

Kakie Method in learning the art of infighting

One of the methods used in Goju-Ryu while learning the art of applied techniques of infighting is Kakie. There are no evidence or any written or oral sources which confirm Kakie was used by Kanryo Higaonna Sensei. Kakie method also doesn't exist in any other martial arts that were founded by Kanryo Higaonna Sensei. All this means that Kakie was first introduced into Goju-Ryu system by Chojun Miyagi Sensei.

Kakie method is unique. But this uniqueness is not based on a certain group of trained techniques. Its fundament is the trained ability to predict opponent's actions, movements based on the information send by muscles, and to use opponent's techniques yourself to attack him. This ability can be developed due to a certain sequence of training sessions and getting information.

To gain this all training process should be divided into connected units. It is important to remember that without one thing been highly trained it is impossible to learn the next one. Subunits are learnt at the same time.

Training Kakie method can intersect with other techniques and can be not only the main goal, but additional skill too. For example, the first and the second units are learnt together with training Jumbi and Hojo-Undo to gain more physical efficiency. The third and the forth blocks are useful to improve Basic movements and technique use skills connected with the escape from attack line, etc. (Tai Sabaki, Tai Hiraki). While training the fifth unit it is advised to use Bunkai elements (classic versions – Dento Tekki Bunkai, as well as applied versions – Oyo Bunkai Kumite). The sixth is used in order to learn conditional fight (Renzoku); the seventh and the eighth are actually warm-up exercises for free fight.

You can see the sequence of units and examples of exercises used there.

1. Basic exercises

As well as any other technique, Kakie starts with warm-up (Basic) exercises that are oriented on the development of fundamental aspects of Kakie method and tactile feelings. The main goal is not to pull the partner to yourself but to learn how to feel the moment when movement or muscle effort starts.

1.1. Draught in Hiki Uke and Ushiro Kakie Uke with one hand

Basic position: Partners stand in the same position – Sanchin Dachi. Each partners' same hands are coupled in Ushiro Kakie Uke in front. The other hand is in Shigetsu area (solar plexus), fingers up.

Exercise: Partners have their hands coupled and do transition to Hiki Uke and back at the same time.



Technical aspects:

- the final phase of each block acceleration should be done with Tanden strengthened (the same as in Sanchin Kata) and insignificant hand draught to yourself;
- the draught is done due to widest back muscles strengthened and elbow movement down to yourself;
- each partner's body must be fixed vertically, only those hands that perform in exercise should move

Mistakes:

- draught is too strong and partner's body goes ahead;
- draught is done due to the hands bent in biceps but not due to back strengthened;
- body is not fixed and helps hands to move.



1.2. Draught in Hiki Uke and Ushiro Kakie Uke with two hands

Basic position: Partners stand in the same position – Sanchin Dachi. Each partners' same hands are coupled in Ushiro kakie Uke in front. Straightly opposite of each other. The first version – one has his hands in Ushiro Kakie Uke, another – Hiki Uke. The second version is when hands are in final phases of different blocks (ex.: left hand – Hiki Uke, right hand – Ushiro Kakie Uke).

Exercise: Partners have their hands coupled and do transition to Morote Hiki Uke and back at the same time.



Technical aspects:

- the final phase of each block acceleration should be done with Tanden strengthened (the same as in Sanchin Kata) and insignificant hand draught to yourself;
- in the second version with different blocks the movement is still done by both hands;
- hands accomplish classical block techniques, which means that hands go forward in round, Ashide (depending from block direction – inside or outside) and at yourself;
- in the final phase the draught is done due to widest back muscles strengthened.

Mistakes:

- performing Ushiro Kakie Uke one partner makes too much effort, that doesn't allow another partner to do Hiki Uke in a correct way.



1.3. Contacting partner's shoulder

Basic position: the same as in exercise 1.1

Exercise: One partner is trying to touch opponent's shoulder with fingers while the opponent is resisting with Hiki Uke or Uro Kakie Uke. The second version requires each partner's attempts to touch each other shoulders.



Technical aspects:

- touch should be made by using agility and opponent's balance movements, but not only with the help of muscle force;
- while doing the exercise hands must be in a permanent contact with each.

Mistakes:

- hands are not in contact while one of the partners is trying to touch one's shoulder.



