

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

Explanation of the second form (Step) of TOA (Ata-Do)



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.**

**For further information:
Website: www.kungfuto-a.de
E-mail: babakt64@yahoo.de**

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

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This Book of English is for Free Download in 12 Chapters and 585 Pages (A4)

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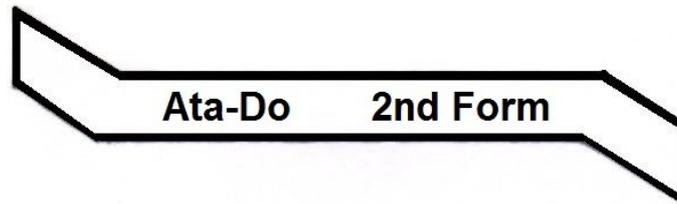
**Practice with soldiers' boots for the sake of empowering the foot strikes
by Master Mostafa Jalilzadeh (1982)**



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 Nine

Elaboration of the second form of TOA (Ata-Do)



The meaning of “Ata-Do”

“Ata-Do” refers to the secrets of the world and has characteristics of anti-wave. It increases the balance power of the body on one foot and empowers one fighter against two others. It is said Ata-do has 317 techniques, combination, and reaction and because of the existing rotations it improves “Migraine”. “Ata-Do” is the shortest form of TOA martial art. “Ata-Do” has 13 kick techniques, 7 “Keyetto”, 4 “Horayma-Keyetto”, 2 “Yette – Keyetto”, and different kinds of hand techniques.

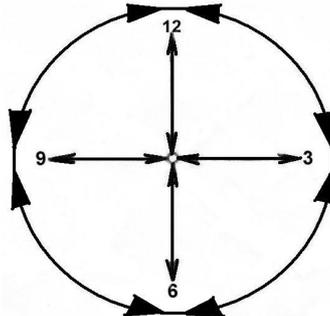
Collecting “Ata-Do” battle cries (breathing technique)

Ata-Do (Tedo), Hayda, Hays (it is pronounced in a lengthened form), Hood, Jayma, Hayda, Hays (it is pronounced in a lengthened form), Hood, Jayma, Okimeh (Kimeh), Hood, Eh, Eh, Hid, Hid, Hayma, Su-To, Yaromeh, TOA

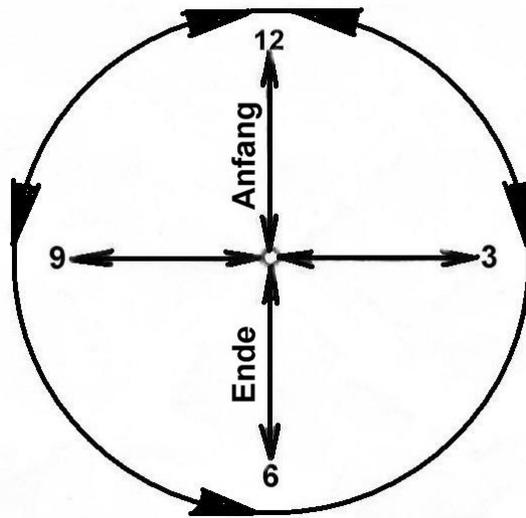
Note: forgetting 3 battle cries in “Ata-Do” examination is a technical mistake and if there are 3 technical mistakes, the test is repeated again.

Explanation of “Ata-Do” in Germany in seven parts or general sections

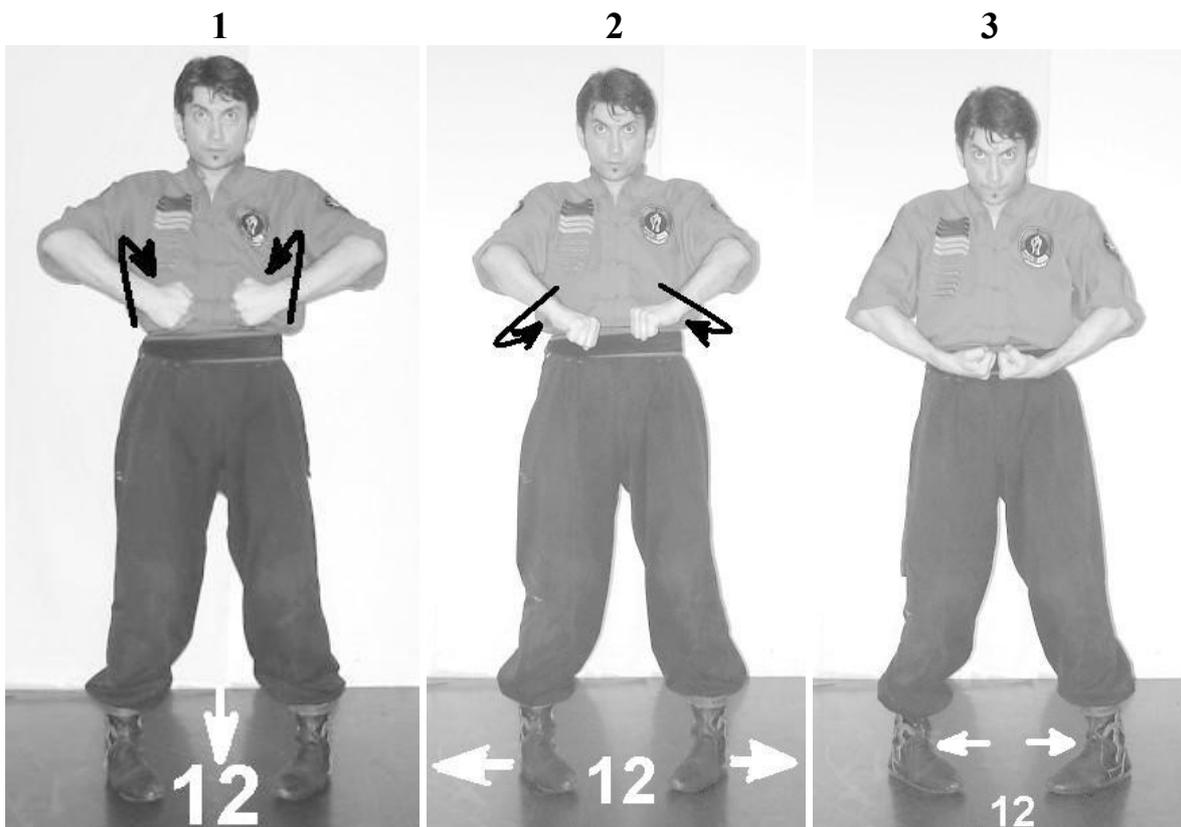
- 1. The first part:** It starts in 12 o’clock direction (north).
- 2. The second part:** It starts in 6 o’clock direction (south).
- 3. The third part:** It starts in 12 o’clock direction (north).
- 4. The fourth part:** It starts in 12 o’clock direction (north).
- 5. The fifth part:** It starts in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

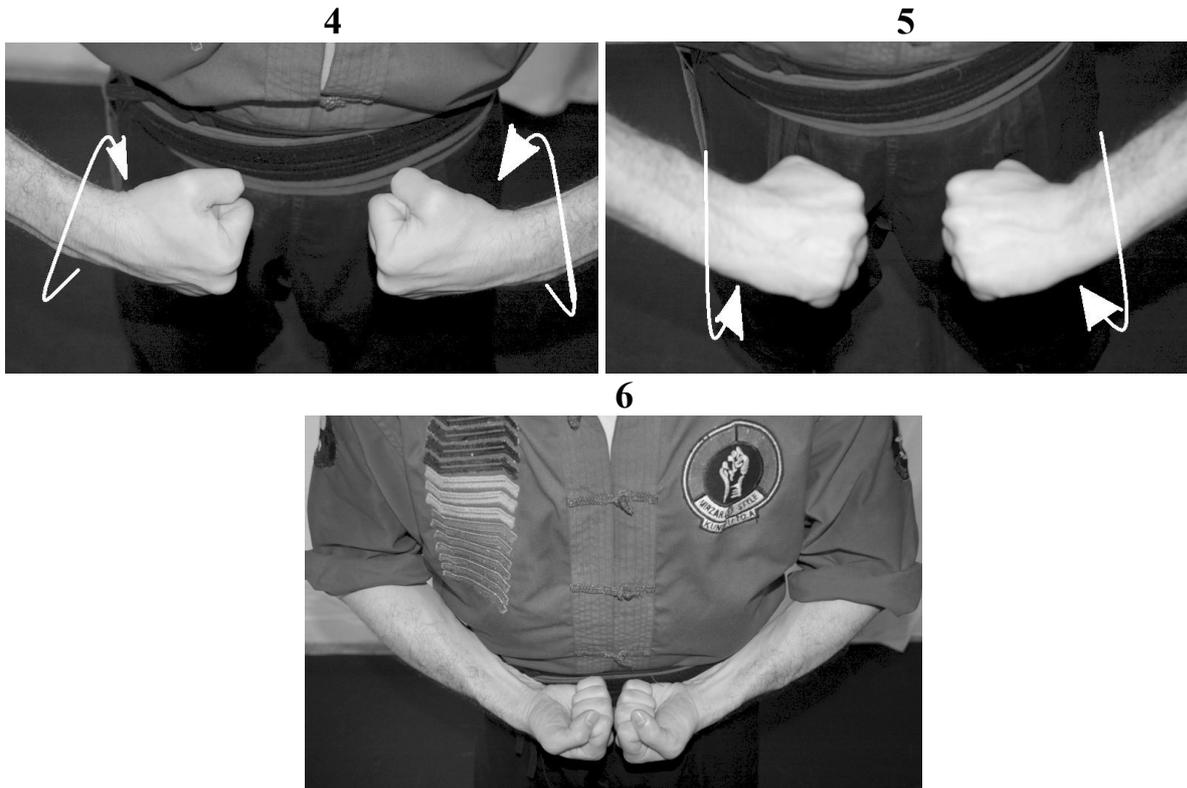


1. The first part: it starts with 12 o'clock (north) and ends in 6 o'clock (south).

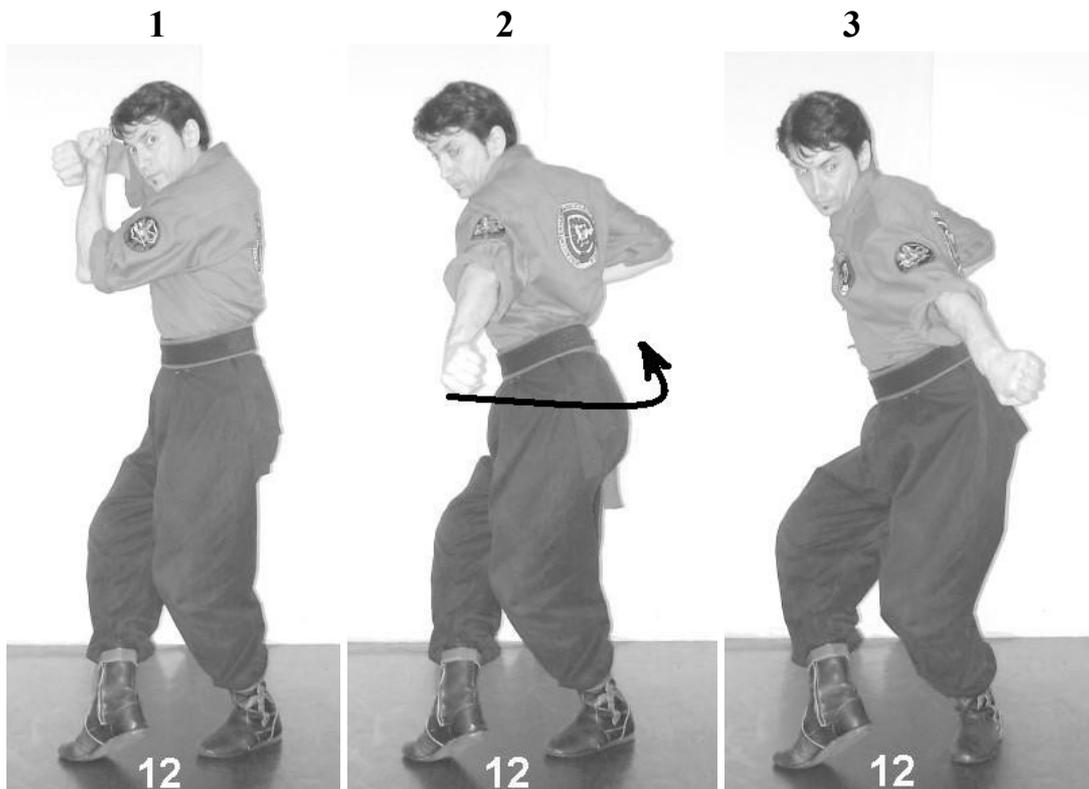


From “Kami-Sema” position in 12 o'clock direction, the foot moves outward from the heel and simultaneously the fist hands rotate and strike the stomach (Sash) with outer edge of the fist hands. These strikes are done at the same time with the battle cry (Tedo). The opposite observation is directed to the front (12 o'clock). (Pictures of 1 to 6)





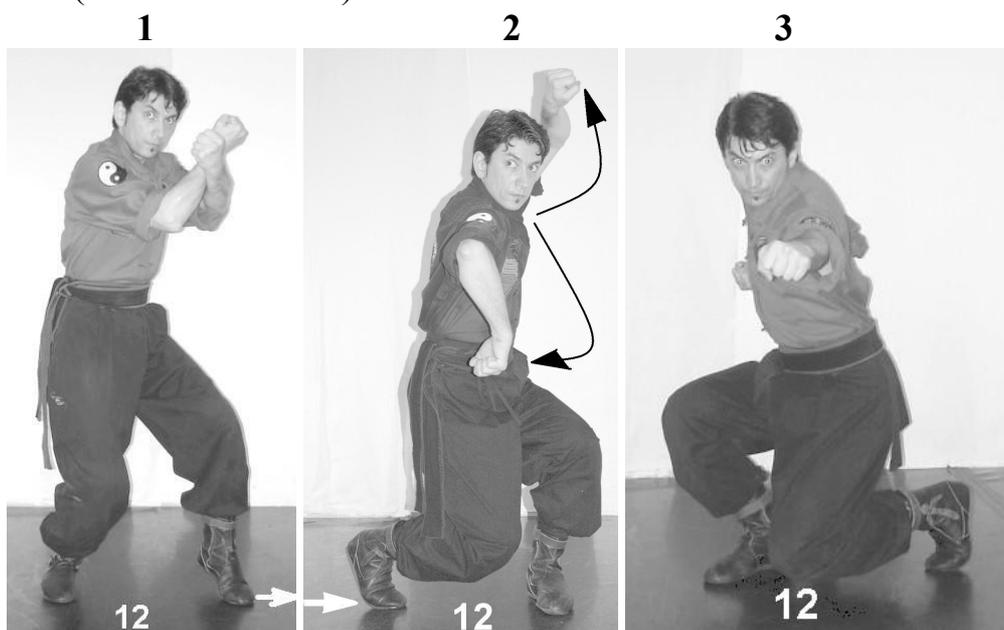
From “Kami-Sema” position the right foot rotates on the toes (the body does as well) and then it gets back to the primary direction and the knees are stuck to each other. At the same time, the defensive technique of left “Vaysa” and then the attacking of “Do Matto” directing downward is performed. The body during the whole process stands vertically. The apposite observation here is the attacking point with “Do Matto”. (Pictures of 1 to 5)

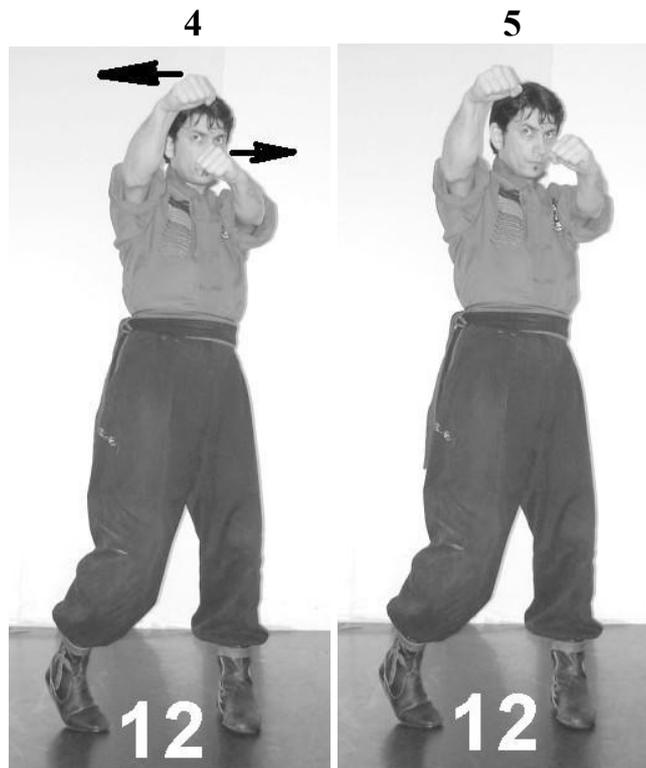




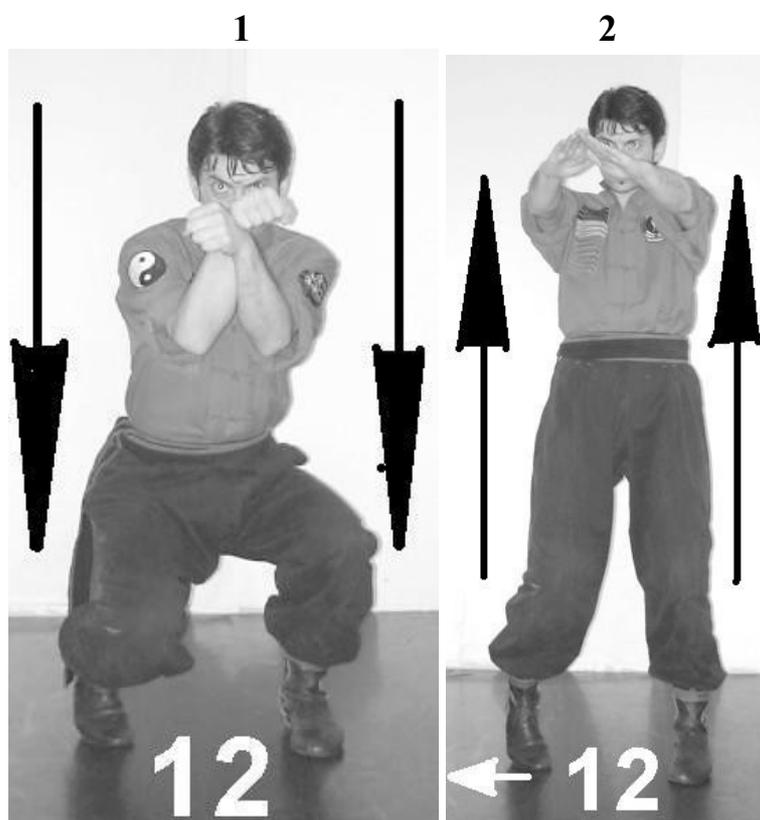
From the position above (picture 5), the left foot moves towards the left and the right foot is dragged forward in “lower position standing”. Simultaneously, the left hand performs the defensive technique of “Afma” and the right hand performs the defensive technique of “Orato”. And then, the body state in “lower position standing” changes from one foot to another one and the attacking technique of left “low blow Matto” in 12 o’clock direction is done. The distance of the knee to the ground is a little.

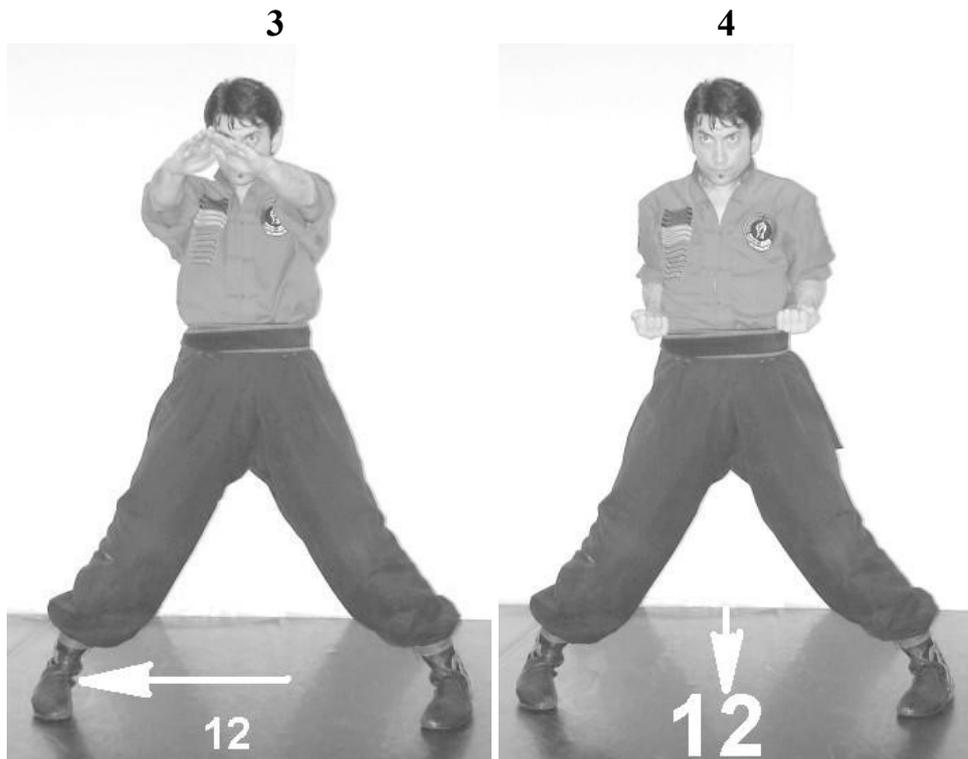
After that the body state in “low blow standing” again changes from one foot to another one and the body moves upward and the right foot places on the toes. At the same time, the attacking technique of “Do Matto” (Hayda) in 12 o’clock direction with battle cry of “Hayda” are done. Here, the right “Matto” places further than the left “Matto”. The knees in attacking technique of “Hayda” are close to each other and both “Mattos” are placed outward a little. (Pictures of 1 to 5)



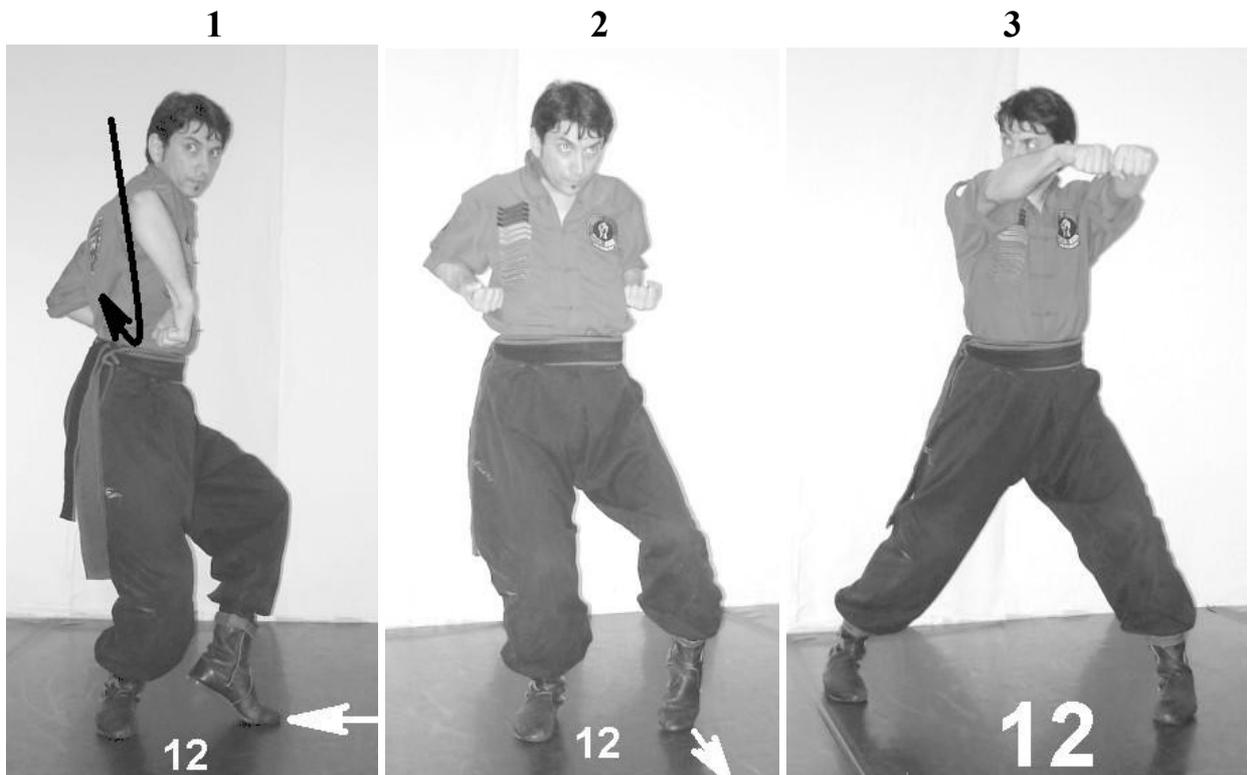


Then the right foot after complete sitting (body vertical) and standing up moves to the right direction in “Yette-Rato” position. Simultaneously, hands do the defensive technique of “Block” and go back to the body sides. While sitting and standing up to the position of “Yette-Rato” the battle cry of “Hays” is done in a lengthened form. (Pictures of 1 to 4)



