

Translation of the Book entitled “Kung Fu TOA in Germany”

(Eighth Chapter)

Explanation of the first form (Step) of TOA (Ana-Toa)



Philosophy of TOA, Warming up and strengthening the muscles and joints without using fitness equipment, standing positions in TOA, elaboration of significant defense and attack techniques of hands and legs, body hardening in TOA, self-defense, sparring and cold weapons in TOA.

Also, in this book one will read the first, second, and third forms (Steps) of TOA called Ana-Toa, Ata-Do, and Su-To respectively. At last all 702 Kicks in the 7 forms (Steps) of TOA with the striking directions are listed.

Copyright 2004 by Author of the Book: Babak Tawassoli

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This book is the very result of years of exercise, experience, learning under the supervisions of masters and veterans of TOA and others Martial Artistes and years of research and study of related books. As a result, the author collected his whole knowledge in the current book but do not bear any responsibilities on the usage of its content.

The current book was written in Germany in 2004 and was translated to Persian a year after in 2005.

This book was translated to English in 2013.

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To: my wife, parents, brother, sister, and all martial arts enthusiasts

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Chapter Eight

Significant points for dear companions

In this current section, the first form would be explained in details.

As we put it earlier in chapter four (hand techniques in TOA), when one hand is used for defense the other had is used for reaction in an opposite direction so that this technique has the most effect (power, speed, and exact hit) to the targeted areas. When both hands are used for defense and attack or their combination so the body would be responsible for reaction.

Obviously, the power of hands and feet are not only from the hand and foot muscles but the upper body rotation from waist and use of the power of muscles and the rotation of shoulders, stomach, waist, hip, thigh, foreleg, and all the body muscles are useful in applying an effective strike. Each attacking or defensive attack should be performed like an explosion (quick and powerful) with body reaction and rotation accompanied by respiratory function in one specific point. This state is known as “shock” among TOA practitioners. Techniques accompanied by shock not only are beautiful, powerful, quick, and flexible, but the use of shock in performance of classic strikes (shadow fists and shadow kicks) would add up to the strength of the joints and other parts of the body. Use of shock would keep the companions’ joints in advanced ages.

Also, I would like to reiterate that all the shown hand and foot techniques are learnt slowly and one by one so that the body would adapt itself to the new techniques and get used to them.

In the training sessions of body and soul faculty, all the techniques after being learnt would be performed individually so many times so that the body get used to them. Then, the order of technique and the complete form combination are taught and practiced.

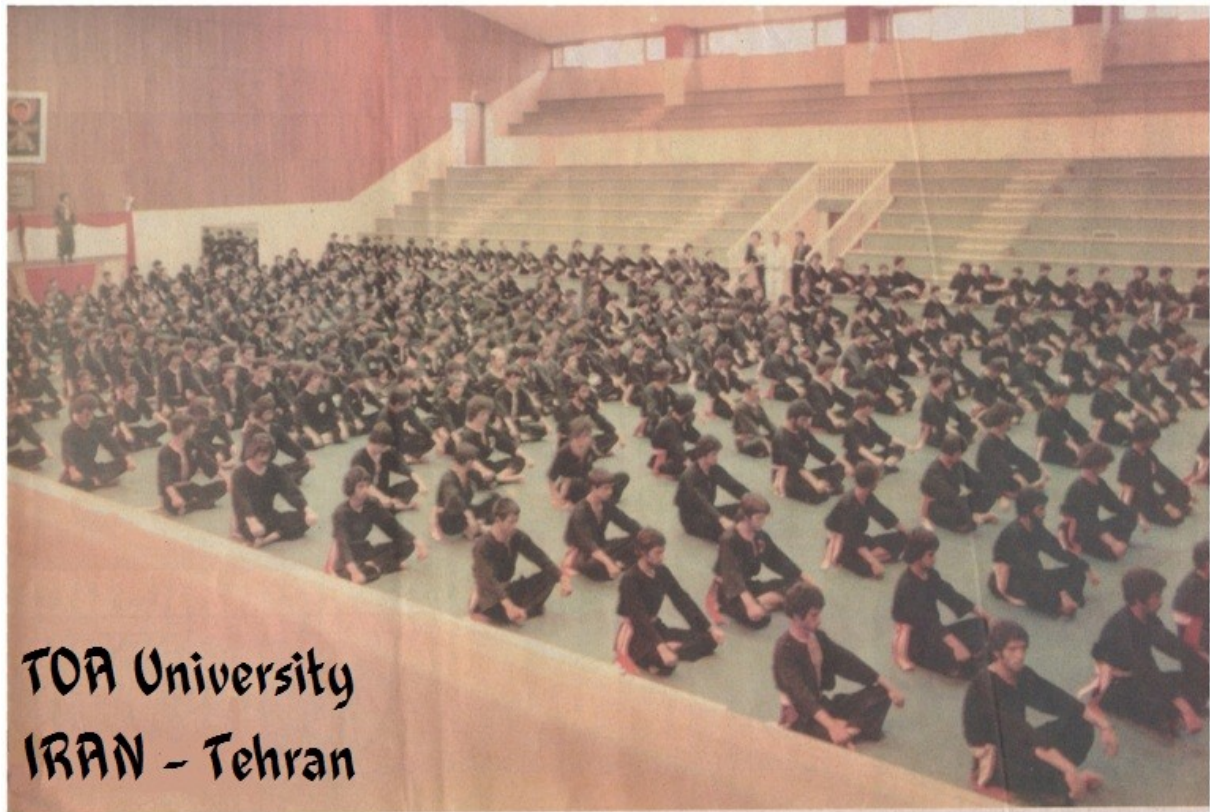
To me, these methods of training takes a long time and due to the current life condition a few people would be able to learn and accept them. Speaking of experience, learning the first form varies from two months to two years among different people; therefore, training should be adjusted to the talents and learning speed of the trainees. Besides, the more “multi-variant” exercises in TOA training classes the more motivated would be to the TOA practitioners.

Note that performing “Zen” (concentration, breathing techniques in calmness, forgetting the daily problems) beside physical practice would lessen the difficulty of TOA techniques.

In the end, it is necessary to mention that learning TOA only with books and films without the supervision of the masters is not the best way. The books and training films are to remember the moving directions, respiratory functions, and various technique names.

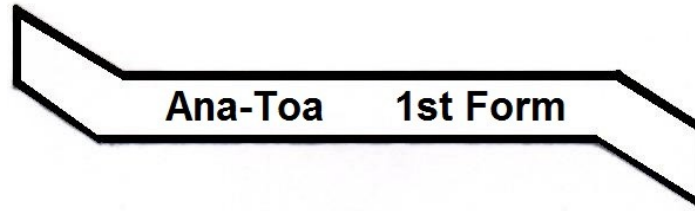
Application and performance of different standing positions and below techniques are explained in the former parts of the book which I avoid repeating them.

Training TOA martial art in body and soul faculty by Grand Master Ebrahim Mirzaii



The application and performance of standing positions and different techniques were explained in previous chapters of the book (3, 4, 5) which I avoid reiterating them.

The complete explanation of the first form of TOA (Ana-Toa)



The meaning of “Ana-Toa”

“Ana-Toa” means you, the you that should live in this world for a certain time. Ana-Toa means you equals me and vice versa. “Ana-Toa” means body and soul world and penetrating the borders of the wise and awareness of human freedom. It contains wavelike features and is against human body movement.

It is said that “Ana-Toa” encompasses 515 techniques, combination, and reaction making. Also, it includes six direct foot strike “Keyetto” and different kinds of hand techniques and is considered one of the most beautiful TOA forms.

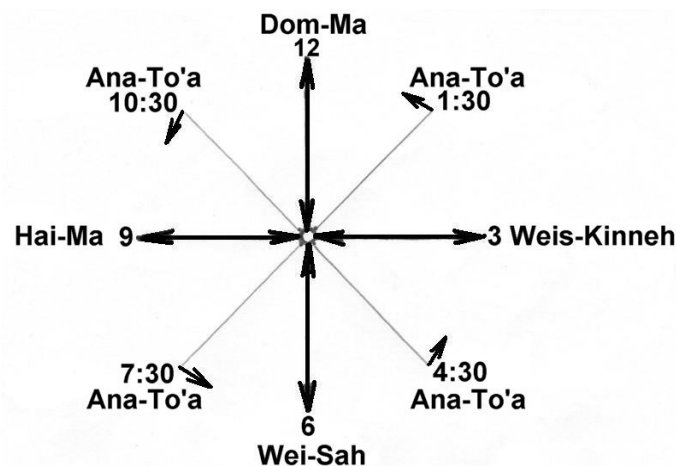
Collecting Ana-Toa battle cries (breathing technique)

Yaromeh, Chikareh, Hays, Hays, Hayma, Hayma, Vays-Kineh, Vaysa, TOA, Ata-Do, Yaromeh, TOA

Notice: forgetting three battle cries during “Ana-Toa” examination is considered a technical mistake and with having three technical mistakes the test has to be repeated.

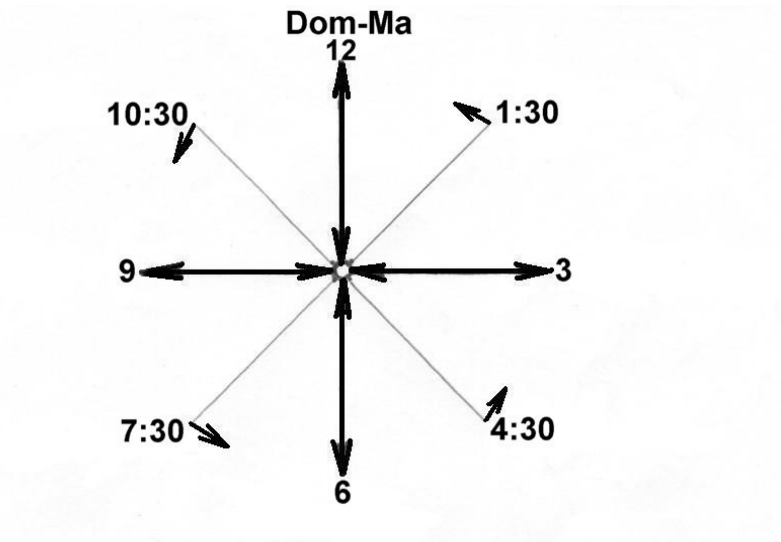
Explanation of “Ana-Toa” in Germany in five parts or general aspect

1. Part of “Doma”: it starts in the 12:00 clock-wise direction (North direction).
2. Part of “Hayma”: it starts in the 9:00 clock-wise direction (West direction).
3. Part of “Vays-Kineh”: it starts in the 3:00 clock-wise direction (East direction).
4. Part of “Vaysa”: it starts in the 6:00 clock-wise direction (South direction).
5. Part of “Ana-Toa”: it starts in the 4:30 clock-wise direction (South east direction) and ends in 12:00 clock-wise direction (North direction).



Important note: during direction change first head turns to that direction and take into account that direction.

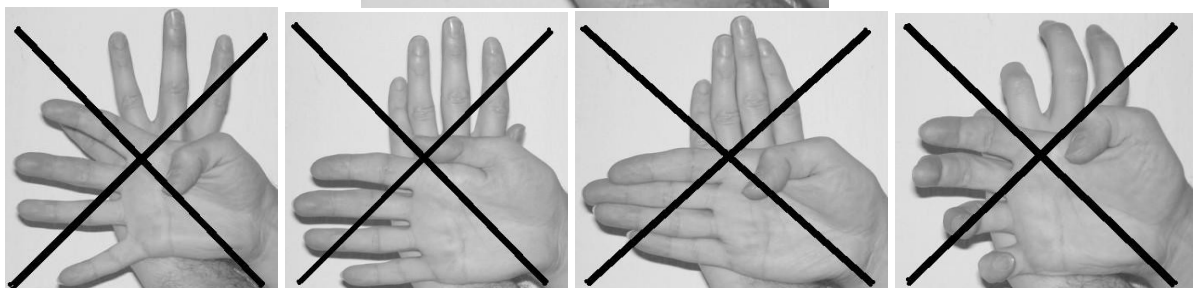
1. The first Part “Doma”:



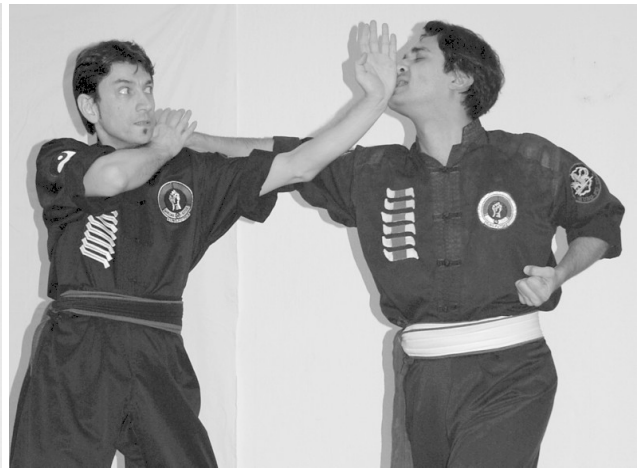
Sen-Se-Sero:

From the “Kami-Sema” standing position with both hands the technique “Sen-Se-Sero” is performed directed to the front. In the position the back of the hands are stuck to each other, the tips of the left hand fingers are directed upwards (body symbol) and the tips of the right hand fingers are directed to the front (soul symbol).

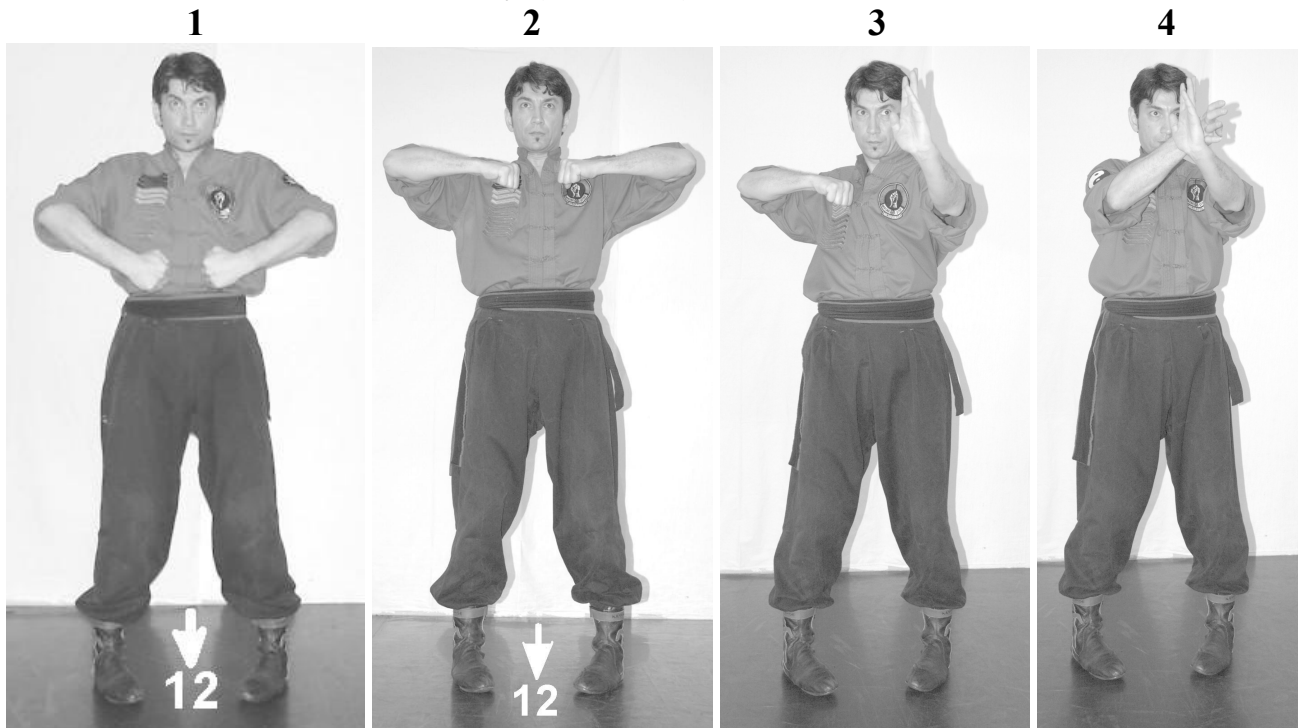
The below pictures show different states of hands whether correct or incorrect of “Sen-Se-Sero”.



