TRADITIONAL Karatedo

Performances 2 of the Kata



Okinawa Goju Ryu

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MORIO HIGAONNA
Head Instructor

TRADITIONAL KARATE-DO

— Okinawa Goju Ryu

Vol.2

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by
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Head Instructor

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沖縄剣柔流



Shurei no mon in Naha City

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PREFACE

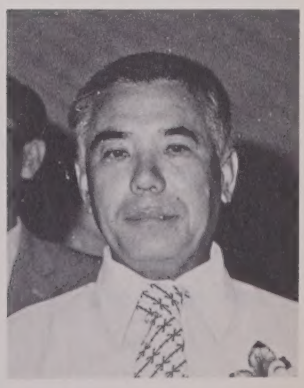
Until now there have been many publications of karate textbooks but there have been no books written on Okinawa Goju Ryu, even though Goju Ryu has become so popular throughout the world. It was to my great pleasure that Traditional Karate-do Volume I was published last year and that I have the honor of writing the Preface for Volume II.

Miyagi Chojun Sensei often told me that it was extremely important to write a book on Okinawa Goju Ryu in order to preserve this intangible cultural treasure. He was very concerned that it must be preserved intact, that it not be changed. I believe that Higaonna Morio is the true successor of Miyagi Chojun Sensei and can spread Goju Ryu throughout the world.

This book will be a great guide for anyone who is studying karate. I hope that the karate student can learn from it the heart of the *kata*, the heart of Goju Ryu, and finally, the heart of karate.

April, 1986

Miyagi An'ichi
Technical adviser



INTRODUCTION

Karate begins and ends with *kata*. *Kata* is the essence and foundation of karate and it represents the accumulation of more than a thousand years of knowledge. Formed by numerous masters throughout the ages through dedicated training and research, the *kata* are like a map to guide us, and as such must never be changed or tampered with.

Kata is a difficult concept to comprehend, so to help us understand its nature and place in karate more clearly, we can compare it to the different types of characters in the Chinese writing system, or *kanji*. When writing a character there is the formal or printed style which is governed by precise rules and dimensions. There is also the free or handwritten style which allows the individual the freedom to use his or her own interpretation of the original printed character. Thus, the characters used for writing the word 'karate' would be 空手 in the printed form and 空手 in the free form.

The former style (空手), with its fixed form and rigid convention, represents *kata*. This tradition must be maintained. The latter style (空手), with its innumerable potential for variation and freedom of expression, represents *kumite*. *Kumite* is the free expression of *kata*.

From these examples we can see that if we ignore the original printed character and only use the free, handwritten style, eventually the original character and its associated meanings would be lost. So it is with karate. We must always consider *kata* to be the basis for our training from which all other aspects can evolve. We must ensure that it is preserved intact. The knowledge and experience of the great masters throughout history must never be lost.

August 1986
Morio Higaonna

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Morio Higaonna

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Terminology

(1). Counting:

ichi ..... one
ni ..... two
san ..... three
shi ..... four
go ..... five
roku ..... six
shichi ..... seven
hachi ..... eight
ku ..... nine
ju ..... ten

(2). General Vocabulary:

jodan ..... upper area
chudan ..... middle area
gedan ..... lower area
hajime ..... begin
yame ..... stop
kime ..... focus
rei ..... bow
yoi ..... ready
hidari ..... left
migi ..... right
shomen ..... front
ushiro ..... back
tanden ..... a point in the lower abdomen
kokyu donto ... respiration

(3). Stances:

—dachi (tachi) ..... stance
heisoku dachi ..... closed foot stance (feet together)
musubi dachi ..... formal attention stance (heels together, feet at an angle)
heiko dachi ..... parallel stance (feet shoulder width apart)
hachiji dachi ..... natural stance (feet shoulder width apart, toes slightly pointed out)
shiko dachi ..... straddle leg stance
kiba dachi ..... horse riding stance
sanchin dachi ..... hourglass stance
zenkutsu dachi ..... front stance
han zenkutsu dachi ..... half front stance
fudo dachi ..... free stance
kokutsu dachi ..... back stance
neko ashi dachi ..... cat foot stance
renoji dachi ..... Japanese character "レ" stance
sesan dachi ..... side facing straddle stance
koshi dachi ..... squat stance

(4). Hand techniques:

seiken zuki ..... two knuckle punch
age zuki ..... rising punch
kagi zuki ..... hook punch

yama zuki ..... mountain punch
awase zuki ..... two-handed punch
heiko zuki ..... parallel punch
hasami zuki ..... scissors punch
nagashi zuki ..... flowing punch
ko uchi ..... bent wrist strike
washi-de ..... eagle hand
kaisho ..... open hand
tsuki (—zuki) ..... punch or strike
uchi ..... strike
choku zuki ..... straight punch
ura zuki ..... short punch (palm side up)
uraken uchi ..... back-knuckle strike
shuto uchi ..... knife hand strike
yoko shuto uchi ..... side knife hand strike
age hiji ate ..... rising elbow strike
haito uchi ..... ridge-hand strike
hiji ate (empi) ..... elbow strike
hiji uchi (empi) ..... elbow strike
tettsui uchi ..... bottom fist strike
nukite zuki ..... finger thrust
hira nukite zuki ..... horizontal finger thrust
shotei zuki ..... palm-heel thrust
furi zuki ..... circular swing punch
mawashi zuki ..... round hook punch
tate zuki ..... vertical fist punch
kizami zuki ..... leading jab punch
oi zuki ..... lunge punch
gyaku zuki ..... reverse punch
nihon zuki ..... double punch
sanbon zuki ..... triple punch
sun zuki ..... one-inch punch
jun zuki ..... leading punch
morote zuki ..... two-fisted punch
furi sute ..... whip swing
hojo oshi ..... augmented push
tsukami hiki ..... grab-pull
ashi dori ..... leg take-down
toki waza ..... freeing technique
hazushi waza ..... throwing-off technique
nage waza ..... throwing technique
maki age ..... rising arm roll
suihei osae ..... horizontal arm press

(5). Foot techniques:

keri (—geri) ..... kick
mae geri (keage) ..... front snap kick
mae geri (kekomi) ..... front thrust kick
kansetsu geri ..... stamping joint kick
hiza geri ..... knee kick
nidan geri ..... double front snap kick (back leg first)
ren geri ..... double front snap kick (front leg first)
ashi barai ..... foot sweep
tobi geri ..... jumping kick
furi geri ..... swing kick
kakato otoshi ..... heel drop

fumikomi ..... stamp

(6). Blocking techniques:

uke ..... block
age uke (jodan) ..... rising block
chudan uke ..... inside circular block
harai uke ..... sweeping block
yoko uke ..... side block
morote sukui uke ..... two-hand scoop block
shotei harai uke ..... palm-heel sweeping block
shotei otoshi uke ..... palm-heel descending block
hojo uke ..... augmented block
hari uke ..... bow-and-arrow block
haishu mawashi osae uke ..... back-hand circling press block
kuri uke ..... circular elbow block
ura kake uke ..... back-hand hook block
uchi hiki uke ..... middle level inward pulling block
yoko (soto) hiki uke ..... side (outward) pulling block
kosa uke ..... cross block
kake uke ..... hook block
ude osae ..... arm wedge
shotei osae ..... palm-heel press
gedan barai ..... downward block
hiki uke ..... grasping block
shuto uke ..... knife hand block
shotei uke ..... palm heel block
chudan uchi uke ..... inside forearm block
ko uke ..... wrist block
gedan uchi barai ..... inside downward block (open hand)
ura uke ..... back hand block
hiji uke ..... elbow block
hiza uke ..... knee block
mawashi uke ..... round house block
uchi uke ..... inside forearm block
morote uke ..... double-handed block
tora guchi ..... tiger mouth (block and strike)

(7). Practice fighting:

kumite ..... sparring
sandan gi ..... basic sparring adapted from *Gekisai kata*
sanbon kumite ..... three step sparring (3 *jodan*, 3 *chudan*, 3 *gedan*)
ippon kumite ..... one point sparring where one blocks an attack and then counters
sandan kumite ..... three step, three level sparring (1 *jodan*, 1 *chudan*, 1 *gedan*)
sanbon zuki (kumite) ..... three step sparring, blocking with one hand against a triple punch
kihon ippon ..... basic one step sparring
jiyu ippon ..... one step sparring from stance
randori ..... slow and soft free style with emphasis
jiyu kumite ..... hard and fast controlled free style fighting

(8). Additional vocabulary:

Parts of the foot

josokutei ..... ball of the foot
sokuto ..... foot edge
kakato ..... heel
haisoku ..... instep
tsumasaki ..... tip of the toes

Foot movement

suri ashi ..... sliding step
tsugi ashi ..... shuffling step
ayumi ashi ..... natural stepping
yori ashi ..... dragging step
keri ashi ..... kicking foot
tenshin ..... moving
chakuchi ..... landing
issoku-cho ..... one-foot length

Kamae

kamae ..... combative posture
morote no kamae ..... middle level combative posture
jodan no kamae ..... upper level combative posture
gedan no kamae ..... lower level combative posture
shizen dachi no kamae ..... natural combative posture
hanmi no kamae ..... half forward facing combative posture
ninoji no kamae ..... parallel arm combative posture
chudan nukite no kamae ..... middle level spearhand combative posture
mugamae ..... "No posture" combative posture

Part 1. About *Kata*

A *kata* is a pattern of movements which contains a series of logical and practical attacking and blocking techniques. In each *kata* there are certain set or predetermined movements which the student can practice alone, without a partner. These *kata* have been created by previous masters after many years of research, training, and actual combat experience.

The applications of the techniques in these *kata* have evolved from and have been tested in actual combat. In this way each *kata* has been improved and refined, and has evolved into the *kata* we practice today. Because of the time and the *kata's* complex evolution it is impossible to trace the exact development that the *kata* underwent, but it is known that the old masters studied the combative techniques and movements in the fighting between animal and animal, animal and man, and man-to-man. They also studied the physiology of the human body and its relationship to combat, taking into account such factors as the circulation of the blood in a twenty-four hour day, the vulnerability of the vital points in relation to the time of day, and other cyclic laws of nature such as the rising and setting of the sun, and the rise and fall of the tides. All of these elements are incorporated into the *kata*.

The purpose for developing *kata* also varied with the times and with the people who developed them. For example, in China over 1600 years ago *kata* was developed and practiced for the purpose of self-defense, whereas the Buddhist monks would practice kata for the purpose of strengthening the spirit as well as the body.

The true meaning and spirit of karate are embedded in the *kata* and only by the practice of *kata* can we come to understand them. For this reason, if we change or simplify the *kata* either to accommodate the beginner or for tournament purposes, then we also will have lost the true meaning and spirit of karate.

In karate there is no first attack. Every *kata* begins with a defensive movement, which exemplifies this spirit. Not only is there no first attack, but the best defense is to avoid the fight altogether. That is why it is said that karate is the art of a wise man.

To practice the *kata* correctly every movement must be repeated over and over again. Only through constant repetition can the techniques become reflex action. Fortunately to that end, an important aspect of *kata* is that it can be practiced alone, anytime and anywhere. When *kata* is performed by a well-trained person, its dynamic power and beauty of movement become almost aesthetic in quality.

Almost all of the Goju Ryu *kata* were handed down from Higaonna Kanryo Sensei. Higaonna Sensei had studied and trained for many years under Ryu Ryuko Sensei in Fukien Province, China. The following *kata* were handed down by Higaonna Sensei from Ryu Ryuko Sensei: *Sanchin, Saifa, Seiyunchin, Shisochin, Sanseru, Sepai, Kururunfa, Sesan,* and *Suparinpei.* The original creators of these *kata* are unknown.

Many of the *kata* names are Chinese numbers symbolizing certain Buddhist concepts. For example, *Suparinpei* (the number 108 in Chinese) has a special significance in Buddhism. It is believed that man has 108 evil passions, and so in Buddhist temples on December 31st, at the stroke of midnight, a bell is rung 108 times to drive away those spirits. The number 108 in *Suparinpei* is calculated from 36 x 3. The symbolism of the number 36 is given in the explanation of *Sanseru* which follows. The number 3 symbolizes past, present, and future.

Sanseru, written in Chinese characters, is the number 36. Symbolically it is calculated from the formula 6 x 6. The first six represents eye, ear, nose, tongue, body, and spirit. The second six symbolizes color, voice, taste, smell, touch, and justice.

Sepai, similarly, is the number 18. It is calculated from 6 x 3. The six here is the same as the second six of *Sanseru.* The three represents good, bad, and peace.

The four *kata, Gekisai Dai Ichi, Gekisai Dai Ni,* revised *Sanchin,* and *Tensho* are relatively new, having been created by Miyagi Chojun Sensei. *Gekisai Dai Ichi* and *Dai Ni* were developed by Miyagi Sensei in order to popularize karate among young people. These two *kata,* performed with exaggerated movements, are relatively easy to understand.

Miyagi Chojun Sensei's *Sanchin* preserves the essence of Higaonna Kanryo Sensei's *Sanchin,* of which it is a variation. Miyagi Sensei developed it particularly to balance the former one. Its performance requires a different use of the muscles, leading to a more symmetrical development. This is important for optimum use of the body, and especially in the prevention of injury to the back and other areas. A detailed explanation of *Sanchin kata* will be given later.

Whereas *Sanchin kata* can be considered an aspect of the *go* (hard) of *Goju, Tensho kata* represents the *ju* (soft). One of the purposes of

Tensho kata is concentration on shifting focus points while performing the soft hand movements. Moreover, within these soft hand movements tremendous power is generated.

Part 2. The Characteristics of Okinawan Goju Ryu

1. *Kamae* (Combative Posture)

There are many different kinds of ready postures, but let us talk about the *kamae* from which each *kata* begins. This *kamae* is known as *musubi dachi* (also the name of the stance) and has the left hand placed on top of the right, palms down, covering the groin area. This is the most basic *kamae*, and was created by Miyagi Chojun Sensei after many years of research. The *kamae musubi dachi* is designed to enable one to move quickly into any defensive or attacking action. In this *kamae* concentration is placed on tightening the muscles of the lower abdomen (*tanden*) and preparing the spirit for combat.

The next most widely used *kamae* is *morote gamae*. This posture is used to protect both upper and lower parts of the body and is one of the most effective postures for combat. Other *kamae* such as *jodan kamae* and *gedan kamae* are also effective in combat. The first is used for defense against attacks to the upper part of the body, while the second protects the lower part.

The most important aspect of *kamae* is not



Yoi no kamae



Chudan morote no kamae

the form, but the underlying spirit in which it is used. The *kamae* should manifest the readiness of the person using it. For the beginner, of course, it is best to concentrate on the correct form of the *kamae*, until it can be assumed as a natural response to an attack. The *kamae* to be used in any particular situation depends upon the *kamae* and action taken by the opponent. The various *kamae* are shown in the photographs that follow.

There are several different *kamae* in each *kata*. It is a mistake to think of these *kamae* as static positions. They are meant to be assumed



Musubi dachi no shisei

momentarily, allowing quick and fluid change from one to the other in response to the actions of the opponent. If too much emphasis is placed on assuming a particular *kamae* in actual combat, the opponent is given more than enough time to make an effective attack. For this reason the essence of the *kamae* is more important than the form, making it a difficult concept to understand and execute.

It should be kept in mind that *tachi (-dachi)* refers to foot position or stance, and *kamae*





***Morote chudan sanchin no* kamae**



Chudan no kamae



Tateken morote no kamae



Morote gedan heiko no kamae



Gedan no kamae



Hiki uke no kamae *Tenchi no kamae* *Jodan kaisho no kamae (Sepai kata)*



Neko ashi no kamae *Sagi ashi no kamae* *Jodan kaisho no kamae*



Tora no kamae



Shizentai no kamae



Hanmi shizentai no kamae

refers to posture or overall body position. When assuming a particular *kamae*, any of a number of different stances can be assumed depending on the situation. These include such stances as *sanchin dachi, neko ashi dachi,* and *zenkutsu dachi.* However, an important factor is to select a stance that is suitable to one's body and the situation. This obviously varies from individual to individual.

In the ultimate posture known as *mugamae* (literally "no posture"), tension should be released from the shoulders, with the arms hanging relaxed at the sides; breathing is under conscious control; and all power is concentrated in the *tanden. Mugamae* is considered the ideal *kamae* because in one's relaxed and unconcentrated state an opponent cannot focus upon one's intent or readiness.

2. *Kiai (Yagui)*

The *kiai* is widely known as the shout given when attacking an opponent. However, this is just one superficial aspect of the *kiai.* More important is the mental aspect of the *kiai*, entailing a state of readiness where one is prepared to react instantaneously to any sudden attack. It is a state of such high level awareness

and energy that the shout bursts out spontaneously. *Sanchin kata* training can be very effective in the complete development of *kiai* in its fullest sense.

Although the *kiai* is more than just a shout, this vocalized aspect is important nevertheless. To develop the penetrating, focused sound of the proper *kiai*, training in wide open, outdoor areas such as in the mountains or by the ocean have proven to be very effective. Here one is in essence trying to compete with the power of nature. In this type of training environment one's *kiai* can achieve a level not possible from training in closer confines.

Originally, there was no set positioning of the *kiai* within the *kata*. But with the standardization of the *kata*, the *kiai* has been given fixed positions in each *kata* under certain circumstances: in tournaments; during class; or while taking a grading exam. However, during one's personal training, the *kiai* should arise naturally from the feeling of the *kata* and be emitted spontaneously.

The *kiai* can also be used effectively to raise one's level of readiness (awareness and contained energy). With the *kiai* developed to its fullest potential and its concurrent high level of readiness, one will have the optimum ability to defend against any attack by an opponent. This includes the ability to utilize the sound of the *kiai* to frighten the attacker or crush his confidence.

3. About the Eyes

In karate the eyes are considered so important that Chojun Miyagi Sensei made it a point to study all aspects of the eyes in order to improve his effectiveness in combat. A further indication of their importance is the saying, "the eyes are a window to the heart." The eyes tend to reflect the emotions—pain, surprise, fear, anger, etc.—and can allow an advantage to the person capable of reading their message. Aside from the emotional state of the opponent, other important combative points can be discerned from the eyes, such as the opponent's level of *kiai, kamae*, moment and direction of attack, and *maai* (combative engagement distance).

The eyes have an offensive capability as well. The well trained warrior with his penetrating stare seems to pierce into his opponent's soul, causing unreasoned fear.

Due to their significance, several methods for training the eyes were developed. When staring hard for any length of time, the muscles of the eyes quickly fatigue. It is then necessary to know how to relax the eyes by looking without straining and how to train them to become stronger and more effective. Though there are several methods of training, the most basic will be introduced here:

1. Sit on a *zabuton* (floor pillow) in *seiza* (Japanese kneeling position), the eyes looking directly to the front. Move the eyes to the left as far as possible without moving the head. Then, slowly move them horizontally to the right as far as possible. Slowly, the eyes are brought back to the center. They should be kept at the same level throughout the full range of movement. Next, move the eyes upward and then downward in a similar manner. This is followed by circling the eyes slowly to the right and then to the left. Each of these drills should be repeated 10 times. It is important that the head be kept perfectly still and only the eyes moved. These exercises make the eyes stronger and can be done anywhere and at anytime.

2. This exercise can be done at the seashore or any open area where one can see to the horizon. First, the eyes are focused on the horizon; the eyes are then slowly brought back and down to the feet; and again back out to the horizon. This should be attempted without blinking. This drill is also repeated 10 times. This exercise is considered not only good for the eyes, but for the whole body as well. It will also help prevent degeneration of the eye muscles.

3. The final training method is to fix the eyes upon the flame of a candle, without blinking. Gradually, the length of time should be increased. However, when practicing this exercise care must be taken to remain a safe distance from the flame so as not to over stress the eyes, or cause them damage.

After practicing these exercises the eyes may be tired and bloodshot. An old Okinawan remedy was to wash the eyes with hybiscus water. Crushed hybiscus petals were placed in a clean bowl of fresh warm water. The eyes were then either washed with the water or the petals were placed on them. Another remedy was to blink the eyes while bathing them in milk. Needless to say, these treatments were developed in Okinawa before the advent of modern eye drops.

4. Circular Movement and Straight Movement

One of the outstanding characteristics of Goju Ryu is its use of circular movement. For example, in Goju Ryu when an opponent starts an attack a circular movement can be used to forestall the attack, depriving the opponent of his power. If a punch is fast but not very powerful, it is possible to directly block it with a straight movement. But when the punch is fast and powerful, then it is likely to be very difficult, if not impossible, to block it with a straight movement. A powerful punch must be blocked or diverted with a circular movement. This may include rotation of the wrist and forearm as well in order to deflect the attack. The feet too, should be moved in a circular, sliding motion, whether moving forward or backward.

Goju Ryu Blocks

Tora Guchi (left *jodan*, right *gedan*)

The left hand moves to the right side and then sweeps up in an arc in front of the face, and then pulls down to the left side. The right hand crosses the left hand in an arc in front of the chest, turning palm-out, and then pulls to the right side. From the sides both hands then push forward.



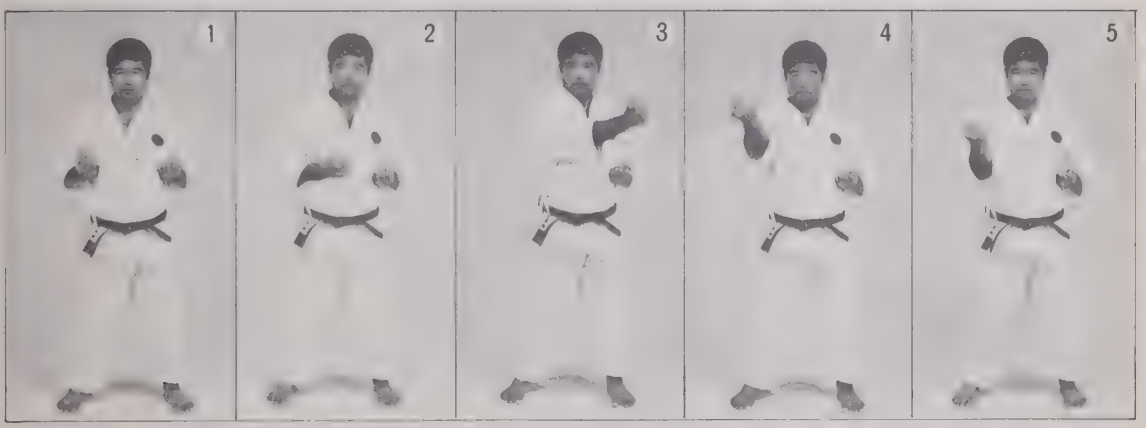






Jodan Age Uke (with circular motion)

The right *jodan age uke* starts from the right side and moves out and up to the top of the forehead, and pulls across in an arc, left-to-right.



Chudan Yoko Uke

The right fist moves straight across to the left side, then out and around in an arc towards the right, the right elbow closing firmly on the right side.



Gedan Harai Uke

The right hand moves straight up to the right side of the face, then, pivoting at the right elbow, the fist swings down in an arc for the block.



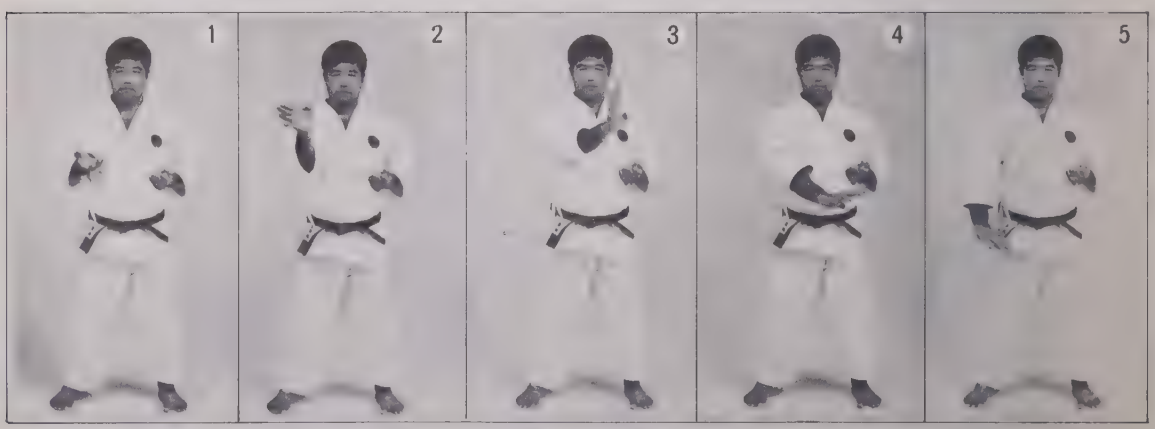
Kake Uke

The right hand moves to the left side, and then sweeps out in an arc up to eye level for the block.



Migi Hiki Uke

The right hand moves to the left side; from there it moves in an arc outward, and then pulls in for the block.



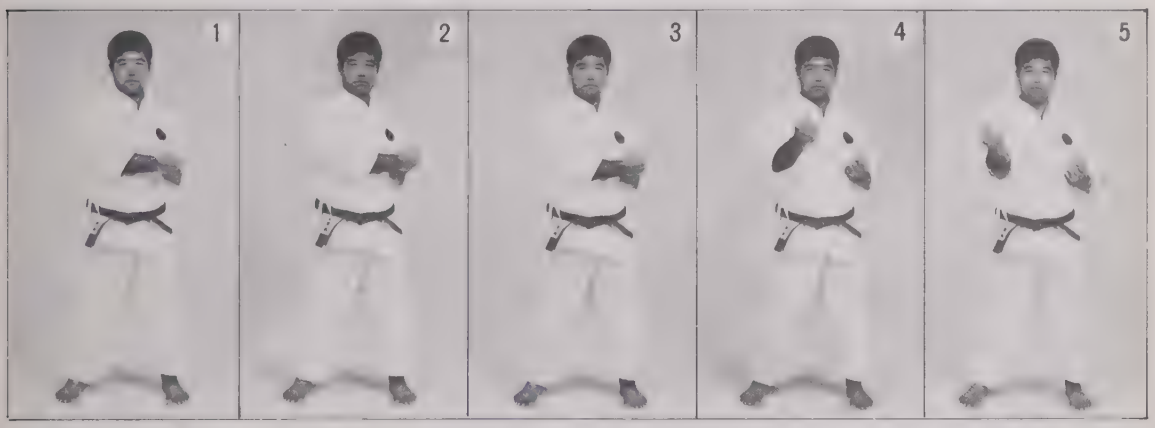
Shotei Gedan Barai

The right hand moves from the right side out in front of the chest, and then circles down in a sweeping arc for the block.



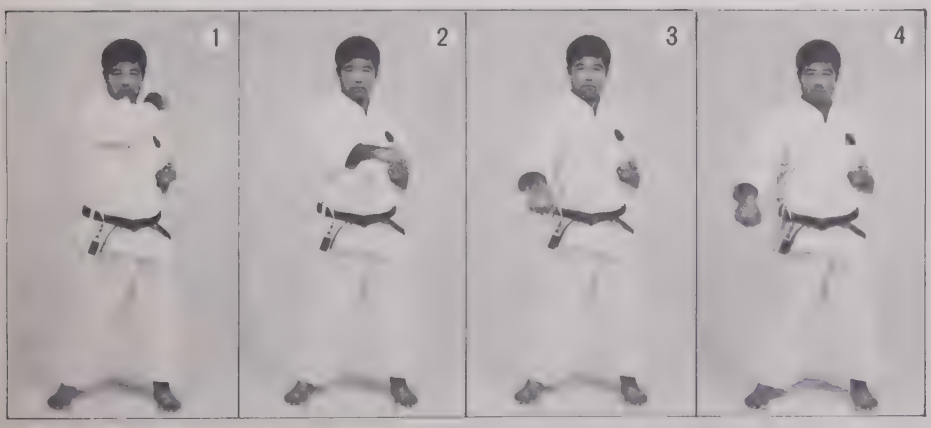
Jodan Age Uke

The right fist moves from the right side straight up to just above the forehead for the block—the forearm rotating palm-out during the movement upward.



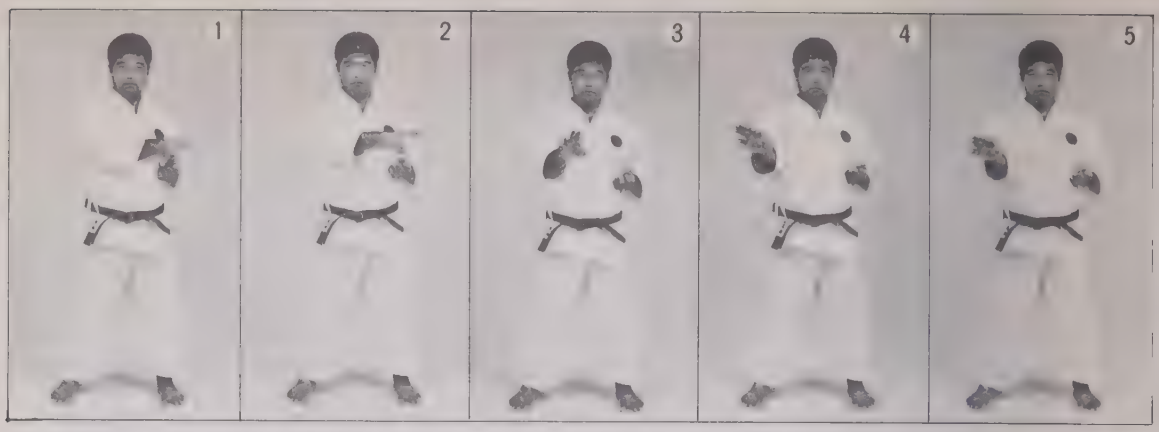
Chudan Yoko Uke

The right fist moves toward the left side, then, as the left elbow pivots the fist moves across from the left to the right side for the block.



Migi Gedan Uke

The right fist moves up to the left collarbone; from that position it moves straight down for the block.



Kake Uke

The right hand moves to the left side; from there the hand swings straight to the right for the block.



Chudan Shuto Uke

The right hand moves to the left collarbone; from that position the hand is moved out to the front center, rotating outward to create power for the block.



Gedan Shuto Uke

The right hand moves to the left collarbone; from there, the knife-hand moves straight down, pivoting at the right elbow, for the block.

5. Special Okinawan Terminology for Goju Ryu Karate

In Okinawan karate *dojos* a special terminology of words and phrases is used for certain significant techniques, actions, and concepts. These terms are often utilized by Okinawan karate masters, since they accurately and concisely convey the intended meaning. As there are no equivalent words in Japanese (or English), it would be difficult and time consuming for an instructor to communicate those specific concepts or actions without the specialized Okinawan terminology. For example, whereas an Okinawan student would quickly understand an instruction to perform a technique with *"muchimi"*, a Japanese (or any non-Okinawan) student would require a long explanation before he could follow the instruction. The following are some of the more common Okinawan terms used in Goju Ryu karate:

a. *Muchimi*—This is a movement performed with a very heavy and sticky, but flowing action. For example, *muchimi chudan hiki uke* is a circular, pulling-type block utilizing a fluid but heavy movement, that seems to adhere to the opponent. To properly develop *muchimi* a heavy emphasis on lower body training is required.

Training with *nigiri game* is very useful for the development of *muchimi*. The *nigiri game* are held with the tips of the fingers wrapped over the mouth of the jar. Power is concentrated and expanded from the *tanden*. The feet are in *sanchin dachi*, the toes stretched out and firmly gripping the floor. The feeling is as though standing rooted to the ground. The muscles surrounding the *tanden* are firmly tightened as are the muscles of the legs and hips. First, the body is moved forward in *sanchin dachi* using circular stepping movements, then moved backward following the same pattern. The muscles of the waist, hips, back, and legs should be kept dynamically tensed throughout the movement. Repeated practice of this exercise will contribute to the gradual development of *muchimi*.

b. *Chiru no Chan Chan*—This is a type of muscular condition where the muscles are steel-hard, yet flexible and resilient. Ideally for karate the outer muscles of the body are hard yet flexible, and covered by a protective layer of fat. *Chiru no chan chan* allows the anticipation of an opponent's attack by increasing sensitivity to his movement, especially in close combat when the opponent's entire body cannot be kept in view. Thus, it allows a quicker reaction time in response to any move made by the opponent. *Chiru no chan chan* muscular development can only be attained by hard, daily training and is held in high regard by Okinawan karate masters.

c. *Shimeijurasan*—This expression refers to the perfect performance of a *kata*. The inherent power of the seemingly effortless punch; the smoothly flowing application of *muchimi*; and the fluid efficiency of the performer who maintains a constant, even control of his breath, are some of the qualities included in this ideal. *Shimeijurasan* is that unattainable goal of perfection that should be constantly strived for.

d. *Chinkuchi Kakin*—This expression is used to describe the tension or stabilization of the joints of the body for a firm stance, a powerful punch, or a strong block. For example, when punching or blocking, the joints of the body are momentarily locked for an instant and concentration is focused on the point of contact; the stance is made firm by locking the joints of the lower body—the ankles, the knees, and the hips—and by gripping the floor with the feet. Thus, a rapid free-flowing movement is suddenly checked for an instant, on striking or blocking, as power is transferred or absorbed, then tension is released immediately in order to prepare for the next movement. *Sanchin kata* is an example of prolonged *chinkuchi kakin*—all of the joints of the body in a state of constant tension.

e. *Nujisashi*—This term refers to the slow moving, relaxed portions of the *kata*. Every kata possesses a movement or series of movements that are performed more slowly and with more concentrated control. These portions of the *kata* are important in counterbalancing the more forceful movements.





Part 3. *Sanchin Kata* of Miyagi Chojun Sensei

1. Why He Changed the *Kata*

When a part of the human body is not used, it degenerates. For example, since human beings began wearing shoes, the toes have lost most of their coordination and agility. This fact is demonstrated clearly when you compare the toes to the fingers. So it is with movement: human beings naturally move forward, not backward, and have developed their muscles and instincts accordingly. Therefore, when moving backward you must concentrate on what you are doing since it is not a natural movement.

It was to develop this kind of backward movement that Miyagi Chojun Sensei revised Higaonna Kanryo Sensei's original *Sanchin kata*. When moving backward, concentrate on your heels, soles of your feet, knees, back muscles, and anus muscles. As your development progresses, the muscles in these areas become more and more powerful and your technique more precise. Also, for people who have lower back problems, this type of training will strengthen these muscles and so help to prevent injury.

When moving backward, your stride naturally becomes shorter than when you are moving forward. In karate it is important to maintain the same length of step while moving backward as you use while moving forward. When you move forward three steps and then move back three steps, it is important to return to your original starting position.

2. Posture and Foot Movement

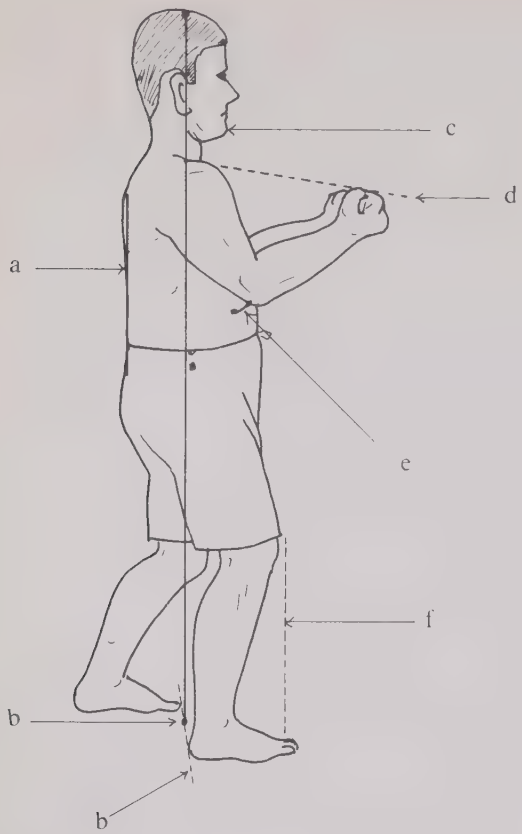
Begin in *musubi dachi kamae,* keeping the *tanden* tensed. As you begin your first inhalation, execute a *morote chudan yoko uke,* simultaneously sinking your body and sliding your right foot smoothly forward in a circular movement into *migi sanchin dachi.* As the block is focused, exhale in one quick, strong breath, tightening the *tanden* even more. When in *sanchin dachi* make sure that the heel of the front foot is on the same plane as the toes of the rear foot. If you want to measure for correct distance, without moving your feet, lower the knee of your rear leg to the heel of your front one. If the width of your stance is correct, they should just meet. Your feet should grip the floor using *tako ashi,* in which you first spread your toes as wide as you can and then grip the floor, rooting yourself firmly to the ground. This also helps in maintaining tension in the muscles of the legs and buttocks, like clenching your fist in order to tense the arm muscles. Your toes and knees should be turned inward, the knees bent and directly over the toes in a vertical line. Draw the anal muscles and buttocks under and inward, and the testicles up, concentrating all of your power in the *tanden.* To execute this *sanchin* stance properly, you must keep your chin slightly down and your eyes must be fixed straight ahead, focused in the distance. You must keep your chest open so as not to restrict your breathing.

You must take care to keep your spine straight, shoulders down, and chest open. When executing *chudan yoko uke* keep the upper arms close to the sides, elbows one-fist from the body and bent at a 90° angle (it is at this angle that you have greatest power) with the fists slightly lower than the shoulders. The fists should be tightly clenched and turned out from the body slightly. This is *sanchin* stance.

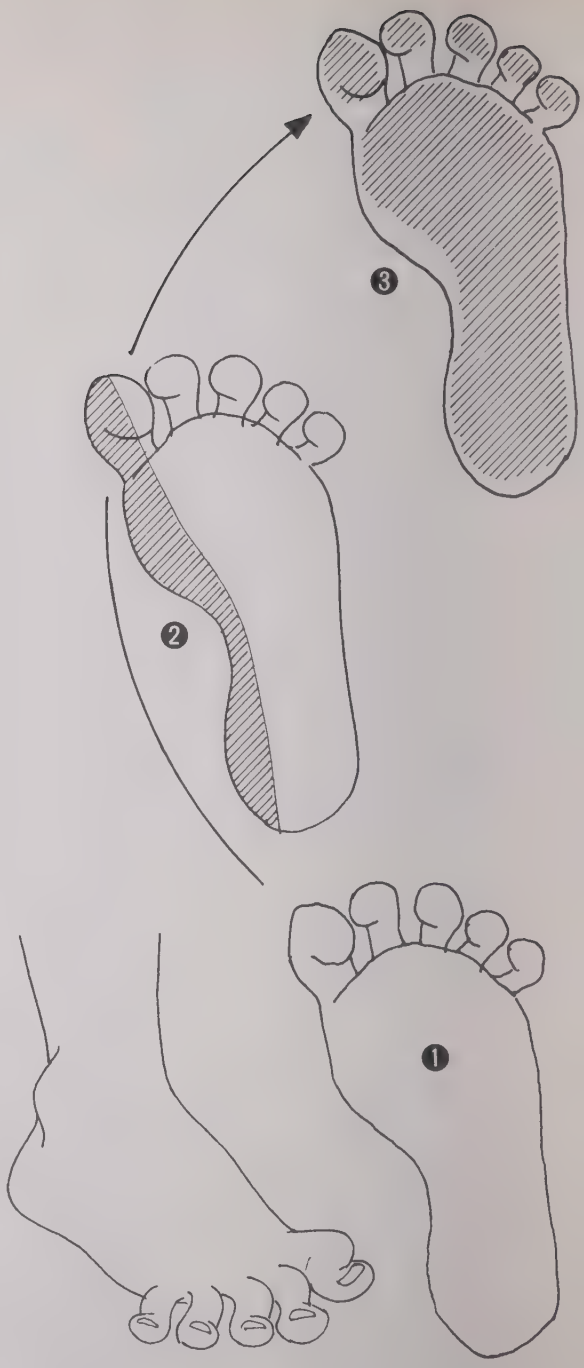
In the next movement, sliding your forearm against your body, pull the left elbow backward as far as possible, keeping the shoulder down, until you feel as if your shoulder blades are touching. Open the chest and breathe in deeply as you do this. Then, as you slowly exhale, push your fist forward, keeping your muscles tensed and utilizing all of your power. Concentrate your power in the first two knuckles and exhale completely, using one quick "ha", at the point of execution. As you exhale this "ha" you must tighten the *tanden* and all the muscles of the body even more. This sequence of movements is then repeated once in left *sanchin dachi* using the right hand, and then once again in right *sanchin dachi* using the left hand.

It is important to remember when moving in this *kata,* never lift your foot from the floor. Always move in *suri ashi* (sliding your foot smoothly and in a circular motion, forward or backward). When moving forward or backward, you must keep your muscles tightened, never releasing the tension, keeping your posture correct. When moving backward be extra careful not to lift your heel from the ground, which is a common error. You must move your foot as if you are searching for something with your heel. When moving in this *kata* you must concentrate on all the muscles of the body.

3. Posture for *Sanchin Kata*



a) Straighten your back.
b) Your body should be positioned so that if you drew a line from the top of your head to the floor, it would end at the back of the heel of the forward foot.
c) Draw your chin slightly inward.
d) Elbows should be bent so that the fists are slightly lower than the shoulders in such a manner that water would slowly flow down between the two points.
e) The distance between your elbows and your sides should be one fist width.
f) The knee and the ends of the toes of the forward foot should be in line.



a) The beginner should use the inside of the foot (the shaded area) when sliding the foot.
b) The inside of the foot (the shaded area) should be firmly gripping the ground.
c) For a firm stance, first spread your toes and then grip the floor. The grip should be so strong that you feel as though you are rooted into the ground like a tree.

4. Basic Breathing

There are four basic types of breathing in *Sanchin kata.*

a) Inhale very slowly and deeply, then exhale slowly and completely.
b Inhale very slowly and deeply, exhale quickly.
c) Inhale quickly, exhale slowly and completely.
d) Inhale quickly, exhale quickly.

In normal everyday breathing, you inhale air through the nose which then goes to the throat, windpipe, and into the lungs. It is in the lungs that oxygen enters the blood and carbon dioxide is expelled. But when you perform *Sanchin kata*, you imagine that the air does not stop in the lungs, but continues down into the lower abdomen. *Sanchin* breathing is abdominal and does not cause the chest to rise up.

To further explain, the *Sanchin kata* most practiced is that of Miyagi Chojun Sensei which uses *type a* breathing. When you practice this type of breathing you must imagine a stream of air entering your body through the nose and following a path up and around the head, down the neck and back, passing under the groin to be concentrated in the *tanden,* where it is coiled into a tight ball as you complete your inhalation. As you exhale slowly and smoothly, the air rises from the *tanden* to the navel, to the solar plexus, to the throat, and out slowly from the mouth. As you complete your exhalation, you must give one last strong push, tightening the *tanden* and all of the muscles, and expelling the air completely (photo 1). The most important things to remember when performing *Sanchin kata* are that the breathing and movements should be completely coordinated and that the muscles must be kept tensed throughout the performance.

