

Hari

Ho and Sha Tonification and Dispersion

**President of Hari Society
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Tonification

- Most important practice in Hari
- Outcome of the treatment is determined by the quality of Ki during tonification.
- Without proper tonification, no dispersal techniques will work, either.
- Tonification does not just stop in the treatment room. In treating the client, we effect the entire universe because we are all part of the universe.

Three Cornerstones of Hari Practice

1. Spiritual Medicine
 - *Kototama* Principle in practice
2. Meridian Medicine
 - Ki flow within proper posture and breath
 - Process of the creation of the physical body from spirit
3. Physical Medicine
 - Based on 5th dimensional understanding of body function

Meridian Medicine

General Guidelines:

- When the client is on the table, it is important to not touch anything but the client to maintain as clear a connection to the person as possible.
- The lower *Tan Den* (丹田) is over the Una point of the foot, and the spine is straight and over the *Tan Den*. The head is balanced over the perpendicular spine and the practitioner is looking straight ahead, not staring down at the patient. Form a triangle with the feet and the head.
- For needle technique, each hand is in a meditative pose, *yanamudra* (connection to the universal wisdom 「智慧印 (*Chie In*)」), in which the thumb and index finger form a circle, the palm is relaxed and open, and each finger is relaxed but alive with good energy flow. The hands come close together while keeping the arms rounded like one is hugging a friendly bear. Expand the circle by relaxing the shoulders and separating the scapulae, and keep the armpits open as if there is an egg in each one.

Hand Posture

- The *Oshide* hand has 5 points of connection. The pinky, ring, and middle finger, the cradle for the needle created by the forefinger and thumb meeting together, and the pisiform.
- The palm has a very rounded and relaxed shape, as if it is holding an egg. When the *Oshide* is placed on the client, the fingers and pisiform form a rounded tunnel on top of the client.
- The arm is not flaccid, but strong, yet relaxed, and pressure on the client's skin is extremely light – feather touch.
- The roundedness in the arms and shoulders should reflect in the hands, and vice versa.

Oshide:

1. Locate the point with the middle of the tip of the index finger or thumb.
2. Roll the finger over slightly so the other finger can come to meet it.
3. As the needle approaches, straighten the thumb slightly to create an opening between the two fingers and nest the needle into the opening. The needle should be positioned such that the tip is in the middle of the area of the *Oshide* that comes into contact with the client's skin.
4. Close the *Oshide* but keep the pressure of both fingers (*Sayuatsu*) just light enough that the needle can be advanced.
5. When the appropriate depth is found, slightly tighten the top of the *Oshide* by rolling the index finger towards you. As the top pinches slightly, be careful to not allow the bottom to open at all, lest Ki leaks.

As the index finger rolls towards the practitioner, so do the wrists. The thenar eminence of the *Oshide* hand should almost be touching the client's body. This produces a slight twist in the arms, as they keep the same position.

Sashide:

Sashide hand also forms a circle with the thumb and index finger. When needling, the hand is ideally not touching the client at all, but if it needs support to remain steady, the pinky or ring finger can be used to support it off the client's body. Proper body posture should allow enough Ki flow to help keep your *Sashide* steady as well.

The image is the arms and the *Oshide* are expanding outwards but are being kept closed by concentrating at the meeting points.

Sayu-atsu:

Horizontal pressure towards the needle between the thumb and the index finger

- Literally means left and right pressure.
 - General cooperation between left and right sides and their Yin/Yang relationship is an important concept in acupuncture.
 - Left/Yang hand's actions are more important.
- Subtle; beginners tend to approach it casually, but proper Sayu-atsu greatly affects the results of the treatment.

Sayu-atsu has 4 functions

1. Supports the needle at the correct angle to the point.
2. *Oshide* with appropriate *Sayu-atsu* reduces the sensation of the needle as it contacts the skin.
3. Prevents Ki leakage.
4. Controls the movement of the needle.

