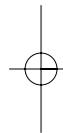
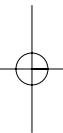
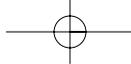


The Soft Style Training Manual



**Including all techniques and principles
required to test for the rank of Shodan
in Cuong Nhu Oriental Martial Arts.**

**Grandmaster Ngo Dong
Founder**



Compiled by
Joe Varady
and
Kirk Farber



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Special Thanks to:

O'Sensei Ngo Dong, Grandmaster Quynh Ngo, Master Bao Ngo, Senseis David Killian, Joe Montague, Lou Schilling, Kay Etheridge, Kathy Varady, Jason Dury, David Martin, Madeline Crouse, Thanh Nguyen, Brian Harr, and all those who contributed their time and energy to the completion of this project.

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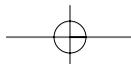
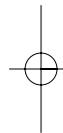
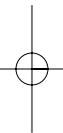
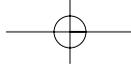
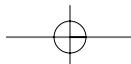
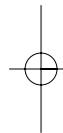
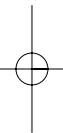
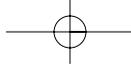


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Adult Curriculum for Shodan First Dan

Kata and Applications

Nhu 1 (First Soft Style Form)

Leadership and Philosophy

Three to six months of consistent teaching as a black belt

Complete examination of all history, philosophy, and Code of Ethics

20 Leadership Points

Certifications

CPR and First Aid

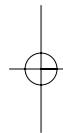
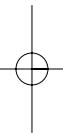
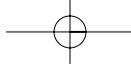
Prescreening Video

To be submitted 4-6 weeks prior to testing for test approval

Testing will be accomplished in one day.

Promotion will consist of receiving a single red stripe.

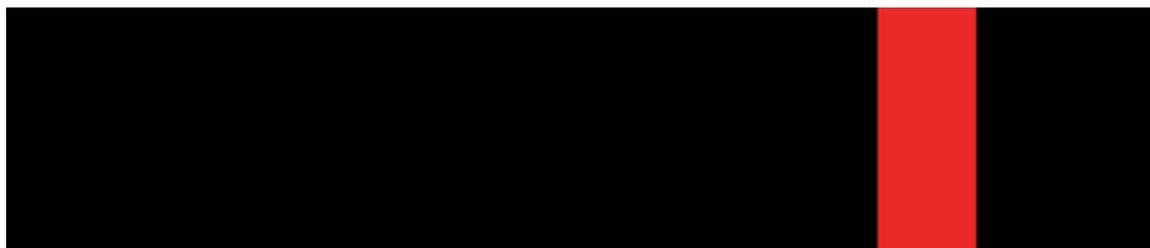
Rank diploma will be mailed upon completion of information filed with CNOMAA, Inc..



DAN REQUIREMENTS

Candidate must be an active black belt to be eligible for dan promotion. Leadership, quantity and quality of training, and proper attitude are prerequisites for eligibility. Candidates are responsible for completing the following checklist of requirements:

1. Candidate should have met the required time in present rank BEFORE candidate eligibility.
Minimum time in training for Shodan: 6 months after Black Belt.
2. Candidate must be in good standing with colleagues and senior ranks within your region. Any candidate that has unresolved conflicts must make every effort to restore mutual respect before proceeding with the test.
3. Candidate is current with annual dues to CNOMAA, Inc..
4. Candidate has fulfilled the leadership point system requirement (20pts.) and provided proof in writing to be recorded by CNOMAA, Inc..
5. Candidate should attend a minimum of two teaching/training seminars to be considered for candidacy, one to include the candidate seminar closest to test date.
6. A pre-screening video of testing kata must be submitted to the testing Board of Advisors for approval 4-6 weeks in advance of the testing date to establish eligibility. Video kata twice from different angles (front and side). Candidate must demonstrate advanced skill level.
7. A letter of recommendation from the head instructor or the senior rank in the region and verbal approval from Head of Style.



LEADERSHIP POINT SYSTEM

Candidates are required to earn leadership points by completing activities that encourage self-development, benefit your dojo, promote the Cuong Nhu style, and/or serve the community.

Minimum leadership points required for promotion to rank of Shodan: 20pts.
(Requirements are not cumulative between ranks.)

Head instructor of a school with:	
10 students:	5 pts
15 students:	10 pts
20 students:	15 pts
30 students:	20 pts
40 students:	25 pts
50 students:	30 pts
Attend a seminar	5 pts
Host regional testing	5 pts
Organize a Cuong Nhu tournament	10 pts
Publish in a martial arts magazine	10 pts
Dojo fundraiser	10 pts
Teach a training seminar	20 pts
National fundraiser	20 pts
Develop a branch school	20 pts
Community self-defense programs	20 pts
Develop self-defense publications	20 pts
Produce CN training manual or video	30 pts
Organize CN annual training event	30 pts

INTRODUCTION TO NHU 1 AND SOFT STYLE

Nhu 1 is the only kata required for the rank of Shodan in Cuong Nhu. As the first purely soft style kata in the Cuong Nhu curriculum, it presents a very different martial principle than the hard style forms that make up the kyu rank curriculum. Soft style techniques are usually practiced differently than hard style techniques because the student must concentrate on internal and external components of each technique simultaneously. Therefore, mastery of soft style techniques typically takes a longer time than externally comparable hard style techniques.

While under house arrest in Vietnam (and during his time in an Indonesian refugee camp soon after), O'Sensei Ngo Dong concentrated on developing his ki to keep himself healthy, strong, calm, and focused during this very difficult period. Since he could not openly practice hard style martial arts for fear of rousing suspicion, he focused on developing and refining his soft style techniques. In 1978, soon after his return to the United States, O'Sensei introduced the soft style as a separate curriculum. Ten years later, he noted that there were only 10 soft style black belts compared to over 300 hard style black belts. In 1989, he announced,

Cuong Nhu is getting out of balance and out of sync. If our style is viewed as a person walking along his/her journey of growth, we see a person with one large strongly built leg and another tiny handicapped leg. This person cannot walk for long. This is why I have made a decision to integrate the soft style program with the hard style at the level of 2-green stripes and above starting in 1990. The soft style will be tapered off as a separate group then completely dissolved in 1991-thus creating a core holistic system.

Although soft style blocks and principles are practiced prior to this level, it is important that care is taken to become familiar with and diligently practice the soft style techniques and principles inherent to Nhu 1. As a Shodan candidate, you will be required to demonstrate an advanced understanding and skill level of the principles unique to the form. In this manual, Nhu 1 is broken down into separate techniques, each with a corresponding series of applications. A true understanding of this kata requires that you practice extensively under the guidance of a qualified instructor and explore other sources (books, videos, seminars, etc.) to gain a better grasp of the soft style concepts and techniques required for proper performance of the kata.

The strength of soft style resides in its softness, nurtured by ki flow, in its internal power rather than muscular power. The fluidity, mobility, and non-resistance of soft style techniques can overcome hard, straight line force. The push/pull principle of action/reaction is utilized to take advantage of the attacker's own strength. The attack is avoided, channeled, and redirected rather than resisted.

A principal concept of soft style is to save energy. Three main components of saving energy are to *yield*, *absorb*, and *control*. If an attacker responds aggressively, he becomes off balance mentally and physically. You can control the attacker by taking advantage of his being off balance. If you are calm and relaxed you can yield and absorb his energy, subduing him with your composure and attitude, thereby neutralizing the attack. Your strategy is to confuse your attacker by being mentally centered. Having perceptual awareness of your environment and your attacker will enable you to conserve energy and control the situation.

Components of Cuong Nhu Soft Style

In Cuong Nhu, the soft style techniques have their origins in several Chinese and Japanese martial arts. At any given time, Cuong Nhu soft style can resemble Aikido, Judo, Wing Chun Kung Fu, or Tai Chi Chuan, depending largely upon the situation. The practitioner of Cuong Nhu soft style is not bound to stay within the confines of only one style at a time. The practitioner may flow through/combine techniques such as the escaping hands of Tai Chi combined with the kokyu (hara-ki breathing) of Aikido into principles of wrapping and trapping from Wing Chun moving into the body molding and throwing of Judo. To use the appropriate technique(s) for the situation, the practitioner must learn to go from being rooted one moment to being like water the next, flowing around the opponent, yet maximizing contact for control. This can take years of study and can require a large amount of patience on the part of the practitioner.

Aikido: Emphasis on ki, concentration and storage of ki in the dan dien (or ki hai: ocean of ki) then flowing through your arms, hands, and fingers to control attackers' articulations as well as through the feet for rooting your stance, executing throwing techniques, foot movements, etc.

Judo: Kuzushi, throwing techniques (utilizing the foot, hand, hip, or shoulder), pinning, grappling, immobilization and choking techniques, break falls.

Tai Chi: Escaping hands, pushing hands, deflecting hands.

Wing Chun: Trapping hands, sticking hands, locking hands, centerline principle.

Vovinam: Jumping, rolling, developing mobility and fluidity within body, and utilizing circular movements in conjunction with any part of the body as a leverage point for control or throwing.



Ground: You must first become rooted, both in theory and technique.

Externally, Soft Style Practice is Characterized by:

Slow motions: Slowness allows for greater analysis of body position, self-awareness, and for greater internal ki flow. Slow motion allows more time for you to feel what is going on internally and develop mind-body synchronization. However, remember that the slowness is a practice method only. In application, the motions become extremely fast.

