

Introduction
Welcome
Philosophy

JKD Section

The Facts of Jeet Kune Do	16 Points
Jun Fan Gung Fu/Jeet Kune Do Basic Footwork	19 Methods, 12 Points
Jun Fan Method	
Cross Counters to Hand & Kicking Combinations	11 Points + 3 Variations
Lead Punch (Jab) Counters to Hand & Kicking Combinations	10 Points
Lead Hook Counters to any Hand & Kicking Combination	6 Points +4 Variations
Basic Jun Fan Gung Fu/Jeet Kune Do Weapons (From about 1970)	
Leg Techniques	A-G, 4-6 variations on each
Hand Techniques	A-O, variations on each
Jun Fan Gung Fu Curriculum Flow Chart	
Jun Fan Gung Fu...Jeet Kune do is from...	3 Points
Basic Terminology	9 terms
JKD Flow Chart "The Match"	
Jun Fan Gung Fu 1996-1967 (Trapping to grappling)	A-E, 3-8 variations on each
Jeet Kune Do Sensitivity Drills Basics	7 Points + 4 variations
Bruce Lee Quote, explanation	
Regulations of the Jun Fan Gung Fu Institute	8 Points
Jun Fan Gung Fu Titles of Respect	17 Terms
JKD Classifications for types of Speed	10 Points
Middle Juk Tek Counters	7 Points
Middle O'ou Tek Counters	9 Points
Low Juk Tek Counters	7 Points
Low Lead O'ou Tek Counters	10 Points
Counters for Low Rear O'ou Tek	12 Points
Jun Fan Kickboxing Drills	16 Combinations
Basic Trapping Progression (1966 Progression)	38 Points, many variations
Bruce Lee, James Lee Quotes, explanations	
Sensitivity Drills Basics (2 nd instance, expanded)	12 Points +4 variations
Jun Fan Kickboxing Drills	16 Points
Jun Fan Term Quiz	120 Terms
What Is?...	8 Points
JKD is a Process...	

Kali Section

La Coste - Inosanto System Salutation

Kali Triangle Diagram

Map of Southeast Asia

La Coste - Inosanto 12 Sub-systems of Kali

Kali Curriculum

#1 Basic (Distancia Media) - Middle Range Tunga-Tunga	26 Points
#2 Basics (Distancia Media) - Middle Range Tunga-Tunga	21 Points
Escrima Terminology LaCoste	30 Terms
Kali Terminology Villabrille-Largusa System	29 Terms
LaCoste's 1 st Cinco Teros Pattern	
LaCoste's 2 nd Cinco Teros Pattern	
LaCoste's 3 rd Cinco Teros Pattern	
LaCoste's 4 th Cinco Teros Pattern	
LaCoste's 5 th Cinco Teros Pattern	
LaCoste's Numbering System #1 Ending	
LaCoste's Numbering System #2 Ending	
English - Visayan - Tagalog Translations	26 Terms
Basic Training Methods	7 Points
Abecedario Training	12 Stages
Abecedario Contradas Format	7 Methods
Sibat Bangkaw Progression	17 Points
Solo Baston/Espada/Sungdang vs. ...	7 Points
Doble Baston/Espada vs. ...	7 Points
Baston y Daga/Espada y Daga vs. ...	7 Points
Daga Basics	16 Variations
Pangamut Drills Higo-Hubad-Lubad Basics	18 Methods
Contra Sumbrada Progressions	12 Stages
Agaw on Second Feed	14 Variations
Long Range Basics Distancia Largo	6 Points
LaCoste-Inosanto System Series #1 (Panantukan)	4 Points, 18 Points
LaCoste-Inosanto System Series #2 (Panantukan)	5 Points, 5 Points
LaCoste System Sub-system #7 Pangamut	8 Series, 4-5 Variations each
Breakdown for Six Sinawalli Patterns	8 Combinations
Basic Training Methods	7 Points (repeat)
Elements in Hugot-Hubad-Lubad	11 Points
Series #1 (Armbar- Triangle Series)	7 Techniques
Kali Emblem Icons explained	
Moslems of the Southern Philippines (Moros)	1 Page Article
Philippines System of Writing	Alphabet Charts, 2 Pages
The Ancient Majapahit Empire	9 Countries/Regions
Sri-Vishaya Empire	7 Countries/Regions

Closing Comments

Introduction

Jun Fan Gung Fu As
Developed By Bruce Lee Has
A Definite And Set System Of
Progression And Material To
Be Taught And Learned.

[JKD Logo]

Jeet Kune Do Was Conceived
By Bruce Lee As His Personal
Form Of Combat Based On
His Research And Findings.
It Can Be Taught, But It Can
Not Be Standardized,
Because Each Individual Has
Different Needs

Welcome

Welcome to the 25th Tri-annual Inosanto International Instructor
Conference here in Los Angeles, California.

*Thank you for your support throughout the years, and for belonging to
our Instructor Association. Thank you also for preserving and
promoting the martial arts we support by teaching them.*

Dan and Paula Inosanto

Philosophy

Martial art without philosophy is like life without a philosophy: it has no direction, similar to a car without a steering wheel.

Let me share this passage with you from the book entitled, *The Prophet* by Kahlil Gibran. This book was recommended to me by Sifu Bruce Lee in the 1960's. This portion is on the chapter on children. According to Sifu Bruce Lee, in martial art teaching you are, in fact, the father or mother of the students you are teaching.

"Then said a teacher, 'Speak to us of teaching.'

"And he said:

"No man can reveal you aught, but that which already lies half asleep in the dawning of your knowledge.

"The teacher who walks in the shadow of the temple among his followers, gives not of his wisdom, but rather of his faith and his loving kindness.

"If he is indeed wise, he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind.

"The astronomer may speak to you of his understanding of space, but he cannot give you his understanding.

"The musician may sing to you of the rhythm which is in all space, but he cannot give you the ear which arrests the rhythm, nor the voice that echoes it.

"And he who is versed in the science of numbers can tell of the regions of weight and measure, but he cannot conduct you thither.

"For the vision of one man lends not its wings to another man.

"And even as each one of you stands alone in God's knowledge, so must each one of you be alone in his knowledge of God and in his understanding of the earth."

"Your children are not your children. They are the sons and daughters of life's longing for itself.

"They come through you, but not from you.

"And thought they are with you, yet they belong not to you.

"You may give them your love, but not your thoughts, for they have their own thoughts.

"You may house their bodies, but not their souls, for their souls dwell in the house of tomorrow, which you cannot visit, not even in your own dreams.

"You may strive to be like them, but seem not to make them like you.

"For life goes not backward nor tarries with yesterday.

"You are the bows from which your children as living arrows are sent forth.

"The archer sees the mark upon the path of the infinite, and he bends you with his might that his arrow may go swift and far.

"Let your bending in the archer's hands be for gladness, for even as he loves the arrow that flies, so he loves also the bow that is stable."

Kahlil Gibran

The Facts of Jeet Kune Do

The Economy-Tight Struction in Attack and Defense
(Attack: The Alive Leads: Defense: Sticking Hands)

The Versatile and "Artless-Artful," "Total" Kicking and Striking Weapons

The Broken Rhythm, The Half-Beat and the One or three and a Half Beat
(JKD's Rhythm in attack and counter)

Weight Training and Scientific Supplementary Training, plus all around Fitness

The "JKD Direct Movement" in Attacks and Counters - Throwing from Where it is without repositioning

The Shifty Body and Light Footwork

The "Un-Crispy" Stuff and Unassuming Attacking Tactics

Strong Infighting

- a. Shifty Blasting
- b. Throwing
- c. Grappling
- d. Immobilizations

All Out Sparring and the Actual Contact Training on Moving Targets

The Sturdy Tools through Continuous Sharpening

Individual Expression rather than Mass Product; Aliveness rather than Classicalism (True Relationship)

Total rather than Partial in Structure

The Training of "Continuity of Expressive Self" behind Physical Movement

Loose Power and Powerful Thrust - Drive as a Whole
A springy Looseness, but not a Physically Lax Body
Also, A Pliable Mental Awareness

The Constant Flow (Straight Movement and Curved Movement Combined - Up and Down, Curved Left and Right, Sidesteps, Bobbing and Weaving, Hand Circles)

Well-Balanced Posture of Exertion during movement, constantly
Continuity between near all-out and near all-loose

Jun Fan Gung Fu/Jeet Kune Do Basic Footwork

1. Step and slide shuffle advance
2. Step and slide shuffle retreat
3. Slide shuffle advance
4. Slide shuffle retreat
5. Push shuffle advance
6. Push shuffle retreat
7. Step through
8. Step back
9. Circle Clockwise/circle right
10. Circle Counter clockwise/circle left
11. Curving right/quarter turn right
12. Curving left/quarter turn left
13. Replace step
14. Heel and toe sway
15. Pendulum shuffle
16. Rocker Shuffle
17. Leap step (three ways)
18. Rear step (three ways)
19. Triangle pattern (two ways)

Points to Remember

1. How well a martial artist can execute his technique depends upon his footwork. A martial artist cannot use his hands or kicks efficiently or effectively until his footwork has put him in the desired range and position.
2. If a martial artist is slow on his feet, he will be slow with punches, strikes, kicks and takedowns. Speed of footwork always precedes the speed of kicks, punches and takedowns.
3. In Jeet Kune Do, mobility is definitely stressed because combat is a matter of motion. Finding the target on your opponent and avoiding being in the target are predicated on mobility.
4. Jeet Kune Do seeks stability and firmness in motion and not in stillness. For this reason, it is nonsense to squat in a classical horse stance for three long years before moving.
5. Mobility is vitally important in defense because a moving target is definitely harder to hit, kick, punch and close in on for takedowns or throws.
6. The more adept a martial artist is at his footwork, the less he needs to use his arms to avoid blows and kicks. This means he is free to use both arms and legs for punching, striking and kicking. A martial artist's skillful use of footwork, combined with sidestepping and slipping, preserves both of his natural weapons as well as conserving his balance and energy.
7. Footwork in Jeet Kune Do is aimed toward simplification with a minimum of motion. Besides adding speed, economical footwork allows a martial artist to move just enough to evade the opponent's attack. Thus, the opponent fully commits to his attack, which places him in an unsafe position while keeping the martial artist in a safe position.
8. A martial artist is required to shift in any direction in a split second's notice.
9. A martial artist without footwork is like artillery that cannot be moved to a new position and direction to fire.
10. Footwork enables the martial artist to break ground and escape punishment, to get out of a tight situation, and allow a heavy slugger to tire himself out in a vain effort to land a devastating punch.
11. "The essence of fighting is the art of moving." (Bruce Lee)
12. Good footwork is good balance in action, which gives birth to hitting power and the ability to avoid punishment.

Jun Fan Method
Cross Counters to Hand & Kicking Combinations

<i>Counter</i>	<i>Follow</i>
1. Shoulder roll and kick	to any ABC
2. Parry and Hit Low	to any ABC
3. Parry and Hit Inside (Middle Line)	to any ABC
4. Parry and Hit Inside (High Line)	to any ABC
5. Parry and Hit High on return of cross to chamber position	to any ABC
6. Cover and Hit Simultaneously	to any ABC
7. Slap Parry to Simultaneously Cover and Hit	to any ABC
8. Parry & Finger Jab Simultaneously to Cover & Hit Simultaneously	to any ABC
9. Parry & Finger Jab with Jik Tek	to any ABC
10. Bob and Weave	to any ABC
11. Jeet Sao (Wide attack)	to any ABC
A. Shoulder Stop	
B. Biceps Stop	
C. Inside Leverage	

Jun Fan Method
Lead Punch (Jab) Counters to Hand & Kicking Combinations

1. Outside Parry - O'ou Tek	Gnoy Woang Pak - O'ou Tek
2. Inside Parry - O'ou Tek	Loy Woang Pak - O'ou Tek
3. Outside Parry - Trap & Hit Outside	Pak - Pak Gnoy Da
4. Outside Parry - Inside Hit	Pak Loy Da
5. Outside Parry - Middle Hit	Pak Jung Da
6. Outside Parry - Low Hit	Pak Ha Da
7. Catch - PIA - ABC	Jik Pak - any PIA - any ABC or SAA
8. Slip Outside - Jab	Gnoy - Ping Chuie
9. Slip Inside - Cross Low	Loy - Hou Ping Chuie
10. Inside Slap - Cover & Hit	Pak - Biu Da

Jun Fan Method
Lead Hook Counters to any Hand & Kicking Combination

1. Tight cover to ABC	Tight Jong Sao
2. Wide cover to ABC	Biu Sao
3. Cover & Hit Simultaneously to ABC	
A. Tan Da	
B. Jong Da	
C. Biu Da	
D. Tight Jong Da	
4. Jeet Sao with rear hand to ABC	(Jeet Sao = shoulder stop)
5. Jeet Sao advance with lead switch to ABC	(Jeet Sao = shoulder stop)
6. Bob & Weave	

Basic Jun Fan Gung Fu/Jeet Kune Do Weapons (From about 1970)

Leg Techniques

A. Juk Tek - Side Kick (Primarily lead leg)

- | | |
|-----------------------------|--|
| 1. Downward Side Kick | Target shin/knee and thigh |
| 2. Parallel Side Kick | Target ribs, stomach, kidney |
| 3. Upward Side Kick | |
| 4. Angle in High Side Kick | Right lead to left lead stance, vice versa |
| 5. Angle in low Side Kick | |
| 6. Slide and Drop Side Kick | Upward or parallel thrust |
| 7. Step back Side Kick | Use as counter to knee or shin |
| 8. Leaping Side Kick | |
| 9. Reverse Side Stop Kick | To shin or knee (with rear arch of foot) |