Proper *Sayu-atsu*

100% *Sayu-atsu* is marked by pressure that just begins to cause the tip of the nail bed to whiten.

Tonification: Apply slightly greater pressure to the top of the *Oshide* without opening the bottom of the *Oshide*.

- For sensitive patients
 - i. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright 1mm above patient's skin.
 - ii. Advance the needle - 30% pressure.
 - iii. At proper depth begin tonification - 70% pressure.
 - iv. Removal - 100% pressure.
- For more robust or excess patients
 - v. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin.
 - vi. Advance the needle - 15 - 30% pressure.
 - vii. At proper depth begin tonification - 60% pressure.
 - viii. Removal - 100% pressure.

Dispersion:

- Deficient-type Jaki
 - ix. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin but light enough so patient doesn't feel.
 - x. Advance the needle - 15% pressure.
 - xi. Dispersion - 45% pressure.
 - xii. Remove the needle slowly - 70% pressure.
- Ki-level Excess Jaki
 - xiii. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin.
 - xiv. Advance and practice the technique - 25% pressure.
 - xv. Remove the needle - 0% pressure.
- Blood-level Excess Jaki
 - xvi. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin.
 - xvii. Advance and practice the technique - 15% pressure.
 - xviii. Remove the needle - 0% pressure.

- ☐ *Less pressure in Sayu-atsu allows for more manipulation and holds Ki less securely*
- ☐ *Excessively tight Sayu-atsu leaks Ki*
- ☐ *Percentages apply to silver #2 UTTs. Different metals require different levels of Sayu-atsu, as they slide differently between one's fingers.*

Tonification Needle Technique:

1. Advance the needle according to the pulse
2. Breathe naturally until the correct depth is found
3. At this point, tonification commences and the practitioner lets out a long exhalation. When the technique is finished, sharply exhale the rest of the breath as you quickly remove the needle and close the point. The last bit of exhalation guards against Ki leakage and strengthens the power of the Ki movement.

It is important for the practitioner to not push down on the client with the Oshide hand in the moment of removal, as it will disperse Ki. If the practitioner needs to inhale during tonification, stop everything while inhaling. This means remains in position, but pause the tonification state while inhaling. Also, when holding the needle, make sure to hold the top side of the needle's handle, not the bottom. This is the suggestion for most needling applications, but is especially important for tonification.

Spiritual Medicine

Visualization is not Kototama principle: It is an aid to help the practitioner create the principle.

- The most important aspect of Ho technique.
- The energy of tonification is the creation of the universe: birth. Tonification bridges the design of the spirit, the 7th dimensional body, with the 5th dimensional physical body. The process of creation from the 7th dimension manifests channels of light (i.e. a meridian). Seventh dimensional diagnosis and treatment are one and the same.

Futomani Shinpo

= "The principle of the 50 undulation/sounds" needle method

- S - Before the Hari technique is performed: Pre-birth, nothingness, before space, OR nothing and everything.

- U - the basis of the 6th dimension. It is the source of form: the basis of all energies

☒ Chu - the spark that links S - U. Chu is the beginning: The birth of the world, life, and vibration. Vibration creates the dichotomy – Yin and Yang.

★ From Yin and Yang, the 5-dimension manifest A - I - E - O - U (Mother Sounds *Amatsu Futorito*: This particular order is one of the original E-dimension sets of Mother Sounds in heaven used in Kototama.)

When the point is found and the needle advanced, Chu happens at the point of reaching appropriate depth. This place and moment is the birth of the Hari technique. Bridging the 7th dimension to the 5th means the beginning and end of the technique happen in the same moment. However, we may stay longer.

