

# *The* ***Lion***



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**A study in Kata – Heian Yondan**

## No5 – A study in Kata Application – Heian Yondan

Following on from article No2 - Kata Application, I thought it would be a good idea to show how the principles of Bunkai, Oyo, Henka and Kakushi can be applied. The example I have chosen is Heian Yondan. It has a core theme running throughout the kata and has elements of all four principles.

Some points to remember about kata application:-

There are **no** wrong applications – the only thing that separates an acceptable application from fantasy is simply its effectiveness. For every application you are shown, be brave and ask yourself “Would this work in real-life? Could I truly make this work in a pressure environment?”. If you have **any** doubts at all, then have the courage of your convictions to reject the application as nonsense.

This also applies to the *attack* the application requires – if the application only works with an attack that is unnatural.....reject it.

No-one has the right to teach applications that are fantasy and then expect you to accept this information as the unquestionable truth. You have the right to challenge any application you are taught, as long as the challenge is based on a sound, logical argument.

Don't leave your brain in the changing room.

The biggest problem is to ascertain where one cluster of techniques ends and the next begins. You have to “find the gaps” and not assume that one technique leads into another just because the kata shows it like this. Use your logical thought to put in gaps between multiple opponents.

You are not on a film set. There is no supernatural force that puts eyes in the back

of your head. So make sure you are facing your opponent. If a move shows you turning, don't assume you can block something when you can't see it. Trust me, you will find out the hard way this is ludicrous.

Angles & assumption – where is the attack coming from and where do you need to be to complete the application? Where do you want to be after the application and where do you want the opponent to be?

If you practice kata regularly for many years, with illogical applications, the techniques will become second nature and a reflex action. The danger is that your natural reflex will be honed to do a very poor, unworkable application in a real-life situation. You will become very good at doing something **very** bad.

Best case you will foul up and get away with it.

Worst case.....you won't.

And so to the kata - Heian Yondan.

The overriding core theme to this kata is “.....*if you find yourself in a situation when you have control of your opponents head, don't let go! Use this to your advantage and thus defeat your opponent....*”

Six out of the seven sequences of the kata have a part which relates to the central core theme.

The kata contains several neck extensions which, when coupled with blunt trauma, can be most effective.....i.e. **extremely dangerous** and thus need to be practised under close supervision with your Sensei.

The kata:-

First Sequence - opponent attacks with a large carving knife:-



Both hands come up, one to parry the knife, the other to attack the face



At this point, DO NOT LET GO OF THE HEAD



Both hands now come down, the left hand keeping the knife at distance and the right hand driving the head downwards with force



Both hands now come up to the other side, keeping the arm at reach & twisting the opponent away





Still controlling the arm, your hands come back in preparation for juji uke (this movement will rotate the opponent away from you)



Finally drive right hand into juji uke and deliver knife back to opponent

Second sequence - new opponent grabs wrist and threatens with left punch:-



The release action is morote uke:-



Twist the right arm to release the grip and attack the elbow joint with the left fist





The classic arm bar (ryoken hidari "koshi kamae") – put extra pressure on the elbow you have just attacked



Snap kick to the face



Grab the head



Drive elbow into face, DO NOT LET GO OF THE HEAD





Grab head



Drive head into edge of pelvis

Third sequence - new opponent attacks with hammer:—



Block with jodan uke



Attack with snap kick to floating ribs



Grab the head



Drive elbow into face, DO NOT LET GO OF THE HEAD





Grab head using palms & forearms



Violently separate the hands, twisting the neck hard (**MAXIMUM CAUTION**)



Finish with opponent on floor

Fourth sequence - new opponent attacks with swinging bottle:-



Block attack



Strong attack to neck with shuto



Grab head and attack with knee to chest, DO NOT LET GO OF THE HEAD





Push head down and extend neck vertebrae **(MAXIMUM CAUTION)**



Drive elbow into cervical vertebrae, ideally between atlas and axis **(MAXIMUM CAUTION)**

Fifth sequence - new opponent attacks with swinging right punch:-



The block is reverse fist wedge block (kakiwake uke) in back stance. Use the left arm to block the swinging punch, the right arm to control the head.



As you pull down, so you control the arm and the head, making a secondary attack harder



Kata shows front kick but this can be supplemented with a knee instead, DO NOT LET GO OF THE HEAD



Kata shows after the wedge block you drive the right hand forward – this extends the opponents neck. Your left hand is still controlling the arm





Drive into the extended neck with reverse punch, targeting the occipital condyle (**MAXIMUM CAUTION**)

This sequence is then repeated to the other side

Sixth sequence - new opponent attacks with a straight punch:-



Morote Uke becomes a block with a simultaneous punch



The second morote uke then becomes a sweep to clear the opponent out of the way



With the front knee behind the opponents the sweep can be completed

Seventh sequence - new opponent attacks with a beer bottle:-



As hands come up, block left arm and attack eyes / face





Place hands to the SIDE of the neck, not each side of head



Drive knee into face, DO NOT LET GO OF THE HEAD



Left hand keeps head down and extends neck



Right elbow drives into neck (aiming for the cerebellum) i.e. the rear arm of the shuto uke  
**(MAXIMUM CAUTION)**



Right arm hooks around head, augmented by left hand, putting pressure on trauma site



As you walk forward, take the head with you, twisting trauma site





The opponent is thrown to the floor

The end of the kata.

Please take the time to review article No2 and work out which of these applications are Bunkai / Oyo / Henka / Kakushi.

And remember.....

“.....Kata wa tadashiku, jisen wa betsumono.....”

Go figure.

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5<sup>th</sup> Dan.