

Translation of the Book entitled “Kung Fu TOA in Germany”
(Tenth Chapter)

Explanation of the Third form (Step) of TOA (Su-To)



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.

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Translator: Bagher Shaker**

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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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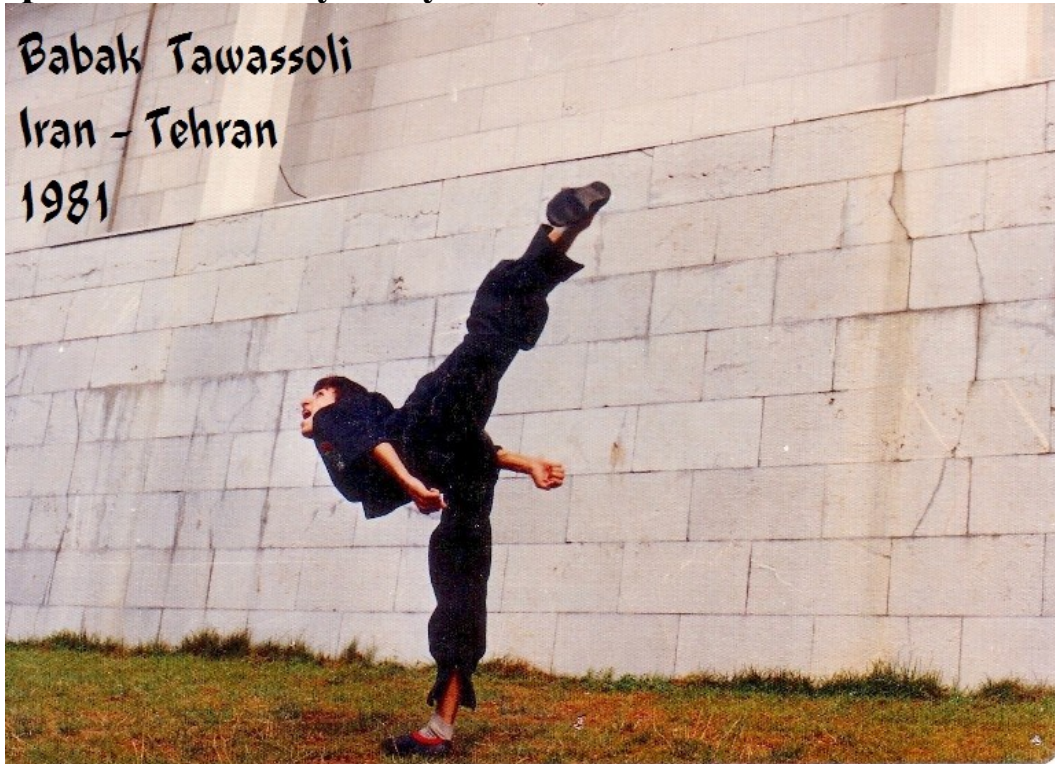


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the practice of “Osaya Keyetto” in the third form “Su-To” 1981



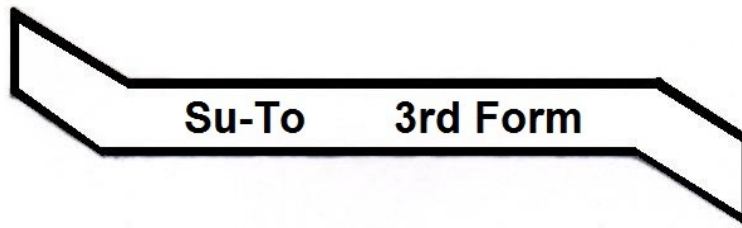
Saeed and Parviz, two geniuses in TOA martial art in the performance of the third form of TOA “Su-To” in Iran – Tabriz 1981



Note: the application and performance of the positions and various techniques below are explained in former chapters (3, 4, 5) and we do not repeat them here again.

Chapter Ten

Explanation of the third form of TOA (SU-TO)



The meaning of “Su-To”

“Su-To” means wisdom and overcoming the fear of life. “Su-To” with bigger standing positions, in turn, empowers the muscles of foot, hip, waist, and stomach and also it makes foot strikes stronger. It is said that “Su-To” has (813) techniques, combination, and reaction. “Su-To” includes 42 kick techniques, 8 “Keyetto”, 4 “Keyetto zero”, 6 “Haney Keyetto”, 4 “Osaya Keyetto”, 6 “Yette Keyetto”, 4 “Horayad Keyetto”, 2 “Horayma Keyetto”, 2 “Yad Keyetto”, 2 “Nima Keyetto”, 2 “Osaya Yad Keyetto”, 2 “low Kick to the face”, and different kinds of hand techniques.

Collecting “Su-To” battle cries (breathing technique)

Suto, Okino (Kino), Momay, Momay, Tomay, Hapkipate (Kipate), Hatoyo, Bodem, Hatoyo, Tedo, Yaromeh, Boda, Sam Sama E, Yaromeh, TOA.

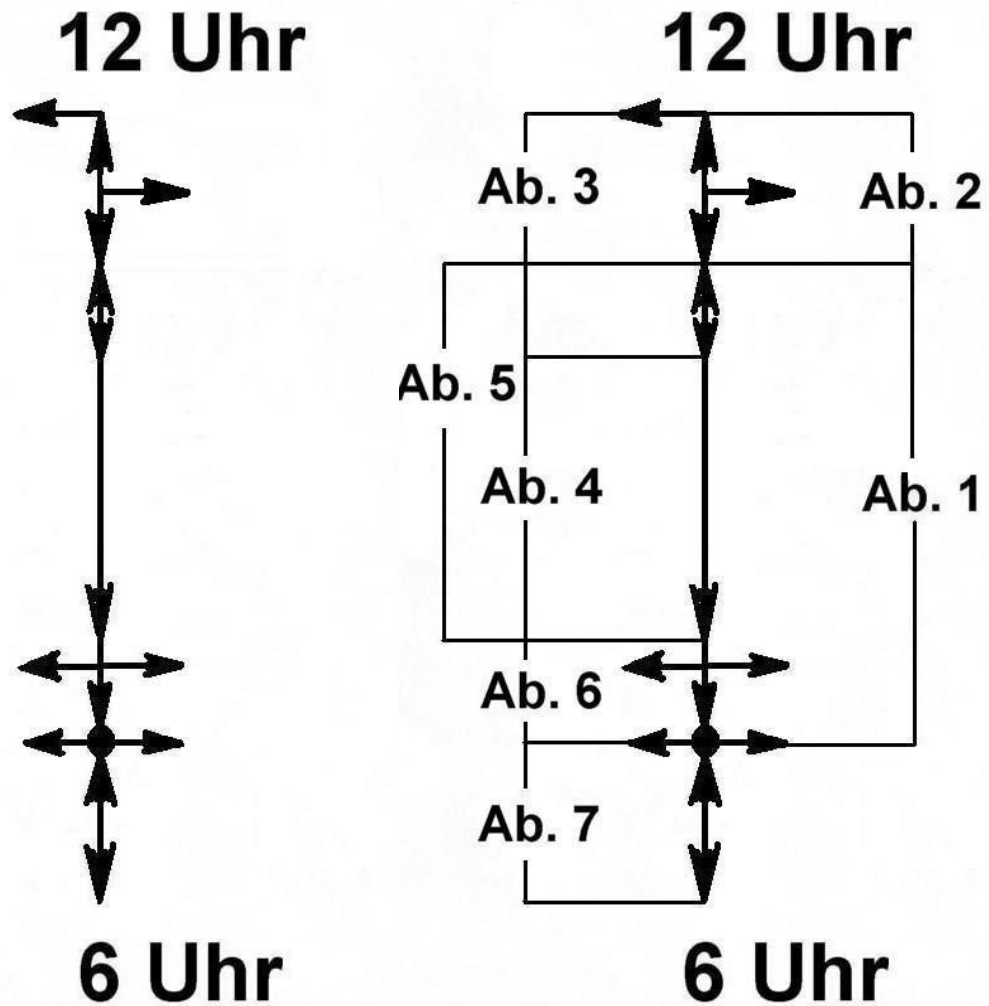
Note: In the third form “Su-To”, we can exclude battle cries in the left techniques.

Note: forgetting 3 battle cries in “Su-To” examination is a technical mistake and if there are 3 technical mistakes, the test is repeated again.

Explanation of “Su-To” in Germany in seven parts or general sections

- 1. The first part:** It starts at 12 o’clock direction (north).
- 2. The second part:** It starts at 12 o’clock direction (north).
- 3. The third part:** It starts at 6 o’clock direction (south).
- 4. The fourth part:** It starts at 6 o’clock direction (south).
- 5. The fifth part:** It starts at 12 o’clock direction (north).
- 6. The sixth part:** It starts at 6 o’clock direction (south).
- 7. The seventh part:** It starts at 6 o’clock direction (south) and it ends at 12 o’clock (north).

12 o'clock direction

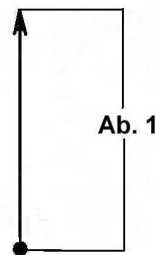


6 o'clock direction

Note: all Su-To standing positions are bigger than the usual ones.

1. The first part: It starts at 12 o'clock direction (north).

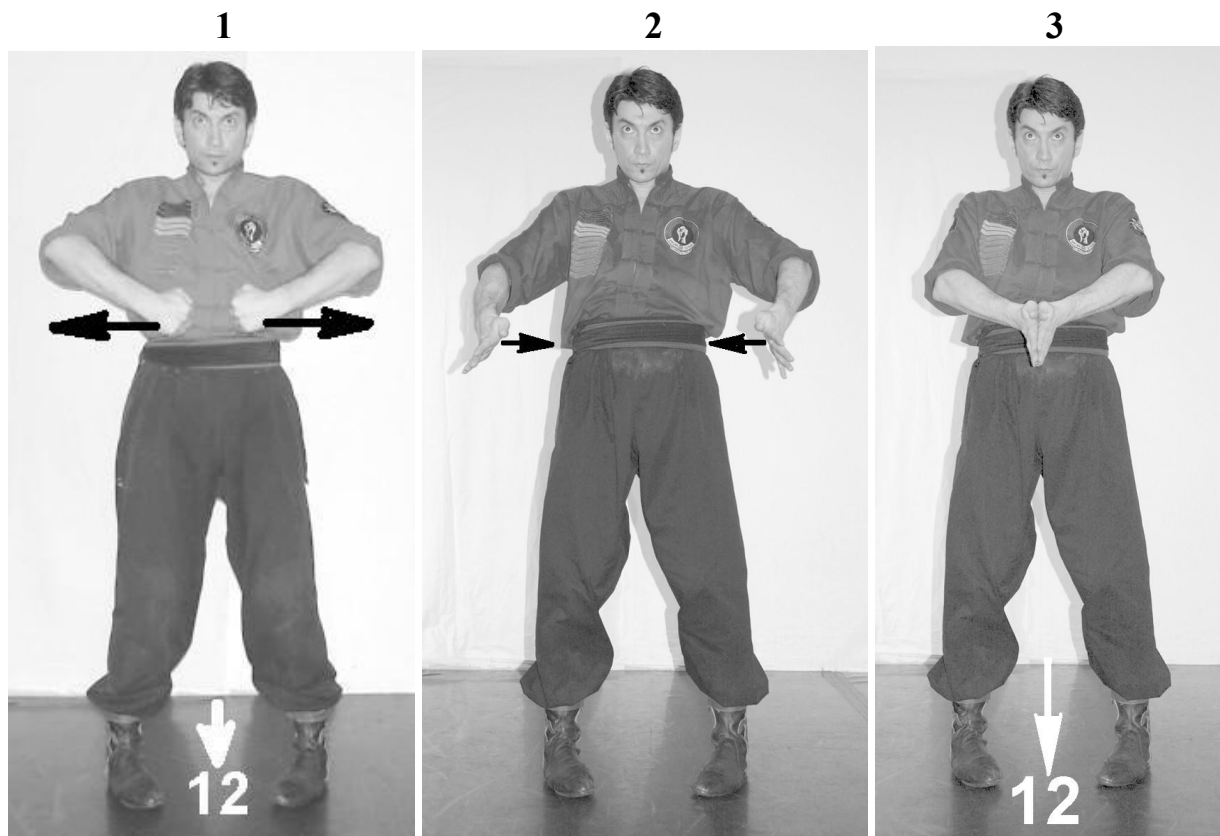
12 Uhr

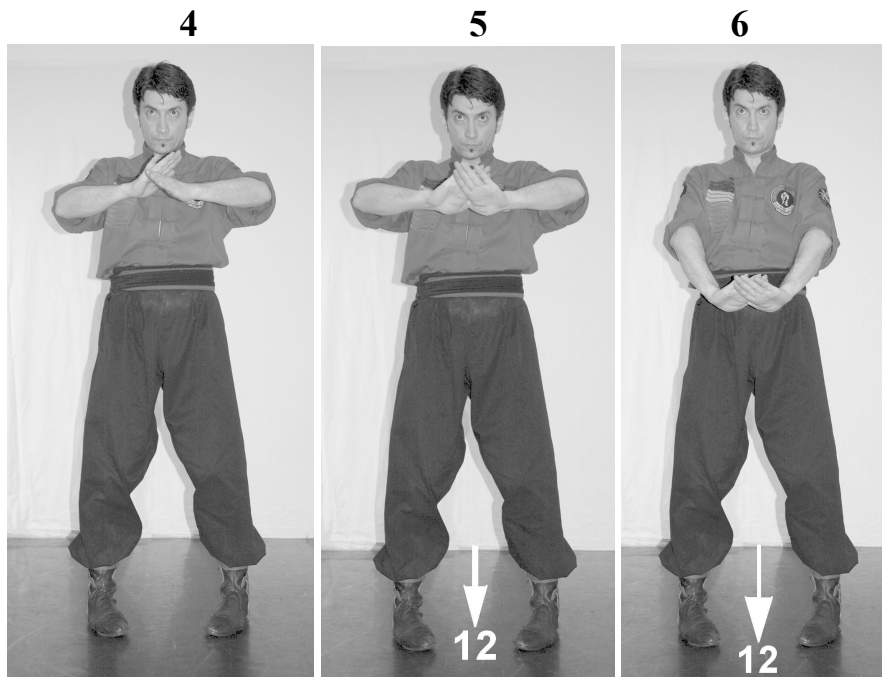


6 Uhr

“Kami-Sema” of “Su-To”:

From “Kami-Sema” position (12 o'clock), the fisted hands would be distanced from each other and then hand palms touch each other. The right hand places on the left hand in a multiplied state and hands are blocked via thumbs. Finally, both hands are blocked and move downward in 45 degree angle. (Pictures of 1 to 7)

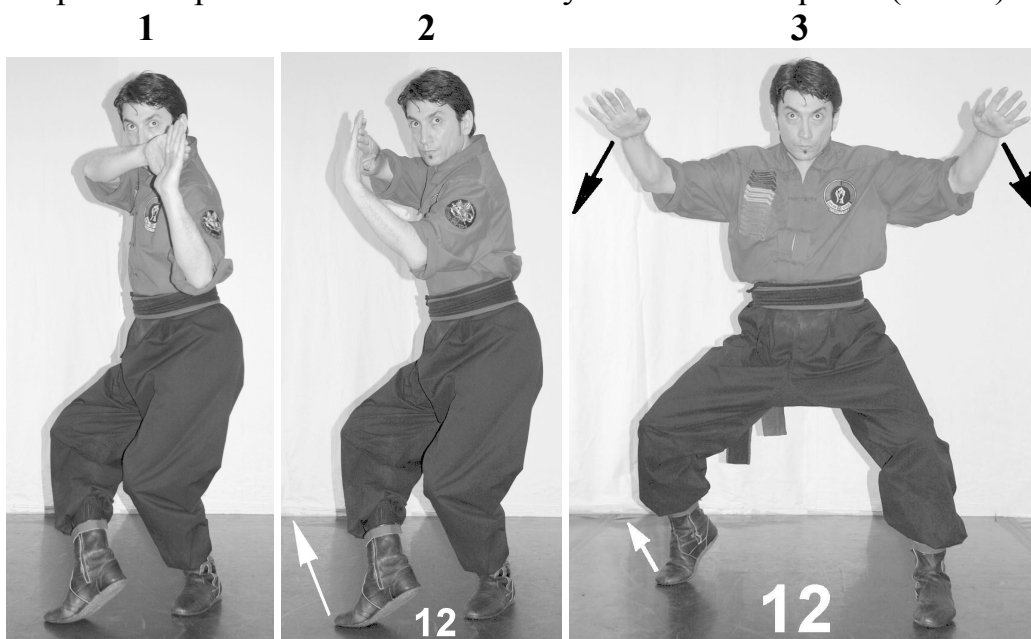




7



From “Kami-Sema” position (12 o’clock), the right foot circles on the toes and then moves backwards and is placed in “Rato” position. At the same time, hands with “Palm of the Hands” cover the body from left to right and then hands are separated and technique of “Falcon hand palm” is performed. The battle cry in this technique is (Su-To). (Pictures of 1 to 4)



4



From “Rato” position, the right foot performs the technique of “Keyetto” in 12 o’clock direction with the battle cry of (Kino) and again gets back to “Rato” position. Simultaneous with both hands “Falcon hand palm” technique is done. (Pictures of 1 & 2)

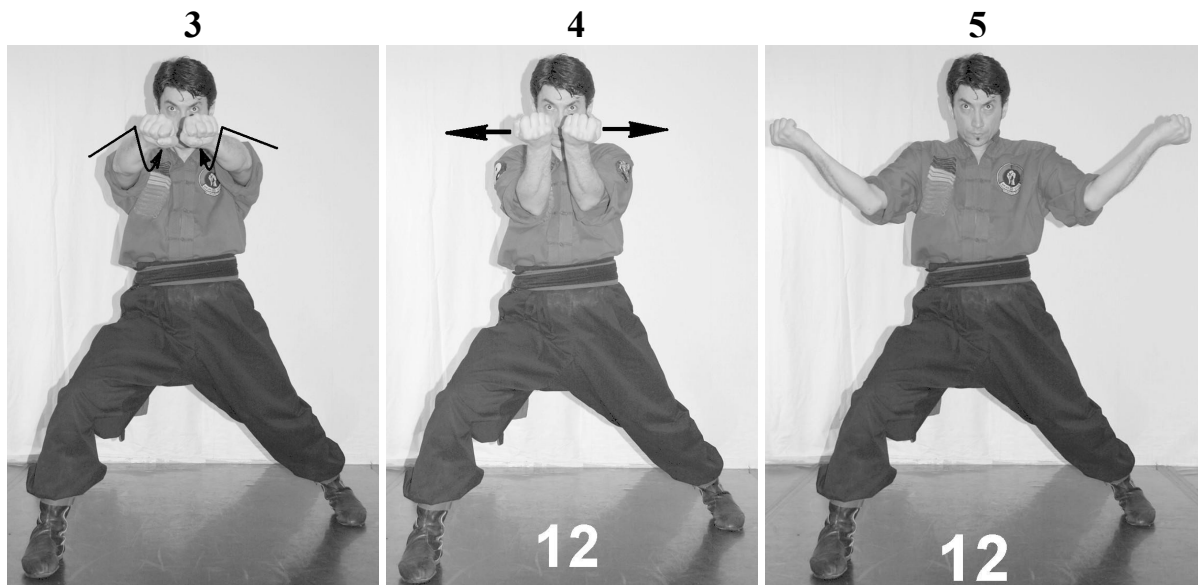
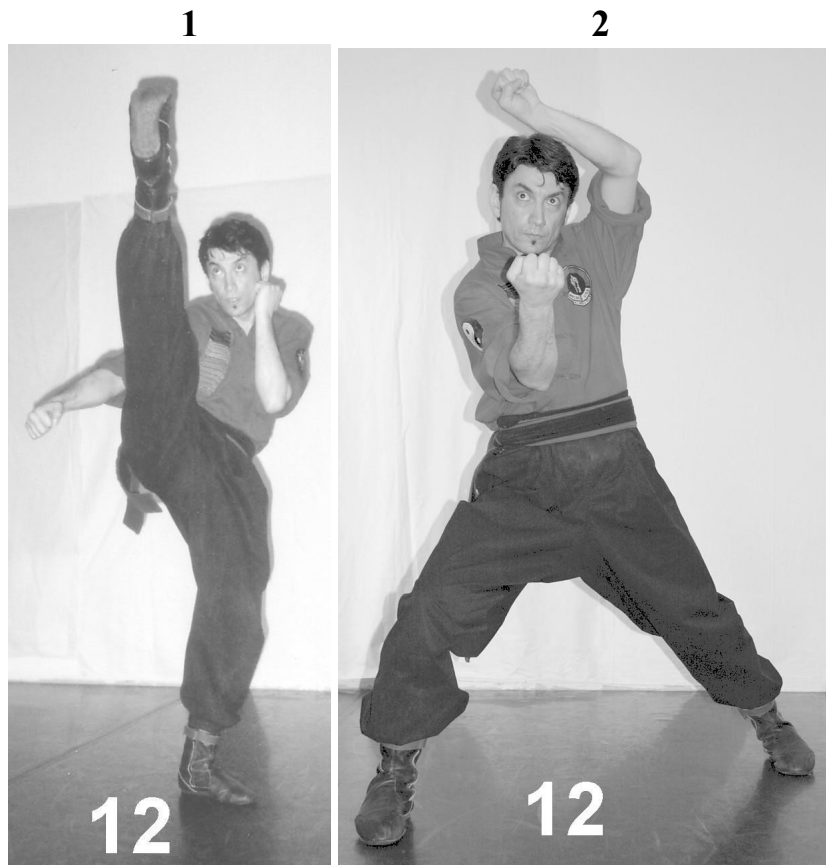
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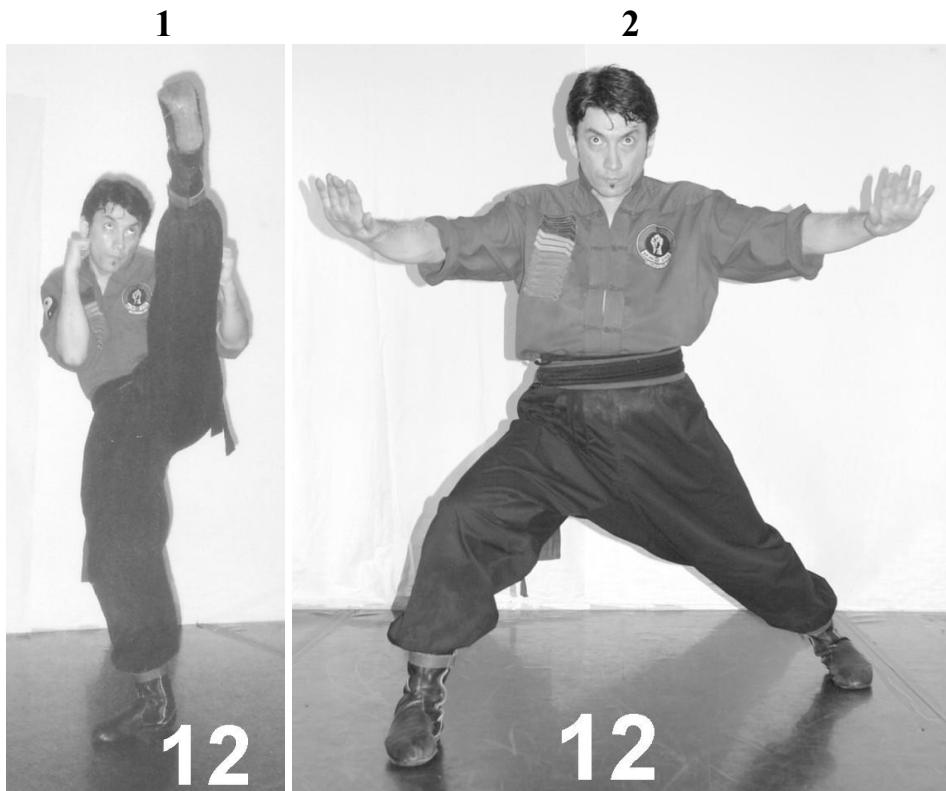
2