B. Jik Tek - Leading straight kick

- | | |
|-------------------------------|---------------------------|
| 1. Toe Kick | Lead and counter to groin |
| 2. High Straight Kick | |
| 3. Middle Straight Kick | |
| 4. Low Straight Kick | |
| 5. Angle in Straight Kick | |
| 6. Rising Straight Kick | To knee or wrist |
| 7. Step back Straight Kick | |
| 8. Leaping Straight Kick | |
| 9. Downward Front Cross-Stomp | Dum Jik Tek |

C. Hou Jik Tek - Reverse Straight Kick

- | | |
|------------------------------------|-------------------|
| 1. High Reverse Straight Kick | |
| 2. Middle Reverse Straight Kick | |
| 3. Low Reverse Straight Kick | |
| 4. Angle in Reverse Straight Kick | High, Middle, Low |
| 5. Step Back Reverse Straight Kick | |
| 6. Reverse Cross Stomp | Hou Dum Jik Tek |

D. O'ou Tek - Hook Kick

- | | |
|------------------------------|--|
| 1. Leading Hook Kick | Usually called Round Kick by most MA systems |
| 2. Reverse Hook Kick | High, Middle, Low |
| 3. Leading One-Two Hook Kick | High, Middle, Low |
| 4. Reverse One-Two Hook Kick | |
| 5. Double Leaping Hook Kick | |
| 6. Step Back Hook Kick | |
| 7. Vertical Hook Kick | |
| 8. Inverted Hook Kick | |

- E. Juen Tek - Spin Back Kick
- All Spin Kicks can be Juk Tek, Jik Tek, O'ou Tek and Qua Tek
1. High Spin Back Kick
 2. Middle Spin Back Kick
 3. Low Spin Back Kick
 4. Step Back Spin Back Kick
 5. Leaping Spin Back Kick
 6. Vertical Spin Back Kick
 7. Spin Back Wheel Kick
- Use as a counter
- Kick 360 degrees
- F. So O'ou Tek - Hooking heel kick
- Stiff legged or bent
1. High Hooking Heel Kick
 2. Middle Hooking Heel Kick
 3. Low Hooking Heel Kick
 4. Leading One-Two Hooking Heel Kick
 5. Reverse One-Two
- G. Sut - Knee Thrust
1. Leading Upward Knee Thrust
 2. Leading Inward Knee Thrust
 3. Reverse Upward Knee Thrust
 4. Reverse Inward Knee Thrust

Hand Techniques

- A. Biu Gee - Lead Finger Jab
1. Long Range Finger Jab
 - a. Backhand
 - b. Straight
 - c. Hook
 2. Close Range Finger Jab (Poke)
 3. Corkscrew Finger Fan
- a. High
- b. Middle
- c. Low
- a. Long Range
- b. Middle Range
- c. Close Quarter
- B. Chung Chuie - Straight Leading Punch and Jab
1. High Straight Lead
 2. Middle Straight Lead (Body)
 3. Low Straight Lead
 4. Slanting Right
 5. Slanting Left
 6. Double Straight Lead
- C. O'ou Chuie (Leading Hook)
1. High Lead Hook
 2. Middle Lead Hook
 3. Low Lead Hook
 4. Tight Hook
 5. Loose Hook
 6. Upward Hook (Shovel Hook)
 7. Horizontal Hook
 8. Forward and Downward Hook (Corkscrew Hook)
 9. Palm Hook

D. Hou Chung Chuie or Hou Ping Chuie - Rear Cross

1. High Rear Cross
2. Middle Rear Cross
3. Low Rear Cross
4. Overhead Downward Stroke (Corkscrew Hook or Palm or Loop)
5. Upward Groin Strike

E. Qua Chuie

1. High Backfist
2. Middle Backfist
3. Low Backfist
4. Vertical Fist (Upward and Downward)
5. Stiff-armed (Big Fist)

F. So Chuie - Quarter Swing Shortened Arc

1. With Palm
2. With Back of Fist
3. With Rear Hand (Reverse Quarter Swing)
4. With Finger Fan

G. Gin Chuie - Uppercut

1. High Uppercut
2. Middle Uppercut
3. Low Uppercut
4. Reverse Ridge hand to Groin

H. Juen Qua Chuie

1. With Bottom Fist
2. With Forearm
3. With Elbow
4. Double Spinning Blow

I. Sot Kil (Hammer Blow)

1. Left Hammer
2. Right Hammer
3. Downward Hammer (Right and Left)

J. Jang - Elbow Techniques

1. Upward Elbow
2. Downward Elbow
3. Twisting Downward
4. Backward Elbow
5. Smashing Elbow Right (Horizontal)
6. Smashing Elbow Left (Horizontal)

K. Jong Tao/Cow Tao - Head Butt

1. Lunging Forward
2. Lunging Backward
3. Lunging Right
4. Lunging Left

L. Grappling

1. Wrestling: Strangulation
 - a. Hair Control
 - b. Leg Tackles
 - c. Tie Ups
2. Judo, Jiu Jitsu, Chin-na, etc.
 - a. Joint Locks
 - b. Chokes
 - c. Leverage timing

M. Mental Cultivation

1. Krishnamurti
2. Zen
3. Taoism
4. Sun Tzu: the art of war

N. Conditioning

1. General
 - a. Running
 - b. Flexibility
2. Specialized
 - a. Boxing
 - b. Kicking
 - c. Wrestling
3. Strength
 - a. Weights
 - b. Special Apparatus
 - c. Body Weight Exercises

O. Nutrition

1. Break down/Build up
2. Muscular Diet

Jun Fan Gung Fu Curriculum Flow Chart

(Scan)

Jun Fan Gung Fu

Is Bruce Lee's Base System and is a Set Curriculum of Material

Jeet Kune do is from:

1. Exploration

Internally

Internally from within yourself

Internally from within your school (system)

Externally

Externally from what others do in your school

Externally outside of your school (system)

2. Research

Internally

Internally from within yourself

Internally from within your school (system)

3. Experimentation

Knowledge from creativity and discovery.

Basic Terminology

(Scan - includes Kanji)

Sea Foo	Teacher, Instructor	Yat	One
Joap Hop	Group Together	Yi	Two
Yu Bay	Ready!	Saam	Three
Gin Lai	Salute, Salutation	Say	Four
Gung!	Attack!	Ng	Five
Bai Jong	Ready Position	Lok	Six
Hey	Start, Begin	Chut	Seven
		Baat	Eight
		Gaw	Nine
		Soap	Ten

JKD Flow Chart "The Match"

(Scan)

Jun Fan Gung Fu 1996-1967

(Trapping to grappling)

- A. Pak Sao - Lop Sao - Qua Chui
 - Rear Chung Chuie - Lop Sao
 - Fig. 4 Takedown to:
 - 1. Armpit Armbar
 - 2. Wrist Flexion to Supine Armbar
 - 3. Wrist Flexion to Prone Armbar
Head Trap with Leg
 - 4. Wrist Flexion to Prone Armbar
While Lying on Side
- B. Pak Sao - Loy Pak Da - Jang (Elbow Strike)
To Under Arm Hook to arm to:
 - 1. Bent Armlock Takedown to
Prone Bent Armlock with Head
 - 2. Kneeling Straight Armlock
 - 3. "Underarm Hook Takedown" to
Supine Armbar
 - 4. "Surfboard"
 - 5. Standing Face Lock
 - 6. Standing Front Choke
 - 7. Rear Choke "A"
 - 8. Rear Choke "B"
- C. Pak Sao and opponent grabs punch to:
 - 1. Side Wrist Flexion Lock
 - 2. Side Wrist Flexion Lock to
Armpit Armbar
 - 3. Two-Finger Hyper-Lateral Extension
- D. Counter Pak Da & Lop Da
 - 1. Two-Finger Lock
Rear Hand (Palm Down)
 - 2. Two-Finger Lock
Rear Hand (Palm Up)
 - 3. Two-Finger Lock
Palm Lateral
 - 4. Lateral Wrist Lock
Lead Hand or Rear Hand
- E. Countering Right or Left O'ou Tek
 - 1. Sitting Leg Lock
 - 2. Standing Leg Lock
 - 3. Single Boston Crab

Jun Fan Method of Jeet Kune Do Sensitivity Drills Basics

- 1. Hinge Principle
(Lop Sao, Qua Chuie)
- 2. Ball and Socket Principle
(Pak Sao, Qua Chuie)
- 3. Biu Gee to Pak Sao Da
- 4. Biu Gee to Lop Sao Da
- 5. Boang Sao - Lop Sao Cycle
 - A. Using Chung Chuie
 - B. Using Qua Chuie
 - C. Using Sat Sao
 - D. Using Sot Kil
- 6. Pak Sao Cycle
- 7. Combination of Lop Sao Cycle
with Pak Sao Cycle

Bruce Lee Quote, explanation

“Abandon all the martial arts you have learned...yet not really abandoning them.”

In a well not dug, in the water not filling it, a shadow is reflected, and man with no form, no shadow is draining water from this well.

A man with no form, no shadow, turns into a rice pounder when he pounds rice.”

- Bruce Lee

It was Bruce's habit to forever expound the advantages and disadvantages of the various combat styles. None were overlooked. He counseled his disciples to not think in terms of East vs. West, Chinese vs. Japanese, Okinawan vs. Korean, Karate vs. Judo, boxing vs. wrestling, Aikido vs. other Jiu Jitsu styles, Thai boxing vs. Burmese boxing, Filipino fencing vs. Western Fencing, etc., for the purpose of determining which was better, but rather, to examine each method individually, find its pluses and minuses, then inquire of ourselves, “When will this work for me?” In other words, if I have two weapons - a hand grenade and a knife - and someone asks which is superior, I'd reply, “It depends.” If the enemy is fifty yards away, I'd heave the grenade. If we were in a phone booth, I'd be better off with the shorter weapon. Methods of combat also have their range of efficiency.”

Regulations of the Jun Fan Gung Fu Institute

(Scan)

Jun Fan Gung Fu Titles of Respect

(Scan)

JKD Classifications for types of Speed

1. Physical Speed
Performance speed, quickness in a chosen motion
Examples: Side Kick, Hook Kick, Jab, etc.
2. Initiation Speed
Economical starting to a stimulus
 - A. Visual Stimulus
 - B. Audio Stimulus
 - C. Tactile Stimulus
3. Perceptual Speed
Visual speed - the ability to see opening and incoming attacks and targets
Works in conjunction with initiation speed.
4. Mental Speed
Quickness of the mind to select the right move for the appropriate counter attack or opening
5. Alteration Speed
Ability to change direction quickly
6. Combination Speed
Ability to deliver a series of movements in combination
7. Sensitivity Speed (Contact Reflex)
Ability to react instinctively to an outside stimulus
8. Footwork Speed
Ability to move your base or stance quickly
9. Hand Trapping Speed
Ability to trap quickly in combination
10. Emotional Speed
Ability to "calm yourself" and react quickly and efficiently to any given situation

Middle Juk Tek Counters

1. Ha Pak & Riposte
2. O'ou Sao & Riposte
3. Kow Sao & Riposte
4. Jik Tek Under Leg
5. Jeet Juk Tek
6. Jeet Tek & Riposte
7. Tan Tek & Riposte

Low Juk Tek Counters

1. Toy Ma Gung Evade (Retreat) & Riposte
2. Jeet Juk Tek
3. Tu Ma/D-O-Ma/Juk Dum Tek
4. Pak Tek (Rear Leg)
5. Dum Tek (Rear Leg)
6. Toy Gerk with Juk Tek Lead Leg Retreats/Clears
7. Toy Gerk with O'ou Tek Lead Leg Retreats/Clears

Lead Leg Middle O'ou Tek Counters

- | | |
|--------------------------------|---|
| 1. Ha Woang Pak | Low Cross Slap |
| 2. Jeet Juk Tek (Rear Leg) | Intercept with Juk Tek |
| 3. Gnoy O'ou Sao | Outside Hook Hand |
| 4. Lop Gerk - Juk Tek/O'ou Tek | Grab Leg with Juk Tek or O'ou Tek |
| 5. Lop Gerk - Jik Tek | Grab Leg with Jik Tek |
| 6. Jo Ma - O'ou Tek | Move Left - O'ou Tek |
| 7. Yow or Yow Ma - O'ou Tek | Move Right - O'ou Tek |
| 8. Toy Ma - Gung | Retreat and Attack |
| | Attack with: PIA to ABC or PIA to HIA - ABC |
| 9. Jeet Juen Tek | Intercept Spinning Juk Tek |

Low Lead O'ou Tek Counters

- | | |
|-----------------------------------|--|
| 1. Toy Ma - Gung or Toy Bo - Gung | Evade both feet and attack |
| 2. Toy Gerk - O'ou Tek | Retreat Lead Leg and attack with Lead or Rear O'ou Tek |
| 3. Toy Gerk - Juk Tek | Retreat Lead Leg and attack with Rear Juk Tek |
| 4. Tu Ma - O'ou Tek | Lift and O'ou Tek |
| 5. Tu Ma - Dum Tek | Lift and Dum Tek |
| 6. Pak Tek | Slap Kick Rear Leg |
| 7. Hou Dum Tek | Rear Dum Tek |
| 8. Jeet O'ou Tek | Intercept with O'ou Tek |
| 9. Lau Ma | Female Stance & Attack |
| 10. Boang Gerk / Jeet Gerk | Wing Leg / Intercepting Leg |

