

FLOW

The sequence of techniques required in attempting the brown belt examination is nearly the longest of all gradings. This vigorous series of hard basics is the final attempt to make you aware of musculature, balance, and co-ordination before moving on to the next stage of your training.

By brown belt all karate ka should be aware of how each technique has focus on the end, of their breathing, of their stances, and the function of those stances. Brown belts are becoming dangerous; they know lots of techniques superficially and demonstrate control - most of the time.

The next part of the curriculum is difficult because it appears easy.

Relaxation is now required - although "controlled pliability" is a better term than relaxation.

Techniques begin to flow into each other and link together, and whole body movements mean less rigid stances. The danger is that the benefit of all that previous training will be lost and brown belts become "bouncy". There is a difference between flow and bounce. Brown belt techniques still require focus - but with more refined timing. Balance is still required - but it is mobile. Breathing is required - as part of a technique; not just so that you don't die.

The kata from here on are real kata - not for school children. You have proven your dedication and moral standing with your years of training - you are entitled to more than the beginners. Indeed, beginners look up to the brown belts - you are sempai to most students, in their eyes that little bit more approachable than a black belt.

It is at this level that you find out which techniques really suit you. Although not part of the grading syllabus, one of the best ways to experiment with your techniques and your natural responses is to spar with an opponent - IN SLOW MOTION. With both attack and response slowed down by more than half allows one to experience the natural reaction and which techniques are available from the positions one finds oneself in. This type of sparring may not be pretty or competitive but it is informative. It is not foolproof, but the adrenal reaction in a real combative situation can be relied upon for more speed [if you can move at all].

The need to follow one technique with another, to press your advantage and "always have another tool in your toolbag" is essential. The brown belt's determination and effort are constantly tested and the stress of looking towards black belt requires as great a rise in level of education as that experienced so far.

Karate is difficult movements performed naturally.

Brown Belts Flow.

THE BLACK BELT MINDSET

The Black belt is a sign of technical competence - in other words they make the right shapes in the right way.

Legend has it that long ago a master of karate would wear his (white) belt for such a length of time that it became black. This was accepted as a symbol of his dedication to his art and his endurance of his training. The story continues until the black belt becomes red with blood and finally is worn through; the outer layers stripped away, the belt inside is white.

This is codified into the martial art of karate-do within the *Dan* and *Kyu* system, borrowed wholesale from **Kano Jigoro**, the founder of Judo. There is no factual basis for the legend, no names attached, no dates or places, but it has the ring of truth about it. The story *feels* valid.

For a long time we look forward to black belt, aim for it, and dread it a little. In truth Shodan, first degree black belt, is the level of the competent beginner. Upon first hearing this view it is easy to become upset; to argue that the preceding years of training make a black belt more than a beginner, to point out that the black belt is looked up to - and is just so much better than - a beginner. Yudansha (black belt holders) develop a mature attitude to their techniques, recognising that they do *not* know all there is to know. There are so many more things to learn - principles of conduct and physiology, attitude and philosophy.

There are only so many ways of hitting and blocking, moving and kicking, so it comes as no surprise that the grading syllabus *can* actually be learned. Every Shotokan technique can be taught to Yudansha, who may proclaim they know the whole art.

Those people who claim to know it all are exhibiting a closed mind. There is a big difference between being able to make the shape of a technique and knowing what you are doing. Being able to show a technique is different from understanding how a technique is made and why. Other factors become a consideration - the "What ifs? - that govern how a technique is accentuated (not changed) for different ages, body types, and situations.

Still so much more to learn.

Even knowing all the techniques it is still possible to train hard. Each technique can be made more accurate, faster, stronger, more flowing. Oi zuki, the stepping punch, can always be made faster; and if that most basic of techniques still needs to be worked on then how much more so for complicated twists, locks, and strikes?

Training can be just for the sake of training, for fun. Training can be to remove stress, and that never ends, so why should training? The art can also be for self-defence, and more of the correct training can improve on reaction times and awareness and refine the response to unwarranted aggression. In the case of self-defence, much training is needed just to get a response possible in the event of an attack. The adrenal reaction to an attack will remove a large percentage of the refinement in your movements,. The more that the reactions are conditioned responses the more effectiveness will be left after the adrenaline hits.

A black belt is consistent, reliable, open-minded, and precise, controlled. There are a whole host of positive aspects to achieve - list them. If any of those aspects are desirable but not yet achieved then those are the ones to work on next.

Black belts serve as examples for the other grades to follow. If a black belt is slovenly so will the

students be. If a black belt is brash so will the students be. The qualities of the student body don't just reflect the teacher; they reflect the attitudes of those who set the pace in a class - the black belts.

When black belts try a technique four times and decide that they can do it then so will the orange belts. For the benefit of those orange belts we must continue to work on techniques, as we well know that they will not have mastered any technique in five or ten attempts. Strive. Continue to test your techniques, not just on each other but on the empty air. Test your control in every lesson. Test you stance.

The first step is to open your mind. Be aware that you don't know everything, and you can still improve. You've come a long way, but in order to be a good black belt you must realise there is a lot further to go. Giving back to your art, you may wish to teach. Even teachers have much to learn.

There is an old saying: You can not taste my tea while yours is in your cup. Empty your cup.