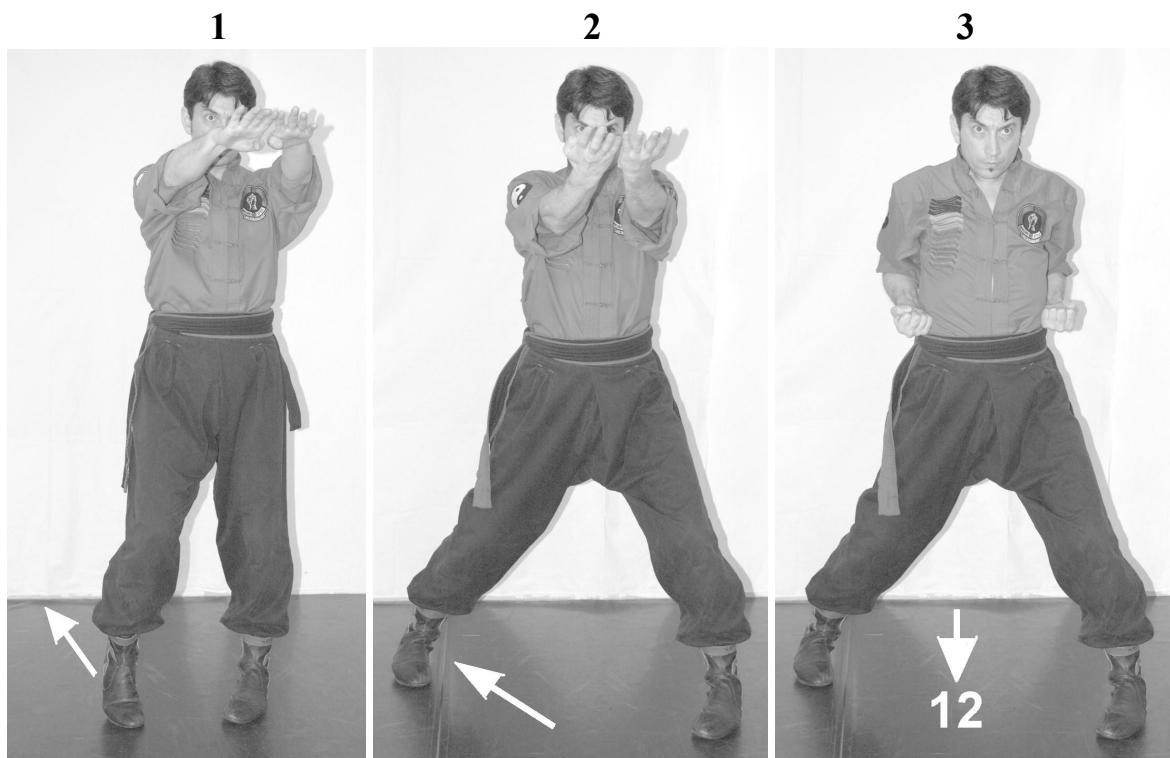
It is said from the standing position of “Kami-Sema” we do not perform attacking or defensive techniques. Hand states are merely to show various messages. Nevertheless, my companions and I would consider the state of “Sen-Se-Sero” as the base of a lot of defensive and attacking techniques and would perform them. (Look at the below pictures)



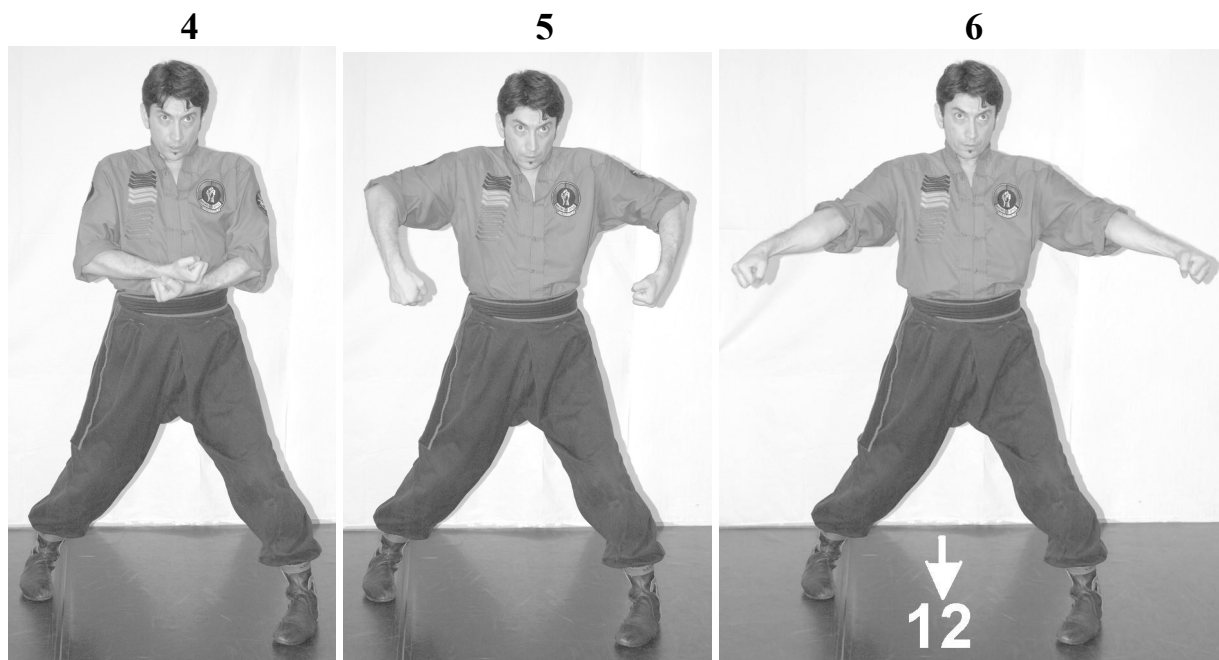
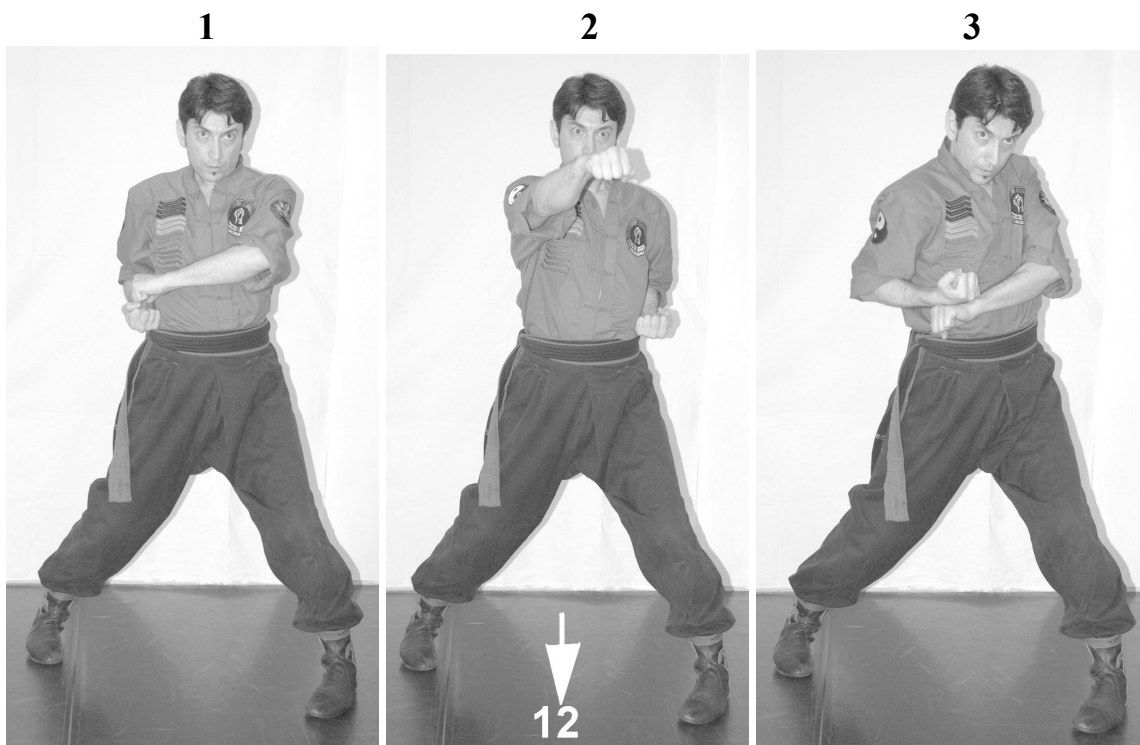
Performance of “Sen-Se-Sero” from the standing position of “Kami-Sema” 12 clock-wise direction or to the north direction. (Pictures of 1 to 4) the performance of “Sen-Se-Sero” is done at the same time with battle cry (Yaromeh).



From the state of “Sen-Se-Sero” the right leg is dragged backwards (Rato standing position) and simultaneously both hands are fisted backwards (body sides). The performance of “drawing back the hands” are done at the same time with battle cry (Chikareh). (Pictures of 1 to 3)

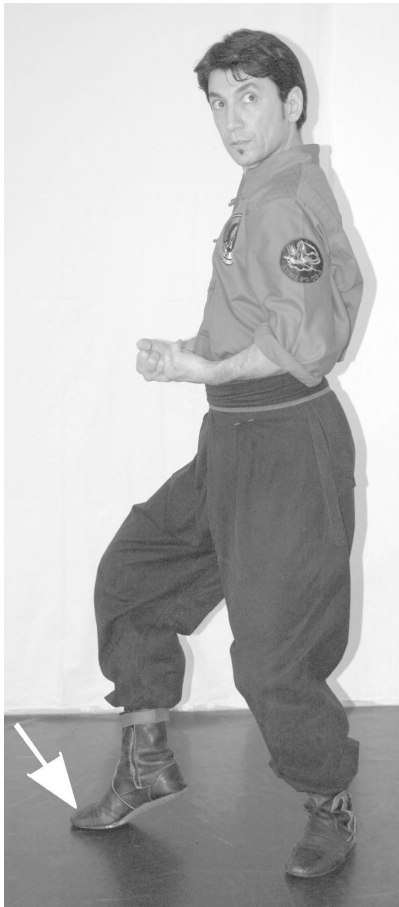


After performing right “Matto” with the help of left hand reaction, the fists of both hands are placed back to each other in the right side of the body (the body at the same time would rotate to its left) and instantly “Chinno” technique (power division) would be performed. (Pictures of 1 to 6)



With the performance of defensive technique left “Doma”, “Block”, and “Chinno”, the right leg moves to the front direction (12 clock-wise direction) in the standing position of “Rato”. (pictures of 1 to 6)

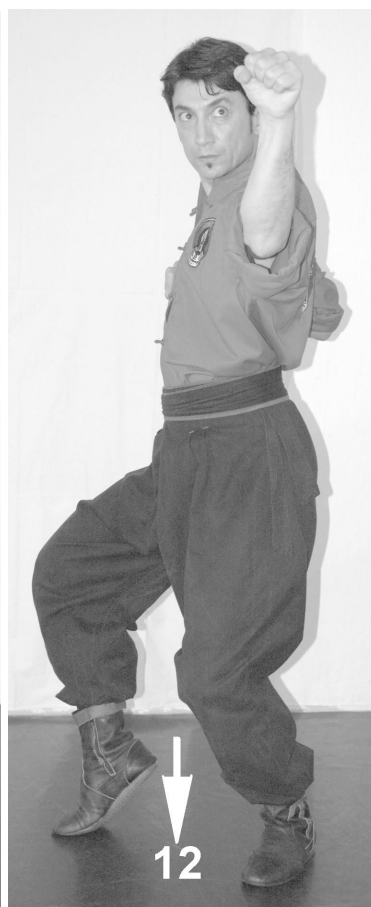
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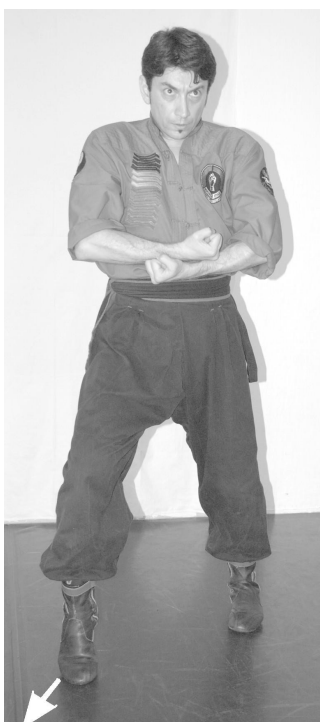
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6



With the performance of defensive technique of right “Doma”, “Block”, and “Chinno”, the left leg is dragged to the front (12 clock-wise direction) in the “Rato” standing position. (Pictures of 1 to 5)