Counters for Low Rear O'ou Tek

1. Jeet Juk Tek (Lead Leg)
2. Jeet Juk Tek (Attack Rear Leg)
3. Jeet Jik Tek to Body
4. Jeet Jik Dum Tek to Body
5. Jeet Jik Dum Tek to Hip
6. Jeet Jik Dum Tek to Leg
7. Jeet O'ou Tek to Base Leg/Body
8. Boang Gerk/Jeet Gerk
9. Jeet Juk Tek to Leg
10. Yao Ma or Jo Ma & Riposte
11. Lead Biu Gee / Lead Chung Chuie
12. Toy Ma & Attack

Basic Trapping Progression (1966 Progression)

1. Pak Sao Da
 - A. By Reference Point Attachment
 - B. Bridging the Gap to Attachment Point
 - C. By Feinting and then Bridging the Gap
To Pak Sao Da by Capturing
 - D. Pak Sao Da by Capturing
 - a. In Flight During Attack
 - b. In Chambering Position Before Attack
 - c. In Chambering Position After Attack
2. Types of Pak Sao Da
 - A. Gnoy Da (or O'ouy Da)
 - B. Loy Da (two types)
 - a. Inside of Wu Sao
 - b. Outside of Wu Sao
 - C. Jung Da
 - D. Ha Da
3. Pak Sao Da - Jik Chung Chuie
4. Pak Sao Da
 - Boang Sao
 - Lop Sao Da with Qua Chuie
or Sat Sao (Fak Sao)
 - Gum Sao Da
5. Pak Sao Da - Loy Pak
6. Pak Sao Da
 - Chung Chuie -
Loy Pak Sao Da
7. Pak Sao Da - Biu Sao (as Wedge)
 - Pak Sao Da
 - Lop Sao Da
 - Pak Sao Da
8. Pak Sao Da - Biu Sao (as Wedge)
 - Lop Sao with Chung Chuie
 - Pak Sao Da
9. Pak Sao Da - Biu Sao (as Wedge)
 - Lop Sao Da
 - Right Sao Da (Fak Sao)
 - Gum Sao Da
10. Pak Sao Da - Biu Sao (as Wedge)
 - Pak Sao Da
 - Left Sut Sao (Fak Sao)
11. Pak Sao Da - Biu Sao (as Wedge)
 - Lop Sao Da
 - Pak Sao Da
 - Left Sut Sao (Fak Sao)
12. Pak Sao Da - Biu Sao (as Wedge)
 - Lop Sao Da
 - Right Sut Sao (Fak Sao)
 - Cup Sao Da (Kao Sao Da)
13. Pak Sao Da - Jao Sao
 - Double Jut Sao
 - Gum Sao Da
 - Jang (Elbow)
14. Pak Sao Da - Jao Sao
 - Double Jut Sao
 - Dum Tek
 - Gum Sao Da
 - Jang (Elbow)
15. Pak Sao Da - Jao Sao
 - Double Jut Sao
 - Rear Hand Biu Gee / Chung Chuie
 - Gum Sao Da (to any follow up)
16. Pak Sao Da - Jao Sao
 - Double Jut Sao
 - Jong Tao (headbutt)
 - Sut (knee)
 - Jang (elbow)
or Gum Sao Da (vice versa)
17. Pak Sao Da - Jao Sao
 - Double Jut Sao
 - Sut (knee)
 - Gum Sao Da
 - Jang (elbow)
18. Pak Sao Da - Jao Sao
 - Double Jut Sao
 - Dum Loy Tek to Knee
 - Gum Sao Da
 - Jang (elbow)

19. Pak Sao Da - Jao Sao
- Double Jut Sao
 - Any combination of

Jong Tao	Chung Chuie
Sut	Jang
Biu Gee	Jern (any palm strike)
Dum Tek	
Loy Dum Tek (inside stomp)	
Sat Sao/Fak Sao (knife/wisk hand), etc.	
20. Pak Sao Da
- Go Jao Sao Da
 - Ha Jao Sao Da
 - Go Jao Sao Da
 - Double Jut Sao
 - Rear Hand Biu Jee
 - Gum Sao Da
 - Jang (elbow)
21. Pak Sao Da
- Go Jao Sao Da
 - Ha Jao Sao Da
 - Go Jao Sao Da
 - Double Jut Sao
 - Gum Jut Sao
 - Gum Sao Da
 - To other combination routes
22. Pak Sao Da
- Go Jao Sao Da
 - Ha Jao Sao Da
 - Pak Sao with Qua Chuie
 - To other combination routes (by energy)
23. Half Pak Sao Da
- Lop Sao Da
 - Kao Sao Da inside of Lead Arm
24. Half Pak Sao Da
- Lop Sao Da
 - Pak Sao (when parry hand passes)
 - Pak Lop Sao Da
 - Pak Sao Da
25. Half Pak Sao Da
- Lop Sao Da
 - Chung Chuie (after parry hand passes)
 - Jut Pak Sao Da
 - Gum Sao Da
26. Half Pak Sao Da
- Lop Sao Da
 - Huen Sao Da to rear hand Sat Sao
 - Gum Sao Da
27. Fake Pak Sao Da (with delay)
- Chung Chuie
(after parry hand passes)
- Jut Pak Sao Da
- Gum Sao Da
28. Pak Sao Da
- Gnoy Lop Sao Da
 - Pak Sao Da
29. Pak Sao Da
- Gnoy Lop Sao Da
 - Loy Kao Sao Da
30. Gnoy Woang Pak Da
- Gnoy Lop Sao Da
 - Gnoy Lop Sao Da (on rear arm)
31. Half Pak Sao Da
- Lop Sao Da
 - Chung Chuie (behind rear parry)
 - Jut Sao Da
 - Gum Sao Da
32. Half Pak Sao Da
- Lop Sao Da
 - Chung Chuie (behind rear parry)
 - Pak Sao Da
 - Lop Sao Da
 - Pak Sao Da
33. Half Pak Sao Da
- Lop Sao Da
 - Chung Chuie (behind rear parry)
 - Chung Chuie
(behind returning parry)
 - Gum Sao Da
 - Fak Sao Da
 - Gum Sao Da
34. Choap Chuie - Qua Chuie
- Lop Sao - Qua Chuie
(rear hand block)
35. Choap Chuie - Qua Chuie
- Pak Sao Da
 - Boang Sao with Lop Sao
 - Qua Chuie or Fak Sao
(Sut Sao for Lead Hand block)
36. Choap Chuie - Qua Chuie
- Jao Sao
 - To all the basics in Jao Sao Series

37. Choap Chuie - Qua Chuie

- Gnoy Lop Sao Da
- Pak Sao Da

38. Fake Choap Chuie - Fake Qua Chuie to:

- a. Juk Tek (Ha, Jung, Go)
- b. O'ou Tek (Ha, Jung, Go)
- c. Jik Tek (Ha, Jung, Go)
- d. Ha Hou O'ou Tek
- e. Hou Sut
- f. Jung Dum Tek
- g. Jun Juk Tek
- h. Jun Qua Tek
- i. Jun So Tek
- j. Jun O'ou Tek
- k. Jun Jung Dum Tek
- l. Jun Jik Tek

Numbers 1-12 are in the Jun Fan Gung Fu Chum Kiu series. The Jun Fan Chum Kiu techniques are not to be mistaken for the Wing Chun Chum Kiu techniques. Jun Fan Chum Kiu techniques are "seeking the bridge" or attachment entering techniques or bridging the gap techniques.

Bruce Lee, James Lee Quotes, explanations

"It matters not what system you have studied. True observation begins when devoid of set patterns, and freedom of expression occurs when one is beyond styles, methods, systems and organizations."

- Bruce Lee

"The word, "master," denotes a slave, and style manifests itself in narrow horizons and bondage. It is only when master and style are transcended that true freedom of expression begins."

- James Lee

To fully understand, one must transcend the duality of "for" and "against" into one organic whole. A good martial artist rests in direct intuition.

A style should never be like a bible, a set of laws and principles, which can never be violated by an individual.

Most styles give partial truths, no matter how good they are. This partial truth becomes a sect, law or worse still, prejudicial faith. Eventually, in order to pass along this "knowledge" from generation to generation, various responses and my own natural tendencies have been to organize and classify material and present it in a logical order to my students. So, what might have started as some sort of personal fluidity of its founder, is now solidified knowledge packaged for mass distribution as well as indoctrination. Since you are a creating individual, you are more important than any existing style or system devised by any martial art master or nation or group. Knowledge comes from discovering the cause of your ignorance. Problem solving joined with direct intuition gives us the wisdom for the usage of this knowledge.

Sensitivity Drills Basics (2nd instance, expanded)

1. Hinge Principle
(Lop Sao, Qua Chuie)
2. Ball and Socket Principle
(Pak Sao, Qua Chuie)
3. Biu Gee - Pak Sao Da
4. Biu Gee - Lop Sao Da - Pak Sao Da
5. Boang Sao - Lop Sao Cycle
 - A. Using Chung Chuie
 - B. Using Qua Chuie
 - C. Using Sat Sao
 - D. Using Sot Kil
6. Pak Sao Cycle
7. Combination of Lop Sao Cycle with Pak Sao Cycle
8. Dan Chi Progression
9. Seong Chi basics with Seong Chi Progression
10. Mix Dan Chi basics with Seong Chi Progression
11. Mix with Push Hands basics with Chi Sao basics
12. 2nd motion counter 1st motion basic progression

Jun Fan Term Quiz (120 Terms)

(Scan)

What Is?...

What is Learning?	A journey and a process, not a destination and conclusion
What is an instructor?	A guide, not a guard or a dictator
What is discovery?	A constant process of questioning the answers, not answering the questions
What is the goal?	Open minds so that you can "be," not closed issues so that you have to "do," and follow to achieve the goal
What is the test?	Being and becoming, not just remembering and reviewing
What do we teach?	Individuals, not lessons, not styles, not systems, and not methods or techniques
What is the school?	Whatever we choose to make it
Where is the school?	Wherever we are

JKD is a Process...

It has been stated that Jeet Kune Do is a process of elimination and not accumulation of Knowledge. But it must be remembered that this is a Process and not a Product.

The Key Word here is PROCESS. You are constantly, throughout your entire life accumulating and then eliminating what is Useful and not useful in your life.

Kali Section

La Coste - Inosanto System Salutation

As Heaven and Earth as my witness.
Also means, I stand before the Creator and Mankind.

I will strive for knowledge and wisdom with the five
senses and beyond the five senses

I will strive for the love of all mankind and there
will be no shedding of needless blood.

I bow, not in submission, but in respect to you.

I extend the hand of friendship to you over the hand
of war and I look to the Creator for divine guidance.

I am trained to be a warrior with wisdom, if my peace
and friendship are rejected.

I stand in symbolism, for I serve only the Creator,
my tribe and my family, and I owe no allegiance
to any foreign king.

With my mind and my heart I cherish the knowledge my
instructor has given me, for it is my life in combat.

I am prepared to go against you even if your skill is
greater than mine.

And if my body fails to you in combat - you have only
defeated my physical body.

For my fighting spirit and soul arise to the heavens,
for they are unconquerable.

Kali Triangle Diagram

(Scan)

Map of Southeast Asia

(Scan)

La Coste - Inosanto 12 Sub-systems of Kali

1st Area

Single Stick
Single Sword
Single Axe

2nd Area

Double Stick
Double Sword
Double Axe

3rd Area

Stick and Dagger
Cane and Dagger
Sword and Dagger
Sword and Shield
Long and Short Stick

4th Area

Double Dagger
Double Short Sticks

5th Area

Single Dagger
Single Short Stick

6th Area

Palm Stick
Double End Dagger

7th Area

Panantukan (Boxing)
Panadiakan or Sikaran (Kicking)
Dumog, Layug, Buno, Detschon
(Grappling)
Ankab-Pagkusi (Bite & Pinch)
Higot-Hampak (Tie & Hit)
Hubad-Hampak (Untie & Hit)
Lubad-Hampak (Untie & Hit)

8th Area

Staff (Sibat)
Oar (Dula)
Paddle (Bugsay)
Spear (Bangkaw)
Spear & Circular Shield
Spear & Rectangular Shield
Spear & Sword/Stick
Spear & Dagger
Two-Hand Method (Heavy Stick)
Two Hand Method (Using Stick)

9th Area

Sarong/Malong
Belt/Whip
Rope
Chain
Scarf. Headband
Handkerchief
Olisi Toyok
Tabak Toyok
Yo-yo
Takak Lubid
Stingray Tail

10th Area

Hand Throwing Weapons
Spear, Dagger
Wooden Splinter
Spikes
Coins, Washer
Stones, Rocks
Sand, Mud, Dirt
Pepper, Powder
Any Object

11th Area

Projectile Weapons
Bow & Arrow (Pana)
Blow Gun (Sumpit)
Sling Shot (Pana Palad)
Lantanka (Portable Cannon)

12th Area

Mental, Emotional, Spiritual
Training
Healing Arts
Health Skills
Rhythm. Dance
History, Philosophy, Ethics

**#1 Basic (Distancia Media)
Middle Range Tunga-Tunga**

1. Roof Block	Sagang Sa Atop
2. Umbrella Block	Sagang Sa Payong
3. High Wing	Pako Sa Taas
A. Sector #1	
B. Sector #4	
4. Inside Block	Sagang Sa Sulod
5. Inside Block (Hit & Pass)	Sagang Sa Sulod (Hampak Ug Waslik)
A. Horizontal Hit	
B. Upward Hit	
C. Low Backhand Hit	
6. Inside Block (Pass & Hit)	Sagang Sa Sulad (Waslik Ug Hampak)
7. Inside Gunting	Gunting Sa Sulod
8. Inside Wittik	Witik Sa Sulod
9. Backhand Wittik	Ordabis Sa Wittik Sa Sulod
10. Flying Roof	Lupad Sa Atop
11. Inside Songkite	Sungiti Sa Sulod
12. Inside Slash Block	Panastas Sa Sulod
13. Inside Switch & Hit	Kambiada Sa Sulod
14. Supported Inside Switch & Hit	Kambiada Sa Sulod #2
15. Parry & Vertical Hit	Pa'awas Ug Pinatindog
16. Parry & Upward Hit	Pa'awas Ug Pinasaka Tuo
17. Parry & Upward Hit	Pa'awas Ug Pinasaka Wala
18. Parry & Horizontal Hit	Pa'awas Ug Pinatag Tuo
19. Parry & Horizontal Hit	Pa'awas Ug Pinatag Wala
20. Parry & Thrust Hit	Pa'awas Ug Dungab
21. Parry & Thrust Hit High	Pa'awas Ug Dungab Sa Taas
22. Outside Deflection	Sagang Sa Guwas
23. Cover & Thrust High	Tabon Ug Dungab Sa Taas
24. Cover & Thrust	Tabon Ug Dungab
25. Cover & Upward Backhand	Tabon Ug Ordabis Sa Pinasaka
26. Cover & Horizontal Backhand	Tabon Ug Ordabis Sa Pinatag

#2 Basics (Distancia Media) Middle Range Tunga-Tunga

(In the original notes, the variables went from 1-21, but was missing #10).

