

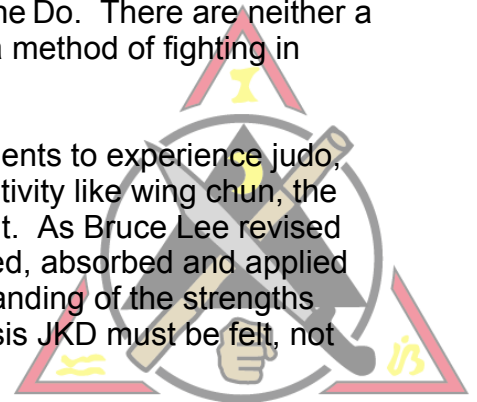


JKD Application - The “martial” part of our art:: [Understanding JKD Part 3]

All the tradition, history, meaningless practices, ‘form,’ ‘style,’ ‘way’ up in smoke! It was all torched. A fresh start was finally dreamt of. Emptiness in the cup – ready to be refilled. It was threatening to some, bold to others, refreshing to most!

A philosophy of a ‘way that changes’ came to be known as Jeet Kune Do. There are neither a series of moves nor a classification of techniques which constitute a method of fighting in JKD. Instead there are a series of experiences.

Sifu Dan Inosanto points out that Bruce Lee always wanted his students to experience judo, jujutsu, aikido, western boxing; to explore Chinese systems of sensitivity like wing chun, the elements of kali; to explore penjak Silat, Thai boxing, Savate, all of it. As Bruce Lee revised his approach, concepts and principles from martial arts were adopted, absorbed and applied to his Jun Fan Method. He wanted students to come to an understanding of the strengths and weaknesses of each method for themselves. In the final analysis JKD must be felt, not written about [most ironic, as I sit and write these thoughts].



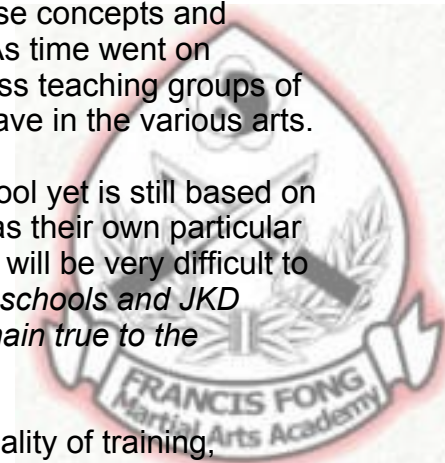
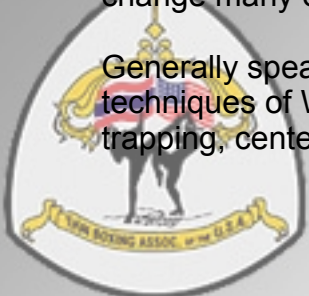
As a result, many people mistake JKD as a composite style of martial art because of its seemingly pure efficiency. The genius of this thinking allows a beginner to learn how to defend oneself in a very efficient way compared with most traditional styles. At any given time JKD can resemble Thai boxing, Wing Chun, wrestling, Karate, Kali or even Savate. But since JKD is primarily a philosophy, it is not Wing Chun, Kali, Kickboxing, or a combination of various martial arts systems.

Instead it should be applied to these systems and many others. Because concepts and principles are universal, they cannot be confined by any one method. As time went on however, some sort of learning methods had to be established to address teaching groups of people, and exposing them to the experiences Bruce wanted them to have in the various arts.

For this reason, JKD has come to look very different from school to school yet is still based on many of the same techniques from several martial arts. Each school has their own particular emphasis and encourages their students to do the same. This is why it will be very difficult to find any two JKD schools with the same exact curriculum. *In fact, both schools and JKD practitioners should not necessarily be striving for that if they are to remain true to the founding philosophy.*

There will always be differences between individuals in regard to the quality of training, physical make-up, level of understanding, environmental conditioning, and likes and dislikes, etc. Conditions in a fight change from millisecond to millisecond, and different techniques are required for different situations. Bruce emphasized some core foundational ideas that would come to shape multiple techniques together that can be applied by anyone from any style. Therefore, JKD not only advocates the combination of aspects of different styles, it also can change many of those aspects that it adopts to suit the abilities of the practitioner.

