

Brown Belt (3rd Kyu) - Fundamentals

When attempting the brown belt, the following technique sequences must be fluid, focused, and natural.

SAN BON ZUKI

AGE UKE, GYAKUZUKI, GEDAN BARAI

SOTO UKE, EMPI UCHI, URAKEN, GYAKUZUKI, GEDAN BARAI

UCHI UKE, KIZAMIZUKI, GYAKUZUKI, GEDAN BARAI

MAEGERI, OIZUKI, GYAKUZUKI

YOKOGERI KEKOMI, URAKEN, GYAKUZUKI

MAWASHIGERI, GYAKUZUKI

USHIRO GERI



Back kick is performed by twisting the body around from the hips and directing the heel directly towards the opponent. For best control of direction keep the toes pointing towards the floor.

SHUTO UKE, KIZAMI KEKOMI, NUKITE

Brown Belt (3rd Kyu) - Kata

TEKKI SHODAN

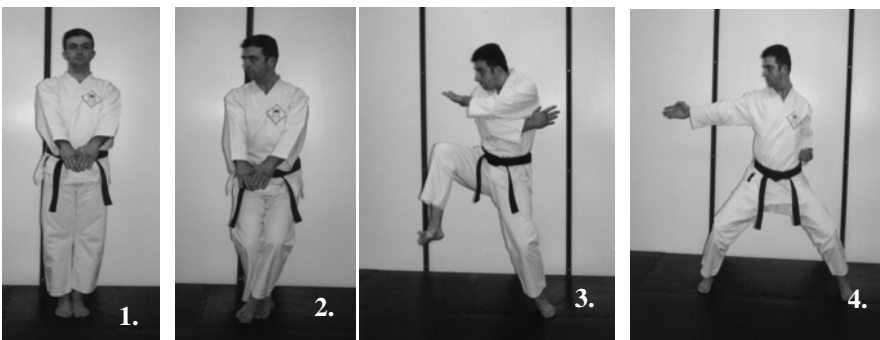
Iron Horseman Level One

This kata has previously been known as Naihanchi. Myth-conceptions of this kata include fighting with your back to a wall, fighting in a narrow alleyway, and fighting on a boat.

This first kata is hugely different to the Heian kata. The embusen is linear and from side to side and the only stance is kiba dachi (apart from the initial and final moves).

The principal of “down” is prevalent, bolstered by “crossing energy”, “5 element” and “Yin/Yang” attacks, “Quadrant Theory” and “Dermatomes”, “Breath”, “Yielding” and of course “Wave Forms” all come into play.

Functionally, one should always imagine that the opponent is in front of them, and therefore the actions either relocate the opponent or reveal that by turning sideways you create a specific effect.



From a ready position

Bring the left foot and then the right foot to the centre, hands to the sides.

Bow.

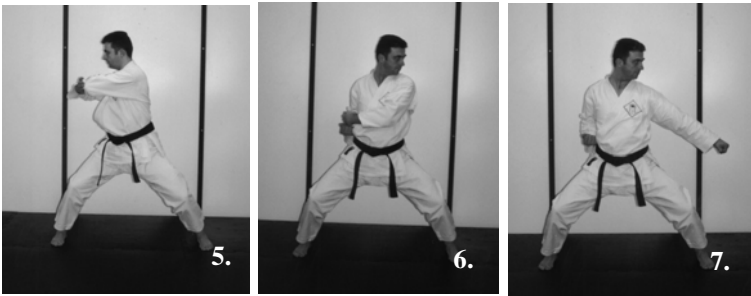
1) Place the hands in front of the body with the left middle finger directly on top of the right middle finger. The hands are relaxed.

2) Look to the right, sink the weight keeping the spine vertical and the coccyx tucked in. Cross the left ankle in front of the right. The weight is not transferred across until the time is right - do not fall across.

3) As the step is completed, lift the right knee high and cross the arms.