1. Outside Deflection (Palm Down)	Sagang Sa Guwas (Kulob)
2. Outside Deflection (Palm Up)	Sagang Sa Guwas (Hayang)
3. Outside Deflection (Scoop)	Sagan Sa Guwas Ug Waslik
4. Umbrella (Meet the Force)	Payong
5. Umbrella (Under the Force)	Payong
6. Upward Inward	Pinasaka Sa Sulod
7. Shield	Taming (or Kasalag or Krasak)
8. Roof Shield	Taming Sa Atop
9. Wing Shield	Taming Sa Pako
10. Flying Shield	Ang Lipod Sa Taming
11. Parry & Outside Deflection	Pa'awas Ug Sagan Sa Guwas
12. Parry & Horizontal Hit	Pa'awas Ug Pinatag
13. Parry & Backhand Horizontal Hit	Pa'awas Ug Pinatag Sa Ordabis
14. Parry & Upward Hit	Pa'awas Ug Pinasaka
15. Parry & Backhand Upward Hit	Pa'awas Ug Pinasaka Sa Ordabis
16. Parry & Thrust Upward	Pa'awas Ug Dungab Sa Itas
17. Parry & Thrust	Pa'awas Ug Dungab
18. Parry & High Thrust Outside	Pa'awas Ug Dungab Sa Guwas
19. High Wing Right	Pako Sa Itas Sa Tuo
20. Upward Hit with High Wing Entry	Pinasaka Ug Pako Sa Itas

Escrima Terminology LaCoste

(Scan)

Kali Terminology Villabrilie-Largusa System

(Scan)

Striking System Diagrams (Scans)

LaCoste's 1st Cinco Teros Pattern
LaCoste's 2nd Cinco Teros Pattern
LaCoste's 3rd Cinco Teros Pattern
LaCoste's 4th Cinco Teros Pattern
LaCoste's 5th Cinco Teros Pattern
LaCoste's Numbering System #1 Ending
LaCoste's Numbering System #2 Ending

English - Visayan - Tagalog Translations

(Scan)

Basic Training Methods

1. ABECEDARIO Contradas
2. Contra y Contra Sumbrada
3. Mixture of ABECEDARIO Contradas & Contra y Contra (Contra Sumbrada)
4. Away Ang Hangin (Karensa/Sayaw)
5. Hampak Training
6. Visualization/Meditation
7. Sparring

Abecedario Training

- | | |
|----------|---|
| Stage 1 | Block & Return 1 Hit |
| Stage 2 | Block & Return 2 Hits |
| Stage 3 | Block & Return 2 or more Hits |
| Stage 4 | Receive 2 Hits |
| Stage 5 | Receive 3 Hits |
| Stage 6 | Receive Fakes to Positive Attacks |
| Stage 7 | A. Using Different Weapons
B. Receiving Different Weapons
C. Using Different Throws, Locks, Trips, Sweeps, Chokes, Disarms, Takedowns |
| Stage 8 | Receive while Retreating |
| Stage 9 | Receive while Moving to Right or Left |
| Stage 10 | Receive while Circling (CCW & CW) |
| Stage 11 | Receive Low-High & High-Low |
| Stage 12 | Receive on Different Terrains, Training Environments & Situations |

Abecedario Contradas Format

1. By the numbers
2. Mix the numbers
3. Mix the combinations
4. Isolate the numbers
5. Isolate the combinations
6. Fame & Feed the numbers
7. Feed & fake at random

Sibat Bangkaw Progression

- | | |
|---------------------------------------|--------------------------|
| 1. Numbering System #1-17 | Single End, Reverse Grip |
| 2. Numbering System #1-17 | Double End |
| 3. Hour Glass (8 Count) | Right & Left |
| 4. Hour Glass (12 Count) | Right & Left |
| 5. 5 Count X 3 (15 Count) | |
| 6. ABECEDARIO Contradas | #1-5 Single End |
| 7. ABECEDARIO Contradas | #1-5 Double End |
| 8. High Box | |
| 9. High - Middle Line Box | |
| 10. High - Low Line Box | |
| 11. Mixture of Boxes | |
| 12. 9 Count | Hourglass to 5 Count Box |
| 13. Pasok Tusok 3 Count | 4 Ways |
| 14. Kombansion Entries to Box Pattern | |
| 15. Laban Ug Laban | |
| 16. Hand Strikes and Thrusts | |
| 17. Laban Ug Laban | Freelance |

**Solo Baston/Espada/Sungdang
vs. ...**

1. Solo Baston
Solo Espada
2. Doble Baston
Doble Sundang
Doble Espada
3. Baston Y Daga
Espada Y Daga
4. Baston Largo Dos Manos
5. Sibat
6. Bangkaw (Spear/Lance)
7. Baston Ug Sibat
Espada Ug Bangkaw
Sungdang Ug Taming
Sundang Ug Karasak

**Doble Baston/Espada
vs. ...**

1. Solo Baston
Solo Espada
2. Doble Baston
Doble Espada
3. Baston Y Daga
Espada Y Daga
4. Baston Largo
Dos Manos
5. Sibat
6. Bangkaw
(Spear/Lance)
7. Baston Ug Sibat
Espada Ug Bangkaw
Espada Ug Taming

**Baston y Daga/Espada y Daga
vs. ...**

1. Solo Baston/Espada
2. Doble Baston/Espada
3. Baston/Espada Y Daga
4. Baston Largo (Dos Manos)
5. Sibat/Staff
6. Bangkaw, Spear or Lance
7. Baston Ug Sibat
Espada Ug Bangkaw

Daga Basics

H = Heaven
E = Earth
DE = Double End

- | | | |
|----------|-----|-------|
| 1. Right | vs. | Right |
| 2. Right | vs. | Left |
| 3. Left | vs. | Right |
| 4. Left | vs. | Left |
| 5. S | vs. | Right |
| 6. S | vs. | Left |
| 7. Right | vs. | S |
| 8. Left | vs. | S |
| 9. H | vs. | H |
| 10. H | vs. | E |
| 11. E | vs. | H |
| 12. E | vs. | E |
| 13. DE | vs. | H |
| 14. DE | vs. | E |
| 15. H | vs. | DE |
| 16. E | vs. | DE |

Pangamut Drills

Higot-Hubad-Lubad Basics

1. Seek-the-Path Cycle
2. One-for-One Cycle
3. 1-4 to 1-4 Cycle
4. 1-4 to 1-4-1 Cycle
5. Siko to Siko Cycle
6. Double Siko Cycle
7. Angle #2 to Angle #2 Cycle
8. 2-4-2 to 2-4-2 Cycle
9. 4-2 to 4-2 Cycle
10. Kamot to Kamot Cycle, Parry, Place Trap & Punch
11. Vertical Gunting, Trap & Punch
12. Catch, Place, Trap & Punch
13. Inward Gunting, Place, Trap & Punch
14. Inside Vertical Gunting, Trap & Left Punch
15. Inside Vertical Gunting, Cover & Right Punch
16. Switch Ubon with Sungab
17. Outside Ubon with Sungab
18. Outside Ubon with Songab

Contra Sumbrada Progressions

- Stage 1 1 Block & Return 1 Hit
- Stage 2 Hitting Block & Hit
- Stage 3 1 Block & Return 2-3 Hits
- Stage 4 1 Block & Return 2-3 Hits
Negative to Positive Hits
Haga/Lansi to Tinuod
The use of Enganyo & Alanganin
- Stage 5 Punyo & Sumbrada
A. With Punyo Only
B. With Dungab Only
C. Punyo & Punyo Mix
- Stage 6 Higot-Hubad-Lubad with Punyo & Punta Sumbrada
- Stage 7 Entrada Y Retierada
Moving in & out of long, middle, and close quarters range
Break in - Break out, Mix Angles
- Stage 8 Add Elements to Contra Sumbrada
Disarms, Chokes, Strangles, Breaks, Throws
Elbow Strikes, Punches, Knee Strikes, Body Strikes
Kicks, Trips, Sweeps, Takedowns, Locks, etc.
- Stage 9 1 Block & Hit Limbs
- Stage 10 Use Different Weapons & Receive Different Weapons
- Stage 11 Add different Environments
Counter with Dumog
Counter without Weapons
- Stage 12 Sparring
A. Non-Contact Distance Sparring
- B. Light Contact
 1, Middle
 2. Long Range to Limbs and Hands
- C. Medium Contact to all parts
- D. Medium to Heavy Contact with Armor and Head Gear
- E. Heavy to Medium Contact (Armor is Mandatory) include all elements

Agaw on Second Feed

1. #1 #4
2. #1 #12, #12
3. #1 #2
4. #1 #6 Backhand Thrust
5. #1 #7 Forehand Thrust
6. #1 #1
7. #1 #5 Mid-section Thrust
8. #5 #4
9. #5 #12
10. #5 #2
11. #5 #6 Backhand Thrust
12. #5 #1
13. #5 #7 Forehand Thrust
14. #5 #5 Mid-section Thrust

Long Range Basics Distancia Largo

1. Principle of "Meet"
2. Principle of "Follow"
3. "Serado" Position
4. "Abierta" Position
5. Mixed "Serado" & "Abierta" Position
6. Range Concept
 - A. Largo Largo
 - B. Largo Media
 - C. Largo Corto

LaCoste-Inosanto System Series #1 (Panantukan)

Counter the Lead Punch by:

1. Pa'awas
2. Dakup
3. Dukot
4. Palasut/Waslik

Counter the Rear Punch by:

1. Siko (4 Ways)
2. Backhand Gunting (Ordabis) to Rear Backhand
3. Backhand Gunting (Ordabis) to Lead Hand Strike
4. Backhand Gunting (Ordabis) to Rear Straight Punch
5. Backhand (Ordabis) to Face
6. Lead Songab/Dongab
7. Rear Songab/Dongab
8. Inside Gunting to Arm
9. Inside Gunting from Inside Thrust
10. Inside Gunting to Inside Thrust
11. Inside Vertical Gunting & Paths
12. Outside Vertical Gunting & Paths
13. Low Rear Dongab
14. Shield & Hit (Taming Ug Hampak)
15. Parry to Shield & Hit (Pa'awas-Taming Ug Hampak)
16. Lead Tuhod (Pinasaka)
17. Rear Tuhod (Pinasaka)
18. Upward Bukton (Pinasaka)

LaCoste-Inosanto System Series #2 (Panantukan)

Counter Lead Punch by Outside Vertical Gunting

Counter Rear Punch By:

1. Taming Ug Hampak
2. Taming Ug Siko
3. Taming Ug Ordabis
4. Backhand Gunting (Ordabis)
5. Inside Vertical Gunting (Counter Lead Punch by Outside 1/2 Vertical Gunting)

Counter Rear Punch By:

6. Inside 1/2 Vertical Gunting (usually to Rear Sikod - Lead Paglibot Kick - Rear Paglibot Kick)
7. Inside Songab/Dongab
8. Backhand Gunting (Ordabis)
9. Inside Vertical Gunting with Lead Siko & Rear Elbow
10. Inside Vertical Gunting with Rear Vertical Upward Elbow

LaCoste System Sub-system #7 Pangamut

	Lead Punch	Rear Punch
Series #1		
1.	Dakop/Pa'awas	Higot Ug Siko (4 Ways)
2.	Dakop/Pa'awas	Backhand Gunting
3.	Dakop/Pa'awas	Inside Gunting - Inside Thrust
4.	Dakop/Pa'awas	Inside Gunting - Ordabis - Outside Thrust
Series #2		
1.	Dakop/Pa'awas	Vertical Gunting Outside
2.	Dakop/Pa'awas	Vertical Gunting Inside
3.	Dakop/Pa'awas	1/2 Vertical Gunting Outside
4.	Dakop/Pa'awas	1/2 Vertical Gunting Inside
Series #3		
1.	Inward Gunting	Backhand Gunting
2.	Inward Gunting	Inside Vertical Gunting
3.	Backhand Gunting	Backhand Gunting
4.	Backhand Gunting	Inward Gunting
Series #4		
1.	Outside 1/2 Vertical Gunting	Outside 1/2 Vertical Gunting
2.	Outside Vertical Gunting	Inside Vertical Gunting
3.	Outside Vertical Gunting	Inside Backhand Gunting
4.	Outside Vertical Gunting	Tabon Ug Siko/Songab
5.	Outside Vertical Gunting	Tabon Ug Ordabis

Breakdown for Six Sinawali Patterns

The eight basic family combinations have 64 variables.

