TRADITIONAL KARATE-DO

— Okinawa Goju Ryu

Vol. 3

Applications of the kata

by

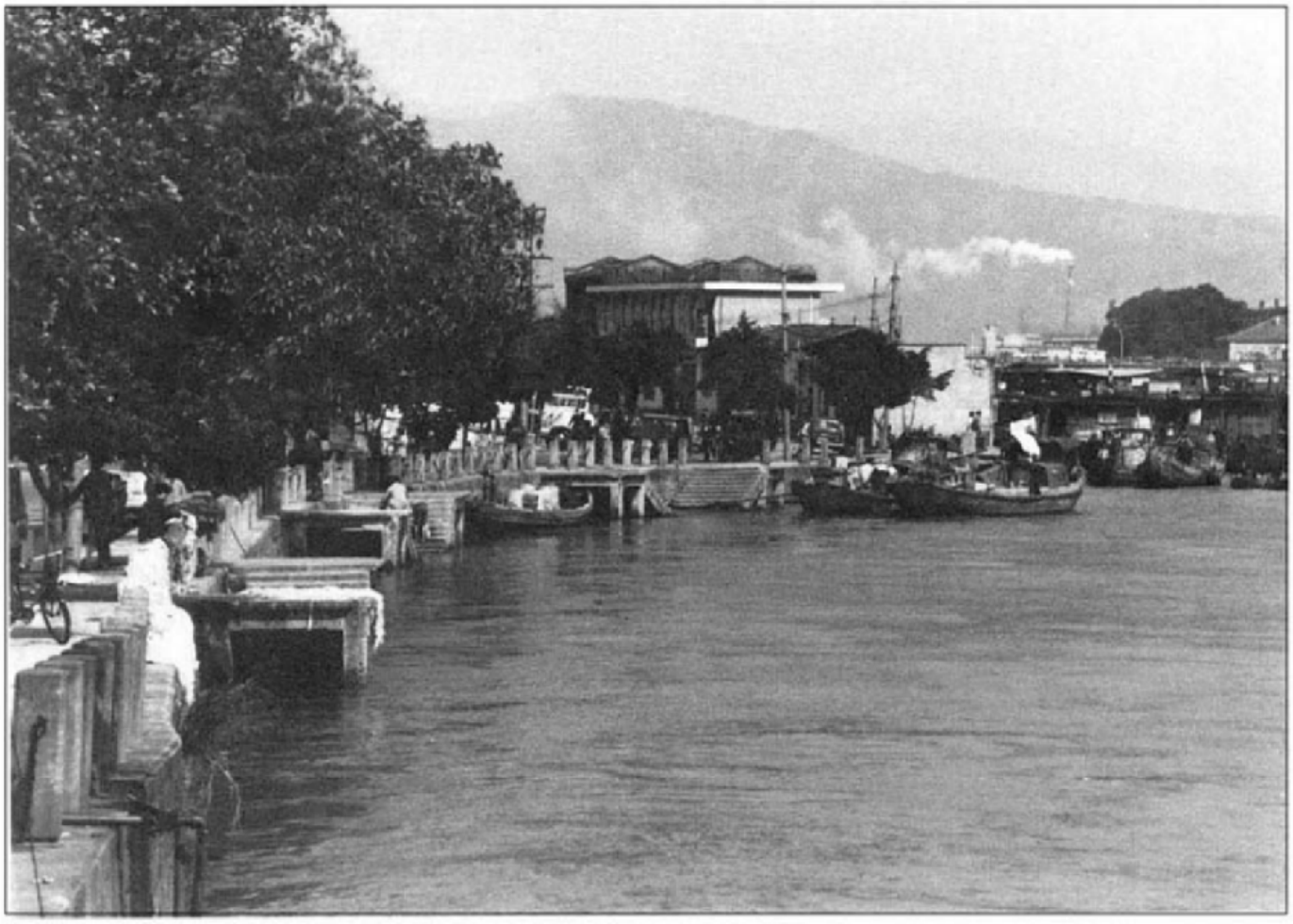
Morio Higaonna

Chief Instructor

International Okinawan Goju-Ryu Karate-Do Federation (IOGKF)

SUGAWARA MARTIAL ARTS INSTITUTE, INC.







The Port of Mawei

Higaonna Kanryo Sensei arrived at this port in Fuzhou city, Fujian province in China, in the year 1868 or 1869, after a week long voyage from Okinawa. He changed to a smaller vessel before arriving in Taijiang Harbor, down river.

Taijiang Harbor, Fuzhou

Higaonna Kanryo Sensei disembarked in the vicinity of this harbor to set foot on chinese soil for the very first time. (Photographs by Paul Enfield, 1987)

TRADITIONAL KARATE-DO—Okinawa Guju Ryu
Vol. 3 Applications of the Kata

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前　言

谨借东恩纳盛男先生《传统空手道—冲绳刚柔流》第三卷发行之际，以表衷心的祝贺之意。

冲绳刚柔流，源于中国福建省福州市南派少林拳，至今已有120年的历史。120年前，在交通等各方面都很落后的年代，东恩纳宽量先生克服重重困难，战胜种种自然险境，西渡深洋过海到福州，求学于武師刘六哥（音译）先生，那时南派少林盛行的拳种有白鹤拳等。东恩纳宽量先生不辞辛劳，撒下汗水，付出心血，不仅克服了语言关，并修得一身武术精髓。归国后，根据日本自然环境和日本广大民众的特点、喜好，加以发展与创编，在保留了中国武术的技击特点与精华的基础上自成体系，形成了具有独特风格的刚柔流派，并流传至今。

1973年1月，中日两国断绝多年的邦交关系恢复正常化后，两国间的文化交流亦日益增多。1987年、1988年东恩纳盛男先生与菅原铁孝先生等人，为调查刚柔流的源起，寻根问祖二回来到福州市，受到福州市市长明敏、福州市武术协会主席郑光景、付主席蔡楚贤等大家的热情接待，并予以协力邦助。我在那时有幸与两位先生初识。尔后，由福州武术协会发催的国际冲绳

刚柔流空手道武术交流大会于1988年9月初在福州举行。東恩纳先生与各国门人再度来访福州。在此之后，我从福州来到日本学习，现在菅原总合武道研究所等地一边学习日本语，一边进行太极拳、武术等的指导工作。120年前東恩纳寛量先生求学于福州，今天我从福州来到日本求学，这虽不是奇遇，仅是一个小小的巧合，但我能站在留学生的立場上，不难想像得出東恩纳寛量先生在当时的恶劣条件环境下，是如何战胜重々困难，而为后人留下不朽功绩的，由此，使我不禁肃然起敬。

再者，東恩纳盛男先生现在美国为传播发扬光大冲绳刚柔流空手道，付出了自己的所有精力与心血，令人钦佩，在此表示内心的敬意。

世界爱好武道的人们！为世界的和平友好，武道作为沟通人们美好心灵的媒介，不断地交流，传播吧！

中国　福建省中医学院教師
福州市武术协会委員

邱雁灵

1989年4月1日　於日本国
菅原総合武道研究所

FOREWORD

I would like to offer my whole hearted congratulations to the author on the publication of this book; Traditional Karate-do Vol. 3, written by Higaonna Morio Sensei. Okinawan Goju Ryu rose from Napai (Southern part) Shaolin-Quan in Fuzhou city, Fujian province in China and has about a 120 year history.

120 years ago communications and transportation were difficult in all districts. However, even in these conditions Higaonna Kanryo Sensei conquered these difficulties and went to Fuzhou by sea from Okinawa (Ryukyu). He studied the martial arts under Ryu Ryuko Sensei. In the 1860's, he studied Nanpai Shaolin-Quan and trained in the Baihe-Quen (White Crane style) and so on. Higaonna Kanryo Sensei suffered hardships. He conquered such problems as business difficulties (He was Ryu Ryuko Sensei's business assistant) and his studies of the Chinese language, medicinal herbs, and many kinds of martial arts. He mastered all of them later.

After coming back to Okinawa, he transmitted it to Miyagi Chojun Sensei. The Chinese martial arts were named as "Goju Ryu" like other Japanese martial arts schools. And some of the hand techniques were changed a little bit for the Okinawan people because there were technical customs in the martial training handed down from ancient times in Okinawa. But the techniques of the *kata*s were never changed in Okinawan Goju Ryu.

In January 1973, China and Japan returned to normal diplomatic relations and increased cultural exchanges day by day. In 1987 and 1988, Higaonna Morio Sensei, Sugawara Tetsutake Sensei and other members visited Fuzhou city twice for research into Ryu Ryuko Sensei's teachings and his techniques. Ms. Ming Min, Deputy Mayor of Fuzhou People's Gov't, Mr. Zheng Guang Ding, Chairman of the Fuzhou Wushu Assoc., Cai Chu-Xian, Vice Chairman and other members walmly welcomed and helped them. At that time I first met them. Afterward, under the auspices of the Fuzhou Wushu Association and the International Okinawan Goju-Ryu Karate-Do Federation (IOGKF), the first alternate tournament at Fuzhou city was held in September 1988. Higaonna Sensei and other members came together again to Fuzhou from America, Hong Kong and several other countries for this tournament.

Soon after holding this tournament, I came to Japan from Fuzhou city for study. Now I stay at the Sugawara Martial Arts Institute in Tokyo. I am studying Japanese and teaching Taichi-Quan and other Chinese martial arts. When I think of Higaonna Kanryo Sensei 120 years before, I feel matters are rather coincident between he and I. And I also think how Higaonna Kanryo Sensei conquered the many troubles and bad conditions and what a distinguished immortal service he rendered. Therefore I have a great respect for him.

Today Higaonna Morio Sensei is in America and Propagates Okinawan Goju Ryu Karate-Do. He is teaching the techniques and the spirit to his students with his whole heart and mind. I have a great respect for him.

So I hope to say to martial arts fans, let's establish our friendship and good relations with martial arts, for the peace of the world.



Committee member of
Fuzhou Wushu Association of China

Xing Yang-Ling

April 1st, 1989
At the Sugawara Martial Arts Institute, Japan

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Acknowledgements

In Volume III of Traditional Karate-do as in the two volumes that came before it, there are many people who devoted long and hard hours to its accomplishment and unselfishly gave of their time and talents and I would like to thank them here: Firstly, I would like to thank Mr. Tetsutaka Sugawara for his belief in me and for all his untiring efforts to get this series of books published; next to Mike Cross and Paul Enfield for their excellent translation; to my wife Alanna for all of her invaluable assistance in the editing of this book; to Sadao Hirata for the photography; and to all the other people who devoted their time and talents to the making of this book.

I also want to thank Mr. Zheng Guang Ding, Chairman of Fuzhou Wushu Association, for their kind co-operation of all the Fuzhou Wushu Association members during our research into the "roots" of Okinawan Goju-Ryu Karate-Do. I would like to give special thanks to my teacher An'ichi Miyagi, for his constant guidance, teaching, and support from my earliest days in karate and who continues to serve as an inspiration.

MORIO HIGAONNA

Introduction
About the Bunkai (Applications)

To think that the *kata* of karate is the practice of one person battling against an imaginary opponent is a complete misunderstanding of *kata* practice. If one comprehends the *kata* in this way, then the way to practice the *kata* will also be misunderstood. It is because of the belief that *kata* is only for individual practice that the *kata* have suffered changes over the years. The idea that the *kata* must never be changed should be made a fundamental principle for all followers of true *budo*, the martial way. This is the reason that this book is being published — to faithfully record the *kata* of *Naha-te* that have been handed down to us, and in turn, to preserve this knowledge for future generations.

If you practice the *kata* thoroughly you will come to understand the *bunkai* of the *kata* naturally and completely. However, this will take many years of training, without which you will not gain a true understanding of the *kata*, and will not be able to apply *kata* techniques in real combat

None of the movements of the *kata* is restricted to only one application — in a real fight the variations of each application are unlimited. Thus, if you practice the *kata* enough, in real combat the techniques from the *kata* will surface naturally in a practical way. It is because of this that within karate the *kata* are the most important aspect of training.

Part 6 through part 7 of this volume deals with the *bunkai* of the *kata* from *Gekisai Dai Ichi* through *Gekisai Dai Ni*. I will describe the *bunkai* for each movement of the *kata* starting with the opponent's attack. Please refer to Traditional Karate-do Volume 2 so that you can compare the *bunkai* shown here and the original movements of the *kata*.

Movements within the *kata* should match your own body size. Therefore, when practicing basic applications always practice with an opponent of approximately your size,

so that when you perform an attack as you would in the *kata*, you will see the meaning of the movement, i.e., which specific vital area you should aim for, and so on. Later, when practicing variations of *kata* applications, you should practice with opponents of all different sizes. This way you will gain a practical realistic understanding *kata* movements.

These *bunkai* can be used when training in *ippon kumite* and jiyu kumite. Furthermore, through your own research and training you can develop numerous combinations that can be used effectively in tournaments. It is no exaggeration to say that the *kata* of Okinawan Goju-Ryu, in their entirety, contain appropriate techniques for every possible situation. In this sense, it is through the *kata* that all the *gokui*, the secrets of karate, may be preserved.

HIGAONNA MORIO
DECEMBER 1988

Part 1. Sepai

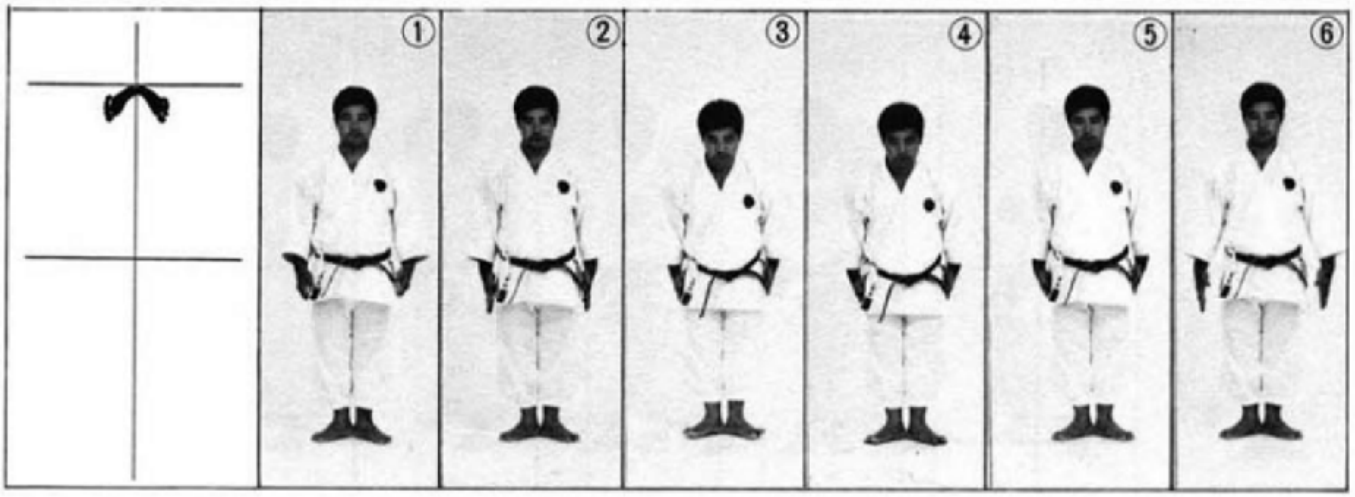
1. Key Points

Sepai has a number of notable characteristics. For example circular movements such as *furi zuki* and *yoko uke* are performed simultaneously but with different emphasis; *Furi zuki* swings freely like a whip and *yoko uke* is performed in a powerful, small movement (both performed with speed). Also, the direction of attack in *Sepai* is not always from a face-to-face position. The *kata* also contains attacks from a 45° angle as well as attacks where you first sink down and then rise up into the attack. For example, when stepping, after delivering a right *gedan furi uchi*, you first bend the knees, thus sinking your weight, then slide in *suri ashi*, rising up as you complete the attack, to unbalance your opponent.

Sepai contains many hidden techniques and combinations of movements designed to confuse the opponent in combat. A simple example of this is feinting a strike to *gedan* then striking *jodan* or vice-versa. By simply watching the *kata*, it is impossible to determine the true meaning of the techniques. For example, in the case of striking *naka daka ippon ken*, the real meaning is in the foot stamp and not the punch.

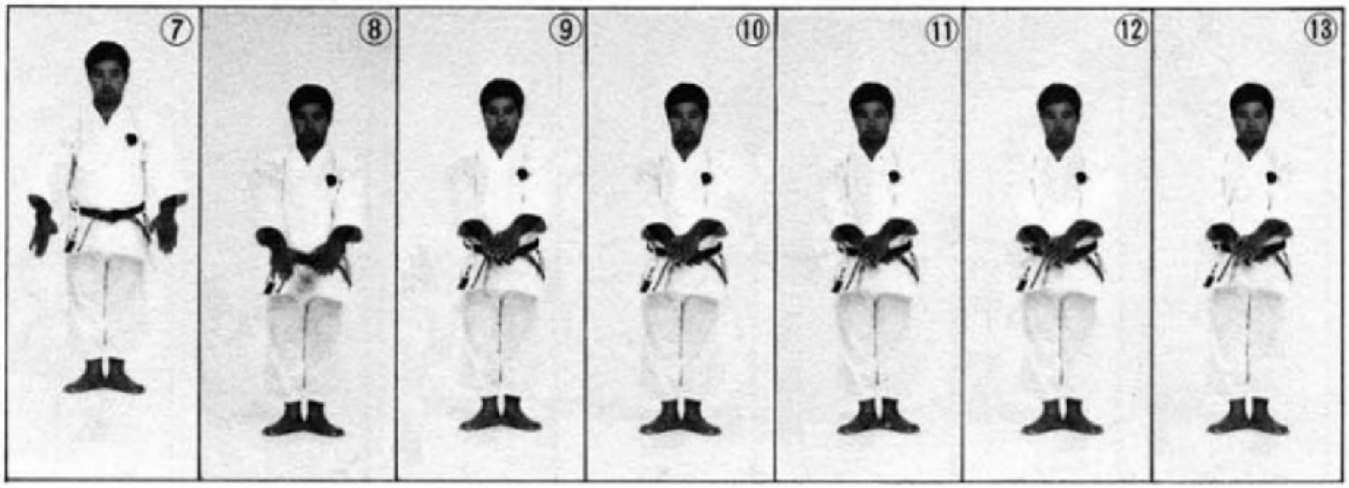
Sepai, Kururunfa, Sesan and *Suparinpei katas* epitomize the very nature of Goju-Ryu karate. These *kata*s contrast and combine the *Go* and *Ju* aspects and fast and slow movements while also containing the true fighting techniques of Goju-Ryu.

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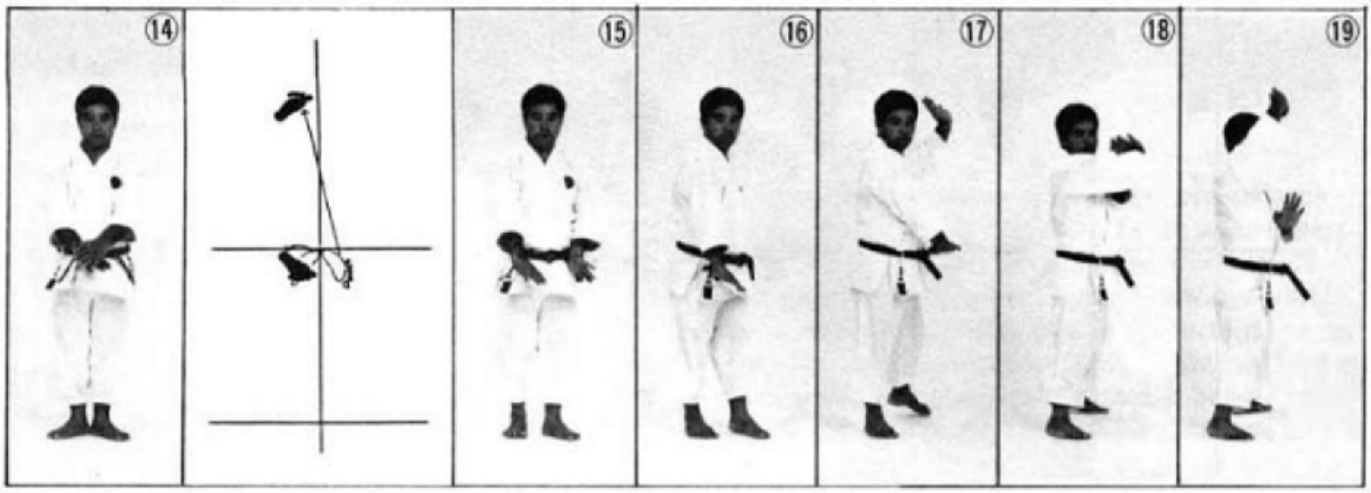
2. Performance of the *Kata*

1-5
Rei.



6-8
Calm the breathing.

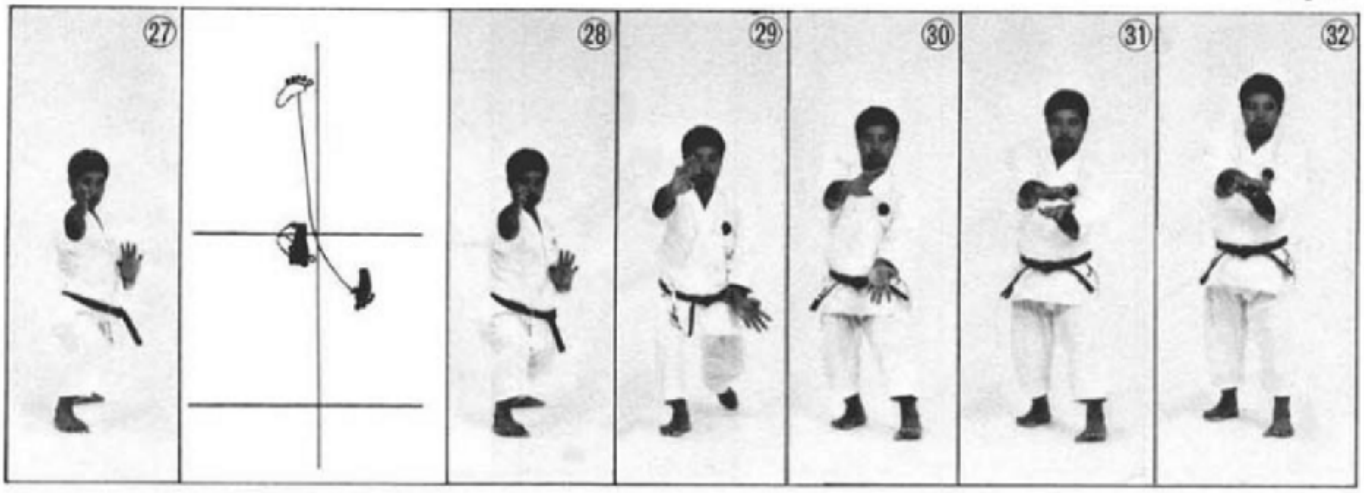
9-14
Assume *yoi no kamae.*



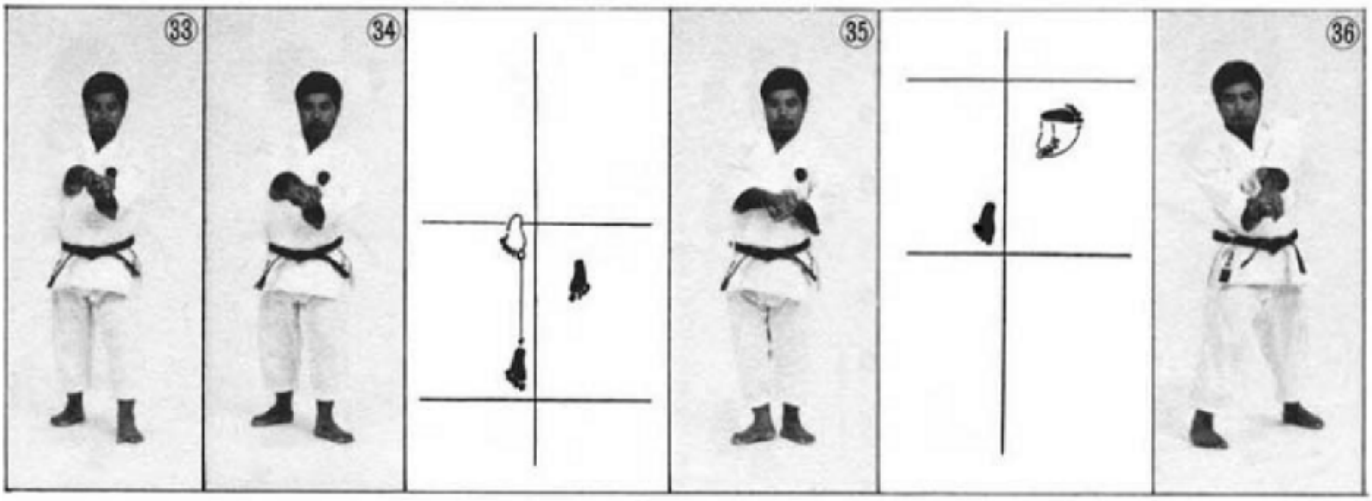
15-28

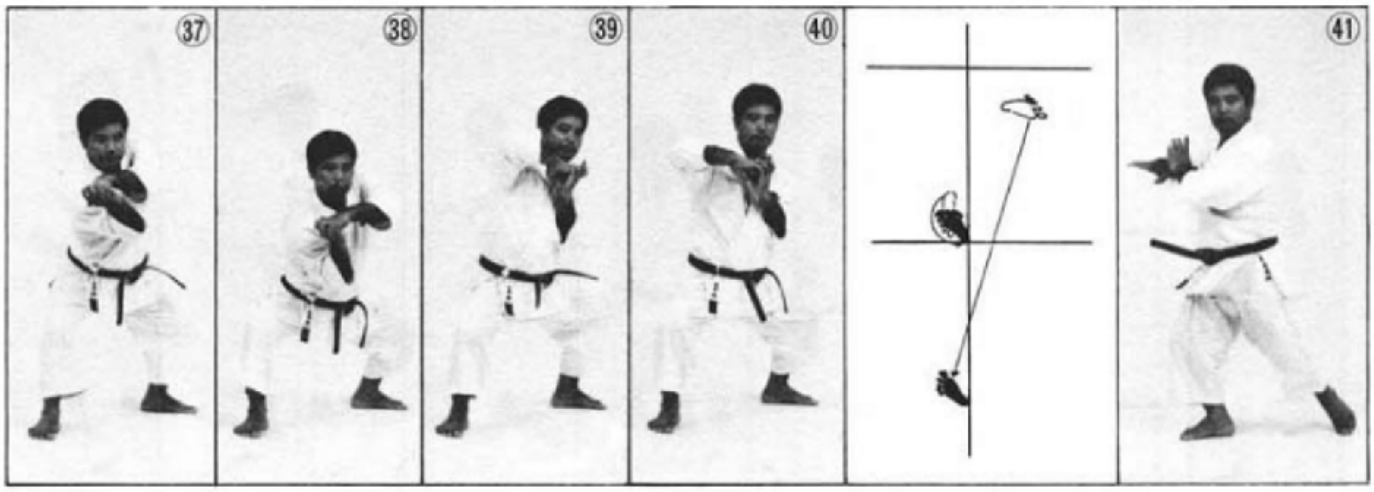
From *yoi no kamae*, step the left foot back into *shiko dachi*; at the same time, move the left open-hand in a circle, coming in front of the face and finishing at the solar plexus; move the right open-hand across to the left side, and in a big vertical arc circle the hand over the head and down in front of the face, the arm slightly bent, fingers at eye level.



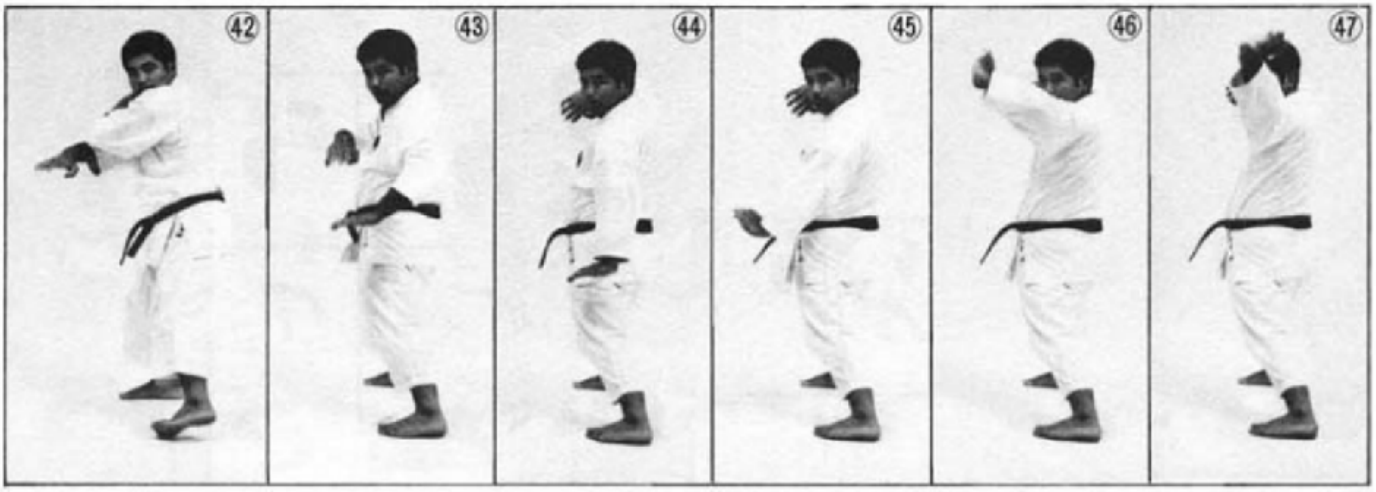


29-36
From *shiko dachi*, step the left foot forward into left *heiko dahci*; at the same time, bring the left palm up from hip-level to the right palm coming down from shoulder-level, and clasp the hands; continue by stepping the right foot forward, drawing the hands toward the body, into right *han zenkutsu dachi*, then turn the hands over and deliver a clasped-hands punch.



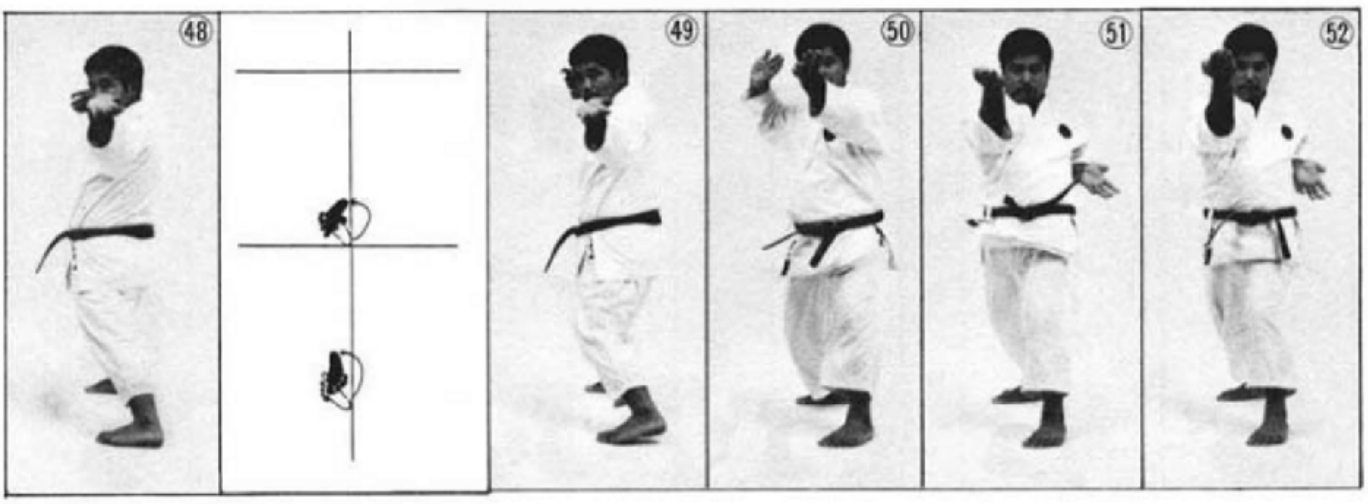


37-40
From right *han zenkutsu dachi*, pivoting on the heels, turn the feet outward into *shiko dachi*; with the hands still clasped, quickly drop the hips and raise the right elbow in a *hiji ate* while closing the left elbow tightly against the side.



41-44
From *shiko dachi*, shift the weight to the right foot, and move the left foot a large step forward into left *kokutsu dachi*; at the same time, lift the left hand to the right upper arm, then strongly pull the right upper arm back and up, ending with the right hand palm-down by the right shoulder; while the right arm moves back, perform a left gedan *shotei barai*, sliding the left hand down the right arm.

45-48
In left *kokutsu dachi*, deliver a left *chudan haishu mawashi osae uke* in a vertical arc; keep the right hand by the right shoulder.

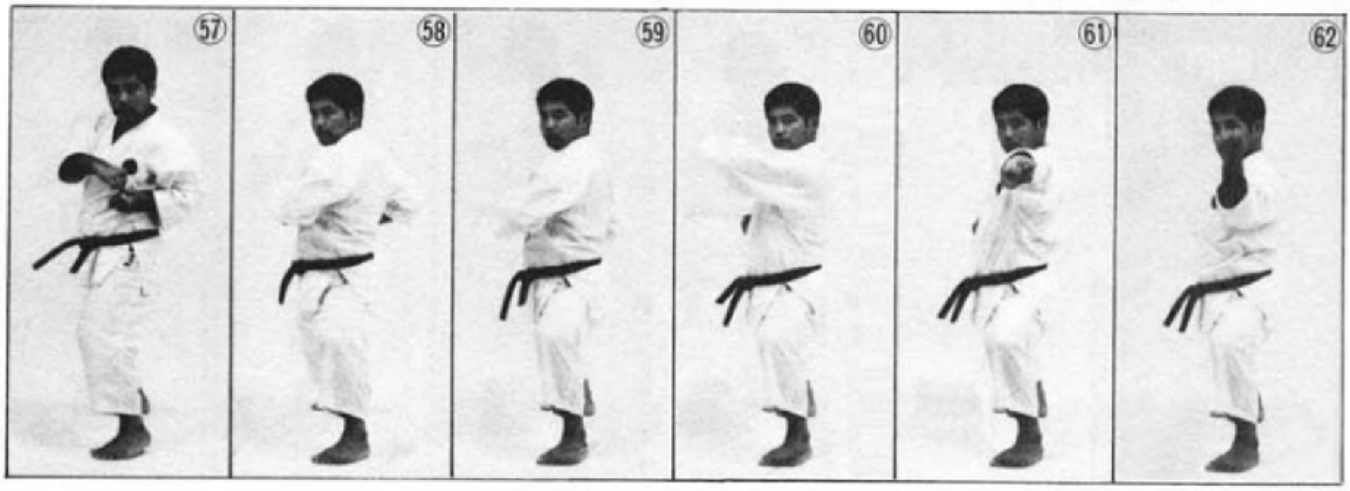


49-53
From left *kokutsu dachi*, turn the hips to the left into left *zenkutsu dachi*; at the same time deliver a right *jodan shuto uchi*, pulling the left hand to the side, palm-forward.



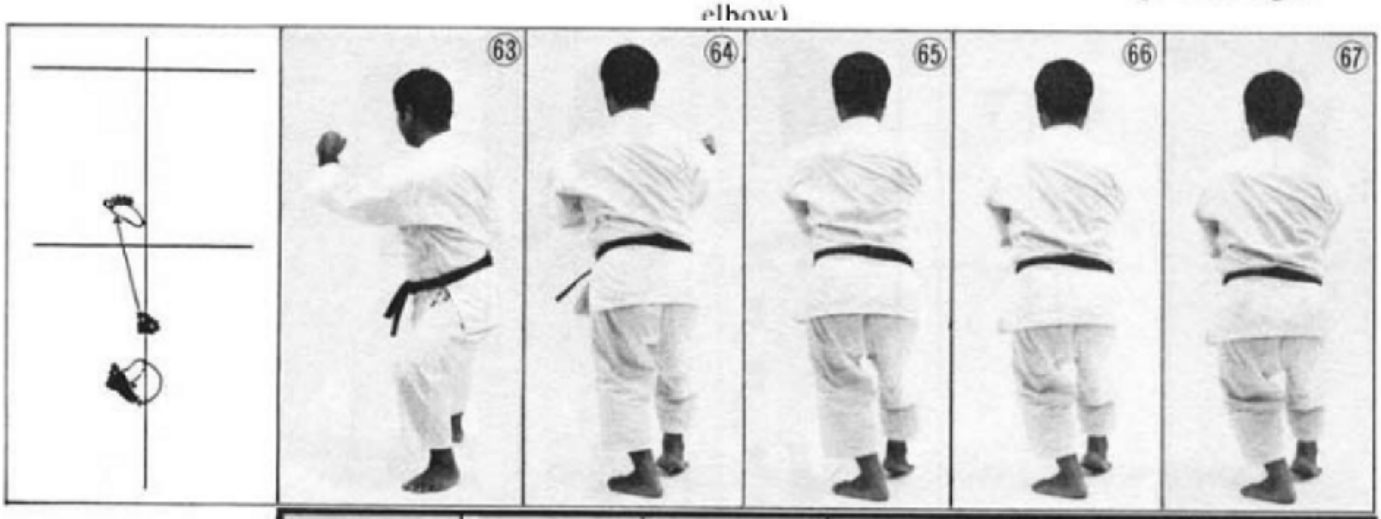
54-55
From left *zenkutsu dachi*, execute a right *mae geri*, without changing the position of the hands.

(3 photographs/1 second)

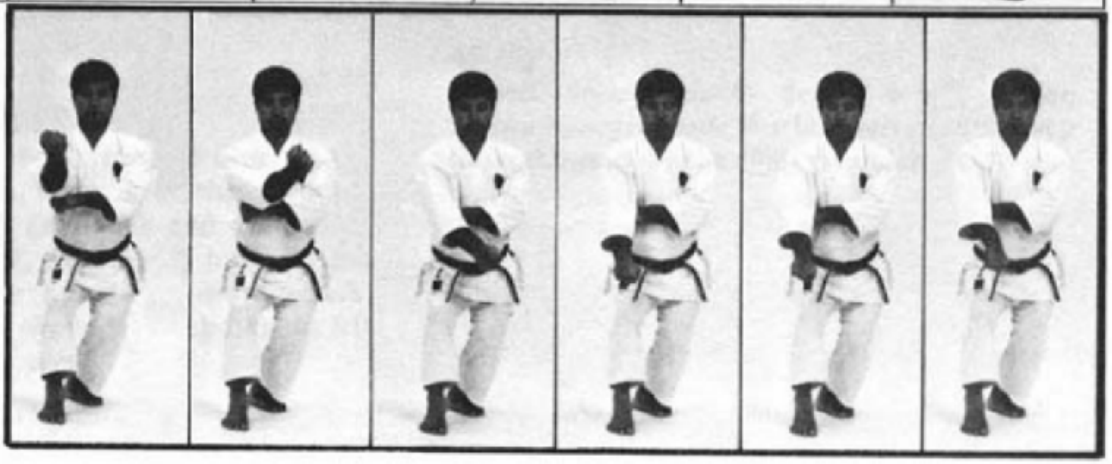


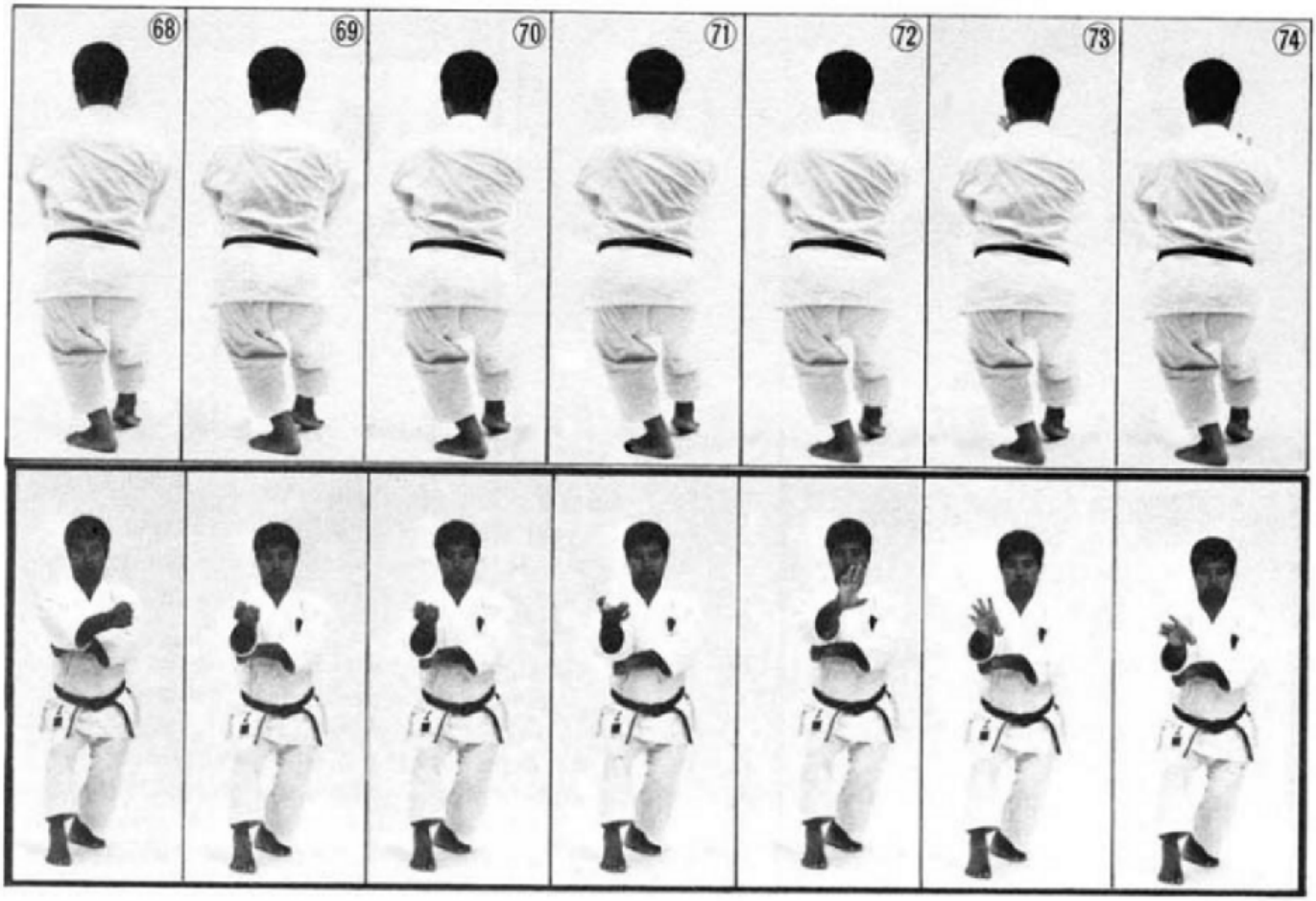
56-62
From the right *mae geri*, land the right foot down and back into *shiko dachi*; at the same time, simultaneously deliver a right *ushiro hiji ate* and a left *hiji ate*; follow with a left *jodan uraken uchi*.

