

Tracy Kenpo Orange Belt Kata: Short 1



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Orange Belt

Short 1 Kata Outline

Section 1: Inward block facing 12:00 attack from 12:00

- Right Inward
- Left Inward

Section 2: Vertical Outward Block facing 9:00 attack from 9:00

- Right Vertical Outward
- Left Vertical Outward

Section 3: Upward block facing 3:00 attack from 3:00

- Right Upward
- Left Upward

Section 4: Downward Block facing 6:00 attack from 6:00

- Right Downward
- Left Downward

Introduction to Kata

Kata has been used to teach the Martial Arts since the dawn of time and in most styles of Kung Fu you would learn a Kata or form first then once you have mastered this form (which could be as long as 20 years or never in some cases) you were then taught the self-defense application of the kata. In the art of Kenpo you are taught the self-defense techniques first then once you have learned those techniques you will then learn the Kata. For example the techniques you learned in yellow belt will then be applied to your first Kata in Orange Belt, Short 1.

Tracy Kenpo forms are divided into segments: short 1, long 1; short 2, long 2; short 3. These are considered basic and intermediate kata and are then followed by the more advanced forms and kata that use weapons such as, long 4, Mass Attacks, Panther Set, Tiger & Crane, Darkroom Staff and Skylight Staff.

Kenpo students are not simply taught the basic kata movements; we teach the students the kata meaning and what is to be learned from the Kata. In other words you are not just memorizing the motion and then performing the kata, you should also understand what you are doing and why. By doing this it will give value to each movement, and offers a better understanding and appreciation of the kata. You know you truly understand a Kata when you can do the kata in any direction or even blind folded, or on any terrain. In other word it should not matter which way you face the Dojo or where you are ask to perform the kata or under what conditions. If you truly understand what you are doing and why it will not matter.

Kenpo kata are made up of both linear and circular motions, both hard and soft. Kata circular motions are transformed into dynamic, powerful technique. This transition from soft to hard and back to soft again is accomplished by redirecting circular into linear movement and vice versa. The kata when performed should be fluid and graceful with one move blending into the next seamlessly.

Kenpo kata progress in logical and orderly manner, we do this by teaching the basics in a step-by-step manner. By teaching the student the basics first it will give them a strong foundation to build on. The kata will build in complexity from simple to "sophisticated simplicity" to advance. In the first Kata you learn called Short One in Orange belt you will be introduce to basic foot patterns such as adjustment steps and transition steps or moves you will also be using in conjunction with these new foot patterns some techniques that you have already learned from Yellow Belt. Each Kata will build on the last Kata as well as what you have learned from your last belt. You will be learning how to move from one technique into the next without the stop of your motion or momentum. With every Kata you will build on to this pattern so that by the time you make Black Belt you will be able to move from one technique into the next without losing your momentum or timing in what you are doing it will look like one continues motion and a bystander will not be able to tell where one technique stops and the next one starts.

In conclusion, Kenpo kata are a living testimony to what human endeavor, inspired by foresight and sincerity is capable of achieving. Kenpo has established itself as a sophisticated, intelligent form of self-defense training acutely tuned with our rapidly changing environment. Kata are a part of it!

Salutation

We come in peace, but will fight if we have to

Salutation: The act of saluting, or paying respect or reverence, by the customary words or actions; the act of greeting, or expressing good will or courtesy; also, that which is uttered or done in saluting or greeting.

What exactly is the Kenpo Salute? Actually, because there are so many branches of Kenpo, there are many variations of the Salute. The most universal method is the one we are going to talk about here. Each movement of the salutation means something different. To help you better understand the salutation let's talk about where it has come from.

There are several legends behind the Kenpo salutation one legend tells of one of the early Grandmasters of Kenpo who was considered to be one of the deadliest men in the world, but yet he believed in Buddha. Buddha taught that you should never harm another living being. His belief in the teaching of Buddha created a dilemma must he give up his life as a warrior to be able to practice his Buddhist beliefs? After much meditation and according to the legend with divine help the grandmaster was able to formulate the concept of a "true self-defense". By making this the heart of the Kenpo study and practice he was able to overcome his dilemma and to remind Kenpo students of this concept, he created the unique Kenpo salute, which is still used today.

All Martial Arts have some type of salutation, even if it is a simple bow. In the Orient, where they originated, these gestures have hundreds of years of cultural significance. When imported to a different culture, however, they became quaint and even useless. Taking the time to understand the true meaning of a style's salutation can help you better understand that particular art. Nowhere is that more true than in the Kenpo system, where in the words of one instructor: "Understand the salute and you understand Kenpo". The Kenpo Salutation is a combination of the "old and the new." The initial part of our salute honors the originators of the art, the Chinese. Prior to the establishment of what was called "Shao-lin," an open left hand resting on a clenched right fist was used as a salutation or salute just before the commencement of a set or form. There were several meanings to this gesture:

Respect to the originator of the particular system, including all who had studied before him, with him, and presently study under him.

Respect to those who would spectate and observe the movements.

Respect to both scholars and warriors who were practitioners alike, since the left hand (open) of this salutation represented the scholar and the right hand (clenched), the man who actually executed the science of war.

During the period of the Shao-lin in the Ch'ing Dynasty, the meaning of the gesture changed when two additional movements were added. The change was that the left hand represented the sun, the right hand the moon. With this change, the combination of sun and moon represented the Chinese character Ming, thus meaning "revolutionary defenders for the cause of the Ming restoration." The two additional movements, which were added to the sun and the moon, were formed by placing the back of the hands together with both palms out. The fingers at this point were in a claw-like-fashion and rose to the chest and heart.

This gesture meant, "We are against foreign invasion and our hearts are for China." The last movement was to clench both hands and draw them to the sides of the waist. This pulling gesture meant, "By pulling and working together we can take our country back."

The Hungs, who were secret triad societies in China, perpetuated these movements. In short, "Scholar and warrior united together, back to back, pulling together, to defend against the foreign intruders."

The first part of the salutation was preserved in recognition and respect to the traditions set forth by the Chinese. The concluding portion of the salutation was added to tie in the heritage of the "old" with the logic of the "new" and innovative fighting science.

The second part of the salutation is interpreted as follow:

I come to you with empty hands; I have no weapons. (Both hands are place together as they form the shape of a triangle.)

I now cover my weapon, my fist that is my treasure, for I do not wish to use it. (Your left open hand is used to conceal your right clenched fist.)

Now that I am being forced to use my weapon, to momentarily become an animal, I pray for forgiveness for what I may do. (Both hands are placed together as if praying.)

The salutation ends by outwardly circling the clawing hands and arms in an outward clawing movement coming to attention. (Warding away all evil in my presence and letting nothing deter me from my goal and moral convictions)

Short 1

1. Salutation

Step out with right foot to Square Horse stance, right hand makes a fist and your left hand covers right, slide right foot back into neutral stance and bow.