Becoming black belt cannot make you equal with anyone else - they are on their own journeys. Even if you kick faster and stronger than them, you cannot "catch up" with someone who is on a different road. Their experience is different of yours, not better or worse, just different; and it is only your own ego which requires competition with another. The issue is really one of overcoming your ego. Why should the progress, or lack of it, in others concern you?

Develop the mindset to develop your success. Dedicate yourself to excellence. Surround yourself with people who don't put you down (- because those who do have a problem), and instead get together with those who try to help you. Anything less is self-damaging. There are enough perils in this world without walking into those which are obvious.

The black belt is called first degree in many arts. If we liken the way of karate to academic qualifications then we may consider the coloured belts to be like the O levels/gcse system. The subjects are varied and the knowledge is superficial. The drip feed of information is continuous and changing in order to "get them through it". It is better to set up a success system of small "passes" than to "perfect" in one go. Students that remain through the coloured belts will have developed the right attitude to battle through the brown belt levels.

The brown belts are the equivalent of A levels. They are alot more specialised, seeking refinement. Brown belt students have the ability to persevere through the hard study of detailed subjects required.

The black belt is a first degree. Study is self-motivated and specific, detailed, and to a high standard. Natural talent is not enough, one must strive for further success.

Yudansha are dedicated to excellence in their art

Brown/White Belt (2nd Kyu)

Fundamentals

Brown belts attempting their 2nd Kyu examination practice techniques from kamae - on guard. Stances should still be fixed, and effectively there is an extra movement, a moment of kime, when returning to kamae after each sequence.



KIZAMIZUKI, OIZUKI, GYAKUZUKI

AGE UKE, GYAKUZUKI, GEDAN BARAI

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



UCHI UKE, KIZAMIZUKI, GYAKUZUKI, GEDAN BARAI

MAEGERI, OIZUKI, GYAKUZUKI



YOKOGERI KEKOMI, URAKEN, GYAKUZUKI



MAWASHIGERI, URAKEN, GYAKUZUKI



USHIRO GERI, URAKEN, GYAKYZUKI



MAEGERI,
YOKOGERI,
AWASHIGERI,
USHIRO GERI,
URAKEN,
GYAKUZUKI

SHUTO UKE, KIZAMI MAWASHIGERI, NUKITE

Brown/White Belt (2nd Kyu) - Kata

BASSAI DAI

To Storm a Fortress - Major

This kata is one of the most widely known, spreading across styles and arts. There is a Minor version of this kata which it is believed was created by **Itosu Anko**.

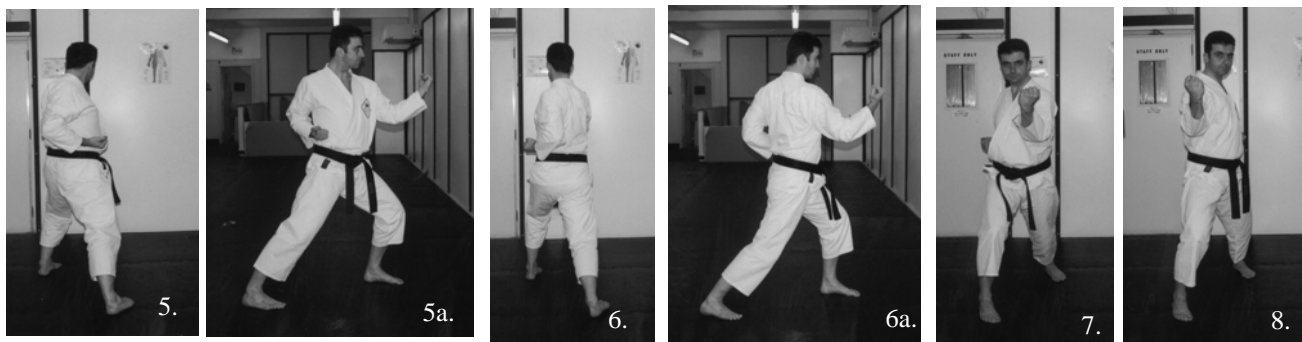
The prevalent feeling of this kata is of surging forward, a symbol of karate's **indomitable spirit**. There is a good mix of slow and fast movements, and deliberate turns with precise applications.

One of the biggest fallacies about the ready position of this kata is that it represents a greeting or courtesy - it is an attack!

This form is often used by students all the way to Shodan, such is the importance, elegance, and power of it. Such a kata needs *study*. Anything less is superficial and will not make one into a good karate-ka.

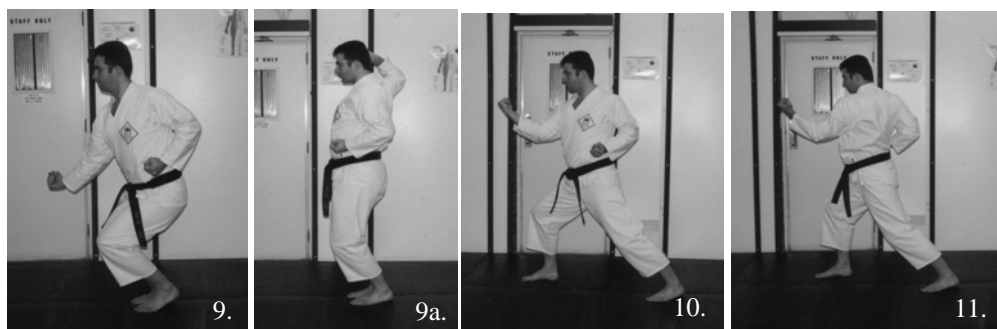


- 1) From a ready position. Bring the feet together, bow, name the kata.
- 2) Place the right fist in front of the dantien at 45 degrees and cup the fist with the left hand. (Yoi.)
- 3) Pull the fist sharply back to the hip by folding the left elbow. At the same time raise the right knee.
- 4) Step quickly forward into kosadachi, making morote Uchikomi.