Generally speaking, JKD is heavily influenced by the punching, body motion, and footwork techniques of Western boxing and the dynamic footwork of fencing. It borrows concepts of trapping, centerline, vertical punching, and sensitivity from Wing Chun. Certain kicking



techniques from arts like Karate or Savate, and knees and elbow techniques from Muay Thai are also infused. The Joint locks were added from Aikido, Kempo, Hapkido and body-to-body contact techniques from Greco-Roman Wrestling and/or Brazilian Jiu-Jitsu just to name a few. Eventually this combination (and others) became known as the '4 ranges of combat.' Later weapons like sticks and knives were added in through Kali and other martial arts.



Becoming proficient in the Martial arts can seem like an overwhelming task and is never-ending. It will take years, or really a lifetime, to reach levels of high proficiency. At times progress can be made in leaps and bounds, sometimes however, it creeps along at a snails pace. *This can be frustrating for many, but it is a normal part of the process.* Hopefully, the joy comes in the process of the change and the practice, not in the accomplishment that so many strive for.

Mindset On Learning as a Student:

At AJKD, I purposefully go to great lengths to plan out each workout and training session to maximize many factors and facets of the martial arts and JKD philosophy.

It will help if you read through the statements below, and have them on your mind as you workout. If you are not focused and alert in a workout, you could train for 24 hours straight and not achieve the level of learning that you could with 1 hour of focused training. It's that important.

In order to progress at the fastest rate possible, the more organized and consistent you are, the more you will achieve with your time. In an ideal world, every workout should be a quality workout. Have a mentally-focused plan to be attentive when you arrive at class and stick to it as much as possible. This will help you achieve more during your training and help you track your progress.



To help you organize your thoughts in each session, consider this outlined process of four steps, namely; 1) Form, 2) Speed, 3) Power and 4) Fluidity. These should be done specifically in this order. [See Below] Practice should start with slow repetition, and then build in speed and intensity, arriving at fluidity.

There are very good reasons for approaching it this way. If you were to learn a new type of punch and begin trying to slam a heavy bag with tons of muscle, without first achieving proper form, you will substitute proper technique with muscle causing bad habits that will have to be undone later. It will hinder your speed as well as ruin your form. You will find in your training, that great power is only achieved through form and then speed. Proceeding in this manner will lessen the likelihood of injury and save time in your training progress overall.

After going through the 4 steps a new technique becomes useable. At that point, it will be quick, efficient and potent. Eventually it will come without thought.

The following are some components of each workout that are built in and intentionally planned as well as some practical elements of JKD that underline the Art.

Some Primary Components of Jeet Kune Do Training::

Form::

Form is the mechanics and specific techniques behind what we learn. The mechanics include what part of the body moves first, where the power is derived, or what type of footwork goes with it. All aspects of the body movement or techniques should be taken into consideration, such as;

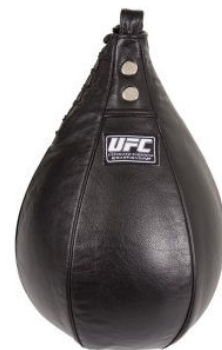
1. the muscles involved
2. footwork
3. timing
4. body alignment and positioning
5. balance
6. flexibility involved
7. what the purpose of the movement is - what is it used for?

After analyzing these facets of the form, then drills are employed to work these separately or in conjunction. When you have sufficiently broken down the form, you are ready to move on to speed training.

Speed::

Speed training can also be broken down into separate categories:

1. relaxation
2. initiation speed
3. performance speed
4. mental quickness
5. reaction speed
6. Altering speed [fast-slow-fast, etc.]
- 7.



Defined drills and exercises are also crafted to work each of these factors specifically or in conjunction. Interestingly in many cases, improvement in speed may require additional work on form! Even though you may have been able to perform the technique to perfection at a slow pace, doing it quickly may require a different type of muscle use and will have a different feeling altogether. Repeating drills with speed will eventually train the muscles to perform easily at that pace.