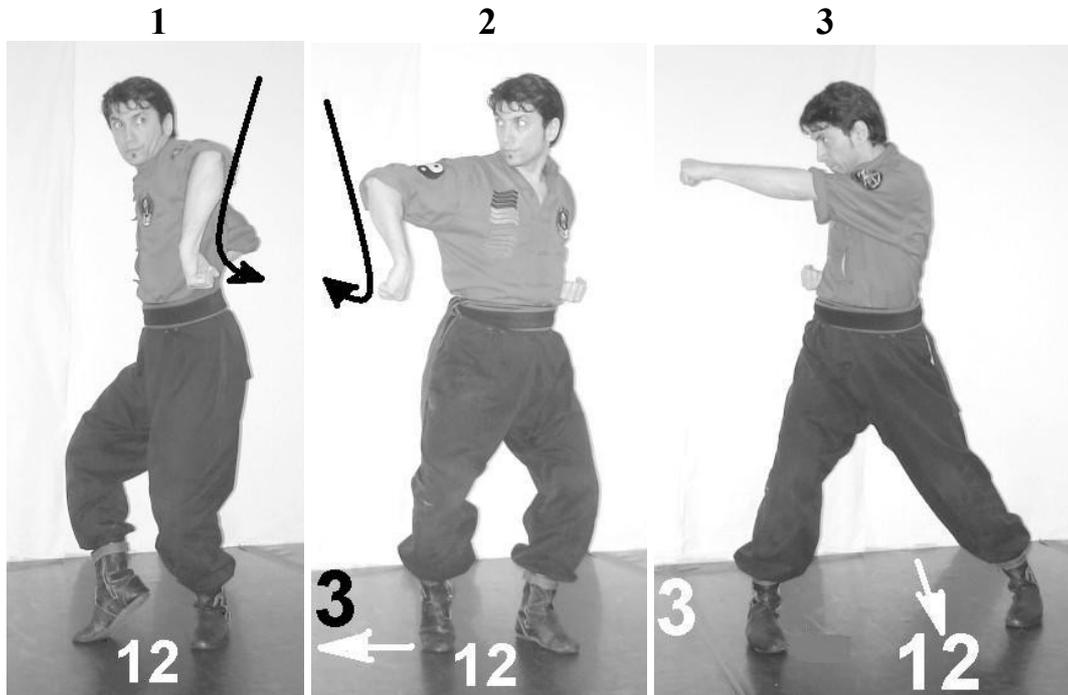


From the position of “Yette-Rato” the left foot gets close to the right one and the defensive technique of right “Orato” (12 o’clock) is done. And then, the left foot moves forward in “Rato” position and the attacking technique of “Do Matto” is performed in 12 o’clock direction. Here, the apposite observation is not in the direction of the striking point but head turns to the right direction (1:30 o’clock) and one can see the body side (3 o’clock). (Pictures of 1 to 3)



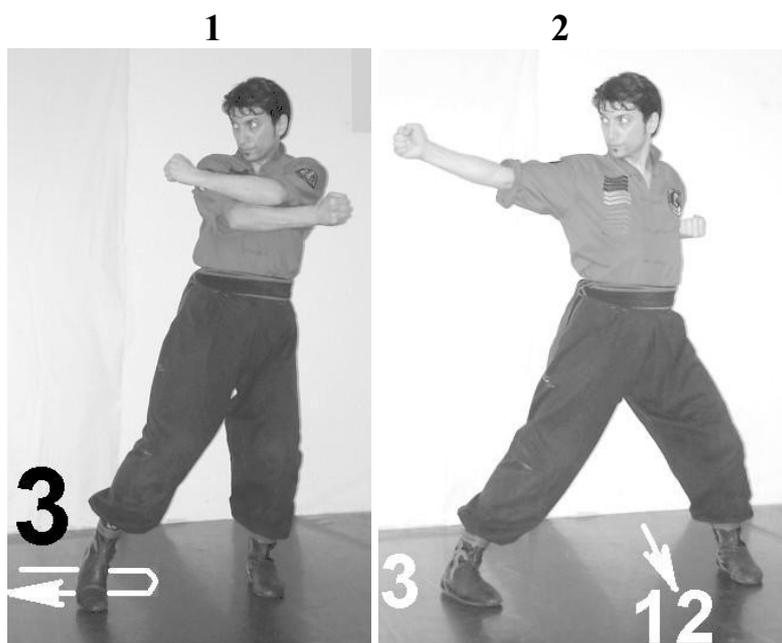
From “Rato” position the right foot gets close to the front foot (left) and two defensive techniques of left “Orato” (12 o’clock) and right “Orato” (3 o’clock) are performed. And then, the right foot moves to “Yette-Rato” position and at the same time left “Matto” to the body side (3 o’clock) with battle cry of “Hood” are performed. (Pictures of 1 to 3)

Note: Here the body weight in “Yette-Rato” position is mostly on the right foot and it should not be mistaken with “non-classic Rato”.

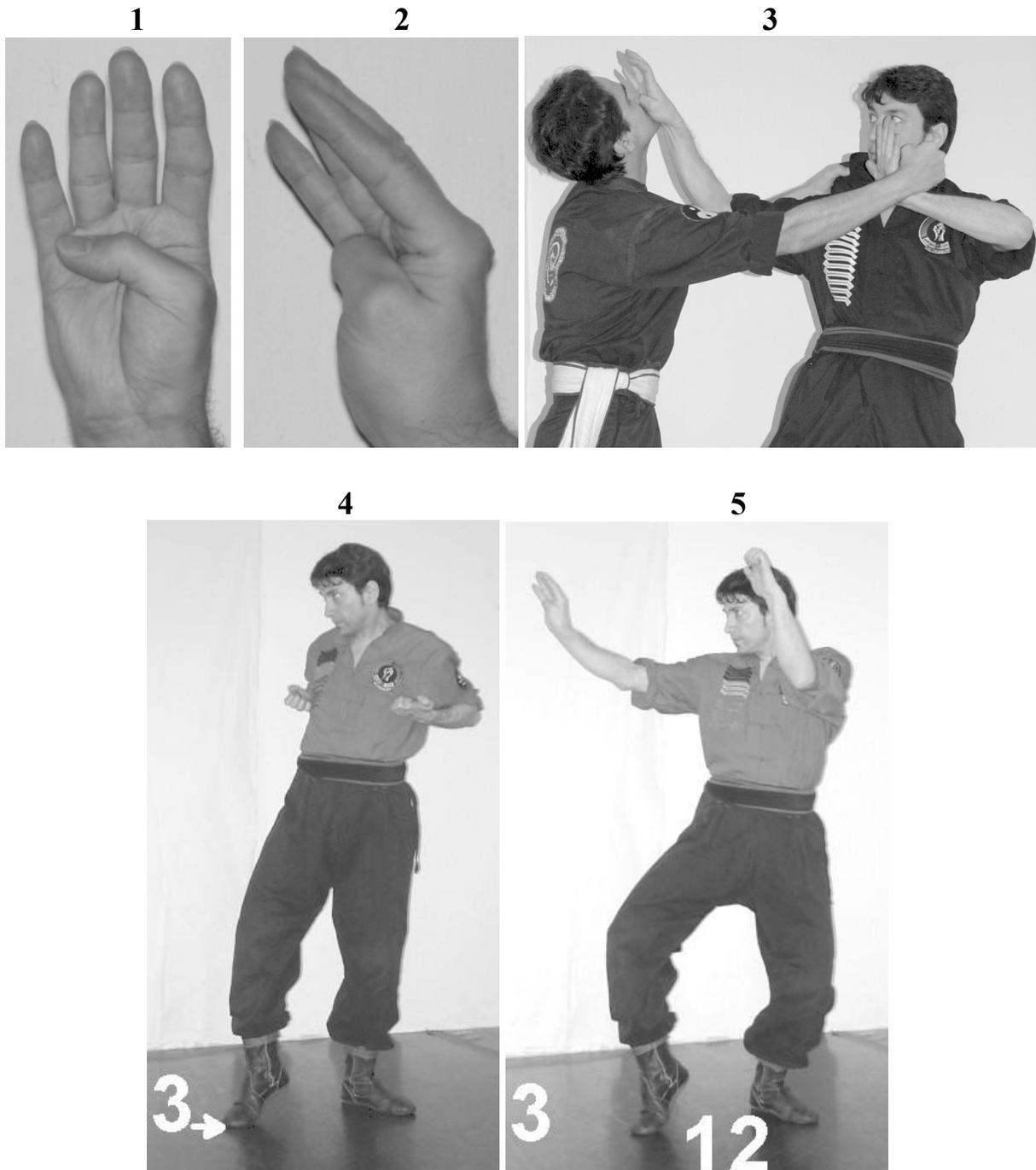


From the position of “Yette-Rato” the right foot moves backward a little and again goes back to “Yette-Rato” position on that point. At the same time, the defensive and attacking technique of right “Yette Matto” are done to the body side (3 o’clock). (Pictures of 1 & 2)

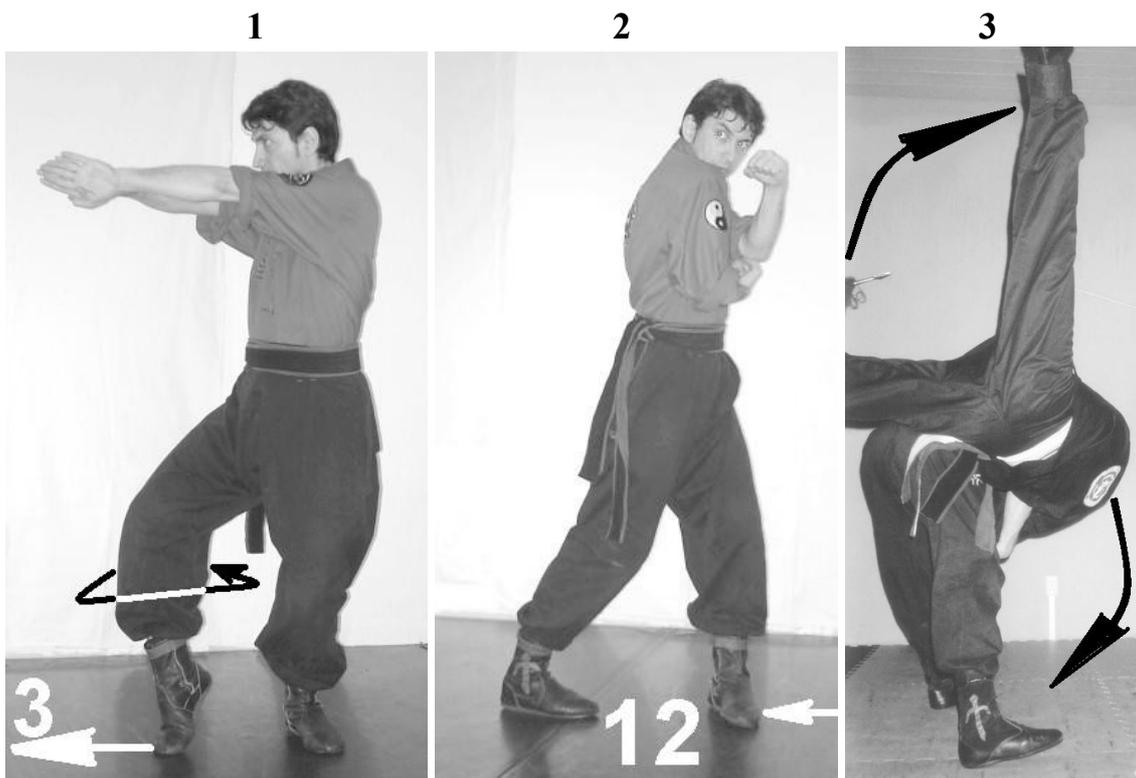
Note: Here in “Yette-Rato” position the body weight places mostly on the left foot and it is not to be mistaken with “non-classic Rato”.



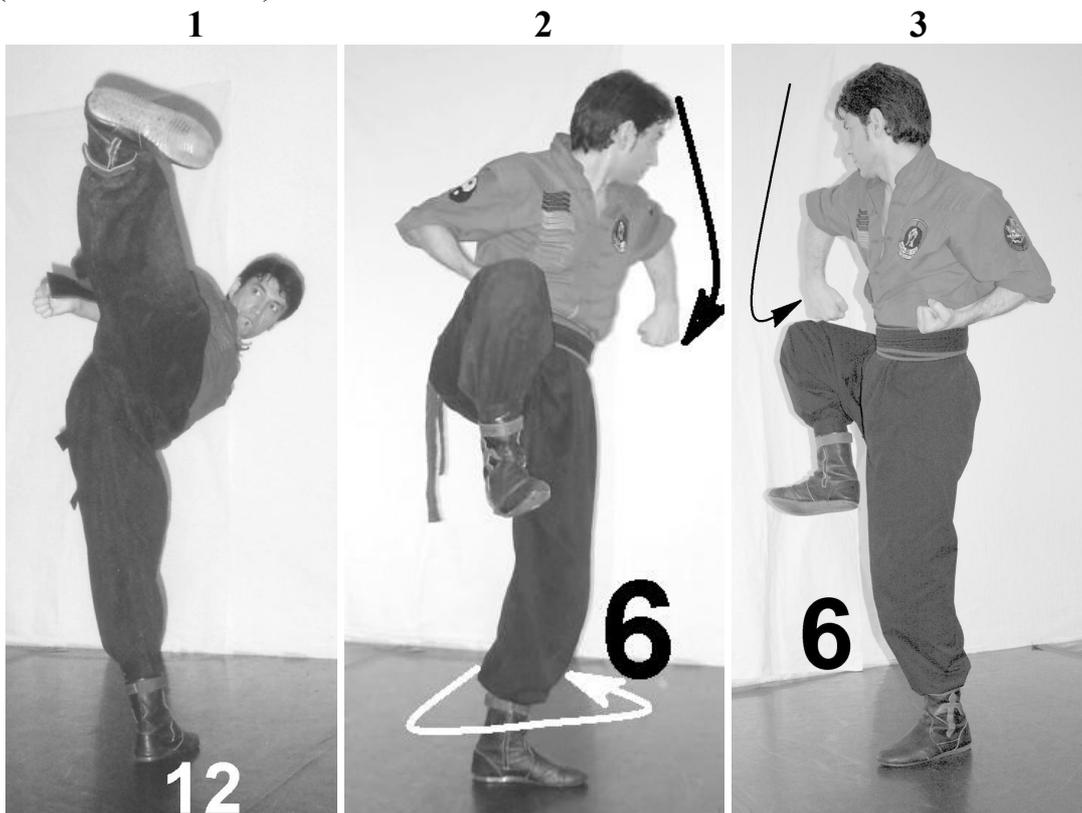
From the position of “Yette-Rato” the right foot gets close to the left one and moves to “cat style standing”. Concurrent with right thumb, the attacking technique of “Jayma” in 3 o’clock direction and with left hand the defensive technique of “flat fist” are performed. (Pictures of 1 to 5)

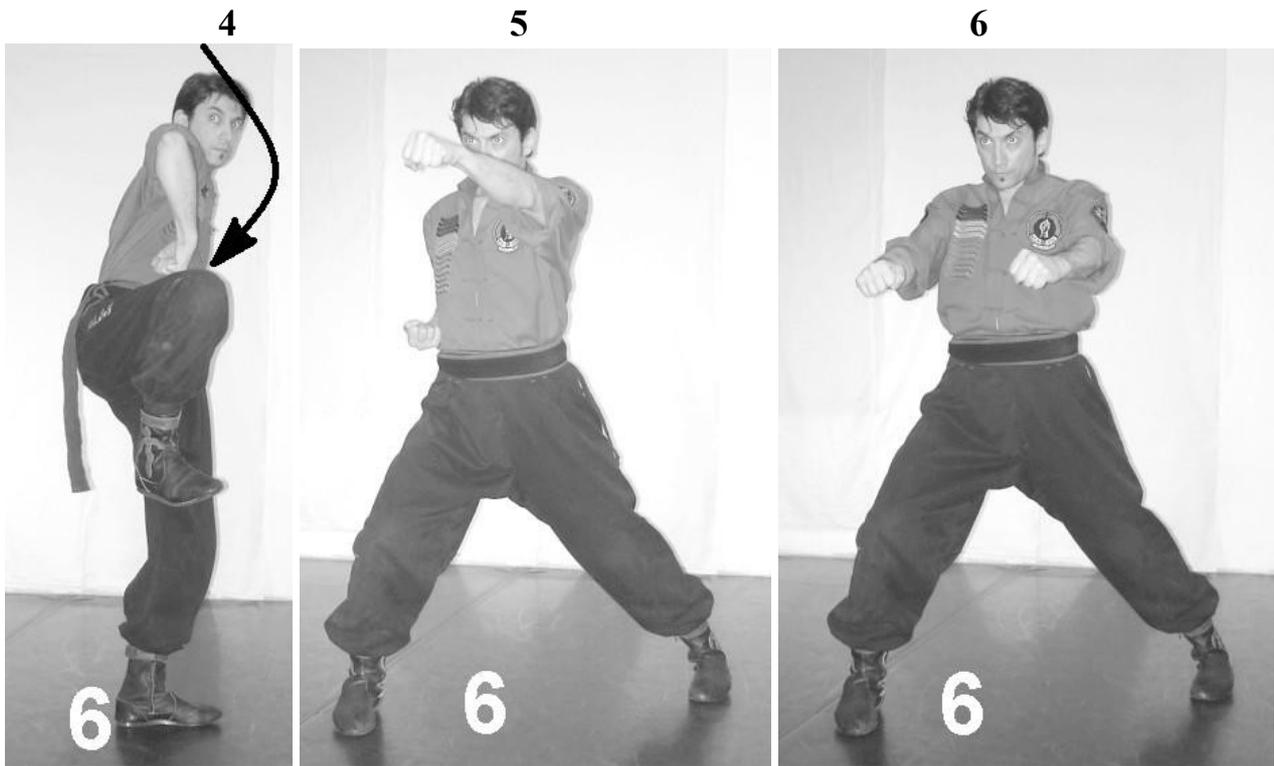


Then the right foot moves from “cat style standing” to “non-classic Rato” and at the same time hands would move from “Jayma” technique directed to the inside and front of the body. The battle cry in performance of this (attacking and throwing) technique is (Jayma) and the apposite observation is 12 o’clock direction. (Pictures of 1 to 3)

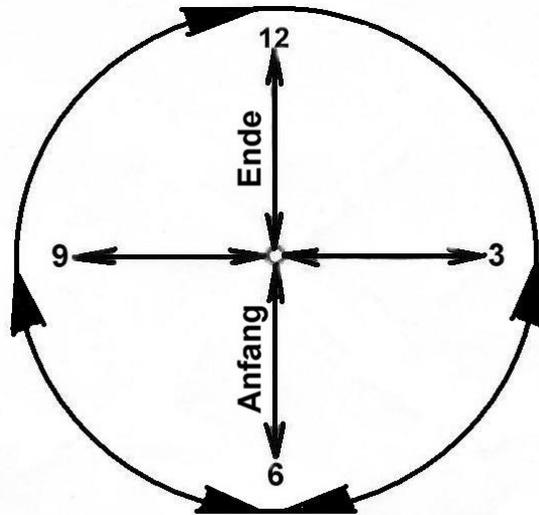


From “non-classic Rato” position the right foot performs “Yette Keyetto” technique in 12 o’clock direction, after collecting foot, the head turns left and apposite observation is 6 o’clock. And then, two defensive techniques of left “Orato” and right “Orato” are done 6 o’clock, and we place the right foot in the same direction to the front “Rato” position and simultaneously left “Matto” is performed. Finally, “Chinno Ata-Do” in 6 o’clock direction is done. (Pictures of 1 to 6)