1. High - High - High High - High - High
2. High - High - Low High - High - Low
3. High - Low - Low High - Low - Low
4. High - Low - High High - Low - High
5. Low - Low - Low Low - Low - Low
6. Low - High - Low Low - High - Low
7. Low - Low - High Low - Low - High
8. Low - High - High Low - High - High

Elements in Hugot-Hubad-Lubad

1. Outside Sihig Sihig = Back Sweep
2. Inside Sihig
3. Inside Walis Walis = Inward Sweep
4. Outside Walis
5. Tapak Ug Tulak
6. Bintihon Bintihon = Trip
7. Inside Bali (2 Ways) Bali = Break/Wrench
8. Outside Bali (4 Ways)
9. Figure-4 Kungsi/Buno
10. Over Shoulder Kungsi/Buno
11. Figure-4 to Straight Armbar Options

Series #1 (Armbar- Triangle Series)

1. Supine Amrbar
One Leg Over Body
3 Directions of Thumb
No Leg over the Body
2. Supine armbar
Two Legs Over the Body
3. Supine armbar
Scissor over Neck Region
4. Triangle Strangle with Armbar
Left Leg as Base
5. Triangle Strangle with Armbar
Right Leg as Base
6. Branch Up
7. Branch Down

Kali Emblem Icons explained

(Scan)

Moslems of the Southern Philippines (Moros)

As seafarers, this branch of the Oceanic-Malay has no superior. They carried the cargo of that early day. The famous Venetian traveler, Eben wahab, wrote about them in 898 in the city of Confu in China, which was the gathering place of southeastern traders. Arabian geographers of the 10th Century mention them and their trade in spices. The Phoenecians sailed the Mediterranean; the Oceanic Malay voyaged the wide Pacific from Africa to the Easter Island, from China to the coral seas of the south. The wanderings of these early Malay were remarkable achievements of navigation. The reading of the stars was known to them, as was the making of chargs. That these voyages took place at an early date is suggested by the fact that as early as 2300 B.C., the Chinese had charted the heavens to pave the way for the navigator. The Arabic "Book of Miracles" describes a voyage of three hundred ships to Madagascar in 945. Strong evidence shows that the African coast was reached at this early date.

The Malay had sailed over a region approximating 2/3 of the circumference of the Earth as early as the 9th Century. From the Malay sailors, Marco Polo learned of Zanzibar, Madagascar and Abyssinia, and carried back to Europe geographical knowledge far beyond the capacity of European nations of the period. There also appears faint evidence that the Praos of the Malay reached the coast of America. His heritage as a sailor retained for himself the reputation of producing the greatest pirates of all history.

The southern region of the Philippines is one of the oldest battlegrounds in the world. The unconquerable Moros were beset on all sides by land grabbing aggressors. Men of all creeds and colors have scrambled for a foothold in the southern Philippines - from India, Ceylon, Borneo, Celebes, Java, China, Japan, Portugal, France, Spain, Holland and England. Their bones moulder there, and only the spirits of the intrepid adventurers remain. They did not reckon on the courage of the defenders of this soil. During the period of the European expansion and colonization of Asia, the southern Philippines remained unconquered. They successfully defended their island empire from a period of a century before 1 A.D. until their power was finally broken by the dismounted cavalymen of the United States at the battle of Bud Bagsak in 1913.

Philippines System of Writing Alphabet Charts, 2 Pages

(Scan)

The Ancient Majapahit Empire

1. Indonesia
2. Malaysia - Singapore
3. Maralikas (Philippines)
4. Siam (Thailand)
5. Parts of Southern Burma
6. Parts of Laos - Cambodia
7. Parts of Southeast India
8. Madagascar
9. Easter Islands

Sri-Vishaya Empire

1. Malaya
2. Ceylon
3. Borneo
4. Celebes
5. Maralikas Philippines
6. Part of Formosa
7. Exercise Suzerainty over Cambodia & Champa

The two main centers of Sri-Vishayan were
Sulu and Visayas

Closing Comments

To better understand the martial arts,
you must understand the history.

To understand the history,
you must understand the culture.

To understand the culture,
you must understand the philosophy and philosophers -

what they were trying to express to the people of that time period.

- Dan Inosanto

Jun Fan Gung Fu Is A Set Curriculum As Developed By Bruce Lee



Jeet Kune Do Uses Jun Fan Gung Fu As Its Base Curriculum.

Through:

- 1. Research**
Internally (within the group)
Externally (outside of the group)
- 2. Exploration**
- 3. Experimentation & Development**
These Three Points Lead To



Discovery Of New Material

Creation Of New Material



Basic Terminology

- Sea Foo (師父)----- teacher, instructor
 Joap Hop (集合)----- group together
 Yu Bay ! (預備)----- ready !
 Gin Lai (見禮)-----salute, salutation
 Gung ! (攻)----- attack !
 Bai Jong (擺橋)----- ready position
 Hei (起) -----start, begin
 Yat, yi, saam, say, ng (一,二,三,四,五)---one, two, three, four, five
 Lok, chut, baat gaw, saap (六,七,八,九,十)---six, seven, eight, nine, ten



3). LEFT/RIGHT OR RIGHT/LEFT

a). R. STR. TO R. HOOK

b). L. THR. TO R. STR.

c). SNAP BACK & L CROSS'S OPPONENT'S R.

d). OPPONENT CROSS HAND BLOCK (L. CROSS)

4). ATTACK BY COMBINATION (A. B. C.)

(TIGHT BOUNDARIES — BROKEN RHYTHM —
SURPRISE OPPONENT — SPEED)

1). THE ONE-TWO (O-N-E-TWO)

2). THE O-N-E-TWO-HOOK

3). R-BODY — R-JAW — L-JAW

4). R-JAW — HOOK-JAW — L-JAW

5). THE STRAIGHT HIGH/LOW

5). ATTACK BY DRAWING (A. B. D.)

(AWARENESS — BALANCE TO ATTACK)

1). BY EXPOSING

2). BY FORCING

3). BY FEINTING





3). LEFT/RIGHT OR RIGHT/LEFT

- a). R. STR. TO R. HOOK
- b). L. THR. TO R. STR.
- c). SNAP BACK & L CROSS'S OPPONENT'S R.
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4). ATTACK BY COMBINATION (A. B. C.)

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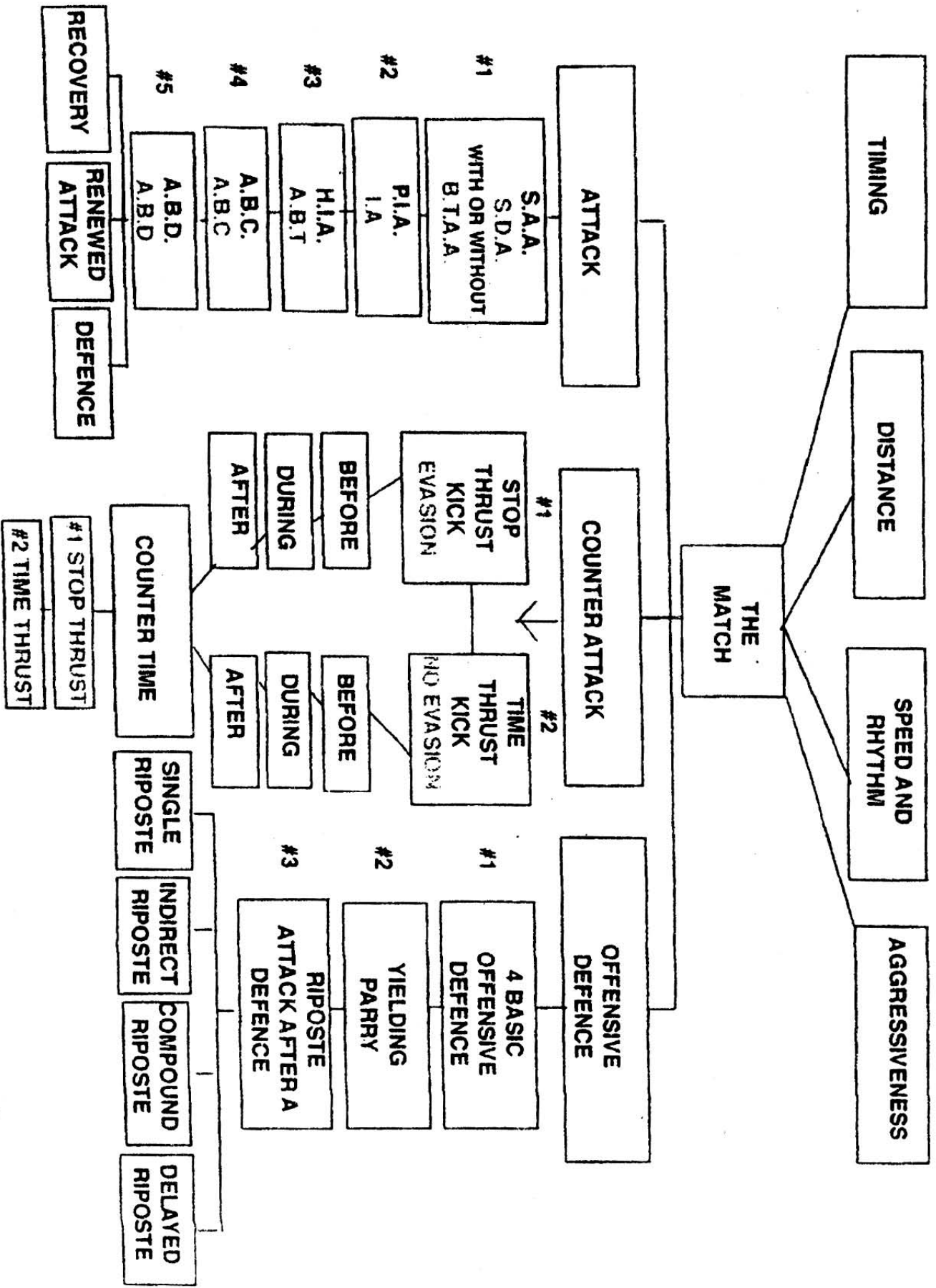
- 1). THE ONE-TWO (O-N-E-TWO)
- 2). THE O-N-E-TWO-HOOK
- 3). R-BODY — R-JAW — L-JAW
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- 5). THE STRAIGHT HIGH/LOW

5). ATTACK BY DRAWING (A. B. D.)

(AWARENESS — BALANCE TO ATTACK)

- 1). BY EXPOSING
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Regulations Of The Jun Fan Gung Fu Institute

Jeet Kune Do-- Chinese Boxing

- 1) Any member, instructors and students alike, will be immediately expelled for teaching Jeet Kune Do without permission from the head of the school.
- 2) Do not get involved in situations that will jeopardize the reputation of our Institute. Exercise your better judgement.
- 3) Treat your instructor with great respect and listen to his advice. Always address your instructor formally and consult him when in doubt regarding the program and/or regulations of the Institute.
- 4) Each student must carry his current quarterly card for inspection upon request. This up to date card will indicate your authenticity as a Jun Fan official member. Be sure to observe the date of expiration, membership will terminate without renewal.
- 5) Recommendation is required to join the Jun Fan Gung Fu Institute.
- 6) Be punctual for classes and do not fail to report your absence to your instructor. The door will be locked during practice, and no one should open it unless the right knock is given.
- 7) Always bow before and after each practice. If you are late to class, you are required to wait at the door till your instructor acknowledges you for salutation. Observe the difference between student to student salutation and student to instructor salutation.
- 8) In the event of the absence of the instructor, an appointed senior member will take over the class.

