

Brown/2 White Belt (1st Kyu)

- Fundamentals

The techniques of the previous grading are repeated, but now a higher degree of competency is expected.

KIZAMIZUKI, OIZUKI, GYAKUZUKI
AGEUKE, GYAKUZUKI, GEDAN BARAI
SOTO UKE, EMPI UCHI, URAKEN UCHI, GYAKUZUKI, GEDAN BARAI
UCHI UKE, KIZAMIZUKI, GYAKUZUKI, GEDAN BARAI
KIZAMIZUKI, MAEGERI, OIZUKI, GYAKUZUKI
YOKOGERI KEKOMI, URAKEN, GYAKUZUKI
MAWASHIGERI, URAKEN, GYAKUZUKI
USHIRO GERI, URAKEN, GYAKUZUKI
MAEGERI, YOKOGERI, MAWASHIGERI, USHIRO GERI, URAKEN, GYAKUZUKI
SHUTO UKE, KIZAMI MAWASHI GERI, NUKITE

Brown/2 White Belt (1st Kyu) - Kata

The required kata for 1st kyu is Bassai Dai. It should be performed crisply and cleanly, as befits someone attempting the highest kyu grade. A degree of proficiency is required.

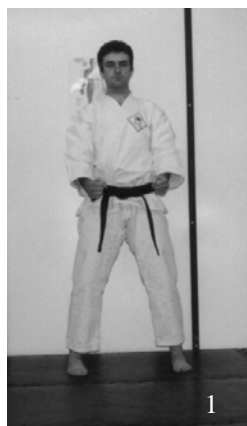
One should take the opportunity, whilst perfecting Bassai Dai, to gain some insight into the other kata which are options for those attempting Shodan. In this way one is not overcome at the thought of having to learn four new kata as a new black belt, but can instead work on polishing them.

Presented here are two more of the five Shodan kata. Attempting Shodan one has the option of using any of these kata as their demonstration, but attempting Nidan one must know **all** of them.

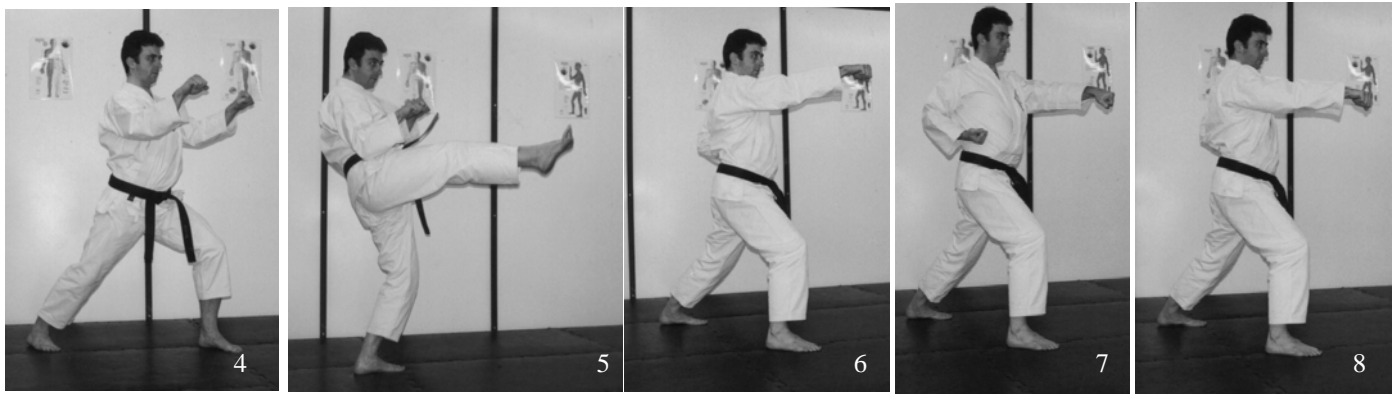
JION

Temple Ground/Love and Goodness

Previously known as Jion ji, this is an old kata with its origins in the distant days of Shaolin monks. This form is the largest part of the three kata family completed by Jitte and Jiin.



- 1) From a ready position.
- 2) Bring the feet together, place the hands by the sides. Bow. Name the kata.
Place the right fist in front of the sternum and wrap the left hand around it. The arms should be 45 degrees away from the body.
- 3) Slide the left foot back into a right zenkutsudachi. Drop the right hand down and then make a move similar to a one-handed right uchiuke. At the same time bring the elbows together and then slide the left hand down similar to a one-handed gedan-barai as the right hand comes up.

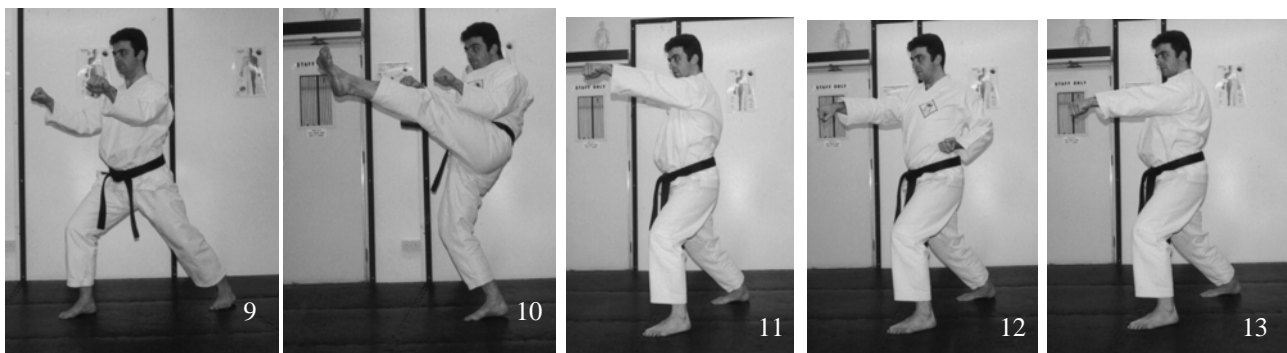


4) Look to the left at 45 degrees to the embusen.

Step out at 45 degrees to the embusen with the left foot into zenkutsudachi pushing the arms out, crossed at the wrist, with the right fist closest to the face. Slowly make kakewake uke.

5) Kick maegeri with the right leg.

