

JOAN GRACE EMPLEO PACRES FROM CLUB TO SYMBOLS: AN ETHNOGRAPHIC METHOD FOR DEVELOPING A NOTATION SYSTEM FOR ARNIS

ABSTRACT

Physical education (PE) teachers who teach arnis often have to augment their live demonstrations with textual instructions and postural images that hardly capture the fullness of each strike or movement. To date, no widely accessible, easy-to-use, and intuitive instructional manual exists for teachers to use in arnis instruction. This deficiency can be remedied by a notation system that can concisely and intuitively describe each movement yet remains simple enough for PE students to understand. This paper outlines the methods and processes that culminated in a proposed, albeit preliminary and rudimentary, notation system for arnis. Data for the notation were collected through ethnographic methods, especially participant observation and immersion, in conjunction with personal interviews, video recording, photography, journaling, and note-taking. Four grandmasters of a well-respected arnis club provided the observational data converted into notation using the proposed symbol set. A total of seven grandmasters validated the final output.

CONTRIBUTORS

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KEYWORDS

Arnis, choreography notation, martial arts notation, notation system, physical education, strike patterns

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Contrary to popular belief, the Philippines' national sport is not basketball but *arnis*. It is also the country's national martial art, as declared by Republic Act No. 9850 enacted in 2009. Known by many names in the various regional languages of the archipelago (e.g., *eskrima*, *kali*, *garrote*, *pananandata*, *kaliradman*), this indigenous martial art uses "swinging and twirling movements, accompanied by striking, thrusting and parrying techniques for defense and offense," commonly performed with the use of one or two sticks or similar weapons or with bare hands (Republic Act No. 9850, 2009).

The pride of place and high priority given to the preservation, promotion, advancement, and enrichment of arnis is most apparent in its presence in the Philippine education curriculum since 1990, at first as a dual sports activity under the College Service Physical Education Program (Department of Education, Culture, and Sports, 1990), and later, beginning in 2012, as an option for dual sports instruction in Grade 7 of the K to 12 Basic Education Curriculum (Department of Education, 2012). Many tertiary educational institutions also offer arnis as an elective physical education (PE) course offering.

Although traditionally PE teachers teach arnis through the lecture-demo mode, many also leverage technology such as video recordings. Both modalities have been found to be equally effective in improving students' performance (Vega & Alforja, 2021). PE teachers also commonly augment their arnis instruction with animations, postural illustrations, and the like.

Some physical education textbooks include arnis as a topic. However, my colleagues and I, as a practicing PE teacher myself, found their discussion of the martial art tends to be too broad or too superficial for non-specialist educators. For example, the freely available self-learning modules published by the Department of Education (DepEd) for Grade 7 and Senior High School have these instructions for the basic left-temple strike (DepEd, 2020, pp. 12-13; DepEd, 2021, p. 12); see table 1, below.

These modules also provide links to supplementary videos on YouTube. However, as social media content, they tend to be ephemeral and, therefore, lack durability and stability as teaching-learning resources. Access to these resources also place limits upon those who don't have access to requisite devices (e.g., playback device such as a smartphone or a computer) and connectivity.

Besides such dedicated educational resources, most of the specialist published books on arnis have limited circulation, tend to be too dense, and/or afford little possibility for intuitively learning skills, and thus they are practically inaccessible to the general public and non-specialist educators. For instance, well-known arnis master Remegio "Remy" Presas (1983) published *Modern Arnis: The Filipino Art of Stick Fighting* containing a profuse quantity of postural illustrations and step-by-step textual

instructions. The book's instructions for the basic left-temple strike are as follows:

From the ready position, (1) step in with your right foot while drawing your right hand back toward the right side of your head and (2) execute a forehand strike to your opponent's left temple, following through (3) in one continuous motion by drawing your stick back to the left side of your head, ready for Strike #2. (Presas, 1983, p. 36)

While such a manner of providing instructions can be followed accurately, one would need extra time to comprehend the text instructions, thereby making the exercise cumbersome and, consequently, not too user-friendly. Inosanto and Foon's *The Filipino Martial Arts as Taught by Dan Inosanto* (1980); Somera's *The Secrets of Giron Arnis Escrima* (1998); Anderson's *Modern Arnis for the New Millennium: The MA80 System Arnis/Eskrima* (2012); and Wiley's *Filipino Martial Culture* (2011), *Arnis: History and Development of the Filipino Martial Arts* (2012), and *Filipino Stick Fighting Techniques: the Essential Techniques of Cabales Serrada Escrima* (2019) suffer similar deficiencies. Books like these are treasure troves of highly technical information about arnis and its practice, but given their general inaccessibility to a non-expert audience, they can hardly serve as practical instruction handbooks in the PE classroom. To date, there exists no widely accessible standalone arnis handbook or manual that is simple and intuitive enough for arnis instructors and students to use in this context. There is a real need for such a handbook, particularly in the context of the art's place within the Philippine education curriculum and the relative lack of specialist knowledge among the wider PE profession.

In the absence of such a handbook, some authors (e.g., Dresser and Potane [2022] and Pacres [2014]) ventured into publishing self-instructional modules for private, intra-institution use. These materials usually consisted of postural images and textual instructions, or a combination of both, for properly executing each basic strike. However, de Laban, although referring to dance documentation, had lamented the insufficiency of pictures for this purpose: "Such material represents but an isolated part of the whole movement scheme, and the few poses depicted on a vase, a fresco, a carved stone do not tell us of the content of a dance as such, but show merely a particular dancer in a specific pose, which may not even have been the pose the other dance participants executed at the same time" (1954, p. 291).

