

Sage Arts Unlimited

Martial Arts & Fitness Training

Grapppling Intensive Program - Basic Course -

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Goals for this class:

- To introduce and acclimate students to the rigors of Grappling.
- To prepare students' technical arsenal and conceptual understanding of various formats of Grappling.
- To develop efficient movement skills and defensive awareness in students.
- To introduce students to the techniques of submission wrestling both with and without gi's.
- To introduce students to the striking aspects of Vale Tudo and Shoot Wrestling (Shooto) and their relationship to self-defense, and methods for training these aspects.
- To help students begin to think tactically and strategically regarding the opponent's base, relative position and the opportunities that these create.
- To give students a base of effective throws and breakfalls, transitioning from a standing format to a grounded one.

Class Rules

1. No Injuries
2. Respect your training partner, when they tap, let up.
3. You are 50% responsible for your safety, tap when it hurts.
4. An open mind is not only encouraged, it is mandatory.
5. Take Notes.
6. No Whining
7. No Ego
8. No Issues.

Bring Every Class

Notebook or 3-ring binder for handouts and class notes.
Judo or JiuJitsu Gi and Belt
T-shirt to train in (nothing too valuable - may get stretched out)
Wrestling shoes (optional)
Bag Gloves or Vale Tudo Striking Gloves
Mouthguard
Focus Mitts or Thai Pads
Smiling Enthusiasm and Open-mindedness

Optional Equipment

Long or Short-sleeved Rashguard
Ear Guards
Knee Pads

Introduction

Nearly every culture has its own method of grappling with a unique emphasis of tactic, technique and training mindset. Grappling, like striking, is one of the oldest forms of fighting. Most grappling systems require close contact with a training partner, the ability to take a fall safely, the ability to support a portion of your partner's bodyweight in various positions, and a lot of hard work. The goal of this course is to introduce you to the technology and strategies of several grappling arts.

Tapping

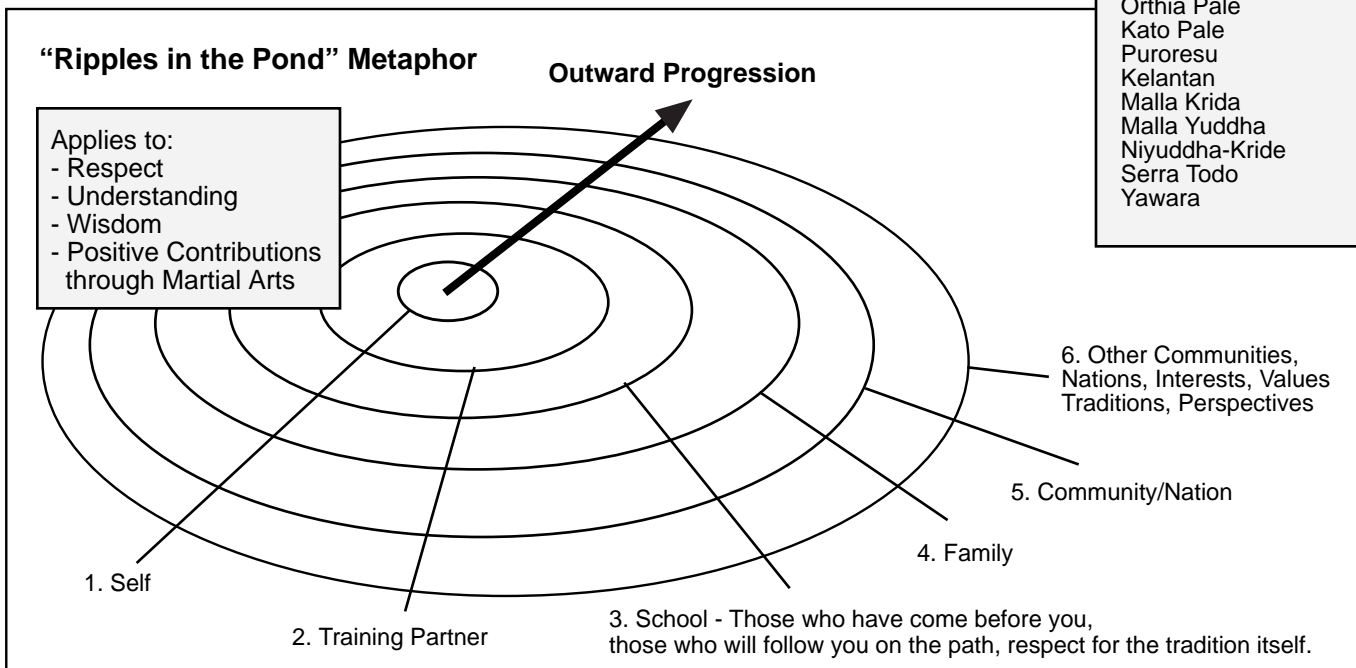
Tapping is a modern training convention, a sign of submission, a recognition that a technique is being applied effectively. In the practice of many grappling methods, the technical emphasis is one of submission through pain compliance or choking (or both). Tapping is used to communicate to your partner that they have successfully applied a technique, and that they should stop or ease up. Be attentive to the response from your partner. When you receive a tap from your partner, immediately release the lock or choke. On occasion your arms will be immobilized or restricted from tapping effectively. In these circumstances, one should tap with their foot or snap their fingers to signify submission. When possible tap your partner directly or the floor when not.

Locking and Choking

To insure safety in training, all techniques should be applied gradually and with control. Your partners will all have different levels of flexibility and pain tolerance, this should be respected. Chokes fall into 2 categories, Pain and Blood chokes. If you are causing pain while intending to cause a Blood choke, stop immediately and review your form. Forcing techniques is not only a bad habit, it's dangerous.