Higaonna Kanryo Sensei's *Sanchin kata* utilizes the quick breathing technique (*type d*). When the air enters the body through the nose, it is visualized as taking the quickest route to the *tanden* through the throat, to the solar plexus, to the navel, and into the *tanden*. It follows the same path on exhalation (photo 4).

These two different breathing techniques of *Sanchin kata* can be further illustrated. For example, imagine you have a handful of powder on a table. Using Miyagi Chojun Sensei's breathing technique, upon exhaling you would blow the powder away particle by particle, and it would take quite a long time for all the powder to disappear, whereas with Higaonna Kanryo Sensei's breathing technique, the powder would be blown away all at once, as if a small tornedo had suddenly struck and whisked it away.

Summary of Key Points

a) Maintain the correct posture at all times.
b) Use abdominal breathing.
c) The muscles of the body must be kept tensed at all times and never relaxed.
d) Be conscious of every part of the body.
e) Breathing and movement must be completely coordinated.
f) Practice *Sanchin kata* every day, with extra practice in the areas where you are weak.

5. Points of Concentration in *Sanchin Kata*

a) Eyes look straight ahead.
b) Draw the chin in slightly.
c) Keep the shoulders lowered.
d) Keep the chest open and the stomach muscles tightened.
e) Straighten the spine.
f) Tighten the latissimus dorsi muscles.
g) The elbows, when drawn in, are one fist width from the sides of the body.
h) Turn the forearms outward, keeping the fists tight.
i) Tighten the anus muscles.
j) Tighten the buttock muscles and the inner thigh muscles.
k) Bend the knees and turn them in.
l) Turn the front of the thighs inward and tense the muscles.
m)Spread the toes and grip the ground with both the toes and soles of the feet as if you are trying to root yourself to the ground.

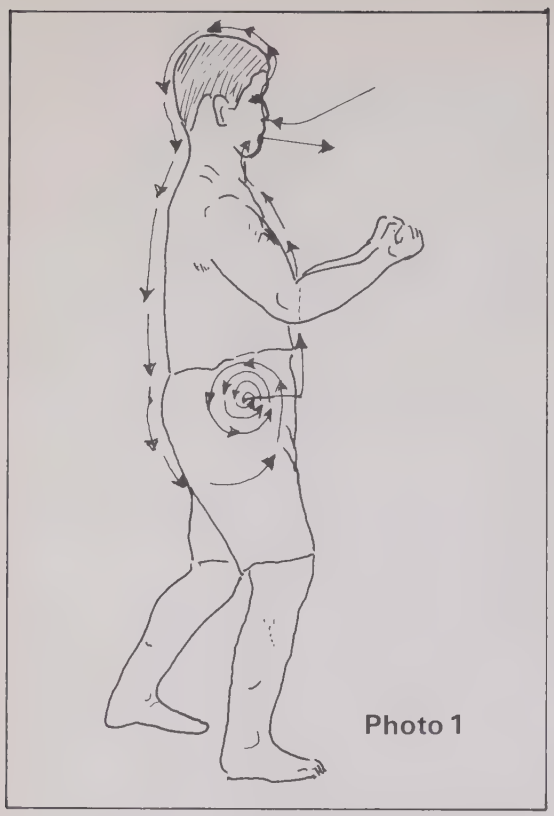


Photo 1

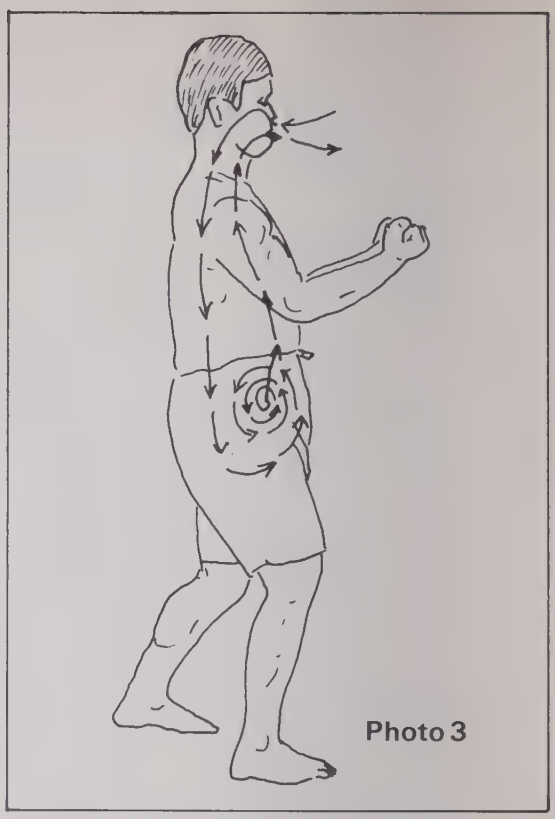


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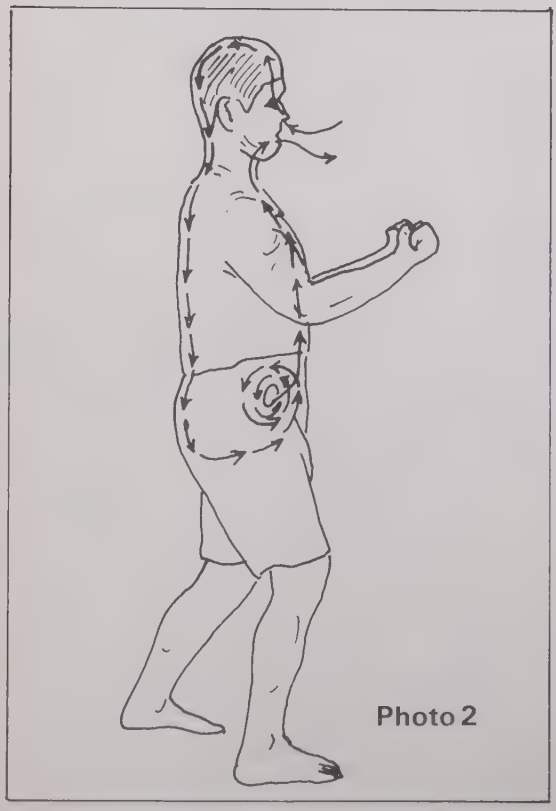


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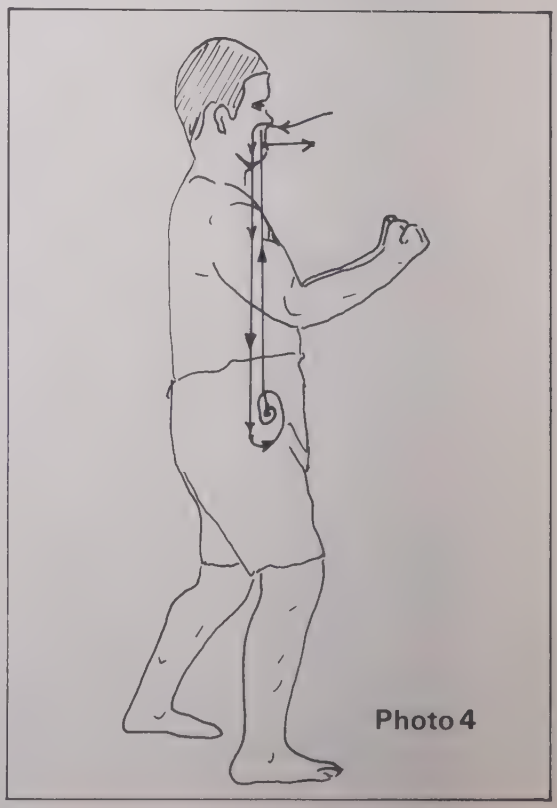
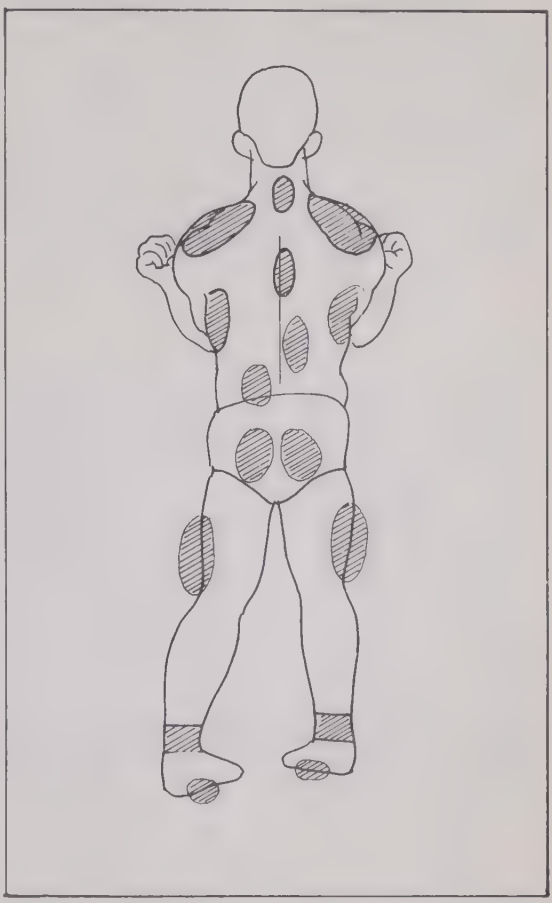


Photo 4

6. Checking for Proper Muscle Control and Concentration in the Student

The teacher, by using this teaching method, helps the student to concentrate more fully on tightening his muscles. These steps should be performed in order.

a) With hands flat on the floor, the instructor should press the outer edge of his hands against the insides of the student's feet to ensure that the arch is not raised.
b) Grasp the ankles to make sure that the student is concentrating power in the legs and that the feet are rooted to the floor.
c) Slap the sides of the thighs to make the student concentrate on the muscles there, then slap them again harder to make sure that the muscles are fully contracted and to keep his concentration acute.
d) Slap the buttocks to make sure that the muscles are kept tightened.
e) Run your hand along the student's spine to make sure that he concentrates on straightening his posture.
f) Press the lower abdomen lightly to make sure that the muscles are tightened.
g) Pressing, draw the flats of your hands down along the students back to help the student concentrate on keeping his back muscles tightened and posture correct.
h) Place your hands on the student's shoulders to help him concentrate on tightening the muscles and then slap the shoulders hard, being careful not to strike the vulnerable area near the neck.
i) Press the fingers into the muscles surrounding the shoulder blades to ensure that the muscles are tightened.
j) Starting from the neck, slide your hand down the length of the spine to ensure correct posture.
k) Slap the shoulders lightly first with both hands, then once more with power to make sure the muscles are tight.
l) Make sure that the student's posture is still correct.
m) Face the student. As he extends his arm forward, push back on his fist to apply resistance. Likewise when the student is executing *chudan yoko uke*, the instructor should apply *kake uke* for resistance to make sure that the student is exerting his full power.
n) When the student is executing any *morote* technique such as *tora guchi*, you should apply resistance to both hands equally.
o) The instructor should be aware of each student's physical condition, applying resistance to each technique and controlling the power of his slaps accordingly.
p) The instructor should also make sure that the student is properly coordinating his breathing with his movements.



7. Things to be Aware of While Assisting *Sanchin Kata* Training

The instructor should carefully observe each student's physical condition; for example, noting whether the skin is too pale or too flushed; or when grabbing the ankles, checking the pulse to determine the student's condition. If the student is strong, then the training can be stepped up; but if he appears weak, you must adjust accordingly, reducing the severity of the conditioning. In some cases the training should be stopped immediately.

When Miyagi Chojun Sensei supervised the novice student during *Sanchin kata* training, he would not slap the body very hard, but would feel and press the areas to be concentrated on. In this way the student could develop the necessary



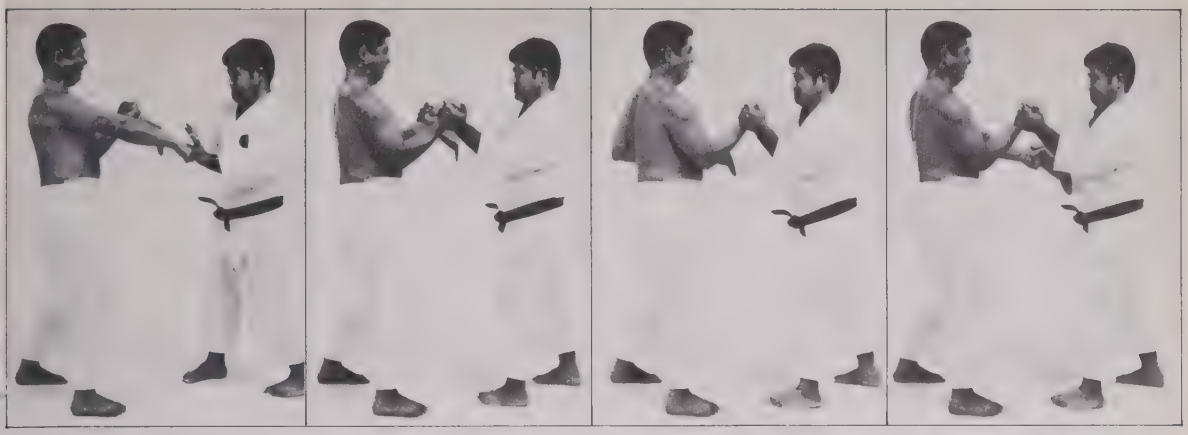
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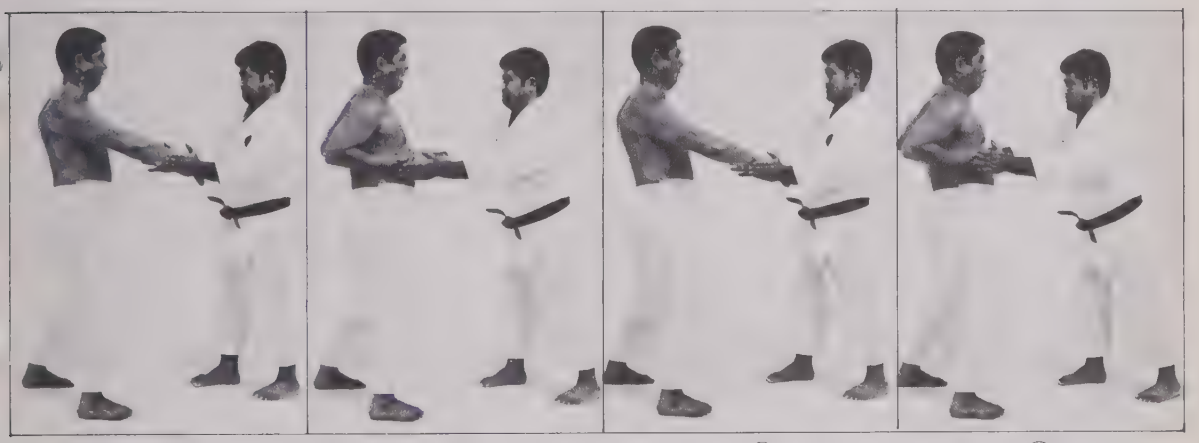
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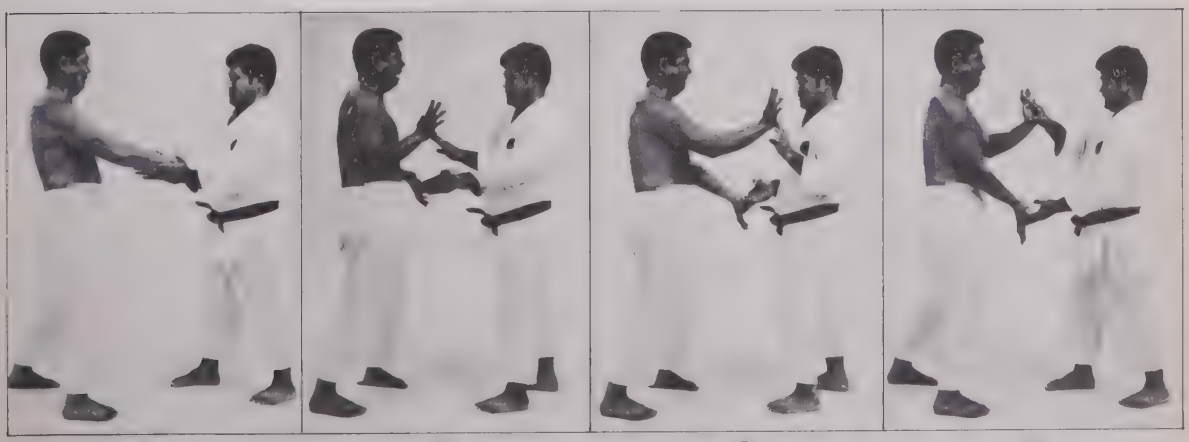
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focus in the muscles throughout his body. As the student progressed and his body developed and his strength increased, Miyagi Sensei would intensify the power of his slaps against the body, striking areas such as the shoulders, thighs, and buttocks. Similarly, when the student performed *chudan tsuki, chudan yoko uke,* or *tora guchi,* Miyagi Sensei would apply resistance according to each student's condition and ability, lightly with a beginner, but powerfully with a more advanced student.

When one part of the body is being used, it is natural to focus everything on that part and to forget about the rest. When you are assisted during *Sanchin* training, it develops your ability to be able to control your entire body, keeping all of the muscles tight, regardless of which part is being used.

Assisted *Sanchin kata* training is more for developing the spirit than the body. When the instructor slaps the shoulders, the back, or the inside of the thighs, it is very painful, and the skin can become very red and swollen. To be able to endure this kind of training maintaining the proper form, muscle control, and concentration, is more spiritual than physical. Continued training using this method not only develops the body and makes it strong, but it also develops the spirit. When you become strong spiritually it weakens the confidence of your opponent.

8. Assisting *Sanchin Kata* Training Using Two or More Instructors

When two instructors are assisting *Sanchin kata* training, the student should be in the middle with one instructor in front and one behind. This type of training is much more severe than if only one instructor is assisting. You cannot say that you have practiced *Sanchin kata* until you have practiced it being assisted by at least two instructors. If you are being assisted by one person, that person can only strike one area of the body at a time, therefore the tendency is to only concentrate on that one area. But if two or more are assisting you, they can strike several areas of the body at the same time, therefore your concentration will be on almost every part of your body. This type of training develops not only physical strength and breath control, but it also develops the spirit, for it is essential to have a strong spirit in order to maintain the proper focus and control and so endure this arduous type of training.

9. The Importance of *Sanchin Kata* and Training Method

Sanchin kata has always been considered the most important *kata* in Goju Ryu karate training. Every karate student must practice this *kata.* By practicing this *kata* you not only develop proper breathing technique, power, and musculature, but it is also essential in developing the proper karate spirit. Therefore, traditionally *Sanchin kata* was the first *kata* to be taught to the beginner. The traditional method of teaching involved spending the entire first month learning only correct foot movements. During the second month, this training was supplemented by the introduction of *nigiri game* (hand held gripping jars) which help to develop a solid stance and a powerful grip for the feet. The third month would be spent learning the correct breathing and hand techniques. When you are practicing *Sanchin kata,* it is not necessary to always perform it using only three steps, but to develop and improve your technique you should continue stepping forward from one end of the *dojo* to the other. Likewise, when stepping backward, instead of the two steps backward, you can continue all the way back across the *dojo* again.

When Miyagi Chojun Sensei trained his students in *Sanchin kata,* the training would be long and hard. When a student got to the point where he was so tired that he could no longer control his breathing or his techniques, Miyagi Sensei would tell the student to do only one more step, or technique, thus focusing the student's concentration on that last technique. After the student had executed the technique, Miyagi Sensei would tell him to do one more, and one more, and so on. In this way he could push the student to greater endurance, while still keeping him focused.

Miyagi Chojun Sensei considered *Sanchin kata* the most essential of all the *kata*s. He would teach it to his students as the first *kata* and would have them practice it over and over again, sometimes for as long as five years depending on the student, before he would teach them their second *kata*. Then, even when they learned another *kata* and began practicing it, they would always begin their *kata* practice with *Sanchin* before going on to the next one. They would then practice this second *kata* for an average of three years before being taught the next one.

Miyagi Sensei would only teach the next *kata* when he felt that the student was ready, therefore some of his students might train for 10 or 15 years and still not know all of the *kata*, or many of their applications. Only his youngest student and protege, Miyagi An'ichi, was taught all of the *kata* and all of their applications. After training was finished and everyone else had gone home, Miyagi Chojun Sensei would ask Miyagi An'ichi to stay and would spend hours speaking with him about the history of karate, teaching him many of the hidden meanings and techniques in the *kata*s. They would often talk and train until well after midnight.

10. The Effects of *Sanchin Kata* Training

During *Sanchin kata* training you are breathing very deeply, thus increasing the oxygen supply to the body as well as the brain. With this, the brain and nervous system become particularly sharp and more aware. This heightened awareness allows the student to improve his concentration, power, and focus when executing each technique.

This type of deep breathing stimulates the diaphram, which causes it to work more efficiently. It also helps to stimulate the stomach, liver, pancreas, kidneys, and intestines to become more active, therefore becoming stronger.

When practicing *Sanchin kata*, your muscles are in a state of constant tension, thus they become extremely expanded and this combination creates a feeling of tremendous power. After *Sanchin* training you feel very good, which is an indication of just how good this kind of training is for you. When you practice *Sanchin kata* repeatedly, you develop coordination between your breathing and your movements, thus helping you to more fully develop focus and power in each technique.

In the Okinawan dialect there is a word *kukuchi*, which means key point. Miyagi An'ichi Sensei often told me that if you practice *Sanchin kata* repeatedly, even when it is difficult, then you will come to know the key points in all of the other *kata* as well.

When you are young you practice *Sanchin kata* with all your strength to develop power. As you get older, your focus should shift to developing the movements of the *kata* into smooth, flowing techniques, as well as utilizing strength and power.

After you have practiced *Sanchin kata* over a period of time you will be able to concentrate all of your power in the *tanden*. This accomplishment, I believe, will not only help you to live a longer life, but will also help you to deal with stressful situations in a much calmer manner.

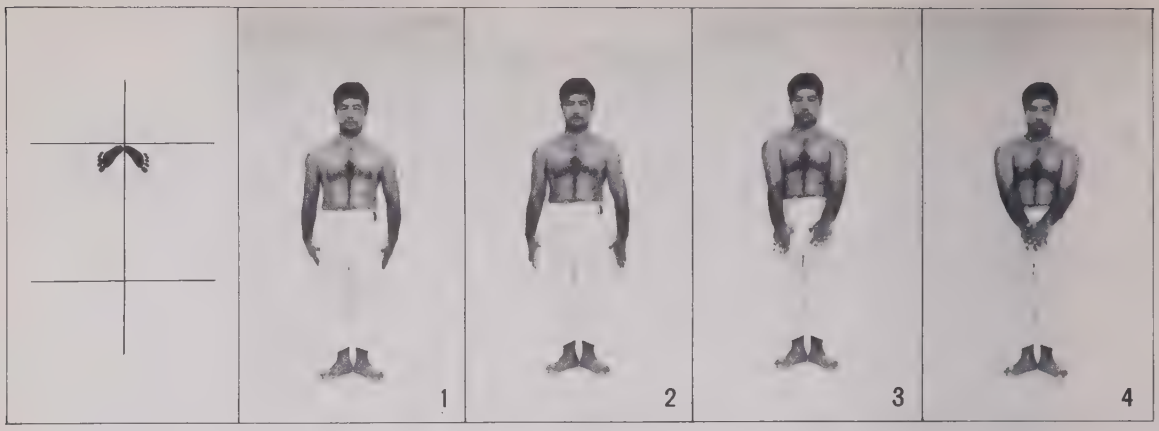
11. The Meaning of *Heishugata* and *Kaishugata*

Heishugata—Both *Sanchin* and *Tensho kata* are *heishugata*. *Heishugata* means literally: 'closed-hand *kata*', but this is a misnomer. What is really meant by *heishugata* is the constant state of tension maintained throughout the *kata,* that is 'closing' or contracting the muscles. Thus, in *Sanchin* and *Tensho kata* all the muscles of the body remain in this constant state of tension and power is concentrated in the *tanden* throughout the performance of the *kata*; the muscles are relaxed only when the kata is completed. This type of *kata* develops physical strength, stamina, and breath control.

Kaishugata—All other *kata* belong to this category. It literally means 'open-hand *kata*', but again this is misleading. In this type of *kata* the muscles of the body remain 'open' or relaxed, thus allowing for quick and free flowing movements. You contract the muscles of the body and concentrate power in the *tanden* only at the point of execution of each technique.

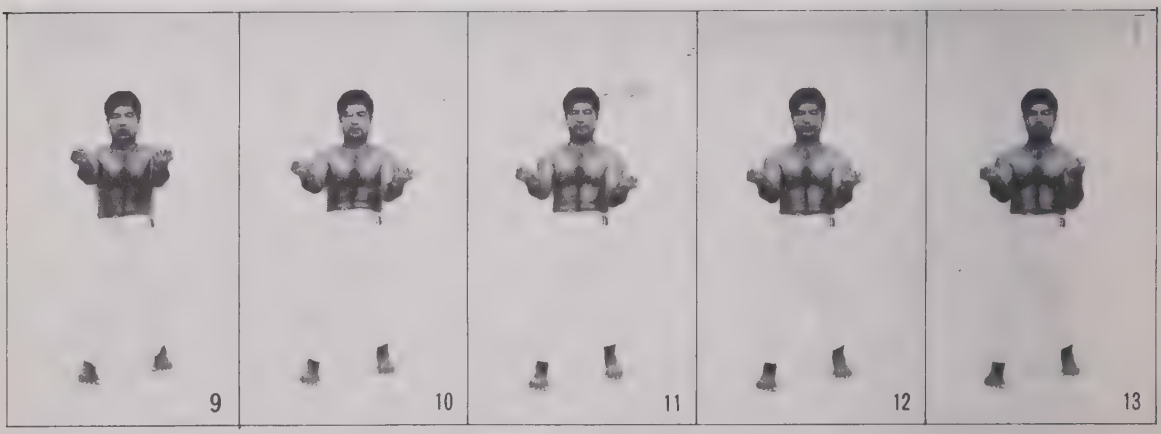
Sanchin

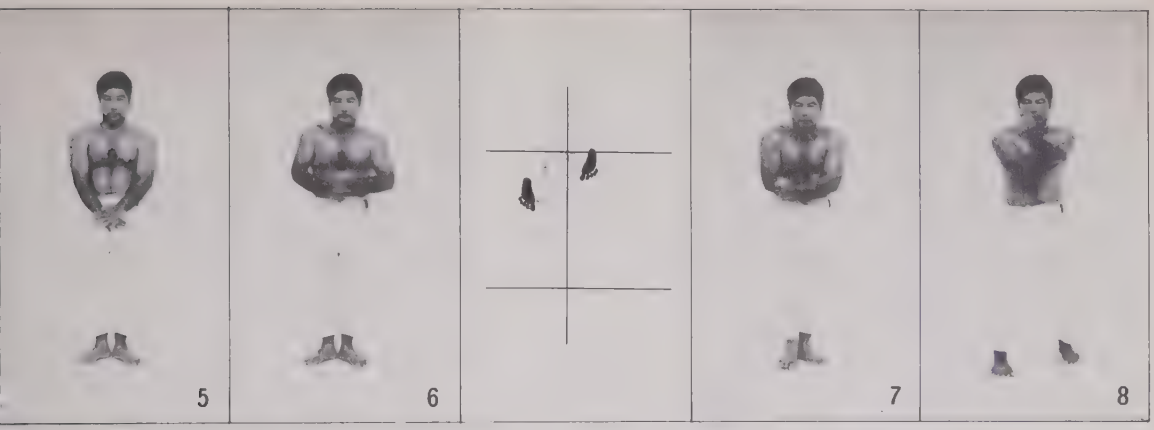
(2 photographs/1 second)



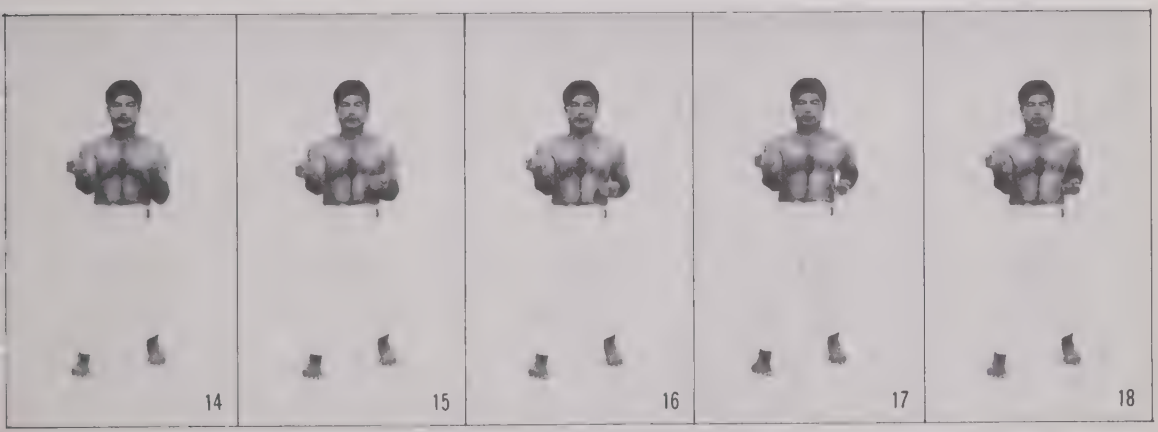
12. Performance of the *Kata*

1-4
Assume *yoi no kamae*; calm the breathing.

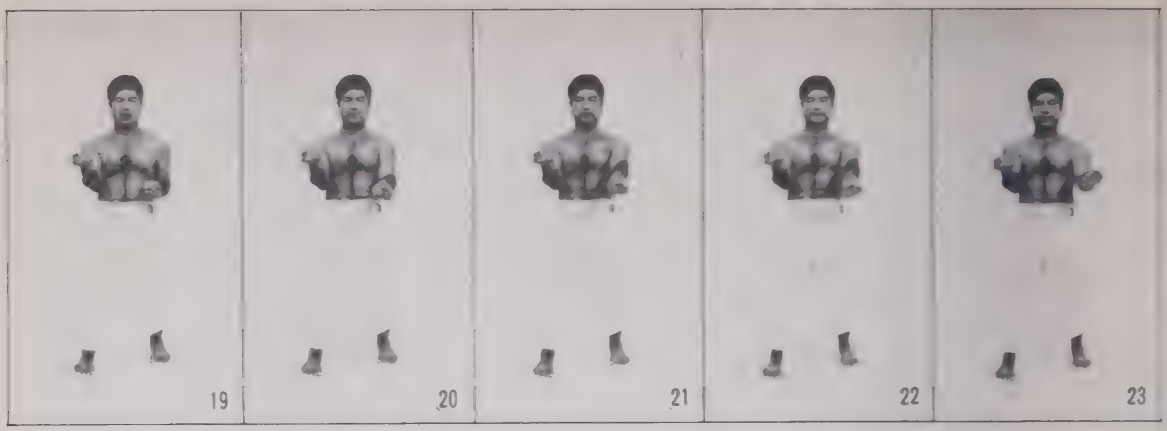




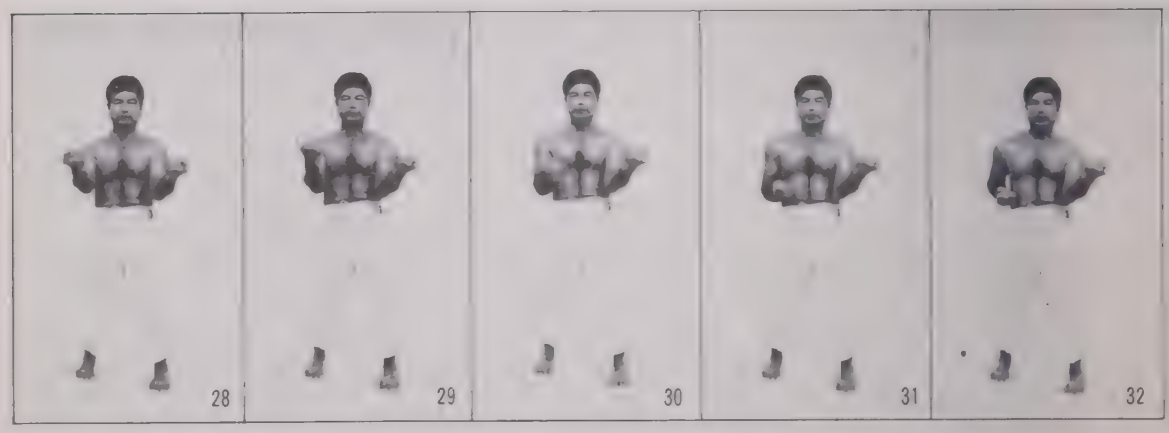
5-12
From *musubi dachi*, bending the knees slightly, use *suri ashi* to slowly slide the right foot forward in an inward arc into right *sanchin dachi*; at the same time, bring both arms up in front of the chest, left arm over right, and perform *morote chudan yoko uke*. Inhale during the block while moving forward, exhale as the block is completed.

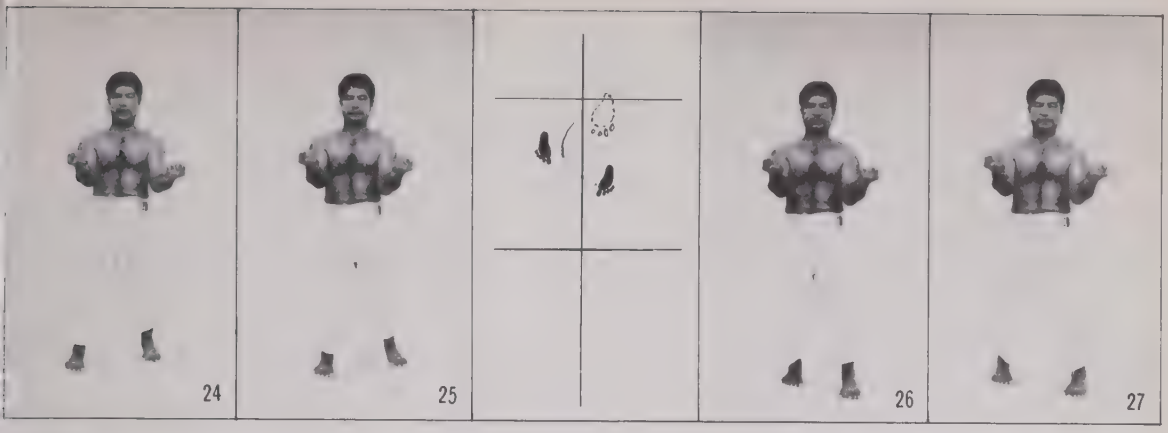


13-18
In right *sanchin dachi*, inhaling, slowly pull the left fist to the side.



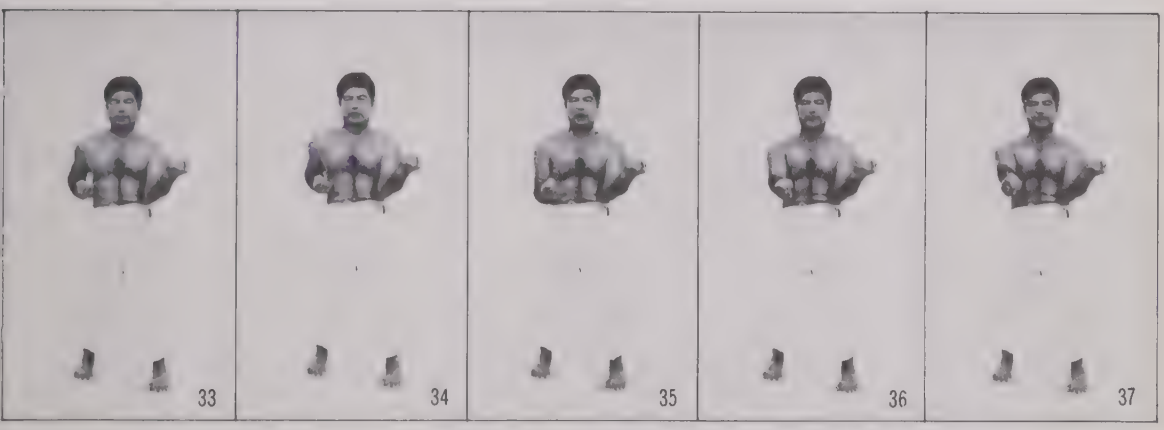
19-22
In right *sanchin dachi*, exhaling, slowly push the left fist out performing *chudan zuki*; on completion of the punch, exhale completely while focusing power in the *tanden* and punch; twist the left arm fully inward, locking it securely.





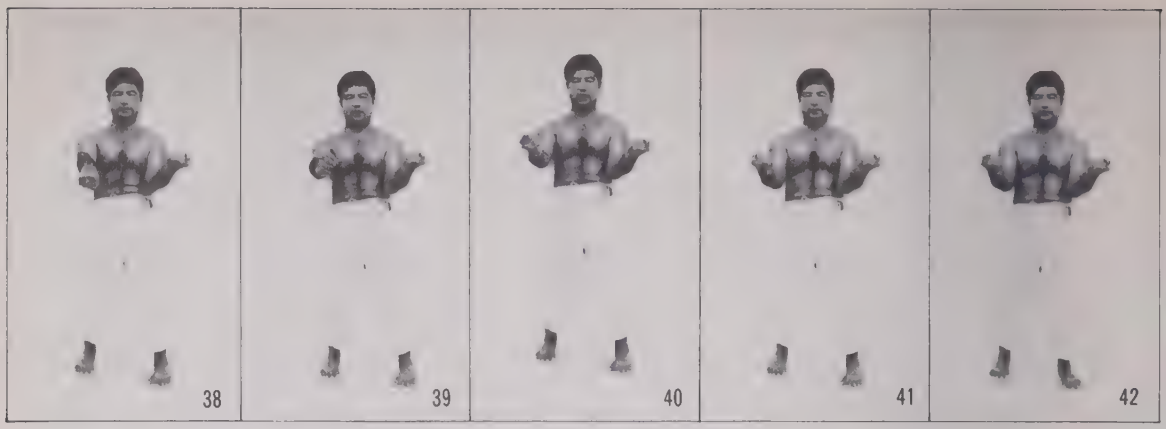
23-24
Inhaling slowly perform a small *kake uke* (concentrate on the wrist), exhaling in one short powerful breath as the block is completed.

25-28
From right *sanchin dachi*, use *suri ashi* to slide the left foot forward in an inward arc, into left *sanchin dachi*.

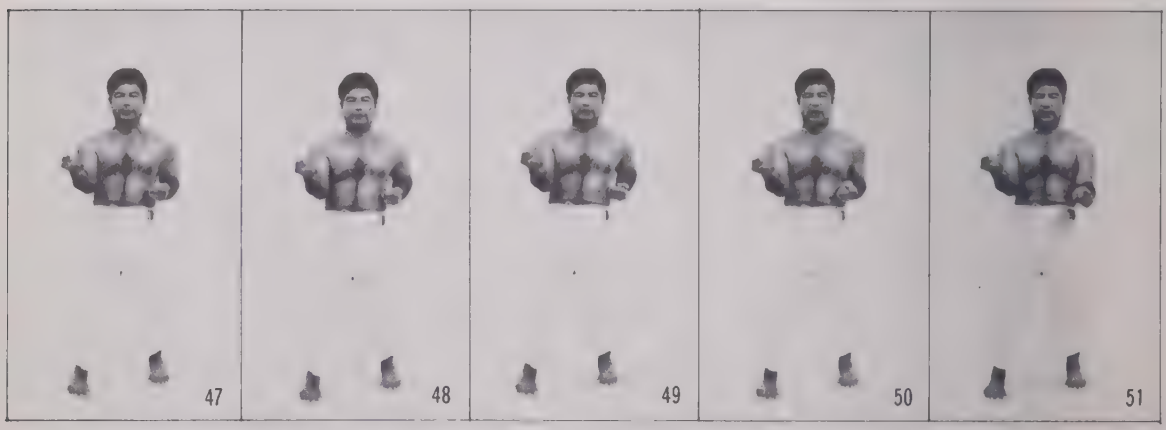


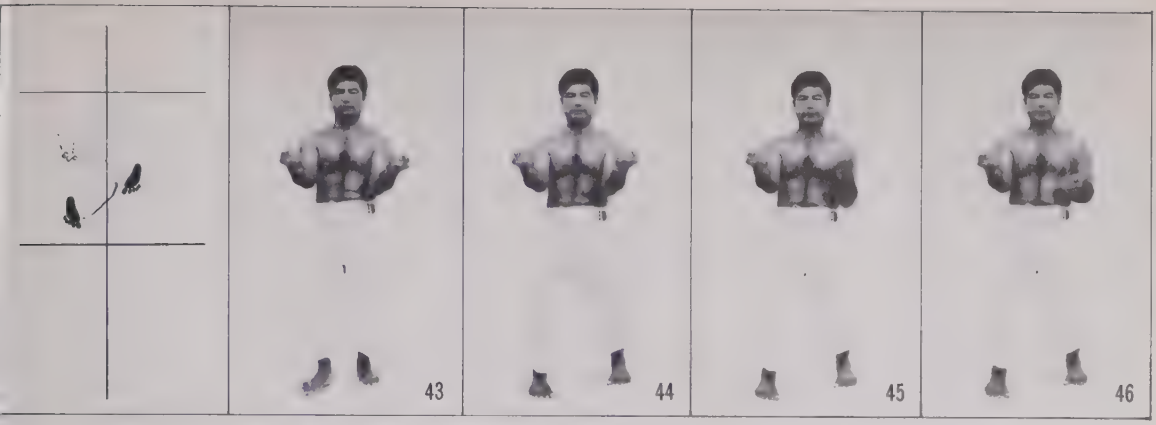
29-34
Continue by slowly pulling the right fist to the side, inhaling.

35-38
In left *sanchin dachi*, exhaling slowly, concentrate power in *seiken* while slowly pushing forward into *chudan zuki*. Focus the punch with a final, powerful exhalation while twisting the arm fully inward and concentrating power in the *tanden* (a mirror image of photos 19-22).