Considering that numerous arnis styles exist across the Philippines, perhaps as many as there are islands (Presas, 1983), any effort to preserve, develop, and promote arnis in the classroom must first deal with a basic question: how can the movements of a particular style from a certain locale be notated or documented in such a way that they can be easily transmitted to succeeding generations and can be easily learned in the PE context? In this article, I contend that such documentation can be best served by a suitable *notation system*.

Table 1. DepEd self-learning module instructions for the basic left-temple strike

Grade 7	Senior High School
<ol style="list-style-type: none">1. Hold your body in a fighting position.2. From the position, hold the stick with your right hand pointing at 1 o'clock position hitting towards left of the head of your opponent.3. Your left hand should be facing your chest while doing the strike.	<ul style="list-style-type: none">• Assume fighting stance• Stick held at one o'clock; slashing action• Free hand on chest

Notation refers to graphical representations, such as characters, symbols, and abbreviations established by convention to convey technical facts or quantities (cf. Crystal, 2015). The interrelated representations, whose meanings are arbitrarily set by convention, are established to enable structured communication within a field or discipline. What Abe et al. (2017) said about dance notation may also apply to martial arts notation: it is a major way to store information, to teach the technicalities of the movements, and to build a literature of style varieties. Symbolic representation of movement provides several benefits: (a) reproducibility *sans* the inadequacies of human memory; (b) inexpensive and accurate transmission of the data, so notation can be both a record and a means of communication; (c) the establishment of a body of literature for the art (e.g., dance literature in the case of dance, music literature for music, and so on), so human agents who carry out inventions or innovations in the art can preserve their creations; and (d) the notation can serve as an “objective language [that] allows the development of a theory of composition and a standard for comparison between movement styles” (Abbie, 1974, p. 61).

Thus, I endeavored to create for arnis a notation system that provides such benefits of symbolic notation and that is easy to use by teacher and learner alike, so that the diverse arnis movement styles all over the archipelago can be saved to posterity, transmitted easily from one generation to the next, and/or shared from one community to another. The rest of this paper describes the methods and steps that I followed to produce a proposed, albeit preliminary and rudimentary, notation system for arnis, outlining a model that may hold relevance for other martial arts styles.

METHODOLOGY

My decision to create a novel notation system for arnis was neither random nor whimsical. Before I assembled the symbol set, I first looked for any existing notation system specifically for arnis. There was none. I did find some notation systems that seemed capable of documenting arnis movements: the Benesh Movement Notation, designed for ballet; the Eshkol-Wachman Movement Notation, intended for documenting human and non-human

movement in general; and Labanotation (Kleinman, 1975; Loke et al., 2005).

Labanotation (as it is commonly called in the USA, or Kinetography Laban in Europe) sprang from the study of dance movements and, theoretically, can notate any observable human movement (Abe et al., 2017). It also seems to find the most favor from scholars on account of its “profound impact” not only in dance but also in “theater, non-verbal communication, ergonomics, psychotherapy, pedagogy, physical therapy, sport, and even animal behavior” (Barbacci, 2002, p. 5). Because it uses abstract and nonverbal symbols and, therefore, is detached from the constraints of language, Labanotation projects an attractiveness that invites wide application because it is “universally comprehensible and effective for international exchange and research” (Barbacci, 2002, p. 6). De Laban (1954) had praised Labanotation’s “proven” universal usability because of its ability to notate all human movement. Yet, Labanotation’s flexibility, and that of other similar systems, comes with no small degree of complexity (Miller, 2013). Although Labanotation seems capable of notating arnis, it is not the most practical option for the physical education classroom or learning contexts outside academia, where readers must be proficient in understanding the notation system before they can adequately operationalize any notations in practice.

Some scholars attempted to produce a notation system for other martial arts. For instance, Miller (2013) proposed for taekwondo a hybrid notation system that imported taekwondo-applicable elements from the Beauchamp-Feuillet Notation system and the Sutton Movement Shorthand system. But, just like Labanotation, Miller’s system inherited its parent systems’ level of rigorousness, detail, and complexity that tend to decrease their intuitiveness. As a teacher of high school and collegiate physical education, I can foresee how a hybrid notation system such as Miller’s can create impracticality: learners would first need to learn the complex notation symbols before they could move on to actually learning the arnis movements described by the symbols. Miller’s prototype is simpler than Labanotation, and it could work for arnis provided that the reader of such notes had the motivation and patience to wade through the Miller system’s complexity. Yet, the same

complexity could overwhelm a PE student learning arnis basics from scratch.

With no viable existing options, I thus decided to attempt to create a notation system specifically for arnis. For this project, I adopted as guidelines seven essential characteristics that, according to Miller (2013), any martial arts notation system must ideally have:

- (a) as few symbols as possible;
- (b) unambiguous symbols;
- (c) ability to describe basic movements, forms, and step-sparring;
- (d) applicability to techniques that use weapons;
- (e) availability of shorthand for transcribing movements simultaneously as they are performed;
- (f) enough intuitiveness and readability to be understood even with minimal instruction; and
- (g) capability to actually teach a described technique to one familiar with the notation (Miller, 2013, p. 3).

My next task was to collect data, i.e., to observe and document the actual arnis strikes performed in real life. For this phase of the project, I employed an ethnographic research design, in line with Hammersley and Atkinson's (2007) argument that ethnography is well-suited for studying embodied practices such as martial arts.

Four senior instructors of the LAPUNTI (Labangon, Punta Princesa, and Tisa) style of arnis agreed to participate in my project as resource persons. For three months (January to March 2010), I regularly attended the two-hour, thrice-weekly training sessions during weekdays and five-hour Sunday sessions that they conducted. As an active participant-observer in these sessions, I gained a deeper understanding of the kinesthetic elements of arnis, the subtle nuances of technique, and the flow of movement that might not be apparent from passive observation (Emerson et al., 2011).