From “Rato” position, the right foot does “Keyetto” technique again in 12 o’clock direction and after collecting foot, it goes to “Rato” position to the front. At the same time, the left hand performs the defensive technique of “Afma” and the right hand does the attacking technique of “Upwards Matto” in front of the stomach. Finally, the act of “Chinno Suto” is performed. (Pictures of 1 to 5)



From “Rato” position, left foot does “Keyetto” technique in 12 o’clock direction and again moves back to “Rato” position. Simultaneously, “Falcon hand palm” technique is performed with both hands. (Pictures of 1 & 2)

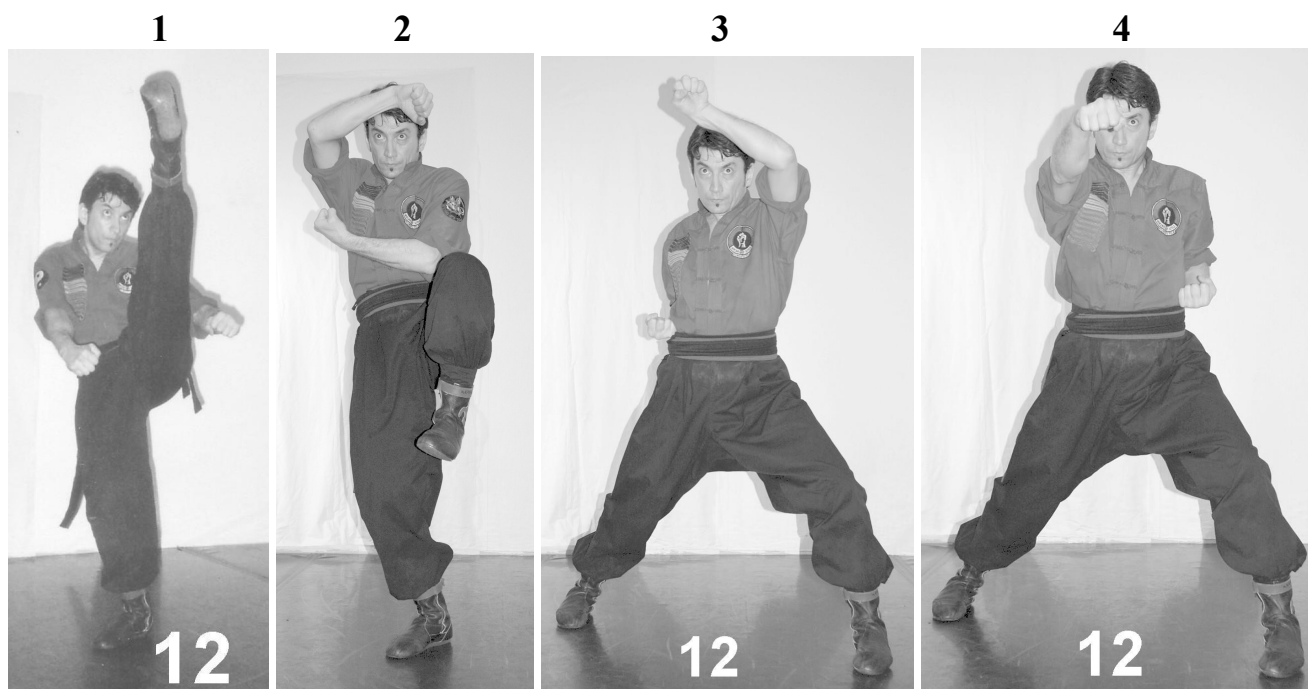


From “Rato” position, left foot performs “Keyetto” technique in 12 o’clock direction and after collecting foot, it goes to “Horayma-Rato” position to the front. At the same time, left hand performs the defensive technique of “Afma” and right hand does the attacking technique of “Upwards Matto” in front of the stomach. Finally, “Gado of Su-To” act is done. (Pictures of 1 to 4)

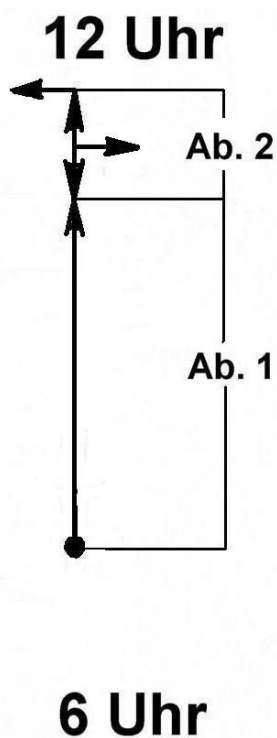
Note: “Gado of Su-To” state in both pictures of 3 and 4 is correct.



From the position of “Horayma-Rato”, left foot again performs “Keyetto” technique in 12 o’clock direction and after collecting “Keyetto” strike, the foot moves to “Rato” standing. At the same time, the left defensive technique of “Afma” with battle cry of (Momay) and right “Matto” technique with battle cry of (Tomay) are performed. (Pictures of 1 to 4)



2. The second part: It starts at 12 o’clock direction (north).



7



From “Rato” position, the right foot does “Haney Keyetto” from the front in 12 o’clock direction and after collecting the foot “Standing on one foot”, one wrist is placed on another one and both fists would attack forward with “Crossed back fists” technique. And then, right foot is placed in “Rato” position and at the same time hands after one rotation again performs the same technique of “Short Crossed Matto” from top to bottom as a defense of lower stomach parts. (Pictures of 1 to 5)

Note: The power gain of the defensive and attacking technique of “Crossed back fists” is from the body and performance of “Crossed back fists” directing downward, the apposite observation is toward the right direction (3 o’clock).

1

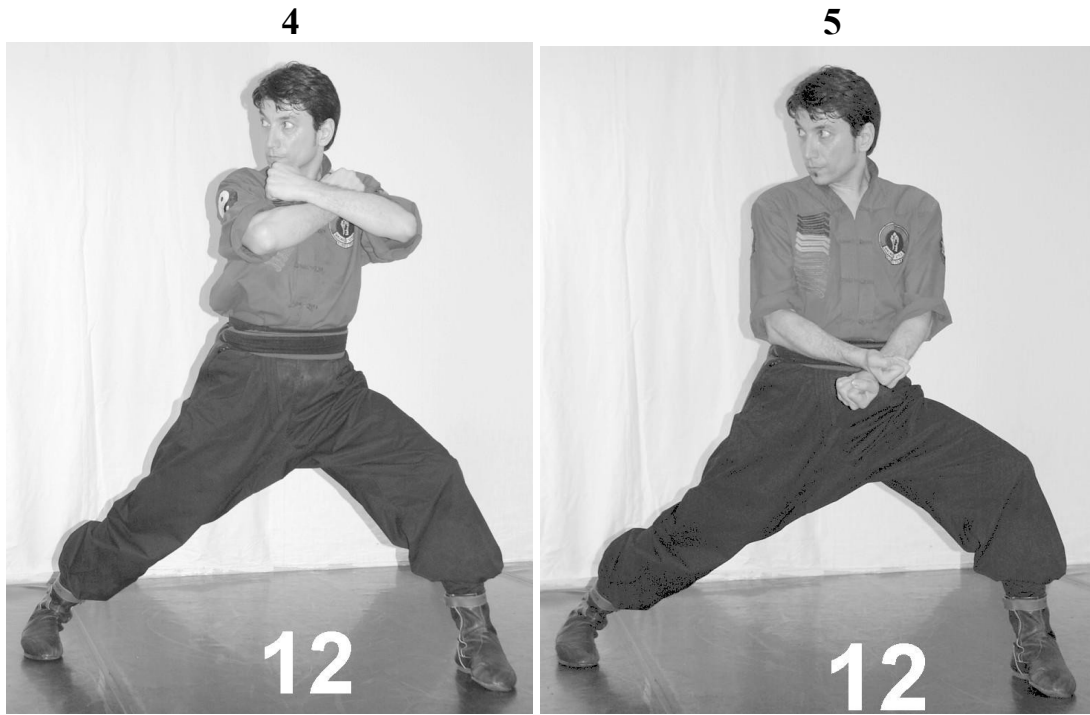


2



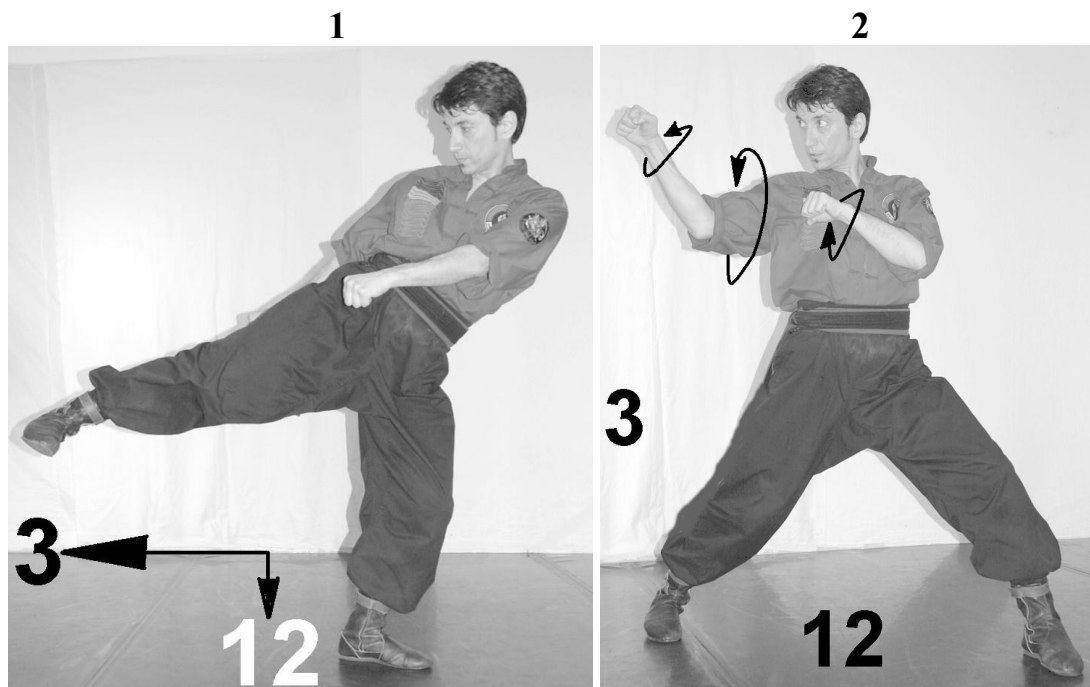
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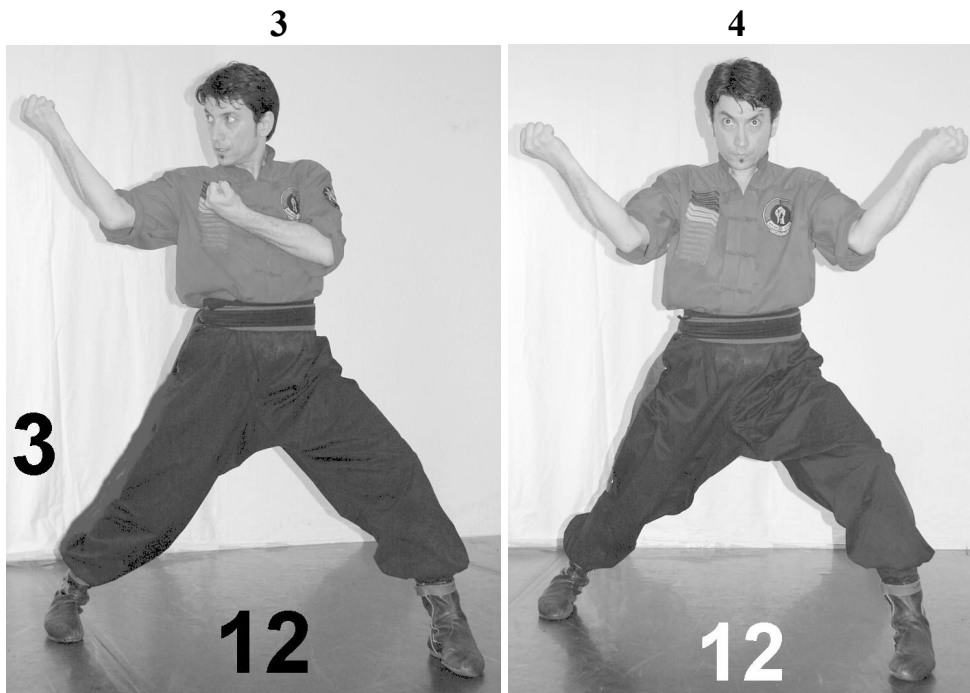




From “Rato” position, right foot performs “Haney Keyetto” technique from body sides in 3 o’clock direction and after collecting foot, again it goes to “Rato” position backward. At the same time, the defensive technique of right “Doma” in 3 o’clock and left fist reaction places on the right chest. And then, right hand performs with a rotation and with the help of body power, the defensive technique of “Oranto” in 3 o’clock direction and left fist is placed on the chest again. Finally, the act of “Chinno Su-To” in 12 o’clock direction is performed. (Pictures of 1 to 4)

Note: Here, the power gain of the defensive techniques of “Doma” and “Oranto” is from the body and the apposite observation is to 3 o’clock direction.



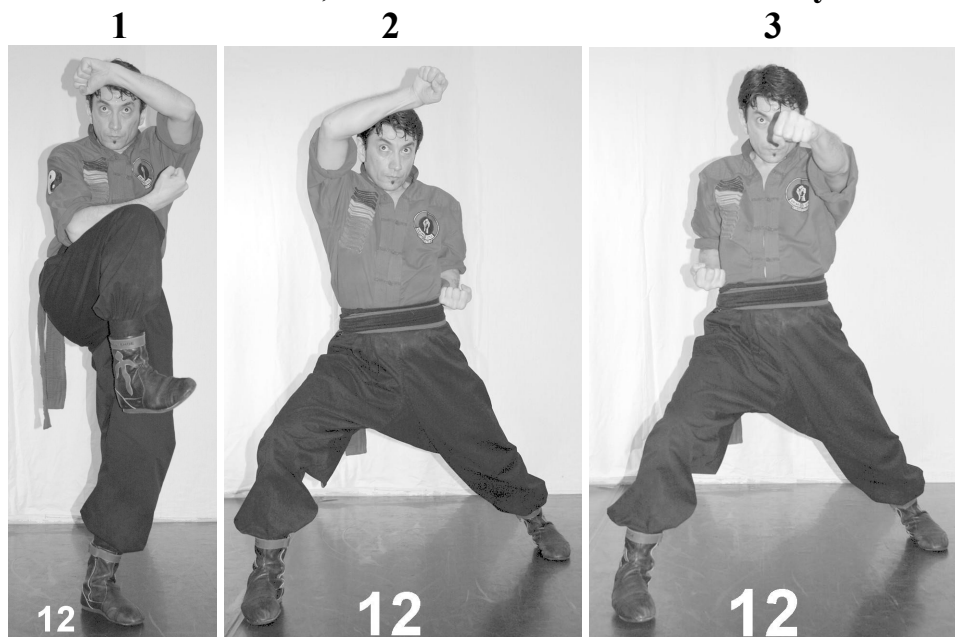


From “Rato” position, head turns from right side to the back of the neck and observe back of the body. And then, right foot performs “Haney Keyetto” technique from the back (6 o’clock). At the same time, right technique of “Yette Matto” in 6 o’clock direction and the battle cry of (Kipate) are performed. (Pictures of 1 & 2)



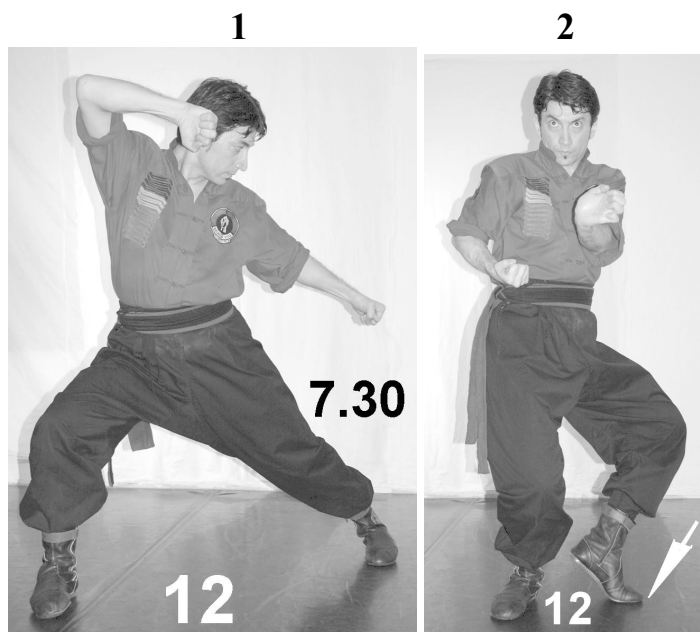
Then the right foot is collected to the front in “Rato” position and at the same time the defensive technique of right “Afma” and after that left “Matto” technique in 12 o’clock direction is performed. (Pictures of 1 to 3)

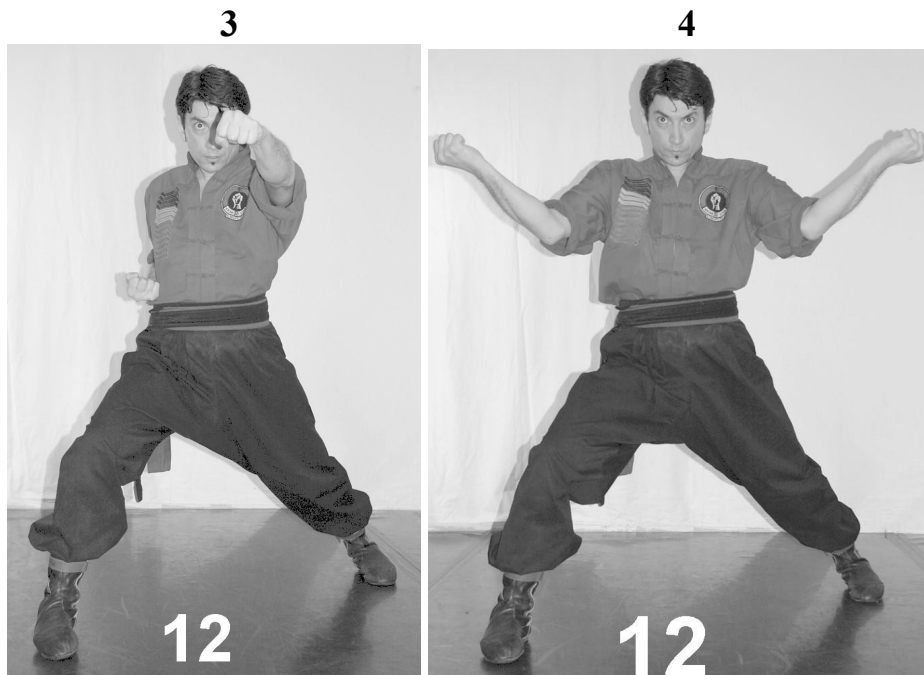
Note: in the third form “Su-To”, one can refrain from battle cry in left techniques.



From “Rato” position (12 o’clock), the body rotates on its axel to the left and with left hand in 7:30 o’clock direction, “Taysabaki” technique is performed. And then, left foot gets close to the front foot and the attacking technique of left “Short Flat Fist” directing front (12 o’clock) is performed. Finally, left foot gets back to “Rato” position and at the same time, left “Matto” technique and then “Chinno Su-To” in 12 o’clock direction are done. (Pictures of 1 to 4)

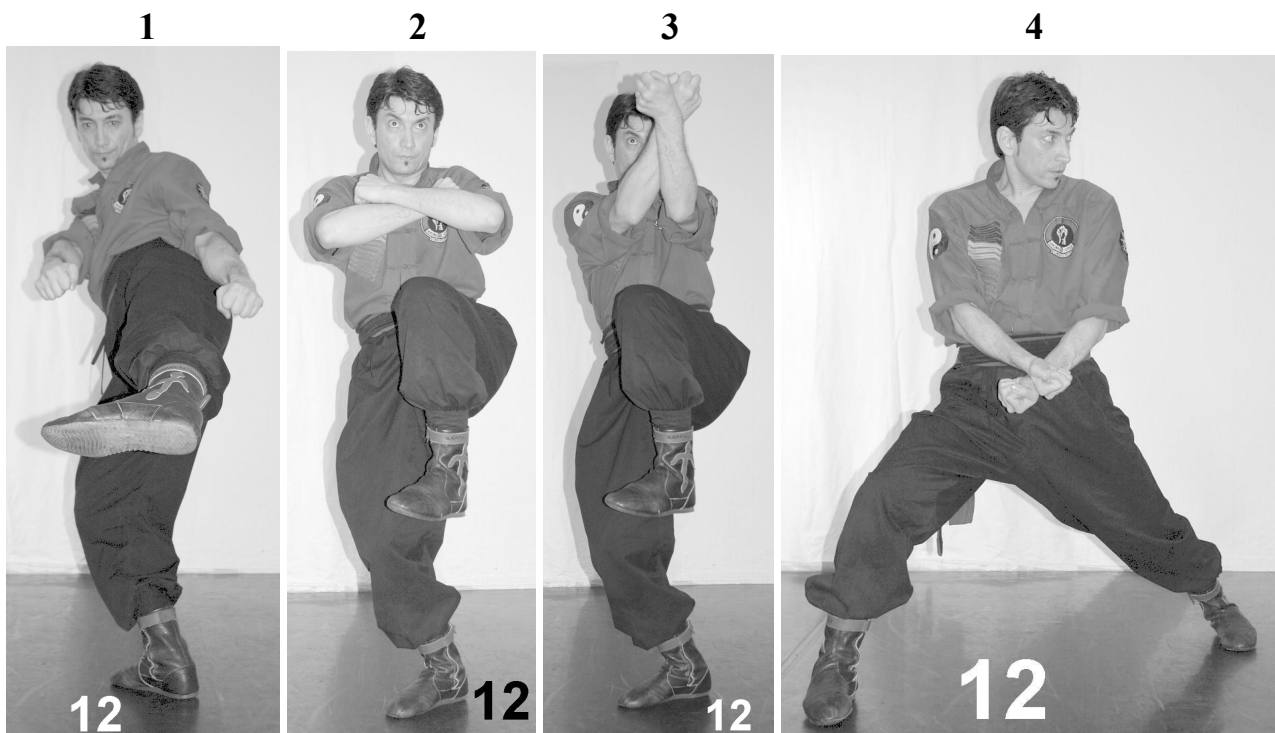
Note: Here, the right shoulder moves to the front simultaneous with the attacking technique of left “short flat fist”. Besides, left elbow is distant from the body in the size of four fingers.