Eight Father Ki Rhyme

- 【T】 ☀ Devotion, concentration, and focus leading to an instantaneous
- 【Y】 ★ Exploring by staying the course. Keeping the momentum by not changing the direction of the beginning
- 【K】 ☀ Searching past experience; going within to find stored knowledge.
- 【M】 ★ Seeking knowledge from the outside world
- 【S】 ☀ The movement is of a spiral traveling in a counterclockwise direction inward. The calm coming from recognition and comprehension
- 【L】 ★ The movement is of a spiral traveling in a clockwise direction outwards. Imagination. Exploration of ever-proliferating ideas
- 【H】 ☀ The beginning of clarity as light shows on darkness. Recognition before intellect
- 【N】 ★ Nearing the conclusion – the culmination of work. Like a pot of food, raw ingredients are becoming one dish

Tonification Technique with *Kototama*

1. Bring the needle to the point with “S – (U).” Advance the needle.
2. When appropriate depth is found, say “**Chu**.” This is the birth of the Hari technique. Tonification begins. Yin and Yang manifest. This image informs the hand and body posture.
3. We say **A - Wo - M**.
A is Yang: opening. The space inside the *Oshide* and arms, mind and body opens.

Wo is Yin: Focus and concentration.

M: the center of gravity lowers past knees, past the feet, lowers through the floor to the core of the earth (Gaia), and to the center of the universe. At this moment, the center of the universe disappears. This is the moment of extreme Yin and Yang. One turns to 2.

Two turns to 3. Three is 1 (back to **Su**).

4. Open again - **A** - expand to the edge of the universe. The ability to expand produces more energy and vitality. Reaching beyond the edge of the universe energy showers back towards the center.
5. Make a Pillar of the Heart with the 5 Mother Sounds: **A - I - E - O - U**. This pillar is a column of light in the center of the body.
6. The needle is a physical representation of the Pillar of the Heart. Say **Wa-Wi-We-Wo-Wu** and transfer the pillar of light to the needle. The needle now connects the whole universe. The needle tip is now the center of the universe. It also represents the union of Yin and Yang, as the light, Yang, manifests in a physical form, Yin.
 - The order of the sounds represents the best process for the 5 phases. This introduction of the Pillar of Light, made of the 5 sounds in the order that places spirit in the middle, helps to balance the manifestation of the 5 phases in the client's body.
8. At this point, clarify your focus on the tip of the needle. See the light clearly. Hikari is the movement of light, the movement of spirit. The result of Hikari is *Kuni Umi* (= creation of life). Under the tip of the needle, a ball of light is crystalizing. This is *Kuni Umi*. Let the light grow, then remove the needle, leaving the ball of light there. At this point, nature takes its course, and the light goes where it should go in the patient's body. In this way, the patient is reminded of his/her original nature.

Futomani Shinpo 09262016

= "The principle of the 50 sounds" needle method –

A-U-n **x3**

S(u) – Chu (Chi/Ki - U)

A - Wu - N

U: Full of breath-body-life

O: move gravity to center of the space. Feel space, oneself obliged for...

A: at infinity Space-Love

E: E-dimension

aiou-wawiwowou:

Mother and Half-

mother

I: with eight father Ki rhyme

(i)- Ti Ki Mi Hi Ri Ni Yi Si -wi

Amatsu-Sugaso

(a)-Takamaharanayasa-wa Amatsu-Futonorito

S(u) –

Before the Hari technique is performed: Pre-birth, nothingness, OR nothing and everything.

Chu (Chi/Ki - U) - the spark that links S - U. Chu (spiritual spark/sounds) is the beginning: The birth of the world, life, and vibration. Vibration creates the dichotomy – Yin and Yang.

U - the basis of the 6th dimension. It is the source of form: the basis of all energies

★ From Yin and Yang, the 5-dimension manifest – A - I - E - O - U (Mother Sounds Amatsu Futorito: This particular order is one of effective E-dimension sets of Mother Sounds in heaven used in Kototama.)

When the point is found and the needle advanced, Chu happens at the point of reaching appropriate depth. This place and moment is the birth of the Hari technique. Bridging the 7th dimension to the 5th means the beginning and end of the technique happen in the same moment. However, we may stay longer.