2. Basic hand movements

The goal of this unit is to learn how to feel opponent's straight-line and round movements in main planes. The first unit is concentrated on the start of the partner's muscle suspense while the second unit is mainly based on the phase of relaxation. Moreover, some of the exercises of this unit are used as Basic ones for further techniques.

2.1. Forward pushes

Basic position: Partners are in the same position – Sanchin Dachi. The same front hands are coupled in Kakie Uke. The other hand (open palm) is in Shigetsu are (solar plexus), fingers up.

Exercise: Partners do straight-line movements in solar plexus direction in turn, maintaining wrist contact. In addition, during the first half on the movement the opponent resists slightly while during the second half of the movement opponent abruptly relaxes hand and does't not resist anymore.



Technical aspects:

- while performing the exercise hand accomplish rotatory movement. During the push and pressure on opponent's hand phase the hand is turning upside;
- push must be made with Tanden strengthened as in Sanchin Kata, getting the push – Tanden relaxed;
- push is made with the hand .

Mistakes:

- body is going ahead while pushing;

- too much strength is put on resisting and this causes concentration on strengthening itself but not on making turns of relaxation and strengthening.



2.2. Pushes up

Basic position: the same as in exercise 2.1, but the second hand is in at the solar plexus, palm up.

Exercise: Partners take turns to push up in Shigetsu direction, wrists coupled. Resist when hand goes up and relax when it is at the highest point.



Technical aspects:

- while performing the exercise wrist goes round. At the push and pressure phase it turns ahead;
- while pushing Tanden is strengthened as in Sanchin Kata, getting the push – Tanden relaxed;
- push is made with the hand .

Mistakes:

- too much strength is put on resisting and this causes concentration on strengthening itself but not on making turns of relaxation and strengthening.

2.3. Round pushes

Basic position: the same as in exercise 2.1

Exercise: Partners alternately carry impulses towards the opposite shoulder of the hand of an opponent maintaining breaking the contact at the wrists. During the the middle path adept receives boost dramatically the resistance stops and turns his shoulders, letting his hands by himself. After which, in turn, begins to exert pressure towards her partner's shoulder.

Technical aspects:

- as a result of proper exercise arm moves along a trajectory reminiscent of the oval;
- rotation of the body during the transmission of arms is strictly in the vertical plane;
- hands move without stopping.



Mistakes:

- violation of the axis of rotation, which can lead to back injury, and violation of Tai Hiraki technique.
- late start in turning the shoulders, which leads to a violation of the vertical axis of rotation;
- at the moment of the push body is going ahead, thus there is no isolation of the pushing structure of the body;
- very strong resistance to push, which leads to a focus on effort rather than the feeling of the moment of transition from tension to relaxation and vice versa.



3. Synchronizing movements of the arms, legs and body

Having mastered the previous exercises on the spot, it is possible to move on to working out in the motion. Adept should be able to track the movements of the opponent based on a sense of contact with the body part (in this case hands). In developing the following techniques can be used this unit, as well as the second one.

3.1. Straight-line movement (motion)

Basic position: the same as in exercise 2.1.

Exercise: the same as in exercise 2.1. Fundamentally, the same difference is that at the time your opponent makes a slip of relaxation (Shuri Ashi) back, thus forcing the enemy or to break the distance, or lose your balance. The task of the partner is to feel the beginning of a movement maintaining the contact and trying to keep the distance between the adherents and balance.



Technical aspects:

- when moving partners are in front of each the in the same position, without changing its;
- the distance between the partners during the entire exercise remains the same;
- the body is strictly vertical.

Mistakes:

- the push is made by the body, but not only with the help of the hand as it can cause balance loss;
- being much strengthened is a certain position can lead to lately started movement and distance loss as a result of it;

- at the same time excessive relaxation of muscles leads to balance loss due to the opponent's pushes

3.2. Straight-line movement with height change

Basic position: the same as in exercise 2.2.

Exercise: The start of the exercise is similar to 2.2. The fundamental difference is that at the time your opponent makes a slip (relaxing) (Shuri Ashi) in the back and bottom, thereby forcing the enemy or to break the distance, or lose your balance. The task of the partner is the same as in exercise 3.1.



Technical aspects:

- while moving the escaper goes into lower position (Neko Ashi Dachi) or (Shiko Dachi); the pusher also goes into lower position or remains in his previous position;
- the distance between the partners remains stable;
- the body should remain strictly vertical.