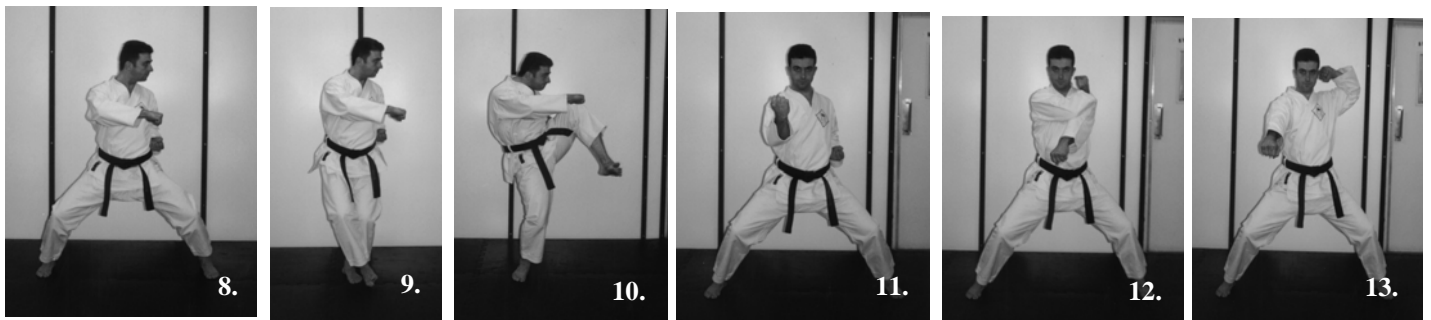
4) Stamp down, fumikomi, making a left hikite and slamming the right hand out to the right. Sit in kidadachi.

The height of the rest of the kata is now established, and must not be deviated from.



5) Keeping the knees aimed to the front, twist the torso to drive the left elbow to be met by the right open hand. The left fist is palm down.

6) Look to the left. Sharply bring the right fist to hikite and place the left vertical fist on top of the right.



7) Strike out to the left, as if making gedan-garai with one hand.

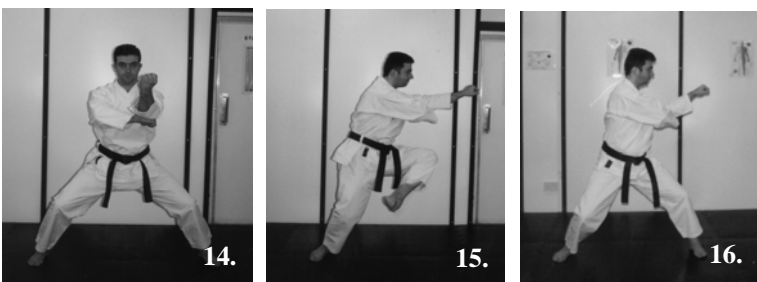
8) Make kagezuki with the right hand, hikite with the left.

9) Cross the right ankle in front of left ankle.

10-11) As the step is completed, raise the left knee and stamp down fumikomi. Look to the front and slam down the right forearm into the uchikomi position.

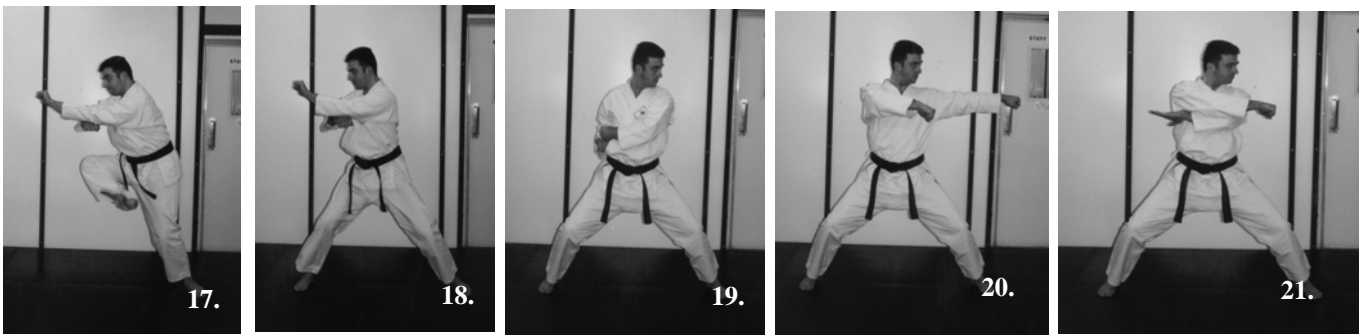
12) Project the left fist forward and bring the right fist to the left ear. The elbows are together.

13) Make gedan barai with the right hand and raise the left to the side of the head.



14) Slam the left forearm forward making uchikomi, bringing the right fist directly up below the left elbow, palm down.