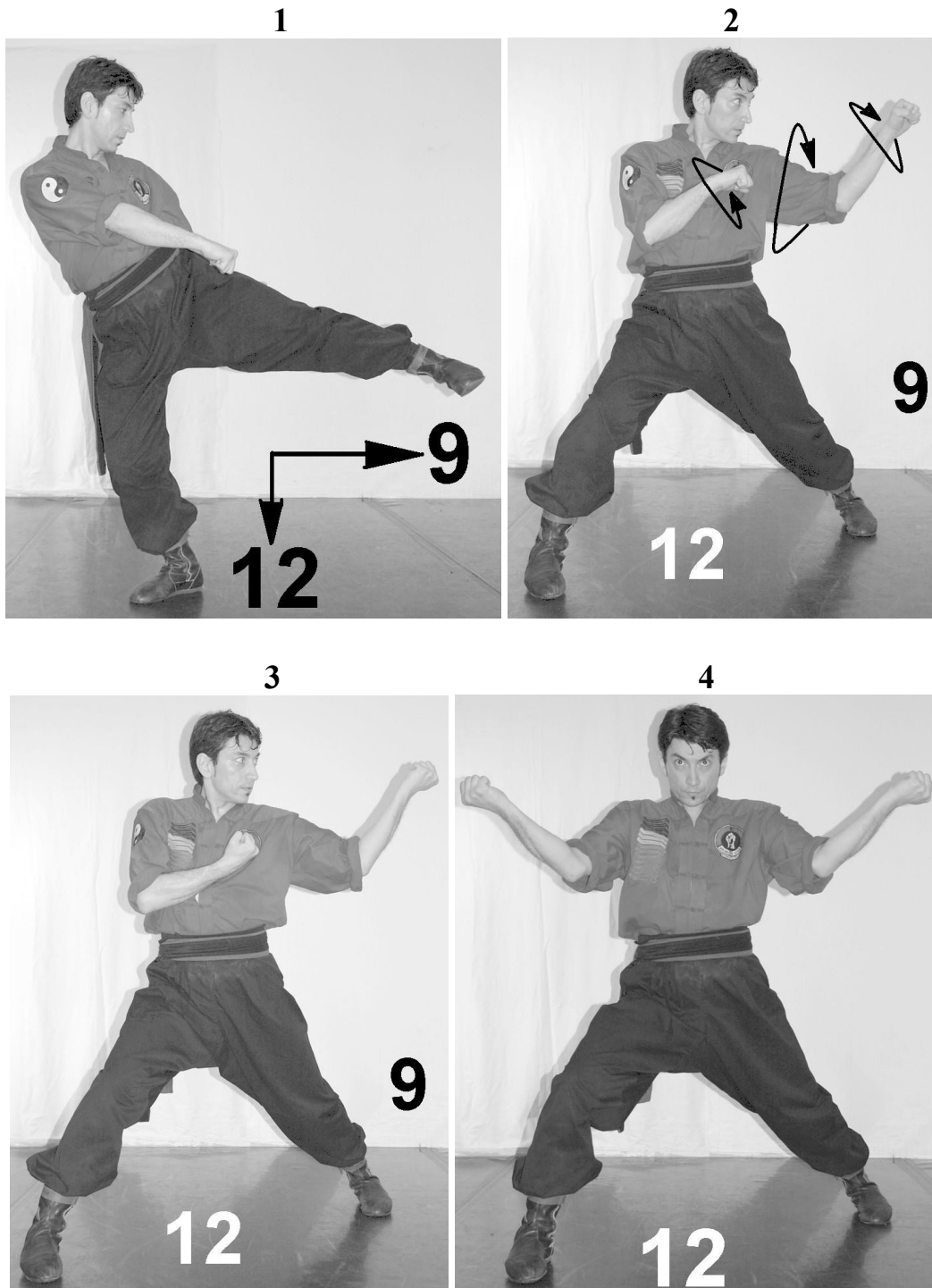
From “Rato” position, the left foot does “Haney Keyetto” from the front in 12 o’clock direction and after collecting the foot “Standing on one foot”, one wrist is placed on another one and both fists would attack forward with “Crossed back fists” technique. And then, left foot is placed in “Rato” position and at the same time hands after one rotation again performs the same technique of “Crossed back fists” from top to bottom as a defense of lower stomach parts. (Pictures of 1 to 4)

Note: The power gain of the defensive and attacking technique of “Crossed back fists” is from the body and performance of “Crossed back fists” directing downward, the apposite observation is toward the left direction (9 o’clock).

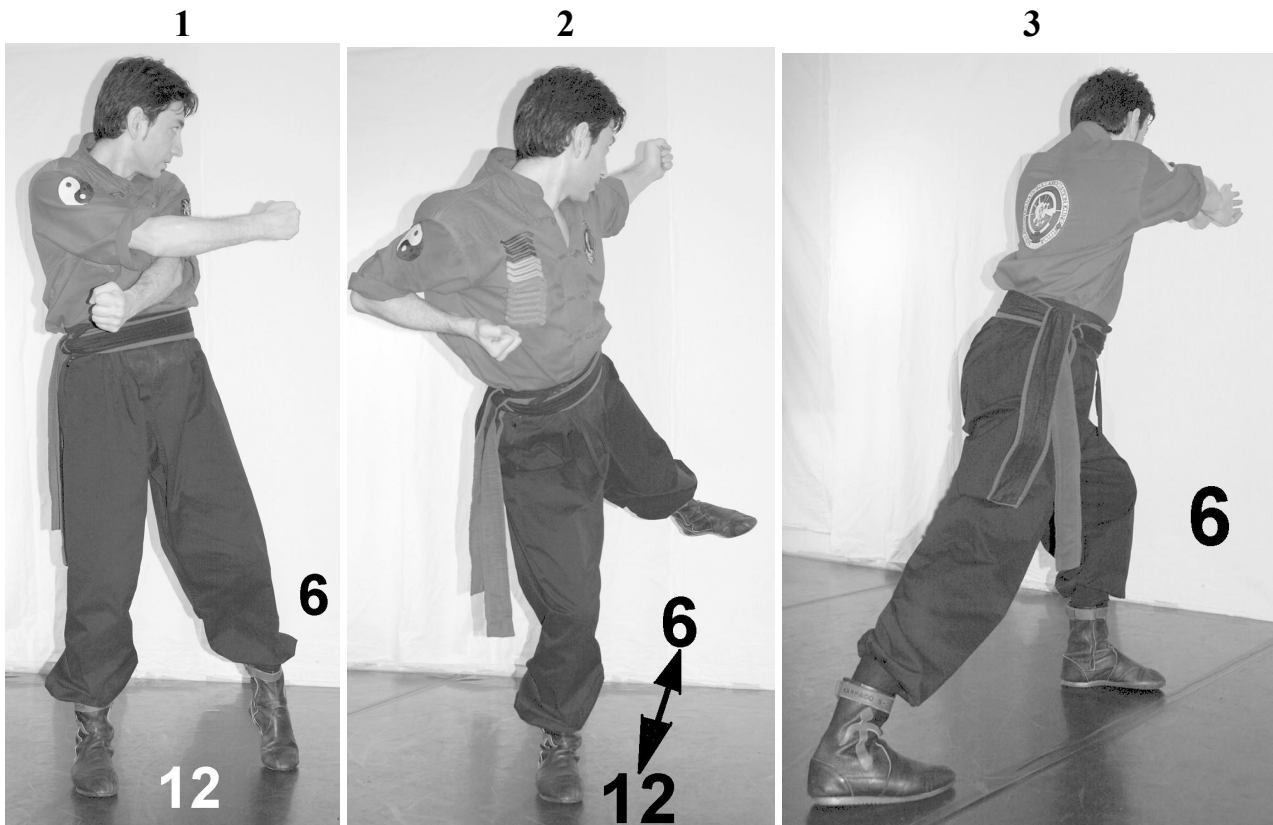


From “Rato” position, left foot performs “Haney Keyetto” technique from body sides in 9 o’clock direction and after collecting foot, again it goes to “Rato” position backward. At the same time, the defensive technique of left “Doma” in 9 o’clock and right fist reaction places on the left chest. And then, left hand performs with a rotation and with the help of body power, the defensive technique of “Oranto” in 9 o’clock direction and right fist is placed on the chest again. Finally, the act of “Chinno Su-To” in 12 o’clock direction is performed. (Pictures of 1 to 4)

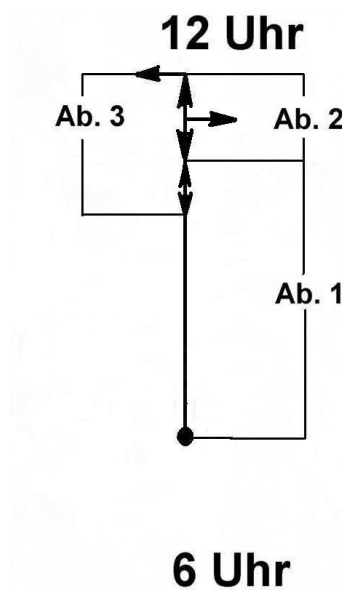
Note: Here, the power gain of the defensive techniques of “Doma” and “Oranto” is from the body and the opposite observation is to 9 o’ clock direction.



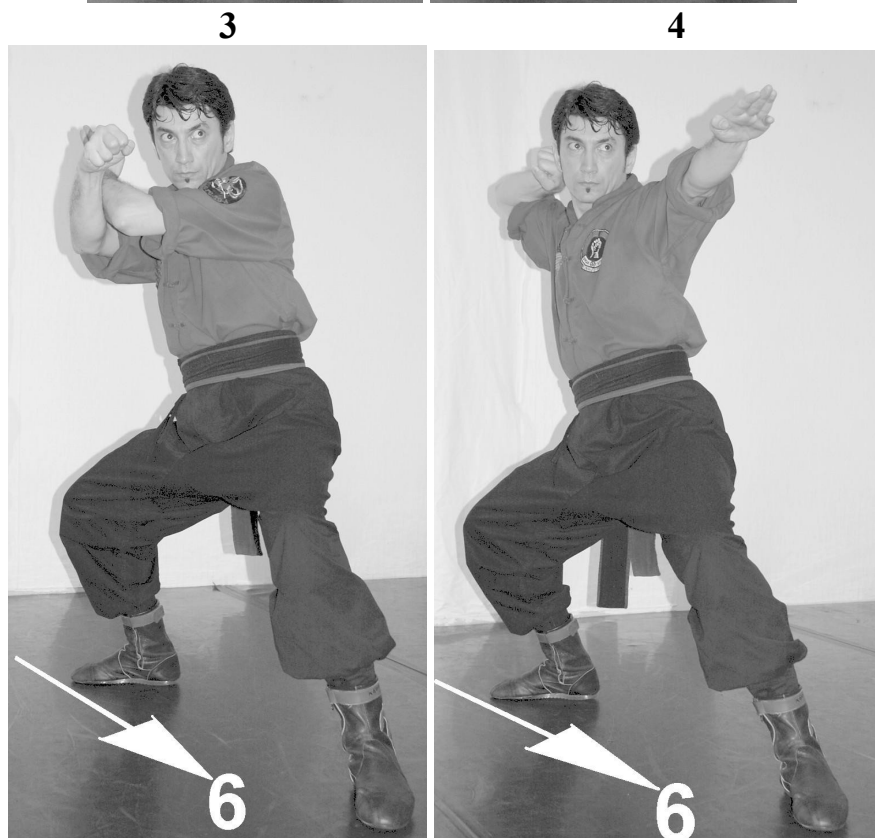
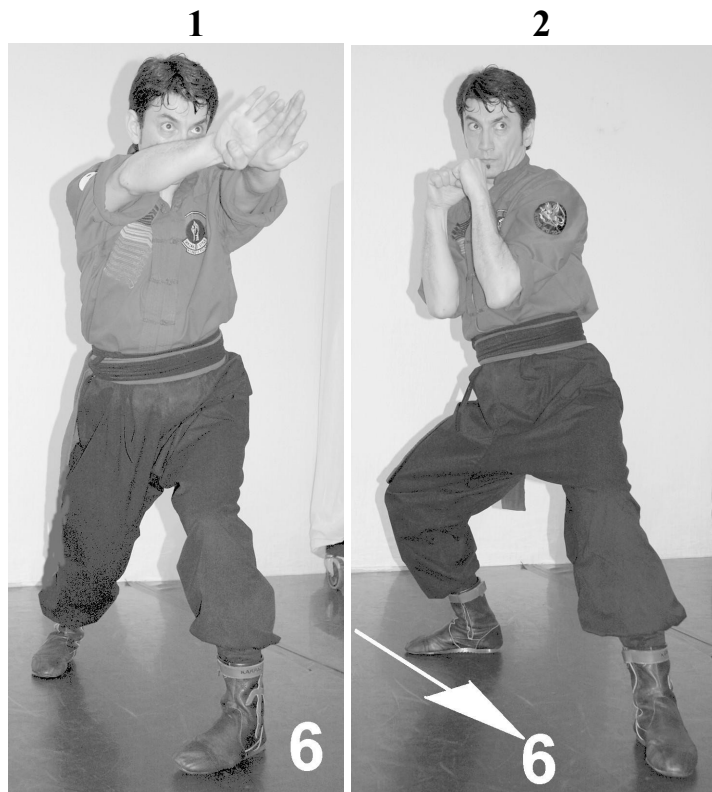
From “Rato” position, head turns from left side to the back of the neck and observe back of the body. And then, left foot performs “Haney Keyetto” technique from the back (6 o’clock). At the same time, left “Yette Matto” technique in 6 o’clock direction is performed and after collection of the left foot, the foot places in “non-classic Rato” position (6 o’clock). At the same time, both hands moves forward in 6 o’clock direction facing each other backward. (Pictures of 1 to 3)



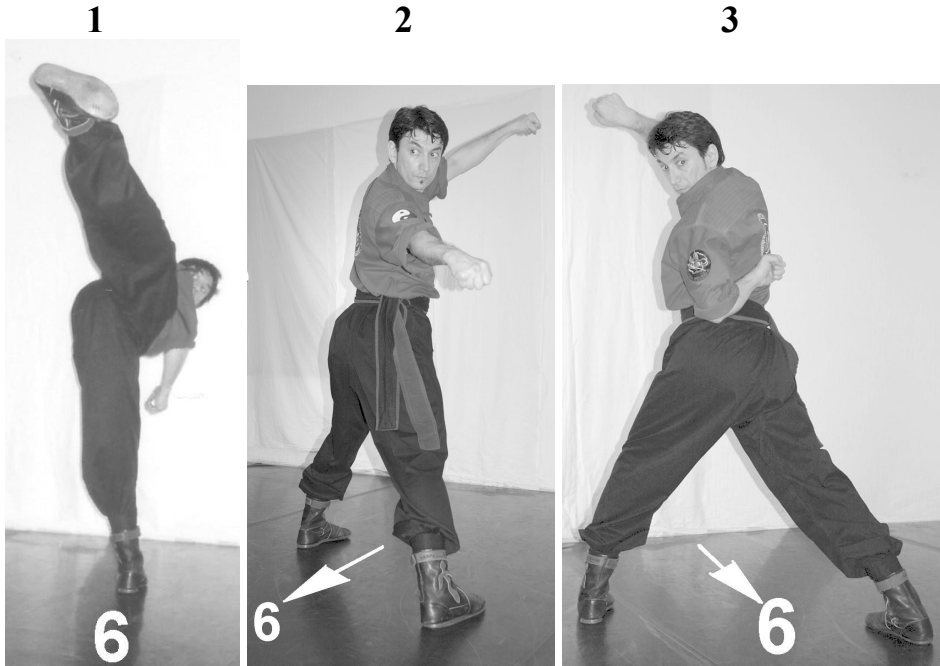
3. The third part: It starts at 6 o’clock direction (south).



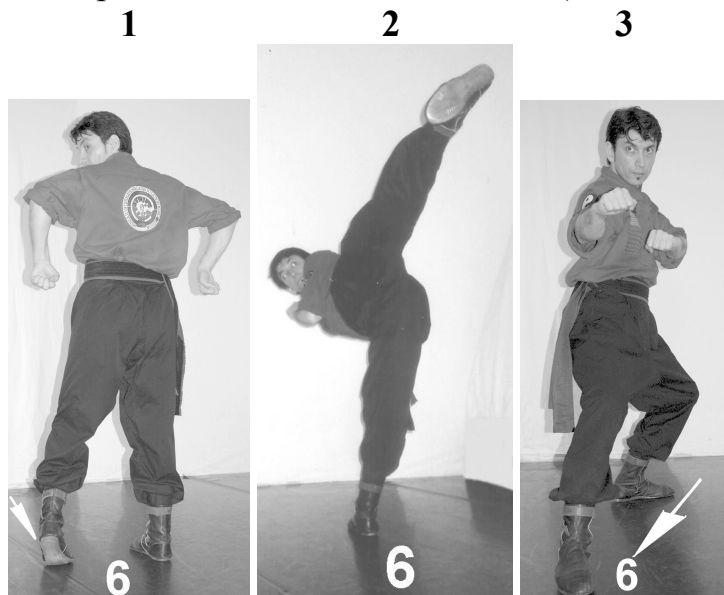
Form “non-classic Rato” position in 6 o’clock direction, the front foot (left) rotates and changes to “Horayma-Rato” position. At the same time, the fist hands get close to the body and the arms are placed on the chest. And then, left hand performs the attacking technique of “Soyetto” in 6 o’clock direction and right fist as a reaction moves to the back of the right ear. (Pictures of 1 to 4)



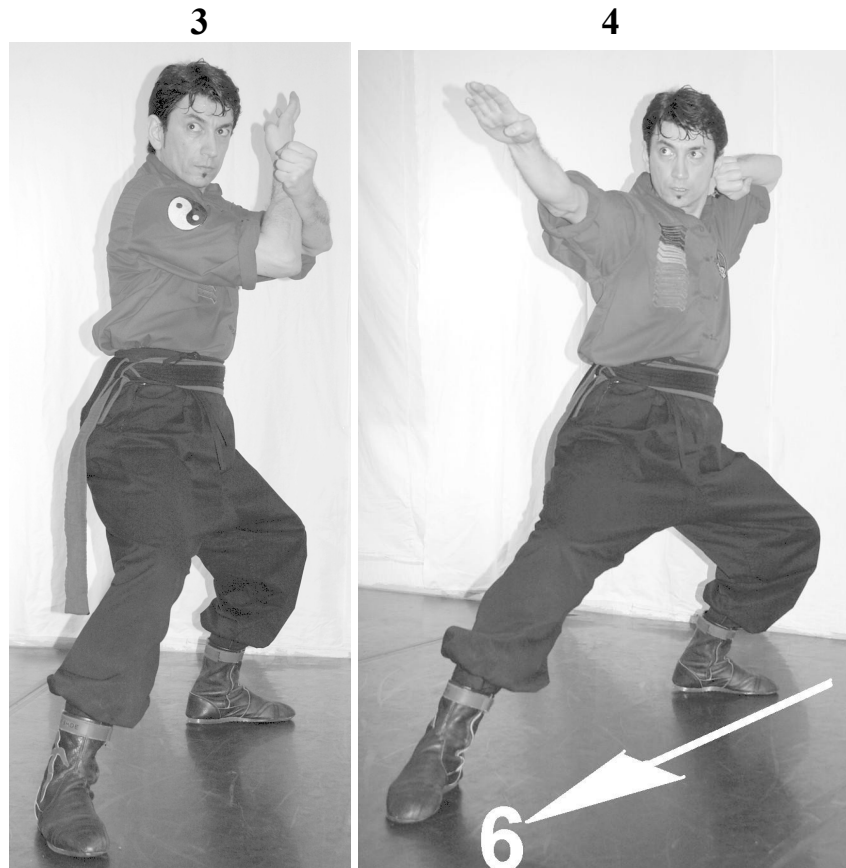
From “Horayma-Rato” position, right foot performs “Osaya Keyetto” technique in 6 o’clock direction and after its collection, foot is placed in “Rato” position with the back to the 6 o’clock direction. At the same time, the upper body rotates as much as possible to the right side (3 o’clock), and right “Matto” in 45 degree downward (4:30 o’clock) and left “Matto” in 45 degree upward (1:30 o’clock) are performed. And then, the upper body part rotates as much as possible to left side (9 o’clock) and at the same time right hand does the defensive technique of “Afma” and left fist is placed in the body back as a reaction (to protect the spine). (Pictures of 1 to 3)



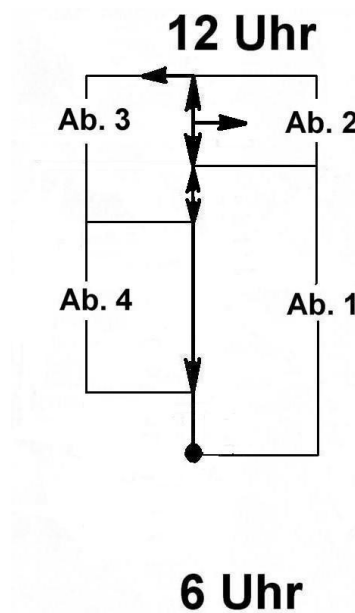
From “Rato” position (back to 6 o’clock direction), the front foot (left) moves toward the behind foot and at the same time two defensive technique of “Orato” are performed directing body sides (3 and 9 o’clock). And then, left foot performs “Osaya Keyetto” in 6 o’clock direction and after body rotates on right foot from the right side, the left foot is placed in “Horayma Rato” position in 6 o’clock direction (Gado Suto). (Pictures of 1 to 3)



From “Horayma-Rato” position in 6 o’clock direction, the front foot (right) rotates to “non-classic Rato” position. At the same time, both hands moves to the front in 6 o’clock back to each other. And then, again the front foot (right) changes position to “Horayma Rato” and at the same time, the fistted hand gets close to body and the arms are placed on the chest. Then, right hand performs the attacking technique of “Soyetto” in 6 o’clock direction and left fist moves as a reaction to the back of the left ear. (Pictures of 1 to 4)



4. The fourth part: It starts at 6 o'clock direction (south).



From “Horayma-Rato” position (6 o’clock), the front foot (left) moves backward to “small non-classic Rato” position. At the same time, left hand performs the defensive technique of “Vayma- Doma” (6 o’clock) and right fist moves to the right body side as a reaction to protect the head. And then, left foot moves to the front in “non-classic Rato” position and at the same time both hands (left hand up) gains power from the right side of the body and the attacking technique of double “Finger Jab” to the front in 6 o’clock direction is performed. (Pictures of 1 to 5)

Note: hand palms would face each other. Besides, these two techniques are taught simultaneously as an attack with outer edge of hands (Soyetto) too.