Mistakes: the same as in exercise 3.1.

3.3. Round motion (movements)

Basic position: the same as in exercise 2.1.

Exercise: The same as in exercise 2.3. The only difference is that at the moment of push the whole body weight must be taken into account with the help of Shuri Ashi in the direction of the partner's shoulder.



Technical aspects:

- in order to save balance it is necessary to make an insignificant turn and to pull the leg to yourself at the same time;
- if the exercise is performed correctly hands go round;
- body is moving only in a vertical plane;
- hands and body move without stops.

Mistakes: the same as in exercise 2.3.

3.4. Round turn on a counter direction

Basic position: the same as in exercise 1.1.

Exercise: Hands coupled. Partners perform Hiki Uke hugging forearm in the end. After that, partners do cross step inwards (front leg). With the same leg they turn half-round. The movement finishes with Kakie Uke (or Ushiro Kakie Uke), the same hand. Then exercise is performed on another side.



Technical aspects:

- cross step requires Bensoku Dachi;
- while turning half-round it is necessary to base the whole body weight not only on the leg (the one that performs technique) but also on the partner's hand that is hugged in the forehand;
- while changing hands in Kakie Uke there is a place for hard hit in forehands and simultaneous perform of Hiki Uke;
- leisure leg moves round while turning as a compasses and saves the distance between itself and other leg; also legs maintain foot position in Sanchin Dachi position.

Mistakes:

- forehand is hugged too tightly which doesn't allow the partner to perform the technique;
- position is unchanged if body or free leg are turned insufficiently;
- technical peculiarities of the position are lost as a result of too wide trajectory of free leg.

3.5. Straight-line turn on a counter direction

Basic position: the same as in exercise 1.1. Neko Ashi Dachi is possible.

Exercise: Hands coupled. Partners perform Hiki Uke without hugging forearm. After that they step behind opponent's back (back leg) and turn half-round. They take starting position with another leg in front. The movement finishes with Kakie Uke (or Ushiro Kakie Uke), the same hand. Then exercise is performed on another side.



Technical aspects:

- contact remains till the end of turn;
- in case of Neko Ashi Dachi the turn is the same as in Kata Saifa;
- while changing hands in Kakie Uke there is a place for hard hit in forehands and simultaneous perform of Hiki Uke.

Mistakes:

- too long steps may break the arm contact;

- non-synchronous performing can lead to collision or disappearance of straight-line trajectory;
- if the fundamental point of the axis of rotation is chosen incorrectly than balance is lost.

4. Balance loss

This unit actually shows the importance of earlier trained techniques. Further technical actions will be also based on this very unit. The goal of this unit is not to demonstrate the whole diversity of techniques but to give examples of how to use previous exercises in connection with balance loss.

4.1. With step back

Basic position: the same as in exercise 2.1.

Exercise: Similar to exercise 2.1 or 3.1. When you relax your hand and the opponent strengthens it maximally, step back (in ex. 3.1. it is performed as the continuation of Shuri Ashi) and perform Hiki Uki with further forearm hug. With the other hand perform Sukui Uke, hug the elbow and pull the opponent to yourself to unbalance him.



Technical aspects:

- the exercise is not performed after the first push, but after some pair hand action from one partner to another;
- hugs and step back are performed at the same;
- hugs must be done without stops;
- you must pull to yourself at the moment when the opponent maximally strengthened his muscles in the push direction;
- exercise can also be performed at the continuation of ex. 2.2. or 3.2. In this case you must pull not only to yourself, but also;
- to improve the unbalancing efficiency trip up.

Mistakes:

- too late or too early attempt to unbalance leads to the situation when you can't use opponent's force;
- if you pull in a wrong direction (not in the direction of the opponent's force vector), it leads to the situation when you can't use opponent's force;
- if you do not move hands and legs synchronically, the pull will be performed only with the help of back and hand muscles.

4.2. With step forward

Basic position: the same as in ex. 2.1. or 3.1.

Exercise: Similar to ex. 2.1. or 3.1. When the opponent relaxes his hands, perform quick Shuri Ashi (in ex. 3.1. maximally long) with pushes on the chest at the same time in order to unbalance the opponent.



