

Chapter 6

Foot Moves and Web Patterns or Tenunan

In our system the foot moves are quite distinctive. In short, the legs are usually brought up rather high with each step, much as if one had just stepped on something hot. This high action gives superior protection (body armor) and affords a degree of camouflage for any kicks that are used in movement. We use straight line movement from the *sempok* and *depok* position (*sempok* the moving leg is behind. *depok* it is carried in front). Going sideways to your opponent requires you to make steps to keep the proper stance in relation to the attacker. (Photos 124A-124C). Foot moves are often done with small part circular movements known as half moon steps (*sa tengah bulan*). These help you to maintain a flow and the integrity of your position as well as allowing a quick change in direction if needed. Frontal movement using these half moon steps is also used, sometimes with an inward circular movement of the hands when going forward as shown in Photos 125A-125E. A drill that is used is that the lead leg is moved forward in the half moon method and the foot is lightly set down, then immediately it is revolved in a circular movement going counter clockwise. The same movements are duplicated with the other foot. The smaller circles are done to practice against foot sweeps as shown in Photos 126A-126B. It is also used as a counter for a movement that we use that is called an ankle and knee take down. (Photo 127). The pictures explain this technique. Of importance is the fact that you must strike below the opponent's knee with the combined elbow and knee to be effective. This is to prevent a serious counter move against you which would consist of him slapping your elbow across from the inside out eliminating your elbow strike and allowing him to utilize his own leg takedown. This can also be done if you use the position of the lead foot too far in and behind the opponent's leg. The danger here is that if your elbow is a bit late and you are locked in with a foot position of ninety degrees, by quickly hitting your shin with his shin in a forward moving body lean the attacker can again reverse the takedown on you. So



Photo 124A



Photo 124B



Photo 124C



Photo 125A



Photo 125B



Photo 125C



Photo 125D



Photo 125E



Photo 126A



Photo 126B



Photo 127

everything must drop out from under the attacker's eyes and strike at once below his knee, with your foot slightly turned in back of his and your shin hitting against the side of his shin. Done correctly this is a devastating move which can destroy the opponent's knee and ankle joints and even cause whiplash type injuries to the opponent's neck as it is violently snapped forward from the impact as his body drops straight down almost in a sitting position. The rear hand should be used to protect the exposed back of the neck. Returning to the foot moves used to counter this one can see why so devastating a move is often practiced against. So the small circular move is done at once when the opponents foot is placed against the side of your shin so that you can reverse the position by hitting your own knee into the side of the opponent's leg. During this drill an application for practicing ninety and one hundred and eighty degrees turns with kicks can be done as follows. The lead leg is pulled back towards you in the same half moon manner and is angled ninety degrees away from you towards your back as pictured. At the same time the former back leg which now becomes the front leg is used to deliver a front snap, *sepok* kick by transferring the weight to your back leg as it half moons backwards. (Photos 128A-128E). Usually one practices the forward



Photo 128A



Photo 128B



Photo 128C



Photo 128D



Photo 128E

movements and circular evasion moves once with each leg and then you use the pivot and kick to change directions. In this manner one can practice moving and kicking in all four directions. To turn one hundred and eighty degrees simply pull your lead back more and spring off of the back leg as you turn and deliver the kick.

These half moon foot moves can be done in a gliding type manner, which is one case in which the usual high steps are not taken. Even in these moves the heel is carried slightly off of the ground so the foot can be stomped down on the ground hard with any kicking action. By putting more weight on the front leg during these moves the aforementioned slippery foot moves can be done by quickly sliding up the rear leg and stomping it down hard on the ground as the lead leg delivers the kick.

Pivots and Turns

As the pictures illustrate be sure and use the correct hand positions to protect yourself on the pivots and turns. Correct turning is very important to us as in *Pencak Silat*. One always considers that you are facing at least three attackers at all times. This keeps you more aware of your body positions (body armor) than would otherwise be the case. Illustrated are two other methods of correct turning. One is a close range turn in which the rear hand snakes up and over as you turn becoming the lead hand, and the elbow covers you as you turn. (Photos 129A-129D). The other turn is a mid-range turn in which you step with the foot across as shown. Note that the foot is only lightly resting on the ball of the foot. Then you slightly turn your head and look over your shoulder behind you, or under a slightly raised arm as shown, as again your back hand becomes your lead hand on the turn. (Photos 130A-130C). In this case you hit with a side inverted fist on the turn to cover your motion. You do not want to turn leading with your head, for obvious reasons in multiple attacks. One drill to practice this movement is done by the student move down the middle of two lines of partners. At each turn the partner throws a blow at the student's head and on the turn he must strike the blow with the side inverted fist. The student then quickly turns back around the other way. Then they move down the line being attacked by each person on opposite sides in succession.

