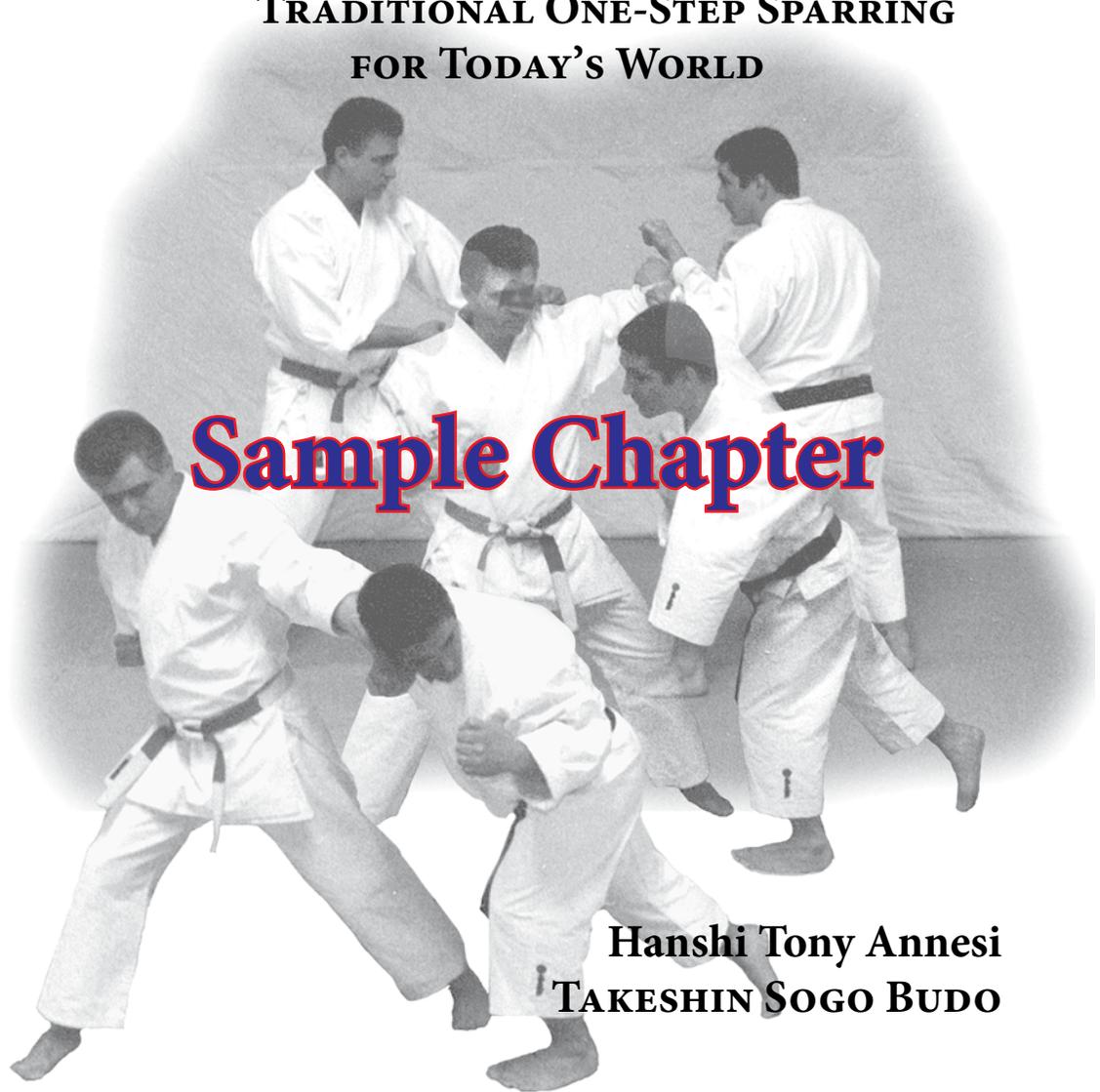


**SUDDEN
ATTACK**

DEFENSE

**TRADITIONAL ONE-STEP SPARRING
FOR TODAY'S WORLD**



Sample Chapter

**Hanshi Tony Annesi
TAKESHIN SOGO BUDO**

*SUDDEN ATTACK DEFENSE
Traditional One-step Sparring for Today's World*



The elements of one-step sparring are many and various. In order to help the student grasp the main aspects, Takeshin karate uses a five-part anagram that can be applied to almost any one-step encounter.