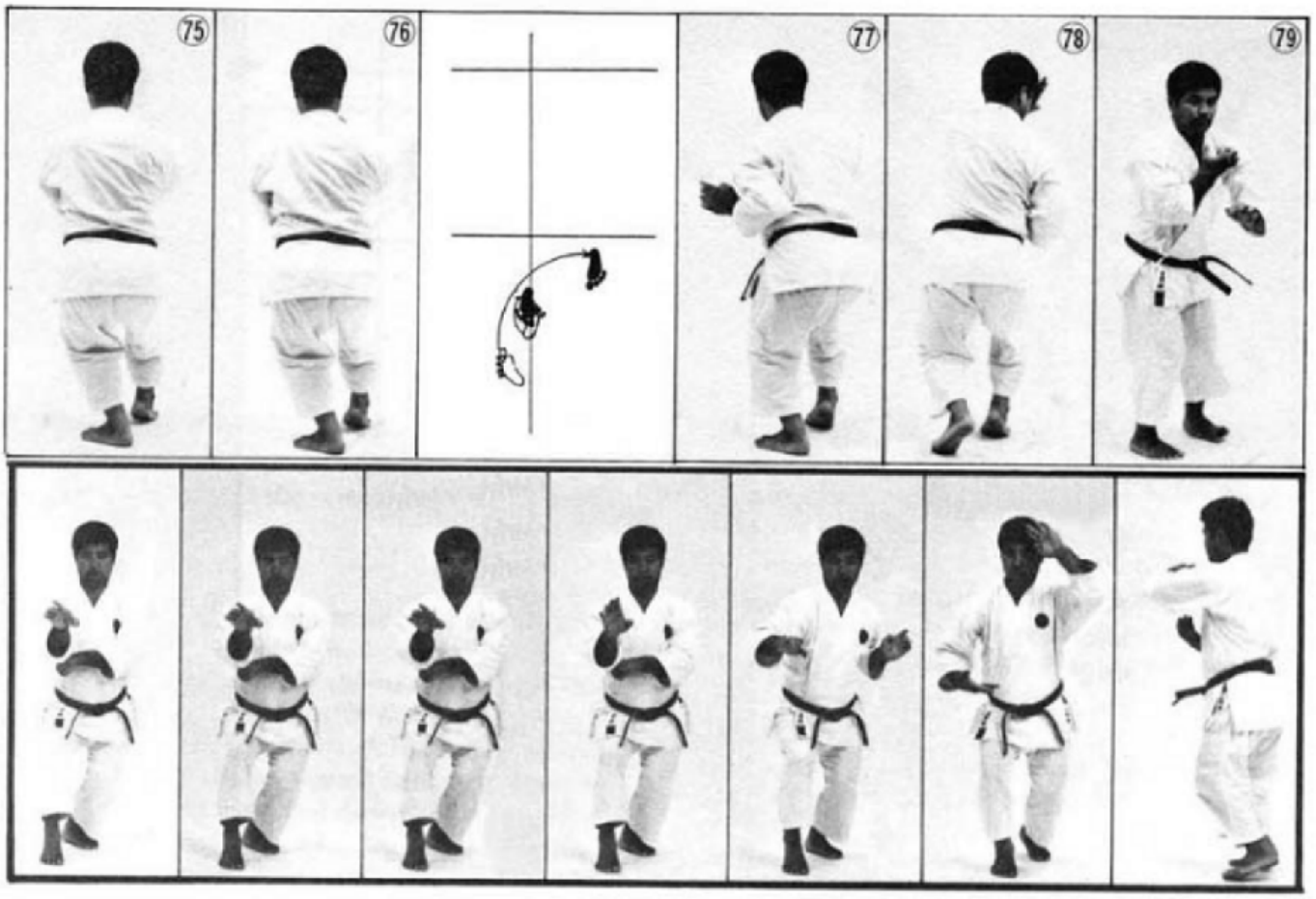
63-67
From *shiko dachi*, pivot right on the left foot 90°, and draw the right foot back into right *neko ashi dachi*; at the same time, perform a right *gedan barai* while moving the left fist to the right side (the back of the fist attaching to the right elbow)

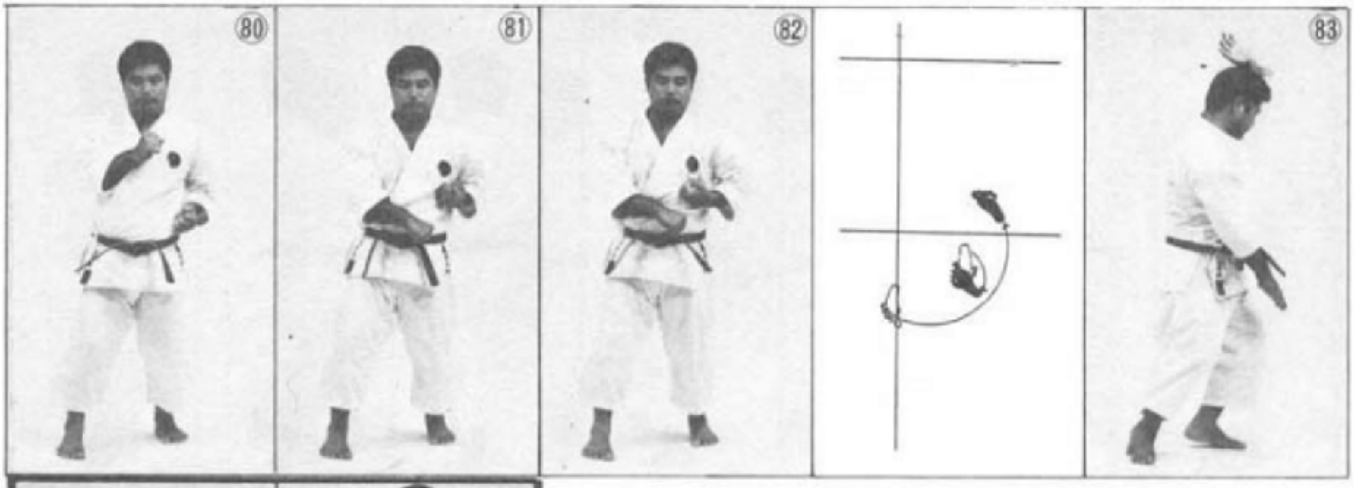


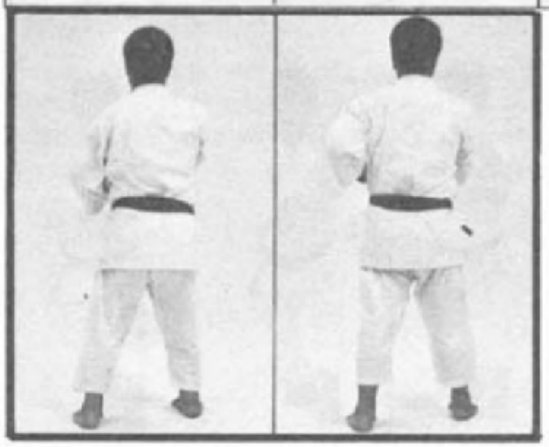
From another angle




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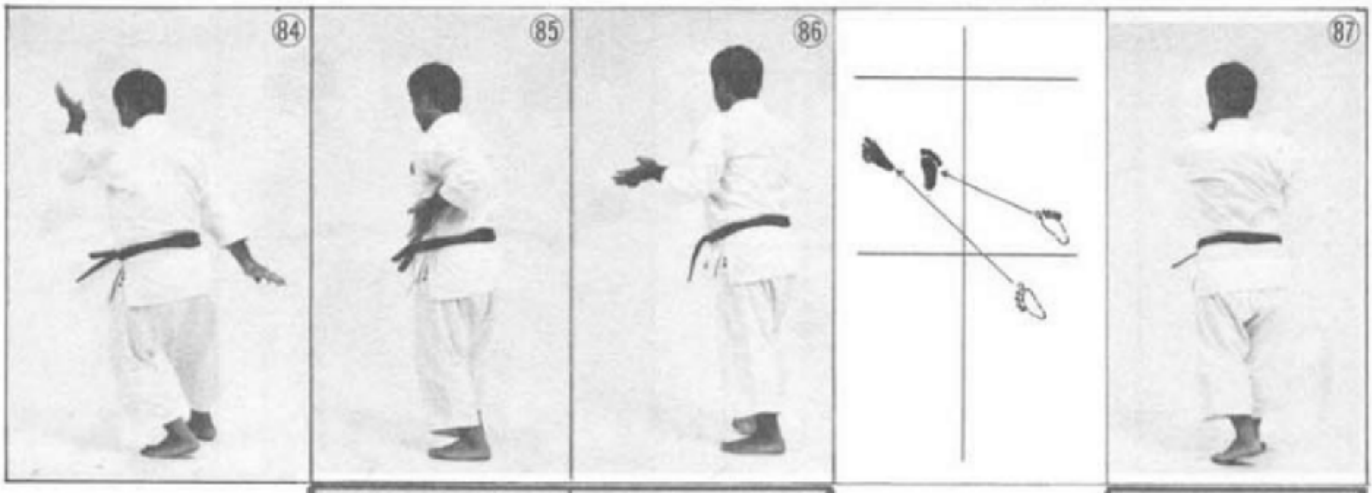

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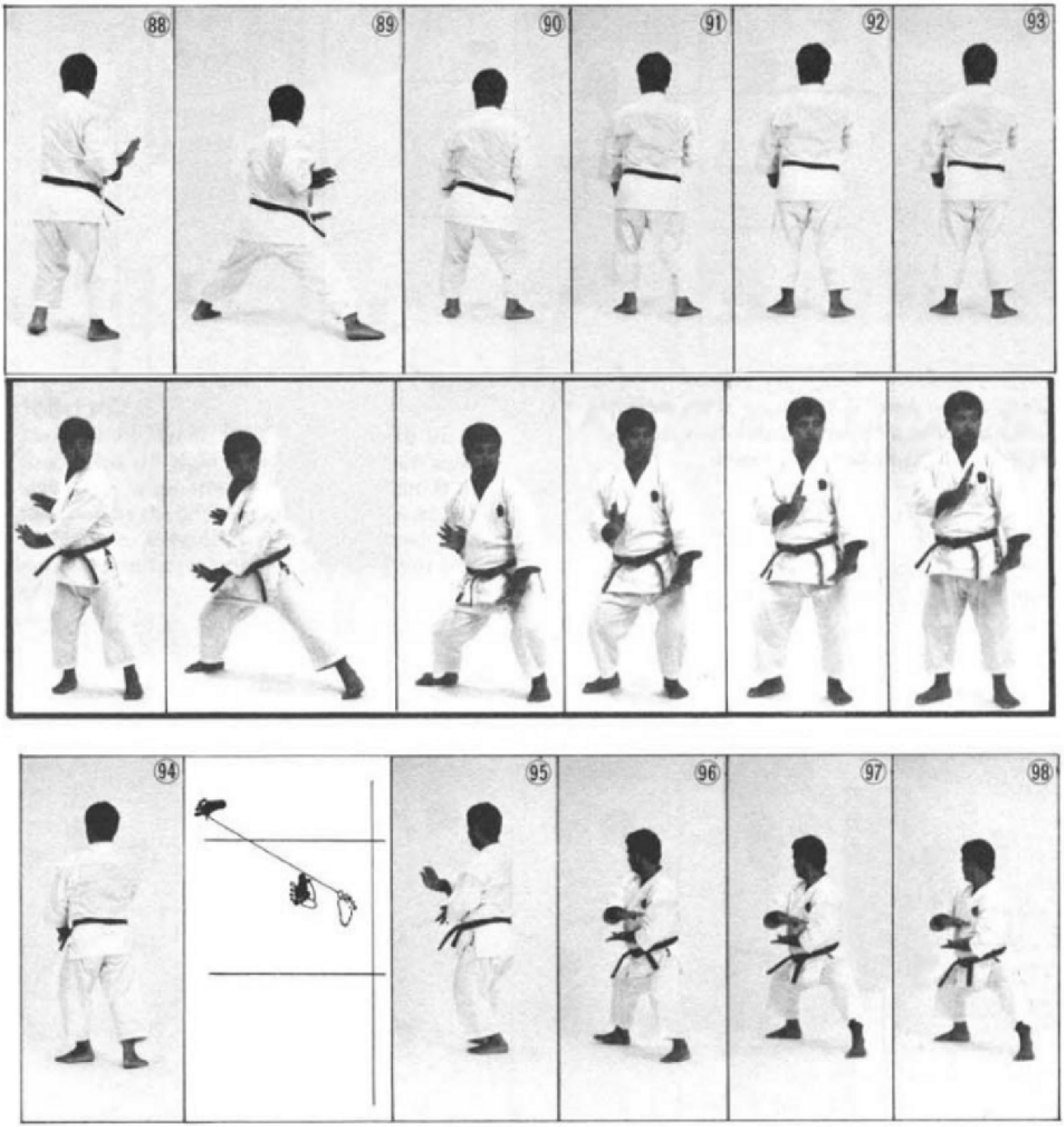
68-76
In right *neko ashi dachi*, perform a right *chudan yoko uke*, followed by a right *chudan hiki uke*.

77-82
From right *neko ashi dachi*, shift the weight to the right foot and pivot the hips sharply to the right 180°, into right *heiko dachi*; pass the left hand, palm outward, in front of the forehead in a circular motion and then straight down to waist level; at the same time, pull the right arm in front of the chest while twisting it inward; then raise it while twisting outward, and then lower it to a



From another angle



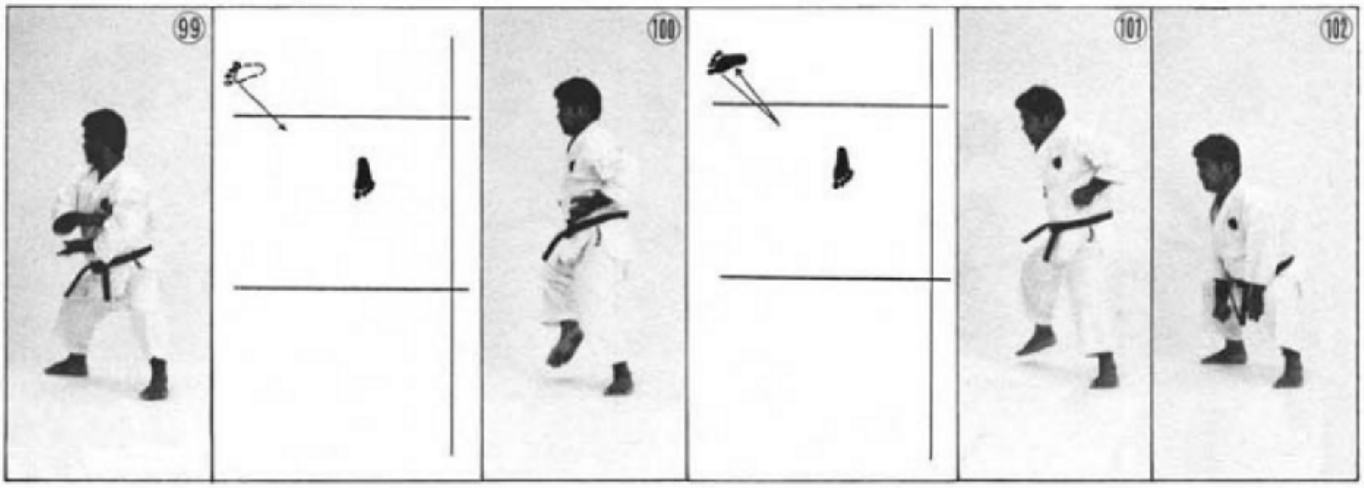


right *suihei osae*; at the same time, perform a left *maki age*.

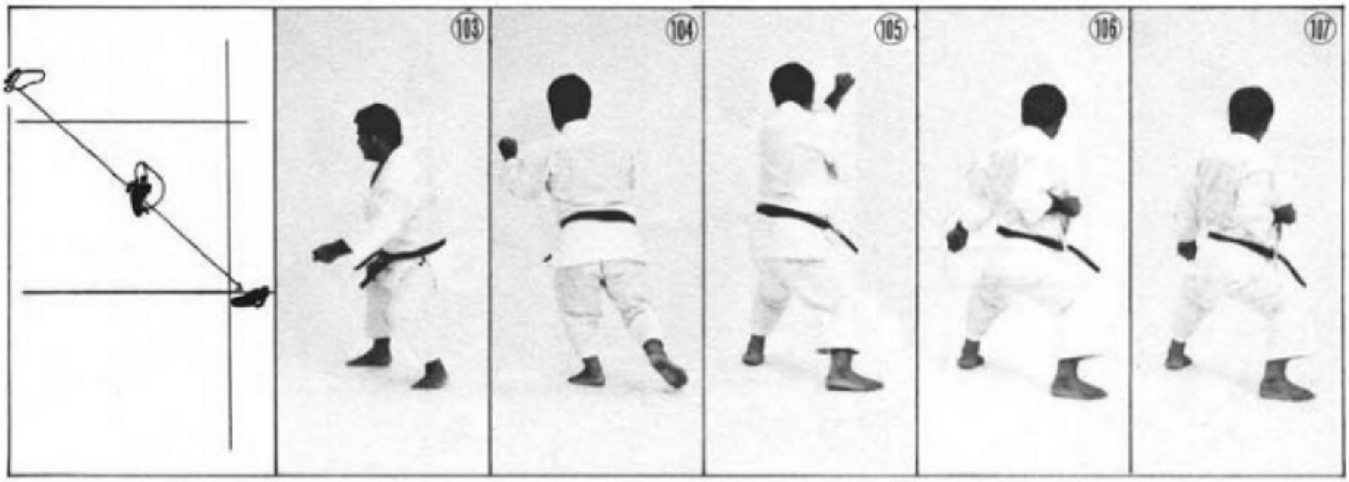
83-87
From right *heiko dachi*, bend the knees slightly and pivot left 270° on the left foot to face the right rear (in relation to *shomen*), the right foot slides in an arc, finishing in *heiko dachi*; at the same time, open the hands, deliver a right *gedan furi uchi* while raising the left hand in an arc over the head, then bringing it down to the left side in a left *haishu mawashi uke*.

88-94
From right *heiko dachi*, use *suri ashi* to slide the left foot, followed by the right, a large step forward on the same line, into left *renoji dachi*; at the same time, execute a left open-hand *gedan harai uke* and a right open-hand *shotei oshi*.

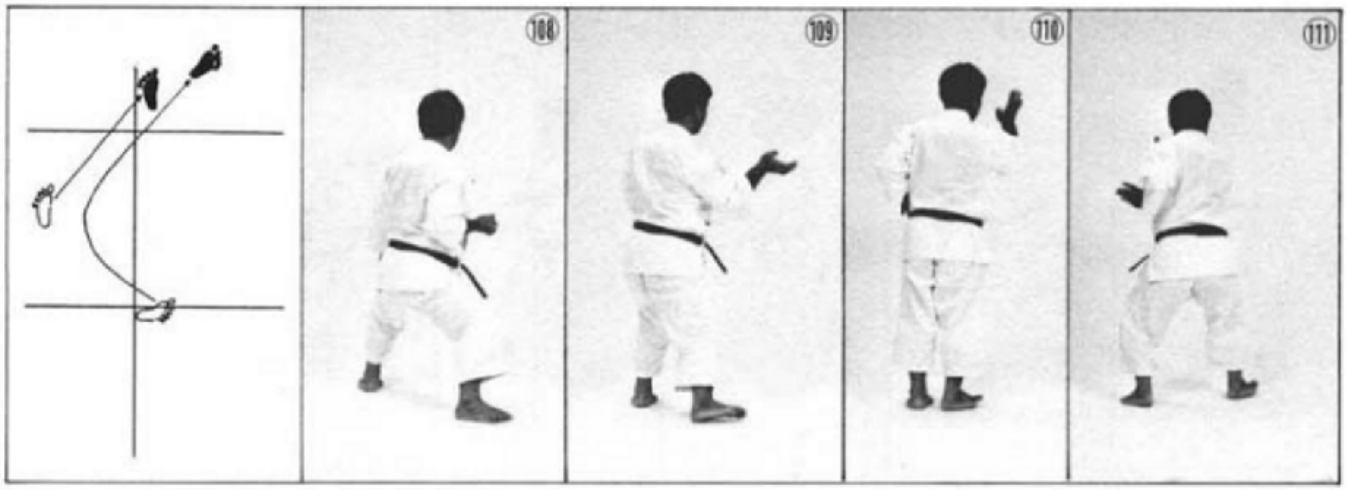
95-102
From left *renoji dachi*, step the right foot forward in the same direction into *shiko dachi*, the arms moving up, right over left in front of the abdomen—*morote ninoji gamae*; then pull both hands back to the sides forming them into *naka*



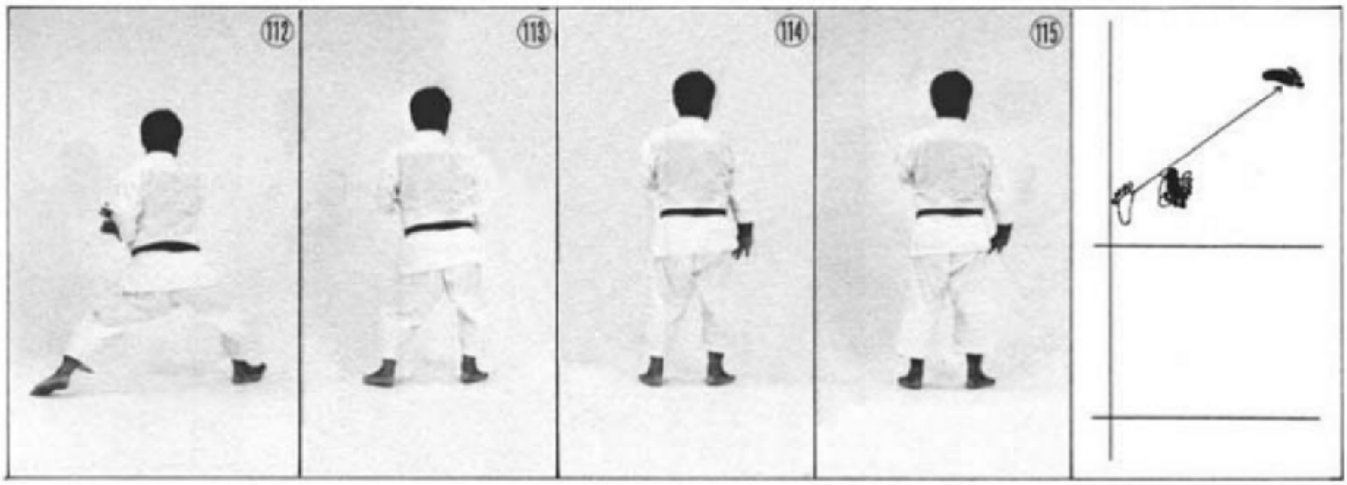
daka ippon ken; at the same time, perform a right ***ashi barai fumikomi*** and deliver a ***ryoken naka daka ippon ken gedan zuki.***

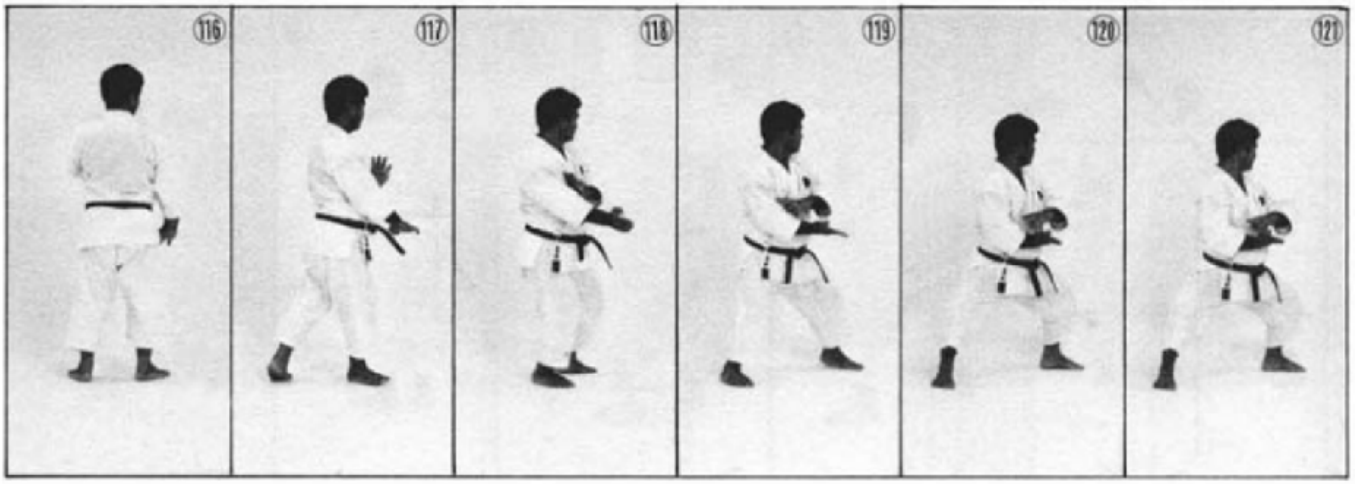


103-107
From *shiko dachi*, step the right foot back along the same line into *shiko dachi*; at the same time, deliver a left *gedan harai uke*, pulling the right fist to the side; the face is to the left.

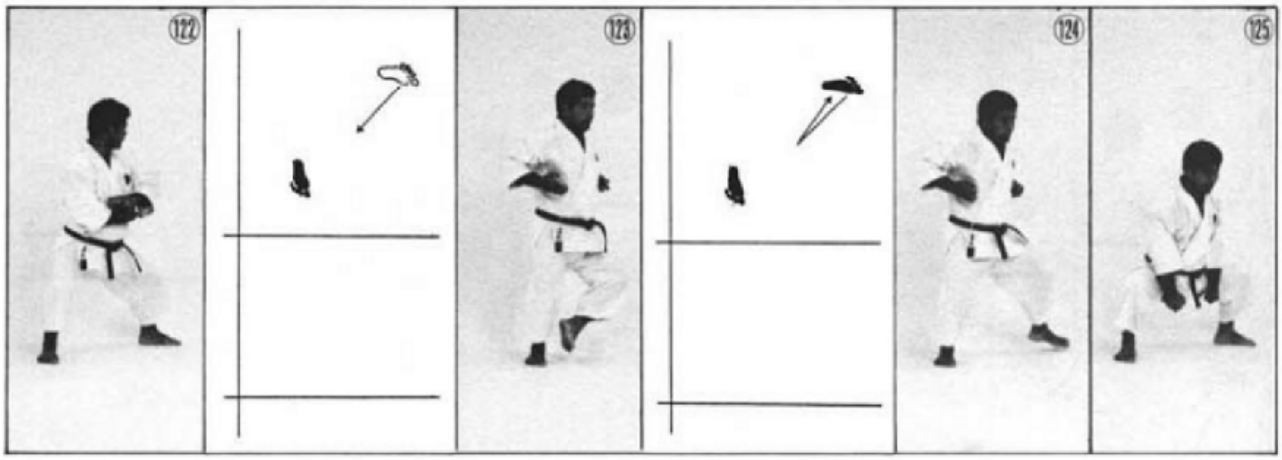


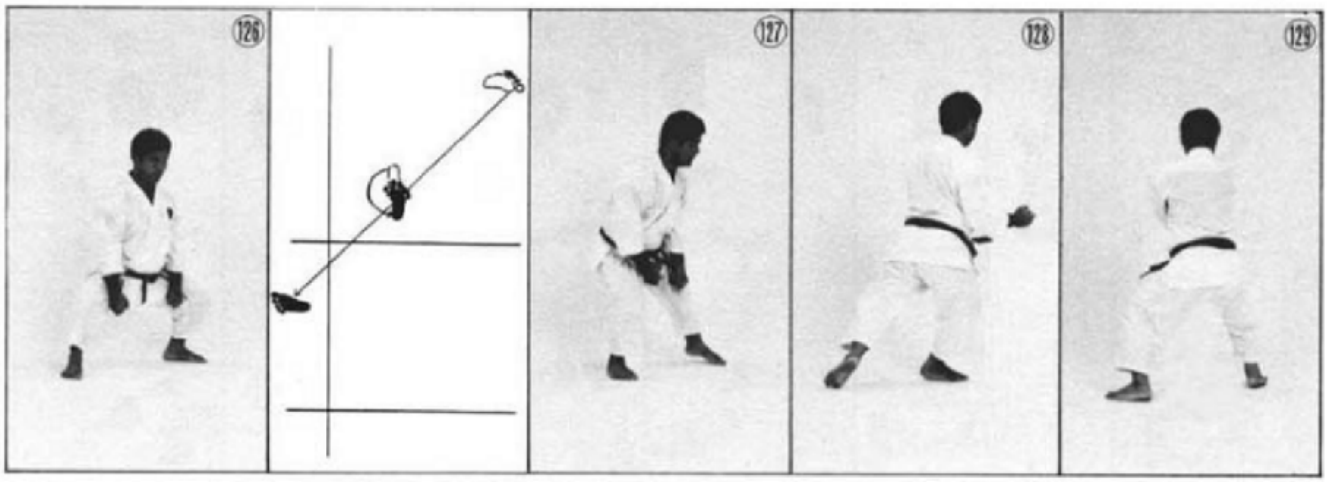
108-115
From *shiko dachi*, shift the weight to the left foot, bring the right foot in, and use *suri ashi* to slide it a large step (90° to the right front), followed by the left foot, into *renoji dachi*; at the same time, execute a right open-hand *gedan barai uke* and a right *shotei oshi* (a mirror image of 86-94).



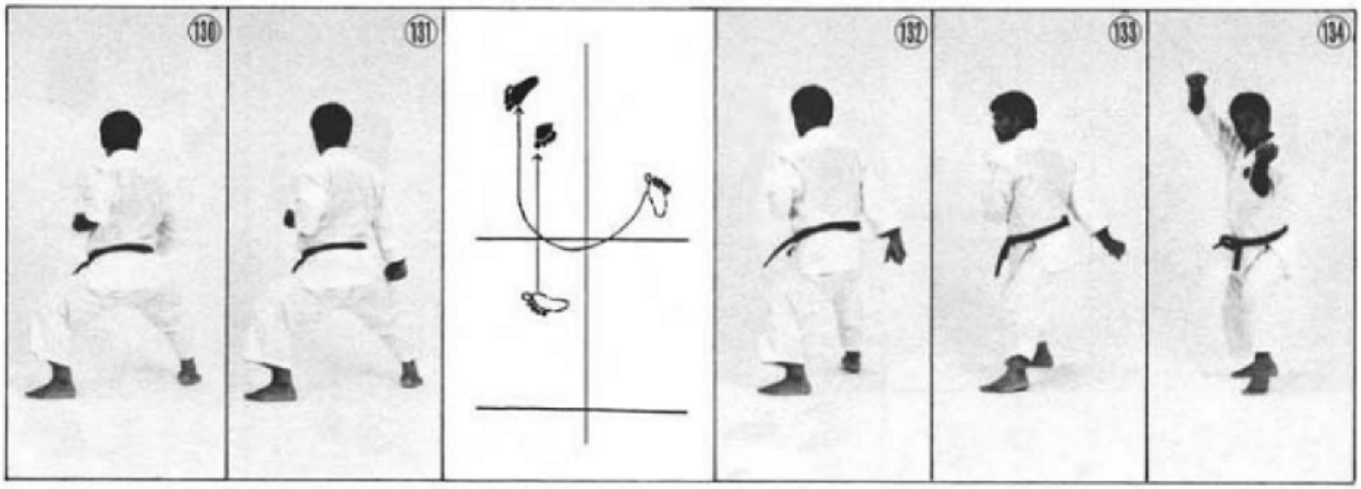


116-125
Perform a mirror image of the movements in photos 95-102, switching right for left.

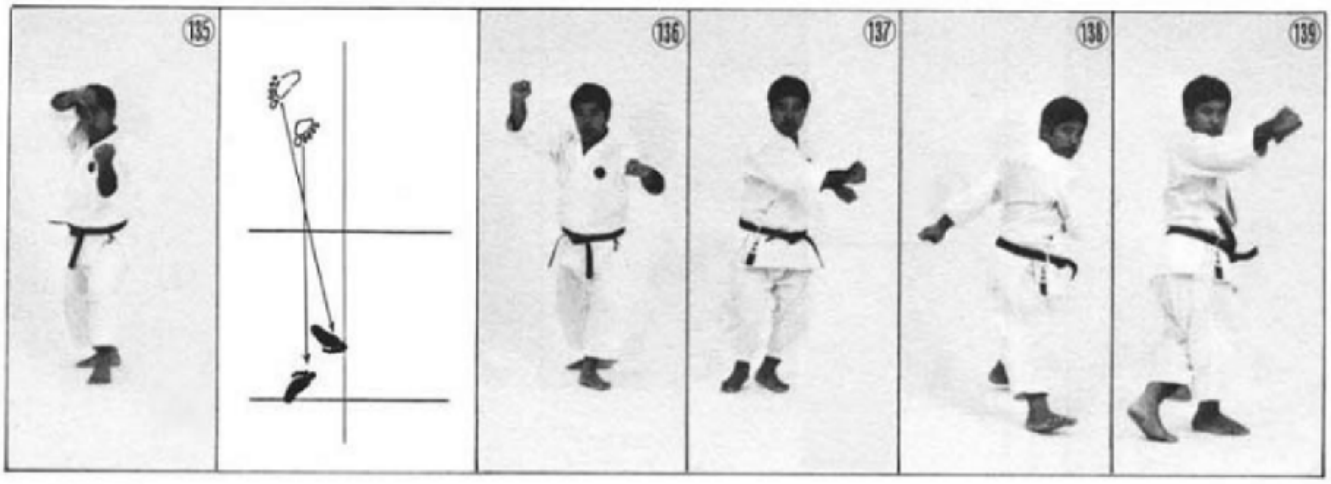




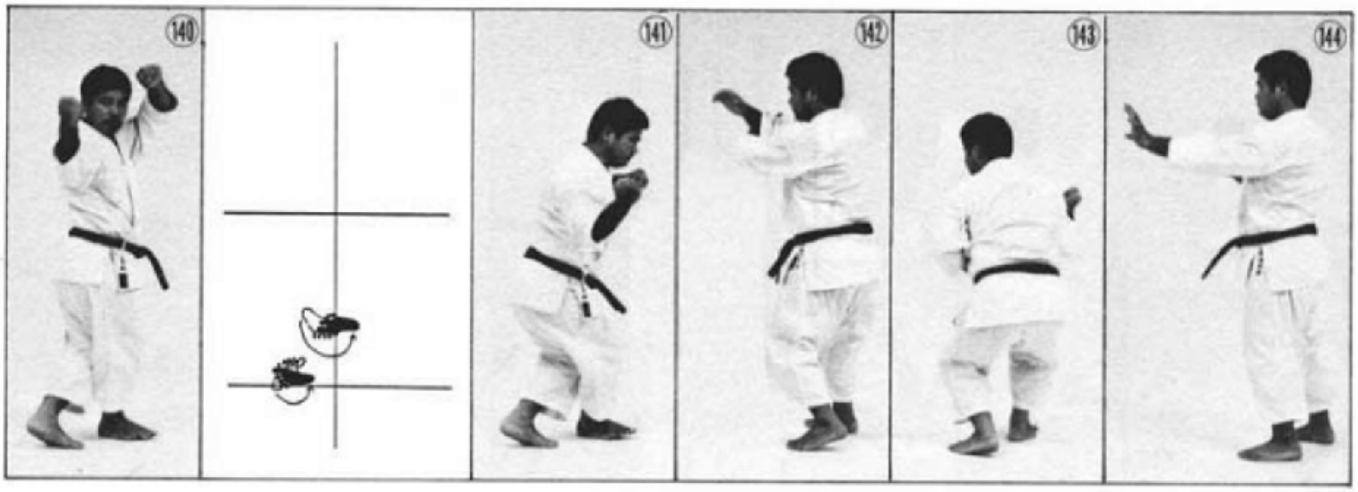
126-131
Perform a mirror image of the movements in photos 103-107, switching right for left.



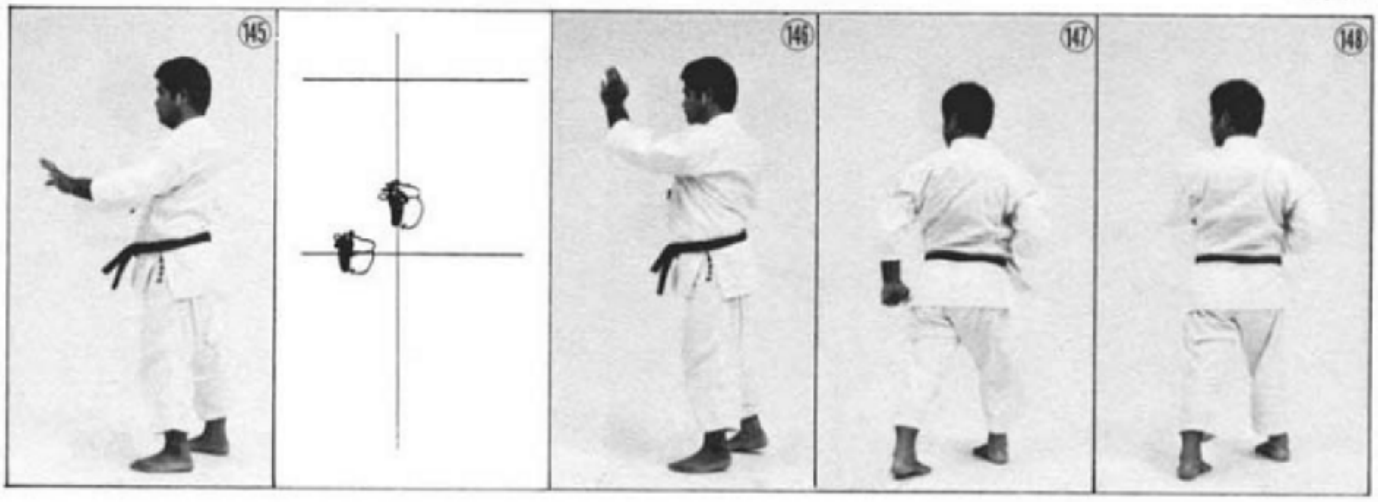
132-135
From *shiko dachi*, use *suri ashi* to slide the right foot away from *shomen* in a line with the left foot, pivot 180° and draw the left foot toward the right into left *neko ashi dachi*; at the same time, perform together a left *chudan yoko uke* and right *jodan furi zuki*.



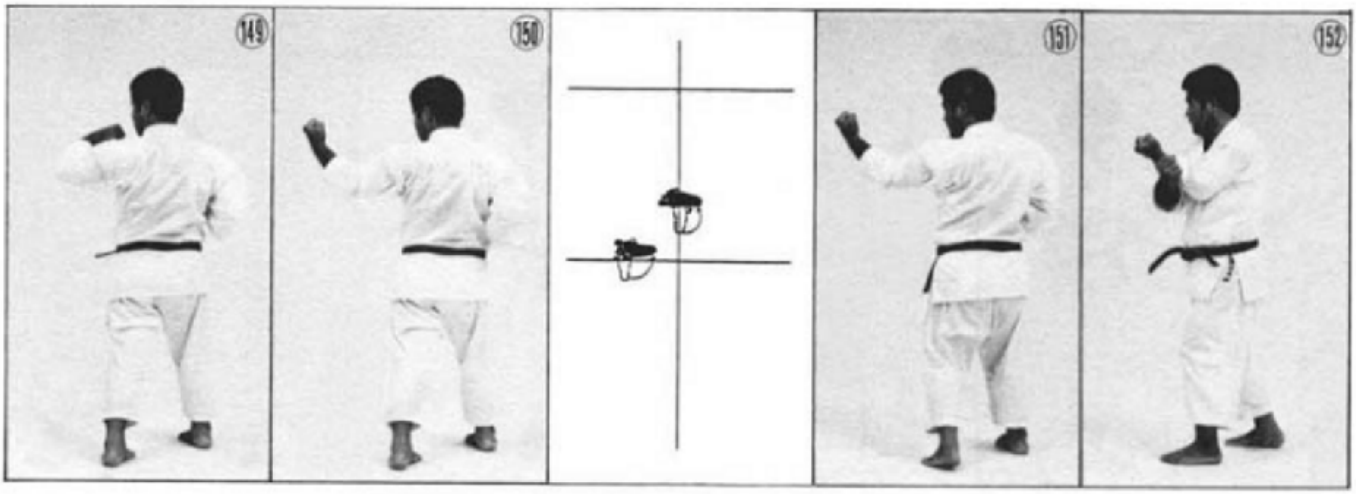
136-140
From left *neko ashi dachi*, use *suri ashi* to slide the right foot a large step forward, followed by the left crossing behind, into *bensoku dachi*; the hand techniques are a mirror image of those in photos 132-135.