Large Circle Drills

Many drills are used to sharpen the student's skill and timing. For instance sometimes two students work on a large circle. One starts at the top of the circle, the other at the bottom. One student is designated the leader, the other the follower. At the start the leader begins moving around the circle using the various foot moves, with different speeds and heights. Without warning, he will switch directions using the pivots. The follower must match his speed and heights exactly. Any deviation in matching the leader's speed and direction will cause the two to come closer together which is considered a mistake. At the conclusion of the drill there must be no closer distance



Photo 129A



Photo 129B



Photo 129C



Photo 129D



Photo 130A

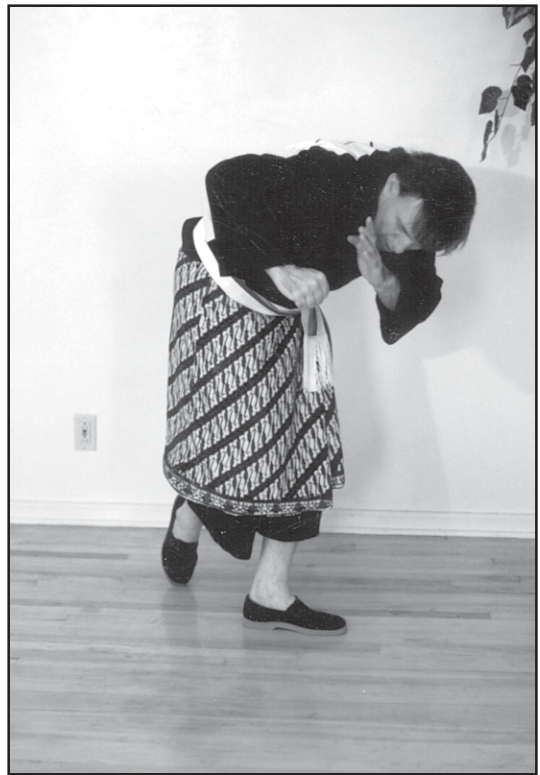


Photo 130B



Photo 130C

between them than at the beginning.

Sempok and Depok

The *sempok* and *depok* sitting postures are also made use of as the student learns to rise and fall in the clockwise and counterclockwise twisting postures (*siloh*). The student then practices kicks while doing them. These can be regular side kicks out of the *sempok* or *depok* or the rising snake strike kick out of the actual upward spiraling motion. (Photos 131A-131C). These low sitting positions are eventually dropped straight into and sprung up and out of directly on your feet or with a kick launched in the process. In this manner one can also train by having a partner throw kicks at your head while you simply drop out from under in preparation for a low *Harimau* (low tiger) counter. Much of this will be covered in greater details Volume II.

Stomping The Feet and Kilap Foot Patterns

Very particular to *Cimande Pusaka* is the stomping of the feet in the ground, together with the slapping of the thighs and arms in a rapid broken rhythm pattern when advancing towards the opponent. This is sometimes done in a zigzag pattern to confuse the enemy as to which direction the actual entry will come from. If you study a tiger or an eagle as it closes with its prey you will notice the animal and bird both use a zigzag motion in the final few feet before the attack. This serves the same purpose and prevents a counter for the assault. In a purely strategic point of view this is the finale stage in the ideal long to short range attack sequence. These zigzag fast foot moves are termed *kilap* or lightning bolt foot moves because of the shape and speed they contain and the thunderous stomping noise produced. The initial long range movements are done in a slow and rhythmic like manner as a cobra mesmerizes its prey with hypnotic slow movements. These are designed to slow the opponent's thought process down to the same slow speed. If he attacks the movements are done in a decoy manner whose patterns have a set up counter, built in. If not the *Cimande* exponent



Photo 131A



Photo 131B



Photo 131C

explodes forward in a broken rhythm violent zigzag attack accompanied by the stomping, slapping actions and various voice assists (mantras) to provide auditory and visual confusion and panic. As the attack closes in it attacks with slashing paralyzing and crippling blows to the attackers extremities, particularly the legs. If this fails he will be swept to the ground violently and followed to the ground for the follow up attack until the fight is over or entwined with the python style (*Ular Sawa*).

