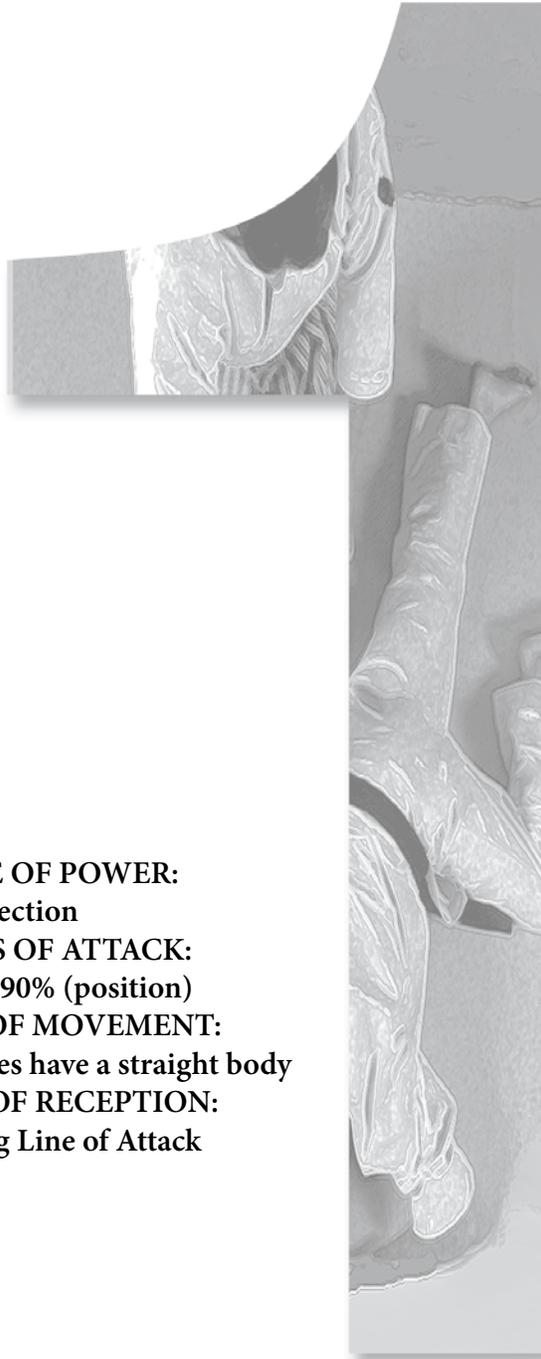


Sample Chapter



ALIGNMENT

- **PRINCIPLE OF POWER:**
Connection
- **PRINCIPLES OF ATTACK:**
Preparation is 90% (position)
- **PRINCIPLES OF MOVEMENT:**
When moving in curves have a straight body
- **PRINCIPLES OF RECEPTION:**
The Connecting Line of Attack



ALIGNMENT

- **PRINCIPLE OF POWER: Connection**

Consider delivering a reverse punch from a standard karate front stance. The punch's power is greater when the rear leg is aligned with the hip, torso, shoulder, elbow, and fist. The more direct the alignment, the more directly the power "flows from the ground".

A fundamental principle of generating power in the body is to get the root aligned with the striking implement, which should, in turn, be aligned with the target (preferably at 90°, unless one intends a special blow that inserts between muscles or bones).

I suggest that this is a *fundamental* principle; alignment for power gets a little more complex as you begin to relax and create curves in your body. With curved alignment, the power flowing in a predictable line is still important (no part of the delivery system can be out of line) but the line begins to curve. Curved delivery takes more training both in shape and relaxation. For most people, straight lines are the place to start. Later, when one relaxes, the curves begin to fall into place.

Connection refers to the joints of the delivery system (leg, hip, arm) being aligned whether that alignment is straight or curved.



• **PRINCIPLES OF ATTACK: Preparation is 90% (position)**

In order to attack the opponent, one must be aligned directly or indirectly with the target. Direct alignment is rather obvious. One easily perceives that the shortest and therefore quickest distance between two points is a straight line. The more directly one's weapon is aligned with one's target, the more easily one can hit the target.