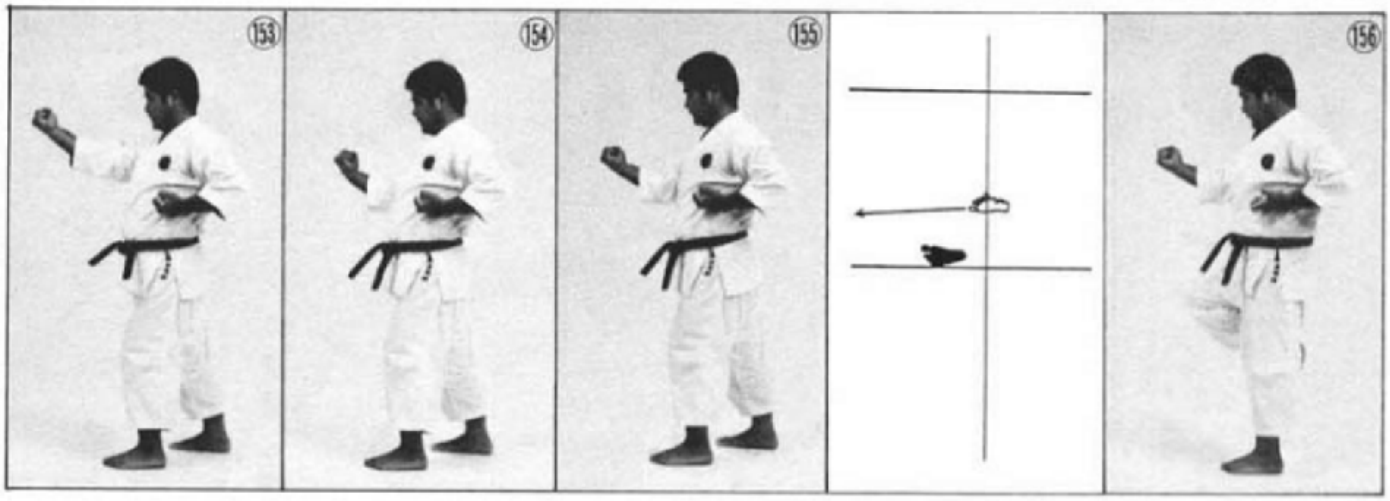
141-145
From *bensoku dachi*, pivot on the balls of both feet turning the hips to the left 270° into left *heiko dachi*; at the same time, perform a left *chudan hiki uke*, pulling the right hand to the side.



146-147
From left *heiko dachi*, pivot on the balls of both feet snapping the hips to the right 90°, into right *heiko dachi*; at the same time, deliver a left *gedan furi uchi*, the right hand turning into a fist, palm-up at the side.

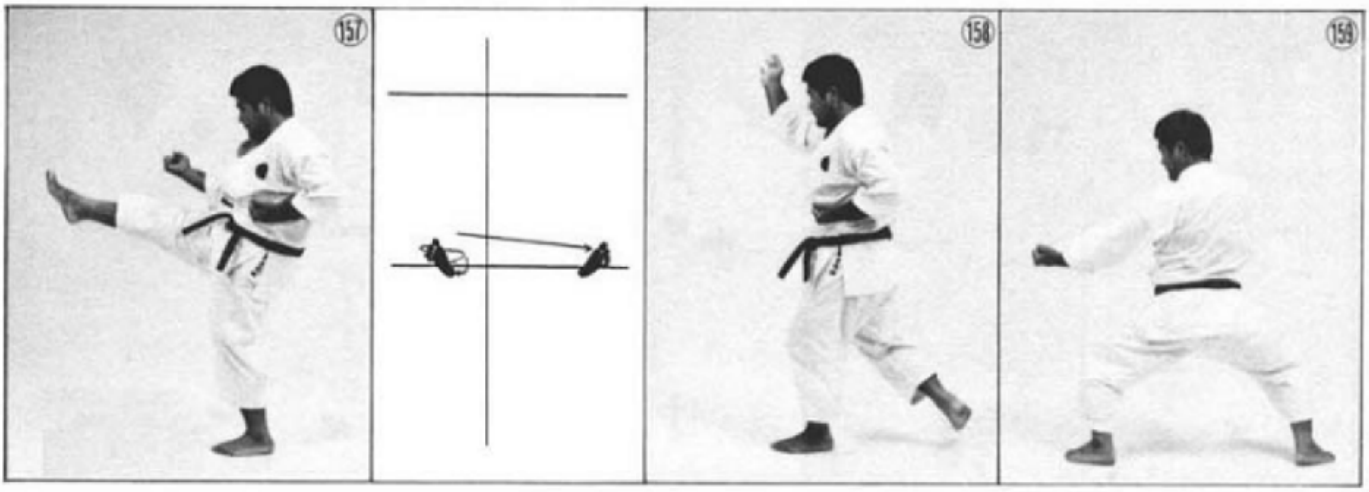


148-151
In right *heiko dachi*, immediately continue by delivering a left *jodan uraken uchi*, keeping the right fist at the right side.

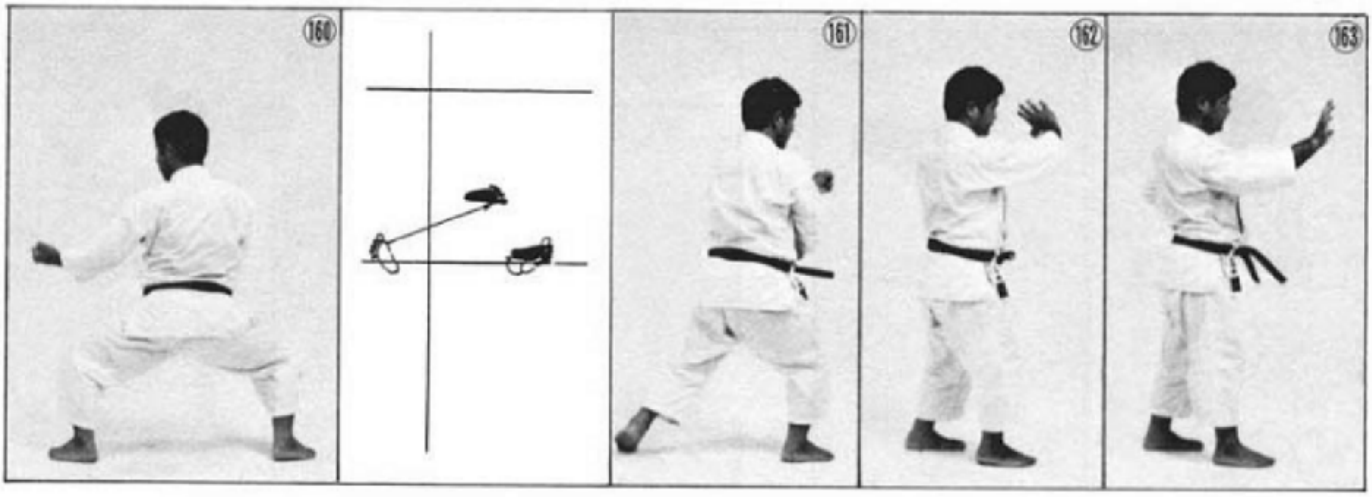


152-155
From right *heiko dachi*, pivot on the balls of both feet, slowly turning the hips left 90° into left *heiko dachi*; at the same time, perform a right *chudan yoko uke*, pulling the left fist to the left side.

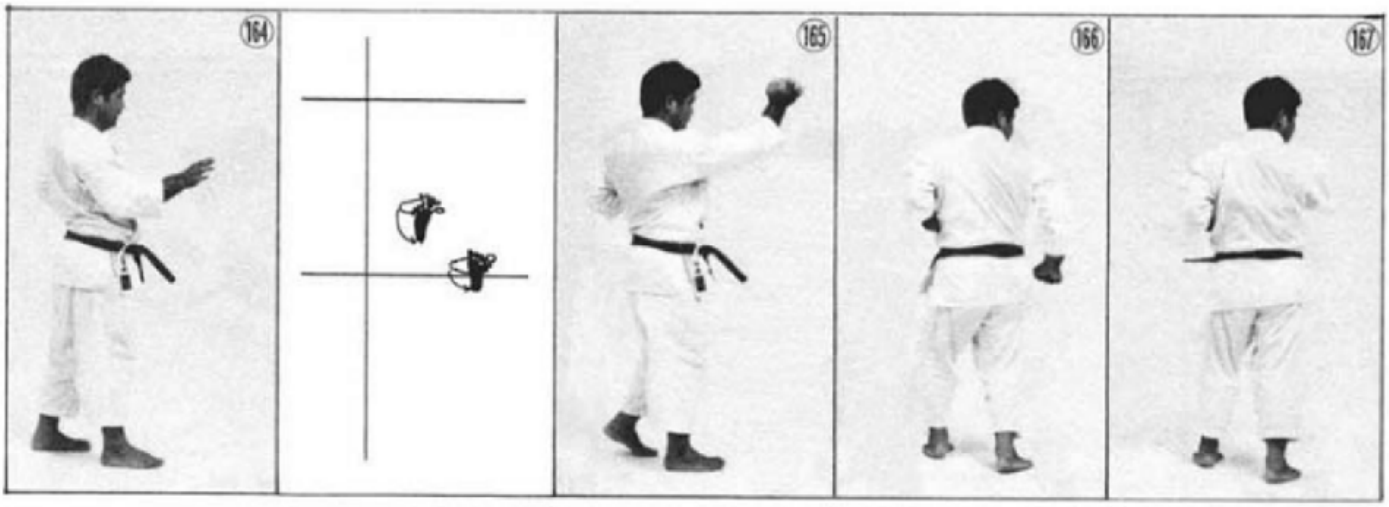
156-157
From left *heiko dachi*, deliver a right *mae geri*, keeping the right *chudan uke* position.



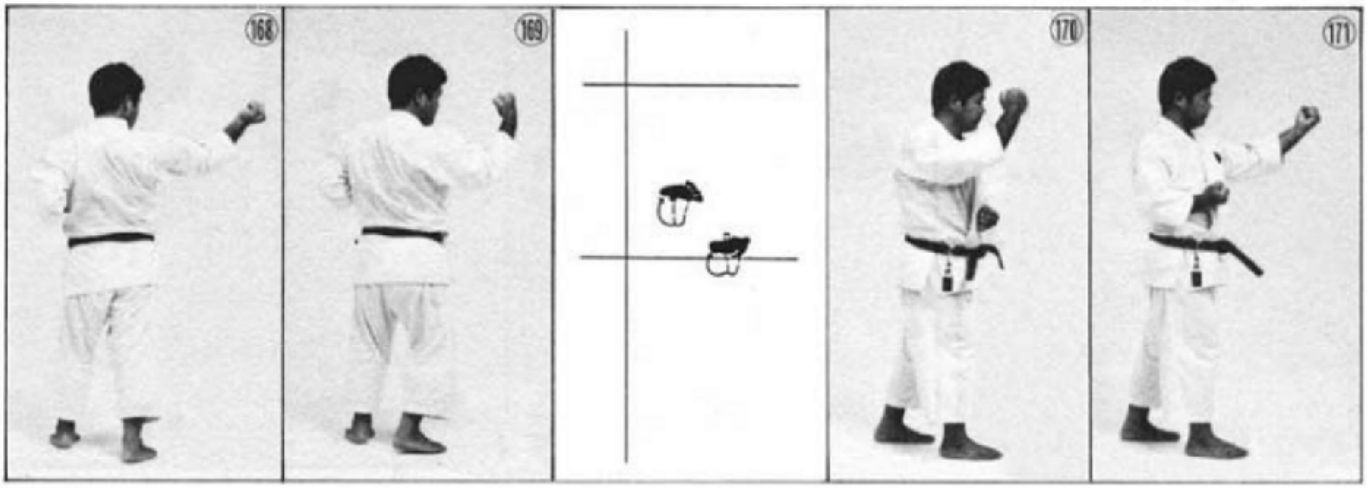
158-160
From the right *mae geri*, return the foot to the rear, stepping down into *shiko dachi*; at the same time, deliver a left *ura zuki* to the left, pulling the right palm-heel to the solar plexus.



161-164
From *shiko dachi*, shift the weight to the right foot and pivot the hips right 90°, drawing the left foot up toward the right into right *heiko dachi*; the hand techniques are a mirror image of those in photos 143-145—a right *chudan hiki uke*, pulling the left hand to the side.

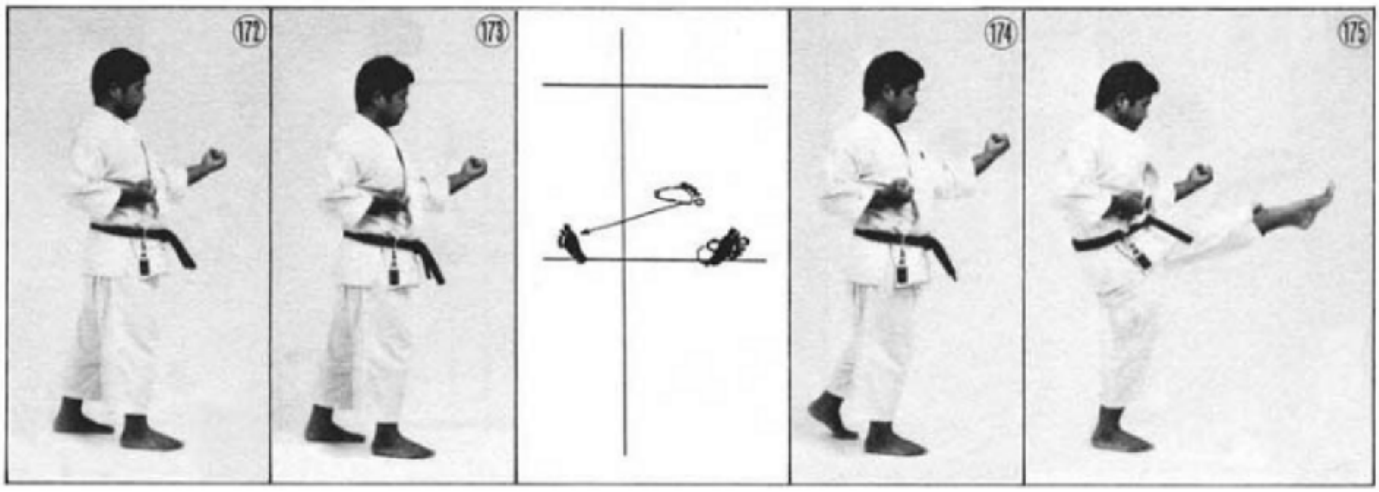


165-166
Perform a mirror image of the movements in photos 146-147, switching right for left.

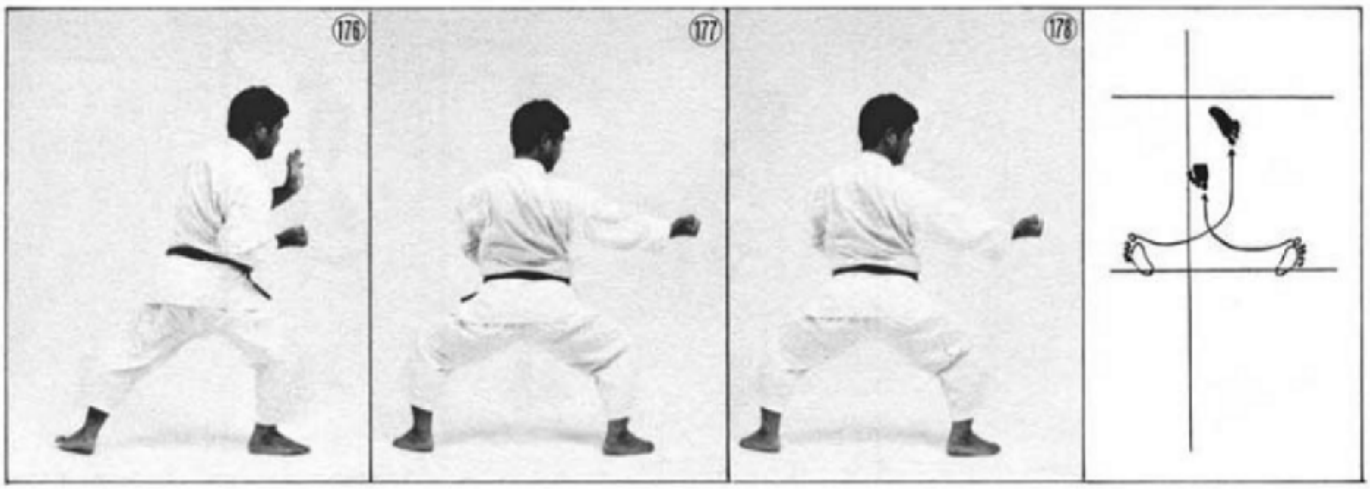


167-169
Perform a mirror image of the movements in photos 148-151, switching right for left.

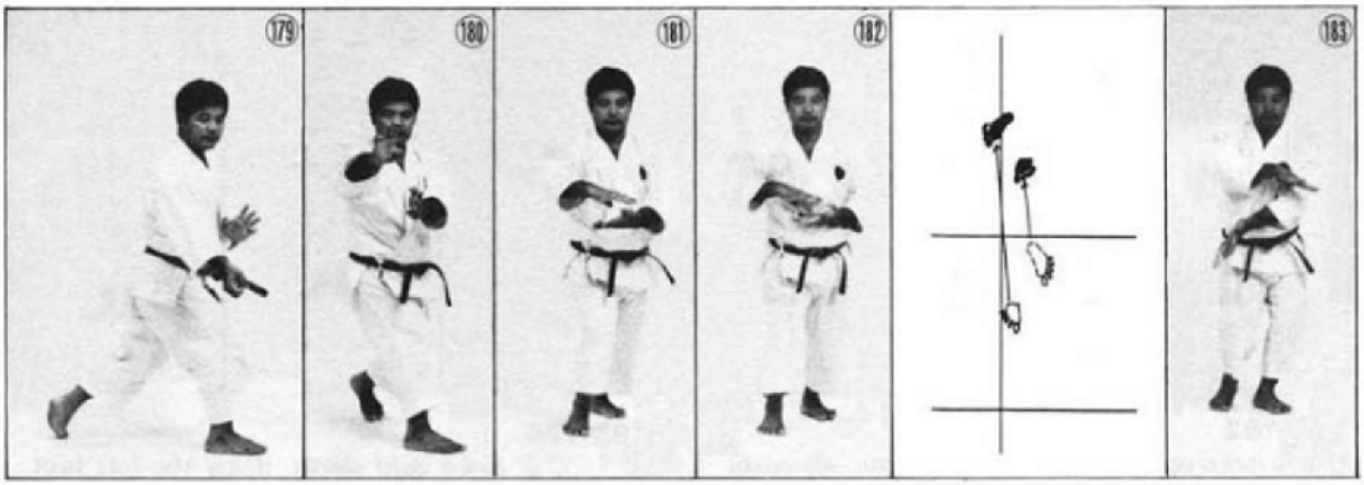
170-173
Perform a mirror image of the movements in photos 152-155, switching right for left.



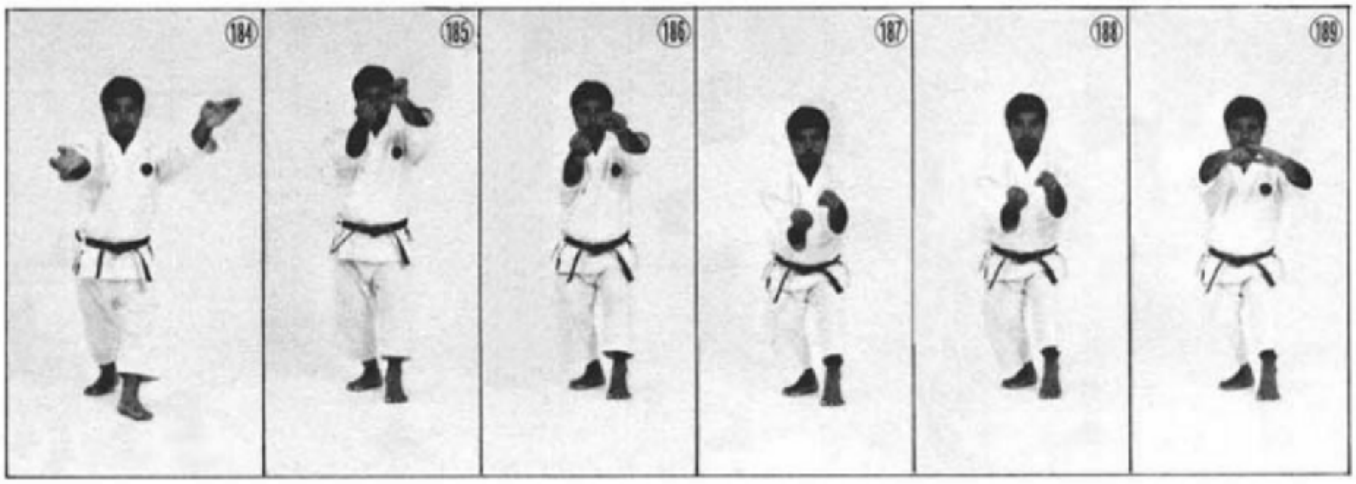
174-175
From right *heiko dachi*, deliver a left *mae geri*.

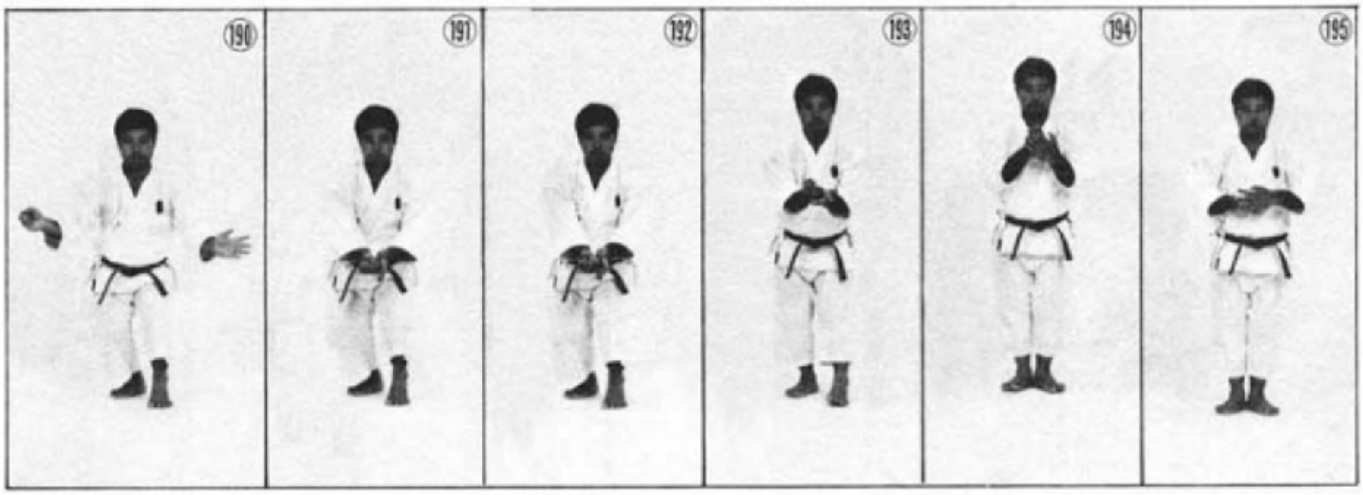


176-178
Perform a mirror image of the movements in photos 158-160, switching right for left.



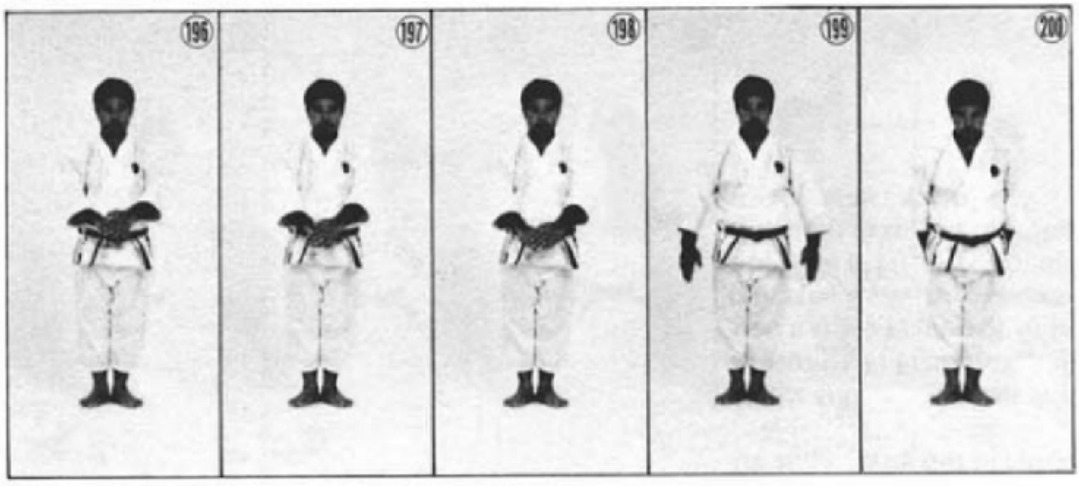
179-188
From *shiko dachi*, with suri ashi, slide the left foot a large step to the rear (away from *shomen*), drawing the right foot back toward the left foot into right *neko ashi dachi*; at the same time as the rearward movement, assume *ninoji no kamae*; next, move the right foot back a large step, drawing the left into left *neko ashi dachi*; at the same time, circle both hands clockwise, the right moving from in front of the face and left from the lower abdomen; grab and pull with both hands coming together—completing a *nage waza* (throwing technique).





189-192
In left *neko ashi dachi*, deliver a *morote mawashi uchi* by circling both hands out, and then together—the right fist into the left palm, in front of the lower abdomen.

193-198
From left *neko ashi dachi*, draw the left foot back to the right foot into *musubi dachi*, while bringing both arms together and lowering them to in front of the lower abdomen. This ends the *kata*.



199-200
Rei.

(3 photographs/ 1 second)

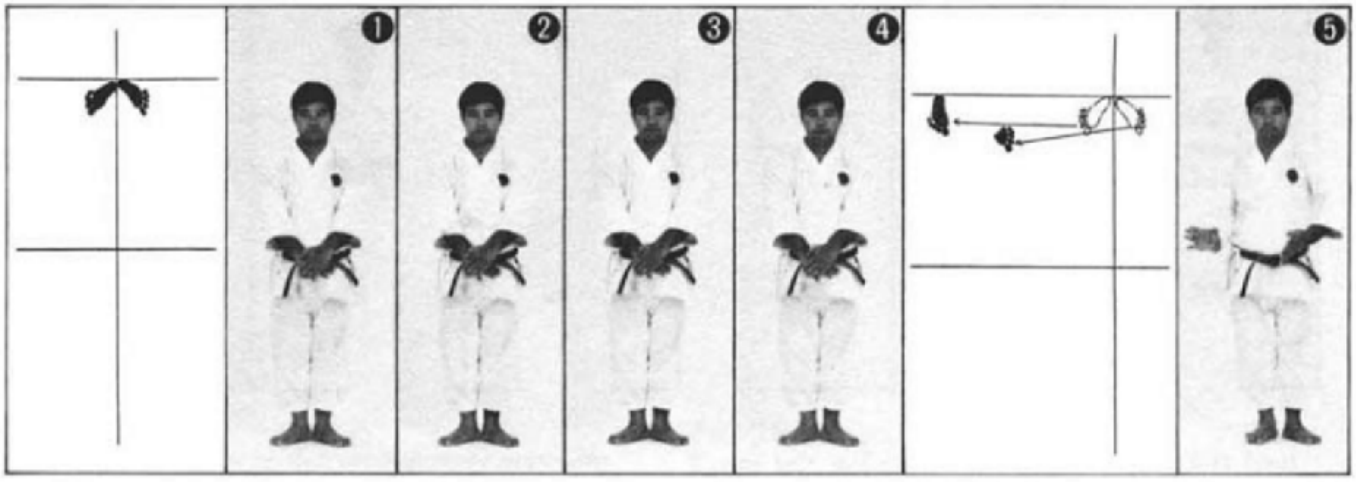
Part 2. Kururunfa

1. Key Points

This *kata* is a very quick *kata*. It is characterised by very fast movements of the hands (mostly open-hand techniques), feet and hips. For this reason, and because of its perfectly balanced combination of *go* and *ju* techniques, it is a very important *kata* in Goju Ryu. The very essence of Goju Ryu is displayed in perfect harmony within *Kururunfa*.

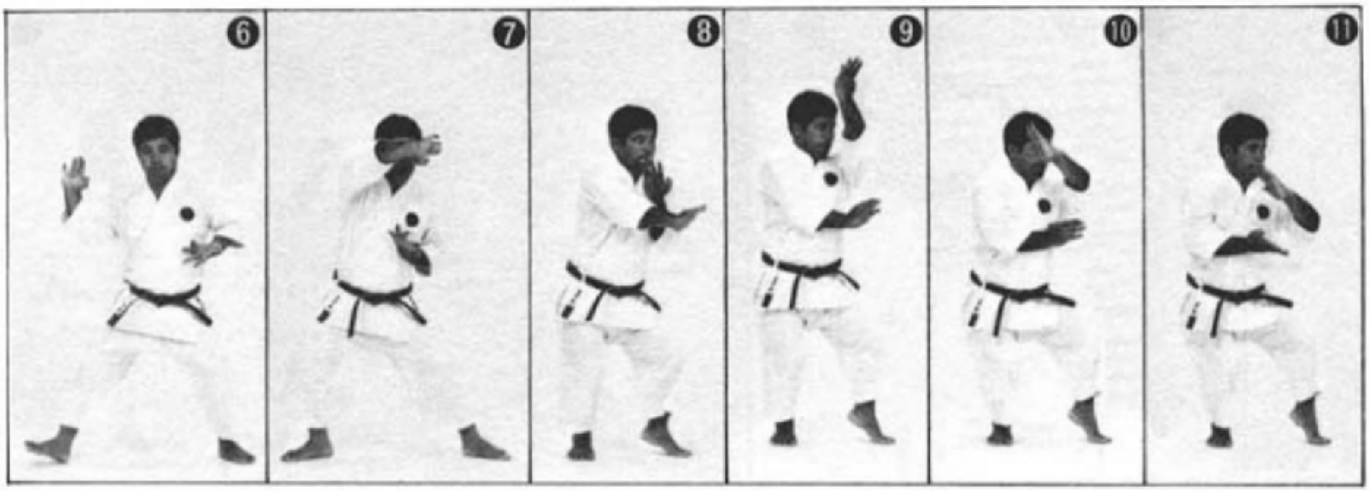
Sabaki is a key feature in this *kata*. There are three main kinds: moving to the side, zigzag *sabaki*, and twisting of the hips. All are performed with great speed and agility. Low stances such as *neko ashi dachi* and long *zen kutsu dachi* are emphasized when moving.
This *kata* contains certain unique and distinctive features.

For example, *gyaku nage waza* which uses the shoulder as a focus point when performing an arm joint attack, and an angled *age zuki*, performed simultaneously with a block (rising at 45° from the horizontal rather than 90°).

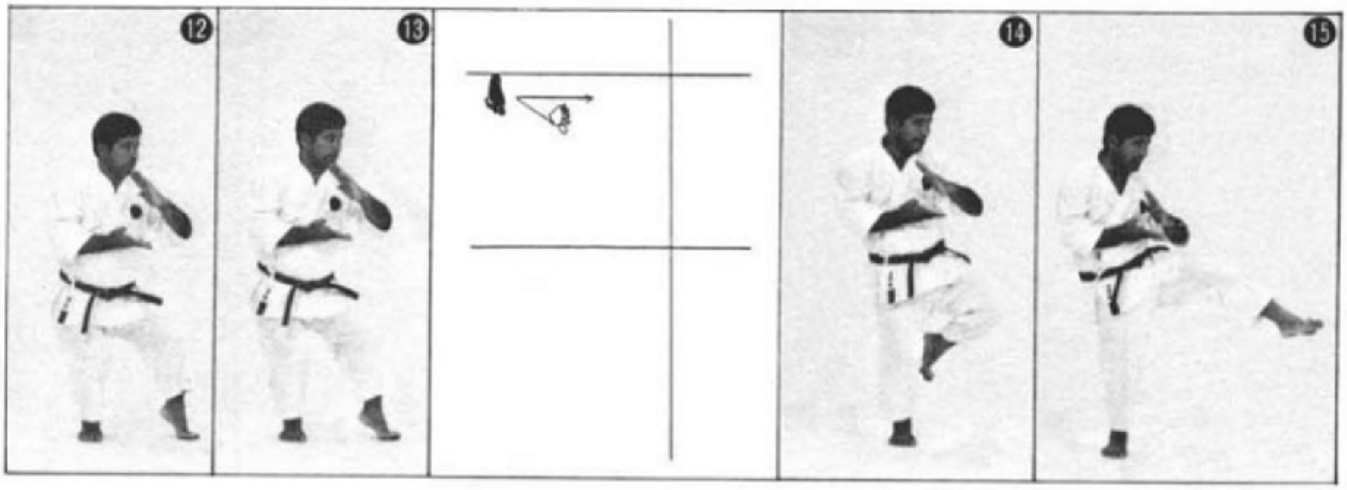


2. Performance of the *Kata*

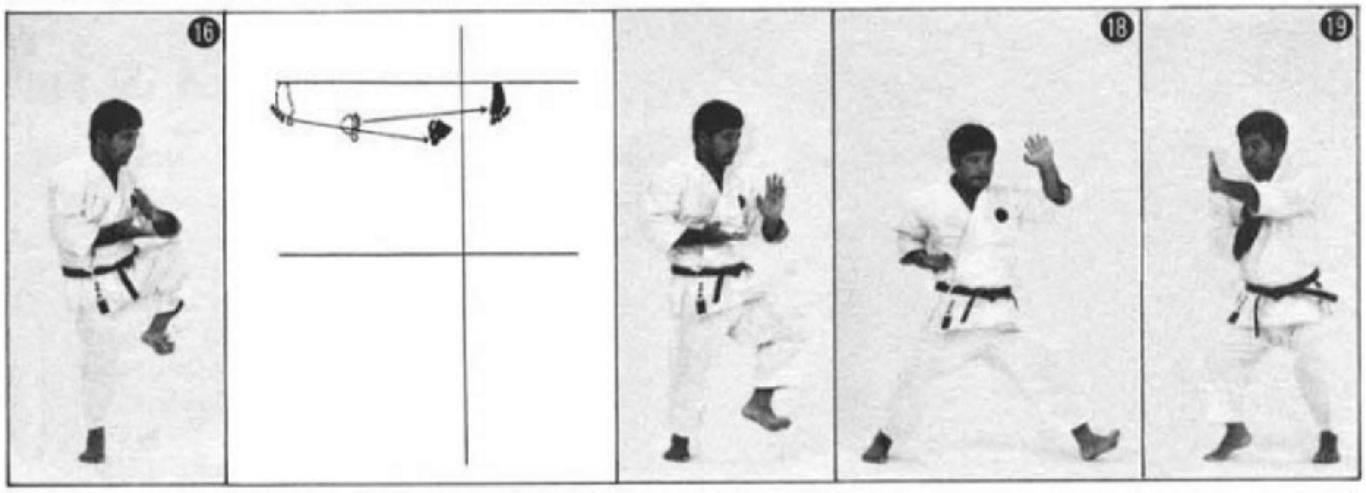
1 -4
Assume *yoi no kamae*.



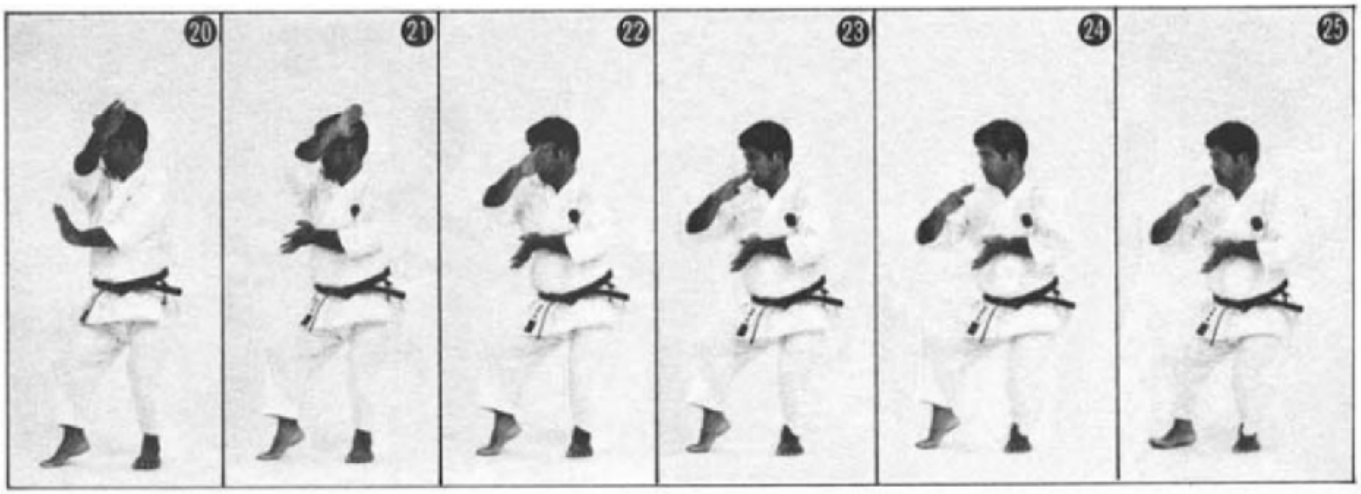
5 -12
From *yoi no kamae*, using *suri ashi* slide the right foot a large step to the right into left *neko ashi dachi*; at the same time, perform a right open-hand *chudan osae uke*, and then a left openhand *chudan kuri uke*.

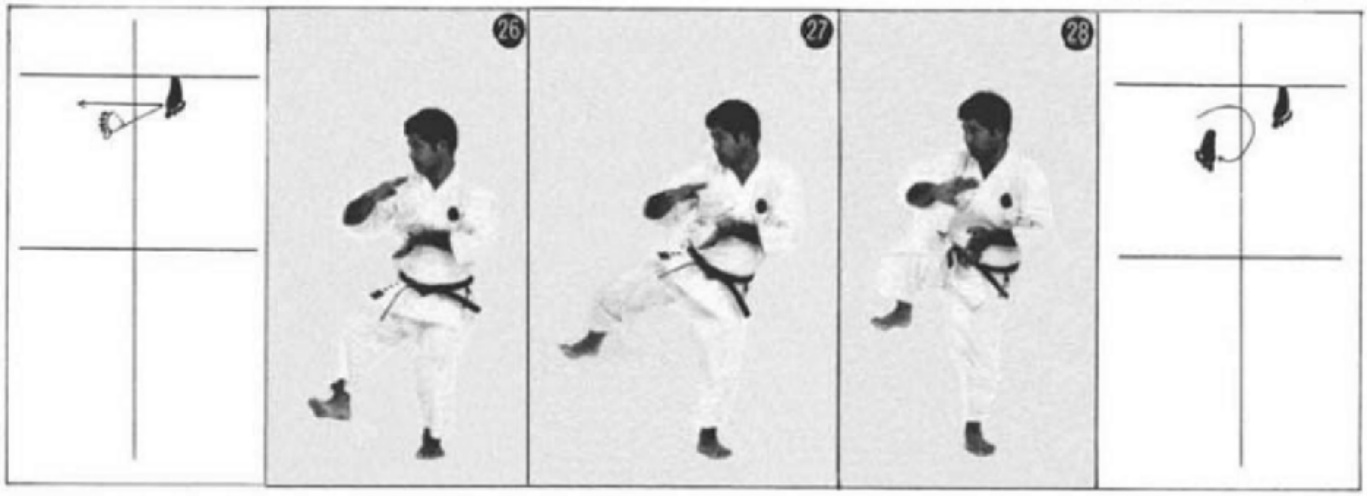


13 -16
From left *neko ashi dachi*, deliver a left *sokuto kansetsu geri*.

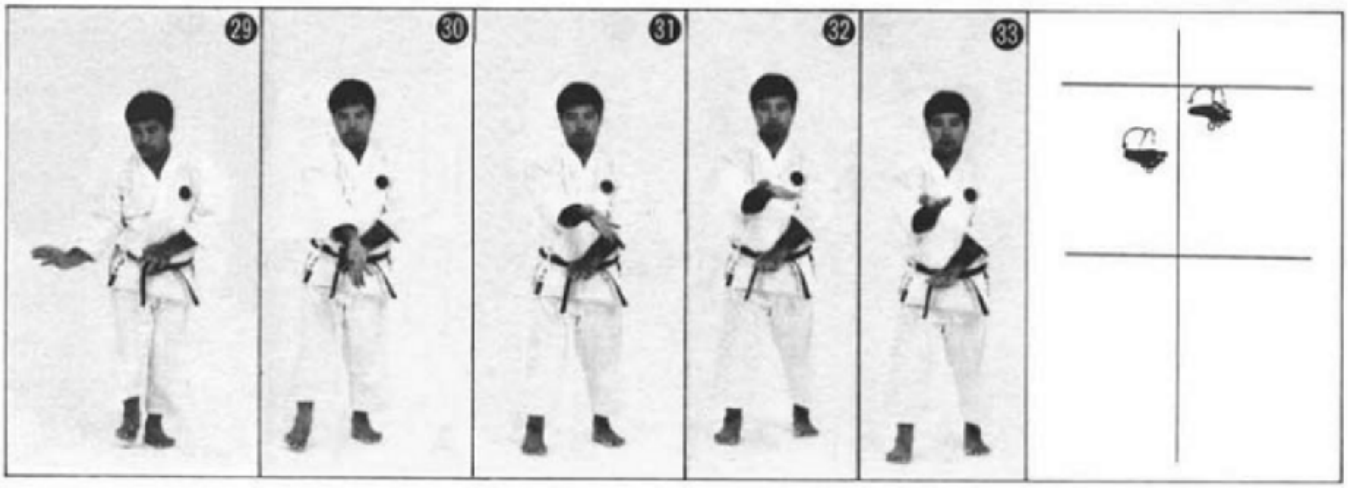


17 -24
From the *yoko geri*, use *suri ashi* to take a large sidestep to the left into right *neko ashi dachi*; perform a mirror image of the hand techniques in photos 6-12.