1



2



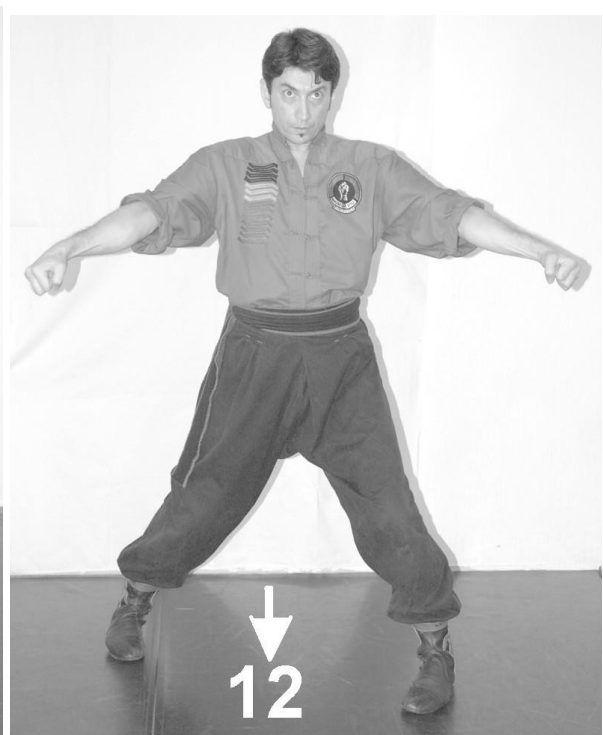
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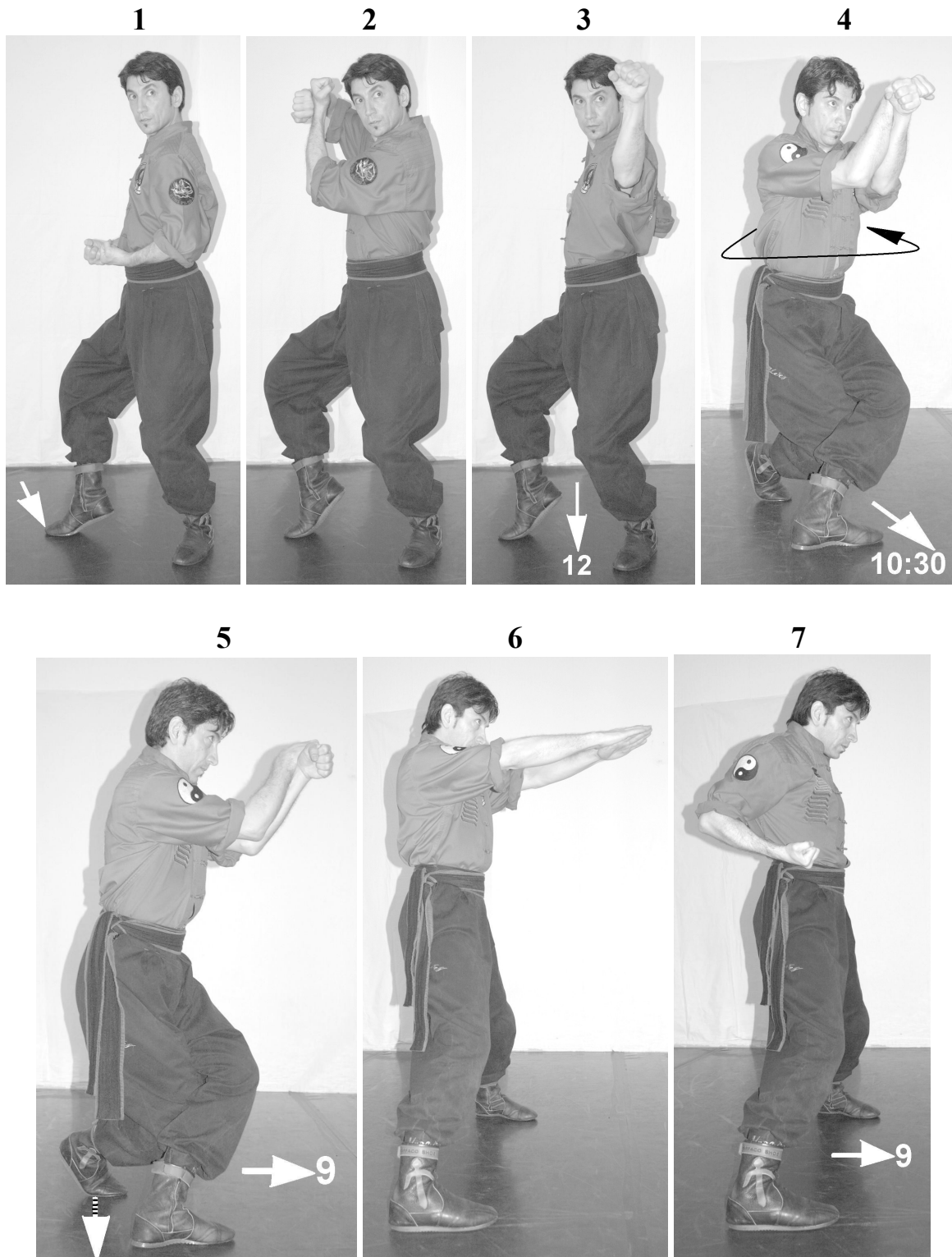
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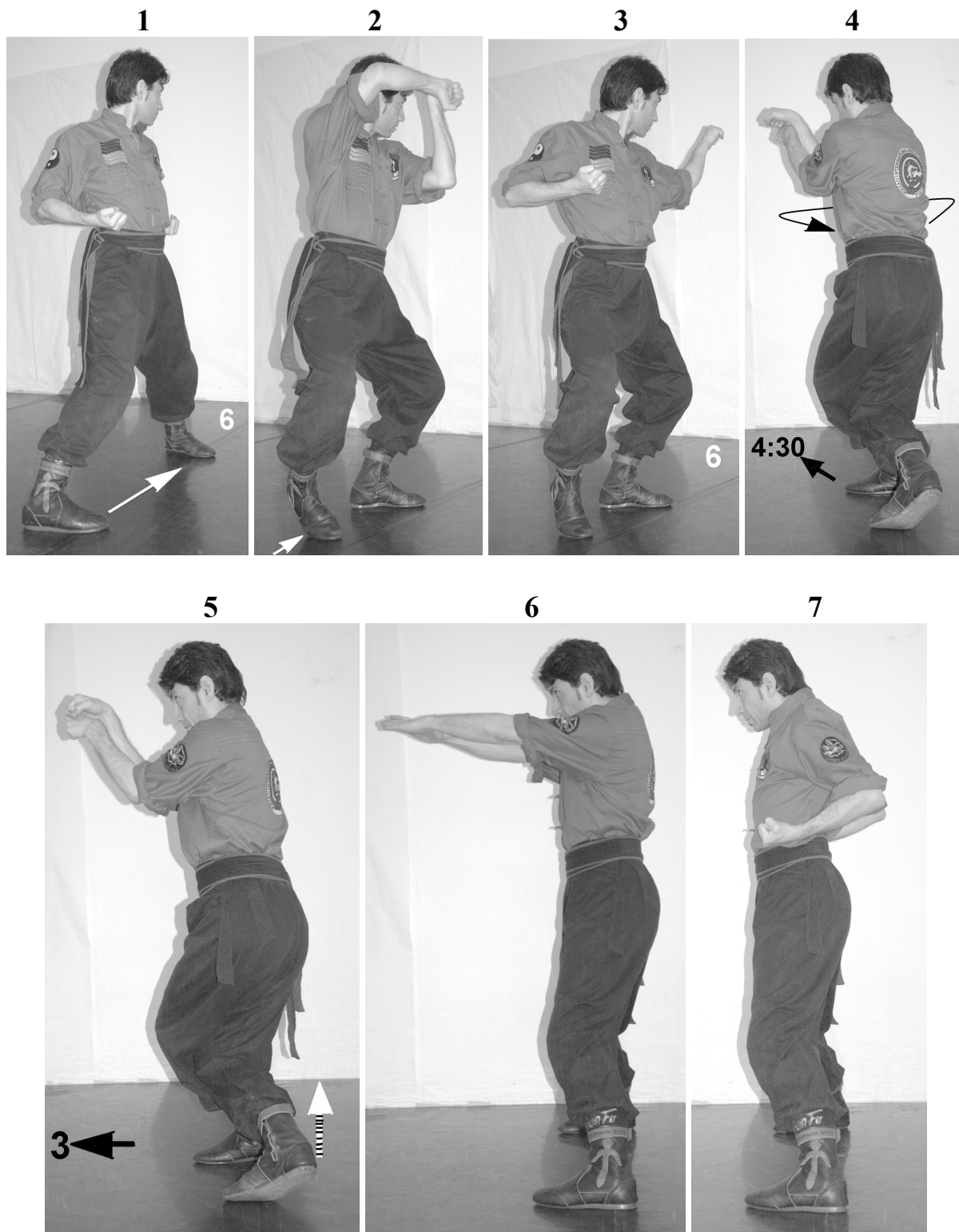
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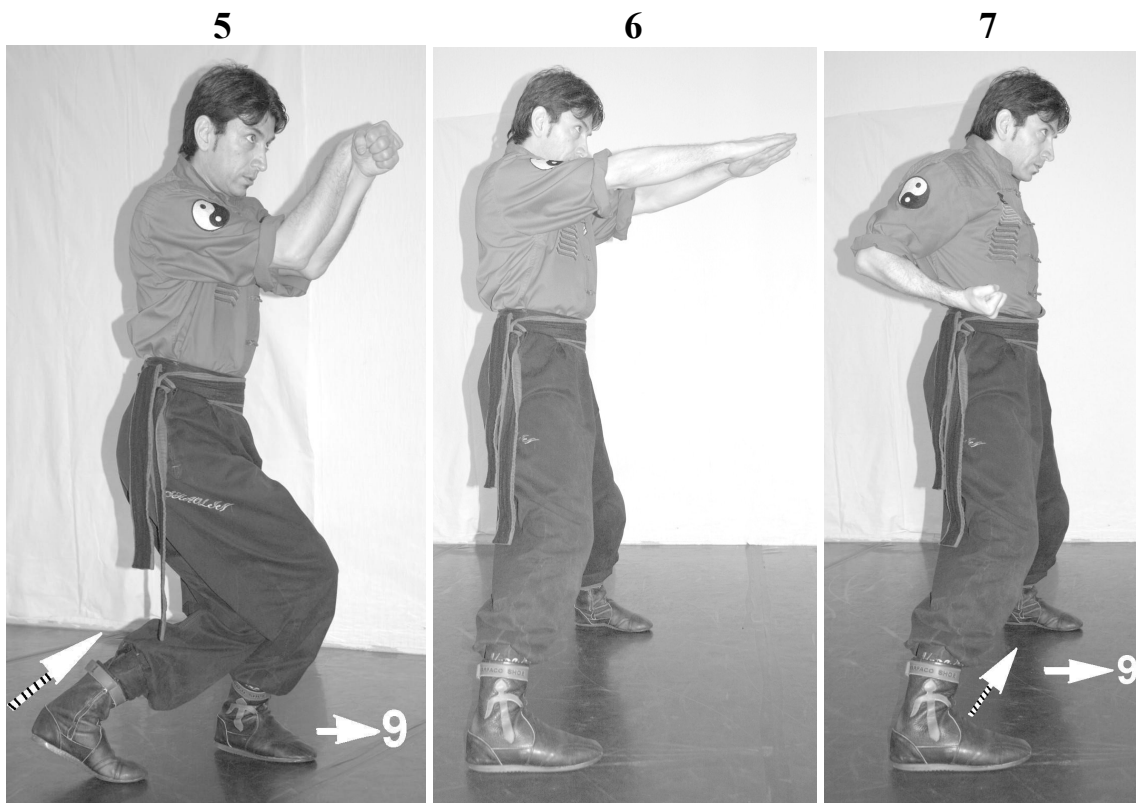
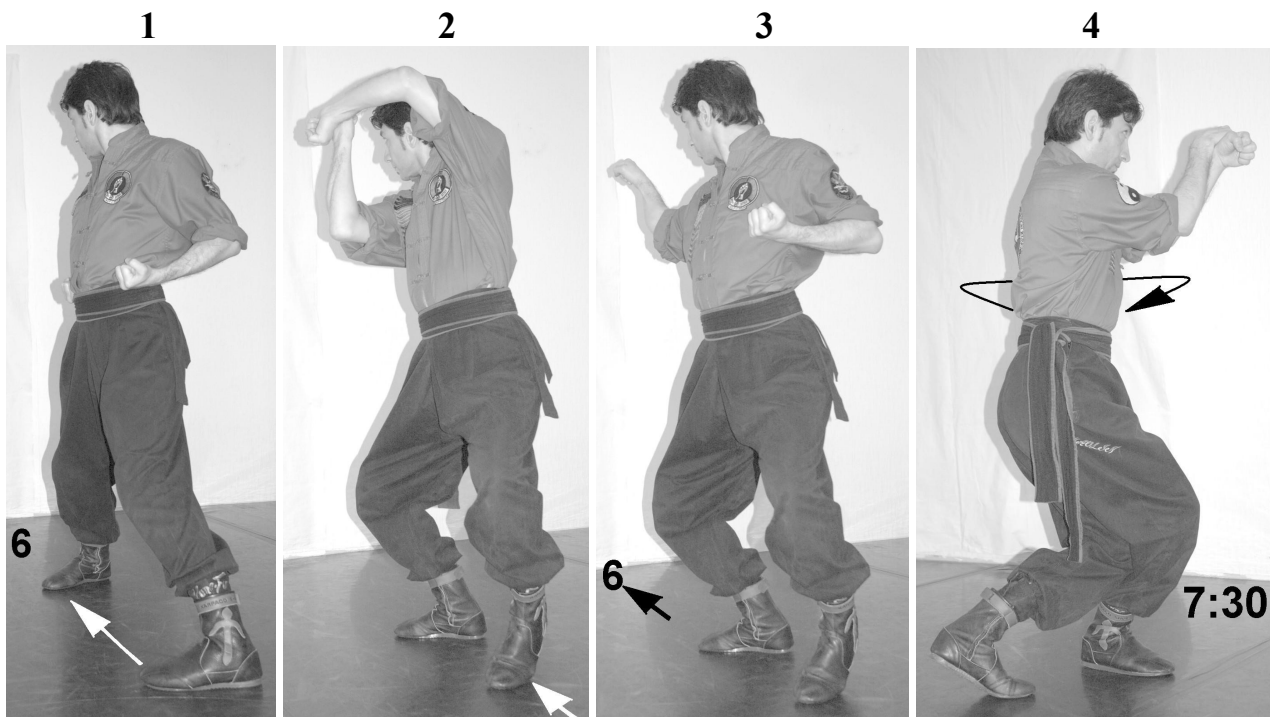
With the performance of defensive technique of left “Doma” (12 o’clock), “Block” in the “Turning Yette-Rato” (10:30 to 9 o’clock), the right leg would move to “Yette-Rato” (9 o’clock) and at the same time both hands are fisted backward to body sides. The act of “drawing back hands” is done with battle cry (Hays) simultaneously. (Pictures of 1 to 7)



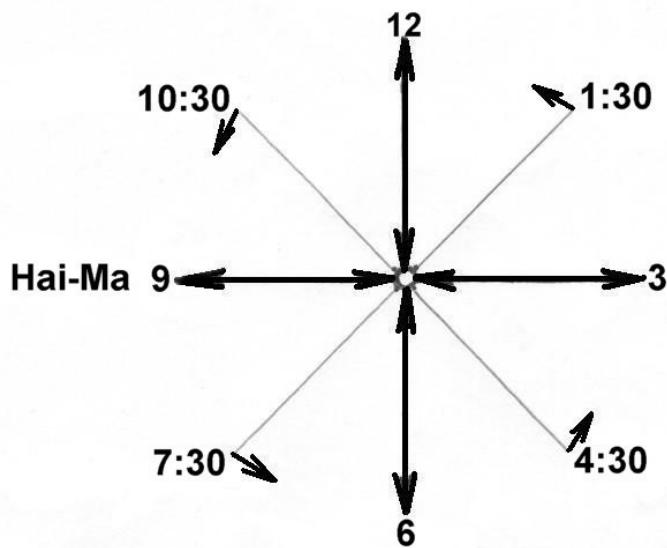
With the performance of defensive technique of left “Doma” (6 o’clock), “Block” in the position of “Turning Yette-Rato” (4:30 to 3 o’clock), the right leg is dragged to “Yette Rato” (3 o’clock) and at the same time both hands are fisted backwards (body sides). (Pictures of 1 to 7)



