

## Opening Words by Tong-Len

This article is about "Martial Arts Tricking". It tries to demystify the complexity of Tricking and also focuses on some of the basic essentials of Tricking.

It was written by Sesshoumaru, one of the best out there! Till the age of 14 he was raised in Japan and studied Martial Arts from a very young age on. He became a Tricking legend because of his extremely difficult combinations and his unique style.

Originally he wrote 3 continuous articles, but he didn't have the possibilities to share them the way it deserves. Sessh put a lot of work into creating this masterpiece Tricking "bible" to help interested people and other Trickers all over the world to learn more about this young sport.

This PDF document combines these 3 articles.



Sesshoumaru in action at the Loopkicks Camp | Picture © Tony Chu



Sesshoumaru also was a "Special Guest" at the big Loopkicks Camp event which took place in San Jose / California. He is featured on the official Loopkicks DVD. If you want to see him in action then I would recommend to check out the promotional video for the DVD on [www.loopkicks-dvd.com](http://www.loopkicks-dvd.com)

The 2<sup>nd</sup> Disc of the Loopkicks DVD holds 20 Video Tutorials (How2s) of the following Tricks: pop 360 | 540 | Aerial | Au-Batido | Backflip | Backhandspring | B-Twist | Raiz | Basic Kicking | Basic Handtechniques | Cheat 720 | Cheat 900 | Doubleleg | Fulltwist | Gainer Variations | Webster | Corkscrew | reverse Webster | Sideswipe | Jackknife

It is a well considered list of tricks that includes all body movements needed in Tricking to go on to variations and more difficult tricks.

Also check out [www.bilang.com](http://www.bilang.com) for the Martial Arts Tricking Community and more Tricking Videos!

Best wishes and fun while reading, Tong-Len

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# Tricking 101: Putting It All In Perspective...

by: Sesshoumaru

## FORWARD

The main objective of **tricking** is to perform a visually impressive display of movements (derived from various "hard" & "soft" styles of martial arts, gymnastics, capoeira, and breakdancing elements), to entertain a 3rd party by way of artistic impression.

Since the creator is "humanity" and the driving force is "artistic impression", then **tricking** as "a system of uniform movements" will obviously be flawed. This is because as living entities, humans are flawed...and since given dominion over the world, mankind finds no fault in what it does. Blatantly speaking (in terms of tricking), we tend to believe that any deviation from a standard trick results in the creation of a "new" trick. This methodology results in a whole onslaught of tricks being taken out context, and not appreciated/recognized properly.

...this brings me to the topic of this post. Below I will attempt to breakdown "recognized" tricks, and fully categorize them by various attributes...**but first...**

## MAKING THE MOST OF THIS PHILOSOPHY

In order to further our standing in tricking, or life for that matter, we must understand the purpose of life. As artists we express ourselves constantly. Through the way we walk, to the way we talk...and at the end of the day, when it's all over, we hope that we'll be remembered. A "legacy" is what it's called, and by all means I intend to leave one behind, and I hope that you do to. It doesn't have to be associated with tricking, it could be anything. Just make sure that it reaches those who need it, and maybe it'll better their situation in life. Tricking is unique in the way it motivates people to push themselves over their limits. When given an opportunity, few will try to get by on the tricks that are "easy" for them to do. This is admiration to astonish in it's purest form. You may call it "showing off", but what type of a man would you be if you didn't take risks? It's human nature to brave notions such as: cause & effect, success or failure, reward or consequence, etc. The important thing is that you learn and understand the "risk/payoff ratio". Low-risk = low-payoff, high-risk = high payoff. Only a coward wouldn't try to extend himself to be in a position to bask in glory.

When I choose to try a combo, let's say:

*Butterfly Twist --> Snapswipe --> Doubleleg --> MissLeg Hook --> SwingThru Gumbi --> SwingThru Boxcutter*

I don't want to do it because it's easy...I want to do it because it's hard. It's not "showing off", it's just me trying to be the best I can, if I can. That's what martial arts are about, and that's what tricking should produce. Sharp minds who want to give everything in life 100%, but before we do that we gotta learn the fundamentals of the game. Figure out the many components of life, and understand how they play a role in everything we do. That's the only way we're gonna have the knowledge to advance our standing...the basics, in **tricking** and life.

## THE BASICS

Here it is...the answers! In tricking, every problem you can solve begins here! Punches will one day be considered, but kicks are the primary agent used in martial arts **tricking** as of lately. Below is a list of basic kicks and movements you're gonna wanna be familiar with before you try the actual tricks...

front kick, round/roundhouse kick, side kick, hook kick, inside/outside crescent kick, reverse-side kick, reverse-hook kick, reverse-roundhouse kick, spin-outside crescent kick, sweep/back sweep, front sweep, jump front kick, jump side kick, jump hook kick, jump split kick, flying side kick, flying split scissor kick, and tornado kick.

...also, check out these Capoeira basics as well: *Ginga, Negativa, Meia Lua de Frente, Meia Lua de Compasso, Queixada, Armada, and Au/Cartwheel.*

The basics are pretty much the combat applicable techniques found within tricking. It is important to be familiar with them, because it's the only part of **tricking** that essentially has meaning. If the basics aren't stressed and enforced then **tricking** will lack "substance", and quickly produce images of people spinning and twisting through the air "aimlessly". As practitioners, we don't want that...**tricking** should be far from being an "empty" art-form.

Okay, let's get to it...

## CLASS A SKILLS/TRICKS

Name	Abbr.	Type	Origin	Prerequisite(s)
540	N/A	Kick	Wushu/TKD	outside/inside crescent kick & "good" tornado kick
Pop 360 Wheel Kick	Pop 360	Kick	TKD/Karate	spin crescent kick & jump front kick
Au-Batido	N/A	Invert/Kick	Capoeira	cartwheel/au
Butterfly Kick	B-Kick	Kick	Wushu	N/A
Feilong	N/A	Kick	Tricking	Hyper Pop 360
Aerial	N/A	Invert/Flip	Wushu/Gymnastics	"strong" cartwheel/au
Backflip	N/A	Flip	Gymnastics/Capoeira	"good" back handspring & some nerve
Kip-up	N/A	Invert	Wushu	N/A

*In Architecture, if the foundation is of "poor" quality, then it doesn't matter how good the building/structure is designed...the building will have a short lifespan and eventually fail. The same goes for the Class A tricks and the basics. If they're not executed properly, then the rest of your tricks will lack luster, and appear flawed. This is not to say that you can't trick or do the higher caliber tricks because your basics aren't good...but it does mean that you are more prone to injury and your tricks will lack power, because your technique is bad.*

The Class A tricks have elements in them that must be learned in order to move on to the higher caliber tricks...this is because the Class B/C/D/E/F/EX skills all build off of these basic movements!

## CLASS B SKILLS/TRICKS

Name	Abbr.	Type	Origin	Prerequisite(s)
Cheat 720/540 Wheel Kick	C-720	Kick	Capoeira	"good" 540
Aerial Switch	N/A	Invert/Flip	Tricking	"decent" aerial
Pop 720 Wheel Kick	Pop 720	Spin/Kick	TKD	"good" Pop 360
Butterfly Twist	B-twist	Twist	Wushu	Butterfly Kick
Shuriken Twist	S-twist	Twist/Kick	Tricking	Butterfly Kick or Illusion Twist
Singleleg	S-leg	Invert/Kick	Tricking	Feilong
Doubleleg	D-leg	Invert/Kick	Capoeira	Feilong
Flash Kick	Flash	Flip/Kick	Tricking	"decent" Backflip
Raiz	N/A	Kick/Invert	Capoeira	tornado kick & compasso
One-Hand Raiz/Sailor Moon	N/A	Kick/Invert/Spin	Tricking	tornado kick & compasso
Parafuso	N/A	Kick	Capoeira	"good" 540
Crowd Awakener	C-A	Kick	Tricking	"high" 540
Illusion Twist	Illusion	Twist/Kick	Tricking	N/A
Gainer	N/A	Flip	Capoeira	"good" Backflip (experience with backwards rotation will suffice)
Moon Kick	N/A	Flip/Kick	Capoeira	N/A
Masterswipe	N/A	Invert/Flip	Bboying	"good" cartwheel/au
Star Kip-up/Windmill	N/A	Invert/Spin	Wushu/Bboying	Kip-up
1990/Handspin	N/A	Invert/Spin	Capoeira/Bboying	"stationary" handstand & added coordination
Coin Drop	N/A	Invert/Spin	Bboying	Kip-up
Gumby/Gumbi	N/A	Flip	Capoeira	cartwheel/au (on opposite side)
Pop Swipe	N/A	Invert/Kick	Tricking	Flash Kick & Side Sommi

*These tricks give us more variety, and help spice things up a bit. The Butterfly Twist (Btwist), like the 540, is a "must have", and tricks with the "cheat" prefix can flow from it seamlessly...*

*Also, from here, you might want to start experimenting with gymnastic tumbling. Being able to perform "dismount" tricks is a perfect way to put the "exclamation point" on combos, and make you more of a balanced/solid trickster.*

*-See: <http://www.drillsandskills.com/skills/Floor/>*

The acquisition of the Class B skills will tell you if **tricking** is for you or not. Technically...once you've acquired these tricks, you can be considered a "good" trickster as long as you're creative. Unfortunately, from here on out...it'll take a higher level of fitness to progress into Class C.