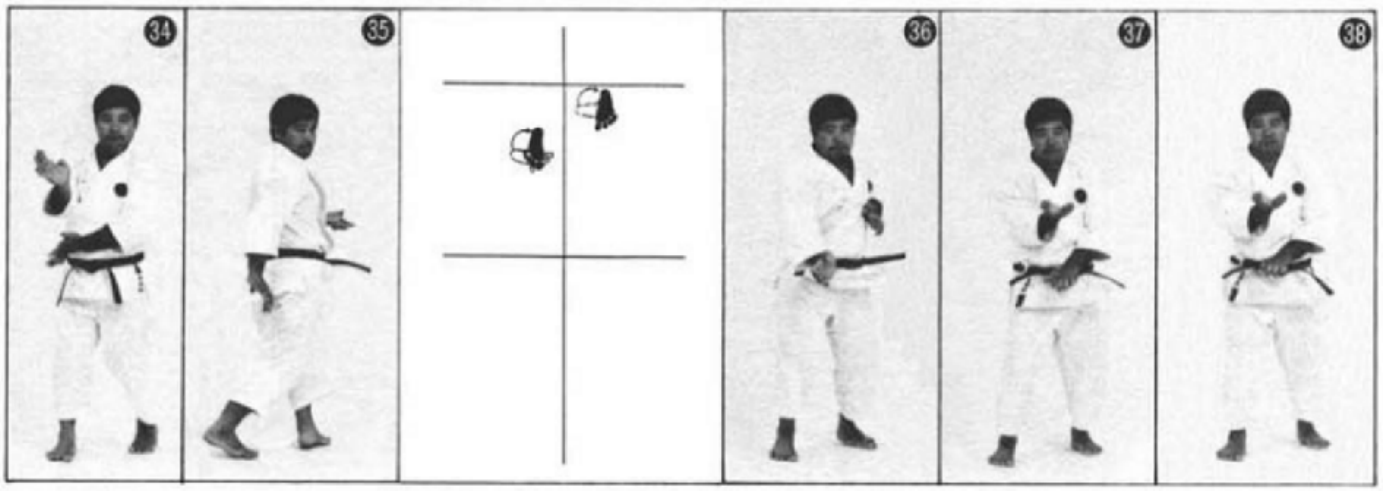




25 -28
From right *neko ashi*, deliver a right *sokuto kansetsu geri*.

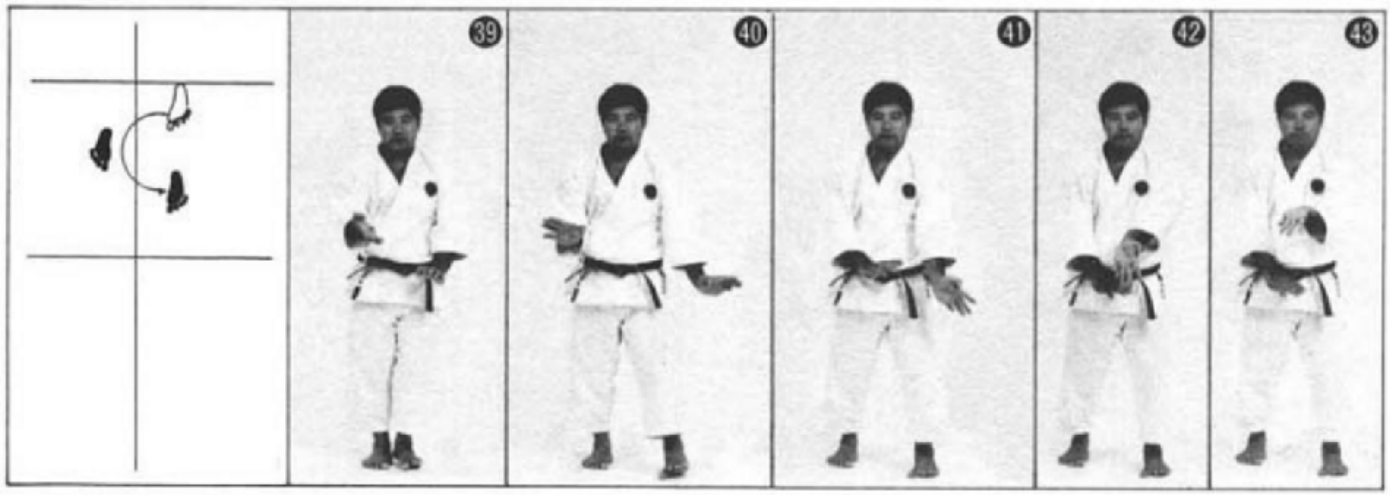


29 -33
From the *yoko geri*, place the right foot down and slide forward slowly, describing an arc, into right *heiko dachi*, while the right hand moves up from below in a scooping motion, performing a right *chudan sukui uke*; at the same time, push the left hand down from the solar plexus, performing a left *gedan shotei osae uke*

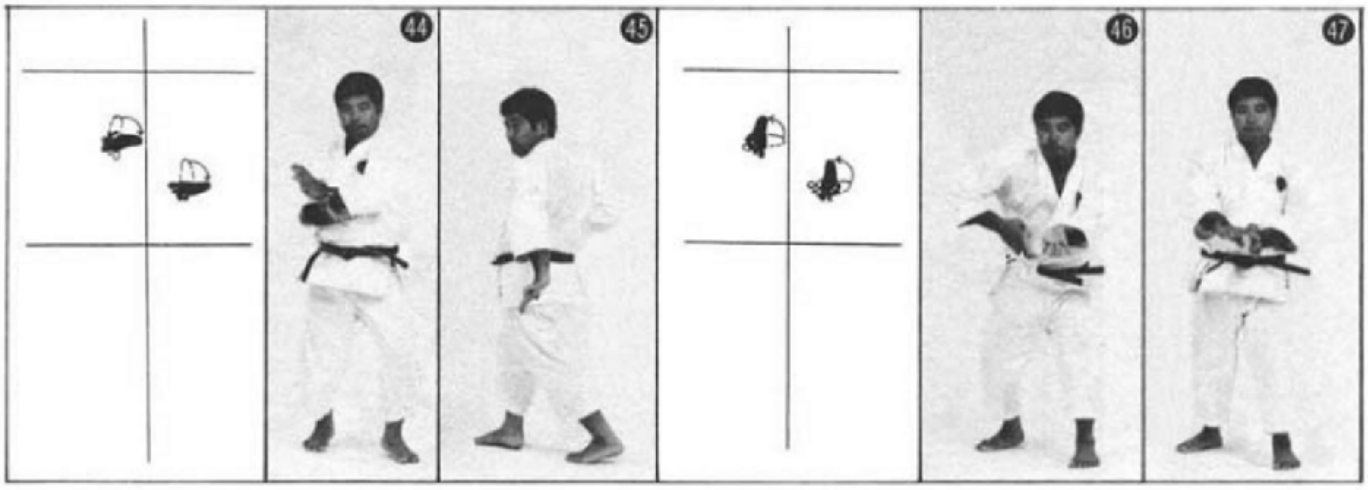


34 -35
From right *heiko dachi*, pivot sharply to the left into left *heiko dachi*; at the same time, execute a right open-hand *gedan harai uke*, pulling the left palm-heel to the solar plexus.

36 -38
From left *heiko dachi*, sharply snap the hips to the right into right *heiko dachi*, performing a right *chudan sukui uke* and a left *gedan osae uke*.

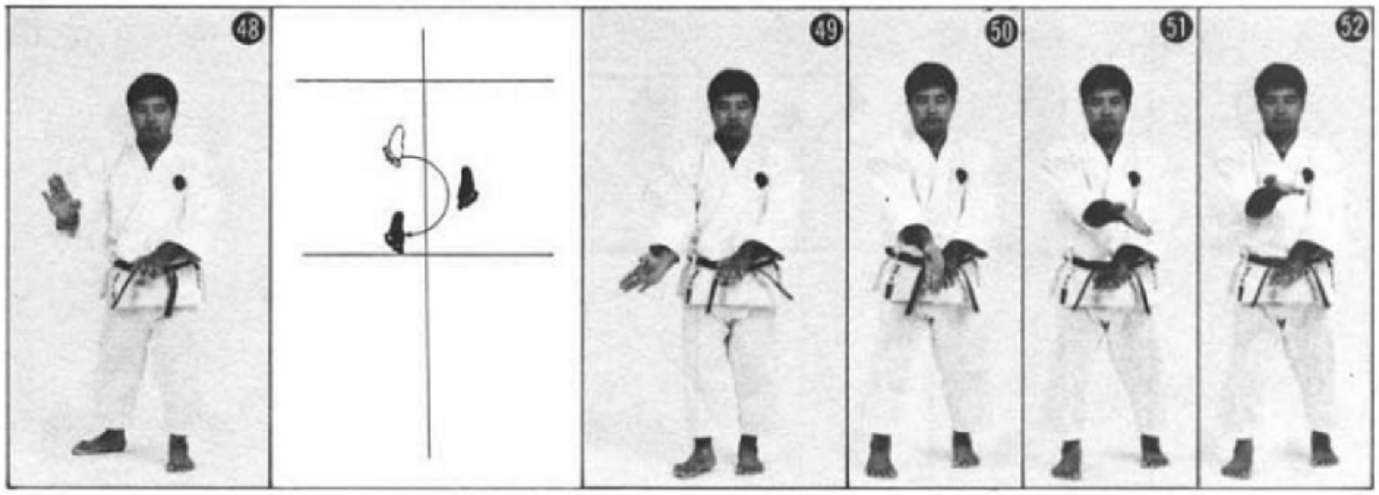


39 -43
From right *heiko dachi*, step the left foot forward into left *heiko dachi, and perform a mirror image of the techniques in photos 29-33.*

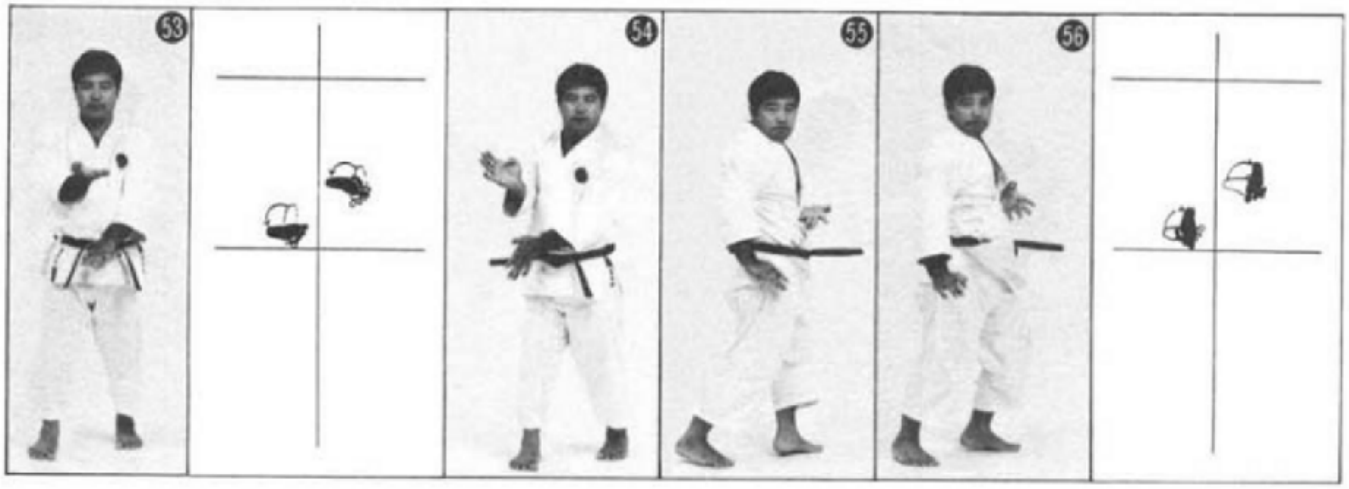


44 -45
Perform a mirror image of the techniques in photos 34-35.

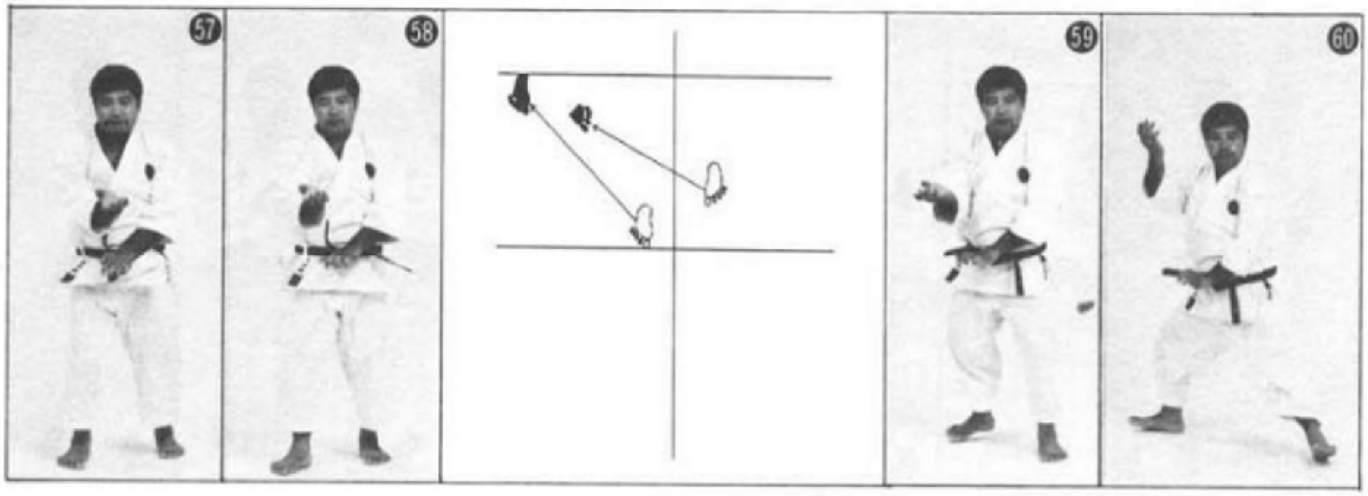
46 -48
From right *heiko dachi*, snap the hips to the left into left *heiko dachi*, and perform the same hand techniques as in photos 30-33.



49 -53
From left *heiko dachi*, slowly slide the right foot forward into right *heiko dachi*, and perform the same hand techniques as in photos 29-33.

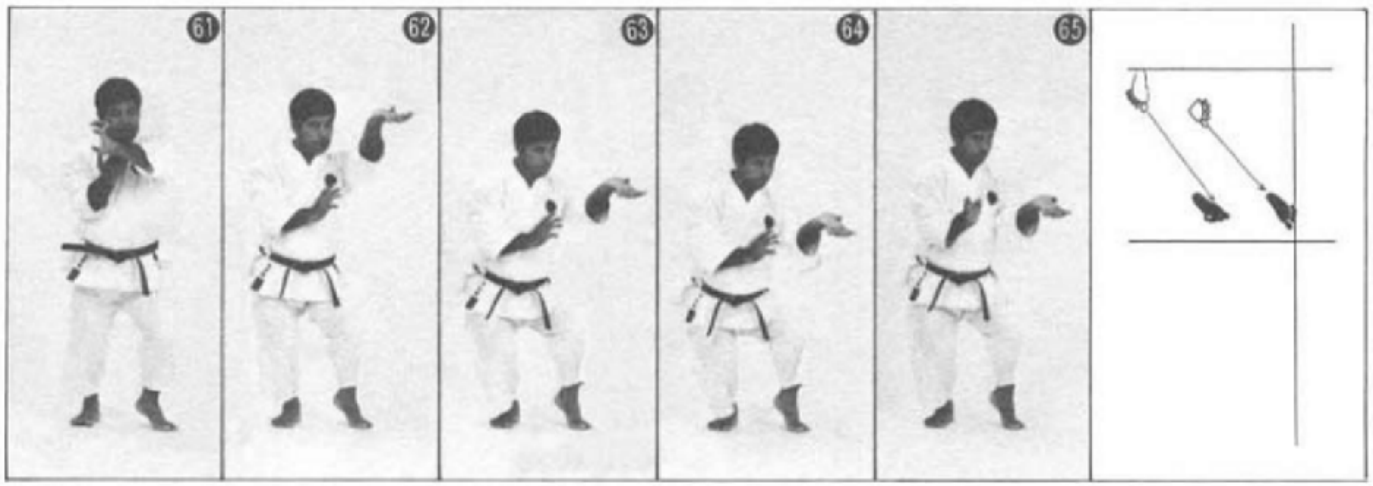


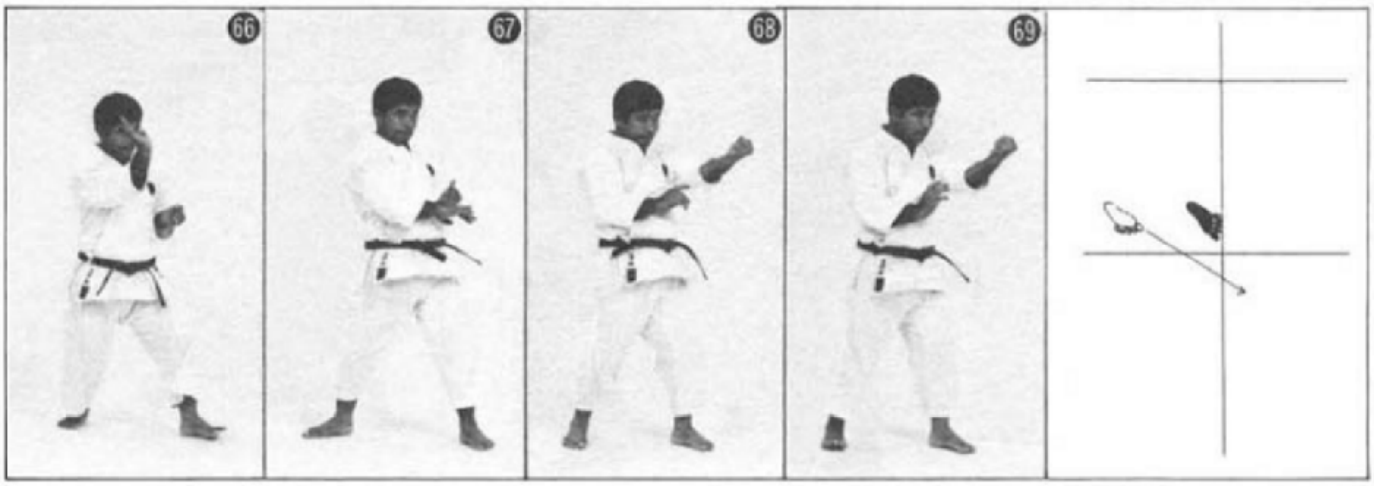
54 -56
Perform the same movements as in photos 34-35.



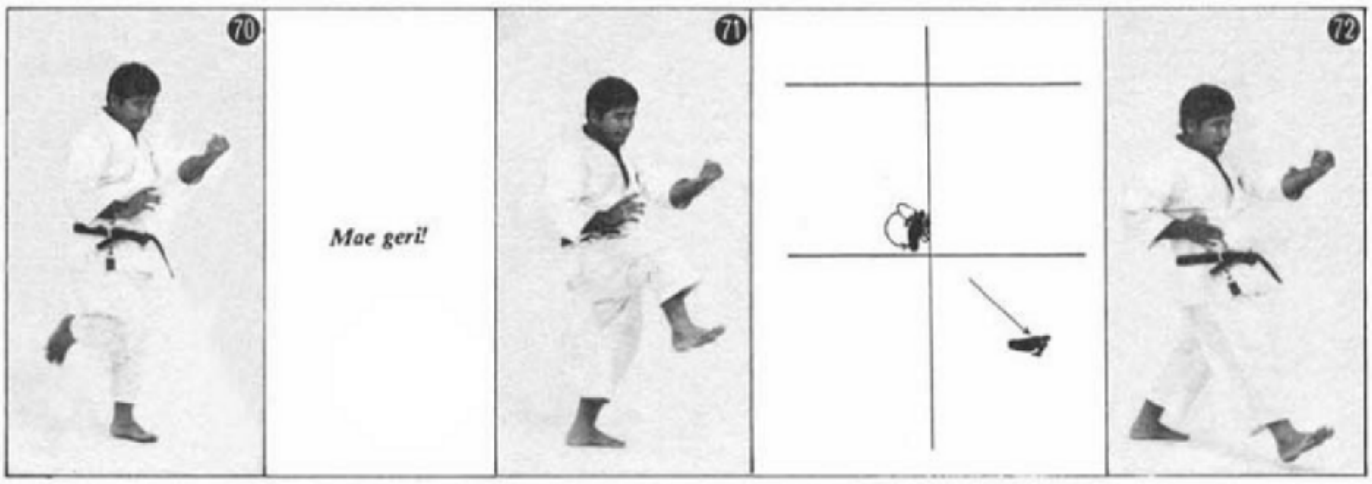
57 -58
Snap the hips right into right *heiko dachi*, performing the same hand techniques as in photos 36-38.

59 -65
From right *heiko dachi*, quickly draw the right foot back 45° to the right rear into left *neko ashi dachi*; at the same time, moving the left hand from the right side in an arc, perform a left *chudan haishu mawashi osae uke*, while the right hand crosses behind the left, stopping in front of the solar plexus.



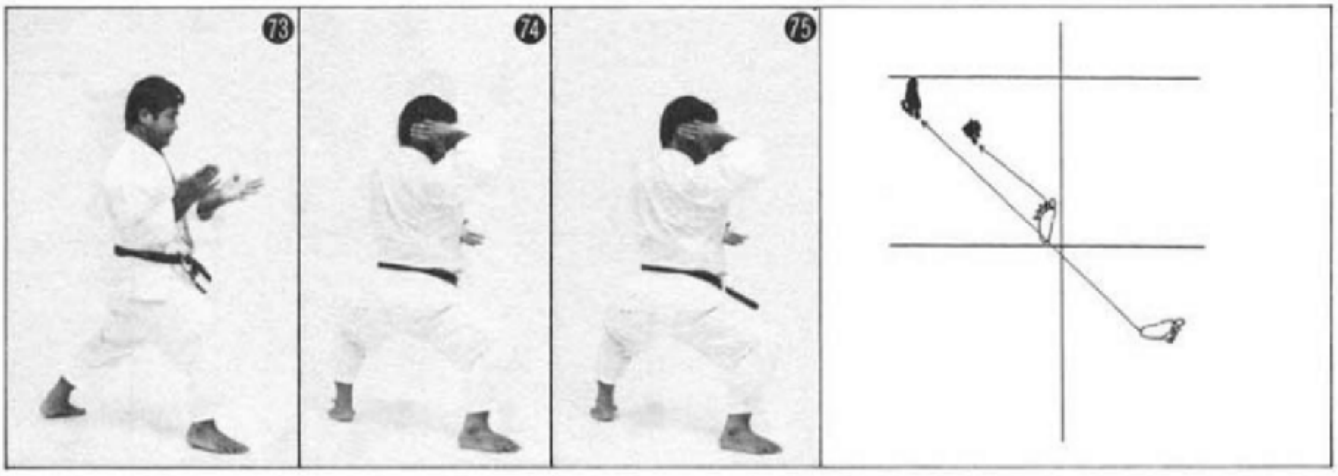


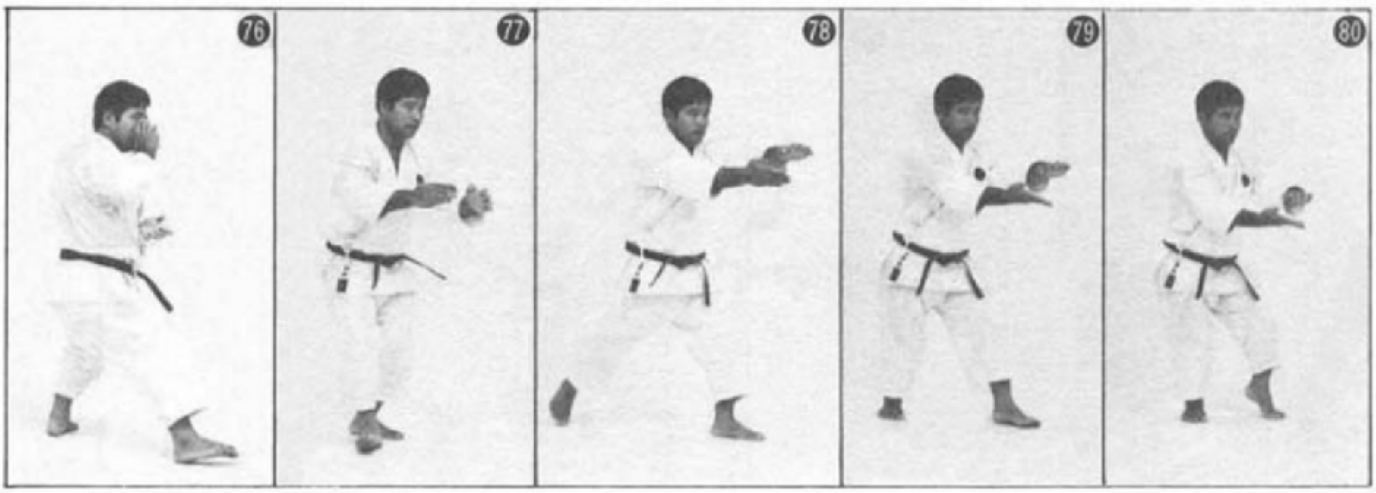
66 -69
From left *neko ashi dachi*, use *suri ashi* to slide the left foot forward on the same line, drawing the right foot behind into left *heiko dachi*; at the same time, execute a right *chudan osae uke*, and a left angled *age zuki*.



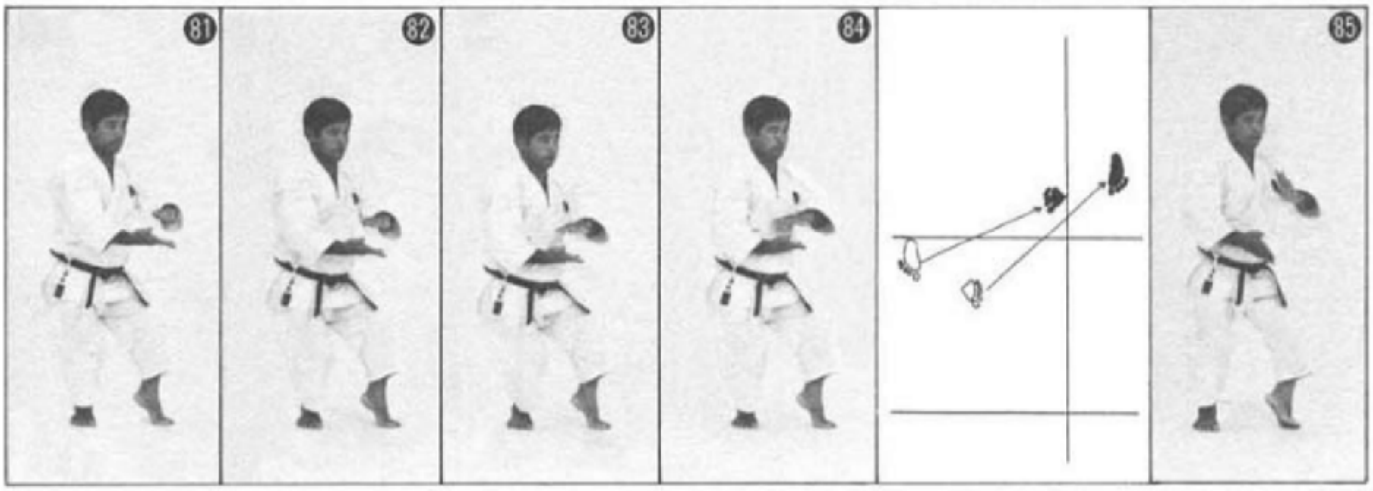
70 -71
From left *heiko dachi*, deliver a right *mae geri*.

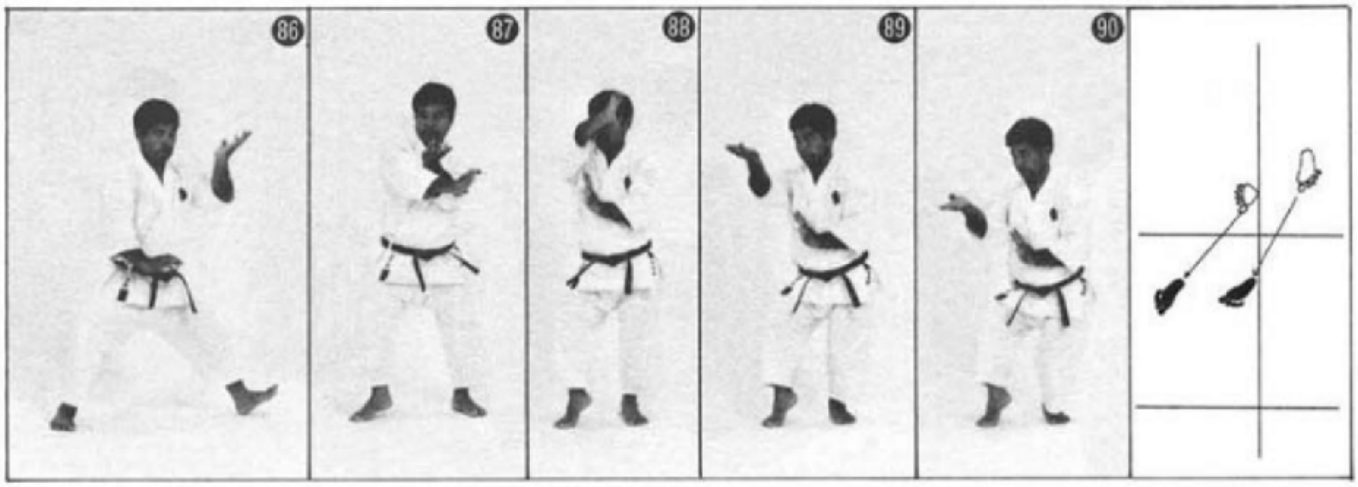
72 -75
From the right *mae geri*, stamp the right foot down and forward on the same line, into *shiko dachi*; deliver a right open-hand *age hiji ate*, pulling the left palm-heel to the solar plexus.



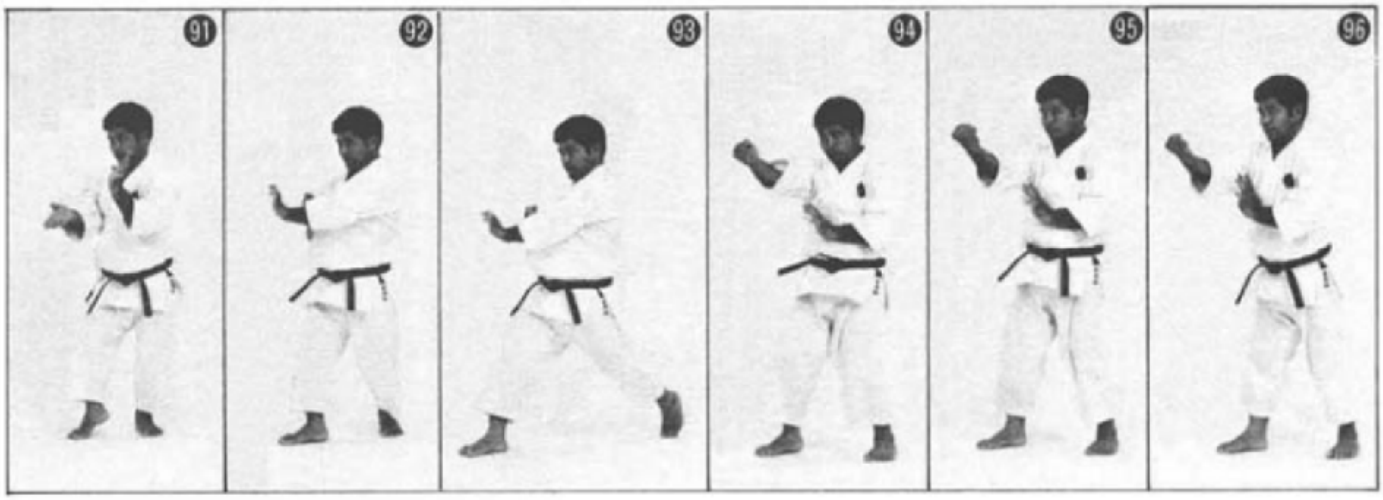


76 -84
From *shiko dachi*, use *suri ashi* to draw the right foot back on the same line, into left *neko ashi dachi*; pull both hands to the abdomen into a *ninoji no kamae*.

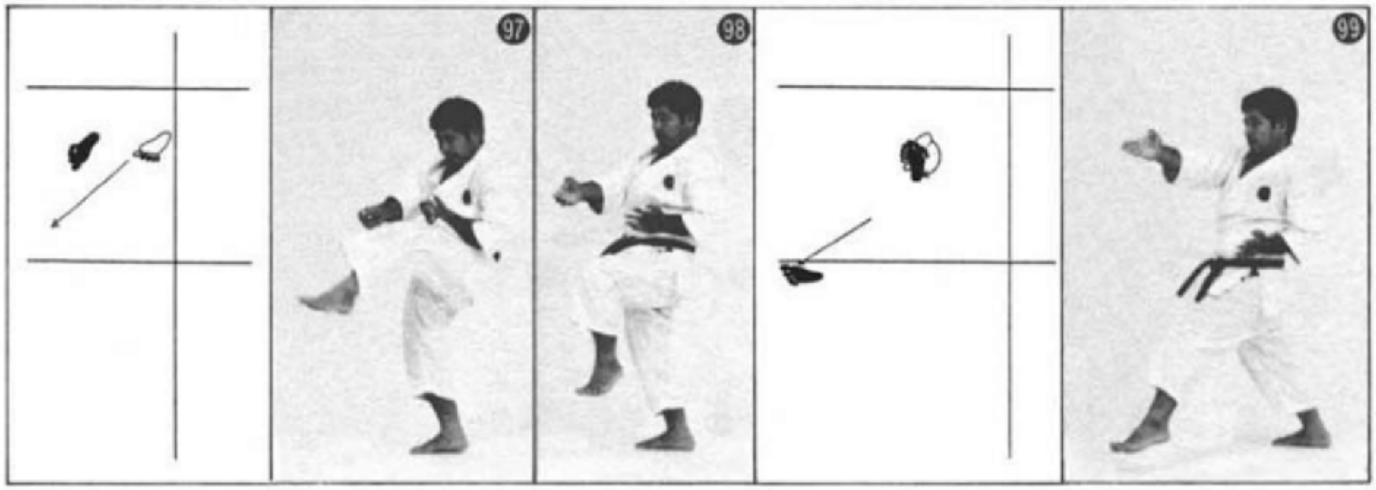




85 -90
From left *neko ashi dachi*, with *suri ashi* move the left foot a large step to the left rear 45°, followed by the left foot, into right *neko ashi dachi*; perform a mirror image of the hand techniques in photos 61-65.

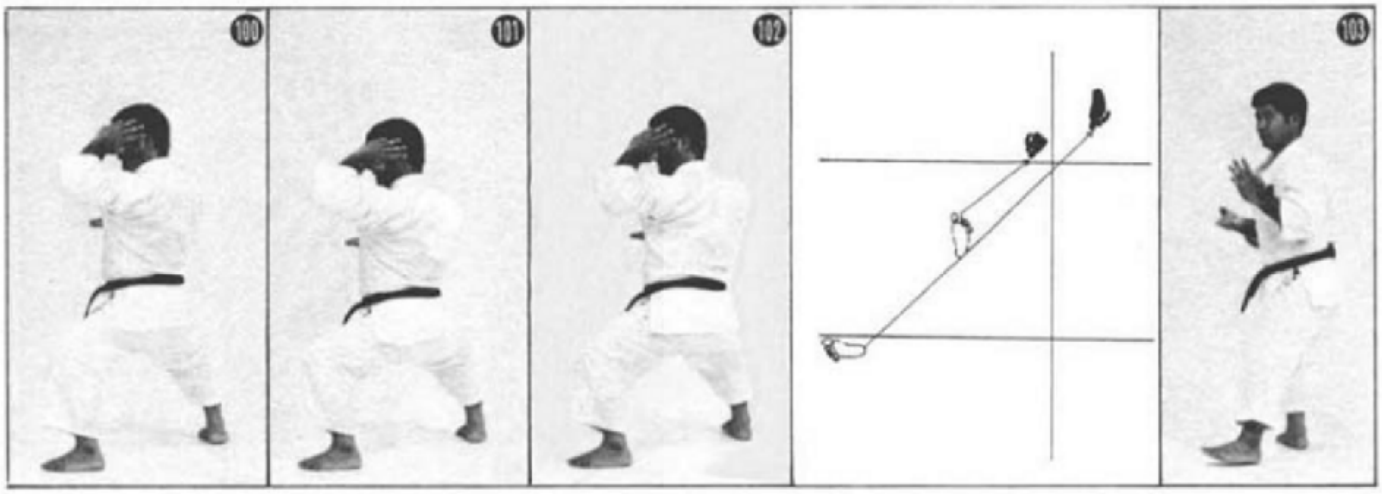


91 -96
From right *neko ashi dachi*, with *suri ashi* quickly slide the right foot forward on the same line, followed by the left, into right *heiko dachi*; perform a mirror image of the hand techniques in photos 66-69.

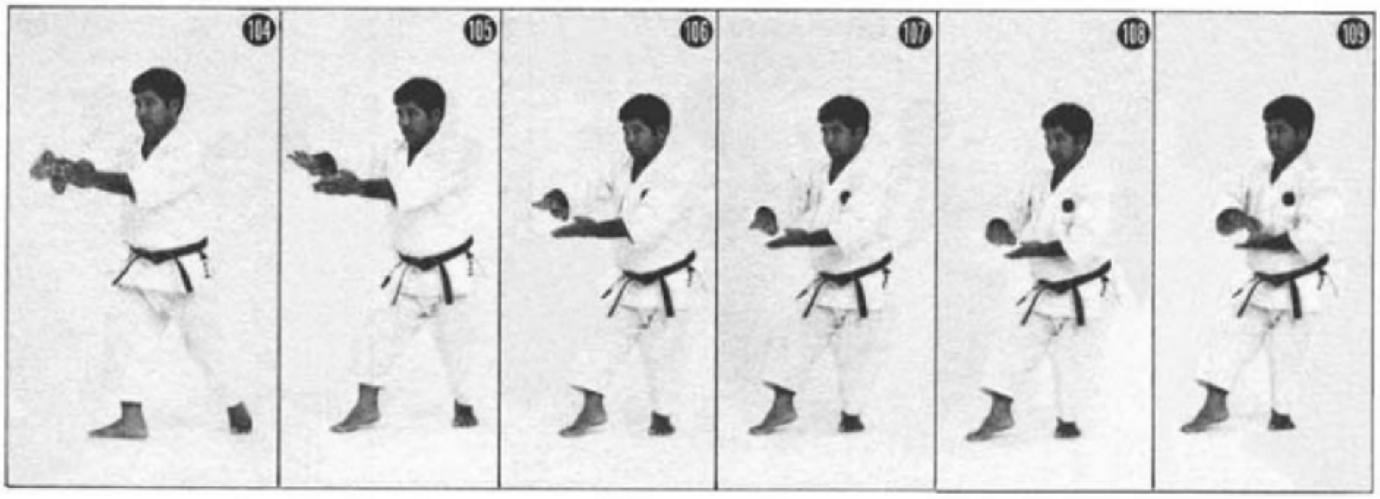


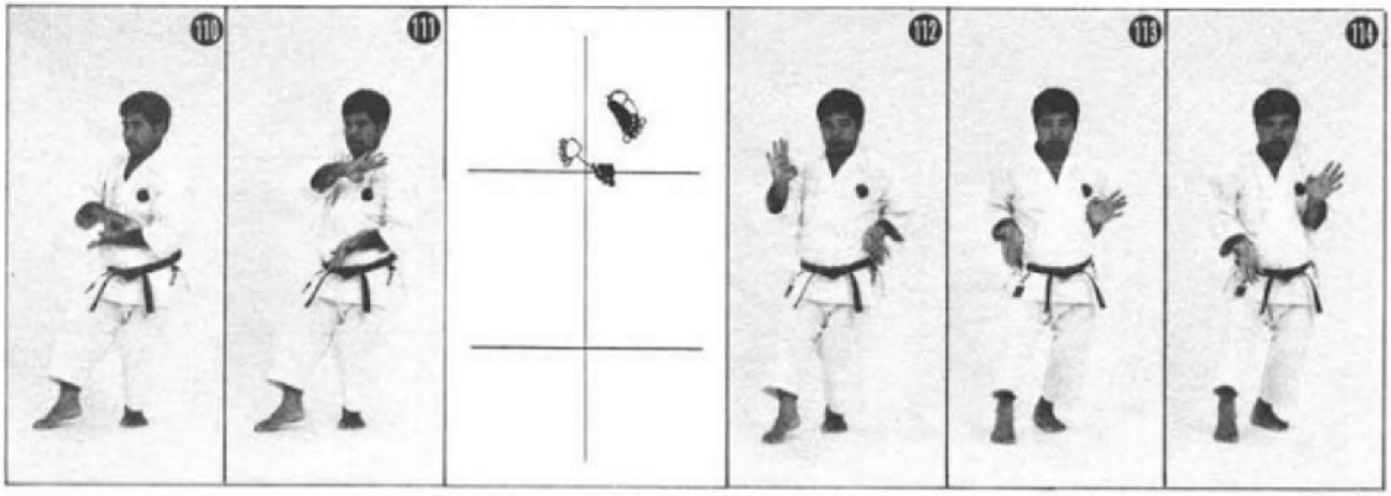
97 -98
From right *heiko dachi*, deliver a left *mae geri*.