5-6) Move the left foot backwards until a comfortable mawate can be performed, make uchiuke with the right arm while facing the rear in left zenkutsudachi. Follow immediately with left gyaku uchiuke without altering the stance.

7-8) Look over the right shoulder. Make mawate into right zenkutsudachi facing the front with left gyaku-sotouke. Follow immediately with right uchiuke.



9) Look to the right. Pull the right foot back, drop the weight while keeping the spine vertical, bending from the knees. The right arm makes sukuiuke. Turn to the right.

10) Step out to the right into right zenkutsudachi, making soto uke just using the right arm.

11) Immediately follow with left gyaku-uchiuke.

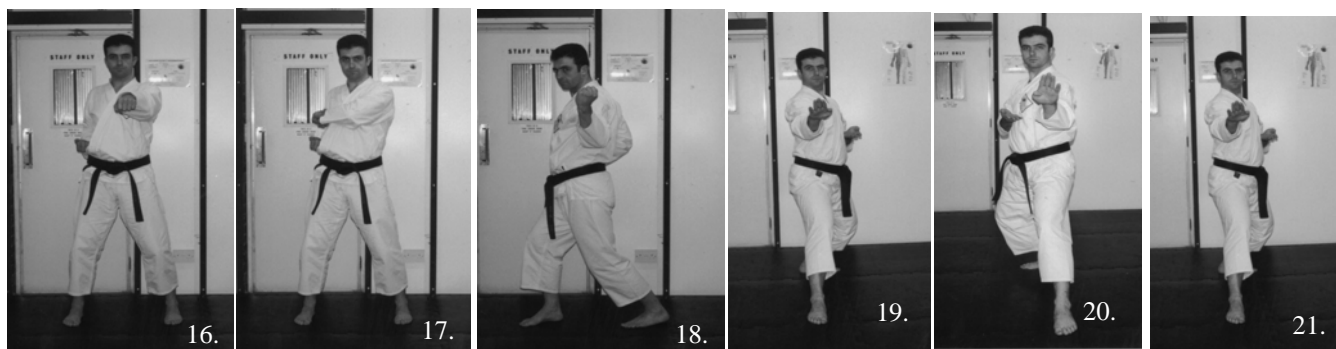


12) Pull the left foot up to face the front in uchiachijidachi, the right fist makes hikite at the right hip, the left vertical fist sits on top.

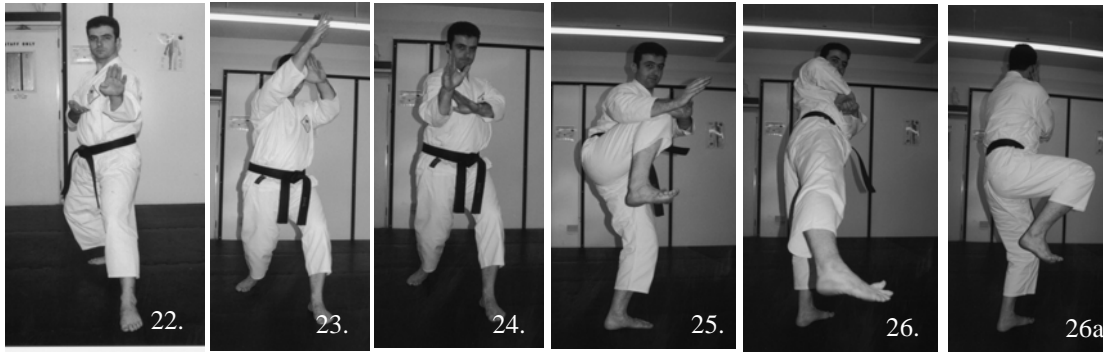
13) Push the left hand out to the front making tate shuto uchi.

14) Make left hikite and right chudan zuki.

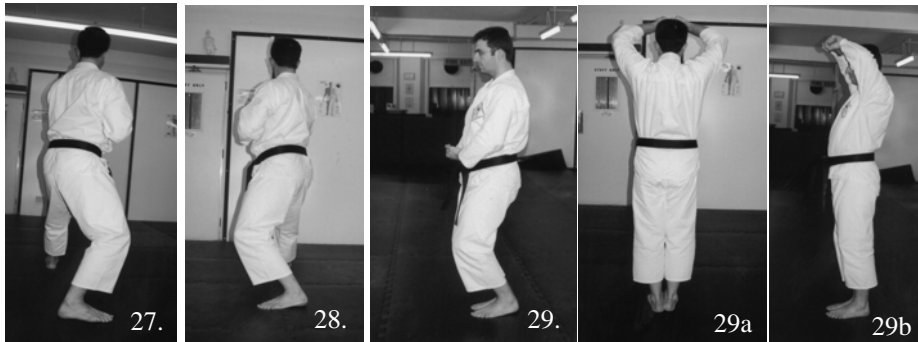
15) Turn the left toes out to the left pivoting on the left heel, turn the right heel out to the right, pivoting on the ball of the foot into a shortened left zenkutsudachi. The right fist comes back to the left pectoral muscle and then makes gyaku-uchiuke to the front.