Power::

One of the biggest myths that students have when they start is that their power comes from their muscles. This is not true!!! Technique and practice create the power, with a combination of some muscle strength built in merely as the delivery system for the power of the technique itself.



Just being able to move quickly and in proper form will produce power on it's own. Breaking down power components you have:

1. form
2. speed
3. muscle strength
4. joint and ligament strength
5. timing
6. distance

Power can be augmented by weight training and cardiovascular conditioning. Other great training methods and tools are heavy bag training and pad drills with a partner.

Fluidity::

Being fluid in a technique means that you are able to use it in combination with other skills or freely by itself. This is the process of putting it all together! Having practiced form, speed and power, it is time to add fluidity to your arsenal, so that all become fused together seamlessly.

To work on fluidity, we identify the uses of the technique...

1. in combination with other techniques
2. as a counter [possibly]
3. as an attack [possibly]
4. without preparation



There are many ways to practice towards fluidity, such as on a bag, shadow boxing, in drills with a partner and most importantly, sparring.

Sometimes, it is necessary to back off on speed and power to achieve more fluidity. This does not detract from the effectiveness of the techniques. Proper form and technique are plenty strong enough to get the job done without much force applied.

3 attributes of JKD::

Efficiency – using the least amount of required force in any fighting situation to achieve your objective, whether it be escape, subdue an opponent, attack or defend yourself. Efficiency states - properly, correct timed position and movement can and should be used to defeat the opponent.

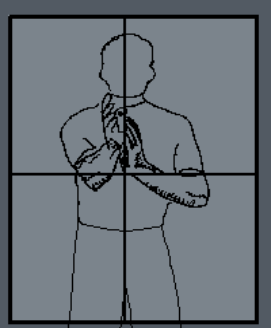
Simplicity – self explanatory... Seeking the least complex movement[s] to accomplish the objective at hand.

Directness – No wasted movement but rather proceed immediately to the target. Example: “The shortest distance between 2 points is a straight line.”

Economy of Motion::

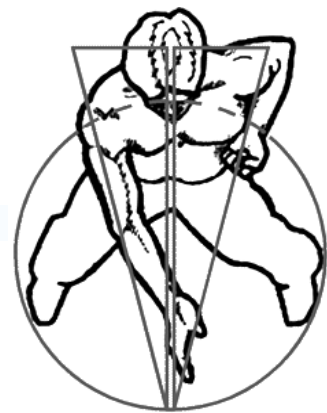
Taking the straightest possible path to the target [usually a straight line] to break the opponents' structure

Example: NPM = “No Passive Movements” – blocking the opponents striking hand with your striking hand all at once. This is the highest form of economy of motion, and the very definition of efficiency. It is a block and hit all in one. One technique with multiple purposes - for example, the “cutting punch.”



Centerline::

It is the imaginary vertical line bisecting the opponent's vitals from the very center of the top of your head through your body to the groin. This is also called the ‘self-centerline.’ It is not the front of your body or the side of your body, but rather the actual core inside your body. The human body's prime striking targets are considered to be on or near this line, including eyes, nose, throat, solar plexus and groin amongst a host of pressure point targets.

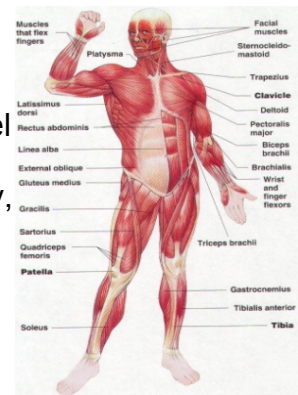


Emphasis in centerline theory is to defend your own self-centerline while

attacking the opponent's. The imaginary line connecting two peoples' self-centerline forms a plane between the two.

Strength::

You will notice in class that I put time aside at the beginning of each class for a strenuous and intentional "warm up." This is very important. Many martial art schools do not put enough emphasis on physical fitness and make all sorts of excuses why they don't need to. Bruce Lee believed in maintaining the highest level of fitness, and so do I. We must be able to endure with stamina and will find it impossible to practice at high levels without fitness. Our form, speed, power, fluidity, efficiency, economy of motion, agility, etc. will all suffer if physical fitness is not at a level that allows us to train properly.