Continuous motion: Each move has no beginning and no end, though the rate of motion may vary throughout a given technique. Ki is like water, and you must keep the current flowing to become energy efficient.

Smooth, fluid motions: Avoid jerky movements. You must always be in motion for efficient ki flow. Every stop you make reduces your momentum and lessens ki flow.

Circular or spiral foot and hand motions: Even your footwork should be circular. The Open Door Principle dictates that your body and stance must pivot to allow you to blend with your opponent's attack.

Quiet and tranquil motion: Move without sound or friction. Each motion becomes a moving meditation. Be both mentally and physically quiet and tranquil.

Relaxed musculature: Achieving a high degree of relaxation allows you to recharge your energy and rid yourself of non-essential tension. If you are relaxed you are able to move more quickly.

Balanced stance: Do not lean over. Keep the back as straight as possible and lower your center of gravity.

Coordinated action: Your whole body (arms, legs, and torso) should move in harmony and unison from your center.



Water: You must flow like water, flexible and adaptive yet capable of great surging power.

Internally, Soft Style Practice is Characterized by:

Effortlessness: Move with a feeling of internal lightness, not muscular (or external) effort. This self-awareness leads to proper body positioning, allowing each technique to be executed with “effortless effort.”

Peaceful and graceful expression: Find the beauty in each movement of arms, hands, and fingers.

Floating hands and sinking feet: Imagine that your fingers are balloons and you are inflating them with your ki flow. Maintain a gentle flow forward through your hands, as if your hands and arms were “floating” in the air. Maintain a simultaneous ki flow downward by centering and rooting the feet to the floor, letting your stance “sink.”

Calm mind: When your mind is calm and free of aggression, it can be a mirror which reflects the opponent’s intent. Clarity of thought allows you to anticipate an attacker’s intent.

Centered attitude: Being centered gives you a base from which to have control over others. Achieve a natural focus of mental and physical abilities. If you are centered you will have self-control and composure.

Save your energy: Your opponent will not be threatened when you are soft. Restore a comfortable feeling of cooperation. Be attentive, alert, and have a soft spirit.

Deep breathing: Each breath should be slow, smooth, quiet, even, and deep. Breathing is the pump that drives the ki flow.

Deep concentration: Your mind must be alert and sharp. It directs the ki flow, and it must do so continuously to all parts of the body.



Fire: Learn to control your ki through proper breath control centered in your hara.

Objectives of Cuong Nhu Soft Style

Mental training: Relaxation, concentration, determination, dedication.

Physical training: Health (ki build-up in dan-dien).

Technical training: Self-defense (with minimum energy and maximum efficiency).

Spiritual training:

Awareness of oneself: Self-reflection, self-analysis, self-consciousness.

Awareness of the environment, people: Wisdom.

Awareness of the universe: Harmony with nature to achieve enlightenment,
search for peace and freedom.

Healing techniques: Massage and acupressure.

Holistic 3-Dimensional Development

3-Facets of Development (development in width)

Health: Breathing, ki development, relaxation, concentration, magnetic principle.

Self-defense: Action/reaction/interaction. 5A's, 5R's, 5W's, 4-Runners principle.

Awareness: Inward/outward. Reflection/communication. Philosophy.

3-Levels of Development (development in depth)

Harmony (balance): Body/World/Universe.

Spirit: Flowingness in peace. Meditation.

Enlightenment: Oneness with the Universe in perpetual life.



Air: The wind strikes you everywhere at once, and
yet you can not strike the wind.
Be as the wind.

Principles of Cuong Nhu Soft Style

External + Internal = Oneness

External:

Naturalness: Not tense; relaxation, looseness.

Slowness: Allows us to become more aware of ourselves and the environment.

Smoothness: No wasted energy, efficient movements.

Continuity: Perpetual motion without a transition; keep momentum, preserve energy.

Flowingness/fluidity: Fully integrated in mind, body, and ki.

Evenness: Not sharp or jerky, but smooth like the threading silkworm.

Effortless Effort: Little energy properly applied to get a big result.

Balance: Harmony between yourself and the earth utilizing sinking and rooting principles.

Coordination: Harmony of all parts of the body; holistic

Circular movements: Continuous flow with no beginning and no end.

Internal:

M Stillness: Like the surface of a smooth lake reflecting its surroundings.

I Relaxation: Not tense but not flaccid, either. A state of muscular equilibrium.

N Clarity: An unhindered mind, serenity.

D Concentration: Alertness, focus, sharpness of mind.

H Calmness: Allowing you to respond quickly and appropriately.

E Breathing: Slow

A Smooth

R Continuous

T Even

Deep

B Centering: In the lower abdomen (hara/dan dien).

O Mind: Directs the energy flow (ki).

D Ki: Flows with fluidity and continuously from dan dien to all parts of the body.

Y Lightness: At the top (like floating and swimming in the air).

Heaviness: At the bottom (from waist down): sink and root to the ground.

Cuong Nhu Soft Style Techniques/Principles

The strength of soft style resides in its softness (nurtured by ki flow instead of muscular power), fluidity, mobility, and principle of non-resistance to overcome and overwhelm the hardness and straightness of brute force. Create action/reaction to take advantage of the attacker's own strength and then use that energy against them (push/pull principle).

Flowing hands: Keep energy (fingers, hands, arms) moving utilizing circular motions.

Wrapping hands: Circular hand motions that wrap around or intertwine the opponent's arms.

Trapping hands: Using wrapping and centerline principles to trap opponent's energy.

Pushing hands: Flow ki forward, emphasize pushing with your center (dan dien)/breath.

Pulling hands: Yielding your energy while redirecting the opponent's energy.

Unbendable Arm: Flowing your ki to replace muscular energy.

Over neck throw: Face to face (irimi nage), facing same direction (kokyo nage), from behind.

Pressing arm throw (ude osae): Turning the arm and bracing the elbow to facilitate a takedown.

Wrist twisting throw (kote gaeshi): Manipulating the hand in an outward motion to lock the joint.

Circular arm throw (kote mawashii): Sankyo-arm, turning the wrist inward and under the arm.

Four-direction throw (shiho nage): Tenkan motion ducking under opponent's arm and twisting outward.

Head throw (kaiten nage): Twisting opponent 180 degrees to gain kuzushi before taking down.

Scooping arms: Drawing hands to center (outside inward) to take control of centerline.

Sling block: Two-handed deflecting/controlling maneuver against the opponent's arm or leg.

Sweeping block: A deflecting maneuver that crosses your centerline (fingers up or down).

Sticky hands: Keeping cohesion with your opponent to sense and control his actions.

Deflecting hands: Turning nose and navel with your arms on centerline to redirect the opponent's attack.

Deflecting foot: Crescent and reverse crescent kicks, deflecting knee block.

Throwing techniques: Utilize all parts of your body: hips, shoulders, elbows, hands, feet, knees.

Inner Strength movements and principles: Rooting into the ground, flowing and extending, repetition (every move at least three times), and all combinations (left, right, both).



The Void: In the beginning we come from emptiness, in the end we return to emptiness. By embracing the void, we embrace our own death, and in doing so we liberate ourselves.

Sliding Blocks

The sliding block relies on good timing and proper energy to deflect an incoming attack with little or no effort. This is a soft-style block as it does not intercept the opponent's energy perpendicularly, as you might when executing a hard-style block. Rather, you meet the force of the incoming attack with a force that subtly redirects the attack harmlessly to your side. This block is best used against a linear technique.



From a guarding hand, or man sao position gently but firmly intercept the incoming attack with the back of your open hand. Keeping your wrist straight, withdraw your blocking hand with the opponent's attack, but on such an angle that your hand skims the outside of your body, causing his attack to miss his intended target. The sliding block can be executed against high, middle, or low attacks. When blocking high, keep your fingers pointing up, and when blocking low, turn your fingers down.

Sweeping Blocks

The sweeping block is a quick, soft style blocking technique. Extend your blocking arm in front of your body to intercept your opponent's technique at the earliest opportunity. Make contact with the palm of your hand and redirect opponent's attack across your body. In the high and middle level sweeping blocks, your fingers point up, but in the low sweeping block your fingers point down. The level of your block will vary with your opponent's attack. As the photo below demonstrates, you can use your other hand to simultaneously counter attack your opponent.



Soft Lower Block

The soft lower block is a deflecting technique that intercepts and redirects the energy of your opponent's attack. It is most effective against linear attacks, and is designed to make your opponent over-extend themselves, leaving them exposed for a counter attack. Begin by extending your blocking arm, palm facing out with the thumb side down to intercept your opponent's technique at the earliest opportunity. Once you make contact with the palm of your hand, withdraw your blocking arm in unison with the attacking technique, fingers down and palm facing away, redirecting the attacking limb to the outside of your body. Keep your elbow and forearm close to your body. You can use your hand and wrist to hook your opponent's attacking limb and pull slightly, actually adding to the force of their attack. This will make your opponent over-extend himself, leaving him unbalanced and exposed to counter attacks. A common counterattack is to execute a simultaneous vertical punch with your other hand.