- 16) Punch chudanzuki to the front with the left fist, reversing the previous stance change back to face the front in uchiachijidachi, the right fist makes hikite at the right hip.
- 17-18) Turn the right toes out to the right pivoting on the right heel, turn the left heel out to the left, pivoting on the ball of the foot into a shortened right zenkutsudachi. The left fist comes back to the right pectoral muscle and then makes gyaku-uchiuke to the front.
- 19) Step past the left hand along the embusen into a right kokutsudachi, making shutouke.
- 20) Step forwards into left kokutsudachi making shutouke.
- 21) Step forwards into right kokutsudachi making shutouke.



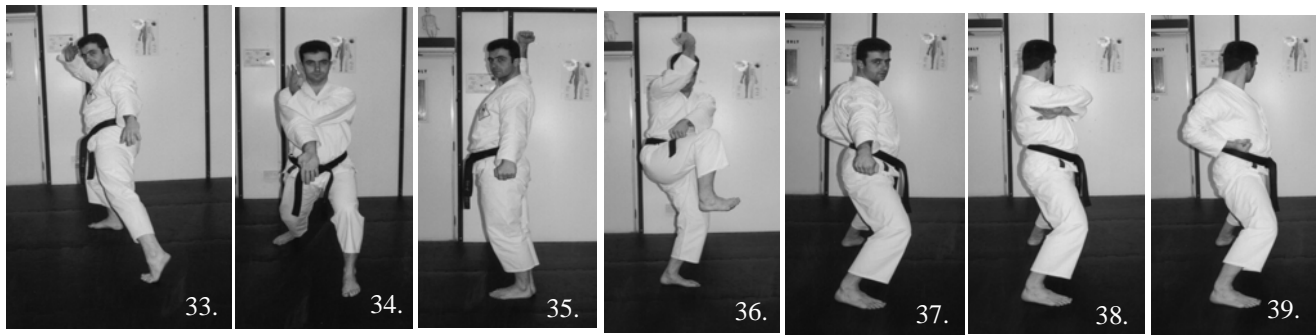
- 22) Step backwards into left kokutsudachi making shutouke.
- 23-24) Twist the torso to shomen, shifting the weight forward into a shortened zenkutsudachi. At the same time pass the right hand beneath the left elbow and up in a slow circular motion, the hip becoming gyaku hanmi. The right hand descends until the fingers are at shoulder height, the arms and hip feel coiled.
- 25-26) Raise the right knee between the arms and kick kansetsugeri to the front, dragging the hands up to just below the right nipple and make fists. **KIAI.**



- 27) Look behind, along the embusen, recover the knee and step down into left kokutsudachi facing the rear. Make shutouke.
- 28) Step forwards into right kokutsudachi make shutouke.
- 29) Pull the right foot back so that the feet are together, keep the spine vertical. Curl the hands, as fists, back to the dantien and roll them vertically just in front of the body. When the fists are just above the head, palms forwards, they have just two knuckles from each hand touching.



- 30-31) Pull the fists apart abruptly, then circle them forwards and down to make a dual tetsui strike to the ribs. At the same time step out into right zenkutsudachi.
- 32) Shift both feet without changing stance or height to punch right chudanzuki.



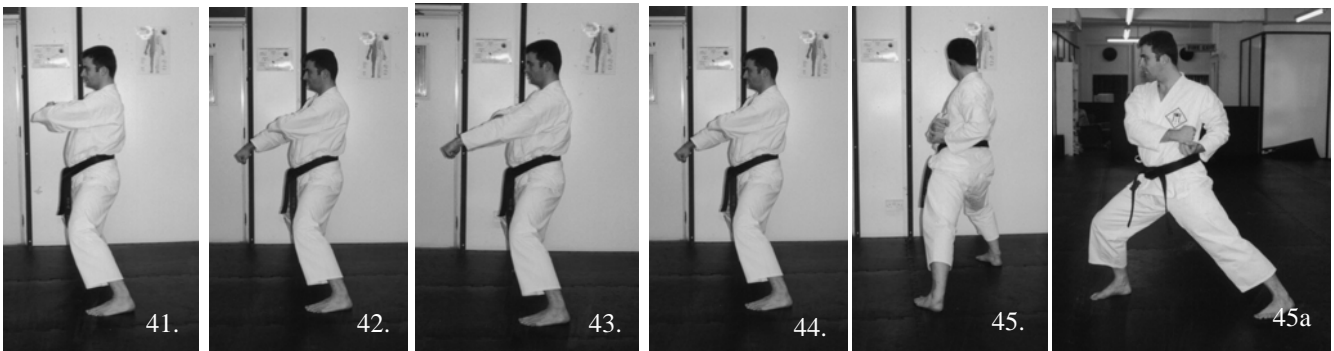
33) Look over the left shoulder. Shift the left foot across, cutting downwards with the left hand (little finger uppermost) and parrying with the right hand just in front of the forehead.

34) Complete the mawate by thrusting the right hand down, palm upwards, whilst pulling the left open hand up with the palm towards the right ear.