I took detailed notes of my experiences, observations, reflections, and insights from every session, recording descriptive notes of the techniques, the sequence of movements, the body mechanics involved, and even the idiosyncratic styles of the instructors. I also captured multi-angle video footage and photographs of the movements to supplement my handwritten notes for subsequent analysis. In a way that my handwritten notes could not, the video footage would describe the speed and fluidity of the strikes and the still photographs would provide a visual description of body positioning and weapon placement at specific points in the movement. Also, through informal interviews with the instructors, I was able to resolve ambiguities that I encountered and collect insights into the rationale behind specific techniques, the strategic considerations involved, and the historical and cultural context of the LAPUNTI style.

When the data collection phase was over, I began developing the notation system through a structured multi-stage process

combining theoretical considerations with empirical observation and validation. The first key step in this process involved the identification of the essential elements of arnis strikes, which I determined to be the following:

- (a) Starting Position: Body and weapon position at initiation of the movement, stance, feet position, and angle and orientation of the arm and hand holding the weapon;
- (b) Direction of the Weapon: The path that the stick travels through space during the execution of the strike;
- (c) Point of Weapon Contact: The specific location on the opponent's body where the strike is intended to land;
- (d) Wrist and Arm Orientation: The rotation and position of the wrist and arm throughout the movement, as this significantly affects the power, speed, and direction of the strike; and
- (e) Follow-through or Return: The motion of the stick after contact with the target, including any retraction or return to a guard position.

To ensure that I had accurately understood the various movements and their constituent elements, I spent the ensuing nine months (April to December 2010) rehearsing with the senior instructors so that I could validate my understanding of the movements that I had observed for three months. After this validation period, I started assembling a set of unambiguous, intuitive, and concise symbols to represent the constituent elements of each strike. Guided by the criteria marshalled by Miller (2013), I decided on the following symbol sets:

- (a) Geometric shapes, arrows, and lines to represent directions, points of contact, and movement paths.
- (b) Semi-circles to depict wrist and arm orientation (i.e., up, down, left, or right).
- (c) Numbers to indicate the sequence of movements, as well as the starting, middle, and ending positions, of a strike.









Table 2 shows the symbols included in my proposed preliminary notation system.

The number 1 appearing alone indicates the starting position of the stick, its tip represented by a dot [●] and the wrist holding it represented by a half circle facing down [◐].

The numbers 1 and 2 together indicate that the description is for the second movement. The dot representing the stick is connected to a solid line with an arrow [→] showing the direction of the stick's movement. The symbol [⊗] marks the intended target or contact point. A half circle facing up [◑] indicates that the wrist or arm is twisted to hit the target point.

Follow-throughs are shown in figures with at least three numbers. The description will indicate the strike path and target, as above, and will indicate the return path and terminal position with a dot and a broken-line arrow [↔]. A half circle facing down indicates that the wrist or arm is twisted back to the normal position.

Table 2. Symbols used in the proposed notation system for arnis

Symbol	Meaning
	Follow through/return the stick
	The intended direction of the stick
	Point of contact
	Wrist facing down
	Wrist facing up
	Wrist facing right
	Wrist facing left
	Starting point, tip of the stick

To govern how these symbols could be combined to maintain consistency and clarity of the notation, I laid down the following rules:

- (a) The arrangement of the symbols should be deliberate, such that their order reflected the sequence of the movements.
- (b) Lines and arrows should be used to connect symbols and indicate the path of motion.
- (c) Use of white space between or among symbols must be deliberate, such that the space would indicate the relative positions of the body and weapon, as well as their relative distances.

The next phase involved creating the actual notations for the arnis strikes. This step consisted of two sub-steps:

- (a) Analysis and identification of the constituent elements of each strike. In this sub-step, I identified the starting position, intended direction, point of contact, and the follow-through of each strike. I also considered the dynamic aspects of the strike, such as the speed, force, and rhythm.
- (b) Assigning the appropriate symbol to each constituent element of the strike, ensuring completeness, conciseness, and clarity of the translation.

Although footwork is an important element in arnis, the stick movements have primacy because it is the stick that lands the strike. For the sake of practicality and to keep the focus clear, I decided to defer notating the footwork. The LAPUNTI

grandmasters supported my decision and did not raise concerns about the absence of footwork notation. They even said that their club had introduced changes to the basic footwork, even adding movements from kung fu. This means that footwork itself hosts a variety of styles, and to include it in this preliminary notation could add an extra layer of complexity that might disadvantage a beginner. Footwork notation, however, remains a possible future project that is worth undertaking. Figure 1 (see below) provides an example notation of one of the 12 basic LAPUNTI arnis strikes. The actual notation appears in the leftmost column and is superimposed onto top-view images of the parrying parties. The middle column provides adjunct text-based instructions for footwork and arm movements. These are provided to complement notations and to avoid excluding details about the footwork component of movements, which the notation does not describe. The rightmost column shows the postures of the parrying parties as viewed from the side.

I presented the completed notation to six grandmasters from the International LAPUNTI Arnis de Abanico Federation (ILADAF), who gave technical corrections and recommendations, all of which I carried out. The result was a validated notation set for the 12 basic LAPUNTI strikes, which is attached in full below. Upon the recommendation of a peer reviewer, I submitted the notation a second time for a final validation by another LAPUNTI expert who, like the six previous validators, also found the notation to be valid, accurate, and in good form. Thus, seven technical experts, highly skilled in LAPUNTI arnis, validated my notation set.