Technical aspects:

- the exercise is performed after some movements, not right during the first push;
- push and step are performed synchronically;
- push must be done at the moment when the opponent just starts to relax his hand;
- exercise can be performed as the continuation of the ex. 2.2. or 3.2. In this case the push is done down as well as forward;
- to improve unbalancing efficiency use foot hook.

Mistakes:

- too late or too early attempt to unbalance leads to the situation when you can't use opponent's relaxation;

- if you do not move hands and legs synchronically, the pull will be performed only with the help of back and hand muscles.

4.3. With step Ashide

Basic position: the same as in ex. 2.3.

Exercise: Similar to ex. 2.3. and 3.3. When the opponent's hand goes Ashide step Ashide with back leg and push on the opponent's shoulder (the nearest one) with the hand that was in Shigetsu area (solar plexus) in order to unbalance him.



Technical aspects:

- push must be done in the direction, perpendicular to a line drawn between the opponent's feet;
- while pushing body's state is the same as while performing Gyako Zuki.

Mistakes:

- too late or too early attempt to make a step leads to the situation when you can't unbalance the opponent;

- if you push in wrong direction, the opponent is given a possibility to set his feet against the floor and it is impossible to unbalance him.

4.4. With twisting in

Basic position: the same as in exercise 2.3.

Exercise: similar to ex. 2.3. When the opponent strengthens his hand maximally, twist the body in. At the same time perform Hiki Uke block with hug. After that, those hand that contacted with partner's wrist goes to the elbow and twists in to unbalance the opponent.



Technical aspects:

- can be the continuation of the ex. 3.3.;
- at the same time with pushing on the elbow you must pull the partner with the hand that performed Hiki Uke (with hug) in the “twist in” direction;
- hands perform their part at the same time with twisting in, while pushing on the elbow is the continuation;

- while performing unbalance your head turns in the “twist in” direction.

Mistakes:

- too late or too early attempt to unbalance leads to the situation when you can't use opponent's inertia force;
- - if you do not move hands and legs synchronically, the centrifugal force of rotation is not used;
- if you do not impact on some of mentioned parts of the body (wrist, elbow, shoulder), the opponent is able to protect himself from unbalancing.

4.5. With the setting of behind

Basic position: you can use any position from ex. 2.1., 2.2. и 2.3.

Exercise: The beginning is the same as in ex. 2.1., 2.2. 2.3. Similar to ex. 3.5, but only one partner takes actions. When you relax your hand step forward with back leg and turn half-round, after that, push on the opponent's back.



Technical aspects:

- can be the continuation of ex. 3.1., 3.2. and 3.3.;
- the technique is performed rather quickly, to have enough time for the push before the opponent will be able to find the balance again;
- in case of Basic position and performing as in ex. 2.3 and 3.3. you should make a cross step as in ex. 3.4.;
- the push is in the direction of the force vector opponent;
- at the moment of the push the body assumes the position of a rigid steady.

Mistakes:

- if you do not move hands and legs synchronically, the centrifugal force of rotation is not used;
- if you are not steady while pushing you perform with hands only but not with the help of the whole body.

5. **Attack techniques**

In this unit we can finally combine Basic knowledge with skills that were trained earlier. It is important that Sambo terms are used in case with painful holds and flings.

5.1. **Fling technique**

Here are main principles of Kakie method that are reflected in attack techniques.

5.1.1. **Flings based on opponent's relaxation**

While performing ex. 2.1., 2.2 or 3.1., 3.2., when the opponent relaxes the hand, perform balance loss technique and fling that causes fall back simultaneously. For ex., fling with hugging leg, back trip.



5.1.2. **Flings based on opponent's push**

While performing ex. 2.1., 2.2 or 3.1., 3.2., when the opponent pushes you maximally relax your hand roughly and make front trip.

Another variant: while performing ex. 2.2 or 3.1., 3.2 it is possible to sit down a bit and make a back fling.



5.1.3. Flings based on twisting in

While performing ex. 2.3 or 3.3., when the opponent is trying to push your hand to the shoulder you must twist in and perform front trip or hip fling continuing round motion.



5.1.4. Flings based on twisting outwards

While performing ex. 2.3 or 3.3., when opponent's hand goes Inside, you must hug the collar and perform side ankle trip.



5.2. Painful holds and suffocation

As in the previous unit, here are only some of many possible variants of impact on neck and joints with the help of Kakie method.

