

SABRE TRAINING 5

COMPOUND (FEINT) ATTACKS

A compound attack comprises one or more feints. To be successful, a feint must be sufficiently deep (realistic) in order to draw the parry.

First practice the hands movements at close quarters, then try a deep, straight thrust with cut to head. Now practice the compound attack with a deep feint to head, the hand rotating during the lunge progressively. Try to get the hit to land at the latest when the front foot lands.

Start at a distance where you can land a cut to the head or flank by straightening your arm. Close quarter work like this will help keep the opponent's hand in place when rotating. Move from quite to seconde and back again. This particular opening helps keep the forward elbow out of harm's way, when the cut to flank is attempted.

If the cuts are delivered too heavily, then change them to two little double cuts, delivered in quick succession.

Successive parries are consecutive parries that response to a compound attack whose ultimate aim is to find the attacking blade. The parries are timed according to the speed of the attacking actions. The final parry should be taken as late as possible and not all feints should be reacted to.

COUNTER ATTACKS (STOP HIT)

This is an offensive action delivered on the opponent's attack in such a way that it gains a period of fencing time on it and arrests it. A period of fencing time might be the time taken to do a parry or to take a step. A typical counter attack is the stop cut.

Begin at straight cut distance to the extended target and wear a training sleeve. Try not to touch the guard. Aim to hit cleanly on the wrist. If he hit lands further up the arm then you are too close.

TEMPO

The success of a fencing action depends on whether we perform it at the right time or not.

A little fragment of time, which is the most suitable to accomplish the most effective fencing action, is called in fencing terminology “tempo”.

The true conception of tempo, is choosing the exact psychological and physical moment of weakness in an opponent.

It is not easy to perceive the tempo opportunity. Constant practice develops a certain routine, but the gifted artists of the blade possess this beyond a conscious level. They have an instinctive perception to catch the tempo and act quickly and decisively.

Here are the basic movements for the attack:

- 1 when our own will decides the time of attack
- 2 when the moment of attack depends on the opponent’s movement or the failure of his attention

FOOTWORK

Repeat each set for two minutes then break for one minute

- 1 triple advance-lunge/on guard
- 2 triple retreat-lunge/on guard
- 3 balestra-lunge recover/on guard
- 4 double advance balestra-lunge/recover on guard

IT TAKES LESS TIME TO DO A THING RIGHT THAN IT DOES TO EXPLAIN WHY YOU DID IT WRONG.

F Koksis, July, 2006.