Grappling Arts from around the World

Sambo
Aikido
Pencak Silat
Dumog
Judo
Sumo
Bando
Bersilat
Folk Wrestling
Freestyle Wrestling
Cornish Wrestling
Jiu Jitsu
Muay Thai
Shoot Wrestling
Hapkido
Ninpo Taijutsu
Vale Tudo
Aikijutsu
Cireum
Pankration
Shuai Jiao
Catchascatchcan
Chin-Na
Mongolian Wrestling
Pancrase
Kalari Payat
Greco-Roman Wrestling
Kuntao
Schwingen
Ranggeln
Scottish Backhold
Hagibis
Glima
Kurash
Pahalwani
Mallavidya
Vajra-Musti
Boke
Bbayrildax
Buhe Barildaan
Karakyuresh
Lamakyuresh
Gurassu
Kazakh Kures
Orthia Pale
Kato Pale
Puroresu
Kelantan
Malla Krida
Malla Yuddha
Niyuddha-Kride
Serra Todo
Yawara



Pre-occupation with Effectiveness

One of the quickest ways to frustrate your training is to debate the effectiveness of a technique or training method before experiencing it to a point of proficiency. All Martial Arts training requires a degree of abstraction from reality, especially so in the early stages of training.

Each style offers a slightly different perspective on how to best train these skills, techniques and attributes. In this course we will be examining a variety of training methods designed to familiarize the students with the material in a very short amount of time. Some of these training methods will strike a chord as being very natural and enjoyable and some will not. Patience in learning and personal exploration is the key.

Sensitivity in Grappling

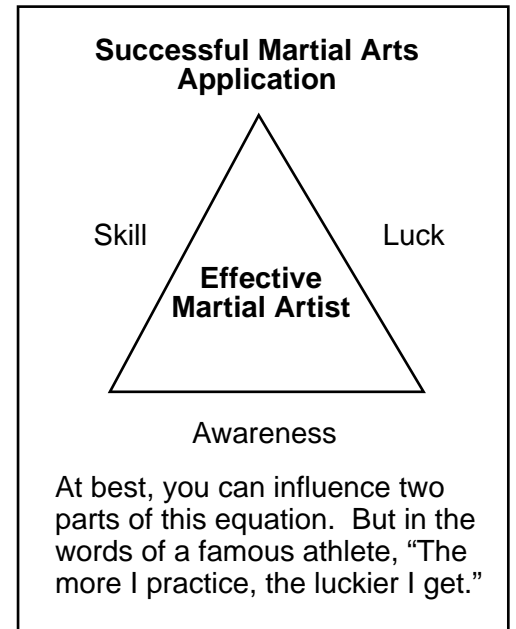
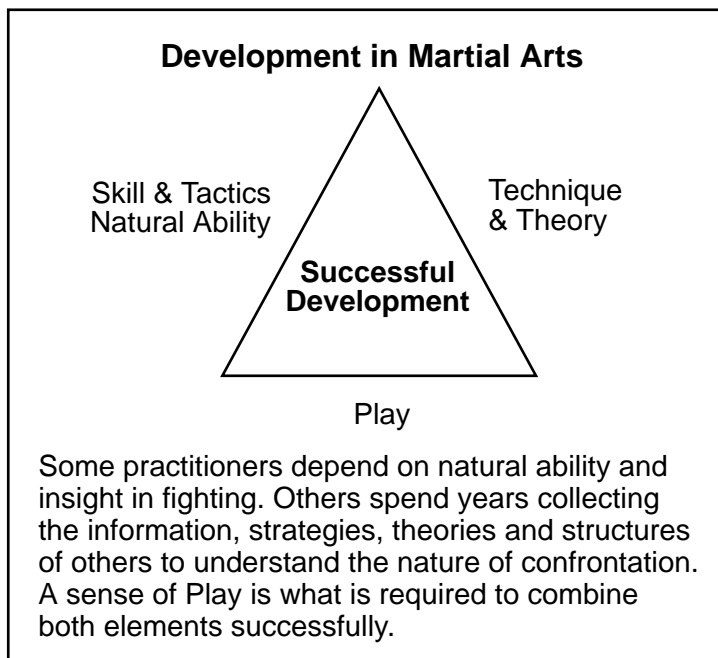
Many areas of Martial Arts require a degree of awareness particular to the tools and range of contact used. In grappling, like trapping, there is nearly constant contact between the two bodies, a format which lends itself to a sense of "Kinesthetic Awareness." This means an awareness of and sensitivity to changes in pressure, momentum, balance and structure.

Sensory information through physical contact actually registers in the brain faster than visual stimulus perception, and often in grappling you will be put into positions where you cannot see what is being done to you, rather you must "feel" your way around. This is a very important skill. Many of our closed circuit drills develop this and a sense of "flow" and can prevent frustration and panic.

Dealing with Panic and Frustration

On occasion, the stresses of grappling can create a sense of claustrophobia which is often compounded by frustration and exhaustion. It is important to stay relaxed in a grappling format in order to reserve energy

for the moment an opportunity presents itself. Panic can have some very disconcerting physiological and psychological side effects. The key is to be aware and to maintain control. The primary causes include not being able to breathe, not being able to move, and not being able to see what is going on.



Possible Causes of Panic or Frustration

- Close Contact/Psychological Implications
- Impatience, trying too hard or going too fast
- Supporting Opponent's Bodyweight
- Exhaustion
- Insufficient Conditioning
- Attribute Mismatch
- Inability to Visualize the Situation
- Ego/Trying to prove something
- Getting Stacked
- Overtraining/Malnutrition/Poor Energy Levels
- Pre-existing Emotional Response Patterns
- Unreasonable Expectations
- Ungradual Exposure to Stresses of Grappling

Attribute Development

Every Martial Art lends itself to a set of attributes which best suit the types of movement and skills involved in its practice. Grappling arts all have several attribute requirements in common. Strength, endurance, grip strength, flexibility, perception of pressure, balance and structure, etc. If this mode of training becomes a primary interest, there are several training methods for the primary attributes used in grappling:

- Weight lifting
- Running
- Yoga
- Movement Drills
- Breakfalls and Throwing
- Stair Climbing
- Pliometrics
- Abdominal Exercises
- Medicine Ball Training
- Grappling Dummy Work
- Grip Control Drills
- Wind Sprints
- Sensitivity Drills
- Pull-ups
- Stretching
- Hyperextensions
- Swimming
- Body Builders
- Sparring