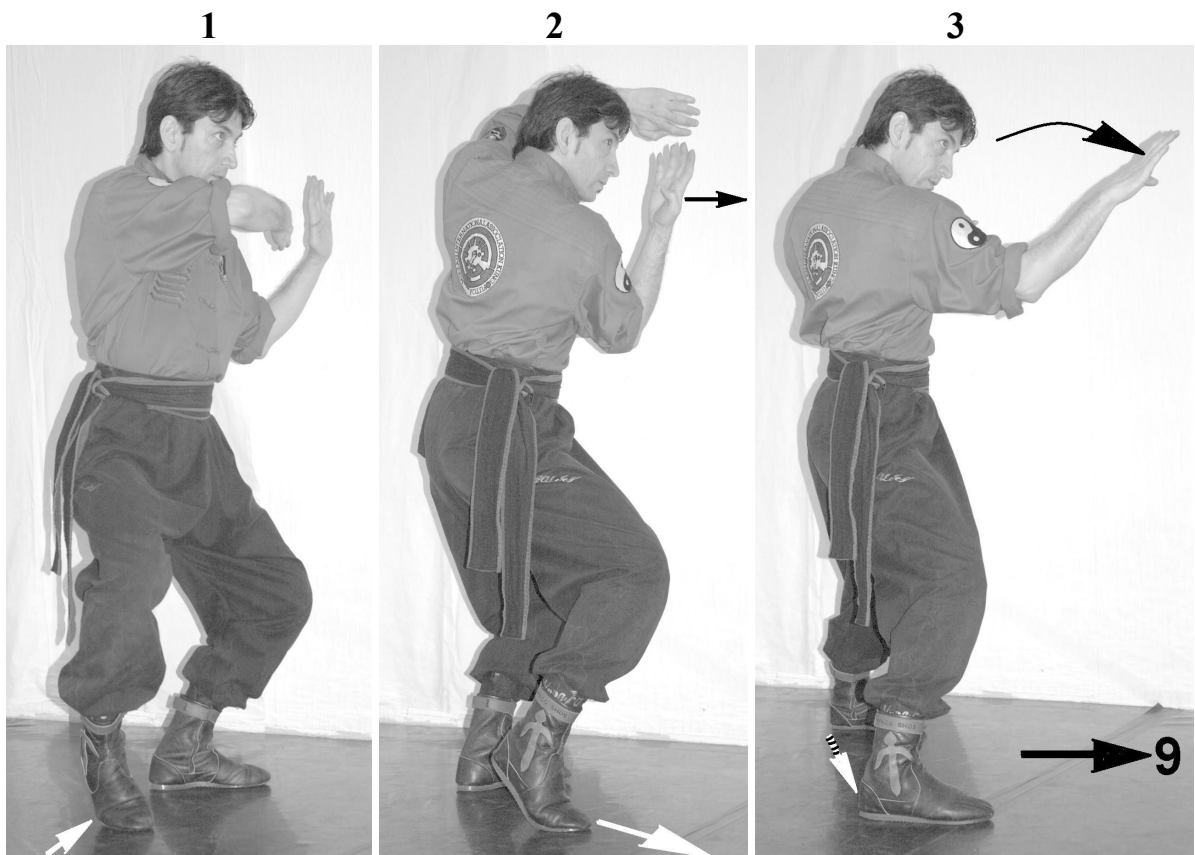
With the performance of the defensive technique of right “Doma” (6 o’clock), “block” in the position of “Turning Yette-Rato” (7:30 to 9 o’clock) the left leg moves to “Yette Rato” (9 o’clock) and both hands are fisted backwards (body sides). Performance of fisting hands backwards is done simultaneously with battle cry (Hays). (Pictures of 1 to 7)



2. The second Part “Hayma”:



From the position of “Yette-Rato”, the right leg moves forward 9 clock-wise direction. Besides, with the help of left “Gado”, right “Hayma” technique is performed simultaneously. Also, right “Hayma” technique is done simultaneously with battle cry (Hayma). And then, other techniques like right “Soyetto”, right “Doma-Matto” and at the end two left and right “Mattos” are done 9 clockwise direction. (Pictures of 1 to 9)



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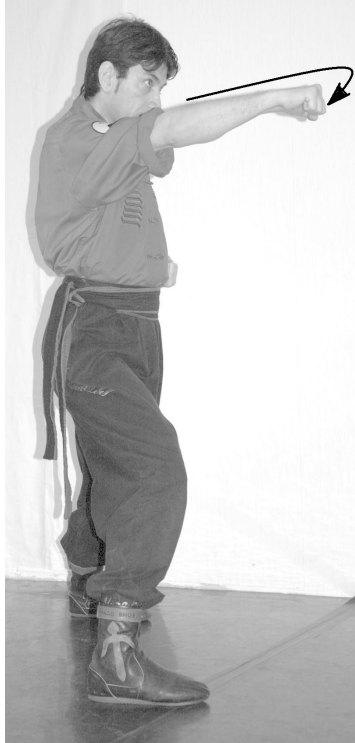
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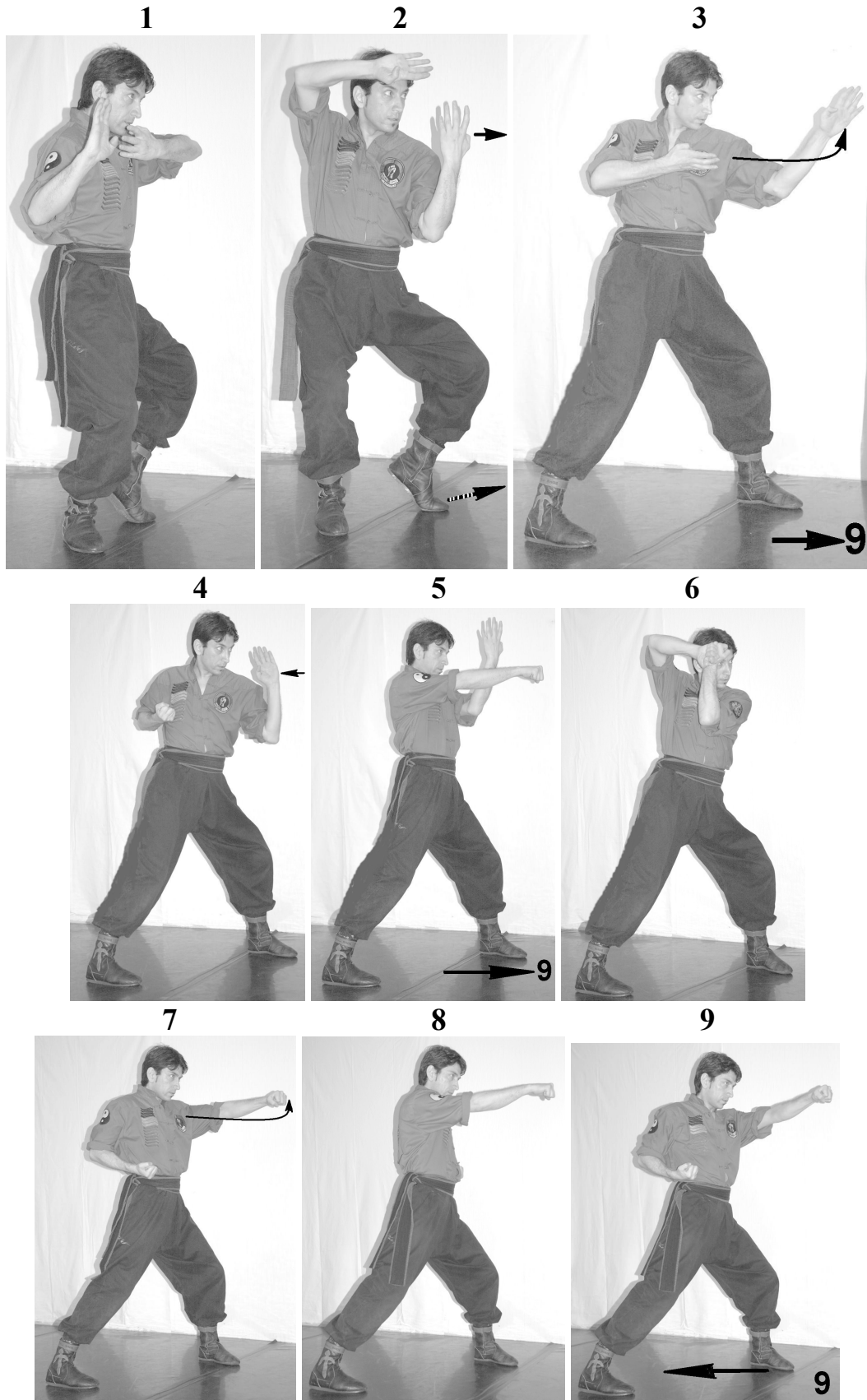
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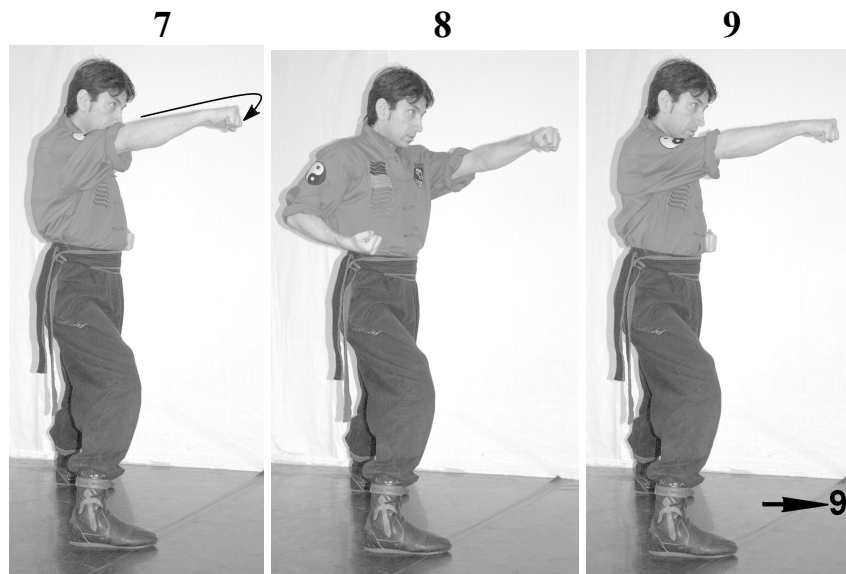


From the position of “Rato”, the left leg moves 9 clockwise direction and at the same time with the help of right “Gado”, left “Hayma” technique is performed. And then, other techniques like left “Soyetto”, left “Doma-Matto” and finally two right and left direct “Mattos” are done 9 o’clock direction. (Pictures of 1 to 9)

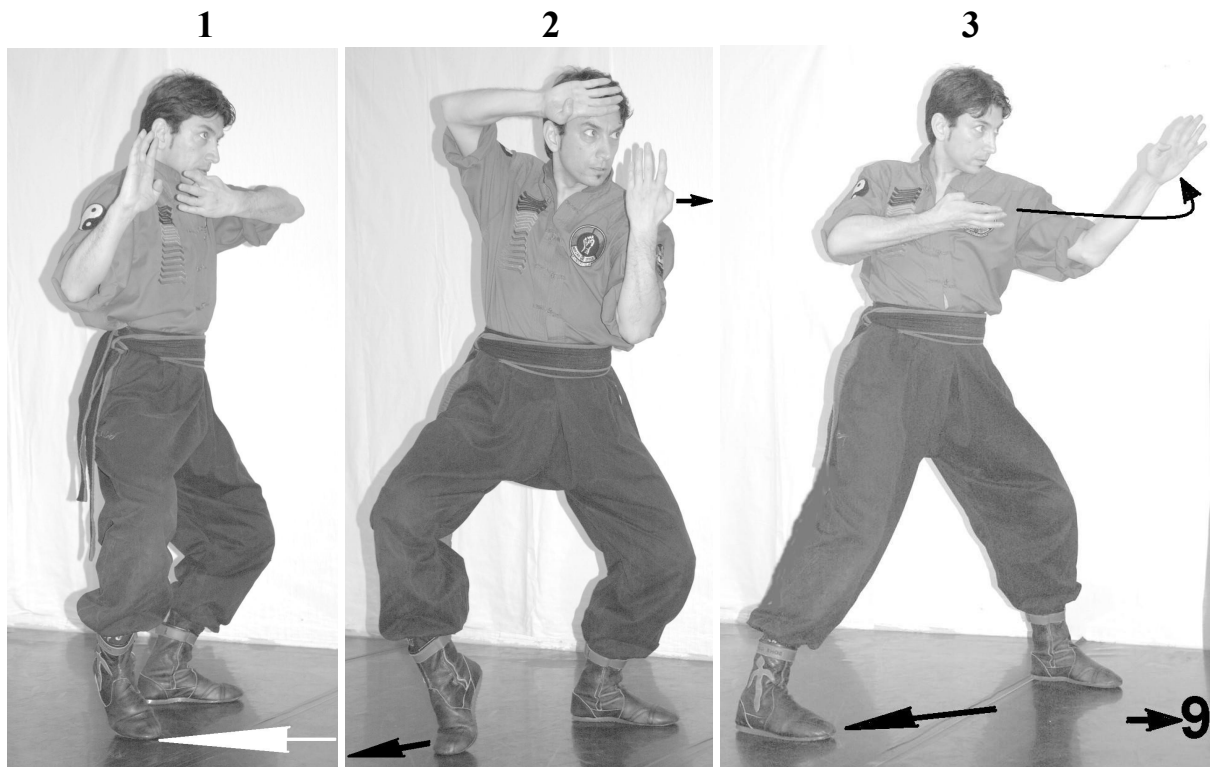


From the position of “Rato”, the left foot moves backwards. And then, with the help of left “Gado”, right “Hayma” technique is performed. Also, at the same time right “Hayma” technique is done with battle cry (Hayma). Besides, other techniques such as right “Soyetto”, right “Doma-Matto” and finally two direct left and right “Mattos” are performed in 9 clockwise direction. (Pictures of 1 to 9)



