

Bo (Staff) Kata (Form)

Sushi (or Shu Shi, the Okinawan master's name) No Kon (staff) Ni/Dai (Ni = 2, Dai = second)(Dai may also mean "large form" in contrast to Sho meaning "small form")

(Pronounced shoe-she know cone knee meaning Sushi's staff #2))

Revised: 25 February 2016

General Guidelines:

1. Reference:

a. "Bo forms" DVD taped at Willow Martial Arts in July 2004 presented by Mark Varner. (There are numerous variations of this form available on You Tube.)

b. Bo, Karate Weapon of Self-Defense, by Fumio Demura, Ohara Publications, 1976. The book is available for about \$11.00. The name and page number of the book's techniques are listed in parentheses below.

2. The direction of the movement or facing is designated N = north, S = south, E = east, and W = west; with north being the direction you faced at the beginning of the form.

3. General Notes:

a. Two handed hold in this form will be one palm up and one palm down (*jun nigiri*, P 22)

b. Keep grip around the Bo, do not point fingers along the Bo. Keep thumb over index finger.

c. In most katas you do not let go of the Bo.

d. Hands should grip the Bo one-third from either end.

e. Always look in the direction of the attacker. No yells. Stay balanced.

f. For practice, strikes should be in the mid part of the body (it looks better). Strike through the target.

g. Keep the palm opposite the block or strike to prevent the Bo from being knocked from your hand. This may require that you twist the Bo around its axis for proper hand position.

h. Look toward the direction of attack prior to the strike or block.

4. Warm Up Exercises: see Bo book page 26.

5. New clarifications are highlighted in **bold**.

6. There are many variations of this form with the same name because each karate dojo/tradition taught their own variation as well as "Sho" and "Dai" variations.

The Form:

1. Begin at attention stance with the Bo held vertically behind the right shoulder, with the tip resting on the floor, and the right hand gripping the Bo with the thumb down. Both arms are straight down at your sides. Feet may either be straight ahead or out at a 45° angle.

2. Begin the form by bending your knees about 6 inches (while keeping your back straight) and let your hand slide down the Bo. Re-grip the Bo (about one-third from the bottom) then stand up lifting the Bo off the floor into a "ready stance" (HEISOKU-DACHI or MUSUBI-DACHI, p 39).

3. In a continuous motion (the YOI or "ready position", p 46):

a. The top of the Bo should swing out and down to the front of the body then the R hand twists the Bo across the front of your body.

b. Grip the Bo with the L hand over hand grip (palm down) about one-third from the end of the Bo. The R hand should be palm up (under hand grip). The Bo should be horizontal and chest high in front of you.

c. Continue by bringing the R hand back to your side while the L hand guides the Bo into the vertical position in front of your R shoulder with the L hand in front of the shoulder.

d. Then slowly "clear" the Bo by releasing your L hand and move the hand in an arc along the back of the Bo, straight over your head and down to your L side so that your L arm is straight at your side. **The eyes remain looking forward on the DVD BUT Mr. Varner instructed us to watch the hand as it moves from the Bo to your side.**

4. Bend over at the waist as if to bow. Keep your eyes looking forward. Bend your R elbow to move the Bo up about 6 inches. In an arc reach your L hand across your forehead (so as not to block your eyes) and grip the Bo in an overhand grip (palm out).

5. In a continuous motion but with a slight pause between each move:

a. Move your L foot back (south) into a R front stance. At the same time the R hand guides the lower part of the Bo in an arc backwards then over your head and down for a strike (as if striking the attackers R hand). The L hand comes back to your L side next to your belt. The Bo should be horizontal or slightly up at the striking end. (HIDARI-NO-KAMAE, p 92)

b. "C hook" in a small circle (like a reverse 'C' starting at the top) with the tip of the Bo as if to disarm a knife from the hand.

c. Move the L hand down and across the body to bring the Bo vertical and in front of the R leg as a block. The R hand will be in front of the R shoulder.

d. Move the top of the Bo backwards in an arc back into a vertical block in front of the R leg now with the L hand on top and at head level. (MOROTE-UKE, p 57)