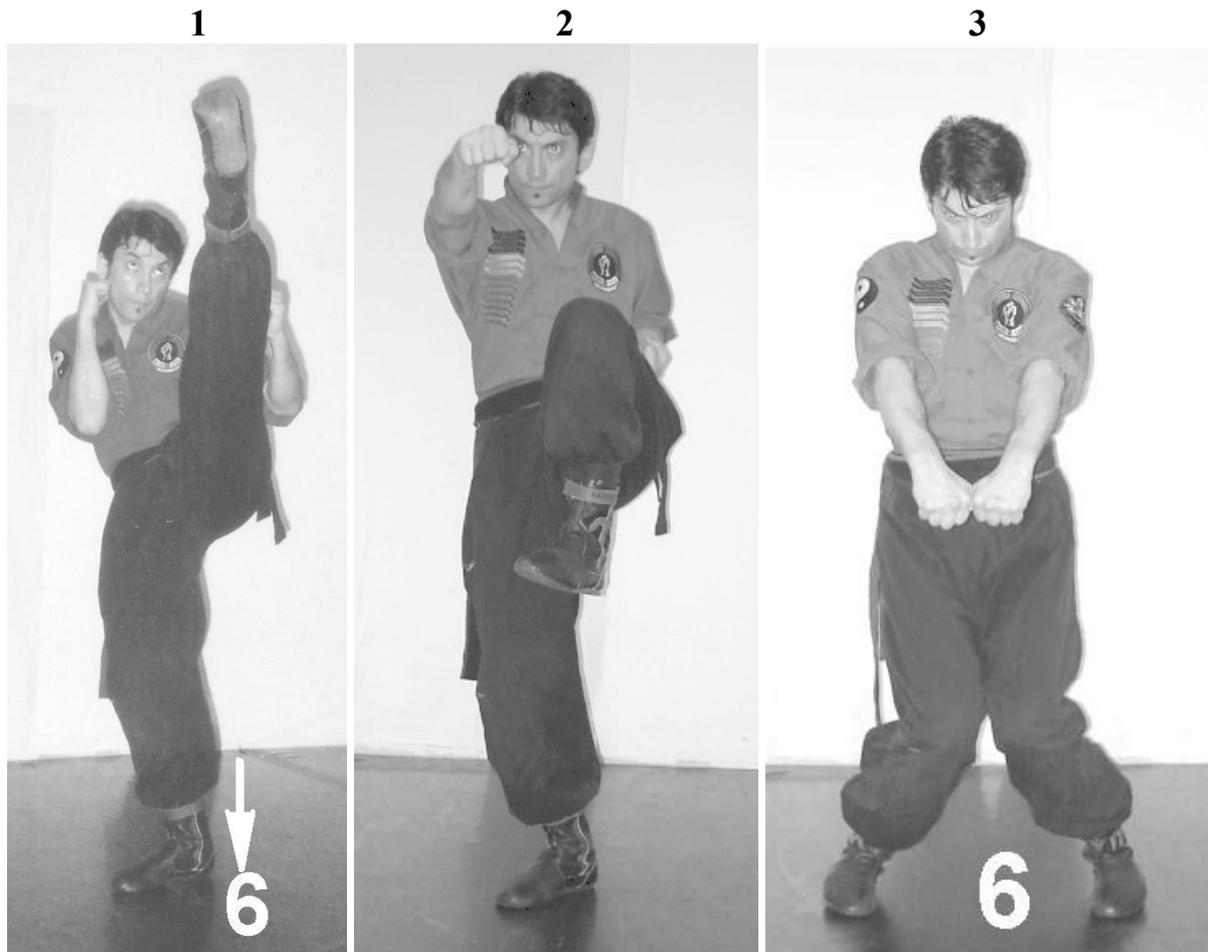




2. The second part: starts at 6 o' clock (south) and ends at 12 o'clock (north)

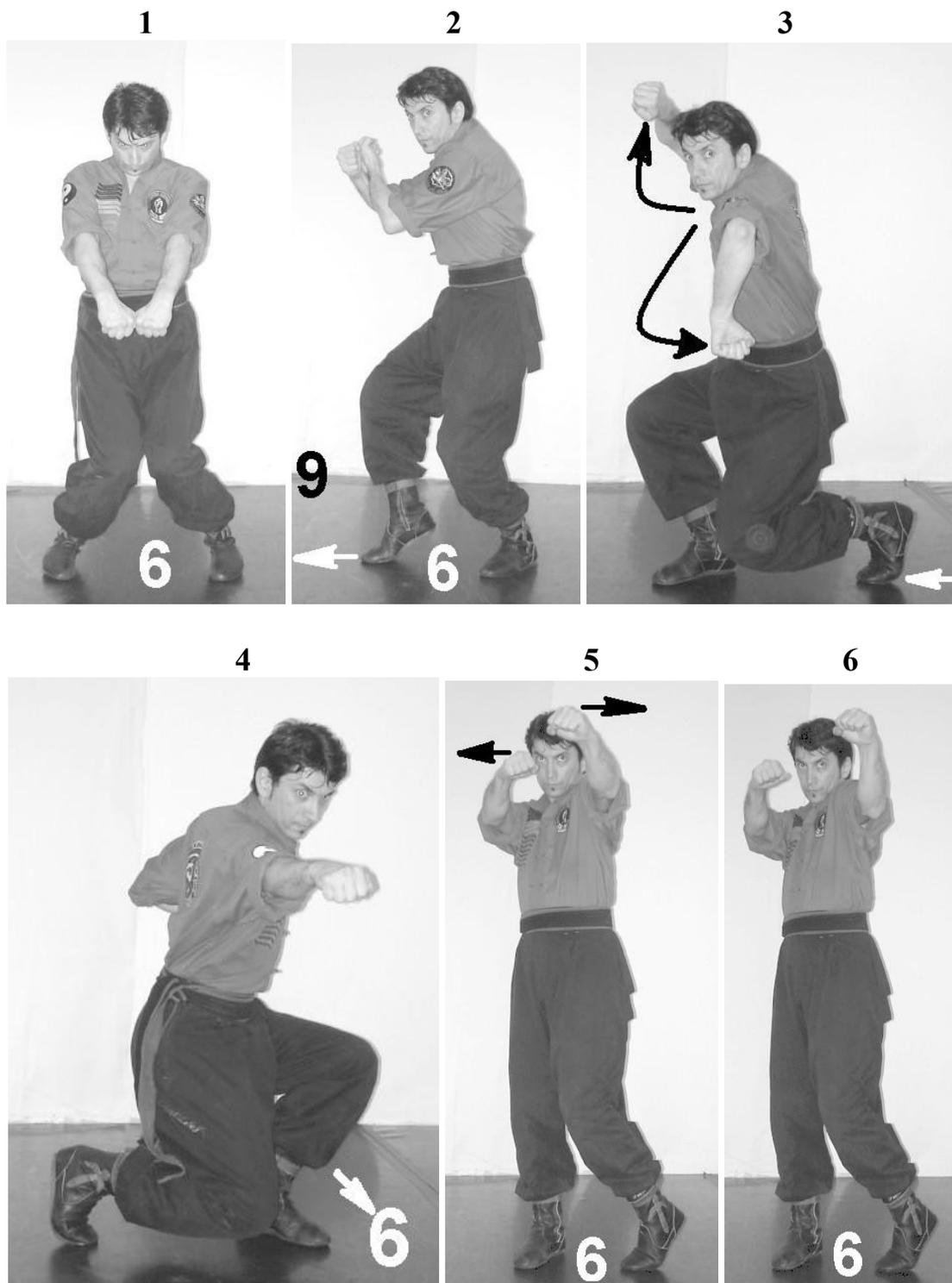


From “Rato” position the left strike of “Keyetto” is performed in 6 o'clock and then after collecting the foot technique, right “Matto” is done in the same direction. The left foot places on the ground and the knees are stuck to each other. Simultaneously, the attacking technique of “Do Matto” is performed downward. The body during all these processes remains vertical to the extent possible. Here is apposite observation the attacking point with “Do Matto”. (Pictures of 1 to 3)

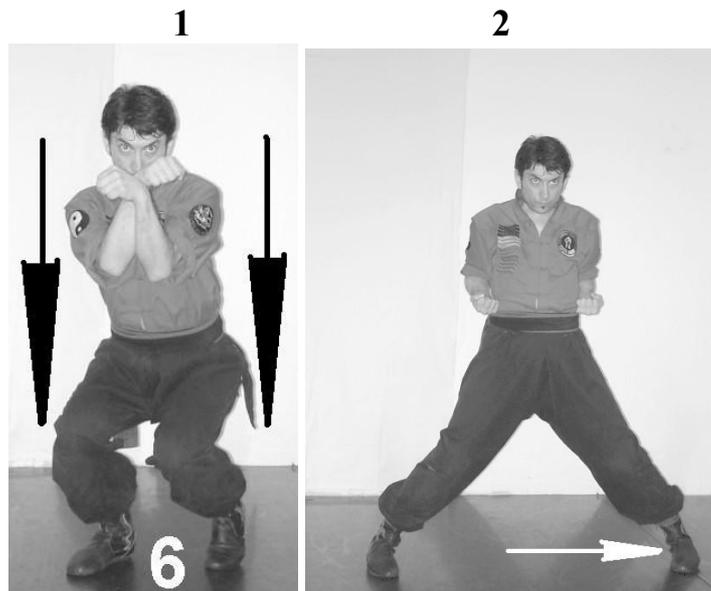


Note: Here all the techniques to the end of the second part are done exactly opposite to the first part, but in the former opposite direction.

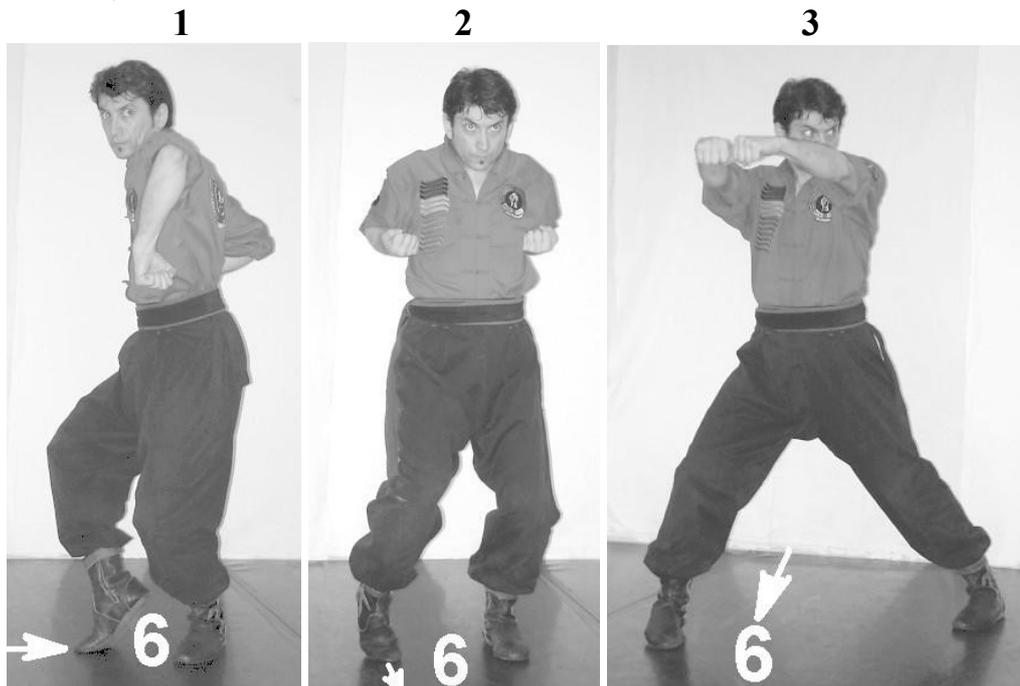
From the above state (picture 3) the right foot moves towards right and the left foot is dragged toward in “lower position standing”. Concurrent with this, the right hand performs the defensive technique of “Afma” and the left hand does defensive technique of “Orato”. the state of body in “lower position standing” turns from one foot to the other one, and the attacking technique of right “low blow Matto” in 6 o’clock direction is done. The distance of the knee to the ground is a little. After that the body moves up and the left foot is positioned on the toes. At the same time, the attacking technique of “Do Matto” (Hayda) in 6 o’clock direction with battle cry of “Hayda” are done. Here, the left “Matto” places further than the right “Matto”. The knees in attacking technique of “Hayda” are close to each other and both “Mattos” are placed outward a little. (Pictures of 1 to 6)



Then the left foot after complete sitting (body vertical) and standing up moves to the left direction in “Yette-Rato” position. Simultaneously, hands do the defensive technique of “Block” and go back to the body sides. While sitting and standing up to the position of “Yette-Rato” the battle cry of “Hays” is done in a lengthened form. (Pictures of 1 & 2)

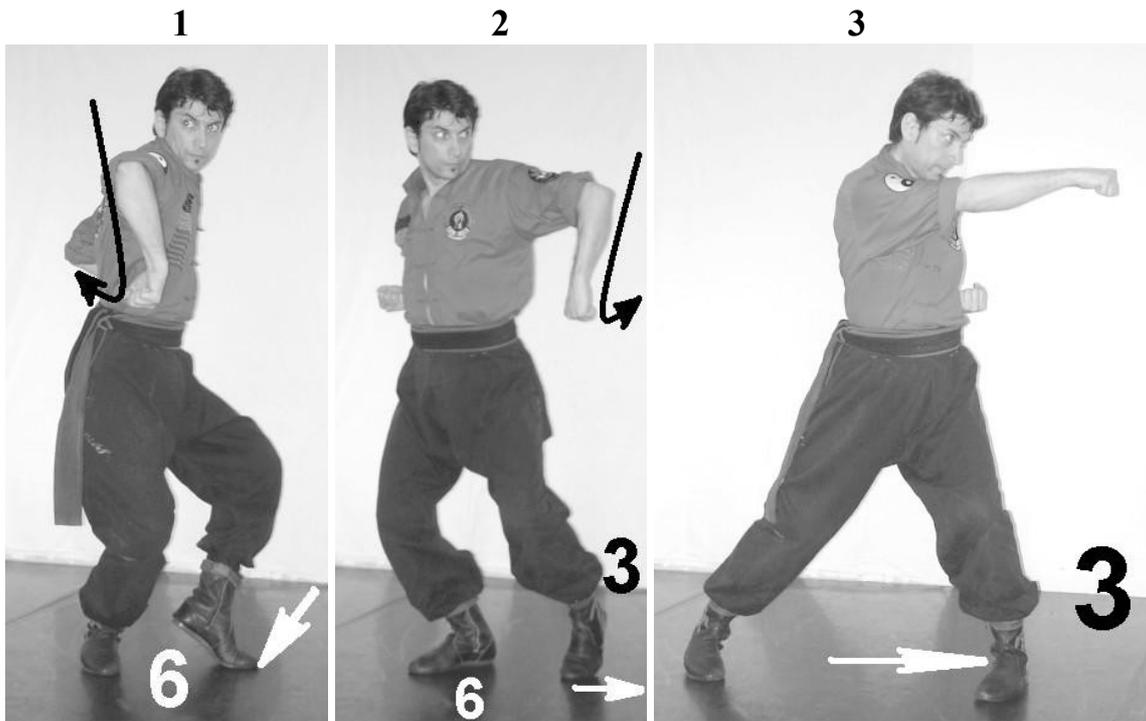


From “Yette-Rato” position , the right foot gets close to the left foot and the defensive technique of left “Orato” (6 o’clock) is done. And then the right foot moves forward in “Rato” position and the attacking technique of “Do Matto” is performed in 6 o’clock direction. Here, the apposite observation is not in the direction of the striking point but head turns to the left direction (4:30 o’clock) and one can see the body side (3 o’clock). (Pictures of 1 to 3)

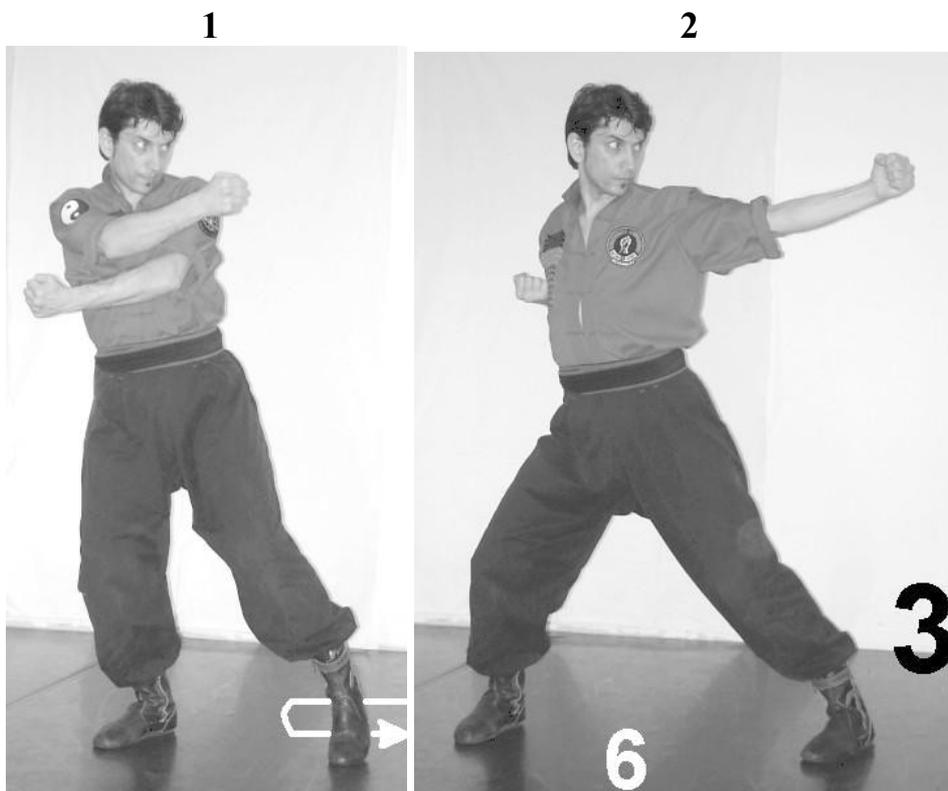


From “Rato” position the left foot gets close to the front foot (right) and two defensive techniques of right “Orato” (6 o’clock) and left “Orato” (3 o’clock) are performed. And then, the left foot moves to “Yette-Rato” position and at the same time right “Matto” to the body side (3 o’clock) with battle cry of “Hood” are performed. (Pictures of 1 to 3)

Note: Here the body weight in “Yette-Rato” position is mostly on the left foot and it should not be mistaken with “non-classic Rato”.



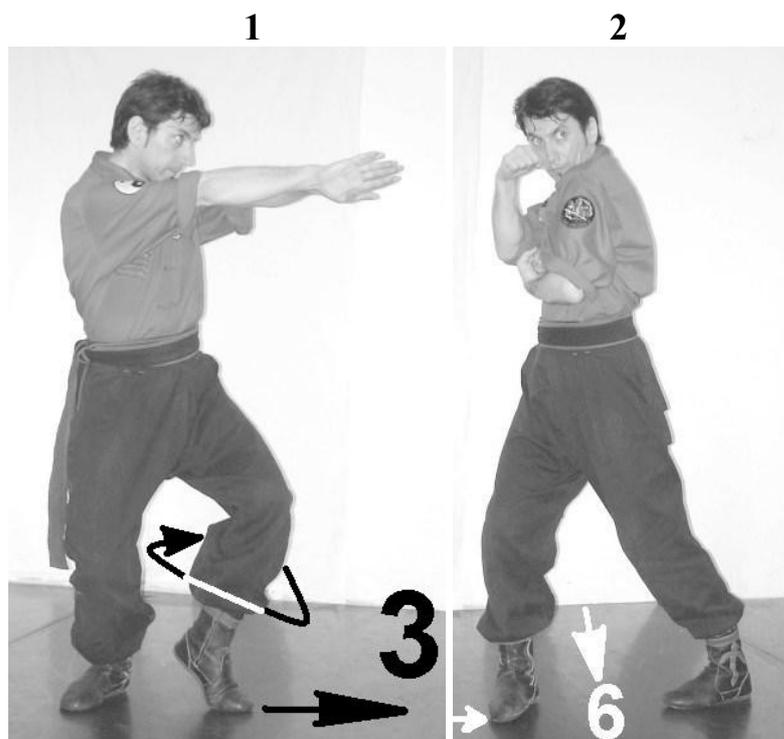
From the position of “Yette-Rato” the left foot moves backward a little and again goes back to “Yette-Rato” position on that point. At the same time, the defensive and attacking technique of left “Yette Matto” are done to the body side (3 o’ clock). (Pictures of 1 & 2)
Note: Here in “Yette-Rato” position the body weight places mostly on the right foot and it is not to be mistaken with “non-classic Rato”.



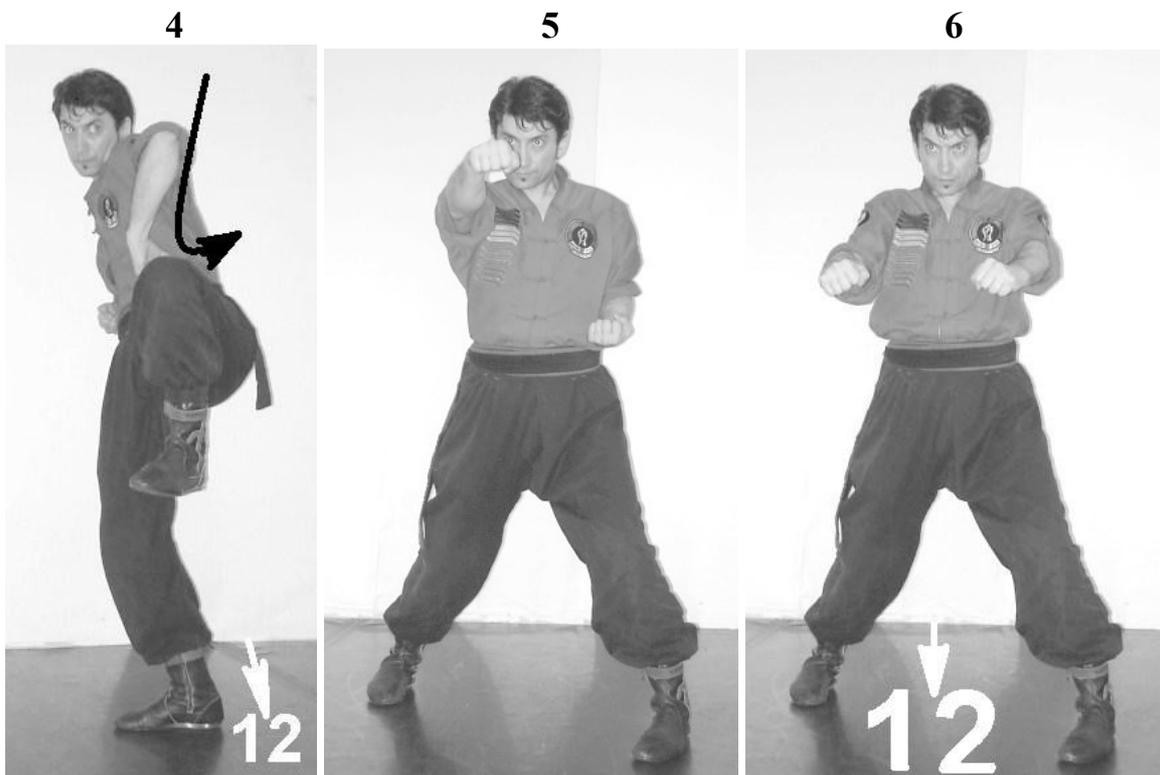
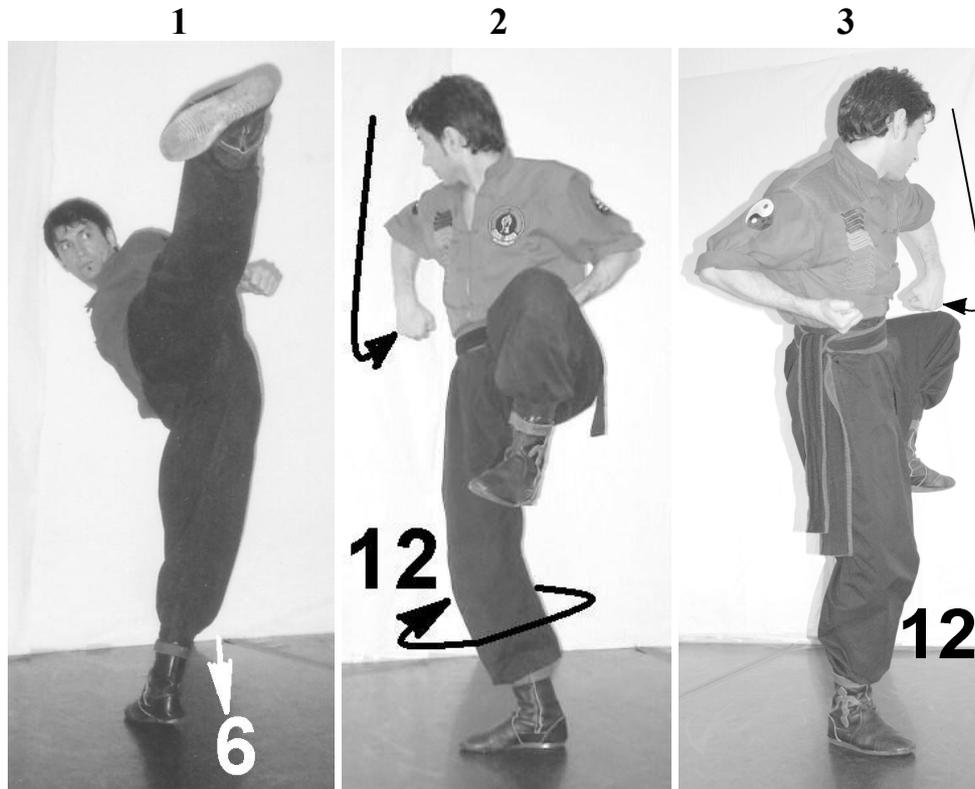
From “Yette-Rato” position, the left foot gets close to the right foot and goes to “cat style standing”. At the same time the left hand thumb performs the attacking technique of “Jayma” in 3 o’clock direction and the right hand performs the defensive technique of “Flat Fist”.