99 -101
From the left *mae geri*, stamp the left foot down and forward into *shiko dachi*; perform a mirror image of the hand techniques in photos 72-75.

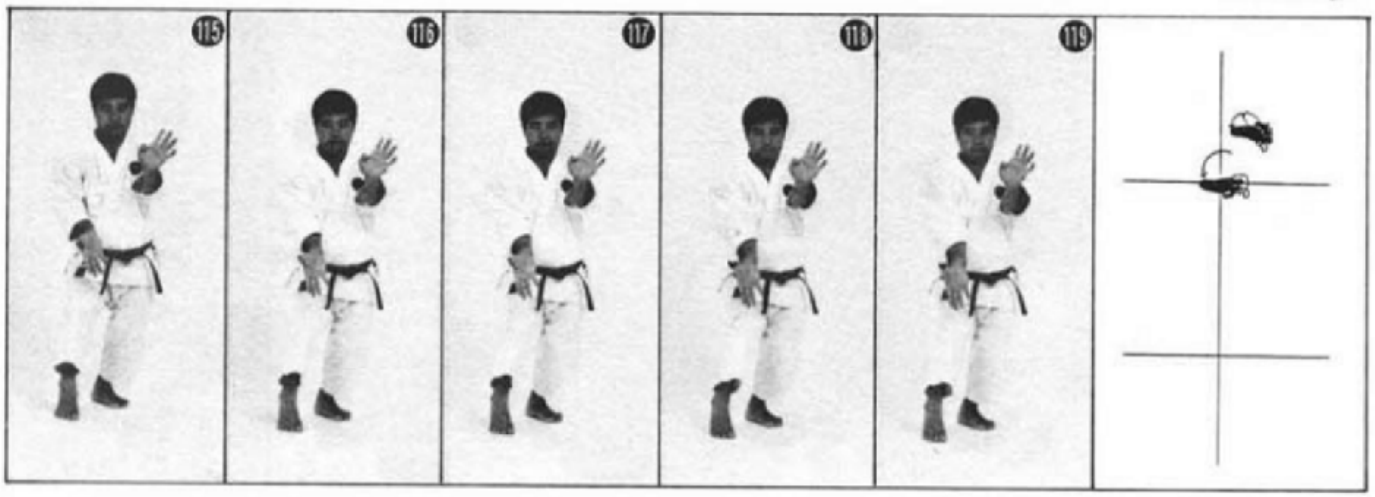


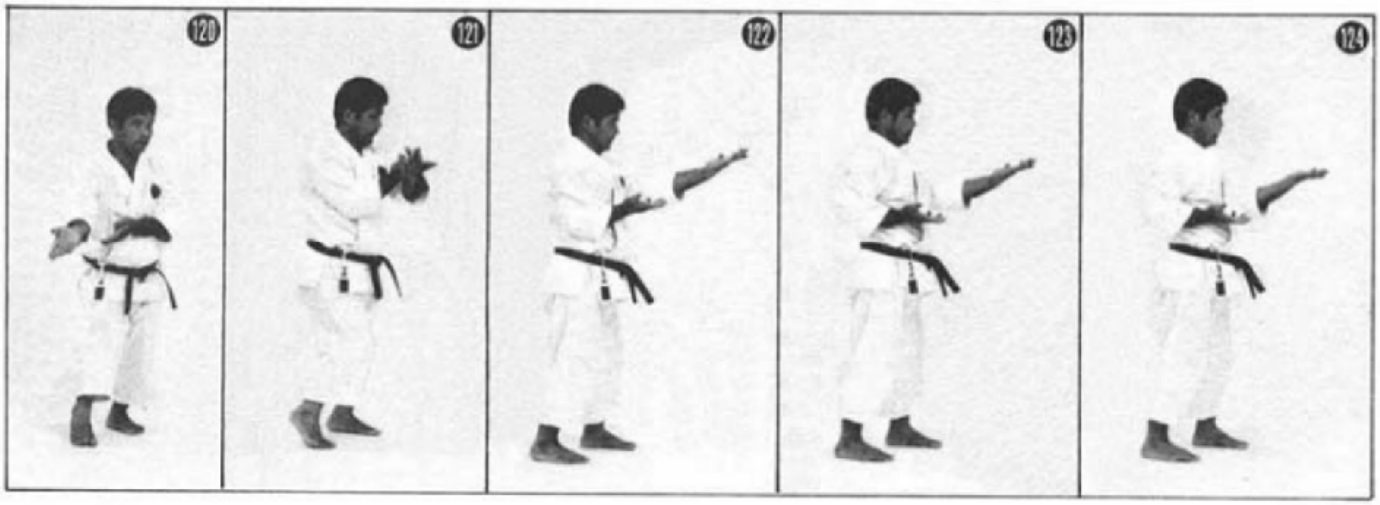
102 -109
Perform a mirror image of the movements in photos 77-84.



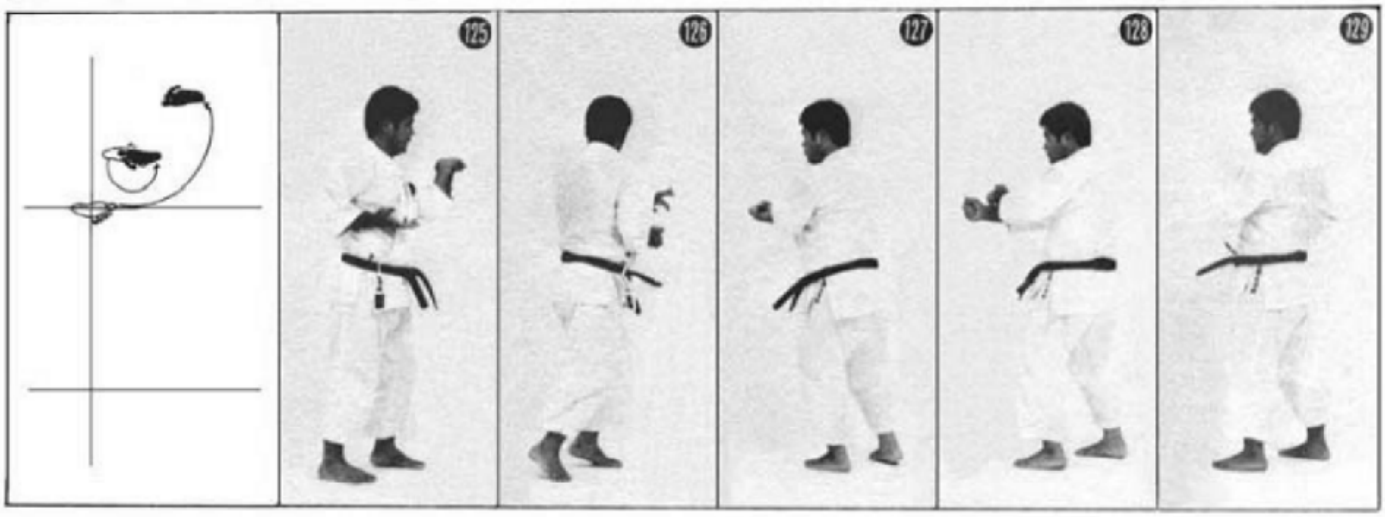


110 - 119
From right *neko ashi dachi*, slide the right foot to the left, pivoting on the left foot 45° to face *shomen* in right *neko ashi dachi*; at the same time, perform *tora guchi* — the right hand blocking *jodan* and pushing *gedan*; the left hand blocking *gedan* and pushing *jodan*.

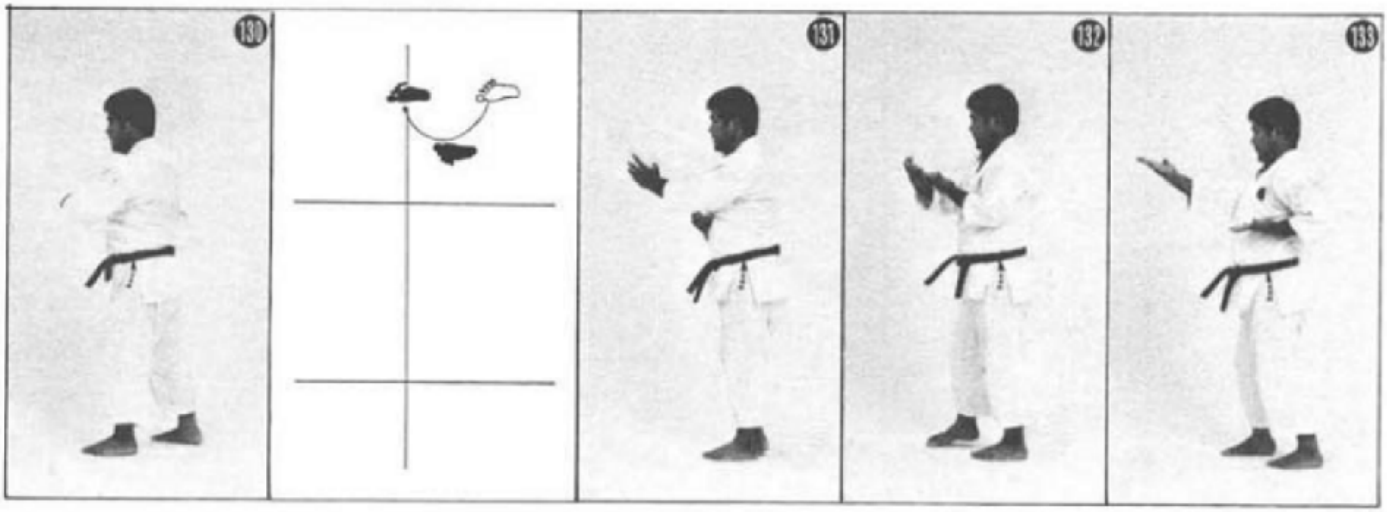




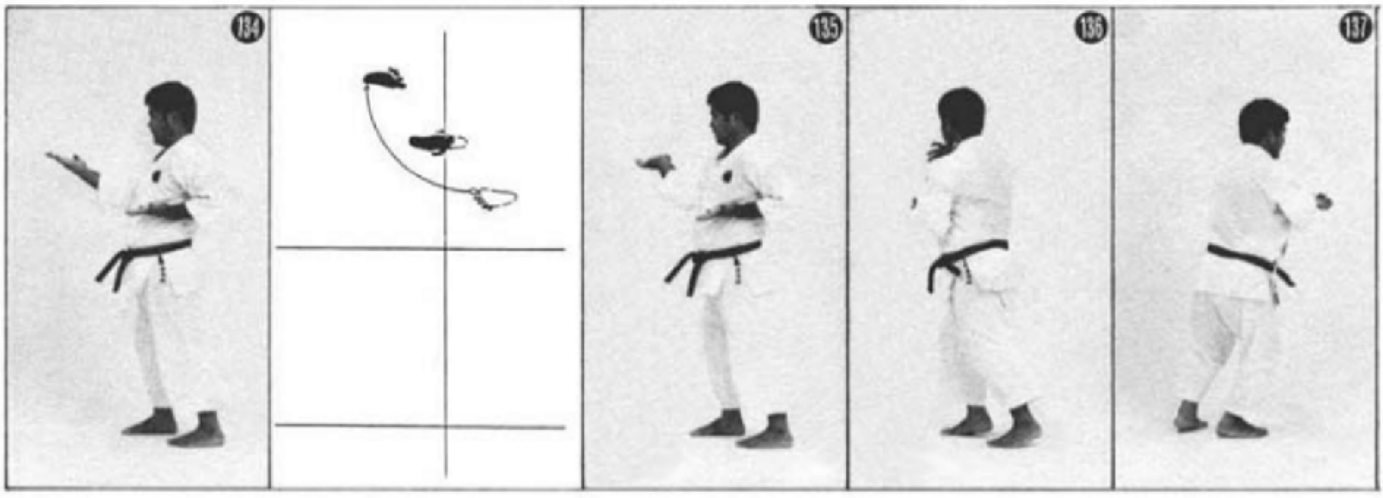
120 - 124
From right *neko ashi dachi*, pivot on the balls of both feet, turning to the left 90° and rising slightly higher into left *heiko dachi*; at the same time, execute a left *chudan ura kake uke*, pulling the right hand to the side.



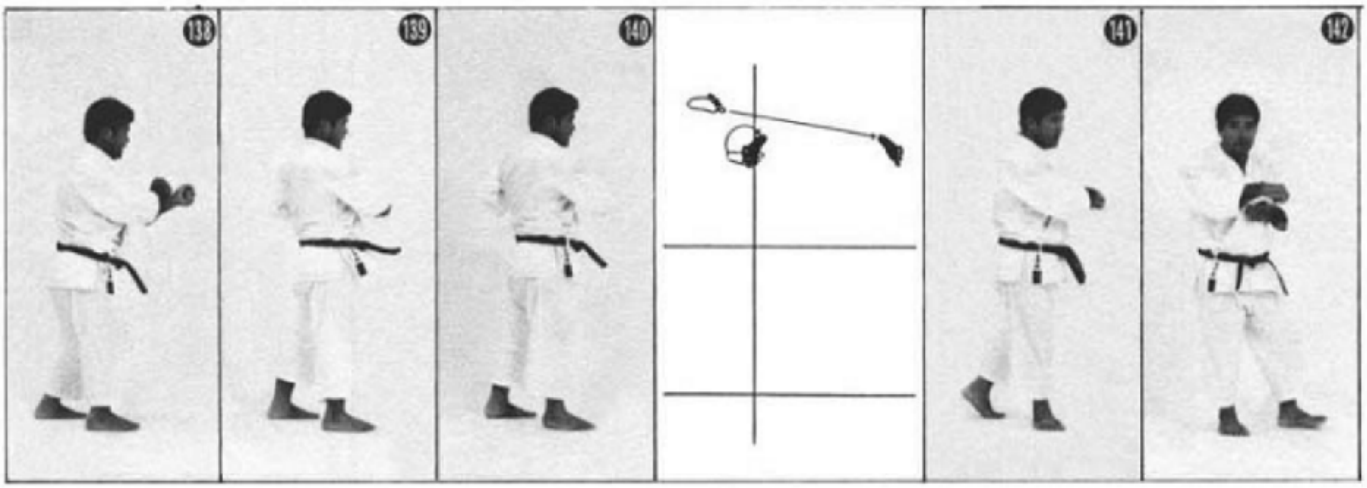
125 -130
From left *heiko dachi*, use *suri ashi* to pivot on the left foot, the right foot crossing to the left, turn the hips left 180° into left *heiko dachi*; at the same time, deliver a right *ushiro hiji ate*, grabbing with the left hand and pulling it to a horizontal position in front of the abdomen.



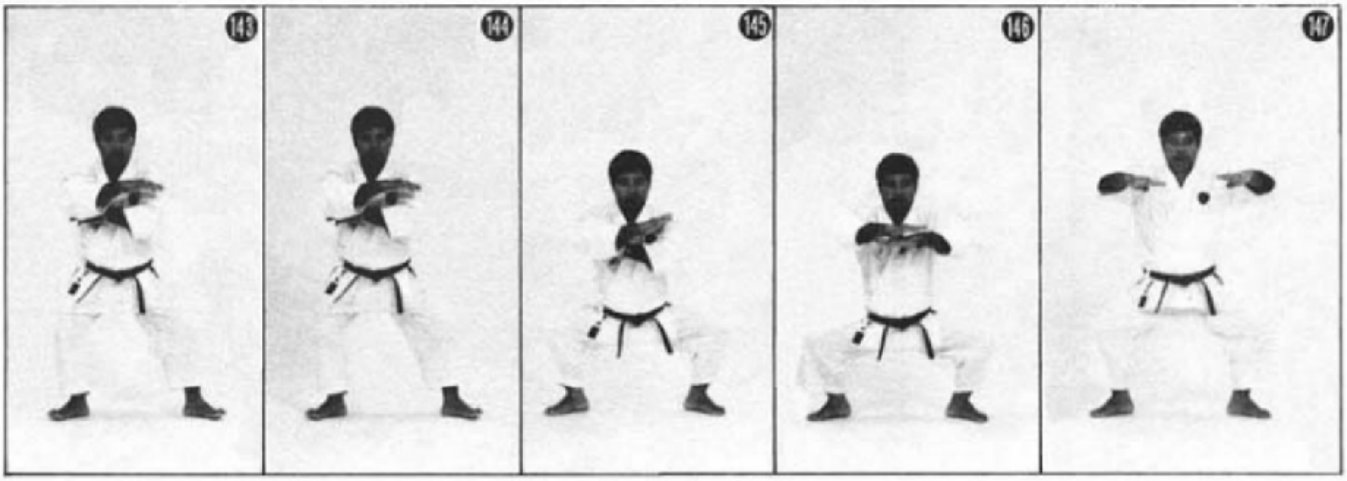
131 -134
From left *heiko dachi*, step the right foot forward into right *heiko dachi*; perform a mirror image of the hand techniques in photos 121-124, switching right for left.

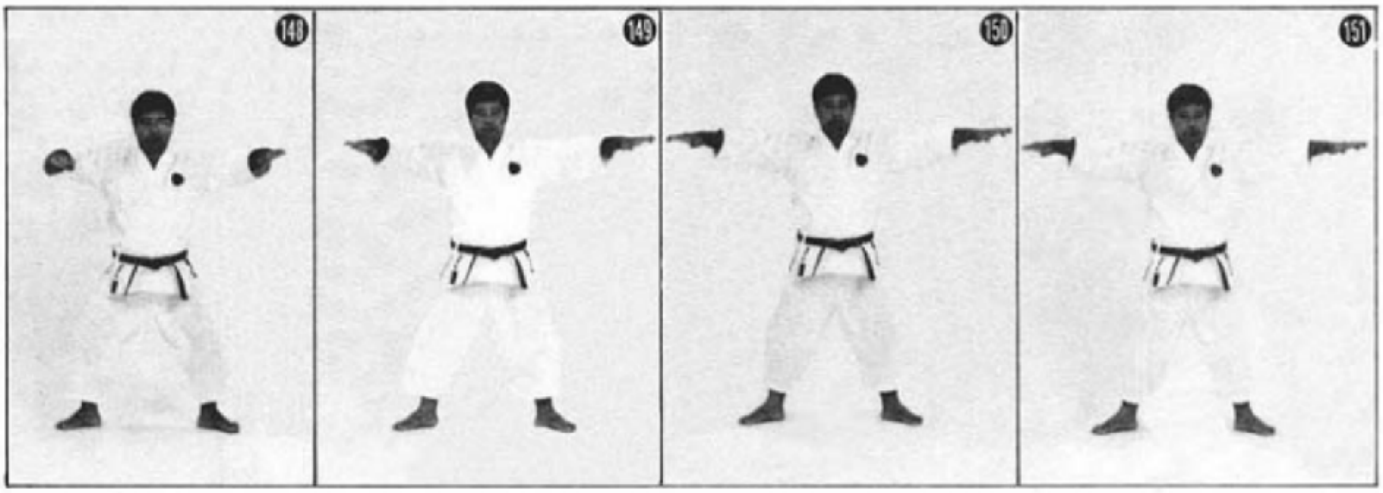


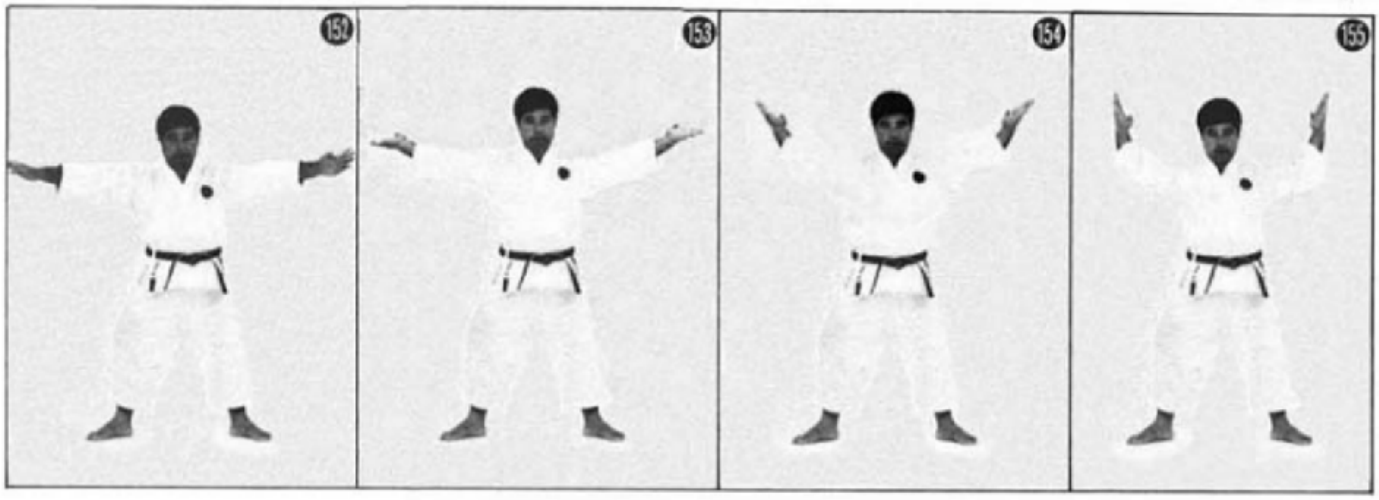
135 -140
Perform a mirror image of the movements in photos 125-129, switching right for left.



141 -151
From right *heiko dachi,* shift the weight to the right foot and step the left foot to the left side, swiveling into *shiko dachi* facing shomen, while moving the hands to a parallel position in front of the chest, right on top of left; slowly raise the hips (this changes the stance into a wide *hachiji dachi*) while slowly extending the arms out to either side.

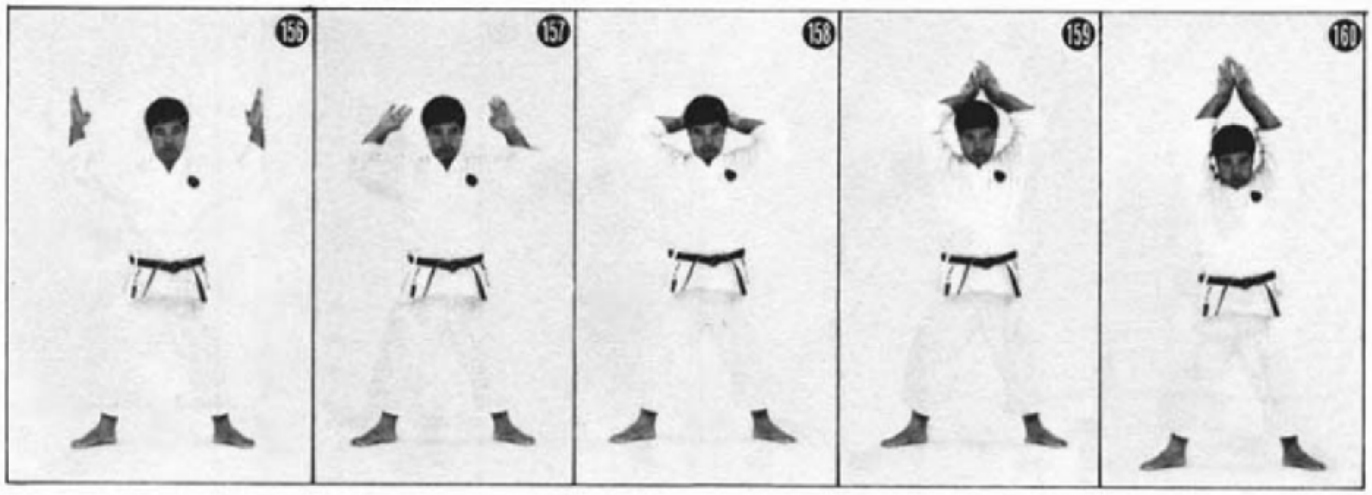

143
144
145
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147

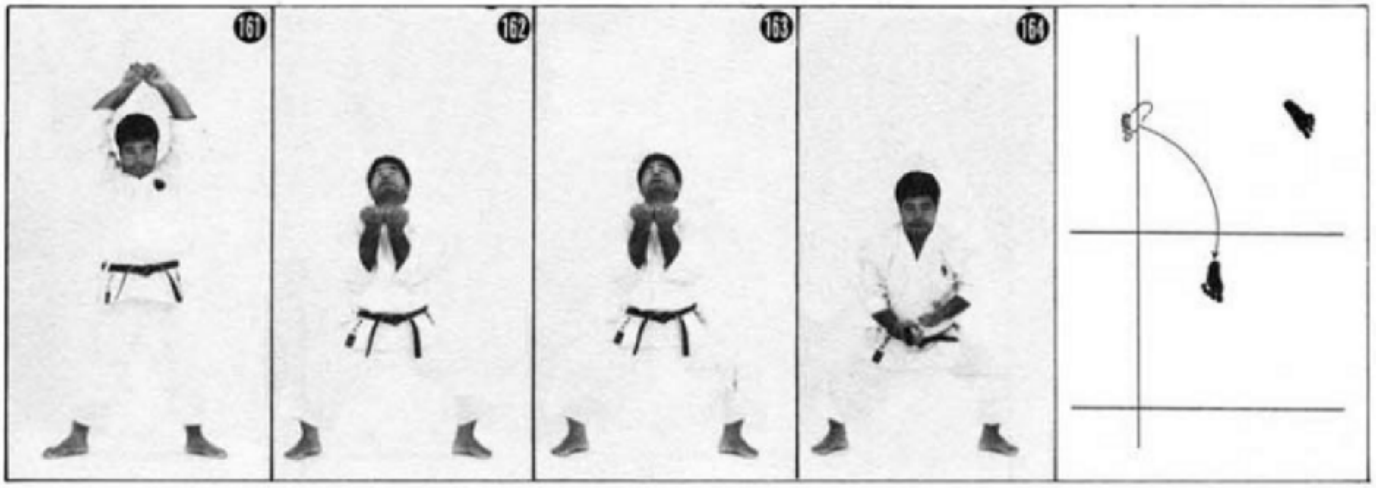

148
149
150
151



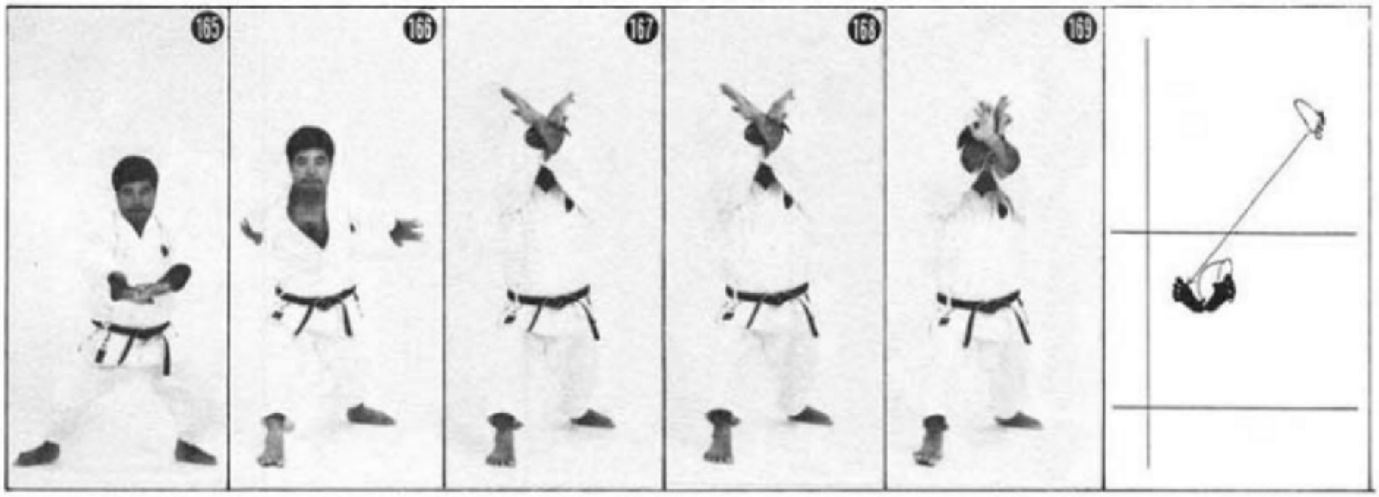
152 - 163

In the wide *hachiji dachi*, slowly bend both elbows until the forearms are straight up; while rotating the arms inward, bring the backs of the hands together behind the head and extend upwards, then quickly drop the hips into *shiko dachi* again, while clenching and rotating both hands, then bringing the arms together in front of the chest as though crushing something in between; at the same time, deliver a rear head butt (*koto ate*).

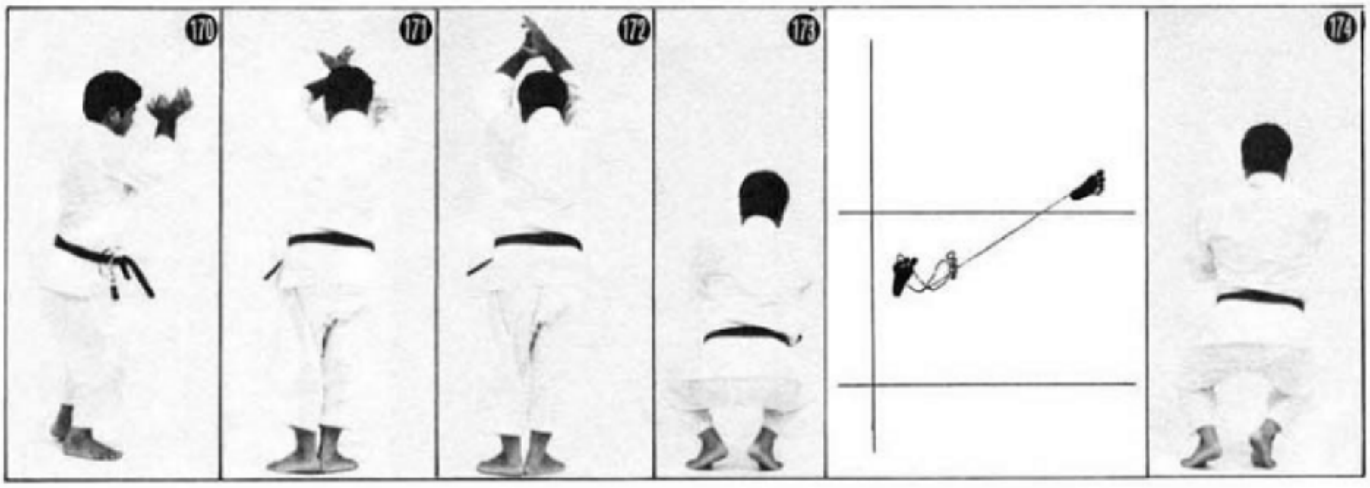




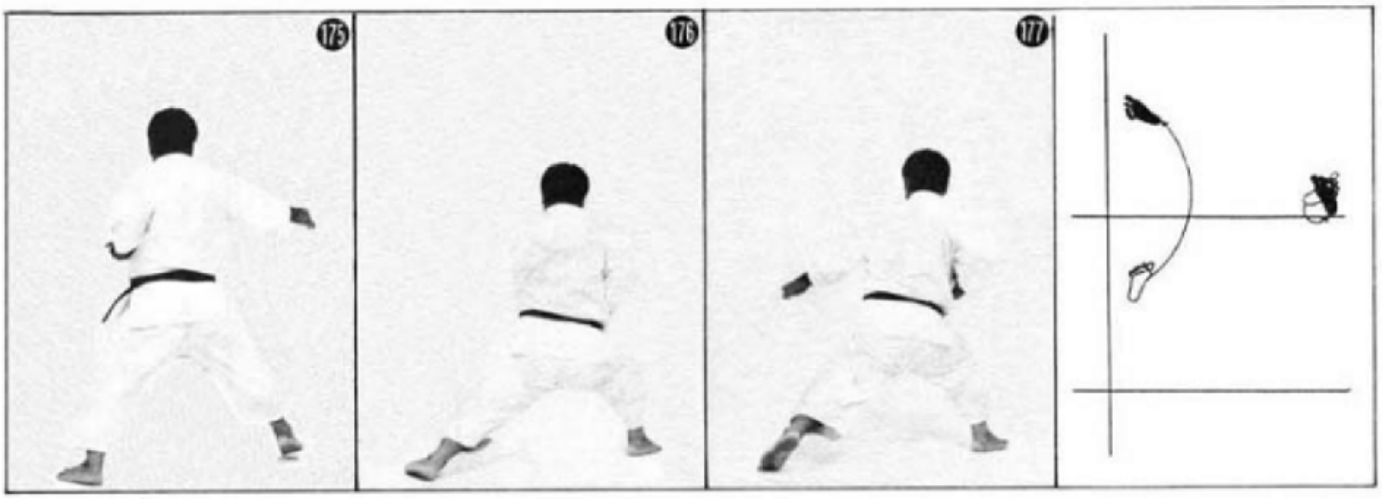
164 - 166
In *shiko dachi*, open both hands and powerfully execute a *ryosho* (two-hand) *gedan osae oshi* to the front of the lower abdomen (left hand on top of right); then step the right foot forward into right *zenkutsu dachi* while delivering right and left *furi sute* to the rear.



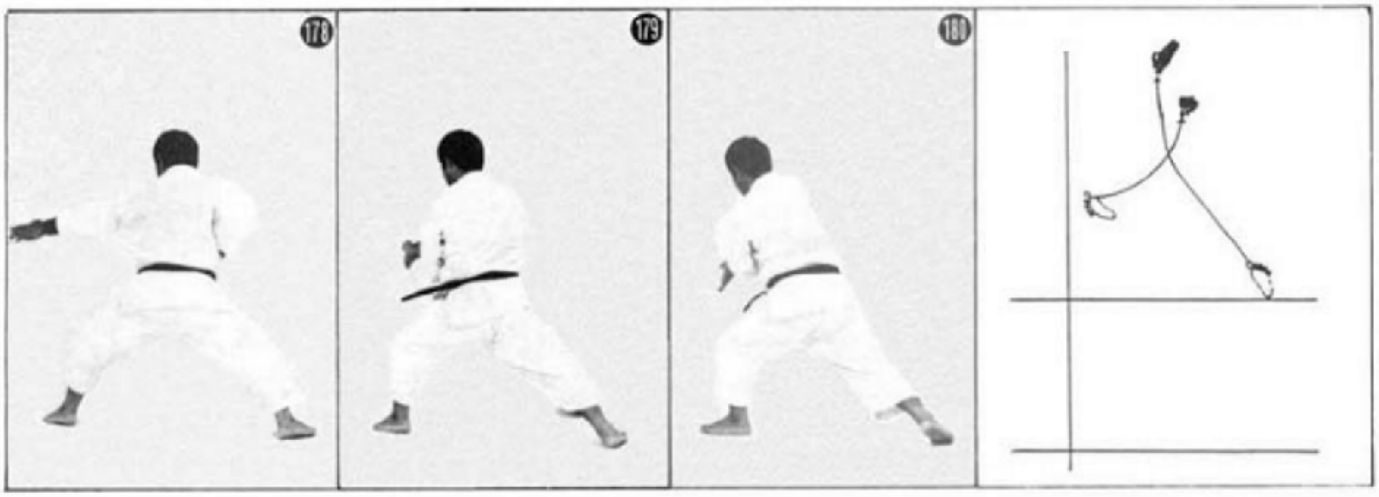
167 - 173
In right *zenkutsu dachi*, bring both hands up in a *jodan kosa uke* snap the backs of the hands together; quickly bring the left foot up to the right, pivot left 180° into *musubi dachi*; at the same time, attach the wrists and rotate them 180°; then drop the hips into *koshi dachi*, pulling both fists downward as though throwing an opponent by the wrists.



174 -176
From *koshi dachi*, with the legs like coiled springs, move the right foot a large step 45° to the right front into a low *zenkutsu dachi*; at the same time, pull the right hand in a scoop, and push with the left palm, executing a leg throw — the right hand scooping the opponent's heel and the left pushing down on the inside of his knee.

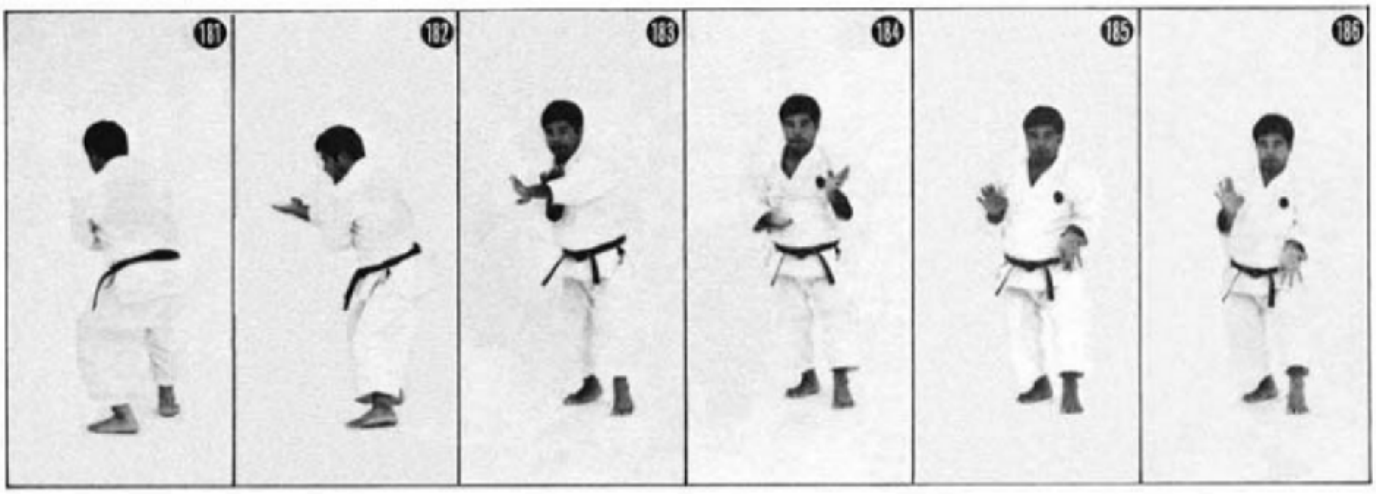


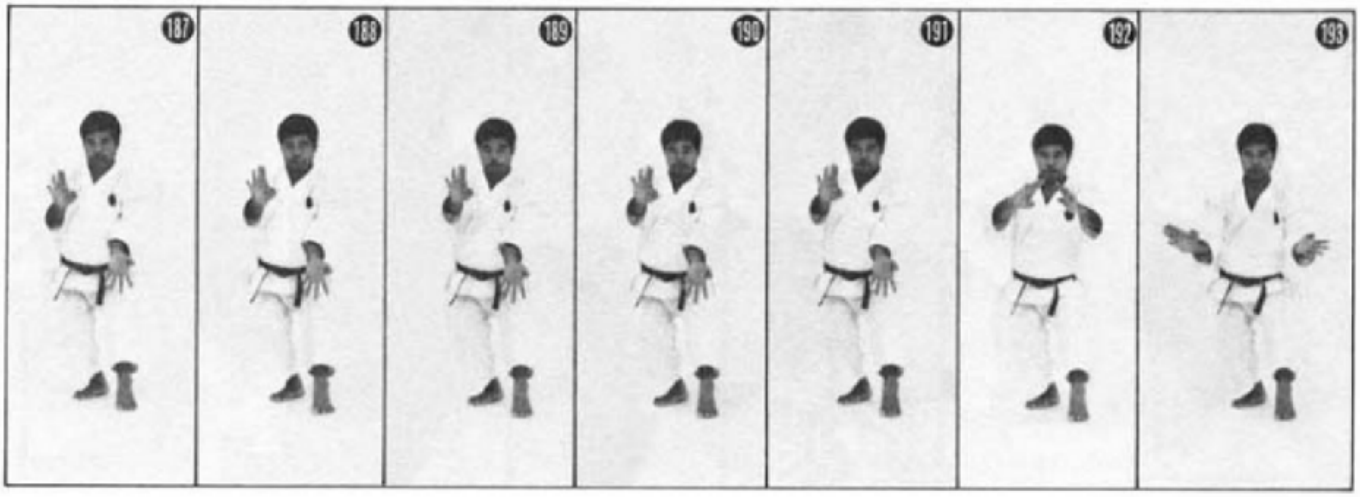
176 -179
Perform a mirror image of the movements in photos 174-176, switching right for left.