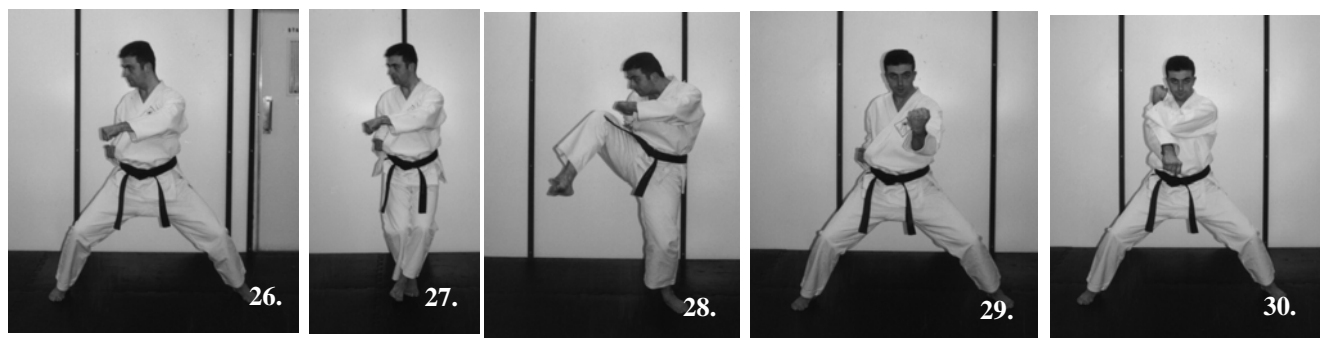
15-16) Look to the left. Make naemigaeshi with the left leg. As the foot touches down twist the torso to the left and turn the left fist palm outwards.



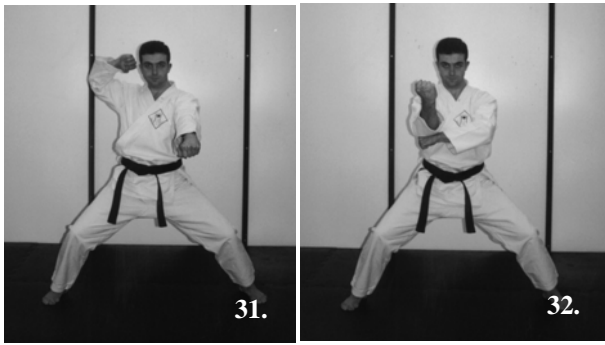
- 17-18) Look to the right. Make naemigaeshi with the right leg. As the foot touches down twist the torso to the right and turn the left fist palm inwards again.
 19) Look to the left. Make hikite with the right fist and place the left vertical fist on the right.
 20) Make right kage zuki and left tetsui simultaneously. **KIAI.**
 21) Extend the right arm, tucking the left in underneath.



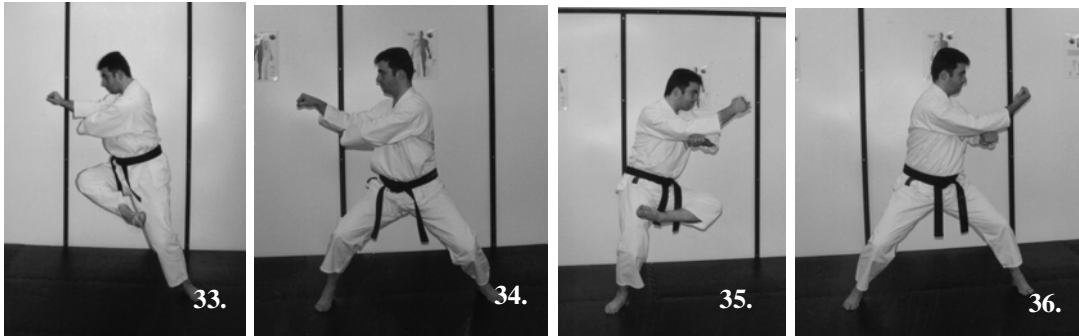
- 22) Slowly extend the left arm, turning the palm forwards as a moment of kime at the end. Draw the right fist back to hikite.
 23) Twist the torso to the left, driving the right elbow to be met by the left open hand. The right fist is palm down.
 24) Look to the right. Sharply bring the left fist to hikite and place the right vertical fist on top of the left.
 25) Strike out with the right hand as if making gedan-barai with one hand.



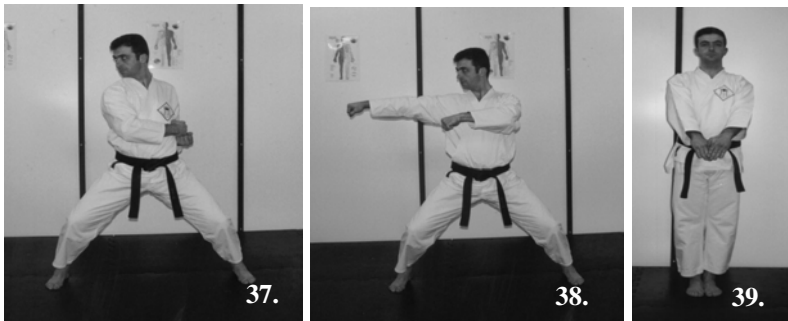
- 26) Make kagezuki with the left hand, hikite with the right.
 27) Cross the left ankle in front of the right ankle.
 28-29) As the step is completed, raise the right knee and stamp down fumikomi. Look to the front and slam down the left forearm into the uchikomi position.
 30) Project the right fist forward and bring the left fist to the right ear. The elbows are together.