Tonification Technique with Kototama (Kuni-Umi)

1. Bring the needle to the point with “**S - (u)**.” Advance the needle.

2. When appropriate depth is found, say “**Chu.**” This is the birth of the Hari technique. Tonification begins. Yin and Yang manifest. This image informs the hand and body posture. While not changing the physical depth, keep going forward with your mind (and Sashide-hand), such that the needle remains poised for action and is not pushed back by the resistance of the skin.

Detailed Technical Support by Kototama Stages (3-7)

3. We say **A – Wa(Wu) - N.**

A is Yang: left hand. The space inside the Oshide and arms, mind and body opens. Focus. Correct the left hand’s shape (rotate index finger inward, thumb “cocks the hammer of the pistol”) **Wa(Wu)** is Yin: right hand. Correct right hand shape. Without changing the grip of the needle, rotate index finger inwards while “cocking the hammer,” to produce the same spiral as with the left hand/Oshide. **N**: Unity of the left and right. The arms and chest, and oshide form a pentagon. At the same time, keep awareness of connection to the ground through Una points with the same spiral movement of the Oshide.

4. **U**: Extend CV-17(Dan Chu) outwards and upwards 45°. Pull up or Extending GV-20 (Hya Kue) to the heavens. Then drop down it lower Tanden while pulling back and down the scapula and chin. Push breath downwards to expand to the floating rib (kidney), then to the lower abdomen (Tai Fuku). **With image Now** the center of gravity lowers past knees, past the feet, through the floor to the core of the earth (Gaia), and to the center of the universe.

5. **O**: At next moment, the center of the universe disappears. (Open and expand to the lower edge of the universe.) This is the moment of extreme Yin to Yang. One turns to 2. Two turns to 3. Three is 1 or 0 (back to **S**). Non-existence.

5. A: Open space - expand to the edge of the universe. This, again, is the moment of extreme Yang to Yin. One - Two - Three - 0 (back to S). The Wholeness. A is space - Love itself. The ability to expand produces more energy and vitality. Reaching beyond the edge of the universe energy showers back towards the center.

6. E: Descent of a Pillar of the Heart.

Try to push up the body straight slowly, against the gravity it comes from center of the Gaia. Your Pillar of the Heart in the center of the body manifest in that instant.

With the Five Mother Sounds (E-dimension, Amatsu-Futonorito): **A - I - E - O - U**. This pillar is a column of light in the center of the body. The needle is the tool of Hari. It is a physical representation of the Pillar of the Heart. You send Ki (Pillar of the Heart in your center) to the needle. It resonates **Wa-Wi-We-Wo-Wu** - action of the pillar of the heart. Subjective - Objective. The needle tip is the center of the universe. It represents the union of Yin and Yang, as the light, Yang, exhibits its physical form, Yin.

7. I: Allow nature to take its course. Keep upper side of Oshide firm with lower side of airtight Oshide. Your body feels edge of the space; Synchronously it faces to the center of universe (the tip of the needle on the point). Please, and enjoy the moment of Love.

- If you are working on dispersion with the above suggestion, we add Father Key Rhyme, I dimension - I - Ti - Ki - Mi - Hi - Ri - Ni - Yi - Si - Wi or Amatsu Futonorito version as misogi Kototama action.

- The order of the sounds represents the best process for the 5 phases. This introduction of the Pillar of Light, made of the 5 sounds in the order that places spirit (Emperor = E dimension) in the middle, helps to balance the manifestation of the 5 phases of the meridians.

To Sum Up...

Clarify your focus on the tip of the needle. See the light clearly. Hikari is the movement of light, the movement of spirit. The result of Hikari is Kuni Umi (= creation of life). Under the tip of the needle, a ball of light is crystallizing. This is Kuni Umi. Let the light grow, then remove the needle, leaving the ball of light there. At this point, nature takes its course, and the light goes where it should go in the patient's body. In this way, the patient is reminded of his/her original nature.