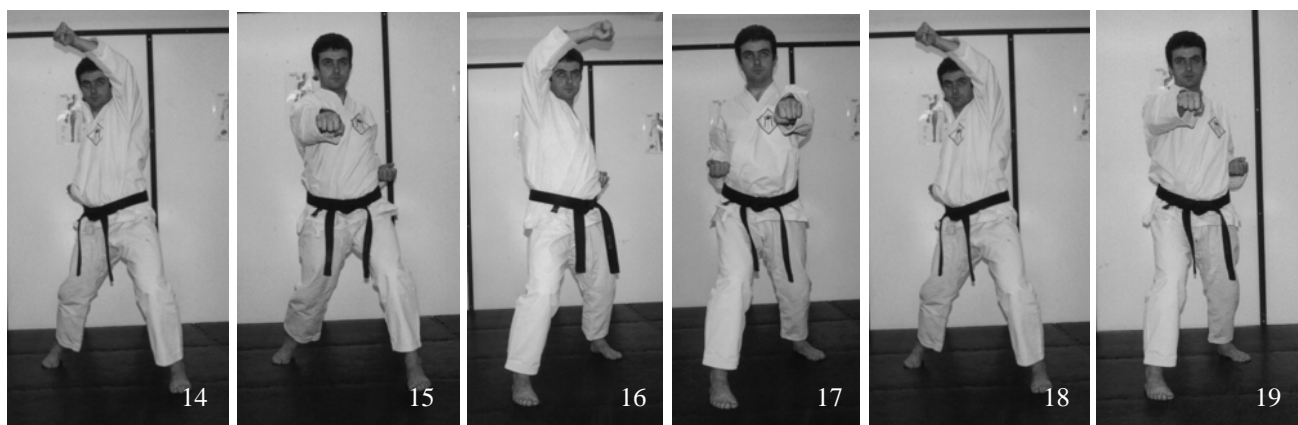
6-8) Land forwards in right zenkutsudachi and punch oi-zuki jodan then gyakuzuki chudan then chudanzuki..



9) Look at the opposite 45 degree angle over the right shoulder. Pull the right foot back and step out at 45 degrees to the embusen with the right leg into zenkutsudachi. Push the hands out in front of the body, crossed at the wrist, with the left fist closest to the face. Slowly make kakewake uke.

10) Kick maegeri with the left leg.

11-13) Land forwards in left zenkutsudachi and punch oi-zuki jodan followed by gyakuzuki chudan and chudanzuki.



14) Look to the left. Pull the left foot back and step out quickly into left zenkutsudachi making left ageuke.

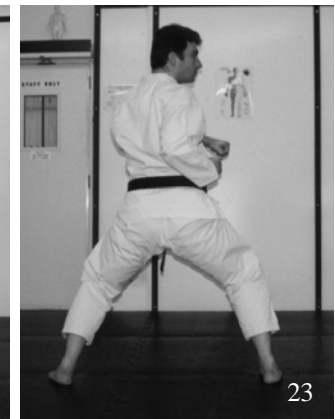
15) Punch gyakuzuki.

16) Step forwards into right zenkutsudachi making ageuke.

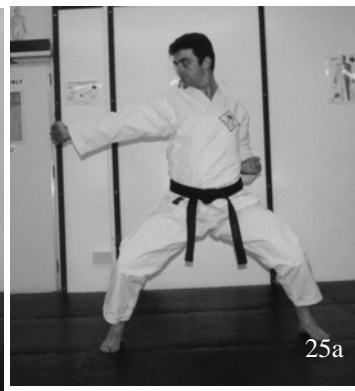
17) Punch gyakuzuki.

18) Step forwards into left zenkutsudachi making ageuke.

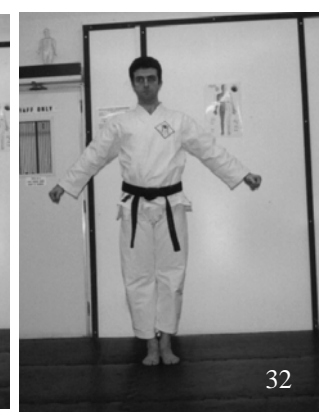
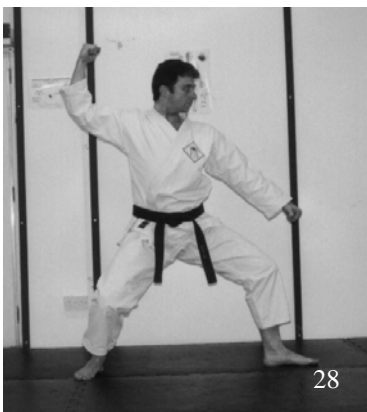
19) Quickly step forwards into right zenkutsudachi with oi-zuki. **KIAI.**



- 20) Look over the right shoulder. Move the left leg around anti-clockwise to make left leg forwards kokutsudachi to the right. Make manji-gamae.
- 21) Pull the left hand across the body then shift to the left into kidadachi making right kagezuki.
- 22) Look to the right. Change to a right leg forward kokutsudachi. Make manji-gamae.
- 23) Pull the right hand across the body then shift to the right into kidadachi making left kagezuki.



- 24) Look back down the embusen. Step forwards into left zenkutsudachi making gedan barai.
- 25 & 25a) Step forwards with the right leg into kidadachi making teisho.
- 26) Step forwards with the left leg into kidadachi making teisho.
- 27) Step forwards with the right leg into kidadachi making teisho.



- 28) Look over the right shoulder. Bring the left foot around anti-clockwise to make left kokutsudachi. Make manji-gamae.
- 29) Drop the wrists to the right hip, left on top. Step with the right foot so that the feet come together. The body faces the front, the head faces 45 degrees. Make a left morote jodan uchikomi at 45 degrees to the embusen.
- 30) Look to the right. Step out to the right to make right kokutsudachi. Make manji-gamae.
- 31) Drop the fists to the left hip, right on top. Step with the left foot so that the feet come together. The body faces the front, the head faces 45 degrees. Make a right morote jodan uchikomi at 45 degrees to the embusen.

32) Look to the front. Make double gedan barai with the feet still together.



