

Practical Kata Applications

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**KATA
COMBAT**



Bassai Dai / Passai

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Sequence 1

I've started the Kata Combat chapter with the sequence of straight punches executed from the standing position with both hands on one hip. I will refer to this position as *Hikite*. This sequence starts at move 10 and finishes at move 14 as shown in the red coloured bordered photograph sequence on page 13.

However the Kata continues to move 17 to practice and record the same techniques on the other side of the body.

Sequence 1 addresses a single arm lapel grab by my opponent as a set up for further attack. Their single arm grip serves as a way of controlling me as well as a reference point for subsequent strikes with their rear hand.

Prolonged covering and attempted blocking of those strikes proves to be futile, so I need to act fast and weaken their grip. This will disrupt their control and the connection to me required for effective striking. This will also set me up for the all-important barrage of attacks to my opponent.



My first action is to cover and protect my head area as I prepare my hands; clasping them together. My rear hand, palm up, cupping my front hand which is palm down. I apply the two handed *hikite* movement by striking down hard and fast onto my opponent's upper forearm whilst remaining in my natural stance. This is the simplest way to apply this technique, hence it is explored first.

Clasping my hands together allows me to use the hand of my non striking arm to pull my striking arm down and onto my opponents arm tending towards my hip. This disrupts their balance as their head and body drops down and towards me. The degree of movement depends on how well anchored a grip my opponent applies on me.



Immediately, I release the clasped grip and again with my lead arm, I strike up and out to my opponents neck/jaw area. No one specific strike is needed, so long as it makes contact with my forearm, bottom fist, edge of my hand etc. The different versions of the Kata all contain various options. Above are two such options; closed fist forearm smash (left) and an open hand strike (middle). The reverse angle is show on the right.

Whilst doing this strike, I seek to gain control of my opponents lead arm (it may still be seizing my lapel) or it will have become detached. This control allows me to execute multiple strikes with my lead arm until alternative action is necessary.

The Kata follows this lead arm strike with two techniques executed with the rear arm; *Choku Zuki* (Straight Punch) then *Uchi Ude Uke* (Inside Forearm Block). Kata records choices, these two techniques are utilised as a when required and not a prescriptive list of techniques acted out in their entirety to a set order. It therefore makes sense to continue striking with the rear arm *Choku Zuki* (Straight Punch) until the *Uchi Ude Uke* (Inside Block) is required.

The scenario that would require execution of the *Uchi Ude Uke* (Inside Block) is when whilst striking with *Choku Zuki* (Straight Punch), my opponent's seizing hand is still attached and hampering my rear shoulder as the source of the strike. By moving across the centre line, the preparatory movement of the *Uchi Ude Uke* (Inside Block) acts a cover as I traverse. It also serves as an attempt of disengaging my opponent's grip.

Once offline, I execute the *Uchi Ude Uke* (Inside Block) as a forearm/backhand strike in a vertical plane to my opponent's jaw/neck area. This overhand nature of the movement prepares me for the next *Choku Zuki* (Straight Punch) with my rear hand as an all in one rolling motion.



To further address the need to dispatch my opponent and create an escape route, I utilise movement number one of the Kata. The key to a successful escape in this scenario is to create a safe distance between me and my opponent, preferably through them backing off. The *Morote Uchi Uke* (Augmented Inside Forearm Block) is executed with forward drive and serves as a way of pushing my opponent away from me, clearing their limbs in the process. The knee lift (also used in two other points in the Kata) is not necessarily a knee strike, but an explicit way of ensuring maximal forward drive. Such is the need to ensure forward drive; the *Morote Uchi Uke* is finished in *Kosa Dachi* (Cross Stance). My front foot moves forward and lands so far in front of me that, in order to maintain forward momentum, my back foot also has to catapult forward and finish directly underneath my hips, adding to the effectiveness of the technique.