2



3



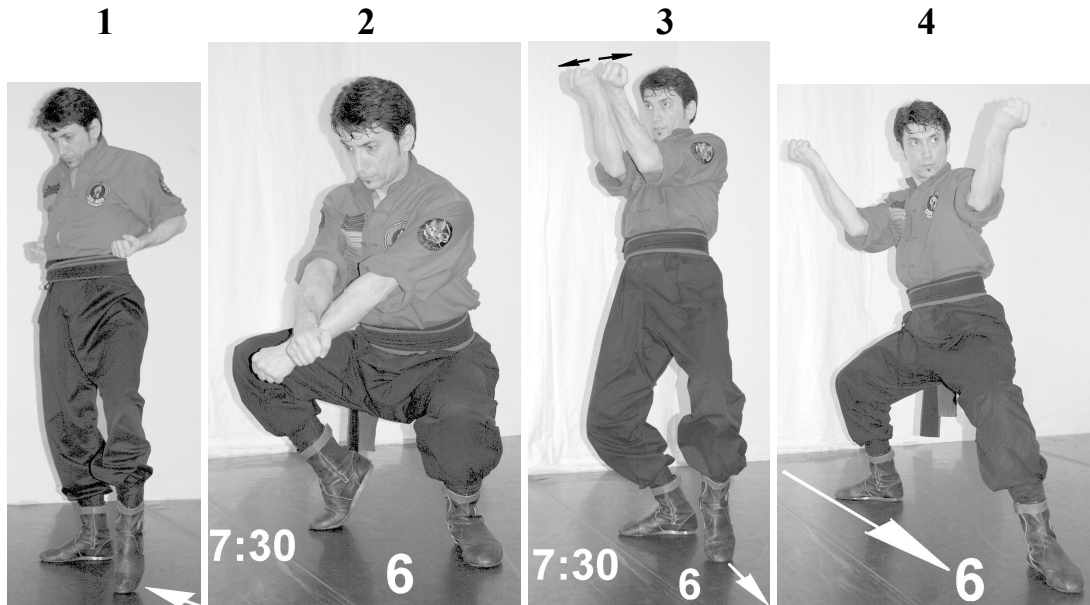
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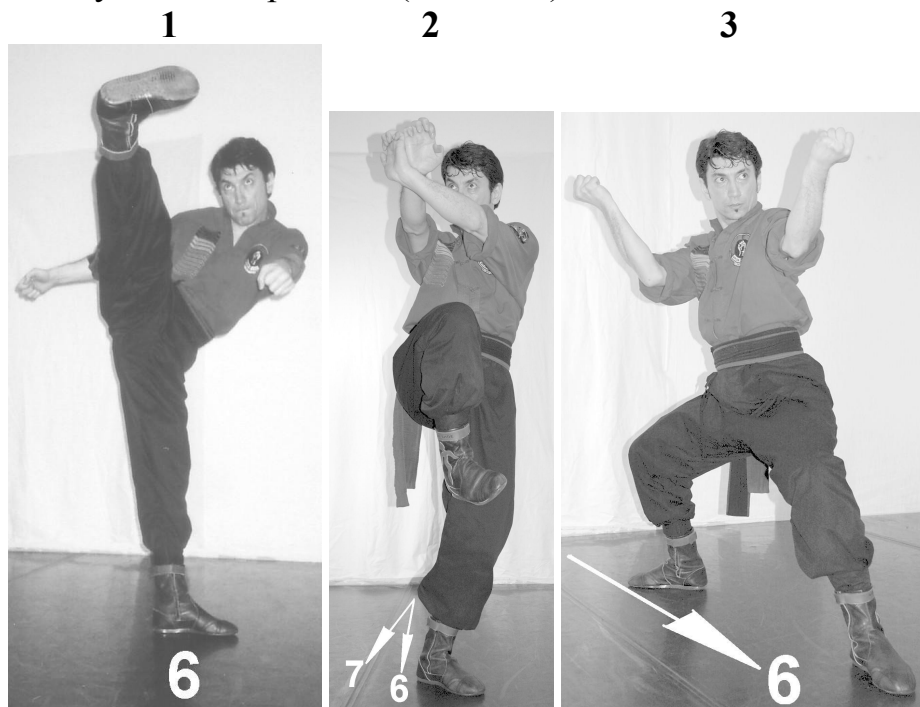
5



From “Horayma-Rato” position (6 o’clock), the front foot (left) moves backward and after positioning on right toes, the seat (body vertical to the ground) would happen. At the same time, the defensive technique of “Crossed Matto” in 7:30 o’clock direction is performed. After standing up, left foot again moves to the toes (cat style standing) and both hands perform two defensive techniques of “Oranto” in 7:30 o’clock direction. Finally, the front foot (left) again moves to “Horayma-Rato” position (6 o’clock) and “Chinno Su-To” is done. (Pictures of 1 to 4)



From “Horayma-Rato” position (6 o’clock), right foot does “Horayad Keyetto” technique in 6 o’clock direction and after collecting it, foot moves to “standing on one foot” position and both hands would perform the attacking technique of double “Flat Fist” in 6 to 7 o’clock direction. At the same time, the battle cry of (Bodem) is performed. At last right foot moves to “Horayma-Rato” position (6 o’clock) and “Chinno Su-To” is done. (Pictures of 1 to 3)



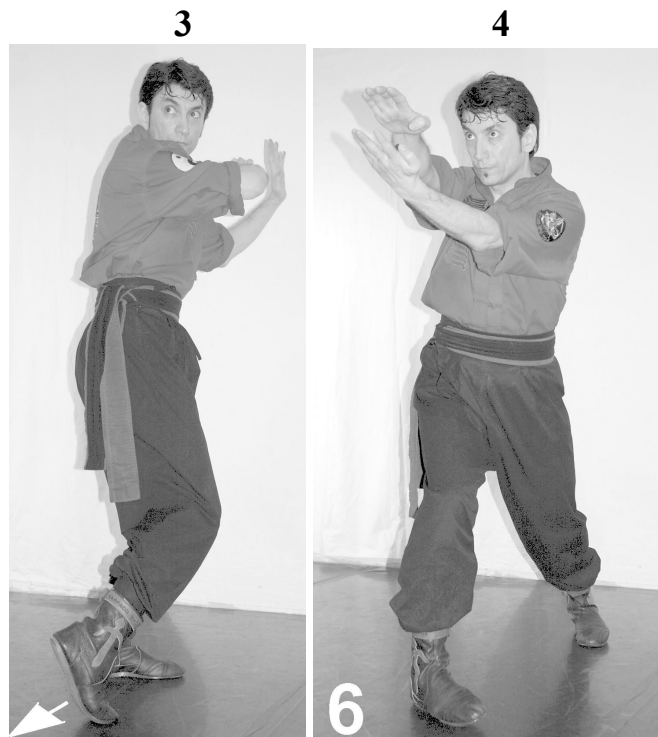
From “Horayma-Rato” (6 o’clock), right foot performs “Yad Keyetto” technique in 6 o’clock and after collecting it, the foot places in “Horayma-Rato” position in front. At the same time, right hand performs the defensive technique of “Soyetto” and left hand with outer edge is placed on the chest and the technique is complete. (Pictures of 1 & 2)



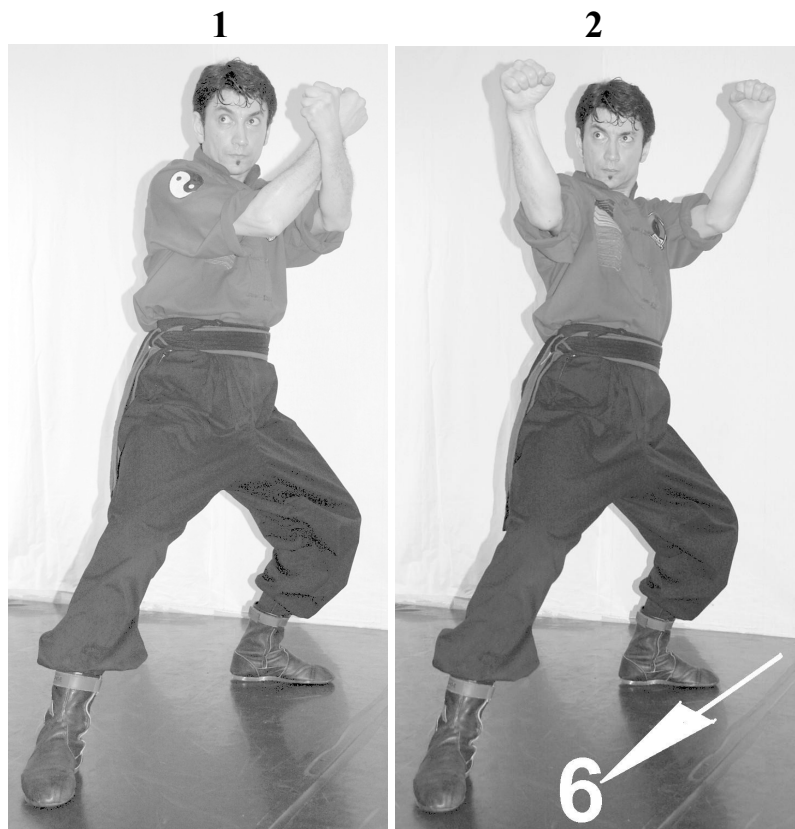
From “Horayma-Rato” position (6 o’clock), the front foot (right) moves backward to “small non-classic Rato” position. At the same time, right hand performs the defensive technique of “Vayma Doma” (6 o’clock) and left fist moves to the left body side as a reaction to protect the head. And then, right foot moves to the front in “non-classic Rato” position and at the same time both hands (right hand up) gains power from the left side of the body and the attacking technique of double “Finger Jab” to the front in 6 o’clock direction is performed. (Pictures of 1 to 4)

Note: hand palms would face each other. Besides, these two techniques are taught simultaneously as an attack with outer edge of hands (Soyetto) too.

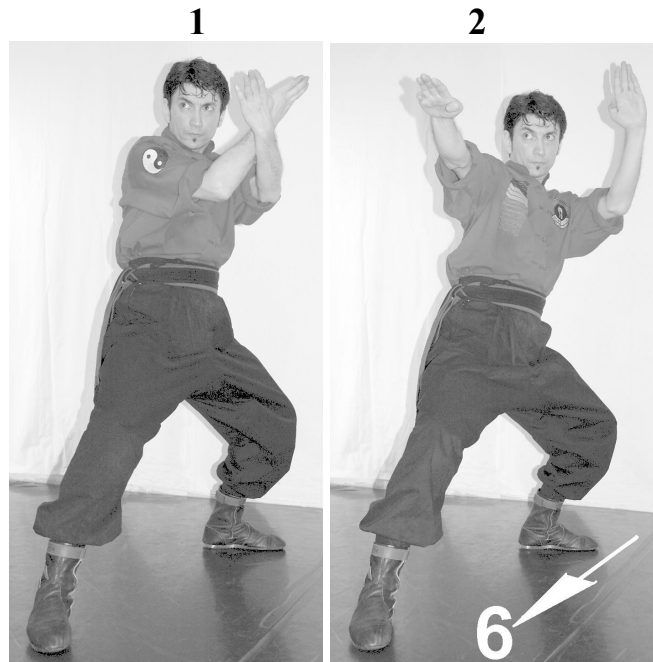




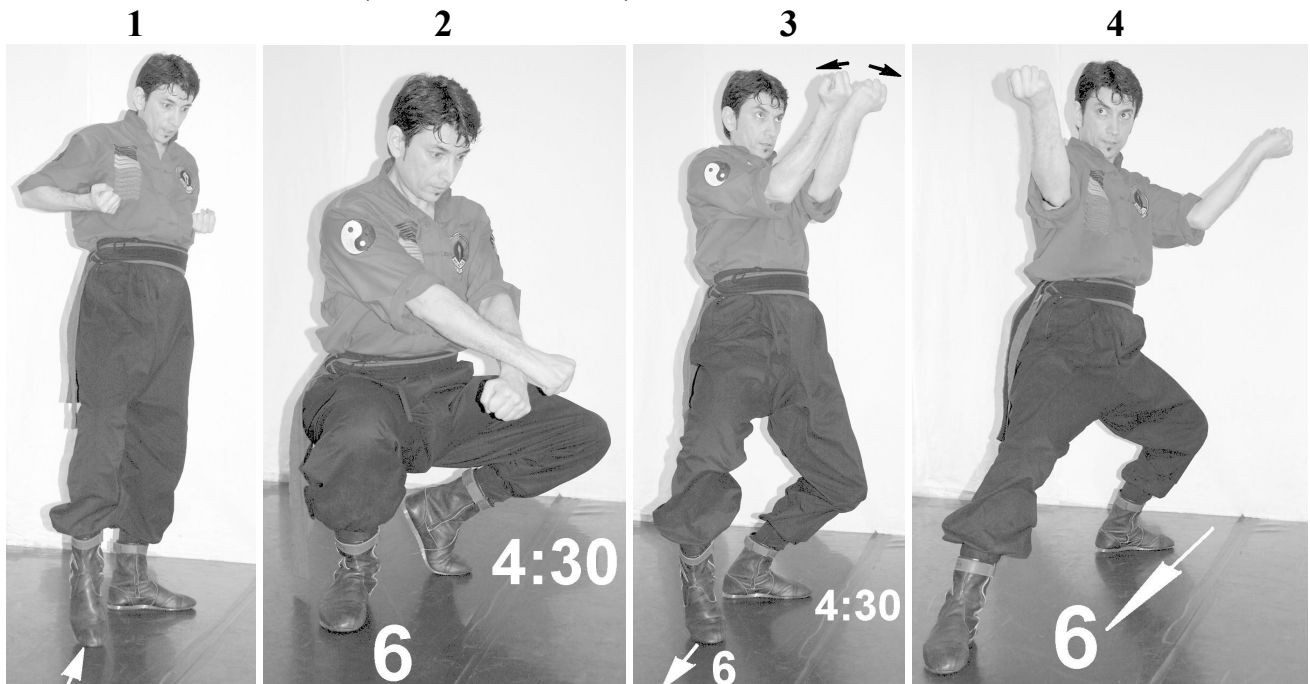
Form “Horayma-Rato” position (6 o’clock), both hands simultaneously perform two defensive techniques of “Doma” which gain power from the body. (Pictures of 1 & 2)
Note: Right “Doma” in body direction (6 o’clock) and left “Doma” to the extent possible stay vertically to protect the left side of head.



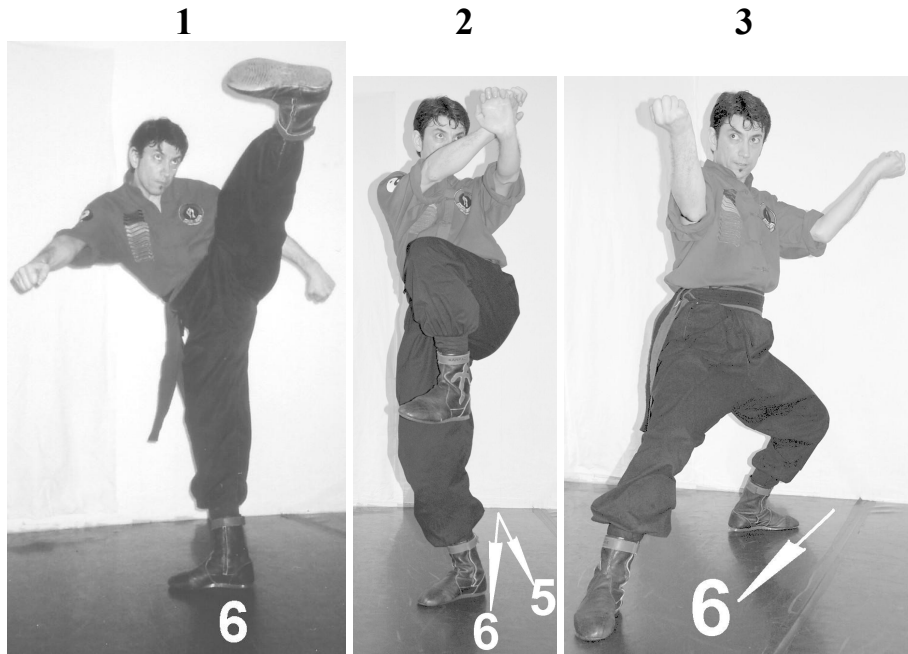
From “Horayma-Rato” position (6 o’clock), both hands at the same time perform the attacking technique of right “Soyetto” in the body direction (6 o’clock) and left “Soyetto” to the extent possible stay vertically to protect the left side of head, with power gain from body. (Pictures of 1 & 2)



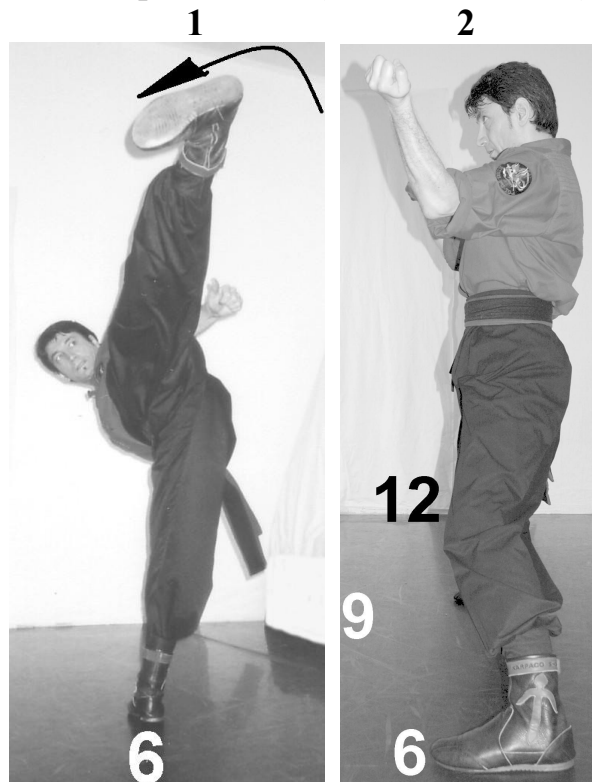
From “Horayma-Rato” position (6 o’clock), the front foot (right) moves backward and after positioning on left toes, the seat (body vertical to the ground) would happen. At the same time, the defensive technique of “Crossed Matto” in 4:30 o’clock direction is performed. After standing up, right foot again moves to the toes (cat style standing) and both hands perform two defensive techniques of “Oranto” in 4:30 o’clock direction. Finally, the front foot (right) again moves to “Horayma-Rato” position (6 o’clock) and “Chinno Su-To” is done. (Pictures of 1 to 4)



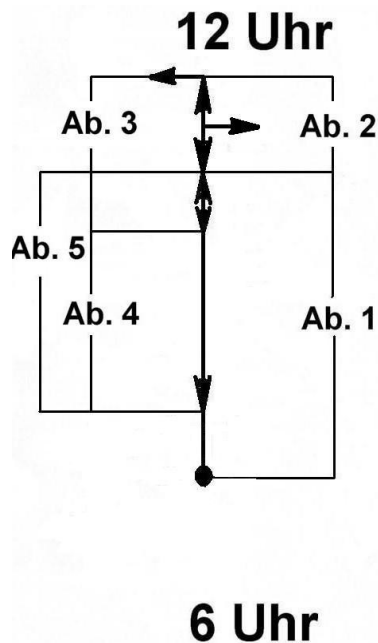
From “Horayma-Rato” position (6 o’clock), left foot does “Horayad Keyetto” technique in 6 o’clock direction and after collecting it, foot moves to “standing on one foot” position and both hands would perform the attacking technique of double “Flat Fist” in 6 to 5 o’clock direction. At last left foot moves to “Horayma-Rato” position (6 o’clock) and “Chinno Su-To” is done. (Pictures of 1 to 3)



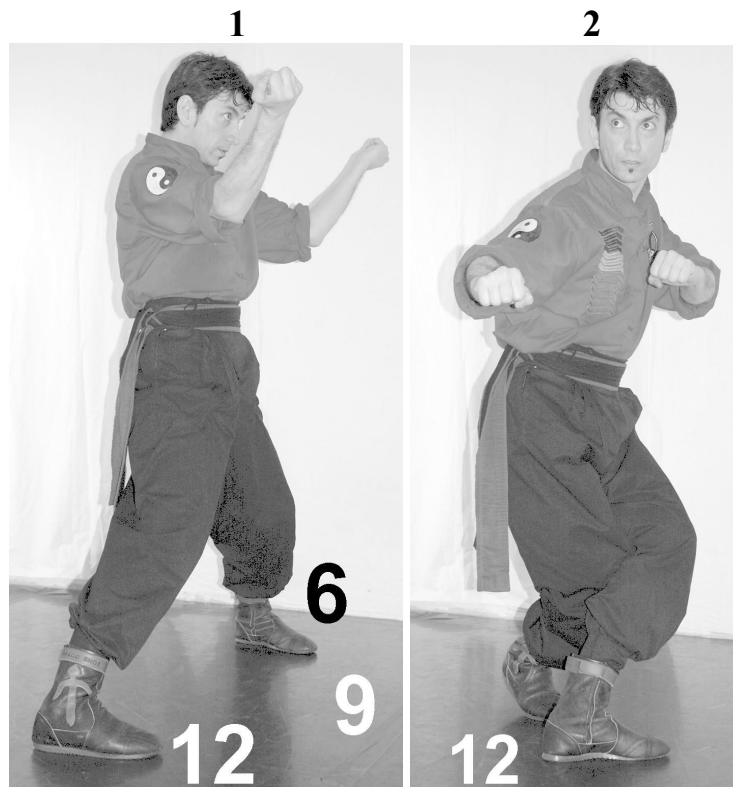
From “Horayma-Rato” position (6 o’clock), left foot performs “Yad Keyetto” technique in 6 o’clock direction and after collecting it, foot is placed in “Yette-Rato” position. At the same time, “Chinno Su-To” act is performed. (Pictures of 1 & 2)