Nutrition & Energy Levels

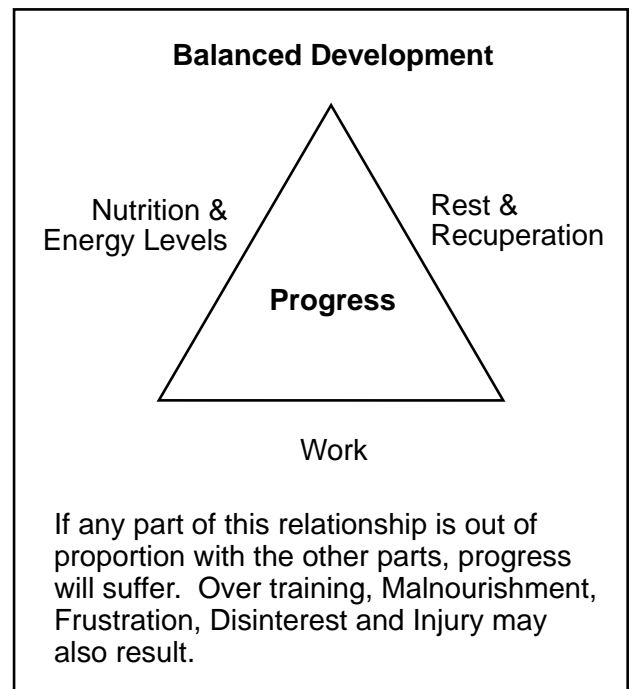
This means eating the right foods for your activity level, eating to maximize your workouts and the effects of your training. Stable Blood sugar levels, positive chemistry, and a balanced micronutrient content for the type of work you are performing.

Rest & Recuperation

This includes time off from training, quality and quantity of rest use of stretching and massage therapy, rehabilitation of injuries and recreational activities to “recharge one’s batteries.”

Work

This includes the physical & psychological aspects of your training. Weightlifting, sparring, drilling, exercises, attribute development, solo practice, etc., positive self-talk and reinforcement, motivation, psychological preparation, self-discipline and confidence building.



Charting your Training Habits

As you begin to add more training methods to your Martial Arts practice, it becomes more important to chart the number of hours spent training each week, and the topics covered. After years of training there are few things more valuable than a Journal of your experiences. This will allow you to spot trends in your progress and note your development.

By charting your training habits you can also insure that you have enough variety in training and recovery time to avoid overtraining or burnout. It is also important to take note of your physical condition on a regular basis. Questions to ask yourself:

- Am I more sore or stiff than usual lately?
- Has the training become a routine lately, or do I still look forward to my training sessions?
- Have I had a sudden change in weight?
- Am I drinking enough water for my training habits?
- What have I been spending the majority of my time training?
- What have I been neglecting?

Grapppling Tools and Training Methods

Basic Positions

Mount
Guard
Cross Body
Kesa Gatame
Top Control/Rear Mount
Leg Control

Basic Locks

Straight Armlock
V-Arm Lock/Americana (Fig. 4)
Hammer Lock/Kimura (Fig. 4)
Gooseneck Wristlock
Achilles Lock
Calf Lock

Basic Chokes

Guillotine
Mata Leao (Rear Naked Choke)
Juji Gatame (Cross Arm Choke)
Sankaku (Triangle Choke)
Baseball Choke

Basic Throws

O Goshi
Osoto Garai
Tomoe Nage
Harai Goshi
Uti Mata

Takedowns

Kick Intercept Takedowns
Prone Takedowns
Kneeling Takedowns

Shooting

Double Leg
Single Leg
Knee/Hip Block
Sit and Roll

Movement Drills

Ukemi (Breakfalls)
Shoulder Rolls (Forward and Back)
Monkey Rolls
Scoot/Shrimping
Sitting Thru
Spider Walk
Sprawling

Positional Movement Skills

Sweep from Guard
Elevator from Guard
Passing the Guard (Close, Middle, Far)
Escaping the Mount (Umpah, Scoot)
Re-Guarding from Cross Body
Refacing from Rear Mount/Back Control

Standing Sensitivity Drills

Pummeling
Grip & Upper Arm Control
Neck Control & Head Positioning
Hubad
Plum
Foot Game (Kow Kit)

Entries to Grappling

Parry to Takedown/Throw
Irimi/Entering Directly
Tenkan/Pivoting Interception
Shooting
Counter Shoot Entries
High Clinch/Tie-Up
Low-Line Entries

Self Defense Scenarios

Arm/Wrist Grab
Long Choke
Short Choke
Lapel Grab
Bear Hug
Full-Nelson

Grappling Flows

Like mini-forms, position flows are designed to help students develop a “sense” of the movement in grappling, an illustration of how to deal with common situations, not to represent a way to deal with ALL possible situations. Brazilian Jiu Jitsu and Shoot Wrestling are both Arts of Innovation and Experimentation. No technique is insurmountable and no technique will work on every one the same way. It is up to your personal commitment to training, ingenuity and skill to make the difference between the success and failure of a technique when faced with resistance.

Positions

In any given position in grappling, one partner will have the superior, or more advantageous position, and one will have the inferior or disadvantaged position relative to the other. Superior does not necessarily refer to who is “on top,” for instance, in the Guard, the person on the top is referred to as being “in the opponent’s guard,” which is a disadvantaged, inferior position.

Grappling Notation

For the sake of simplicity, we will refer to the two partners as X and Y, each may have separate roles in each flow.

5 Grappling Flows:

1. Guard Flow
2. Mount Flow
3. Cross-Body Flow
4. Scarf-Hold Flow
5. Back Flow

Guard Flow: (X is in Y’s Guard)

1. X passes Y’s Guard and obtains Cross-Body.
2. Y re-establishes Guard (Knee Inside)
3. Y takes X’s Back.
4. X escapes into Y’s Guard (shrug & roll).
5. Y sweeps X and obtains Mount.
6. X shrimps and obtains Guard.
7. Repeat flow now Y passes X’s Guard, etc.

Mount Flow: (Y is in superior Mount)

1. X umpas into Y’s Guard.
2. Y sweeps X and obtains Mount.
3. X shrimps and obtains Guard.
4. X sweeps Y and obtains Mount.
5. Repeat flow; now Y umpas, etc.

