



## **Short Stick**

This Short Stick style and Curriculum is based upon German Fechtschule Dussack (Joachim Meyer 1570) from the 16th century with adjustments for the difference in weapons. Kunst Fechten concepts are used throughout in many case with little change. There is also some influence from Le Canne (Canne de Combat) and Filipino Kali/Escrima with insights from the Dog Brothers and other modern stick fighting arts.

### **Parts of the Fight**

- Free Movement (Zufechten)
- War (bind to grappling etc) (Krieg)
- Withdrawal (Abzug)

### **Time of the Fight**

- Before (Vor)
- After (Nach)
- During (Gleich)
- Instantly/Instinct (Indes)

### **Position/Guards**

- Ready (Schnitt)
- Watch (Wacht)
- Wrath (Zornhut)
- Midgard (Mittelhut)

- High Cutting (Vom Tag)
- High Thrusting (Ochs)
- Low Guards (fool, change, schrank)
- Boar (Eber)
- Hanging or Roof (Hengen)

#### **Footwork (right foot forward 70 - 80%)**

- To & From (passing, gathering)
- Traversing To & From
- Triangles (Single and Double)
- Withdrawal Footwork (Rear Triangle)
- Stepping for Striking the Head (Lunging)

#### **Strikes & Techniques**

- Wrath Strike (Zornhut)
- Cross Strike (3,5,7) (Kreutzhau)
- Centerline Strike (Schietelhau)
- Bent/Krump Strike
- Failer
- Doubling with a Strike (Doppelhau/Duplieren)
- Setting Off Mid (Schnitt) with a followup strike
- Setting Off High (Hanging) with a followup strike
- Looping Strikes (Shoulder)
- Changing (strike, above, below, Back/rose)
- Under Strikes(long or short)
- Middle Strikes (angles)
- Sliding into Hanging with a followup
- Playing at the 4 Openings
- Running Off with followup strikes (Failing)
- Wrist Strike to followup (Kurtzhau)
- Roarer (Brummerhau)
- Slinging (Schlaudern)

#### **Half Stick Position/Guards**

- Forward Cross
- Left Cross
- Right Cross

#### **Half-Stick techniques**

- Press/Bind and Strike (or thrust and strike) or grapple

- Press Cross at Hands and wind the point to strike

### **Grappling**

- Cross Displacement (outside, inside)
- Half Stick to Over Grip
- Stick Neck manipulation
- Dog Brothers Fang Stick Choke

### **Drills**

- Box Pattern
- Hanging Drill
- Cutting Flow
- Variable Strike Flow

## **Blade to Stick : A Methodology**

The following is a methodology to govern the transition of turning a single or double handed blade art into a single or double handed warclub or single stick art.

### **Considerations**

- **Thrusting**
- **Binding/Trapping**
- **Slicing**
- **Parrying and Hand Protection**

Interpreting the considerations for:

#### **Thrusting:**

Both single and double handed swords have significant thrusting capabilities even when the Thrust is downplayed in more sportified fencing arts.

Thrusting is often the most effortless and deadly action with a sharp weapon that without a sharp tip its almost considered useless. However thrusting can have a sound secondary use in a club or stick weapon system. This utility can be seen in modern stick arts which have evolved from sword arts such as Arnis/Escrima which are both descended from the original Kali mother art. It is not the game changer that a sharp thrust is but it can still be utilized in a useful way. One important change to thrusting with a blunt weapon over a sharp one is the need for a solid grounded base of power to be projected behind the thrust.

#### **Binding/Trapping:**

Much of western fencing from the medieval to the renaissance utilizes an advanced hilt system using cross guards of varying types. These are so useful that they alter the game significantly.

#### **Slicing:**

The Slice or Schnitt handwork plays an important part in the German Art of Fencing in both Longsword and Dusack (two weapons very closely associated with one another). The slicing handwork is an action done towards the direction of the opponent either on his weapon or on his person in some way. One being more defensive than the other.

**Parrying and Hand Protection:**

The differences between parrying with a bladed weapon or a stick weapon are rather obvious but they do require a mental shift for most fencers. Especially for Western systems with compounded hilts which have highly developed defensive capabilities.

**Unarmed Considerations:**

Engaging in combat against an opponent armed with a stick or club requires some concepts to handle the lack of a weapon to intercept. This is the leverage point at the junction between the hand and weapon. Controlling this allows you to seek safety even in the face of a concerted attack. Preparation for this is an important focus in the Filipino stick fighting arts creating an invaluable skillset which bridges the gap between weapon and unarmed combat.

**Power Levels:**

It is very important to understand the necessity of power in a single stick combat art, without it the stick is next to useless. The ability to develop power in your striking and in every technique with a stick is the essential.