5.2.1. Painful holds based on pulled hands

While performing ex. 2.1., 2.2 or 3.1., 3.2., when the opponent pushes on you maximally, you must roughly relax your hand and twist it in.



5.2.2. Painful holds based on hands bent

While performing ex. 2.2 или 3.2., when the opponent relaxes his hand, fist goes up.



5.2.3. Painful holds based on twisting in

While performing ex. 2.3 or 3.3., when opponent's hand goes Inside, wrist hugging is performed with both hands.



5.2.4. Suffocation based on opponent's pushes

While performing ex. 2.1., 2.2 or 3.1., 3.2., when the opponent pushes on you maximally, roughly relax your hand. Let the opponent go beside you, after that hug his collar with one hand and push on his head with another, squeezing carotid artery.



5.2.5. Suffocation based on opponent's relaxation

While performing ex. 2.1., 2.2 or 3.1., 3.2., when the opponent relaxes his hand perform throat hug with fingers.



5.2.6. Suffocation based on rotation

While performing ex. 2.3 or 3.3., when the opponent's hand goes beside you, step beside opponent's back and impact on his neck with both forearms.



5.3. Striking techniques

Striking techniques are mainly based on counter-current actions that are helpful when the opponent loses balance.

5.3.1. Straight line punches

While performing ex. 2.1. or 3.1. when the opponent pushes on you maximally, perform block defending Chudan zone, unbalance the opponent and perform straight line punch in such a way that the opponent pumped in the moving striking plane.



5.3.2. Punches Down

While performing ex. 2.2. or 3.2., when the opponent goes down, pick up his hand and perform Gedan Tettsui Uchi punch.



5.3.3. Punches up

While performing ex. 2.2. or 3.2., when the opponent pushes on you maximally, perform Nagashi Uke block and Uro Zuki or Age Zuki punch.



5.3.4. Round punches

While performing ex. 2.3. or 3.3 when the opponent goes down, perform round inner punch (Heito Uchi, Furi Uchi, Mawashi Zuki) with the hand connected with the opponent's wrist; or round outer punch (Shuto Uchi, Uraken Uchi) with the hand that is near the solar plexus. This technique can also be used to twist in a partner.



5.3.5. Kicks

Performing kicks is based on the same principles of counter-current actions (Kin Geri, Kansetsu Geri, Mawashi Geri, Hiza Geri).



6. Defense and Counterattack actions

Defense turning into counterattack is also based on following the opponent's force vector.

6.1. Counteraction to balance loss

If the opponent is trying to unbalance you pulling you to him, step forward and twist on your foot be behind the opponent.



6.2. Punch defense

At the moment of straight-line punch, twist the body and perform Osae Uke block with free hand at the same time, then perform Ura Tski with other hand.



6.3. Counteraction to painful hold

When the opponent is trying to turn out hands, hug his wrist and due to his motion perform painful hold.



6.4. Counteraction to suffocation

During the early grip of strangulation forearm and shoulder turn off the body and perform a throw through the thigh with the fall on the enemy.





6.5. Counteraction to throws

If you try to run through the thigh throw lower the center of gravity and moment of straightening the legs and perform holding rollover.



7. The ability to move from one technical action to another

Next part of the educational process is the ability to move from one technical action to another with no losses in speed or force. To gain this it is important to be able to utilize opponent's force with use. Here are some examples of how to do it.

7.1. Throws

To avoid back foot trip you can move your body center forward and continue with forward foot trip.



7.2. Painful holds

To avoid opponent's hand going inwards, pull his hand and then impact on his shoulder.



7.3. Suffocations

If you are trying to avoid shoulder or forearm suffocation continue with turning the opponent's hand due to the counter direction movement.



7.4. Punches

To defend with Eko-Uke block continue the attack with Uraken Utsi (the same hand).



7.5. Moving from one technical action to another

It is possible to move not only to tighter technique, but also to another. For example, if you try to resist the painful hold lever arm outward.



8. Actions against many several opponents

All the mentioned units can be performed with two hands and two partners, thus preparing to the fight with many opponents (symmetrically, as well as asymmetrically).



Author: Methodical director IOGKF-Russia **Pavel Klopov**.

http://devnull.samersoff.net/Budo/ratnik/metod_kake.pdf (Russian version)