- 31) Make gedan barai with the left hand and raise the right to the side of the head.
 32) Slam the right forearm forward making uchikomi, bringing the left fist directly up below the right elbow, palm down.



- 33-34) Look to the right. Make naemigaeshi with the right leg. As the foot touches down twist the torso to the right and turn the right fist palm outwards.
 35-36) Look to the left. Make naemigaeshi with the left leg. As the foot touches down twist the torso to the left and turn the right fist palm inwards again.



- 37) Look to the right. Make hikite with the left fist and place the right vertical fist on top of the left.
 38) Make left kage zuki and right tetsui simultaneously. **KIAI**.
 39) Look to the front, draw the right foot to the left. The preparatory position is resumed. Place the hands by the sides.
 Bow.
 Make the ready position.

Brown Belt (3rd Kyu) - Kumite

Kihon Ippon Kumite. The attacks are Jodan, and Chudan Oi-zuki; Maegeri; Yokogeri; Mawashigeri; and Ushirogeri. The responses should include one step in any direction, a parrying/warding hand and any retaliation.

As kumite is a display of technique, the distance required should be only sufficient to “touch” an opponent - as opposed to the close/damaging range of oyo. Kumite is a display of control,

distance, timing, and targetting, as well as training the spirit of the defender towards becoming indomitable.

Brown Belt (3rd Kyu) - Oyo Jutsu

Straight punch:

With an attacker attempting to punch your head, parry, move out of the way, grip the attacking weapon, and retaliate. The retaliation may be Jodan or Chudan, may include take-downs or (controlled) attacks against the legs, and although one step is all that is required to initialise your response, a further step in order to “finish” the technique is permissible.

Hook punch:

Shifting in to break the attack, the defender must retaliate in a decisive manner, assuming that whatever they do must be good enough to prevent any secondary attack.

Oyo, of course, means that the defender has to *pull* their retaliations as the distance is such that a full technique will damage an opponent.

It will be considered beneficial to include responses from kata in retaliations, even though kata bunkai must be demonstrated separately.

Brown Belt (3rd Kyu) - Bunkai

Applicants are now invited to demonstrate their understanding of a move from their kata, ensuring their effectiveness and suitability to be promoted.

Grading Summary for 3rd Kyu

When attempting the brown belt, the following technique sequences must be fluid, focussed, and natural.

FUNDAMENTALS (Kihon)

Sanbon Zuki

Age Uke, Gyakuzuki, Gedan Barai,

Soto Uke, Empi uchi, Uraken uchi, Gyakuzuki, Gedan Barai

Uchi Uke, Kizamizuki, Gyakuzuki, Gedan Barai

Maegeri, Oizuki, Gyakuzuki

Yoko kekomi, Gyakuzuki

Mawshigeri, Gyakuzuki

Ushirogeri

Shuto uke, Kizami kekomi, nukite

KATA

Tekki Shodan

KUMITE

Kihon Ippon Kumite

Jodan Oi-Zuki, Chudan Oi-Zuki, Mae geri, Yoko kekomi,

Mawshigeri, Ushirogeri

OYO

Straight: Avoidance Shift, Chudan or Jodan retaliation

Hook: Intercepting Steps, Chudan or Jodan retaliation

REAL KATA

At this stage you have been training for more than 18 months

As mentioned elsewhere, Kata are a prearranged series of movements which are required to be learned for grading examinations. They are also much more.

Frequently described as the “heart of karate” *kata* is best translated as form. The term also means dance and symbol. These patterns hold the keys to our style of karate - they are the repositories of knowledge of generations of masters passed.

It is only through study and dedication that kata become useful. One can be informed as to the meaning of every movement in a kata, but only with persistence and practice and the right frame of mind will the movements become second nature. In this way it is true that one need only know one kata - as any kata has a response to any kind of attack. The reason for multiple kata existing is that some responses are just not natural and will never belong to some body/personality types.

One must experience different types of techniques and mind-sets in order to appreciate which ones may possibly become one's own.

In Shotokan, the first kata to be learned by modern students was devised by Master Funakoshi Gichin.

Kihon means basic, and it was created as an introduction to kata, to be used in schools.