	<p>Strike 1a: Starting position</p> <p><u>Footwork:</u> Step left (L) foot backward and move it facing almost 90 degrees to the left.</p> <p>Slightly move the right (R) foot facing obliquely forward to the left. Both knees are slightly bent.</p> <p><u>Arm Movement:</u> (R) The arm holding the stick is flexed laterally and drawn close to the chest level. Flex (L) arm inward and place across the body. Keep the palm open.</p>	
	<p>Strike 1b: Middle position</p> <p><u>Footwork:</u> Maintain feet position from Strike 1a.</p> <p><u>Arm Movement:</u> With the (R) arm facing down, move the stick horizontally outward. Twist (R) arm facing up immediately to hit the target point (opponent's right jaw). Maintain (L) arm position from Strike 1a.</p>	
	<p>Strike 1c: Ending position</p> <p><u>Footwork:</u> Maintain feet position from Strike 1a.</p> <p><u>Arm Movement:</u> Soon after hitting the target, twist (R) arm facing down and move it back to the chest level. (L) hand taps the (R) arm immediately after hitting.</p>	

Figure 1. Notation for the Witik Pakilid (Side flick) strike in LAPUNTI arnis

CONCLUSION

In this short paper I have argued that the absence of a user-friendly and intuitive notation system for arnis has been an impediment to the effective teaching, learning, and preservation of this vital aspect of Filipino cultural heritage, specifically in physical education settings. To address this lacuna, I presented my initial attempt to develop a notation system for the art that teachers may use to bridge knowledge gaps and aid in classroom delivery. This project could also hopefully encourage other researchers to explore the potential of adopting or adapting pared-

down versions or sub-sets of existing notation systems for other martial arts, given that such an effort shows promise in notating arnis. Despite its limitations and imperfections, the notation system is already practical enough for physical education use, but it could benefit from expansion and further development, particularly with respect to notating footwork elements. These latter ends can be best carried out by a collaboration of arnis instructors, PE teachers, arnis enthusiasts, and other stakeholders. Moreover, empirically testing the impact of this approach to notation would add to the validity of the system and potentially demonstrate its value for use in this and other contexts.

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The Basic LAPUNTI Arnis Strikes in Simplified Notation

Joan Grace Empleo Pacres

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I. INTRODUCTION

Arnis is the national martial art and national sport of the Philippines. Physical education (PE) teachers, who usually become the de facto instructors of this martial art, often teach arnis lessons through live demonstrations and written or visual instructional materials. However, especially for beginners such as students, these methods often fall short in capturing the full complexity and flow of movement inherent in each strike. I developed and proposed a remedy for this shortcoming: a simple and intuitive notation system to describe the arnis strikes and movements.

The notation system that I developed was a result of my ethnographic study of the LAPUNTI (Labangon, Punta Princesa, and Tisa) arnis club in Cebu City, Philippines. The elements of the symbol set were conscientiously selected after immersing myself in and directly observing the arnis club's practices. Seven arnis grandmasters validated my preliminary notation system, which this instructional guide uses to depict the movement patterns, directions, points of contact, and wrist orientations associated with the 12 fundamental strikes of the LAPUNTI *solo baston* (single-stick) arnis style.

If you are a PE teacher or student, this guide is primarily for you, and I earnestly hope that it can help you in visualizing and memorizing the arnis strikes. The guide can also supplement and/or complement other instructional resources and methods in the teaching-learning of arnis in PE classes, martial arts clubs, community-based training programs, and individual or group practice sessions.

Lastly, may my initial foray into such a notation system for arnis stimulate further studies and further development of a standardized system and method for documenting not only arnis but also the other martial arts.

— J. G. E. Pacres

II. HOW TO READ THE NOTATION SYSTEM

Geometric shapes, arrows, and numbers represent the following essential components of each arnis strike:









- a. **Starting Position:** Body and weapon position at initiation of the movement, stance, feet position, and angle and orientation of the arm and hand holding the weapon;
- b. **Direction of the Weapon:** The path that the stick travels through space during the execution of the strike;
- c. **Point of Weapon Contact:** The specific location on the opponent's body where the strike is intended to land;
- d. **Wrist and Arm Orientation:** The rotation and position of the wrist and arm throughout the movement, as this significantly affects the power, speed, and direction of the strike; and
- e. **Follow-through or Return:** The motion of the stick after contact with the target, including any retraction or return to a guard position.

In this guide, each strike is typically illustrated in three phases:

1. Starting Position – the preparatory stance before execution
2. Middle Position – the core striking movement
3. Ending Position – the return or guard stance post-strike

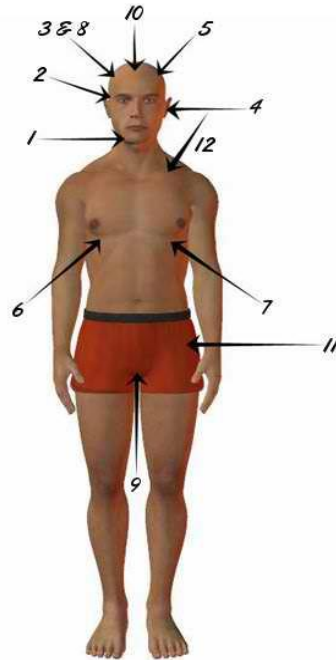
The symbols follow sequential arrangement. The intentional inter-symbol spacing reflects movement flow and spatial relations. One must become familiar with the symbols and their meanings to be able to accurately interpret the notations and execute the movements that they depict.