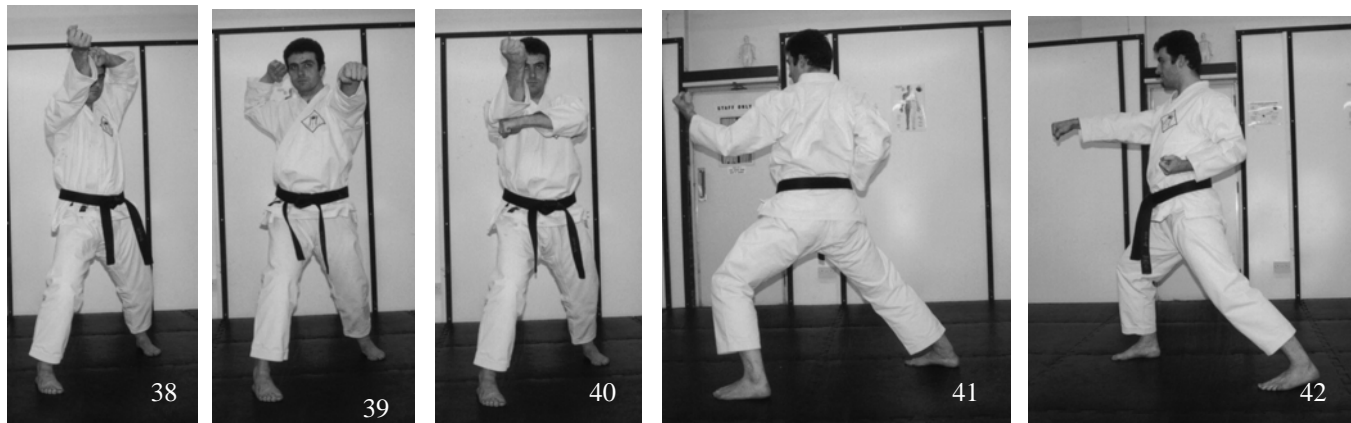
33) Raise the right knee, cross the wrists and pull the fists back to the hips.

34) Charge forwards to make a right kosadachi, juji-gedan barai.

35) Shift back slightly and pull back the fists and the left foot to make a right zenkutsudachi, double gedan barai.

36) Step forwards into left zenkutsudachi, making double uchiuke.

37) Step forwards into right zenkutsudachi, making juji ageuke - the left hand is closest to the face.



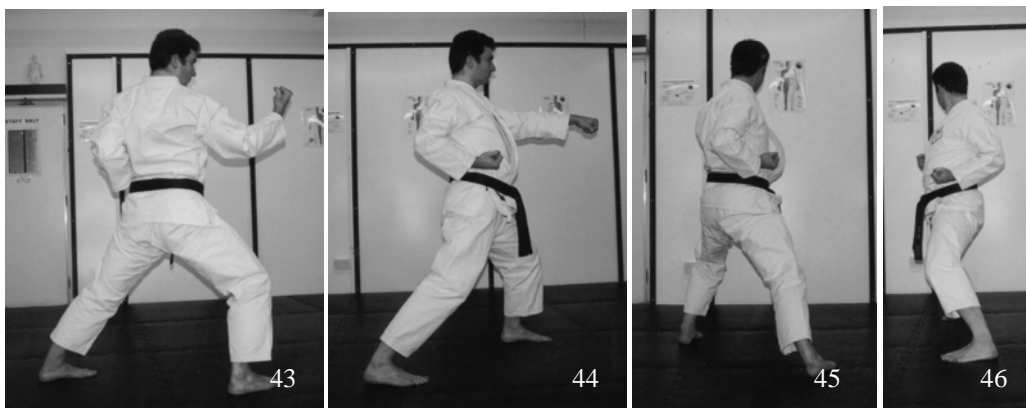
38) Twist the body to make a right uraken, keeping the left arm by the forehead.

39) Push the left fist forward, bring the right fist back to the right ear.

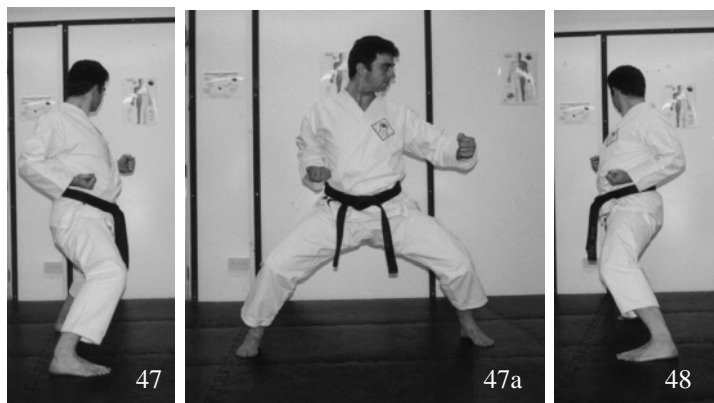
40) Push the right arm, making uchikomi, pull the left fist back to just under the right elbow, palm downwards.

41) Look over the right shoulder. Move the left leg anti-clockwise to make left zenkutsudachi and uchiuke to the right.

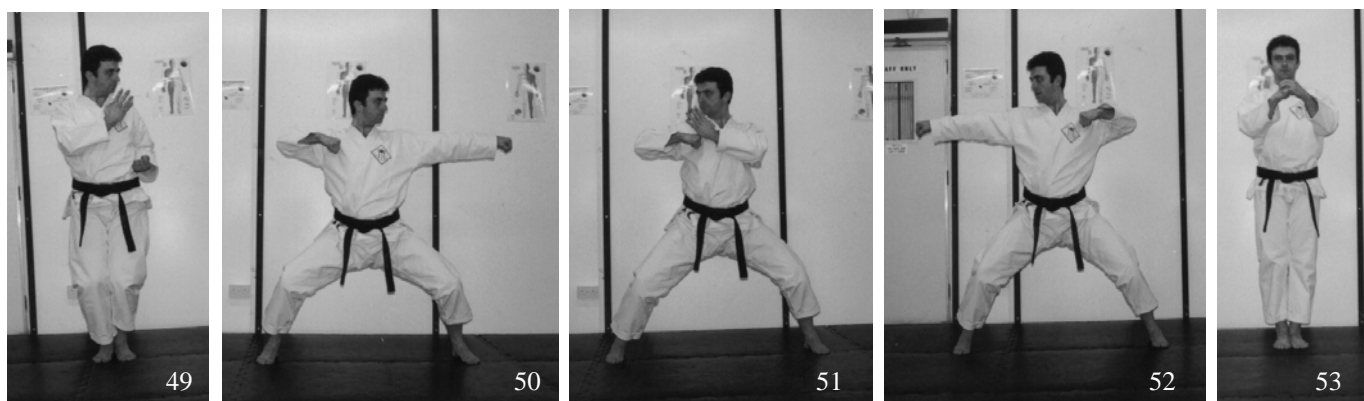
42) Step forwards into right zenkutsudachi, punch oi-zuki chudan.



- 43) Look over the right shoulder. Make right zenkutsudachi behind you, with uchiuke.
- 44) Step forwards into left zenkutsudachi, making uchiuke.
- 45) Look towards the rear of the embusen. Step out with the left foot, making gedan barai.
- 46) Make fumikomi with the right leg, landing forwards into kidadachi. At the same time make otoshi udeuke. The fist is in front of the body, the elbow is behind.