Chance Lee



JUN FAN GUNG FU – JEET KUNE DO
Titles of Respect

Si Jo	Founder of system – Bruce Lee
Si Gung	Grandfather, or teacher of your Sifu – Bruce Lee
Si Tai Gung	Great grandfather, your instructor's Si Gung
Si Fu	Your instructor, your father in Kung Fu
Si Hing	Your senior, your older brother
Si Dai	Your junior, your younger brother
Si Jay	Your female senior, your younger sister
Si Mui	Your female junior, your younger sister
Si Bak	Uncle, your instructor's senior Taky Kimura & James Lee (deceased)
Si Suk	Uncle, your instructor's junior
Si Mo	Your mother in Kung Fu or wife of Si Fu
Si Bak Gung	Elder Kung Fu brother of Si Gung
Si Juk	Nephew, student of Si Dai
Toe Die	Student, disciple
Toe Suen	Grandson, student of To Die
Yut Hing	Number one brother
Tung Moon	Follower of same style

JUN FAN TERM QUIZ

JUN FAN TERM	ENGLISH
Jik Tek	Straight kick
Hou Jik Tek	Rear leg straight kick
Jit Dum Tek	Straight stomp kick
Hou Jik Dum Tek	Rear straight stomp kick
Juk Tek	Side kick
Hou Jut Tek	Rear leg side kick
O'ou Tek	Hook kick / round kick
Hou O'ou Tek	Rear leg hook kick / round kick
Loy O'ou Tek	Inside inverted hook kick / unmatch
Qua Tek	Reverse crescent kick / inverted
So Tek / So O'ou Tek	Heel hook kick
Dum Tek	Stomp kick
Hou Dum Tek	Rear leg stomp kicks
Juen Juk Tek	Spinning side kick
Juen Qua Tek	Spinning crescent kick / inverted
Juen So Tek	Spinning heel hook kick
Chung Chuie	Vertical fist
Hou Chung Chuie	Rear vertical fist
Ping Chuie	Horizontal fist
Hou Ping Chuie	Rear horizontal fist
Ha Ping Chuie	Low horizontal fist
Choap Chuie	Half fist / leopard fist punch
Qua Chuie	Backfist
Lau Sin Chuie	Vertical backfist down
So Chuie	Quarter swing with fist
Jin Chuie	Uppercut
O'ou Chuie	Hook with fist
Ha Pak	Low slap parry
O'ou Sao	Hook hand parry
Kao Sao	Wide horizontal hook hand parry

JUN FAN TERM QUIZ

JUN FAN TERM	ENGLISH
Jeet Tek	Stop kick / intercepting kick
Jit Chung Chuie	Straight vertical fist / straight bla.
Pak Sao	Slap parry
Pak Sao Da	Slap parry with hit
Lop Sao	Pull hand / grab hand
Lop Sao Da	Pull hand / grab hand with hit
Jut Sao	Jerk hand
Jut Sao Da	Jerk hand with hit
Huen Sao	Circling hand parry
Jao Sao	Running hand disengage
Ha Jao Sao	Low running hand disengage
Li Sao	Pulling palm up deflection toward
Tan Sao	Palm up deflection
Tan Sao Da	Palm up deflection with hit
Biu Gee	Finger jab / thrusting fingers
Biu Sao	Palm down deflection
Bui Sao Da	Palm down deflection with hit
Bon Sao	Wing hand deflection
Fook Sao	Forearm down deflection
Talk Sao	Palm up deflection under the elbow
Sat Sao	Knife hand palm down / kill hand
Jong Tao / Kow Tao	Head butt
Sut Da	Knee hit / knee strike
Jang Da	Elbow hit / elbow strike
Woang pak	Cross slap parry
Ha Woang Pak	Low cross slap parry
Goang Sao	Hard inward and downward block
Quan Sao	Palm up deflection with low wing de.
Double Jut Sao	Two-hand jerk hand
Go Da	High hit
Joan Da	Middle hit

JUN FAN TERM QUIZ

JUN FAN TERM	ENGLISH
Ha Da	Low hit
Jern (Jeong)	Palm
Woang Jern	Cross palm hit
Dim Jern	Vertical palm hit
Jee Yao Bok Gik	Freestyle sparring
Kwoon (Goon)	Gym / school / training place
Lin Lop Wao	Cross grab hand / cross pull hand
Mah Bo	Horst stance
Loy	Inside
Gnoy	Outside
Loy Moon chui	Inside gate punch
Lin Wood fast and accurate	Fast and accurate
Jik Chung Chui	Straight blast / series of vertical pun.
Goang	Hard
Gnoy Lop Sao	Outside pull hand
Loy Pak Sao	Inside slap parry
Gnoy Lop Sao	Outside slap parry
Loy Lop Sao	Inside pull hand
Jang (Jiang)	Elbow
Chum Jang	Elbow down deflection
Jong Sao	108 techniques on dummy
Yuen	Soft
Dan Chi Sao	Single arm Chi Sao
Seong Chi Sao	Double arm Chi Sao
Fak Sao	Backhand using knife hand
Sot Kil	Hammer fist
Jao Mah	<i>Running horse</i>
Ng moon	Five gates
Mo Hay	Chinese weapons
Do	Sword or knife
Gim	Sword

JUN FAN TERM QUIZ

JUN FAN TERM	ENGLISH
Kwoon	Gym / training place
Lin Sil Die Da	Simultaneous hit and block
Chin Na	Grappling, locks, chokes, throws
Man Sao	Lead hand / inquisitive hand
Wu Sao	Rear hand
Yu Bay	Ready
Jeet	Stop
<i>Gin Lai</i>	<i>Salute</i>
Joap Hop	Group together
Phon Sao	Trapping hands
Joan Sin	Center Lind
Bai Jong	Ready stance
Chum Kiu	Seeking the bridge / bridging the gap
Toy	Retreat
<i>Yao / Yow</i>	<i>Right</i>
Joe	Left
Chin	Advance
Yut, Yee, Sam, Say, Ng, Lok, Chut, Bak, Gow, Sup	One, two, three, four, five, six, seven eight
Fu Jow	Eagle talon
Luk Sao	Moving hands / rolling hands
Poon Sao	<i>Questioning hands while rolling</i>
Lung Tao	Dragon head
Hay / Hey	Begin / start
Gung (command)	Attack

Southeast Asia



ESCRIMA TERMINOLOGY LaCOSTE

TO SHAKE
TO RECEIVE
HOLD THE HAND

TO CLAW
MOVEMENT OF THE BODY
MOVE TO THE RIGHT
MOVE TO THE LEFT
MOVE TO BELOW
MOVE TO THE TOP
STEP TO THE RIGHT
STEP TO THE LEFT
STEP TO THE FRONT
STEP TO THE REAR

SHIN OF LEG
PALM
PUSH
PULL
GRAB
DOUBLE GRAB

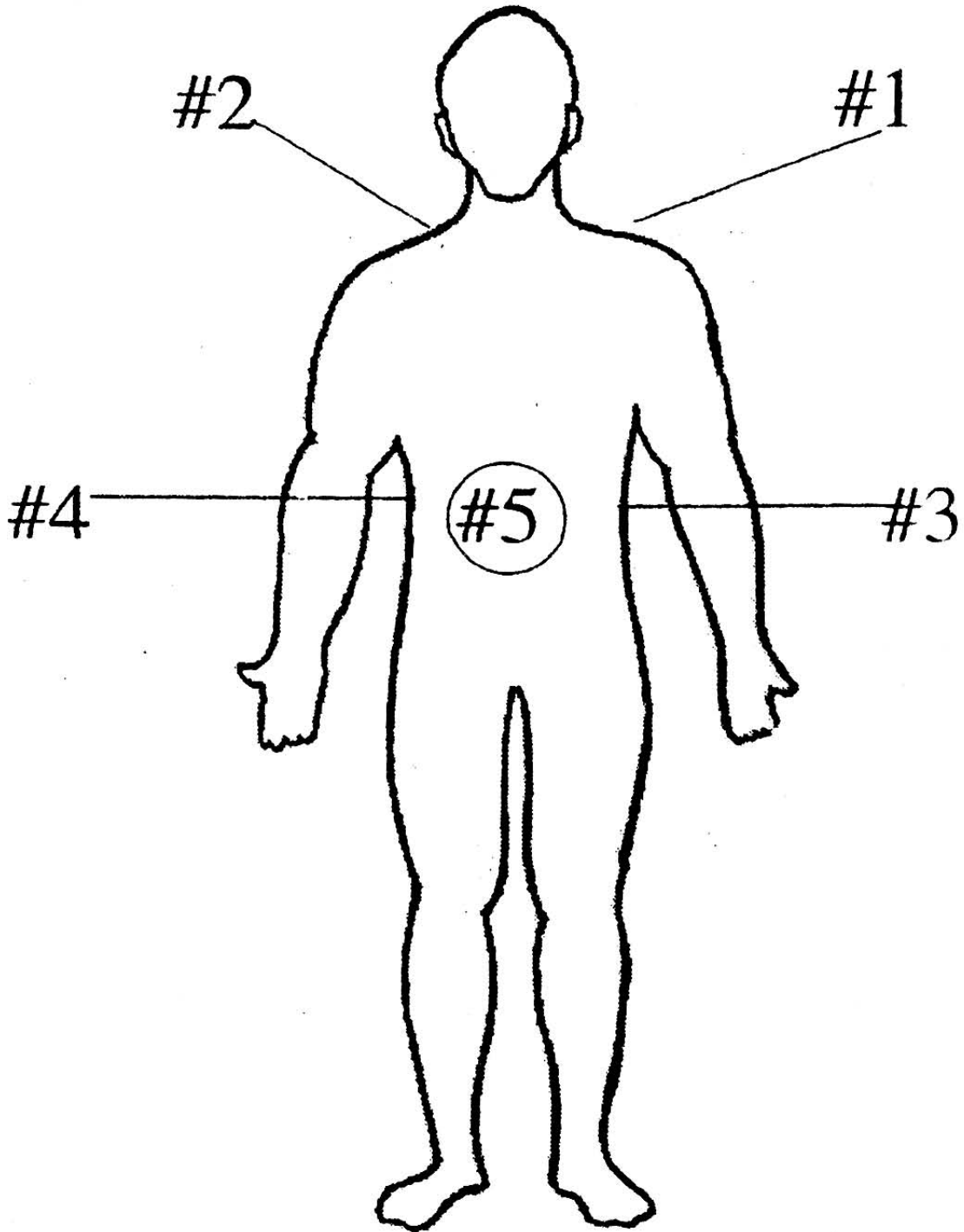
DOUBLE PUSH
TRIPLE PUSH
TO BLOCK
TO COVER
TO SLIDE
CHOKE
SMASH
PUNCH
SLAP
HIT
FINGER THRUST

UYOG
DAWAT
KAPTAN SA KAMOT
GUNITAR ANG KAMOT
KAWRAS MOVEMENT
LIHOK
LIHOK SA TUO
LIHOK SA WALA
LIHOK SA UBOS
LOHOK SA TAAS
MO LAKANG SA TUO
MO LAKANG SA WALA
MO LAKANG SA ATUBANG
MO LAKANG SA LOKID
MO LAKANG SA LIKURON
BUKOG SA BATIS
PALAD
TULAK OR TULOD
BE'RA
SUBNIT OR KAWHAT OR HAWID
DOBLE' PAG HAWID OR
KAWHAT OR SUBNIT
DOBLE' PAG TULAK OR TULOD
TULO PAG TULAK OR TULOD
SAGANG
TABON
LIKAY
TUOK
DABOK
SUNTOK
SAGPA
IGO OR BUTANGAN
SONGAB

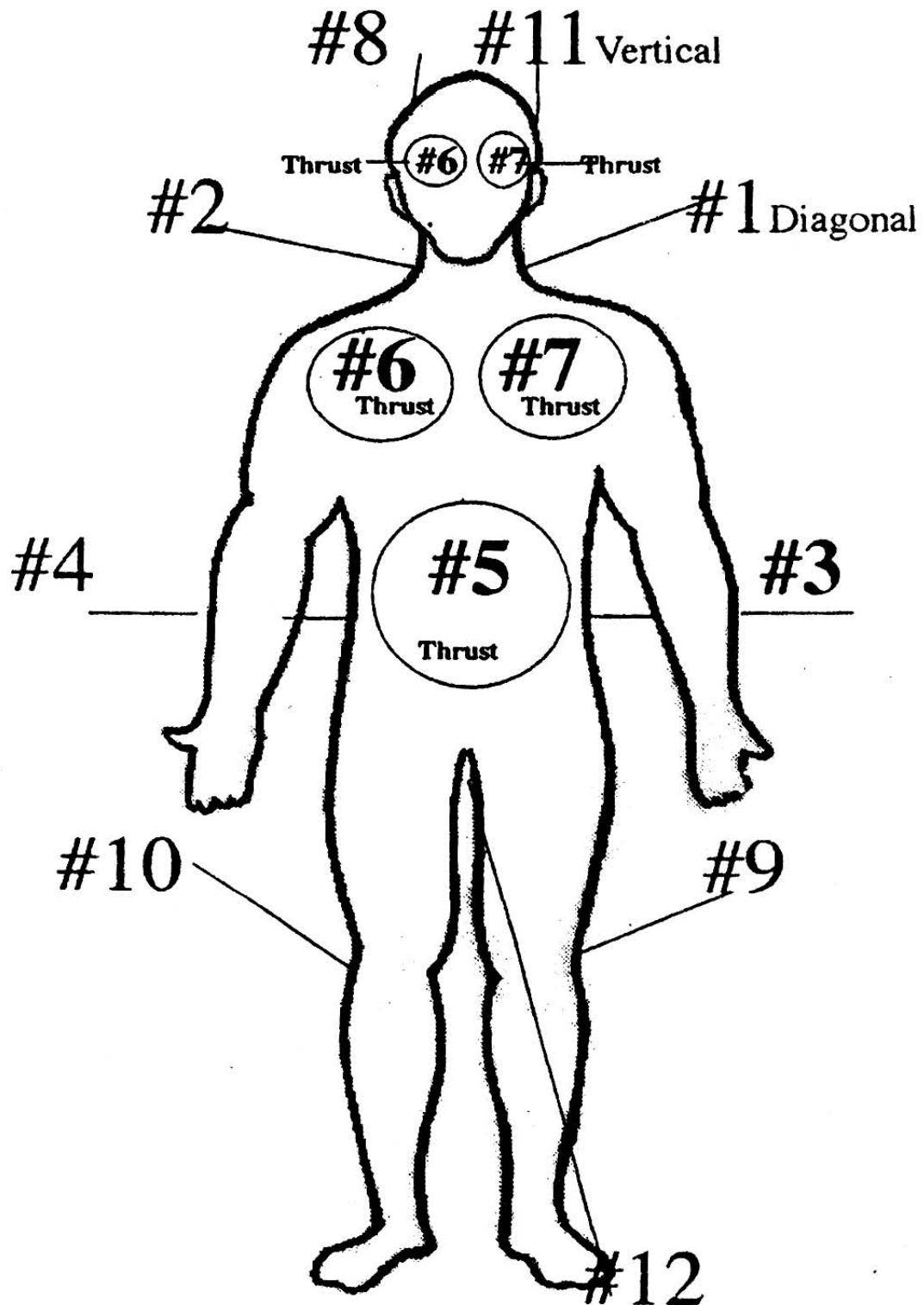
KALI TERMINOLOGY
VILLABRILLE – LARGUSA SYSTEM