The series of kata known as Heian or Pinan (levels one to five) were created by Itosu Yasutsume to be used in schools. Interestingly, Master Funakoshi switched the order of the first two for ease of learning. Virtually all of the moves in these kata are from the Kusanku and Jion forms.

Within the Shotokan syllabus there is a sudden and noticeable change after the Heians. The first “real” kata is Tekki Shodan or Naihanchi. The process of performing Tekki is linear as opposed to the I or H vectors of six prior kata. The salutation at the beginning is different and the moves are generally much more complicated.

Next comes Bassai Dai, previously known as Patsai. This kata is vital to becoming competent in karate. Kanku Dai, Hangetsu, Empi, and Jion are also learned by Yudansha.

Nijushiho, Bassai Sho, Kanku Sho, Tekki Nidan, and Jitte;
Unsu, Sochin, Tekki Sandan, and Jiin
Gankaku, Gojushiho Dai, Wankan, and Meikyo;
Chinte, & Gojushiho Sho are also the kata of Shotokan.

What separates the “real” kata from the “children's” kata?

How complicated they are: not just to learn, but also to apply.

The applications to the Heian movements are valid for self-defence, teach balance, stability, and control. The higher kata teach these benefits too, but also have a theme of defence peculiar to each one. Note that we say a theme of defence. This does not mean that each kata shows different ways of dealing with one attack. Rather, the reverse is true. The kata show one way of dealing with different attacks. The theme may be “twisting”; “multiple-striking”; “stability”; “use

elbows"; etc. Only by investigating the applications under a competent teacher do these become clear. Kata must be studied.

It has been reported by other sources that the second and third levels of Tekki exercise were created recently, as may the Sho versions of Bassai, Kanku, and Gojushiho have been. This author is interested in the hypothesis that these were originally parts of complete kata that have been split in order for ease of learning. If this is the case then many of the repeated movements may be irrelevant/only exist for aesthetic reasons.

The earlier kata have their value, but the "real" kata seem to possess more coherency. They have survived for a long time, with very little variation. Whilst one must not forget the kata one has already gleaned - indeed, refine them - the kata from here on are complicated and, worthy of deep study. Their secrets are heavily codified and their movements are precise and need reflective practice.

NAME		TRANSLATIONS	OLD NAME
Kata		Form	Quan/Hs-ing
Kihon	10th kyu	Basic	Taikyoko Shodan - Great Universal First Cause
Heian Shodan	9th kyu	Peaceful Mind Level One	Pinan Shodan
Heian Nidan	8th kyu	Peaceful Mind Level Two	Pinan Nidan
Heian Sandan	7th kyu	Peaceful Mind Level Three	Pinan Sandan
Heian Yondan	6th kyu	Peaceful Mind Level Four	Pinan Yondan
Heian Godan	5th kyu	Peaceful Mind Level Five	Pinan Godan
Tekki Shodan	4th kyu	Iron Horseman Level One	Naihanchi/Naifanchi/Nai Fuan Chuan
Tekki Nidan	Nidan	Iron Horseman Level Two	
Tekki Sandan	Yondan	Iron Horseman Level Three	
Bassai Dai	3rd kyu	Penetrate a Fortress - Major	Passai/Patsai
Bassai Sho	Nidan	Penetrate a Fortress - Minor	
Jion	Shodan	Monastery Grounds Love & Goodness	Jion ji
Jiin	Yondan	Monastery Grounds Love & Shadow/Mercy & Kindness	Shokyo - Pine Shadow
Jitte	Nidan	Ten Hands	
Kanku Dai	Shodan	To View The Sky - Major	Kwanku/Kusanku/Kosukon
Kanku Sho	Nidan	To View The Sky - Minor	
Empi	Shodan	Flight of the Swallow	Wansu/Wanshu - legendary instructor Suppashi Wanshu
Gankaku	Sandan	Crane on a Rock	Chinto
Hangetsu	Shodan	Crescent Moon	Seisan - Thirteen
Sochin	Sandan	Strong/Calm/The Grand Prize	Hakko
Nijushiho	Nidan	24 steps	Niseishi
Gojushiho Dai	Yondan	54 steps - major	Useishi/Hotaku
Gojushiho Sho	Sandan	54 steps - minor	
Chinte	Sandan	Strange Hands	Shoin
Unsu	Sandan	Hands Like Clouds	
Meikyo	Yondan	Polish The Soul/Bright Mirror	Rohai
Wankan	Yondan	Hall of the King/King's Crown	Wankuan/Shofu/Hiko

TARGETS: THE BODY

The human torso has a wonderful array of vulnerable areas, each just calling to incapacitate the aggressor.