180 - 191

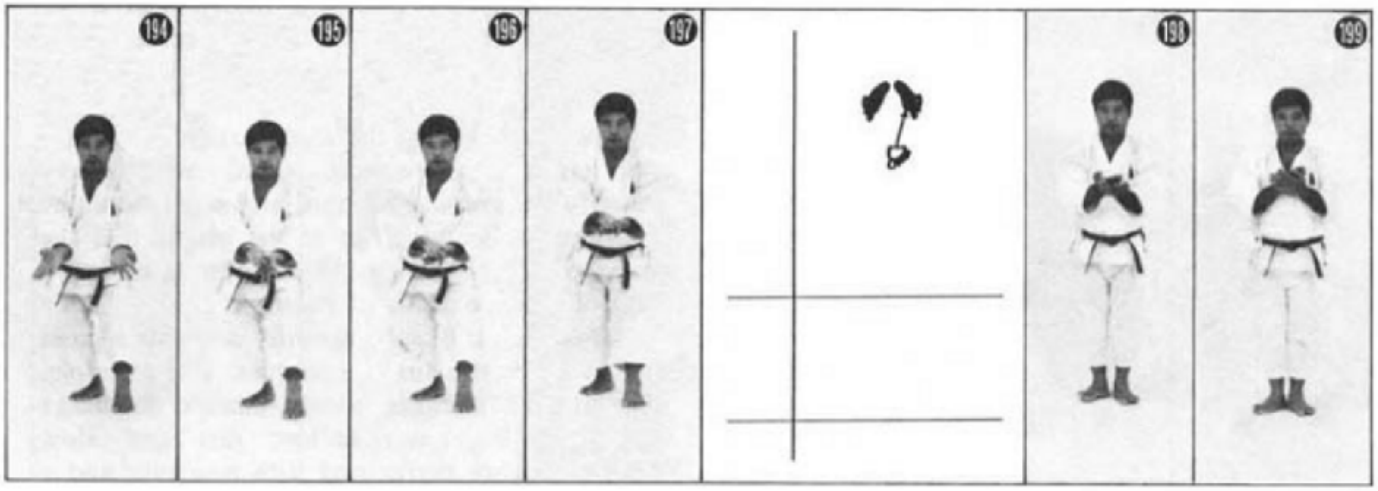
From left *zenkutsu dachi*, with *suri ashi* slide the right foot forward (away from *shomen*) in a long step, rotate the hips left 180° to face *shomen*, drawing the left foot toward the right into left *neko ashi dachi*; at the same time, execute a *tora guchi*. This is a mirror image of the hand techniques in photos 111-118.

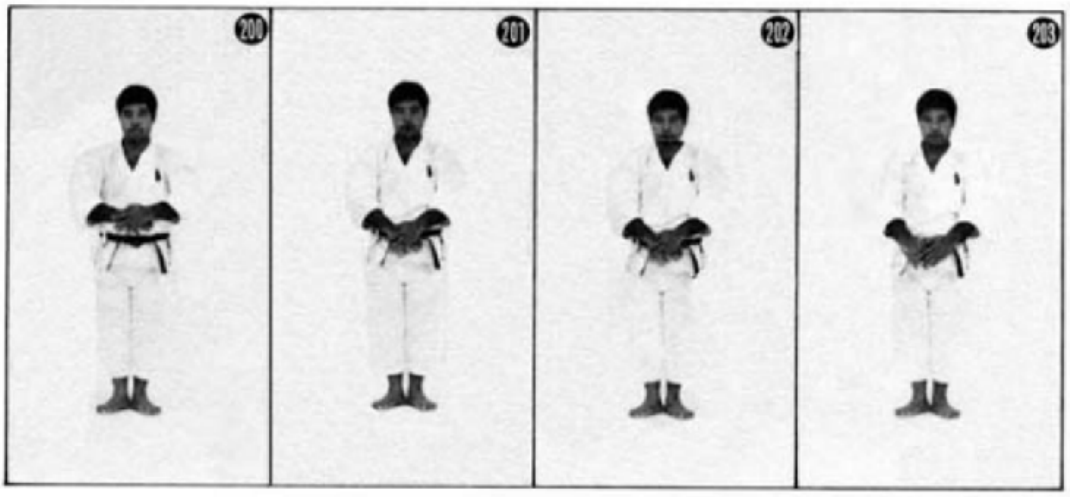




192 -203

In left *neko ashi dachi*, the left hand comes up to meet the right in front of the face, then both hands scoop down; place the open right hand palm-up on the left palm in front of the abdomen, then draw the left foot up into *musubi dachi* while turning both hands down in front of the lower abdomen to finish the *kata*.



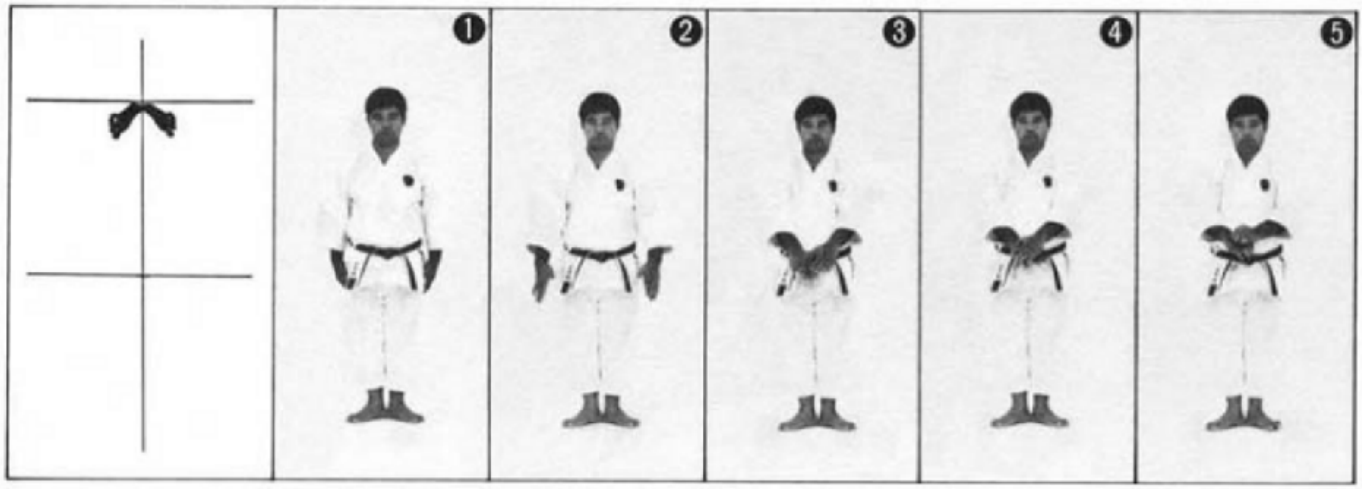


Part 3. Sesan

1. Key Points

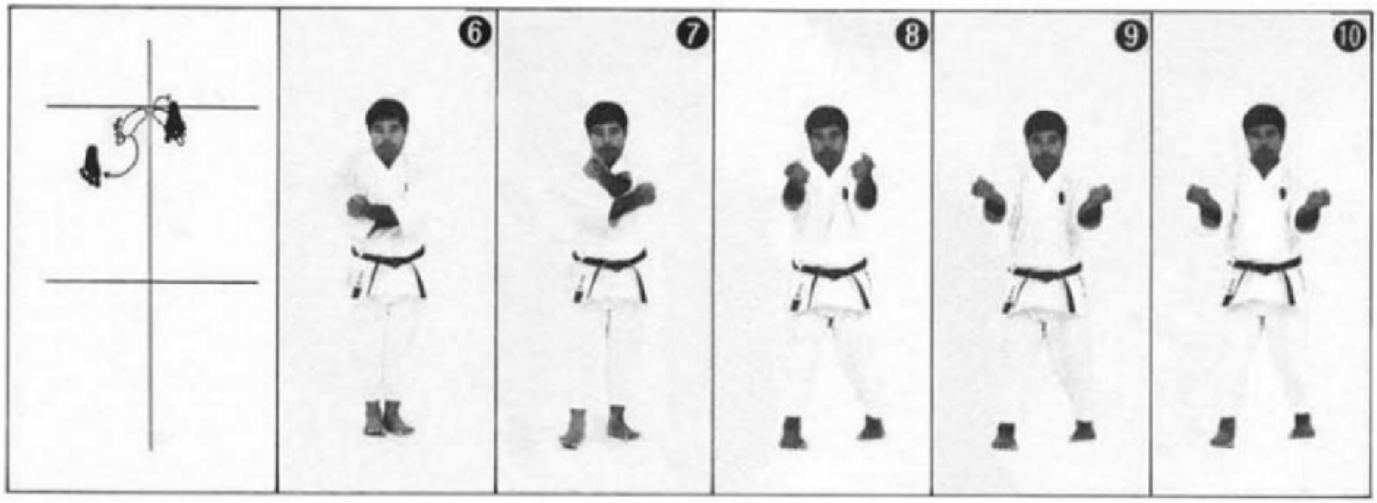
This *kata* was handed down to Higaonna Kanryo Sensei by Ryu Ryuko Sensei in China. It was the favorite *kata* of Miyagi Chojun Sensei and of his top student, Shinzato Jin'an, therefore it was the *kata* which they performed most often. Miyagi An'ichi Sensei has said that when Miyagi Chojun Sensei performed this *kata* his eyes would sparkle; his toes gripped the floor firmly — to cleate a stance so powerful that he seemed to be rooted to the ground, and his punch was unbelievably fast and powerful. The outstanding feature of this *kata* is the combination of circular and straight movement, speed with heavy powerful *muchimi*, and hard and soft technique. The circular smoothness of the blocks and the linear power of the attacks combine to create to *kata* of sublime aesthetic beauty.

Sesan kata, like *Kururunfa,* contains a great variety of contrasting techniques. For example, circular movements quickly change to linear movements in combination; fast and slow movements are performed with *muchimi* and a minimum of excess body motion. This *kata* is characterized by combinations of techniques containing fast explosive movements balanced and interspersed by slower heavy movements performed with *muchimi.* Each technique, seeming to be only one strike or block, may contain many meanings. For example, towards the end of the *kata* a *mae geri* is performed. It appears to be only one movement, but in fact, a combination of three techniques is involved. Other unusual techniques are *sun zuki* (short punch) and snake-like movements which help you stick to your opponent in close combat fighting.

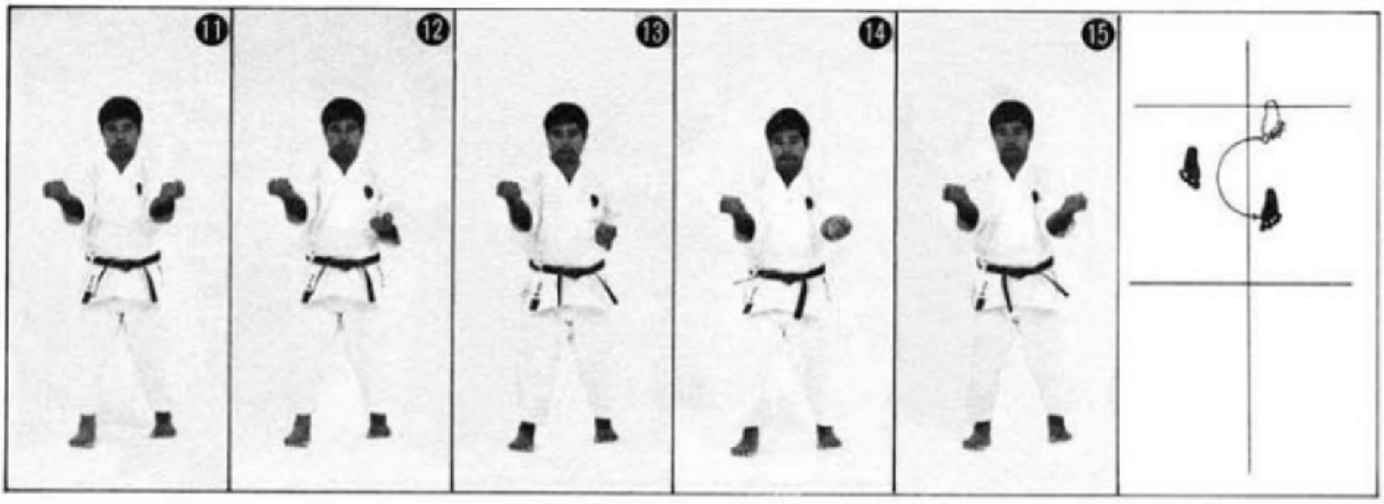


2. Performance of the *Kata*

1 -5
Assume the ready posture.

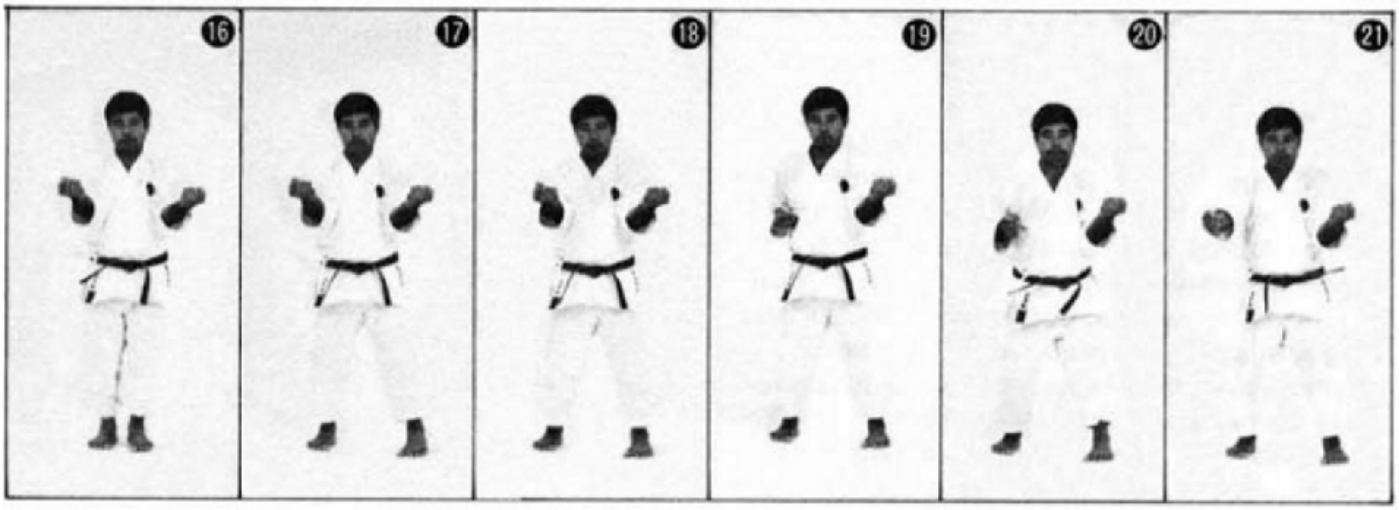


5 -11
From *yoi no kamae*, slide the right foot forward into right *sanchin dachi*; at the same time, perform *morote chudan yoko uke*.

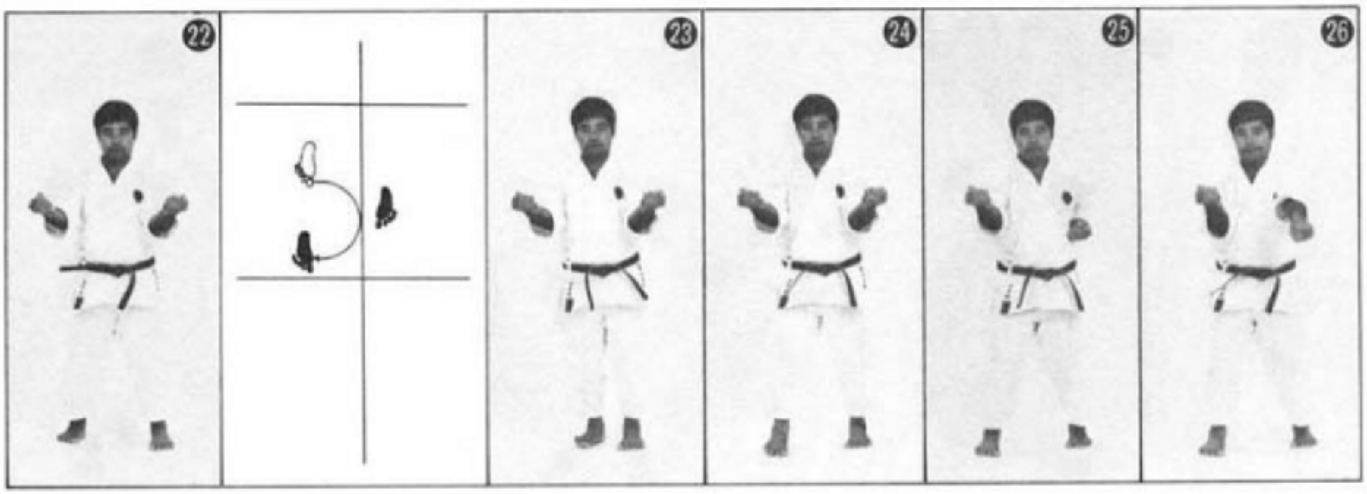


12 -14
In right *sanchin dachi*, pull the left hand back to the side and deliver a left *chudan zuki*.

15
In right *sanchin dachi*, after the punch, with the force of a punch perform a left *chudan kake uke*.

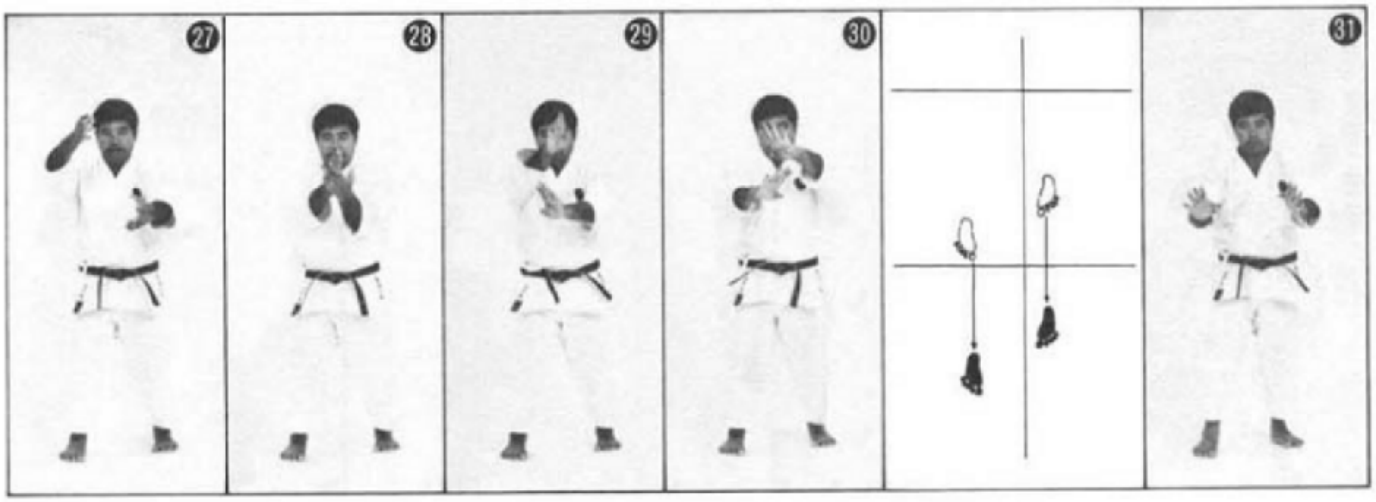


15 -21
From right *sanchin dachi*, slide the left foot forward in an arc into left *sanchin dachi*; pull the right hand back to the side and deliver a right *chudan zuki*.



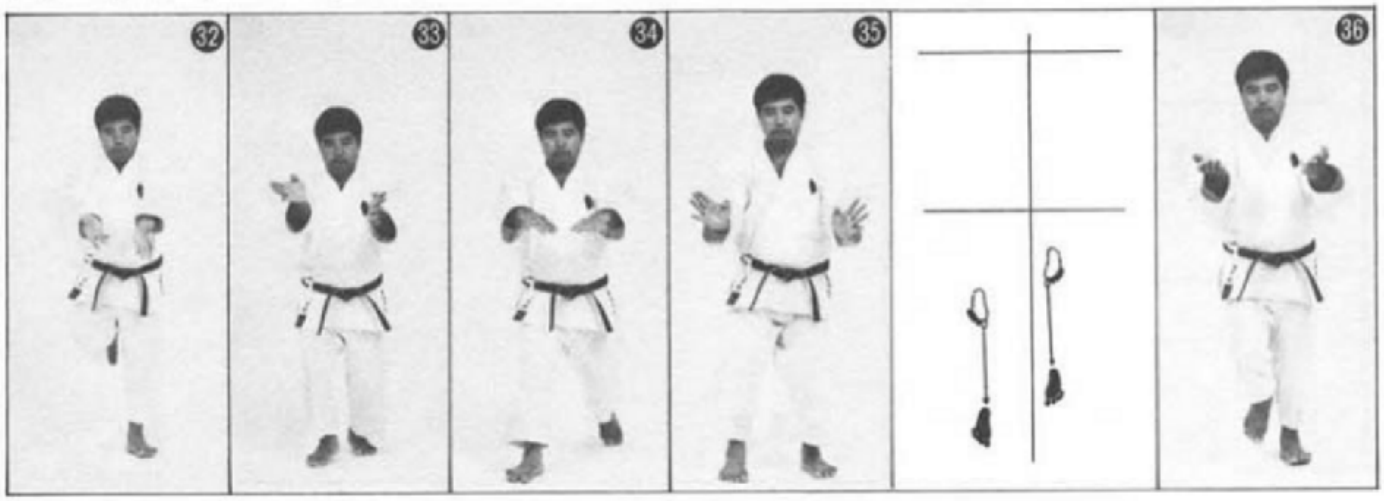
22
In left *sanchin dachi*, after the punch, with the force of a punch, perform a right *chudan kake uke*.

23 -26
From left *sanchin dachi*, slide the right foot forward in an arc into right *sanchin dachi* and deliver a left *chudan zuki*



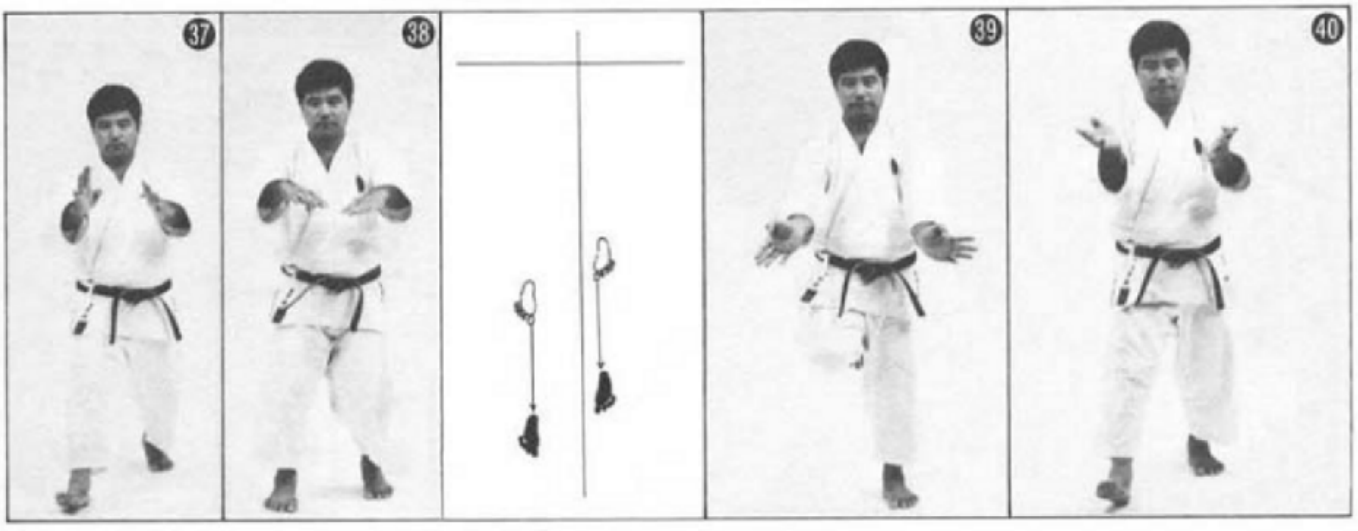
27 -28
In right *sanchin dachi*, open the left hand in front of the face and quickly deliver a right *shuto uchi* forward into the left palm; the right hand is free of tension like a whip.

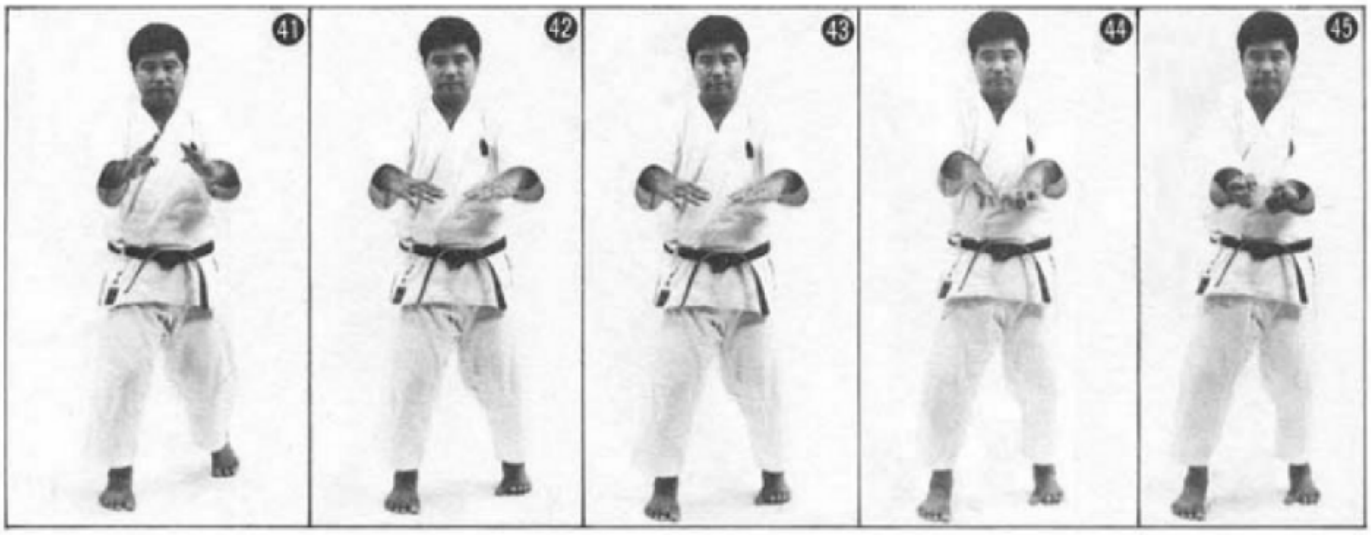
29 -30
In right *sanchin dachi*, from the *shuto uchi*, turn both hands palms to the front and perform a combination of right *shotei otoshi uke* and left *haiwan age uke*; follow immediately with a combination of right *haiwan age uke* and right *shotei otoshi uke*; then, one more time with each hand three quick turns like a cogwheel.



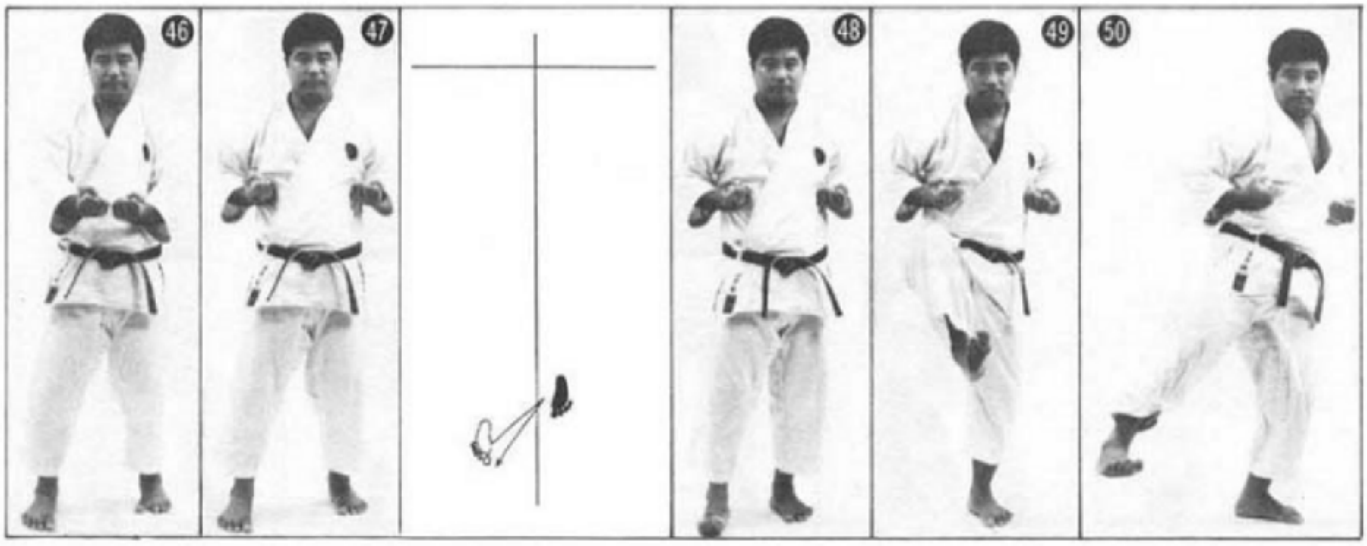
31 -43

From right *sanchin dachi*, execute a *morote sukui uke*; at the same time heavily slide the sole of the right foot backward along against the floor, then kick the heel up to the buttocks (*kakato geri*) and back down again, using the force of the foot movement to slide forward (using *suri ashi*) into right *heiko dachi*; as the foot stops execute a *morote osae uke*; repeat these movements three times —*morote sukui uke, kakato geri* into *suri ashi*, and *morote osae uke*.

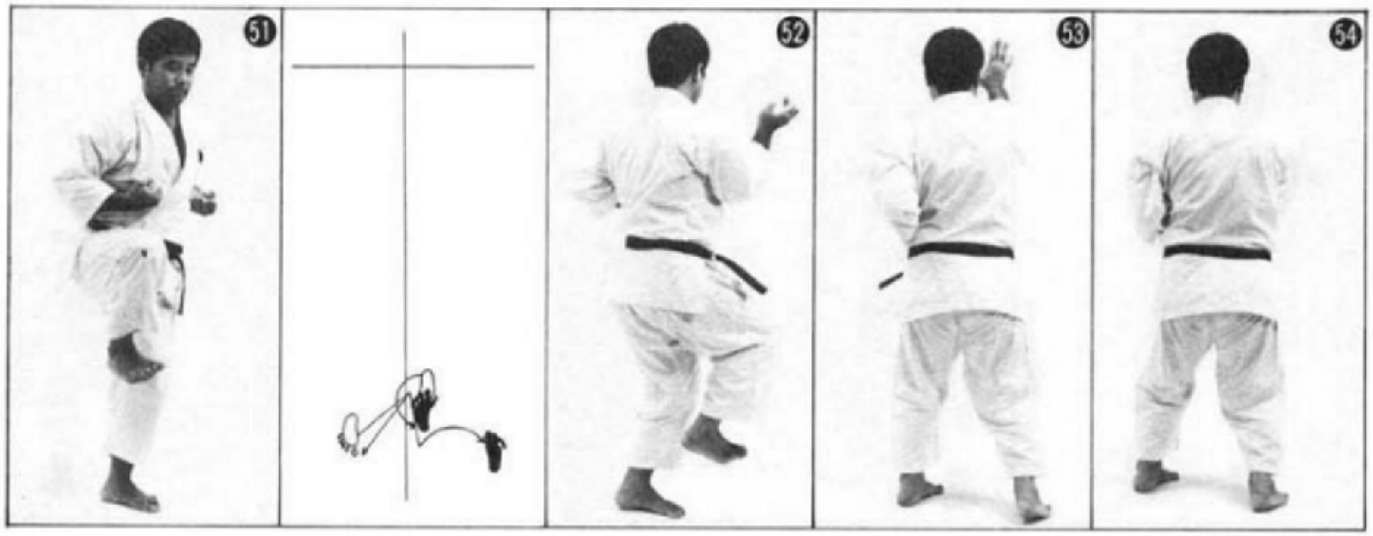




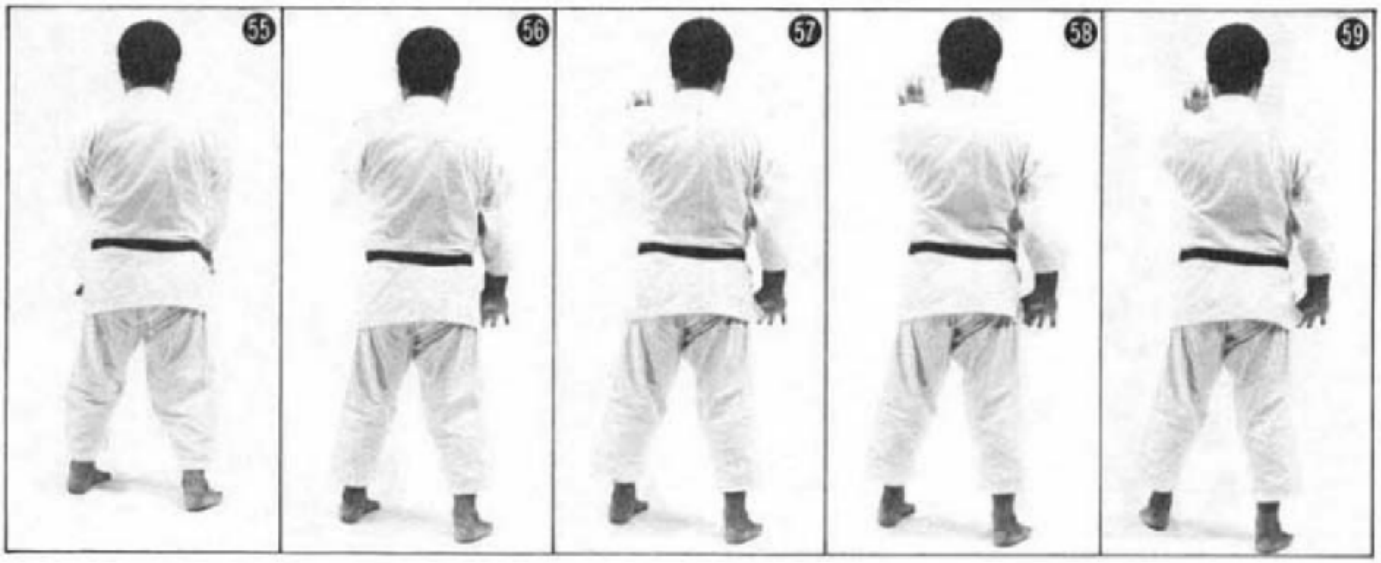
44 -47
In right *heiko dachi*, deliver a *morote osae uke* using all your power, then powerfully clench both hands, starting with the index fingers, and pull the fists back to the sides.



48 -50
From right *heiko dachi*, quickly follow with a right *kansetsu geri* 45° to the front.

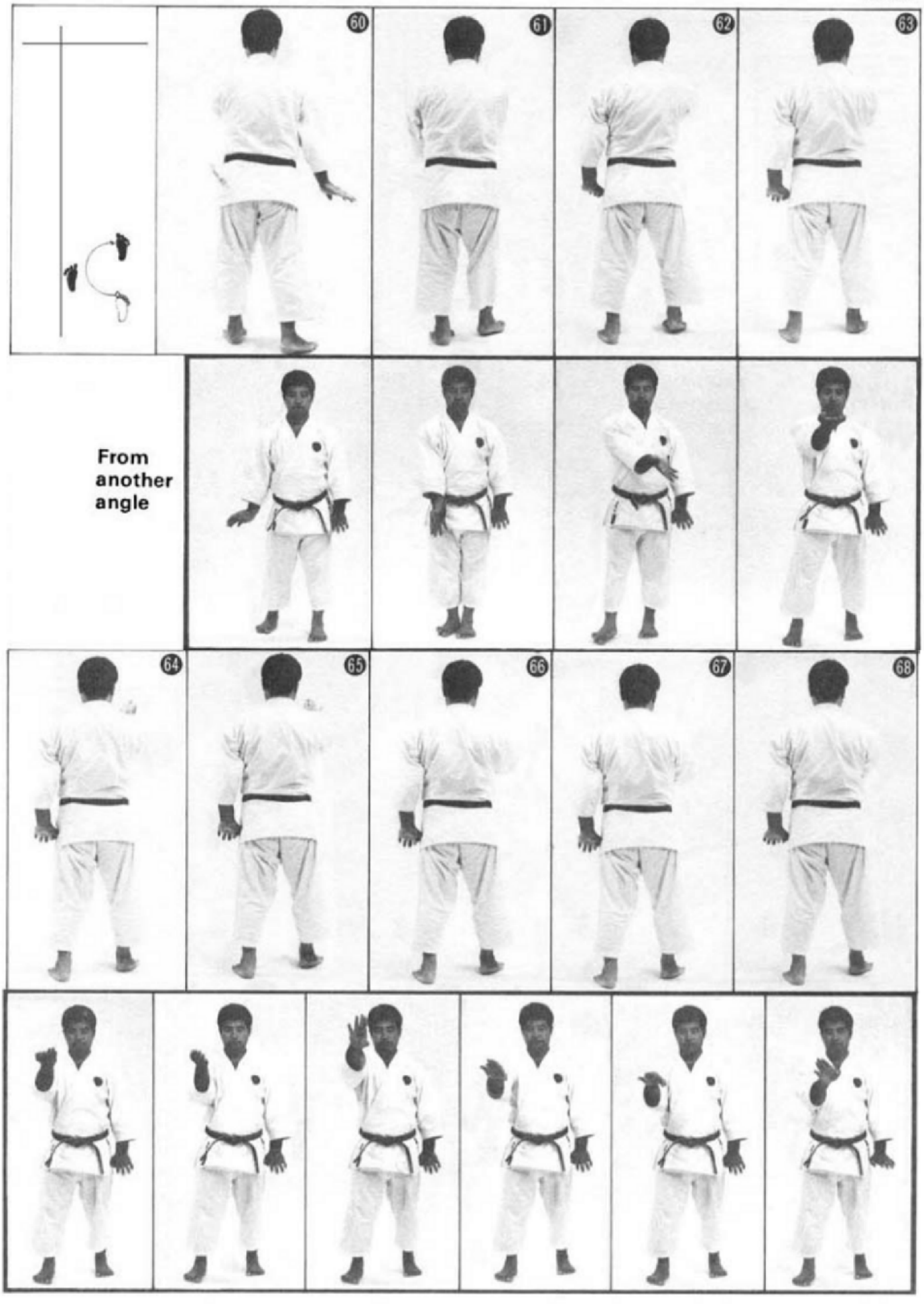


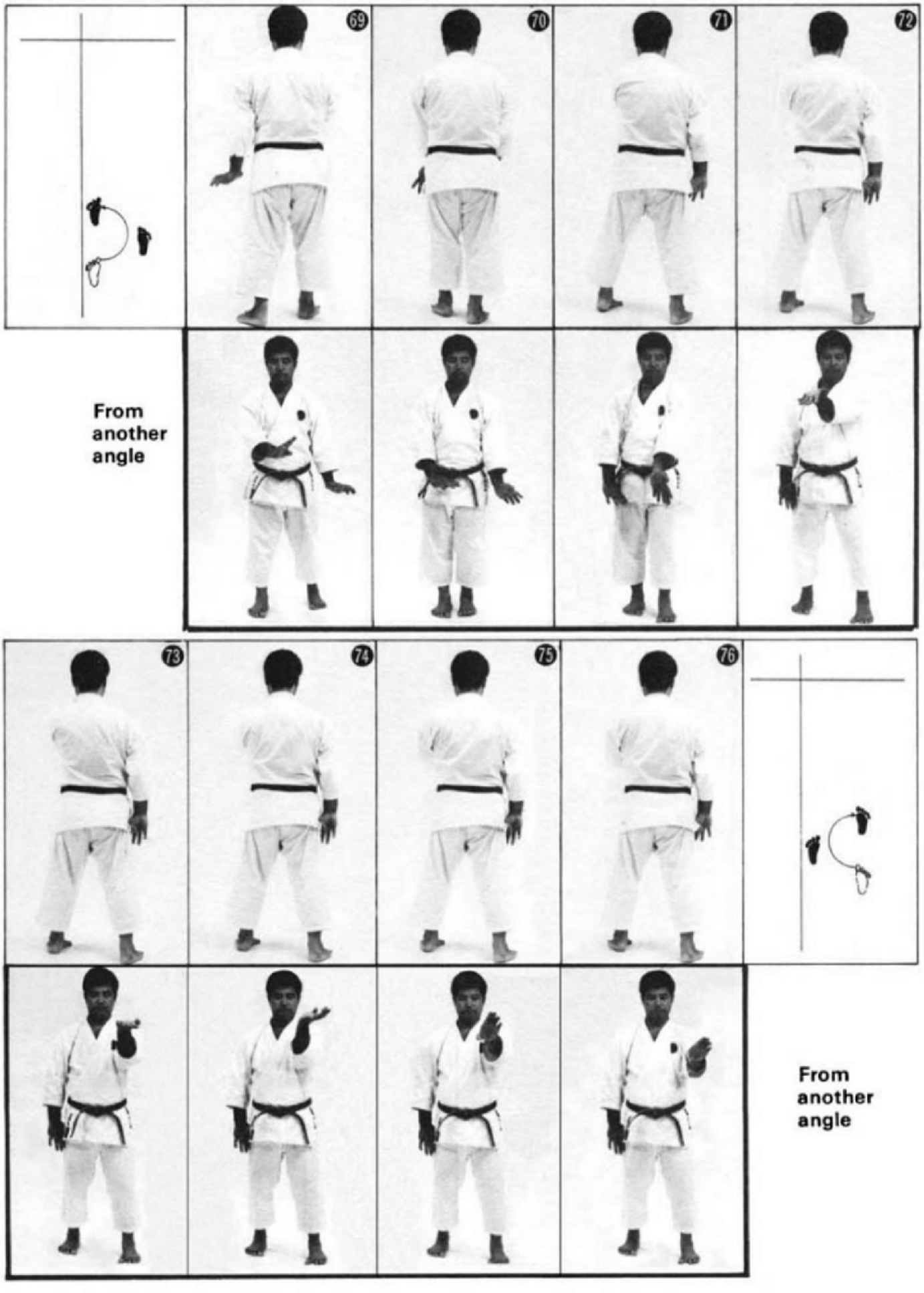
51 -59
From the right *yoko sokuto geri*, sharply pivot left 180° to face away from *shomen* in left *sanchin dachi*; slowly with power, deliver a left *jodan shotei oshi* to a spot slightly above shoulder level; at the same time, move the right hand straight down into a right *gedan shotei barai*.