Parada	Stance
Payong	Defensive parry
Pinuti	Garote or sundang
Pitik	Flick with finger(s)
Praele	Defensive method
Punal	Short-bladed weapon, daga
Saggang	Defensive x-block
Sargento de armes	Sergeant at arms
Semud	Mouth (same as baba)
Senang	Light, sun
Siko	Elbow
Sinawali	Interwoven motion, doblicara
Sulod	To move in
Sumbrada	Counter for counter, style
Sundang	Large-bladed weapon
Tabas	Strike from right side
Tambak	Path, forward/backward movement
Taming	Shield
Tayada	To encircle opponent
Tiel	Foot (same as siki)
Tiel-lihok	Foot movement
Tigbas	Strike with bladed/non-bladed weapon
Tindolo	Finger (same as tudlo)
Tindug	To stand, to get up
Tuhan	Master
Tuhud	Knee
Tulo Pesagi	Triangle
Utbong	Tip
Witik	Whip-like strike with pull back motion

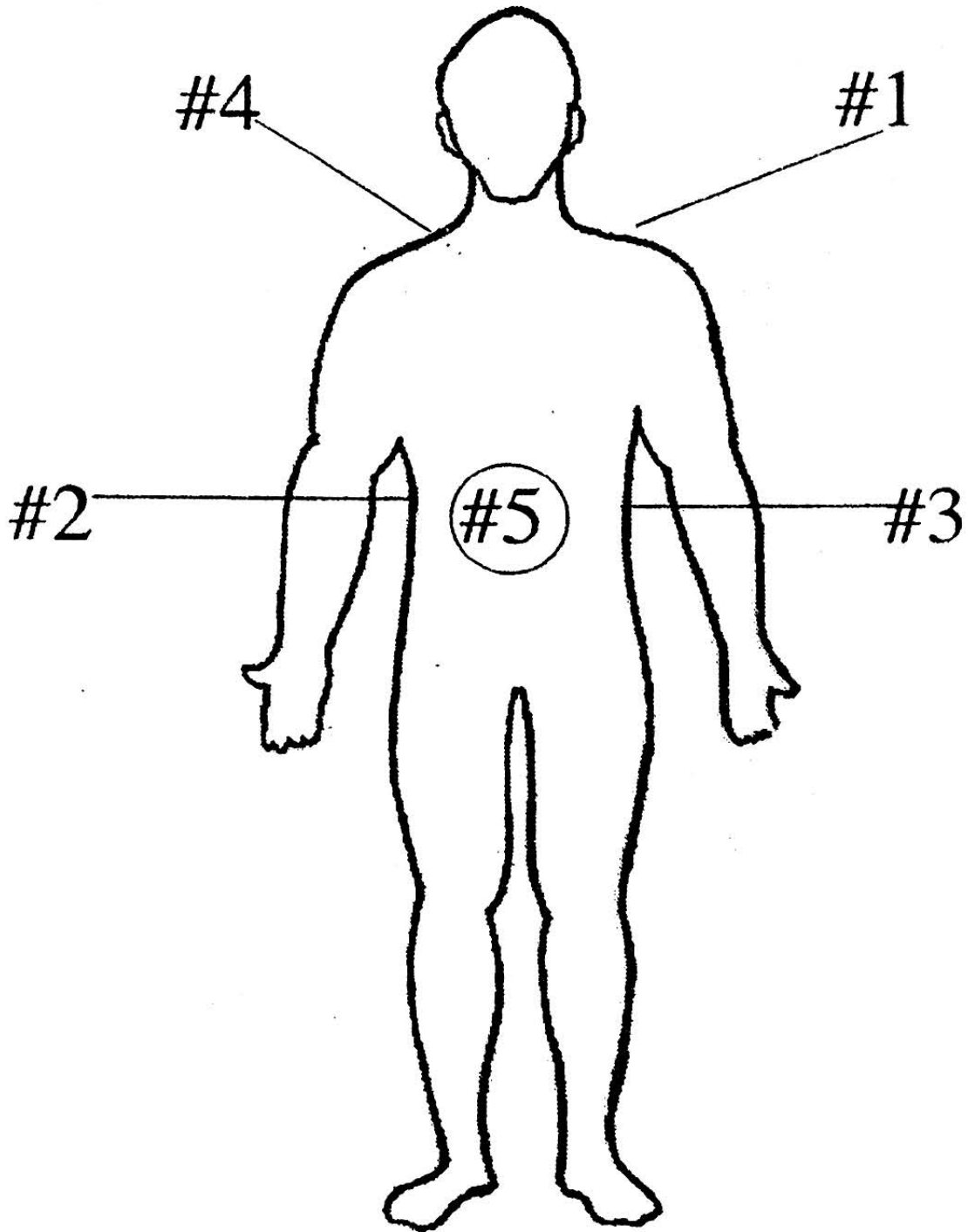
LaCoste's 1st Cinco Teros Pattern



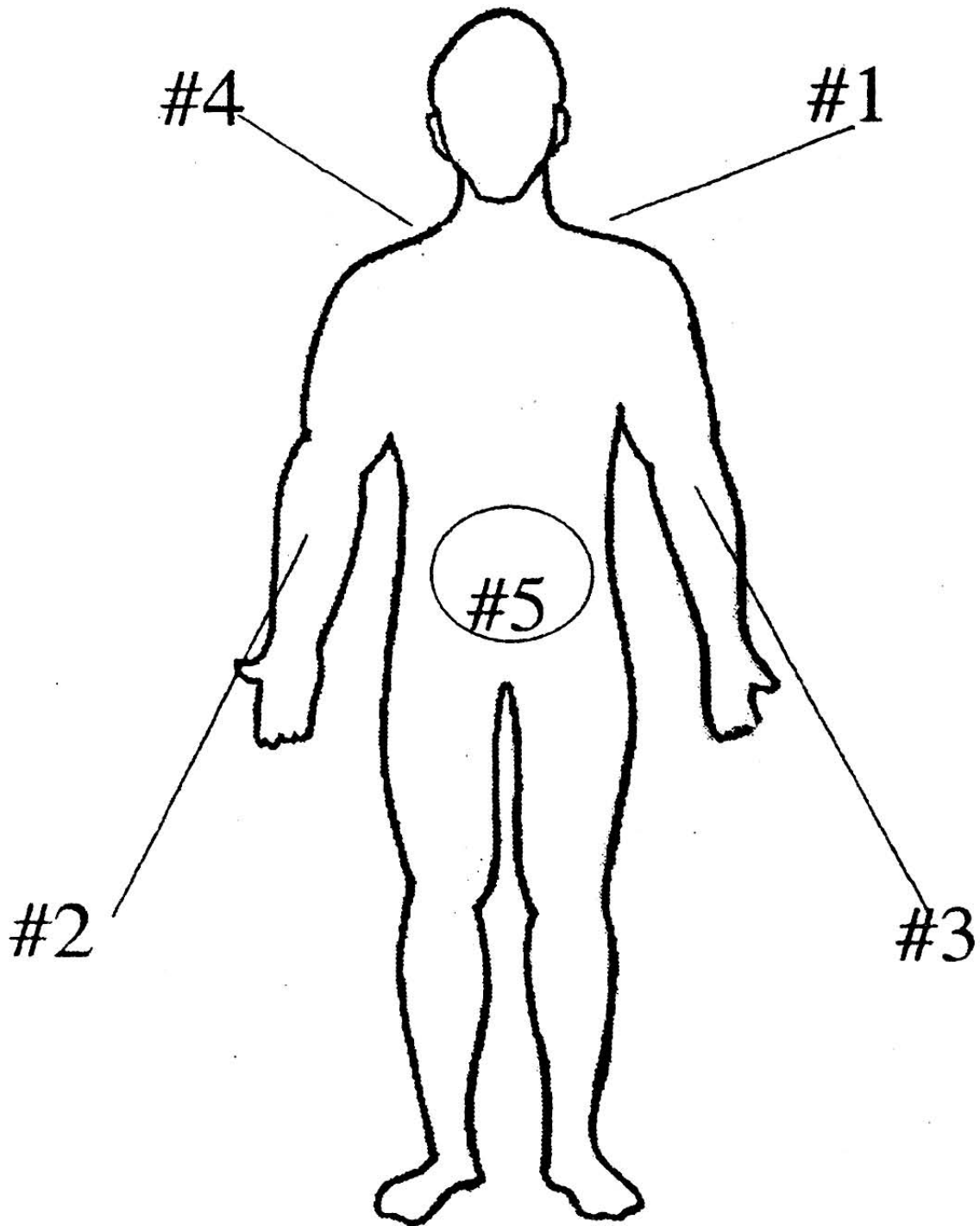
LaCoste's Numbering System #1 Ending



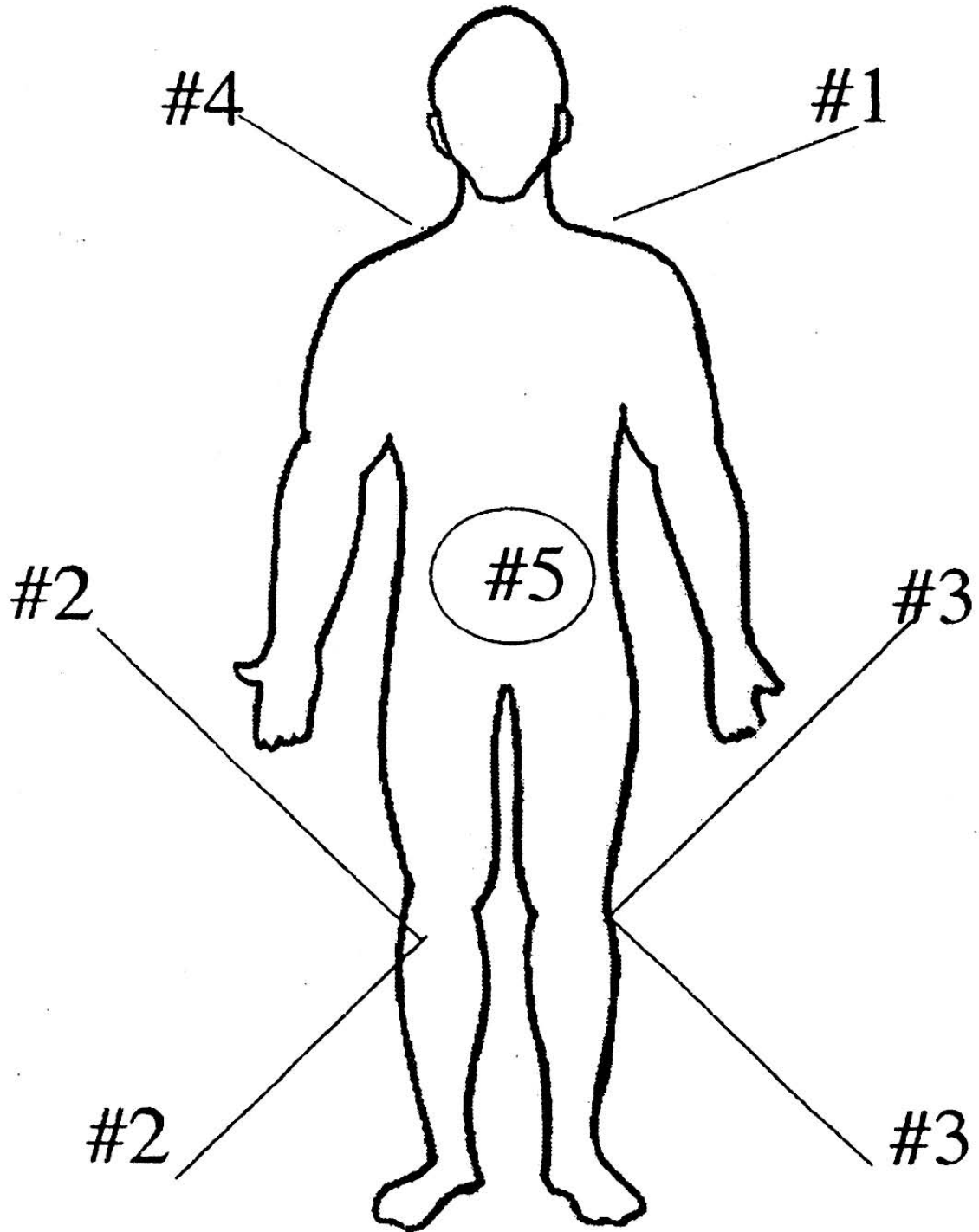
LaCoste's 2nd Cinco Teros Pattern



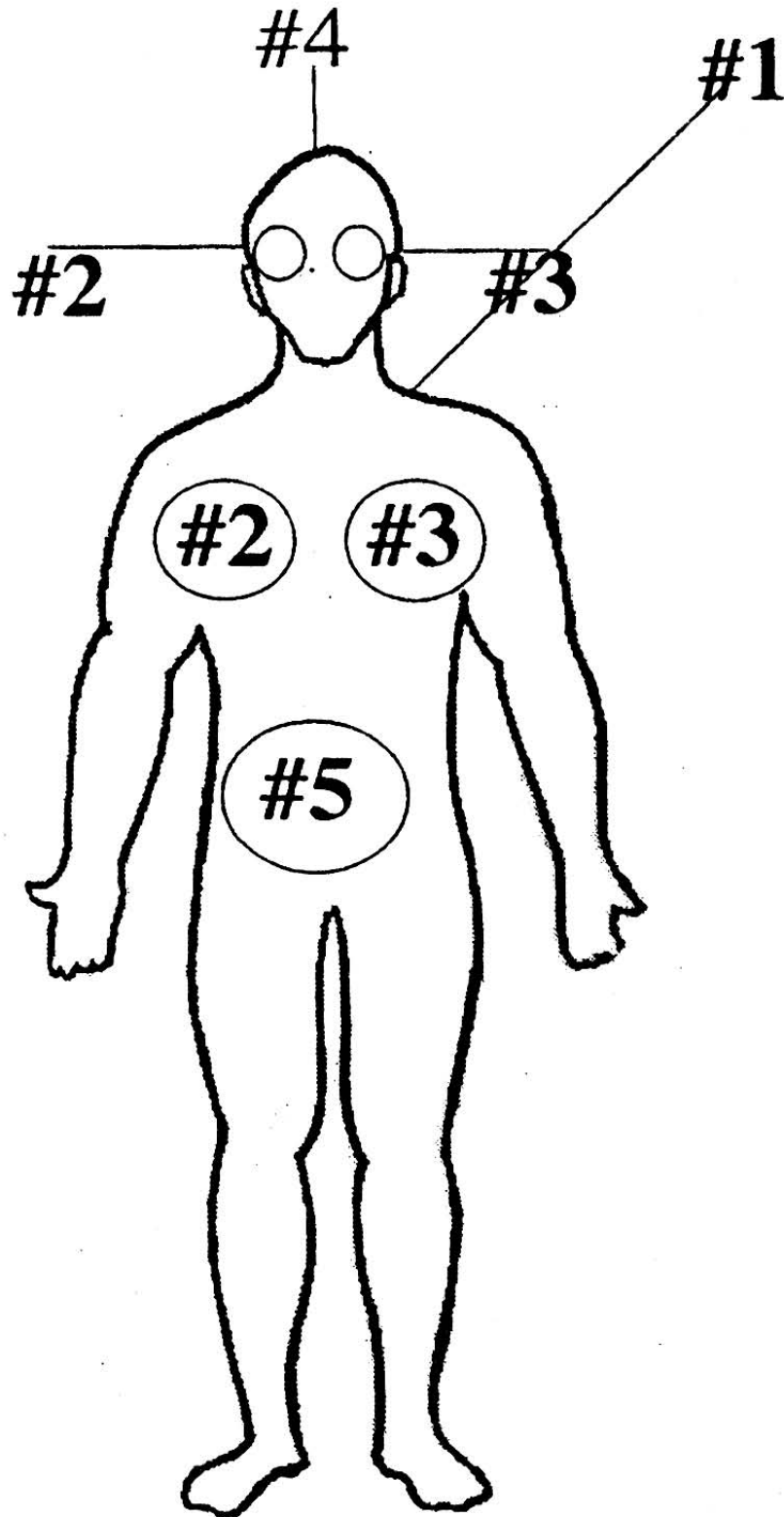
LaCoste's 3rd Cinco Teros Pattern



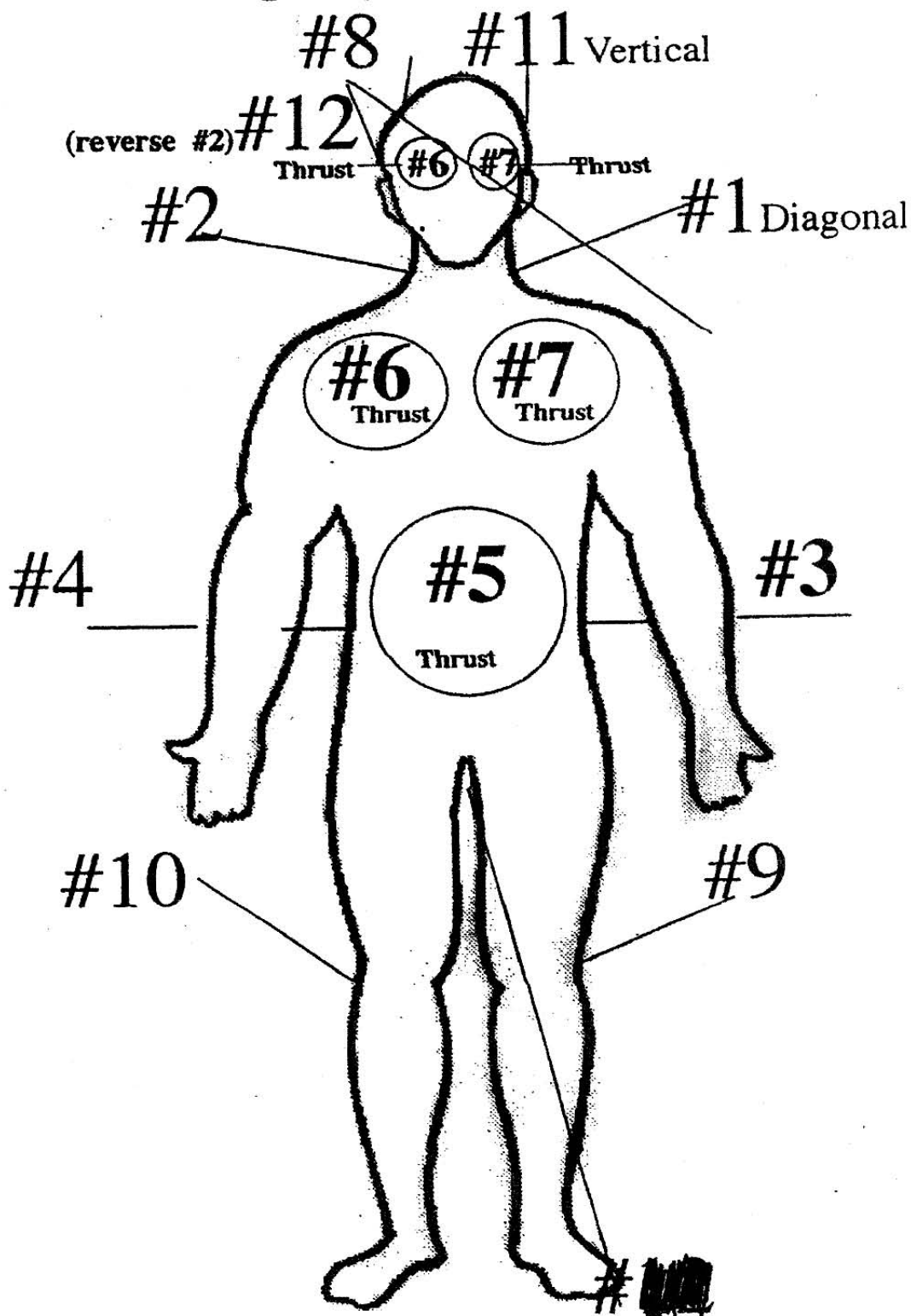
LaCoste's 4th Cinco Teros Pattern



LaCoste's 5th Cinco Teros Pattern







LaCoste's Numbering System #2 Ending



ENGLISH**VISAYAN****TAGALOG**

1. Block	Sagang	Sangga
2. Parry	Pa'awas	Pa-uyon
3. Catch	Dakup	Huli-hulihin
4. thrust	Dunggab	Saksak-doyu (ilocano)
5. Slash	Panastas	Hiwa
6. Punch/hit	Sumbag	Suntok
7. To strike with blunt instruments	Hampak	Suntok hampas
8. Word used to describe blade strike	Panastas Yastas	Hiwa
9. Throw	Labay Tapon	Buno Tapon
10. choke	Tu-ok	Sakai
11. Sweep	Walis	
12. Run	Dagan, Dumagan Dumalagan (verb)	Takbo
13. Trip	Binte Bintehon (verb)	
14. Break	Bali	Bali
15. Lock	Kunsi (old)	Trangkada
16. Pull	Bra	Hela
17. Push	Tulak, Tuklod	
18. Hit	Hampak	Tama
19. Slap on arm	Tapi	
20. Slap on face	Sagpat	
21. Over run or charge	Sagasa	Sagasa
22. Let it through	Palusut	
24. Let it through and look for openings	Palusutan	
25. A strike that goes up like a block and goes up with wing-like motion	Boklis	
26. Receive	Dawat	

The word Bathala was spelled
in the Tagalog script 
which is the combination
of the three words for