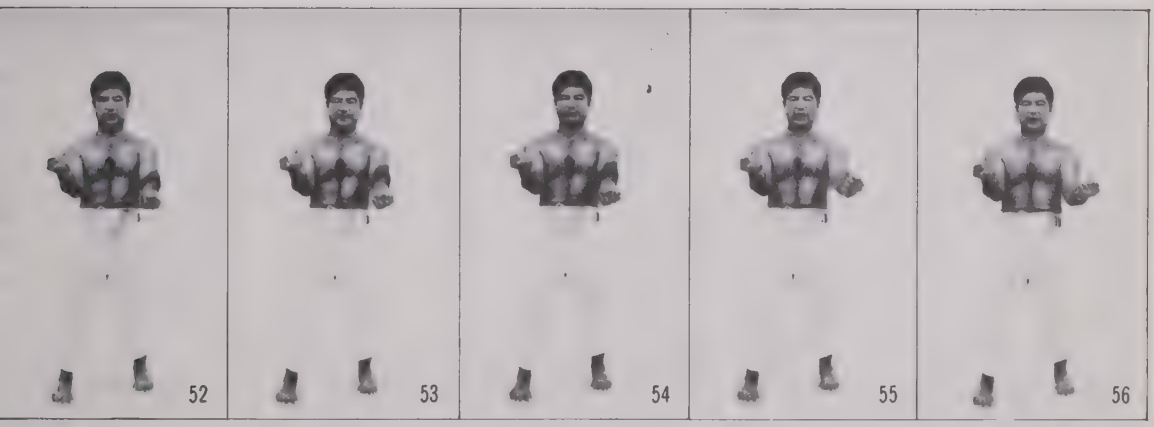


39-42
In left *sanchin dachi*, inhaling, concentrate power in the right wrist while rotating it and pulling it back, performing *chudan kake uke*; on completion of the block, exhale in one short powerful breath, concentrating power in the *tanden* (a mirror image of photos 23-24).





43-49
From left *sanchin dachi*, smoothly slide the right foot forward in an arc into right *sanchin dachi*; pull the left fist to the side—the movements and breathing are the same as in photos 13-18.

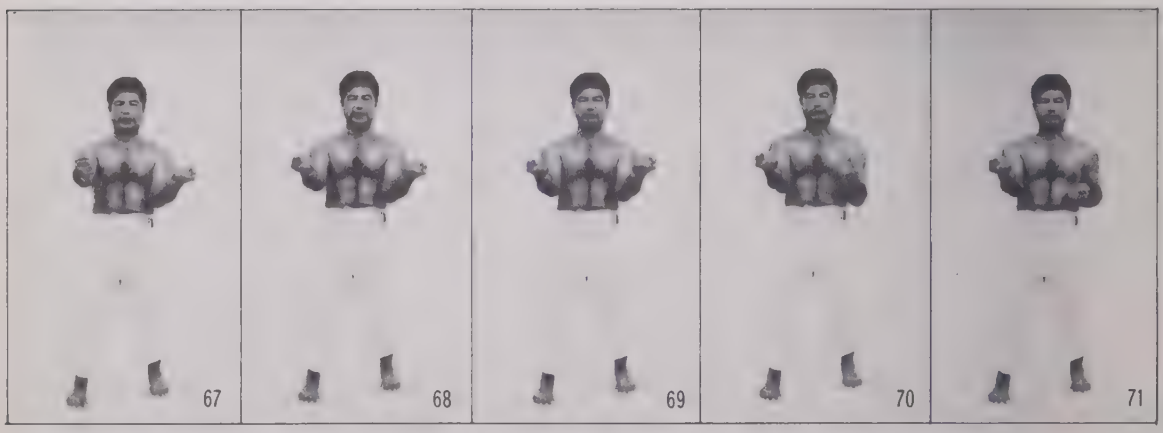


50-54
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 19-22.

55-57
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 23-24.

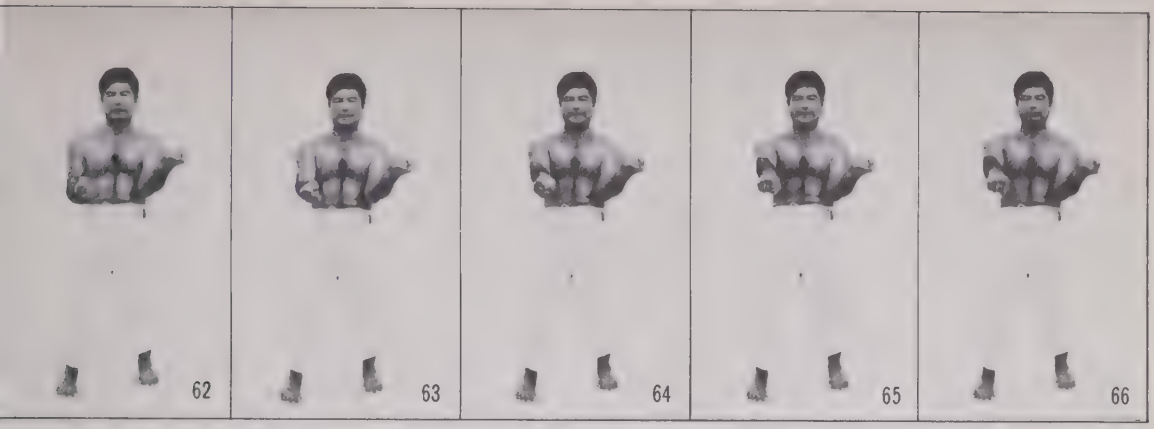


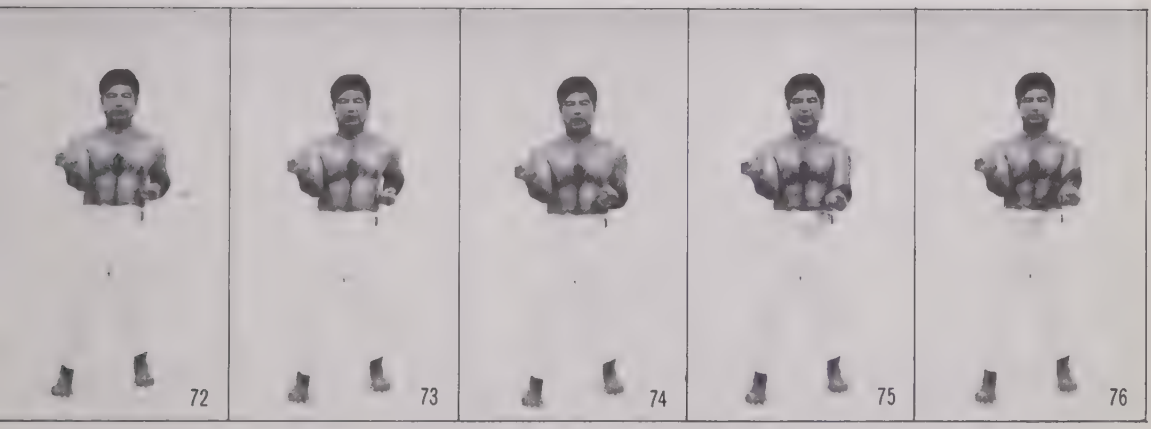
58-65
In right *sanchin dachi*, continue with the same hand techniques and breathing patterns as in photos 29-38.



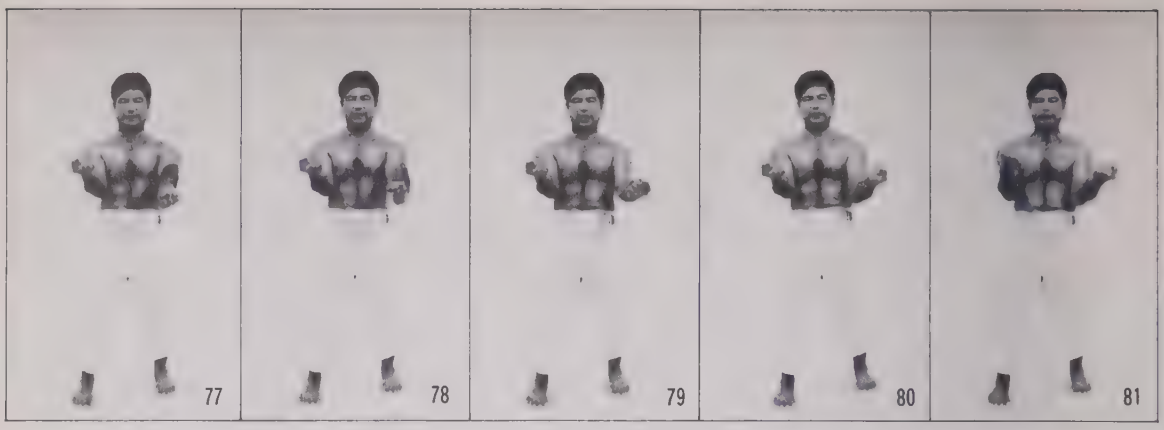
66-69
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 39-42.

70-73
Perform the same movements and breathing patterns as in photos 13-18.

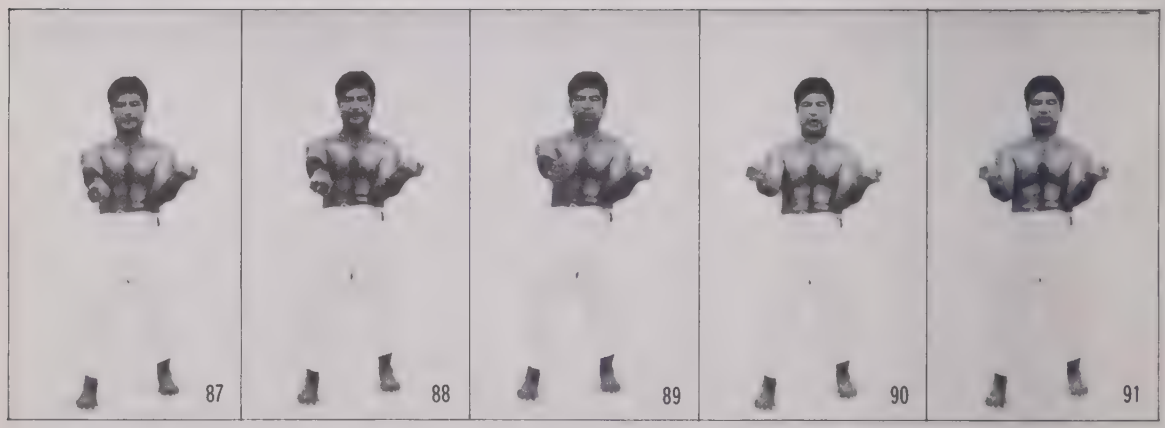




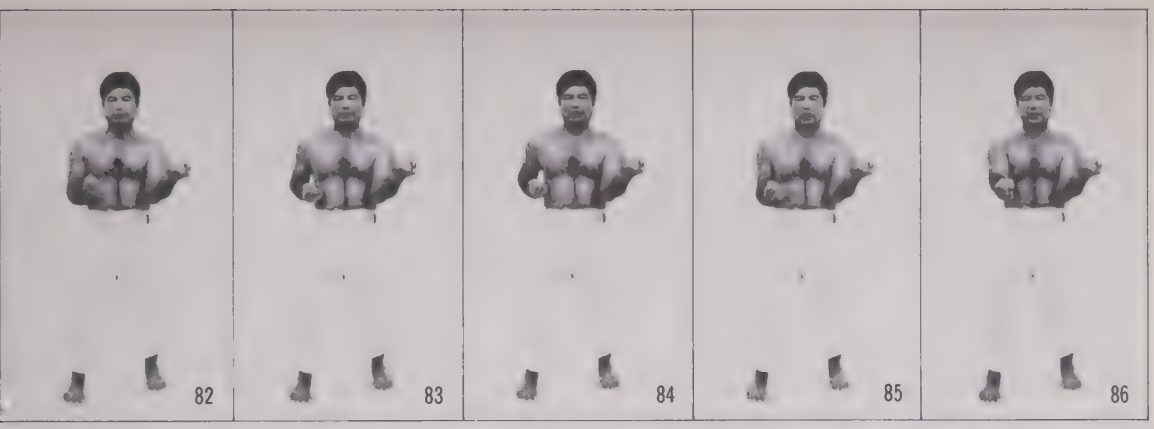
74-77
Continue with the same hand techniques and breathing patterns as in photos 19-22.

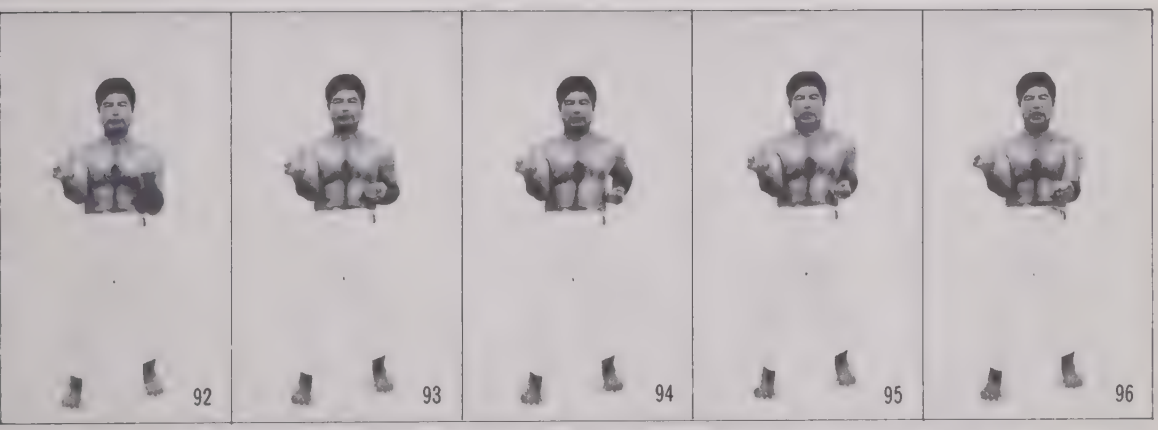


78-80
Perform the same hand techniques and breathing patterns as in photos 23-24.



81-91
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 29-42.





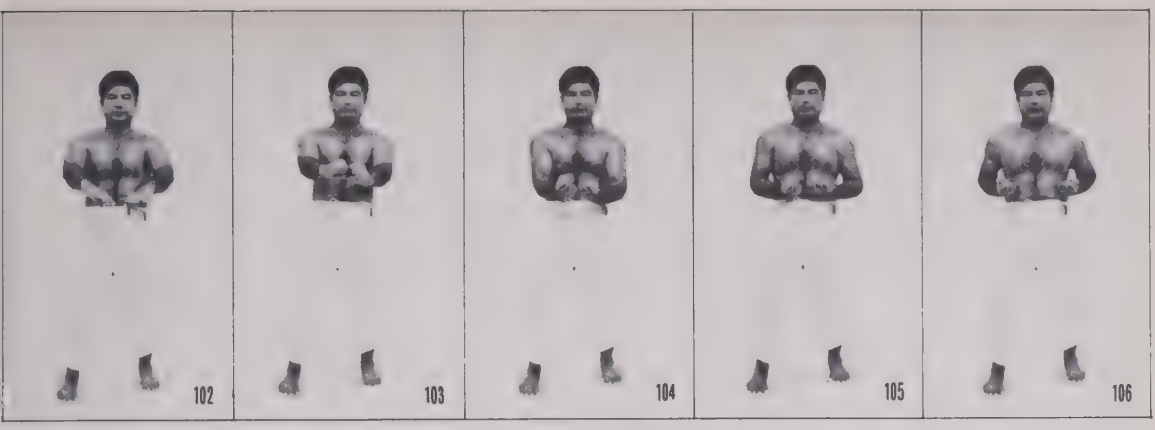
92-98
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 13-22.



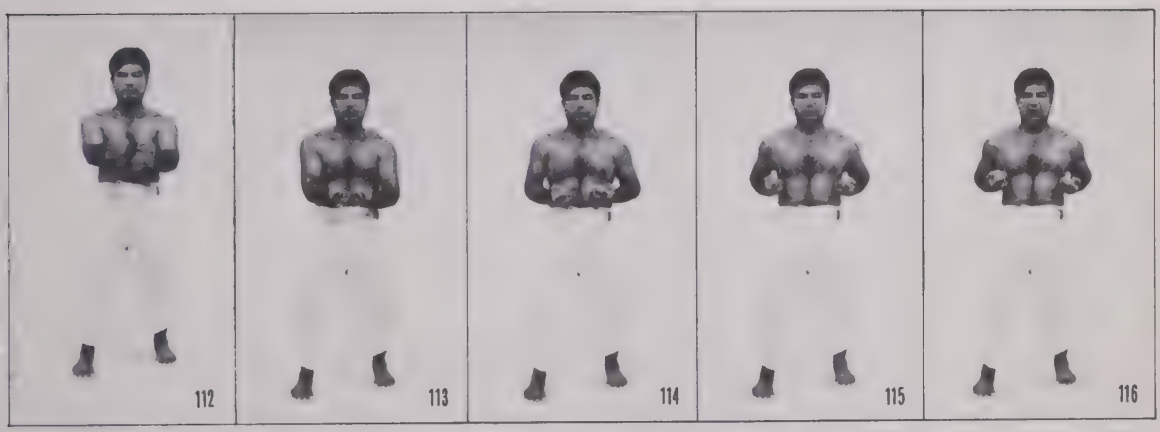
99-102
In right *sanchin dachi*, open both fists, the right remaining in position while the left is turned palm-up assuming the same position as the right; inhale in a short breath as you do this. Then while exhaling in a longer breath, turn both hands palm-down, executing *morote nukite* (the arms forming an oval shape).



108-110
In right *sanchin dachi*, continue by opening both hands and pushing them forward in a *morote nukite*; at the same time, exhale slowly.



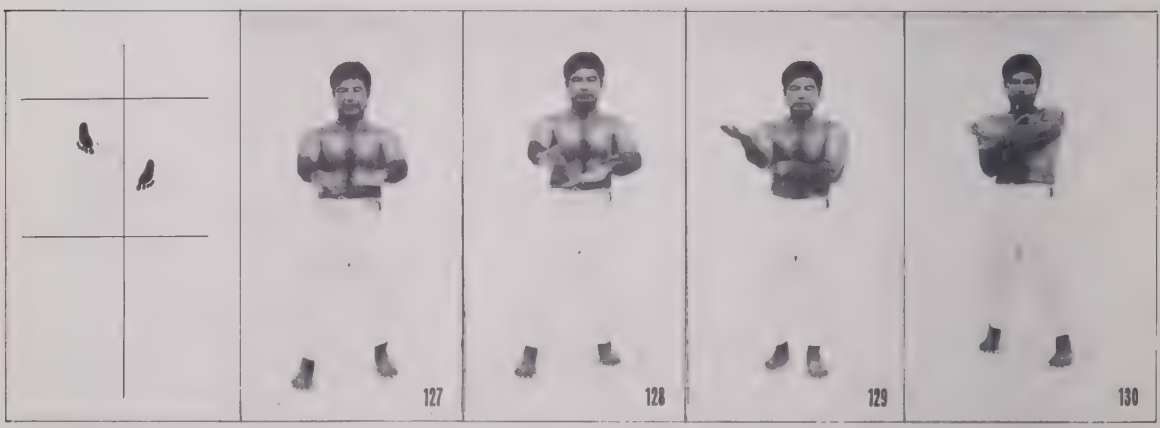
103-107
Continue by powerfully clenching both hands (as though grabbing) and execute *morote tsukami hiki*; as the hands pull in, inhale slowly.



111-116
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 103-107.

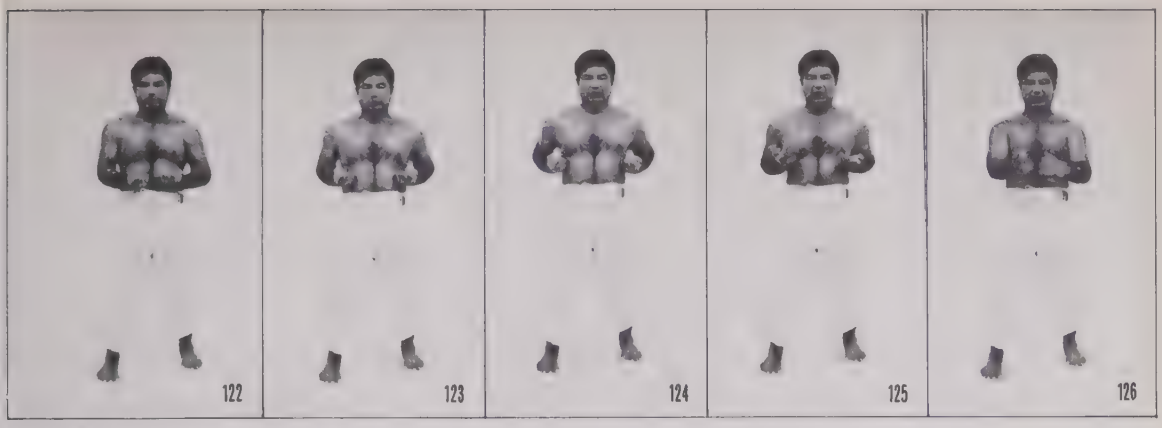


117-119
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 108-110.

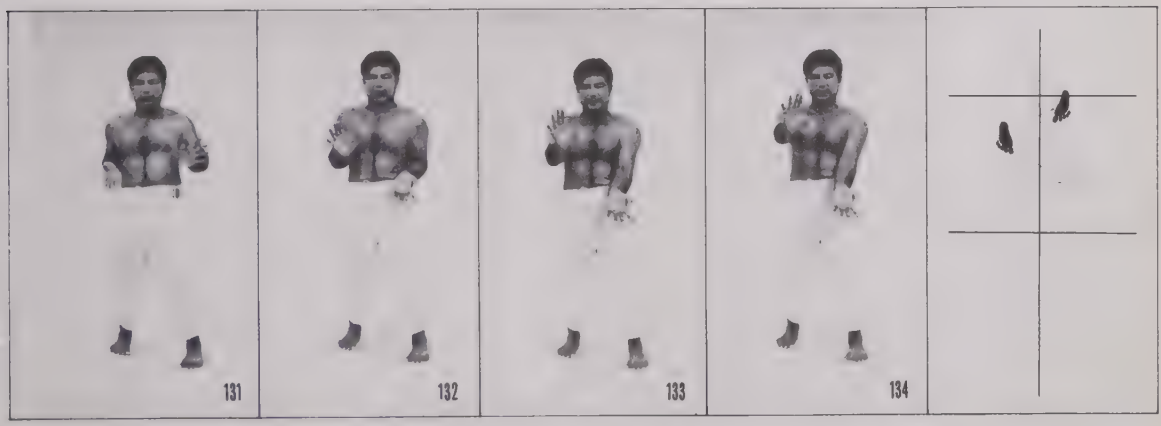


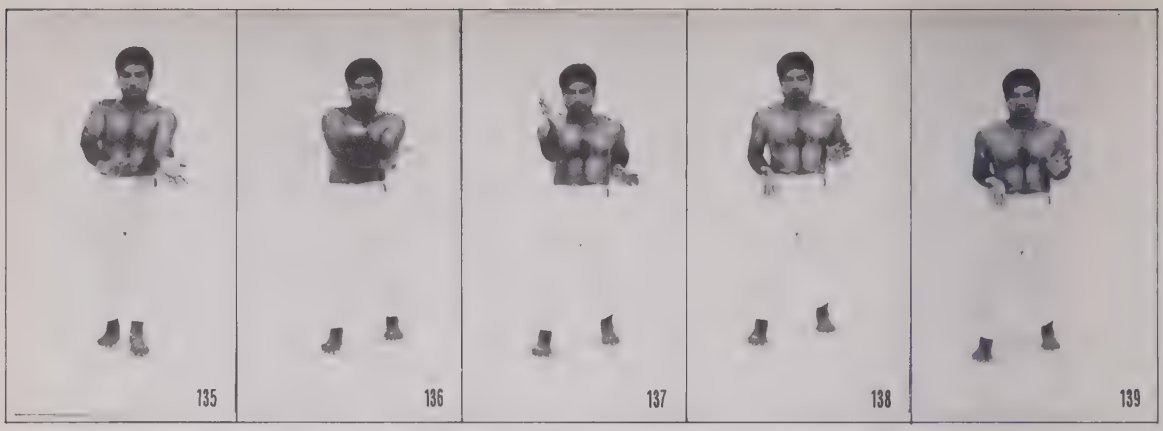
125-127
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 108-110.

128-134
From right *sanchin dachi*, use *suri ashi* to slide the right foot backward into left *sanchin dachi*; at the same time, perform together an open-hand left *jodan haishu osae uke* and an open-hand right *uchi kake uke* (slowly inhaling); continue with an open-hand left *gedan oshi* and an open-hand right *chudan oshi (tora guchi)*—slowly exhaling.

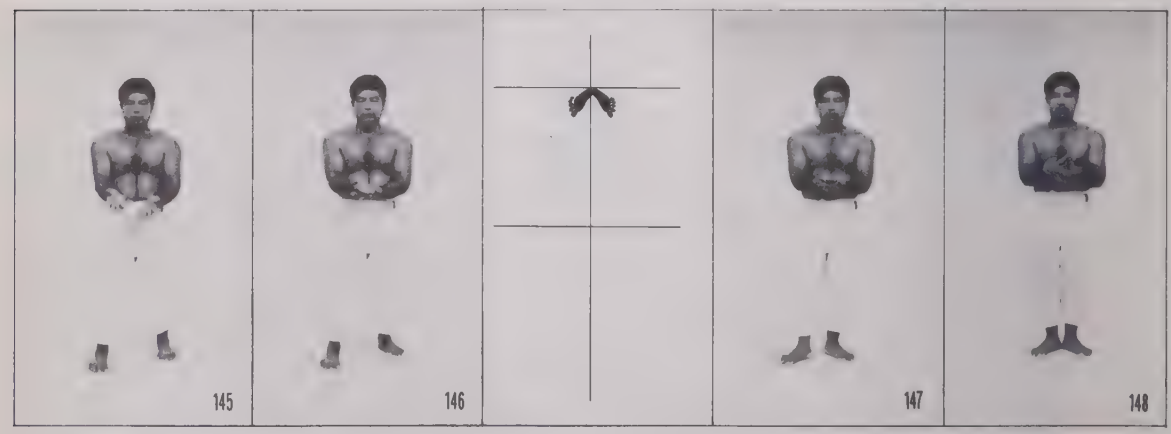


120-124
In right *sanchin dachi*, perform the same hand techniques and breathing patterns as in photos 103-107.



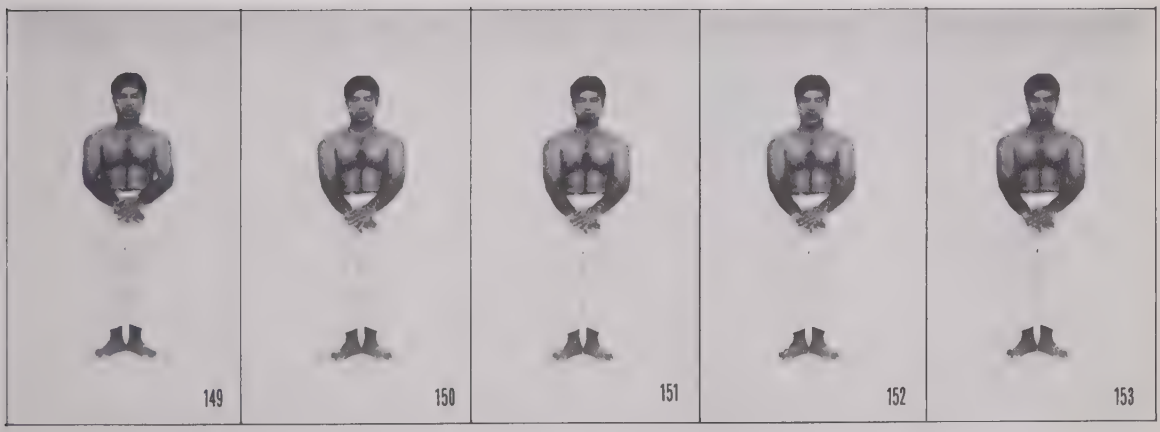


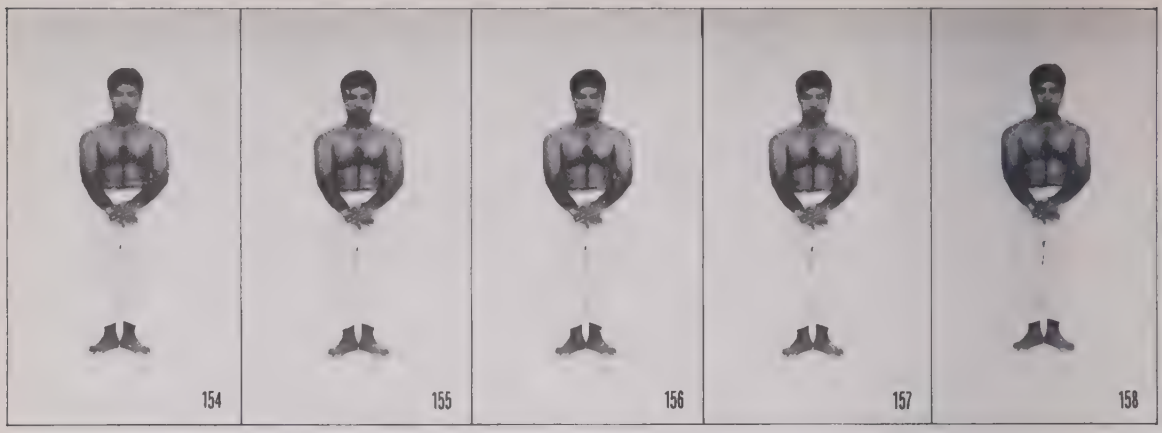
135-143
From left *sanchin dachi*, smoothly slide the left foot backward into right *sanchin dachi*; perform a right *tora guchi*—a mirror image of the hand techniques in photos 128-134 (the breathing pattern is the same).

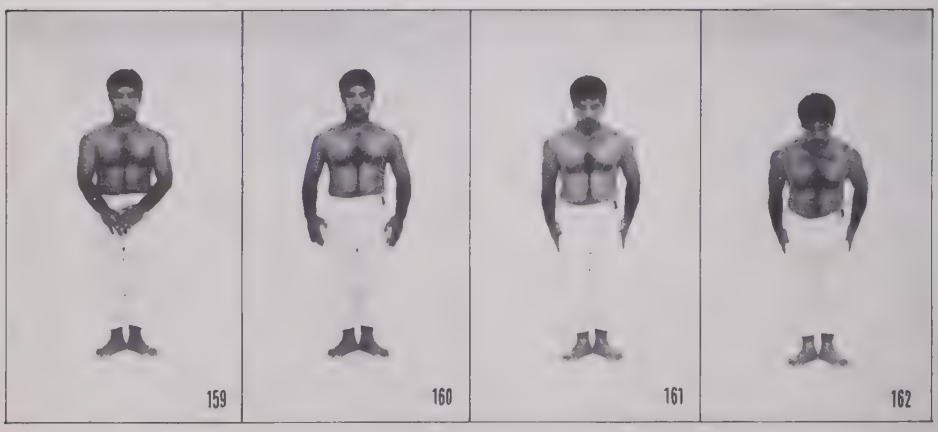


144-158
Bring the right hand up to the left, then while slowly inhaling scoop down with both hands until the back of the right hand rests in the palm of the left (palms up in front of the lower abdomen); draw the right foot back into *musubi dachi* while turning the hands down and exhaling; from this position inhale once sharply, then exhale all the remaining air by short expellations.


140
141
142
143
144


149
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162

EDITOR'S NOTE: In the explanations to the following photographs, the term 'step' is used. This term has been used for simplicity. When stepping, the foot should always remain lightly in contact with the surface of the ground.

The photographs contained in this book depicting *kata* were taken with a fast action, motor-driven camera and are not always as clear as we would have wished. Therefore, we have done our best to describe the techniques in each *kata* in the clearest possible way in the explanations under each photograph.

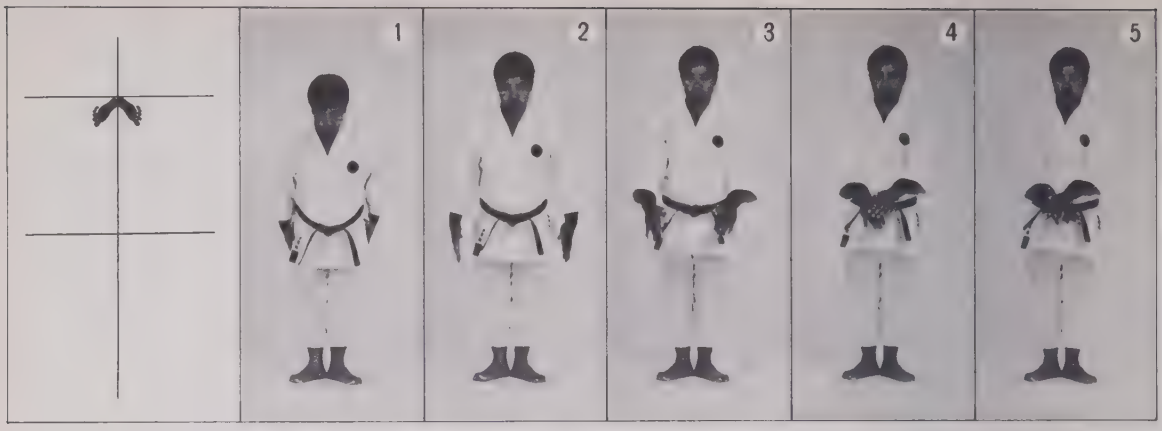
Part 4. *Gekisai Dai Ichi*

1. Key Points

Both left and right *jodan uke* (6-9, 17-19) and *gedan harai uke* (13-16, 23-26) should be performed not only as a block, but as an aggressive attack as well, as if to break the opponent's arm or leg. *Gyaku zuki* (41-42) should be performed with great speed, concentrating power in the first two knuckles of the fist. *Hiji ate* (36-37) should be performed with power following the snap kick, simultaneously as the foot stamps to the floor. The *uraken* technique (38) is performed with a snap, keeping the wrist and elbow relaxed, followed by *gedan harai uke*, a small, powerful movement pivoting from the elbow. Then a strong and powerful *gyaku zuki* using the hips (41). *Uraken, gedan barai*, and *gyaku zuki* are performed separately but in one rhythm. *Awase zuki* (62-65, 66-72) should be executed using the entire body.

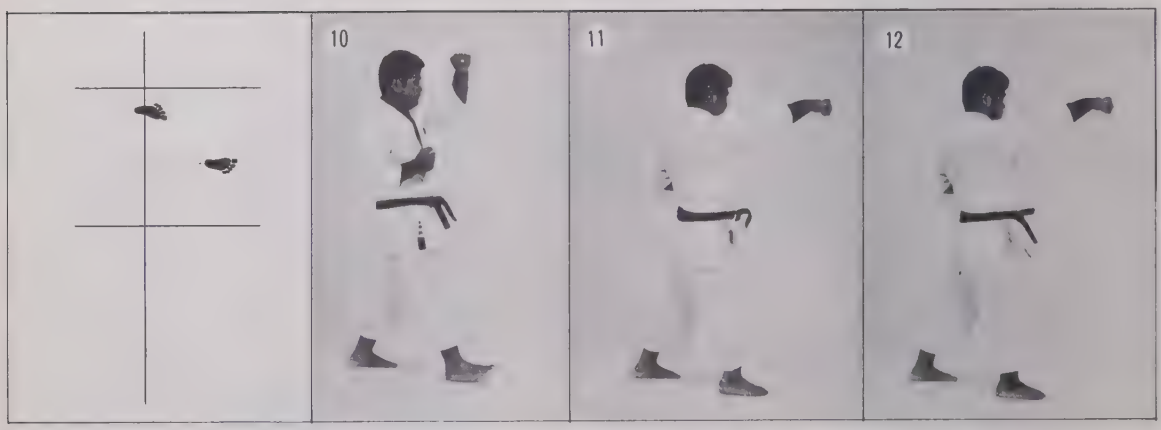
At the beginning of the *kata* the breathing should be calmed and concentration centered in the *tanden*. This will make it easier to focus power in each technique and will also encourage the correct breathing throughout the rest of the *kata*. As the student becomes more advanced the proper breathing will become natural. The important thing to remember when performing this kata is that concentration should be placed on each individual technique. Techniques should be executed with full power and full extension.





2. Performance of the *Kata*

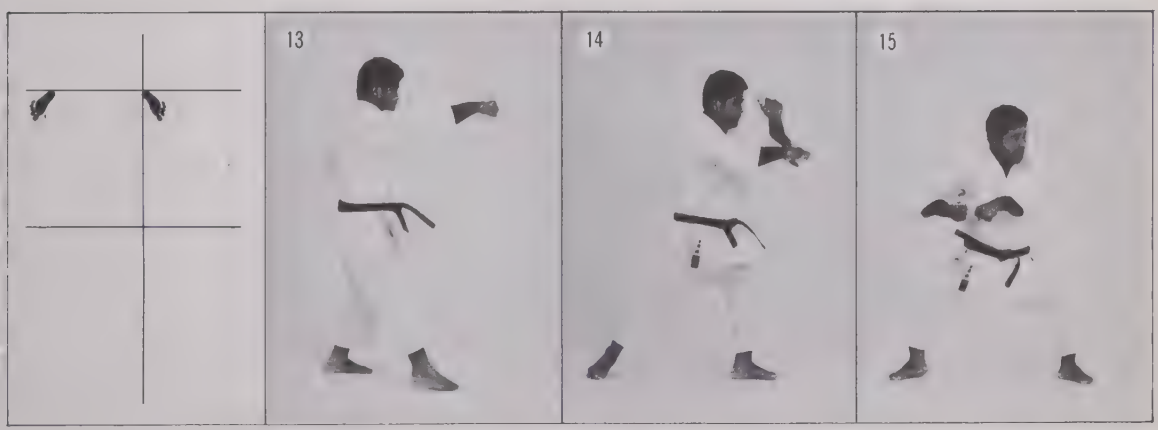
1-5
Face *shomen* (front) in *musubi dachi* with the hands by the sides and *rei* (bow); move the hands to the front over the lower abdomen, the left palm covering the back of the right. Maintain tension in the hands as well as the *tanden* and control the breathing.



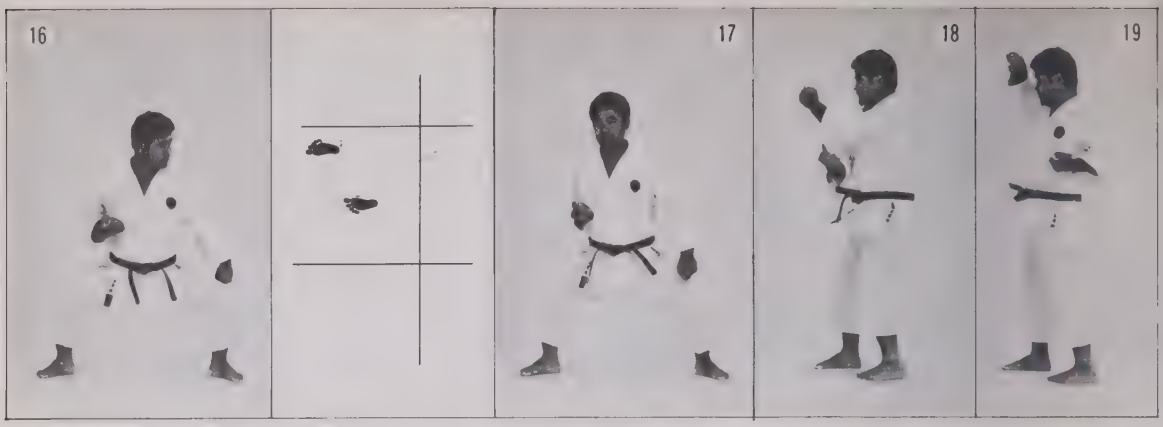
10-12
From left *sanchin dachi*, step the right foot straight forward into right *han zenkutsu dachi*, at the same time perform a right *jodan oi zuki*, pulling the left hand to the side.



6-9
From *musubi dachi*, step the right foot forward while pivoting on the left foot 90° to the left into left *sanchin dachi*; at the same time, perform a left *jodan age uke*.



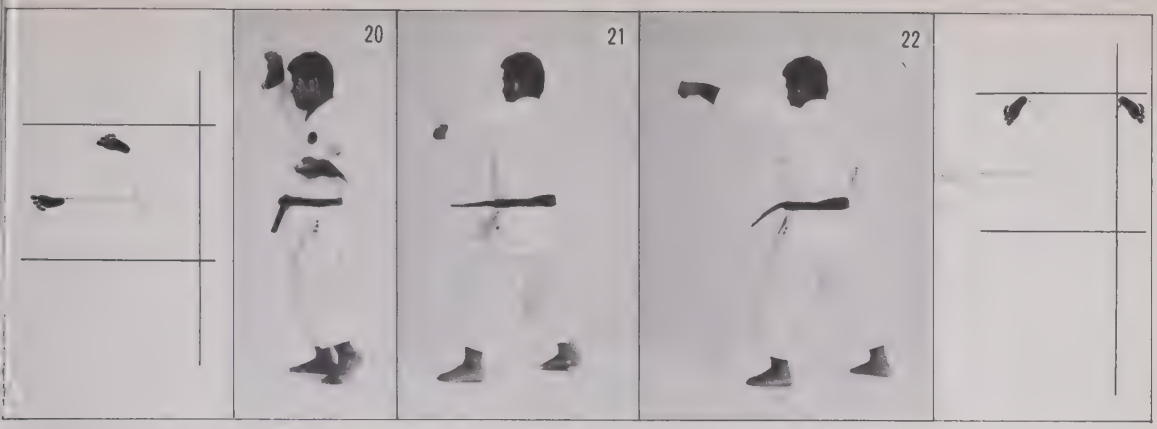
13-16
From right *han zenkutsu dachi*, draw the right foot to the rear into *shiko dachi*; at the same time, perform a left *gedan harai uke*, pulling the right hand to the side.



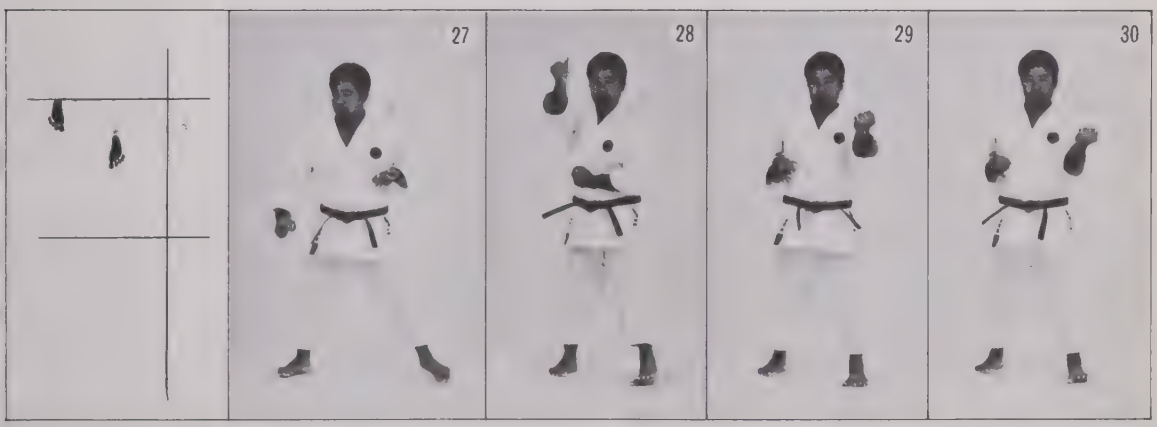
17-19
From *shiko dachi*, draw the left foot up toward the right while turning to the right into right *sanchin dachi*; at the same time perform a right *age uke*, pulling the left hand to the side.