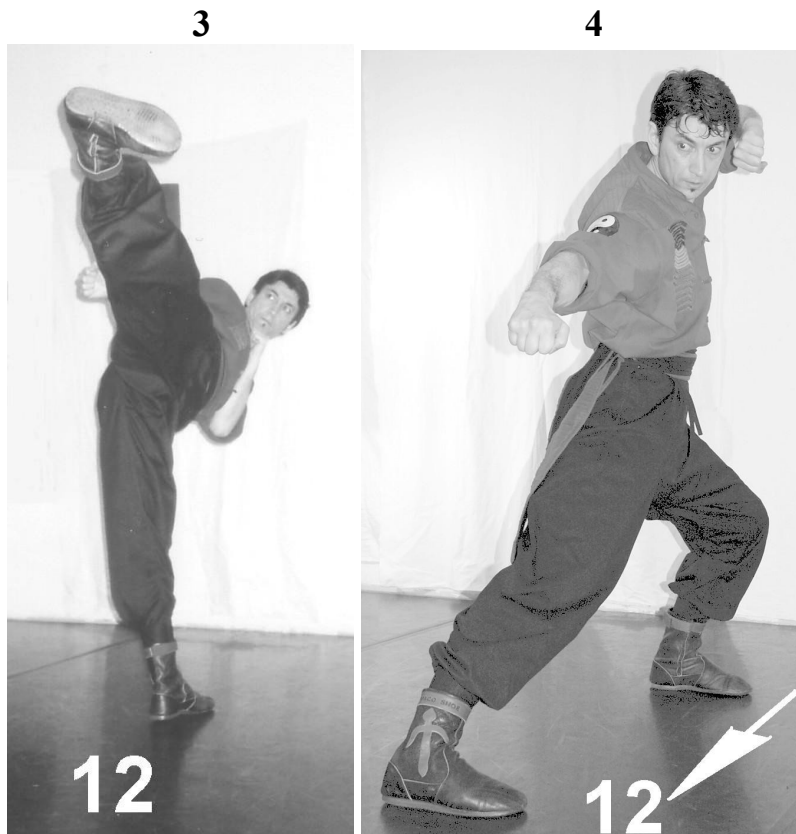


5. The fifth part: It starts at 12 o'clock direction (north).

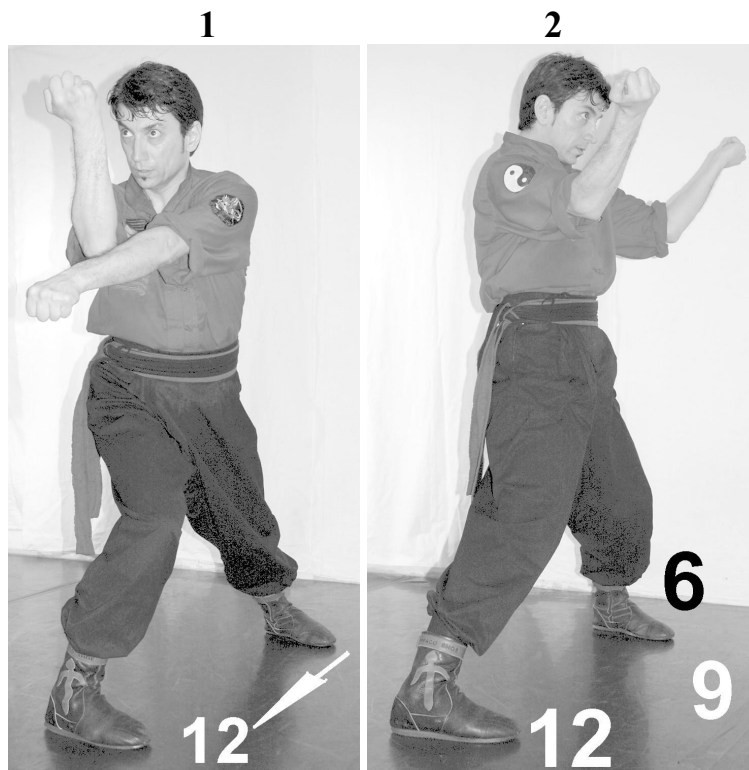


From “Yette-Rato” position head turns to the right side and observes the right side direction (12 o'clock). Left foot places in front of the right foot and the foot technique of right “Yette Keyetto” (12 o'clock) is performed. Simultaneously, the battle cry of (Hatoyo) is done. After collecting the kick technique, right foot goes to “Yette-Rato” and right “Taysabaki” in 12 o'clock direction is done. (Pictures of 1 to 4)



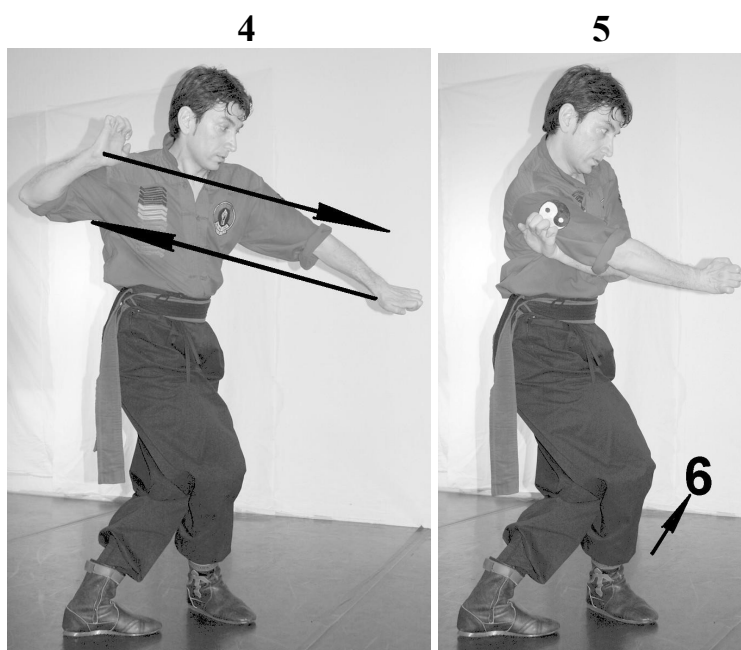
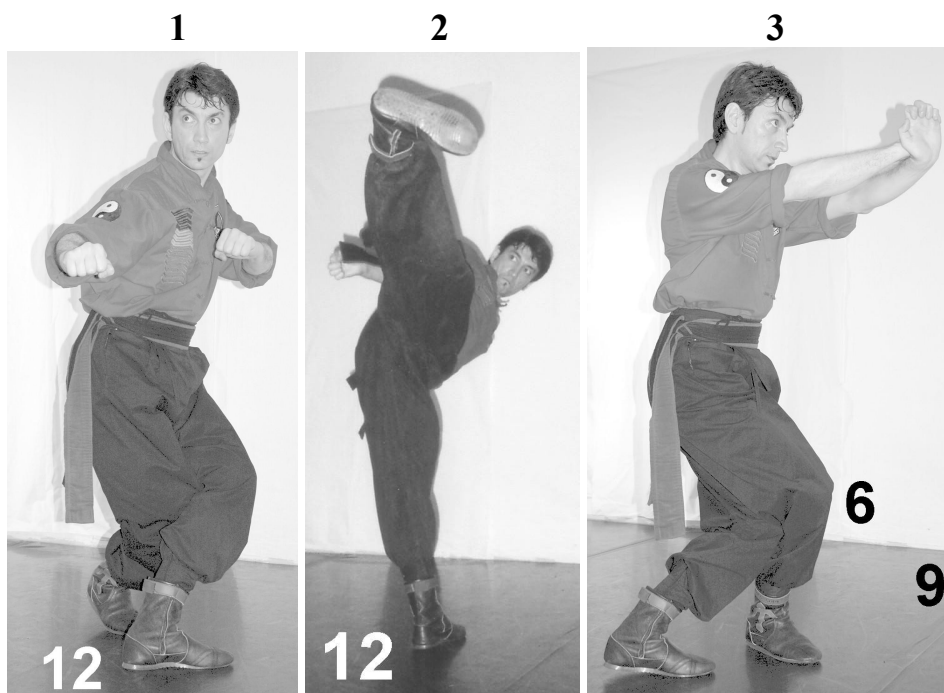


From “Yette-Rato” position, most body weight stands on right foot and at the same time both hands with power gaining from body, perform the defensive technique of right “Oranto” and left “Matto” in 12 o’clock. And then, body weight is divided to both feet in “Yette-Rato” position and at the same time the act of “Chinno Su-To” is performed. (Pictures of 1 & 2)

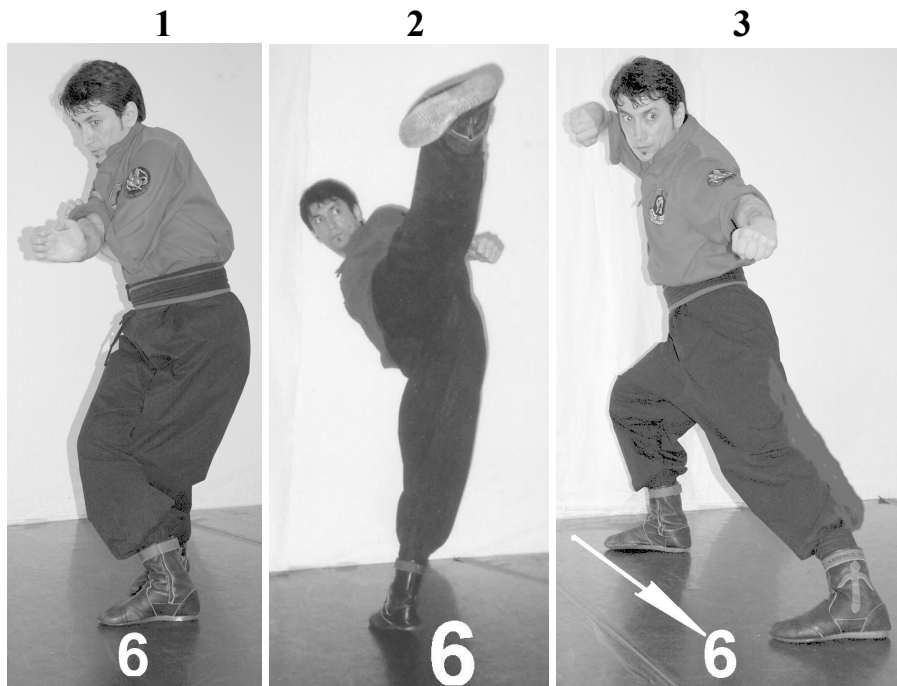


From “Yette-Rato” position, head again rotates in 12 o’clock direction and observes that path. Left foot is placed in front of right foot and the foot technique of right “Yette Keyetto” is performed. After kick technique collection, right foot moves to “Turning Yette-Rato” position and simultaneously the attacking technique of two “Flat Fist” (9 o’clock) are performed. At last the right “Flat Fist” with the reaction of left “Flat Fist” are performed. (Pictures of 1 to 5)

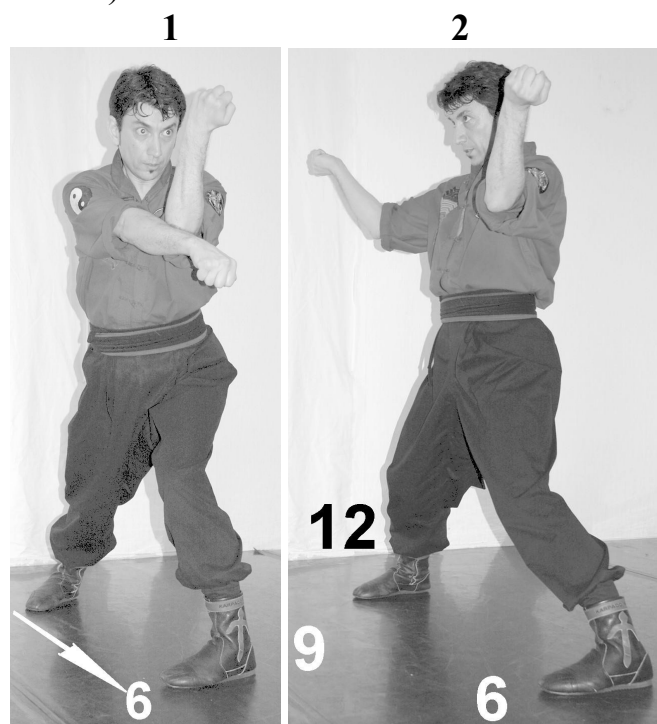
Note: Here, right “Flat Fist” technique can be used as an attacking technique (hitting or breaking the opponent’s hand or foot) or it can be used as a defensive technique (refraining from foot strike of the opponent).



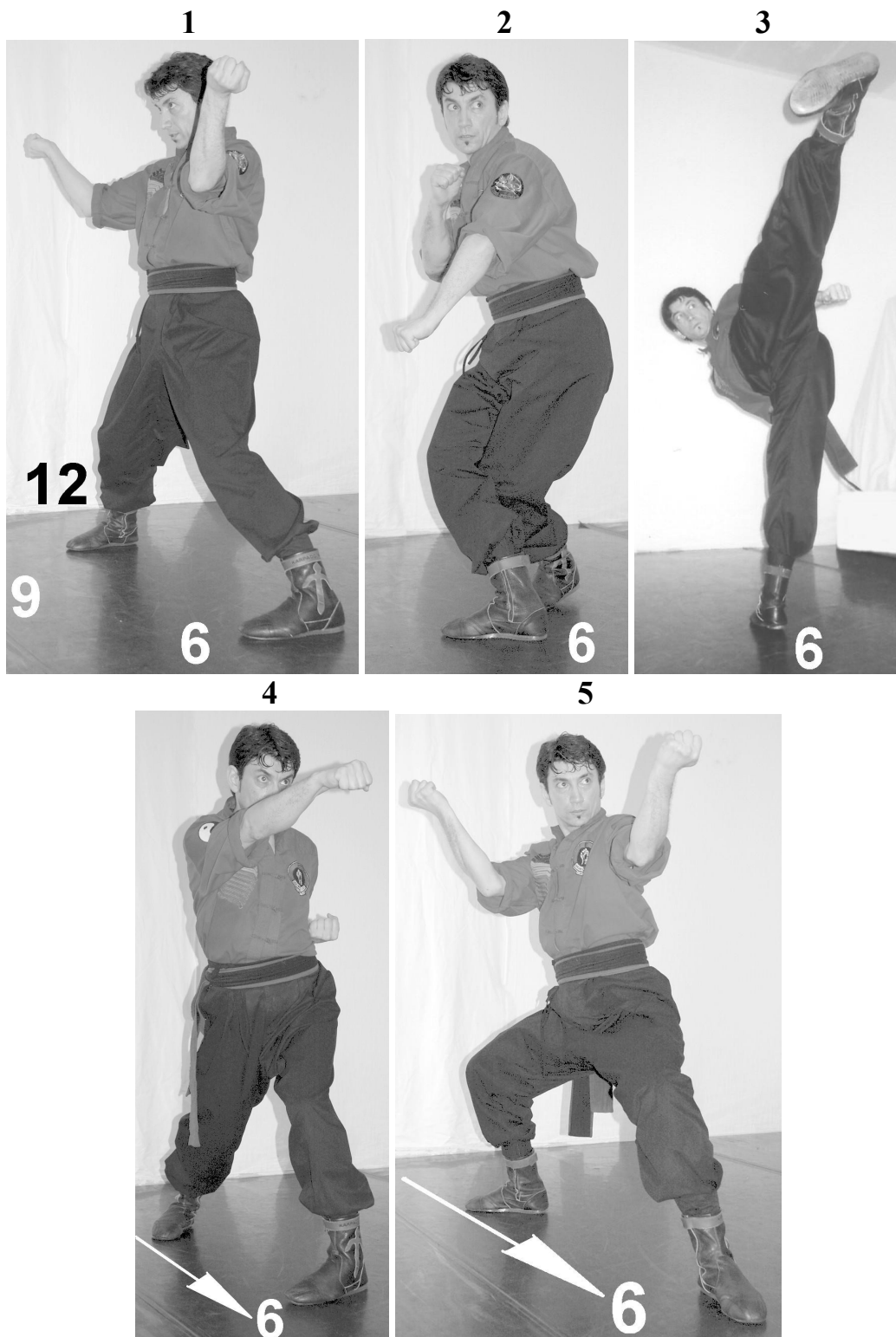
From “Turning Yette-Rato” position head rotates in 6 o’clock direction and observes the path. And then, foot technique of left “Yette Keyetto” (6 o’clock) is performed. After collecting the kick technique, left foot moves to “Yette-Rato” position and left “Taysabaki” technique is performed at 6 o’clock direction. (Pictures of 1 to 3)



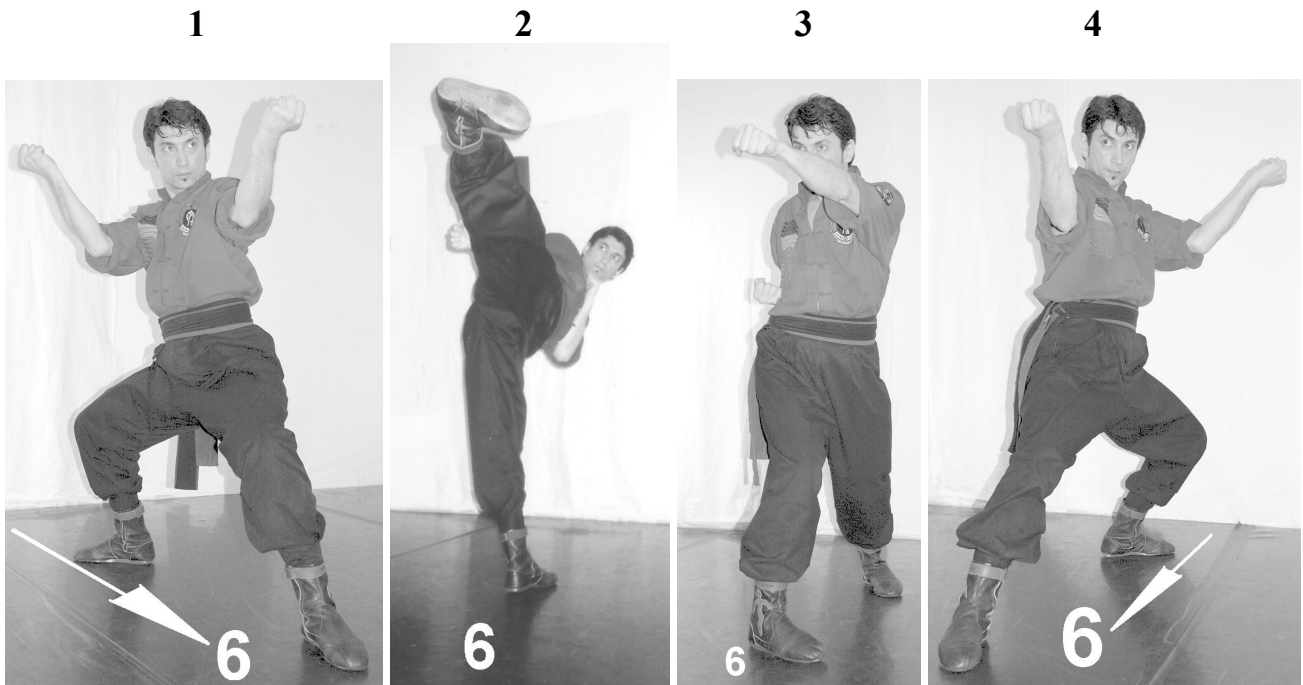
From “Yette-Rato” position, most body weight stands on left foot and at the same time both hands with power gain from body would perform the defensive technique of left “Oranto” and right “Matto” at 6 o’clock direction. And then, body weight is divided to both feet in “Yette-Rato” position and at the same time the act of “Chinno Su-To” is performed. (Pictures of 1 & 2)



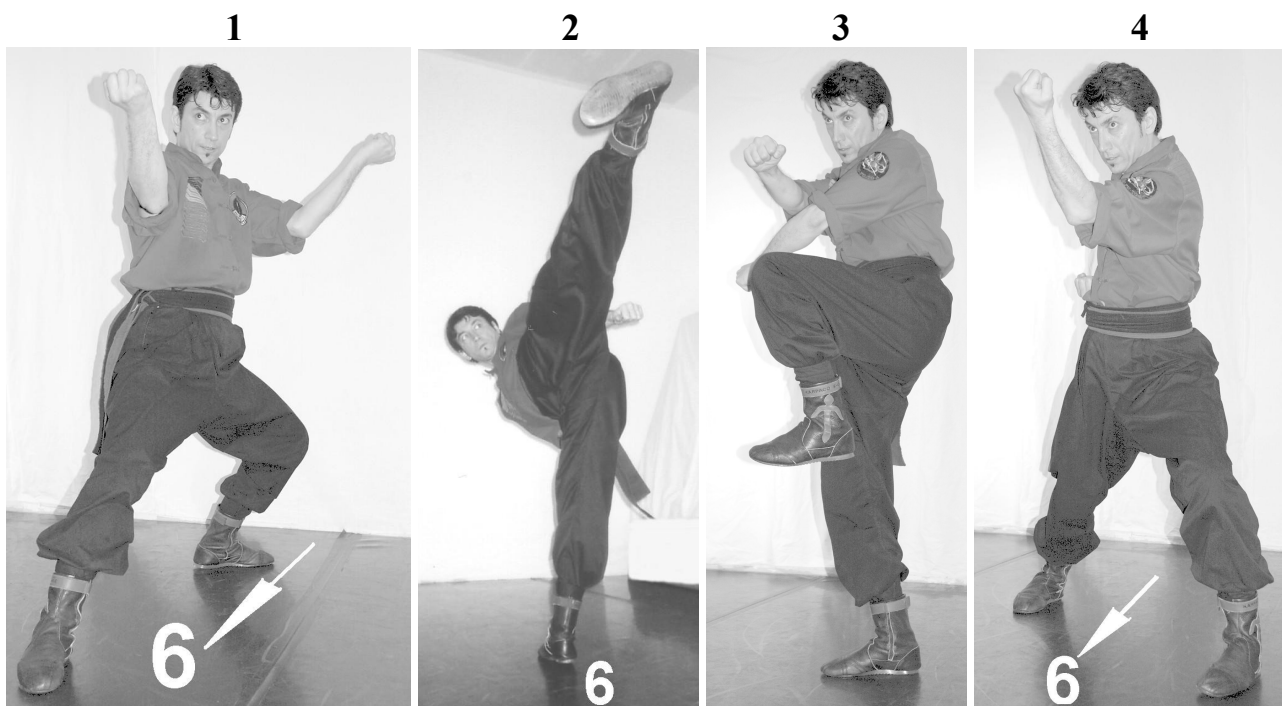
From “Yette-Rato” position, head rotates in 6 o’clock direction and would observed the path. And then, right foot would be placed in front of the left foot, and left “Yette Keyetto” technique (6 o’clock) is done. After collecting kick technique, left foot moves forward to “non-classic Rato”, and right “Matto” technique at 6 o’clock direction is performed. At last, front foot (left) rotates and changes to “Horayma-Rato” position at 6 o’clock direction. Simultaneously “Chinno Su-To” act is performed. (Pictures of 1 to 5)



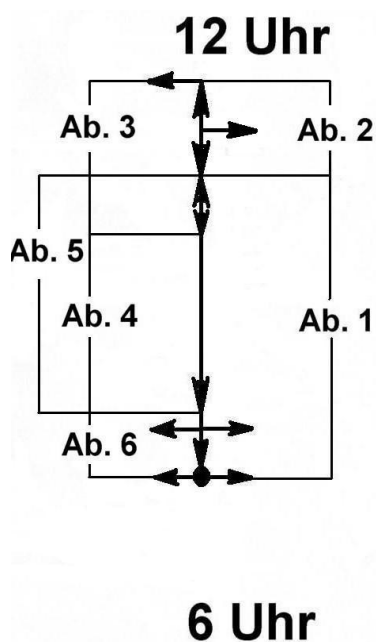
From “Horayma-Rato” position, right foot performs “Yette Keyetto” technique at 6 o’clock direction. After collecting the kick technique, right foot goes to “non-classic Rato” position and left “Matto” technique at 6 o’clock is performed. And then, the front foot (right) rotates and changes to “Horayma-Rato” position at 6 o’clock direction. Simultaneously, “Chinno Su-To” is performed. (Pictures of 1 to 4)