-  *woman*, emblem of generation,
-  *sunlight*, emblem of spirit and life, and
-  *man*, emblem of strength.

CUADRO PALEOGRAFICO DE LAS ISLAS FILIPINAS

COMPARADO POR

DON PEDRO ALEJANDRO PATERNO

Alfabeto	A	B	D	E-I	G	H	K	L	M	N	NG	OU	P	S	T
1. De Ninyuanes PHILIPPINAS	V	JD	V	V	V	S	=X	V	V	M	IV	3	V	V	V
2. Tagbanuas PHILIPPINAS	SH	O	S	S	S	S	+ H	S	S	E	X	3	S	S	S
3. Tagalog (en forma) PHILIPPINAS	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
4. Cominang PHILIPPINAS	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
5. Bulacan y fondo (id.) PHILIPPINAS	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
6. Visaya PHILIPPINAS	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
7. Pangasinan PHILIPPINAS	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
8. Pangasinan PHILIPPINAS	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
9. Ylocos PHILIPPINAS	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
10. Asaka INDIA	H	O	V	S	S	S	+ H	S	S	↑	S	3	S	S	S
11. Java INDIA	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
12. Bugui INDOONESIAN	M	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
13. Borneo INDOONESIAN	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
14. Java antiguo INDOONESIAN	V	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
15. Arabia ARABIA	I	O	V	S	S	S	H	S	S	↑	S	3	S	S	S
16. Hebreo HEBREW	N	O	V	S	S	S	H	S	S	↑	S	3	S	S	S

PATNUBAY SA PAGSULAT AT PAGBASA NG ABAKADA

ᐱ = A	ᐸ = E	ᐹ = I	ᐺ = O	ᐻ = U	ᐼ = .
ᐱᐅ = Ba	ᐱᐸ = Be	ᐱᐹ = Bi	ᐱᐺ = Bo	ᐱᐻ = Bu	ᐱᐼ = B
ᐸᐅ = Ka	ᐸᐸ = Ke	ᐸᐹ = Ki	ᐸᐺ = Ko	ᐸᐻ = Ku	ᐸᐼ = K
ᐹᐅ = Da	ᐹᐸ = De	ᐹᐹ = Di	ᐹᐺ = Do	ᐹᐻ = Du	ᐹᐼ = D
ᐺᐅ = Ga	ᐺᐸ = Ge	ᐺᐹ = Gi	ᐺᐺ = Go	ᐺᐻ = Gu	ᐺᐼ = G
ᐻᐅ = Ha	ᐻᐸ = He	ᐻᐹ = Hi	ᐻᐺ = Ho	ᐻᐻ = Hu	ᐻᐼ = H
ᐼᐅ = La	ᐼᐸ = Le	ᐼᐹ = Li	ᐼᐺ = Lo	ᐼᐻ = Lu	ᐼᐼ = L
ᐼᐸᐅ = Ma	ᐼᐸᐸ = Me	ᐼᐸᐹ = Mi	ᐼᐸᐺ = Mo	ᐼᐸᐻ = Mu	ᐼᐸᐼ = M
ᐸᐸᐅ = Na	ᐸᐸᐸ = Ne	ᐸᐸᐹ = Ni	ᐸᐸᐺ = No	ᐸᐸᐻ = Nu	ᐸᐸᐼ = N
ᐸᐸᐸᐅ = Nga	ᐸᐸᐸᐸ = Nge	ᐸᐸᐸᐹ = Ngi	ᐸᐸᐸᐺ = Ngo	ᐸᐸᐸᐻ = Ngu	ᐸᐸᐸᐼ = Ne
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ᐸᐸᐸᐸᐸᐸᐸᐸᐅ = Wa	ᐸᐸᐸᐸᐸᐸᐸᐸᐸ = We	ᐸᐸᐸᐸᐸᐸᐸᐸᐹ = Wi	ᐸᐸᐸᐸᐸᐸᐸᐸᐺ = Wo	ᐸᐸᐸᐸᐸᐸᐸᐸᐻ = Wu	ᐸᐸᐸᐸᐸᐸᐸᐸᐼ = W
ᐸᐸᐸᐸᐸᐸᐸᐸᐸᐅ = Ya	ᐸᐸᐸᐸᐸᐸᐸᐸᐸᐸ = Ye	ᐸᐸᐸᐸᐸᐸᐸᐸᐸᐹ = Yi	ᐸᐸᐸᐸᐸᐸᐸᐸᐸᐺ = Yo	ᐸᐸᐸᐸᐸᐸᐸᐸᐸᐻ = Yu	ᐸᐸᐸᐸᐸᐸᐸᐸᐸᐼ = Y