Cross-Body Flow: (Y is in superior Cross-Body)

1. X re-establishes Guard (knee inside).
2. Y passes X’s Guard and obtains Cross-Body.
3. Y obtains Mount.
4. X umpas into Y’s Guard.
5. X passes Y’s Guard and obtains Cross-Body.
6. Repeat flow; now Y re-establishes Guard, etc.

Scarf-Hold Flow: (Y is in superior Scarf-Hold)

1. X reverses Y to Scarf-Hold (nose push).
2. Y reverses X to Cross-Body (spoon & roll).
3. Y moves to Scarf-Hold.
4. X takes Y’s Back (back-door).
5. Y escapes into X’s Guard (shrug & roll).
6. Y passes X-s Guard and obtains Cross-Body.
7. X reverses Y to Scarf-Hold (head throw).
8. Repeat flow; now Y reverses X to Scarf-Hold, etc.

Back Flow (face up): (Y is in superior Back)

1. X escapes into Y’s Guard (hook clear & roll)
2. Y takes X’s Back.
3. X escapes into Y’s Guard (shrug & roll).
4. X flips Y and obtains Back.
5. Repeat flow; now Y escapes into X’s Guard, etc.

Achilles Wars: (X & Y are both in Neutral Leg Control)

- Scoot in and lay back.
- Brace knee under thigh and lay back.
- Roll onto stomach and pull back.
- Piston leg to under other arm and lay back.
- Switch hands and apply calf-lock.
- Roll to stomach and apply “Bastard Lock.”
- Take other leg.

Leg Control Lock Resistance Tactics:

- Hook toes under arm and straighten leg.
- Push leg through.
- Pull leg out to clear heel and push at arm.
- Pull on Locking arm (with hands).
- Roll like hell.
- Cup their neck and sit up on them.
- Lift hips off floor and arch.

Finishes

The submission techniques we have chosen to focus on for this class are by no means a complete list. A complete list of all the means to lock or choke an individual would literally fill bookshelves, and every year, new methods and approaches are being “discovered.” The techniques we have chosen for this course serve to illustrate the primary principles involved with locking and choking and will create a mental framework from which students may understand and innovate new methods. This system, like most Martial Art, will teach itself to the dedicated and observant student. Discovering the genius of this format is up to you.

Finishes By Position:

Guard

- Sankaku Jime (Triangle Choke)
- Juji Jime (Cross Arms Choke)
- Baseball Choke
- Straight Armlock Variations
- V-Arm Lock (Americana)
- Hammerlock (Kimura)

Mount

- Juji Jime (Cross Arms Choke)
- Punch/Fang Choke
- Katagame (Shoulder Choke)
- Straight Armlock
- V-Arm Lock (Americana)

Cross-Body

- Sneaky Choke
- Straight Armlock
- Tripod Straight Armlock
- V-Arm Lock (Americana)
- Hammerlock (Kimura)

Scarf-Hold

- Katagame (Shoulder Choke)
- Paper Cutter Choke
- Straight Armlock Variations
- V-Arm Lock/Pillow Neck Crank Combination
- Hammerlock
- Z-lock

Back

- Rear Naked Choke (Mata Leao)
- Lapel Choke
- Straight Armlock
- Reverse Sankaku Jime (Triangle Choke)

General Guidelines for All Grappling Arts:

- Tighter is Better.
- Protect your Base.
- Don't fight their resistance, utilize it.
- Do more with less.
- If you can't escape or reverse your opponent, frustrate them - patience pays off.
- Repetition is often the sole the difference between familiarity and mastery.
- The Map is not the Territory.
- Position before Submission.
- Attribute before Technique.

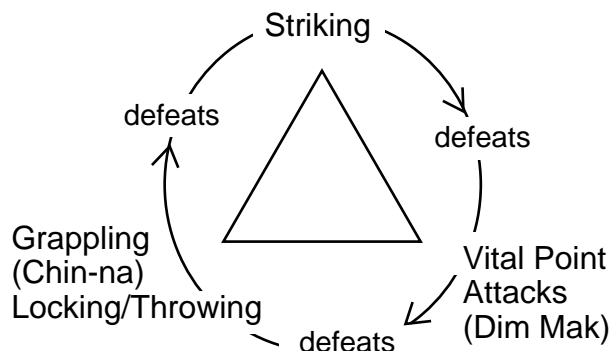
Leg Control

- Achilles Lock
- Fig. 4 Toe/Ankle Lock
- Calf Lock
- “Bastard” Lock
- “Son of Bastard” Lock
- Heel Hook
- Knee Bar

Insert Anywhere Considerations:

- Gooseneck Wristlocks
- Kinamutai (Biting, Pinching, Gouging, General Misery)
- Weight Compression and Leverage
- Nerve Motor Points

Chinese metaphor for combat relationships



History of Brazilian Jiu Jitsu

Brazilian Jiu-Jitsu was originally founded by Helio Gracie of Brazil as a result of years of training in a form of Japanese Ju-Jitsu brought to Brazil by Mitsuo Maeda. Maeda also taught Luiz Franca ju-jitsu, and he also continued the tradition in Brazil. However, it was because of the small size and inferior strength of Helio Gracie, that Gracie Jiu-Jitsu developed into the art known as Gracie Brazilian Jiu-Jitsu.

Brazilian Jiu-Jitsu is predominantly a ground-fighting art. The Brazilian Jiu-Jitsuka's strategy is to avoid punches and kicks while attempting to clinch his opponent, take the fight to the ground, and use Ju-jitsu techniques to defeat him there, where the attacker's strikes are weak. The Brazilian Ju-Jitsu techniques are based on leverage, making it possible for the practitioner to beat stronger and heavier opponents. The key is keeping your base and using leverage against the opponent.