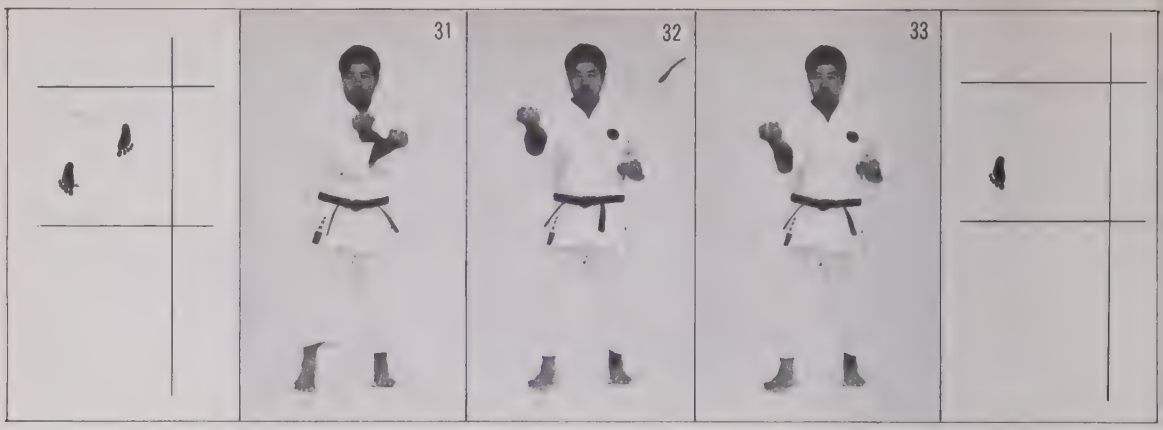
23-26
From left han *zenkutsu dachi*, draw the left foot back into *shiko dachi* (body facing *shomen*), at the same time perform a right *gedan harai uke*.



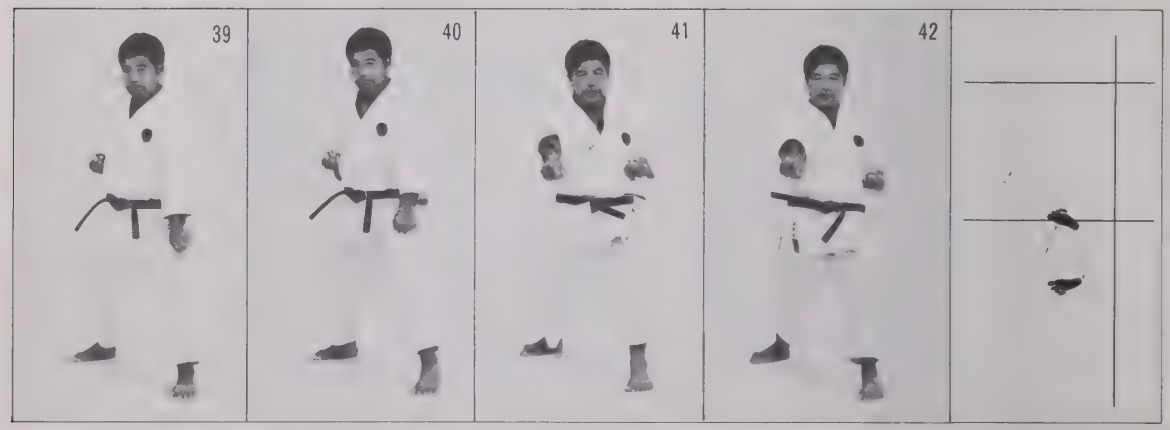
20-22
From right *sanchin dachi* step the left foot straight forward into left *han zenkutsu dachi*, performing a left *jodan oi zuki*, pulling the right hand to the right side.



27-30
From *shiko dachi*, slide the left foot forward (toward *shomen*) into left *sanchin dachi*, performing a left *chudan yoko uke*, and pulling the right hand to the right side.

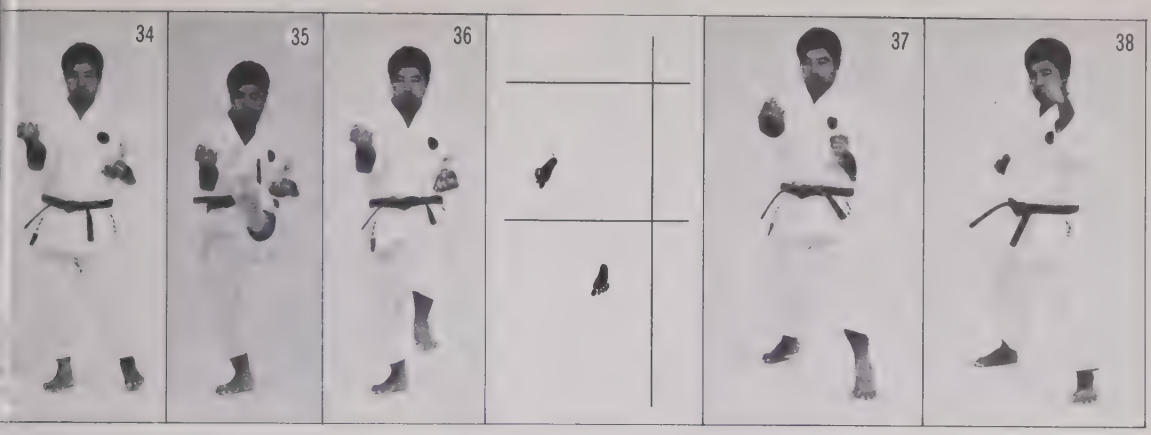


31-33
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*; at the same time, perform a right *chudan yoko uke*, pulling the left hand to the side.



39-40
Continue with a left *gedan barai*...

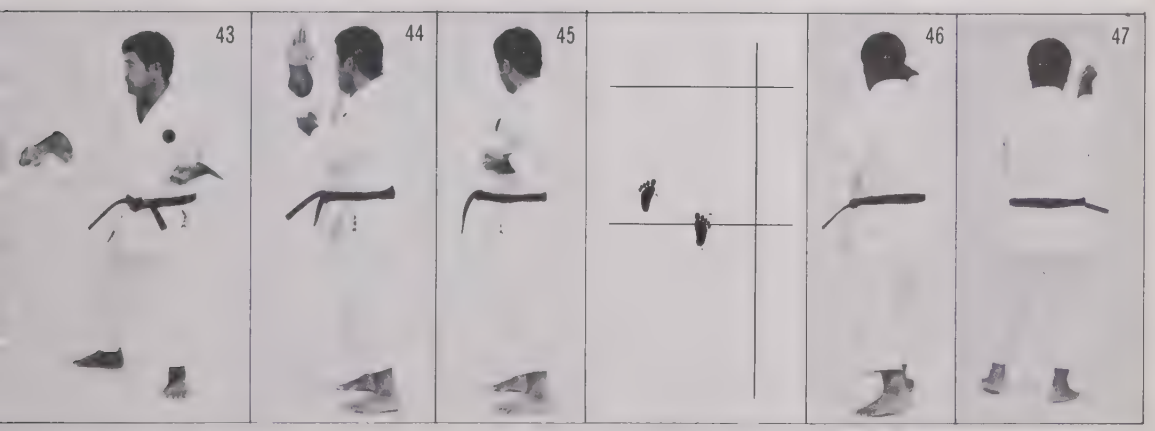
41-42
Finish with a right *chudan gyaku zuki*, pulling the left hand to the side.



34-35
From right *sanchin dachi*, deliver a left *mae geri*, maintaining the block.

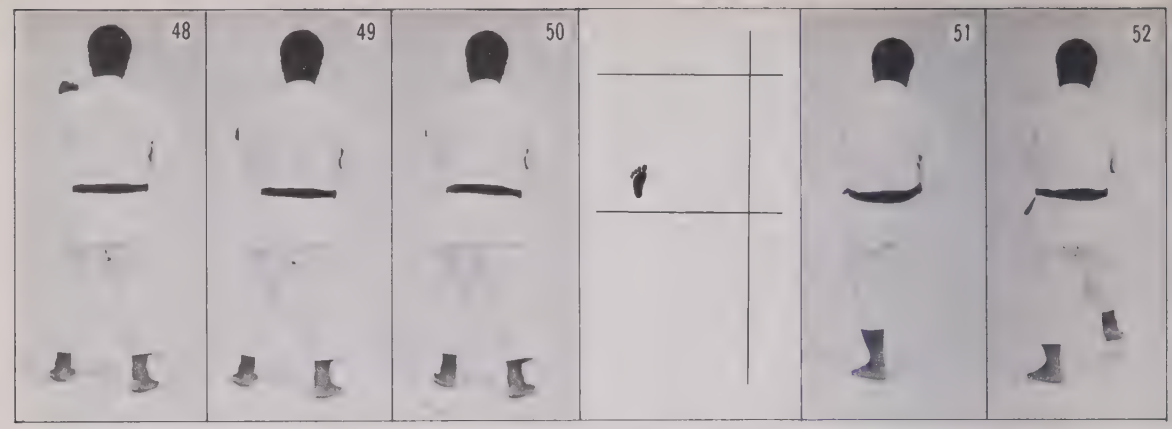
36-37
From the kick, as the left foot stamps down into left *zenkutsu dachi*, deliver a left *hiji ate*, pulling the right hand to the side.

38
Follow immediately with a left *jodan uraken uchi*...

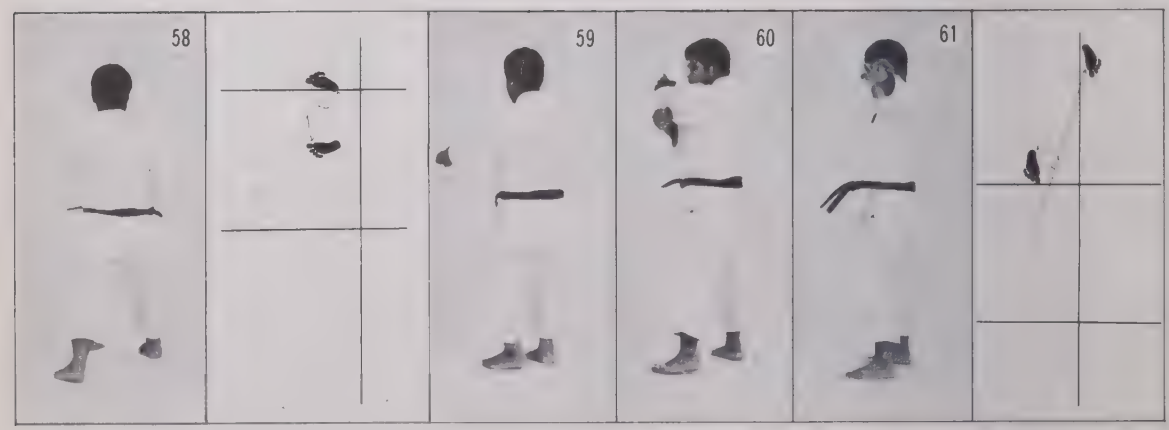


43-45
From left *zenkutsu dachi*, turn the body 90° to the right and execute a right *ashi barai*, landing in *hachiji dachi*; at the same time, deliver a right *jodan yoko shuto uchi*, while pulling the left hand to the side.

46-50
From *hachiji dachi*, slide the left foot forward into left *sanchin dachi* (turning 90° to face away from *shomen*) while performing a left *chudan yoko uke*, and pulling the right hand to the side.

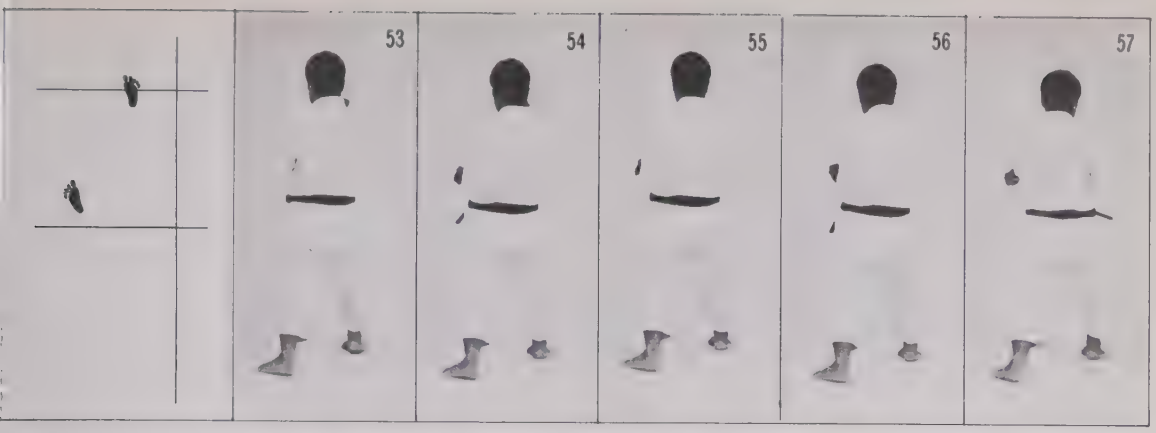


51-52
In left *sanchin dachi*, left *chudan uke* position, deliver a right *mae geri*.



57-58
And finish with a left *chudan gyaku zuki*, pulling the right hand to the side.

59-61
From right *zenkutsu dachi*, turn the body 90° to the left performing a left ashi barai, landing in *hachiji dachi*; at the same time, deliver a left *jodan yoko shuto uchi*, pulling the right hand to the side.



53
From the kick, stamp the right foot down into right *zenkutsu dachi*, performing a right *age hiji ate*, and pulling the left hand to the side...

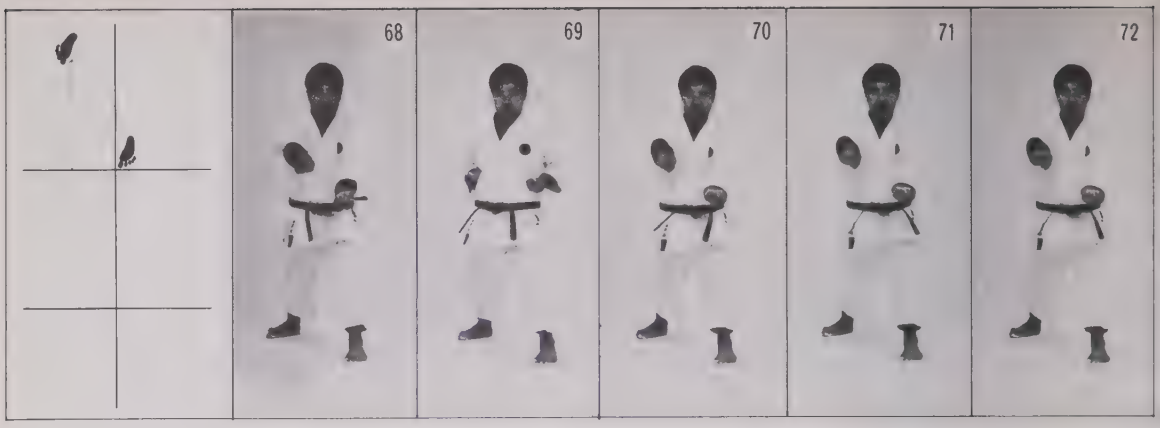
54
Follow with a right *jodan uraken uchi*...

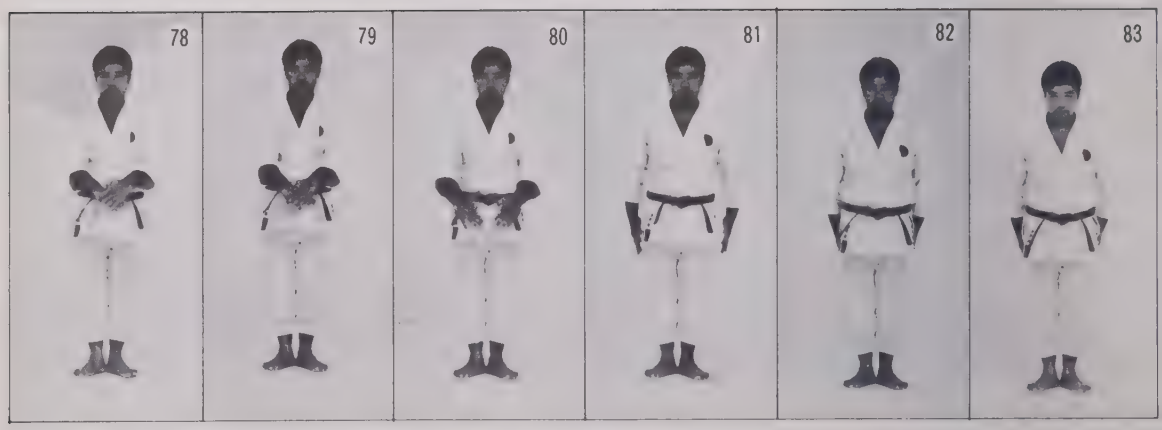
55-56
Continue with a right *gedan barai*...



62-65
From *hachiji dachi*, turn the body 90° to the left, move the left foot a large step backward (to face *shomen*) into right *zenkutsu dachi*, while pulling the left hand to the left side, and deliver a left *seiken awase zuki*.

66-72
From right *zenkutsu dachi*, slide the left foot up into *heiko dachi*, then slide the right foot back into left *zenkutsu dachi*, while simultaneously performing *migi chudan uchi uke* and *hidari chudan yoko uke*; then deliver a right *seiken awase zuki*.

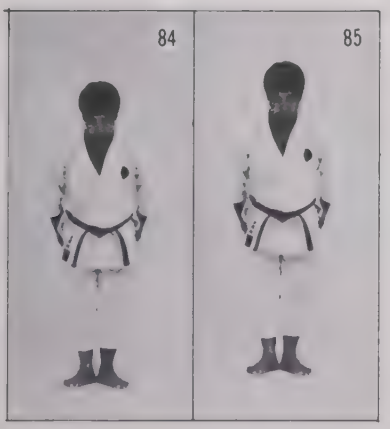




80-82
Face *shomen.*



73-79
Lay the right fist palm-up on the open left hand; move the right foot up to the left into *musubi dachi*, open the right hand and lower both hands to in front of the lower abdomen, ending the *kata*. Control the breathing.

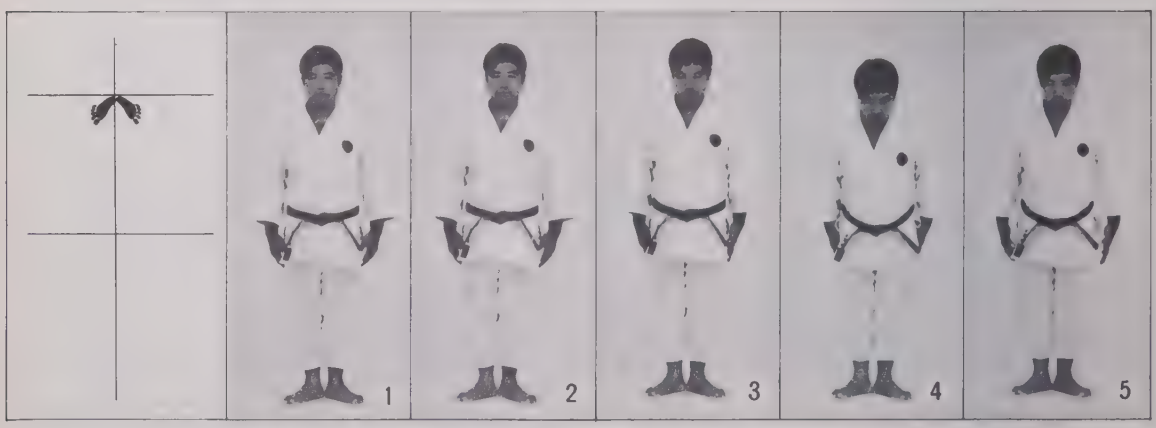


83-85
Rei.

Part 5. *Gekisai Dai Ni*

1. Key Points

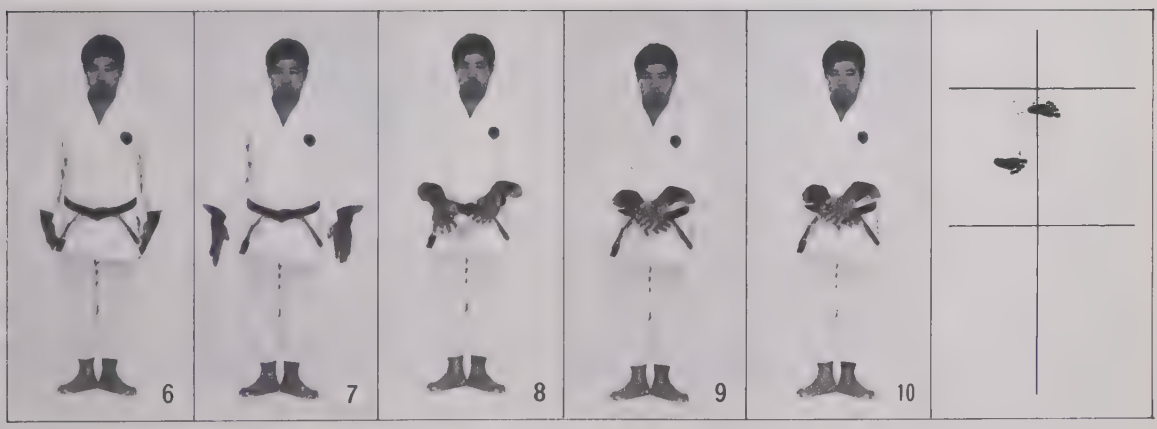
Up until the execution of the first *shuto uchi*, *Gekisai Dai Ni* is a repetition of *Gekisai Dai Ichi*. Following *shuto uchi*, a left *hiki uke* (49-51) is performed with the feet sliding into *sanchin*, left foot forward. Continuing the *kata*, execute a quick right and then left *hiki uke*. They should be performed in a circular motion using *muchimi*. The feet should also slide circularly into right and left *sanchin dachi*, simultaneously with the hand movements. The *tora guchi* (67-74, 75-84) should be performed in a circular motion with powerful *muchimi*, concentrating on *shuto*. When pushing the hands forward, focus the power in the heels of the palms. While executing this technique, the *tanden* should be kept tensed. Breathing should be controlled during the execution of this technique also, breathing in during the circular motion and breathing out as the hands push forward. As in *Gekisai Dai Ichi*, concentration should be placed on each individual technique and all techniques should be executed with full power and extension.



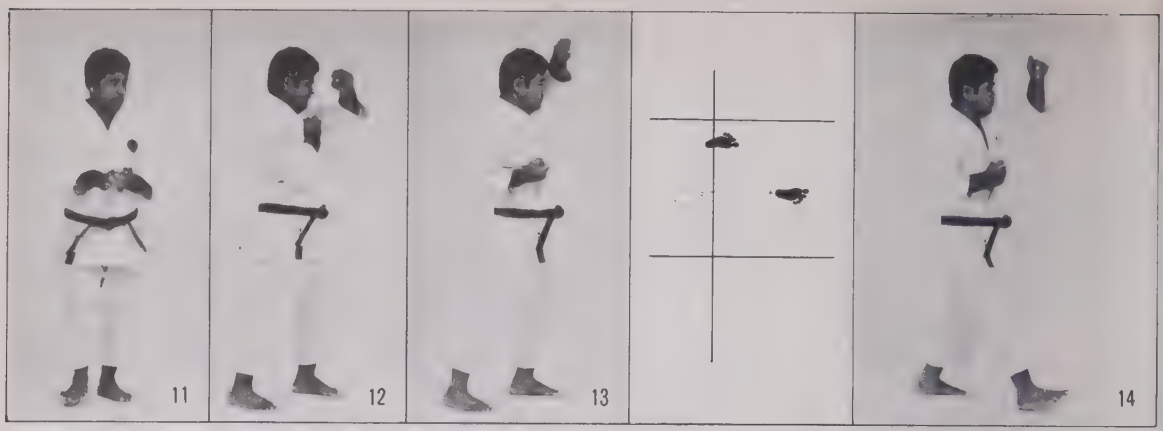
2. Performance of the *Kata*

1-3
Adjust the posture in *musubi dachi*.

4-6
Rei.



7-10
While breathing calmly, assume *yoi no kamae*.



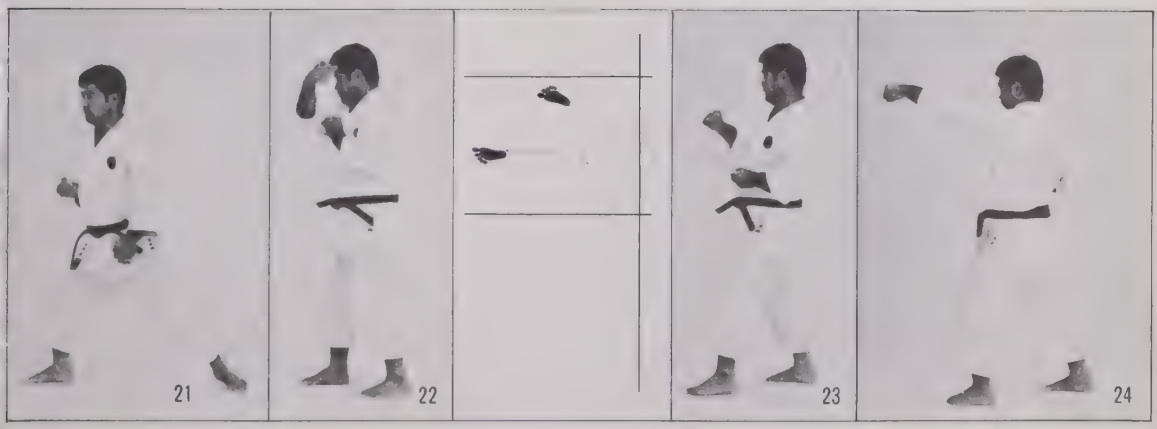
11-13
From *yoi no kamae*, step the right foot forward and pivot 90° to the left into left *sanchin dachi*; at the same time, perform a left *jodan age uke*.



18-20
From *han zenkutsu dachi*, step the right foot back into *shiko dachi* (body facing *shomen*); perform a left *gedan harai uke*, pulling the right hand to the side.

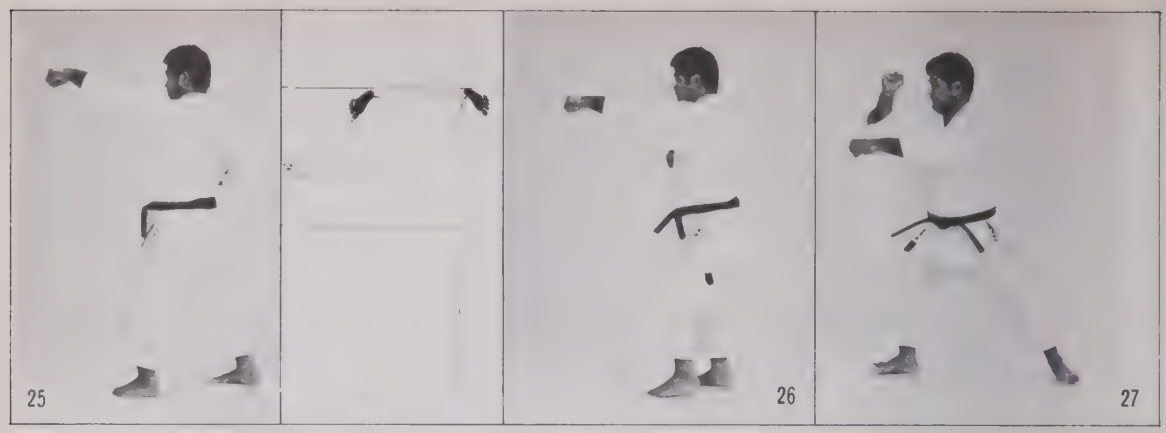


14-17
From left *sanchin dachi*, step the right foot forward into right *han zenkutsu dachi*, performing a right *oi zuki*; pull the left hand to the side.

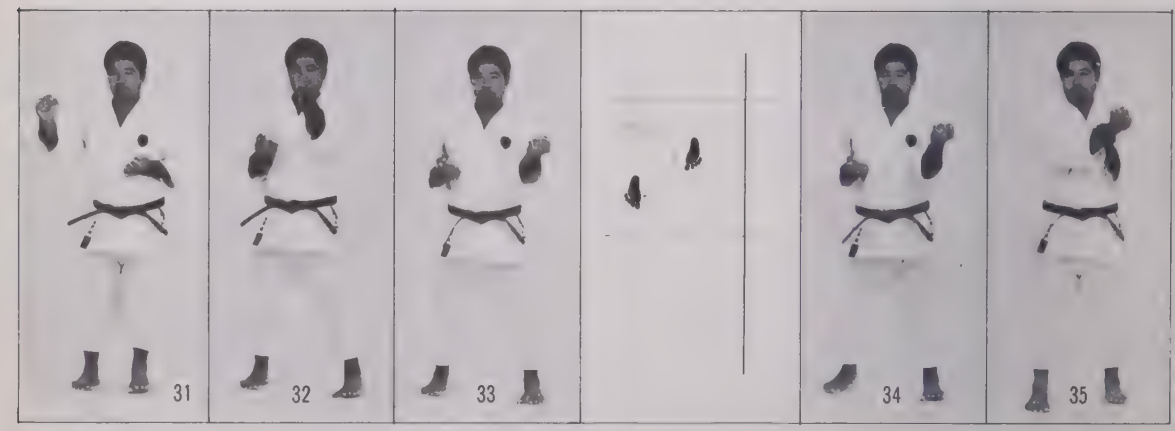


21-22
From *shiko dachi*, pivot 90° to the right on the right foot and step the left foot toward the right into right *sanchin dachi*; at the same time perform a right *jodan age uke*.

23-25
From right *sanchin dachi*, step the left foot forward into left *han zenkutsu dachi*; at the same time, execute a left *jodan oi zuki*, pulling the right hand to the right side.



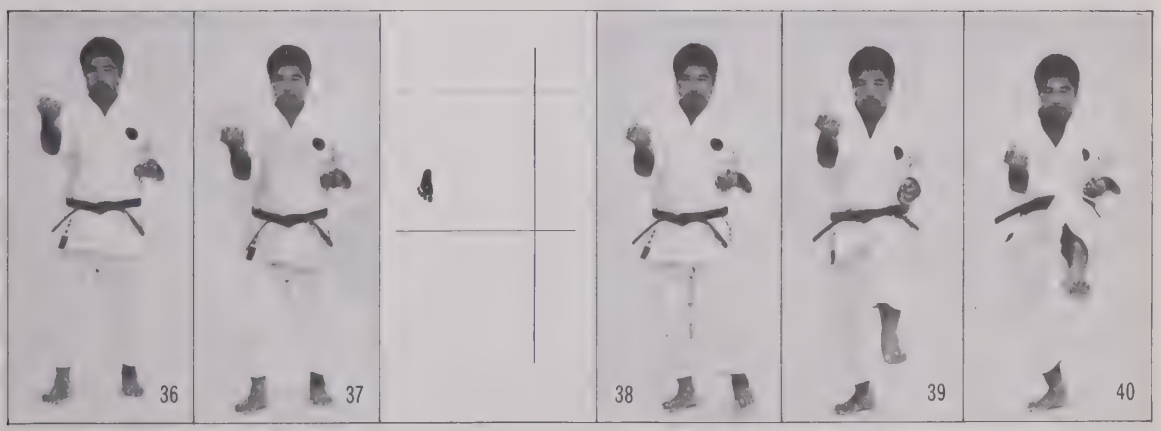
26-29
From left *han zenkutsu dachi*, step the left foot back into *shiko dachi* (body facing *shomen*); at the same time, perform a right *gedan harai uke*, pulling the left hand to the left side.



34-37
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*; at the same time, execute a right *chudan yoko uke*, pulling the left hand to the side.



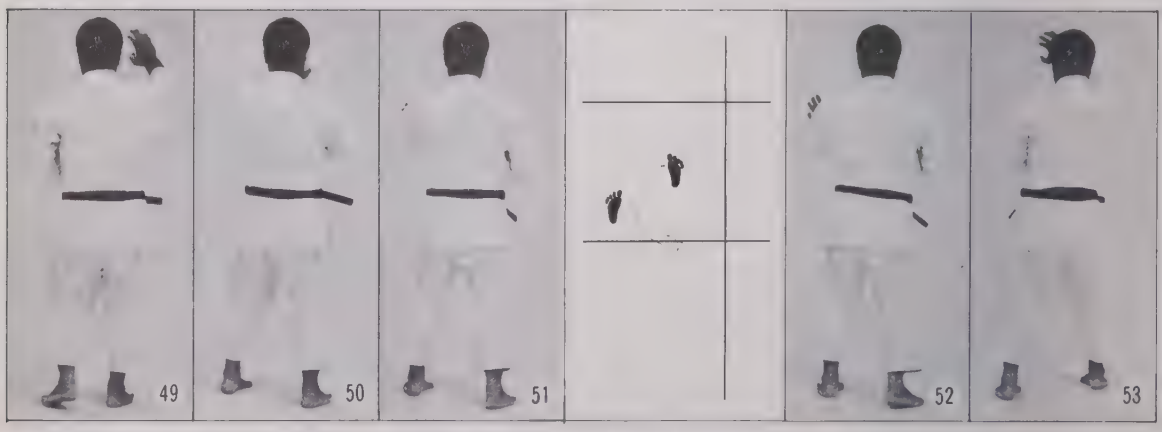
30-33
From *shiko dachi*, slide the left foot forward *(shomen)* into left *sanchin dachi*; at the same time execute a left *chudan yoko uke*, pulling the right hand to the side.



38-40
From right *sanchin dachi*, while maintaining the right *yoko uke*, perform a left *gedan mae geri*.



41-45
From the kick, as the left foot stamps down into left *zenkutsu dachi* execute a left *age hiji ate*, followed by a left *jodan uraken uchi* (41), and a left *gedan barai* (42-43), quickly followed by a right *chudan gyaku zuki* (44-45).



49-51
From *hachiji dachi*, turn the body 90° to the right and slide the left foot forward (away from *shomen*) into left *sanchin dachi*; at the same time, perform a left *chudan hiki uke*, pulling the right hand to the side.

52-53
From left *sanchin dachi*, step the right foot forward into right *sanchin dachi*; at the same time, perform a right *chudan hiki uke*.

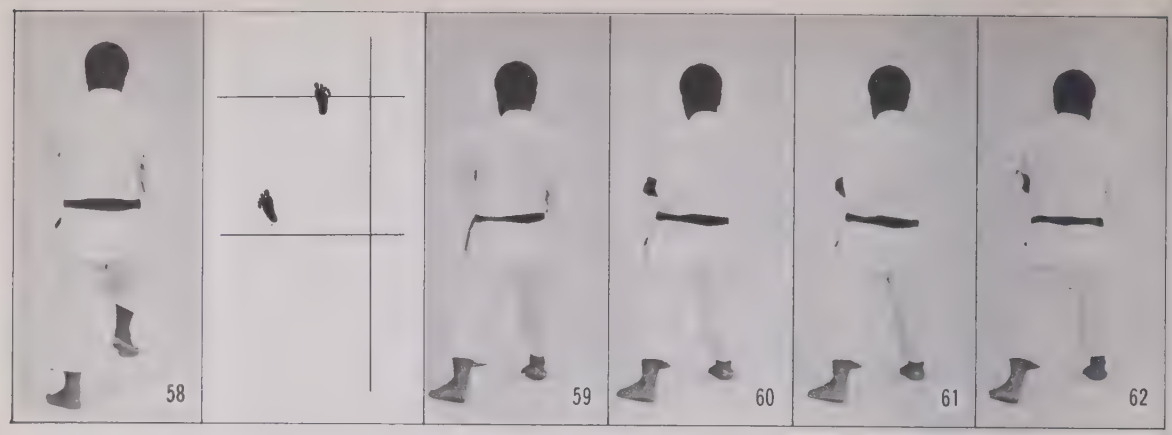


46-48
From left *zenkutsu dachi*, turn the body 90° to the right performing a right *ashi barai* and stamp into *hachiji dachi* (46); at the same time, deliver a right *jodan yoko shuto uchi*, pulling the left hand to the side.



54-56
From right *sanchin dachi*, step the right foot backward into left *sanchin dachi*; at the same time, perform left *chudan hiki uke*. The movements in photos 52-56 are performed as a rapid series.

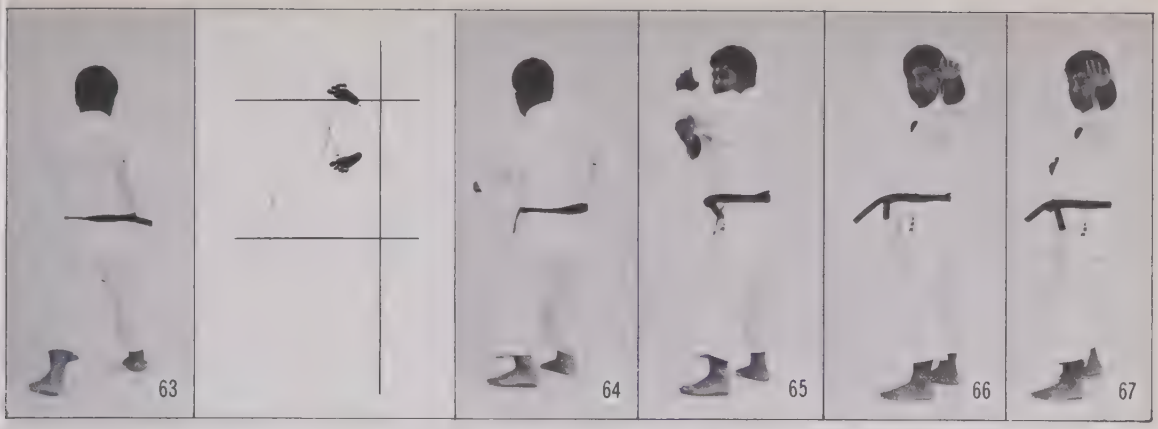
57
From left *sanchin dachi*, deliver a right *mae geri*.



58-63
From the kick, stamp the right foot down into right *zenkutsu dachi* and deliver a right *age hiji ate* (59); quickly followed by a right *jodan uraken uchi*, and a right *gedan barai*; then deliver a left *chudan gyaku zuki*.



67-74
From *hachiji dachi*, slide the left foot back, on a 45° angle, to the left rear (from *shomen*), into right *neko ashi dachi*; at the same time perform a *tora guchi*.



64-66
From right *zenkutsu dachi*, turn the body 90° to the left performing a left *ashi barai* and stamp into *hachiji dachi*; at the same time, perform a left *jodan yoko shuto uchi*, pulling the right hand to the side.

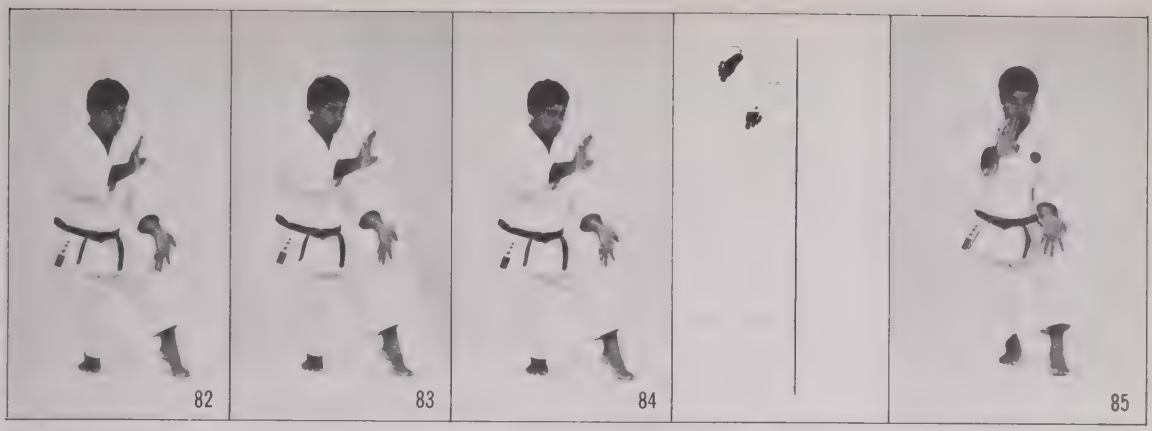


75-84
From right *neko ashi dachi*, use *suri ashi* to slide the right foot, to the right side, to face *shomen* at a 45° angle in left *neko ashi dachi*; perform a *tora guchi*.

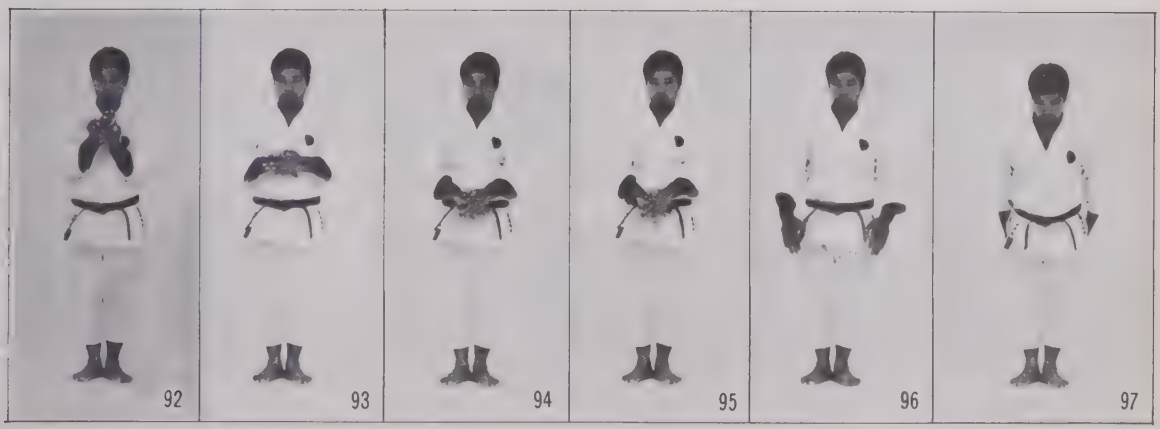




87-95
In left *neko ashi dachi*, bring the left hand up, and scoop down with both hands until the right hand covers the left, palms up; then turn the hands down in front of the lower abdomen while drawing the left foot back to the right into *musubi dachi*, ending the *kata*.