## CLASS C SKILLS/TRICKS

Name	Abbr.	Type	Origin	Prerequisite(s)
Hyper Aerial	N/A	Invert/Flip	Tricking	"powerful" aerial
Sideswipe	N/A	Invert/Kick	Tricking	"good" 540 & Raiz
Illusion Twist Feilong	N/A	Twist/Kick	Tricking	"good" Illusion Twist
Hypertwist	N/A	Twist	Wushu	"good" Butterfly Twist
Envergado	N/A	Invert/Kick	Tricking	"good" Parafuso & Raiz
Pop 900 Round Kick	Pop 900	Spin/Kick	Tricking	"good" Pop 720 Wheel Kick
Pop 720 Double	720 Double	Spin/Kick	Tricking	"high" Pop 720 Wheel Kick
Jacknife	N/A	Kick	TKD	540 & Cheat 720/540 Wheel Kick
Flik-Flak	N/A	Invert/Kick	Tricking	Moon Kick
Corkscrew	Cork	Twist	Capoeira	Moon Kick
Shuriken Corkscrew	S-cork	Invert/Kick	Tricking	"inverted" Moonkick
Gainer Arabian	G-arabian	Flip	Tricking	"straight" gainer
Gainer Full	G-full	Flip	Capoeira	"good" gainer
Webster/Loser	N/A	Flip	Capoeira	"strong" Aerial or Frontflip
Flare	N/A	Kick	Gymnastics/Bboying	good flexibility, strength, and added coordination
Touchdown Raiz	TD Raiz	Invert/Kick	Tricking	Raiz & Gumby/Gumbi
Cheat 900	C-900	Spin/Kick	Tricking	"good" Cheat 720
One-Hand Cheat 720	1-H C720	Invert/Kick/Spin	Tricking	"good" One-Hand Raiz & Cheat 720 Wheel Kick
Aerial Twist	A-twist	Invert/Twist	Wushu	Butterfly Twist & "high" Aerial
Triple Flash Kick	3x Flash	Flip/Kick	Tricking	"good" Flash
360 Double Hook	360 Dub	Kick	Tricking	"high" Pop 360 with a hook kick & added coordination
Feilong Cross	N/A	Kick	Tricking	"high" Pop 360 with a hook kick & added coordination
Terada Grab	T-grab	Flip/Kick	Tricking	Side Sommi
X-Out	N/A	Flip/Kick	Tricking	"high" Flash Kick

Suicideswipe	N/A	Invert/Kick	Tricking	"decent" Sideswipe
Arashiswipe	N/A	Spin/Kick	Tricking	jump switch front kick, "good" arm strength, and coordination
Gainer X-Out	G-X	Flip/Kick	Tricking	"high" Gainer
Kim-Do Kick/ Kim-Do X-Out	K-D	Flip/Kick	Tricking	"high" Doubleleg
2000	N/A	Invert/Spin	Bboying	1990
Grandmasterswipe	GM Swipe	Invert/Flip	Tricking	"good" Masterswipe
Twist Doubleleg	Twist D-leg	Twist/Kick	Tricking	Illusion Twist & Doubleleg

*A lot of things happen while learning the Class C tricks...swingthrus, transitions, misslegs, and stepdowns become more interesting, and using them occurs more often. Also, tumbling will become "commonplace", and the difficulty of it will surely increase...*

Mastering these skills will begin to set you apart from your average trickster. It's truly one of the toughest transitions between classes to make, but if done...opens doors to a vast amount of options and variations.

## CLASS D SKILLS/TRICKS

Name	Abbr.	Type	Origin	Prerequisite(s)
Shuriken Corkscrew Feilong	S-cork Fei...	Invert/Kick	Tricking	Shuriken Corkscrew
Cheat 720 Twist/540 Twist	C720 twist	Invert/Twist	Tricking	"strong" Raiz
Pop 1080 Wheel Kick	1080	Spin/Kick	Tricking	Pop 900
Pop 720 Triple	720 Tri	Spin/Kick	Tricking	"good" Pop 720 Double
Singleleg Hook	S-leg Hook	Invert/Kick	Tricking	"good" Singleleg
Doubleleg Hook	D-leg Hook	Invert/Kick	Tricking	"good" Doubleleg
Pop 720 Feilong	720 Feilong	Spin/Kick	Tricking	"good" Pop 720 & Feilong
Au-batido 1990	Batido-90	Invert/Kick/Spin	Bboying	Au-batido & 1990
Swipeknife	N/A	Invert/Kick	Tricking	"quick" Sideswipe
Switchblade	N/A	Kick	Tricking	"good" Parafuso
Scissorswipe	N/A	Invert/Kick	Tricking	"powerful" Aerial & front kick
Boxcutter	N/A	Twist/Kick	Tricking	Hyper Corkscrew

Hyperhook	N/A	Twist/Kick	Tricking	Hypertwist
Hyperswipe	N/A	Invert/Twist	Tricking	"good" Aerial Twist
Corkscrew Doubleleg	Cork D-leg	Twist/Invert/Kick	Tricking	Hyper Corkscrew & Doubleleg
Webster X-Out	Webster X	Flip/Kick	Tricking	"high & fast" Webster
Corkswipe	N/A	Twist/Invert/Kick	Tricking	Hyper Corkscrew
Crowd Awakener Lvl. 2	C-A 2	Twist/Invert/Kick	Tricking	Hyper Corkscrew & Crowd Awakener
Crowd Awakener Lvl. 3	C-A 3	Kick	Tricking	"good" Jackknife & Crowd Awakener
Hyper Gainerfull	Hyper G-full	Flip	Tricking	Gainerfull
Flash-Out	N/A	Flip/Kick	Tricking	"good" X-Out
Shaolin Cross	N/A	Invert/Kick	Tricking/Wushu	"good" Flik-Flak & swallow tail kick
Kim-Do Kickswipe	K-D Swipe	Invert/Kick	Tricking	"good" Kim-Do Kick
One-Hand Swipe	1-H Swipe	Invert/Kick	Tricking	"good" One-Hand Cheat 720
Fulltwist Round	N/A	Twist/Invert/Kick	Tricking	"decent-standing" full
5-Point Flash Kick	5x Flash	Flip/Kick	Tricking	Triple Flash
Pop 720 Doubleleg	720 D-leg	Spin/Invert/Kick	Tricking	Pop 720 Wheel Kick & Doubleleg
Spiral Knuckle	Spiral-K	Twist/Punch	Tricking	Butterfly Twist & blitz

By **tricking** standards, your gymnastic tumbling should be pretty good at this point. Swingthrus, misslegs, and other transition skills will be used all the time, and your **tricking** style (tailor-fitted for you) will be manifested. However, the risk of injury; regardless of clean technique, just shot up a couple of spots! Hours and hours of thought, trial & error, and injury went into the creation of these tricks, and it will undoubtedly take even longer to master them.

This is where the NASKA competitor's/champions are at! A high level of talent, training ethic, and martial arts awareness will be essential towards getting most of these Class D skills. It takes dedication and genetics to get this far, and even when the Class D tricks are acquired...they won't ever be 100% land-able. This is saying a lot, but honesty is more important at this point than "living a dream". Most (75-80%) will not make it past here, and no-amount of hopeful thinking or swearing "one day..." will get you to Class E!

## CLASS E SKILLS/TRICKS

Name	Abbr.	Type	Origin	Prerequisite(s)
720 Doubleleg Hook	720 D-Leg...	Spin/Invert/Kick	Tricking	"good" Pop 720 Doubleleg

720 Singleleg Hook	720 S-leg...	Spin/Invert/Kick	Tricking	"good" Pop 720 Singleleg
Hyperswipehook	N/A	Invert/Twist/Kick	Tricking	"good" Hyperswipe
Snapuswipe	Snapu	Invert/Kick/Twist	Tricking	"high & fast" Sideswipe or Cheat 720 Twist
Cheat 1080 Wheel Kick	C1080	Spin/Kick	Tricking	"good" Cheat 900
Cheat 900 Double	C900 Dub	Spin/Kick	Tricking	"fast" 540 Gyro (1/1) & Cheat 900
Cheat 720 Feilong	C720 Fei...	Spin/Kick	Tricking	Cheat Hyper 720 Wheel Kick
Cheat 720 Twist Doubleleg	C720 Twist...	Invert/Twist/Kick	Tricking	"high" Cheat 720 Twist
Cheat Hyper 900	C-Hyper 900	Spin/Kick	Tricking	"good" Cheat 900
Pop 900 Double	900 Dub	Spin/Kick	Tricking	"high & fast" Pop 360 Wheel Kick Gyro & Pop 900
Double Butterfly Twist	Dub B-twist	Twist	Tricking	"good" Hyperhook
Hyperknife	N/A	Twist/Kick	Tricking	"high" Butterfly Twist-Round & Jacknife
Pop 1260	1260	Spin/Kick	Tricking	"good" Pop 1080
Pop 1080 Jacknife	1080 Jack...	Spin/Kick	Tricking	"good" Pop 1080
Illusion Hyperhook	N/A	Twist/Kick	Tricking	"good" Illusion Twist Gyro
720 Feilong Cross	N/A	Spin/Kick	Tricking	"high & fast" Pop 720 Wheel Kick & Feilong Cross
5-Point Flash-Hook	5x Flash...	Flip/Kick	Tricking	"good" 5-Point Flash Kick
Terada Grab Full-Out	T-grab Full	Flip/Kick/Spin	Tricking	"high" Terada Grab & Full
Full-In Terada Grab	Full T-grab	Flip/Spin/Kick	Tricking	"fast" Full & Terada Grab
Fulltwist-swipe	N/A	Twist/Invert/Kick	Tricking	"high" Fulltwist Round
Grandmaster Snapuswipe	GM Snapu	Invert/Kick/Twist	Tricking	"high" Grandmasterswipe
Juji-swipe	N/A	Invert/Twist/Kick	Tricking	"good" Reverse Aerial Twist or Hyperswipe
Corkscrew Doubleleg Hook	Cork-D-leg...	Twist/Invert/Kick	Tricking	"good" Corkscrew Doubleleg
Cork-knife	N/A	Twist/Kick	Tricking	"good" Corkswipe & Jacknife
Crowd Awakener Lvl. 2 Hook	C-A 2-Hook	Twist/Kick	Tricking	"good" Crowd Awakener Lvl. 2 & Crowd Awakener Lvl. 3
X-Out Full-Out	X Full	Flip/Kick/Spin	Tricking	"high" X-Out & Full
Gainer Arabian X-Out	G-arabian...	Flip/Kick	Tricking	"high" Gainer Arabian
Kim-Do Kick Twist	K-D Twist	Invert/Kick/Twist	Tricking	"high" Kim-Do Kick
Doubleleg Twist	D-leg Twist	Invert/Kick/Twist	Tricking	"high & floaty" Doubleleg
Singleleg Twist	S-leg Twist	Invert/Kick/Twist	Tricking	"high & floaty" Singleleg
Air Flare	N/A	Invert/Spin	Bboying	N/A

The execution of these skills makes you "top-class"! The notion of being creative to stand out goes out the window, because very few people can pull off these tricks. Extremely extravagant, the need for perfection is apparent due to the fact that most of the Class E tricks are 2-3 tricks in one complex movement!