Although in reality there is no set pattern for the stomping and slapping, a set pattern is taught by good teachers to the student so again he can absorb the feel for the movement and allow the body to produce it naturally and correctly. With that in mind study Photos 132A-132H. In this sequence we will fake to the left and attack to the right. As the left steps forward to the left it stomps the ground forcefully as the left open palm slaps the upper left thigh followed by the right foot stomping the ground and the right hand slapping the right thigh. While the sound of this can be a one two it should be a one two three four in very rapid sequence. At this point you have flanked off to the left of you opponent. Notice the covering hand position at the conclusion of the movement. From here a diagonal leap is taken to the right using the same stomping and slapping moves with the front leg while executing the slapping technique with the left hand under your right arm and against your body as shown. The right hand is brought up in front of the opponent's eyes while the left leg is cocked for a kick. From here the left leg can deliver the lead leg joint kick followed by the left side inverted punch which comes up and behind the open right palm which has been hiding its movement. This cross body hand position was also used to pull out the vicious tiger claw (*karambit*) which is often kept tucked in the side of the sarong for such use. Before the opponent realized it he would be fatally slashed. The Tiger claw and other weapons will be taught in a separate volume. This stomping and slapping should be practiced on both sides and make sure the hands are raised sufficiently on the slaps to allow for upward and lower hit blocks if the opponent should decide to fire kicks or punches into you while moving. These blocks are done with the back of the wrists and the heel palm, in upward and downward snapping actions. Be sure and practice this from all sides and remember in a fight there is no set sequence or amount of steps that is really taken. In the practice of