Strength training, *cardiovascular* training and *nutrition* are ALL very important.

4 Ranges of Combat::

- *Kicking* - the distance from your opponent in which either you, or your opponent, can be reached by foot strikes
- *Punching* – the distance from your opponent in which either you, or your opponent, can be reached by hand strikes
- *Trapping* – the distance from your opponent at which any of your opponents limbs can be contained or controlled by you or vice versa. Types of traps include a pulling/grab or pin/push to the arm or leg-to-leg contact, making it difficult for either person to change footwork without using sensitivity and strategy
- *Grappling* - the distance from your opponent where either joint locks may be applied or body-to-body wrestling is employed

5 Ways of Attack::

There are really more than 5 if you add-in things like deception, or distraction, etc. but they all hinge from 5 basic ways as listed by Bruce. These are some ways to think about confusing an opponent as you advance in an attack.

The 5 can be summed by the following:

- SDA [or SAA] = Single Direct Attack [or Single Angular Attack]
 - One single strike taking a direct path to the target. A very simple attack, involving no set up or preparation. Taking advantage of 'holes' in your opponents' defense. Even though it is very difficult to land on your opponent it is one of the most important to practice. Strong SDA's make strong fighters. If you are able to use SDA with consistency you will outclass your opponent. It takes precise timing, distance, and keen awareness. Examples include:
 - A straight lead hit to the head if they drop their guard
 - A front snap kick to the groin
- ABC = Attack By Combination
 - An attack that utilizes a series of strikes together as one, designed to overload the opponent with a series of strikes to multiple targets. Usually they are done with punching combinations but kicking combinations are also considered ABC

too. The list of combinations is variably limitless. With some practice, you will find combinations that work best for you. Some examples...

- Jab, cross, hook
- Lead side stomp kick, lead hook kick, spinning back kick

- HIA [also FIA] = Hand Immobilization Attack [or Foot Immobilization]
 - Trapping or tying up your opponents weapons [arms or legs] so they cannot be used against you. It is particularly useful for clearing the opponents' limbs out of the way if they have a tight defense. Trapping can become very complicated. For those unfamiliar with trapping, it is best to use only the simplest trapping on the street to avoid confusion when your adrenalin is pumping. Examples are...
 - As you Jik Jun Joy they throw an arm up to block, you lop with either hand and punch with the other
 - As you punch, they tan sao with their lead hand, you rear pak – pinning it to their ribs, and lead punch again
 - As you move forwards on either of the above examples, trap their foot with your lead foot, so they cannot retreat [FIA]

- PIA = Progressive Indirect Attack
 - Unlike SDA, feints or fakes are used either in conjunction with or substituted for actual strikes working towards a final intended blow. With a PIA you may throw a fake or real attack towards a target drawing the opponents' attention to that target all in order to actually hit another target while the opponent is distracted. As they respond to your initial attack, it will open the target you originally intended to hit. Planning out a PIA, you will chose a target and progressively work your way in by opening it up through other means. It is planned from start to finish. Examples include;
 - Throw a fake punch to the stomach and when they drop their hand to block, strike their face.
 - You notice your opponent drops his hands when you attack low and raises them when you attack high... lead in with a low kick to the groin, when they block it, follow with a jab to the head, if this is also blocked, side kick their midsection or just another groin front snap kick

- ABD = Attack By Draw
 - Drawing the opponent to make an advance or attack into a situation where you can strike as a counter. The opponent can be led to a certain direction so that you can intercept their hit, or simply get them close enough so you can hit them. Most ABD type attacks require a level of comfort that can only be achieved through multiple sparring sessions. It is necessary to be able to think clearly through the confrontation. They are a preplanned manipulation of your opponent's actions. Said simply, it is a 'set up.' Some examples include:
 - To close the gap you back away, forcing the opponent to follow. As they do, shorten each of your steps subtly, going undetected. They come into your range without noticing. When they are within striking distance, you attack.
 - Purposely leave one side of your head unguarded, attempting to draw a punch from them. When they throw the punch you slip and punch low to their midsection