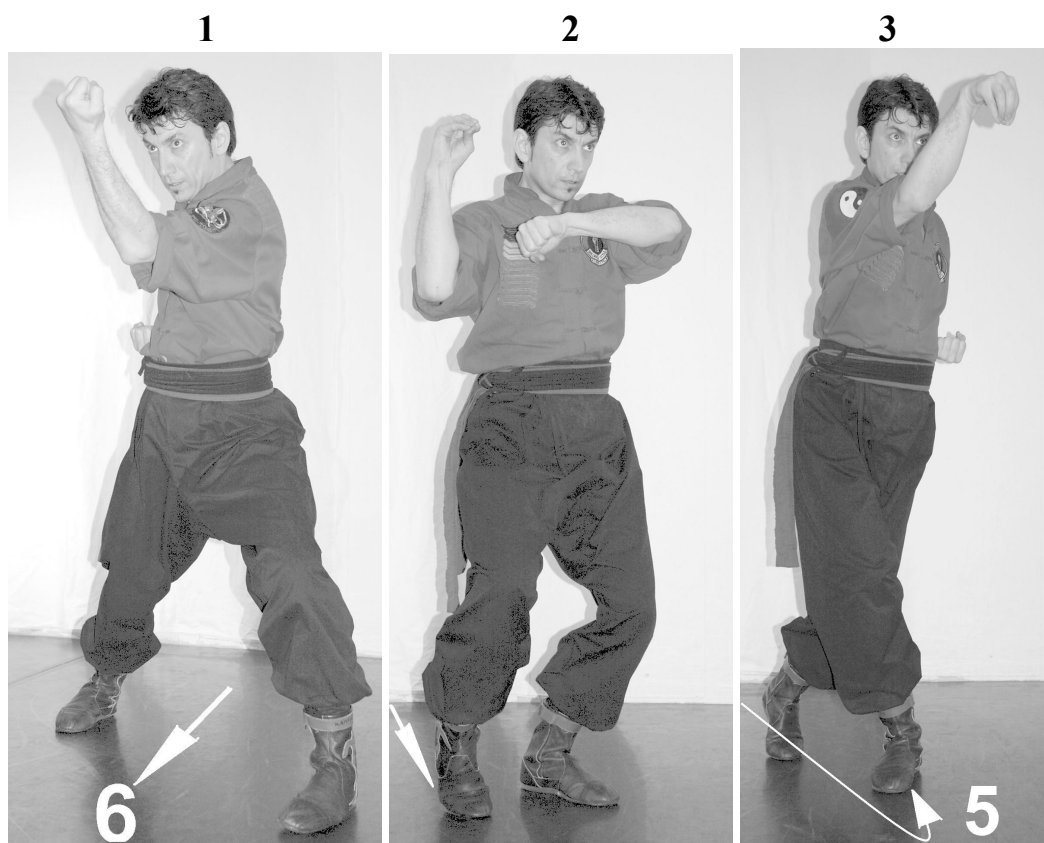
From “Horayma-Rato” position, left foot performs “Yette Keyetto” technique at 6 o’clock direction and after the kick technique collection, left foot moves to “Rato” position and left “Oranto” technique at 6 o’clock direction is performed. (Pictures of 1 to 4)

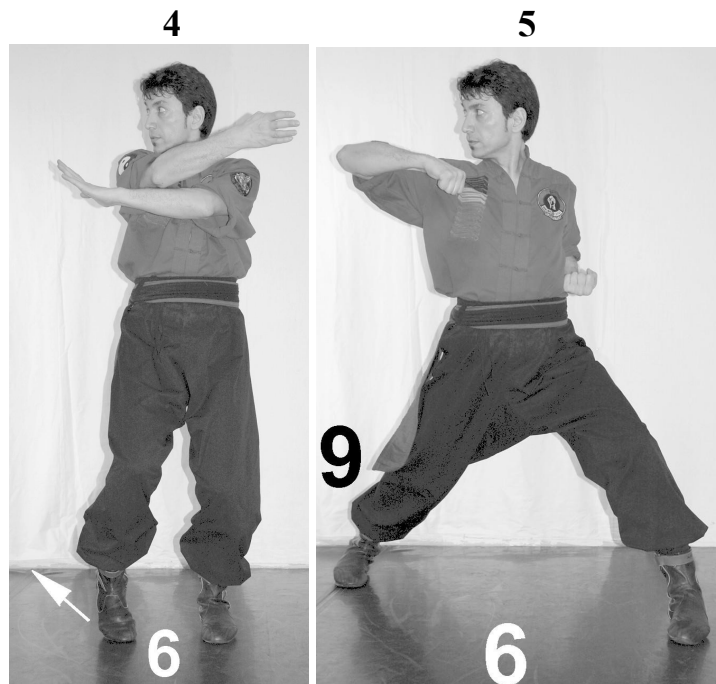


6. The sixth part: It starts at 6 o'clock direction (south).



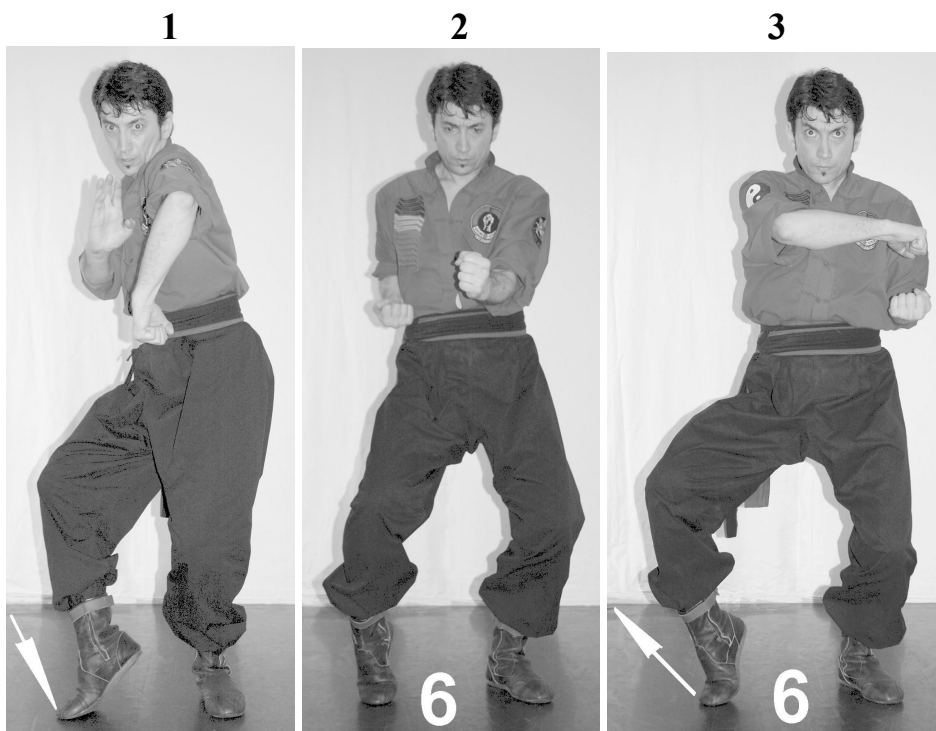
From "Rato" position (6 o'clock), the behind foot (right) moves to left foot, 90 % of the body weight is on the front foot. At the same time, the attacking technique of right "Bird Beak" in 6 to 5 o'clock direction is performed. And then, right foot again goes to "Rato" position (6 o'clock) and the attacking technique of right "Hotto" (9 o'clock) is performed. (Pictures of 1 to 5)

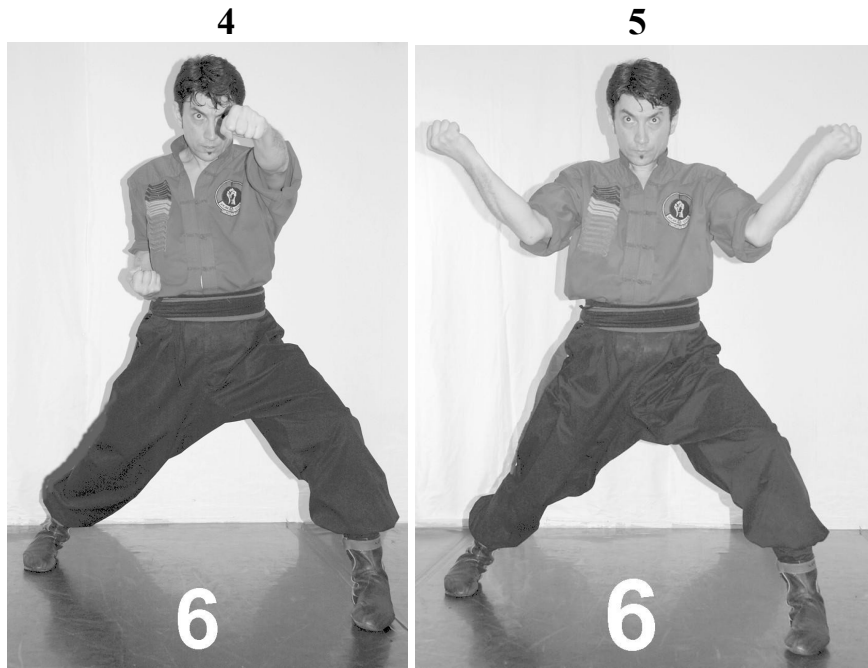




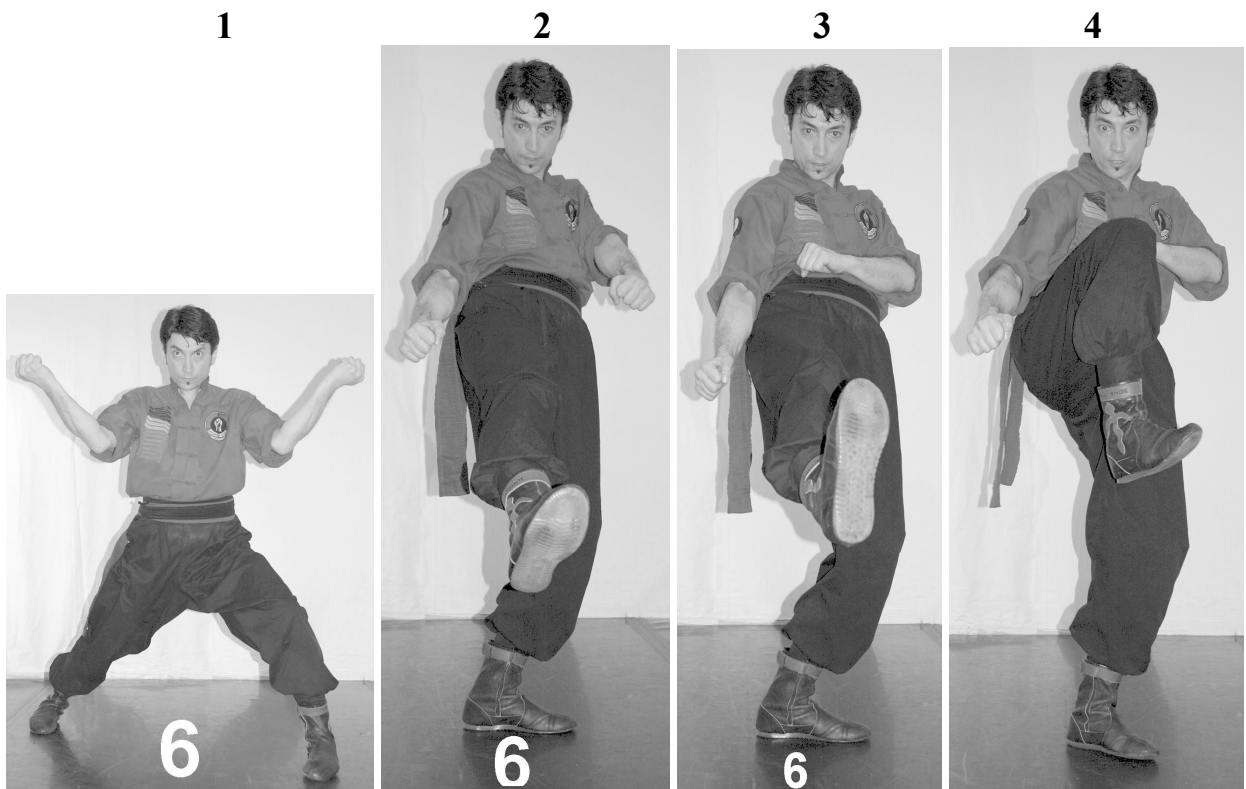
From “Rato” position (6 o’clock), the behind foot (right) moves toward the left foot and simultaneously the defensive and attacking technique of left “Short Yette Matto” at 6 o’clock is performed. Again, right foot moves back and goes to “Rato” position and at the same time, left “Matto” technique at 6 o’clock direction is performed. Finally, the act of “Chinno Su-To” is done. (Pictures of 1 to 5)

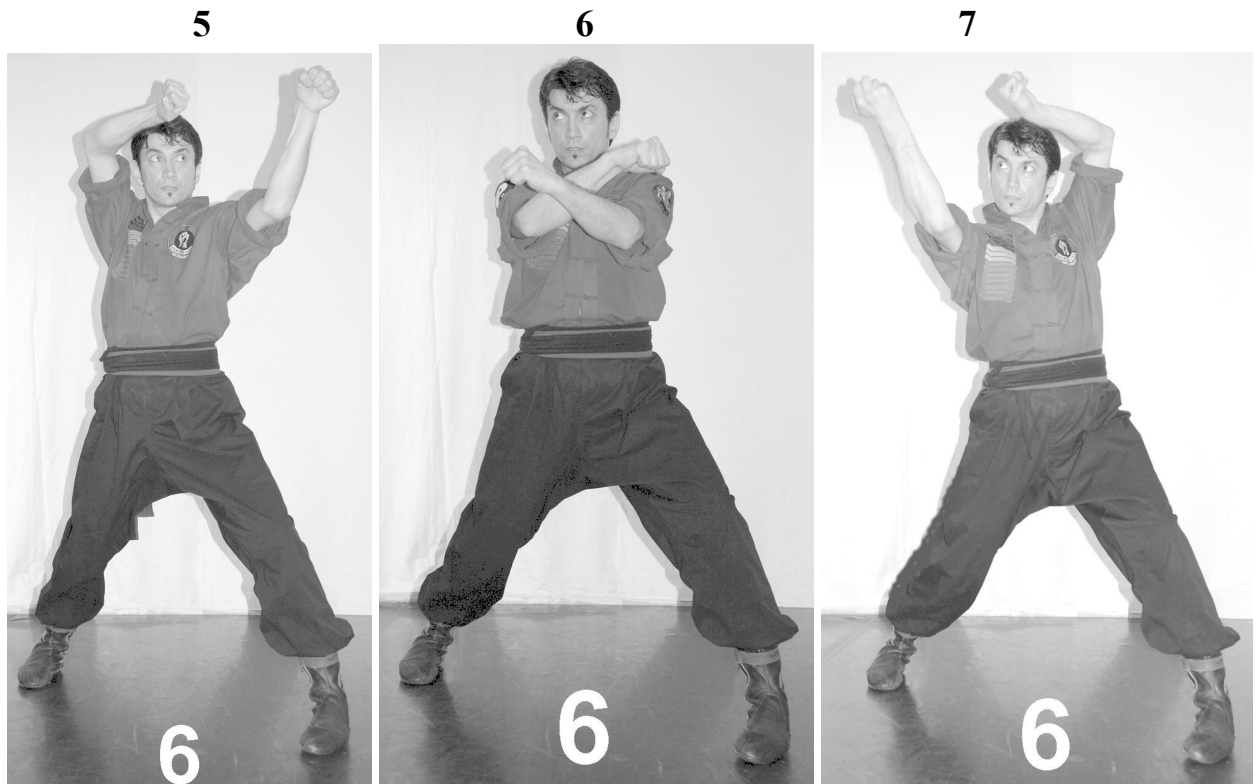
Note: in the performance of “Short Yette Matto” technique, first, the defensive technique of “Orato” and then “Matto” technique are performed. Besides, left elbow is distant from the body in the size of four fingers. The application of this technique is in defense against the opponent’s knee attack and then attacking to the stomach.



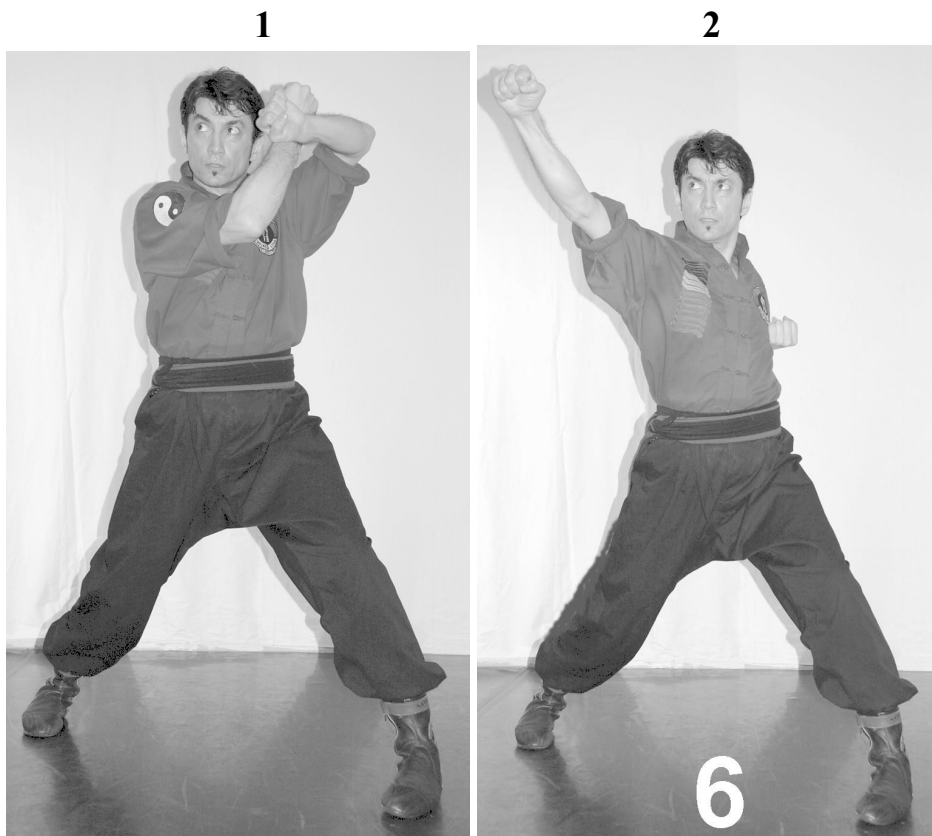


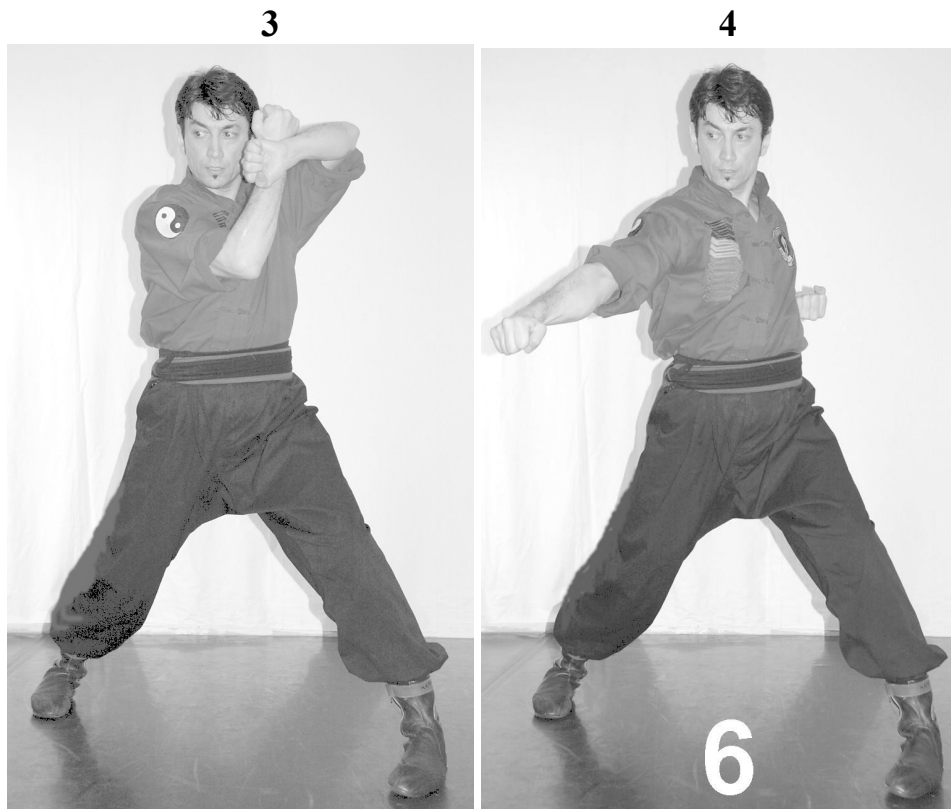
From “Rato” position, right foot performs “Nima Keyetto” technique in 6 o’clock direction. After collecting kick technique, right foot again gets back to “Rato” position and at the same time left hand performs the defensive technique of “Doma” in 4:30 o’clock direction and right hand does the defensive technique of “Afma”. Than hands get close to each other and with power gaining from the body, at the same time the defensive technique of right “Oranto” in 7:30 o’clock direction and the defensive technique of left “Afma” are performed. (Pictures of 1 to 7)





From “Rato” position (6 o’clock), right hand performs the attacking technique of “Doma-Matto” in 7:30 o’clock with battle cry of (Tedo). In the same direction, right hand performs the defensive technique of “Vayma-Doma” in 7:30 o’clock direction. Finally, “Chinno Su-To” (6 o’clock) is done. (Pictures of 1 to 5)