Photo 132A

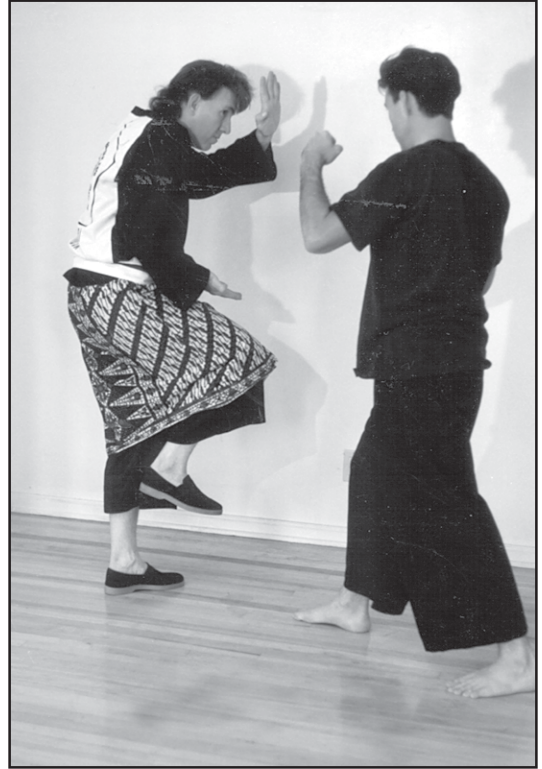


Photo 132B

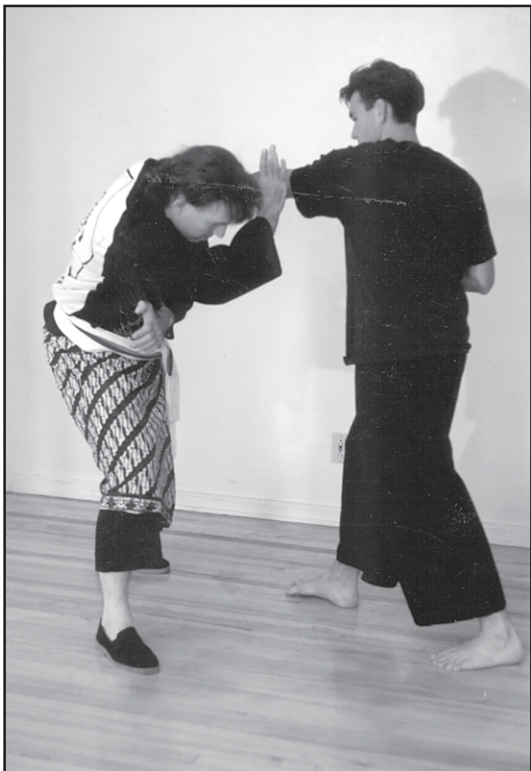


Photo 132C

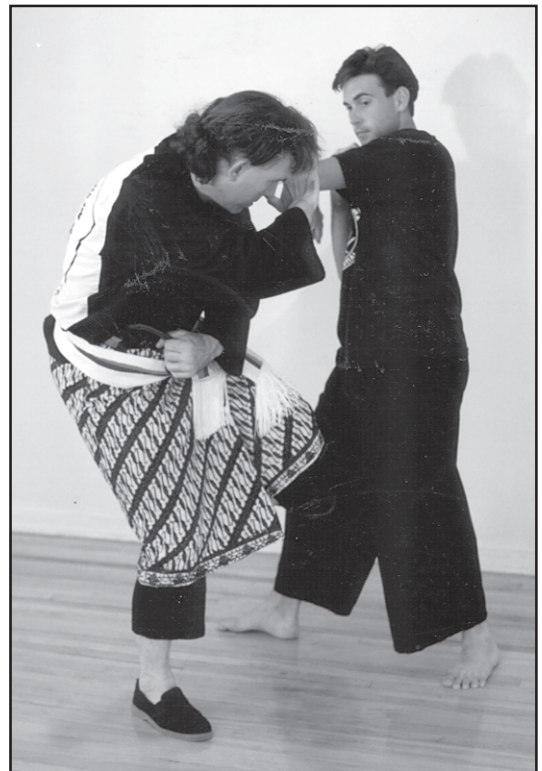


Photo 132D



Photo 132E



Photo 132F



Photo 132G



Photo 132H

this, you can count out the individual stomps and slaps and develop a rhythm for it at first, to get the idea. Count each move out, like one two three four, for each of the first slap and stomps with the lead and back leg. Then five six seven eight for the next stomp on the diagonal leap, the corresponding thigh slap, the under the arm slap with your hand and the kick and the punch to the opponent ending the practice sequence. As soon as you get the idea from both sides then practice it free style with a broken rhythm and pattern so. it can not be timed or anticipated.

There are other advanced foot moves such as the weave step and the shear step, etc, as well as the correct use of the back kick but these as well as others will be covered in the following volumes. The student needs to obtain a good base before going further. One very important point needs to be stressed. The foot moves and kicks are done with the heel of the foot slightly raised off the ground. At the moment of impact with the kick (also with hand blows) the foot is stomped on the ground forcefully to add snap and power to the technique. In this manner the foot is flat on the ground as previously explained for maximum power but the snap and spring is still developed from the base upwards. So in effect, the stomping action is produced on each blow to varying degrees.

Webs

The basic use of a pattern or *tenunan* (web) is to teach the student how to coordinate his hand and legs together and to teach a correct way of kicking and moving. The set movements allow the inner body of light to absorb the essence or the feel of what is correct and from here it should be turned loose in free form to duplicate the concepts in unending patterns as soon as possible. Returning to the webs now and then to strengthen the principle of the system. Using a great number of webs is unnecessarily complicated and destroys what the original goal was in the first place, to make things natural. I have seen students who wasted years on patterns, and who can do them perfectly but could not fight as well as someone who used fewer patterns but educated the inner body in six months.

Triangle Webs

The first web we will discuss is the triangle. Indeed everything in our art can be broken down in a triangular way, even in the significance of the number three (birth or creation, speed, power and deception, etc.) There are two forms of the *tiga*. The *dalam* or inner way, and the *luar* for more midrange applications. It also obviously then, can teach how in a fight, the way the student moves from the outer to the inner gates of the opponent. The triangle is thirty inches per side and also teaches the angles used in out flanking the opponent, so his weak side is matched against your strong side (two arms and legs against one arm and leg) hand patterns, weight distribution, *besets* (back sweeps) and *sapus* (front sweeps are incorporated.) To illustrate the *tiga* we will start with the *luar*. (Photo 133). Starting at the base line the first *juru* is done directly after the right leg *sapus* or forward sweeps. On the forward sweep notice the hand position. (Photo 134). The lead hand goes low and strikes to the groin area, while the rear hand protects the face and can strike high after the opponent if he would pitch forward from the groin attack. These blows are done just before the actual *sapu* is made. One can not sweep anyone who has both legs together or is strong in their base. The idea is that the person will take a step backwards or forwards from the initial attack. The high low blows also help move the attackers body backwards at an angle. The further one deviates from the straight up and down position, to a leaning back position the closer you are to falling. This is called moving the meridian of the opponent. In the leaning back position the sweep is much easier. This is one reason we do not do high kicks that require one to lean the body backwards for proper execution. It is also a position we love to see our opponents put themselves in for us! From the first movements, the *sapu* is finally done staying within the confines of the *tiga* and with a slightly in curved foot to catch and trap the opponent's leg. (Photo 135). As the sweep sets down, you flow into *juru* one on the right side. (Photo 136). From here the back leg steps across on the other point of the *tiga* as shown and the step and turn drill covered earlier is used. (Photo 137A-137D). From the last photo you turn into a *juru* one or two hand position depending on whether you are doing an odd or even numbered *juru*. In this manner all of the *jurus* (of which you so far have ten) are