十全 (**Jyu-Zen**) reach the stage of perfection. Intuition alone is not enough. Take action. Move in intuition to complete our nature.

Dragons

- Movement of Spirit/Light
- Life process
- Meridian is a type of dragon and a cosmic string.
- Introducing or changing the quality of the light of a meridian IS meridian therapy.

Upon Finding Correct Depth

Finding the appropriate depth is a matter of feeling at which point the resistance of the skin to the tip of the needle is at the appropriate tension. The patient's condition, the channel, and the technique being used are just some of the factors that influence where the correct depth will be found, but it is truly just experience that will teach the practitioner what is going to produce the best pulse.

Upon finding the appropriate depth, feel the resistance and stop advancing the needle. Keep enough tension against the resistance such that the needle is not pushed back. At this moment the practitioner is at the M moment of A-Wo-M, and the body is relaxed almost to the point of falling over, but the form is maintained. A deep meditative state allows the practitioner to feel "behind" the resistance - and recognize space/spirit. As the center of the universe disappears, the resistance dramatically smooths out. As the universe expands again, - A - energy comes to the point. This is Hikari.

<< Note: when feeling the center of gravity lower, make sure the *Oshide* does not actually lower and press into the client as that becomes a dispersion technique >>

Misogi (Dispersion Technique)

The meaning of *Misogi* is cleaning, cleansing, purifying, and/or performing absolution.

Why do we need Misogi?

1. Our attachment (greed) causes stagnation in the meridians, which creates imbalance of the body.
2. *Misogi* technique is used to bring back the original flow of Ki to the body.

One Spirit & Four Souls

One Spirit: Origin

Four Souls: When materialization occurs in spirit/space, the spirit gives birth to 4 Souls. Then, the physical body follows the Souls.

1. The 4 Souls can be out of balance. It manifests as physical imbalance.
 - Balance of the Souls influences the physical body. If one Soul is overused, the physical body will be out of balance. It manifests as excess or deficiency in the physical body.
 - The spiritual body is a blueprint of the person. The physical body with 4 Souls should reflect the way the spiritual body is.

Process of Disease

- Misuse of life force due to misunderstanding life purpose and method
- → Distortion of the physical body
- → The physical body with 4 Souls not matching the spiritual body
- → Beginning of the disease

Disease, Treatment and Healing

1. State of disease

- When the two bodies are not completely matched, the person feels energy drainage. Darkness shows up in a part/parts of the body. If the condition persists, the darkness gradually extends to the whole body. Darkness means lack of or stagnation of energy.

Progression of Disease

- Two bodies not matched.
- → Pt feels energy drainage.
- → Darkness appears in a part of the physical body w/ 4 Souls.
- → Darkness extends to the whole body.

2. Healing with Hari

- When the practitioner is connected to the souls of the patient through the points, healing starts to occur, and the original functions of the body are restored.
- Root treatment helps the restoration.

3. Diagnosis Basics

- What to see:
 - Is there light or lack of light in the (spiritual) space, or/and the body? If there is lack of light (= lack of energy), is it in a whole channel or part of the channel?

Chart of Diagnosis

- Is there light in the body and/or the space of the patient?
 - > Yes. ---> No need of treatment :)
 - > No.

---> Is the lack of light in a whole channel or part of the channel?

-> In the whole channel

-> part of the channel

-> extended more than the channel

e.g.) LU Channel: darkness progresses from the outer part of the LU ch. -> inner part of the channel -> LU organ

4. Treatment

The goal of treatment is to help the 5th dimensional body reflect closer the 7th dimensional body. If a patient (Pt), in one way or another, is not in harmony with the Pt's spiritual self, the Pt's 5th dimensional body will not work as well.

- Goal: bring back the energy flow in the physical body according to the 7th dimension's life design.