The ability to combo in and out of Class E tricks, if not more, is as rare as them being performed...but once the ability is attained, Class F skills are more approachable...remember it's not called Class F for nothing!

## CLASS F SKILLS/TRICKS

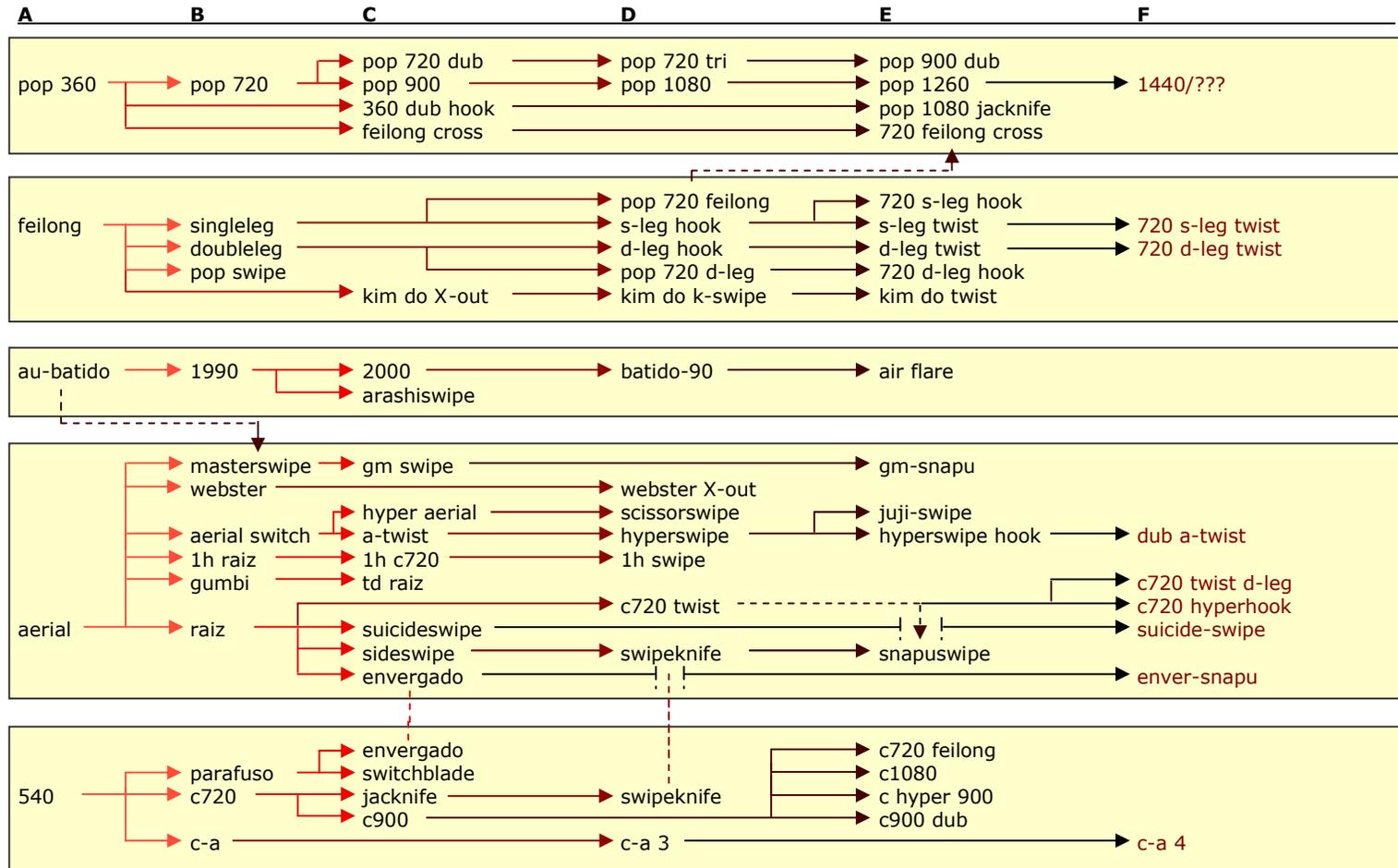
Name	Abbr.	Type	Origin	Prerequisite(s)
1440/???	1440	Spin/Kick	Tricking	"high & fast" Pop 1260
720 Singleleg Twist	720 S-leg...	Spin/Invert/Twist	Tricking	"high & fast" Pop 720 Doubleleg & Doubleleg Twist
720 Doubleleg Twist	720 D-leg...	Spin/Invert/Twist	Tricking	"high & fast" Pop 720 Singleleg & Singleleg Twist
Cheat 720 Hyperhook	C 720...	Invert/Twist/Kick	Tricking	"high & fast" Cheat 720 Twist
Fulltwist Swipenife	N/A	Twist/Invert/Kick	Tricking	"high & fast" Fulltwist Swipe
720 Hyperhook	N/A	Twist/Kick	Tricking	"high & fast" Double Butterfly Twist & Hyperhook
Double Corkscrew	Dub Cork	Twist	Capoeira	"fast" Corkscrew Variations
Double Gainer Full	Dub G-full	Flip/Twist	Capoeira	"fast" Gainer Full Variations
Crowd Awakener Lvl. 4	C-A 4	Kick/Twist	Tricking	"high & fast" Crowd Awakener & Snapuswipe
Double Helix Wheel Kick	Dub Helix	Special (All)	Tricking	"high & floaty" Moon Kick & "fast" Pop 720 Wheel Kick
Double Aerial Twist	Dub A-twist	Invert/Twist	Wushu	"fast" Aerial Twist Variations
Suicide Snapuswipe	Suicidesnapu	Invert/Kick/Twist	Tricking	"high & fast" Suicideswipe & Snapuswipe
Envergado Snapuswipe	Enver-snapu	Invert/Kick/Twist	Tricking	"high & fast" Envergado & Snapuswipe
Twist Doubleleg Hook	Twist D-leg...	Twist/Invert/Kick	Tricking	"high & fast" Twist Doubleleg & Switchblade
Full-In X-Out Full-Out	Full X Full	Flip/Spin/Kick	Tricking	"high & fast" Full-In, X-Out, and Full-Out

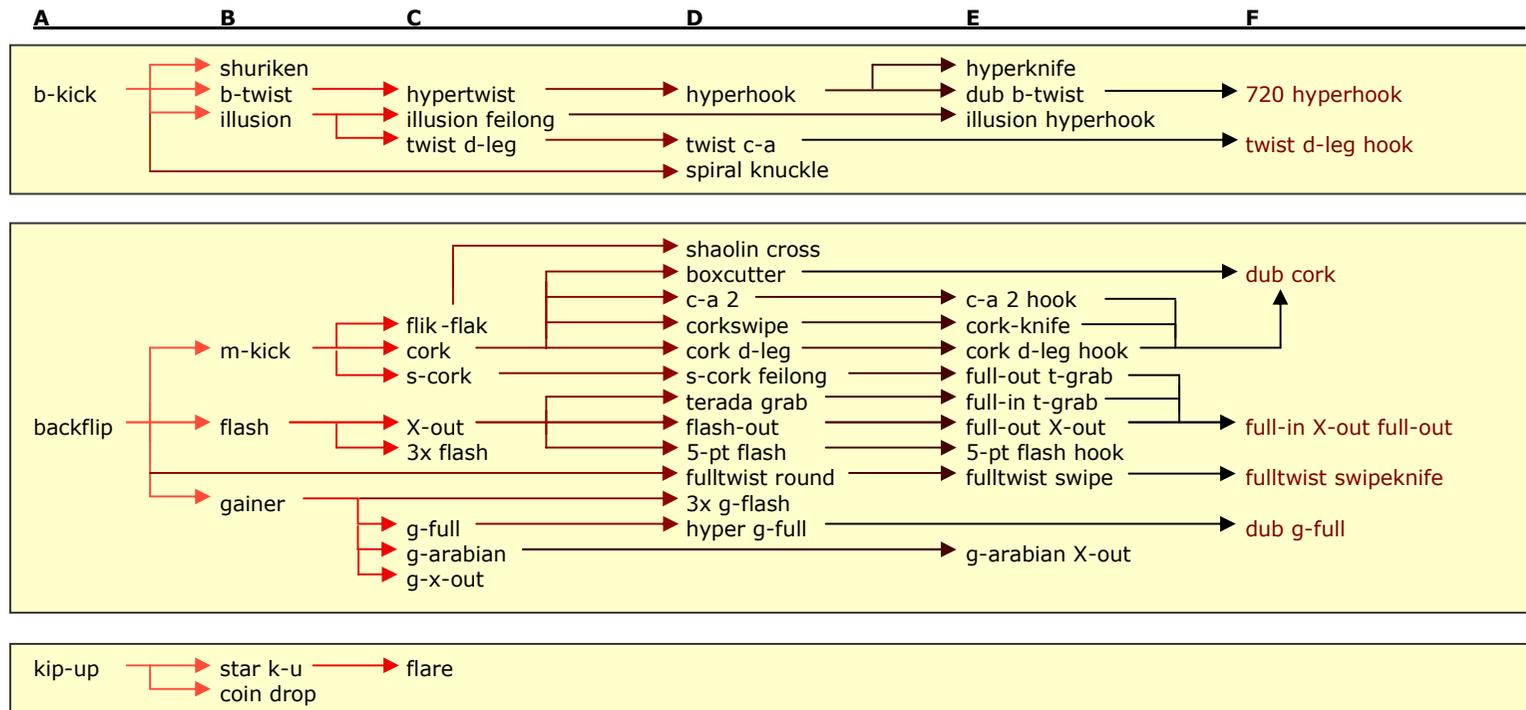
*These tricks are the most difficult to land, and only those blessed with extreme talent and genetics will be able to do them. The question is: Where do we go from here? I say push the limits...there are an infinite number of possibilities within combos, and new areas of tricking to be created and explored. In the near future there will be kids who will find out about tricking way sooner than any of us did, and from this a new generation of tricksters will reshape the foundation that many of us laid. Class E/F Skills will become the norm, and new styles and tricks will be created that will upstage many things that we hold sacred.*