85-86
In left *neko ashi dachi*, pivot on the right foot to the right, the left foot toward *shomen*.



96-98
Rei.

Part 6. *Saifa*

1. Key Points

Striking to the side, moving to the side (*sabaki*), and freeing techniques are emphasized in this *kata*. It is necessary to consider attacks from the side in order to perform this *kata* correctly. The striking techniques of *Saifa* are circular and so performed with the joints of the arm, wrist, elbow, and shoulder, all free of tension. Only at the point of execution are the joints locked and the muscles tightened, so effectively focusing all your power at the point of impact *(chinkuchi kakin)*. Thus, in the case of *tettsui uchi*, the arm is swung like a whip using centrifugal force; at the moment of impact the power is focused at the bottom of the hand, the *tanden* is tensed, and the feet grip the floor. When performing each technique your body movement should be kept to a minimum, so generating power through the arm movements alone.

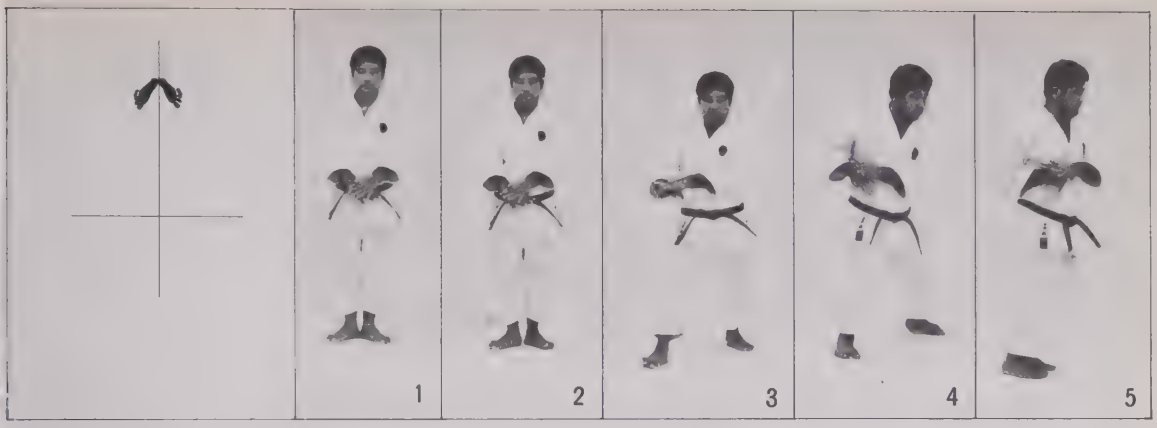


6
The right fist is pulled tightly against the right side.

7
From *musubi dachi*, the hands by the right side, pull the hands strongly from the right side to the left side.

8-11
From *musubi dachi* step the left foot back into *shiko dachi*; at the same time perform a left *osae uke* and a right *jodan uraken uchi*.

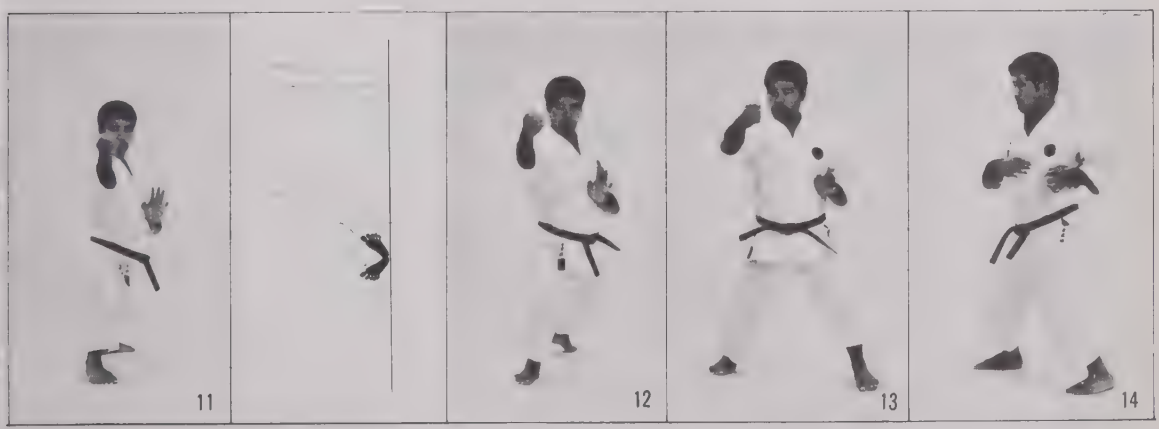
(3 photographs/1 second)



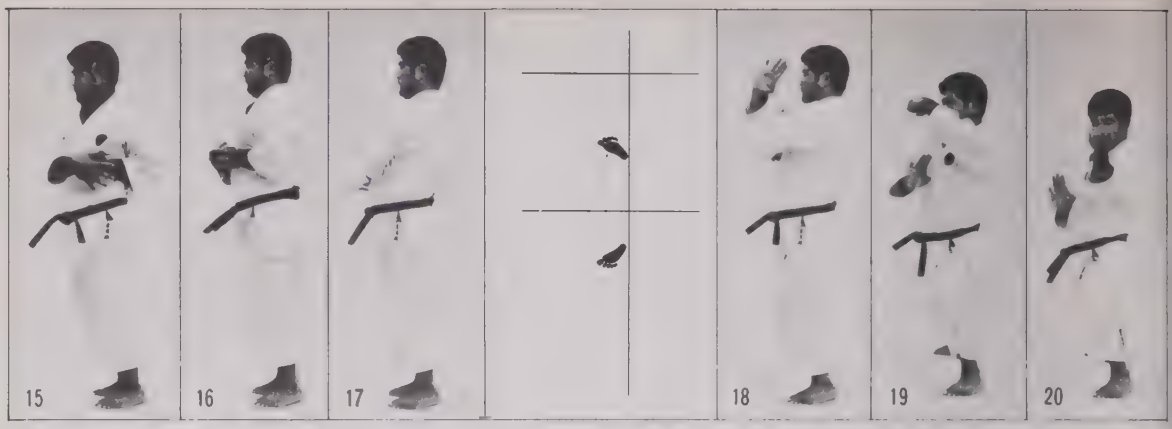
2. Performance of the *Kata*

1-2
Assume *yoi no kamae*.

3-5
From *musubi dachi*, clasp the right fist in the left hand, move the right foot a large step to the right front, then bring the left foot into *musubi dachi*, turning the body 90° to the left.

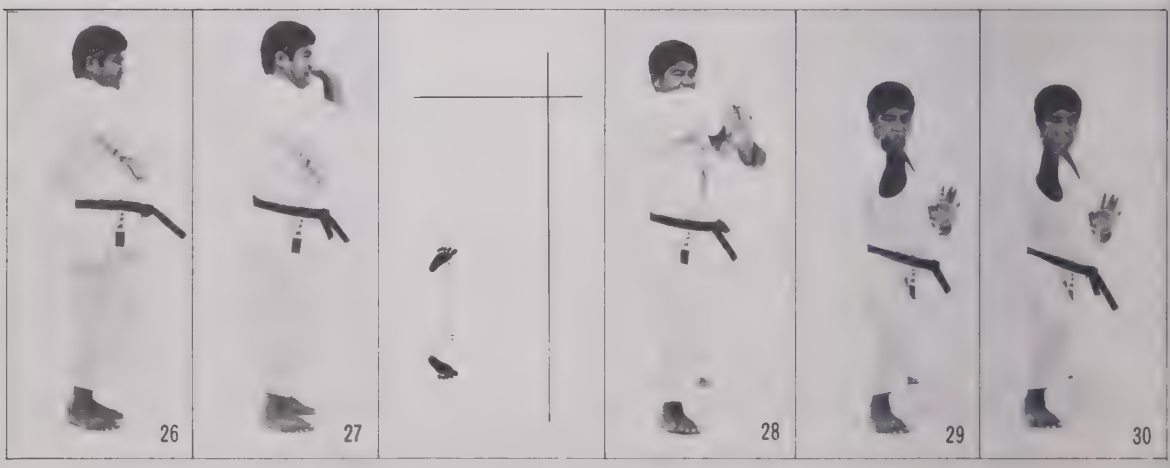


12-15
From *shiko dachi*, grab the left fist in the right hand and move the left foot a large step to the left front (*shomen*), then bring the right foot into *musubi dachi*, turning the body 90° to the right.



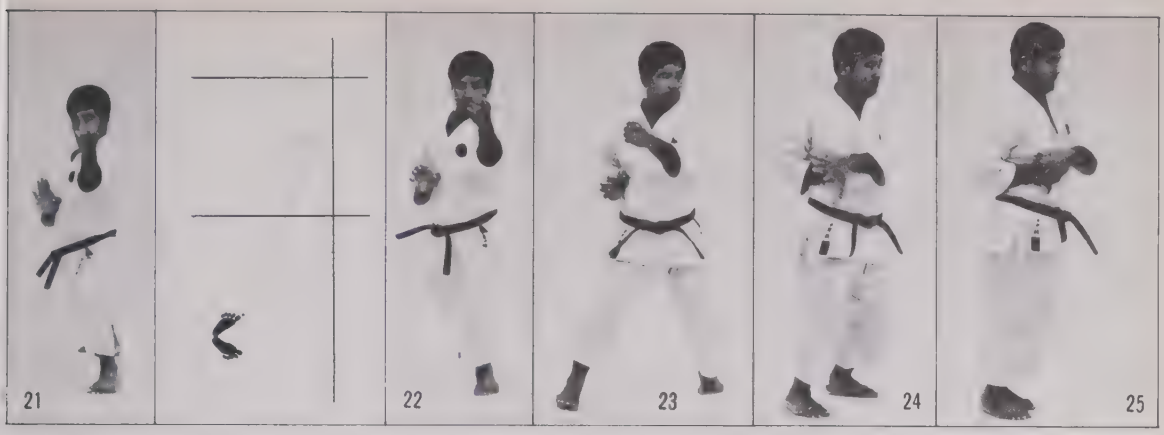
16-17
In *musubi dachi*, strongly pull the hands from the left side to the right side.

18-21
From *musubi dachi*, step the right foot back into *shiko dachi*; at the same time perform right *shotei osae uke* and a left *jodan uraken uchi*.



26
Perform the same movement as in photo 7.

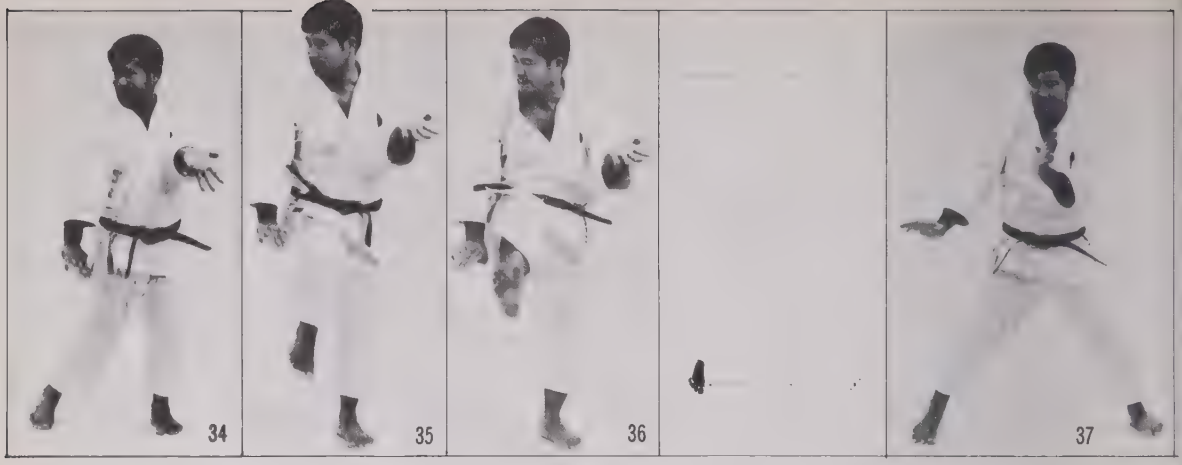
27-30
Perform the same movements as in photos 8-11.



22-25
Perform the same movements as in photos 3-6.

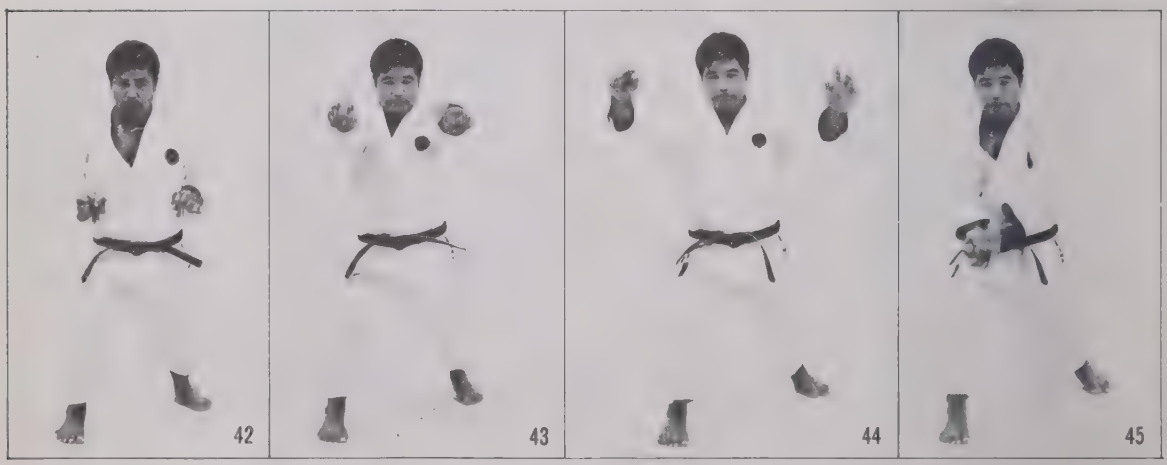


31-35
From *shiko dachi*, slide the left foot forward (toward *shomen*) and to the left in an inward arc, until the left heel is in line with the right toe; the head is turned to the right; shift the weight to the left foot and at the same time perform a left *chudan sukui uke* and a right *gedan shotei barai*; then slide the right foot towards the left and up into a right *hiza uchi*.



36
Immediately follow with a right *mae geri.*

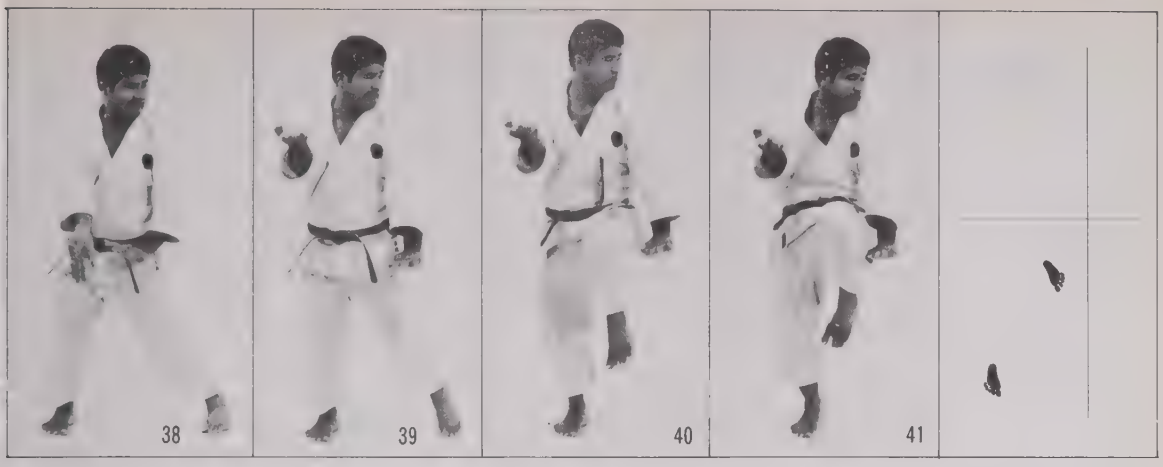
37-41
Look to the left, slide the right foot a large step to the right, then shift the weight to the right foot and at the same time perform a right *chudan sukui uke* and a left *gedan shotei barai*; then slide the left foot towards the right and up into a left *hiza uchi.* Immediately follow with a left *mae geri.*

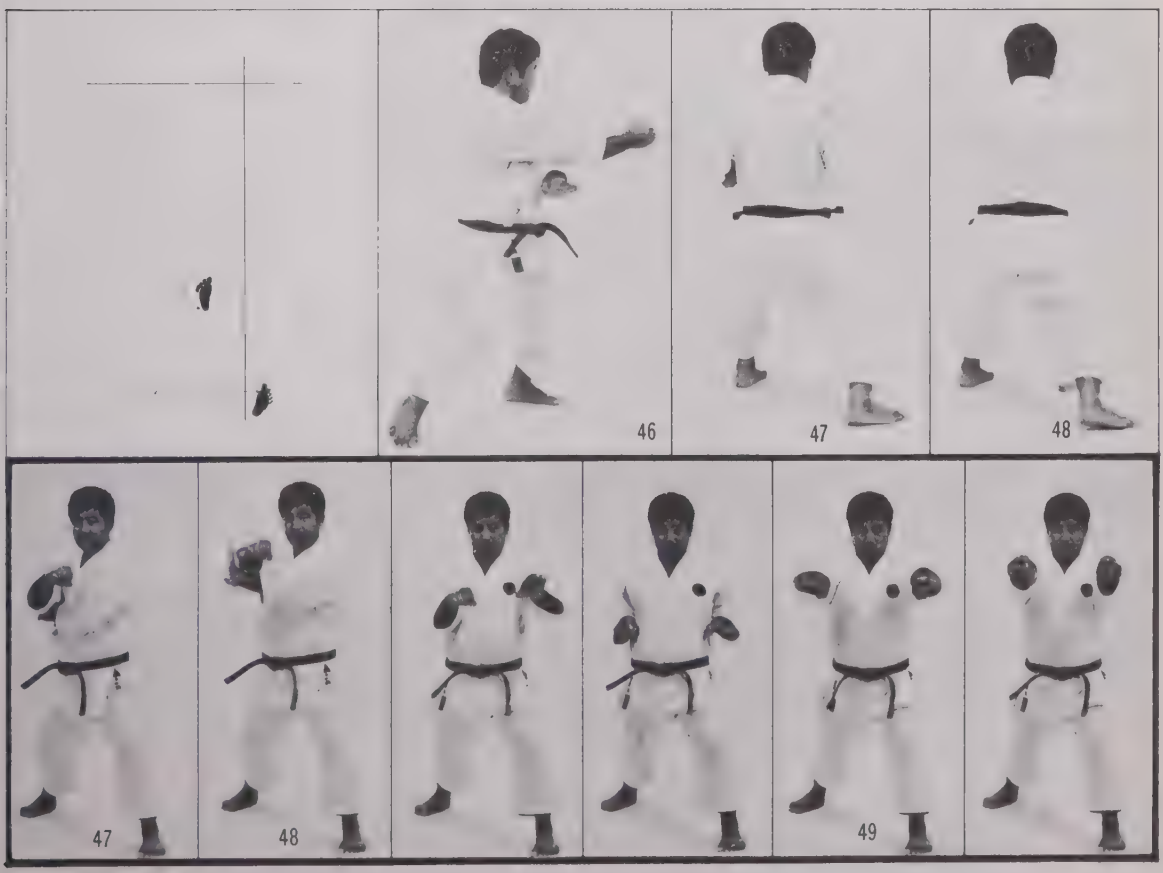


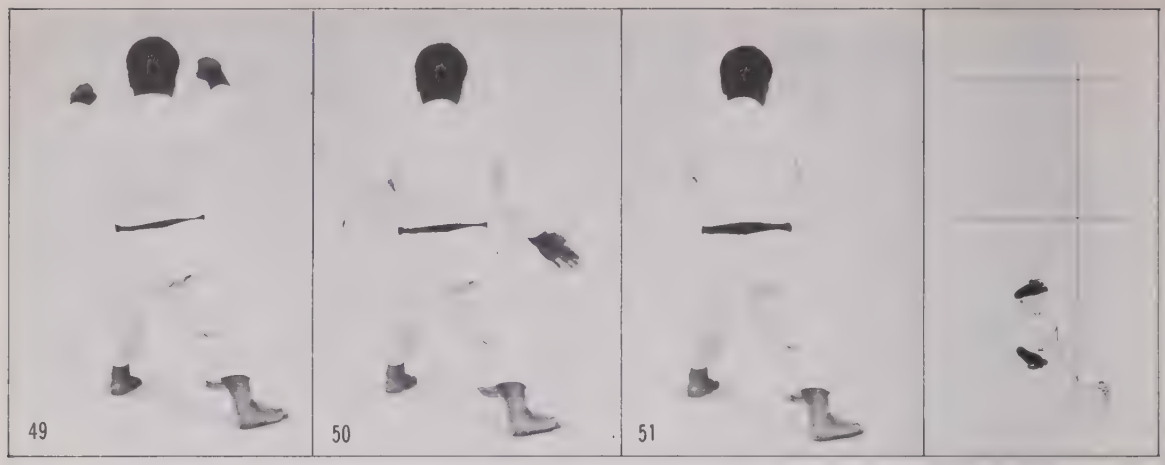
42-43
From the kick, strongly step the left foot back into right *zenkutsu dachi*; at the same time deliver a *morote heiko zuki.*

44-45
Follow with a fluid but focused *morote gedan uchi*, the two hands describing arcs in their downward movement.

From another angle


38
39
40
41


46
47
48
47
48
49



46-49
From right *zenkutsu dachi*, pivot on the left foot, the left hand coming under the right elbow, swinging the right foot in an arc to the left and turning the body left to face the rear (opposite *shomen*) in left *zenkutsu dachi*; at the same time, the left hand moves from the right side into a *chudan hiki uke*; then draw both hands back and deliver a *morote heiko zuki*.

50-51
Perform the same movements as in photos 44-45, executing a *morote gedan uchi*.



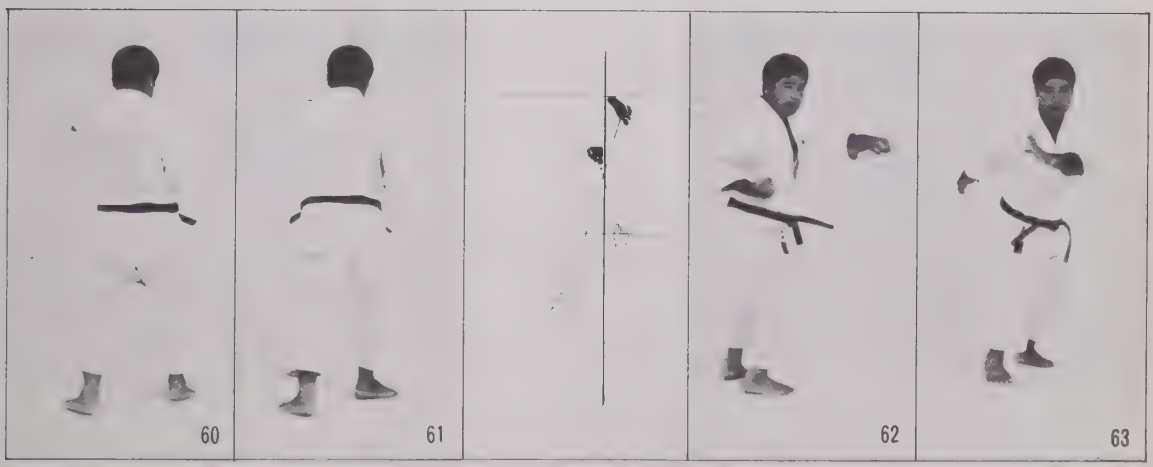
56-57
Perform a mirror image of the movements in photos 52-53, a left *ashi barai*, left *tettsui uchi*, pulling the right hand to the side.

58
In *hachiji dachi*, perform a left *tsukami hiki* and a right *yoko ura zuki*.



52-53
From left *zenkutsu dachi*, perform a right ashi barai landing in *hachiji dachi*, turning the body 90° to the right, while strongly pulling the left fist from the right side to the left side; at the same time deliver a right *tettsui uchi*, focusing at head height.

54-55
Then perform a right *tsukami hiki* (grab and pull), and deliver a left *yoko ura zuki*.

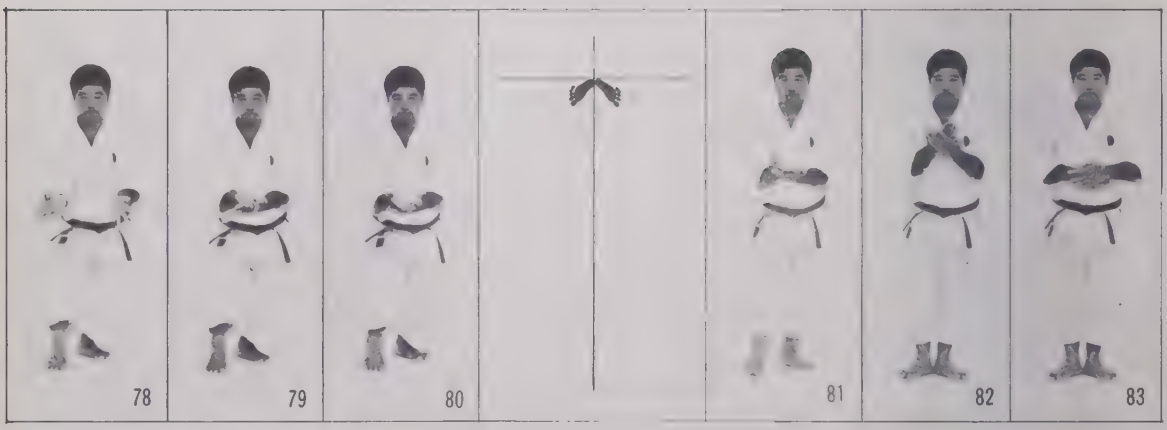


59-60
From *hachiji dachi*, pivot 90° to the left, step the right foot forward (opposite *shomen*) into right *han zenkutsu dachi*; at the same time, deliver a left *jodan gyaku zuki* (throat level).

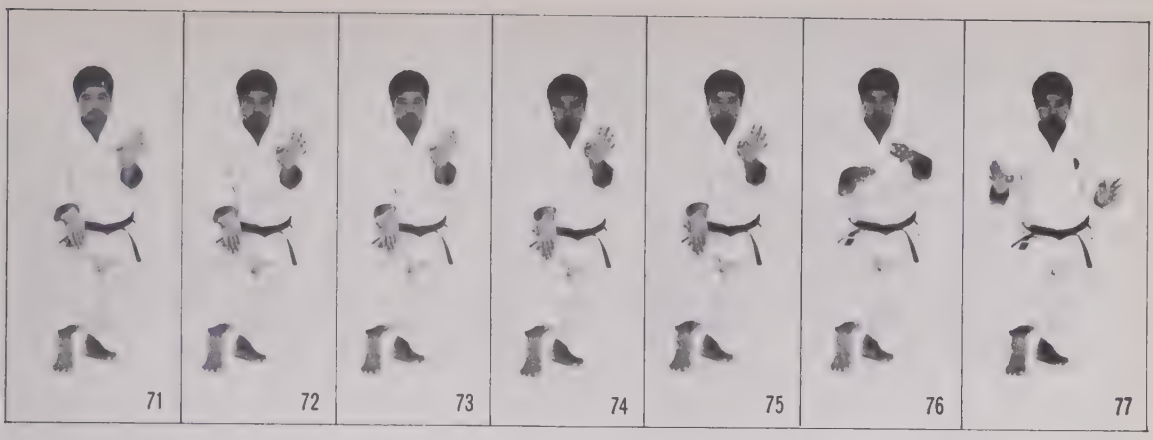
61-64
From right *han zenkutsu dachi*, slide the left foot a large step forward, then pivot on the left foot and turn 180° to the right to face *shomen* in right *neko ashi dachi*; at the same time, perform a right swinging *haito uchi*, pulling the left hand to the side.



65-75
In right *neko ashi dachi*, perform a *tora guchi* with *muchimi*.



76-86
Bring the right hand up and with both hands scoop down until the right hand covers the left, palms up; draw the right foot back while turning the hands over into *yoi no kamae*, ending the *kata*.





87-89
Rei.

Part 7. *Seiyunchin*

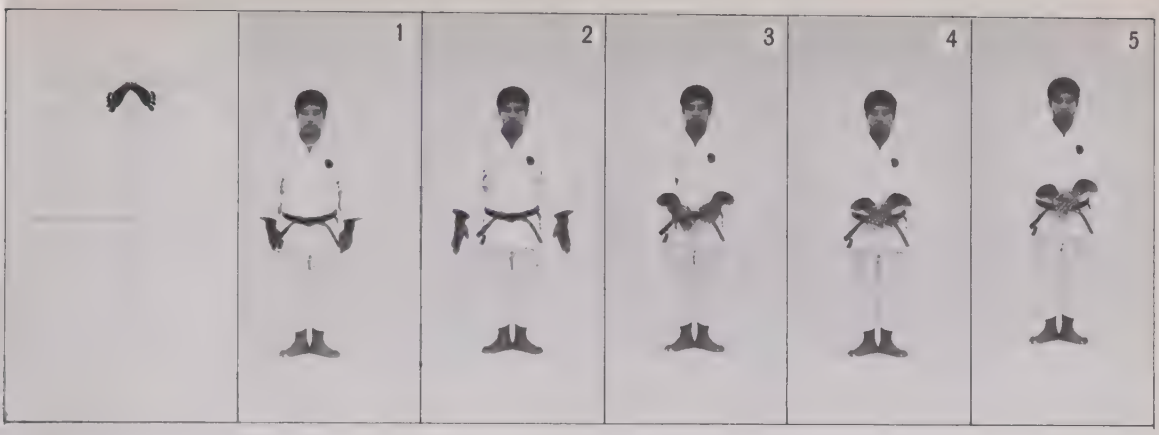
1. Key Points

This is the *kata* that is most frequently performed at tournaments and demonstrations. There are no kicking techniques in this *kata*, the main purpose of the *kata* being to develop a strong and stable stance. Without a strong stance it is impossible to develop full power in your techniques. Therefore, in this *kata shiko dachi* is heavily stressed. To perform *shiko dachi* correctly the feet grip the floor; the shins are perpendicular to the ground; the hips low and rotated forward and down, thus arching the spine and pushing the backside out; and the knees are pulled back. When moving in *shiko dachi* or executing techniques this form is maintained; the hips always stay at the same level, the legs are never straightened.

Within this *kata* there are numerous pulling and throwing techniques for close in fighting; indeed, the name *seiyunchin* can be interpreted to mean 'pulling'. It is probable that this *kata* was developed by a big man as the techniques are well suited to someone of large stature.



6-10
From *musubi dachi*, move the right foot forward into *shiko dachi* 45° to *shomen* and perform *morote sukui uke* with *muchimi*.



2. Performance of the *Kata*

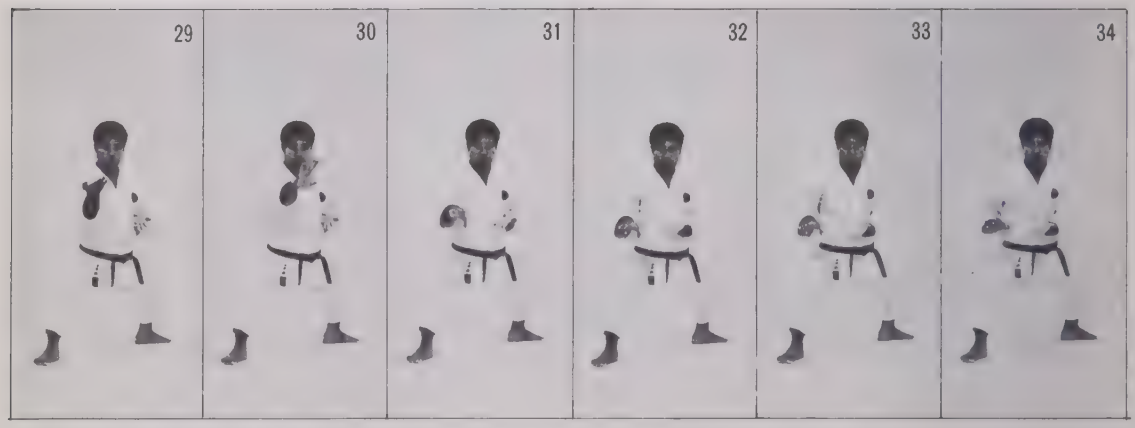
1-5
Assume *yoi no kamae.*



11-15
Still in *shiko dachi*, bring the hands up towards the chin, backs of the hands together, keeping them close to the chest, the elbows tight against the ribs.

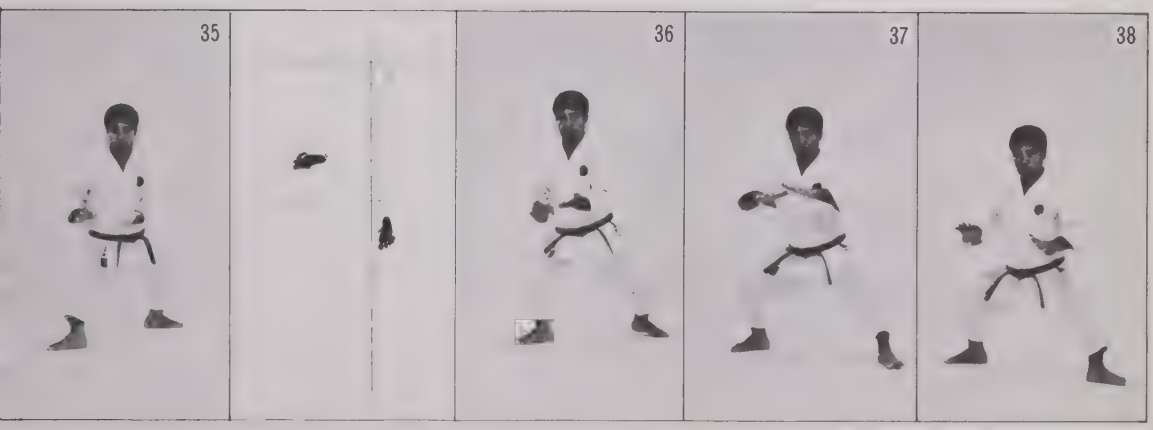


16-24
In *shiko dachi*, with *muchimi*, slowly execute *morote gedan barai*.





25-34
In *shiko dachi*, open both hands and perform a right *sukui uke*, pulling the left hand to the side; then turn the right wrist inward and perform a right *chudan hiki uke* while delivering a left palm-up *hira nukite zuki*.

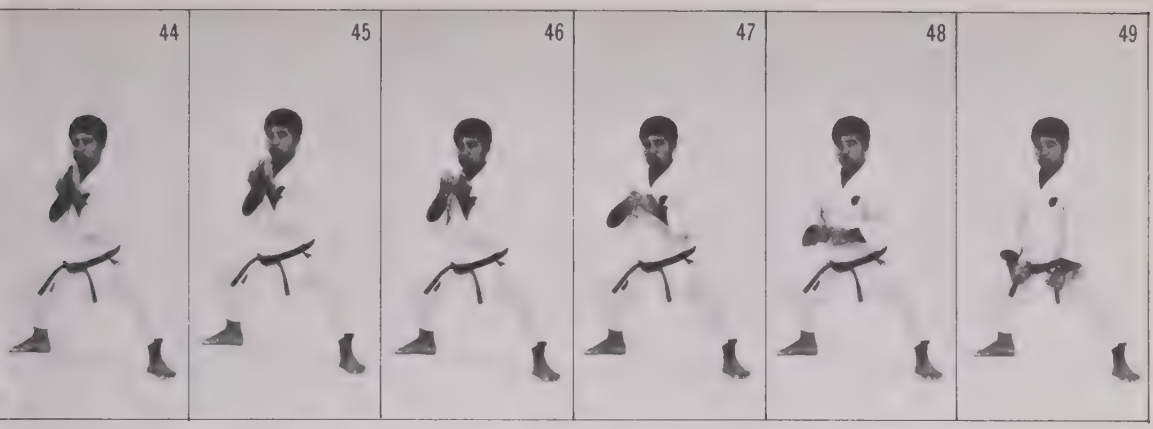


35-40
Move the left foot forward into left *shiko dachi* (45° to *shomen*) with both hands in front of the chest; perform a mirror image of photos 8-14.

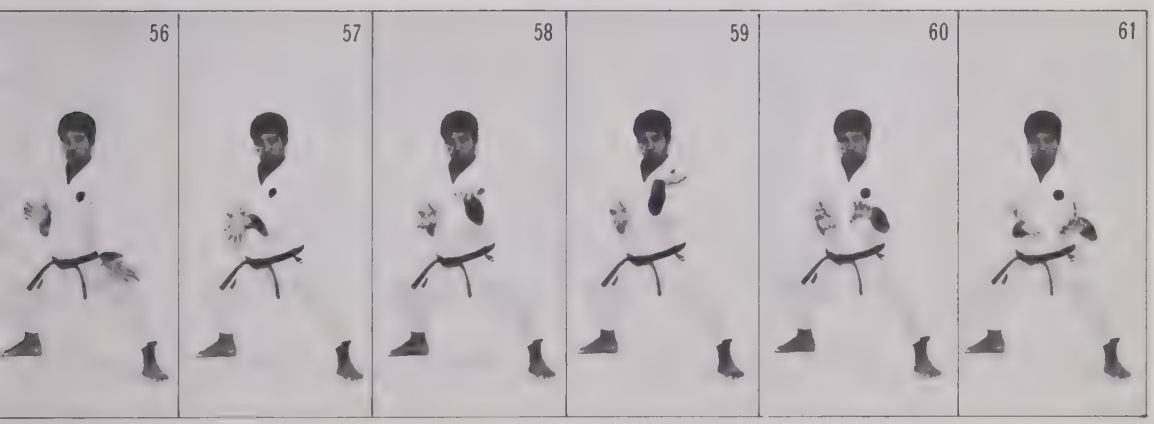


41-45
Lock the elbows to the sides and perform *morote sukui uke*, the backs of the hands coming together in front of the chest.

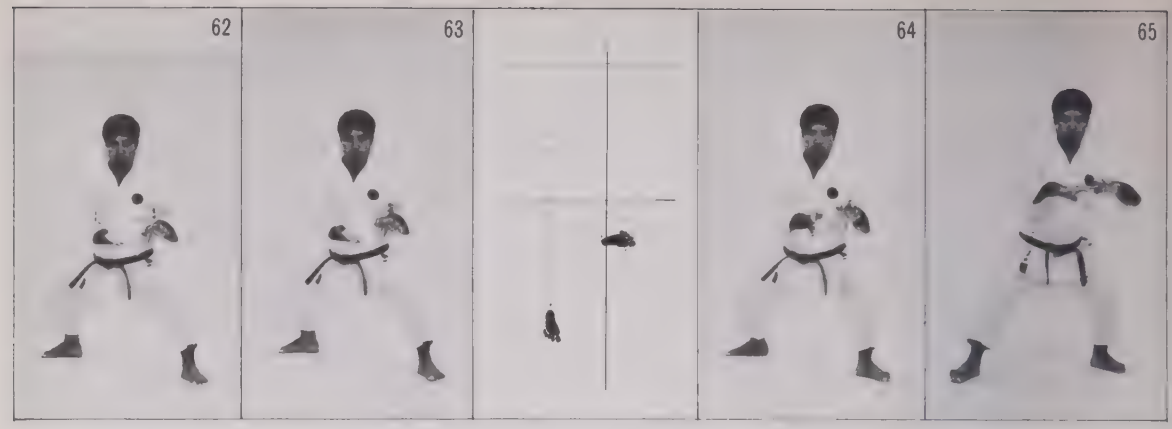




46-54
Slowly execute *morote gedan barai* with *muchimi*.

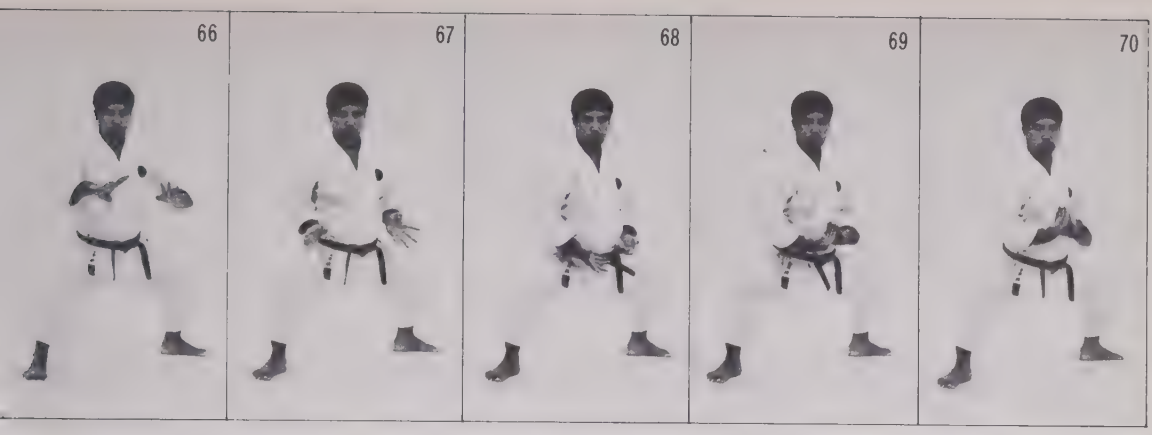


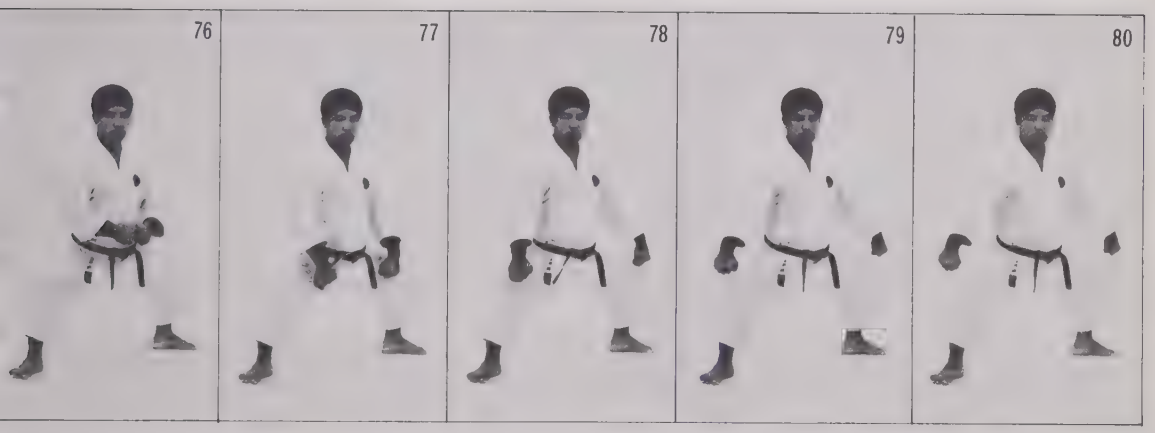
55-63
In *shiko dachi*, open both hands and perform a slow left *sukui uke*, pulling the right hand to the side; then, turn the left wrist down and perform a left *chudan hiki uke* while delivering a right palm-up *hira nukite zuki*.