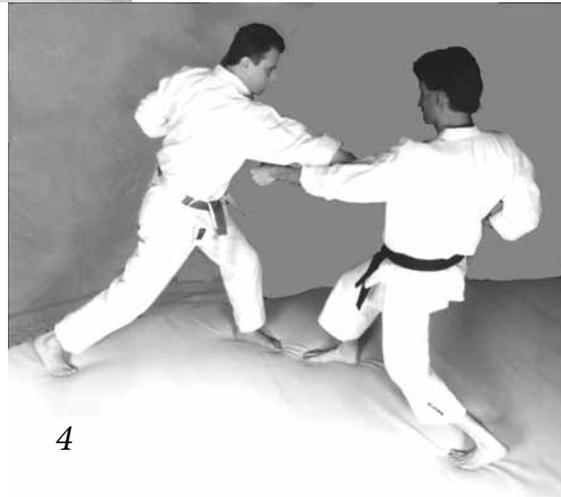
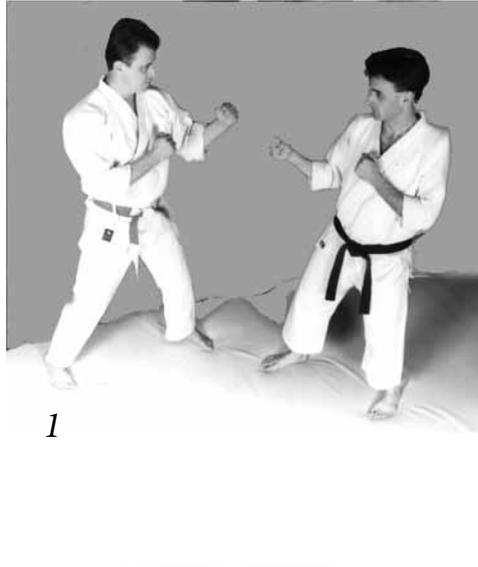
Indirect alignment has to do both with the **Principle of Indirectness** (see Chapter 15, below) and with **Preparation**. Indirect alignment is putting oneself in a position that will take advantage of an expected opportunity, or putting oneself in a position that will create that opportunity.

Consider a situation in karate: you are facing a sparring partner in an "open stance configuration". You have your left foot forward and he has his right foot forward. Both of you favor a reverse punch but neither of you can beat the other to the punch. You position your forward foot just outside his forward foot and draw your rear foot more in line with your forward foot. This narrows your stance and shifts you, as a target, to your partner's right. Because your opponent's torso is angled away from your punching hand, it is difficult for either of you to score with a reverse punch. Assuming he continues to favor a reverse punch, either (a) he will attempt to punch without noticing your subtle shift of angle, fall short, and thus present you with a target that is turned flat to you, or (b) he will attempt to adjust one of his feet giving you a opportunity to counter-punch.

Your punch should be quicker because you have already pre-adjusted your alignment. Without the described preparation, your reverse punch will not have any edge over your partner's. By preparing your alignment, your straight punch is actually indirect (because of your foot adjustment), but you give yourself a much greater chance of succeeding.

(see illustrations on the following pages)

*To illustrate the previous paragraph, Sensei Annesi faces Mike Leonard in an open stance configuration. Annesi has adjusted his forward foot outside Mike's forward foot (1).
As Mike goes to strike, Annesi is able to intercept the strike with his own reverse punch (2, 3, 4).*