Brute force will always do damage, no matter what the target, but brute force is relative to the size and strength of the target and so cannot be relied upon.

Instead, we try to utilise the correct angle and vulnerable area to cause the greatest effect no matter how big and strong or illegally enhanced the attacker!

The targets usually offered as viable on the body include the solar plexus, the stomach, and the floating ribs. These are all completely valid.

The solar plexus is a weak point; unsupported by bone or muscle, lying directly over the diaphragm, and by the liver, close to the heart. The gut area is layered by muscle, but not heavily protected unless tense. The floating ribs are not stable, and quite capable of puncturing internal organs.

In a manual for martial artists it should not need saying that the targets we list are not to be struck hard in training, or that there are serious consequences to striking them at all. As always, it is a matter for an individual's conscience as to whether there is any justification in using these targets and with what level of impact.

At very least, treat the following list as a warning of the possible dangers in striking.

- CV4 Dan Tien; oriental medicine places the soul at this location. Associated with 12th intercostal nerve.
- CV8 Navel. As a large "healed wound" to the interior of the body, this position is actually very fragile.
- CV14 Solar Plexus. Affects the heart. Double up with CV4 is very dangerous.
- CV17 Half-way between nipples. Arrests the heart. Energy draining point with light strokes.
- CV22 Intersternal notch. Hard is fatal.

YIN FIRE

- H1 In armpit. Medial side of axial artery. Branch of vagus nerve. The vagus nerve is the "pacemaker" of the heart, indicating the regularity of the beat by stimulation. Any shock or stoppage of this nerve, is, of course, very dangerous.

YANG WATER

- B24 1½ inches away from dip between 3rd and 4th lumbar vertebrae. 2nd lumbar nerve lateral cutaneous branch dorsal to 1st lumbar nerve lateral cutaneous branch.
- B47 4½ inches from dip between 2nd and 3rd lumbar vertebrae.

YIN FIRE

- PC1 1 inch lateral to centre of nipple.

YANG WOOD

- GB24 Below nipple - 7th intercostal space. Deadly with Liv 14. Strike in and up.
- GB25 Anterior tip of 12th rib. Strike straight on.

YIN WOOD

LIV14 Intercostal space, 2 ribs below nipple.

LIV13 Below end of 11th rib. Associated with 10th intercostal nerve.

YIN METAL

LU2 Hollow between deltoid and pectoral just below clavicle. Weakens arm.

LU1 Just below LU2. Revival point.

YANG EARTH

S14 1st intercostal space, centre of pectoral. Hit down and straight.

S15 Release point. Affect heart. Hit down.

S16 Between 3rd and 4th ribs. Affect heart. Hit down.

YIN EARTH

SP20 2nd intercostal space near LU1.

SP21 6th intercostal space. Dangerous. Hit inwards.

UNITING THE THEORIES

The fundamental principles found in our way of fighting and codified in our kata are the theories which we test in the dojo. The theories provide a basis for objectively testing the validity of any fighting applications to the kata of our art. As has previously been stated, during a fight one should not expect to actively add the theoretical ingredients - just fight to save your life.

The theories are only useful during training, by visualising an attacker and training the body to react in particular ways. The more theories an applications conforms to, the more adequate the response to confrontation. The techniques are for actual use.

At the very core of the defence we have **Yin and Yang** - yielding and forcefulness, matter and void, flowing and locking, left and right, up and down.

Adding **5 element** knowledge allows us to understand where is most vulnerable when energy is added to a limb which attacks. The cycle of destruction shows us which area is weakened and the cycle of creation shows us how to create "feedback" or "under-nourish" an area.

Quadrant theory maximises the effect of opposites adding three dimensions to our responses.

Pressure points provide specific painful targets, the angles to attack those points, and specific responses that striking those targets cause.

These are the basics. These are applied to most techniques. There are another hundred factors which can be added to a technique for extra effect. Some are compatible, some are exclusive of others.

Breathing, the placement of the **tongue**, the opponent's **dermitomes**, and many other factors are available, and we will study them further in future.

Practically - an incoming attack from a fist recieved and directed to its opposite quadrant on the metal and fire meridians followed by a 90° attack to the liver-gallbladder cross will have a better effect than a forearm block followed by a punch to the stomach - and with less effort.

The lesson to be learned is that the technique must be practised. It must become second nature. There is no time for theory during a confrontation, but recognition of weaknesses saves your own effort - and, strangely, may save your opponent from too much of a beating. The efficient technique which utilises the maximum number of factors and theories may actually prevent your opponent from getting hurt too much.

Pressure-testing the technique can be done on impact pads, and precision can be worked at a slightly lesser intensity with a training partner.

