



ZEN DO KAI
FREEFORM
DEVELOPMENT
PROGRAM

ACKNOWLEDGEMENT

The contents of this document is due to the work of:

Bob Jones

&

Steve Nedelkos

INTRODUCTION

The purpose of this document is to provide some guidelines and insights in the development, performance and objectives of Freeforms.

Freeforms are an important and integral aspect in the curriculum of Zen Do Kai Martial Arts.

Whilst the information provided here may be directed at competition, the principles and practices are applicable for grading presentation purposes.

It is believed that if effort is placed upon Freeform development, following some of the principles outlined here, there will be secondary benefits in an individual's development of Grade Forms as well.

Some of the keystone principles are applicable to both Freeform and Grade Forms. Through this, it is envisaged, that there will be, over the course of time, a development of both areas standard wise.

The introduction of Freeforms as a competition is intended to lend weight to the importance of Forms as a whole. To give Forms development the credibility that they deserve can be achieved by highlighting some of the key aspects, be they physical, psychological or spiritual.

There is a unique association between 'Theory' in the way of Forms and 'Practice' in the way of free fighting. It can be argued that as we consider Zen Do Kai as a holistic martial art, then the complimentary aspects of our training should deserve equal emphasis. As the Yin and Yang, things are not complete without the others counterpart.

Hence, not only is the correctness of technique important but the presentation as a whole equally important, as it injects elements that enhance effectiveness let alone broaden one's perspectives. This inturn provides the individuals with skills that can be translated in other areas of their martial arts training.

FREEFORMS

“Creativity” contributes to:

- ?? Individualism
- ?? Personal Interpretations
- ?? Personal Development
- ?? Self Expression
- ?? Self Exploration
- ?? Self Inspiration

ZEN DO KAI

A Thirteen Form System – Symbolic of the thirteen major positions of Senjo, compatible with the thirteen chapters of “The Art of War” by China’s most notable war scientist and author of perhaps the most famous book on the martial arts, written 500 BC.....Sun Tzu.

There are nine traditional forms, one empty hand form and three weapons forms (4th Degree), which make up the thirteen forms.

During each of our traditional forms, as we advance in Rank, the centre run as we know it, becomes shorter in time, and by the “Dragons Way” (5th Degree Form), the centre run is virtually eliminated.

For this reason each ZDK Student’s Freeform should perhaps not have a centre run.

SIGNATURE

Signature is an expression describing the most spectacular technique/technical combination of the form. Through performance in training and competition the practitioner and his/her signature become known as one and the same.

FREEFORM – ACTIVE MEDITATION

Along with the physical power of our Martial Arts we have our psychological attributes of developing the body as a weapon of defence by our exploration.

The third phase of our martial arts path is the meditative concepts (spirituality) of the forms.

Not unlike the principles of Hatha Yoga i.e. being as one with the physical, psychological and spiritual realms, Freeform and its meditative ingredients has the practitioner “feeling the meditation” at three levels:

1. RED – Physical (3 Attackers)

At this pace the experienced martial artist is not under undue stress and therefore can work on the power of individual technique and/or sets of combinations.

2. YELLOW – Psychological (5 Attackers)

With more experience and development of the personal Freeform the martial artist is now mixing new found powers with ‘mind game’ strategies of

multiple attack situations. Any/all scenarios of advantages that can be used against these angles of violent intrusion

3. BLUE – Spiritual (8 Attackers)

At a competition level we must involve all three colours i.e. we must convince the judging panel that if all 8 angles needed defending the competing martial artist would have the ability (through performance of the Freeform) to do just that successfully. In turn, the judge's scores must reflect the contestant's ability. The highest score must reflect that contestant with the highest level of Freeform performance on that particular event, be it competition or grading.

PERFORMANCE AND JUDGMENT - FREEFORM

To develop audience 'Performance' appreciation the contestant and the judges must be respectively aware of *8 ASPECTS* of the Freeform:

- 1. BALANCE**
- 2. CO-ORDINATION**
- 3. TIMING**
- 4. FOCUS**
- 5. SPEED**
- 6. STRENGTH**
- 7. POWER**
- 8. RELAXATION**

1. BALANCE

This aspect is developed and controlled by 'Footwork' via the use of Stamp (slide – step); Switch or Blitz.