- 47 & 47a) Make fumikomi with the left leg, landing forwards into kidadachi. At the same time make otoshi udeuke.
- 48) Make fumikomi with the right leg, landing forwards into kidadachi. At the same time make otoshi udeuke.



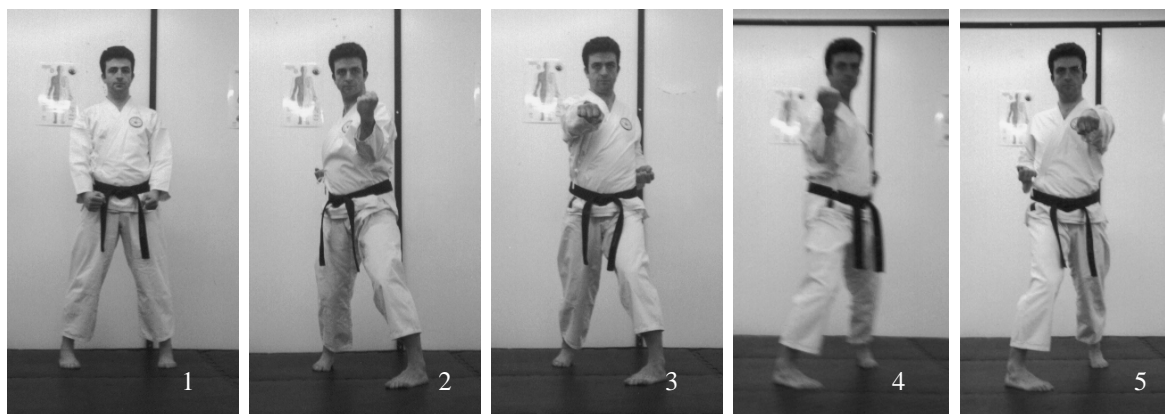
- 49) Look over the right shoulder. Bring the left hip up so that the feet are together with the body aimed forwards. Hook the right hand up to shoulder height, moving through kakeuke to make a latch.
- 50) Pull the right fist back to the right shoulder, push the left fist out to the left in line with the left shoulder, whilst stepping out with the left foot to make kidadachi.
- 51) Look to the right. Hook the left hand back to shoulder height at the sternum, moving through kakeuke to make a latch.
- 52) Pull the left fist back to the left shoulder, push the right fist out to the right at shoulder height, whilst shifting to the right in kidadachi. **KIAI.**
- 53) Bring the right foot back to the left to place the right fist in front of the sternum, enclosed by the left hand, at 45 degrees from the sternum. Place the hands by the sides. Bow. Make yoi.

HANGETSU

Crescent Moon

Previously known as Seisan - meaning thirteen - this kata differs from most in almost every way. The use of Hangetsudachi - crescent moon stance - is an inside tension stance. The pace of the

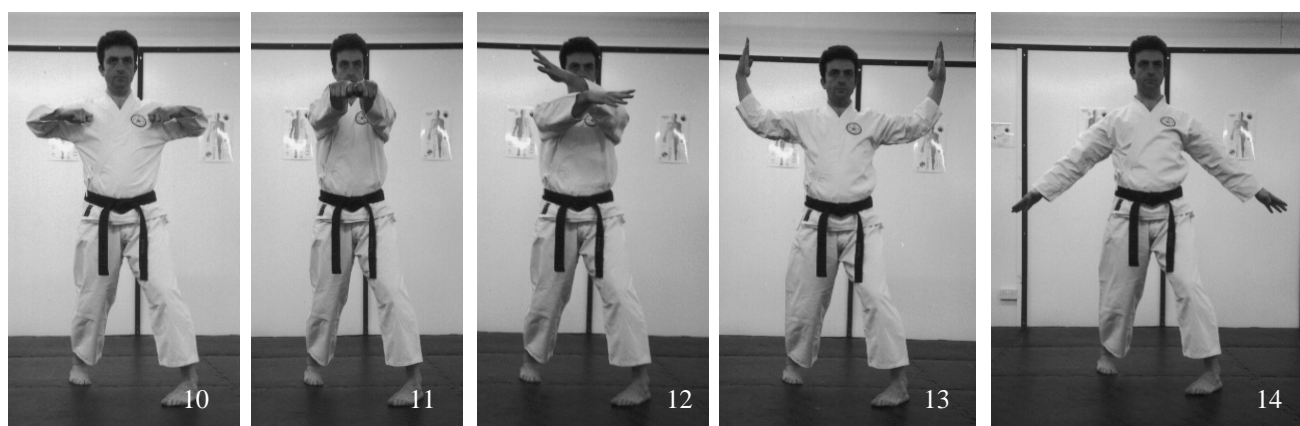
kata is very slow for the most part, emphasising where and when to breathe. Dynamic tension is used throughout nearly the whole kata. There is a strong feeling of “pulling down” all the time.



- 1) From a ready position. Bring the feet together, place the hands by the sides. Bow. Make Yoi.
- 2) Breathe in slowly, step forwards into left Hangetsudachi, and slowly with tension make uchiuke.
- 3) Breathe in quickly, slowly with tension punch gyakuzuki.
- 4) Breathe in slowly, step forwards into right Hangetsudachi, and slowly with tension make uchiuke.
- 5) Breathe in quickly, slowly with tension punch gyakuzuki.



- 6) Breathe in slowly, step forwards into left Hangetsudachi, and slowly with tension make uchiuke.
- 7) Breathe in quickly, slowly with tension punch gyakuzuki.
- 8-9) Breathing in, throughout the move. Push the right index-finger first knuckle forward and begin to pull the right base thumb-knuckle back towards the sternum. At the same time produce the left index-finger first knuckle and bring the arm forward so that the knuckles meet halfway. Bring both hands back to the sternum.