III. THE ARNIS NOTATION SYMBOLS

Symbol	Meaning
	Follow through or return the stick
	The intended direction of the stick
	Point of contact or target area
	Wrist facing down
	Wrist facing up
	Wrist facing right
	Wrist facing left
	Tip of the stick (starting point)

IV. TARGET POINTS

1. Right jaw
2. Right temple
3. Right frontal bone
4. Left ear
5. Left frontal bone
6. Right chest
7. Left chest
8. Right frontal bone
9. Crotch
10. Cranium
11. Left hip
12. Left clavicle



V. STRIKE STRUCTURE

The pages that follow present the notations for the 12 basic *solo baston* (single stick) strikes of the LAPUNTI (Labangon, Punta Princesa, and Tisa) club, one of the well-known and established arnis clubs in Cebu City. The Cebuano names for the movements are of my own invention, since the club had no formal and standardized labels or names for the various strikes:

1. *Witik pakilid* (Side flick)
2. *Witik pataas* (Upward flick)
3. *Unang dubli tirada* (First double strike)
4. *Duslak* (Horizontal thrust)
5. *Gukud tirada* (Chasing attack)
6. *Hampak pataas sa wala* (Left-upward blow)
7. *Hampak pataas sa tuu* (Right-upward blow)
8. *Ikaduhang dubli tirada* (Second double strike)
9. *Tirang pinaypay* (Fanning strike, opening)
10. *Tirang pinaypay* (Fanning strike, closing)
11. *Plantsa* (Flatiron strike)
12. *Hampak pakilid* (Side blow)

The notation itself appears in the leftmost column, superimposed onto top-view images of the parrying parties.

The middle column shows the side-view images of the postures of the parrying parties.

The third and rightmost column provides adjunct text-based instructions for footwork and arm movements. These are provided to complement the notation system, and in particular to avoid excluding details about the footwork component of movements, which the notation does not adequately describe.

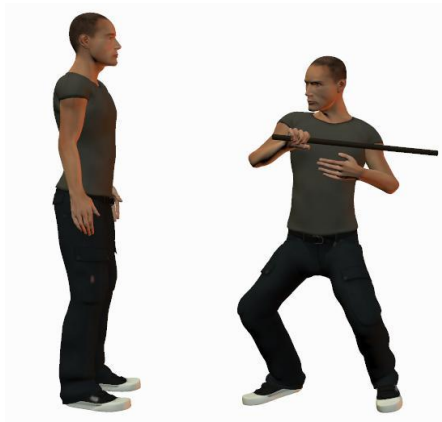
Learn these basic strikes in sequence, starting with Strike 1 *Witik pakilid* and progressing to Strike 12 *Hampak pakilid*. In the LAPUNTI arnis style, these 12 strikes are executed one after another as one fluid movement that, when executed correctly and with grace, can bring out the beauty and elegance of this martial art.

STRIKE 1. *Witik pakilid* (Side flick)

Top



Side



Strike 1a: Starting position

Footwork: Step left (L) foot backward and move it facing almost 90 degrees to the left. Slightly move the right (R) foot facing obliquely forward to the left. Both knees are slightly bent.

Arm Movement: (R) The arm holding the stick is flexed laterally and drawn close to the chest level. Flex (L) arm inward and place across the body. Keep the palm open.

Top



Side



Strike 1b: Middle position

Footwork: Maintain feet position from Strike 1a.

Arm Movement: With the (R) arm facing down, move the stick horizontally outward. Twist (R) arm facing up immediately to hit the target point (opponent's right jaw). Maintain (L) arm position from Strike 1a.

Top



Side



Strike 1c: Ending position

Footwork: Maintain feet position from Strike 1a.

Arm Movement: Soon after hitting the target, twist (R) arm facing down and move it back to the chest level. (L) hand taps the (R) arm immediately after hitting.

STRIKE 2. *Witik pataas* (Upward flick)

Top



Side



Strike 2a: Starting position

Footwork: Maintain the last position of feet from Strike 1c.

Arm Movement: Maintain the last position of arms from Strike 1c.

Top



Side



Strike 2b: Middle position

Footwork: Maintain feet position from Strike 1c.

Arm Movement: With (R) arm facing down, move the stick diagonally outward. Twist (R) arm facing up to immediately hit the target point (right temple).

Top



Side



Strike 2c: Ending position

Footwork: Maintain feet position from Strike 1c.

Arm Movement: Soon after hitting the target, twist (R) arm facing down and move it back to the chest level. (L) hand taps the (R) arm immediately after hitting.

STRIKE 3. *Unang dubli tirada* (First double strike)

Top



Side



Strike 3a: Starting position

Footwork: Maintain the last position of feet from Strike 2c.

Arm Movement: Maintain the last position of (R) arm from Strike 2c. Flex (L) hand inward and place it across the body.

Top



Side

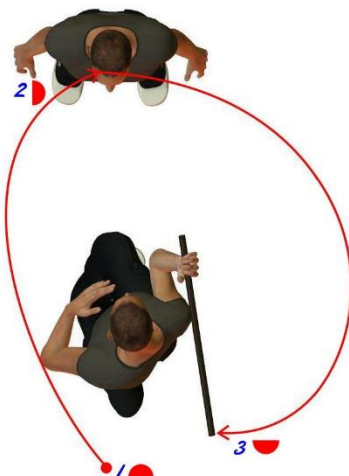


Strike 3b: Middle position

Footwork: Simultaneously twist feet to the right. (R) foot is almost facing 90 degrees to the right while (L) foot is facing forward with the heel raised. (L) knee is touching the back of (R) knee.

Arm Movement: With (R) arm facing down, extend the stick diagonally outward hitting the target point (right side of the head).