How to find the point

- The *misogi* point (= dispersing point) has a resistance.
 - Usually feels drier and tighter like a wall.
 - Is deeper than the tonification point (= the deficient points). <-> The deficient pt is sticky, depressed or weak.
 - The area with no energy flow appears dark.
- Excess type area: appears as a mixture of strong light and darkness (like a thunder storm) because the area is inflamed and stagnated. The excess area has active or excess type of Jaki. This area is like a dam, which is stopping the water flow in the river. After the dam, the rest area is dark since the flow of Ki is stopped below the area.
- e.g. Stagnant in an elbow area in the LU channel. The elbow is a dam. It appears like a mixture of light and darkness. The LU channel in the lower arm appears dark since Ki is not fully flowing down the channel.

How to Needle the *Misogi* point

- The excess pt is a volcano pt. When needled, the excess point has a stronger resistance: An actual resistance like an old cloth, or spider web, and tighter than the resistance of the deficient pt.
 - c.f.) The deficient point (= the tonification point) has a softer resistance. Use caution not to exceed the area of resistance.
1. To needle, first touch the affected channel and connect to Jaki in the point and/or channel.
- Jaki is attachment. Do not try to eradicate Jaki. Do not ignore Jaki and or pretend it is not there. Rather, open to nature and recognize a sense of wholeness. Because the Pt. and practitioner share the same spiritual space, this detachment allows the stagnation to dissipate.
 - Introducing the E-dimension 8 Father Rhythm suggests the appropriate order of creation
Ta-Ka-Ma-Ha-Ra-Na-Ya-Sa
 - presence of Jaki indicates a less appropriate rhythm
 - smooths out the channel
 - stagnation clears much quicker
 - one may use other sounds with the rhythm - those that pertain to other organs - E O U, as they may relate to the treatment, but A is the sound most commonly used. A is the sound of the liver, whose nature is of opening

1) Deficient type 1 Jaki

- When the needle touches Jaki, relax your body (same as tonification).
- → See the spiritual space, and feel the energy start flowing.
- → The darkness changes into brightness.
- → Then remove the needle slowly. *Oshide* remains closed.

(2) Deficient type 2 (Active Jaki)

- The active Jaki could invade into the practitioner's body through the point. Make a perfect circle of the arms, so that the Jaki can circulate from the point into one of the practitioner's arm, to the other arm, and goes back to the point into the Pt's body. By that time, Jaki becomes lighter just like being filtered (The practitioner's body is the filter.). If the Jaki is not yet lighter, let it keep circulating until it become lighter. Make sure that your arms is forming a perfect circle so that the Jaki does not get stuck in the way. Remove the needle slowly with a tight *Oshide* (same as type 2) without covering the point.

c.f.) Excess type jaki

- * Gen jitsu (弦実)(= wiry excess):
- * Fu jitsu (浮実)(= floating excess): wind invasion

3) Waho: no Jaki involved but categorized in dispersion techniques (*Misogi* without Jaki)

- No smooth movement of Ki. Energy is not stuck, but movement is slow.
- Gently guide the Ki back and forth along the channel until it flows smoothly. Do not cover the point when removing the needle.

Diagnosis

New Hari Diagnosis	
7th Dimensional Diagnosis (Intuitive Dx)	5th Dimensional Dx (Physical aspects) & 6th Dimensional Dx (Meridian based)
<p>Meet Patient (Pt) in the 7th Dimensional space</p> <ul style="list-style-type: none"> * Enter into Pt's spiritual space or invite Pt to the spiritual space * You & Pt are in the center of space * Be in the meditative stage * Invite Pt into the meditative stage (If Pt is not ready, invite him/her to calm down by saying "hello" or leaving them lying for a while. <p style="text-align: center;">↓</p> <ul style="list-style-type: none"> * Intuitive Diagnosis (Ah-ha Dx) comes * The clearer the image of Dx, the better treatment <p style="text-align: right;">-----></p>	<p style="text-align: right;">--> 4 Examination Dx + Meridian Style (Ki) Dx</p>
<p><----></p> <p>Do they match? If not, any signs missing or misunderstood? -> Re-diagnose, or -> Make a mental note (why?) and proceed to the treatment</p>	