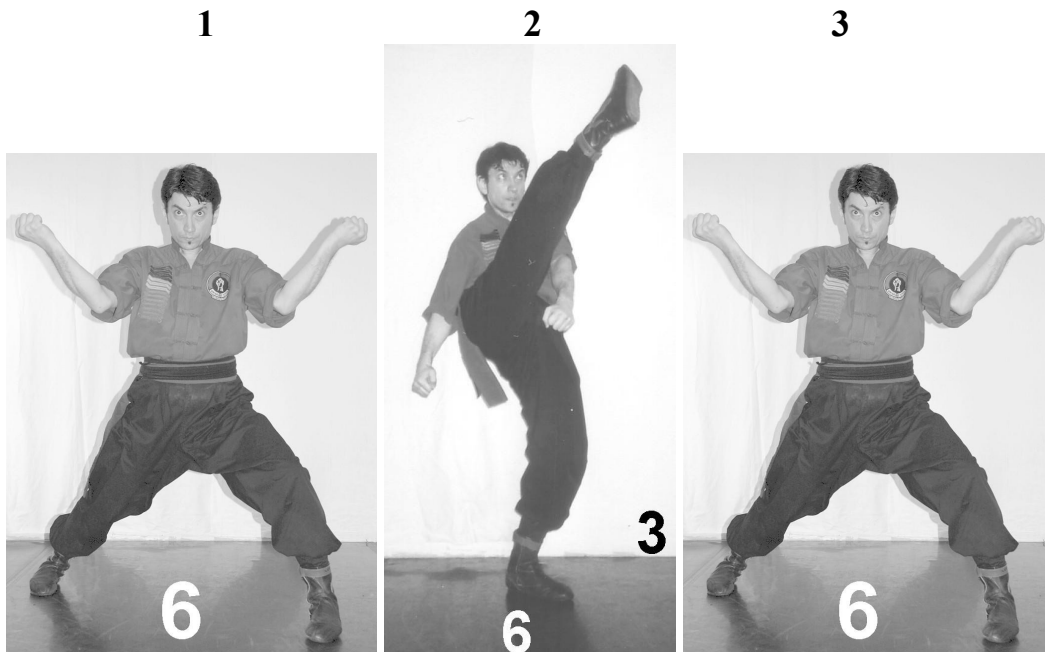


5



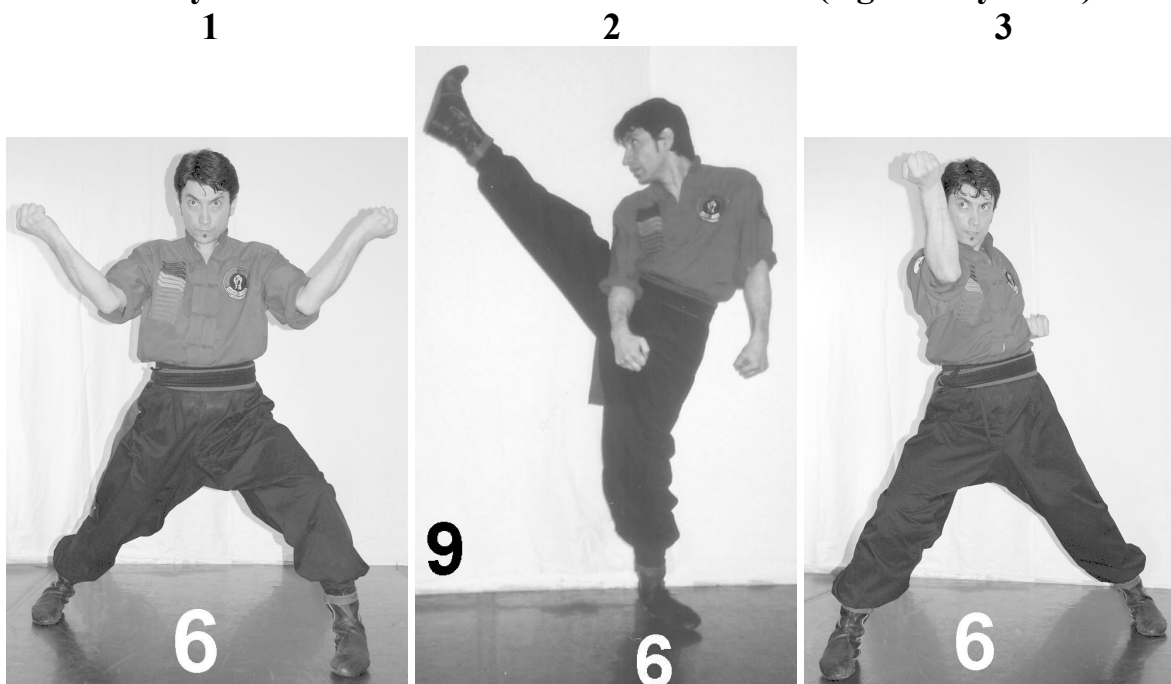
From “Rato” position (6 o’clock), the right foot performs “Zero Keyetto” technique to the extent possible in the left direction of the body and then right foot is collected and again goes to “Rato” position (6 o’clock) and the act of “Chinno Su-To” is done. (Pictures of 1 to 3)

Note: The body front (chest) in the performance of “Zero Keyetto” is posed to the front and the body does not rotate in the strike direction (left body sides).

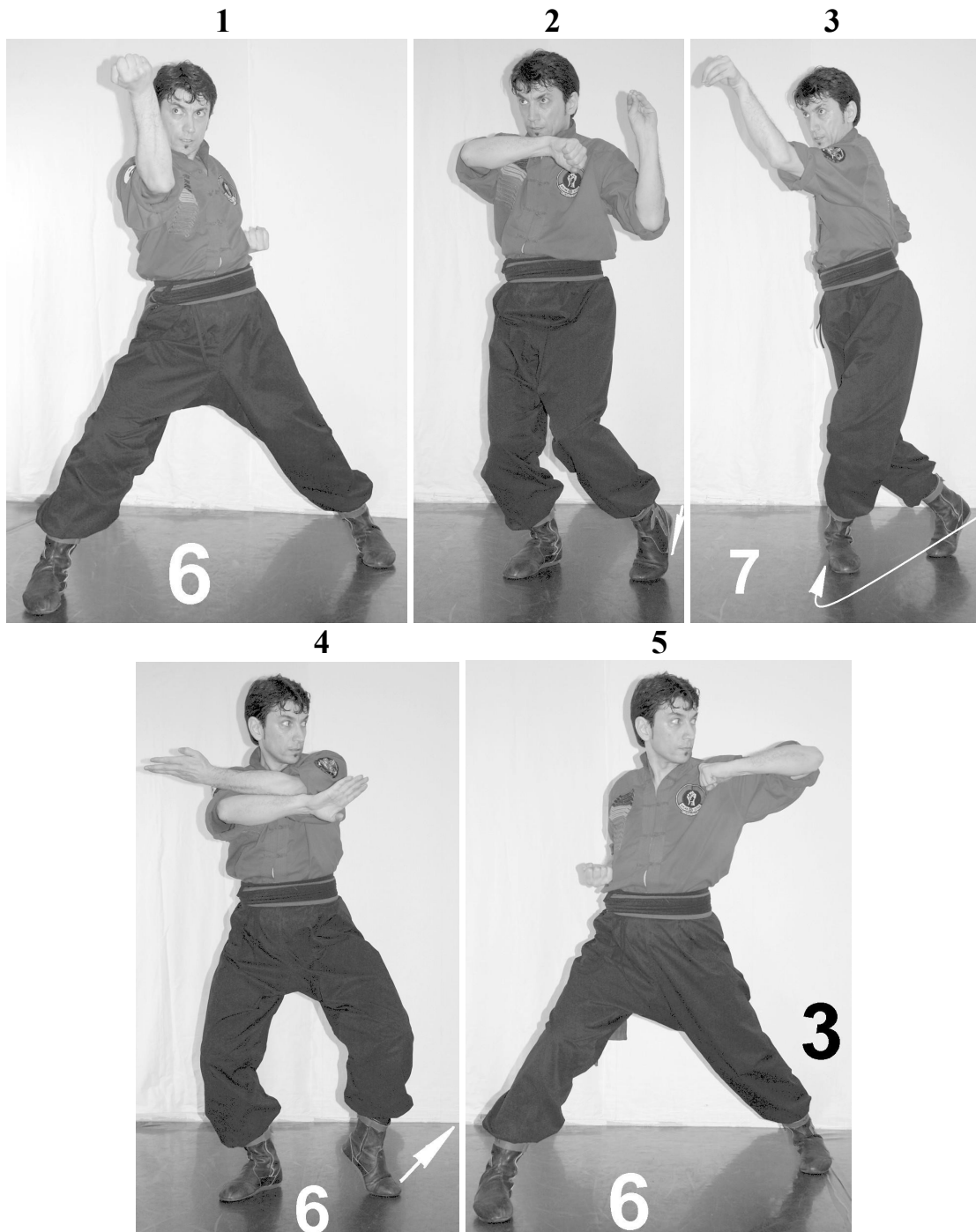


From “Rato” position (6 o’clock), right foot performs “Zero Keyetto” technique to the extent possible in the right side of the body (9 o’clock). And then, right foot is collected to the front and goes to “Rato” position and at the same time, the defensive technique of right “Oranto” (6 o’clock) is performed. (Pictures of 1 to 3)

Note: The body front (chest) in the performance of “Zero Keyetto” is posed to the front and the body does not rotate in the strike direction (right body sides).

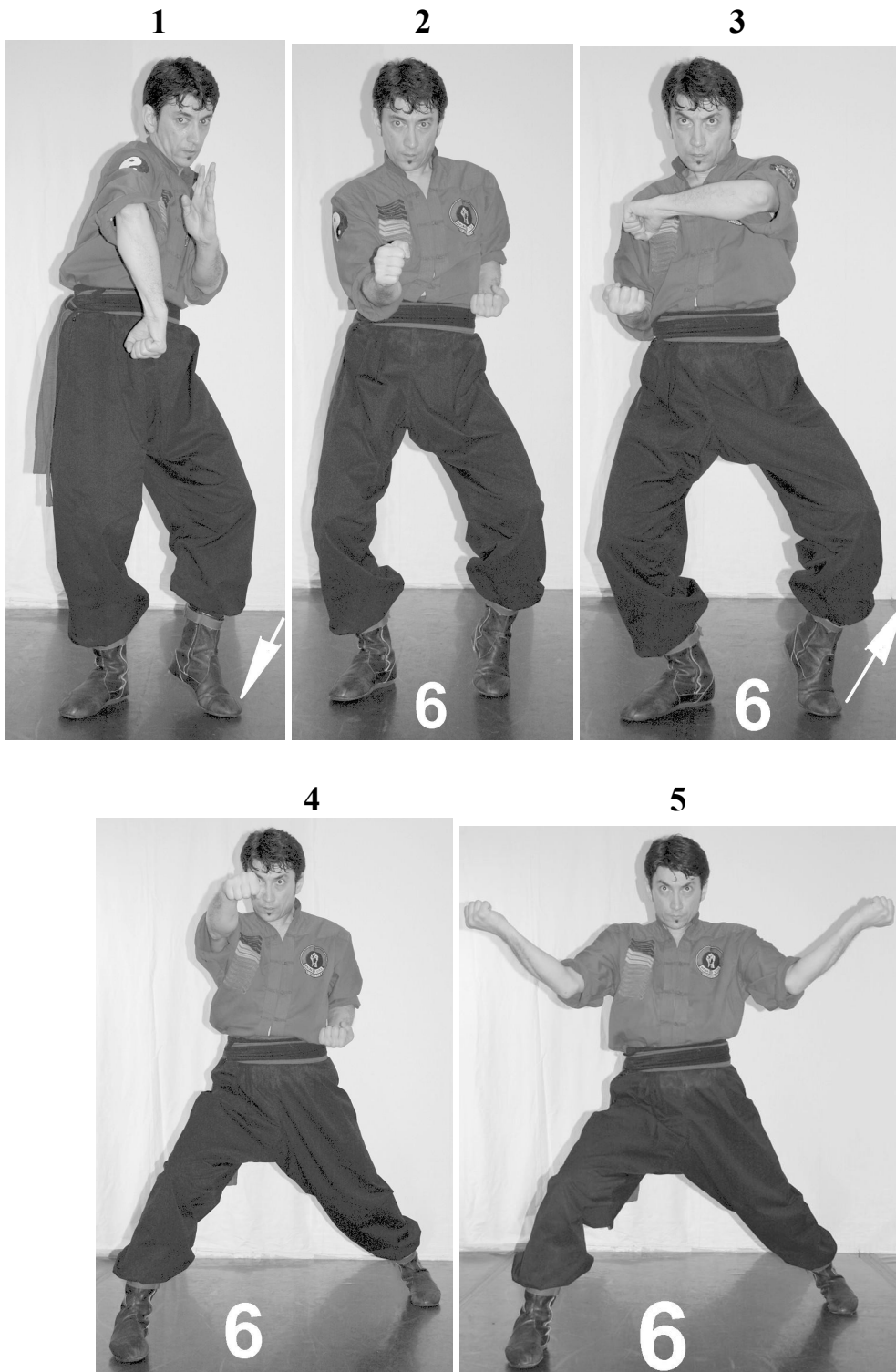


From “Rato” position (6 o’clock), the behind foot (left) moves to right foot, 90 % of the body weight is on the front foot. At the same time, the attacking technique of left “Bird Beak” in 6 to 7 o’clock direction is performed. And then, left foot again goes to “Rato” position (6 o’clock) and the attacking technique of left “Hotto” (3 o’clock) is performed. (Pictures of 1 to 5)



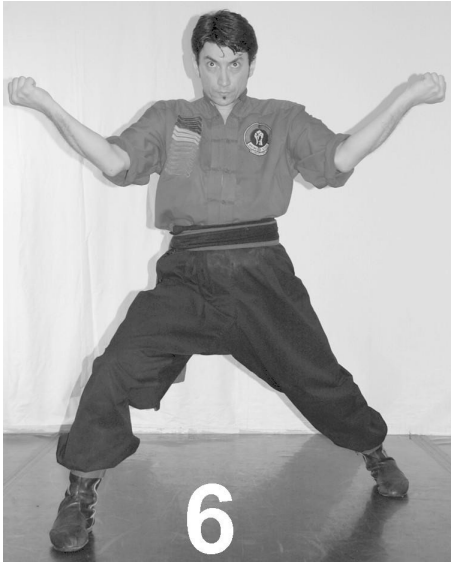
From “Rato” position (6 o’clock), the behind foot (left) moves toward the right foot and simultaneously the defensive and attacking technique of right “Short Yette Matto” at 6 o’clock is performed. Again, left foot moves back and goes to “Rato” position and at the same time, right “Matto” technique at 6 o’clock direction is performed. Finally, the act of “Chinno Su-To” is done. (Pictures of 1 to 5)

Note: in the performance of “Short Yette Matto” technique, first, the defensive technique of “Orato” and then “Matto” technique are performed. Besides, right elbow is distant from the body in the size of four fingers. The application of this technique is in defense against the opponent’s knee attack and then attacking to the stomach.



From “Rato” position, left foot performs “Nima Keyetto” technique in 6 o’clock direction. After collecting kick technique, left foot again gets back to “Rato” position and at the same time right hand performs the defensive technique of “Doma” in 7:30 o’clock direction and left hand does the defensive technique of “Afma”. Than hands get close to each other and with power gaining from the body, at the same time the defensive technique of left “Oranto” in 4:30 o’clock direction and the defensive technique of right “Afma” are performed. (Pictures of 1 to 7)

1



2



3



4



5

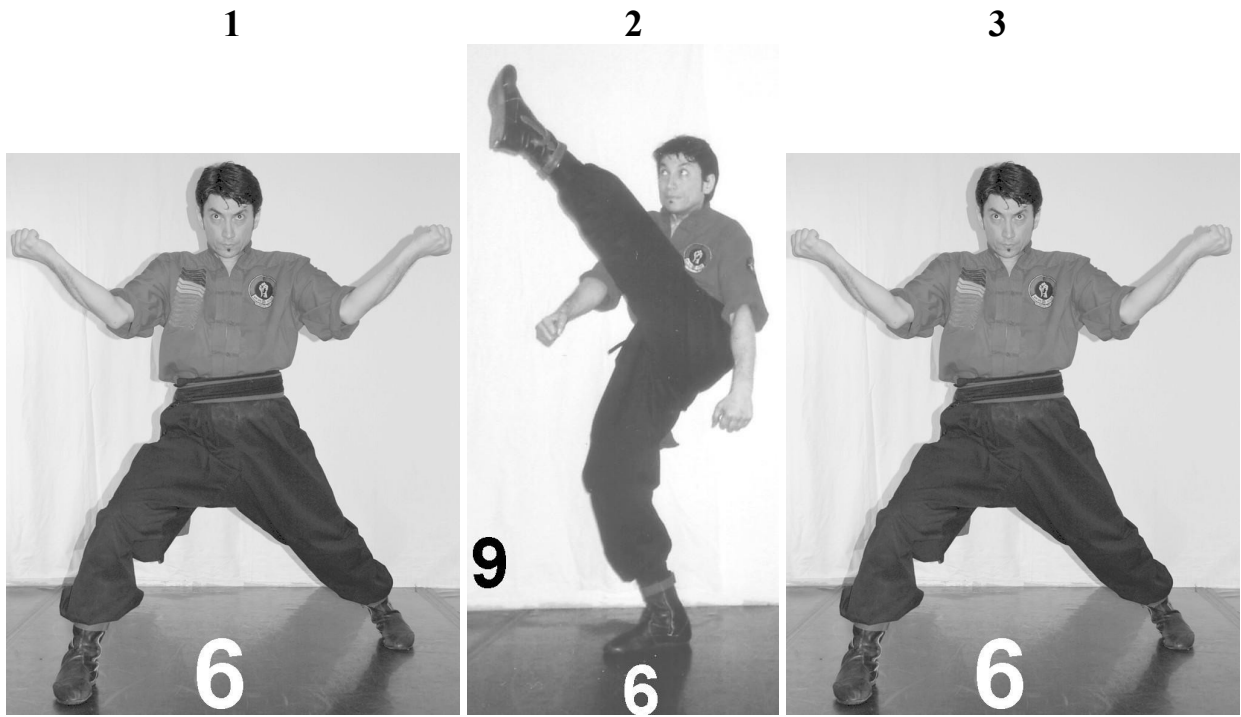


6



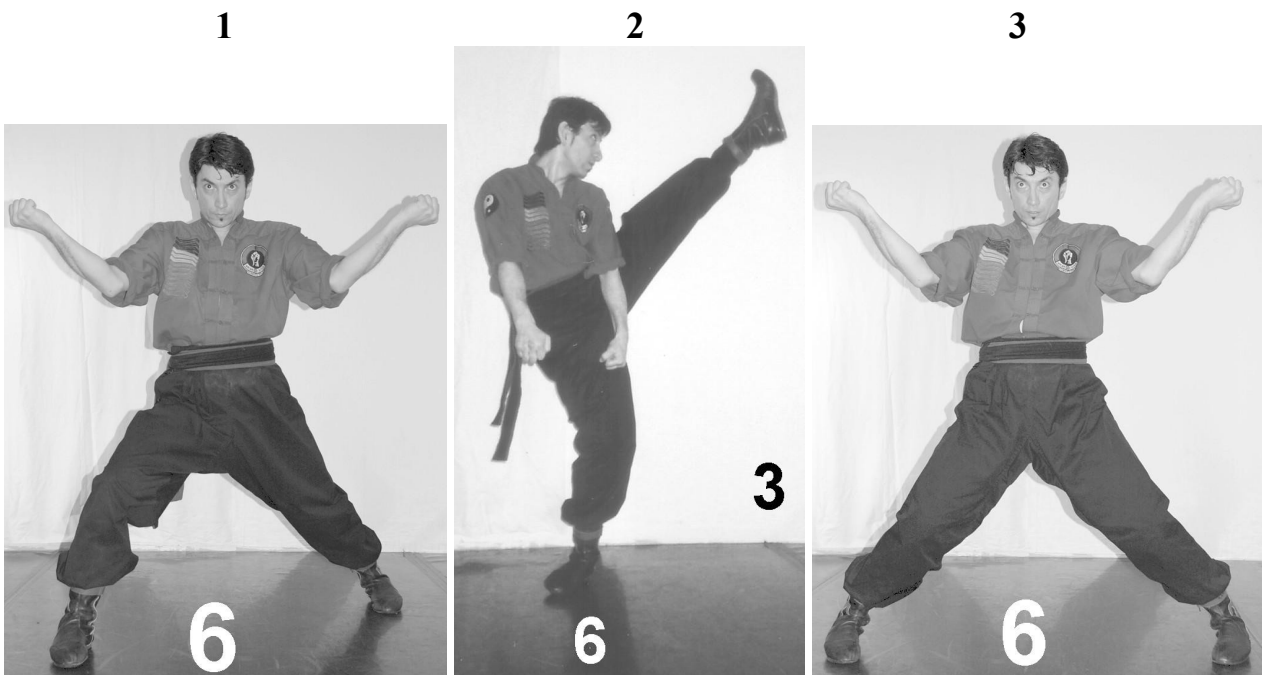
7



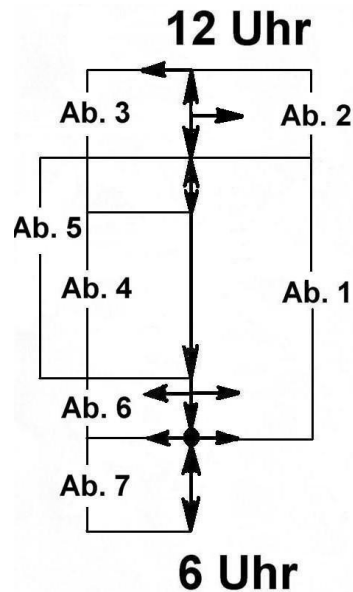


From “Rato” position (6 o’clock), left foot performs “Zero Keyetto” to the extent possible in the left body direction (3 o’clock) and left foot collects toward the body side in “Yette-Rato” position and at the same time the act of “Chino-Su-To” is performed. (6 o’clock) (Pictures of 1 to 3)

Note: The body front (chest) in the performance of “Zero Keyetto” is posed to the front and the body does not rotate in the strike direction (left body sides).