Top



Side

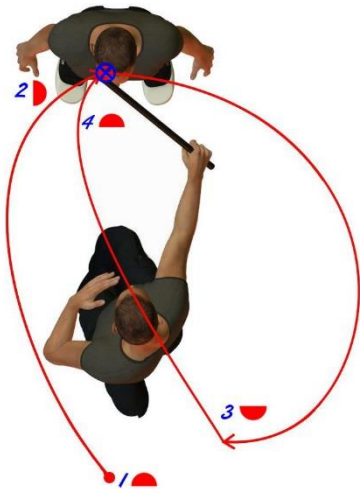


Strike 3c: Middle position

Footwork: Maintain feet position from Strike 3b.

Arm Movement: Soon after hitting the target point, twist (R) arm facing up, pull the stick to the side, and rotate inward. Place (L) at chest level.

Top



Side



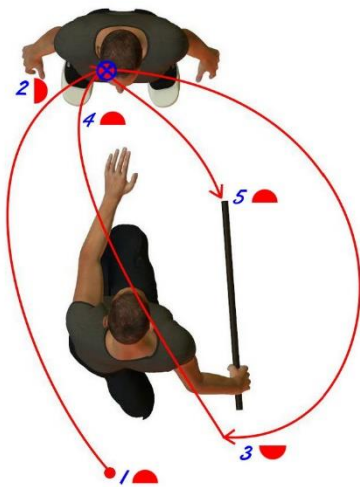
Strike 3d: Middle position

Footwork: Maintain feet position from Strike 3b.

Arm Movement:

Extend (R) arm diagonally outward hitting the same target point again. Flex (L) arm and place near chest level.

Top



Side



Strike 3e: Ending position

Footwork: Maintain feet position from Strike 3b.

Arm Movement:

Pull (R) arm down to the side of the body. Extend (L) arm diagonally forward.

STRIKE 4. *Duslak* (Horizontal thrust)

Top



Side

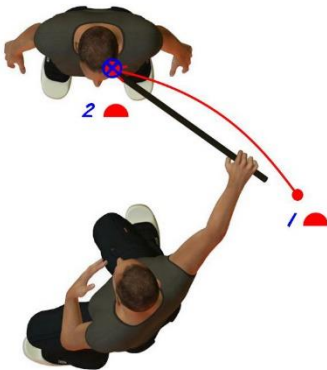


Strike 4a: Starting position

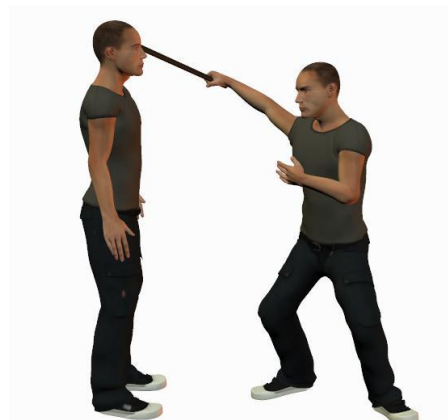
Footwork: Maintain feet position from Strike 3e.

Arm Movement: Maintain arm position from Strike 3e.

Top



Side

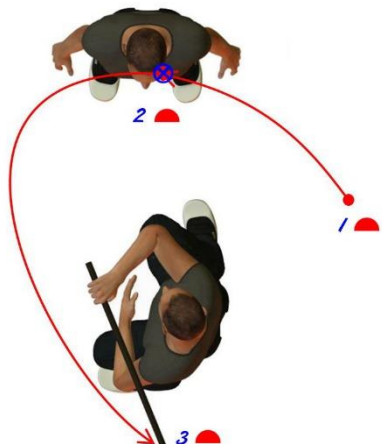


Strike 4b: Middle position

Footwork: Simultaneously twist both feet to the left. (R) foot is obliquely forward to the left. (L) foot is facing almost 90 degrees to the left.

Arm Movement: Bring up (R) arm facing down and extend it horizontally inward hitting the target point (left ear). (L) arm is at the chest level.

Top



Side



Strike 4c: Ending position

Footwork: Maintain feet position from Strike 4b.

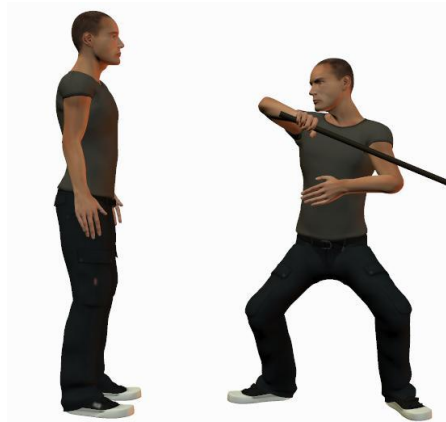
Arm Movement: (R) arm holding the stick is flexed laterally and drawn close to chest level. Flex (L) arm inward and place across the body. Keep your palm open.

STRIKE 5. *Gukud tirada* (Chasing attack)

Top



Side



Strike 5a: Starting position

Footwork: Maintain feet position from Strike 4c.

Arm Movement: Maintain arms position from Strike 4c.

Top



Side

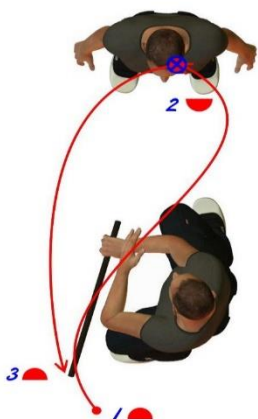


Strike 5b: Middle position

Footwork: Maintain feet position from Strike 4c.

Arm Movement: Twist (R) arm facing up and extend it diagonally outward to the right to hit the target point (left side of the head). (L) arm is flexed and placed across the body. Keep the palm open.

Top



Side



Strike 5c: Ending position

Footwork: Maintain feet position from Strike 4c.

Arm Movement: Soon after hitting the target point, twist (R) arm facing down and draw it near the left hip. (L) hand taps the right arm.