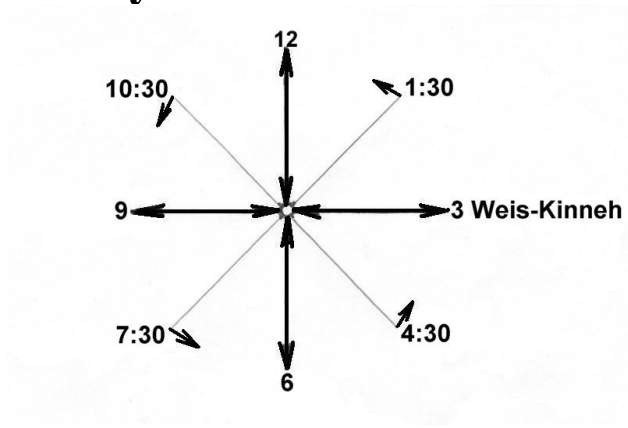


From the position of “Rato”, the right foot is dragged backwards. Simultaneously, with the help of right “Gado”, left “Hayma” technique is performed. And then, other techniques like left “Soyetto”, left “Doma-Matto” and finally two direct right and left “Mattos” are performed in 9 clockwise direction. (Pictures of 1 to 9)

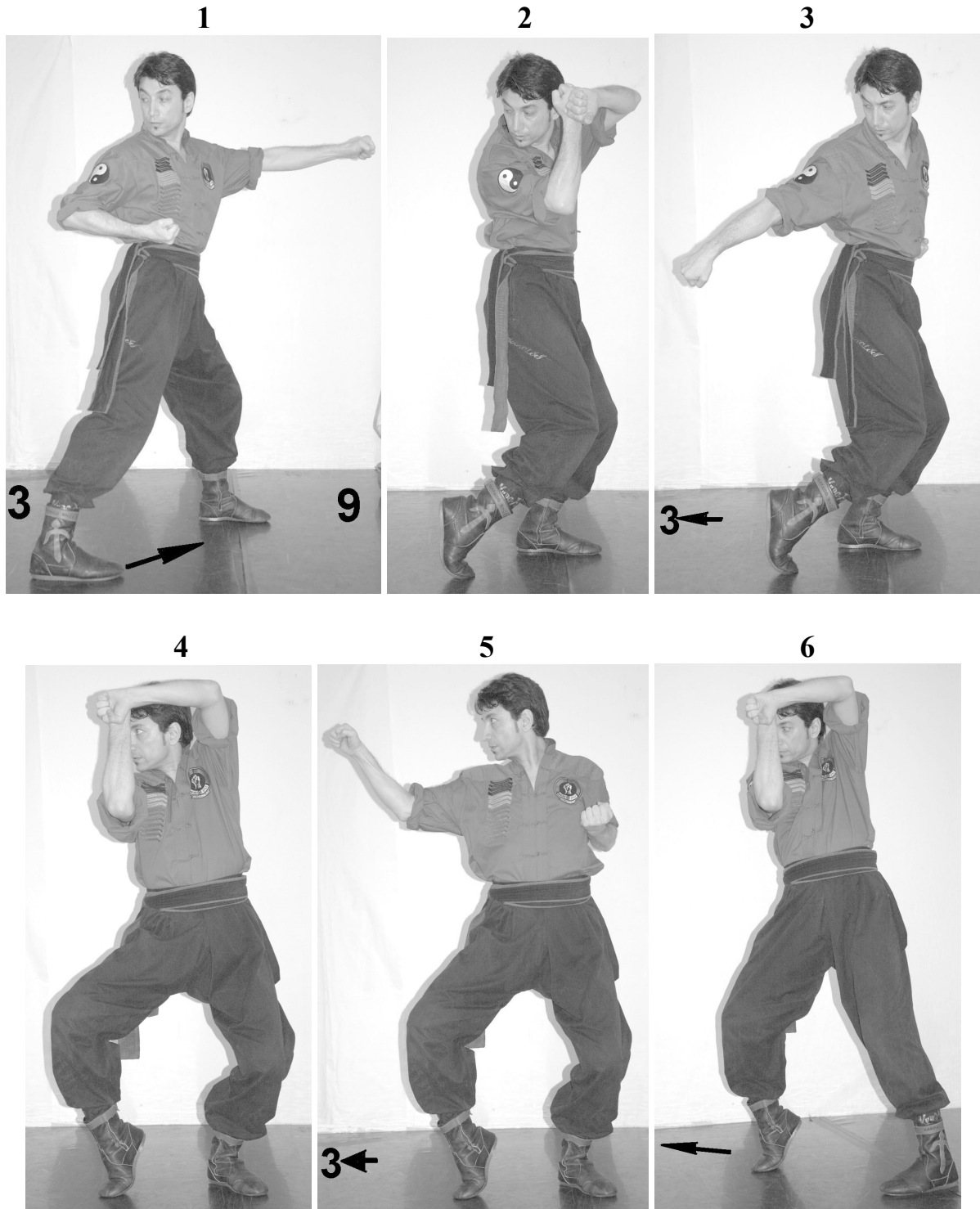


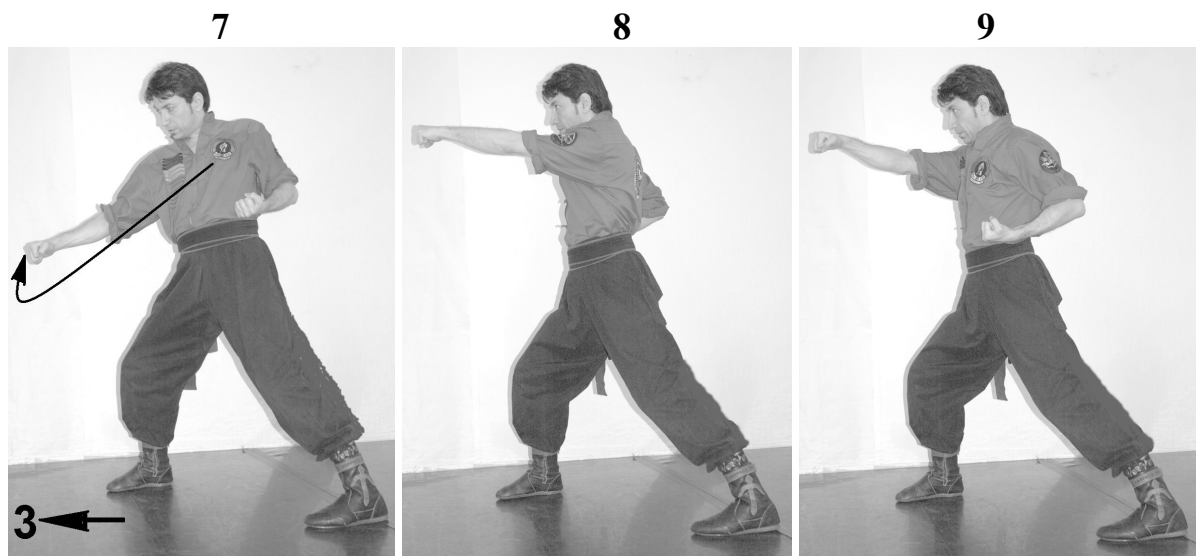


3. The third Part “Vays-Kineh”:

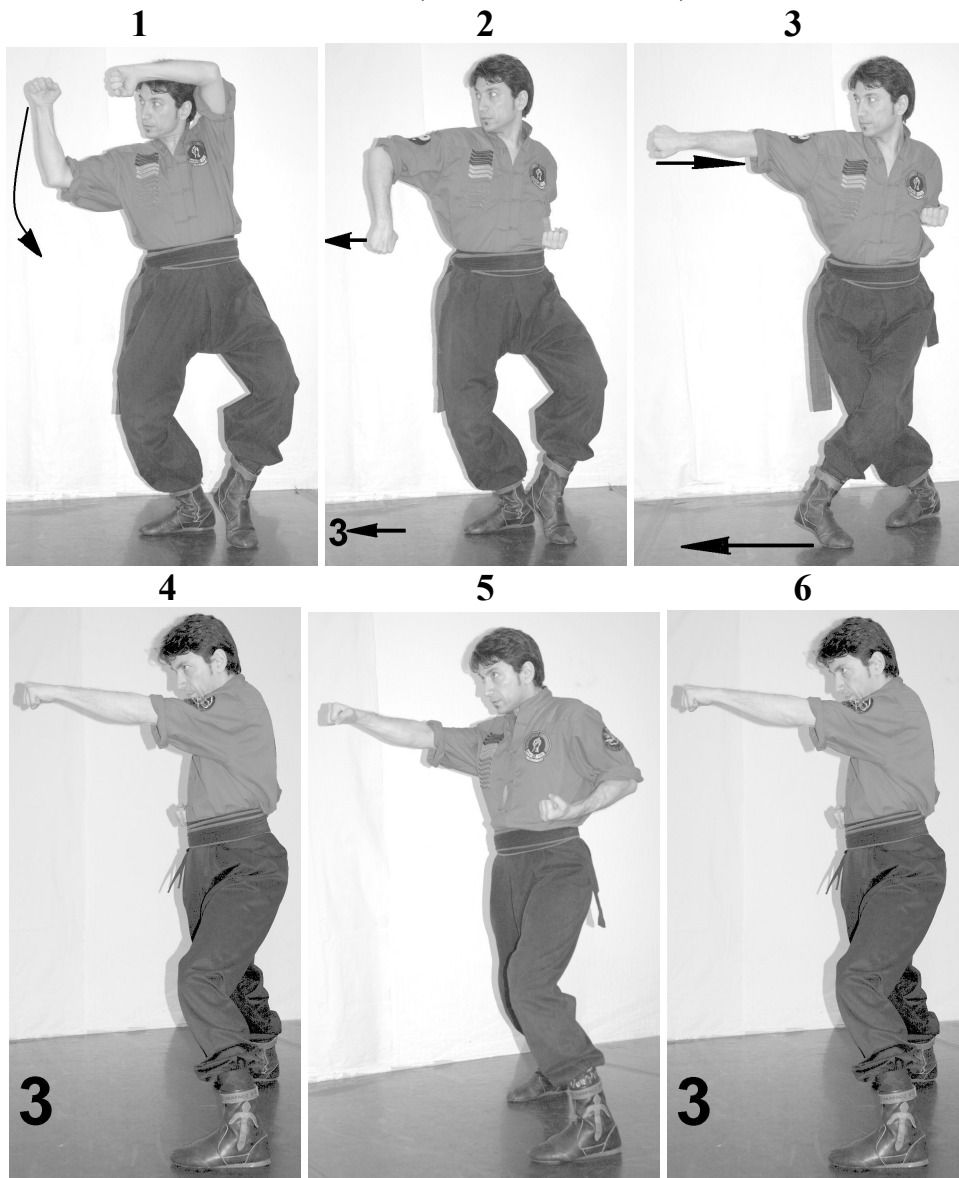


From the position of “Rato” 9 o’clock direction, first head turns backward and observes the back direction (3 o’clock) and then the behind leg (right one) moves towards the front and from the right direction 180 degree turns and after the position of “Cat style standing” again the right foot moves toward “Rato” and at the same time three right defensive techniques of “Vaysa”, “Doma”, and “Vayma-Doma” are performed in 3 o’clock direction. The technique “Vays-Kineh” is performed simultaneously with battle cry (Vays-Kineh) in two-syllable. Finally, two direct left and right “Mattos” are done. (Pics of 1 to 9)





From the position of “Rato”, the left foot moves towards front (3 o’clock direction). At the same time, the right defensive technique of “Orato” and three “Mattos” of left, right, and left, directed towards the front are done. (Pictures of 1 to 6)



From the position of “Rato”, the right foot moves towards the front (3 o’clock) and is placed in the position of “Rato”. Simultaneously, the defensive technique of left “Orato” and three “Mattos” of right, left, and right, directed towards the front are done. (Pics of 1 to 6)



From the position of “Rato”, the right foot moves backward and is placed in “Rato” position. At the same time, the defensive technique of right “Oranto”, right “Doma-Matto” and three “Mattos” of left, right, and left directed towards the front (3 o’clock) are performed. (Pictures of 1 to 7)

1



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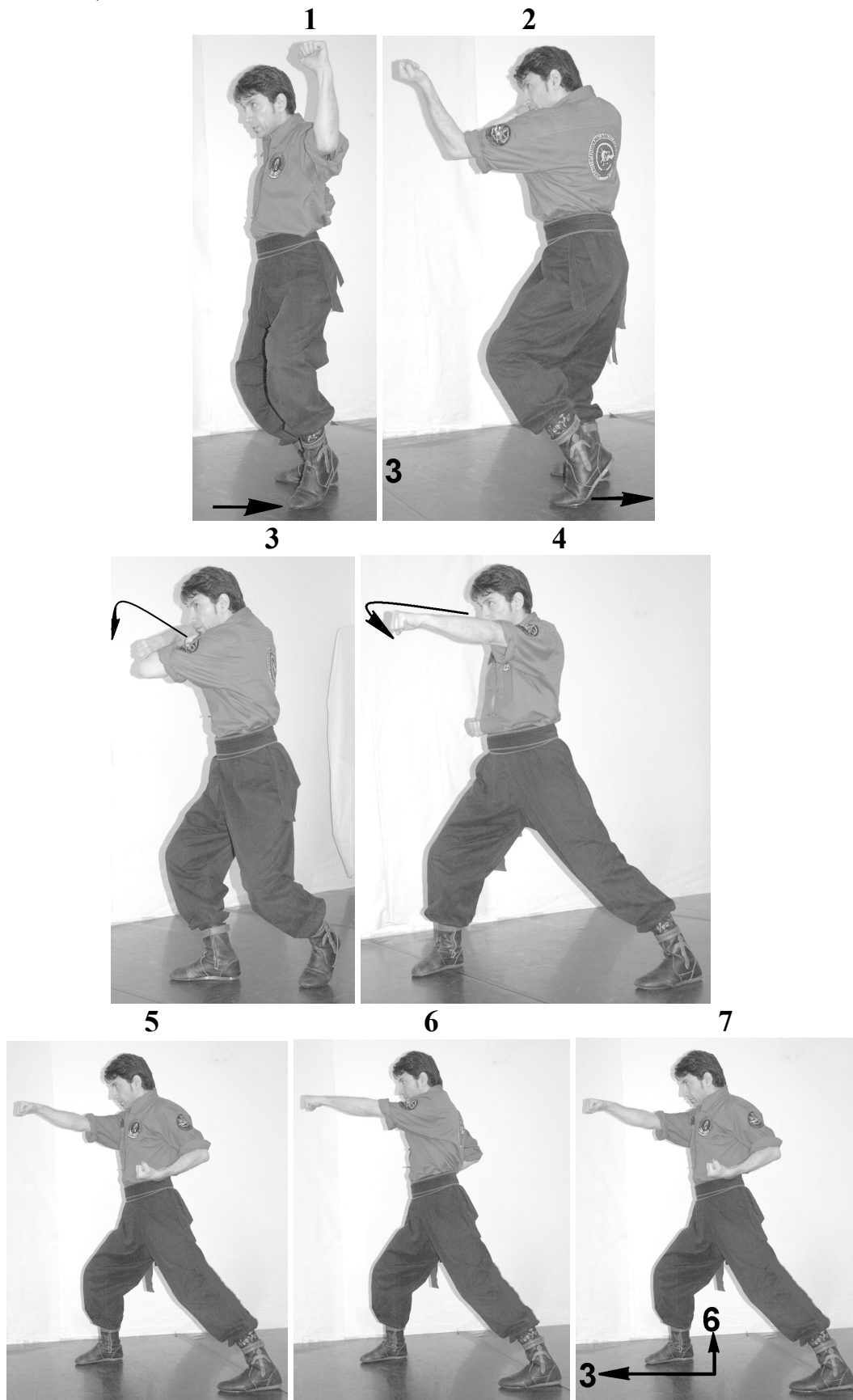