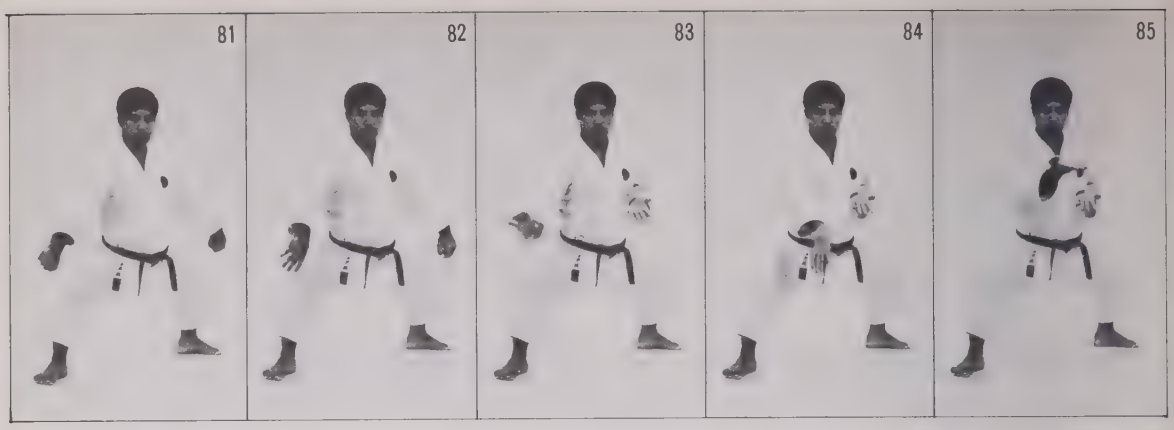


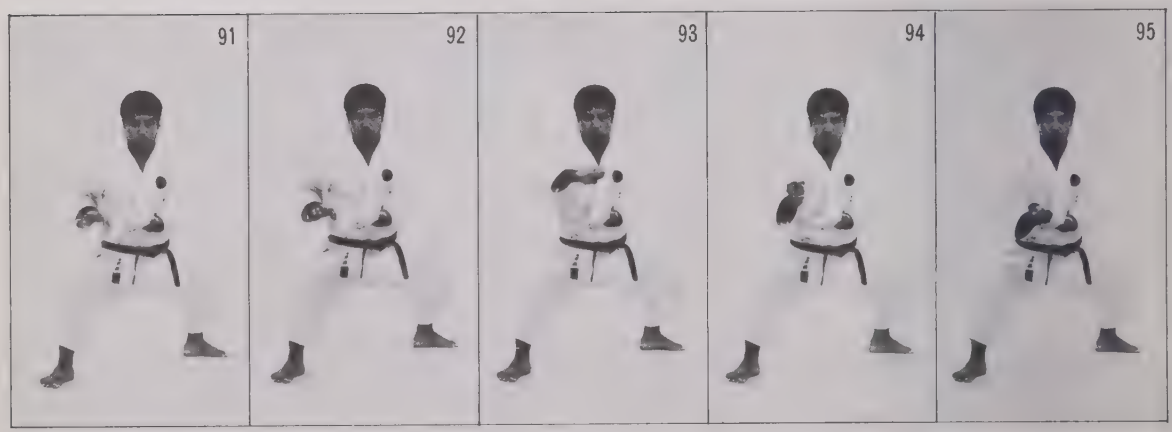
64-95
From *shiko dachi*, move the right foot forward into right *shiko dachi* (45° from *shomen*), and repeat the same movements as in photos 6-34.

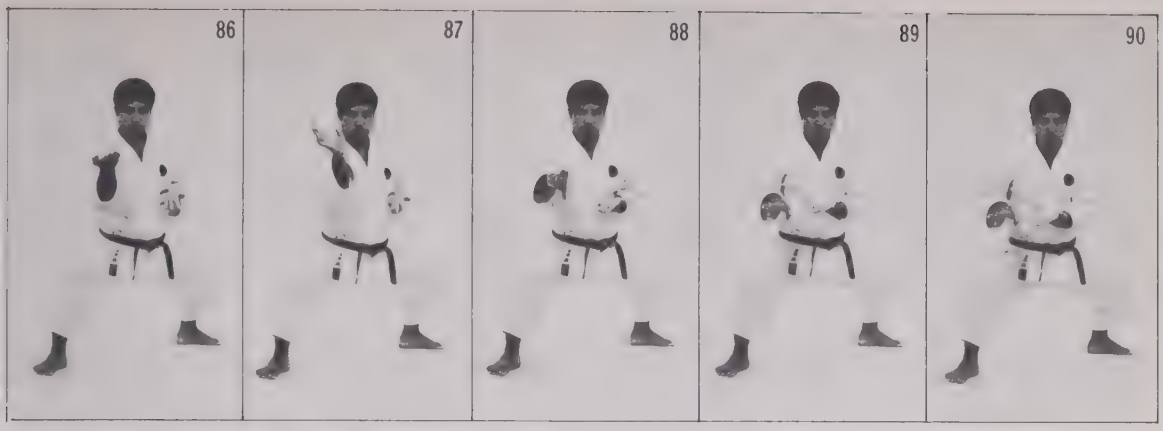


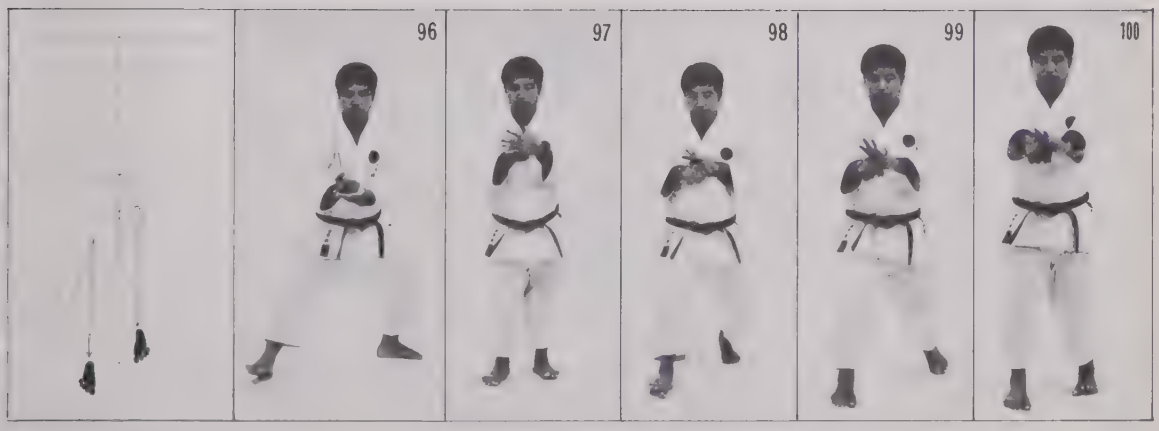

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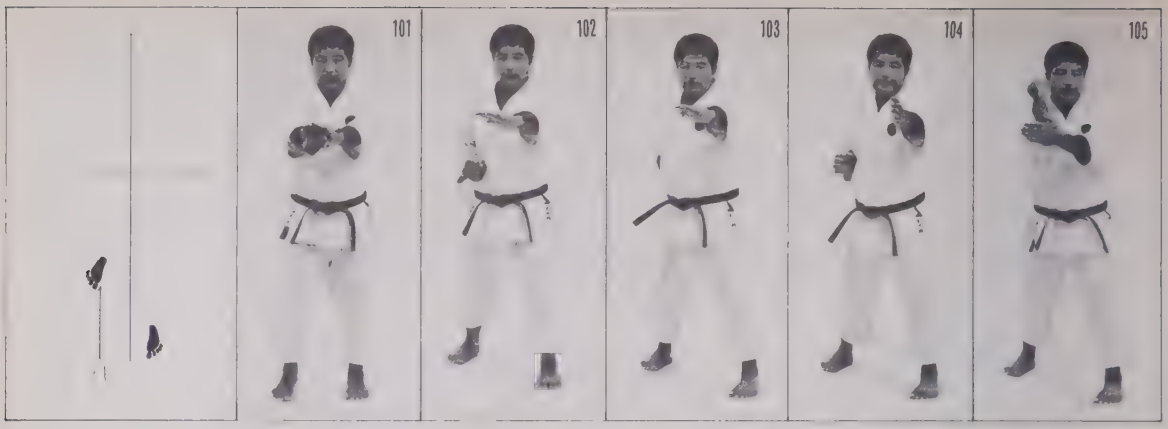

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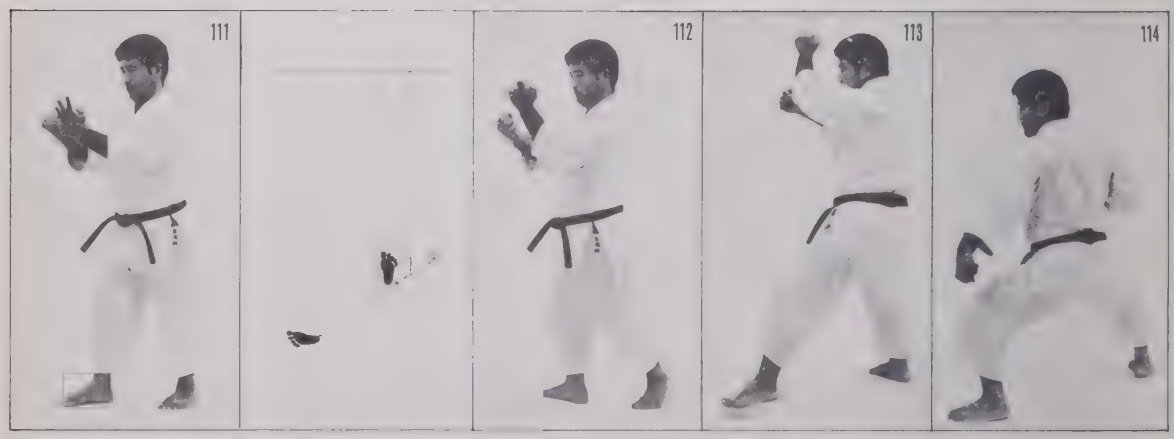




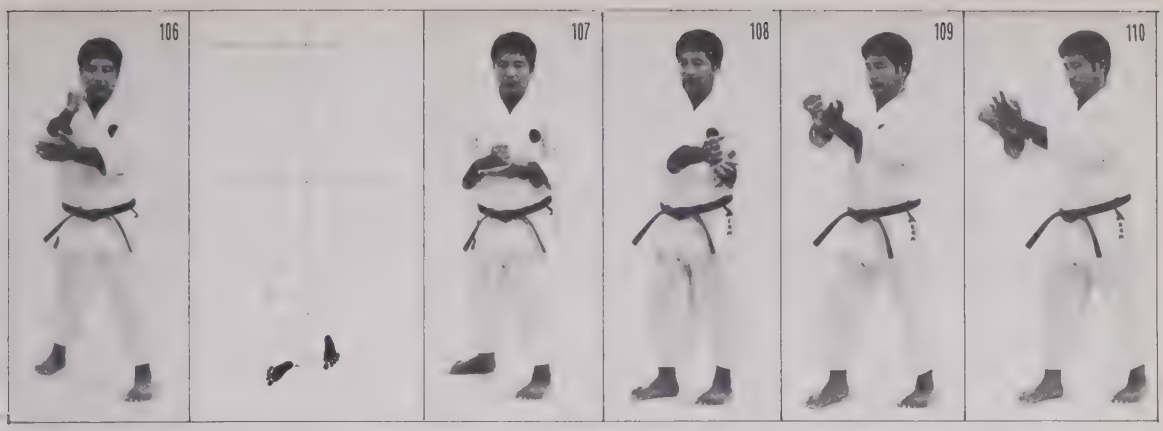
96-100
In *shiko dachi*, turn the right fist palm-up onto the left hand, then draw the right foot back to the left foot and quickly, in *suri ashi*, slide the right and then left foot forward into right *heiko dachi*; simultaneously turn the hands over and perform *hojo oshi* (augmented push).



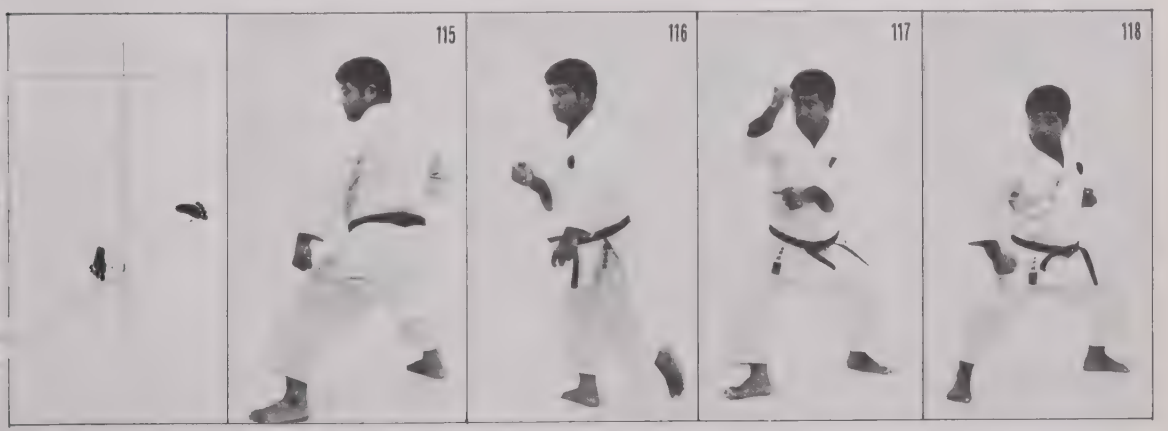
101-105
From right *heiko dachi*, pull the right foot back into left *han zenkutsu dachi*; at the same time, pull the right fist to the side while the left hand remains extended; then immediately pull the left hand back and deliver a right *hiji ate* into the left palm.



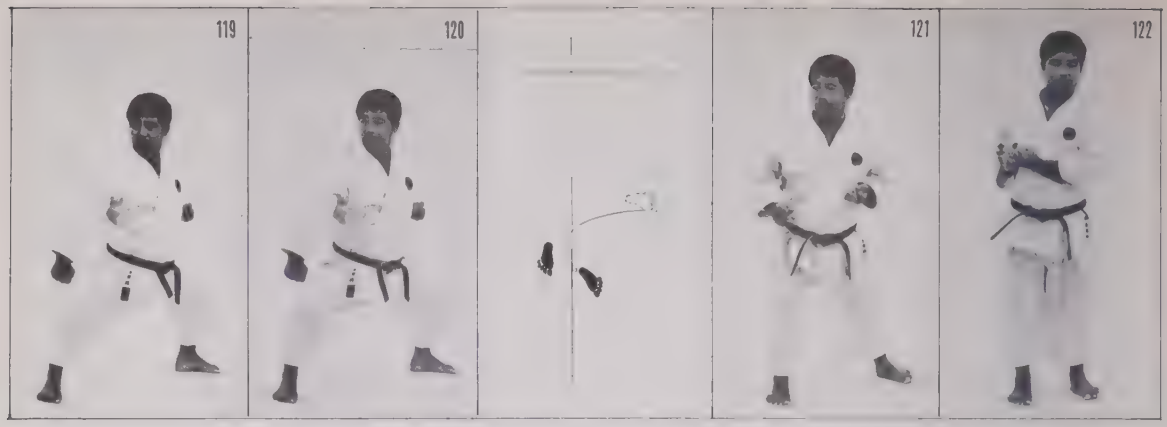
112-114
From right *renoji dachi*, step the left foot forward in the same direction into *shiko dachi*; at the same time, execute a left *gedan barai* with speed and power.



106-111
From left han-*zenkutsu dachi*, slide the right foot forward to the right front into right *renoji dachi*; at the same time, perform a right *hojo uke* (the left fist braced by the right hand.)

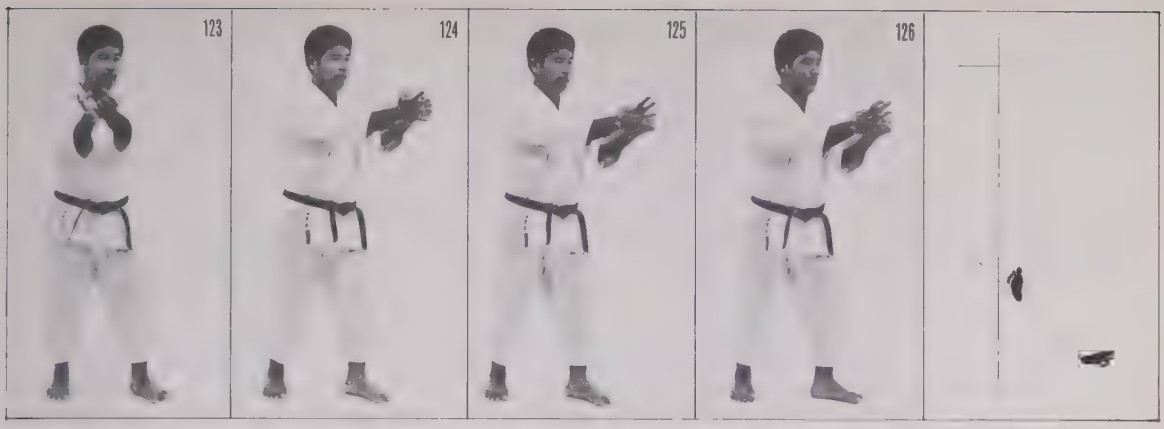


115-120
Quickly step the left foot back along the same line into *shiko dachi* while performing a right *gedan barai* with speed and power.

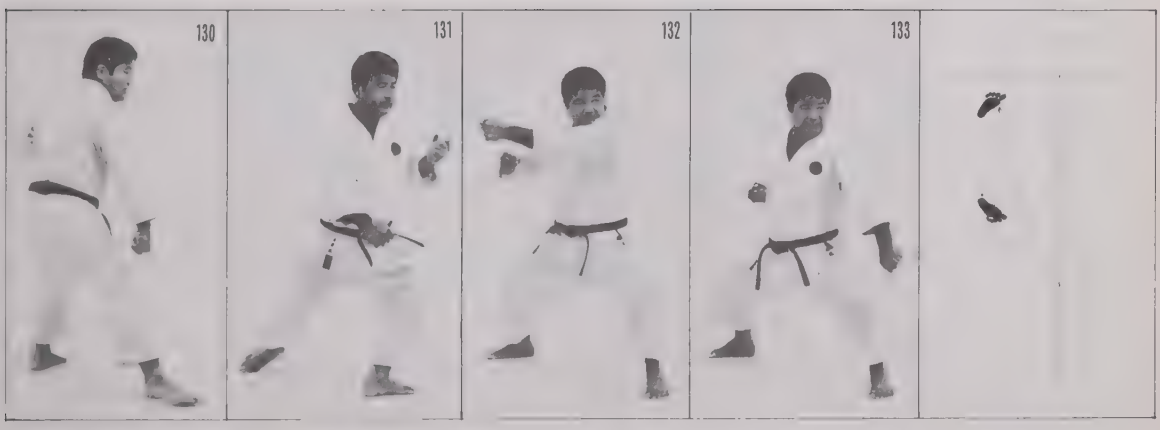


121-125
From *shiko dachi*, slide the left foot toward the right foot and on into left *renoji dachi*; at the same time, perform a left *hojo uke*.





126-129
From left *renoji dachi*, step the right foot forward along the same line into *shiko dachi*; at the same time execute a right *gedan barai* with speed and power.



130-133
From *shiko dachi*, quickly step the right foot back along the same line, into *shiko dachi* while delivering a left *gedan barai* with speed and power.



134-142
From left *shiko dachi*, draw the left foot back into right *shiko dachi* in line with *shomen*, while performing *hari uke* with open hands—right *gedan barai* and an open-hand left *jodan age uke*, performed together.





143-153
From *shiko dachi*, pivot on the left foot and draw the right foot back along the same line (away from *shomen*) into *shiko dachi*; at the same time, perform another *hari uke*, switching hands.



154-156
From *shiko dachi*, pivot on the left foot and swing-step the right foot forward as though sweeping an opponent's ankle, into right *heiko dachi*; at the same time, deliver a right *jodan uchi uke* into the left palm.



157-161
From right *heiko dachi*, immediately follow by pulling the right foot back to the left foot, then quickly slide the right foot forward, followed by the left into right *heiko dachi*; at the same time, execute a right *jodan uraken uchi*, keeping the left hand on the elbow.



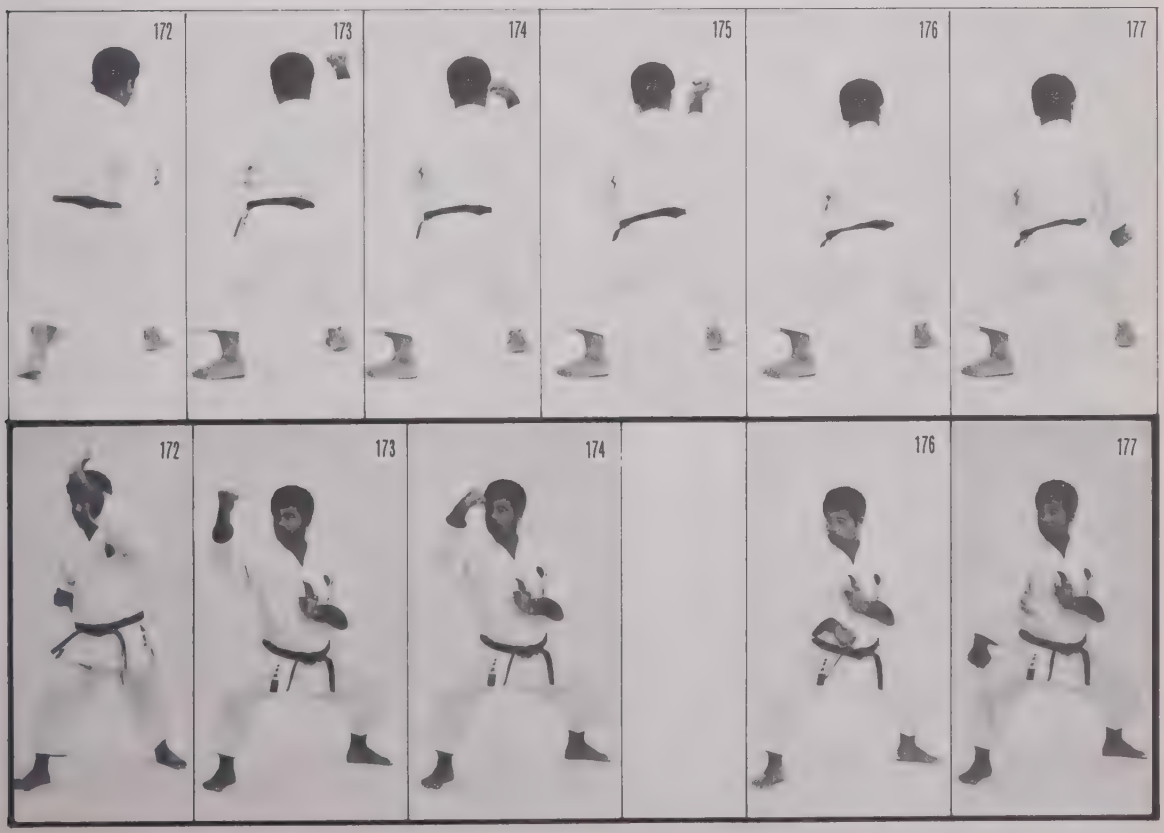
From another angle

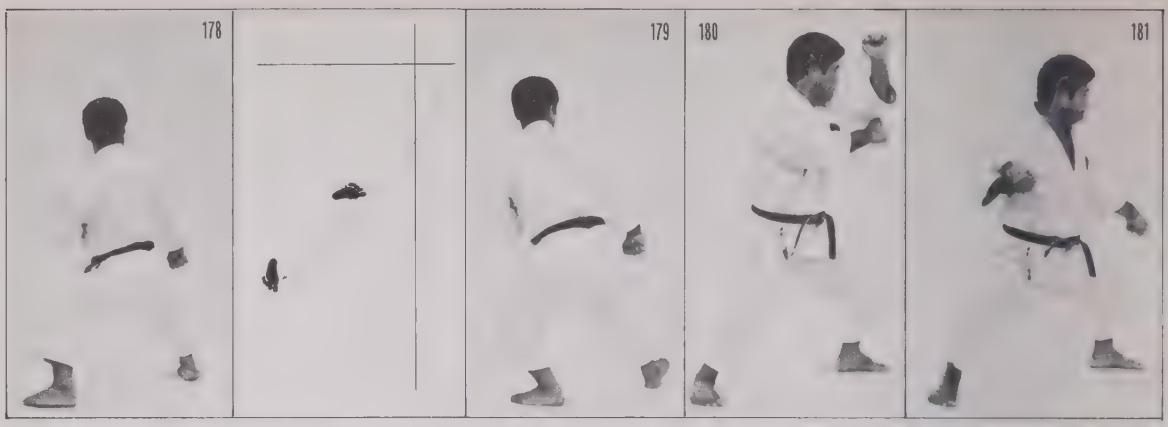




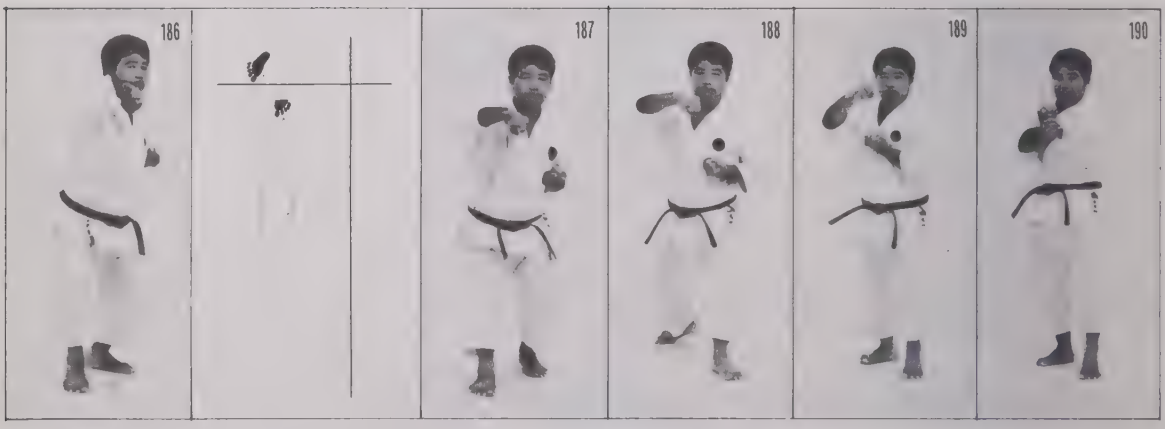
162-168
From right *heiko dachi*, slide the right foot across in front of the left foot, keeping the heel down, into *bensoku dachi*; then bending the knees slightly, pivot 135° to face the right rear in left *heiko dachi*; at the same time, perform a left *chudan yoko uke* and a right *gedan barai* together, with speed.

169-178
From left *heiko dachi*, step the right leg forward into *shiko dachi* (the body at a 45° angle), and execute a right *age zuki*; at the same time, drop the left open-hand from in front of the face to the solar plexus; follow with a right *jodan uraken uchi* and then a right *gedan barai*.

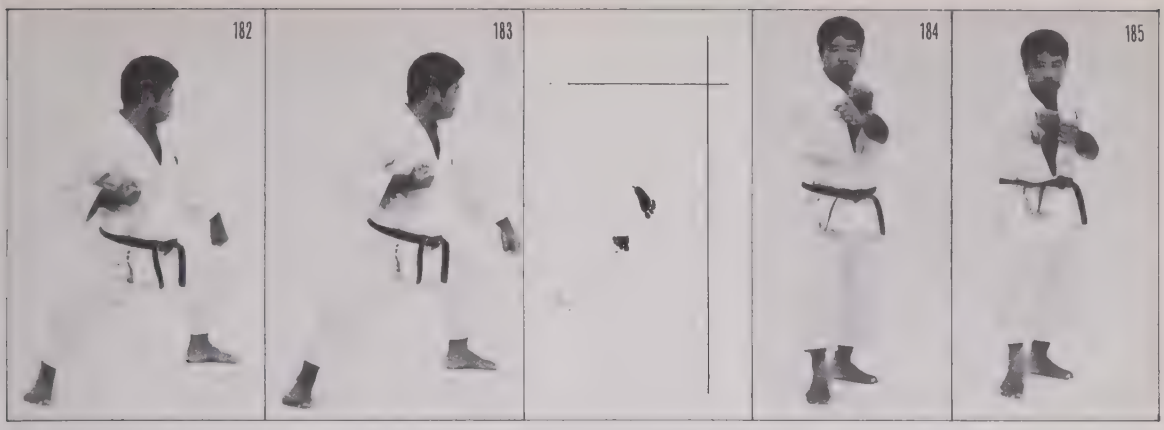




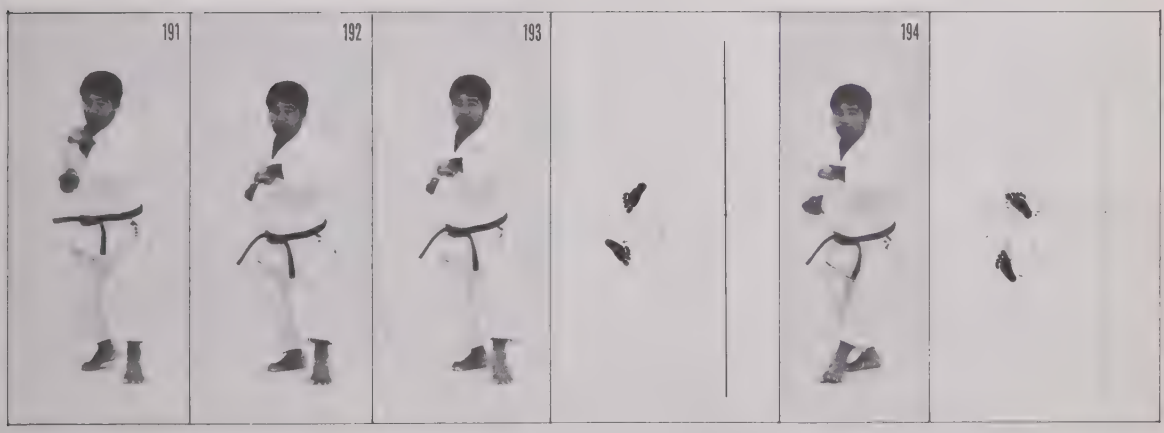
179-182
From *shiko dachi*, pivoting on the left foot, slide the right foot back along the same line, into *shiko dachi* and perform a powerful left *gedan barai*, pulling the right hand to the side.



187-193
From right *neko ashi dachi*, pushing off the floor with the right foot, bring it quickly to the rear into left *neko ashi dachi*; at the same time, cross the arms in front of the chest, the right on the outside, then pull the hips in and strongly thrust them back while sharply delivering a left *hiji age* and right *ushiro hiji ate*.



183-186
From *shiko dachi*, pivoting on the left foot, turn to face *shomen* and draw the right foot back to the left into right *neko ashi dachi*; at the same time, fold the arms so that they cross in front of the chest, the left on the outside, pulling the hips in then thrusting them back while sharply delivering a right *hiji age* and a left *ushiro hiji ate*.

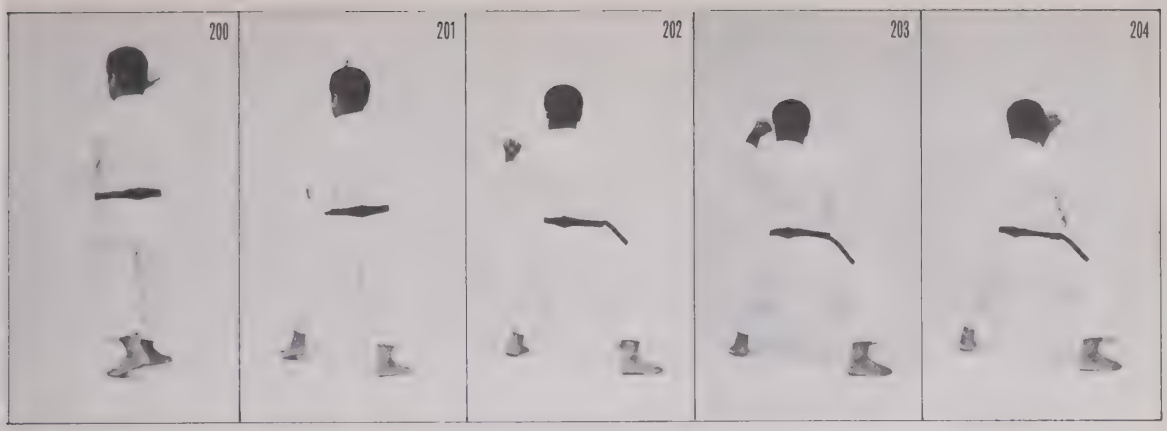


194-199
From left *neko ashi dachi*, slide the left foot, keeping the heel down, across the front of the body to the right into *bensoku dachi*, then turn to face the left rear in right *heiko dachi*; at the same time, perform a right *chudan yoko uke* together with a left *gedan barai uke*.

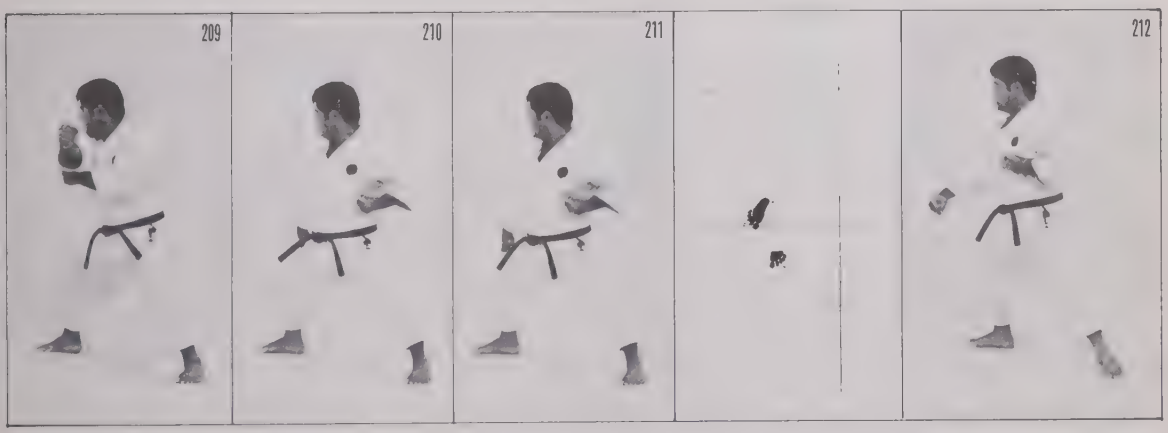


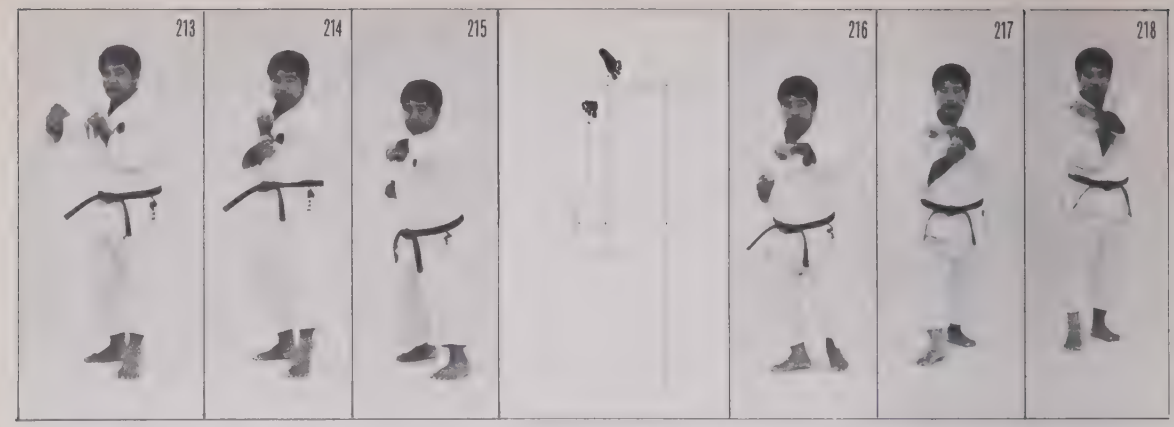


206-211
Pivoting on the right foot, slide the left foot back along the same line into *shiko dachi*; at the same time, perform a powerful right *gedan barai*, pulling the left fist to the side.



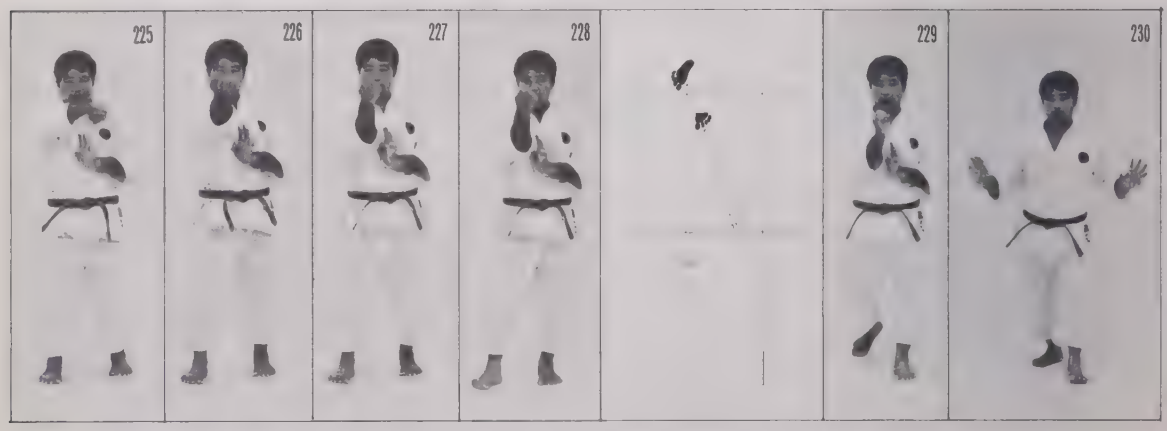
200-205
From right *heiko dachi*, pivoting on the right foot, slide the left foot forward to the left front into *shiko dachi*; at the same time, drop the right palm from face level to the solar plexus while delivering a left *age zuki*; follow immediately with a left *jodan uraken uchi* and a left *gedan barai*.



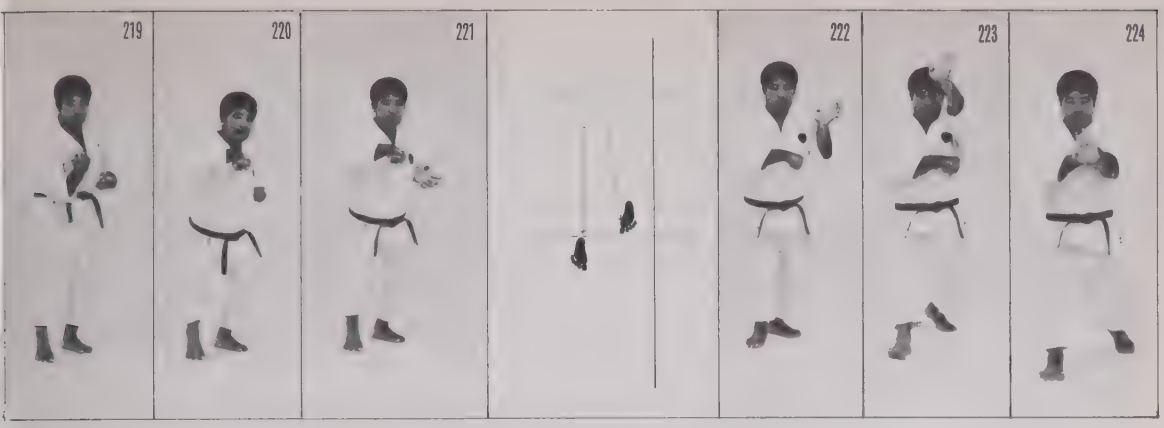


212-215
From *shiko dachi*, pivoting on the right foot, face *shomen* and draw the left foot to the right foot into left *neko ashi dachi*; at the same time, cross the arms in front of the chest, the right on the outside, then pulling the hips in and then thrusting them back, sharply deliver a left *hiji age* and a right *ushiro hiji ate*.

216-220
From left *neko ashi dachi*, immediately step the left foot quickly back into right *neko ashi dachi*, crossing the arms in front of the chest, the left on the outside, then powerfully thrust the hips back while focusing a right *hiji age* together with a left *ushiro hiji ate*.



228-235
From right *heiko dachi*, move the right foot a large step to the rear followed immediately by the left into left *neko ashi dachi*; at the same time, raise both hands above the head and bring the arms together, back-to-back, and slowly lower them with tension—the elbows separating into *kuri uke*.



221-227
From right *neko ashi dachi*, slide the right foot forward a large step followed immediately by the left foot into right *heiko dachi*; at the same time, execute a left *shotei otoshi uke* together with a right *jodan uraken uchi*.





236-246
From left *neko ashi dachi*, scoop both hands down in front of the abdomen, the back of the right hand stopping in the left palm; then draw the left foot back to the right foot into *musubi dachi*, turning the hands down in front of the lower abdomen.