Soft Inner Middle Block

The soft inner middle block is a deflecting technique that intercepts and redirects your opponent's attack with the back of your hand. It is most effective against linear attacks aimed at your body. Begin by extending your blocking arm diagonally across your centerline, palm facing in, to make contact with your opponent's technique at the earliest opportunity. Once you have intercepted the attack with the back of your hand, withdraw your blocking arm in unison with the attacking limb, redirecting it to the outside of your body. Use the back of your hand and wrist to hook your opponent's wrist and pull slightly, adding to their force and causing your opponent to over-extend himself, leaving him exposed to your counter attack. In the final position your blocking hand is palm up, with the elbow bent and forearm close to your body. A common counterattack is to execute a simultaneous vertical punch with your opposite hand.



Use the back of your hand and wrist to hook your opponent's wrist and pull slightly, adding to their force and causing your opponent to over-extend himself, leaving him exposed to your counter attack. In the final position your blocking hand is palm up, with the elbow bent and forearm close to your body. A common counterattack is to execute a simultaneous vertical punch with your opposite hand.

Soft Rising Block

The soft rising block is a deflecting technique that intercepts and redirects a high level attack over your head. It is most effective against linear attacks and is designed to make your opponent over-extend themselves, leaving them exposed for a counter attack. Begin by extending your blocking arm diagonally across your centerline, palm facing out with the thumb side down to intercept your opponent's technique at the earliest opportunity. Once you have made contact with the wrist and palm of your hand, withdraw the blocking arm high and over your head, wrist bent, palm facing upward redirecting the attack over your head. Use your hand and wrist to hook your opponent's wrist and pull slightly, adding to the force of the attack and causing your opponent to over-extend himself, leaving him unbalanced and exposed to counter attacks. The final position is similar to a rising block position, but with your wrist bent and fingers curled to control the opponent's wrist.





Soft Outer Block

(Monkey Block)

The soft outer block is a deflecting technique that intercepts and redirects your opponent's attack across your body. As with the other soft-style blocks, it is most effective against linear attacks aimed at your body. Begin by extending your blocking arm, palm facing in, to make contact with your opponent's technique at the earliest opportunity. Intercept the attack with the inside of your wrist and withdraw your blocking arm in unison with the attacking limb, elbow on centerline, redirecting the attack across your body. You can hook your opponent's wrist and pull slightly, adding to their force and causing your opponent to over-extend himself, leaving him exposed. In the final position the fingers of your blocking hand are pointing down, the elbow bent and forearm close to your body. A common counterattack is to execute a bent wrist strike with your blocking hand to your opponent's head.



Soft Knifehand Block

(Crane Block)

The soft knifehand (crane) block is a same side soft style block with your palm down. This block has the advantage of putting your hand in a good position in which to grab and pull your opponent's arm. Extend your blocking hand towards your opponent's opposite shoulder to intercept his attack. As you make contact, withdraw your blocking arm and redirect the punch off-line. The final position of your hand should be by your shoulder, palm out, fingers turned down, the elbow bent and pressed against your body. Use the little finger side of your hand to hook your opponent's wrist. An effective counter attack is a one-finger strike with the index finger to the opponent's eye.

NHU 1

In Nhu 1, Grandmaster Ngo Dong took the soft style approaches of Aikido, Judo, Wing Chun, and Tai Chi and combined them with his own principles to create a soft style form unique to Cuong Nhu. Although slow and tranquil in appearance, it's movements are designed to teach you to effortlessly overcome a larger and stronger opponent.

Note: Nhu 1 should be taught to you by a qualified instructor. The points listed serve as a reminder, rather than an accurate wording of the kata's subtle movements. This text is meant to be used as a memory aide only, and not as a teaching tool.

Begin facing north and salute:



Natural stance, Attention stance, Raise hands, Chao (salute), Rise and return to natural stance

Your kata begins and ends with the bow, so make a study of it. Watch yourself in the mirror and coordinate your movements until your bow reflects your calm, yet determined attitude. Keep your knees slightly bent throughout the maneuver and stay rooted to the ground. Begin in a natural stance (nghi) with hands open or closed. Move your right foot smoothly into attention stance (nghiem), then raise your hands, crossing them in front of you. Bow 45 degrees at the waist (chao/salute), rise completely, and return your right foot to natural stance (hands should begin and end the salute in fists).



1. Sink your weight down and onto your right leg as you shift your left foot back into a right back stance. Simultaneously circle your hands up and outward before dropping along your centerline to trap, left hand on top (north).
2. Shift 45 degrees into a right forward stance. Right hand high, left hand middle level, performing an over the neck takedown (northeast).

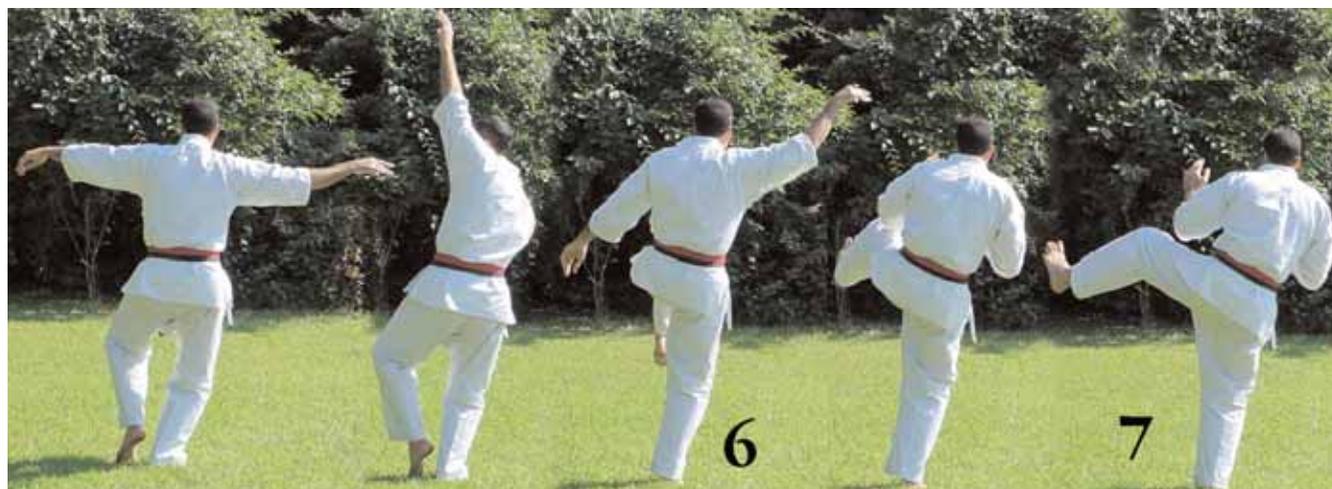
Training Tip

Remember that the key to effortless effort is to move from your center, turning your nose and naval with your hands on centerline to convey the power of your legs and hips into your techniques.



3. Move your whole body simultaneously 90 degrees left into a left forward stance. Left hand high, right hand middle level, over the neck takedown (northwest).
4. Pull your left foot back into left cat stance flowing through a double forearm block, then moving your left foot back into a left lunge stance with a high-low block (southeast) (not shown in top picture).
5. Circle your right foot in and out with double wrist push, right directly above left (southwest).





6. Move your arms in clockwise circles with right soft rising block and left soft lower block, left kicking stance, "Crane Stands Tall" (south).

7. Both hands circle to your right shoulder as your left foot extends counterclockwise into deflecting foot block (reverse crescent kick motion) (continued...)





7. (continued) ...land in a left forward stance, extending your arms forward as you land (southeast).
8. Move your right foot into a right lunge stance, circling your hands from inside to outside, look to the right (south).
9. Shift your weight back to a rectangular stance as you scoop your hands together, pulling them to center, then continue moving (northeast) and circle counterclockwise as your right foot ends in four-directions throw, right hand in extended man sao, left hand in extended wu sao (southwest).





10. Left foot steps behind right as your arms reach to the northeast then execute a circular arm throw as your right foot steps forward (southwest).

11. Catch opponent's arm from the west and circle your hands over as you move your right foot counterclockwise with a circular arm throw (north).

12. Catch opponent's arm from the west, circle hands over as you move your right foot clockwise and execute a circular arm throw (south).





13. Squat stance, lower x-block to upper x-block, your right hand stays inside of the left (south).
14. Backward roll, sacrifice throw (north) (not shown).
15. Shift your right foot out to the west into a lunge stance, left arm parallel to left leg (south).
16. Left foot moves behind right foot into x-stance as your left hand grasps from below and your right hand grasps from above.
17. Step your right foot back into left stance as your hands circle and throw (south).