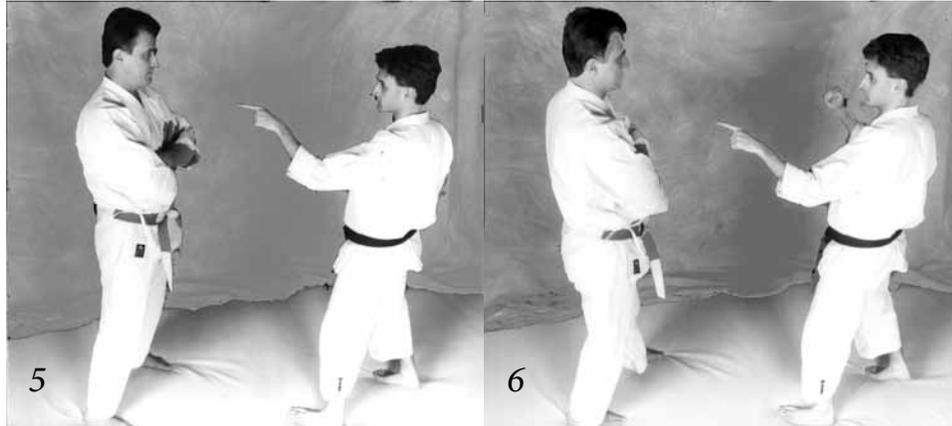




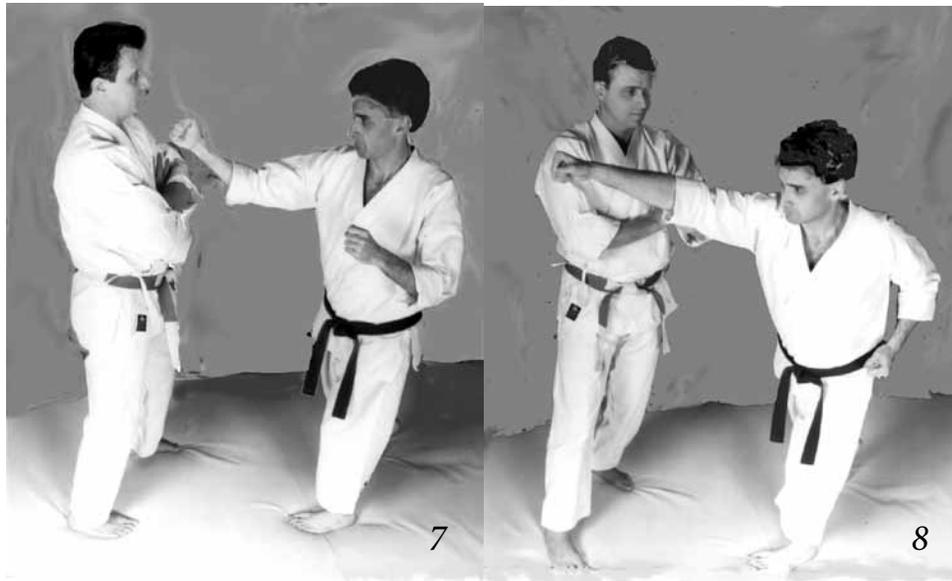
Close-ups from two angles reveal that Sensei Annesi hits first because of superior angle, even though both men have approximately the same armspan.

In a self-defense situation a similar preparation can be used. If someone is acting in a threatening manner in front of you, you may shift your weight to your right leg, thus subtly changing your centerline. Should he attack your centerline with his right fist, simply shift back to where you started in your upright position. He misses the target and you are facing him at approximately 90°. You can easily check his attacking arm and/or counterattack. (This tactic is used extensively in Bruce Juchnik's Kosho Ryu Kempo.)

Mr. Leonard Threatens Sensei Annesi (5) who subtly changes his stance angle (6).



As Mr. Leonard delivers his attack, Annesi simply shifts his alignment 90° (7, 8).





- **PRINCIPLES OF MOVEMENT:**

- **When moving in curves have a straight body**

Keeping your spine in a plumb line allows you to move your entire body by moving your base. When you step in curves, a curved spine tends to throw your weight to the outside of the circle and make you off-balanced. For the beginner, a straight back should be a strict rule in arts like aiki-ju-jutsu wherever circular movements are performed. Later, you can relax your shoulders and hips somewhat; you can still keep the spine in line while giving the appearance of a curved back: the shoulders remain above the hips despite appearances.

- **PRINCIPLES OF RECEPTION: The Connecting Line of Attack**

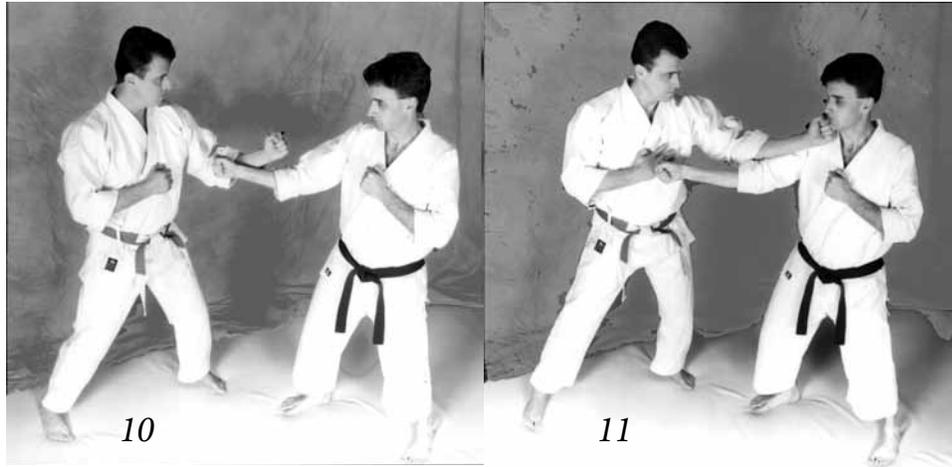
This is also known as **Capture the Center**. The concept is simple to understand but challenging to perform. It is this: the first one to dominate the centerline, dominates the opponent. Notice I did not write “the first one *on* the center line...” A partner might punch toward your nose and thus be first to the centerline, but you may punch angularly over or under his blow, deflecting the attack by dominating the centerline. This type of motion is often called *uke-tsuki* (receiving thrust or “blocking-punch”). Your motion does double duty: it defensively deflects and aggressively attacks.