Unknowns, such as Yanni, doing Triple Corkscrews, female members of the Beijing Wushu Team doing Double Butterfly Twist to Splits, breakdancers swinging into Snapuswipes...all these things hint towards the notion that it's not over, and that we can keep pushing the limits. The question you must ask yourself is, what you gonna do?  
- See Signatures/Ultimates

# THE EVOLUTION OF TRICKING

The series of charts below further illustrate the information above from an evolutionist perspective. Paths are highlighted to show how the "Essential-8" tricks have evolved over time, and how these variations are inter-related.





We've come a long way haven't we! Keep in mind that there are a lot of things missing from these diagrams and charts. The information displayed is biased towards **tricking**, which means tricks that are commonly seen in other extreme sports or gymnastics, are removed; however, they are passively implied elsewhere. Logic should fill in the gaps of any questions concerning the prerequisites/difficulty of any tricks I didn't mention.

Also, if you plan to focus your tricks into one-category, then this is a great way to look at the information. From here you can find the desired trick you want to acquire, and follow the path it takes to get there...it's as simple as that!

Let's say that you got into tricking because you wanted to learn how to **Swipecnife**.

You could begin with learning to Aerial first, then learn the following in order: Raiz, Sideswipe, **Swipecnife** – OR – learn to 540, then C720, Jacknife, **Swipecnife**. This way, you can optimize your training by not wasting time learning tricks that don't get you where you want to go!

The next topic is the EX Class, which composes of attributed characteristics of tricks; rather than being tricks themselves. The good thing about them, is that by themselves, anybody can do them...but using them in combos becomes quite tricky. Finesse is what it's gonna take to use them effectively, but that goes without saying.

## CLASS EX SKILLS/TRICKS

Name	Abbr.	Type	Origin	Prerequisite(s)
Switch	N/A	Kick	Tricking	"decent" height on the specific trick that's being "switch-ed"
Crouch/Power Ranger Stance	PRS	Position	Tricking	N/A
To Splits	N/A	Position	Wushu	"dynamic" flexibility
Gyro	N/A	Spin	Wushu	added coordination & speed
SwingThru	ST	Transition	Capoeira	added coordination, "decent" blocking technique
MissLeg	MSL	Transition	TKD	added coordination, "good" fast-twitch muscles & dexterity
StepDown	STD	Transition	N/A	"good" fast-twitch muscles for explosiveness
Rodeo	N/A	Position	Tricking	added height on the specific trick that's being "rodeo-ed"
Scoot	N/A	Transition	Capoeira	N/A
Slide-In	SLD	Transition	Tricking	N/A
Roll-In	Roll	Transition	Wushu	N/A
Spindle	N/A	Transition/Spin	TKD	N/A

*Applying these "extra" movements add style and flair to tricking. The Gyro can be substituted for an impending skill that you might not be ready to attempt, but are working towards getting. Butterfly Twist Gyros are a nice step up from Hypertwists, and might prepare you for Double Butterfly Twists better than Hyperhooks will. Power Ranger Stance amplifies the emotional intensity of a trick, and can "mask" a potential crash if utilized quickly. Misslegs & Swingthrus shows the technicality of tricking and can be used to illustrate smoothness and finesse.*

Next, a moment of clarity...within a majority of tricks there are specific tags. These "tags" simply describe the execution and appearance of tricks.

## PREFIXES & SUFFIXES

Name (of tag)	Type	Meaning/Description
"Cheat"	Prefix	<b>1.)</b> any movement that begins with a 180-degree spin into a jump, which is created by the upward lift of the outside leg and arms <b>2.)</b> any movement that begins like a tornado kick, having both feet come off of the ground one at a time
"Hyper"	Prefix	<b>1.)</b> the act of landing a standard kick/trick on the opposite designated leg by way of over-rotation
"Switch"	Suffix	<b>1.)</b> the act of landing a standard kick/trick on the opposite designated leg by way of moving the opposite designated leg into the position the designated leg should be in to land the trick

"Swipe"	Suffix	<b>1.)</b> any "hyper" or "switch" that occurs while either twisting horizontal the floor, or inverted <b>2.)</b> a 540-esque kick being executed from a twisting or inverted position
"Knife"	Suffix	<b>1.)</b> illustrates that in mid-air, a hook or spin outside crescent kick is being executed immediately after a round or inside crescent kick
"-(place kick here)"	Suffix	<b>1.)</b> illustrates the specific kick that's being used in substitution of what kick is designated for the specific trick
"Jesus"	Prefix	<b>1.)</b> the act of stalling a flip-like rotation by rising straight up and reducing the amount of rotational momentum, the extremely high set into the flip and the "crucifix" position is the distinguishing factor among this attribute
"Reverse"	Prefix	<b>1.)</b> the act of walking backwards into a trick

*Little things like this help us communicate ideas to each other more efficiently. The "-(place kick here)" tag allows us to make subtle changes in standard tricks without barraging the "trick-tionary" with minor variations to globally accepted tricks.*

## SIGNATURES/ULTIMATES

You'll hear about these things from time to time...Triple Corkscrew, Triple Butterfly Twist, Cheat 1080 Twist/California Roll, etc. These are the tricks we constantly call into question about their possibility. However, there are a few "unknowns" around the world who can possibly do these tricks! It's a far-fetched notion, but it's not impossible no matter how improbable it may sound. It's only a matter of time before we "raise the bar" again, and it's up to all of us to see that that happens. To have **fun** and **progress** is the reason for getting into **tricking**, and nothing is gonna change that...so in the mean time, let's come up with some fun and challenging things to try out, let's stray away from the generic trends and try to be creative...

*"You see things the way they are and say why, but I dream of things that never were and I say why not..."*

*- George Bernard Shaw*

## FORWARD

If there was anything that I would consider "paramount" in **tricking** is how to kick, and how to kick effectively. That is all...

## BENEATH THE SURFACE...

When standing in a standard fighting stance, body weight is spread equally between the two feet. To kick, one foot must leave the floor; therefore, something must be done with the weight that is on that foot. There are two ways to deal with this: shift the weight to the other foot, or do not shift it at all. Each method has some advantages and disadvantages...

### Shifting

- ❖ The kicking leg is able to fully chamber before firing so maximum muscle force may be applied to the kick.
- ❖ If the kick misses the target or it is deflected or blocked, it may be quickly and easily re-chambered and fired again.
- ❖ While you may thrust or snap your weight behind a kick, the weight stays centered over the kicking foot, so, if the kicking foot is grabbed, you still have your balance and you have many counter options available.
- ❖ Your opponent may be able to read your weight shift and anticipate the kick.

### No-Shift

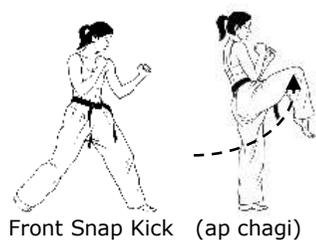
- ❖ The weight of the body is falling into the kick, therefore it is applied to the kick, giving it more mass and thus more power. The kick may be used to drive the opponent backward.
- ❖ Since there is no weight shift, the kick isn't telegraphed, so there is no sign that the kick is coming.
- ❖ Since you are falling forward, the kicking leg can only partially chamber. It must fire and retract quickly, so you do not fall.
- ❖ If the kick misses its target or it is deflected or blocked, you must step forward to keep from falling. Due to this, the leg cannot kick again and you are left open to incoming attacks.

The requisite for all kick descriptions begins with the hands and arms in a basic guard position. This posture is pre-severed throughout the kicking technique, and is done to prevent the body from being open to attack during mid-kick movements. The first major frame of the dynamic motion of most kicks is called the "chamber". Also called "coiling" the **chamber** is the defining point between "kicking", and just moving your leg up and down. The chamber is also the next position achieved after the kick goes through the target, this is called the "re-chamber".