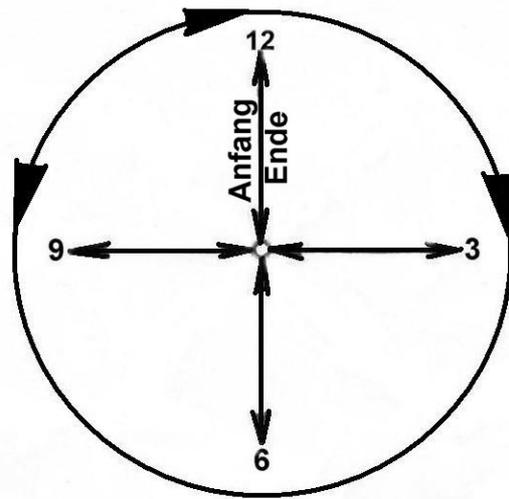
The left foot from “cat style standing” moves towards the “non-classic Rato” and at the same time hands move inward and front of the body from “Jayma” technique. The battle cry in performance of this (attacking and throwing) technique is (Jayma) and the apposite observation is 6 o’clock direction. (Pictures of 1 to 2)



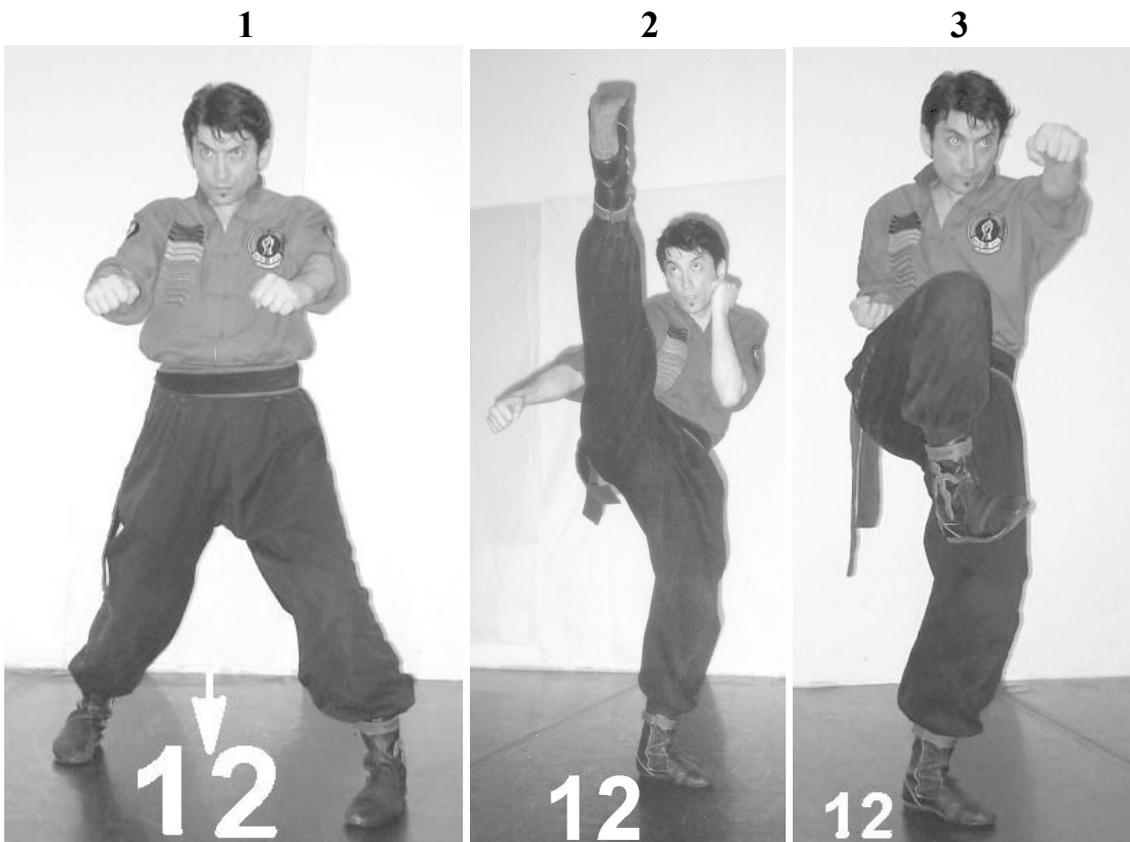
From the “non-classic Rato” the left foot does “Yette Keyetto” technique in 6 o’clock direction. After collecting the foot, the head turns right and the apposite observation is 12 o’clock. And then, two defensive techniques of right “Orato” and left “Orato” are done in 12 o’clock direction and the left foot moves to front in “Rato” position and at the same time right “Matto” is performed. Finally, “Chinno Ata-Do” is done in 12 o’clock direction. (Pictures of 1 to 6)

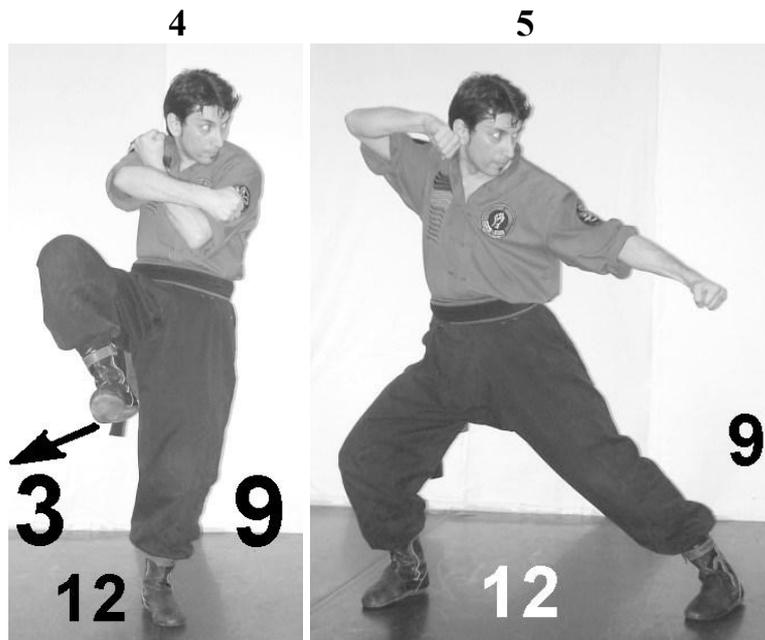


3. The third part: it starts at 12 o'clock (north) and ends at 12 o'clock (north)

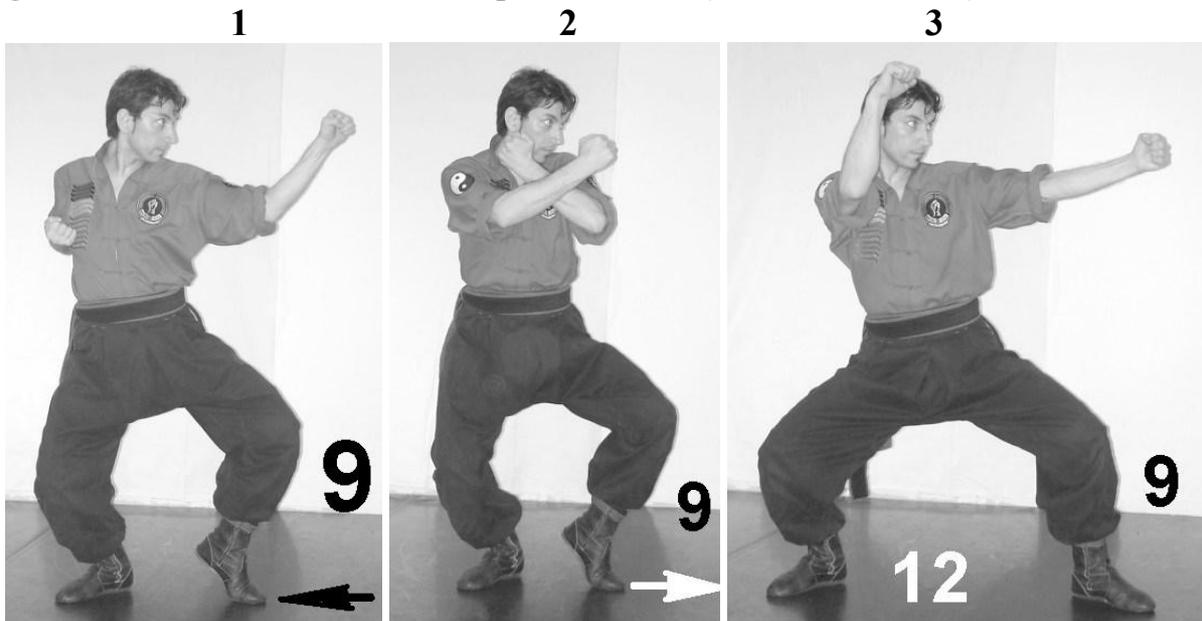


From "Rato" position the right "Keyetto" is done in 12 o'clock direction and simultaneously the battle cry of (kimeh) is performed. After collecting the right foot, the technique of left "Matto" is done. And then, the right foot moves toward "Yette-Rato" position and left hand technique of "Taysabaki" in 9 o'clock direction is performed. (Pictures of 1 to 5)



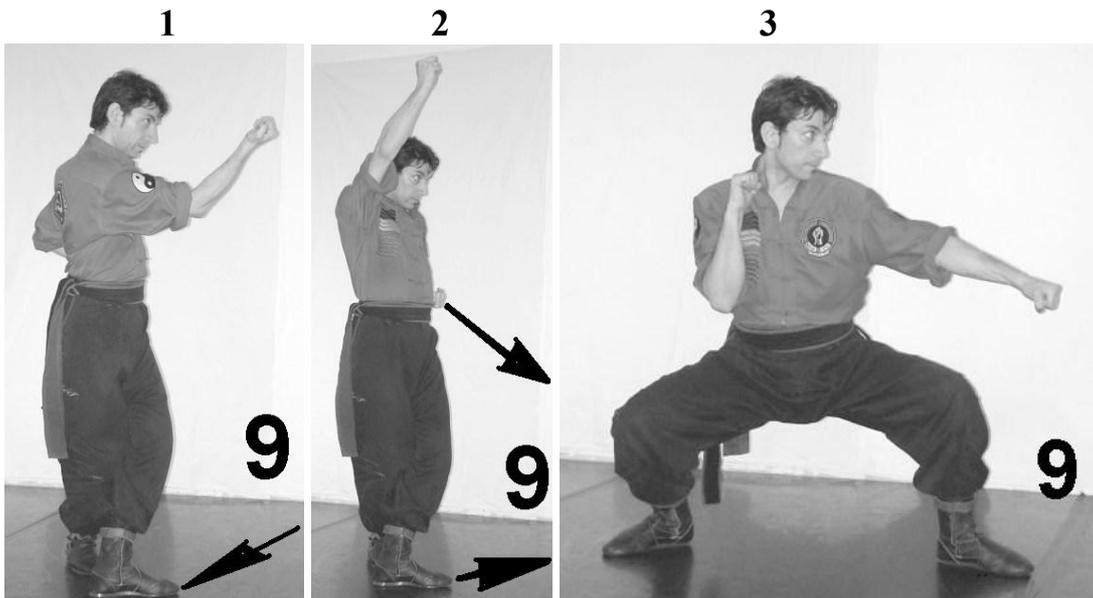


From the position of “Yette-Rato” the left foot gets closer to right foot and in “cat style standing” position, the defensive technique of left “Doma” in 9 o’clock direction is performed. And then, left foot moves towards “Horayma-Rato” position and at the same time hands get power from the body and two techniques of left “Yette Matto” (9 o’clock) and right “Doma” for the cover of temple are done. (Pictures of 1 to 3)

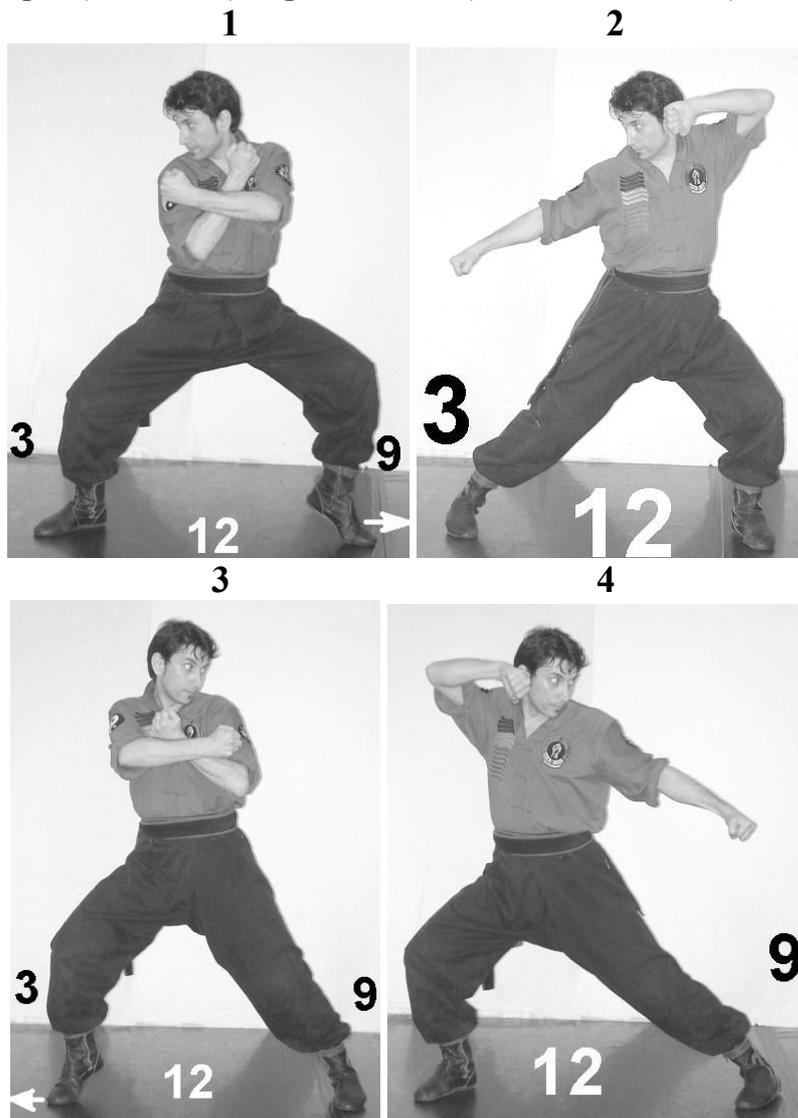


From the position of “Horayma-Rato” left foot again gets close to right foot and left knee places in front of right knee. At the same time, the defensive technique of right “Oranto” is performed from outward in 9 o’clock direction. And then, left foot moves to “big Horayma Rato” and at the same time two hand techniques of left “low blow Matto” (9 o’clock) and right “Hotto” from above to below to cover the head and body side are done. (Pictures of 1 to 3)

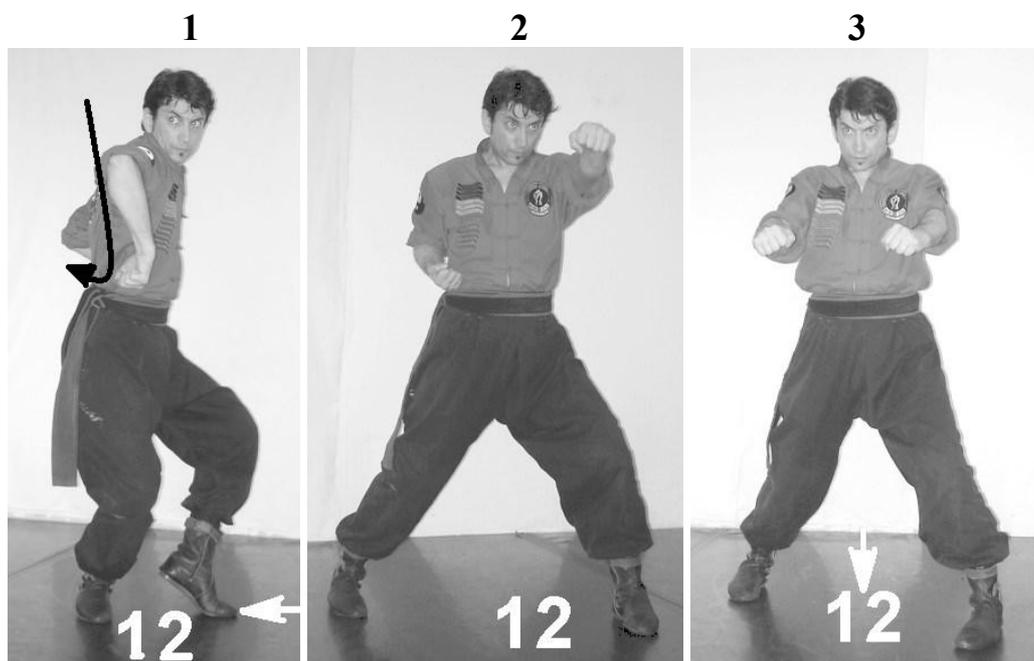
Note: “Hotto” technique here is completely close to the body.



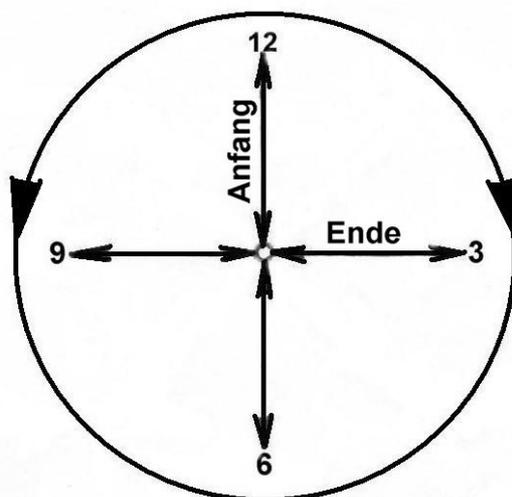
From “big Horayma Rato” first head gets back to 3 o’clock direction and right “Taysabaki” (3 o’clock) is performed and then head turns to 9 o’clock and left “Taysabaki” technique (9 o’clock) is performed. (Pictures of 1 to 4)



From the position of “Yette-Rato” left foot gets close to right foot and the defensive technique of right “Orato” in 12 o’clock direction is performed. And then, left foot moves towards “Rato” position and at the same time the hand technique of left “Matto” (12 o’clock) is done. At last, “Chinno Ata-Do” is performed. (Pictures of 1 to 3)



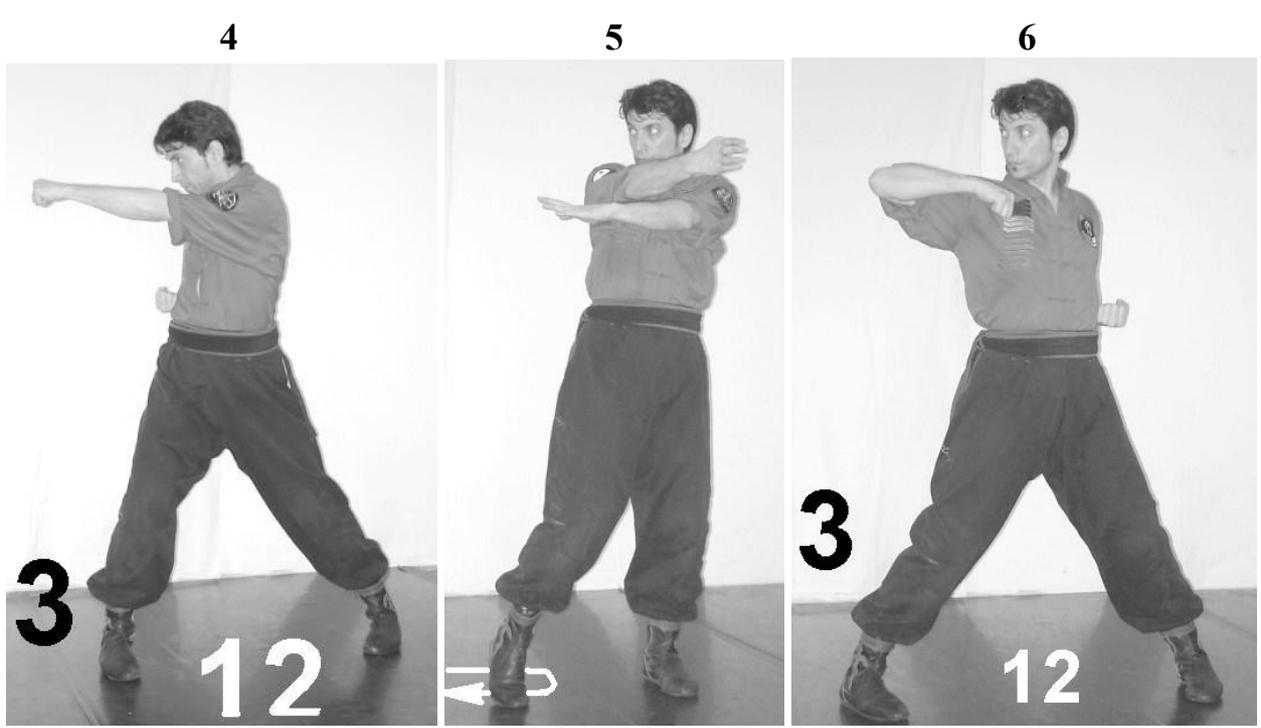
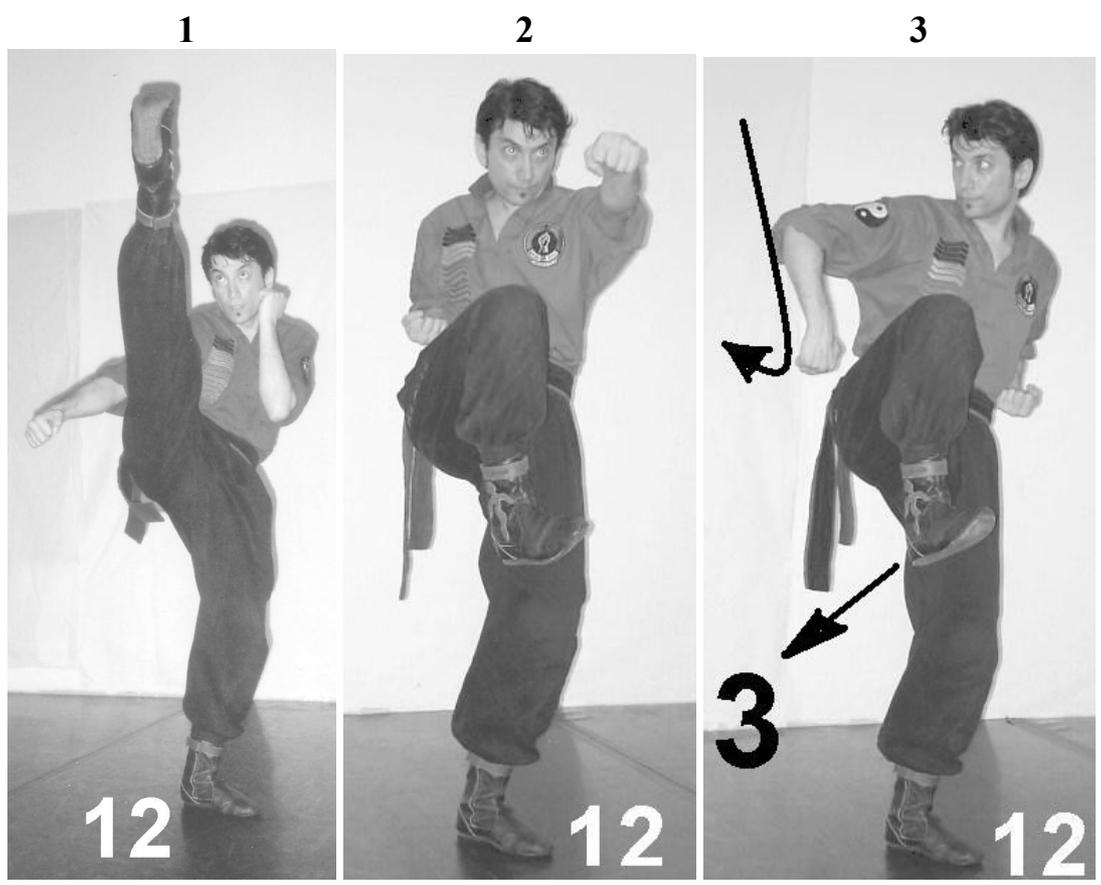
4. The fourth part: it starts at 12 o’clock (north) and ends at 3 o’clock (east)



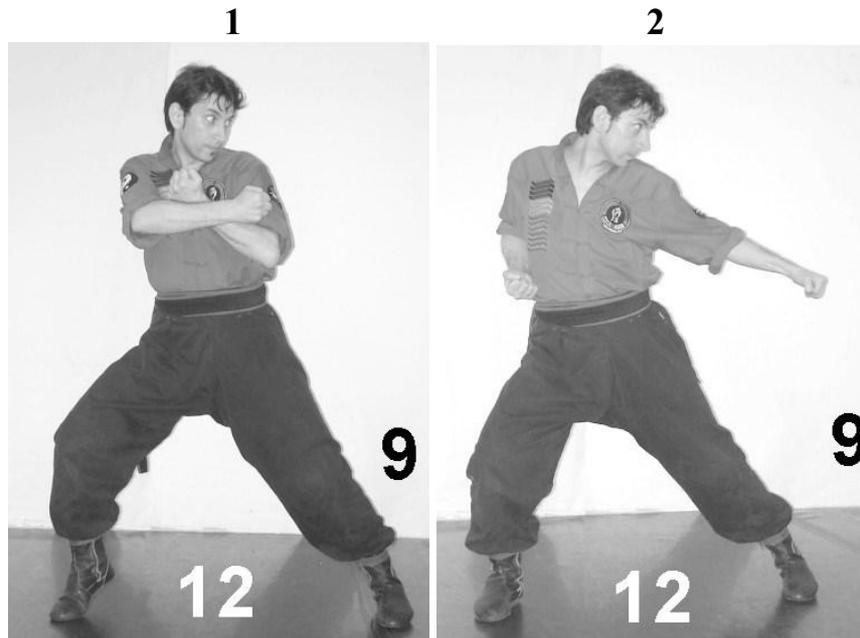
From “Rato” position, right “Keyetto” strike in 12 o’clock direction is performed and after collecting the foot the technique of left “Matto” in the same direction and the defensive technique of right “Orato” (3 o’clock) are performed. Finally, the right foot moves towards “Yette-Rato” position and left “Matto” technique in 3 o’clock direction is performed.