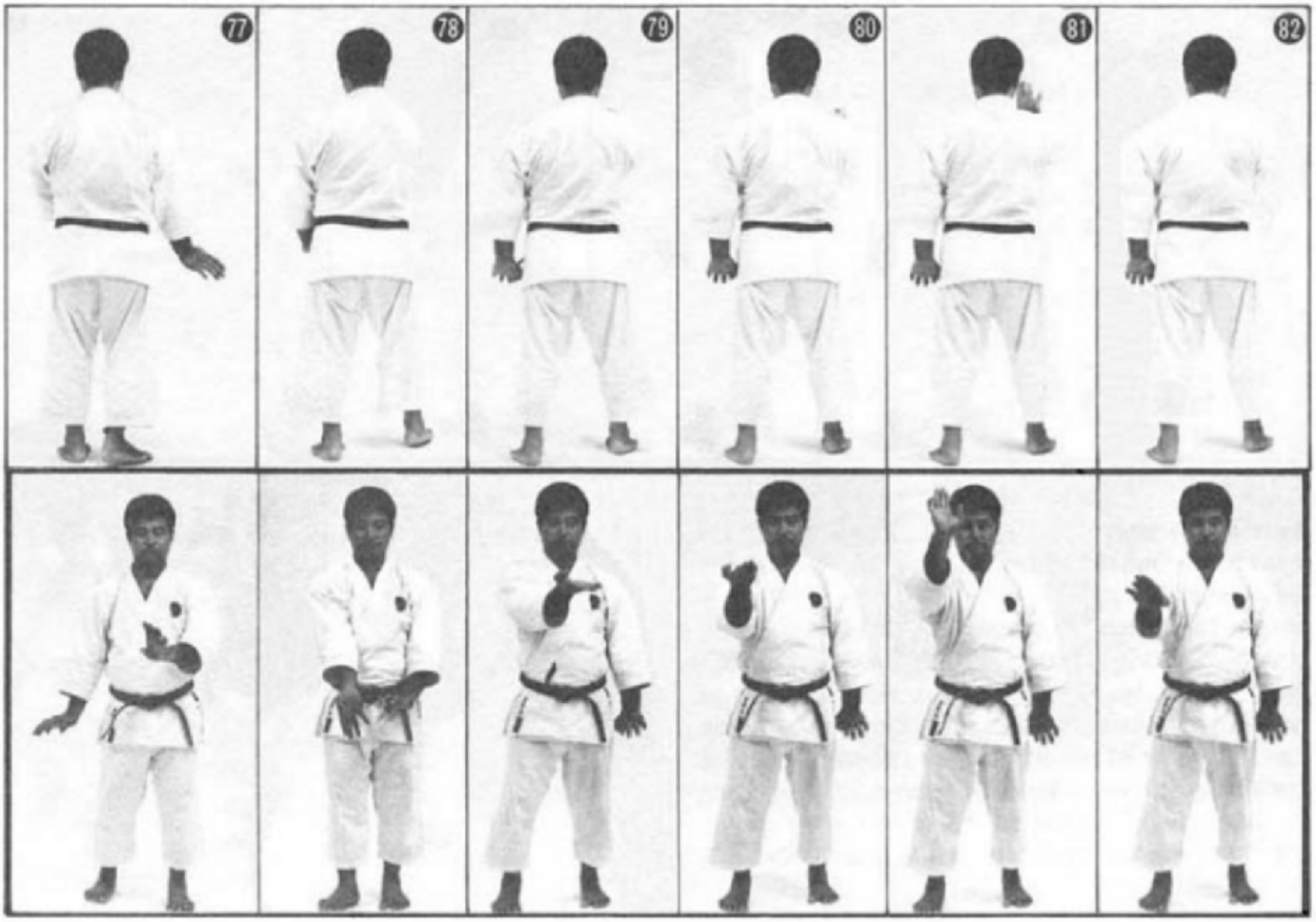


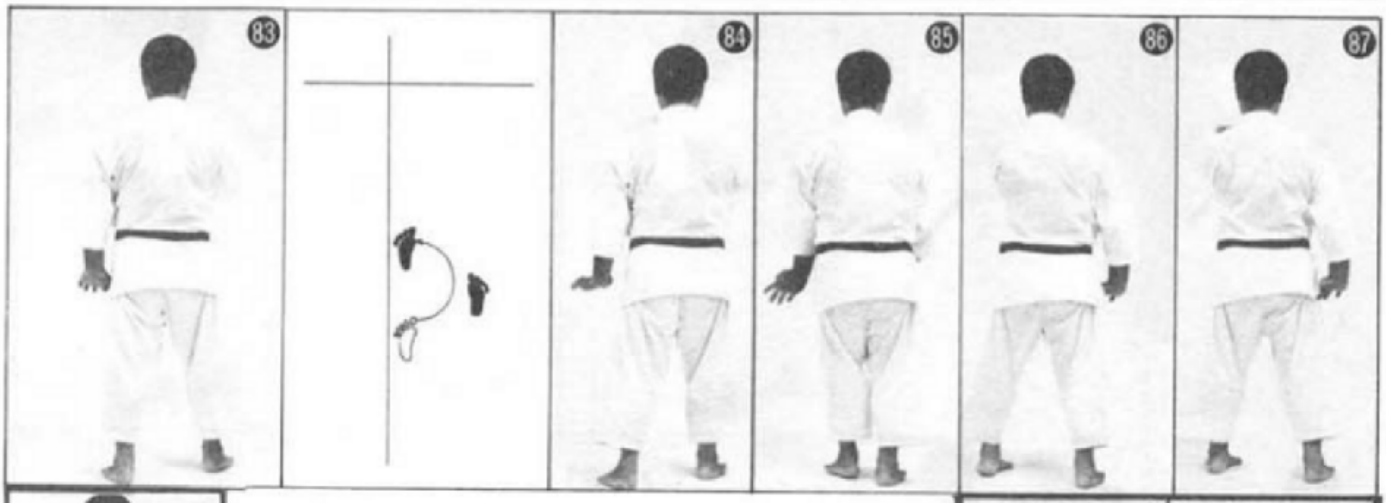
60 -64
From left *sanchin dachi*, step the right foot forward into right *sanchin dachi*; at the same time, simultaneously move the right hand in an arc performing a right ch*udan sukui uke*, and with the left perform a *gedan shotei barai*.

65 -68
Follow immediately by rotating the right hand outward from the *kake* (hook) position into a right *chudan hiki uke*.


60
61
62
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From another angle
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66
67
68


69
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71
72
From another angle
73
74
75
76
From another angle

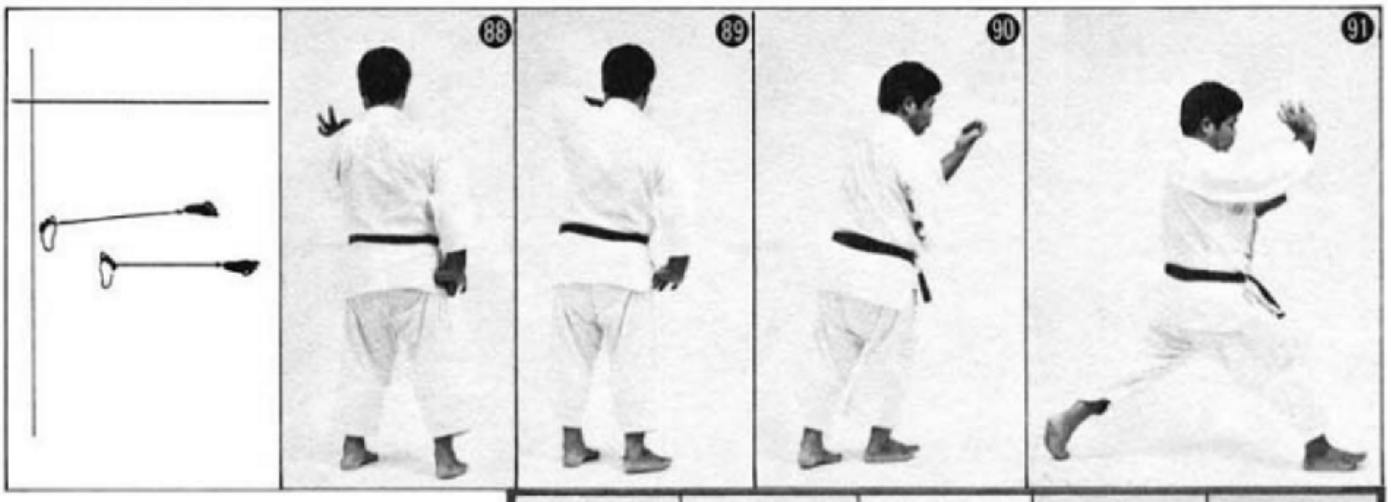




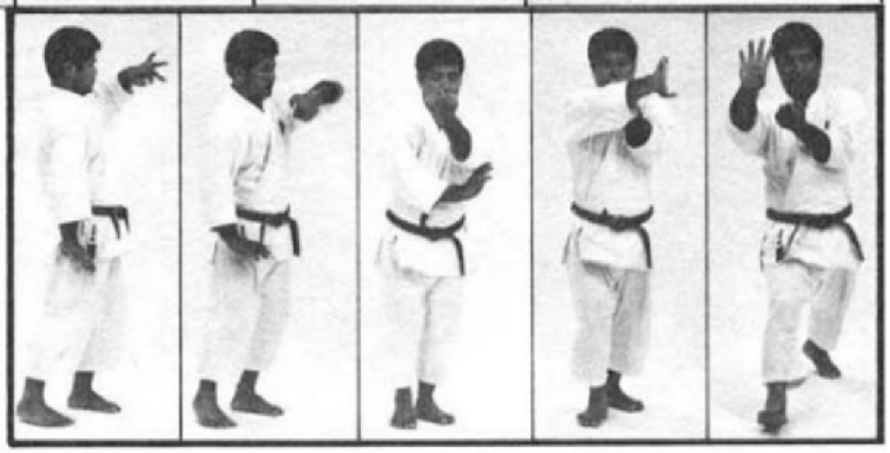


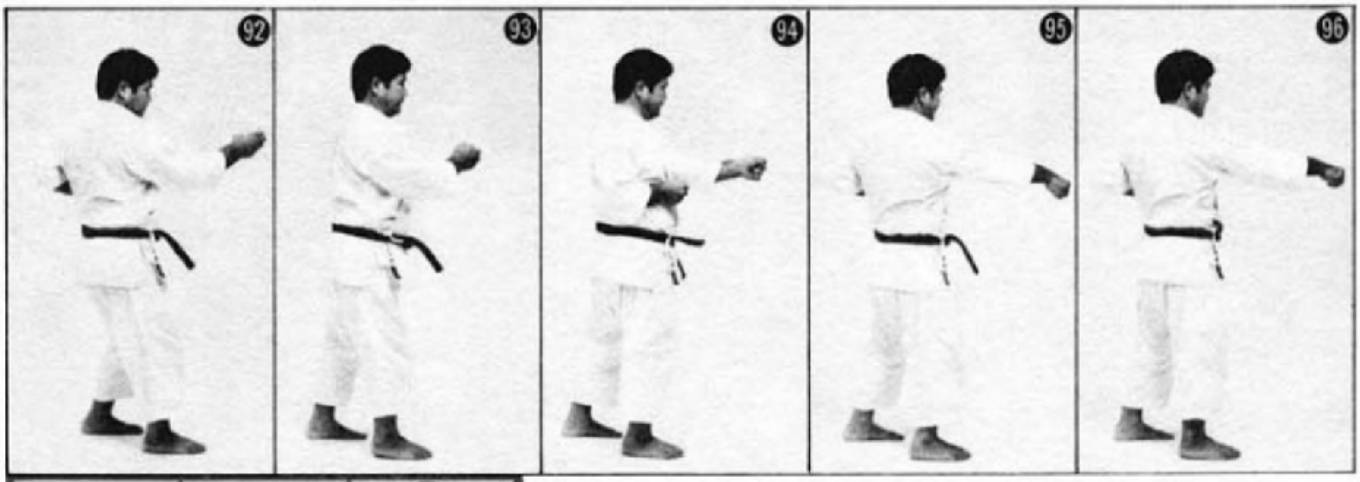
69 -76
From right *sanchin dachi*, slide the left foot forward into left *sanchin dachi*; at the same time, perform a mirror image of the hand techniques in photos 60-68, switching right for left.





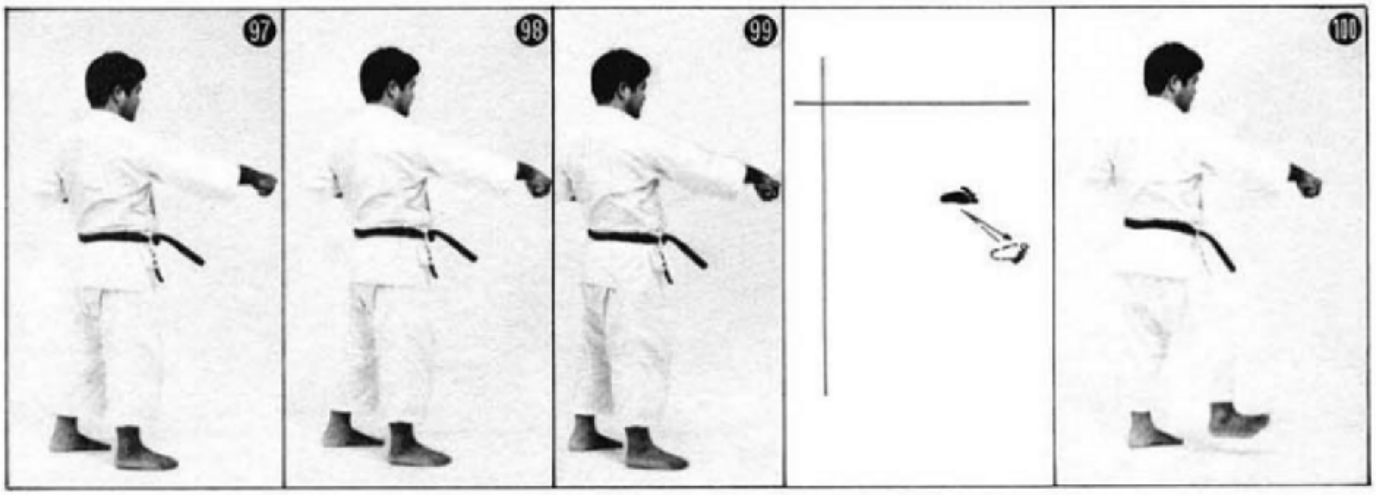
From another angle





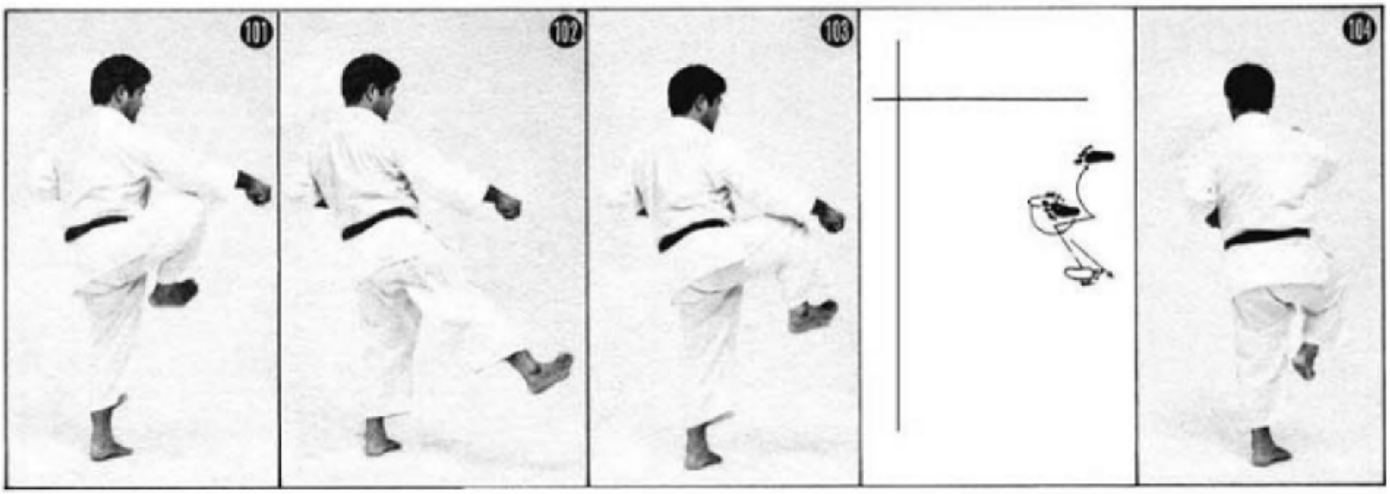


77 -83
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*; at the same time, perform the same hand techniques as in photos 60-68.



84 -86
From right *sanchin dachi*, slide the left foot forward into left *sanchin dachi*; at the same time, perform a left *chudan sukui uke* and a right *gedan shotei barai*.

87 -92
From left *sanchin dachi*, rub the right foot across the floor to the right, as in an *ashi barai*, and turn right 90°; continue the right foot movement by taking a large step further to the right followed by the left foot (using *suri ashi*) into right *heiko dachi*; at the same time, rotate the left hand inward, then outward (in a winding motion), and then pull the left fist to the left side; as the left hand is rotating, the right arm crosses in front of the face and then circles three times. As the last circle is completed the fist, starting at the little finger is clenched tight.

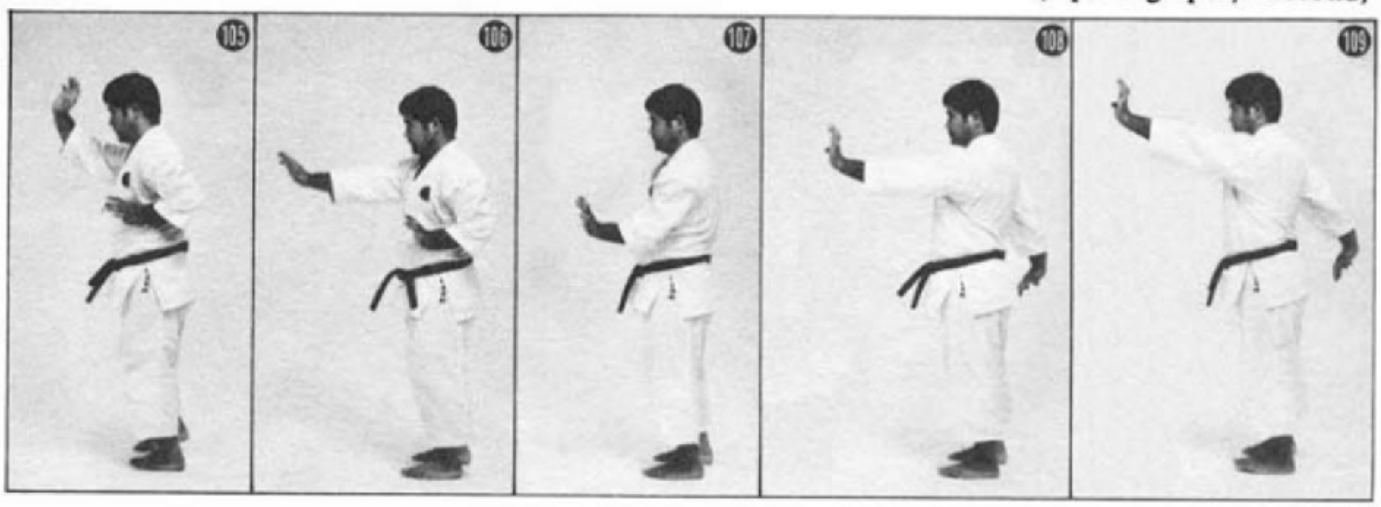


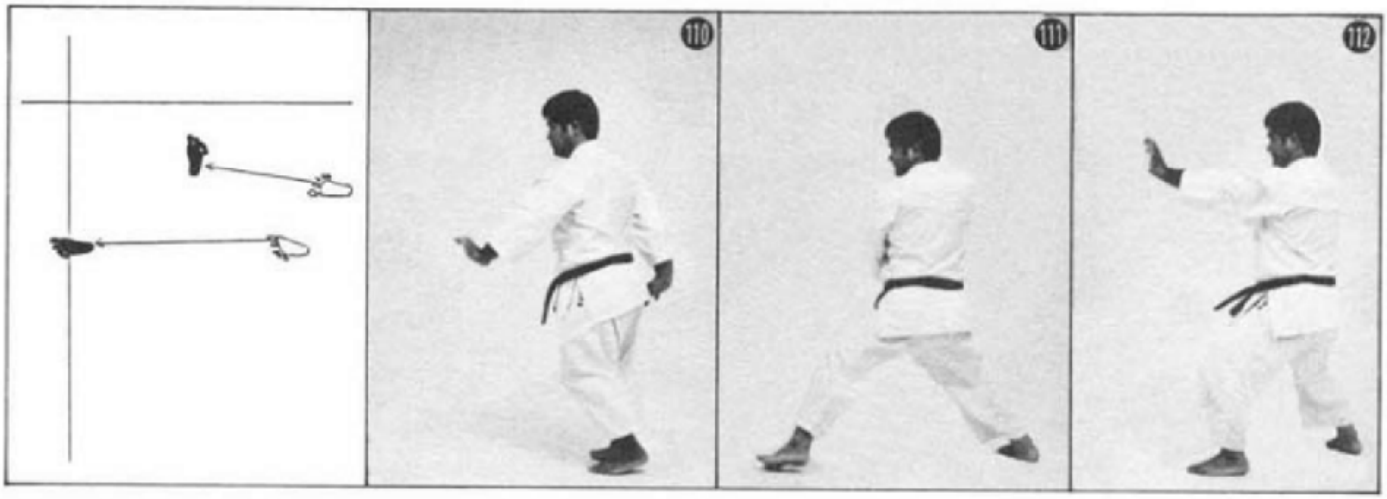
93 -99
In right *heiko dachi*, deliver a left *chudan zuki* followed by a right *chudan zuki*; in the right *chudan zuki* position, twist the right fist inward as in a *gedan uke*.

100 -102
In right *heiko dachi*, with the left fist at the side and the right fist in *chudan zuki* position, quickly execute a right *gedan sokuto geri* 45° to the right side.

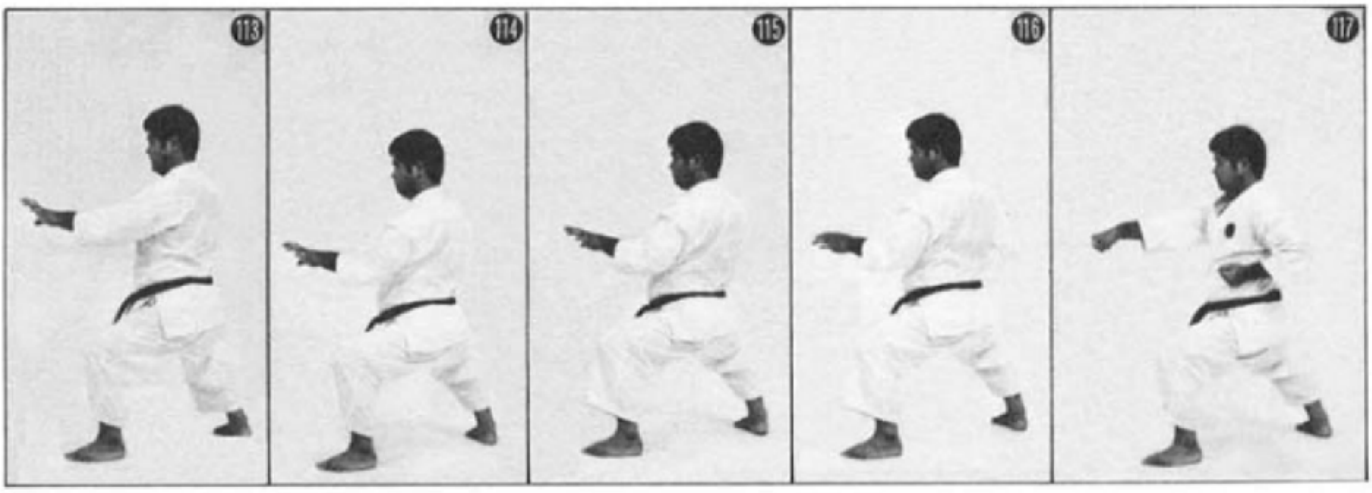
103 -109
After the *sokuto geri*, immediately pivot left 180° into left *heiko dachi* and simultaneously perform a left *jodan shotei oshi* and a right *gedan furisute*; to ensure correct focus of the left *shotei*, the right hand movement to the rear is performed sharply.

(3 photographs/1 second)

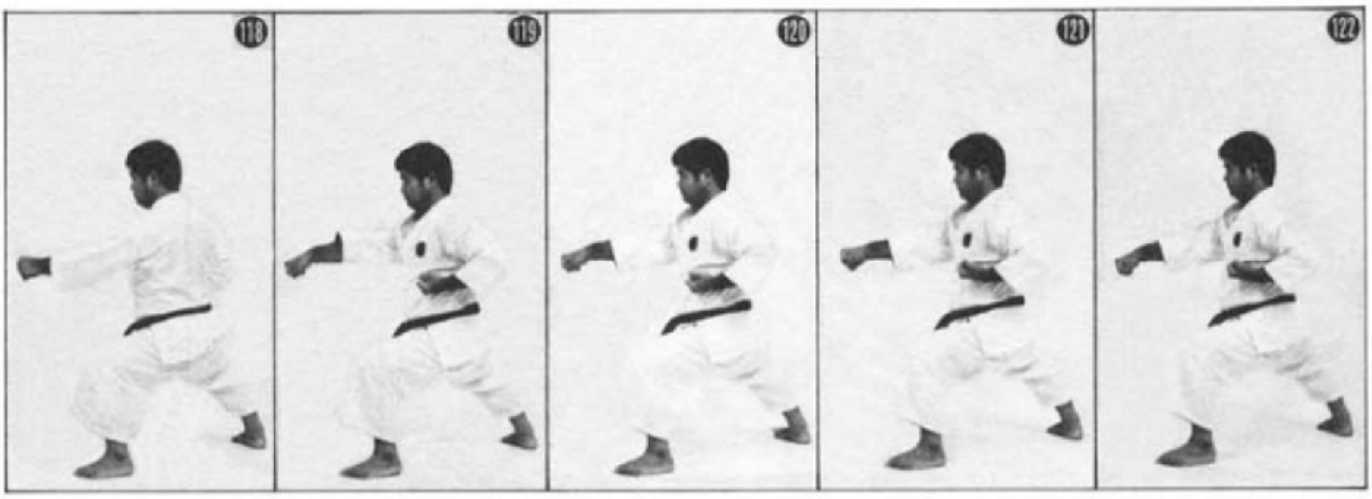




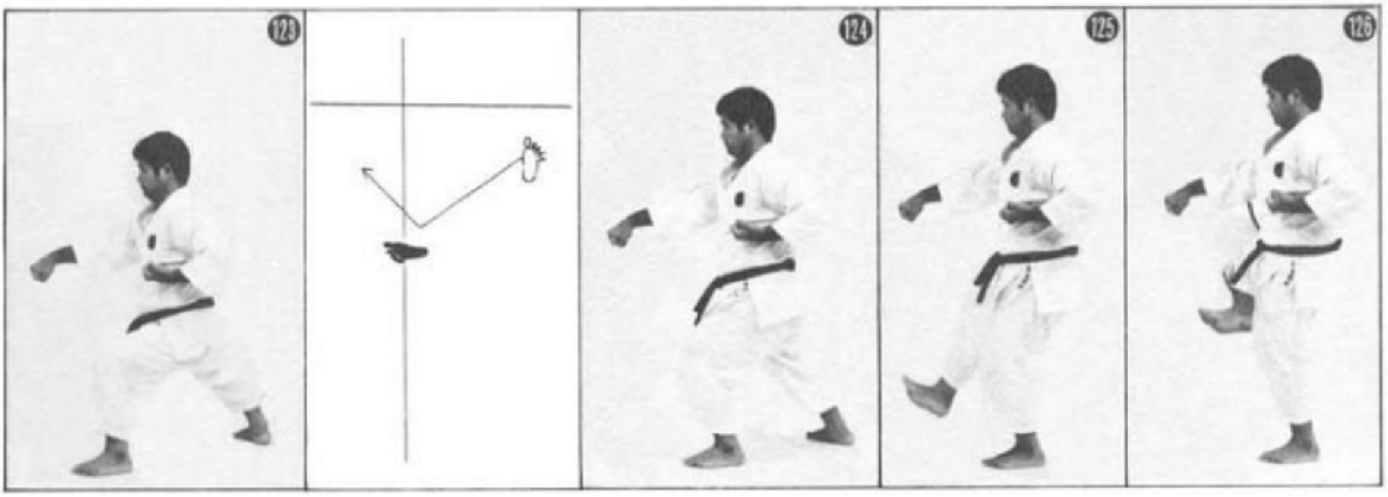
110 -116
From left *heiko dachi*, use *suri ashi* to slide the left foot forward followed by the right into left *shiko dachi*; at the same time, pass the left hand under the right and then with *muchimi* execute a powerful left *chudan hiki uke*, pulling the right hand to the side.



117 -120
In left *shiko dachi*, sharply deliver three punches — a right *chudan gyaku zuki*, a left *chudan jun zuki*, and another right *chudan gyaku zuki*.

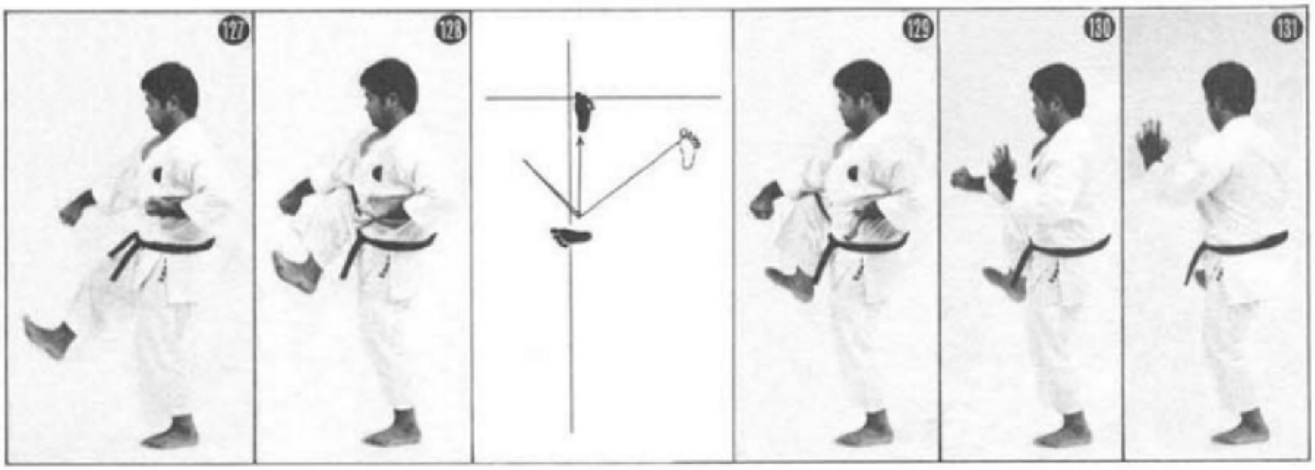


121 -123
In left *shiko dachi*, rotate the right fist inward.



124 -128
Then, follow with a right *gedan sokuto geri (kansetsu geri)* 45° to the right front.

129 -131
From right *gedan sokuto geri*, with the knee up, pivot on the left foot to the right 90° to face away from *shomen*; at the same time, turn the left hand outward, raising it in front of the face, and simultaneously turn the right fist outward pulling the elbow to the side.



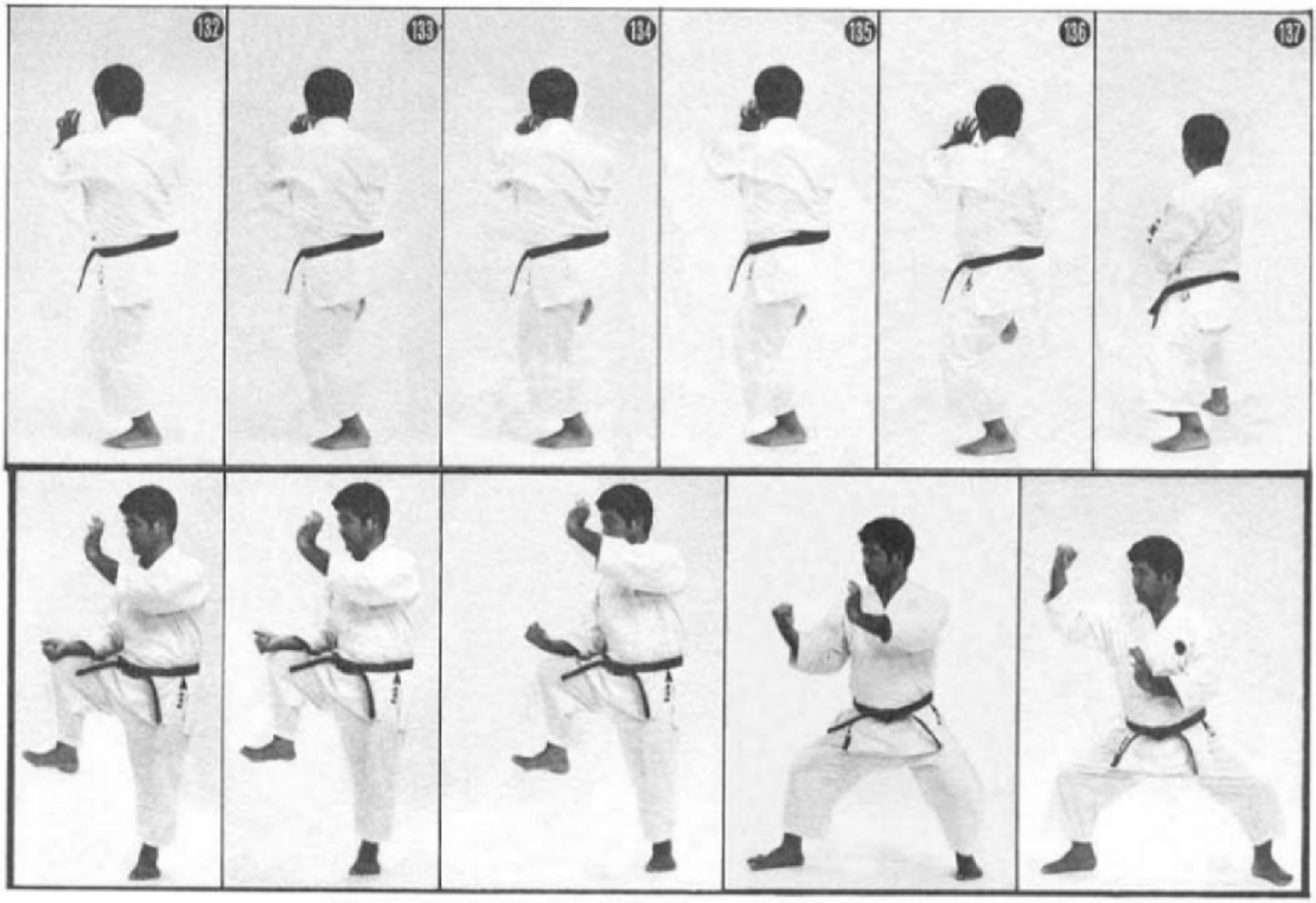
132 -136
From the raised right-knee position, powerfully stamp the right foot down into right *sesan dachi*; at the same time, simultaneously deliver a right *age zuki* and a left *shotei otoshi uke*.

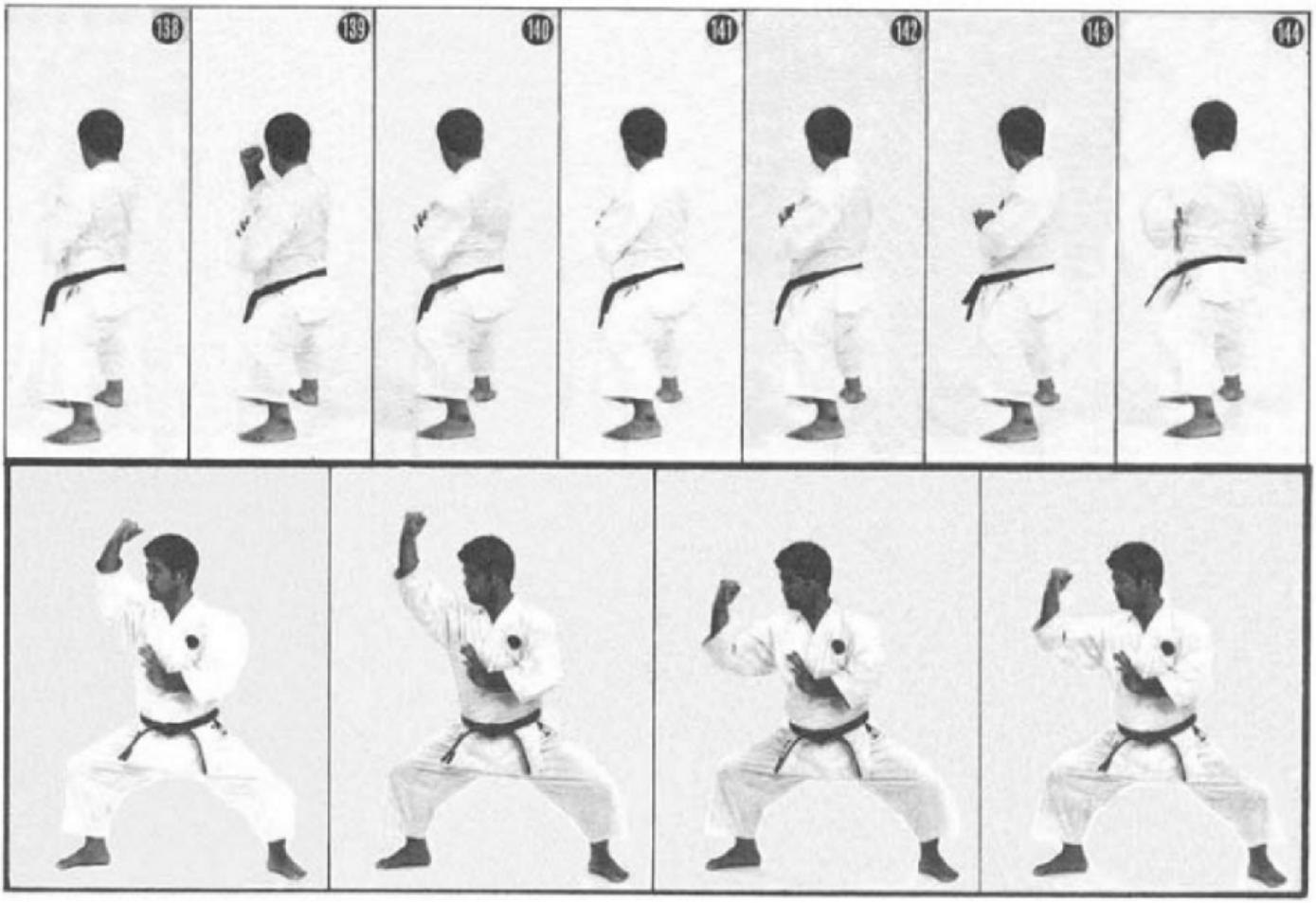
137 -138
Then, deliver a right *jodan uraken uchi...*

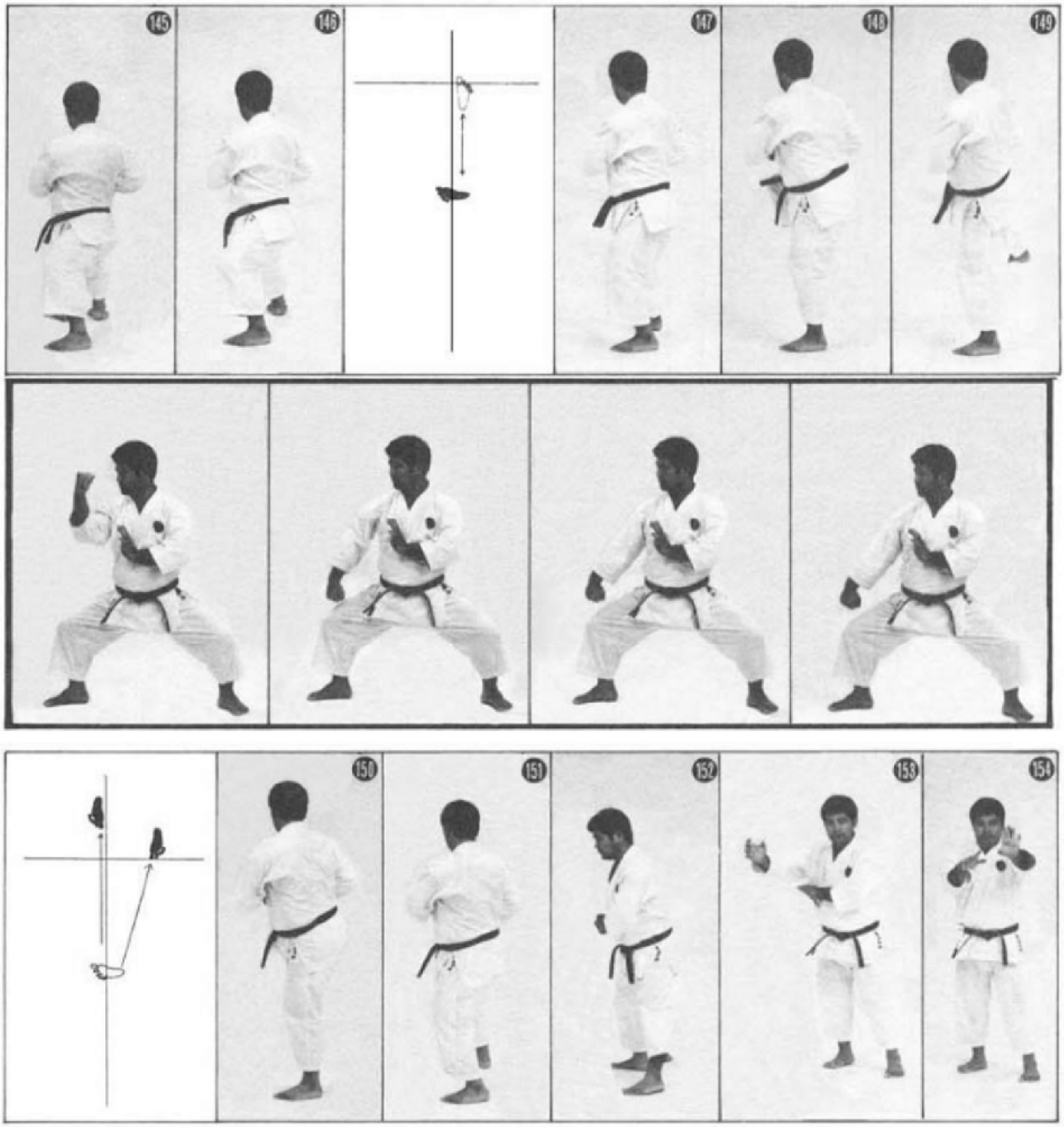
139
Followed by a right dropping *empi uchi...*

140 -142
Finally, execute a right *gedan harai uke*. The four right hand movements should be performed as a fluid series.