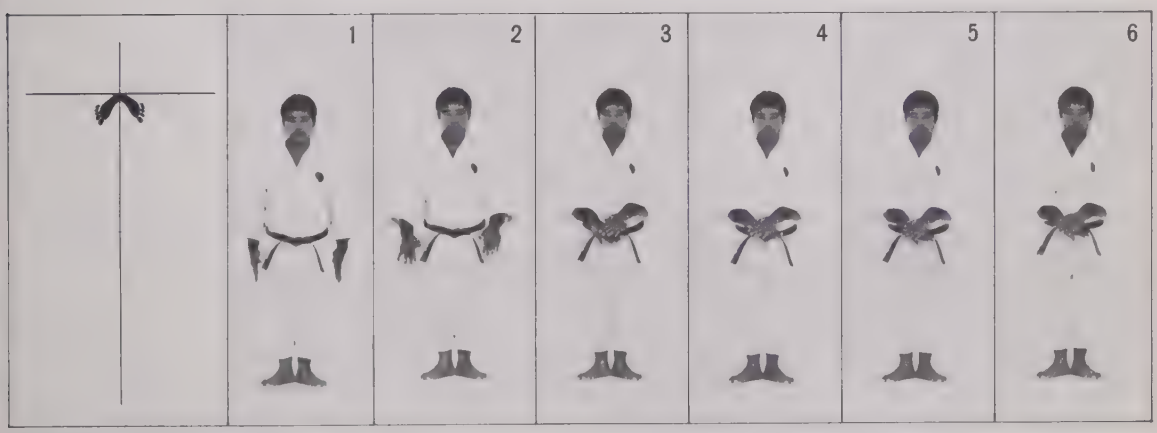
Part 8. *Shisochin*

1. Key Points

Shisochin kata stresses four directional fighting. When performing *shotei zuki* you imagine striking and pushing away four opponents. As you strike, power is concentrated in the palm-heel and tanden, and you exhale as you strike. In addition to pushing techniques which create distance between you and your opponent, the *kata* also contains techniques for close-in fighting such as joint locks and attacks, *nukite*, and *hiji ate*. Thus, in a real fight if you fail to distance yourself from your attacker, the close combat techniques of the *kata* can be used effectively.

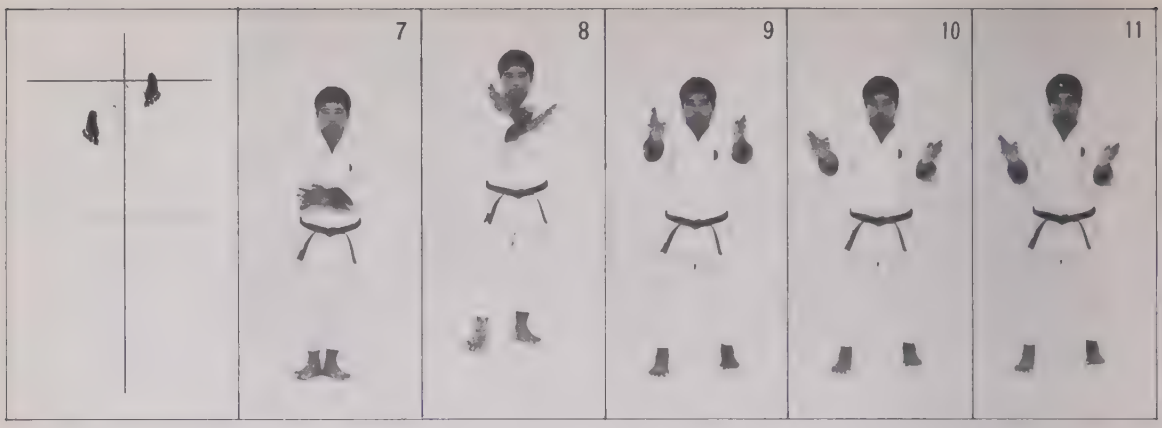
The opening sequence of moves can be likened to that of a tiger stalking its prey, at first stepping with intent slowly and smoothly in *suri ashi*, keeping body movement to a minimum; but when the distance is correct the tiger suddenly pounces with lightening speed, *nukite* is performed with speed and power, the fingers as rigid as steel blades, and power is concentrated in the *tanden*.

This was a favorite *kata* of Miyagi Chojun Sensei in his latter years. He said that it was the *kata* that was best suited to his body.

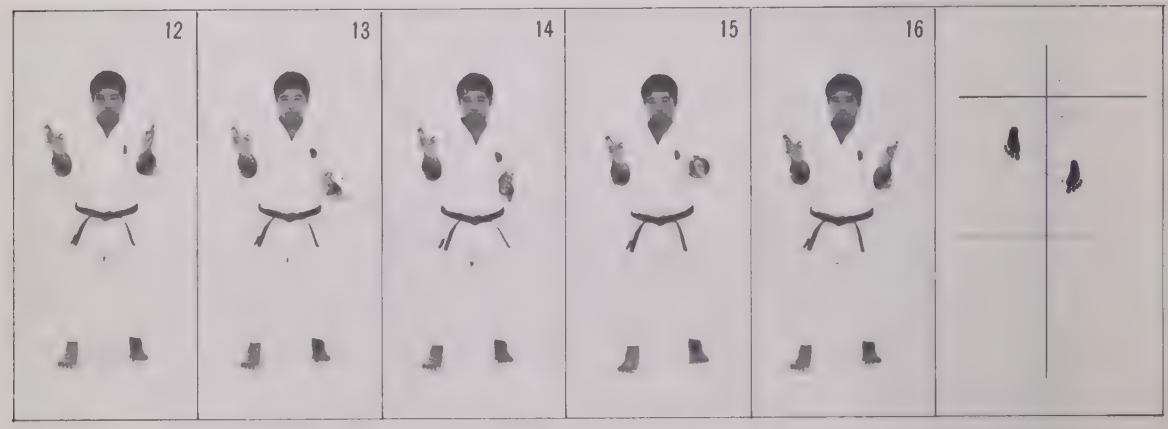


2. Performance of the *Kata*

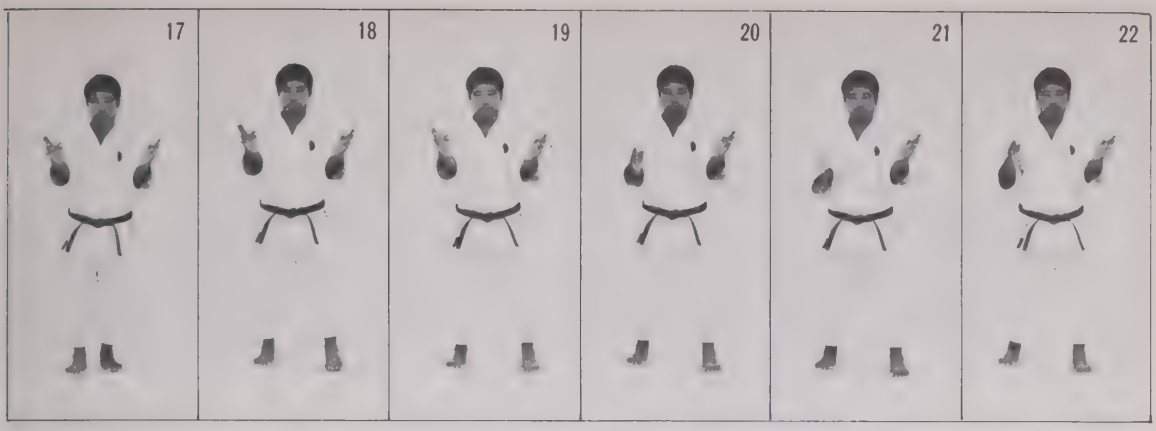
1-5
Assume *yoi no kamae* and calm the breathing.



6-12
From *musubi dachi*, bending the knees, slide the right foot forward into right *sanchin dachi*, at the same time assuming *morote chudan nukite no kamae*.



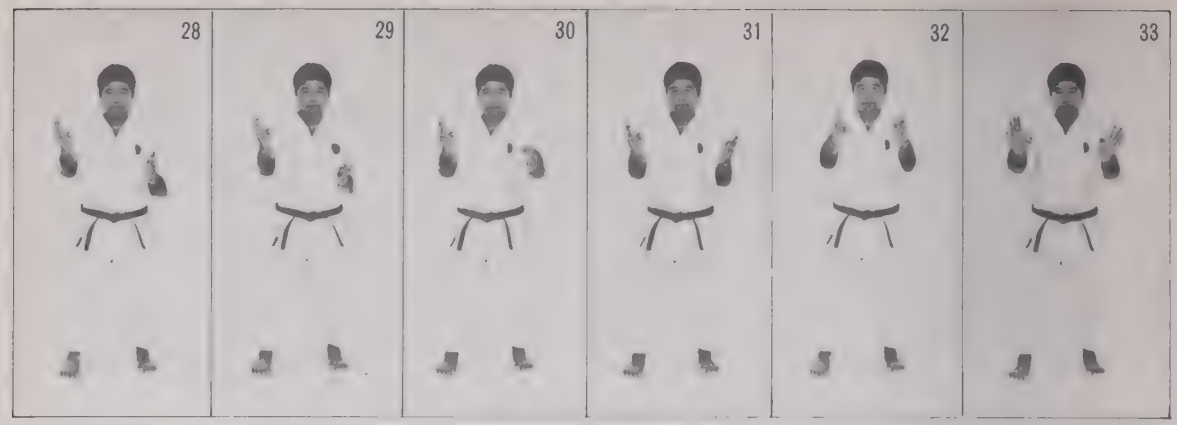
13-16
In right *sanchin dachi*, pull the left hand back to the side and deliver a left *chudan nukite*, immediately returning the hand to *nukite no kamae*.



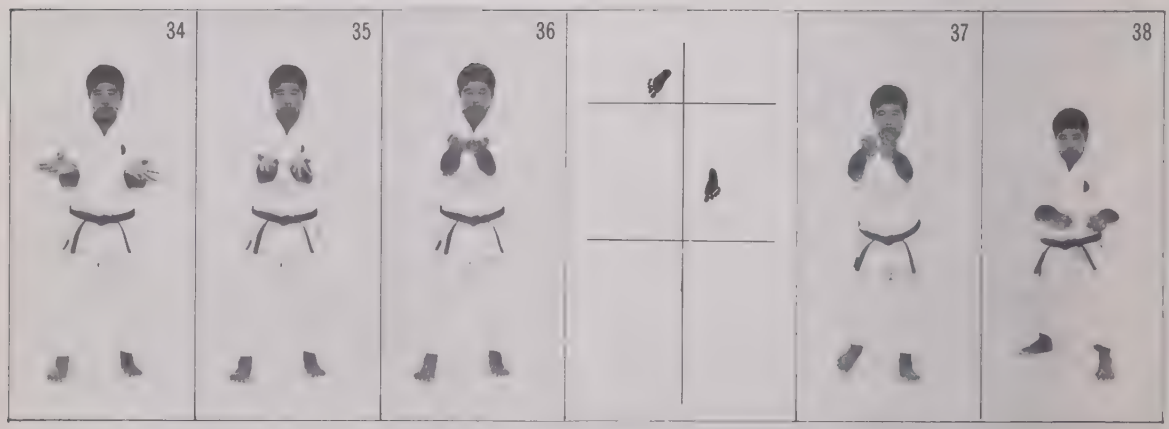
17-23
From right *sanchin dachi*, slide the left foot forward into left *sanchin dachi*, pull the right hand back to the side and execute a right *chudan nukite*, immediately returning the hand to *nukite no kamae*.



24-31
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*, pull the left hand back to the side and execute a left *chudan nukite*, immediately returning the hand to *nukite no kamae*.



32-40
From right *sanchin dachi, morote chudan nukite no kamae*, bring both hands together in a circular scooping movement, palms-up in front of the chest; then, immediately step the right foot back into a left *zenkutsu dachi* while performing *morote gedan barai*.

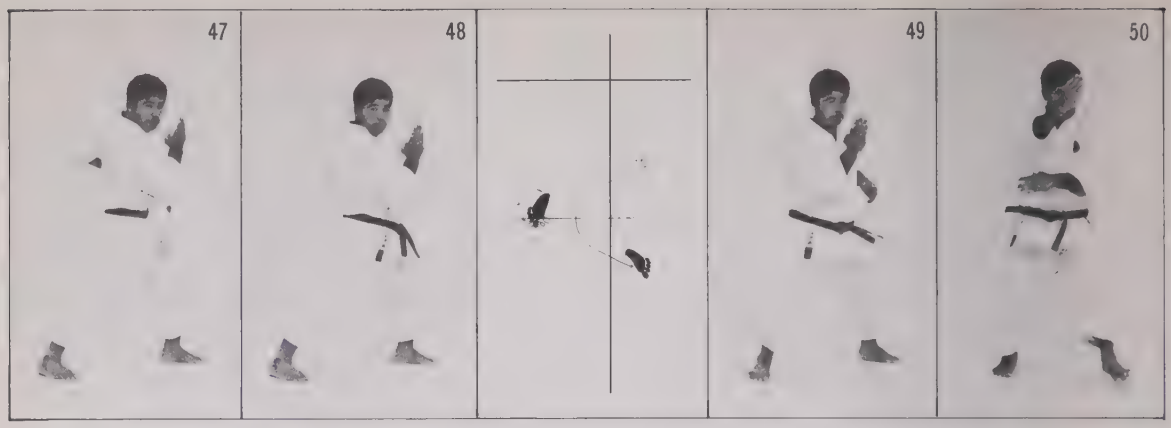




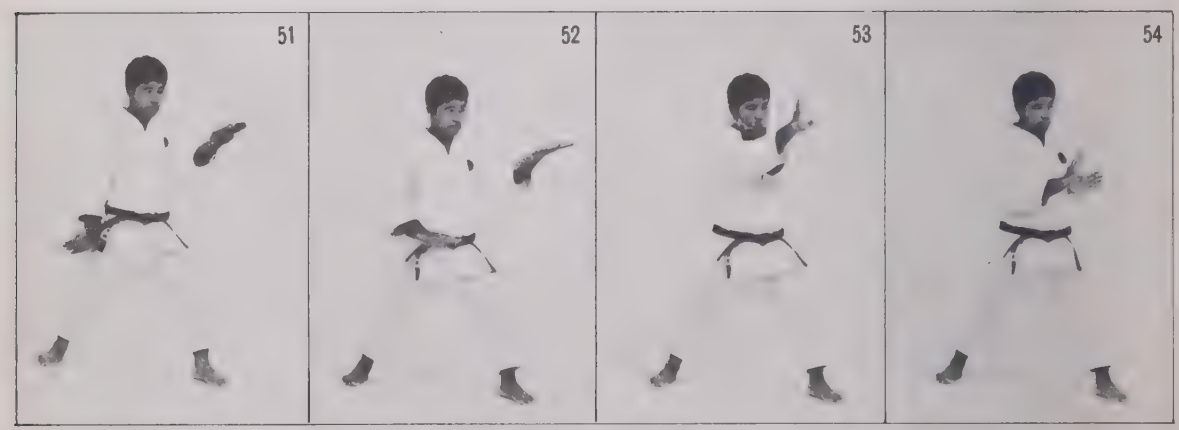
41-48
From left *zenkutsu dachi*, slide the right foot forward 45° to the right front into an angled right *zenkutsu dachi*; at the same time, cross the arms, right below left, and perform a right *chudan ura kake uke* together with an open-hand left *gedan barai*; then, bring the left hand from the lower position straight to the right side, and then the right arm crosses, making a right *chudan uchi kake uke* while the left performs a *yoko hiki uke*; then, together, the right and left hands pull to the right side with the left hand just



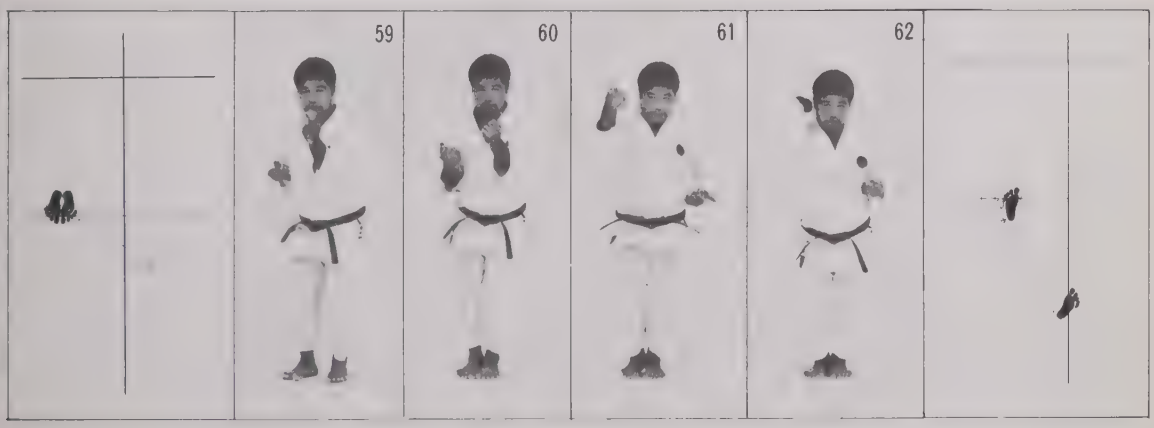
beneath the right, both hands describing circles in the process; immediatley turn the hips sharply to the left into left *zenkutsu dachi* and deliver a right *ude osae* (similar to a *hiji ate)*; at the same time, pull the left hand palm-down to the left side.



49-58
From left *zenkutsu dachi* facing left, step the left foot 45° to the front into an angled-left left *zenkutsu dachi*; then perform a mirror image of the movements in photos 41-48, finishing in a right *zenkutsu dachi* facing right.



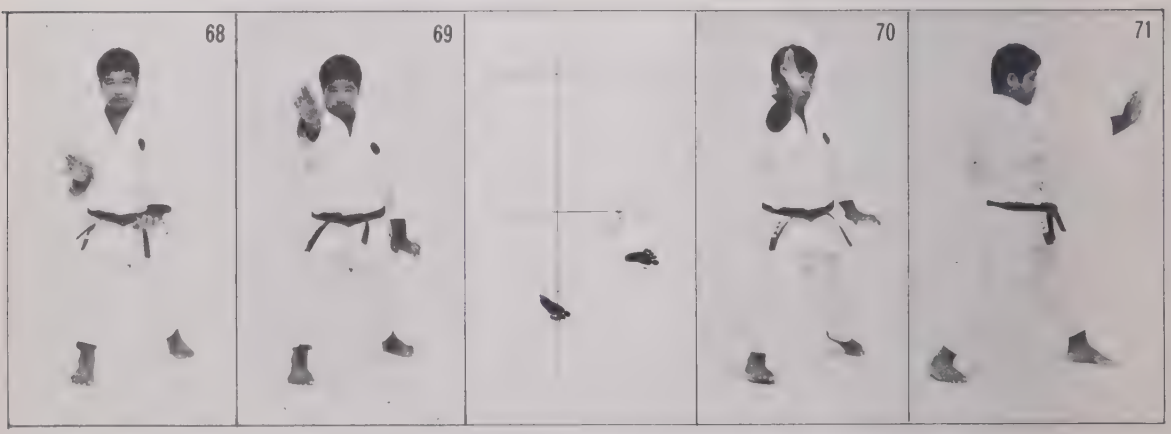




59-62
From right *zenkutsu dachi*, pull the left foot to the right foot into *heisoku dachi*, facing *shomen*; pulling the hips in and thrusting them back deliver a right *age hiji ate* together with a left *ushiro hiji ate*.



63-66
From *heisoku dachi*, turn the hips 180° left, to face the rear (opposite *shomen*), and step the right foot back, assuming left *zenkutsu dachi* facing rear; at the same time, execute a left *jodan shotei zuki* and a right *gedan shotei barai*.



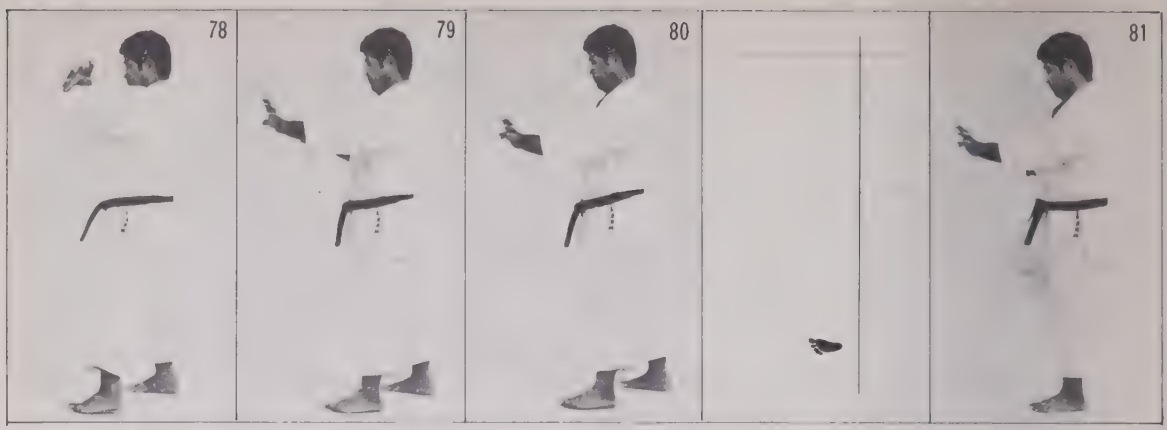
67-69
From left *zenkutsu dachi*, pivot right 180° on the right foot, crossing the left foot behind into right *zenkutsu dachi* facing *shomen*; perform a mirror image of the movements in photos 64-65—a right *jodan shotei zuki* and a left *gedan shotei barai*.

70-72
From right *zenkutsu dachi*, pivot left on the right foot, and step the left foot forward in an arc to the right, into left *zenkutsu dachi*; at the same time, deliver a left *jodan shotei zuki* and a right *gedan shotei barai*.

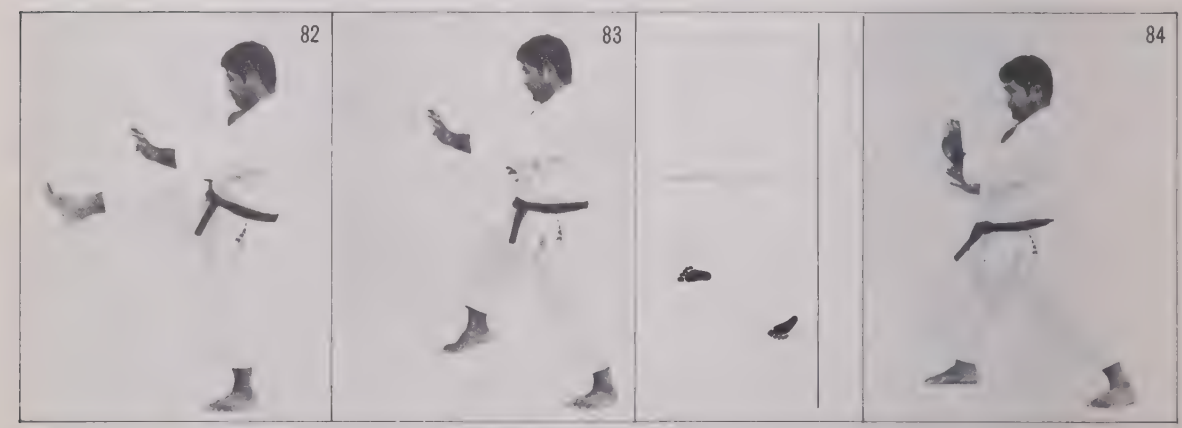


73-76
From left *zenkutsu dachi*, pivot right 180° on the right foot, the left foot crossing behind into right *zenkutsu dachi*; at the same time, execute together a right *jodan shotei zuki* and a left *gedan shotei barai*.

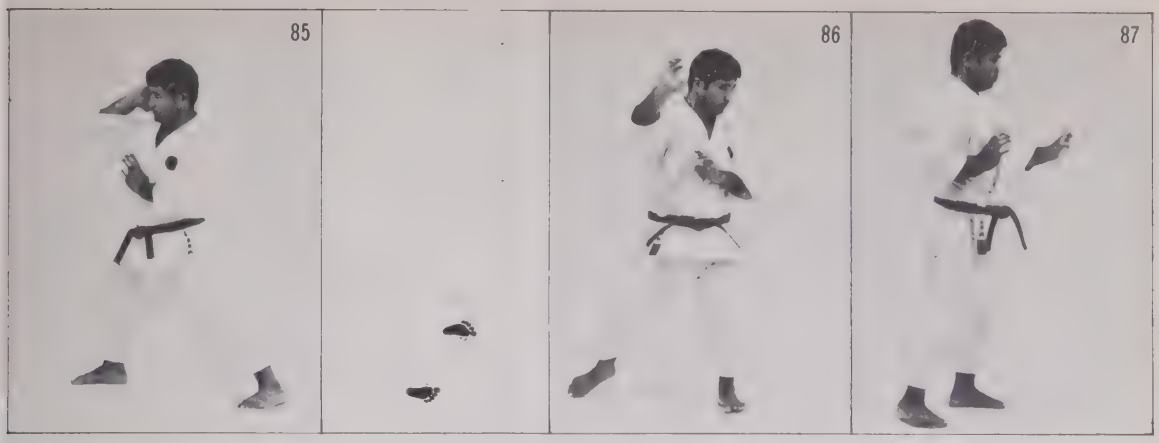




77-80
From right *zenkutsu dachi*, slide the left foot forward into left *sanchin dachi*; at the same time, perform a left *chudan hiki uke*, pulling the open right hand to the side.

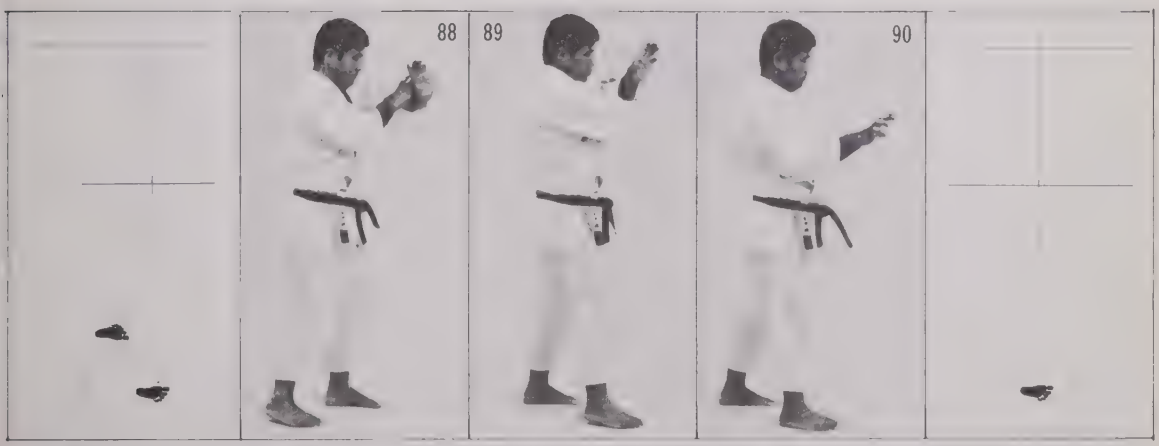


81-83
From left *sanchin dachi*, deliver a *mae geri* with the right foot while maintaining the *hiki uke* position.

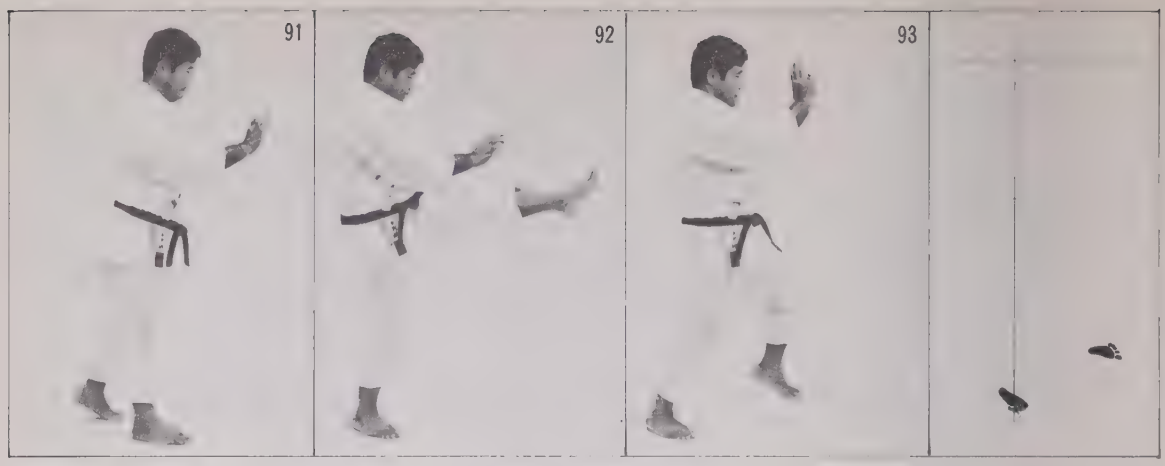


84-85
From the right *mae geri*, land the foot forward in right *zenkutsu dachi* and quickly execute a right *hiji ate*, pulling the left palm to the solar plexus.

86-87
From right *zenkutsu dachi*, pivot left 180° on the left foot, crossing the right foot behind and drawing it up toward the left into left *sanchin dachi*; at the same time, perform a left *chudan hiki uke*, pulling the open right hand to the right side.

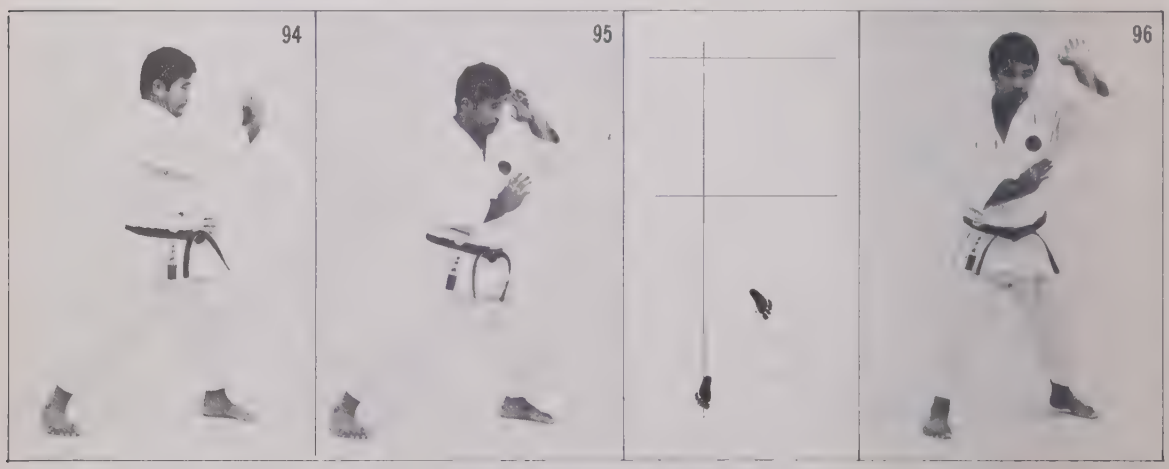


88-90
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*; at the same time, deliver a right *chudan hiki uke* while pulling the open left hand to the side.



91-92
From right *sanchin dachi*, deliver a left *mae geri*, maintaining the *hiki uke* position.

93-95
From the left *mae geri*, land the left foot in left *zenkutsu dachi*, and execute a left *hiji ate* while pulling the right palm to the solar plexus.

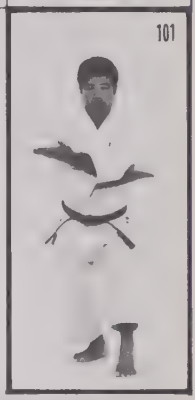


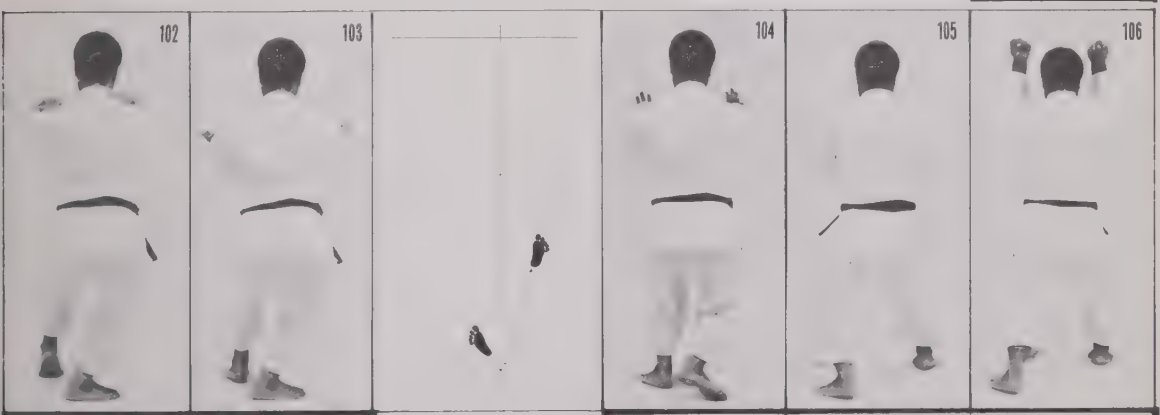
96-99
From left *zenkutsu dachi*, pivot 90° on the right foot to the right, the left foot describing a small arc, ending in right *zenkutsu dachi* facing *shomen*; at the same time, the left hand performs a *shotei osae* quickly followed by a right *hiji ate*.

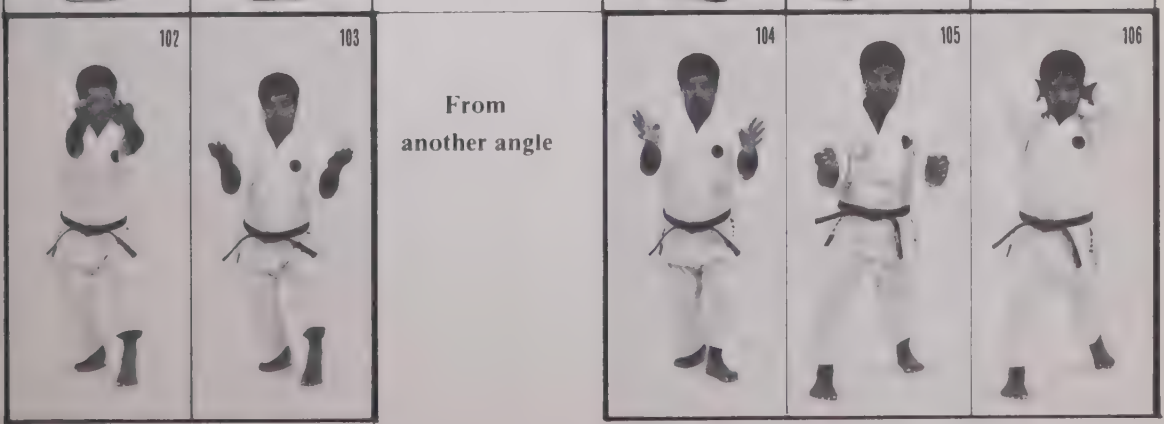


100-103
From right *zenkutsu dachi*, pivot on the right foot 180° to the left and pull the left foot back toward the right into left *neko ashi dachi*; at the same time, cross the arms and then separate them into a *morote chudan ura kake uke*.

104-107
From left *neko ashi dachi*, move the right foot a large step forward into right *zenkutsu dachi*; at the same time, turn the palms down; immediately follow by grabbing and pulling upward with both hands, and deliver *morote hiji ate*.









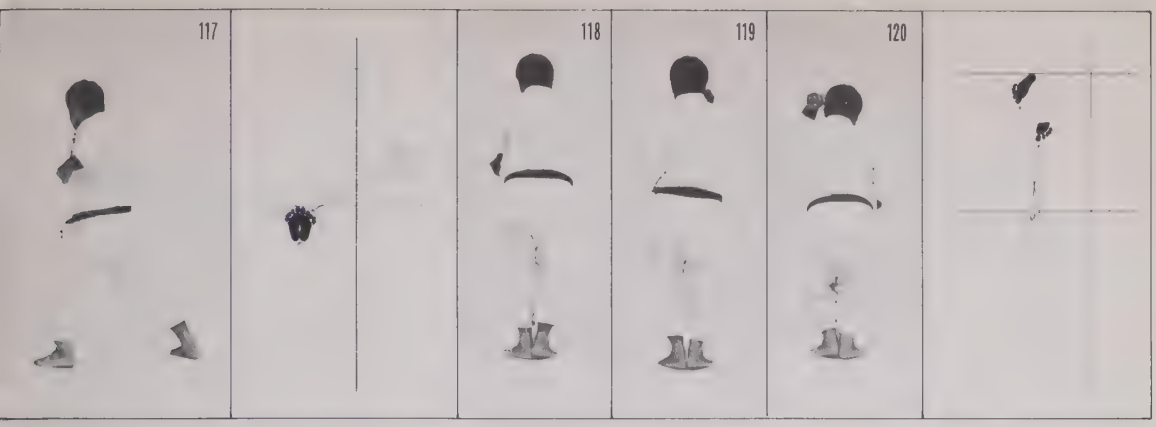
108-109
From right *zenkutsu dachi*, step the left foot forward 45° to the left, into left *zenkutsu dachi*; at the same time, perform the same movements as in photos 51-52.



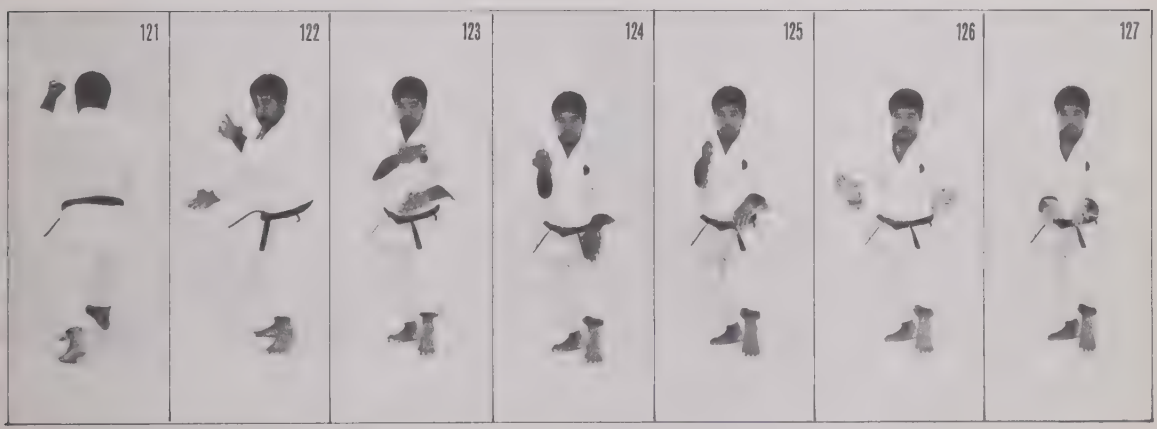
110-112
Turn the hips to the right and perform the same movements as in photos 53-57; the foot movement and hand techniques should finish together.



113-116
From *right zenkutsu dachi*, step the right foot forward to the right into an angled right *zenkutsu dachi*; at the same time, perform the same movements as in photos 42-48, ending in left *zenkutsu dachi*.



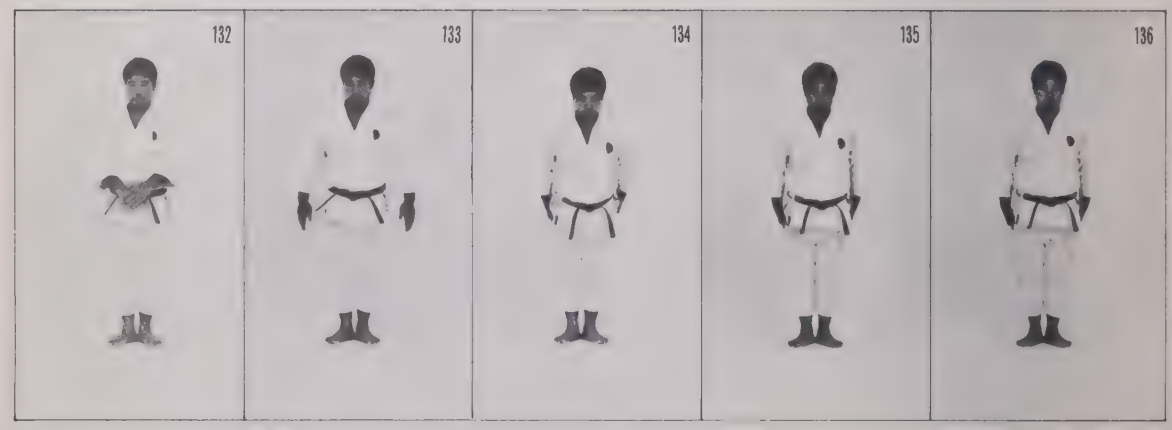
117-120
From left *zenkutsu dachi*, pivot on the left foot to the right and draw the right foot up to the left into *heisoku dachi*; pulling the hips in and then thrusting them back deliver a left *age hiji ate* to the front and a right *ushiro hiji ate*.



121-124
From *heisoku dachi*, slide the right foot a long step forward, pivot 180° to the left and draw the left foot back towards the right into left *neko ashi dachi*, facing *shomen*; cross the arms in front of the chest, left above right, and then quickly perform a right *chudan ura kake uke* together with an open-hand left *gedan barai*.

125-132
In left *neko ashi dachi*, bring the left hand up to meet the right in front of the face; scoop down with both hands until the right hand covers the left in front of the abdomen; draw the left foot back to the right into *musubi dachi*, turning both hands down in front of the lower abdomen; calm the breathing.





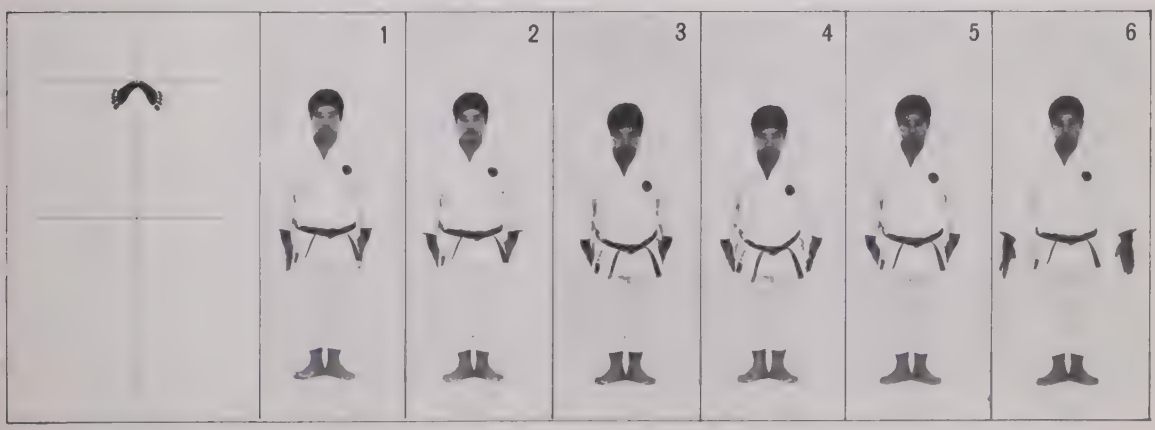
133-134
Rei.