Mitsuo Maeda

Mitsuo Maeda brought Jiu-Jitsu to Brazil. As a member of the Kodokan, Maeda went to America as a Judo ambassador. Maeda was born in Aomori Prefecture in 1878. There he learned Tenshin (Tenshin Shin'yo) Jiu-Jitsu. He moved to Tokyo when he was about 18. He began practicing Judo in 1897. Maeda was a small man, but very talented. In 1904, he traveled to the U.S. with one of his instructors, Tsunejiro Tomita. The only place they demonstrated judo together was at the U.S. Army academy in West Point. There Maeda was challenged by a wrestling champion. Maeda accepted the challenge and put his opponent in a joint lock forcing the wrestler to tap out. Maeda toured the US for a while longer and eventually traveled to Spain, where he took on the ring name "Conde Koma" in 1908. Continuing his travels, in 1915 he ended up in Brazil. He engaged in challenge matches and became famous throughout the region. Maeda was to continue his role as a judo and jujutsu sensei and taught police, army cadets, and Brazilian citizens. One of them was a teenage boy by the name of Carlos Gracie.

In 1925, Maeda began to assist the Japanese immigrating to Brazil. At the time, there were anti-Japanese sentiments in the US, so Maeda felt Brazil with its more open policy towards immigration was the ideal environment for Japanese settlers. Maeda became a very prominent member of his community. He was given executive positions in many companies and even received land from the government.

Maeda thought of the old judo as the ultimate form of self-defense. To him boxing and wrestling were only sports. Maeda's strategy was to strike his opponent, go for a throw and then finish his opponent off on the ground with a choke or joint lock. Maeda stated in his autobiography that he took Kodokan judo techniques and also took elements from Taryu Shiai Judo - those judo techniques specifically used for matches against other schools.

Carlos Gracie was born in 1901 to Gastão Gracie, a Brazilian scholar and politician, Carlos was the smallest and skinniest of five brothers. His brothers were Osvaldo, Gastão, Jorge, and Helio. He was raised in a wealthy family, and he became a student of Maeda when he was 19. Carlos' father, Gastao introduced Carlos to Maeda, and eventually, Carlos taught his brothers jiu-jitsu. Carlos and his brothers made a name for the family by fighting in demonstrations and street fights using Jiu-Jitsu. Carlos only took one year of lessons from Maeda. However, Carlos continued studies with other students of Maeda as he developed his own style based on his real fighting experiences. Carlos Gracie opened up the first jiu-jitsu school in Belem, Brazil in 1925. Carlos Gracie died in 1994 at the age of 92.

At 17, Helio first stepped into the ring in Frontao against a boxer named Antonio Portugal. Helio won in 30 seconds. He also defeated a Japanese Judoka, Namiki, in 1932. This was the first jiu-jitsu/Judo match of his career and also the first time he wore a gi during a fight. Helio ended the fight with Namiki in his guard when the bell rang a only seconds before Namiki submitted. Helio won fights against Japanese Judo players, Miyake and Kato. Helio was easily thrown, but used his ground fighting experience to get Kato in the guard and choked Kato unconscious. The Japanese decided their best Jujitsuka must go to Brazil and defeat Helio. This was Masahiko Kimura. He was the All-Japan heavyweight world Ju-Jitsu champion. So, in 1952, at the gym next to the largest soccer stadium in Rio, the fight began. It was a no-striking fight, and gi's had to be worn. Helio was now 45 years old and only 139 lbs. Kimura was near 200 lbs and younger. The fight went 15 minutes with Kimura trying without success to submit Helio. Finally, Kimura applied a Reverse Ude Garame on Helio, and Helio submitted. This technique is still fondly regarded as the "Kimura" in Brazilian Jiu-Jitsu today. Kimura was impressed at the development of JuJitsu in Brazil based on his inability to submit a man much smaller and older than him in 15 minutes. This fight greatly increased the fame of the Gracie family in Brazil.



Masahiko Kimura

Helio's last fight was with Valdemar Santana, one of his own students. Santana was much bigger than Helio, and challenged Helio to fight. Helio accepted, and when the fight happened, it lasted three hours and forty-five minutes. It is the longest recorded JuJitsu fight in history. Helio lost after being kicked in the head. But this loss did nothing to diminish the family name in Brazilian Jiu-Jitsu. Carlson Gracie, the son of Carlos Gracie defended the honor of his family at age 17 and took revenge for his family by defeating Valdemar Santana.

The male descendents of the Gracie clan are all taught the family fighting art and encouraged to represent the family in the "Gracie Challenge," an ongoing invitation to accept challenge matches to prove their fighting art's superiority. In the 1980's this challenge finally came to world notoriety with the Ultimate Fighting Championship. In this contest, Gracie's would challenge all other martial arts, and defeat them all. The martial art world was turned upside down! How could Royce Gracie, son of Helio, a smaller and weaker opponent easily defeat all other martial arts? What was this Brazilian Jiu-Jitsu?

Brazilian Jiu Jitsu Today

Brazilian Jiu-Jitsu continues to evolve. The Gracie family still practices their original art in several schools around the world, but notably in Brazil and in California (where Helio, Rickson and Royce have their Academy). Carlson Gracie has continued his family's tradition by creating sports jiu-jitsu. However, Helio does not "approve" of sport jiu-jitsu, and would rather focus on self defense or Vale Tudo. However Carlson was able to attract corporate sponsors to support teams of jiu-jitsu fighters so they could train full-time in essence as professional athletes. The corporate sponsorship would be the impetus to persuade many of Helio's black belts to join the sport. During the seventies Vale Tudo was still popular in Brazil as fights were televised. During the 1980s, vale tudo waned and jiu-jitsu fighters focused their efforts on sports jiu-jitsu competition. Because of the rise of sport Jiu-Jitsu, many new techniques and strategies have developed. Some have been proven in no rules combat - others have not. There is now a world championship of Jiu-Jitsu wearing the Gi - the Mundails in Brazil, and not wearing the Gi - the ADCC Championship in Abu Dhabi.