3. An Outline for Teaching IPPON KUMITE: ABObAFuGo

In 1974, the late Jordan Roth published a book called *Black Belt Karate*. The book was basically an accumulation of karate combinations that Roth advocated from beginner to black belt. Roth also showed attack combinations to be used in the straight-line freestyle sparring favored by his Shotokan system. To help the student conceptualize rather than simply memorize these combinations, Roth suggested a simple outline in the anagram FObAFu (Fake, Off-balance, Attack, Follow-up).

I have used an anagram, based on Roth's, to develop a method of teaching traditional karate for self-defense through one-step sparring: ABObAFuGo (Avoid, Block, Off-balance, Attack, Follow-up, Get-out).

Note that this is an outline for learning skills, not a fool-proof solution to all self-defense problems. It merely gives one an organized way to approach one's studies in one-step sparring. As we will discover below, the outline may be varied quite a bit in actual use. A previously learned sequence of possibilities (no matter how variable they may be) will not determine what a defender does. The situation and the opponent will.

The sequence itself, although logical and educative, is, of course, a rigid form to which actual encounters do not always conform.

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Below, I have outlined the methods I use in class to impart the skills of one-step sparring. These gradually add important aspects so that one can master traditional one-step sparring and related drills. In time, the use of these drills develops a high level of skill in non-traditional S.A.D. and C.A.D. sparring, as well.

Note that I do not necessarily advocate following the sparring drills in this book by order of chapter; an instructor can adjust the order to his/her own students' needs. However, many students, reading this book "unencumbered" by the direction of an instructor, may quickly skim the text and get right into the emulation of the drills. That would be a mistake. Only an experienced instructor should decide when supplementary drills should be added to standard required drills. Similarly, the outline showed in this chapter has a definite order that will benefit students; only the experienced instructor should reorder the study of this outline.

In the following six chapters, I offer a point by point breakdown of the ABObAFuGo guide. No segment is terribly advanced or revolutionary. Most schools cover similar aspects in their teaching, but few cover them all in a progressive order. Therefore, this outline is intended to help the teacher be thorough in teaching and help the student be thorough in application. If the teacher or student recognizes that something went wrong in a one-step sparring drill, they can refer to this outline to determine what, if anything, was left out.

Outline of ABObAFuGo

- A. AVOID (The first "A" of A B Ob A Fu Go)
 1. concept of basic, intermediate, and advanced starting DISTANCES
 2. IN LINE RETREAT/ADVANCE
 - a. posture
 - b. toe-flexion
 - c. rear leg reach and slide
 - d. knee and ankle spring to riposte
 - e. thinking forward
 3. BASIC METHODS OF ADJUSTING MA-AI (distancing)
 - a. rear leg push
 - b. forward leg pull (shorten stance)
 - c. draw back lead leg, then kick or lunge
 - d. pull opponent
 - e. use different anatomical weapon
 - f. adjust angle
 4. ANGLING
 - a. the compass of basic directions
 - b. normal *tenshin*: uke-te moves foot closest to angle of direction

- c. diagonal *tenshin*: *uke-te* moves foot farthest from angle of direction (cross stepping)
 - d. *hankai* & *tenkan* (half-turn & full 180° turn)
 - e. *irimi* (entering: aggressing)
 - f. *taki* (waterfall: cross stepping forward)
 - 5. MOVE AWAY after finishing opponent (this is Avoiding after the fact, detailed in the section on “Get-out”)
 - a. slide back at angle / cross step at angle
 - b. push opponent away
 - c. throw opponent away
- B. BLOCK (The “B” of A B Ob A Fu Go)
- 1. BASIC BLOCKS
 - a. up, down, inside, outside, knife hand
 - 2. PARRY/BLOCK
 - a. basic blocks with “stretching” hand as parry
 - 3. SOFT BLOCKS
 - a. brushing
 - b. avoidance with checking hand
 - 4. MODIFIED BLOCKS
 - a. *hiki*: drawing blocks
 - b. *oshi*: pushing blocks
 - 5. CIRCULAR BLOCKS
 - a. passing
 - b. scooping/catching
 - 6. psychological “BAITING or INVISIBLE BLOCKS”
 - 7. psychological “NEGATIVE BLOCKS”
- C. OFF-BALANCING (The “Ob” of A B Ob A Fu Go)
- 1. BLOCK/ FOLLOW-THROUGH
 - a. complete natural action of basic block
 - from outside across opponent to prevent attack
 - from inside with strike to open or throw opponent
 - b. grab and pull or push after block
 - best at downward angle at slight distance from opponent
 - 2. QUICK SWEEP/LOW KICK (see E, below.)
 - 3. FAKE (psychological off-balancing)
- D. CounterATTACK (The second “A” of A B Ob A Fu Go)
- 1. Power from outside
 - a. reverse punch