35) Slowly pull the left foot back to the right making manji-gamae. Hands and feet finish their movements simultaneously.

36-37) Moving anti-clockwise step fumikomi towards the front and land in kidadachi making right gedan barai.

38-39) Look to the left, towards the rear of the embusen. Cross the arms, grabbing over the top with the right, placing the left horizontal hand below the right armpit. Slowly make right hikite, expanding the chest and at the last moment turn the left hand to a vertical position.



40) Use the right foot to make mikazukigeri towards the left hand.

41) Step down into kidadachi and make mawashi-empi.

42) Remaining in the stance, drop the right fist down, keeping the left fist against the right bicep.

43-44) Quickly drop the left fist down and bring the right fist back up to the left bicep, then drop the right fist down, replacing the left fist against the right bicep.

45) Look to the rear of the embusen over the right shoulder. Move the right foot to make right zenkutsudachi facing the rear. Make left hikite and place the right fist vertically on the left fist.

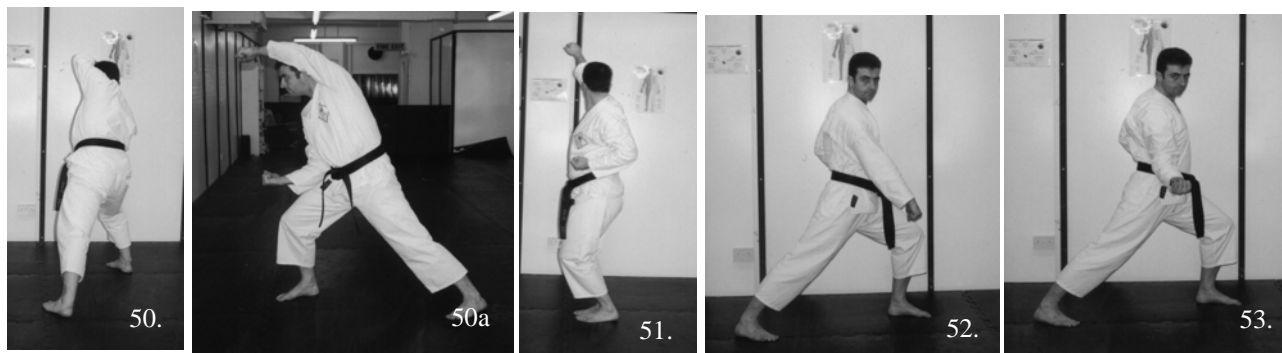


46) Make yamazuki, left fist uppermost.

47) Pull the right foot back to place the feet together. Make right hikite with the left fist vertically above.

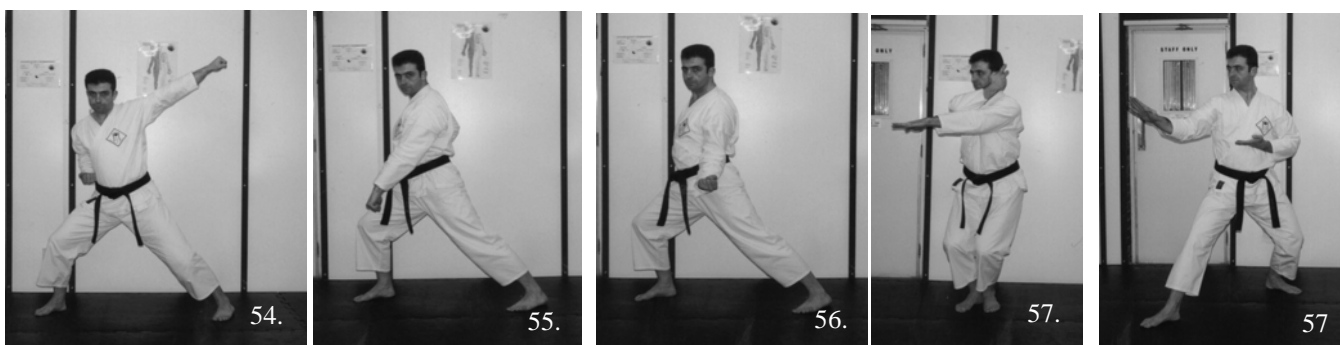
48) Raise the left knee quickly and step forwards into left zenkutsudachi, making yamazuki, right fist uppermost.

49) Pull the left foot back to place the feet together. Make left hikite with the right fist vertically above.



50) Raise the right knee quickly and step forwards into right zenkutsudachi, making yamazuki, left fist uppermost.

51-53) Look over the right shoulder. Move the left foot out to the right, pivoting on the right foot. The right fist punches up in the air as the left fist makes hikite. The right forearm swings in front of the body as a long, low left zenkutsudachi is made, then pulls sharply back and aims to the front, horizontally with the palm up. The hips are shomen to the left, the right elbow tight to the hip.



54-56) Punch upwards with the left fist as the hips begin to twist. Mawate to face to the right, making a long, low right zenkutsudachi, the right fist makes hikite. The forearm sweeps in front of the body then pulls back sharply and aims to the front, horizontally with the palm up. The hips are shomen to the right, the left elbow tight to the hip.

57) Look across 45 degrees to the right. Bring the left foot up to the right, preparing the arms, then step forwards at 45 degrees into right kokutsudachi and make shutouke.