Posture & Breath

Preparation
Posture & Breath
<p>1. Standing</p> <ol style="list-style-type: none">1) Approach Pt.2) Don't touch anything but Pt in order to maintain a clear connection to Pt.3) Stand on the Una points.4) Place the lower Dan Tien (Tan Den) over the Una points.5) Have the Spine straight and over the <i>Tan Den</i>.6) Head balanced over the perpendicular spine.7) Look straight ahead, not staring down at the patient.8) From a triangle with the feet (Una points) and the head. <p>2. Oshide</p> <ol style="list-style-type: none">1) 5 points connection2) Palm relaxed & rounded3) Arms and shoulders strong, yet relaxed4) Lightest pressure on the Pt's skin: feather touch <p>3. Sashide</p> <ol style="list-style-type: none">1) Form a circle2) <i>Sashide</i> not touching to Pt (can be supported with pinky & ring finger) <p>4. Breath & Procedure</p> <ol style="list-style-type: none">1) Find location w/ tip of index finger or thumb.2) Make <i>Oshide</i> by turning the finger onto its side so that the other finger can meet it.3) Bring N. to <i>Oshide</i>.<ul style="list-style-type: none">* Tip of N. should be in the middle of area of <i>Oshide</i>3) Close <i>Oshide</i>4) Roll the index finger inward, followed with turning the hands inward<ul style="list-style-type: none">* Thenar eminence of <i>Oshide</i> almost touching Pt's body* Feels expansion: arms & <i>Oshide</i> feel expanding outward* <i>Oshide</i> kept closed w/ a focus on the meeting point5) Find depth6) Start tonification w/ a long exhalation7) End tonification by sharply exhale the rest of the breath8) Remove N. quickly9) Close the point w/ <i>Oshide</i><ul style="list-style-type: none">* Do NOT push down on Pt.

Basic Kototama Contact Needle Technique	
classical needle technique understanding	
counterclockwise	tonification
clockwise	dispersion
little movement	tonification
big movement	dispersion
more commonly used concept	
keeping in mind Yang channels go down, Yin channels go up	
In direction of channel, towards the center of the body • ie Yin channels on the left side of the body turn clockwise for tonification	tonification
Against direction of channel and away from the midline of the body • ie Yang channels on the right side of the body turn clockwise for dispersion	dispersion
<p>Rotation</p> <ul style="list-style-type: none"> • needle isn't actually turned but pressure is applied in direction of turn with hara • for strong Jaki - physically turning the needle itself may be appropriate <p><i>Pulse Testing - Rotation techniques for tonification/dispersion are still up for debate, and one paradigm may or may not be appropriate for a particular circumstance. Therefore, and as with everything, pulse testing is the best method to determine a treatment's affect on AiKi.</i></p>	

Tonification Methods

Tonification Method	
7th Dimensional Aspect	Physical Aspects
S - U ----	1. Search for the point. 2. Find location. 3. Approach the Needle (N.). 4. Advance N. to the appropriate depth.
Chu -----	1. Find the depth. 2. Start tonification w/ a long exhalation.
A --->	* Opening & expansion: separating the scapula, expanding <i>Oshide</i> .
WO --->	* Keep the circle of <i>Oshide</i> & the circle of the arms expanded while concentrating on the meeting point.
M --->	* Relax the body while maintaining your form. Move your center of Gravity to the center of the universe.
A I E O U --->	* The Pillar of the heart comes from outer space and forms in your body.
Wa Wi We Wo Wu --->	* The pillar transfers to the N. and to Pt.
<i>Results in Hikari</i>	
Ei (silently say in your mind)---	3. End tonification by sharply exhale the rest of the breath. 4. Remove N. quickly. 5. Close the point w/ <i>Oshide</i> . * Do NOT push down on Pt.