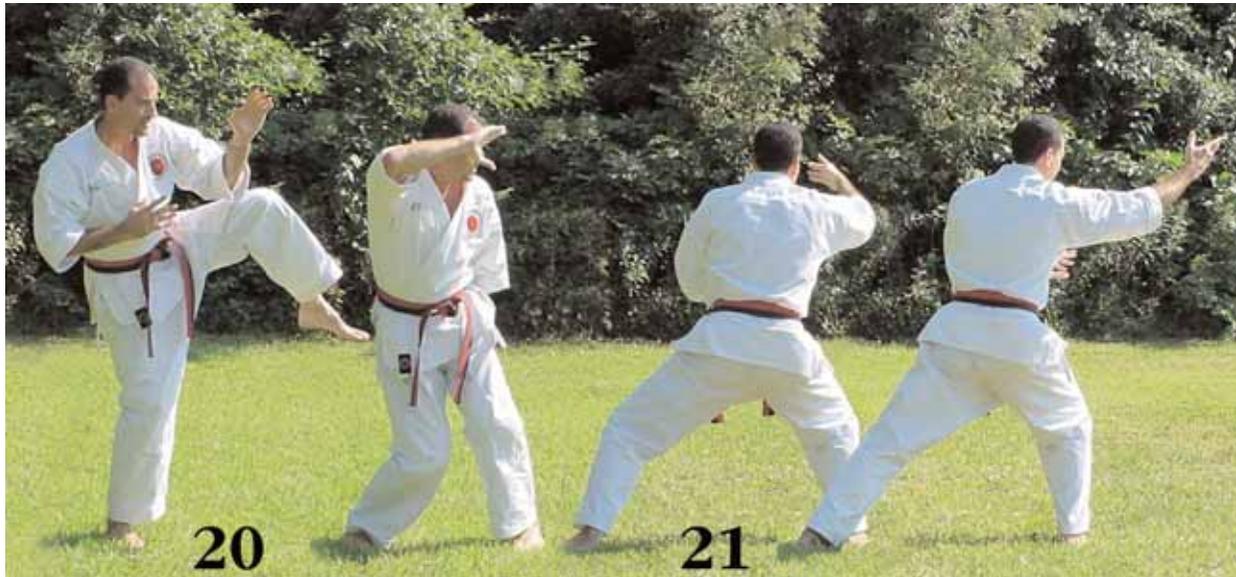


18. Pivot 180 degrees clockwise into a right low cat stance and perform an open-handed lower x-block (north).

19. Palms turn outward into soft style crane blocks with simultaneous right serpent kick (north).

Training Tip

Remember that the stances in soft style kata usually do not straighten the rear leg as in a hard style forward or lunge stance. You want to embody suppleness and flexibility, so most of the time you want to keep your knees slightly bent.



20. Jump and turn 180 degrees off centerline to the east, lift left knee to touch left elbow (south) (picture depicts more of a 90 degree turn facing east, a small variation from the norm)

21. Sink your left foot down as your right hand blocks your head and your left hand catches the opponent's foot, turn clockwise to execute a over neck throw, right hand high, left hand middle level (southwest).





22. Turn 180 degrees left, left foot stepping forward with a inner circular shovel block (north).
23. Step your right foot to the northeast into a right forward stance, over the neck takedown, right hand high, left hand middle level.
24. Circle your arms counterclockwise as your weight shifts 90 degrees left into a left stance with your right hand on top, "Big Beach Ball" (west).

Training Tip

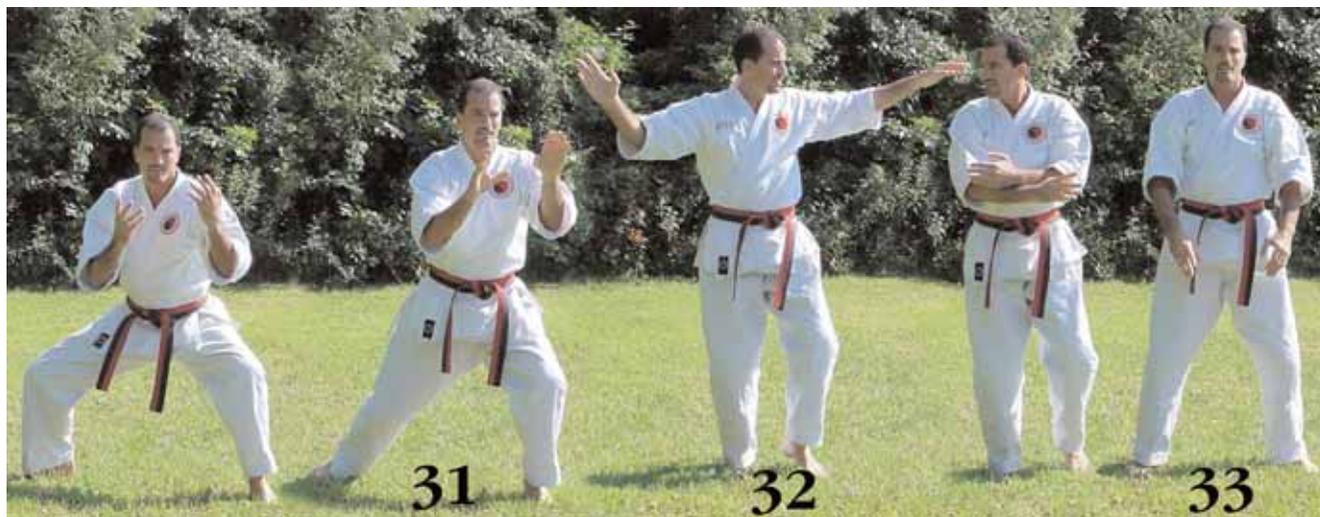
Strive to coordinate your upper body and lower body movements with your breathing to maximize your power and effectiveness.

Learn to recognize and utilize the relationship between your hand techniques and the ground beneath your feet.

This takes much training.



25. Pull your left foot back as your right hand blocks low (palm away) and your left hand sets up for a high soft style crane block (west).
26. Continue pivoting 180 degrees with a right hand head throw into a left forward stance (east).
27. Circle your left foot clockwise 270 degrees into a right cat stance and execute a double downward slapping block (north).
28. Perform double wrist blocks to just outside of your body.
29. Right foot moves forward with your right hand high to the head and your left hand pushing/striking to the kidney.
30. Pull your right foot back (turning your body to the east) as you circle your arms over your head and pull your hands back to your right hip (north).



31. Move your left foot forward with your arms extended to throw (north).
32. Pull your left foot back as your hands circle outward and backward, then inward and across.
33. Hands return to relaxed ready position (hands open), then raise up to natural stance (hands close to fists, not shown).



Bow out (see opening series).

Applications to Nhu 1

Performing applications of techniques based on Cuong Nhu Principles is a matter of process. When studying soft style in particular, try to acquire an understanding of the principles as opposed to specific techniques. Many different movements and applications can be derived from just one principle. Repeat each principle without trying to memorize a specific technique, then, after several repetitions, focus on adding the foot movements of Aikido (irimi and/or tenkan). Next, focus on incorporating the traps and the centerline zoning of Wing Chun. Finally, add takedowns from Judo, making sure that each technique has an adequate follow-up such as a submission hold, choke, joint lock, or immobilization. Keep in mind that even though you are utilizing soft style principles, you still have the strikes, kicks, knees, elbows, and other techniques of Shotokan, Vovinam, and Western Boxing at your disposal. These techniques, coupled with Cuong Nhu's machine gun principle, should allow you to handle any opponent who happens to show overpowering resistance. However, try to perform all of your techniques with the open mind and relaxed body of Tai Chi Chuan. Perform about 40-45 repetitions of each technique on each side before finishing off with 5 additional reps incorporating the best parts of each of your prior repetitions.

The following applications are offered as a starting point only. They are not intended to be the only interpretation of the moves and should not be considered the end of your applications training, only the beginning.

Each move in the application series corresponds to the same numbered move in the kata.

Training Tip

Make it a point to learn how the human body moves and reacts. Knowing (not to be confused with a passing familiarity) the abilities and limitations of the body, such as the range of motion of the limbs and joints, will allow you to apply your techniques decisively and effectively.

The importance of this study and subsequent understanding of the human body (both yours and your opponent's) can not be understated.

You must train continuously.



Move 1: Trapping hands

Against a two-handed grab, shift your left foot back into a right back stance as you circle your hands outward and trap your opponent's hands (left hand on top).

Move 2: Over the neck takedown

Continuing against the same opponent, shift 45 degrees into a right forward stance and take down the opponent with a yin-style over the neck takedown.





Move 3: Reverse pressing arm

Against a left handed same side grab, parry the grabbing hand to the outside with the back of your right hand (sliding block) and place your left arm across you opponent's extended left arm. Turn your nose and navel at the same time while keeping your hands on center-line and apply a variation of pressing arm.

Moves 4-5: Double block/high low block/wrist strikes

Against left and right consecutive punches, pull your left foot back (feet together) as you block the first punch with a double outer block motion, flowing directly into a downward pressing trap with your right hand trapping the second punch as it comes in. Slide your left foot out as you chop to the opponent's throat. Circle your right foot in and finish with double wrist strikes (right wrist directly over left wrist).





Move 6: Trapping hands

Against a double hand lapel grab or choke, cross your center and intercept the incoming right arm with your right hand on top and the left arm with your left hand underneath (soft middle/low block). Circle arms clockwise as you kick to the knee and/or throw (juji nage/entangled arms throw).

Moves 7-8: Foot block into lunge stance

Opponent's right hand grabs your left shoulder. Bring your right hand to left shoulder trapping hand against your body as your left foot kicks to the groin. As you land forward bend the opponent's arm back to gain kuzushi before moving your right foot forward and taking opponent down (irimi nage/"Splitting the Water Buffalo").





Move 9: Pull to center and four-directions throw

Against a left handed same side grab, shift your weight back as you scoop your hands together. Continue moving your right foot counter clockwise as you slide under your opponent's arm (note the chop to the groin) and take the opponent down to his rear (shiho nage).