Note: Here, the body weight in “Yette-Rato” position is placed on right foot and it should not be mistaken with “non-classic Rato” position.

From the position of “Yette-Rato”, the right foot moves backward a little and again at the same point returns to “Yette-Rato” position. At the same time, the attacking technique of right “Hotto” directing towards body side (3 o’clock) with battle cry of (Hood) is done. (Pictures of 1 to 6)

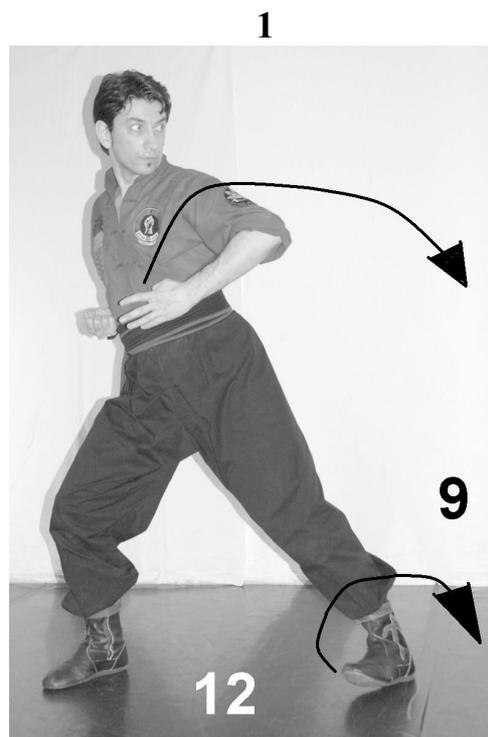


From “Yette-Rato” position, head turns left and observes 9 o’clock direction. And then, the technique of left “Taysabaki with lower reaction” is performed. (Pictures of 1 & 2)



“Yette-Rato” position changes to “Horayma Rato” position with rotation of left foot. At the same time, left hand from top to bottom the technique of “Soyetto” (9 o’clock) and right hand from bottom to top the technique of “Flat Fist” for defense and covering of the right side of body and head are performed. The battle cry in performance of the two techniques is (Eh) in a lengthened form. (Pictures of 1 to 4)

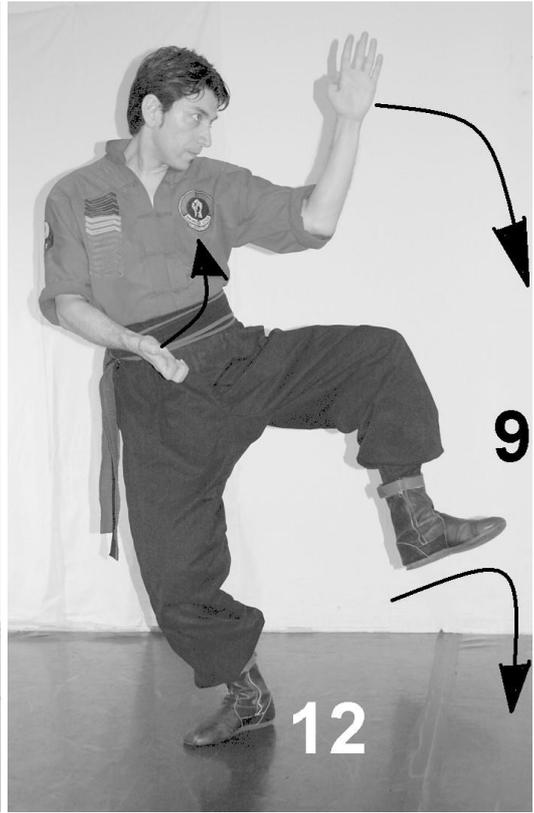
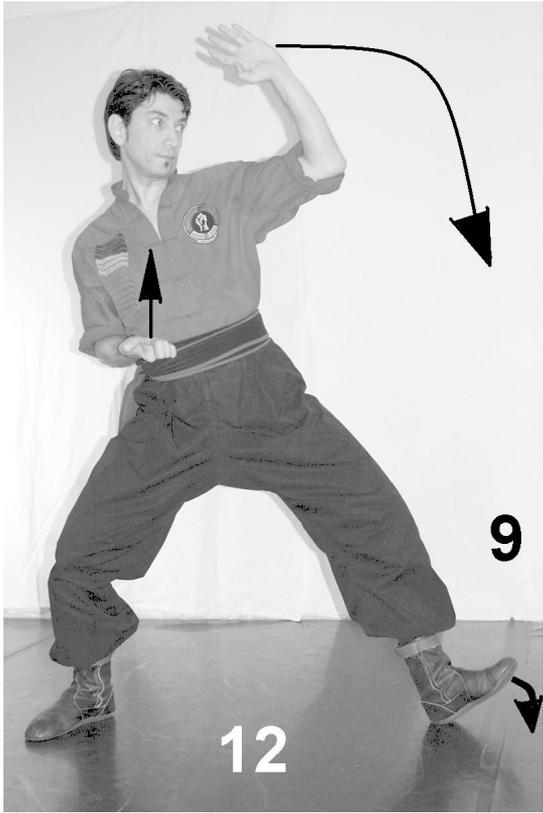
Note: pictures of 2 or 3 both are correct.



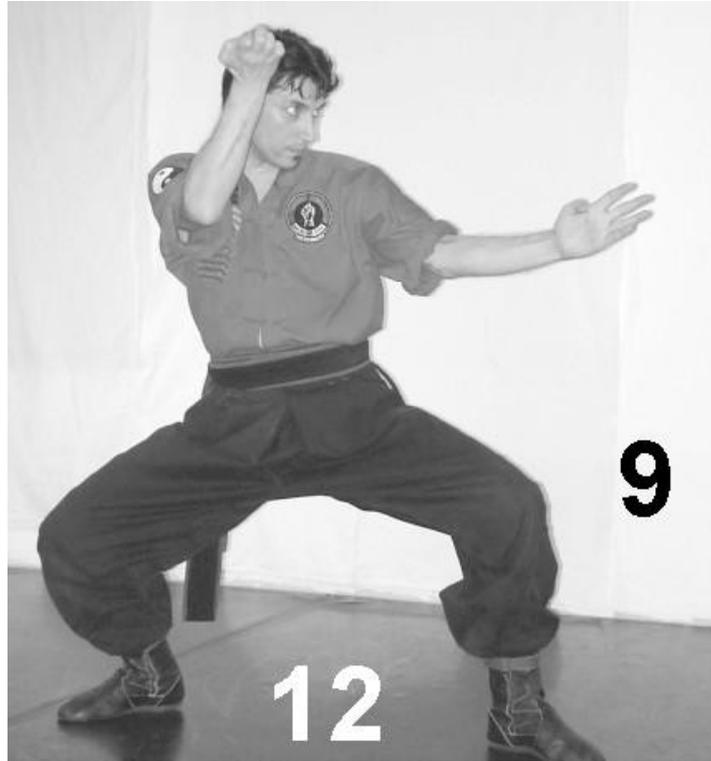
2

or

3

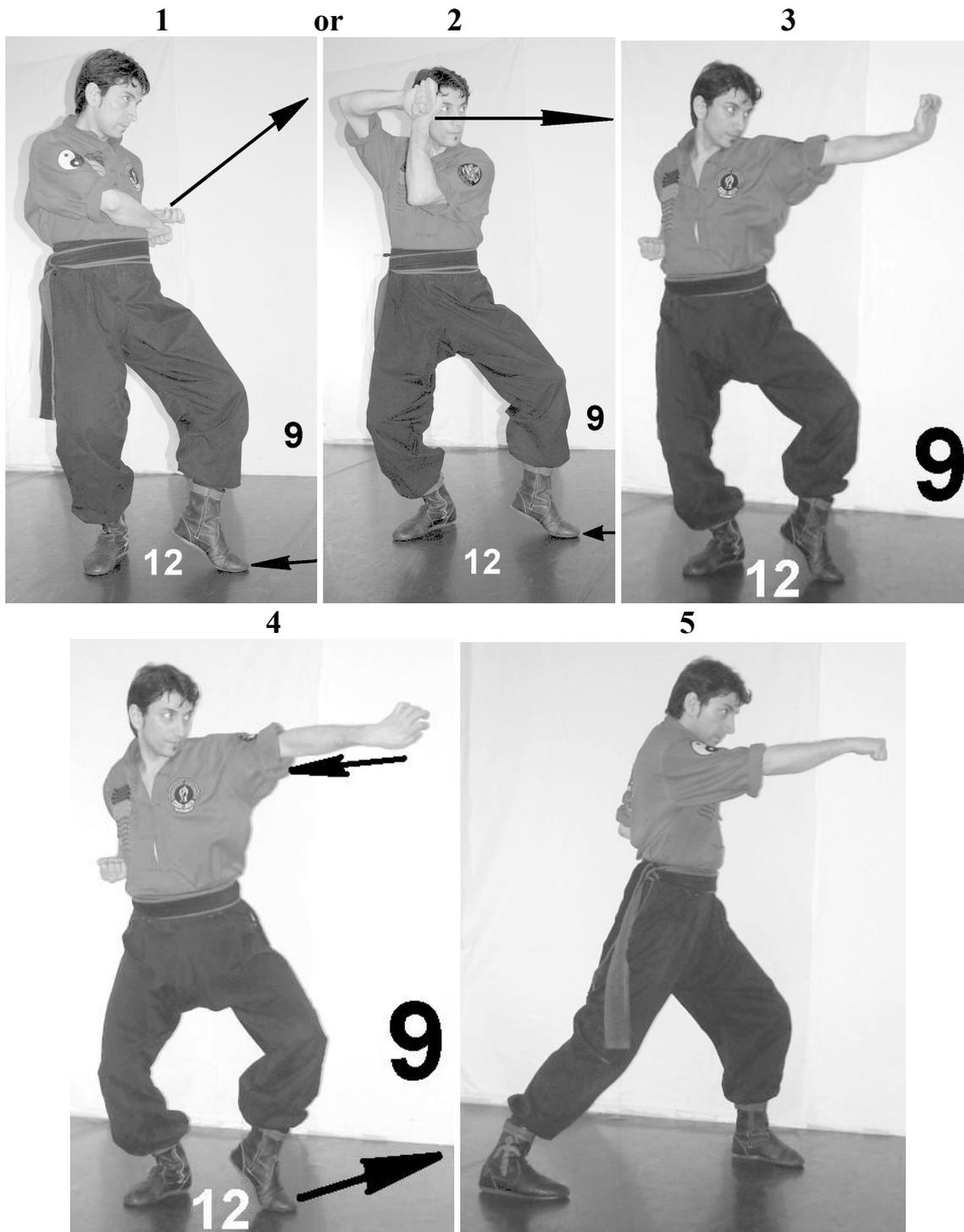


4

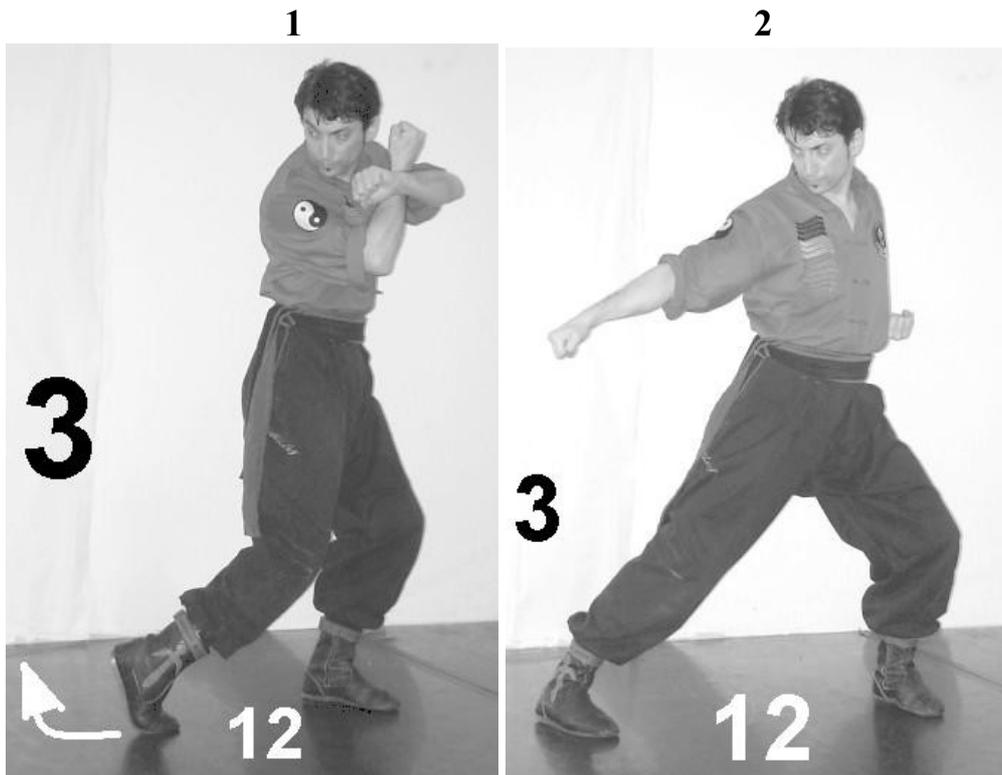


Left foot from “Horayma-Rato” position moves backward and would be placed in “cat style standing” position. At the same time, the attacking technique of left “Flat Fist” in 9 o’clock direction is performed. And then, left foot is dragged to “Rato” position and simultaneously right “Matto” technique in 9 o’clock is performed. (Pictures of 1 to 5)

Note: pictures 1 and 2 both are correct.

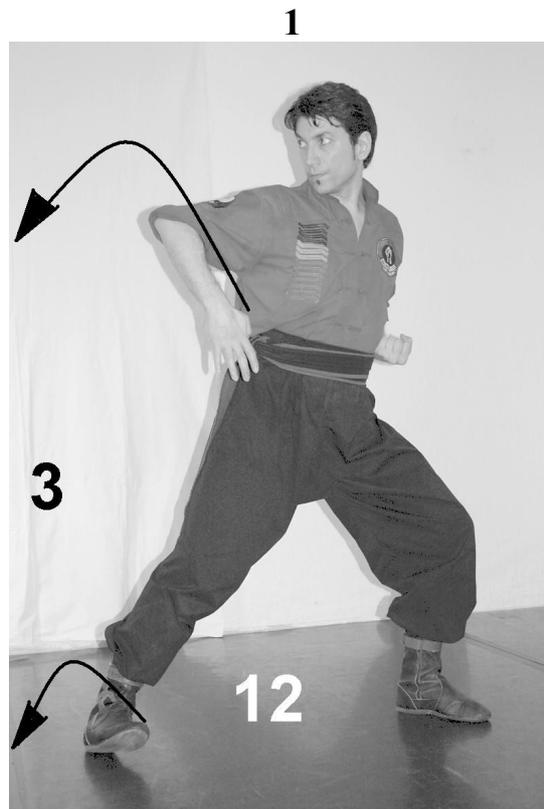


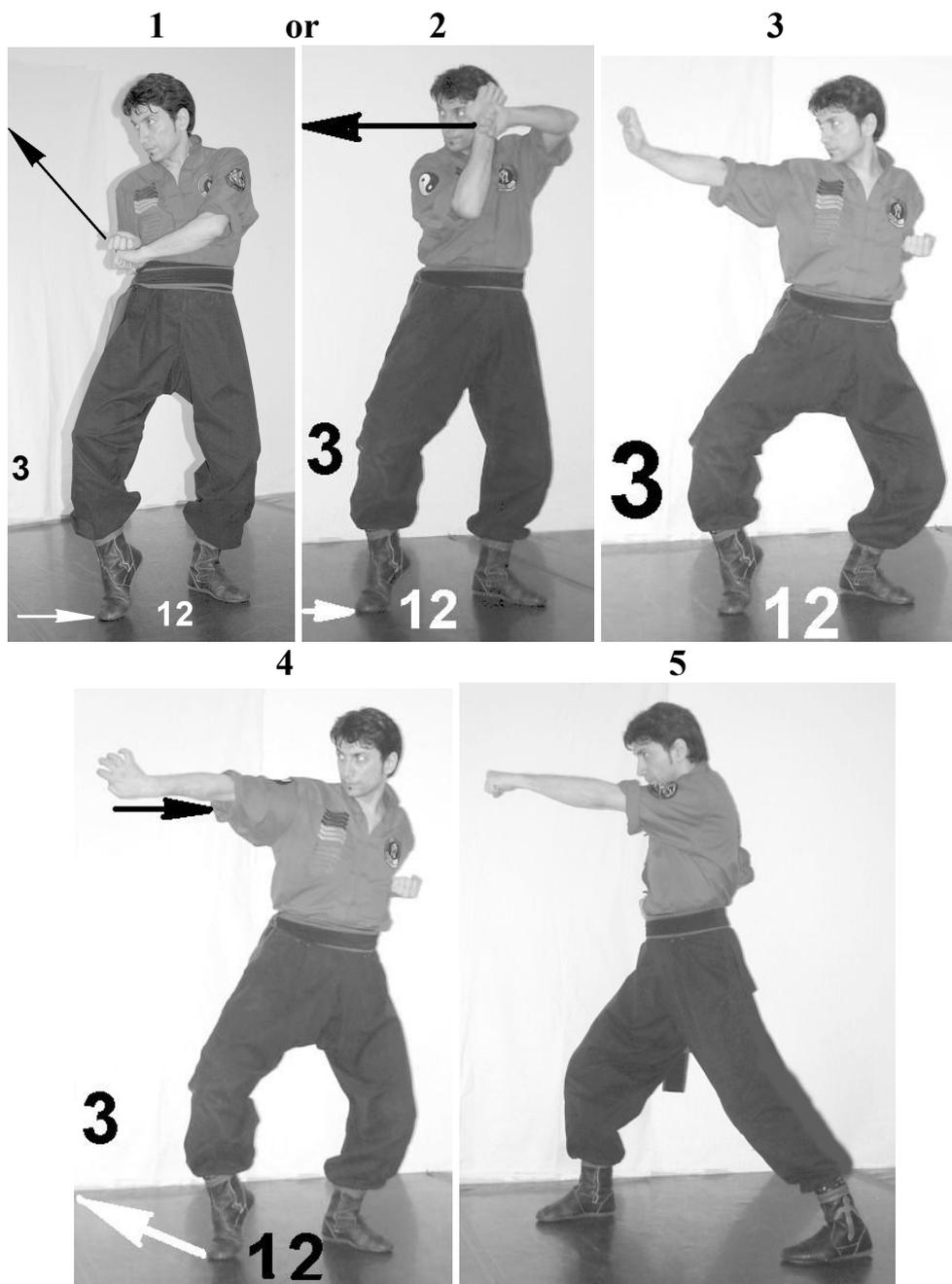
From “Rato” position, head turns from right direction and observes 3 o’clock direction. And then, right foot is placed in “Yette-Rato” and the technique of right “Taysabaki with lower reaction” in 3 o’clock direction is performed. (Pictures of 1 & 2)



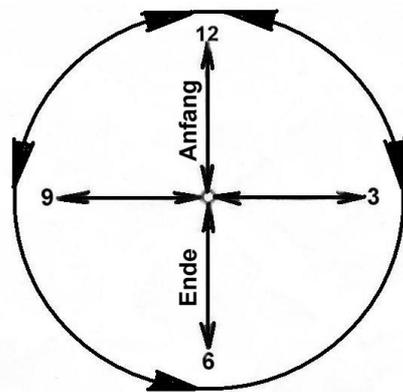
“Yette-Rato” position with rotation of right foot changes to “Horayma-Rato”. At the same time, right hand from top to bottom the technique of “Soyetto” (3 o’clock) and left hand from bottom to top technique of “Flat Fist” in order to defend and cover the left part of the body and head are performed. The battle cry for these two techniques is the lengthened form of “Eh”. (Pictures of 1 to 4)

Note: pictures of 2 and 3 both are correct.