STRIKE 6. *Hampak pataas sa wala* (Left-upward blow)

Top



Side



Strike 6a: Starting position

Footwork: Maintain feet position from Strike 5c.

Arm Movement: Maintain (R) arm position from Strike 5c. Extend (L) arm down with palm open.

Top



Side



Strike 6b: Middle position

Footwork: Simultaneously twist both feet to the right. (R) foot is almost facing 90 degrees to the right while (L) foot is facing forward with the heel raised. (L) knee is touching the back of (R) knee.

Arm Movement: Keeping the (R) arm facing down, move the stick diagonally upward to hit the target point (right side of the chest).

Top



Side



Strike 6c: Ending position

Footwork: Maintain feet position from Strike 6b.

Arm Movement: Pull up (R) arm to the side of the body. Extend (L) arm forward and slightly flexed.

STRIKE 7. *Hampak pataas sa tuu* (Right-upward blow)

Top



Side

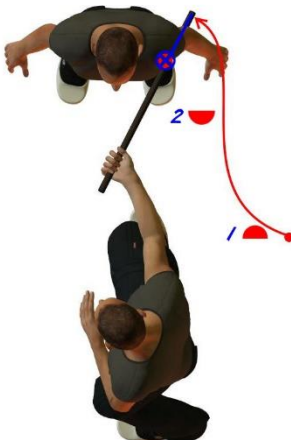


Strike 7a: Starting position

Footwork: Maintain feet position from Strike 6c.

Arm Movement: (R) arm, facing down, is slightly moved down and to the side of the body. Extend (L) arm forward and slightly flexed.

Top



Side

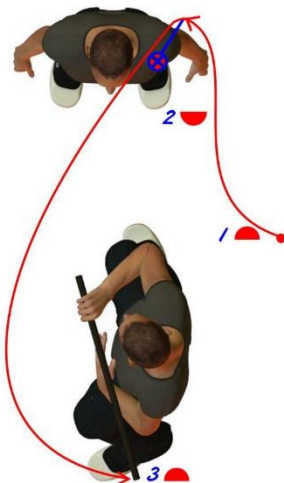


Strike 7b: Middle position

Footwork: Simultaneously twist both feet to the left. (R) foot is obliquely forward to the left. (L) foot is facing almost 90 degrees to the left.

Arm movement: Twist (R) arm facing up and extend diagonally upward to hit the target point (left chest).

Top



Side



Strike 7c: Ending position

Footwork: Maintain feet position from Strike 7b.

Arm Movement: Soon after hitting the target, twist (R) arm facing down and move it back to chest level. Flex (L) arm and place it across the body.

STRIKE 8. *Ikaduhang dubli tirada* (Second double strike)

Top



Side



Strike 8a: Starting position

Footwork: Maintain feet position from Strike 7c.

Arm Movement: Slightly extend (R) arm diagonally outward. Flex (L) arm horizontally and place it at chest level.

Top



Side

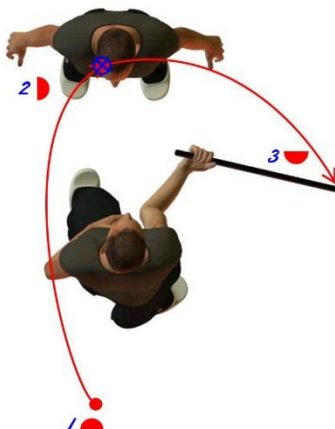


Strike 8b: Middle position

Footwork: Pivot (L) foot to the right. Twist (R) foot to the right facing almost 90 degrees.

Arm Movement: Fully extend (R) arm diagonally outward to hit the target point (right side of the head). (L) arm is still flexed and placed at chest level.

Top



Side

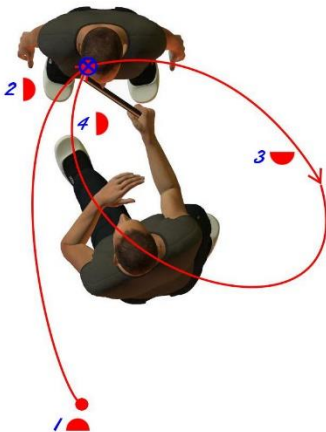


Strike 8c: Middle position

Footwork: Maintain feet position from Strike 8b.

Arm Movement: Soon after hitting the target, twist (R) arm facing up and rotate to inward direction. Maintain (L) arm position from Strike 8b.

Top



Side

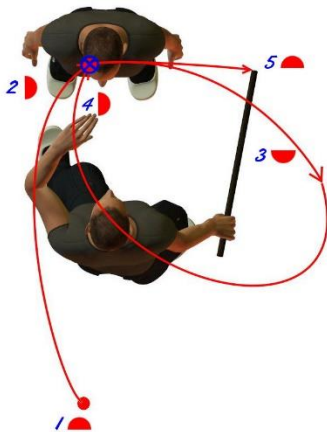


Strike 8d: Middle position

Footwork: Maintain feet position from Strike 8b.

Arm Movement: Twist (R) arm facing down and hit the same target point again. Maintain (L) hand position from Strike 8b.

Top



Side



Strike 8e: Ending position

Footwork: Maintain feet position from Strike 8b.

Arm Movement: Place (R) arm down to the side of the body. Extend (L) arm diagonally forward and slightly flexed.

STRIKE 9. *Tirang pinaypay* (Fanning strike, opening)

Top



Side

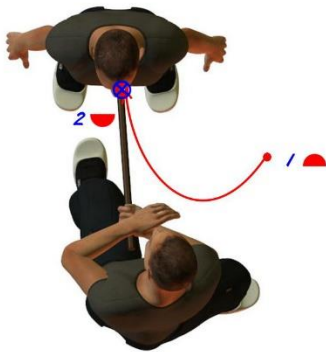


Strike 9a: Starting position

Footwork: Maintain feet position from Strike 8e.