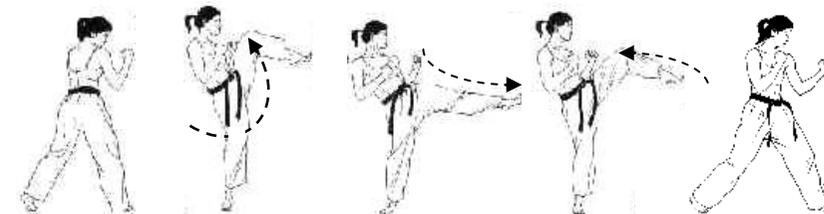
Kicks are generally performed with the rear/trailing leg. Although front leg kicks are similar in movement, they are harder to do and are significantly less powerful cause they have a shorter route of travel. However, they are much quicker and more likely to score in fight.

Some kicks are delivered while the front of the body faces the target, such as **front kicks** & **axe kicks**. Other kicks are performed with the side of the body facing the opponent, such as **side kicks** & **round kicks**. There are even kicks that are used when the back of the body is facing the opponent, such as a **back kick**. Kicks can be aimed at the lower, middle, and upper parts of the body...with all this variation, it becomes possible to kick at any angle and to any part of another human body from a standstill, which makes the foot the most versatile weapon of the human body.

## BASIC KICKS

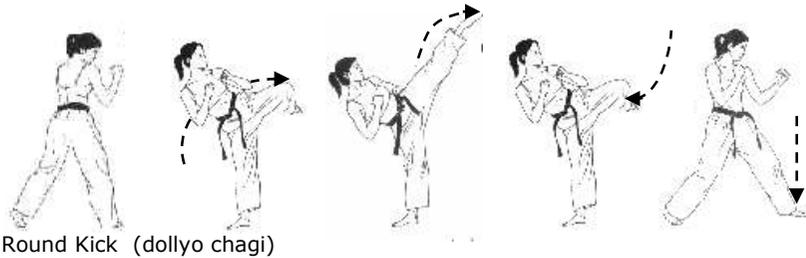


Front Snap Kick (ap chagi)



Front Thrust/Push Kick (mirruh chagi)

Name	Striking Surface(s)	Description/Explanation
Front Kick	Ball of the foot	<p>The front kick is one of the most basic kicks in existence, it is usually the first kick taught to new students of TKD or any other martial art.</p> <p>From fighting stance, the kick begins by lifting the rear foot with the sole parallel to the floor, or by raising the heel off the ground first, and springing the foot upwards off the ball of the foot. While the foot is raised the leg becomes bent at the knee. As this happens, the foot is raised inward towards the center-line of the body to protect the groin while kicking.</p> <p>Once the chamber is high, <b>snap/thrust</b> the foot forward from the knee. Most of the power comes from the thrusting motion, not the swinging motion of the leg from center mass...so the knee must chamber to a height so that the thigh points at the intended target. The thrusting motion is powerful and tends to pull the body behind it causing a forced forward step, so re-chamber quickly to maintain balance. If you must take the forward step, step outside the opponent's lead foot to protect you from a probable front sweep.</p> <p>The support foot may remain stationary or it may pivot into the kick. The kick is more powerful without the pivot, but the pivot adds more range and presents less of the body as a target.</p> <p><b>Remember:</b> for the <b>front snap kick</b>, the knee is pointed at the target and the lower leg is snapped into the kick with a thrusting motion. The knee must be raised high enough that the foot does not just slide up the surface of the target. For the <b>front thrust kick</b>, the knee rises higher than the target and then drops as the foot extends and the hip is pushed out behind the kick. Although the leg may move in many directions, the foot itself moves in a straight line from the floor to the target.</p>



Round Kick (dollyo chagi)

**Differences between the Japanese Karate roundhouse kick and the Korean Taekwondo round kick...**

*Initially the two kicks were the same, but once TKD began trying to rid itself of its Shotokan influences, the kicks began to differ. In the Karate roundhouse kick, the supporting foot pivots 90-degrees to the target, which means the kicking foot travels a quarter-circle. TKD instructors theorized that if the base leg pivoted 180-degrees, more body mass would be behind the kick, and have been practicing it like that ever since.*

Name	Striking Surface(s)	Description/Explanation
Round Kick	Ball of the foot, Instep, or Shin	<p>Also referred to as the "turning kick", the round kick is favored by most practitioners of point sparring as a highly effective scoring technique in competition. The large semicircular motion of the roundhouse kick offers more contact points of the foot and leg, which can be used against different targets.</p> <p>From fighting stance, the knee of the kicking leg is raised straight up to the side with the heel tight against the buttocks as much as possible. The knee and foot are almost parallel to the floor. This chamber disguises the type &amp; height of the kick and it permits a knee strike if the opponent is too close for the round kick. The knee may be chambered with the knee in front, similar to a front kick, which is primarily used to fake a front kick, but the kick will be weaker.</p> <p>Once chambered, the foot moves towards the target in a wide semicircular motion, with the foot in the shape you want to strike with. Upon launching the kick, the knee will move up or down depending on the height you want to kick at. As the foot moves towards the target, the hip of the kicking foot goes forward with the kick and the supporting leg pivots with the heel pointing toward the target. Movement of the hip and rotation of the support foot adds body power to the kick.</p> <p>The supporting foot should be in contact with the ground at all times, <b>do not</b> rise to the ball of your foot to get more height in the kick. The upper body should be kept as upright as possible, and after the foot makes contact with the target, the foot should be snapped back to the buttocks. The snapping motion along with the forward motion of the hip creates a very powerful kick. The recoil motion helps maintain balance and positions the foot for another kick. When finished, return to fighting stance.</p> <p>After the rise of Olympic Taekwondo, there were a lot of complaints about the "slow speed" of the round kick and toe injuries from kicking training bags with the ball of the foot, so a different type of round kick was developed. A knee whipping motion with an impact that pushes beyond the target, which was further aided by instepping and kicking at 45-degree angle. This 45-degree round kick was used in the traditional Taekwondo, as in the "<b>Choong Moo</b>" pattern, but was not used much in sparring. This new type of round kick is known as the "bit chagi".</p>

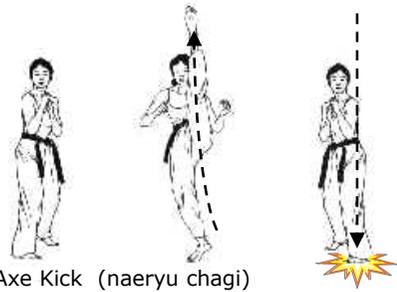


Outside Crescent Kick (bakat hooryu chagi)



Inside Crescent Kick (bandal chagi)

Name	Striking Surface(s)	Description/Explanation
Crescent Kick	Outside edge of foot, or Inner edge of foot	<p>Used mostly as defensive kick, the crescent kick is capable of slapping away incoming attacks, especially armed ones. Alone however, the crescent kick is too easy to block to be used effectively as an offensive kick. You must be fairly close to opponent to use the kick. The higher the target, the closer you must be. The crescent kick can be done <b>with</b> or <b>without</b> a chamber.</p> <p>The kicking foot travels in a semi-circular motion from the outside or the inside.</p> <p><b>Outside Crescent Kick without the chamber...</b></p> <p>Most of the power comes from hip rotation. The kicking hip rotates inwards then outwards, guiding the foot in a circle through the target.</p> <p><b>Outside Crescent Kick with the chamber...</b></p> <p>Most of the power still comes from the hips, but the snap kick adds additional power. The hip rotates inward as the kicking leg's knee is raised up towards the inside of a circular path. Once the knee begins moving horizontally, the chambered leg is snapped up and carried through the target towards the outside. The kick moves along an elliptical path.</p> <p><b>Inside Crescent Kick without the chamber...</b></p> <p>Most of the power comes from hip rotation. The kicking hip rotates outwards then inwards, guiding the foot in a circle through the target. Leaves the back partially exposed.</p> <p><b>Inside Crescent Kick with the chamber...</b></p> <p>Most of the power still comes from the hips, but the snap kick adds additional power. The hip rotates outward as the kicking leg's knee is raised up towards the outside of a circular path. Once the knee begins moving horizontally, the chambered leg is snapped up and carried through the target towards the inside. The kick moves along an elliptical path. Re-chambering quickly prevents the back from being exposed, and allows the application of additional kicks.</p>

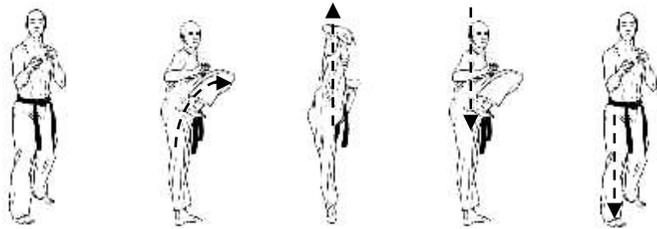


Axe Kick (naeryu chagi)

The axe kick is characterized by a straightened leg coming down on an opponent. The starting phase involves the foot being moved in a slight upwards arc like a crescent kick. The arc motion is stopped once the foot is brought flush with the center-line of the target, then dropped down to strike the target from above.