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- b. lunge punch
- c. rear leg kick
- 2. Instant from inside
 - a. eye-poke
 - b. backfist
 - c. lead-leg low kick

E. FOLLOW-UP (The “Fu” of A B Ob A Fu Go)

- 1. additional blows
- 2. takedowns
- 3. sweeps (also relevant to C. 2.)
 - a. minor
 - outside
 - inside
 - b. major
 - outside
 - inside
- 4. throws
 - a. drops (kuzushi-otoshi: off-balancing drops)
 - pulls
 - wedges
 - b. lifts (nage: throws)
 - minor
 - major

F. GET OUT (The “Go” of A B Ob Fu Go)

- 1. push away opponent
- 2. throw away opponent
- 3. cross-step away from opponent / slide step away from opponent

Preliminaries

Since every karate style performs its movements somewhat differently, it is possible that some of the concepts that follow will work better using the “official” form of one art and less well using the “official” form of another. Every traditional art advocates subtly different preparation positions for their strikes and blocks, somewhat different stances, and one or another way of moving the hips. In our detailed investigation of the above outline, many of these differences will be made apparent simply because one will have to modify a movement to make it work in the manner suggested. For the most part, it does not matter how one’s style performs basics as long as one does not stick rigidly to the required basics when an application calls for a less rigid execution.

Less apparent, however, is the preferred use of the hips. Styles tend to advocate either (1) minimal use of hips (centerline facing front), (2) a shrugging of the hips, (3) angled hips turning to square hips, or (4) square hips turning to angled hips. In my dojo, the first method is used only by novices and the last method is the fundamental method used for executing basics once one graduates from the novice class. However, we also introduce the other two methods shortly thereafter. Very few schools teach their students more than one method. It is therefore unlikely that students reading this book will be able to accomplish some of the movements (especially the Blocks) in the suggested way without first studying both angled hips turned to square (which we call *makko*) and square hips turned to angled (which we call *hanmi*).

Makko literally means “the front” and *hanmi* literally means “half-body”. Each style has its justifications for using one or the other. My opinion is that only an investigation of a specific technique in a specific situation can determine which is best. Every “best” has to have a standard by which it judges itself and others. Some methods are best for power when moving forward, others are best for deflection when moving backward, etc. The insistence that a student learn only one way will, indeed, make learning easier for him, but it will not give him the variety and flexibility needed to develop certain ippon kumite skills.

To become comfortable with a variety of hip turning, the student might wish to practice all his/her basic blocks moving forward and backward using both *makko* and *hanmi*.

(please see next page)

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The *Makko* delivery of a down block:



3-1. a. & 3-2 a.
ready position

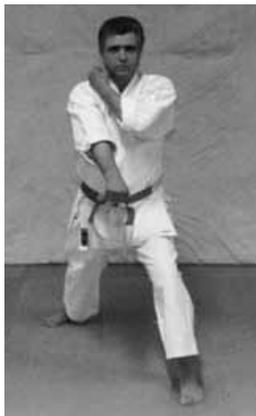


b. stepping backward (or forward) with
body at an angle



c. square-to-front delivery of down
block

The *Hanmi* delivery of a down
block:



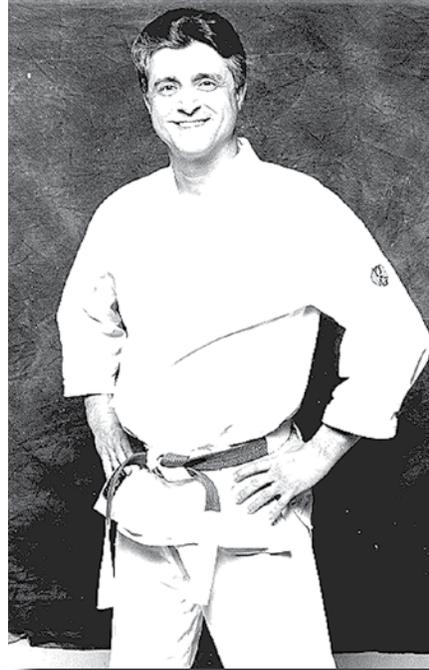
b. stepping backward (or forward) with
body facing forwards



c. half-body delivery of
down block



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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 administers 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.