Mr. Leonard initiates a blow (9)...

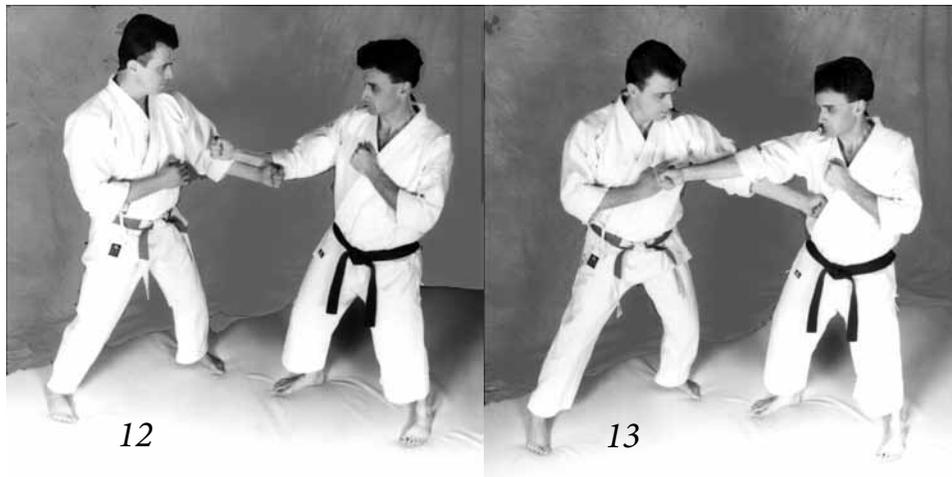


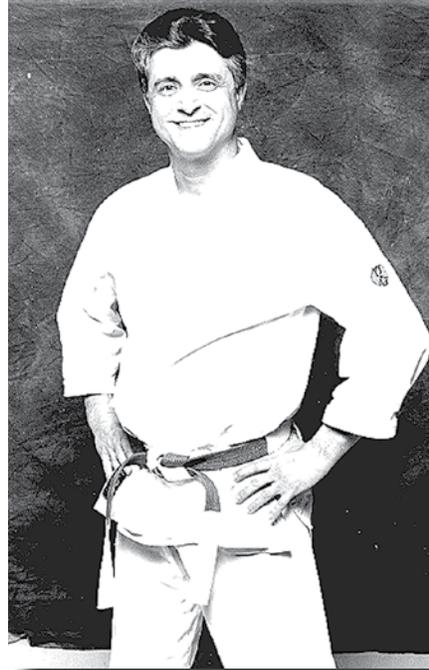
*... and Sensei Annesi illustrates an uke-tsuki
from above (10, 11)...*

ALIGNMENT



...and from below (12, 13).





*1994 Portrait by Malcom
Lorenté*

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*2014 Portrait by Eric
Bickernicks*

about the author

ABOUT THE AUTHOR

Tony Annesi, a martial artist since 1964, has earned dan-ranks in Judo, aiki-ju-jutsu, and karate and has researched numerous other martial arts. Annesi is the director of BUSHIDO-KAI BUDOYA, which markets martial arts videos, books, manuals, and other educational materials. He serves as chief officer of BUSHIDO-KAI KENKYUKAI, an organization dedicated to the development of traditional martial arts in the modern world and specifically of the Takeshin Sogo Budo, which it administrates from its BUSHIDO-KAI HOMBU DOJO, Ashland, Massachusetts.

Annesi has written for INSIDE KARATE, BLACK BELT, INSIDE KUNG-FU, MASTERS OF SELF-DEFENSE, FIGHTER INTERNATIONAL and other publications. He is the author 8 Aiki-ju-jutsu Manuals, 6 Karate Manuals, and of *Cracking the Kata Code*, *The Principles of Advanced Budo*, *Expressing the Budo*, *Sudden Attack Defense*, *Tales of the Dojo*, *The Dojo Files*, *Elevated Elementals*, and *Comparative Aiki in Action*. Many of the above titles in video format as well as numerous kata analysis videos are available from BUSHIDO-KAI Productions at www.bushido-kai.net.

He has also written *1969, Loss of Innocence*, a book of short stories, and *The Shangrilla Artifacts*, a fantasy novel trilogy.