*One of the trickiest variations of the axe kick is simply the **rising/jumping axe kick**. The violent upswing of the kicking leg can easily jar you off balance while jumping into the air. Once the kicking leg is at the zenith of it's path, it must be held there until the base leg lands back on the ground. The higher you jump, the longer it must be held. Once the base leg is grounded, the kicking leg can now be dropped onto the target.*

Name	Striking Surface(s)	Description/Explanation
Axe Kick	Backside of the heel	<p>Hailed as the "best" kick in TKD, the axe kick is a variation of the crescent kick; although it is not circular in nature. Instead, the foot travels upward and then downward with little to no circular or horizontal movement. Whereas crescent kicks are usually a defensive tool, axe kicks is a purely <b>offensive</b>. It is executed by moving into the opponent's space while throwing the lead/rear foot straight over the opponent's head, and then forcibly pulling it downward into the clavicle. There is very little an opponent can do to stop a well-timed axe kick, because the kick crashes down through most blocks.</p> <p>Axe kicks are more difficult to manage than crescent kicks because it requires you to be farther from your opponent so you can get your leg up. Due to this, you must close the gap between you and the target quickly. If you perform the kick too slowly, your opponent may be able to step out of range or, even worse, execute a technique to knock you off balance. Axe kicks are best used on a tired, stunned, or wounded opponent because a fresh fighter may be able to strike you preemptively; or move into position for a swift counterattack.</p> <p>The proper way to execute an axe kick begins with correct hip and body position. Your back should be straight and your body upright. As you swing your kicking leg up, cock your ankle backward and keep your toes pointing upwards. When the kick reaches maximum height, extend your ankle and hips as far forward as possible while making sure your back remains straight. When your leg begins traveling downward, lean backward and extend your hip outward...this enables you to increase the reach of the technique. You may also accelerate the kick by applying your body mass into the downward motion. When your kick makes contact with the target, your foot should be turned slightly toward the outside and your toes curled. This allows the entire foot; not just the heel, to strike the target. Upon completion, the toes of your kicking foot should touch the floor first. <b>Do not</b> lock your hip as you complete the kick. Doing so could strain your hamstring muscles.</p> <p>The axe kick requires excellent flexibility since there is a moment where the kicking leg is held almost straight up, or at least higher than the target. Afterwards, you must contract your gluteus maximus to cause leg to come ripping downward, and use your biceps femoris (thigh muscle) to pull your leg down sharply into the target. <b>The leg remains straight throughout the duration of the kick.</b></p>



Side Kick (yop chagi)

One of the hardest kicks for a non-martial artist to learn, the side kick has about 6-steps within its execution, 2 chambers, and 2 pivots about the base leg totaling 180-degrees.

Despite its complexity, it appears simple to do. This however, does not take away from its beauty, however subtle it is...and it surely doesn't take away from its power.

Name	Striking Surface(s)	Description/Explanation
Side Kick	Outer edge of the sole, near the heel	<p>Side kicks are performed outward from the side of the body. One of the hardest kicks to perform correctly, it is also one of the more powerful. Its thrusting motion is capable of stopping, even driving back an opponent.</p> <p><i>As of late, the side kick has been rising in popularity in <b>tricking</b>. Variations of <b>Cheat 900's</b>, <b>Corkscrews</b>, <b>Gainers</b>, and <b>tornado kicks</b> have been seen having side kicks within them.</i></p> <p>From fighting stance, the kicking leg's knee is lifted upward with the kicking foot directly under the knee. While this happens, the kicking leg's foot is held with the toes pulled backward, parallel to the floor, and the outer edge of the sole angled forward toward the target (knife-edge).</p> <p>Once initially chambered, the base foot pivots about 90-degrees to the side while the hip is turned over, leaving the shin of the kicking leg angled slightly off-parallel to the ground while the knee chambers deeper.</p> <p>Once fully coiled, the foot is snapped towards the target in a thrusting fashion and is quickly retracted afterwards. As the kick is launched, the base foot pivots 90-degrees again, leaving the heel facing the target. This pivot adds additional power and reach to the side kick.</p> <p>The good thing about the side kick is that any side kick is good. Besides being powerful, it is easy to score to the mid-section. High chambers with a low side kick to the knee are not a very nice thing to do to a person; however, they are effective in self defense. Side kicks angled high enough, can slip under an opponents guard.</p> <p>The not so good thing about the side kick is that it's fairly easy to block, and can get jammed easily. It's also hard to get body mass behind the kick without losing balance, or extending the duration of the kick.</p>



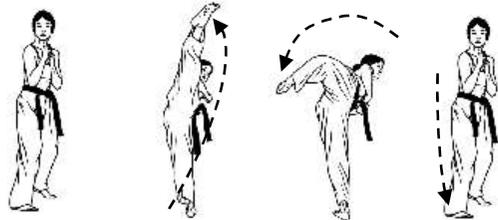
Back Kick (dwi chagi)

**Hard, another word for not easy...**

In many ways, the back kick can be used in substitution for tricks that would originally use a **hook/wheel kick**. **Cheat 720's, Jacknives, Moon Kicks**, and other tricks can be upgraded with a **spinning back kick** variation.

Saying this is simple enough, but implementing it can prove quite challenging!

Name	Striking Surface(s)	Description/Explanation
Back Kick	Heel	<p>Mostly used in the form of a <b>spinning back kick</b>, the back kick is surprisingly fast and arguably the most powerful kick that can be done from a standstill.</p> <p>The back/spinning back kick offer many advantages over side kick variations without sacrificing power or simplicity. Used mostly as a follow up technique, the back kicks are technically safer because it exposes less of the upper body as a target than side kicks do.</p> <p><i>In a properly executed back kick, your back is turned to the opponent with your upper body out of counterattacking range. Timing and accuracy are essential. If you kick too late or too early and miss your intended target...your opponent may take advantage of your awkward body position, and counter you.</i></p> <p><i>If however, you time your kick precisely, the spinning back kick can be an extremely powerful kick...and since you don't actually spin the body, it is faster than any other spinning kick.</i></p> <p>To execute a back kick, slightly rotate your hips and pivot your front foot while quickly shooting your rear leg out from under you, to the target. The chambering position for the back kick is <b>almost</b> nonexistent...once the hips rotate into place and the kicking foot comes off the floor, the leg is basically already chambered. In attacking, your entire body weight must be shifted into the opponent's body. This action leaves the upper torso perpendicular to the ground when the kick reaches its full extension. Due to this, the retraction must be sharp to keep the body from pivoting in excess.</p> <p><i>When used for close range counterattacking, the back kick is an excellent tool for scoring against an overly aggressive opponent. When countering with this technique, the back kick should be comparatively short, with less commitment of your body weight, and more emphasis on speedy execution &amp; retraction.</i></p>



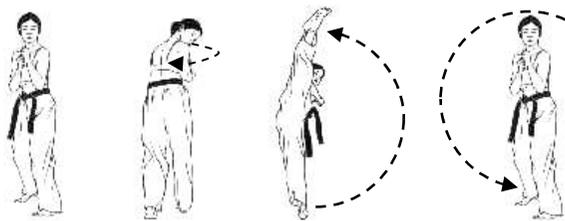
Hook Kick (hooryu chagi)



Spin Hook Kick (dwi hooryu chagi)

**Not that you care...**  
 In sparring, if done from a neutral distance, the spin hook kick will not only fall short of the target, but will leave you open. Thus the **steppover hook** is substituted.

Name	Striking Surface(s)	Description/Explanation
Hook Kick	Heel & Sole	<p>With many tricks implementing the <b>spin hook</b> variation, the hook kick is the single-most used kick in <b>tricking</b>. Ironically, in it's place, the <b>wheel kick</b> &amp; <b>outside spin crescent kick</b> is actually what's done most of the time. However, as the tricking community grows ever more "kick-specific", the hook kick has been seen in <b>tornado kicks</b>, <b>Cheat 900's</b>, <b>Btwist's</b>, and <b>Corkscrew's</b>.</p> <p>Hook kicks strike with the heel while traveling in confined arc. It's executed similar to a side kick, but the kick is intentionally aimed slightly off target in the direction of the kicking foot's toes. At full extension, the knee is bent and the foot snapped to the side, impacting the target with the heel. As the foot is snapping, the hips open up towards the outside of the target and the base foot pivots until the heel faces the target. The dual action of the hips and snapping motion, adds power to the strike and balance to the overall motion of the kick. Once the kick travels through the target, the leg is re-chambered and a the fighting posture is resumed.</p> <p>The spin hook variation is done similar to the spinning back kick, the head and upper body initiates the spin. Next is the lead leg, which then rotates on the ball of the foot as the kicking leg is chambered at a 45-degree slant with the heel near the buttocks. The toes act like brakes--to help control the spin and speed of the kick. As the target becomes visible, the hook kick is fired off. The shear force of the kick should bring you back into your original stance. As this happens, the upper body leans away acting like a counterbalance, keeping you stable.</p> <p>If done correctly, there will be a lagging force jarring your body off balance once your kicking leg returns to the ground. This is <b>latent-torque</b> is what makes the spin hook kick so important in <b>tricking</b>. Often times, the spin hook kick is used to gain momentum for another trick such as a <b>Raiz</b> or <b>Jackknife</b>. Other times, it's used to maintain balance during a combination.</p> <p><i>This is a kicking technique is a "must have", and it will prepare you for being able to use a hook kick in mid-air, regardless of body orientation.</i></p>



Wheel Kick (bandae dollyo chagi)

**Please, don't ask why...**

When discussing combinations, especially those that are typed out, the term "hook kick" is most likely going to have a wheel kick substituted in it's stead. So in the combo: hook --> Cheat 720 --> hook --> back sweep --> Sideswipe

You'll see wheel kicks wherever the hook kicks are supposed to be...most of the time. Now that you know this, you can't un-know it...and it's your responsibility to improve the communication within the **tricking** community. So...what will you do about it?