Moves 10-11: Circular arm throw

Against a right punch, intercept at the opponent's wrist and elbow. As your right foot steps forward, lever the arm by pulling forward and down on the wrist while lifting under the elbow to throw your opponent ("Over the Mountain").





Move 12: Circular arm throw

Against a right punch, intercept at the opponent's wrist and elbow. As your right foot steps around lever the opponent's arm by pulling forward and up on the wrist while pressing outward and down on the elbow. Take your opponent down as you drop into turtle stance ("Around the Mountain").

Training Tip

You can't drag your opponent into these techniques. Rely instead upon your opponent's energy to carry them through. Your uke must commit himself to putting good energy behind his attack if your technique is to be successful.



Moves 13-14: Upper x-block and sacrifice throw

Against a double hand grab (judo grips), drop in and under your opponent placing your right foot on the thigh, groin, or abdomen. As you roll backward throw your opponent over your head (tomae nage/round throw). If possible, continue rolling with your opponent into a mounted position with a lapel choke.

Moves 15: Trip over left leg

As your opponent rushes in, shift your right foot out to your right and use your left hand to guide the opponent over your extended left leg.





Moves 16-17: Circle inside and push/pull

Against a left handed same side grab, circle your right hand inside and over your opponent's wrist. Step back with your right foot and draw your opponent's left arm forward as you push against his jaw, turning his body clockwise and throwing him to the ground.

Moves 18-20: Lower x-block, middle blocks with kick, knee strike

Execute a lower x-block to jam the incoming front kick. Counter a two handed grab with double crane blocks as you execute a right serpent kick to the nerve plexus on the inside of the opponent's left thigh. Finish by wheeling him into a left knee strike.





Moves 20-21: Knee block into over the neck take down

Block an incoming left roundhouse kick with a left deflecting knee block. Begin a clockwise rotation as you set your left foot down. Pivot your right foot behind you and hook your opponent's support foot from behind as you finish him with a right over the neck take down.

Moves 22-23: Shovel block

Block your opponent's right roundhouse kick with a right inner shovel block, hooking his lower leg with your right forearm. Lift the opponent's leg to throw him as you step forward with your right foot (remember to move from your *center*).





Move 24: Trapping hands (Holding the Beach Ball)

Against a double hand lapel grab or choke, cross your center and intercept the incoming right arm with your right hand (under) and the left arm with your left hand (over). Circle arms counter-clockwise as you pivot to your left, and throw your opponent to the ground (juji nage/entangled arms throw).

Moves 25-26: Low block, high block, then head throw

Deflect an incoming front kick with a right low sweeping block as you “open the door” to your left. Deflect the left punch with your left hand at the opponent’s wrist. Your right hand snakes under the opponent’s left arm then up and around his neck (fook sao/hooks hand). Circle your arms counter-clockwise as you pivot to your left and throw your opponent to the ground.





Moves 27-30: Low blocks, middle blocks, head throw

Against a double handed grab, drop your center and execute a double low slapping block. As the opponent's hands come around to grab high, perform double outward wrist blocks to counter. Circle your left hand over opponent's right, trapping it low as you strike to his right kidney with your left palm. Simultaneously bring your right hand to the opponent's face (trapping whenever possible) and turn him counter-clockwise as your left hand comes up from underneath. When you have rotated your opponent 180 degrees take him gently to the ground (where the head goes the body will follow).

Move 31: Uproot and push

Against a right shoulder grab, counter with a left circular block to the opponent's right arm, specifically the shoulder joint, in order to unbalance him. As you shift forward place your right hand on the opponent's solar plexus just under the sternum. Push up and out against the underside of his rib cage, propelling him backwards.





Moves 32-33: Trapping hands

Against a double handed lapel grab or choke, cross your center and intercept the incoming right arm with your right hand (over) and the left arm with your left hand (under). Circle your arms clockwise and throw your opponent to the ground (juji nage/entangled arms throw).

Bow: Circle outside into trapping hands

The action of bowing should not be overlooked when practicing applications. Against a double wrist grab, circle your hands to the outside and press the backs of the opponent's hands together, effectively trapping them. Bow 45 degrees at the waist applying pressure to the opponent's wrists and drive him to his knees (this same technique could be applied to the opening salute as well).



Sensitivity Drills

The following drills are to be learned from an instructor. These notes should only be used as a reference.



Bridge Hand Trap

The bridge hand trap is a useful technique for closing the gap while simultaneously tying up your opponent's arms, allowing you to easily counter attack. Begin in a sparring stance, facing your opponent. Try to anticipate the lull in his defense, i.e. catching him flatfooted, inhaling, or by timing his rhythm. Enter quickly and smoothly, closing the gap with a minimum of footwork. As you step forward, intercept your opponent's front arm with your front arm. Slide your arm along the opponent's lead arm, trapping it with your elbow as you intercept and trap his rear arm with your hand. Depending upon your opponent's reaction, you may end up trapping his arm in different ways. The concept of the bridge hand trap can be applied against a variety of guarding positions.

Escaping Hands

Attacker's left hand grabs your right wrist.

Sink down slightly, pivoting on your right foot as your left foot circles behind in tenkan while simultaneously rotating your right wrist.

Your wrist rotates inward as your fingers and thumb draw upward and toward the forearm while sinking your elbow downward toward the attacker's body, minimizing the surface area contact between the attacker's hand and your wrist. This technique is the basis for the Thumb Escape set of self-defense.

Your wrist bone on the little finger side should initiate the escape. You should slowly escape from the attacker's grasp one finger at a time. Relax your shoulders, breathe, and coordinate the timing of your wrist rotation with a tenkan movement to understand the principle of the escape.



Flowing Hands

Partners begin in natural/inward stance. Perform the techniques with fluidity and a “rooting down” principle. Advanced level practice should move 3-dimensionally as your hands flow and feet advance forward (irimi) or pivot back (tenkan). Let your hands roll over the attacker’s hands like “water flowing around a rock.”



Over/Under:

Right hand moves clockwise. Left hand moves counterclockwise.

Attacker’s right hand grabs your left wrist. Turn your hand palm down and rotate it so that your fingers, thumb, and palm make contact with the inside of the attacker’s forearm. Continue flowing upward and over the attacker’s forearm. Your hand wraps and maintains constant contact and forward pressure as it “sticks” and circles your opponent’s forearm, as if pushing all the way through toward the elbow.

Repeat this technique on one side and then the other side before practicing both arms simultaneously. A double arm over/under into over the neck takedown variation is shown below.





Under/Over:

Right hand moves counterclockwise. Left hand moves clockwise.

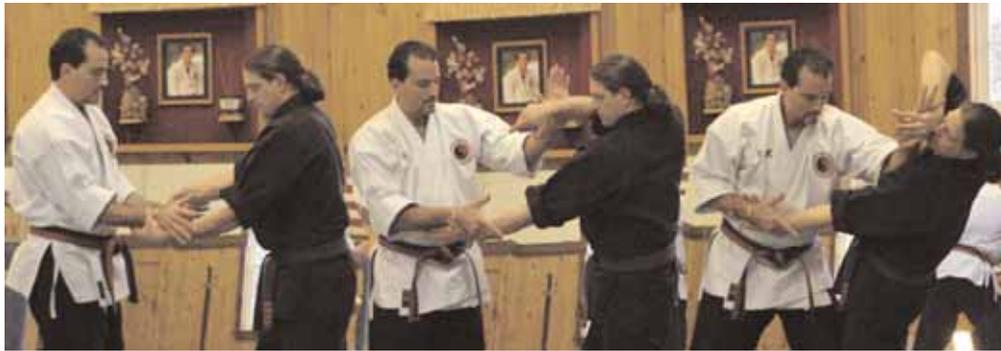
Attacker's right hand grabs your left wrist. Lift your fingers upward (palm up) as you circle outside of the attacker's forearm and continue to flow around (similar to pressing arm). Practice on one arm, then the other arm, then with both arms together. When defending against a double grab, press one of the attacker's arms against their body and/or use the other arm to trap. A double leg scoop variation is also shown below.





Combination

Apply one arm over/under and the other arm under/over with the same principle of twisting the upper body. Keep your hands open, not clenched or grabbing, and let the energy flow through your fingers. Use the center-line principle to trap and wrap your partner's arms using high, middle, and low follow-up techniques.



Unbendable Arm Exercise for Developing Inner Strength

Central to all soft styles is the ability to utilize ki, or inner strength. Everyone has ki, and, though it is difficult to define, it is a real power, not a mystical force. It is part physiological and part mental in origin and is driven by the coordination of the mind and body. However, what matters to the martial artist is not the definition, but the fact that ki is a force that can, with training, be summoned and channeled at will.

One elementary exercise to demonstrate ki is the “Unbendable Arm.” To start this exercise, extend one arm in front of you, placing the back of the hand, palm open on your partner’s shoulder. Maintain a natural stance, breathe, and relax until you have very little muscular tension in your body. Concentrate your ki from your “hara” or “dan dien,” located approximately one and a half inches below your navel. The hara is the source of your ki energy and your main balance point, or “center.” Achieve a deep, relaxed, but projected concentration to make your ki flow. Concentrate on projecting your mind beyond your extended fingers. When you have achieved

this mental state, have your partner clasp hands on your arm (at the elbow) and gently apply weight. Your elbow may flex at first, but with practice it will become virtually unbendable.