Importantly, the way you perform the technique most is the way that will stay with you - if you practice sloppily you will have a sloppy response. Practice must be - mainly - at an intensity which will produce the desired result.

Only perfect practice make practice perfect.

AGE UKE

The rising receiver technique.



Deflecting a descending strike - the ulna bone may be broken and the "preparatory" hand is redundant. The technique is too slow to be useful.

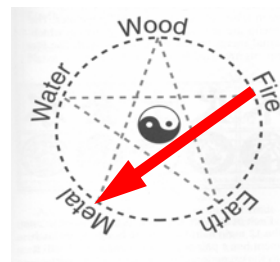
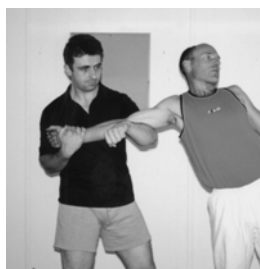
To Rise beneath an incoming straight punch again we find that the preparatory hand is useless and that the timing is critical. It also seems that you drive the ulna bone into an oncoming powerful punch - a sure way to break the arm.



Once again, the final position is not where the "action" happens, but the final position of a technique, after the effect has occurred. The final position is also known as *follow-through* - a means of ensuring that powerful contact is made.

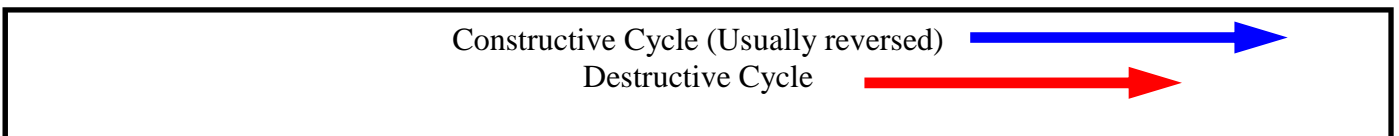
Consider -

1) When reacting to an opponent's punch: first shifting slightly to the side, and around the punch so as not to get hit. Raising one hand prevents a strike and latches onto the attacker's wrist. The sharp downward pull of the wrist works the attackers own momentum and bodyweight against the upward rising second arm. The opponents elbow joint and shoulder are distressed by the leverage which can be anywhere on the underside of the arm - for best results impact just behind the elbow on TW11. The result should dislocate the shoulder, and/or break the elbow. Cross-body motor-reaction sends the attacker's other hand away. Of particular note is that the "action" occurs part of the way through the movement, therefore allowing a much larger follow-through for the impact.



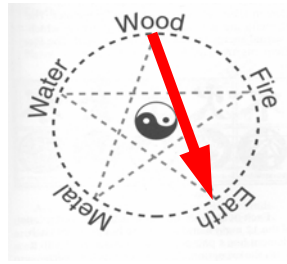
Breathing. Quadrant Theory. Five Elements. Vibration. Controlled pliability. Cross-body motor reaction. Pressure Points. Wave Form. Yin Yang.

2) When grappling, or having already closed the distance to limit the opponent's variety of and ability to respond, first latch onto the opponents hair/ear at the Gallbladder (Yang wood) cluster. Pull sharply downwards against the rising action of the second arm. The forearm crashes into the throat - conception vessel or Stomach meridian (Yang earth). The result is a choke powered by the opponent's own body weight.



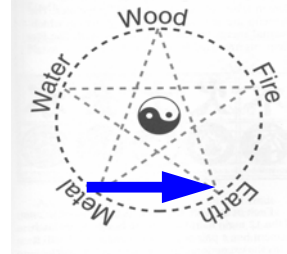
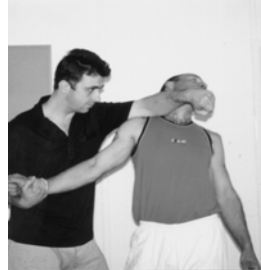
The twisting of the body adds distance and power to the strike.

The addition of a strong forward stance pushes the bodyweight into the technique which is landing on a vulnerable area anyway.



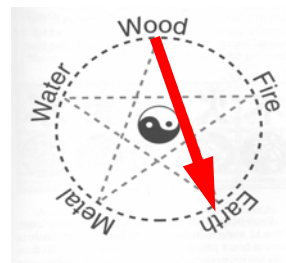
Breathing. Quadrant Theory. Five Elements. Vibration. Controlled pliability. Cross-body motor reaction. Pressure Points. Wave Form. Yin Yang.

3) Parrying a blow, or deflecting a grabbing hand, cross the body in order to cover possible targets and leave the other arm in a beneficial position for your response. Pull the attacking arm down across your body latching onto the wrist fire and metal points. Attack the jaw at Stomach 5 or 6 (Yang earth).