2. CO-ORDINATION

This footwork can either direct the body forward/backward in varying angles to set up offensive/defensive manoeuvres through strategic use of the co-ordination of both hands & feet.

3. TIMING

Manoeuvres set up by balance and co-ordination will only be as affective as the use of timing. Timing needs much practice and understanding, as it is the most important strategy between any two 'fighting style' contestants.

4. FOCUS

Both contestant and judges should be meticulous in the critique of focus, as it is the aspect of Freeform that develops *attitude*. During Freeform or Freefighting the contestant/combatant without the correct focus will be without the correct attitude. He or she will surely lose.

5. SPEED

This is an important aspect of the Form/Fight and diligent practice of the contestant/combatant will develop blinding speed, however becoming too fast is not an attribute for timing.

6. STRENGTH

As with speed, strength is equally important as an aspect of Freeform. Regular strength training will make Freeform manoeuvres strong, however becoming too strong is not an attribute for timing.

7. POWER

The path of the martial artist has a thin line between the development of speed and strength. These two aspects must be developed equally if the practitioner seriously wishes to develop any 'real power'.

8. RELAXATION

Like anything in life worth having we have kept the best for last, relaxation. In the execution of the sought after, near perfect Freeform, it is necessary to equally produce all the previous mentioned 7 aspects. This equality will have the judges sitting up and taking notice. If these 7 aspects are not supported by number 8, relaxation, the contestant will have trained in vain.

The correct combination of all 8 Freeform aspects will attract the attention of all and have you in good stead for achieving what you intend to achieve. The control of one's breath can be associated with one's confidence. The increase in confidence allows for better breath control, this inturn allows for relaxation. Competition, gives rise to confidence and the rest flows on.

FREEFORM PRE-REQUISITES

- ?? Freeform duration = 1 minute (60 seconds)
- ?? Start & Finish at the same point
- ?? Freeform must have its own identity (name)
- ?? The contestant will face the judging panel and introduce themselves by name & martial arts Family connection.
- ?? Then they will request permission to perform.....
- ?? “I request permission of the judging panel to demonstrate my personal Freeform
- ?? The name of my Freeform is

THE JUDGING PROCESS

- ?? There will be two (2) Judges and one (1) scorekeeper
- ?? The scorekeeper shall be placed between the two Judges
- ?? The Judges will use the prescribed score cards as deemed by the WKA
- ?? The Judges will be placed between the audience and the competitor(s)
- ?? At the end of the competitor's performance, the Judges will make an independent determination of that competitor's score
- ?? This score is then first displayed to the competitor by holding the score cards forward and above the Judge's head
- ?? The score cards are then turned around, held above the Judge's head, facing the audience
- ?? The score cards are then placed in front of that particular Judge, for the scorekeeper to record the scores
- ?? The score will be out of 100
- ?? The total of the two scores will be tallied to give a total competition/performance score
- ?? In the event of a “Draw” between two or more contestants, the contestants will be required to re-perform the freeform
- ?? Through this process an eventual winner is determined

THE DIVISIONS

- ?? Novice Black Belt
 - 0 – 3 Years Experience as Black Belt

- ?? Semi Advanced Black Belt
 - 3 – 6 Years Experience as Black Belt

- ?? Advanced Black Belt
 - 6 – 9 Years Experience as Black Belt

- ?? Masters Black Belt
 - 9 – 15 Years Experience as Black Belt

- ?? Upper Masters Black Belt
 - 15 Years and over Experience as Black Belt

Note:

In Freefighting competitions, there is a 'minimum' of two (2) contestants needed for there to be a 'competition'.

This rule does NOT apply to Freeform competitions. Any individual contestant is able to perform and be scored. The competition is therefore, not only between other contestants, but also with the individual themselves.

Train Hard Perform Well