Repeat the exercise with the extended hand clenched into a fist and use active muscular resistance to counter your partner’s pressure. Both of you should be able to feel the difference between this external method and the previous internal method.



Aikido

In 1938, Morihei Ueshiba drew on his extensive experience, especially his years of practice in Daito Ryu Jujitsu, to create a martial art which emphasized “Do” rather than simply practical self-defense. He called this new art Aikido. As viewed by Ueshiba, Aikido is a way to combine and unify the mind, body, ki, heart, spirit, and soul. Aikido does not consist only of techniques that are soft, absorptive, and yielding. It is also a way of life and a philosophy that is peaceful, cooperative, and harmonious. In Aikido, there are no winners or losers. Aikido is an art form, a way to search for satori (enlightenment or the moment of intense, total consciousness and realization).

Aikido technique is built on the concept of a dynamic sphere. The sphere is described by the smooth circular motions used to blend with, redirect, and subsequently control an incoming attack. The nage (defender) thus uses the energy of the uke (attacker) to defend himself. Strength and physical size are, therefore, less important to the technique than timing and proper execution.

Aikido training usually requires a partner. Each learns both the uke and nage roles of each technique. Included in the training for uke are many forms of rolls and drops so that even when nage is forceful, uke’s role is survivable.

Aikido techniques are divided into two basic groups: immobilization or controlling techniques. Each has a unique energy pattern (listed parenthetically below) which differentiates it.

Ikkyo (ude osae: pressing arm): Breaks an opponent’s posture and controls him by movement that centers on the elbow joint.

Nikkyo (kote mawashi: circular, rounded, and inturned forearm): Turns the opponent’s wrist toward his head while elbow is bent approximately 90 degrees, making the arm into a “Z” shape from shoulder to fingertips.

Sankyo (kote hineri: wrist twist): Secures the opponent’s wrist in a hook shape then exerts pressure on the opponent’s wrist by turning wrist and fingers inward, toward opponent’s body.

Yonkyo (tekubi osae: wrist press or pin): Uses a spiral inward twist of the opponent’s forearm to attack pressure points on the inside of the opponent’s wrist.

Gokyo (ude nobashi: arm lock): This is similar to ikkyo in that it is directed at the elbow. However, the energy pattern is outward toward the hand, rather than inward toward the head. This form is an advanced application of the Japanese sword techniques from Iaido and Kendo and is particularly applicable to neutralizing an armed circular blow aimed at the head.

Ryokyo (ude hishigi: arm smashing or arm taking): Takes opponent's arm from the outside as in kote gaeshi, circling arm down and back, then up and across your chest, immobilizing the arm with your forearm. Ryokyo ends in a pin, standing or kneeling, in such a way that if the opponent were holding a weapon, it would be released.

There are ten major nagewaza, or throwing techniques. These, too, have a unique body motion that characterizes them. Each technique is usually executed with omote (front) or ura (behind) variations.

Shiho nage (four-directions throw): Causes the opponent's hand to be folded back to his shoulder as nage executes a 360 degree pivot.

Kote gaeshi (bent wrist, wrist twist): Drops the opponent by twisting his wrist to the outside.

Kyokyu nage (breath throw): Combines ki flow and body extension to throw the opponent without nage grasping any part of the opponent's body.

Irimi nage (entering throw): Leads uke's head backwards as nage steps forward with his leading arm flowing up and usually over uke's neck.

Kaiten nage (wheel throw): Uses the shoulders or the head to turn uke 180 degrees then drop uke backward to the mat.

Koshi nage (hip throw): Uses nage's hip as the pivot point for the throw.

Aiki otoshi (ki harmony drop): This is similar to Sukui nage in Judo. Nage steps behind uke, using leg, hips, and body to unbalance uke backwards while using hands to sweep uke's feet from the floor.

Tenchi nage (heaven and earth throw): Uproots uke when one of nage's hands flows downward as the other flows upward then downward over uke's neck.

Sumi otoshi (corner drop): Drops uke diagonally backward when nage flows one hand downward into the rear corner then advances to apply leverage against uke's extended arm.

Aiki nage (ki harmony throw): After a high feint, nage drops to the ground and sweeps uke so that uke falls over nage's body.

To better understand Aikido, O'Sensei Ngo Dong highly recommended reading
Aikido and the Dynamic Sphere by A. Westbrook and O. Ratti, 1970.

Irimi (entering)

Entering (Irimi in Aikido) is a means of evading, merging with, and controlling your opponent's energy (centralization). Entering is more a principle than a single technique, and is based on the fact that your opponent's techniques are weak and vulnerable to counter attack in the instant leading up to an attack. There are many methods of entering, most employing a seemingly straight forward motion, bringing your body very close to your opponent's before his attack has been fully launched. Although it may appear to be a direct rush into your opponent, entering involves slight offline movements to take control of your opponent. This requires a keen eye and split-second timing to be successful. Almost any motion that carries you into your opponent may be classified as entering.



Tenkan (turning)

Turning (Tenkan in Aikido) is another means to achieve centralization (blending with and controlling your opponent's energy), but unlike entering, turning utilizes a spinning, circular movement to whirl *away* from the attack. Both techniques are based on the concept of merging with the opponent's energy at its weakest point, but whereas entering attempts to meet the force before it becomes strong, turning is meant to evade the attack and blend with your opponent's energy as he over-extends himself. There are many ways to apply the concept of turning. One example is, as your opponent steps with his right foot to punch with his right hand, step with your left foot, placing it next to and just outside of your opponent's right (lead) foot as you intercept his attacking arm with your left hand (monkey block). Immediately pivot your right foot behind your left as you turn 180 degrees to face the same direction as your attacker. You end up in the opposite stance as your opponent, but close to him and controlling his energy. In this position, your shoulder and hip should be next to and touching your opponent's, putting you in a good position to execute a pressing arm or bent wrist technique against your attacker.



Kote Gaeshi (bent wrist)

There are some important points to remember when performing bent wrist (kote gaeshi). Whenever possible you should off-balance your opponent as you apply the technique, minimizing his ability to block you or counter attack. This off-balancing can be physical, such as a tug on your opponent's arm that causes him to automatically resist and pull back, which is the direction you want his energy to be moving when you apply the bent wrist. However, this off-balancing can also be psychological, such as brushing your fingertips across your attacker's eyes, momentarily changing his focus from his grabbing hand to his face. This allows you an instant to take the initiative and apply the wrist lock.



Ikkyo/Ude Osae (pressing arm)

The pressing arm technique is an elbow lock executed by turning and locking your opponent's arm. It can be executed against a variety of wrist grabs, punches, or chokes. Begin by grabbing your opponent's wrist, locking out his elbow, and pressing your elbow against his. When performing the pressing arm from a standing position, raise your opponent's hand and direct pressure on his shoulder to the ground. During practice control and take your partner to the ground as gently and smoothly as possible. Follow up the pressing arm by pinning your opponent's shoulder using a variety of hold-down techniques. The pressing arm technique harmonizes with your opponent's energy to control it and use it against him. A strong foundation of soft style principles and dynamic footwork is needed for effective technique.





Over Neck Throw (yin/yang)

The over neck throw requires that you get very close to your opponent. Once inside, slide your arm smoothly across your opponent's chest and over their shoulder, breaking their balance and throwing them to the rear. Move into position quickly so that your side is touching your opponent's and slide your arm as softly as possible into position, smoothly lifting your opponent's chin (where the head goes, the body will follow). Once in position, turn your upper body as a single unit, unbalancing the attacker and throwing them to the ground. Your knees and legs can also be used to aid in the throw. There are two types of over neck throws, yin (kokyunage) and yang (iriminage). When performing yin style, face the same direction as your attacker, opposite hips touching, with your over neck hand palm up. When doing yang style, face the opposite direction as your attacker, same side hips touching, with your over neck hand palm down.



Shiho Nage (Four Directions Throw)

Attacker's left hand grasps your right wrist (one hand grabs one wrist, same side)

A. Omote Syle (in front of the attacker)

Grasp the attacker's left hand with your left hand as you slide your left foot 45° forward to your left, pulling the attacker's left arm strongly across the front of their body (this turns the attacker's live side away from you). Step forward (still facing 45°) with your right foot and raise your hands up to your forehead as you turn behind 180° (pivoting counterclockwise on both of your feet). It is important that you maintain control of the opponent's arm by pinning your right elbow against the opponent's left elbow for as long as possible. While you are turning and raising your hands, remove your right hand from the attacker's grasp and grab the attacker's left wrist. Finally, drop your hands down in an outward circular motion (as if chopping wood with a long handled ax) to take the attacker down. Do not lean forward. Pin and/or follow up.

B. Ura Style (to the rear of the attacker)

Grasp the attacker's left wrist with your left hand. Slide your right foot forward and turn your body 180° as you slide your left foot behind you (tenkan movement) to a right stance next to your attacker's left side (your right hip touching their left hip) Raise your hands up to your forehead as you turn behind 180° (pivoting on both of your feet). It is important that you maintain control of the opponent's arm by pinning your right elbow against the opponent's left elbow for as long as possible. While you are turning and raising your hands, remove your right hand from the attacker's grasp and grab their left wrist. Finally, drop your hands down in an outward circular motion (as if chopping wood with a long handled ax) to take the attacker down. Do not lean forward. Pin and/or follow up.