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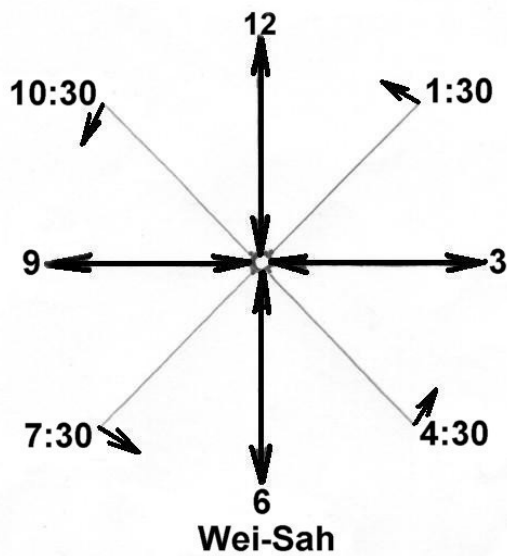
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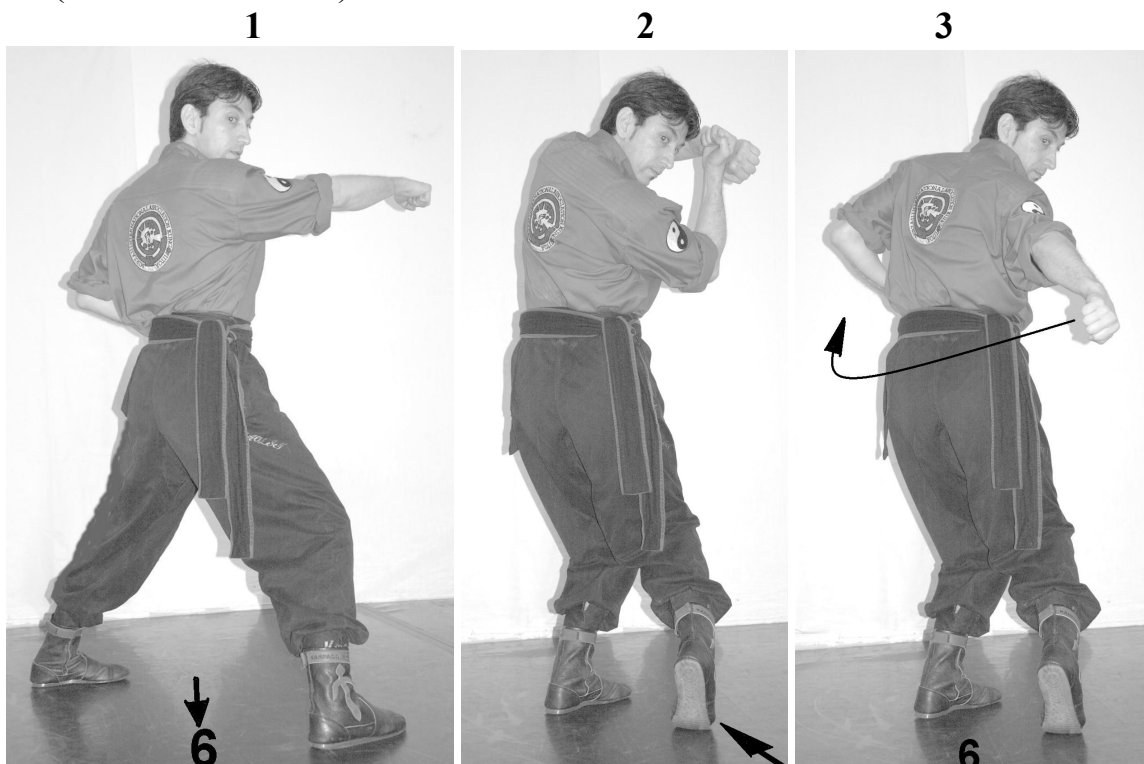
Form the position of "Rato" the left leg moves backwards and is placed in "Rato" position. At the same time, the defensive technique of left "Oranto", left "Doma-Matto", and three other "Mattos" of right, left and right directed towards the front (3 o'clock) are performed. (Pictures of 1 to 7)



4. The fourth Part “Vaysa”:



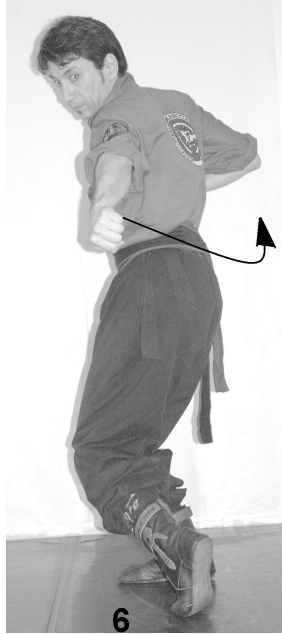
From the position of “Rato” 3 o’clock direction, first the head turns to the body side from the right direction and observe the right direction (6 o’clock). Then the right leg moves backwards the behind leg and the defensive technique of right “Vaysa” accompanied by battle cry of “Vaysa” in 6 o’clock direction are performed. Upon turning to right and placing left foot on toes, the defensive technique of left “Vaysa” is performed in 6 o’clock direction and then the body turns to 6 o’clock direction and right foot places on its toes. At the same time, the attacking techniques of two “Flat Fist” are performed in 6 o’clock direction. Next, the right leg gets back to “Rato” position and two hands perform “Do Doma-Matto” in 6 o’clock direction simultaneously. Finally, hands go to 6 o’clock “Sen-Se-Sero”. (Pictures of 1 to 11)



4



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6



7



8



9



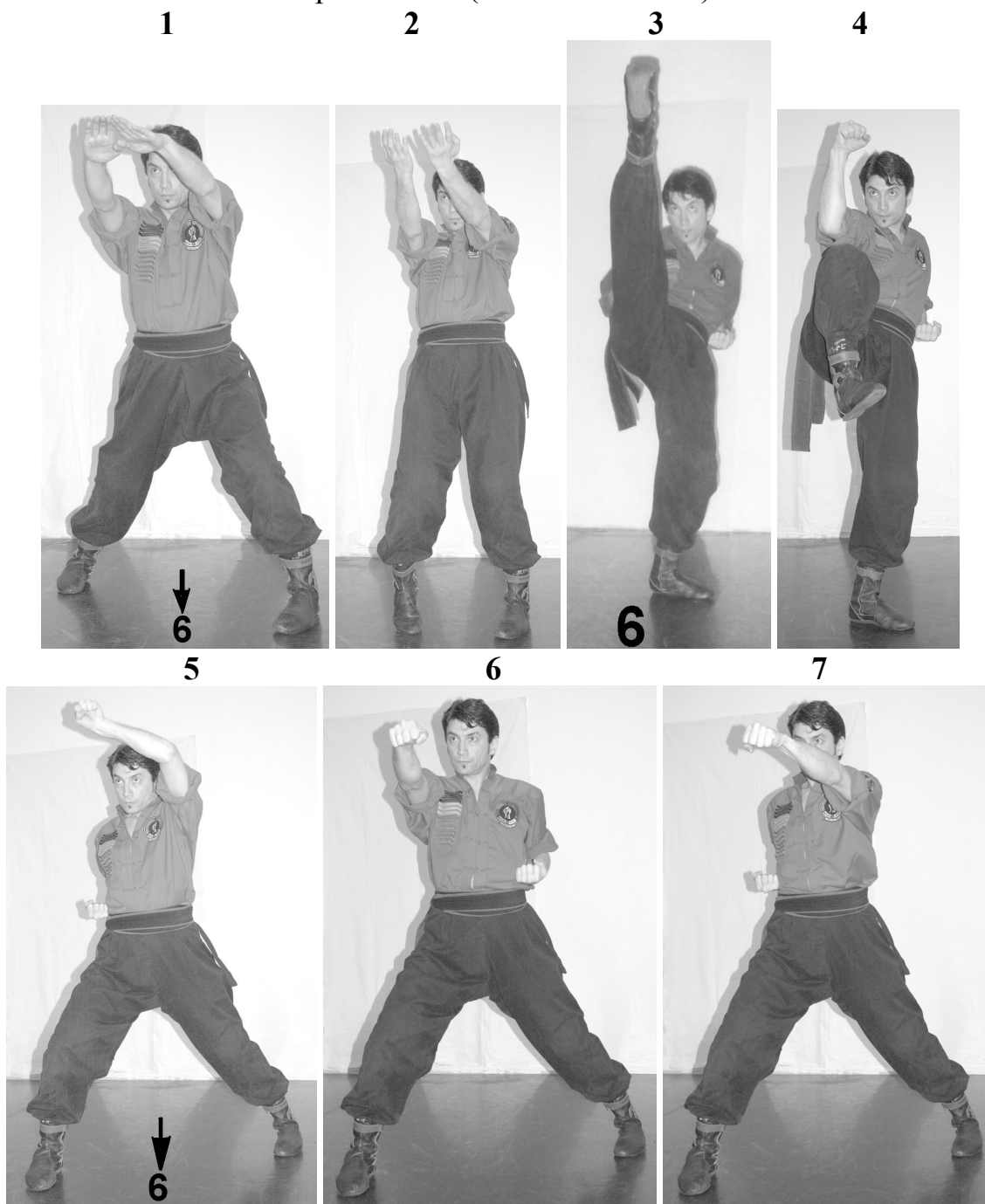
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11



From the position of “Rato”, the behind leg (right) performs “Keyetto” strike in 6 o’clock direction. At the same time, both fist hands move backwards as reaction (body sides). Upon the performance of “Keyetto” strike, the foot is placed in “Rato” position directed to the front and simultaneously the defensive technique of left “Afma” is performed. Finally, two right and left “Mattos” are performed. (Pictures of 1 to 7)



From the position of “Rato” first hands move to “Sen-Se-Sero” and then the behind leg (left) would perform “Keyetto” strike in 6 o’clock direction. At the same time, both fist hands move backwards as reaction (body sides). Upon the performance of “Keyetto” technique, foot is placed in “Rato” position directed to the front and simultaneously the defensive technique of right “Afma” is performed. Finally, two left and right “Mattos” are performed. (Pictures of 1 to 8)

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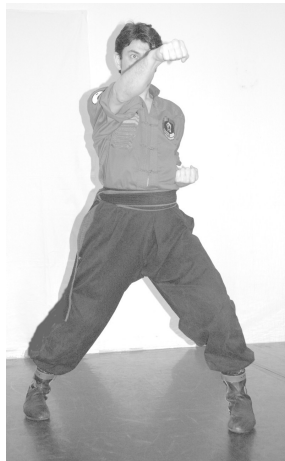
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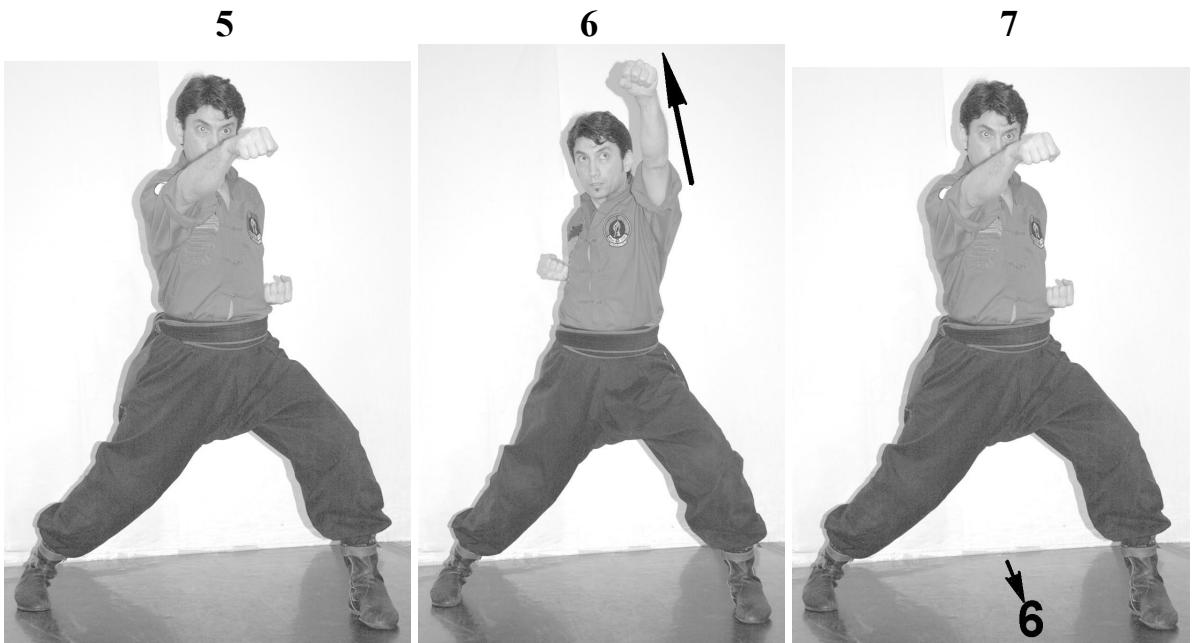
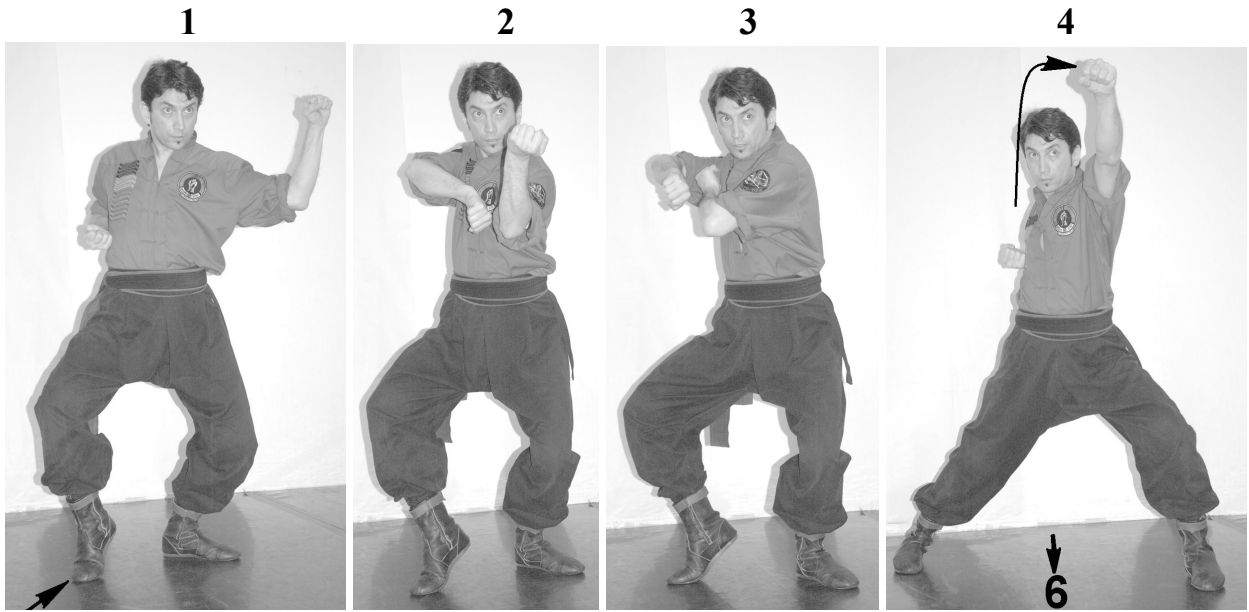
From the position of “Rato” (6 o’clock), the left leg moves backward to “Rato” (the feet distance is more than usual Rato). At the same time, the defensive technique of “right lower Oranto” for body defense, “right upper Doma-Matto”, left “Matto”, right “Matto” (upper), and left “Matto” are performed. (Pictures of 1 to 7)

Note: hand strikes upward are performed with body rotation.