7. The seventh part: It starts at 6 o'clock direction (south) and it ends at 12 o'clock (north).

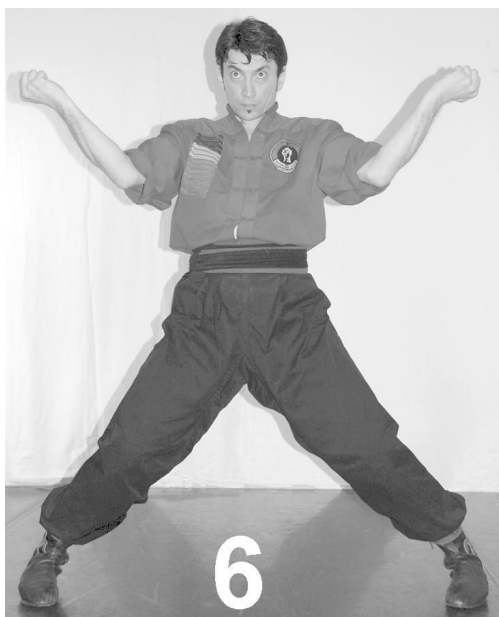


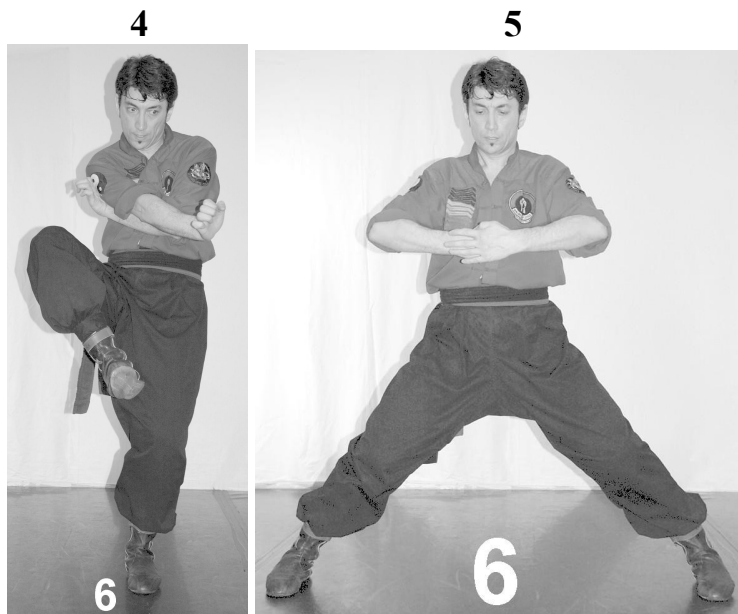
From “Yette-Rato” position (6 o'clock), right foot performs the attacking technique of “low kick to the face” and at the same time both hands perform two attacking techniques of “back fist” from top to bottom. And then, one should stand on the left foot and the attacking technique of right “Flat Fist” with the reaction of left “Flat Fist” at 45 degree directing downward are performed. Finally, right foot is placed in “Yette-Rato” position (6 o'clock) and simultaneously left technique of “Palm of the Hand” against the attacking technique of right “Side Matto” from body sides to the body center (front of the stomach) are done. The battle cry here is (Yaromeh). (Pictures of 1 to 5)

1

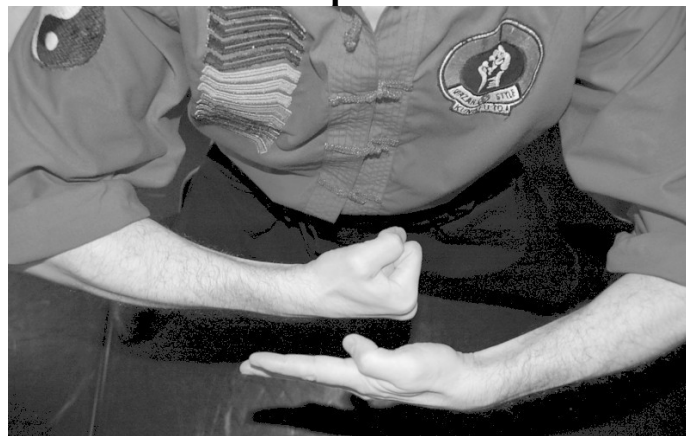
2

3





The correct state of hand in the performance of “Side Matto” and “Palm of the hand” technique in the third form “Su-To”



Application of “Side Matto” in the third form “Su-To” in fight



From “Yette-Rato” position (6 o’clock), left foot performs the attacking technique of “low kick to the face” and at the same time both hands perform two attacking techniques of “back fist” from top to bottom. And then, one should stand on the right foot and the attacking technique of left “Flat Fist” with the reaction of right “Flat Fist” at 45 degree directing downward are performed. Finally, left foot is placed in “Rato” position (6 o’clock) and simultaneously right technique of “Palm of the Hand” against the attacking technique of left “Side Matto” from body sides to the body center (front of the stomach) are done. (Pictures of 1 to 4)

1

2

3



4



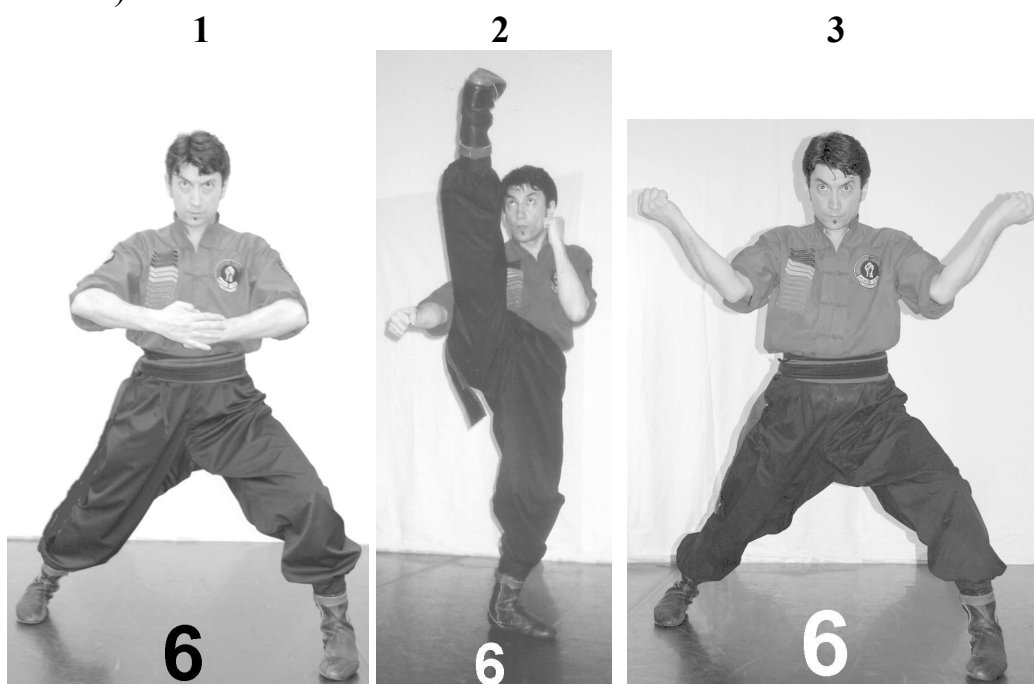
The correct state of hand in the performance of “Side Matto” and “Palm of the hand” technique in the third form “Su-To”



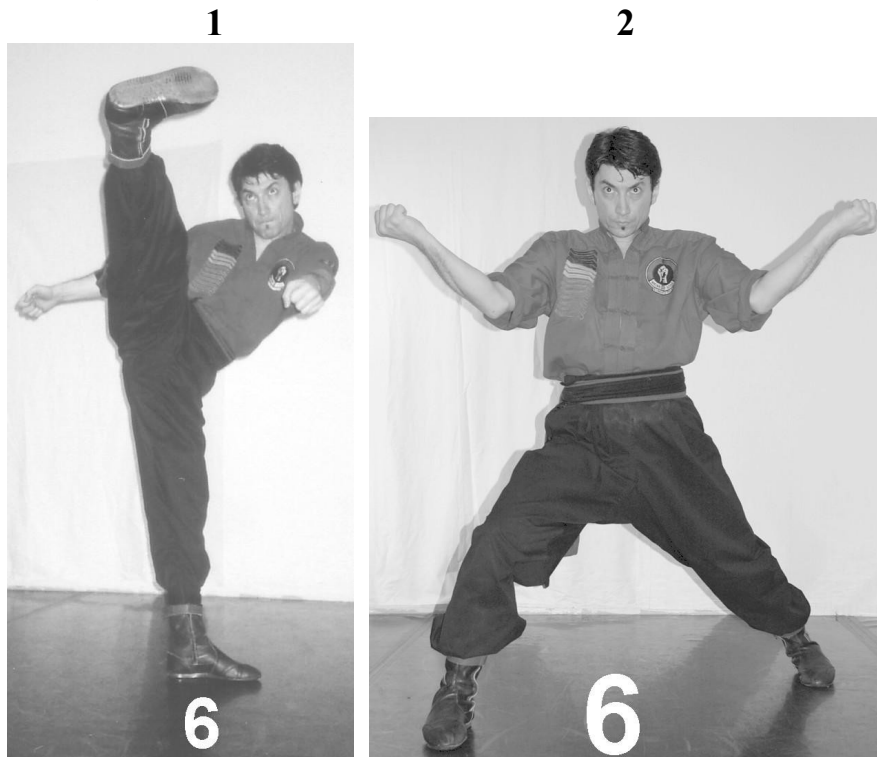
Application of “Side Matto” in the third form “Su-To” in fight



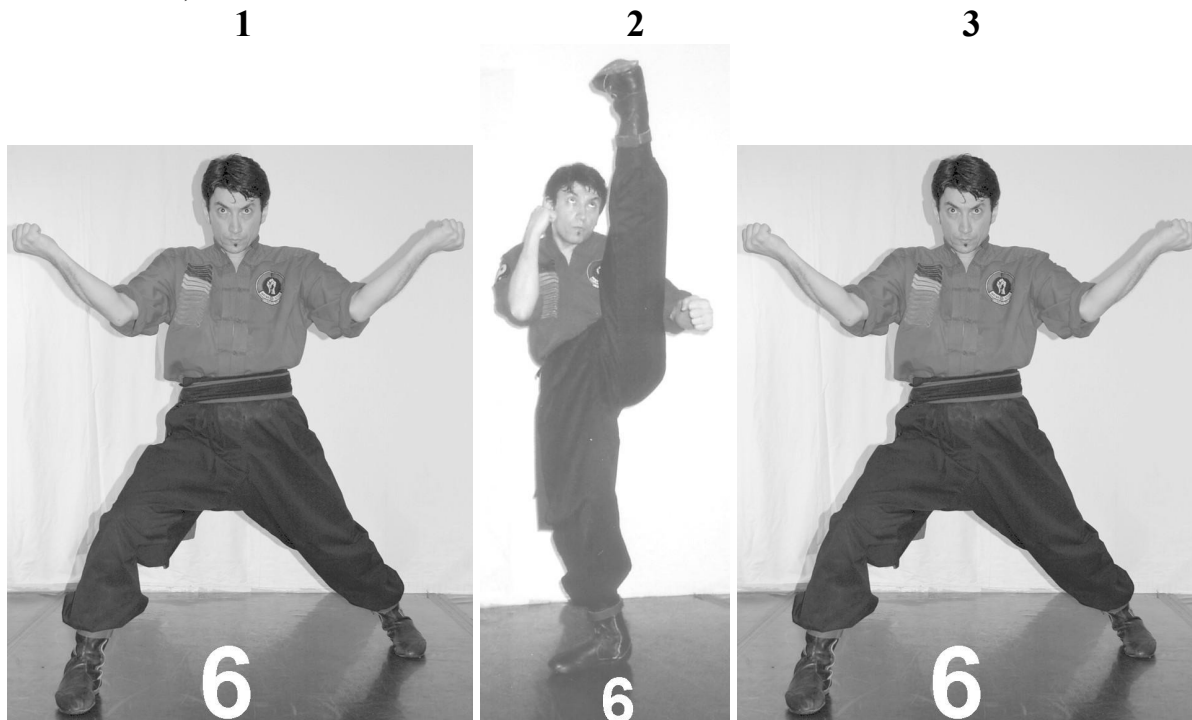
From “Rato” position (6 o’clock), right foot performs “Horayma Keyetto” technique (6 o’clock) and then right foot gets back to “Rato” position and does the “Chinno Su-To” act. (Pictures of 1 to 3)



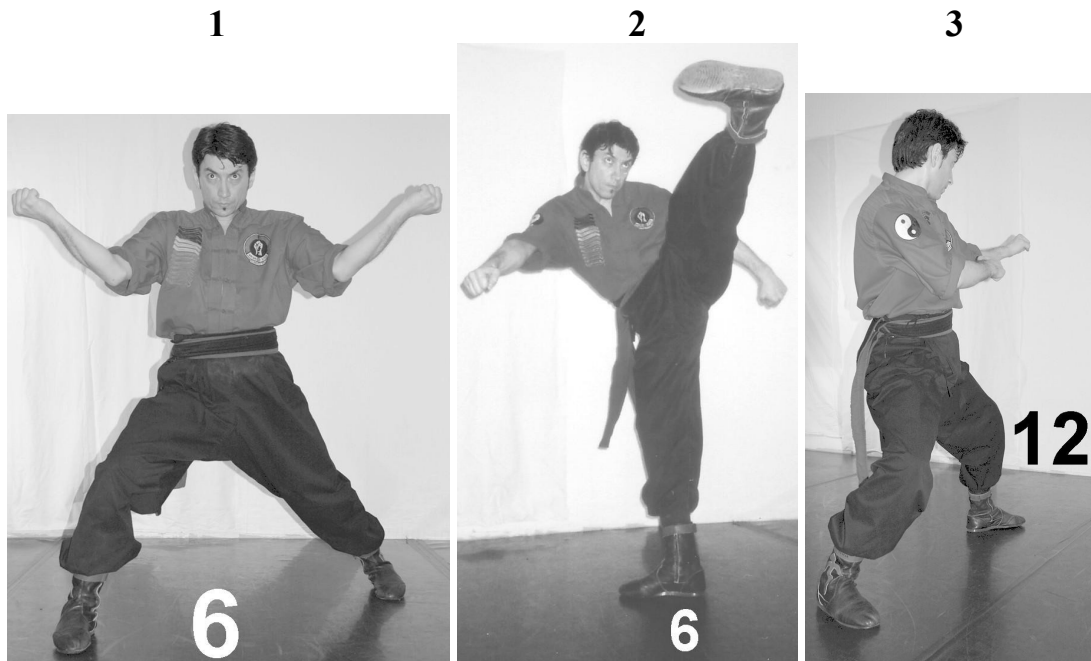
From “Rato” position (6 o’clock), right foot performs “Horayad Keyetto” technique (6 o’clock) and then right foot gets forward to “Rato” position and does the “Chinno Su-To” act. (Pictures of 1 & 2)



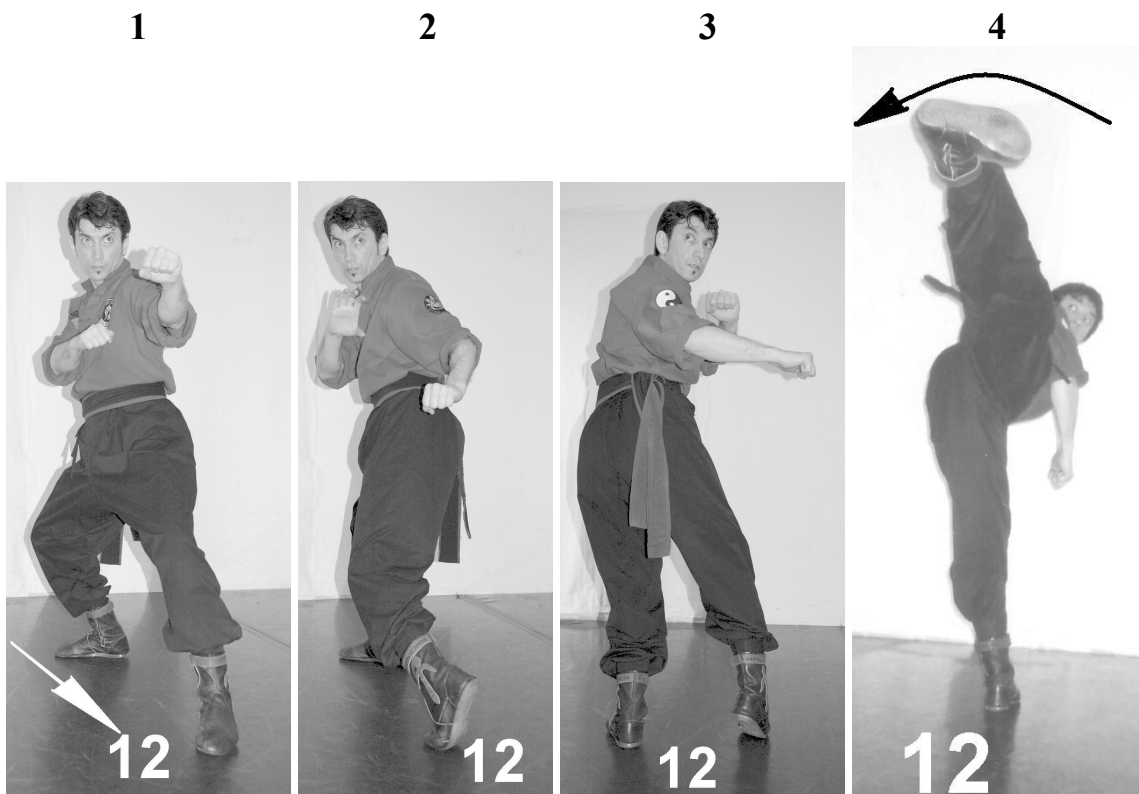
From “Rato” position (6 o’clock), left foot performs “Horayma Keyetto” technique (6 o’clock) and then left foot gets back to “Rato” position and does the “Chinno Su-To” act. (Pictures of 1 to 3)



From “Rato” position (6 o’clock), left foot performs “Horayad Keyetto” (6 o’clock) and then the body rotates on right foot from left side and left foot is placed to “Horayma-Rato” position at 12 o’clock direction. Here, hand states are “Gado Su-To” (12 o’clock) and at the same time the battle cry is (Boda). (Pictures of 1 to 3)



From “Horayma-Rato” position (12 o’clock), right foot performs “Osaya Yad Keyetto” technique (12 o’clock) and right foot is placed in “Horayma-Rato” position and hands do “Gado Su-To” act. (Pictures of 1 to 5)



5



From “Horayma-Rato” position (12 o’clock), left foot performs “Osaya Yad Keyetto” technique (12 o’clock) and then left foot is placed in “Horayma-Rato” position directing forward and hands perform “Gado Su-To” act (12 o’clock). (Pictures of 1 to 5)

1

2

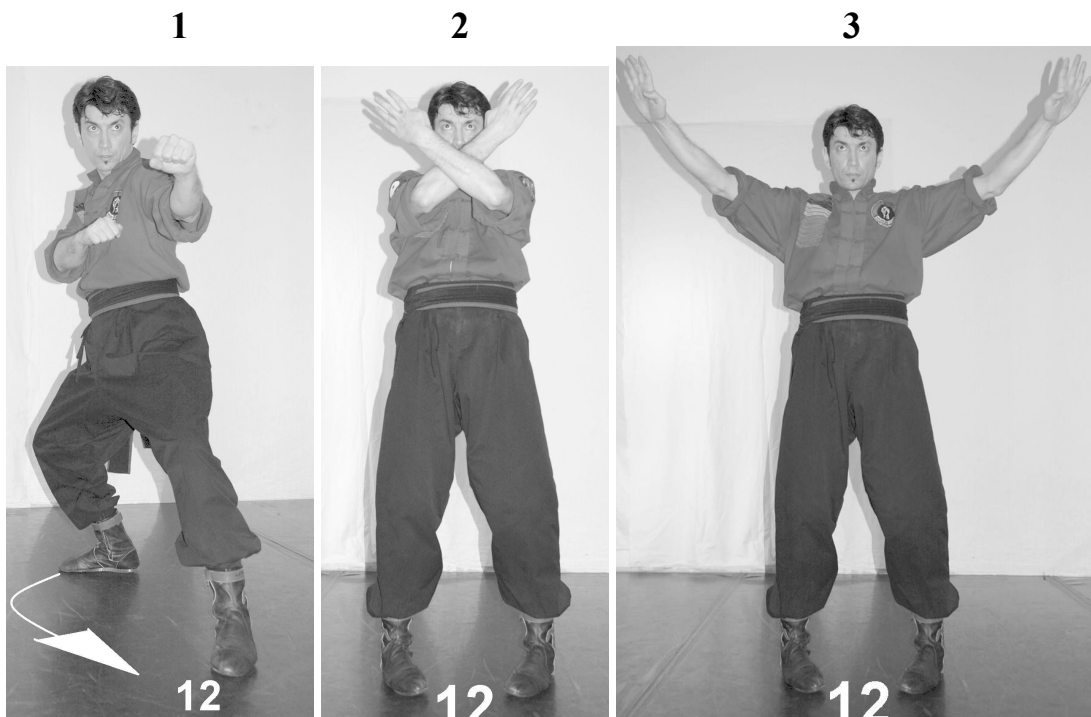
3

4





From “Horayma-Rato” position (12 o’clock), right foot moves forward in “Kami-Sema” position. And then, both hands (open or not fisted) first they get close to each other and then they were distant, and the battle cry of (Sam-Sam-E) is done. (Pictures of 1 to 3)



Then from “Kami-Sema” position (12 o’clock), the knees get close to each other and at the same time both hand palms are placed in front of the forehead and the battle cry of (yaromeh) is done. Finally, again both knees are distant in “Kami-Sema” position and the battle cry of (TOA) is performed. (Pictures of 1 & 2)

1



2



Examination of the third form of “Su-To” in TOA martial art

The athlete goes to the center of “Otaymi” and would stand in front of the examiner in “Kami-Sema” position. First, the athlete’s hands are opened and at the same time the battle cry of (Su-To) is performed. And then, the fist hand is placed in front of the forehead and simultaneously the battle cry of (Yaromeh) is done. And finally, the fist hands are placed in front of the stomach and at the same time the battle cry of (TOA) is performed.

Usually “Su-To” examination is done once with “power and speed”. In case of existence of three mistakes in the performance of “Su-To”, the examination is not confirmed.

Upon passing in “Su-To”, the “Ata-Do” with “power and speed” is examined.

In case of existence of three mistakes in “Ata-Do”, one would fail. If the athlete fails in “Ata-Do” three times, The “Su-To” examination is repeated again. “Ana-Toa” is examined in the same way.

After passing in all three forms examination with “speed and power”, athlete would show his respect to the master and then shakes TOA hand and his passing the exam in the examination of “Su-To” is confirmed.



From this point would be sewn three thin white tapes on the right side of his clothes’ chest.

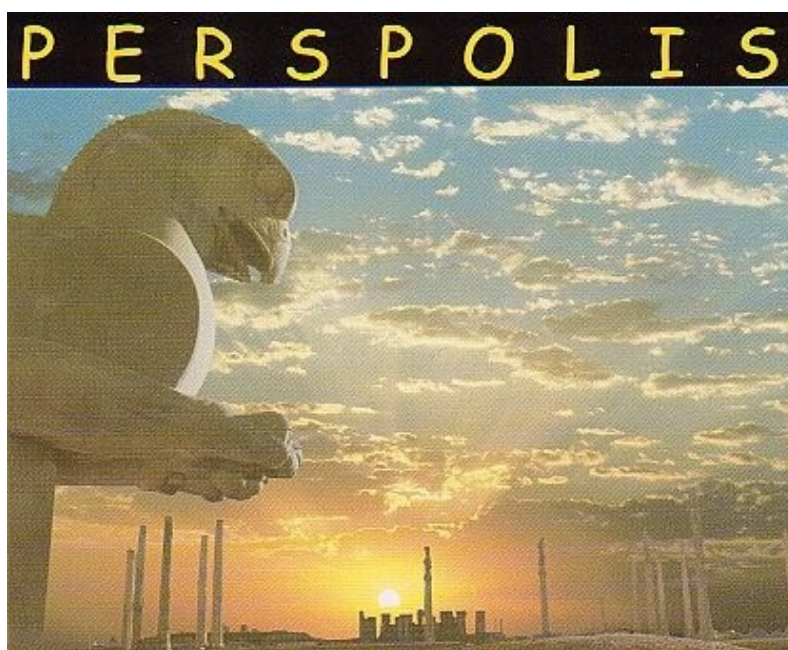
The most important technical mistakes are as follows:

- 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 (Su-To position is bigger than usual one),
- More than three times mistakes in battle cries,
- More than three times mistakes in “Apposite Observation”,
- More than three times long pauses in technique performance,

Note that the physical ability, age condition, and other criteria of the TOA practitioner should be paid attention and judged meticulously by the master.



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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Email: babakt64@yahoo.de