58) Deliberately look to the left, at a 45 degree angle to the embusen.

59) Slowly twist the position so that the kokutsudachi and shutouke move through ninety degrees without changing. Effectively, making another 45 degree angle, one appears to be looking the wrong way.

60-61) Move the right foot up to the left while preparing the arms and then step out at 45 degrees to the embusen into left kokutsudachi and make shutouke. **KIAI.**

62) Pull the left foot back to the right, the right fist in front of the dantien, cup it with the left hand.

Place the hands by the sides. Bow.
63) Make a ready position.

Brown/White Belt (2nd 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.

The attacks are to be made whilst moving with a good kamae. The attacker may feign attacks and vary the timing.

Brown/White Belt (2nd Kyu) Oyo Jutsu

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.

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.

At this level a suitable knowledge of appropriate stances, and targets for retaliations is necessary. The count is no longer made, the attacker will issue a pre-arranged number of attacks at will. After each attack, return to the ready position.

The above criteria is true of both straight punch oyo, and hook punch oyo.

Brown/White Belt (2nd 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 2nd Kyu

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

FUNDAMENTALS (Kihon)

Kizamizuki, Oizuki, Gyakuzuki, Kamae

Age Uke, Gyakuzuki, Gedan Barai, Kamae

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

Uchi Uke, Kizamizuki, Gyakuzuki, Gedan
Barai, Kamae

Maegeri, Oizuki, Gyakuzuki, Kamae

Yoko kekomi, Uraken, Gyakuzuki, Kamae

Mawashigeri, Uraken, Gyakuzuki, Kamae

Ushirogeri

Shuto uke, Kizami mawashigeri, nukite

KATA

Bassai Dai

KUMITE

Kihon Ippon Kumite from Kamae

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

OYO

Straight: Avoidance Shift, no count

Hook: Intercepting Steps, no count

TARGETS: THE ARMS

The targets of the arms are vital to developing an understanding of karate. We must consider that our techniques are usually a reaction to an opponent's attack, and an opponent's arms are likely to be the first thing to get close to us.

Utilising cross-body motor reaction, we can control an opponent's whole body, including any intended second attack, just by dealing with the incoming arm. From a self-defence legality point-of-view we are closer to being justified in causing pain if the area struck was an arm than we can be in striking, say, the face.

The points for striking are usually tensed/energised by the opponent's actions and aggressive manner, and thus they become more susceptible to being struck and used against them.

This underlines how much *more effective* karate is when used in *defence*, and of course how true Master Funakoshi's statement "**There is no first attack in karate-do**" is.

The targets listed below are only given general locations, as this document is for reference by those who have already studied the targets and their effects.

YIN METAL

LU3/4	Shoulder. A blow feels like an electric shock to the arm. A wave of vertigo may be experienced.
LU5	Elbow. The "dead arm" point. Effectively taking the arm out of the fight.
LU6	Forearm. Emergency point. Pain is caused by reversing the healing effect by striking. After a lung shot this will prevent breathing.
LU7	Wrist. Pain
LU8	Wrist. Ki imbalance affects sleep from 3am - 5am and induces urination at that time.
LU9	Wrist. Earth yuan shu point. Ki drainage, the pulse is affected.

YANG METAL

LI1	Finger/nail. Emergency point. Clears wind/heat.
LI2	Knuckle. Set up point. (Use with LI5 to relieve constipation)
LI3	Not realistic. Strike with LI2 for temporary blindness.
LI5	Wrist. Pain/short circuit with SI2
LI6	Wrist. Disrupts internal energy communication.
LI7	Forearm. Pain to whole meridian. Set up for LI11.
LI8/9	Forearm. Drain body struck after LU1
LI10-11	Forearm. Extensor carpiradialis brevis & longus. This will cause a numb arm. A severe blow may stop the heart. Use with ST9 to cause a fatality. LI10 strike for nausea, hit down to cause diarrhoea.
LI12	Elbow. A knifehand strike cutting across the arm is particularly effective. A fight stopper.

YANG FIRE

SI9	Rear of shoulder joint. Nausea from rush to the head. Causes a build up of stagnant Ki at GB20
SI10	In the deltoid muscle. Nexus fo many tendons and important muscle.
SI8	By the elbow. <u>Strike</u> simultaneously to LU5 for KO or death. Control with grip pressure. Earth <u>he</u> point.
SI6	Ulna. Strike to produce tendon tension in the whole body.

SI5 Wrist. Fire *jing* point. Set up point to cause death by striking ST9, SI16,
ST15 or CV14.

YIN FIRE

HT1 Armpit. Dangerous. On top of Axillary artery. (See body targets)
HT2 Between bicep & tricep. Illness caused by permanently slowing the heart
rate.
HT3 Elbow. Heartstopper.
HT5 Wrist. Ki drainage. Weakens elbow. Strike simultaneously with TW12.
HT6 Wrist. Set up for ST9.
HT9 Little finger. Emergency revival point.

YIN FIRE

PC2 Grab hand with LU3, opponents sink and become breathless.
PC3 Hit simultaneously with HT3 and LU5. Stop heart and lungs.
PC4,5,6 Wrist. Tension heart muscle and cause it to beat faster.
PC7 Wrist. Shock the heart.
PC8 Palm. Ki Balance point. Heats the heart.