Photo 133



Photo 134

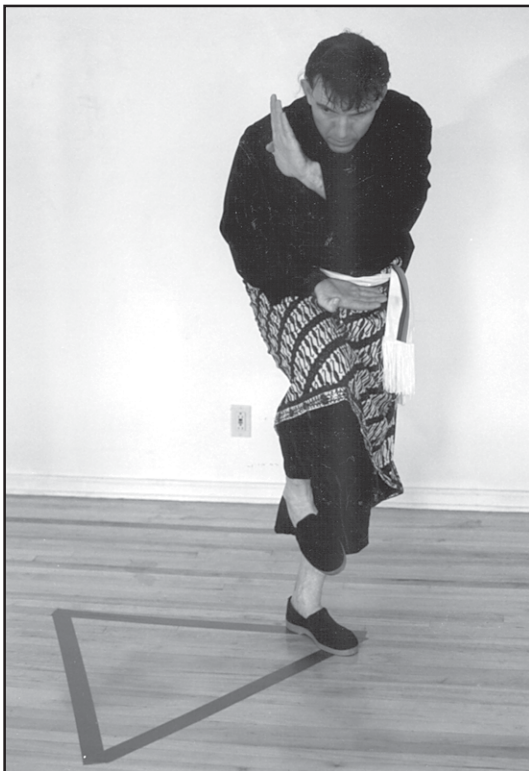


Photo 135



Photo 136



Photo 137A

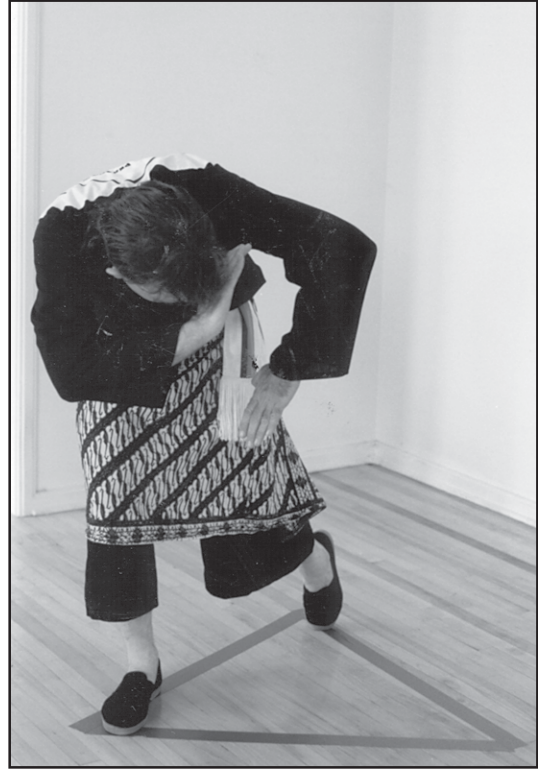


Photo 137B



Photo 137C



Photo 137D

practiced in sequence on the *tiga luar*. The idea is that when you complete the *jurus* on the web in one direction you return in reverse order so you now get to do all of the *jurus* from both sides. To do this with the ten you have, when you reach the tenth *juru* do a jump horse or *lompat kuda* to reverse yourself with the opposite leg jumping forward and repeat the tenth *juru*, this time on the left. (Photos 138A-138D). Then just do them backwards nine, eight, seven, etc. until you have completed them back to one. Study the photo for the correct jump horse position.

Inner Gate Web

The *tiga dalam* or inner gate web is our other pattern. You start this pattern from the base as in the *laur*, but in order to move toward the point for *juru* one, you make the half moon circular foot move we spoke of before towards the point, with your right leg. (Photo 139). Notice the hand position that covers you and at the same time allows for a thumb slice to the groin and an inside ankle kick while moving in. When you reach the apex you move the right hand up and proceed with *juru* one. After *juru* one you bring your back hand and arm up in a high chicken wing type position as your lead hand drops low to protect the rib area. Notice in the photograph how under the protection of the position I peer through my arms to see any incoming blows. (Photo 140). The chicken wing position then turns into the high side elbow shield block as I pivot on the balls of my feet. (Photo 141). Then bringing the elbow down in a covering hit block to the basic position, which is the smooth transfer into the correct *juru*. (Photo 142). After this *juru* you move the lead leg backwards, while the back hand crosses under the lead hand out to the front producing a back sweep or *beset*. (Photos 143A-143B). Notice that my weight is back with the sweep so my entire body is doing the sweep, not just my leg. One then does the appropriate *juru*, in this case *juru* three and repeats the entire three moves, half moon step, turn and sweep through the remaining *jurus*. At the conclusion of the last one, which for now is ten, then you again do the jump horse position to switch sides and do the *jurus* in the reverse order. All of these moves are for in close combat and so the name of *dalam* or the inner moves.