A Brief History of Shootfighting/Shooto

The Martial Art/Sport of Shootfighting is a recent creation. It has its genesis less than 25 years ago when a famous German wrestler, Karl Gotch taught the art of real Wrestling, or "Shooting," to a group of top Japanese Martial Artists. The wrestling they learned bore only a superficial resemblance to today's professional wrestling. Two of these Japanese Martial Artists, Masami Soranaka, a practitioner of Karate, Judo and Sumo, and Yoshiaki Fujiwara, a Muay Thai Kickboxing champion and Judo expert, combined their knowledge of these diverse styles and created what has come to be known in Japan as UWF wrestling or the "Hard style." Official matches have been held for almost 10 years and the sport's popularity has grown till it is now the third most popular spectator sport in Japan behind baseball and Sumo. Vale, who coined the term Shootfighting to describe the style, combined the Wrestling and Muay Thai techniques he learned in Japan with his experience in American Karate and Kickboxing to advance the sport even further.



The term **Shooto** is derived from the combination of the Japanese characters "shu" and "to" (meaning "Learn Fighting"). It is both a sport and a contemporary Martial Art, which has firmly established itself as major player in the world of Full Contact Martial Arts Competition. As a system Shooto was developed in Japan during the early 1980's. Its training regimen exhibits elements and techniques that can be found in Judo, Sambo, Muay Thai and Catch-as-catch-can (also known as Catch-Wrestling). Professional Shooto competition first took place in 1989. It has steadily grown in popularity in its homeland of Japan, as well as, over seas in Europe, Australia, Brazil and The United States. It is a very dynamic and exciting sport that has developed a reputation for having fast-paced bouts with plenty of action and technique.

Martial Arts Contributing to this Grappling Method

From Kali (Dumog)

Concepts

Repetition to Internalize
Flow Development
- "Play the Game" Mentality in Training
- Closed Circuit Drills
Pattern Use/Recognition
Weapons - Armed Encounter Considerations
Structure of Abecedario, Sumbrada,
Numerado, Carena
Sumbrada Training (Counter for Counter Format)

Techniques

Kina Mutai Tactics
Entries from Striking to Grappling Range

Training Methods

Hubad Drills
Arm Control Game

From Jun Fan (JKD)

Concepts

Personal Research/Exploration/Innovation
as a Requirement for Training
Personalized Solutions (Skill Level, Attribute Set,
Lifestyle, Interests and Goals)
Attribute before Technique - Attribute Development
Mindset in Training
Identify - Learn - Use - Break the Pattern Progression

Techniques

Footwork and Movement

Training Methods

Interactive Focus Mitt Training Drills
Conditioning

From Thai Boxing

Concepts

Constant Guard against strikes
Tools should fit the range

Techniques

Close Range Tools
Shinning as a major weapon
Foot sweeps from the Clinch

Training Methods

Prumb Drill
Thai Pads - Conditioning Mindset

From Shoot Wrestling (Shooto)

Concepts

Hitting and Grappling Combined Training
Pain Tolerance and Injury Perspective
Hitting from the Ground

Techniques

Shooting
Groundwork Positions and Tactics
Shoot Flows (Submissions)
Specialty Locks (Those particular to Shooto)

Training Methods

Shoot Flows and "Moving" Sequences
Arm, Neck, Grip Control Games
Achilles Wars

From Brazilian JiuJitsu, Vale Tudo, Judo

Concepts

Patience in Offence
Efficiency through Relaxation
Juji Dome - Less is More
The Importance of Proper Conditioning

Techniques

Gi Tactics
Bases for Striking from the Ground
Choke Structure and Tactics
Movement Drills, Groundwork
Positions and Tactics
Throws

Training Methods

Conditioning Methods
Positional Sparring
If - Then Examination

Martial Arts Contributing to this Grappling Method

From Letha Yoga

Concepts

Concern for Personal and Partner's well being in and after training
Triangle of Progress in Martial Arts & Fitness
Bandha/Steeling Oneself for Contact (Mindset Training)
Positive Reinforcement
Injury/Overtraining Assessment and Treatment

Techniques

Hip Flexor Series from Savasana
Abdominal Series from PFDN Position
Neck Series from Seated Position

Training Methods

Attention to Personal physical & psychological condition during and after training
Attention to Partner's physical & psychological condition during and after training

From Aikido

Concepts

Perspectives in Combat - Seeing things through your Opponent's eyes
Confluence and Conflict Resolution

Techniques

Tenkan/Irimi Movement
Leg Interceptions and Takedowns
Self-Defense Methods (Grab Defense)
Grounded Control Tactics (De-Escalate)

Training Methods

Basic Response Patterns
Identification of Intention and Attention
Wrist Stretches and Conditioning
Breakfalls: Rolling and Ukemi

From Silat

Concepts

"Prey" vs "Player" Mentality
Weapons - Armed Encounter Considerations
Structural Understanding of Base (Standing) and the Opportunities Created

Techniques

Harimau Takedowns (Kneeling vs. Standing, Prone vs. Standing)
Locking from a Control Position