Ura Style Shiho Nage

Judo

Judo, the gentle or yielding way, is the name that Jigoro Kano gave to the art he created in 1882. A master of several forms of Jujitsu and other martial arts, Kano adapted many classical Jujitsu throwing and grappling techniques, basing each new technique on scientific principles of mechanical efficiency and removing dangerous and lethal elements. He required techniques to begin by grasping the opponent's clothing, giving the participants a more pronounced mechanical advantage and the ability to guide the technique to a safe completion. He systemized the teaching of all elements necessary to training, including ukemi (falling), so that the art could be taught and learned with a minimum of physical danger, and he codified rules of combat so that even competitive matches could be conducted safely. Professor Kano's new system became known as Kodokan Judo.



Judo practice teaches the martial artist to:

- Fall safely
- Develop body strength
- Feel a weakness in a partner's balance
- Flow ki downward
- Fight in close combat
- Understand how leverage allows the small person to overcome the larger
- Understand realistic self-defense
- Develop stamina
- Understand the philosophy and techniques of Judo
- Improve expertise and become a well-rounded martial artist

Basic Judo techniques are composed of standing techniques (tachi waza) and falling techniques (sutemi waza). More advanced techniques include grappling techniques (katame waza or ne waza), techniques performed in a prone position. There are three types of katame waza: pinning techniques (osae waza) in which you pin your partner to the ground; strangle techniques (shime waza) in which you get a strangle hold on your partner; and joint techniques (kansetsu waza) in which you seize one of your partner's joints and bend it back on itself. All of these are ways of controlling and restricting your partner's freedom of movement.

Atemi waza, body strike techniques, are the most advanced in Judo. These consist of arm strikes (ude ate) and leg strikes (ashi ate). Body strike techniques are never used in free style fighting or in matches. The only way for you to learn them is through Judo formal training (pre-arranged and with full control).

All standing Judo techniques begin similarly and have common rules. You must keep your stance relaxed and sink down, keeping your belt at or below your opponent's belt level. Using the outer three fingers of each hand (not the thumb or index finger), you must grasp your opponent's uniform with both hands at sleeve cuffs, and above, or at the lapel.

Footwork is generally simple. If pushed, pivot on one foot (open door principle). If pulled, step diagonally. However, the key to most Judo techniques is kuzushi, or off-balancing. The first motion in each technique causes the opponent to lose his balance and become vulnerable, thus potentially negating any size and strength advantage that the opponent may have had.

Judo Throwing Techniques

The following lists describe the major judo throwing techniques, several of which have been adapted for Cuong Nhu training.

Hand Techniques

Tai otoshi (body drop): Turn hips and drop into turtle stance tripping uke with opposite leg.

Sumi otoshi (corner drop): Pull down on arm a while tripping with same side leg.

Kata guruma (shoulder whirl): Slide under uke with arm between legs and head under armpit.

Morote seoi nage (back carry throw): Do not change grip, turn hips and throw using two hands.

Ippon seoi nage (one arm back carry throw): Turn hips, insert shoulder under arm and throw.

Sukui nage (backward throw): Step behind uke as you scoop the thighs from the front and throw.

Uki otoshi (floating drop): Sink to one knee as you pull on uke's sleeve for a twisting throw.

Hip Techniques

Uki goshi (rising hip throw): Twist and fit hip into uke's abdomen, hand on belt, and throw.

Harai goshi (hip sweep): Twist hips, fit in like uki goshi, then execute same side foot sweep.

Hane goshi (hip spring): Twist placing bent leg in front of uke's legs and throw forward.

Uchi mata (thigh throw): Foot inside between uke's legs lifting against inside of thigh.

Ogoshi (big hip throw): Twist hips, fit in with hand on belt and bend forward throwing uke.

Koshi guruma (hip whirl): Twist hips, fit in with arm around neck and throw.

Ushiro goshi (back lift throw): Uke is lifted by the belt and thrown backwards.

Leg Techniques

Ashi guruma (leg whirl): Turn hips and raise leg in front of uke's legs and pull forward.

Okuri ashi barai (assist foot sweep): Outside sideways foot sweep using arch of foot.

Ko soto gari (small outside clip): Sweep behind uke's heel from outside with same side leg.

Ko uchi gari (small inside clip): Sweep behind uke's heel from inside with opposite side leg.

Kosoto gake (small outside hook): Same side leg hooks uke's leg at knee level from behind.

Hiza guruma (knee whirl): Same side foot checks uke's knee as you pull and turn to throw.

Osoto gari (big outside clip): Outside hook with opposite leg sweeping one leg (pictured).

Osoto guruma (big outside whirl): Outside hook with opposite leg sweeping both legs.

Rear Fall Throws

Tomoe nage (round throw): Pull uke forward as you fall backwards and use bent leg to throw.

Sumi gaeshi (corner reversal): Place foot on inside of uke's thigh as you fall back and throw.

Yoko gake (side hook): Side foot sweep/ankle check with same side foot while falling sideways.

Yoko guruma (side whirl): Reach under uke's shoulder and grab belt before falling backwards.

Yoko otoshi (side drop): Check uke's path with your thigh and fall backwards and onto side.

Tani otoshi (valley drop): Back throw tripping both feet, an especially good counter to ogoshi.

To better understand Judo, O'Sensei Ngo Dong often carried and highly recommended reading Judo in Action by Kazuzo.Kudo, 1967.



Ogoshi (hip throw)

Ogoshi is a forward throw. Begin from a basic Judo grip, with you and your opponent facing each other in right stances. Advance your right foot and push your opponent backward. Your opponent will involuntarily resist and return your push. When he does, pull him forward with your right hand so that he is forced to step forward with his left foot. At the same time, bend your right knee slightly and step your right foot inside your opponent's right foot. The instant he leans over forward, pivot on your right toes, twist your body to the left, and bring your left foot back to your right. Simultaneously slip your right arm around your opponent's waist as you slide your right hip across his body so that the front of his body is against your back. Bend forward at the waist as you pull down hard with your left hand. These steps need to be practiced until they can be performed in a single, fluid motion. A good follow up to ogoshi is to drop with your opponent and pin him with kesa gatame. If you remain standing over your opponent, do not bend over your opponent as he could pull you forward and down.



Training Tip

Make sure you get and maintain kuzushi throughout the technique.

Your opponent should always be off balance while you remain rooted, balanced, and in control.

Osoto Gari (big outside clip)

Osoto gari is a rear throw consisting of a heel to heel footsweep and takedown. Begin from a basic Judo grip, with you and your opponent facing each other in right stances. Unbalance your opponent 45 degrees backward to your left and step your left foot outside his right foot. As you do so, turn your head to the left and press the right side of your body against the right side of your opponent's body. Pull your opponent's right elbow in with your left hand toward your centerline and push back against his left shoulder with your right hand, twisting his body. If the preceding set-up is done properly, your opponent will already be off balance and the final footsweep should be executed easily. Quickly slip your right foot outside your opponent's right leg, bringing the backs of your calves together, and reap his right foot out from under him. He should fall backward into a left side drop. All these steps need to be performed in a single, fluid motion. A good follow up to osoto gari is to drop with your opponent and pin him with kesa gatame. If you remain standing over your opponent, do not bend over your opponent as he could pull you forward and down.



Training Tip

Intensively training your throws can mean extensive wear and tear on your ukes. To save your partners from having to do hundreds of falls (and all the wasted time from having to get up between each fall), practice by doing sets of ten consisting of nine fit-ins (uchi komi) followed by a single throw.

If you can do the fit-in, you can do the throw.

Wing Chun

Wing Chun originated in the early 1700's at the Shaolin temple in China. The Shaolin monks, wishing to train rebel forces to overthrow the oppression of the Manchu government, set out to develop a new fighting art. The monks needed an art that could be taught in three to five years, rather than the traditional eighteen to twenty years. The Shaolin elders met regularly in the Forever Spring Hall of their temple to develop this new fighting system. However, before the new system could be completely developed, the temple was destroyed by the forces of the Manchu government. The surviving monks dispersed themselves throughout China and went into hiding. Among the survivors was a nun named Ng Mui. Ng Mui finalized the movements of the new fighting system and passed it on to her only student, whom she adopted and renamed Yim Wing Chun after the hall in which the system was developed.

The Wing Chun system was handed down privately through the generations of the Leung Family. Yip Man first offered instruction in Wing Chun in 1949 to restaurant workers and taught commercially in Hong Kong in 1951. Over 90 percent of the Wing Chun schools in the world today can be traced directly to the efforts of Yip Man.

Wing Chun's approach to self-defense is to control an opponent's movements in order to attack without being hit back. Its training aims to prepare the student to deal spontaneously and effectively with most combat situations that might arise. Formal Wing Chun includes instruction in three shadow-boxing sets, a wooden dummy set, chi sao exercises, and two weapons sets. Various techniques are listed below.

Hand techniques:

Man sao (seeking hand): The hand that is extended in front.

Wu sao (guarding hand): The hand that is close to the body, using centerline position to the body.

Huen sao (circling hand): Circular motion of the fingers/hand/wrist in order to escape a grasp.