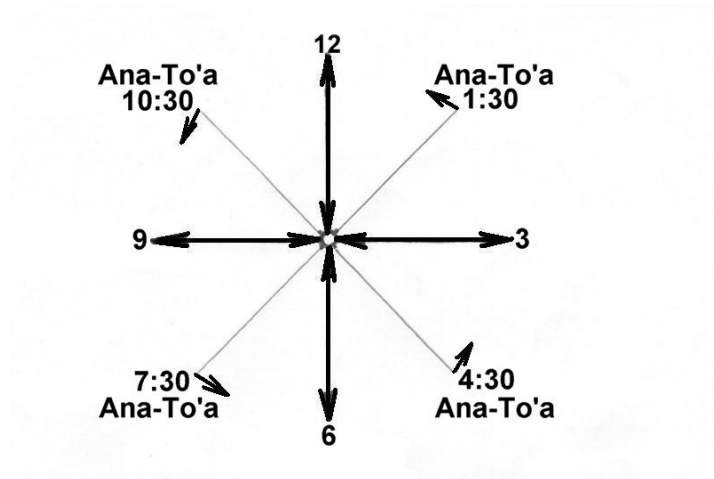


From the position of “Rato” (6 o’clock), the right foot moves backward to “Rato” (the feet distance is more than usual Rato). At the same time, the defensive technique of “lower left Oranto” for body defense, “upper left Doma-Matto”, right “Matto”, left “Matto” (upper), and right “Matto” are performed. (Pictures of 1 to 7)

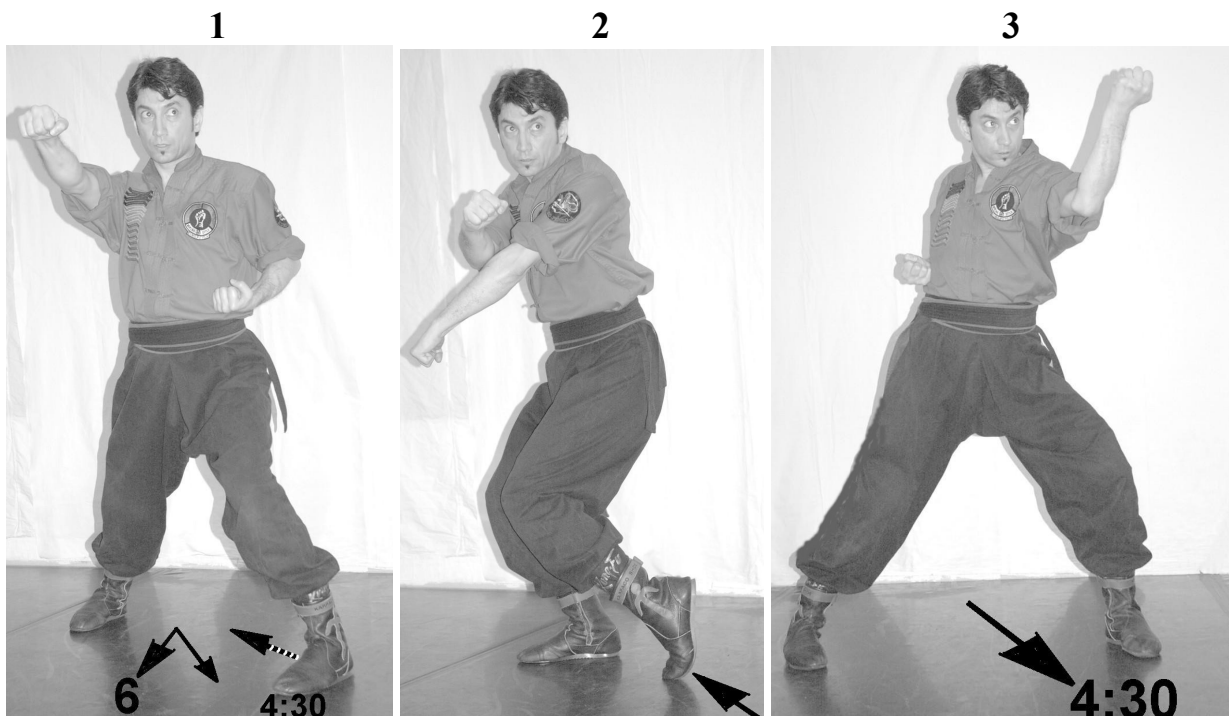
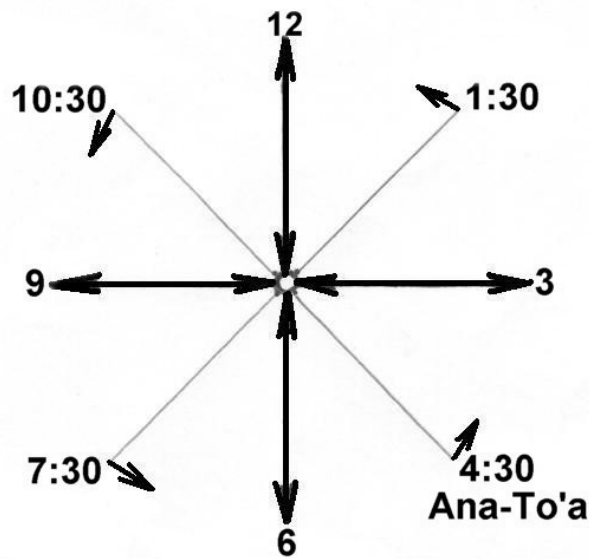
Note: hand strikes upward are done with body rotation.



5. The fifth Part “Ana-Toa”:



From the position of "Rato" 6 o'clock direction, first head turns to the body side from left direction and observe the left direction (4:30 o'clock). Then the front foot (left) moves backward and would be back to "Rato" from left direction (4:30 o'clock) and at the same time the defensive technique of left "Oranto" is performed with battle cry (TOA). Then, other hand techniques like left "Orato", right "Hotto", right "Yette Matto", and "Sen-Se-Sero" are performed in 4:30 o'clock direction. Next, the foot technique of right "Keyetto" with the reaction of two hands are done. After the performance of right "Keyetto", the body rotates from left direction 180 degree (10:30 o'clock) and we place the foot backward to "Rato" position. Simultaneously, the defensive technique of left "Afma" and two right and left "Mattos" are done. (Pictures of 1 to 15).



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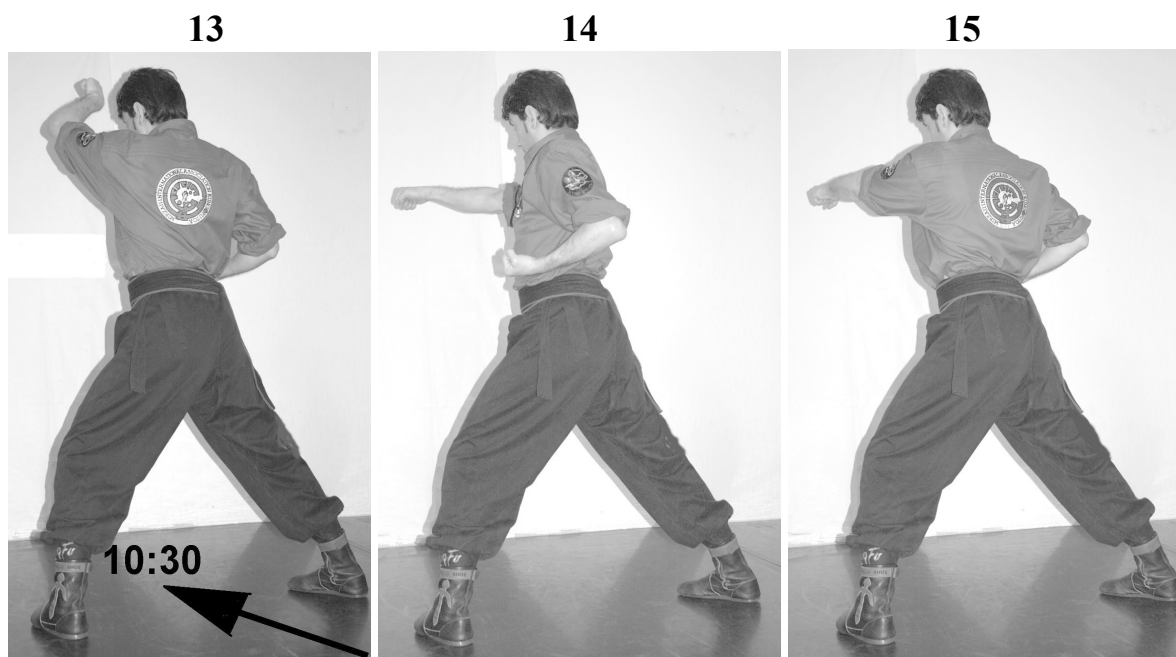


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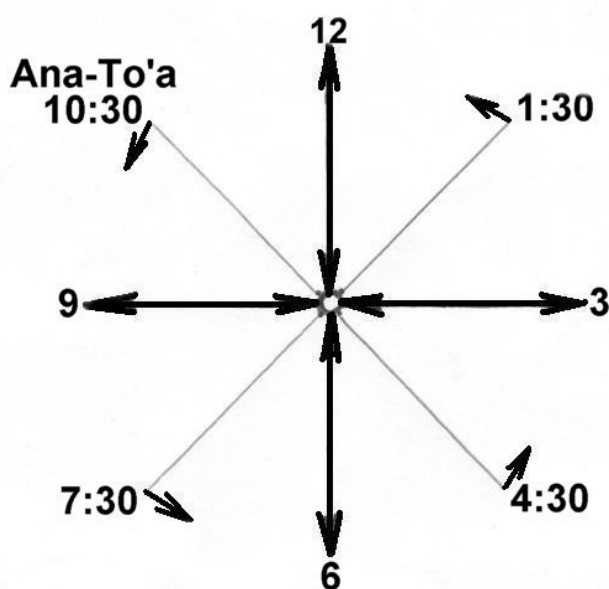


12





From “Rato” position 10:30 o’clock direction, the right foot moves towards the front direction and again gets to “Rato” position and at the same time the defensive technique of right “Oranto” is performed. Then, other hand techniques like right “Orato”, left “Hotto”, left “Yette Matto”, and “Sen-Se-Sero” in 10:30 o’clock direction are performed. Next, the foot technique of left “Keyetto” with the reaction of both hands are done. After the performance of left “Keyetto”, the body rotates from left direction 90 degree (7:30 o’clock), and foot is placed in front direction “Rato”. At the same time, the defensive technique of left “Afma” and two right and left “Mattos” are done. (Pictures of 1 to 15)



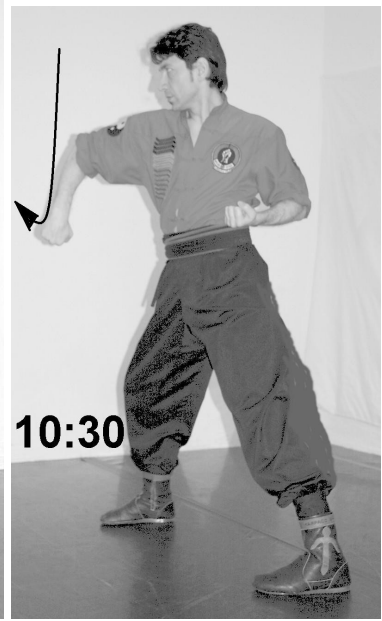
1



2



3



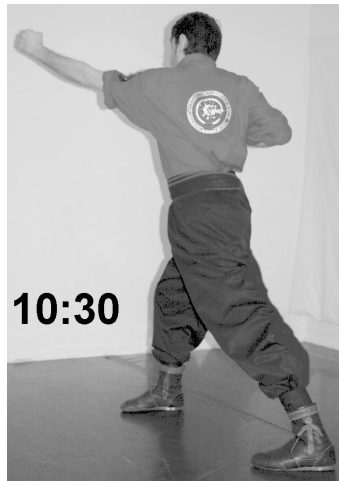
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5



6



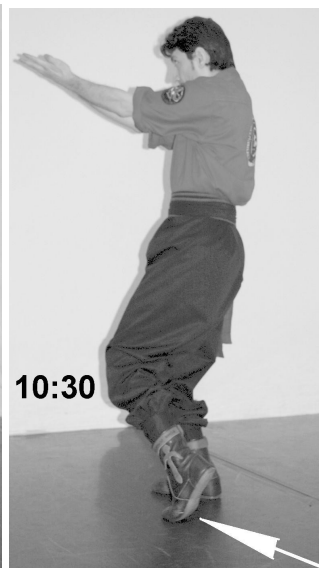
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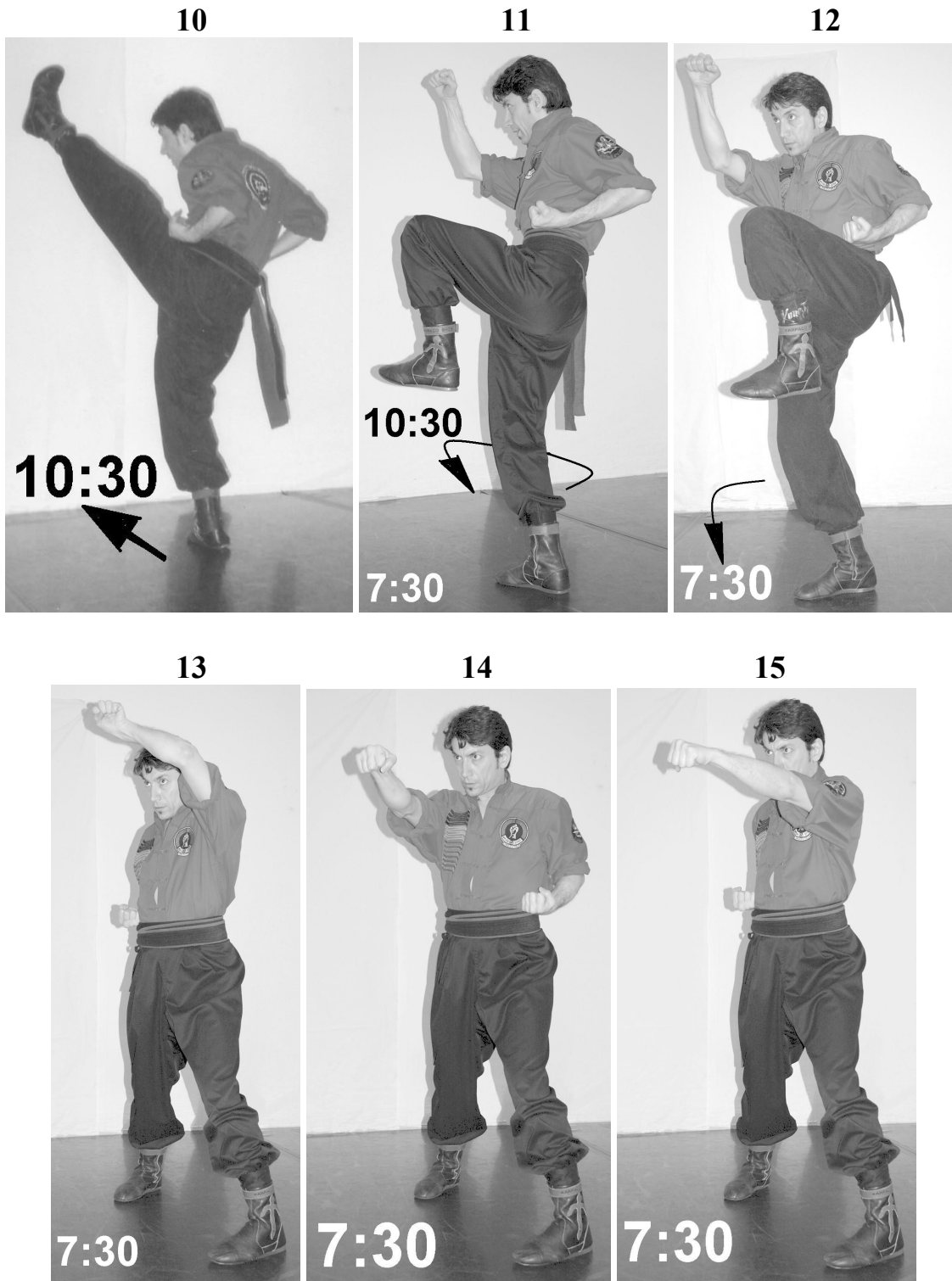