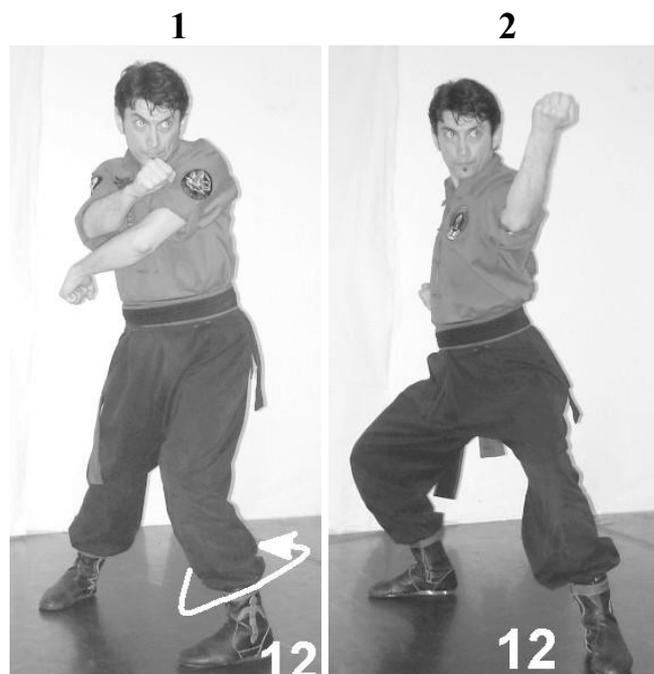
5. The fifth part: it starts at 12 o'clock (north) and ends at 6 o'clock (south)



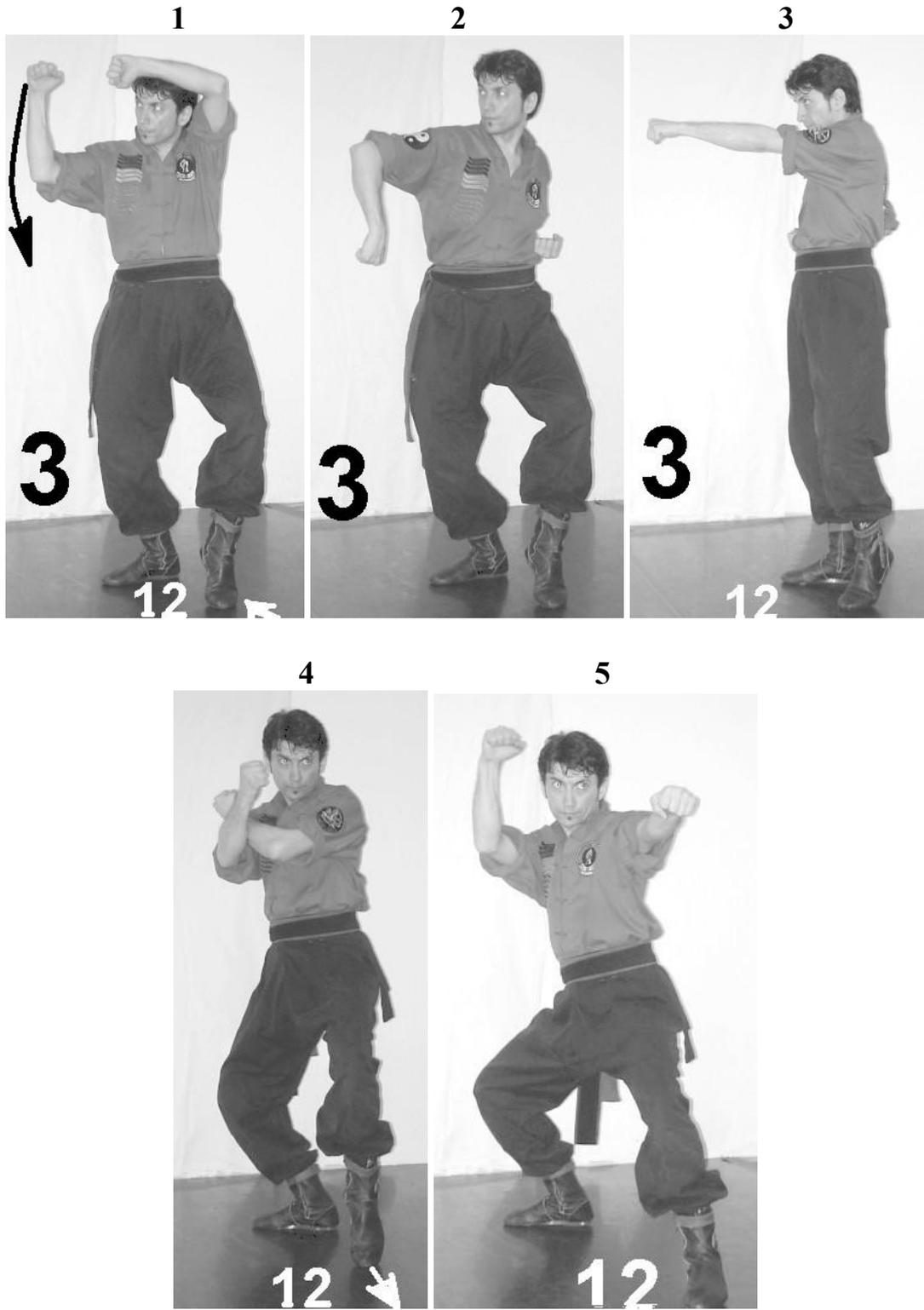
From “Rato” position, the behind foot (left) gets close to the front foot “cat style standing” (12 o’clock) and at the same time hands move to “Gado of Do Matto” in the right side of the body. And then, the left foot moves to “non-classic Rato” position in 12 o’clock direction and at the same time “Do Matto” technique (12 o’clock) is performed. (Pictures of 1 & 2)



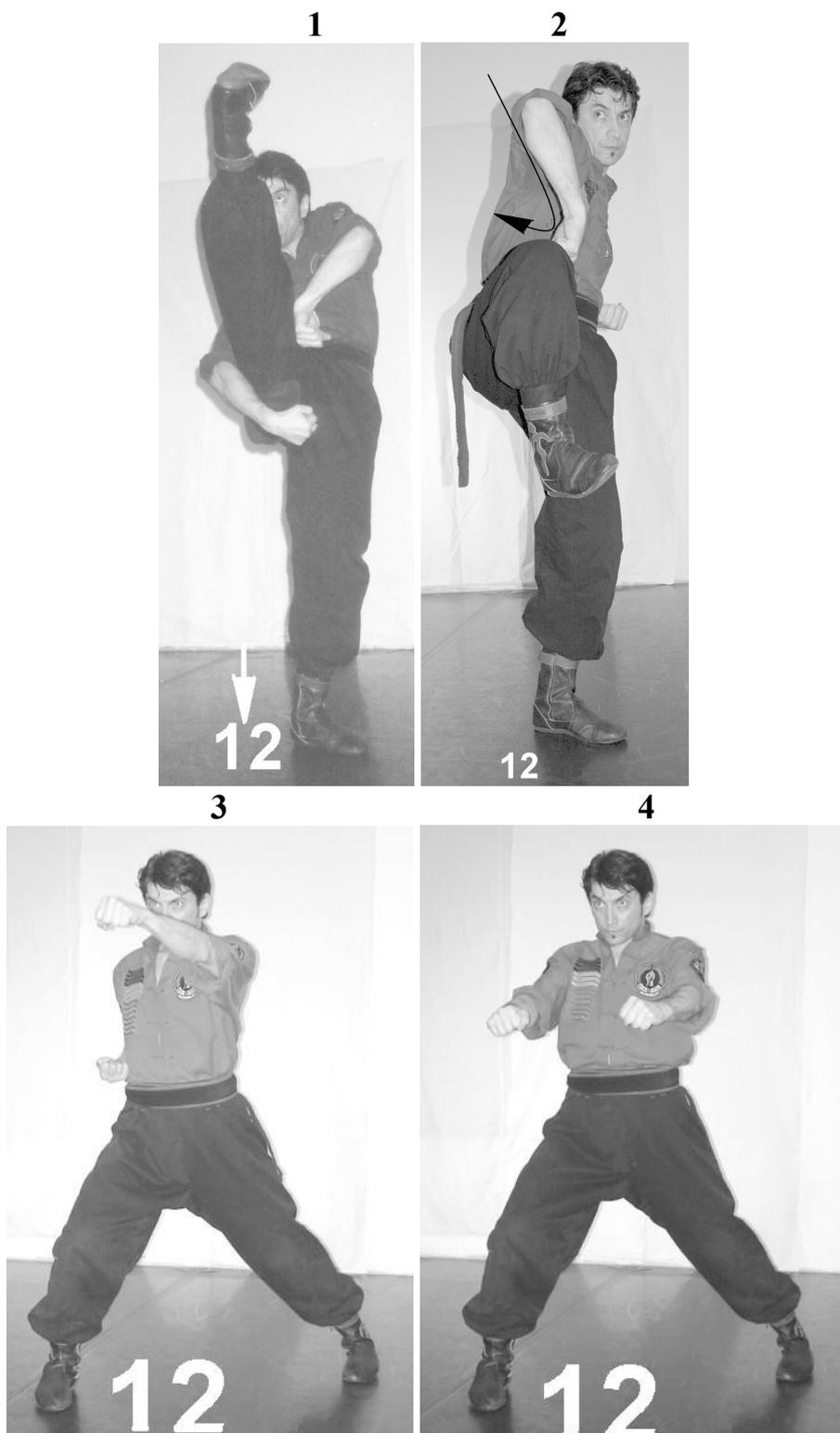
The front foot (left) from “non-classic Rato” position moves to “Horayma-Rato” position at the same point (12 o’clock). Simultaneously, left hand performs the defensive technique of “Oranto” in 12 o’clock direction. (Pictures of 1 & 2)



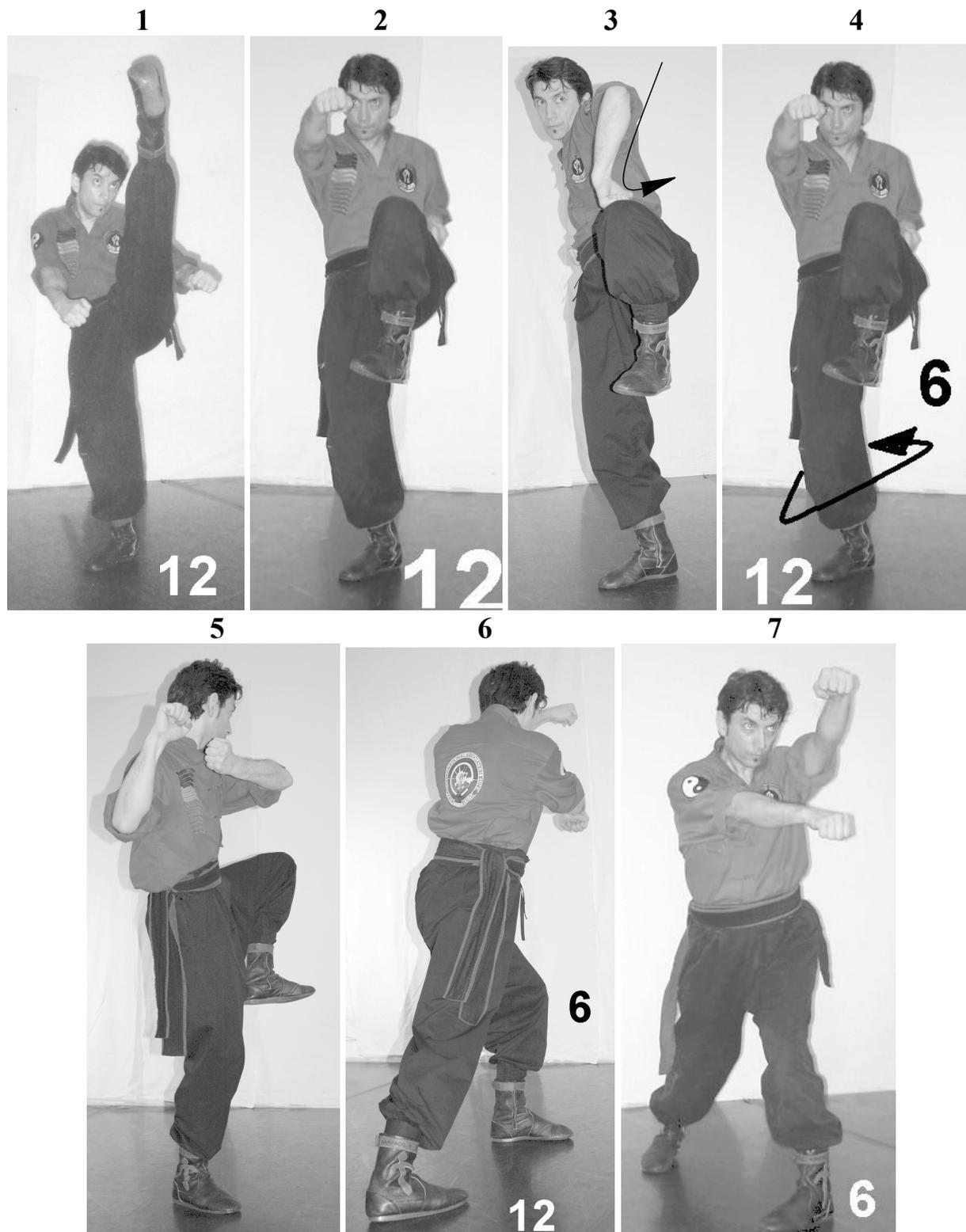
From “Horyma-Rato, the apposite observation (head) turns towards right, then the front foot (left) is dragged towards the back foot in “cat style standing” position. After that right “Orato” and left “Matto” techniques are done immediately in 3 o’clock direction. The apposite observation (head) turns towards 12 o’clock direction, then the left foot gets back to “Horayma-Rato” position in the same point. Both hands are empowered by body simultaneously and the left hand performs “Matto” technique (12 o’clock) and the right hand does “Doma” defensive technique to cover the right part of the head. Here, the battle cry is (Hid). (Pictures of 1 to 5)



From “Horayma-Rato” position in 12 o’clock direction, the right foot performs kick technique of “Horyma Keyetto”. Simultaneous with this kick technique, the right fist goes under the right thigh to protect lower stomach and the left hand performs “Orato” defensive technique in 12 o’clock direction. Than the right foot got back and the right “Orato” defensive technique is done in 12 o’clock direction. At last the right foot moves toward the front side in “Rato” position (12 o’clock) and at the same time the left “Matto” and than, “Chinno Ata-Do” techniques are done. (Pictures 1 to 4)

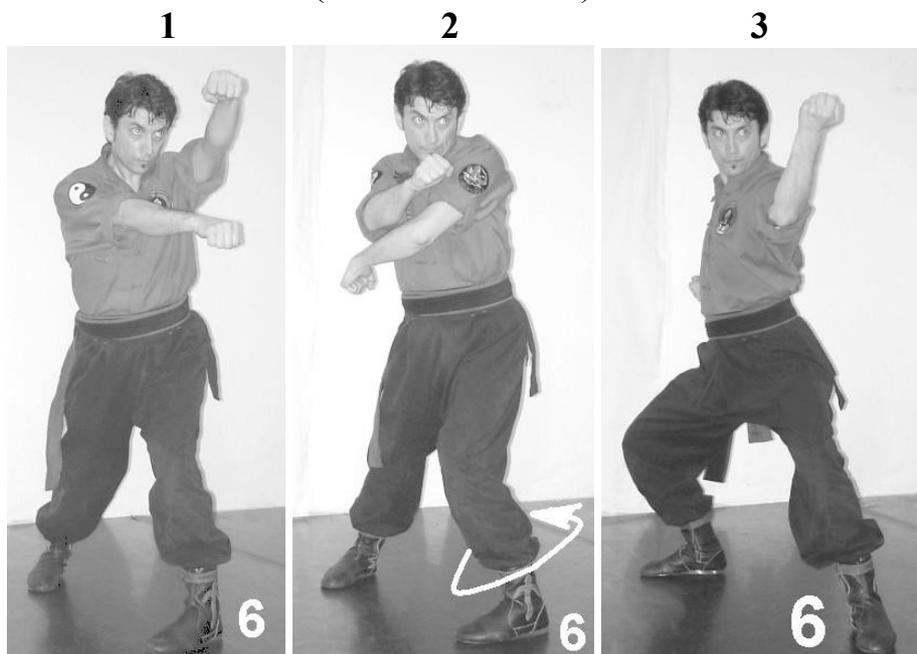


From “Rato” position, the left foot performs “Keyetto” technique in 12 o’clock direction. When the left foot gets back, the right “Matto”, the left “Orato” and the right “Matto” techniques are done respectively in 12 o’clock direction. Then, the body rotates from left side on the right foot in angle of 180 degree to (6 o’clock) direction and the hands do “Gado Do Matto”. After that the left foot goes to 6 o’clock direction in “non-classic Rato” position and the technique “Do Matto” is done simultaneously (6 o’clock). (Pictures of 1 to 7)

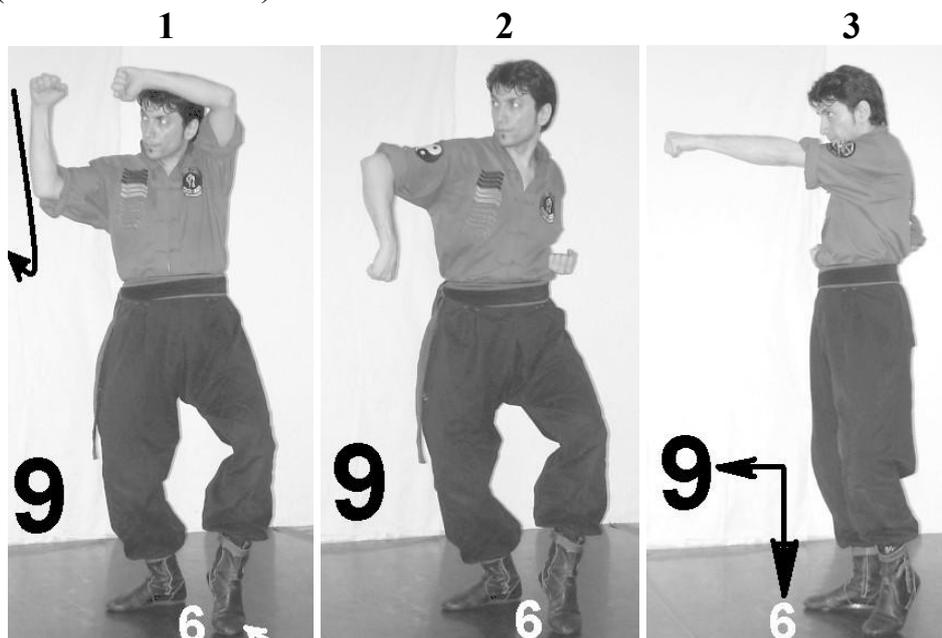


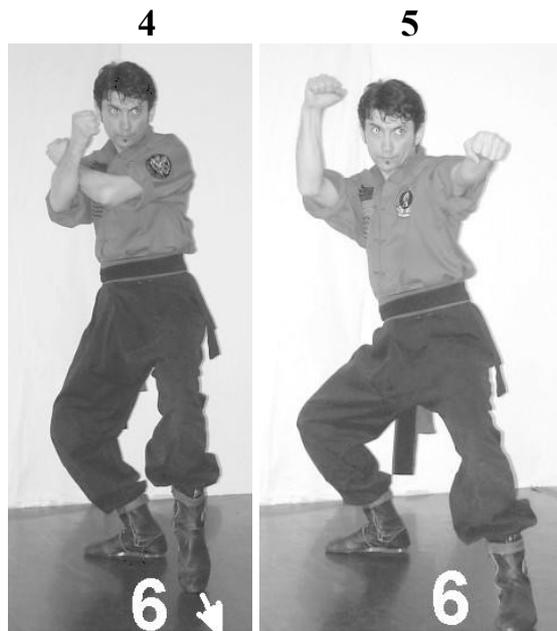
Note: Here, all techniques are repeated till the end of the fifth part but in the opposite direction.

The front foot (left) from “non-classic Rato” position moves to “Horayma-Rato” position at the same point (6 o’clock). Simultaneously, left hand performs the defensive technique of “Oranto” in 6 o’clock direction. (Pictures of 1 to 3)

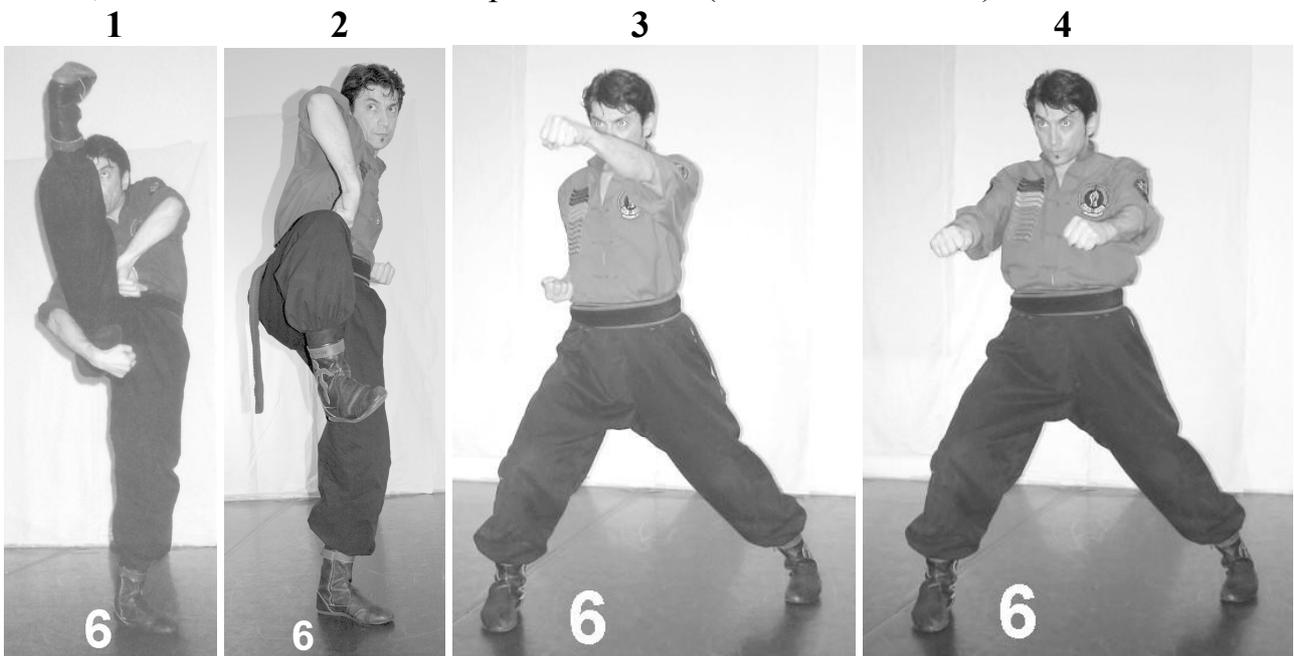


From “Horyma-Rato, the apposite observation (head) turns towards right ,then the front foot (left) is dragged towards the back foot in “cat style standing” position. After that right “Orato” and left “Matto” techniques are done immediately in 9 o’clock direction. The apposite observation (head) turns towards 6 o’clock direction, then the left foot gets back to “Horayma-Rato” position in the same point. Both hands are empowered by body simultaneously and the left hand performs “Matto” technique (6 o’clock) and the right hand does “Doma” defensive technique to cover the right part of the head. Here, the battle cry is (Hid). (Pictures of 1 to 5)





From “Horayma-Rato” position in 6 o’clock direction, the right foot performs kick technique of “Horyma Keyetto”. Simultaneous with this kick technique, the right fist goes under the right thigh to protect lower stomach and the left hand performs “Orato” defensive technique in 6 o’clock direction. Then the right foot got back and the right “Orato” defensive technique is done in 6 o’clock direction. At last the right foot moves toward the front side in “Rato” position (6 o’clock) and at the same time the left “Matto” and than, “Chinno Ata-Do” techniques are done. (Pictures of 1 to 4)



From “Rato” position, the left foot performs “Keyetto” technique in 6 o’clock direction. When the left foot gets back, the right “Matto”, the left “Orato” and the right “Matto” techniques are done respectively in 6 o’clock direction. Then, the left foot goes in the direction of the right foot in “Yette-Rato” and the left hand performs “Taysabaki” with low reaction technique in 3 o’clock direction. (Pictures of 1 to 6)