Training Methods

Balance Observation Drills

Vocabulary

Americana	Portuguese, V-Arm lock , sometimes referred to as a Key lock. Vernacular to Brazilian Jiu Jitsu.
Ankyo	Japanese, Form Four wristlock position from Aikido.
Armbar	A straight arm lock which typically causes pain or dysfunction through the hyper-extension of the elbow joint.
Atemi Waza	Japanese, Striking techniques.
Attribute	A characteristic of a fighter or student, such as strength, speed, flexibility, endurance, etc.
Attribute Set	The specific group of attributes which best suit a particular activity or mode of training.
Base	The foundation of balance, includes points of support (foot positioning), momentum, external pressures, as well as the height and positioning of the center of gravity.
Blood Choke	A choke which causes unconsciousness through the interruption or restriction of blood to the brain, starving it of oxygen.
Break!	A command from a referee or senior student, requiring that both partners immediately stop their actions.
Breakfalls	A means to land safely from a push, takedown or shove, often including slapping the floor or rolling. Also known as "Educated falling."
Chin-na	Cantonese, Refers to the collective techniques in all systems of Kung Fu which involve Locking, Pain Compliance, Takedowns and Throws .
Choke	A grappling attack involving the throat or neck. Choking falls into 2 categories, Pain chokes and Blood chokes .
Clinch	In fighting, a clinch is anytime when the opponents come into arms reach of each other, clasping for control at the head, arms, shoulders or waist. This is often an appropriate distance and precursor for throwing.
Closed Circuit Drill	A drill which incorporates a cyclical or repeating pattern of movement between two bodies, one partner's actions perpetuating the other's. Close circuit drills emphasize a sense of " Flow " and Kinesthetic Awareness while reinforcing repetition and relaxation.
Elevator	An attack at the opponent's base from the Guard . At certain times in grappling, the practitioner who secures the guard may have a foot between the legs of the opponent, using the knees to secure the guard. With that foot in place, the leg of the opponent can be lifted to upset their balance and "Elevate" their lower body.
Figure Four Grip	By grabbing a limb of the opponent with one hand and encircling the limb grabbed with the other, holding the wrist or forearm of the original hand, you have completed a Figure Four grip. This grip is used to apply leverage or torque to a limb or joint. and is very secure.
Flow	1. A sense of play and immediacy in one's response, doing exactly what is appropriate exactly when it is appropriate. The ability to blend your movements with those of your opponent's. 2. A sequential series of techniques, movements or positions, designed to emulate an engagement with a live opponent.
Four Finger Grip	Using only the fingers to grip a limb or lapel, keeping the thumb cupped to the hand.
Garame	Japanese, Entangled hold.
Gatame	Japanese, Lock or Hold Position.
Gi	Japanese, a uniform designed to survive the rigors of training in grappling .
Going to the Ground	This phrase refers to a response by one party to take a physical confrontation into a Ground Fight situation.
Gooseneck	A type of wristlock which applies pressure to the wrist by bending the palm and fingers towards the inner forearm, often including some means of securing the elbow to work as a counter leverage point.

Vocabulary

Grab Defense	An aspect of Self-Defense training that deals specifically with a grabbing attack, often avoiding going to the ground.
Ground & Pound	A term used in Vale Tudo and NHB fighting which refers to the practice of taking one's opponent to the ground and securing a position from which to strike them repeatedly.
Ground Fight	Ground Fighting is a scenario where both parties are in a prone or semi-prone position involving all aspects of combat. See Vale Tudo .
Grappling	An aspect of fighting which includes offensive and defensive tactics for locking, throwing, choking, taking down , controlling and exhausting your opponent.
Guard	A position of control in which the practitioner is on their back, with their opponent's torso between their legs, often used in Submission Wrestling .
Guillotine	A type of choke which occurs when two parties are facing each other, the head of one in the armpit of the other. Often referred to as a Front Headlock.
Hajime!	Japanese, a command from a referee or senior student to Begin!
Hammerlock	An arm-down figure-4 lock of the arm which utilizes the leverage and positioning of the body in a two-handed grip to apply torque and pressure to the shoulder of the opponent. Opposite of the V-arm lock .
Harai Goshi	Japanese, from Judo, sweeping loin throw.
Harimau	A form of Silat which incorporates very low movements from a prone, kneeling or squatting position, often attacking the legs and base of the opponent.
Hubud	An aspect of Kali training which incorporates a rhythmic and cyclical exchange of trapping techniques, designed to instill certain response patterns through high amounts of repetition. This is a closed-circuit drill.
Ikkyo	Japanese, Form One wristlock position from Aikido.
Irimi	Japanese, A term used in Aikido, meaning to enter, or entering directly.
Jime	Japanese, a Choke .
Juji Dome	Japanese, "Less is more." A principle often applied to Martial Arts.
Juji Jime	Japanese, Cross Armed Choke .
Kata-	Japanese suffix, Shoulder, pertaining to the shoulder (for example, Kata Tori - Shoulder Grab).
Katate	Japanese, Wrist, pertaining to the wrist.
Katagame	Japanese, Shoulder Choke . Also referred to as Kata Gatame .
Kesa Gatame	Japanese, Scarf-Hold or Headlock position.
Keylock	See V-Arm lock or Americana (synonymous terms).
Kimura	See Ude Garamé (synonymous terms). Vernacular to Brazilian Jiu Jitsu, in honor of an opponent who bested Helio Gracie in a much publicized fight.
Kinamutai	An aspect of Kali which serves as a counter-grappling tactic, including the use of biting, pinching, poking, prodding, fish hooking, tweaking, tickling, pressuring, leveraging, hair pulling, grinding, slapping, clawing, gouging, yelling, and other methods for general misery. The philosophy is to make yourself sharp, hard or painful to hold onto.
Kinesthetic Awareness	The ability to perceive what your body is doing and what your opponent's body is doing at any given time, using only a sense of feel. This includes the ability to sense the opponent's intentions.

Vocabulary

Knee Bar	A leg lock which involves the hyper-extension of the leg at the knee.
Koho	Japanese, To the rear, backwards.
Kotegaeshi	Japanese, Wrist-turn out wristlock position from Aikido.
Kow Kit	Tagalog, An aspect of Kali which involves stepping on, around, behind or in front of the foot, sweeping, tripping, and other means to offset a standing opponent's base.
Kuzushi Waza	Japanese, off-balancing techniques, the Stan-up game.
Locking	A grappling attack where the joint(s) of a limb are taken to the extreme range of motion in a particular direction so as to cause pain compliance or dysfunction.
Mata Leao	Portuguese, Rear Naked Choke , a technique used in submission wrestling . Vernacular to Brazilian Jiu Jitsu.
Mate!	Japanese, see Break! (synonymous terms). Also a verbal means of Tapping.
Mount	A kneeling position in which a practitioner has their opponent's torso between their legs in order to control hip movement and restrict the use of their lower body through and apply leverage.
Nage	Japanese, a term used to describe two partners applying a technique. Between Nage and Uke , Nage is the one who throws Uke .
Ne Waza	Japanese, Ground Fighting techniques, the ground game.
Nerve Motor Point	A system of Pressure points on the body which cause muscular dysfunction or numbing of the limbs when activated.
NHB	No-Holds-Barred, a format of submission wrestling .
Ni Mochi	Japanese, Two-handed (two on one).
Nikkyo	Japanese, Form Two wristlock position from Aikido.
O Goshi	Japanese, from Judo, major hip throw .
O Soto Garai	Japanese, from Judo, major outer reaping throw . (Outside leg takedown)
Open Circuit Drill	This type of drill is a feed and response drill, where one partner feeds a particular stimulus and the other responds in a prescribed manner, at which point the partners begin the drill again. An Open Circuit drill is any drill in which the movements of the partners do not perpetuate each other.
Overhook	To put the limb in question under your armpit.
Pain Compliance	Gaining control of or limiting an opponent's actions through the use of immediate and temporary pain, or the threat thereof. The threat must be convincing, so the structure used to apply pressure to cause the pain must be stable.
Pain Choke	Any form of choke where the emphasis is on pressure against the trachea, causing a painful gagging sensation. Pain chokes can be dangerous if applied carelessly, as the trachea can be damaged, which may cause swelling and loss of consciousness.
Passing the Guard	Any action that is used to get out from inside the control of your opponent's legs when in their Guard .
Post	Posting is a tactic of supporting one's body weight on one or two primary points in preparation for lifting your hips (and opponent) or pivoting around. Where you post is a matter of leverage and strategy and is a crucial concept for maintaining your base.
Prumb	A format for training in Muay Thai which incorporates the offensive and defensive aspects of kneeling, elbowing, grappling, sweeping and throwing from a clinched position. Sometimes referred to as the "Knee Dance."