Name	Striking Surface(s)	Description/Explanation
Wheel Kick	Heel	<p>Using the heel as the striking tool, this kick comes around from the back side, and leads the body throughout most of the technique. Also called a <b>spin heel kick</b> and sometimes referred to as a <b>reverse roundhouse</b> or <b>reverse turning kick</b>, the wheel kick is an especially dangerous technique. The spin and wide movement of the hips makes the kick <b>BIG</b>, bringing the kicking foot around with tremendous speed and force. Though there's not alot of body weight behind the kick, it is potentially fatal, and often times causes brain damage &amp; paralysis! There are two ways of performing this kick: leaning &amp; non-leaning.</p> <p><b>Leaning</b></p> <ul style="list-style-type: none"> <li>❖ The kick achieves maximum force when the kicking leg's thigh is in-line with the spine; therefore, it's at it's most powerful before it gets to the target. Making it more of a surprise.</li> <li>❖ Since half of the body is leaning away, 50% of the body mass is leaning away from the direction of the impacting force.</li> </ul> <p><b>Non-Leaning</b></p> <ul style="list-style-type: none"> <li>❖ The kick accelerates through the target, because the kick accelerates until it aligns with the spine...which has already rotated pass the target. This allows all of the body weight to be transferred into the kick.</li> </ul> <p>Beginning with turning the upper body away from the target, the lead leg pivots until the toes face away from the target, allowing the rear leg to travel around the back and up towards the target. Once the leg approaches the top of it's circular path, the hip of the kicking leg is pushed further to the outside, driving the heel of the kicking leg through the target. As this happens, the base foot continues to pivot until the kicking leg returns back towards the ground, behind the base leg.</p> <p>Unlike the spin hook kick, the wheel kick contains no snap; therefore, <b>no chamber</b>. Instead the kick remains straight throughout it's duration.</p>

## EXTRACURRICULAR KICKS

Name	Striking Surface(s)	Description/Explanation
Front Sweep	Space between the bridge of the foot and the shin	<p>From fighting stance, the lead leg's foot pivots so that the toes are facing a little to the inside of the opponent. As this happens, the back leg bends straight down with the foot rolling over onto its instep. Simultaneously, the lead leg bends down and the hips begin to project themselves forward. As the body slightly contorts, the lead hand should be on the floor just outside the lead leg's knee, which should be on the ground by now.</p> <p>Once the arm has successfully propped the body up, the trailing leg should <b>roundhouse kick</b> the opponent's lead leg just above the Achilles tendon. When the kick travels through the target, continue pulling it all the way around along the floor until the toes face away from the target.</p> <p><i>In any sweeping technique, always try to sweep the opponent's lead leg from the outside. Sweeping the target from the inside increases the probability of a counterattack. Sweeping the target from the outside insures that the opponent's hips will rotate away from you, causing his upper body to fall in the direction opposite of the sweep.</i></p>
Back Sweep	Space between the Achilles tendon and the calf	<p>From fighting stance, the upper body looks away from the target as the lead foot pivots 180-degrees towards the outside of the opponent. At the same time, the lead leg bends down until its knee is on the floor. By this time, the initial pivot should be finished. While the lead leg is bending down, the rear leg remains straight and moves slightly towards the back. Immediately afterwards, the hands should be placed onto the ground about shoulder-width apart and about 4 inches away from the supporting knee.</p> <p>Once the hands are on the ground, the outstretched leg is violently swung backwards along the ground in the fashion of a <b>wheel kick</b>. When the kick travels through the target, continue pulling it around in a semi-circle and rise back into stance.</p>
Tornado Kick	Ball of the foot, Instep, Shin, or Inner edge of the foot	<p>In the tornado kick, the torso spins backwards, away from the target and rear leg chambers as if performing a <b>spin outside crescent kick</b>. As the chambered leg approaches the target, jump off of the support leg and perform a <b>round kick</b> to either the head of the opponent or the torso of the opponent. An <b>inside crescent kick</b> can be used as well, but it can only be effectively thrown towards the head of the opponent.</p> <p><i>The mechanics of the tornado kick is extremely important because it's the rudimentary motion for all "cheat set-up" tricks. 540's, Cheat 720's, Parafuso's, Raiz's, and many other tricks...stem from the basic movement found within the tornado kick.</i></p>

<p>Twist Kick</p> <p>Ball of foot, Instep, or Shin</p>	<p>The twist kick or "pi chagi", is executed much like the <b>front kick</b> is. Instead of the kick snapping straight up, it's swiveled up and to the outside of the target. This means that the shin is slanted a little towards the inside of the opponent during the chamber, and hips twist outward forcing the knee to the outside upon snapping the kick up.</p> <p>Kicking with the lead leg, the twist kick is an excellent tool for striking a target that is too close for most kicks.</p> <p><i>This kick requires an excellent range of flexibility and balance to perform. It's one of the more unorthodox kicking techniques.</i></p>
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## ANALYSIS & STRATEGY

Now that we can clearly distinguish "what is what" in terms of kicks, it's time for us to use that knowledge to identify the inner-workings within tricks. Here, I present a few tricks that will be "broken down" to explain specifically what is happening when performing them...

Name	Description/Explanation
Doubleleg	<p>The <b>Doubleleg</b> is a trick where the practitioner jumps off of two feet, and brings both feet upwards in a circle while the body remains upright. As this happens, while keeping the feet and legs together, the body makes a full 360-degree rotation.</p> <p><b>Given knowledge:</b> The <b>Feilong</b> is a trick where the practitioner performs a tornado kick variation from a two-footed take off. The practitioner jumps up and performs a spinning outside crescent kick. Soon after, he tacks on an inside crescent kick before landing on the outside crescent's kicking leg.</p> <p><b>In other words:</b> If you can land on two feet on a <b>Feilong</b>, then you can Doubleleg once you get the two crescent kicks to mirror on another. The <b>Doubleleg</b> occurs when a <b>jump spin outside crescent</b> &amp; <b>jump spin inside crescent kick</b> are done at the same time.</p> <p><b>Strategy:</b> Since you know what makes up the Doubleleg, then it would only make sense for you to practice the mechanics of the Doubleleg if you are struggling on acquiring the trick. Work <b>Feilongs</b> until comfortable with them, and try "hypering" a couple of them. Since both legs come up high, the body will naturally want to lie back a little. Implement a rolling motion in place of a spinning motion to help whip the kicks over faster.</p>
Raiz	<p>The <b>Raiz</b> is a trick where the practitioner turns away from the opponent, jumping off of one foot and sweeping both legs up and over, as the upper body swoops underneath.</p> <p><b>Basically:</b> The <b>Raiz</b> is a <b>Gainer</b> that has been "cheated" into.</p> <p><b>Strategy:</b> The <b>Gumbi</b> is basically a <b>Raiz</b> with hands. If you are having trouble managing the motion of the Raiz, revert to practicing Gumbis until the motion becomes natural. <b>Cheating into a Gainer</b> usually means that the actual <b>Gainer will be done on the opposite side</b> that you usually would, so practice Gainers on the opposite foot as well.</p>

Jacknife

The **Jacknife** is a trick where the practitioner jumps off of one foot and does two kicks in mid-air, alternating kicking legs while spinning upright 720-degrees.

**Basically:** The **Jacknife** is a **tornado kick**, with an added **outside spinning kick** following it. The "classic" narabong, done in mid-air.

**Strategy:** Since the Jacknife is composed of a tornado kick and an outside spinning kick. We also know that it can be performed in a number of ways...so pick your poison.

1) The **tornado kick** can be done with a **round kick**. Due to this, the hips are already turned over on its side, allowing either a **hook** or **wheel kick** to come out easily. 2) The **tornado kick** can be done with an **inside crescent kick**. Doing it this way, makes it harder to get the second kick out because the hips are still squared to the target when contact is made. This also makes it harder to implement a hook or wheel kick as the second kick, so the **outside crescent kick** is often used instead.

Though the first method is harder to do well, the first method looks the most attractive. The second method doesn't have any snappy kicks in them, making the spinning rotation faster and improving the speed of the overall trick.

*Often enough, tricks can be broken down by separating the kicks that make them up from the rotations & inverts. Other times, tricks can be explained by the tricks that make them up. Most times it just takes simple logic, but since logic stems from what knowledge you already have...an effective strategy may still be elusive. The important thing is you understand that the most complex tricks are comprised of multiple tricks, and that those tricks are comprised of other tricks, and that those tricks are derived from the basics. In other words, every trick is a basic skill being executed during an unorthodox movement.*

## WHY YOU SHOULD CARE...

Kicking, and looking good while kicking is the underlying goal in **tricking**. As trickers, it is important that we take a special interest in the quality of our kicks. Many people would hope to make a living with the skills learned from **tricking**. At the same time, there are many who just do it for fun...which is good, the "challenging" aspect of **tricking** makes it fun for those who either enjoy a challenge; or are naturally competitive. Though you may not be looking to make your career with **tricking**, it's important that you are at least remotely interested in clean technique.

Someday, the underground sport/culture of **Martial Arts Tricking** will be in a position to come to the forefront of today's society, and will be known by all people and not just enthusiast. However, before that, the whole **tricking community** will go on trial for what it's done to the martial art circuits & governing federations. When our aptitude is judged, I don't want the jury to find us guilty, as just mere pranksters who have befouled what they hold sacred. I want them to be thoroughly impressed, and consider giving us future opportunities such as: **coaching jobs**, **movie roles**, and perhaps an **X-Games subgenre**. So don't ruin it for those who would take this **tricking movement** further.

# Combinations 101: The Soul of Tricking...

by: Sesshoumaru

## FORWARD

Doing a trick is one thing...doing multiple tricks in one constant flow is another. In **tricking**, or any expressive art-form, combinations and sequences allow people to see you, as you see yourself.

For example, I am Ukyo Masashige **Sesshoumaru** Yasukiyo "King Of Demons". Being who I am as a tricker should reflect how I see myself as a living entity. In other words, the title "King Of Demons" is the manifestation of my "style of tricking" and ultimately myself, basically another identity.