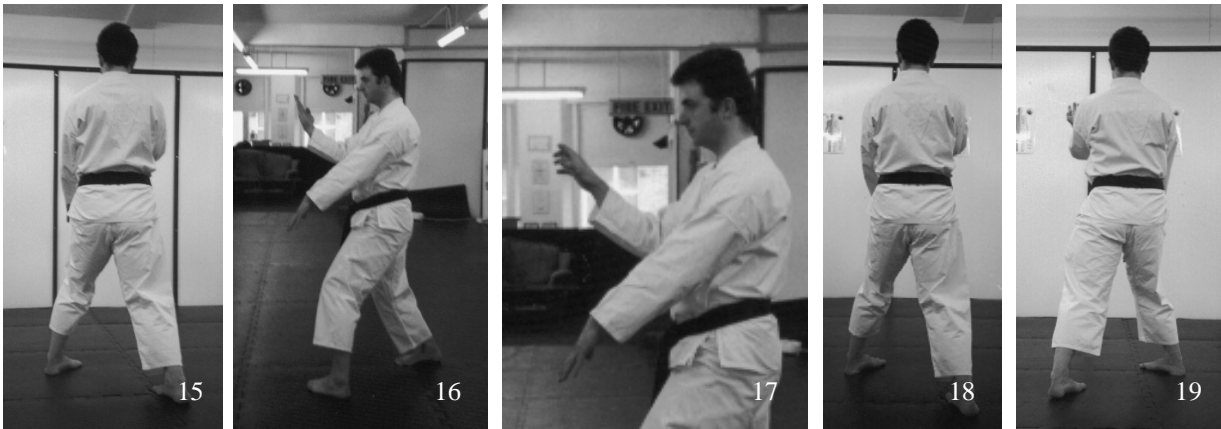


10) Move the hands apart to the width of the body.

11) Breathing out, throughout the move. Move both hands together again, then forwards, parallel, palms down, with the thumb-knuckles nearly touching.

12-13) Breathing in, cross the arms, right arm outermost, and uncross to make the Japanese "mountain" symbol with the arms. The hands are open.

14) Breathing out, cross the arms, right arm innermost, and uncross to bring the hands out to the sides.



15/16) Quickly. Step through with the right leg into a left Hangetsudachi to face the rear of the embusen. Bring the left hand up to the ear and the elbows together. Separate the arms by making an open-handed gedan barai and an open-handed gyaku-uchiuke simultaneously. **KIAI.**

17/18) Slowly rotate the right hand and squeeze the elbow down.

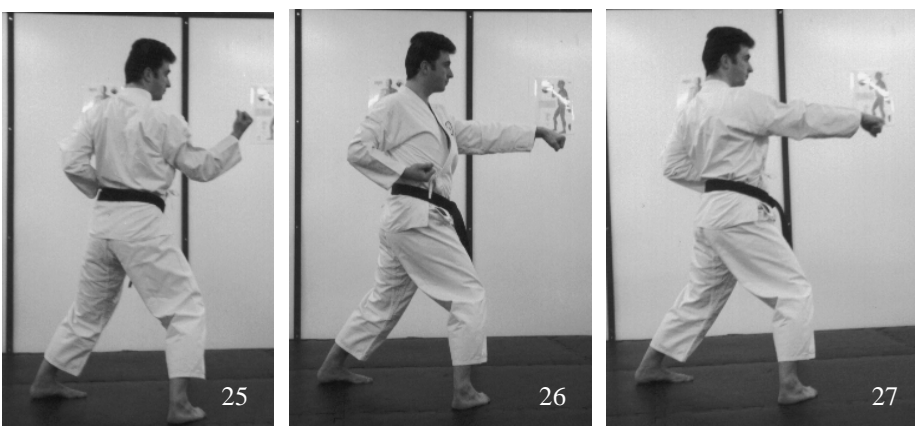
19/20) Step forward into right Hangetsudachi, and make open-handed gedan barai and open-handed gyaku-uchiuke simultaneously.



21) Slowly rotate the left hand and squeeze the elbow down.

22) Step forwards into left Hangetsudachi, and make open-handed gedan barai and open-handed gyaku-uchiuke simultaneously.

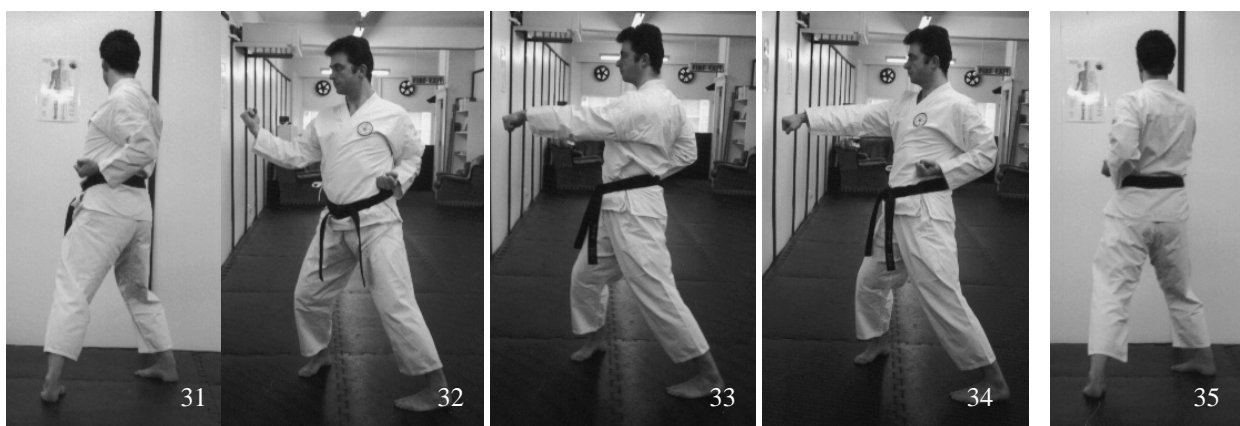
23/24) Slowly rotate the right hand and squeeze the elbow down.



- 25) Look to the right. Shift to make right Hangetsudachi to the right. Make uchiuke.
 26) Punch gyakuzuki chudan.
 27) Punch chudanzuki.



- 28) Look over the left shoulder. Shift to make a left Hangetsudachi behind you. Make uchiuke.
 29) Punch gyakuzuki chudan.
 30) Punch chudanzuki.



- 31/32) Look over the right shoulder. Shift to make a right Hangetsudachi to the rear of the embusen. Make uchiuke.
 33) Punch gyakuzuki chudan.
 34/35) Punch chudanzuki.



- 36-38) Look over the left shoulder. Bring the right hand to make hikite with the left fist placed vertically above it. Slowly describe a large arc with the left foot to make left kokutsudachi along the embusen. At the same time bring the left fist up high to make a descending uraken.
 39/39a) Step quickly past the left foot and then kick left maegeri.



40) Stepping down into a left Hangetsudachi. Make gedan barai.

41) Make yakuzuki chudan.

42) Make ageuke.

43-45/46/46a) Look over the right shoulder. Bring the left hand to hikite with the right fist placed vertically above it. Describe a large arc with the right foot to make right kokutsudachi facing the rear of the embusen. At the same time raise the right fist high and make a descending uraken.



47-49) Step past the right foot and make mae geri with the right leg. Stepping down into right Hangetsudachi, make gedan barai.

50) Make yakuzuki chudan.



51) Make ageuke.

