

Sample lesson 3

LESSON 268

Date: June 16, 1999

Main Instructor: Kanazawa-kancho

Assistant instructors: Suzuki-sensei, Tanaka-sensei

- Kihon
 1. Sanbon-zuki numbers one and two
 2. Age-uke, gedan-barai, gyakuzuki
 3. Soto-uke, empi-uchi, uraken, gyakuzuki
 4. Uchi-uke, kizami-zuki, maegeri, gyakuzuki
 5. Shuto-uke, kizami-mawashigeri, nukite
 6. Maegeri, mawashigeri, gyakuzuki, gedan-barai
 7. Maegeri, yokogeri-kekomi, gyakuzuki, gedan-barai
 8. Yokogeri-keage, yokogeri-kekomi
 9. Nami-ashi
 10. Kizami-zuki, maegeri, oizuki
 11. Step back age-uke; step through mawashigeri, uraken, oizuki
 12. Maegeri, mawashigeri
 13. Mawashigeri, yokogeri-kekomi
 14. Maegeri, yokogeri, ushirogeri

We did techniques eight and twelve through fourteen with the same leg and techniques ten through fourteen from jiyu-dachi.

- Kata
 - Sochin
- Notes
 1. If you are able to do nami-ashi properly, you should be able to do most other kicks—yokogeri, mikazuki-geri, ashi-barai, etc.
 2. Having only one chance during a lesson to do a particular technique full speed and full power does not decrease the importance of that technique within the lesson. Rather, there is added responsibility on you to do the technique correctly and to the best of your ability. You *only* have one chance. If you make a mistake, that's too bad!
 3. It is very important in Sochin (and of course in other kata) to have correct breathing and rhythm. If you put one hundred percent power into every single technique, it is not only incorrect, but you will be exhausted by the time you finish the kata. Relax between techniques and only put power in the very final part of each technique, with focus of course.

4. In the very first move of Sochin, be careful not to raise your height to begin with; it should be lowered instead.
5. During the slow tension moves of Sochin, your legs and arms should move together in harmony at the same time. If the upper body moves after the lower body, or vice versa, then the flow and look of the kata is not so good.
6. When doing the double punch in Sochin, make sure you pull back fully (hikite) after the first punch before executing the second punch.
7. On tate shuto-uke, make sure your palm is pointing forward fully and not halfway as it is in a normal shuto-uke.
8. The yokogeri-keage, uraken, empi-uchi combination should be done as one move and not two. Don't pull the uraken back. It should be left out for the empi-uchi. The stance is still fudo-dachi/sochin-dachi.
9. When moving from kokutsu-dachi (shuto-uke) into kyo-dachi in Sochin, move from the front foot first followed by the back foot. In kyo-dachi, both feet should be flat on the floor.
10. The combination following kyo-dachi is smooth and quick with full shoulder rotation. Elbows should point inward on the final strike with the *kiai*.