Lop sao (grabbing hand): Grabbing punch, arm remains directly in front after the huen sao.

Bong sao (wing arm): Elbow block on centerline with elbow bent, wrist straight.

Tan sao (intercepting hand): Open palm inner middle block. Wrist can be straight or slightly bent.

Pak sao (slapping hand): Palm heel strike with all fingers straight.

Fook sao (hooking hand): Similar to a soft style outer block, can also be a strike or trap.

Lan sao (bar arms): Chamber position for double side chops, arms are parallel to each other.

Jum sao (sinking blade hand): Palm corner block, the wrist becomes as a 'sinking blade.'

Jut sao (jerking arm): Forward palm push, the arms tend to jerk as technique is executed forward.

Biu tze (thrusting finger strike): Vertical spearhand with the wrist slightly bent downward.

Gaun sao (chopping hand): A lower chop/block that rotates through the center line.

Lut sao (freeing arm): Rotation that occurs as wrist contacts other wrist to escape.

Lau sao (scooping arm): A scooping motion inward and upward to uke or own arm.

To better understand Wing Chun, O'Sensei Ngo Dong highly recommended reading Wing Tsun Kuen by Leung Ting, 1978.

Developing Wrapping, Trapping, and Sticky Hand Drills

Experiment with techniques by using them in countering situations. For example, when attacked with a double wrist grab, execute a right bong sao to wrap, right tan sao to trap, and a left pak sao to check as you throw a right pak sao to your opponent's face. Another defense against a double wrist grab is to execute a double huen sao then flow right into a double jut sao to the opponent's body. Experiment and come up with your own combinations to develop creativity and understanding of the various techniques and how they can be put together. After diligent practice, you will naturally take your training to the next level as you begin to move and think three dimensionally and gain an understanding of the principles behind the techniques.

Hubud

Hubud is a Filipino drill that works on the sensitivity and principles of one's entire body through a repetitious series of four techniques. Two partners face each other with hands at shoulder height throughout the entire drill. Partner A throws a right horizontal outer chop; partner B turns into the technique with a left fook sao (hooking block) with the elbow kept down. Without breaking the energy flow of the initial attack, partner B's right hand parries the blow over his head with a fook sao to the outside of the partner's arm as the shoulders turn square. Follow-up with a left pak sao (slapping block) checking the opponent's arm as your body finishes turning to the right. Partner B comes back with a 'beginning' right horizontal outer chop as his body turns square and the drill repeats with partner A countering the attack. Hubud can be performed using the same concept against attacks coming from many different angles including outer chop (described above), vertical chop, inner chop, straight punch, and even roundhouse elbow variations.



Guidelines for Dealing with Blood in the Dojo

Be Prepared. Have a First Aid Kit and a Plan.

Dojo First Aid Kit: All places where we train should have a well stocked first aid kit, which can be purchased at almost any department store, with sufficient supplies, including latex gloves. The main things that will be used are aspirin-type pain killers (not recommended to children) and band aids. If you have trained persons available, they may wish to have additional equipment commensurate with their skills.

Gear Bag First Aid Kit: Available at almost any department store, a gear bag first aid kit is a small soft “minimedic” or “ouch pouch.” Pouches have basic supplies such as ice packs, band aids, antiseptic, etc.. Latex gloves should be added. Everyone should have one of these kits in their equipment bags and should replenish supplies as they are used.

Serious accidents should be taken care of immediately by calling 911 and letting the experts take care of the situation. If you do not have access to a phone while working out, you should try to have a cellular phone handy. Extreme bleeding can usually be slowed down by applying pressure to the wound with sterile pads, clean cloths, or paper towels until the 911 response team arrives.

The types of wounds that we are covering here are cut lips, bloody noses, scrapes and abrasions, etc. Remember to use latex gloves anytime you are dealing with bleeding injuries or bodily fluids, unless the blood is your own. If possible, let the person who was injured take care of their own injury and contain or clean up their own blood. This is not to be construed as being unfeeling, but rather, careful.

If a person with a minor wound is too young, cannot reach the wound, etc., someone else should clean and cover minor wounds with bandages or bandaids. Once the bleeding has been contained, the injured party can resume training if they wish, as long as their uniforms do not have blood on them.

Decontaminate all areas where blood was spilled. Use a fresh solution of 10% chlorine bleach/water or a commercial product manufactured for decontamination to completely clean spilled blood, including that on uniforms (hydrogen peroxide works well on fabrics). Use latex gloves even if the blood has dried. Wrap up all materials that have been in contact with blood in plastic bags and dispose of them in the trash or dumpster.

It is suggested that all dojos conduct “dry runs” of mock accidents at least once a year in order to assure orderly procedures.

Some people are allergic to latex gloves, which can cause the person wearing them or the person being treated to go into anaphylactic shock. You may wish to consider other, non-allergenic gloves which are also available.

Insights from the Masters

Master Shirata Rinjiro's Thoughts About Aikido Differences in Techniques

Like the Founder who maintained, "I'm still a beginner", Shirata Sensei retains the enthusiasm and determination of a new student. Recently he said to us, "I'm finally getting the hang of shiho nage." Since Shirata Sensei, associated with Aikido from its inception, has been a keen observer of the many changes that have occurred over the years, he can best answer the questions that trouble every serious practitioner: Why are there so many different "Aikido" systems if everyone originally had the same master? Why does the performance of a techniques vary so greatly from instructor to instructor even in the same dojo? What is the real Aikido? Who's techniques are correct?

Shirata Sensei explains, "Throughout his life, the Founder continually refined the approach and execution of his techniques. This is quite natural because Aikido techniques are not, as many mistakenly believe, Kata - fixed forms that have been handed down from the past and must be preserved unaltered - but living, infinitely varied responses to a particular situation. Therefore, every generation of disciples was exposed to a different type of Aikido, and within each generation each student had his or her own interpretation reflecting individual levels of progress, attitude, and extent of spiritual insight. For example, the "Aikido" of my fellow disciples - Tomiki, Mochizuke, Shioda - differs from each other and from my own. Each one of us focused on what we thought most important. In my 50 years of Aikido training, I have tried to faithfully preserve the essence of what I learned from the Founder. Yet the way I express that essence in my techniques has changed as my understanding of the Founder's message has deepened. Because the scope of that message is so vast and the forms in which it was expressed so great, no one can confidently state that a particular style is the "real Aikido" or that there is a single Aikido standard. There can never be rigid uniformity in Aikido, but we must guard against totally ignoring the Founder's message to set up pseudo Aikido based of personal quirks. If we keep the spirit of the Founder in our hearts and train sincerely, surely the way of Harmony will open to us.

-Excerpts from the book Aikido, the Way of Harmony



The Living Dao

“Dao (Do) is still alive, living in all of us. It is alive in me, in all of my personal daily involvements. Essentially, the Tai Chi I practice and talk about is still ever-constant, and ever-changing. From time to time, an ex-pupil would appear in my workshop and exclaim: “But you have changed this...”. My answer has been, “No, I have not, I move on and beyond...but you got stuck back then and there.” My variations of teaching continue to develop and transform, but the essence is the same. Dao is still mysterious and ineffable. It continues to reveal to us in many ways: the hidden fragrance of a lone orchid in deep mountain, in wind flow and watercourse ways and in simplest effortless of fish in water and bird in flight. Above all, it is in all of us when we became an active participant in living, instead of being merely an observer of life.”

-Tai Chi Master Chung-Liang Huang

Evolution of the Self Through Cuong Nhu Training

Similarly and evolutionarily, Cuong Nhu techniques continuously evolve by interaction and exposure with others. Techniques are expressions of technology, they are subject to changes through maturity of growth. Evolution is natural change. With the 3-D concept in technique and the “3-Os” philosophy in spirit, we keep learning and growing as long as we never have a “full cup of tea” in our mind. 3-Dimensional technique application stems from a 3-Dimensional mind, and the next step, liberation, is an n-D (multidimensional) process. Meditation is a means for liberation. How can we liberate ourselves from all emotional, prejudicial, racial, social, educational, cultural, and philosophical backgrounds? We have to void our ego (selflessness), dissolving all attachments and barriers that stop us from growing so we can flow naturally to total freedom and happiness. With love and faith in perfection, of the arts and of the people, we openly accept all different ways of expression as long as we keep advancing in the way of Harmony, which is what Cuong Nhu philosophy is all about. What is faith? to me faith is “to love to live” and/or “to love to die” (“kill your life to make it alive”). Death is another way of liberation to another new cycle: many world heroes from history are still alive in our hearts. If we think that way, then death becomes our friend instead of our unknown foe. As George Bernard Shaw said, “When I die, I want to be thoroughly used up. The harder I work the more I live. Life is no brief candle for me. It’s a sort of splendid torch, which I have hold of for a moment, I want to make it burn as brightly as possible before handing it to future generations.”

-Grandmaster Ngo Dong, 1989

Soft Style Manual Companion CD

The included CD contains video files of Nhu 1 and applications, some performed by Grandmaster Ngo Dong himself, Wing Chun hand drills, and other material relevant to your soft style training. These videos have been collected from many sources and are not of professional quality, however, we feel that these particular videos offer an opportunity to be exposed not only to the techniques but also to some of the history of Cuong Nhu.

