
Basics Reference Manual



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Written by Leann Rathbone 4th Dan
Edited by Shihan Jim Rathbone

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Basic Power Patterns

There are 3 basic Power Patterns that must be used when you are executing a technique, without the proper power behind a strike or kick you will not be able to get the maximum results from your action so therefore it is a waste of motion. You must have one of the three or a combination of the three patterns in a technique.

The 1st one we will talk about is linear power; this is used whenever you are attacking in a straight line, whether it is forward or a backward motion. To get the optimum results from your action you will have to use a hard bow or reverse hard bow stance to develop the power that is necessary to make the strike effective. This is accomplished by throwing the body weight forward and into the strike.

The 2nd Power Pattern that can be used is circular power, this is accomplished by utilizing the torque of the hips or rotation of the hips for the development of the power, this can be done by using soft bow stances or crescent motions whenever you execute a circular strike for example an elbow strike to the ribs or an uppercut elbow to the chin, by using a soft bow or crescent motion it will set your hips up so that you will be able to rotate or torque your hips to receive the power needed.

The 3rd and final way you may be able to receive power is body weight or marriage of gravity. Whenever you strike in a downward motion you will need body weight behind your strike to get the optimum results from the strike, this is accomplished by dropping your body weight down and the force of gravity working at the same time.

One of Ed Parker's analogies was that you don't hit something with the bumper of your truck you hit them with the whole truck, the same thing applies to striking or kicking, and you don't just use the power of the limbs, you use all your body weight behind a strike.

Stances

For the majority of the students the stances are the hardest obstacle to overcome. In order to overcome this problem, students must be constantly aware of where their feet and body position are at all times. Even though the stances are difficult at first with time and practice they will become second nature.

A proper stance is important because without a proper stance you will not have the stability needed nor will you have power needed behind your strikes and blocks, by not using a proper stance you will also sacrifice mobility. You will need to perfect each stance in a stationary position as well as practice changing from stance to stance, while keeping an upright body position or shoulders over hips at all times while executing a technique or a kata.

One of the first things people notice about Kenpo is the fluidity that Kenpo stylist have and one thing that contributes to that fluidity is the capability to move from different stance while performing a technique or kata. Below is a list of stances that are the corner stone of movement in Kenpo.

Neutral Stance: Feet together arms relaxed at side. Start position for Techniques

Horse Stance: Feet shoulder width, hands in chamber 50/50 weight. Training Stance

Side Horse: same as above but you are standing 90 degree towards your opponent centerline. Training Stance Stability

Fighting Stance: Front toes are in line with back heel which is slightly forward of your lead leg. 50/50 weight, Mobility, use of all weapons, closing down center line

Cat Stance: Step back and draw your other foot back up on to the ball of your foot. 80/20 weight. Create distance and used as a transitory stance

Twist Stance: square horse stance take your right leg and step in front of your left leg, knees or bent, right foot is flat on ground left leg is on the ball. Sets up for torque to develop power, used to close gap

Dancer Step: From your square horse stance take your left leg and step behind your right leg. To close the distance as well as to set up torque for power

Hard Bow: starting from a fighting stance shift weight forward as your bend your knee and lock out your back leg, feet flat on ground, shoulders over hips. Used to develop linear power

Soft Bow: start from fighting stance turn hips to face 6:00 bend knee and you should be up on the ball of the foot. Used to develop circular power

Basic Blocks

The starting point for all blocks is the Horse Stance, then as you get more comfortable with the block practice using them with different stances. It is important to remember to also cover the centerline with every block, because you can't always tell whether your attacker will throw a left or right punch.

When you practice a new block always start from a chamber position and do one block at a time as you improve it is important to coordinate your block so that one block is returning while the other block is starting. Make sure your practice in a slow relax manner to get smoothness down and most of all proper form. The student should also remember that a block could also be used as a strike and not just from a self-defense standpoint. Blocks are capable of doing major damage to an arm or leg when used properly.

Blocks are done with a closed hand; parry is done with an open palm

Inward block: Bring hand up to your ear palm facing out, and strike out across body and away from face. Block straight punches or used to damage or break arms

Vertical Outward Block: Your hand drops down from chamber and goes across your body then comes up with your wrist bent and palm up and away from your face. To grab or check a strike

Extended Outward Block: Bring hand to you ear block out and away from face, palm down, elbow bent, fingers together. Used to damage arm or to grab arm

Downward Block: Bring and up to ear the strike to outside of body with a hammerfist. Block a kick or a low block

Parry Block: as the strike comes in slap it using the palm of your hand. For a quick block with no set up

Windmill Block: Use one hand to parry the other hand come underneath to grab or block, 2 touch block to setup for locks

Brush Block: one hand parries as the other hand does a flex block, to get in tight with the attacker