52-55 & 55a) Look over the left shoulder. Bring the right hand to make hikite with the left fist placed vertically above it. Slowly describe a large arc with the left foot to make left kokutsudachi along the embusen. At the same time bring the left fist up high to make a descending uraken.



56) Open the left hand.

57) Make mikazukigeri with the right leg.

58) Place the right foot back down behind, making a long, low zenkutsudachi with gedan gyakuzuki. **KIAI.**

59) Pull both hands with open palms to the hips and shift backwards at a 45 degree angle to make left nekoashidachi.

60) Push the palms forwards, twin teisho, with the wrists touching.

61) Step back to a ready position.

Bring the feet together.

Bow.

Brown/2 White Belt (1st 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.

At this grade, the attacker and defender are free to move around, thus the attacks are only expected once each.

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 targeting, as well as training the spirit of the defender towards becoming indomitable.

Brown/2 White Belt (1st 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.

The defender’s response should be such that the attacker is not in a position to continue to

attack. This means that they may be restrained, have been struck in such a place as the “real” blow would have caused a loss of consciousness, or be in such a position that any further movement jeopardises the attacker’s safety.

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 beneficent to include responses from kata in retaliations, even though kata bunkai must be demonstrated separately.

The level of knowledge demonstrated at 1st kyu must be such that there is no doubt that the applicant will make a suitable black belt. This means that precision with targetting and how apt the responses are will be of concern.

Brown/2 White Belt (1st Kyu) - Bunkai

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

Naturally, a 1st kyu piece of Bunkai will be suitable to 1st Kyu knowledge (not 3rd kyu knowledge). This important part of the grading ensures that those seeking black belt will be knowledgeable and capable with their kata, not just “kata collectors” who know their forms superficially.

Grading Summary for 1st 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
Kizamizuki, Maegeri, Oizuki, Gyakuzuki, Kamae
Yoko kekomi, Uraken, Gyakuzuki, Kamae
Mawashigeri, Uraken, Gyakuzuki, Kamae
Ushirogeri
Maegeri, Yoko kekomi, Mawashi geri, Ushiro geri, Uraken, Gyakuzuki
Shuto uke, Kizami mawashigeri, nukite

KATA

Bassai Dai

KUMITE

Jyu 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

BUBISHI

THE BIBLE OF KARATE

Often the question arises as to how we know of the methods of training from ancient Okinawa. The question is usually to seek some kind of validity and justification for the bizarre rituals which we practice so diligently. We tell people that the secret art of Karate-do is handed down as a tradition, passed on to today's students with all of its techniques intact.

The truth is that any verbal or physical transmission of any subject is bound to be changed by

- the emphasis placed on elements of it by various individual teachers,
- the understanding
- and experience of the student,
- and the cultural and political climate of the times.

Our understanding is limited to which facts are presented to us, and in what way.

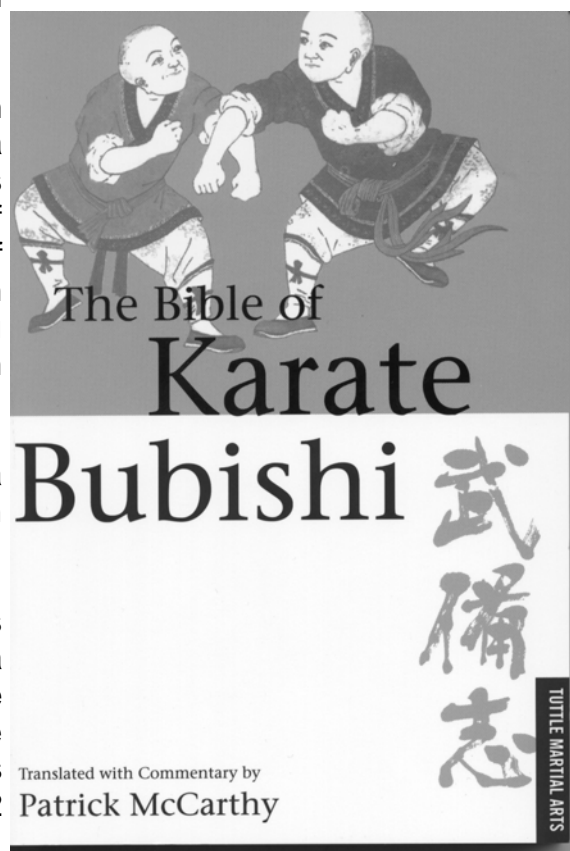
There *is* a direct link to the Okinawan methods of training, but it is as fallible as any other method. The difference is that until recently **The Bubishi** was handed down from Master to the Inheritor of his art. It was copied by hand (-and this is where mistakes may have occurred) and entrusted only to those who already had a high understanding of their art.

The Bubishi is referred to by many as the bible of karate. It is a collection of articles written across many years by those who held the secrets of karate in all its previous incarnations. The book has been made available in the west by translator and historian **Patrick McCarthy**, with another translation by George Alexander and Ken Penland.

Kyoshi McCarthy is the head of the Ryukyu Research Society, and one of the few occidentals to be awarded a teaching licence by the Dai Nippon Butokukai. His translation is full of annotations and additional pieces of historical information. George Alexander is the head of a Shorin Ryu organisation in the USA, while Ken Penland follows Kenpo karate and heads an Aiki Ju Jitsu dojo for the LAPD. Their translation is direct, with very little attempt to decipher the poetic language used.

While the American translators' version seems to be a direct presentation, the Canadian/Australian's version has much more information included.

Reading the Bubishi is an art in itself. Its terminology is deliberately couched in esoteric mysticism. There is a whole section devoted to medicine which requires the reader to already be aware of how to prepare the various natural remedies. Some of the ingredients would be nearly illegal to seek out (the urine of a 12 year old boy being one of them).



The treasure of the Bubishi is the wealth of articles on the history and techniques of our heritage. Included are the methods of striking vital points, and what effects these strikes cause. The

diurnal cycle of the body's energy and when and where it is most susceptible to damage is included. The illustrations of pressure point locations and the pages on fighting tactics make sense even to today's students.

Whereas the information about the diurnal cycle may be of interest to healers, it cannot relate to self-defence out of pure practicality. One cannot spend time in a fight wondering which points are most vulnerable due to the hour of the day! This just shows how holistically martial arts were regarded in earlier times.

The list of holders of the Bubishi reads like a Who's Who of karate history, including **Itosu Anko**, the teacher of **Funakoshi Gichin**. Portions of Funakoshi's own book **Karate-Do Kyohan** are taken directly from The Bubishi - one part was even left un-translated so as to make sure that only orientals would know it's significance. In this way Shotokan stylists can be sure that the shapes they make are historically part of the deadly art which modern karate-do descended from.