1



2



3



4



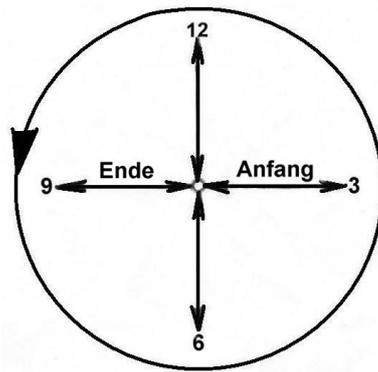
5



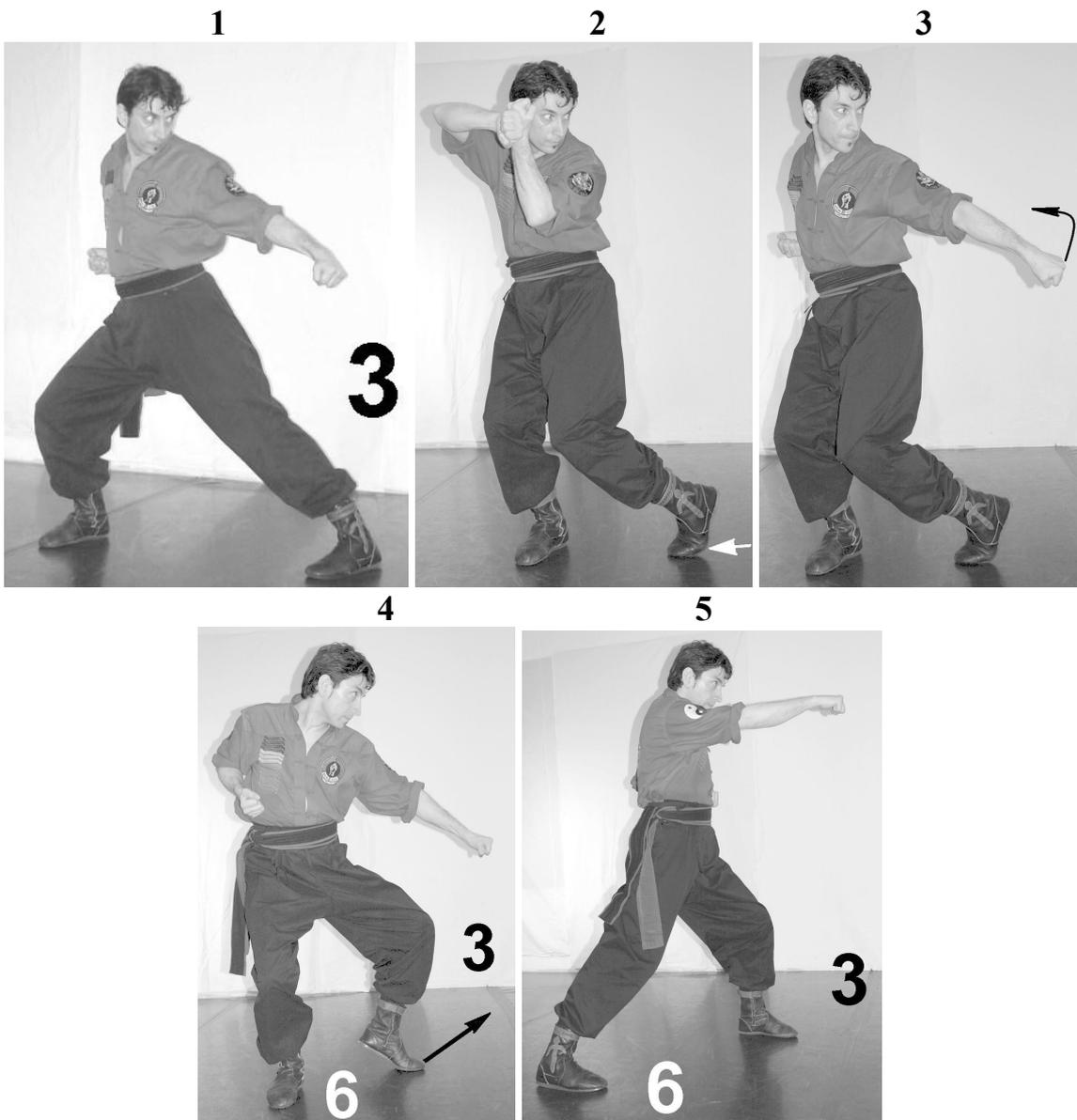
6



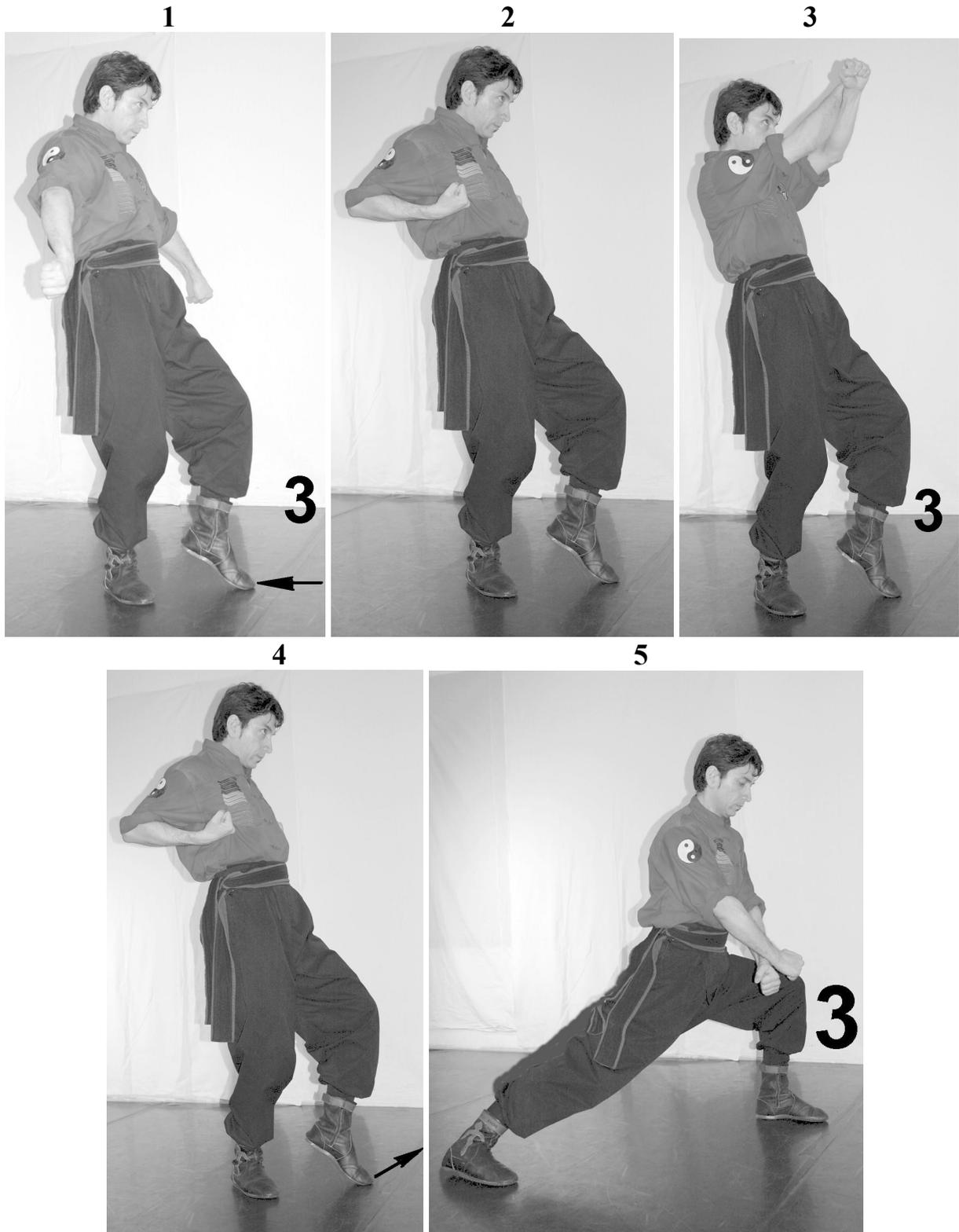
6. the sixth part: it starts at 3 o'clock (East) and it ends at 9 o'clock (West).

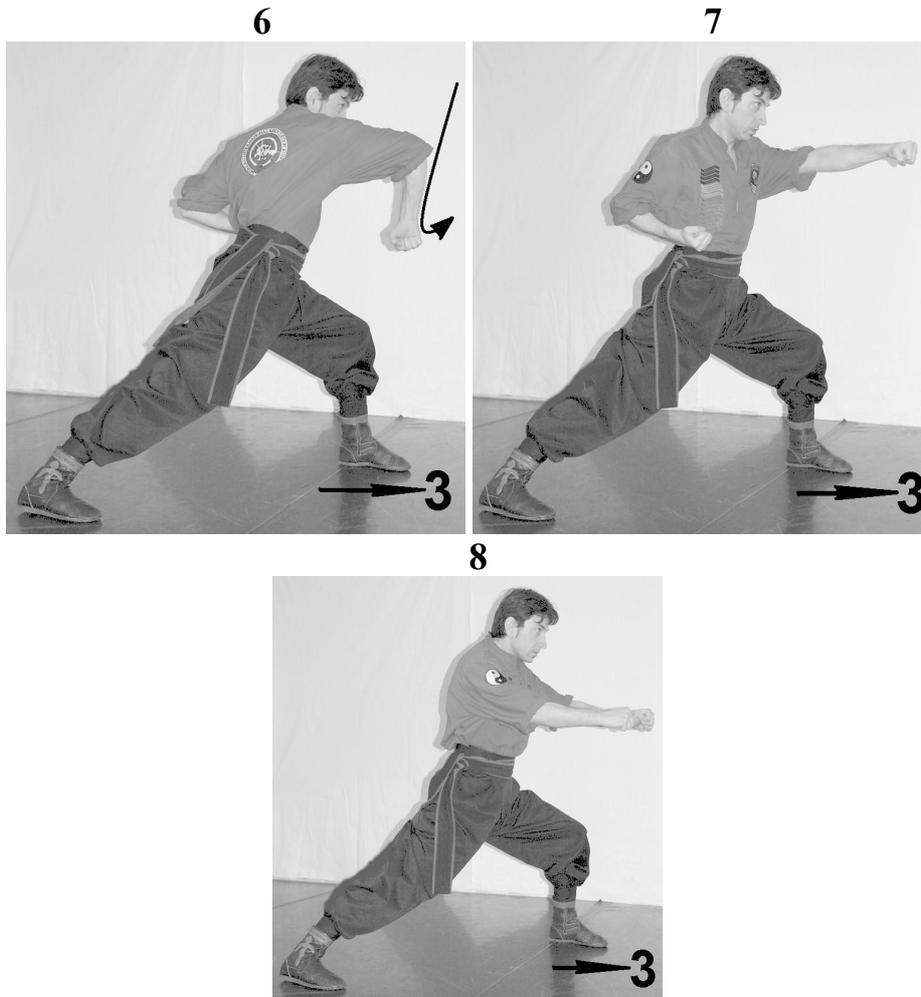


From “Yette-Rato” position, the left foot gets close to the right foot and then, it goes to “Rato” position in 3 o'clock. At the same time, the left hand does “Vaysa” defensive technique and the right hand performs “Matto” in 3 o'clock direction. (Pictures of 1 to 5)

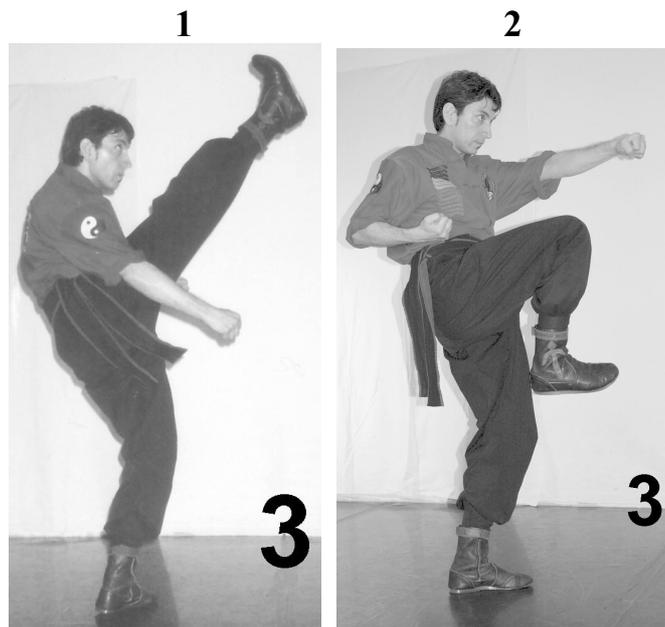


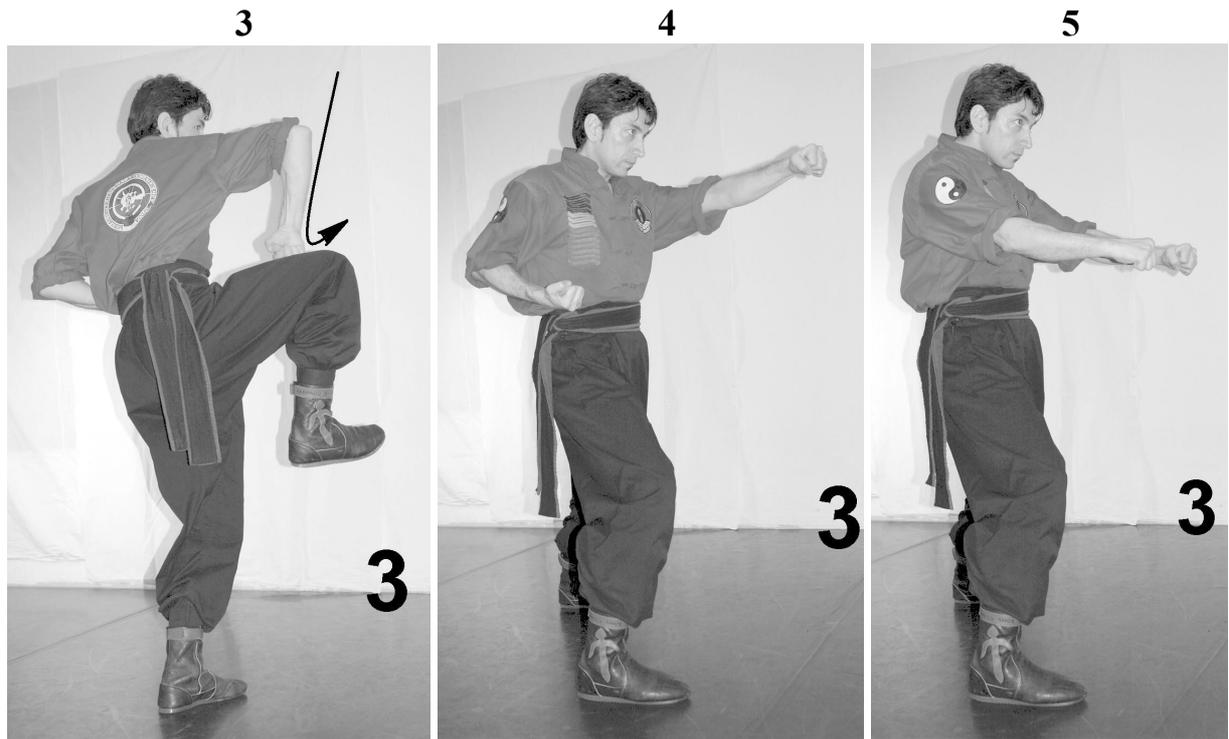
From “Rato” position, the left foot gets close to the right foot and “Crossed Matto” defensive technique is done from bottom to top by both hands (3 o’clock). Then the left foot goes to the big “Rato” position in 3 o’clock direction and “Crossed Matto” defensive technique is done from top to bottom by both hands (3 o’clock). Ultimately, the right “Orato”, the left “Matto” and “Chinno Ata-Do” techniques are done in 3 o’clock direction. (Pictures of 1 to 8)



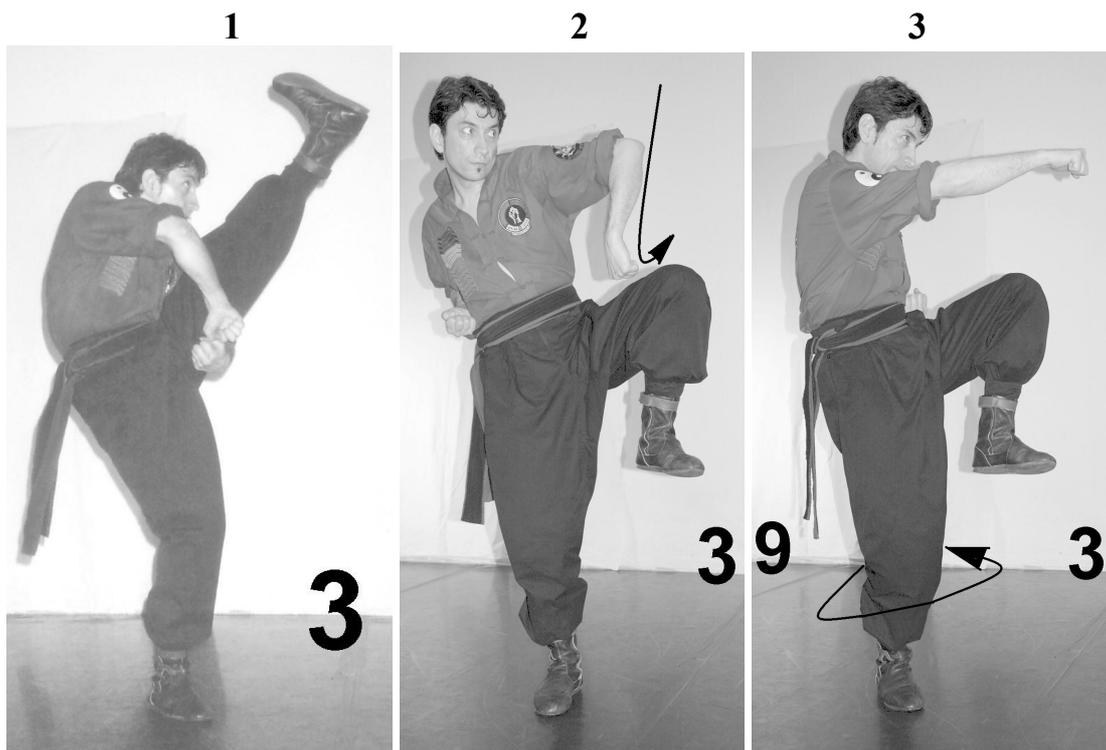


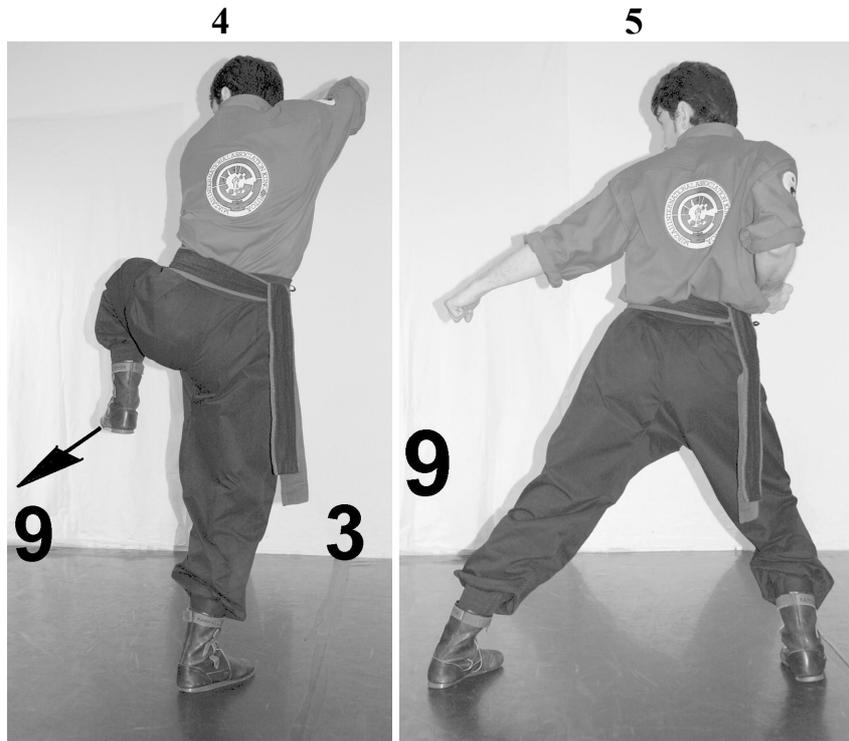
From “Rato” position, the right foot performs “Keyetto” technique in 3 o’clock direction. After getting the right foot back, the left “Matto” and the right “Orato” techniques are done. Then, when the right foot moves towards the front in the “Rato” position, the left “Matto” and “Chinno Ata-Do” techniques are performed in 3 o’clock direction. (Pictures of 1 to 5)





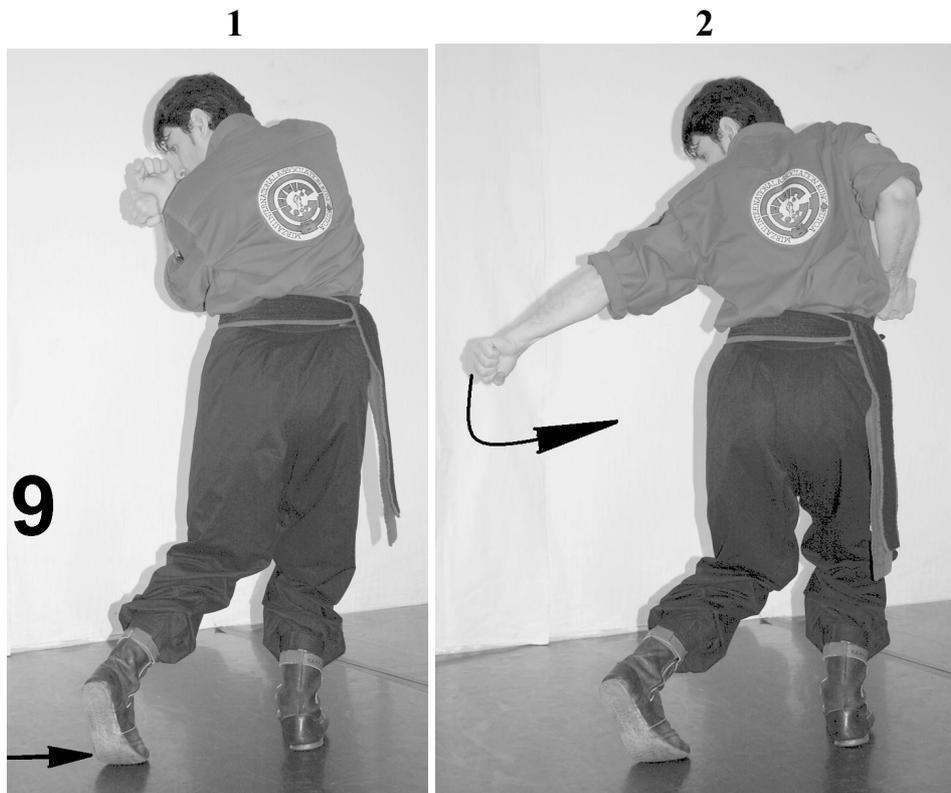
From “Rato” position, the left foot performs “Horayma Keyetto” technique in 3 o’clock direction. Concurrent with this foot strike, the left fist goes under the left thigh to protect lower stomach and the right hand does “Orato” defensive technique in 3 o’clock direction. When the left foot gets back, the left “Orato” and the right “Matto” technique are performed in 3 o’clock direction. Then, body rotates on the right foot from left side in angle 180 degree (9 o’clock) and left “Taysabaki” technique with lower reaction is done in 9 o’clock direction. Here, the battle cry is (Hayma). (Pictures of 1 to 5)