Photo 138A

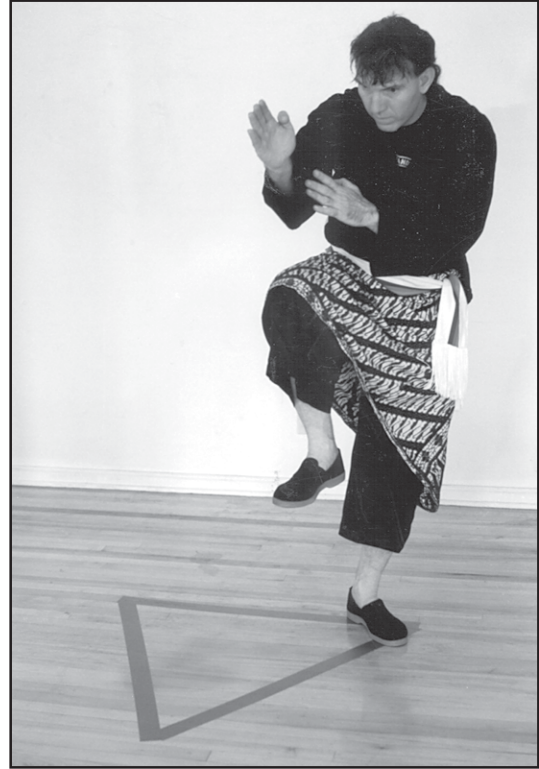


Photo 138B



Photo 138C



Photo 138D



Photo 139

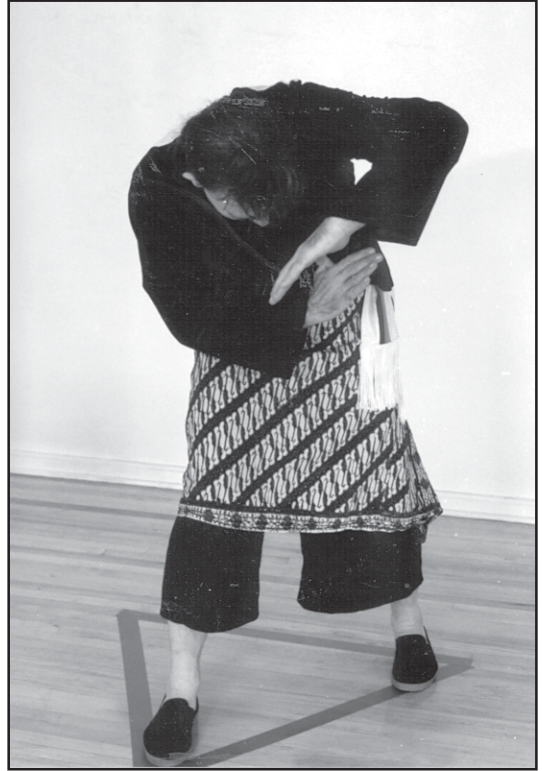


Photo 140



Photo 141

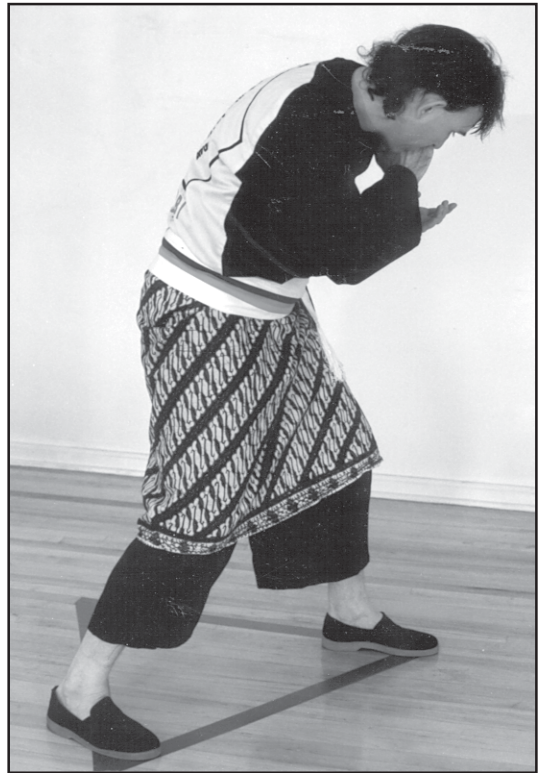


Photo 142



Photo 143A

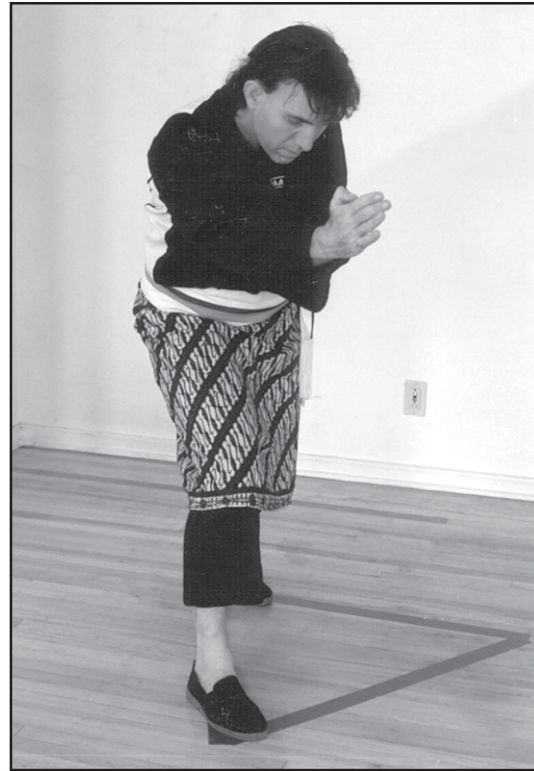


Photo 143B

Sweeps

To help you practice the sweeps contained on the webs I have illustrated one good drill to practice incorporating both the *sapu* and *beset*. To start, the opponent throws a punch, which you can counter with the position from *juru* seven and or the basic leaf parry previously discussed. (Photo 144). As you angle into the attacker your left hand slides to grasp his wrist while your right hand hits the attacker's jaw with a short snapping blow as it quickly glances off into his left collar bone area. (Photos 145A-145B). The blow is needed to steal the opponent's awareness of the sweep before it arrives. The left hand is drawn along the attacker's arm down to the wrist area and pulls down slightly to the left. The right edge of the hand (hand blades) pushes down and also slightly to the left while your right foot is positioned beside and against the opponent's right foot. You must exert pressure with both hands and your forward body pressure until your partner feels he may fall at which time you ease up. As your partner steps back you stick to him like glue. Now the hand



Photo 144



Photo 145A



Photo 145B

that was applying pressure in the form of the hand blade on his collar bone slides down his left arm as you step with a highly raised knee across his body positioning your opponents hand on his other collar bone. This is a mirror image of the first movement. (Photos 146A-146B). Again this is practicing the outside sweep or *beset* from the opposite side. Again your partner takes a step backward and as you move back towards a standing square position your partner fires the other hand at you. (Photo 147). Keeping hold of his left hand you use it with an upward motion as shown to block his other punch. Then look closely as the hands switch positions. (Photo 148). As they do this your left hand forcibly throws his left hand down and across his body as you keep hold of the attackers right arm. (Photo 149). With your right hand holding his right arm and your left hand positioned against his right shoulder you slide your right foot in and against his right foot in position for the *sapu* or inside sweep. (Photo 150). Again apply the correct body torque and leverage until he feels about ready to topple. One can then reverse the training exercises. In this manner the student can learn the correct feel for the sweeps and can better move correctly on the platforms. (Photos 151A-151D).



Photo 146A



Photo 146B



Photo 147



Photo 148