*Doing a combo is the most powerful statement a tricker can make with a trick. Why? Simply because it's a trick accompanied by another trick. Might not sound like much, but it can be a world of difference to those who would ask **how**. Alone a single trick is just a single trick, performed by anyone of the same skill level, it would look pretty much the same. However, in combination with other tricks, even another tricker of the same skill level would have a hard time making the combo look the same. Due to this, combinations give us our chance to stand out.*

## ALL YOU NEED

Essential	Description/Explanation
Clean Technique	<p>Is the first and foremost intangible, if technique is poor...then the trick (let alone the combo) is poor. Illegitimate tricks are often the result of "bad" technique, and imply that we (as trickers) don't take ourselves seriously! Without good technique, we lose the very thing <b>tricking</b> is based on, and that is "expressing oneself through various elements of <b>martial arts</b>". So if you're doing that Cheat 900 (or any kicking-based trick), and you don't maintain "fighting posture" (i.e.: arms in fighting position &amp; eyes locked into the target), then that's a "strike" against your technique. If you don't chamber your kicking-leg and spot the target before you hit it, then that's a "strike" against your technique. If you deviate from any of the standard methods of executing a particular kick, then that's a "strike" against your technique...and just like baseball if you get 3 "strikes", you're out!</p> <p>The purpose of technique is to train efficiency. Good technique not only creates good: power, speed, and balance; but it creates efficient: power, speed, and balance...which means, less energy is required to deliver a better quality trick! The importance of this in combinations and tricking is parallel to none. A trick executed with good technique means that the trick is being utilized and performed to it's highest capability, giving the user the most important factors in doing combos: power, speed, and balance.</p> <p>Without power, tricks will look weak, and the intimidation factor of them will diminish. Without speed, you won't be able to even make the required rotation to do the trick in the first place; but more importantly, it will be harder to keep going after the trick is executed. Without balance, you'll be easy to topple upon landing, and the continuation of the combo is less likely to happen as you become more disoriented. Control is also an issue of balance. Sometimes, too much power or speed is bad for a trick/combo, because it upsets the balance of the trick and throws you off.</p>

Smooth Transition	<p>Once you land a trick or execute a basic kick, the amount of movement it takes for you to move from the terminus of the previous movement to the initiation of the next apparatus, is called the transition. This is important because it maintains your speed &amp; rhythm. Many times combinations fail, because the transitions are too rough. Foot spacing from move-to-move must be considered...sometimes small steps should be implemented to maintain speed, and larger steps should be used to transfer rotational speed into vertical lift, and vice versa.</p> <p>Footwork plays a major role in doing combinations, MissLegs, SwingThrus, StepDowns, Slide-Ins, etc. are all transitive movements, and they take a lot of practice to get consistent; but once attained, can really provide the missing ingredient to completing combos and developing a style.</p>
Timing/Rhythm	<p>Involves the patterns of duration within a particular trick, in particular how various movements within a combination are distributed across time. Finding your flow is of up-most importance when doing some combinations. In regards to this, technique can only get you so far! Sometimes you have to be in the zone to pull certain stuff. As you progress further and further into <b>tricking</b>, you won't have to be as crunk as you used to be, to do things you used to struggle with...but by then, you'll be working on even more complicated movements that will require you to be hella crunk to land.</p> <p>To find out your natural flow, you might have to experiment with the moves you can do. Look for certain tricks that are easy for you and cater to your tricking style. Use these to get your confidence and momentum up! If you are having a hard time getting in the zone, it's probably because you're doing moves that you don't usually do. Just take a step back, and do your "dependables" until you're comfortable...then go back to trying new stuff.</p>

There is one thing that all three of these essentials help you maintain, and that is **momentum**. When doing a combo, you want to do what ever you can to keep your momentum up. Choosing which moves to do, and when you're going to do them is as important as being able to do them.

Combos should be structured to challenge you, but you want keep your momentum as high as possible. For example:

Cheat 720 --> cartwheel --> step-over hook --> swingthru scoot Pop 360 --> Doubleleg

*A combination such as this is actually more complex than it may seem. Even though it isn't composed of any tricks that's above Class B, the transitive skills used make it harder to control. However, the characteristics of each individual move compliment each other, which makes it easier to manage the combination as a whole. As far as capability goes, this is a good combo regardless of how difficult it is...but in realizing this we must reflect back on the "risk/ratio" model...*

If you're capable of this:

Butterfly Twist --> hook --> Snapuswipe

Then why not remove the "control device"? That's right...take out the hook kick, and if you're successful, keep going:

Butterfly Twist --> Snapuswipe --> Doubleleg --> missleg hook --> Envergado --> Pop Hyper 900

*Anytime you are capable of doing something, whether it be a combo or an individual trick, at the same time it should become your obligation to out-do it. This is the attitude you want to have as a tricker; but above all else...remember the "risk/ratio"!*

This combo is extremely difficult to do; not only because of the moves within it, but because it has minimal “control devices”, which means that technique, transition, and timing will have to be damn near perfect to complete it. This is because most of the tricks that the combo is composed of...kills off your momentum.

## IN HONOR OF...

In martial arts there are a number of “traditional movements” that can be generic in the way that it is commonly taught throughout a majority of schools. While these movements aren’t viewed as specific tricks they do “hold water” in **tricking** as a skill. Without being of transitive purpose; nor adding an attribute to an existing trick, the Class T skills are set apart in recognition that they are of “absolute relevance” to martial combat.

## CLASS T SKILLS/TRICKS

Name	Abbr.	Type	Origin	Description(s)
Narabong	N/A	Spin/Kick	TKD	A generic term for series of spinning kicks that is executed within a short period of time, without returning into stance during its duration. For example, the most popular version: <b>spin hook</b> --> <b>tornado</b> --> <b>spin hook</b>
Lunbi	N/A	???	Wushu	A generic term used to express the swinging of the arms in a soft style fashion, characterized by circular motions being made by the hand from fully extended arms. Another term for this is: <b>flower</b>
Escala	N/A	???	Capoeira	A defensive maneuver where you drop back onto one leg, squatting to the ground by bending the back leg while keeping the front leg straight. As this happens the rear arm also comes down to aid in maintaining balance. From here, you can spring forward and attack or evade.

*The Narabong and Lunbi allow you to connect tricks together while showcasing traditional martial art skill and grace. Consisting of basic martial arts movements, the Class T skills exemplify the “roots” of **tricking**, while providing an efficient way of regaining the balance and momentum lost after performing a trick.*

Narabongs can vary in orientation! Explore different ways of spinning into various kicks, and create your own personalized narabong. All by itself a “good” narabong can be visually more impressive than some tricks, so don’t overlook practicing them from time-to-time! Lunbis offer a way to accentuate an upcoming trick, or make the transition between two different tricks more extravagant.

## STYLE & TYPE

The type of trickster you are depends on the type of tricks you do. Some people focus solely on the kicking aspects of **tricking**, while others may focus on the flipping aspects of **tricking**. Whether cognizant of it or not, this categorizes us as trickers. It might be what you want, or it might not be what you want; however, it is necessary when it comes to finding out what type of tricker you are, and what tricks appeal to you.

Now that you know what tricks fit your personality, and how you want to connect them, the next thing to do is develop a style. This should be the easiest part! All you have to do is be "real" with yourself. Ask yourself what type of person you are, and how do you perceive yourself?

*This is another one of the little things that make a big difference in how people perceive you as a tricker. Style influences the flow & tempo of your tricks, and adds attitude to your combinations, creating a strong aura of whatever emotion you wish to transmit. This ardor will give you an identity among the **tricking** community, and you will stand out as an individual in opposed of being considered a generic tricker.*

Style	Description/Explanation
Aggressive	Tricks are executed in a rapid succession with maximum power behind each strike. Almost focusing solely on kicks, combinations tend to hit the same target. (ex. Alvin "Kash" Chan, Ben Brown, Joe Gacayan, Mike Cifre, Tsunami)
Out of Control	Very similar to the Aggressive style, tricks are tackled more so than performed, creating a sense that the tricker is out of control. Movements are sharp, and kicks come out anywhere and everywhere. The combination path can vary, but tends to be more linear, as if hitting a row of targets. (ex. KJER, James Yu   Crazy Asian, Sammy Vasquez, Caleb Madrid)
Methodical	Everything is executed smoothly, and with grace. The purest example of "the path of least resistance", the methodical tricker doesn't transfer into to tricks very fast and use very explosive yet short boosts of energy to trick. As an added effect, they make the hardest of moves seem easy. (ex. Gary Ip, Brahim Achabbakhe, Marc Canonizado, Daniel Perez de Tejada)
Technical	Tricks are arranged in the most inconvenient way possible. Consisting of multiple Misslegs, Swingthrus, and other transitive skills, tricks flow together seamlessly, and combos almost become single tricks themselves. With the requisite being a high-level of coordination and explosive power, this style leans towards being perfect in timing and technique. (ex. Manny Brown, Jaime Colon, Flow)
Expressive/ Crowd-Pleaser	Employs the use of huge, circular tricks in combination with complex dismounts. The most flamboyant of styles, the tricks used within the combo have so much lateral drag, combinations tend to arc-off and become more circular as if appealing to a crowd that has surrounded them. Probably the most entertaining to watch, this style produces really long combos, and occasionally adds some groundwork. (ex. Chris Balualua, Daniel Graham, Steve Terada, Jim Ng   Jester)
Power	Tricks that are below Class C will rarely be used. Mostly focusing on high-level tricks, their objective is built on the premise of intimidation. Due to this, it's hard for them to keep up sufficient momentum, and their combination lifespan suffers, rarely extending beyond four tricks. (ex. Marcel Jones, Mogwai, Eirik Thingstad Lundstein   SeeN)
Balanced	Equally proficient in all trick-types and capable of switching styles, these are the chameleons, possessing so many styles that they appear to have none. (ex. Anis Cheurfa, Jeremy "Prodigy" Marinas, Sesshoumaru)

*By no means does the chart above attempt to categorize trickers; however, it does show the difference between one style and another. The trickers listed, are merely there to give an example of each style and how it can slightly vary between trickers. In actuality, most trickers have hybrid styles.*