Mabuni Kenwa (1889 - 1952), founder of Shito Ryu, wrote in his 1934 book that he had copied Itosu's Bubishi. **Higashionna Kanryo** and **Miyagi Chojun**, responsible for the creation of Goju Ryu held copies of the text, as did **Shimabukuro Tatsuo**, creator of Isshin Ryu.

With the Bubishi being so important to so many of the modern style founders how can we ignore it? With Funakoshi possessing knowlege of pressure points and meridian theory it is our duty to re-integrate that knowlege into his art.

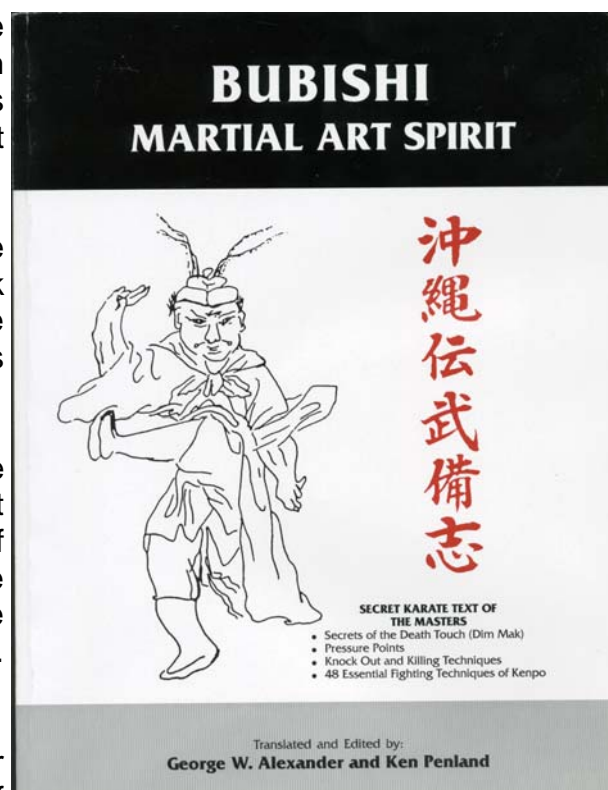
The Bubishi is first recorded as existing in the Chinese Qing dynasty (1644 - 1911). There is another book bearing the same title. The other Bubishi - a treatise on how to wage war - was published in 1621 and was authored by Mao Yuanyi.

The Okinawan Bubishi, concerned with White Crane and Monk Fist styles of Gong Fu and their decendant instructors and styles, instructs on specific methods of traumatising the human body. The stories relate the travels of Fang Zhonggong after his leaving the Shaolin Monastery after it was burned down in 1674. The book could have been created any time after that.

The most likely scenario is that Fang's daughter or her subsequent disciples created the book as a series of articles for their own study. More than a hundred years later there are named Chinese masters who passed on their arts to named Okinawans, and so our tradition is traced. This places the snobbery of style-specificness in context, as most modern karate-ka are practicing a handed-down version of the Monk Fist/ White Crane hybrid which ended up in Okinawa.

Yet again, we find that those things which are worthwhile take time and study. Effort is required to make sense of even the translated Bubishi. If the information in it were handed out easily it would be more suspect, the veiling of techniques is encouraging testament to the methods' validity.

Not suitable for casual reading, the Bubishi is only recommended to those who have trained for a long period and wish to find deeper insights into their art. We do not reprint the secrets of the Bubishi here, nor explain what is meant within it. The Bubishi's information is reserved for those dedicated enough to find it.



TARGETS: THE LEGS

The targets of the legs are vital to developing an understanding of karate. We must consider that as we usually react to an opponent's attack by stepping forwards our legs must be guarded and the opponent's legs made vulnerable.

Utilising five element theory, secondary (or even initial) attacks to the legs can affect the opponent's whole body, especially making them more vulnerable to our retaliation.

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.

Listed below are points including some on the feet. It is worth noting that some of these may be hard to reach (if not impossible) through modern footwear. We pass on the information out of interest, and because historically these things may have been important - sandle wearing Okinawans being susceptible to foot strikes, for example. Paradoxically, it is also worth noting that pressure points struck specifically at the correct angle and direction can be accessed through clothing. This means that should you happen to target one you cannot rely upon a reduced effect due to clothing, nor should you neglect to guard your own vital points because you believe them to be shielded by clothing.

YANG EARTH

ST31	Top of thigh. Ki drainage. Weakens leg.
ST32	Middle thigh. Leg paralysing point.
ST33	Lower thigh. Head rush
ST35	Kneecap. Trauma
ST36	Below knee. Internal injuries. Spleen.
ST37	High shin. Imbalance and defecation.
ST38	Shin. Affects shoulders.
ST39	Shin. Pain
ST40	Shin. Epilepsy treatment point.
ST41	Ankle. Nausea.
ST42	Ankle. Electrical & bone damage
ST43	Instep. Ki regulator
ST44	Web between 2nd and 3rd toes. Makes brain think jaw has been struck.
ST45	End of toe/nail. Set up point for locking joints. (Has been known to cause nose bleeds)

YIN EARTH

SP1	Big toe/nail. Spleen damage, downward rush, promotes bleeding NB: Not even for healing in pregnancy or if diabetic.
SP4	Base of big toe. Lessens life force. Don't mess.
SP3	Inside instep. Set up point for body shots.
SP6	High ankle. 3 points in one. Nausea. (Has been known to cause defecation)
SP7	Side of shin. Pain
SP8	Front of calf. Healing for uterus. Strike for stomach disorders, bladder problems and varicose veins. Set up for between the eyes.
SP9	Side of knee. In conjunction with GB34. Reverse water regulation.
SP10	Top and inside of knee. Shock point.

YANG WATER

- BL38 Back of leg. Gastric problems. Close to K10
- BL39 Back of knee. Bladder release. BL38, 39 and 40 & K10 cause death through kidney failure.
- BL40 Back of leg. Spasm tendons. Later life nervous disorders.
- BL55 Back of leg. Yang surge to brain.
- BL56 Belly of gastrocnemius. Shock to system.
- BL57 Bottom of calf. Buckle leg. Anus problems in later life
- BL59 Calf. Eye damage.
- BL60 Between malleolus and achilles tendon. Weakens upper body.
- BL62/3/4 Ankle (Separates man from spirit). Pain. Mental illness.
- BL65/6 Side of foot. Confusion and blurred vision.
- BL66 Little toe. Adverse tendons, confusion, blurred vision.