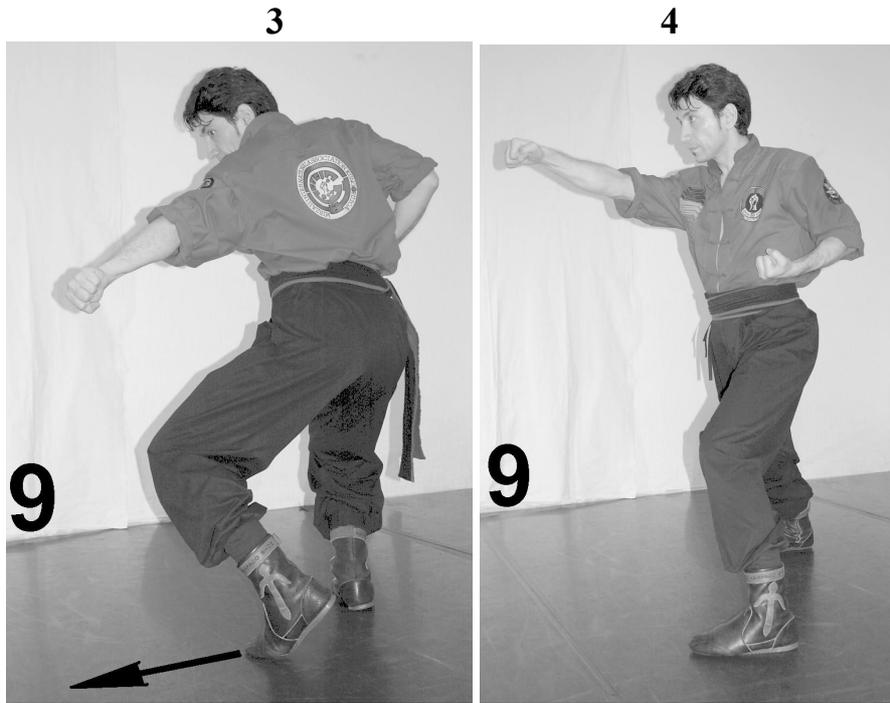




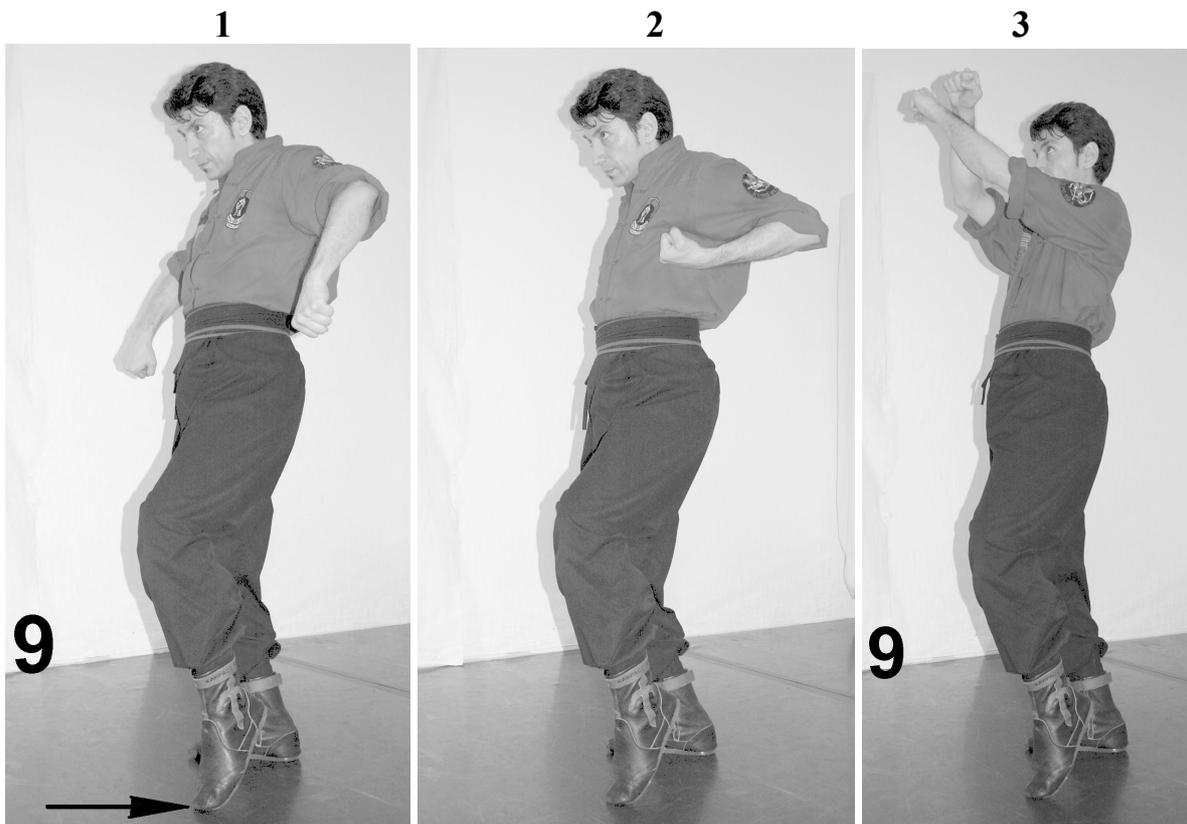
Note: Here, all techniques are repeated till the end of the sixth part but in the opposite direction.

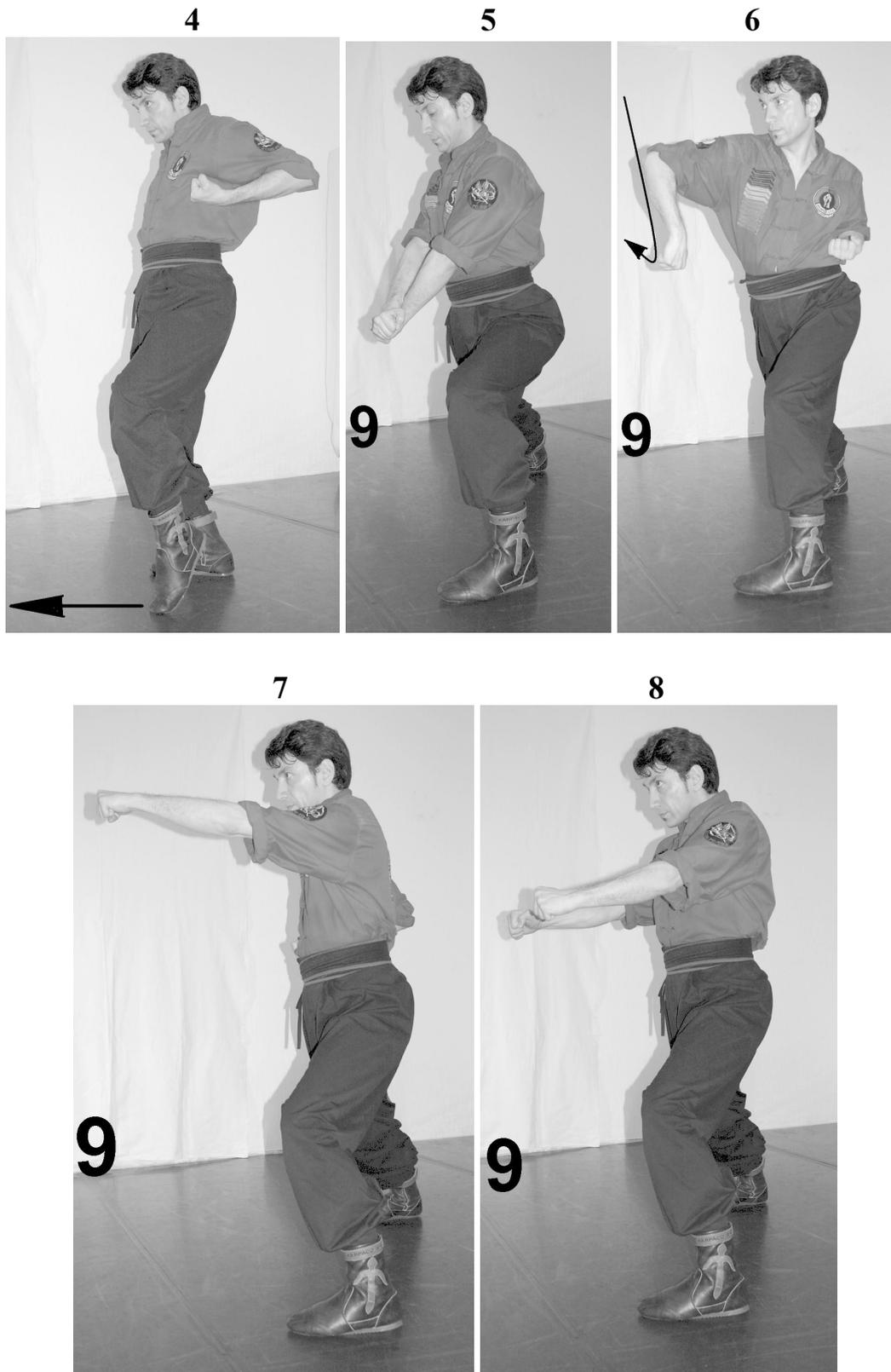
From “Yette-Rato” position, the left foot gets close to the right foot and then, it goes to “Rato” position in 9 o’clock. At the same time, the left hand does “Vaysa” defensive technique and the right hand performs “Matto” in 9 o’clock direction. (Pictures of 1 to 4)



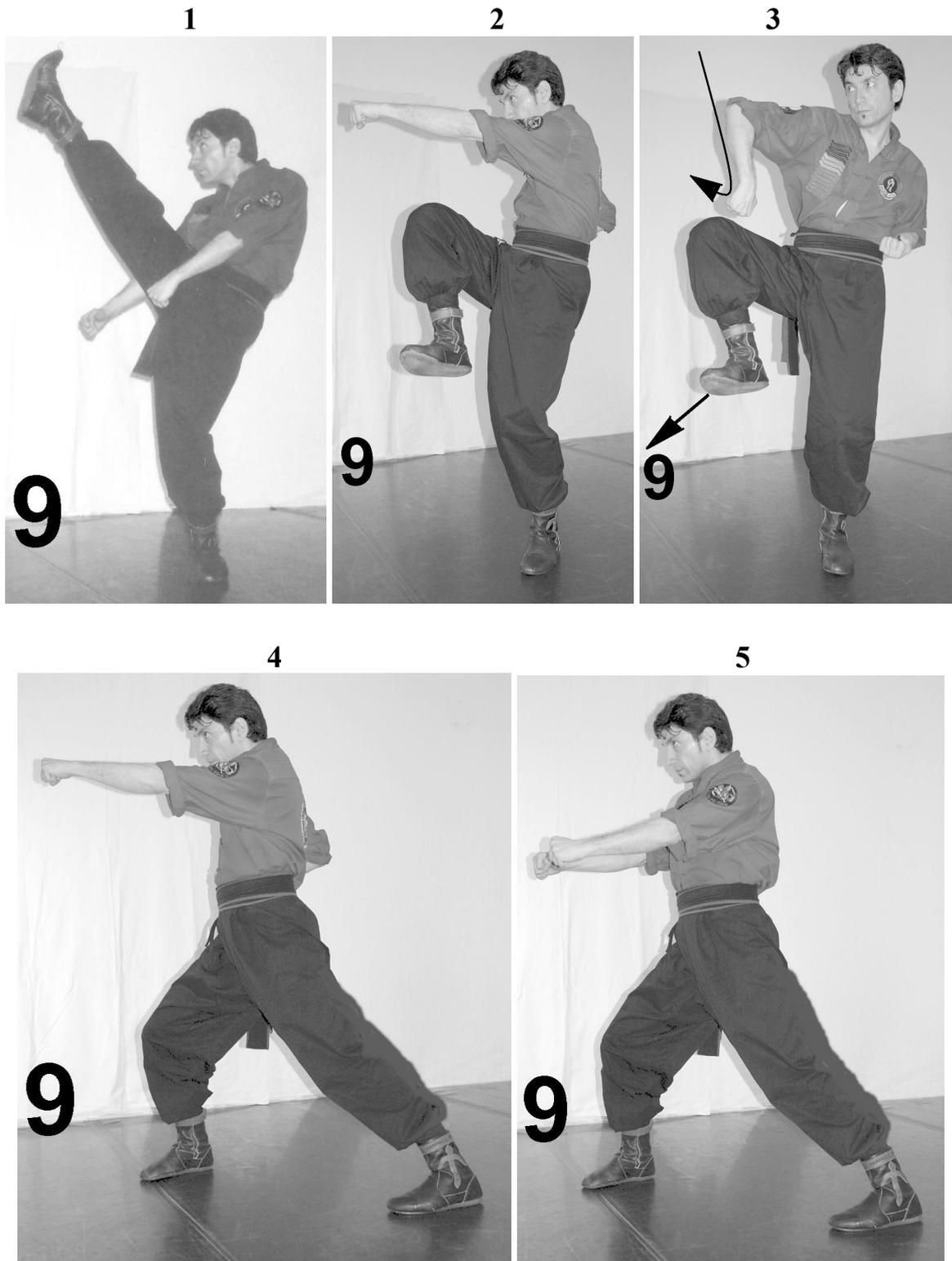


From “Rato” position, the left foot gets close to the right foot and “Crossed Matto” defensive technique is done from bottom to top by both hands (9 o’clock). Then the left foot goes to the big “Rato” position in 9 o’clock direction and “Crossed Matto” defensive technique is done from top to bottom by both hands (9 o’clock). Ultimately, the right “Orato”, the left “Matto” and “Chinno Ata-Do” techniques are done in 9 o’clock direction. (Pictures of 1 to 8)





From “Rato” position, the right foot performs “Keyetto” technique in 9 o’clock direction. After getting the right foot back, the left “Matto” and the right “Orato” techniques are done. Then, when the right foot moves towards the front in the “Rato” position, the left “Matto” and “Chinno Ata-Do” techniques are performed in 9 o’clock direction. (Pictures of 1 to 5)



From “Rato” position, the left foot performs “Horayma Keyetto” technique in 9 o’clock direction. Concurrent with this foot strike, the left fist goes under the left thigh to protect lower stomach and the right hand does “Orato” defensive technique in 9 o’clock direction. When the left foot gets back, the left “Orato” and the right “Matto” technique are performed in 9 o’clock direction. And then, the left foot is placed in the direction of the right foot and right “Taysabaki” technique in 12 o’clock direction is performed. (Pictures of 1 to 4)

1



2



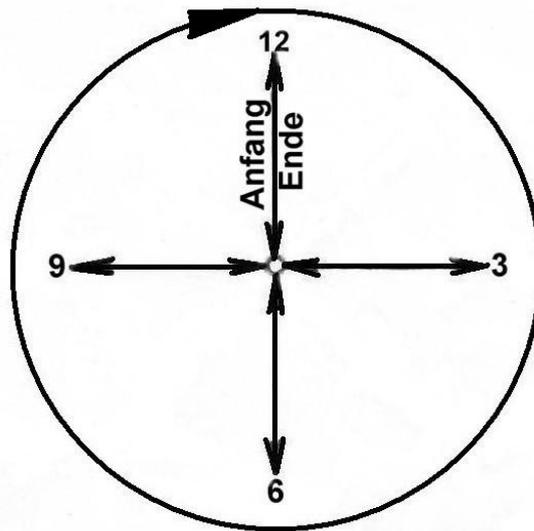
3



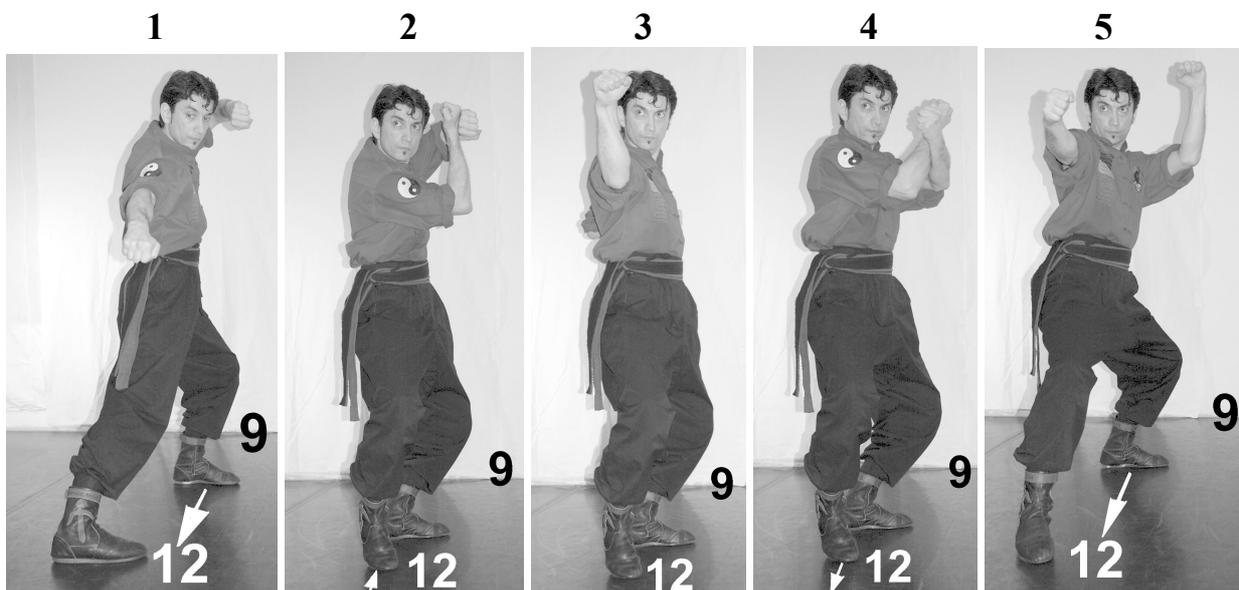
4



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

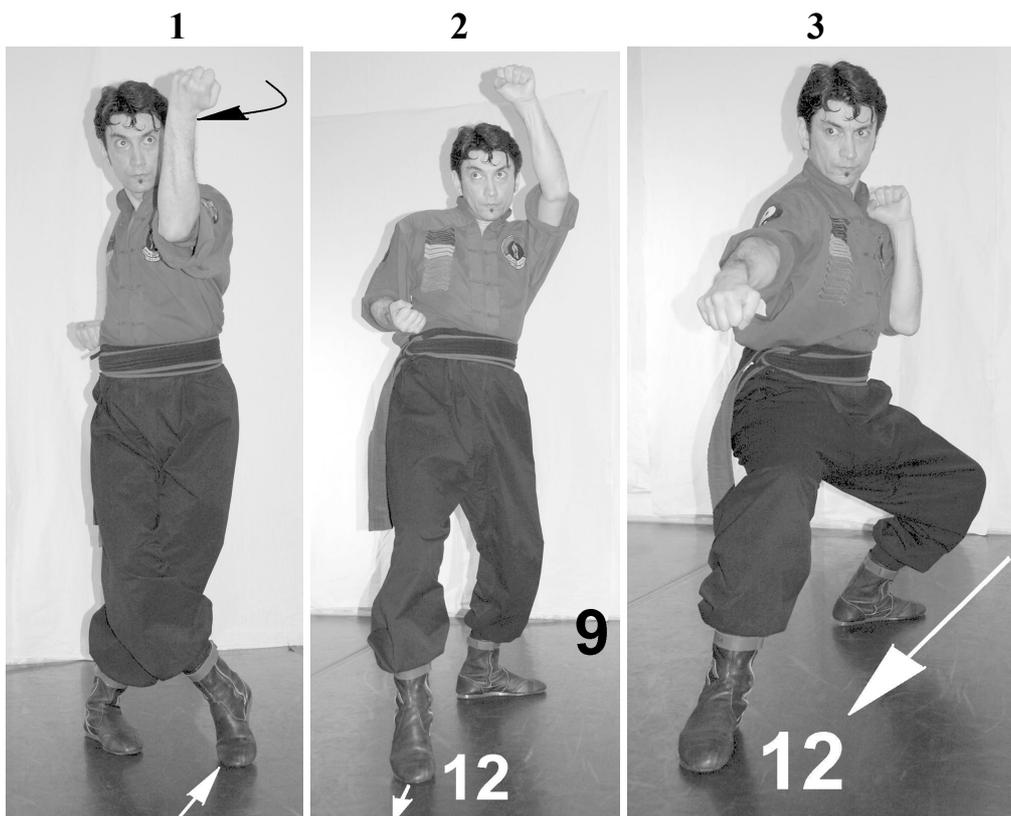


From the “Yette-Rato” position, right foot gets close to left foot and in “cat style standing” position performs the defensive technique of right “Doma” in 12 o'clock direction. And then, right foot goes back to “Horayma-Rato” position and at the same time hands are empowered by the body and two techniques of right “Yette Matto” (12 o'clock) and left “Doma” to cover the head sides (temple) are performed. (Pictures of 1 to 5)



From “Horayma-Rato” position the right foot gets close to the left foot and the right knee is placed in front of the left knee. At the same time, the defensive technique of left “Oranto” is performed from outside to inside (12 o'clock). And then, the right foot moves to big “Horayma-Rato” and two hand techniques of right “Low Blow Matto” (12 o'clock) and left “Hotto” from top to bottom to cover the head and body are performed. (Pictures of 1 to 3)

Note: Here “Hotto” technique is done close to the body.



From “Horayma-Rato” position, the behind foot (left) gets closer to the front foot in 12 o’clock direction and moves to “Kami-Sema” position. Simultaneously, two fist hands get close to the body, and the left fist sticks to the sash and the right one on the left chest. The battle cry here is (Su-To).



Then in “Kami-Sema” position (12 o’clock), both hands get close to each other and hand fingers are tied to each other. After stretching the hands to the front the battle cry (Yaromeh) is done. (Pictures of 1 & 2)

1



2



Fingers are entwined with each other

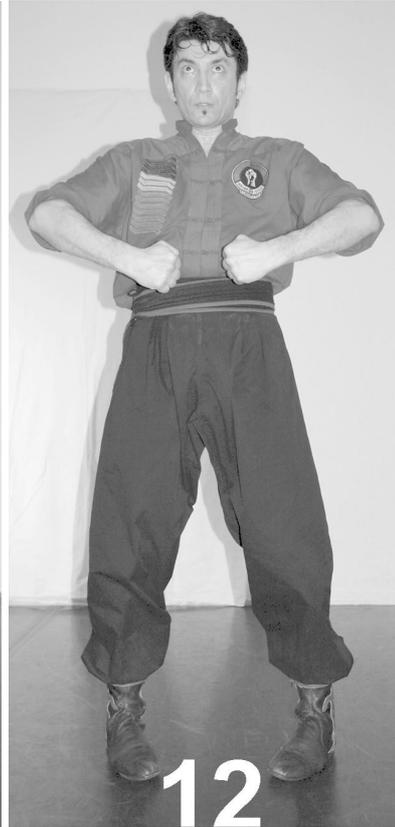


Finally, the fingers in “Kami-Sema” position (12 o’clock) are opened slowly and hands slowly again are fist-ed and are placed in front of the stomach. The battle cry is done with the respect sign of (TOA). (Pictures of 1 & 2)

1



2



Examination of the second form of “Ata-Do” 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 (Ata-Do) 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 “Ata-Do” examination is done once with “power and speed”. In case of existence of three mistakes in the performance of “Ata-Do”, the examination is not confirmed.

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

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

After passing the both examination of “Ata-Do” and “Ana-Toa” 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 “Ata-Do” is confirmed.



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

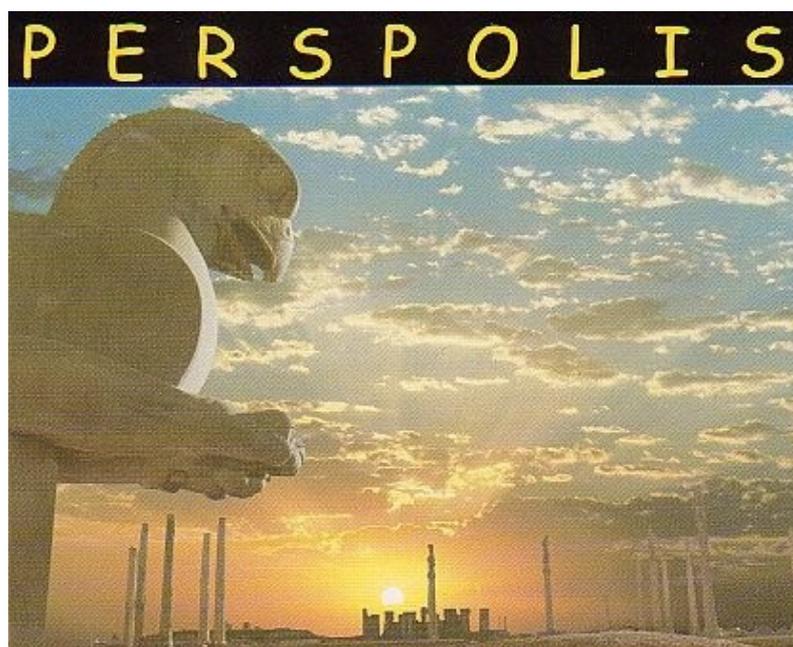
The most important technical mistakes are as follows:

- 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,
- 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

For further info: Website: www.kungfuto-a.de
Email: babakt64@yahoo.de