Breathing. Quadrant Theory. Five Elements. Vibration. Controlled pliability. Cross-body motor reaction. Pressure Points. Wave Form. Yin Yang. Reverse constructive cycle.

4) Receive the attacker in the same manner as above, but the forearm crashes into the opposite side mandible on the Stomach meridian (Yang earth). Pulling the hair (or ear if hair is not available) makes this a very small area to be concentrating such a large move on. The "corner" of the skull has many Gallbladder (Yang Wood) points clustered close together, so when pulling the hair push the knuckles of the fingers into the skull.



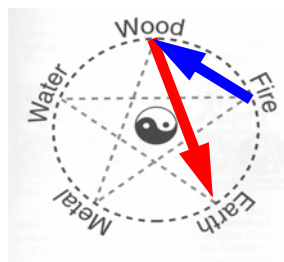
Breathing. Quadrant Theory. Five Elements. Vibration. Controlled pliability. Cross-body motor reaction. Pressure Points. Wave Form. Yin Yang.

5) While grappling, set the hand at the throat. Reach around behind the head (out of sight) with the second arm to set the thumb knuckle at GB20. Your own head provides the brace for the strike - basically making an equal second strike at the opposite temple. Stomach 9 (Yang

Earth) thumb & index finger. GB20 (Yang Wood) thumb knuckle. GB14 (Yang Wood) head or TW23 (Yang Fire) head.

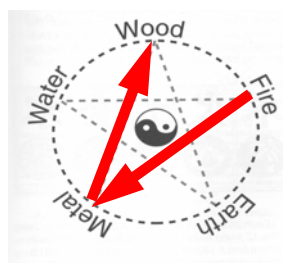
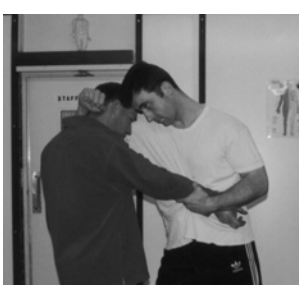


or



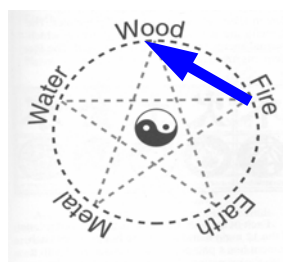
Breathing. Quadrant Theory. Five Elements. Vibration. Controlled pliability. Cross-body motor reaction. Pressure Points. Wave Form. Yin Yang. Reverse constructive cycle.

6) Receive the attacker in the same manner as above, but instead of the throat use the initial hand to set the wrist with a crank to set the elbow. LI5 Yang Metal & HT6 Yin Fire on the wrist. GB20 Yang Wood with the thumb knuckle. GB14 Yang Wood or TW23 (Yang Fire) with the head.



Breathing. Quadrant Theory. Five Elements. Vibration. Controlled pliability. Cross-body motor reaction. Pressure Points. Wave Form. Yin Yang.

7) Receive the attacker in the same manner as above, but set the forearm, pinning it against your body with your own forearm. This will make the opponent rise up onto his toes and come closer. GB20 Yang Wood with the thumb knuckle. TW11 Yang Fire pinning the arm. GB14 Yang Wood or TW23 Yang Fire with the head.



Breathing. Quadrant Theory. Five Elements. Vibration. Controlled pliability. Cross-body motor reaction. Pressure Points. Wave Form. Yin Yang. Reverse constructive cycle.

Any of the above techniques can be followed with good effect by the gyakuzuki punch. Specifically to the area where the Gallbladder meridian crosses the Liver meridian. The upward movements will have stretched this part of the body, making it more vulnerable. In oriental science we find that because in most of the above techniques we have already made contact with the Gallbladder meridian that it will be particularly susceptible to further damage.

The Liver meridian is a Yin wood meridian, the opposite of the Gallbladder Yang wood. Although there is not an actual acupressure point where the meridians cross, by striking the place where the two meridians cross we effect the nearest point on *both* meridians

By hitting both Yin and Yang wood meridians the effect is multiplied.

Hikite pulls the attacker on to our technique, using their own momentum, body-weight, and angry tension against them.

If a knee can be injected into SP10 Yin Earth or tread on ST43 or 44 Yang Earth then the Wood V Earth part of the Destructive cycle of the 5 element system is bought into play.

The Ageuke-gyakuzuki combination is found in the kata Jion. This kata named after the Shaolin Temple is an old form, further validating the effectiveness of the technique.

Upper Block, huh?