Vocabulary

Pummeling	Similar to Shooting , Pummeling involves working your Tie-ups , etc., to achieve the purchase you want to take your man down. Greco-Roman wrestling is a masterful art in the area of pummeling.
Re-Guard	To regain the Guard after your opponent has passed it.
Ryote Mochi	Japanese, Two-handed.
Sacrificial Throw	A Throw in which the initiator puts themselves on the ground in an attempt to throw the opponent over them. Called Sacrificial because if it fails it puts the performer in a disadvantageous position.
Sankaku Jime	Japanese, Triangle choke , a technique which is performed with the legs in a figure-4 position around the neck and one arm of the opponent.
Sankyo	Japanese, Form Three wristlock position from Aikido.
Savasana	Sanskrit, the Corpse Position, or a prone, face up position, a term often used in Yoga.
Scoot	See Shrimping (synonymous term).
Seiza	Japanese, Traditional Kneeling position.
Shoot	A very specific type of tackle designed to bring the receiver to the ground in a controlled fashion, often targeting one or both legs. "Shooting" entails a sudden closing of range, accompanied by a change of level. It can involve a drop step and coming down to one or both knees, or it can be done in a step-in fashion without either knee touching the ground.
Shooto	Japanese, official term for Shoot Wrestling.
Shrimping	A method of movement primarily used in submission wrestling and other forms of wrestling where the practitioner is on their back. This involves posting on the heel of one foot and the point of one shoulder, then rotating the body around those two points to evacuate the hips from their position relative to the opponent.
Sitting Thru	A method of movement used in many grappling systems where the practitioner moves from a face down position to a seated position, in such a manner as to apply the leverage of their body weight to the opponent, pinning them in a balanced fashion.
Sprawl	A form of movement that counters a Shoot, removing the legs from the reach of the opponent while applying sudden weight to their head and shoulders, forcing them to the mat underneath you.
Straight Armlock	See Armbar , Ude Gatame (synonymous terms).
Submission Wrestling	A format of wrestling in which the primary goal is to submit through pain compliance or unconsciousness (or the threat of) the opponent, using joint locks , chokes and sometimes striking. Vale Tudo, Brazilian Jiu Jitsu, Shooto and Pankration are all forms of Submission Wrestling.
Suvari Waza	Japanese, Kneeling Techniques, done from Seiza .
Sweep	1. Interruption of a footstep in progress. 2. A lifting of the foot to disrupt the opponent's base. 3. A palm-down block used to deflect while evading. 4. A means of flipping one's opponent from your guard, allowing you to assume a Mounted position.
Takedown	A controlled manner of bringing one's opponent to the ground through the use of leverage on the upper body and a foot sweep or trip on the lower body.
Tenkan	Japanese, A term used in Aikido, referring to a pivoting movement, dissolve, or elusive movement in response to an opponent's attack.
Throw	A more ballistic and often damaging manner of bringing an opponent to the ground, often lifting them from the ground entirely through use of the hip, shoulder, thigh, or very specific timing.
Tie-up	See Clinch (synonymous term).
Tomoe Nage	Japanese, From Judo, circle throw . A sacrificial throw involving throwing one's opponent over oneself moving from standing to a prone position.

Vocabulary

Tori	Japanese, to Grab, a grabbing attack, sometimes spelled Dori.
Uchi Mata	Japanese, from Judo, inner thigh sweep , a more ballistic throw .
Ude	Japanese, Arm or Forearm.
Ude Garamme	Japanese, Entangled Armlock, see Figure Four .
Ude Gatame	Japanese, Straight Armlock.
Uke	Japanese, A term used to refer to one of two partners applying a technique. Between Uke and Nage , Uke is the one who gets thrown by Nage , the “fall guy.”
Ukemi	Japanese, see Breakfall (synonymous term).
Umpa	Vernacular to Brazilian JiuJitsu, A method of upsetting the base of one who has you in a Mounted position, which involves posting and lifting the hips while turning and pulling the opponent over you. A means to reverse the Mount or interrupt their ability to strike down on you by forcing them to re-establish their base .
Underhook	Encircling a limb by first placing the limb above the shoulder or on top of the circling arm. Opposite of Overhook .
Ushiro	Japanese, pertaining to the Back, behind.
V-Armlock	An Arm-up Figure-Four lock of the arm which utilizes the leverage and positioning of the body in a two-handed grip to apply torque and pressure to the shoulder of the opponent. Vernacular to Shoot Wrestling.
Vale Tudo	Portuguese, literally, “Anything Goes.” A format of submission wrestling which is an offshoot of Brazilian Jiu Jitsu that makes use of kickboxing and ground fighting tactics such as striking with the hands, knees, elbows, feet and head. In Kali this is known as “Juego Todo.”

“The Truth in Combat is different for each individual....Truth lies outside of All Fixed Patterns.”

- Bruce Lee

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Grappling Links <http://www.grapplearts.com/Links.htm>

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