Photo 149



Photo 150



Photo 151A



Photo 151B



Photo 151C



Photo 151D

Cross Pattern Web

The only other web that we use is the simple cross pattern (*silang*). The cross is performed in order to teach the student the application of using the *jurus* in a fluid fast format. To do the cross the first method is to perform the first *jurus* as shown on the forward center line. (Photo 152A-152E). This shortened fluid form, the *buka* and exchange is left out of *jurus* one, so only the two punches remain, also it can be practiced with the low gates version as described earlier. The second move of this web is done to the open side or to the left. Notice the covering hand positions that lead into *jurus* two. (Photos 153A-153J, Photos 153G and 153H were lost, please refer to *Jurus* 2 for the transition). Also in the short form the third movement is a one hundred eighty degrees turn behind you. Notice that the turn is done in the manner previously explained in which the back foot steps across and as you turn the punch leads the way as you slightly look back over your shoulder, or under the arm. (Photo 154). From here *jurus* three would be done on your right back side. Again study the pictures for the correct hand positions. Now these *jurus* can be preceded by a kick on each side, which is shown. The type of kick is an element that is left up to you. However I find that the first line feels better with a frontal type kick, the second side feels great with a saber or rising snake strike kick, the one hundred eighty degrees turn does well with a full back horse kick (Photo 155). The move to the back side, which is the fourth move or here *jurus* four and which would start after the last photograph, is a natural for the lead leg joint kick (Photos 156A-156D). However you can practice them all different ways to your liking. Without the kick you would use a half moon foot moves to get into position. The idea on the cross is to flow smoothly in all direction with all your blows.

Adding kicks actually makes this a simple free form lanka (a long form which adds footwork and or kicks) called *lanka empat*. This is the first method of movement, with the *jurus* that I teach, except for the moving forward from right to left as one practices the *jurus* in the beginners mode. Although it is simple in design, it in many ways is the most advanced because the student must move and react against invisible (imaginary, created in their mind) opponents in

spontaneous, ever changing automatic responses. All the while, ever mindful of defending and striking on all four sides. The footwork can glide as a serpent into the attackers, with half moon arcing, sliding steps, or the same arc can be while the leg is lifted high in the typical *Cimande* fashion.