YANG FIRE

TW4 Wrist. Ki drainage. Set up point. Dangerous to those who have had a
hysterectomy or vasectomy.
TW6 Wrist. Ki drainage. Set up point
TW7 Wrist. Accumulation point. Painful set up.
TW8 Wrist. Strike while simultaneously hitting CV24 and PC6 is deadly
TW9 Forearm. Nerve & muscle strike. Makes the arm numb.
TW11&10 Elbow. Damages tendons, allows more damage by acting as a release point.
TW12 Tricep. Strike when arm is locked for maximum effect.
TW13 Energy input on LI14, with a blockage on TW13 causes the best effect.

SOTO UKE

Outside Receiver technique.

Normally translated in karate circles as the “outside block”, this technique is performed using two hands. One arm begins directly to the front of the body and withdraws to the hip in a straight line. The other arm begins raised by the side of the head and swings around in a large arc to cross the body, ending in a 90 degree angle position in front of the opposite shoulder.

As an outer block, we must ask -

Why practice using two hands if only one will contact the opponent?

Why make such a big arc if a swift response is required?

Why contact the opponent with the smaller of the two bones in the forearm?

Knowing the sciences as we do, we can judge the technique to be a strike. It uses two hands.

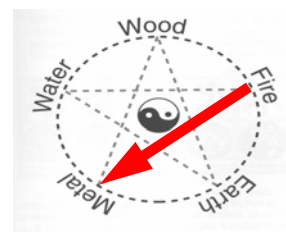
The arm travels from the outside of the body to make the strike.

The hikite hand usually contains a wrist.

The opponents attack has already been parried when the technique is used.

Consider the following applications for the outside receiver technique;

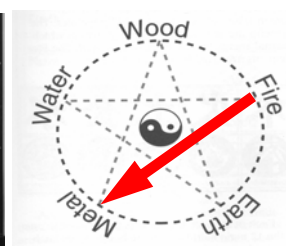
1) When an attacker tries to grab the wrist in a cross-arm situation we bring the thumb bone toward the heart in order to twist the attacker's body away from us (thereby removing their other weapon) and allowing us to latch onto their grabbing arm. As we make hikite the opponent is dragged onto our retaliating forearm. The twist on the end of the technique uses the ulna to “cut” into the arm. Hikite latches onto Small Intestine 5 or 6 (Yang fire) and Large Intestine 5 or 6 (Yang fire). The forearm strikes against Triple Warmer 11 (Yang fire).



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form.

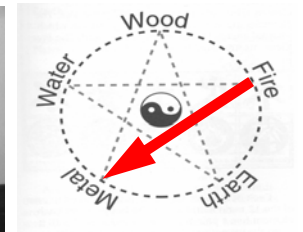
2) As an aggressor pushes with his left hand. By intending to push, strike or grab he loads his arm with fire and metal energy, lighting up those meridians for increased effect when struck. The karate-ka deflects the incoming arm with her left hand and, remaining in contact continuously, latches onto the wrist, catching the fire and metal points for a “short-circuit”.

The body is angled to manipulate the attacker's weight as hikite pulls him on while striking Triple Warmer 11 (adding more fire) with the forearm.



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form.

3) An aggressor projects a straight punch which is deflected and avoided simultaneously. The importance of not resisting the projected weapon is vital. The twist of the body forwards and toward the attacker uses his own bodyweight against him and multiplies the defender's weight with their technique. The latch is made on the wrist and the back of the elbow is struck with the

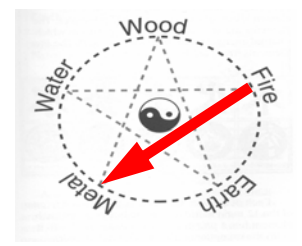


forearm.

Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form.

4) A vigorous hook punch should be avoided by someone un-prepared for resisting it. To place the defender on the "blind-side" of the body a simple duck can be used against such a high swing. If the hook starts lower then a brushing parry should be added whilst avoiding the punch.

Once on the out-side of the attacker's line the forearm can be applied to Triple Warmer 11 as



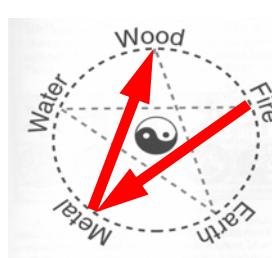
above.

Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form.

5) Stepping in and past an attacker's fist requires intestinal fortitude. The benefit is in the increased number of targets available.

The initial step, brush and grab should be familiar by this level. Pulling hard, using a waveform hikite and shift further to access further meridians. Previous effects have added metal and fire together.

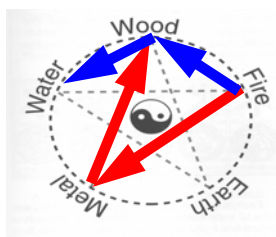
By striking Gallbladder 20 Yang Wood energy is affected. The twisting action of the forearm gives us a beneficial angle of attack for this point.



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form.

6) Utilising the same principle of stepping out and past the attack we expose the vulnerable kidney area of the body. Using a “soft weapon” - edge of the hand - we can strike hard to a hard target. Although the kidneys are delicate they are partly protected by the lower ribs.