Part 9. *Sanseru*

1. Key Points

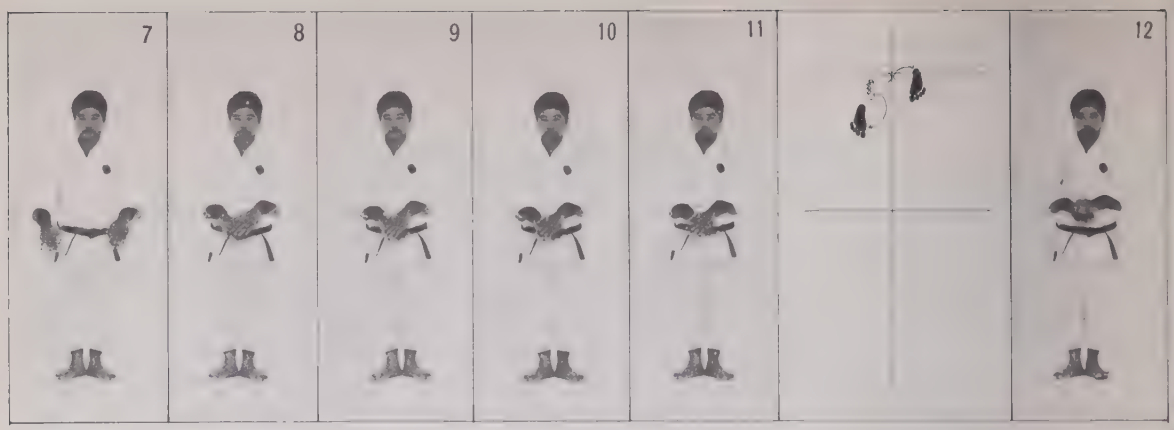
This *kata* also contains four directional movements and techniques used in close combat. In real fighting it is often the case that an attack comes suddenly and without warning. Very quickly, calm turns to sudden action. So it is with the opening sequence of moves in *Sanseru*. At first the feet, while stepping in *Sanchin*, slide slowly and smoothly across the floor, the upper body remaining motionless; then suddenly and with great speed the punch is delivered, the power being focused in *seiken* and the *tanden*. Immediately as the punch is focused, the punching hand performs a small *chudan kake uke*, with speed and power, and returns to its original position. Throughout the *kata* the moves follow this rhythm: slow, smooth movements followed by fast explosive ones. Again, imagine the tiger stalking its prey as in *Shisochin*. This is a purely fast and hard *kata* designed to develop speed and power and it is therefore not as intricate as other *kata*. Much research still needs to be done on this *kata* to more fully understand its deeper meaning and hidden techniques.

(3 photographs/1 second)

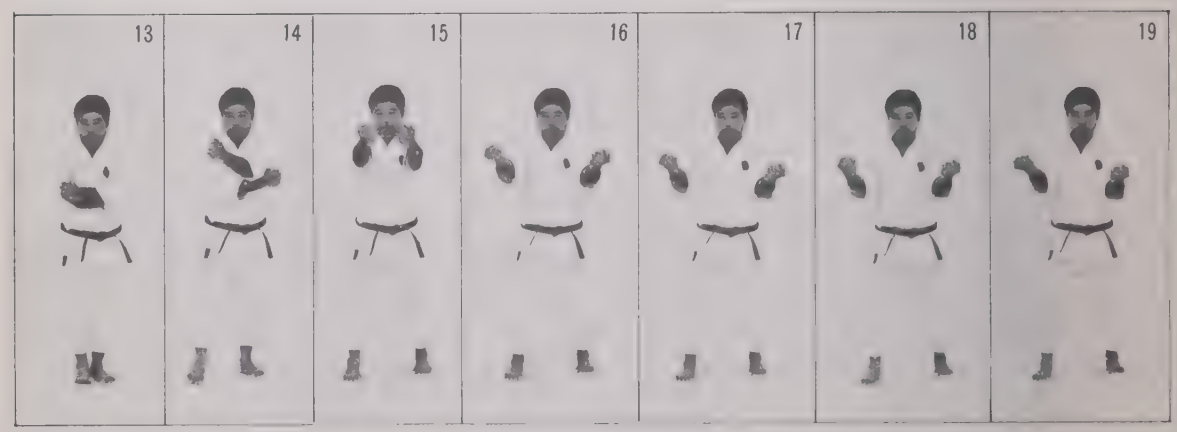


2. Performance of the *Kata*

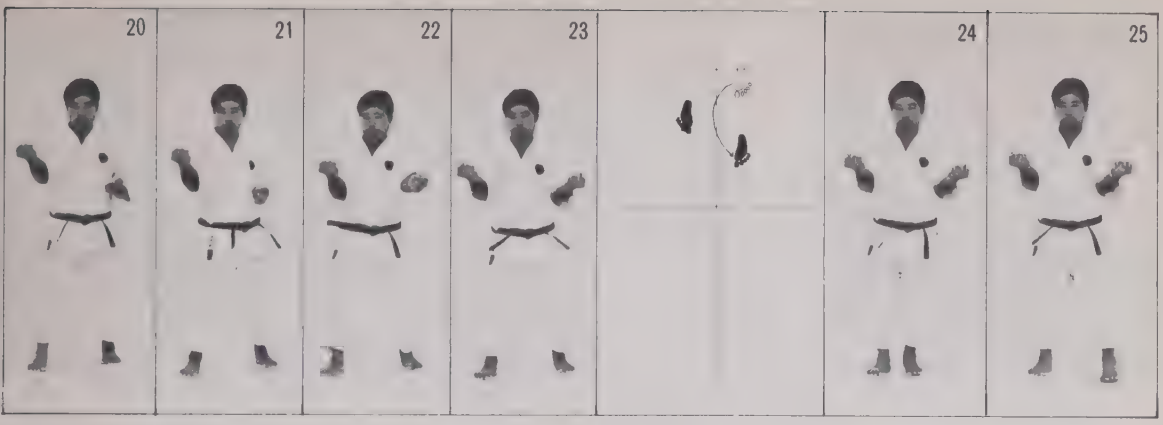
1-5
Calm the breathing; *rei*.



6-11
Assume *yoi no kamae.*

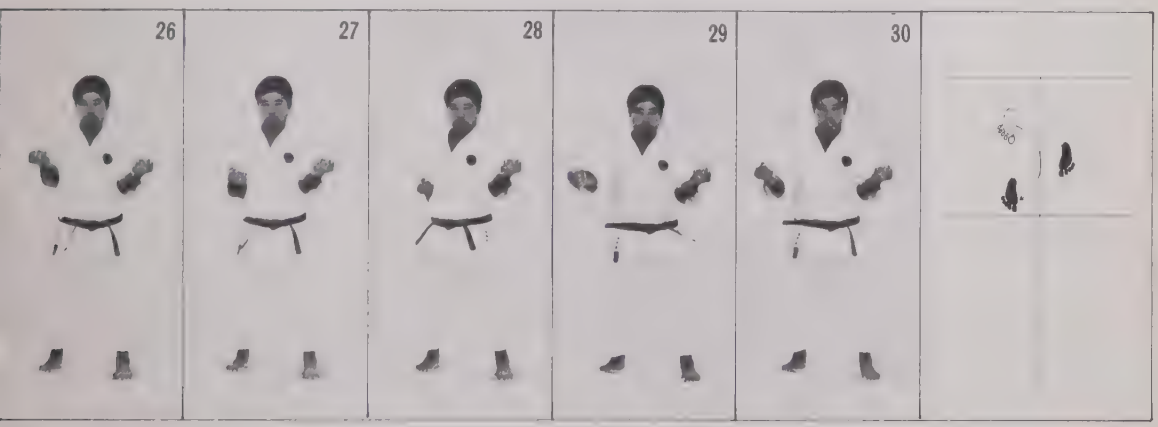


12-18
From *musubi dachi*, bending the knees, slide the right foot forward into right *sanchin dachi*; at the same time, perform a *morote chudan yoko uke.*



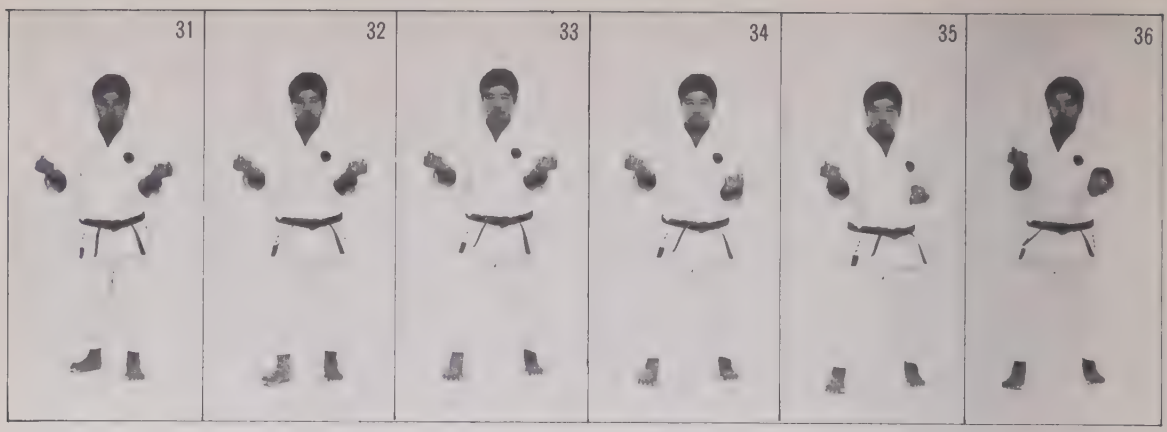
19-22
In right *sanchin dachi*, pull the left hand back to the side and execute a left *chudan zuki*.

22-23
With the force of a punch execute a left *chudan kake uke*.



24-29
From right *sanchin dachi*, slide the left foot forward in an arc into left *sanchin dachi*; pull the right hand back to the side and deliver a right *chudan zuki*.

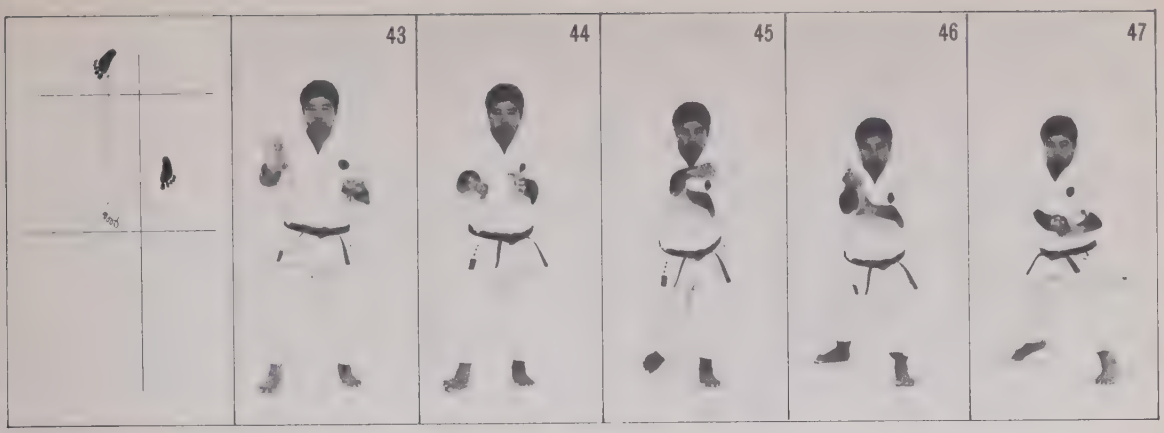
30
With the force of a punch execute a right *chudan kake uke*.



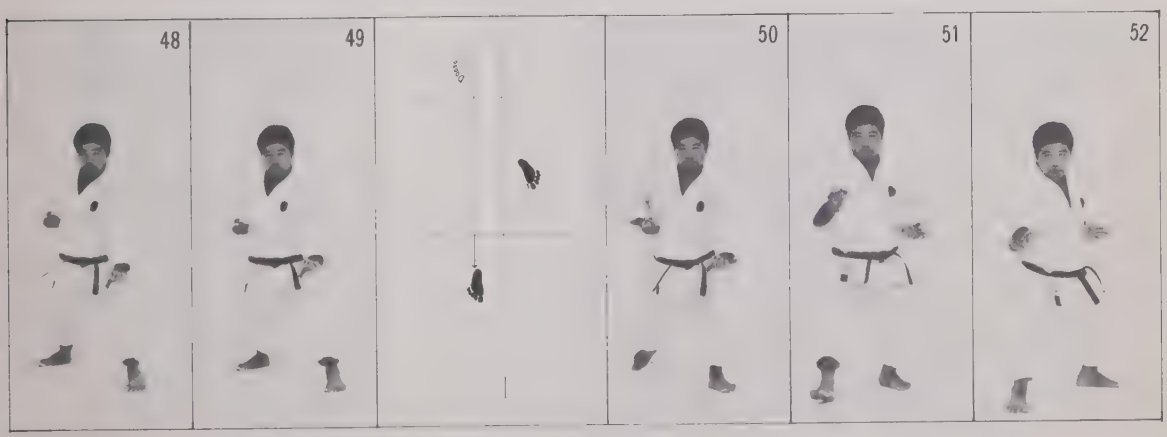
31-37
From left *sanchin dachi*, slide the right foot forward in an arc into right *sanchin dachi*; pull the left hand back to the side and deliver a left *chudan zuki*.



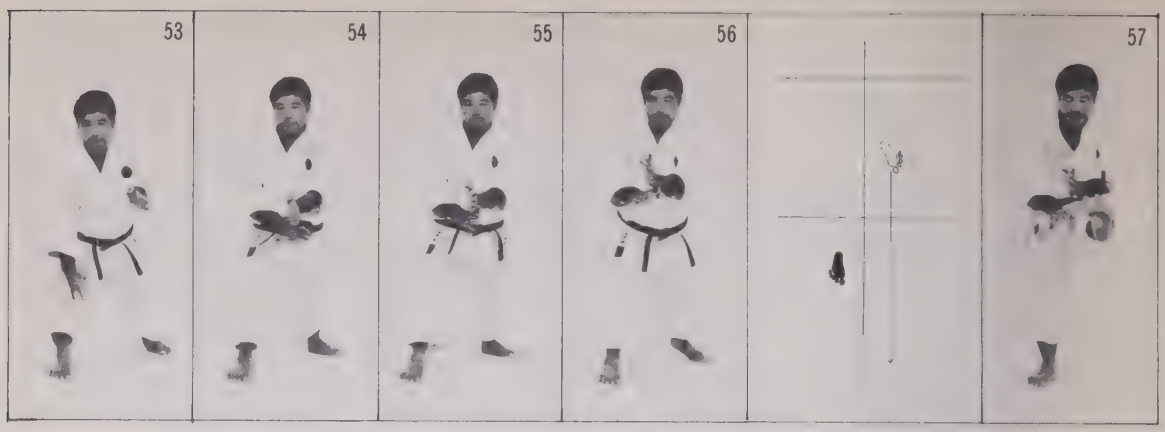
38-42
In right *sanchin dachi*, keeping the left arm extended, open the right fist, focus power in the wrist and turn the palm towards the front; at the same time, turn the left fist palm-up and pull it back to the left side slowly, with tension.



43-49
From right *sanchin dachi*, slide the right foot a large step to the rear into left *zenkutsu dachi*; at the same time, with the left hand clasp the inside of the right upper arm as though catching something, strongly pull the right fist back to the right side while the left palm slides down and off the arm into *gedan* position.



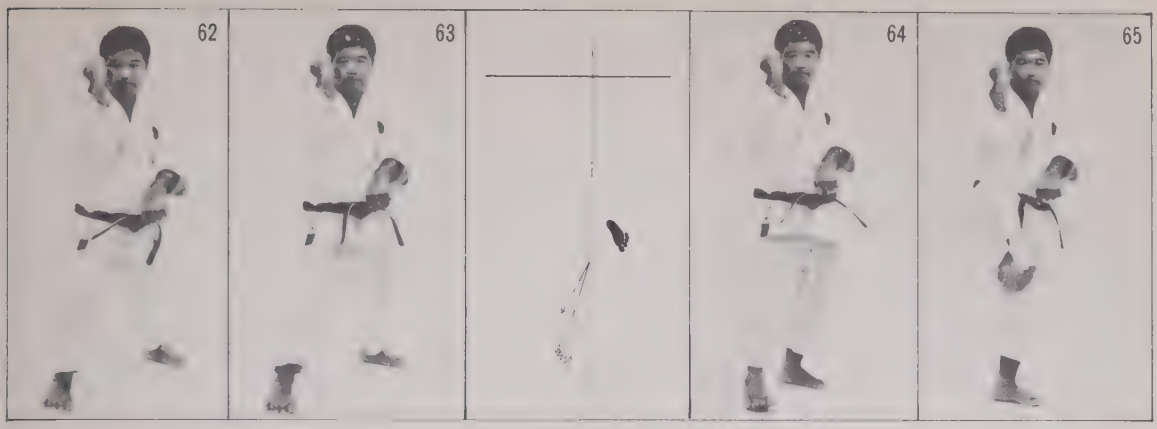
50-55
From left *zenkutsu dachi*, move the right foot a large step forward into right *zenkutsu dachi*; at the same time, move the right hand down in a scoop to the front of the right knee, immediately followed by a left palm-strike downward to the right hand, as though catching something between the two hands.



56-59
From right *zenkutsu dachi*, deliver a left *mae geri*, then a right *mae geri*, both with speed, the hands maintaining their crossed position.



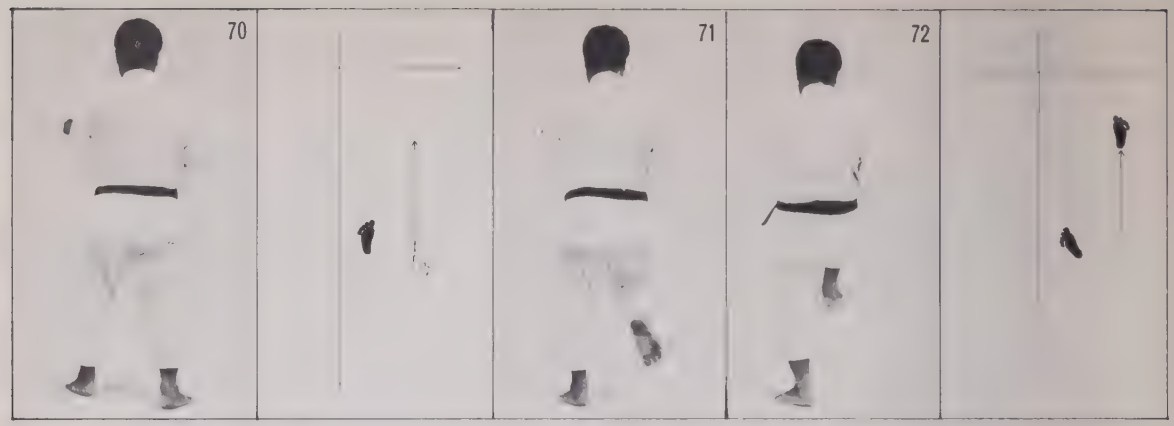
60-62
From the right *mae geri*, as the right foot lands forward in right *zenkutsu dachi*; execute a right *hiji ate*, then without using the hips follow with a left *gedan zuki*.



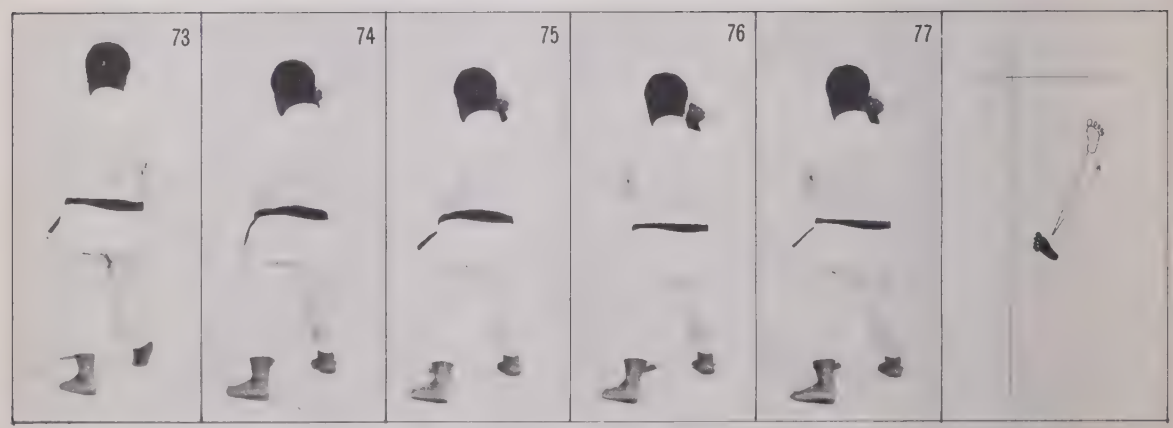
63-66
From the right *zenkutsu dachi*, maintaining the *hiji ate* and *gedan zuki* position, draw the right foot back towards the left, then sharply lift the right knee and deliver a right *kansetsu geri*.



67-70
From the right *kansetsu geri*, powerfully pull the knee back up, and, using that momentum, pivot left 180° on the left foot, then step the right foot back into left *sanchin dachi* while performing a left *chudan yoko uke*.



From left *sanchin dachi*, maintaining the left *chudan uke*, deliver a right *mae geri*.



73-77
From the right *mae geri*, execute the same movements as in photos 60-63.



78-80
Perform the same movements as in photos 64-66.



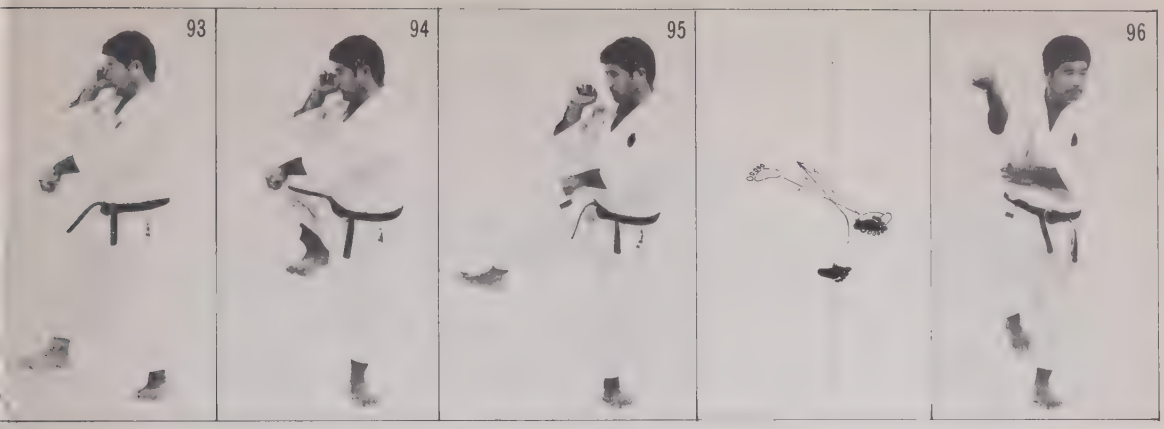
81-84
Perform the same movements as in photos 67-70, but turn only 90°.

85-86
Perform the same movements as in photos 71-72.



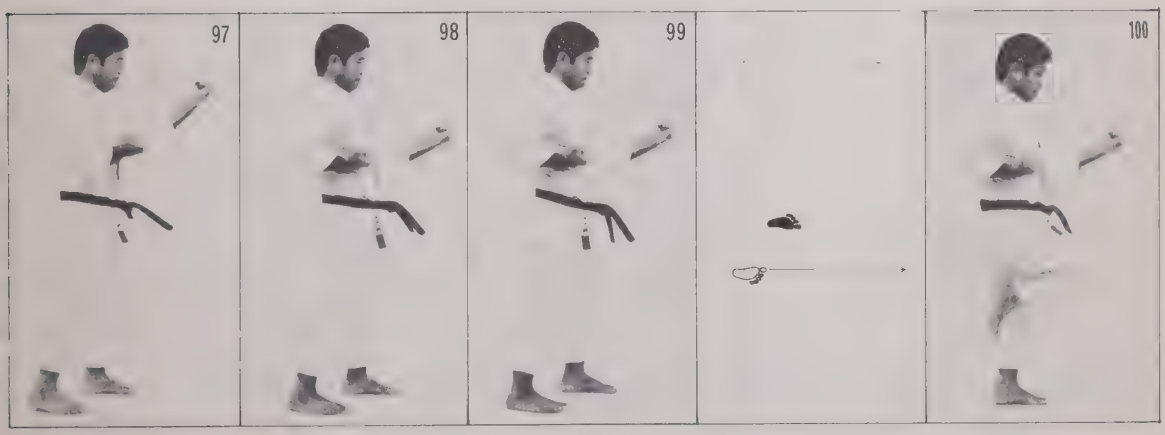
87-92 Perform the same movements as in photos 60-63.





93-95
Perform the same movements as in photos 64-66.

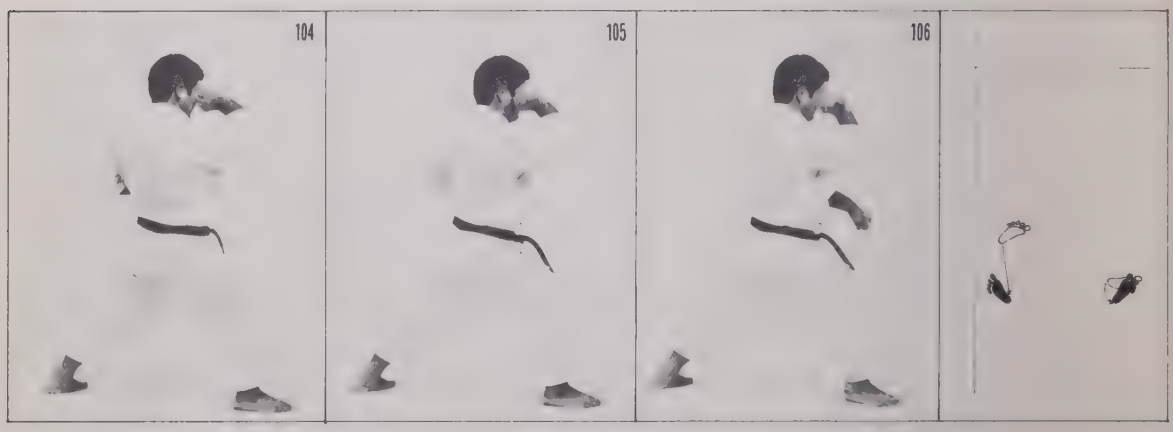
96-99
Perform the same movements as in photos 67-70.



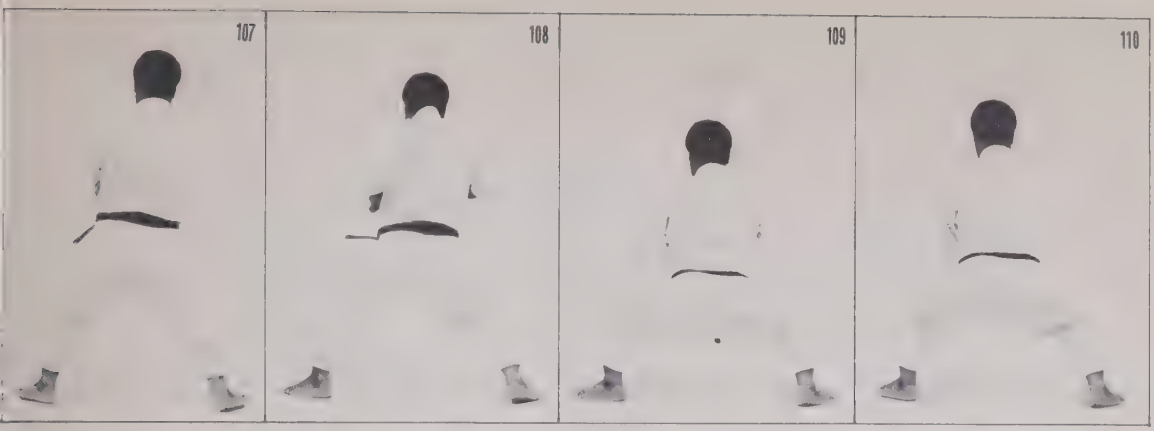
100-101
Perform the same movements as in photos 71-72.

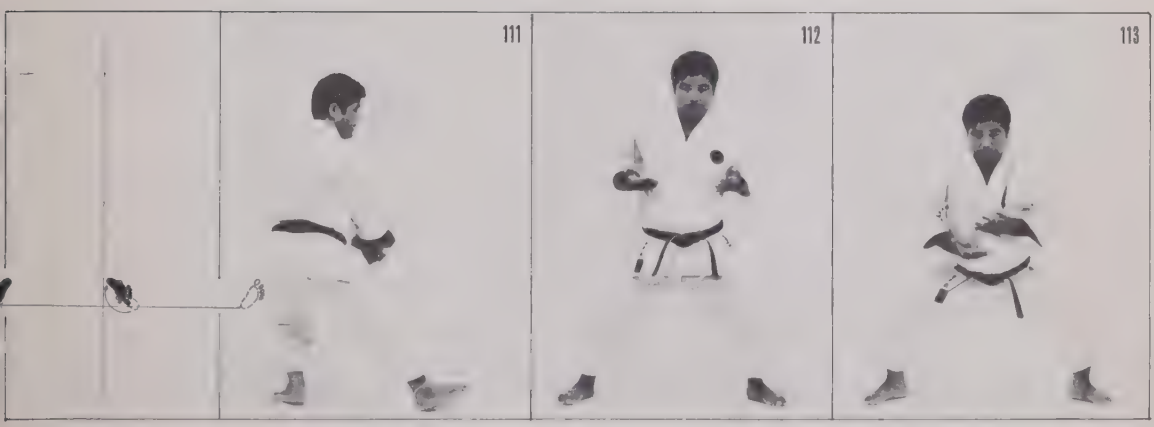


102-105
Perform the same movements as in photos 60-63.



106-109
From right *zenkutsu dachi*, turn left (opposite *shomen*) and drop the hips into *shiko dachi*; quickly perform a *gedan kosa uke* (right hand over left).

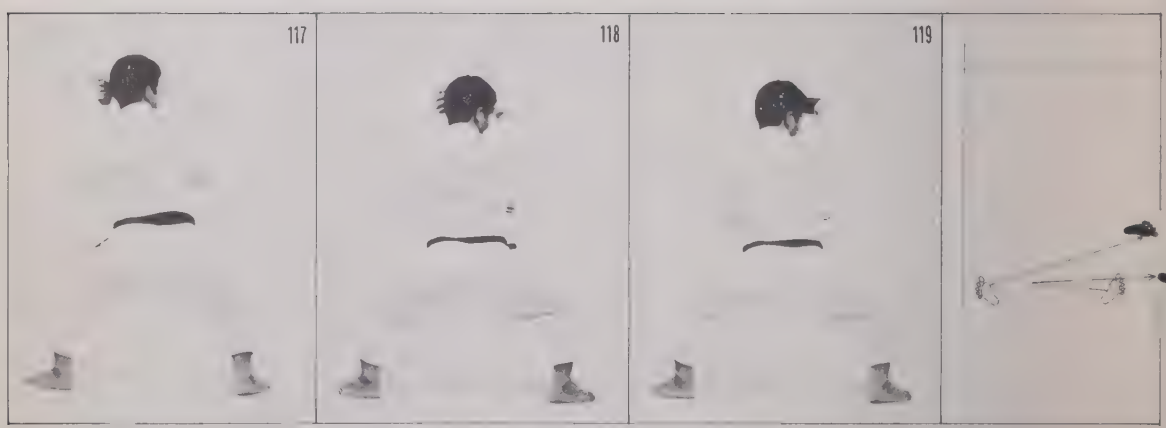




110-114
From *shiko dachi*, shift the weight onto the left foot, quickly draw the right foot to the left foot and on past, stepping and turning into *shiko dachi* facing *shomen*; quickly execute a *gedan kosa uke* with open hands.

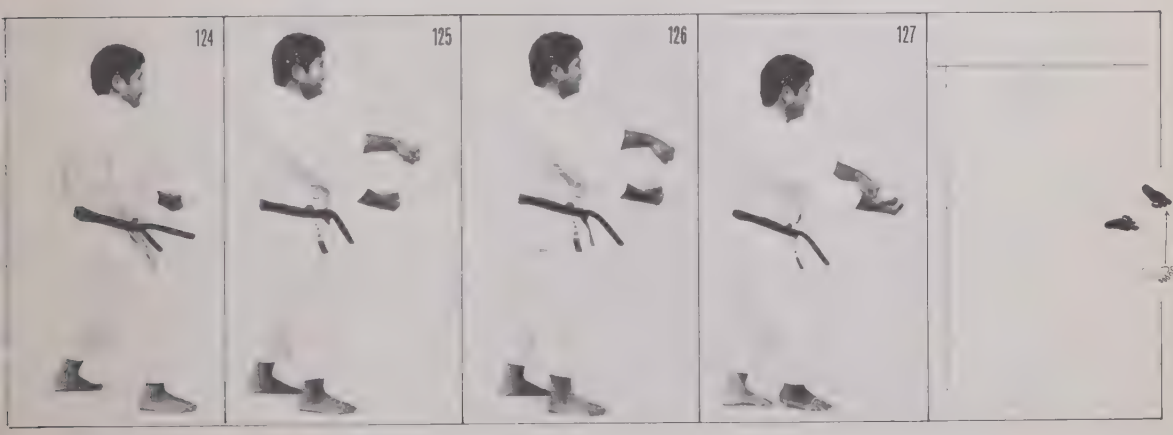


115-119
From *shiko dachi*, shift the weight to the left foot, quickly bring the right foot up to the left and step it on past to the side, into *shiko dachi* facing the rear; perform a right open-hand *jodan age uke*; at the same time, pull the open left hand, palm-up, to just under the right pectoral.



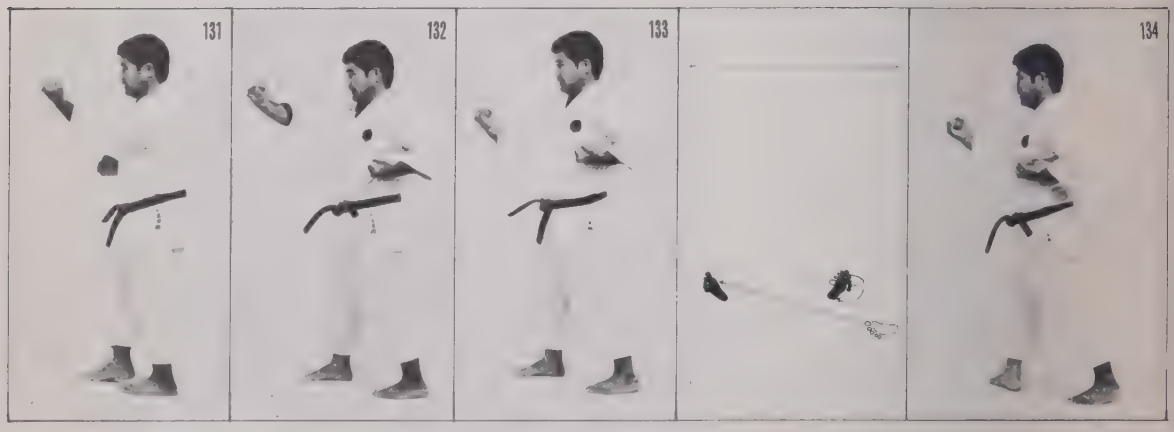


120-126
From *shiko dachi*, shift the weight to the left foot, and draw the right foot back to the left, then quickly slide the right foot forward, followed by the left, into right *heiko dachi*; at the same time deliver a left *awase zuki*.





127-130
From right *heiko dachi*, slide the right foot across in front of the left, and pivot left 180° into left *sanchin dachi*; at the same time, execute a left *chudan uke* while pulling the right fist to the right side.



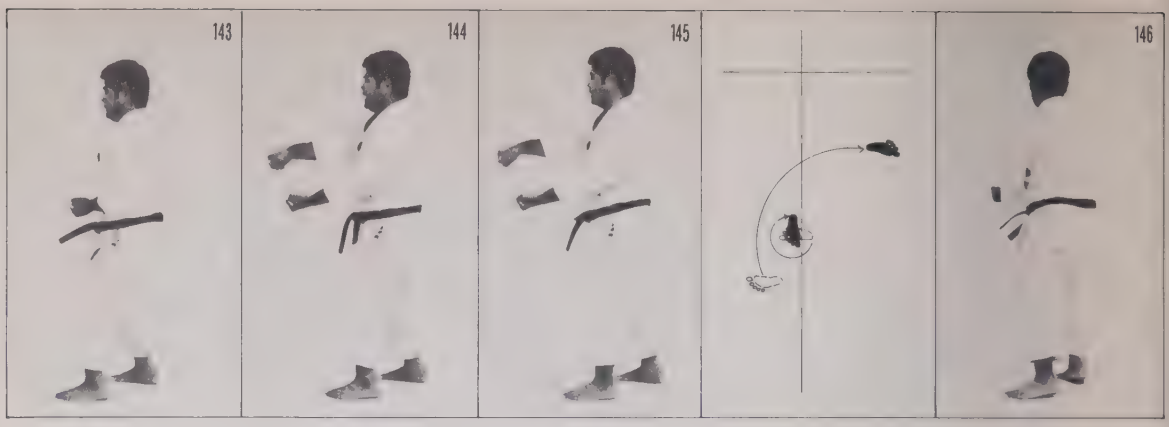
131-133
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*, and execute a right *chudan uke*, pulling the left fist to the side.

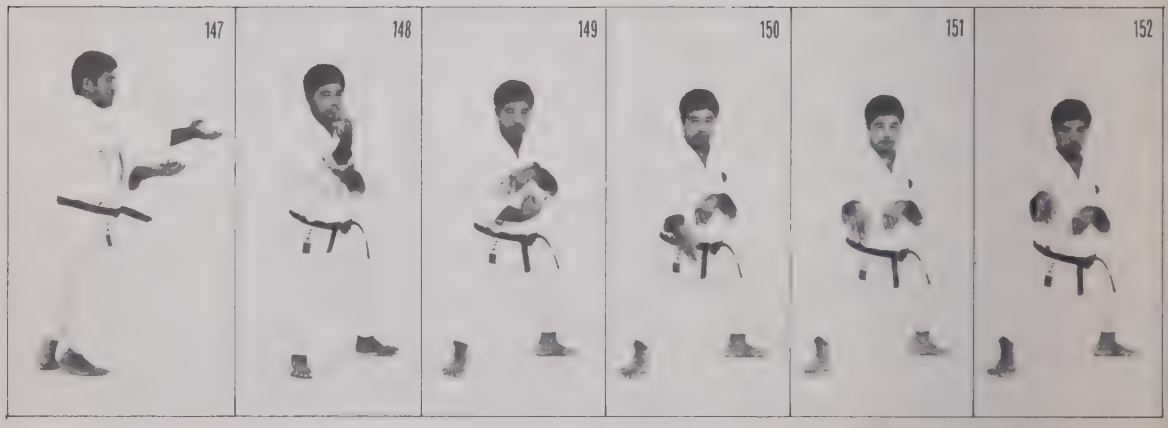


134-138
From right *sanchin dachi*, quickly slide the left foot forward into *shiko dachi*; perform a left *jodan age uke*; at the same time, pull the right hand plam-up to just below the left pectoral.



139-145
Perform a mirror image of the movements in photos 120-126, switching right for left.





146-155
From left *heiko dachi*, pivoting on the right foot turn right 270°, the left foot sliding in an arc into *shiko dachi* (right foot toward *shomen*); at the same time, from the double-punch position, turn the left wrist inside, cross the arms, right inside left, twist them inward, then execute a *morote ko uke*.



156-165

In *shiko dachi*, bring the hands together palms up, right on left in front of the abdomen; draw the right foot back to the left into *musubi dachi* while turning the hands down in front of the lower abdomen, ending the *kata*.




162
163
164
165

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合気道 剣・杖・体術の理合（全５巻）

第一巻

剣の素振り法、合わせ法、入身法、体の変向、剣・体術の理合、呼吸法、基本合気杖法など多数。　136頁。

第二巻

組太刀、組太刀変化技、太刀取り、組杖、杖取り、杖・体術の理合、杖・剣の理合など、主に武器の技。180頁。

第三巻

呼吸法の変化、基本技の変化、変化の態様の三部に分け、体術の変化技を無限に発展させる基礎を明らかにする。口伝入り。　140頁。

第四巻

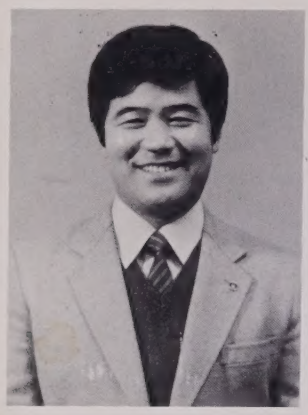
片手取りの変化、肩取りの変化、胸取りの変化など、武産合気といわれる所以を説く。八方切り、および指導者向けの返し技を順序だてて掲載。荒技と当身についてもふれる。　166頁。

第五巻

合気道の本質と現状を述べ、伝統的合気道の稽古法を三段階――固（基本）体・柔体・流（気）体一に分けて例示する。間合いによる変化と多人数掛けの技法も説く。　148頁。

$19.95

The Six thousand photos, taken with a motor driven camera, show you the secret of Higaonna Karate



ABOUT THE AUTHOR

Morio Higaonna was born in 1938 in Naha, the capital city of Okinawa Prefecture. He began practicing karate when he was 14 years old at his junior high school. At the age of 15, in 1953, he became the student of An'ichi Miyagi, a student of Master Chojun Miyagi, the founder of Goju Ryu Karatedo. From this stage on Morio Higaonna dedicated himself to the training and practicing of Goju Ryu Karatedo. After having been taught by good instructors, his fascination with karate led him to devote his entire life to the enrichment of the spiritual depth and virtue of karate.

In 1960 Higaonna sensei entered Takushoku University in Tokyo. He began his training at the Yoyogi Dojo, however he was simultaneously engaged as an instructor (sensei) there teaching four classes a day totaling 1,000 students. Higaonna sensei taught at Yoyogi Dojo until May of 1981. During this time he established the International Okinawa Goju Ryu Karatedo Federation (IOGKF) which has trained over 20,000 students in 21 countries up to the present. Higaonna sensei is respected throughout the world as a "Master of Karate", a master who is born only once every 50 years.

VOL.1: Fundamental Techniques

●Introduction ●Background ●Preliminary exercises and principal knowledge ●Supplemental exercises ●Fundamental techniques and Kata, sanchin of Kanryo Higaonna Sensei

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