- e. Pull the bottom of the Bo backwards in an arc and bring the tip of the Bo down to again strike the hand as in 5.a. without moving your feet and repeat the “hook”.
- f. Pull the Bo directly back until the R hand is touching your belt.
- g. Move your L foot forward and next to your R foot while thrusting the Bo forward (into the attacker's sternum) with the L hand returning next to the belt. (TSUKI-KOMI, p 54 and 94)
6. In a continuous motion with a slight pause between moves:
- Turn W (to your left) and move the L foot into a R back stance while moving the L hand down and the R hand up in front of the R shoulder in a vertical block in front of the L leg as in 5.c.
 - “Hop” forward (by pushing off your back R foot moving your L foot forward about one foot then quickly moving the back R foot forward to resume a R back stance). At the same time with your R hand “thrust” the Bo downward for a strike to the top of your opponent’s foot. (For a “thrust” let the Bo slide thru your L hand, which guides the strike, while the upper R hand pushes down and then pulls up.) The strike should occur simultaneously with the move forward in the “hop”.
7. In a continuous move with a pause between each move:
- Look backwards over your R shoulder. Turn 180° to your R to face E.
 - Move into a L back stance while rotating the Bo in front of your body into a L hand high vertical block in front of your R leg. (MOROTE-UKE, p 57)
 - The R hand guides the lower part of the Bo in an arc backwards then over your head and down for a strike (as if striking the attacker's R hand). The L hand comes back to your L side next to your belt as in 5.a. At the same time “hop” forward at the same time the strike occurs. **Execute a “C hook”.**
 - Pull the Bo directly back until the R hand is touching your belt. “Hop” forward then thrust the Bo forward (into the sternum) with the L hand returning next to the belt. (TSUKI-KOMI, p 54 and 94).
8. In a continuous move with a slight pause between moves:
- Turn to the L 90° to face N.
 - Step into a L front stance while bringing the Bo back with the R hand to rest on the R shoulder.
 - Bring the R foot forward into an attention stance while bringing the Bo down in a hand strike. (HIDARI-NO-KAMAE, p 92)
 - Repeat steps 8.b. and 8.c. twice.
9. In a continuous motion with a slight pause between moves:
- Turn to the R 90° to face E.
 - Move the R foot forward into a L back stance while rotating the Bo in front of your body into a L hand high vertical block in front of your R leg. (MOROTE-UKE, p 57)
 - The R hand guides the lower part of the Bo in an arc backwards then over your head and down for a strike (as if striking the attacker's R hand). The L hand comes back to your L side next to your belt as in 5.a. At the same time “hop” forward at the same time the strike occurs. **Execute a “C hook”.**
 - Pull the Bo directly back until the R hand is touching your belt. “Hop” then thrust the Bo forward (into the sternum) with the L hand returning next to the belt. (TSUKI-KOMI, p 54 and 94).
10. In a continuous motion with a slight pause between moves:
- Rotate 180° to the L to face W into a R back stance (back stance turn around) while moving the L hand down and the R hand up in front of the R shoulder in a vertical block in front of the L leg as in 5.c.**
 - Rotate the Bo 45° clockwise by moving the R hand to the R and the L hand to the L then immediately return to position. (This is a low, sweep block.)**
 - “Hop” forward by pushing off your back R foot moving your L foot forward about one foot then quickly moving the back R foot forward to resume a R back stance. At the same time with your R hand thrust the Bo downward for a foot strike. Let the Bo slide thru your L hand. The strike should occur simultaneously with the move forward in the “hop”.
11. In a continuous motion with a slight pause between moves:
- With the R foot stationary rotate your body 135° to the L into a horse stance facing SW. Simultaneously the R hand arcs the top of the Bo backwards into an upward strike (to the groin) and the L hand comes back to the L side of the belt. **Pull the Bo straight back and “thrust” to the chest.**
 - The R foot then steps across your L leg in the S direction while the Bo remains straight in front of you. Your shoulders and Bo continue to face SW.
 - The L leg then takes another step S.
 - Turn to the R to face N into a L **back stance** and execute a R leg block by bringing the R hand down moving the Bo vertically in front of the R leg with the L hand high as in 7.b.
12. In a continuous motion with a slight pause between moves:
- Step to N with the L and then the R foot into two front stances.
 - While moving forward, execute an overhead strike to the attacker’s R hand as you finish the 2nd front stance (end in a R front stance), **execute a “C hook”, then a thrust without moving your feet.**
13. In a continuous motion with a slight pause between moves:
- Turn to the L 135° (**do not move feet, just rotate on the balls of the feet**, now facing SW again) while continuing to look N over your R shoulder. As you turn, your R hand pulls up the Bo to rest it on your R shoulder while the L hand points the Bo S.

b. As in 11.b., step S with your R foot in front of your L. Then step S with your L foot but place your L foot so that when you turn around you will be in a R **front stance**.

c. Turn to the R 180°, facing N, and execute a downward strike (**to me, it only makes sense if this is a head strike to end the fight – DR**).

14. Step back with your R foot into an attention stance while bringing the Bo vertically back to the front of your R shoulder with the L hand in front of the R shoulder.

15. Clear the Bo as in 3.d.

16. **Return your L hand across your body to the R shoulder. The hand is open with the palm out. Put the L hand in back of the Bo, hand open and the palm facing N.** Push the top of the Bo forward to let it spin vertically around so the Bo is now in back of the L shoulder in the starting position.

17. Bow to finish the kata.

Sushi No Kon Ni Advanced Notes: Techniques are similar from weapon to weapon. Fine points for improving *Sushi No Kon Ni* and other weapons:

1. Set a good stance first and then perform the weapon technique. A strong stance is necessary for proper technique.
2. “Hop” means to move your front foot first, “drag foot” means to move your back foot first.
3. Make sure your stances are correct for the form and that you are sliding the feet between techniques, as in a traditional Tae Kwon Do form.
4. With the left hand high front leg block, insure your elbow is tucked in behind your Bo to protect it.
5. With a “hop” and thrust first pull the right hand back and the thrust as you hop forward.
6. As you strike, lean forward slightly to get the weight over the front knee/foot. This extends the reach of the strike and adds more power to the strike. Keep the balance, though.
7. For a block insure that you push out the Bo to absorb the strike and block far enough away from the body to avoid the strike.
8. As with a punch, keep your shoulders relaxed, move the hands in opposite directions, and turn the hand over at the last to get power.
9. Keep the palm of BOTH hands facing the strike so the Bo does not get knocked out of your hand.
10. Back straight, head up, face relaxed, and breath. In my opinion a form looks best when it appears effortless but strong.
11. Remember technique, power, focus, rhythm, grace and beauty.
12. Consider what each move is for (to be discussed at the black belt workouts).
13. As with any good form, you should actually be able to believe you are fighting an attacker.
14. The proper technique and timing of the bow-in/out is still being discussed.