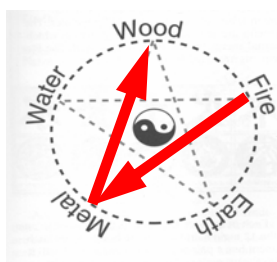
The hikite hand of course contacts the fire and metal wrist points. The attack to the kidneys may land on Gallbladder 25 (Yang wood) or Liver 13 (Yin wood). A little further round the back are Bladder 46 and 47 (Yang water) which can also be impacted on.



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form. Reverse constructive cycle.

7) The hikite hand pulls the attacker on to the retaliation. The Soto uke paradigm is used here to drop the “tetsui” part of the hand in to strike the spot where the Liver and Gallbladder meridians cross.

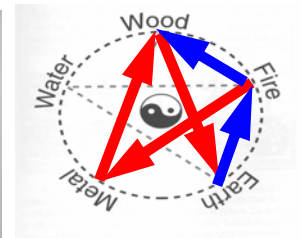
This spot is not an actual “pressure point” but instead effects both meridians.



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form.

8) As a bear hug is applied the idea is to prevent the arms from fully closing. The expansive primary movement in the Soto uke paradigm can be used as a freeing motion and simultaneous strike.

The “preparatory” hand latches cross-arm onto the wrist fire and metal points and pulls the opponent around. A strong forward step may be necessary to complete the over-hip pull. The forearm is then used to strike the head on the stomach meridian (Yang earth), the temple (Triple Warmer 23 - Yang fire) or by the edge of the eye socket (Gallbladder 1 - Yang wood).



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form. Reverse constructive cycle.

9) When strangulation is attempted the response must be quick and decisive in order to prevent fainting. Hook the thumb into the opponent's opposite elbow at Heart 2 (Yang fire) and pull in across the body.

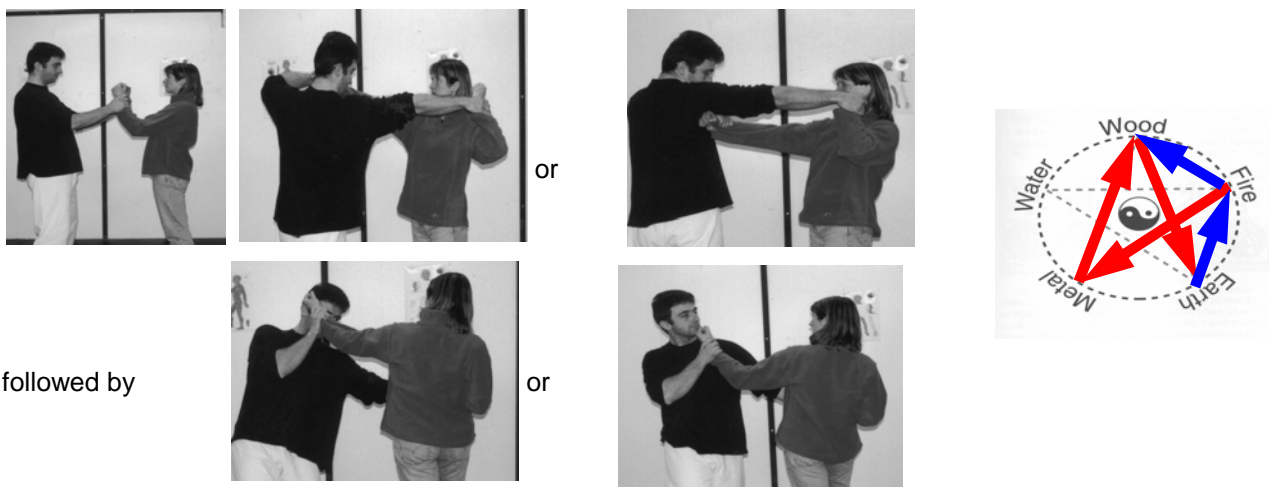
The forearm is brought around to strike the head at the temple (TW23 - Yang fire), the jaw (stomach 4-6 - Yang earth), Gallbladder 1 (Yang wood), or 20 (Yang wood) if sufficient pull is generated.



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form.

10) We often find that any shape made in karate can be used to free the arms when both wrists are grabbed. This is made true because of an opponent's inability to comprehend the nature of arms moving on different planes in a non-symmetrical way. The complexity of karate moves means that the non-karate-ka cannot adjust quickly enough. The effect may not be that the arms are released, but will allow the manipulation of the opponent anyway.

When both arms are grabbed: The preparatory part of the move disengages the opponent's intention whilst setting him up for the retaliatory completion of the technique. Not shown in these pictures is how easy it is to reverse the grab. Who has whom? This in turn allows for restraint techniques as well as retaliatory ones.



Controlled pliability. Quadrants. Yin-Yang. Five elements. Breath. Pressure points. Tongue. Balance points. Power zones. Vibration. Cross-body motor reaction. Wave form. Reverse constructive cycle.

Basically, the shape made in performing the technique known as Soto uke can be made to strike many areas of the body. The blow can fall in the throat, GB20, temple, elbow, ribs, and kidneys. The principle of twisting the arm at the end of the technique is particularly worthy of attention. The twist of the wrist at the end of the technique is a cutting action with the ulna - the small bone of the forearm - it is devastating. The initial movements can be said to be a delivery system for this very small movement to cause some very major effects.

When receiving an attacker's arm it is best to use the two bones of the forearm. In this way the arm is at its strongest when resisting in-bound strength.