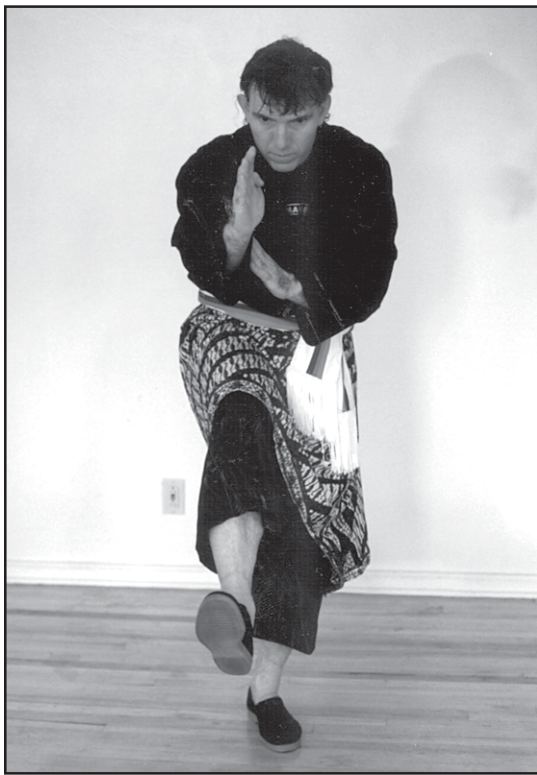


Photo 152A



Photo 152B



Photo 152C



Photo 152D



Photo 152E



Photo 153A



Photo 153B



Photo 153C



Photo 153D



Photo 153E



Photo 153F



Photo 153I



Photo 153J

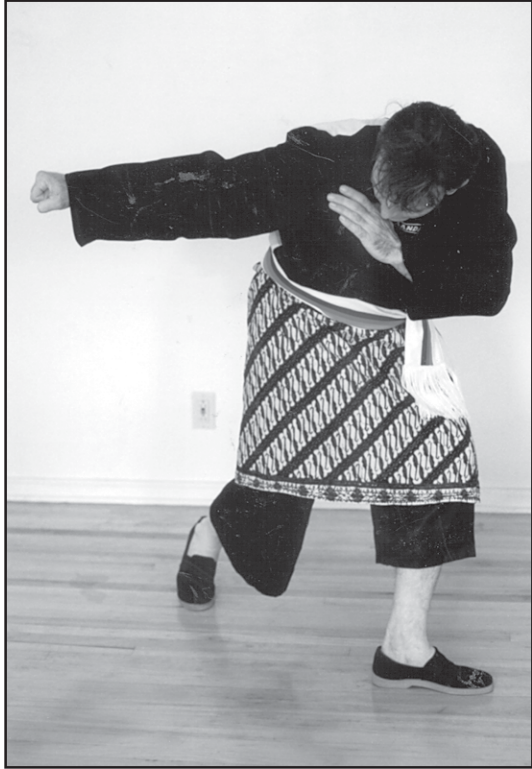


Photo 154



Photo 155



Photo 156A

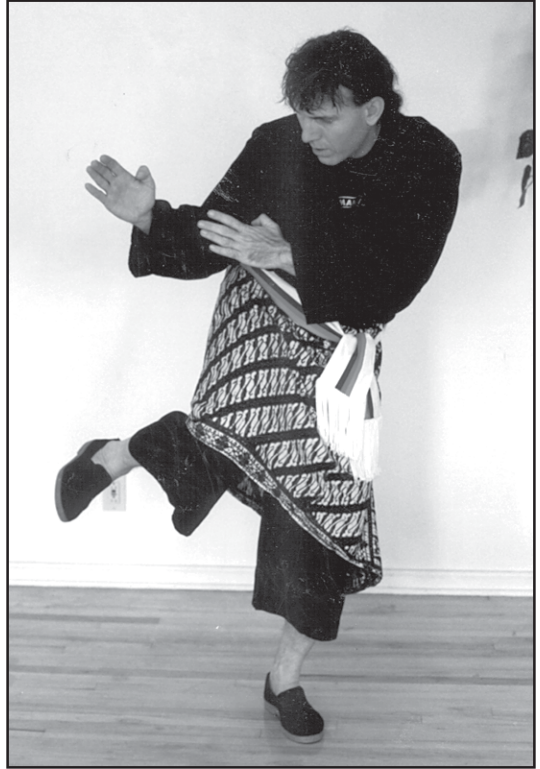


Photo 156B



Photo 156C



Photo 156D