8

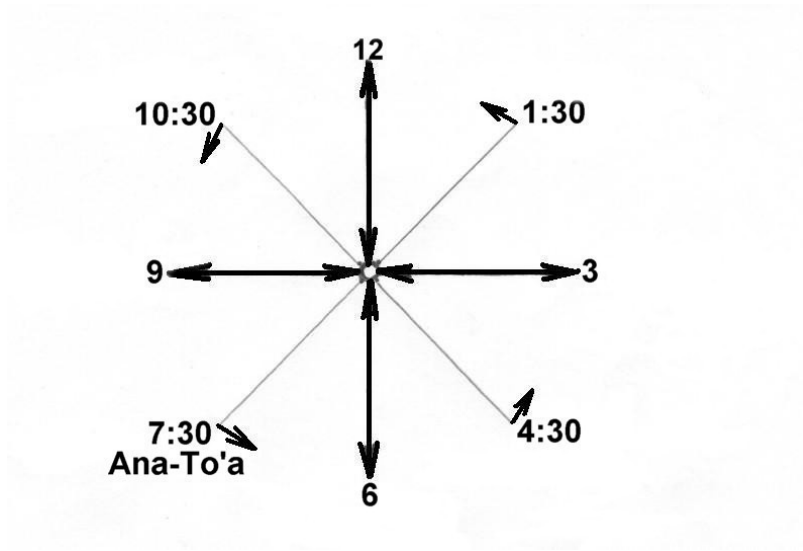


9





From “Rato” position 7:30 o’clock, the right leg moves to the front direction and again gets to “Rato” position and at the same time the defensive technique of right “Oranto” is performed. Then, The other hand techniques of right “Orato”, left “Hotto”, left “Yette Matto”, and “Sen-Se-Sero” in 7:30 o’clock are done. Next, the foot technique of left “Keyetto” is done with the reaction of both hands. After the performance of left “Keyetto”, the body rotates from left direction 180 degree (1:30 o’clock) and we place the foot to the front of “Rato”. Simultaneously, the defensive technique of left “Afma” and two right and left “Mattos” are done. (Pictures of 1 to 13)



1



2



3



4



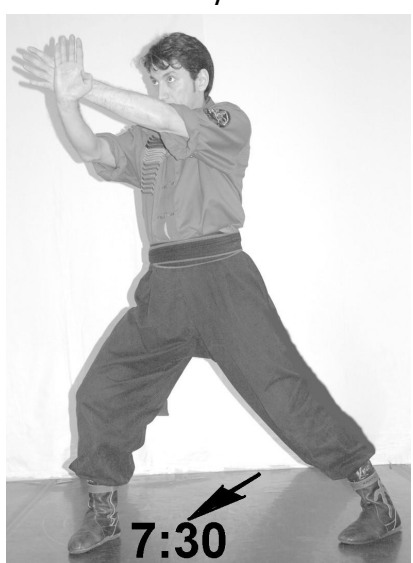
5



6



7



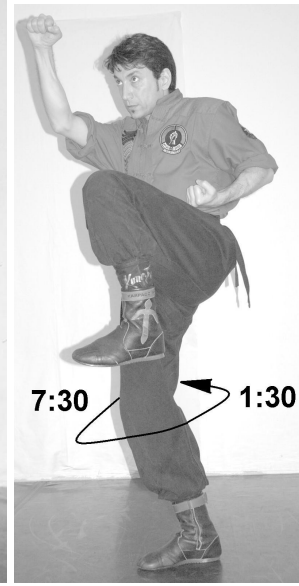
8



9



10



11



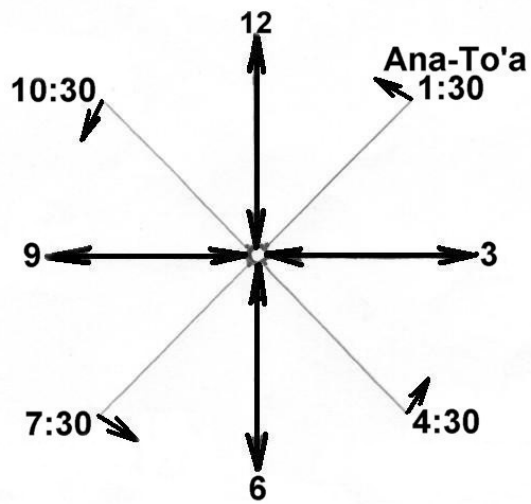
12



13



From the position of “Rato” 1:30 o’clock, the right foot moves forward in the same direction and again gets to “Rato” position and at the same time the defensive technique of right “Oranto” is performed. Then, the other hand techniques like right “Orato”, left “Hotto”, left “Yette Matto”, “Sen-Se-Sero” in 1:30 o’clock direction are performed. Next, foot technique of left “Keyetto” with the reaction of both hands is done. After the performance of left “Keyetto”, the body rotates from the left direction 45 degrees (12 o’clock) and we place foot to the “Yette-Rato”. At the same time, the defensive technique of left “Afma” and two right and left “Mattos” are done. (Pictures of 1 to 14)



1



2



3



4



5



6



7



1:30

8



1:30

9

10

11

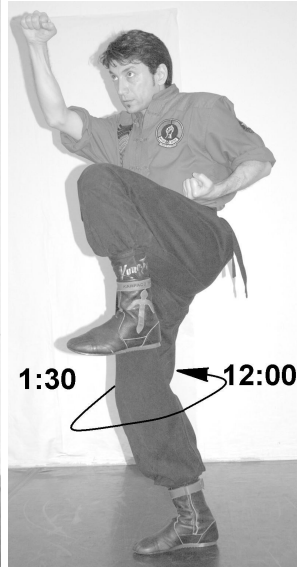


12



1:30

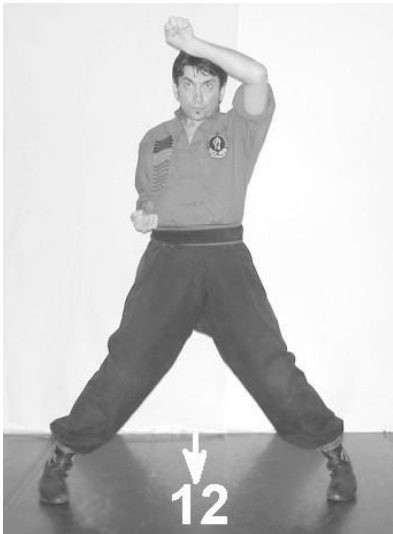
13



1:30

12:00

14

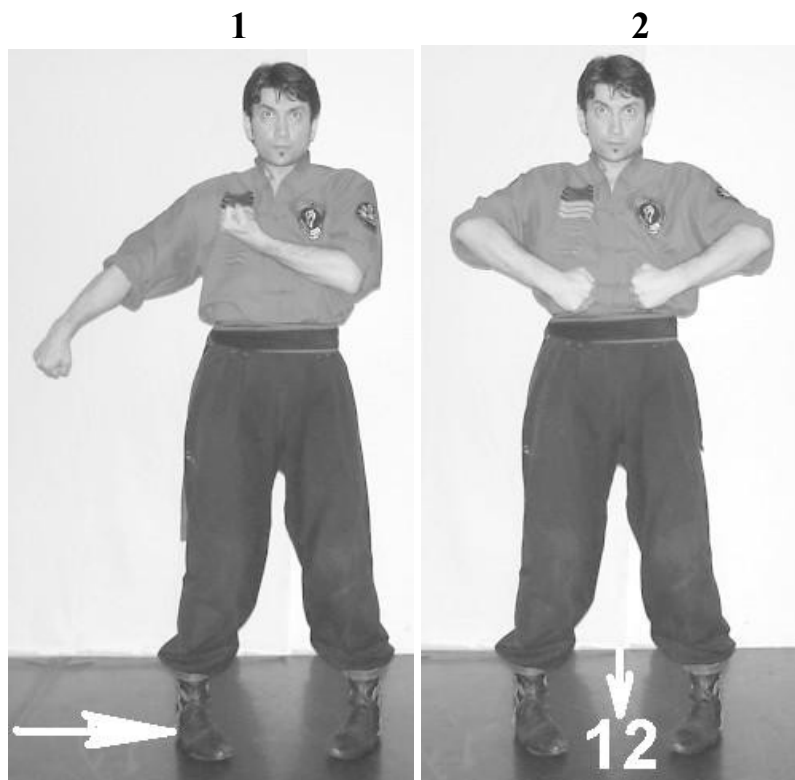


12



From the position of “Yette-Rato” 12 o’clock direction, the right foot moves toward the left one and stands in “Kami-Sema” position. And simultaneously the left fist is placed on the right chest and the right “Matto” moves downward 45 degrees and the battle cry of “Ata-Do” are performed. (Picture 1)

Finally, the fisted hands are placed in front of the stomach and the battle cries of “Yaromeh” and “TOA” are done. (Picture 2)



Examination of the first form of “Ana-Toa” in TOA martial art

The athlete goes to the center of “Otaymi” and in “Kami-Sema” position would stand in front of the examiner. The athlete’s hands are opened and at the same time the battle cry of “Ana-Toa” is performed. Then, the fist hands are placed in front of the forehead and simultaneously the battle cry of “Yaromeh” is performed. Finally, the fist hands move towards the stomach and at the same time the battle cry of “TOA” is done.

And then, from “Kami-Sema” position hands are opened and the body rotates round its axel first directed towards left and then towards right. Having done the aforementioned act, the athlete shows he has the on-goings of his surroundings under supervision. This state exhibits the attacking technique of “Two Fingers” and the eye can follow the direction of “Two Fingers” movement permanently. (Pictures of 1 to 6)

Note: this action only shows the body rotation and apposite observation to the right and left in the examination of “Ana-Toa” and is not examined in other forms later.

1



2



3



4



5



6



Usually, the performance of “Ana-Toa” is done once with power and next time with speed. In case of existence of three mistakes, one would fail the examination. Upon passing in “Ana-Toa” the power part, the “speed” part is examined. In case of existence of three mistakes in “Ana-Toa” the speed part, one would fail. If the athlete fails in Speed part of “Ana-Toa” three times, he has to do Power part, again. After passing the examination of speed part of “Ana-Toa” the second knot is added to the examinee’s sash. Then he would show his respect to the master and then shakes TOA hand and his passing the exam in the examination of “Ana-Toa” is confirmed.

From now on the athlete’s sash is with two knots and there would be sewn a thin white tape on the right part of his clothes’ chest.

The most important technical mistakes are as follows:

- Mistake in performance of hand and foot techniques,
 - Mistake in performance of technique reactions,
 - Forgetting the technique direction or forms,
 - More than three times mistakes in standing positions,
 - More than three times mistakes in battle cries,
 - More than three times mistakes in “Apposite Observation”,
 - More than three times long pauses in performance of speed part of “Ana-Toa”,
- Note that the physical ability, age condition, and other criteria of the TOA practitioners should be considered and judged meticulously by the master.

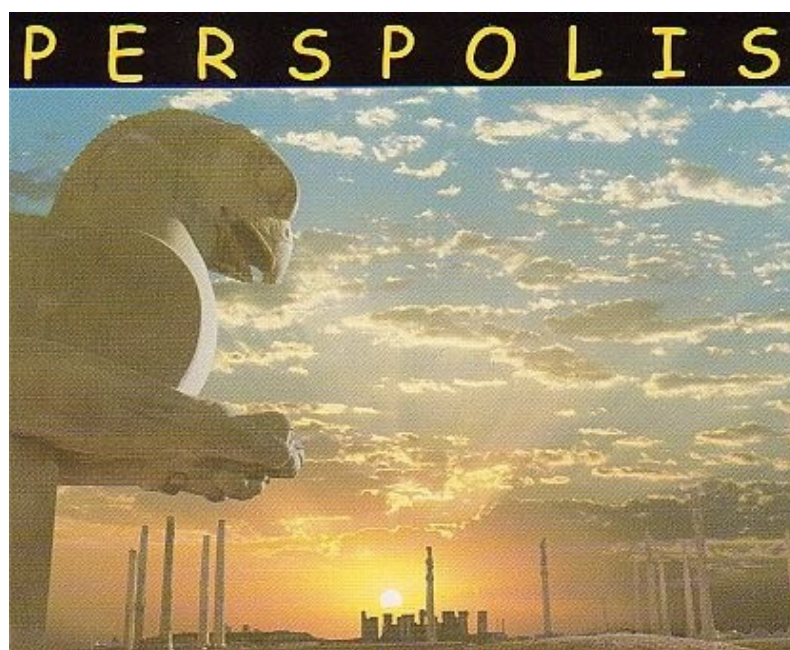
Tying the sash after passing the first form (Ana-Toa)



Handshake in TOA style



In order to explain and teach TOA forms correctly in Germany we needed to prepare various books which will be accomplished in the near future.



**Once you come to know yourself
you reach a level where you may know GOD,
then “know yourself”**

(Persian Poem)

Long live peace and art in the world

TOA

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