Arm Movement: Move (R) arm slightly up and keep it faced down. Draw (L) arm lower and near chest level.

Top



Side

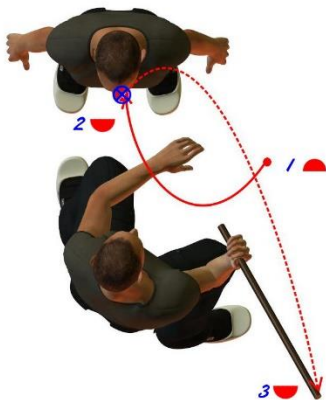


Strike 9b: Middle position

Footwork: Maintain feet position from Strike 9a.

Arm Movement: Twist (R) arm facing up and draw it low to hit the target point (crotch). Maintain (L) arm position from Strike 8b.

Top



Side



Strike 9c: Ending position

Footwork: Maintain feet position from Strike 9b.

Arm Movement: Bring (R) arm up and keep it facing up. Slightly extend (L) arm diagonally forward.

STRIKE 10. *Tirang pinaypay* (Fanning strike, closing)

Top



Side

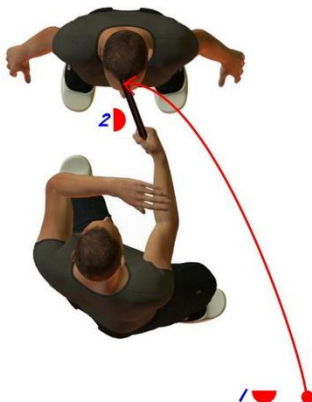


Strike 10a: Starting position

Footwork: Maintain feet position from Strike 9c.

Arm Movement: Slightly bring (R) arm forward and keep it facing up. Extend (L) arm diagonally forward and slightly flexed.

Top



Side

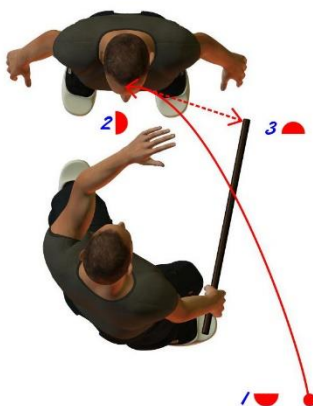


Strike 10b: Middle position

Footwork: Maintain feet position from Strike 10a.

Arm Movement: Extend (R) arm forward and hit the target point (center of the head). Slightly extend (L) arm forward.

Top



Side



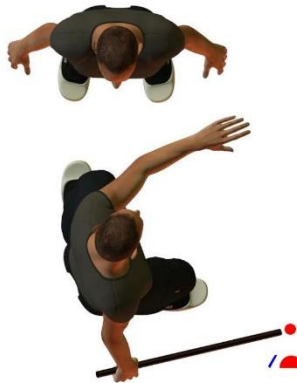
Strike 10c: Ending position

Footwork: Maintain feet position from Strike 10a.

Arm Movement: Soon after hitting the target, twist (R) arm facing down and bring it to the side of the body. Extend (L) arm diagonally upward.

STRIKE 11. *Plantsa* (Flatiron strike)

Top



Side



Strike 11a: Starting position

Footwork: Maintain feet position from Strike 10c.

Arm movement: Bring (R) arm facing down to the side. Extend (L) arm forward.

Top



Side

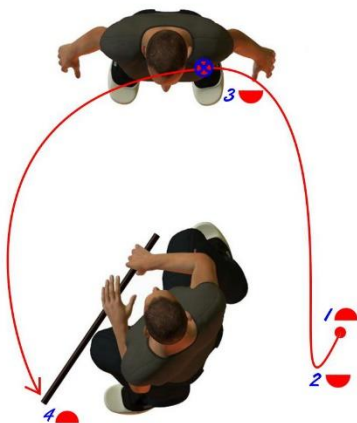


Strike 11b: Middle position

Footwork: Pivot (L) foot to the left. Twist (R) foot to the left.

Arm Movement: Twist (R) arm facing up and extend it horizontally outward to hit the target point (left hip). Extend (L) arm to the side.

Top



Side



Strike 11c: Ending position

Footwork: (R) foot is facing obliquely to the left. (L) foot is facing almost 90 degrees to the left.

Arm Movement: Soon after hitting the target, twist (R) arm facing down and draw it near the hip level. Extend (L) arm at the side of the body.

STRIKE 12. *Hampak pakilid* (Side blow)

Top



Side



Strike 12a: Starting position

Footwork: Maintain feet position from Strike 11c.

Arm Movement: Draw (R) arm near chest level, maintaining a face-down position. Extend (L) arm to the side of the body.

Top



Side

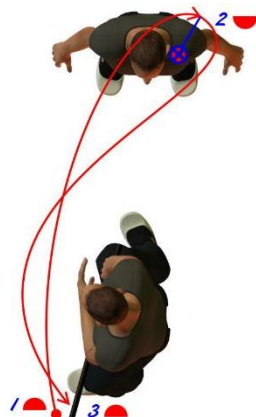


Strike 12b: Middle position

Footwork: Maintain feet position from Strike 12a.

Arm Movement: Twist (R) arm facing up and extending diagonally outward to hit the target point (left side of the head). Flex (L) arm to the side. Palm is facing down.

Top



Side



Strike 12c: Ending position

Footwork: Maintain feet position from Strike 12b.

Arm Movement: Soon after hitting the target, twist (R) arm facing down and draw it near hip level. Flex (L) arm near chest level.

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