YIN WATER

- K1 Sole. Emergency point. Kind of hard to contact through shoes. A jump-start.
- K2 Inside instep. Diarrhoea.
- K3-4 Ankle. Energy drainage.
- K6 Ankle. Pinpoint then strike CV.
- K7 Anterior to achilles tendon. Kidney damage.
- K9 Bottom anterior of calf. Pain.
- K10 Back of knee. Kidney failure. Connected to CV17.

YIN WOOD

- GB31 Where middle finger reaches thigh. Dead leg.
- GB32 Lateral thigh. Knee release.
- GB33 Knee. Tendon damage.
- GB34 Knee. Liver aggraration. Destroy leg.
- GB35-36 Anterior shin. Neurological shutdown.
- GB37 Pain, liver/GB damage.
- GB38 Release shin for breaking.
- GB39 Energy drain for KO. Brain damage.
- GB40 Ankle. Paralysis. Irreparable damage.
- GB41-42 Top of foot. Regulates upper and lower body communication.
- GB43 Web between 4th and 5th toes. Fainting through heat build up in head.
- GB44 Toe. Set up for tendon muscle strikes.

YIN WOOD

- LV1 Big toe. Nausea. Unite with LV13 for internal damage.
- LV2-3 Top of foot. Emotion & disorientation.
- LV4 Pain. Set up for LV14 or groin shot.
- LV5 Nausea. Cramp. Later liver damage. Don't mess.
- LV6 Accumulation point. Drainage. Sit to recover.
- LV7 Back of knee. Pain. Balance disruption. Surge in the ears.
- LV9 K O Point
- LV10 Local pain. Ki drainage. Confusion of the eyes.
- LV11 Affects the spleen. Legs and arms become weak.

UCHI UKE

Inside receiver technique.

Easy to make the shape of, but difficult to apply, Uchi uke does not appear in the JKA syllabus until green belt.



Once again we find that the key is the “elbows together” position, and that the translation is both a description of where you apply the technique and where you bring the power from.

Often seen as a forearm parry to an incoming straight punch we are left with questions as to why the attacker does not hit with the other arm as well.

Why do we use two arms to make the shape whilst only needing one to deflect the blow?

Wouldn't pushing the opponent's arm outwards actually assist them in swinging the other hand towards us?

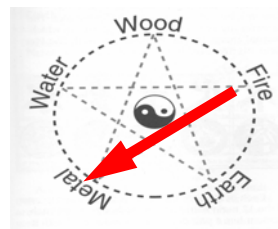
The answers are already known to us as the principles applied to the previous techniques. As always, the problems only arise through mis-translation and acceptance of the instructions of those who do not know better.

Consider these as alternatives:

1) An opponent's swinging punch is avoided and deflected. The action known as brush-grab-strike is used to make and maintain contact with the opponent's arm. The action adds “fire” to an energy charged limb, then traps it within the wrist by activating the wrist points. A tight hikite pull brings the thumb knuckle into contact with Lung 1 at the right angle to activate it.

The principle of “leave no gap” ensures that maximum benefit is gained from leverage.

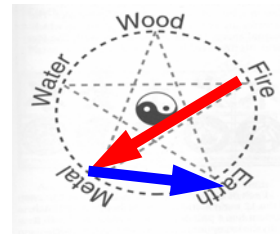
Once again we see that the “caught” arm prevents an unexpected attacker from using their other hand. Even though the technique is sometimes translated as *inside block*, the defender is removed to the *outside* of the attacker.



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

2) A threatening fist is avoided, trapped, and pulled back. In this instance the withdrawing hand's distance means that the attacker's face is available to retaliation. The wrist has activated fire and metal meridians, and the conception vessel has been attacked on the chin.

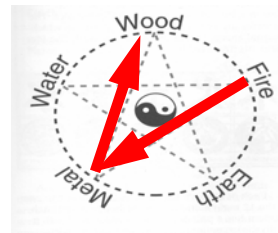
Equally valid as targets are the wind-pipe, and ST9.



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

3) The attacker's fist is avoided and deflected, and pulled tightly back to the hip. The retaliation is inflicted with the thumb knuckle to the temple (soft target, hard weapon). Fire and metal points of the wrist have been activated, and the cycle is completed in the Yang wood reservoir of the temples.

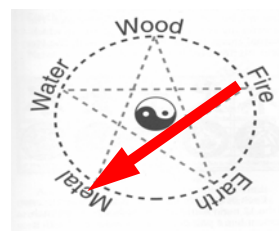
The speed of the withdrawing hand will affect how hard the head “whiplashes” forwards to contact the defender's fist.



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

4) An avoided round punch is latched and pulled back to the hip. The defender's forearm is used to impact and lever the triple-warmer (yang fire) meridian points 11,12, and 13. The jarring motion of the shoulder is aided by the thumb knuckle driving into rear deltoid muscles.

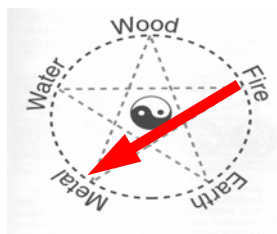
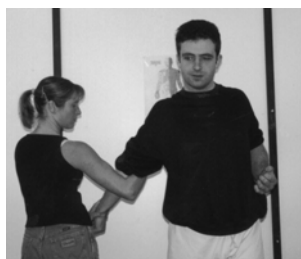
A “sawing” action with the forearm will aid in torquing the arm. Note that this action sends the opponent's arm away. This application is mainly for restraint, and needs a follow-up.



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

5) As above, the attacker's blow is avoided and latched, but in this instance a small-circle uchi-uke attacks Triple-warmer 11 directly, aided by the torquing of Heart 3. In the example shown an upward pressure is being used to lift the attacker. The motion of the arm could just as easily be used to send the opponent away, simply by expanding the circle again. Fire, metal, and more Fire points are activated.

The importance of "setting" the hikite wrist must not be overlooked. The hand will seem to be pushing down. The pressure will be felt not only in the impacted elbow, but also in the shoulder as it tries to "pop".



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

Once again we find that the standard applications given are only relevant for those practising "Do" arts. There are, of course, many applications to the shape made in "Uchiuke", and graded practitioners are encouraged to discover for themselves what will work for them at various ranges, and with different sized opponents.

It is well worth remembering that none of these applications are of any use unless the practitioner in question can utilise them. This means training regularly to programme the subconscious and muscle memory to be effective. Revelations about how to manage an attack come from facing different opponents in a learning atmosphere, where there is safety and an adrenalised situation.

In this way, Karate is truly a personal journey, not some homogenised sport.