From another angle


132
133
134
135
136
137

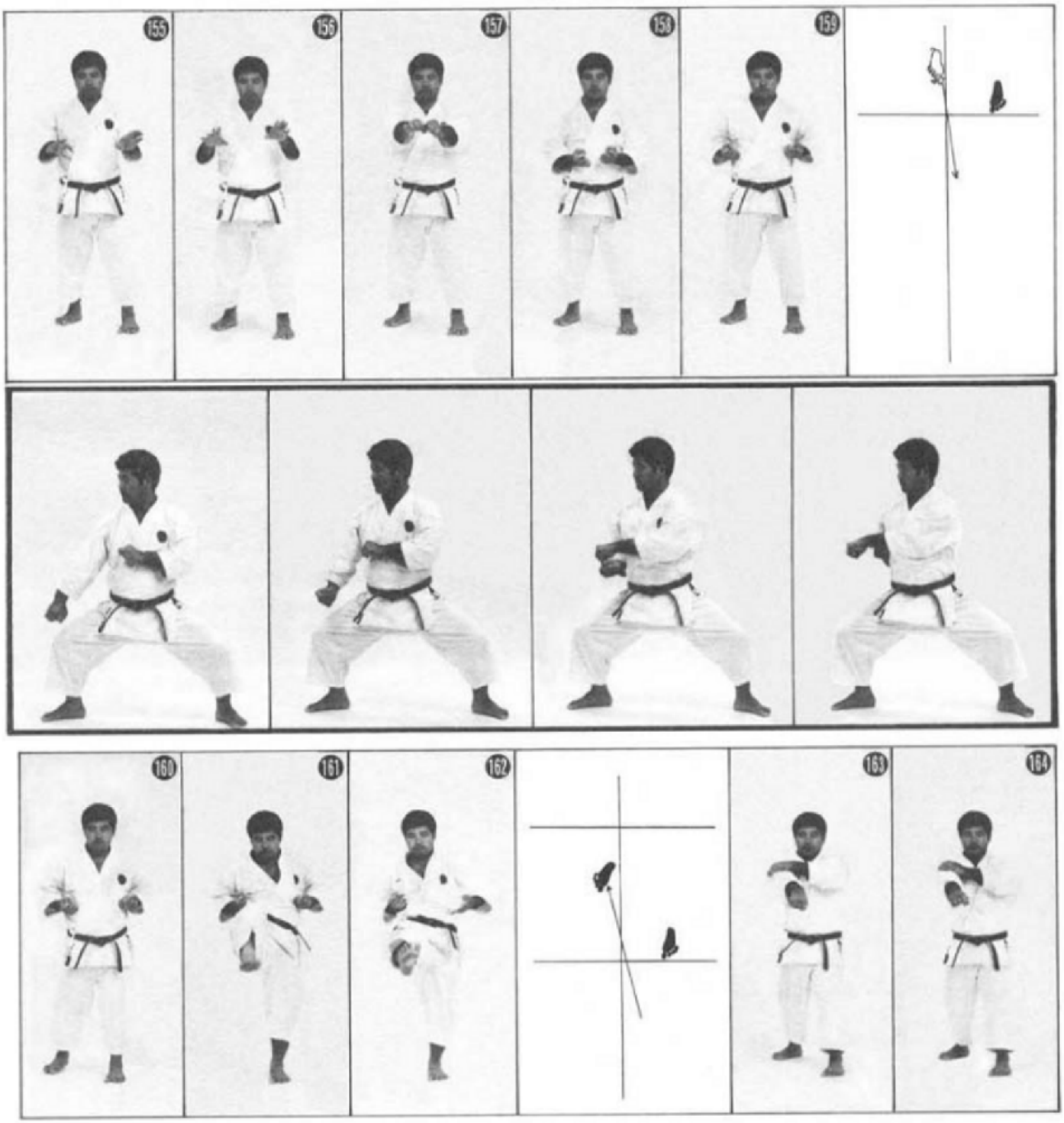

138
139
140
141
142
143
144



143 -146
Next, while quickly pulling the right fist to the right side, deliver a sharp left *yoko sun zuki*, making sure the eyes are still looking in the direction of the punch.

147 -149
From right *sesan dachi*, lift the right knee and sharply deliver a right *gedan sokuto geri*, in the direction of the punch.

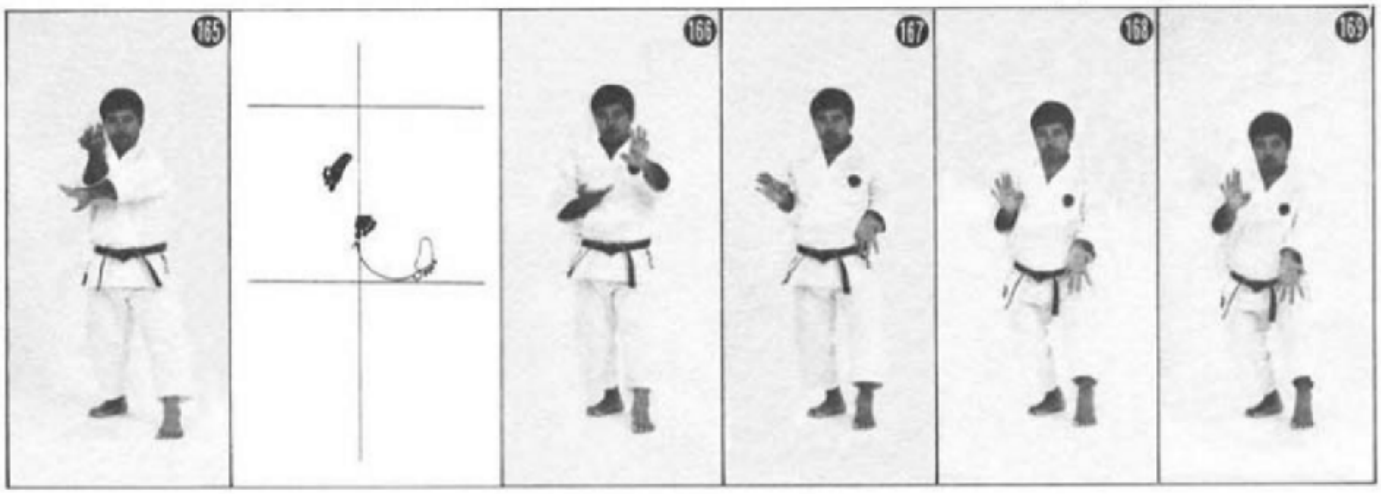
150 -155
Immediately after the *gedan sokuto geri*, move the right foot a large step to the rear (away from *shomen*) while turning the hips left to face *shomen*; draw the left foot toward the right into left *heiko dachi*, and perform a left *chudan hiki uke* with *muchimi*.



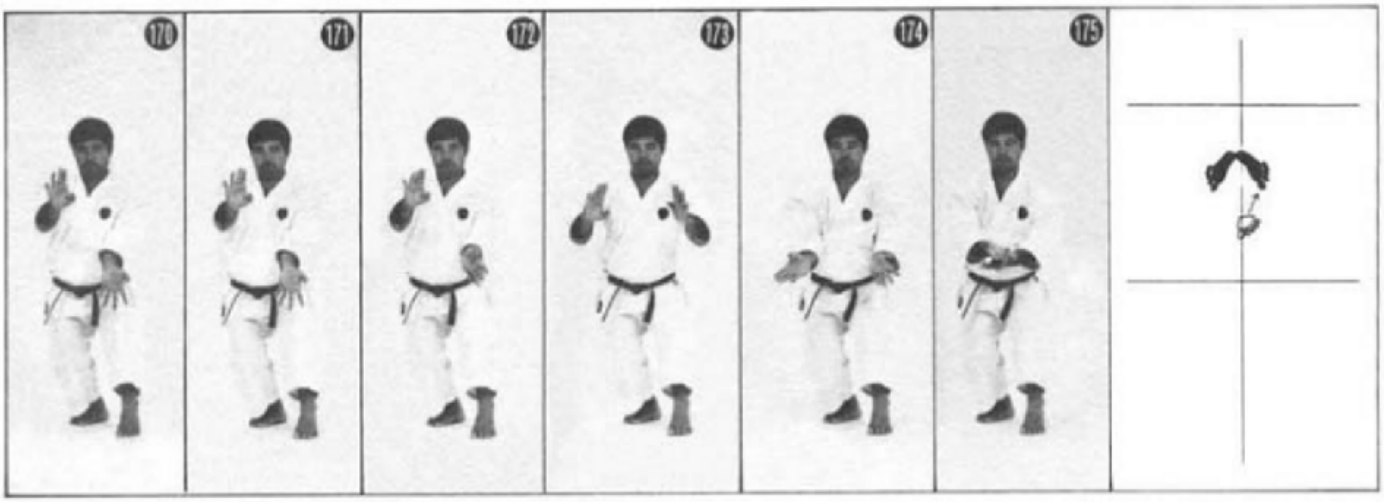
156 - 159
In left *heiko dachi*, maintaining the tension continue by extending both hands forward, palms down, then powerfully clench the hands, pulling them to the sides, finishing palms up at the sides.

160 - 162
Follow with a right *mae geri*.

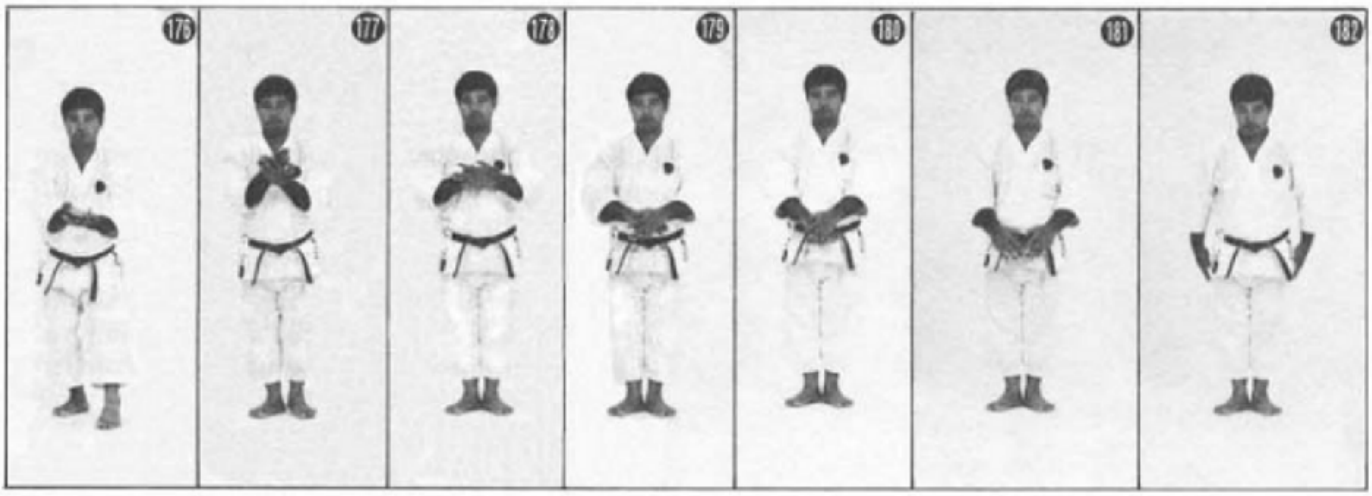
163 - 164
With the right leg still extended from the kick, focus power in the heel, powerfully pulling the foot to the floor into a left *han zenkutsu dachi*; at the same time, deliver a right *chudan zuki*; as the right hand punches draw the left hand back to rest on to the right shoulder.



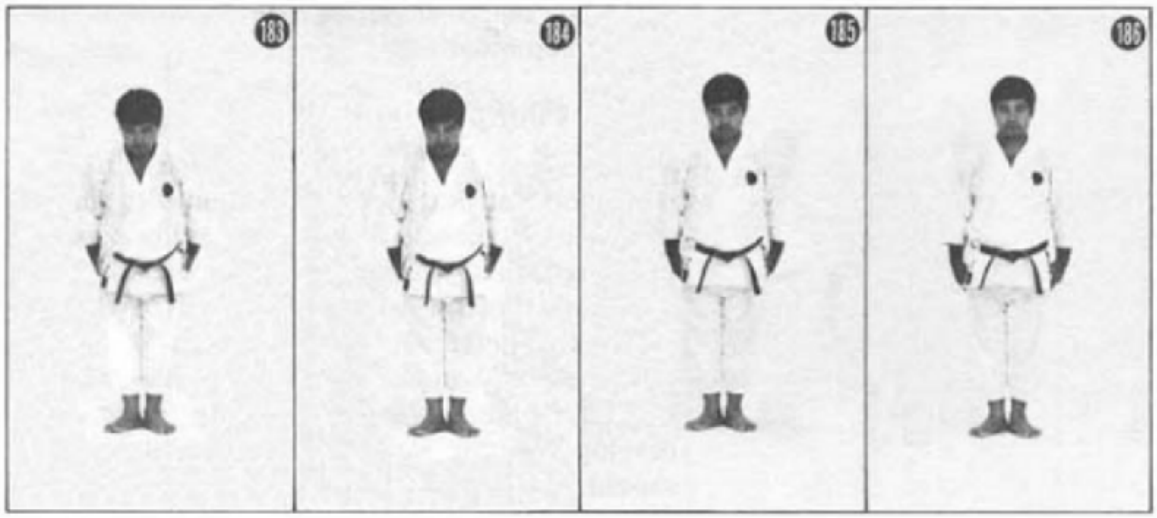
165 -171
From left *han zenkutsu dachi*, immediately after the right punch, draw the left foot back toward the right into left *neko ashi dachi*; at the same time, move the left hand under the right elbow, then perform *tora guchi* with *muchimi* (while the punch and kick are done with power, the *tora guchi* is done slowly and smoothly).



172 -180
In left *neko ashi dachi*, the left hand comes up to meet the right in front of the chest; from here both hands descend describing arcs, the right palm rests in the left, the hands are then turned over while drawing the left foot back to the right into *musubi dachi*, finishing the *kata*.



181
Control the breathing.



182 - 186
Rei

Part 4. Suparinpei

1. *Kata* Characteristics

Another name for this *kata* is *Pichurin*. Originally in China there were three variations of *Suparinpei*, the *Dai, Chu, Sho* variations. The *kata* practiced today is the *Sho* variation. *Suparinpei* is the most difficult *kata* in Goju Ryu. Higaonna Kanryo Sensei taught this *kata* to Miyagi Chojun Sensei as his second *kata*, after Miyagi Sensei had mastered *Sanchin kata*. The fact that he taught him *Suparinpei* so soon is an indication of the faith Higaonna Sensei held for Miyagi Sensei's ability. Miyagi Sensei then took this *kata*, and through many years of detailed research arduous and training honed and developed his ability until his performance of the *kata* could be said to be truly a demonstration of pure art.

This *kata* contains many open-hand techniques, with the emphasis being placed on double-handed techniques (both the hands moving together), such as *morote zuki* and *tora guchi*. The simultaneous use of the two hands, for quick counters, double strikes, *nage waza*, and so forth, is an important feature of this *kata* and is indicative of its advanced nature, allowing for endless combinations.

2. Key Points

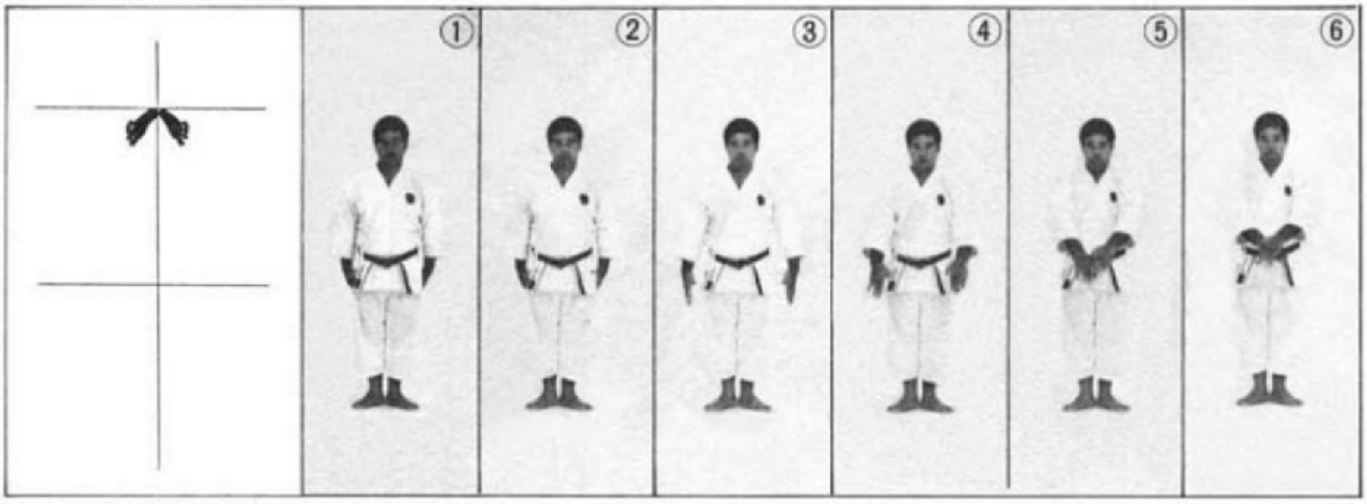
A. Stance — Miyagi Chojun Sensei likened the process of developing your stance to that of sharpening a pencil. When sharpening a pencil you must first whittle down the excess wood around the outside, without much concern for the lead in the center. As you near the center though, you must pay more attention to the detail of sharpening the point. It is the same with developing your stance. In the beginning you should train freely, without hesitation. Little by little, as your training develops, as you must pay more and more attention to the detail until you learn to coordinate your stance with the hand movements.

B. Foot Movement — The foot movements should always be coordinated with your hand movements. For example, when executing circular type blocking movements such as *hiki uke, tora guchi* or *gedan barai*, the feet must move in circles also. In contrast, in attacking techniques such as *oi zuki* or *choku zuki*, the movements must be straight and quick, so as to take the most direct path to the opponent.

C. *Sanchin* stance in *Suparinpei* — There are

many different variations of *sanchin* stance depending on the level and ability of the individual practitioner.It is important that you perform *Suparinpei* using the correct variation. It is a mistake to assume a *heishugata sanchin* stance as in *sanchin kata* where tension is held throughout with the soles of the feet, and toes, firmly rooted to the floor, the knees turned in and firmly set, and the *tanden* contracted and focused. *Suparinpei* is a *kaishugata*, therefore, even though the stance appears the same as in a *heishugata*, the tension and focus will vary according to movement and technique. For example, foot movement is executed using *suri ashi*, a sliding movement where tension in the muscles is relaxed. Then, at the instant an attack or technique is executed, the tension is once again applied; the feet root to the floor and the *tanden* is contracted and focused to concentrate power. In the highest level performance of this *kata* the term *'sanchin dachi'* would not be used. This stance would more correctly by termed,*'ashi mae heiko dachi'*.

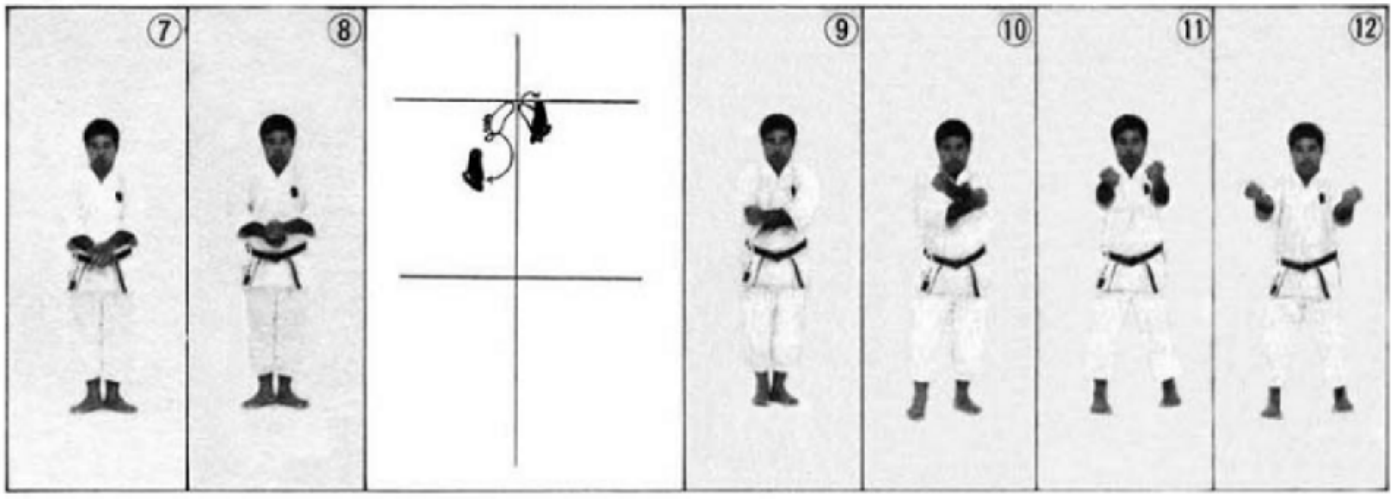
Suparinpei



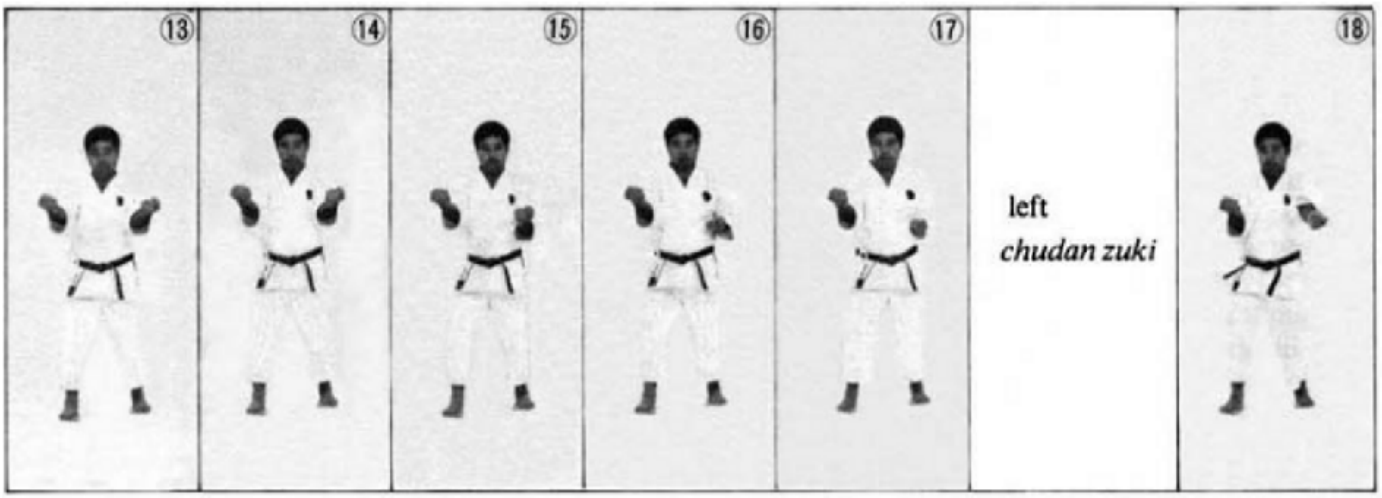
3. Performance of the *Kata*

1 -4
Control the breathing.

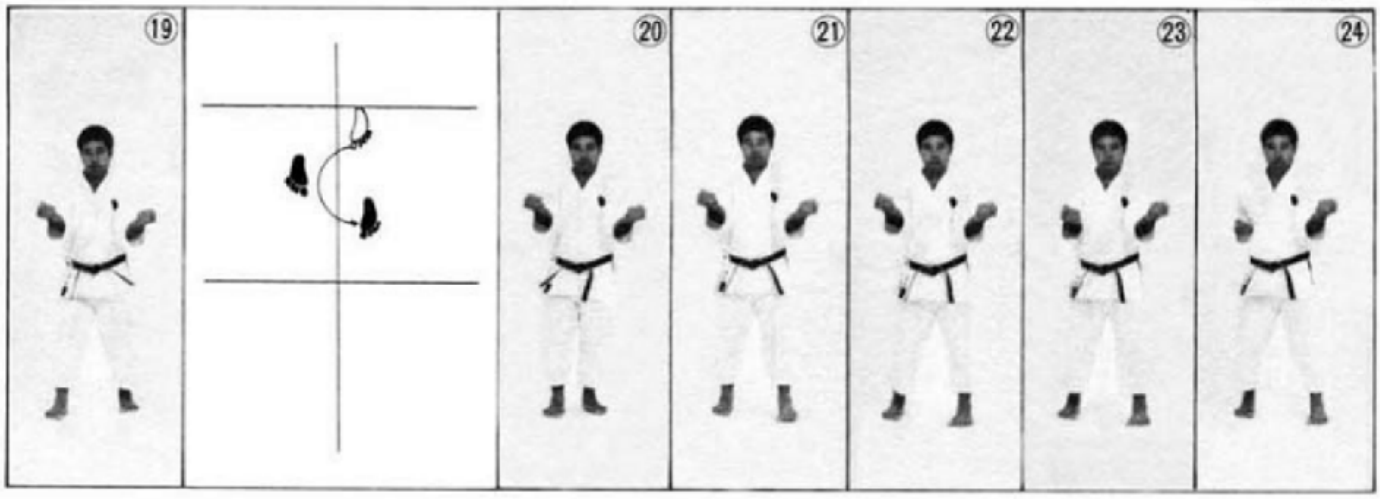
5 -7
Assume *yoi no kamae* in *musubi dachi*, the hands in front of the lower abdomen, left on top of right; focus power in the *tanden*.



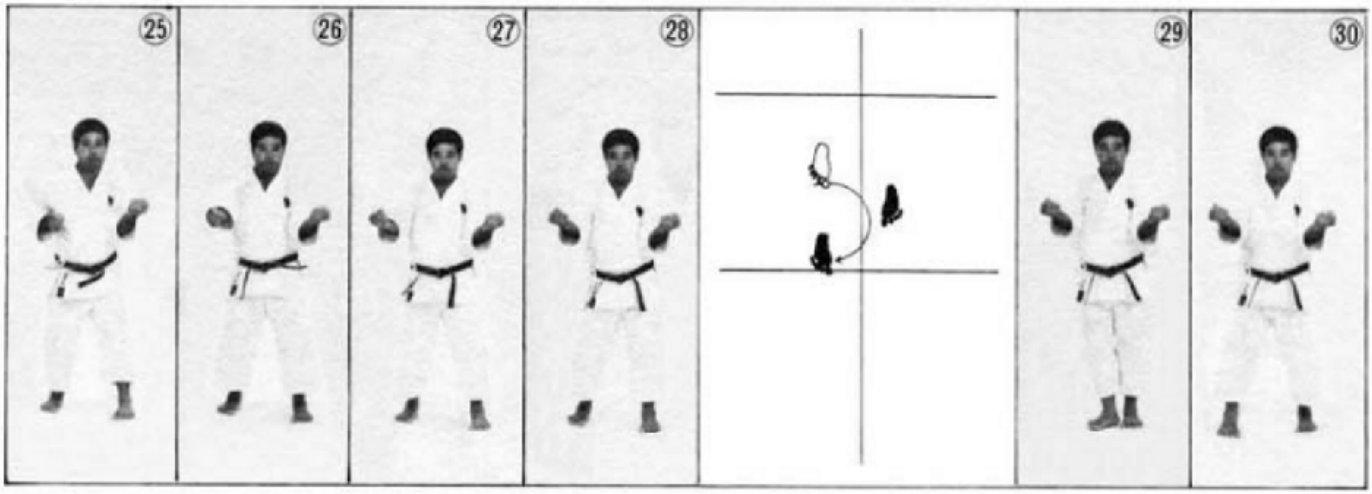
8 -14
From *yoi no kamae*, smoothly slide the right foot forward in an inward arc into right *sanchin dachi*; at the same time, execute a *morote chudan yoko uke*, hands and feet moving together.



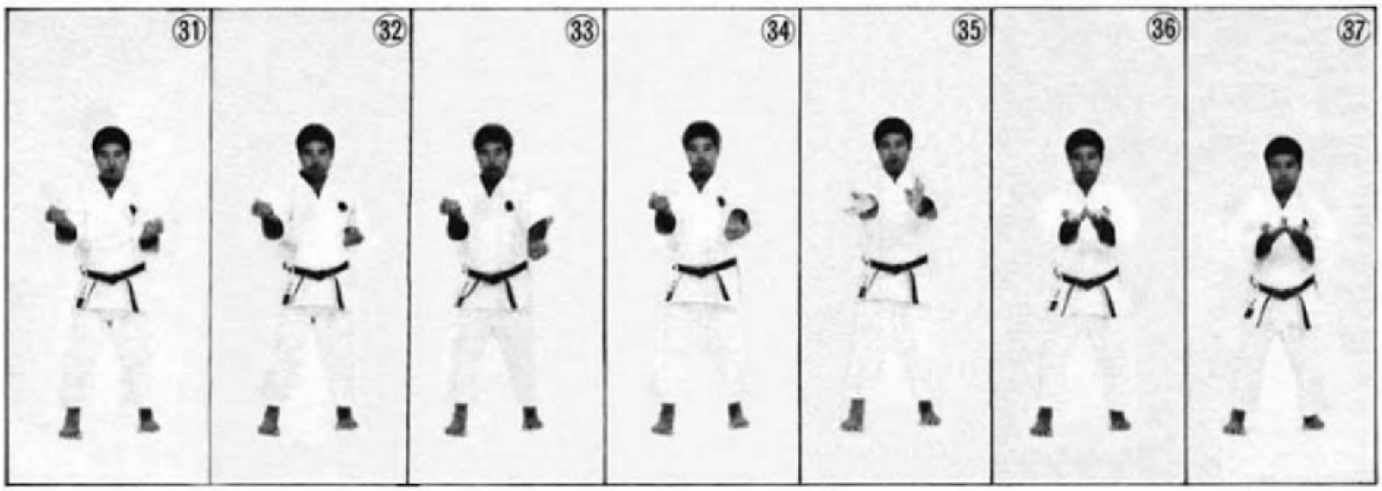
15 -19
In right *sanchin dachi*, from *morote chudan yoko uke no kamae*, quickly pull the left fist to the side and deliver a left *chudan zuki*, followed by a left *chudan kake uke* from the recoil of the punch; the right hand remains still.



20 -27
From right *sanchin dachi*, smoothly slide the left foot forward into left *sanchin dachi* while maintaining *morote chudan yoko uke no kamae*, then pull the right fist back and quickly deliver a right *chudan zuki*, using the recoil of the punch to perform a right *chudan kake uke*; the left hand remains still.

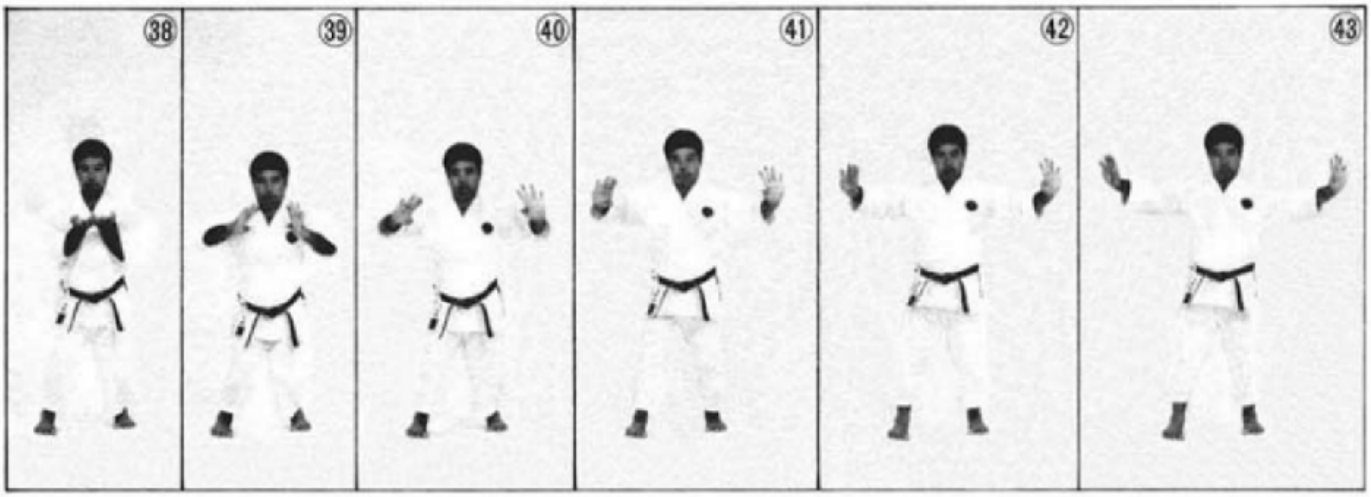


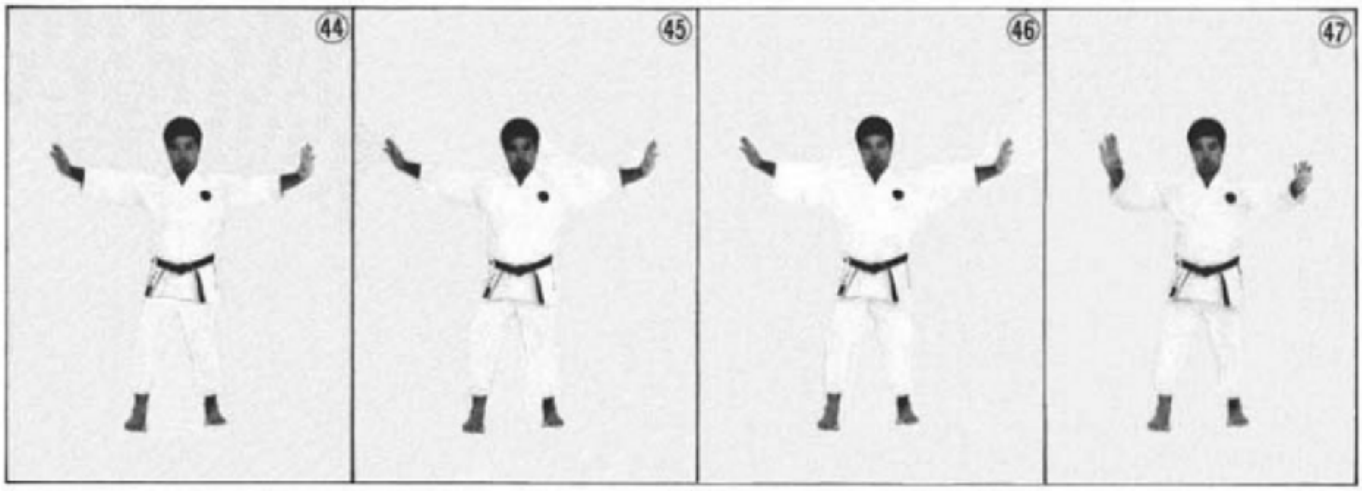
28 -34
From left *sanchin dachi*, smoothly slide the right foot forward into right *sanchin dachi* while maintaining *morote chudan uke no kamae*, then quickly pull the left fist back and deliver a left *chudan zuki*; the left arm remains extended.



35 -46

In right *sanchin dachi*, open both hands, and turning them palms up, draw them towards the chest; focus power in the wrists and rotate the hands outward, extending the elbows as though pushing *shuto* out to the sides. The hands should be slightly higher than the shoulders and held with power like that in the wings of a bird about to fly.

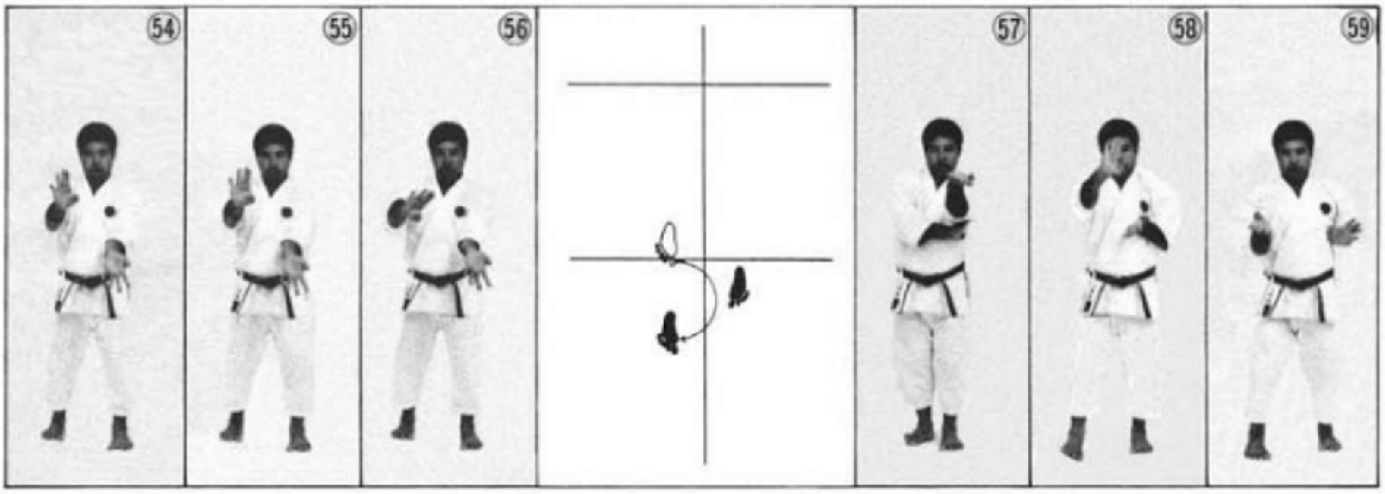






47 -55

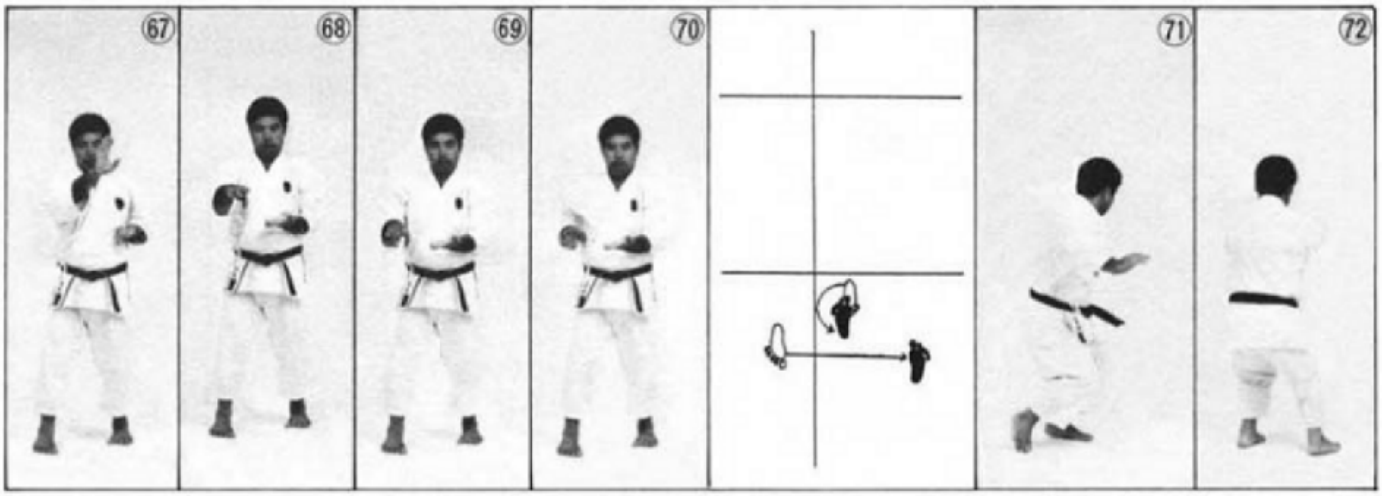
From right *sanchin dachi*, smoothly slide the left foot forward into left *sanchin dachi* while performing *tora guchi* (a left *jodan mawashi tekubi osae uke* and a right *chudan uchi kake uke*, followed by a left *gedan oshi* and a right *chudan oshi*).



56 -64
From left *sanchin dachi*, smoothly slide the right foot forward into right *sanchin dachi*; at the same time, perform a right *tora guchi*, a mirror image of the photos in photos 47-55.

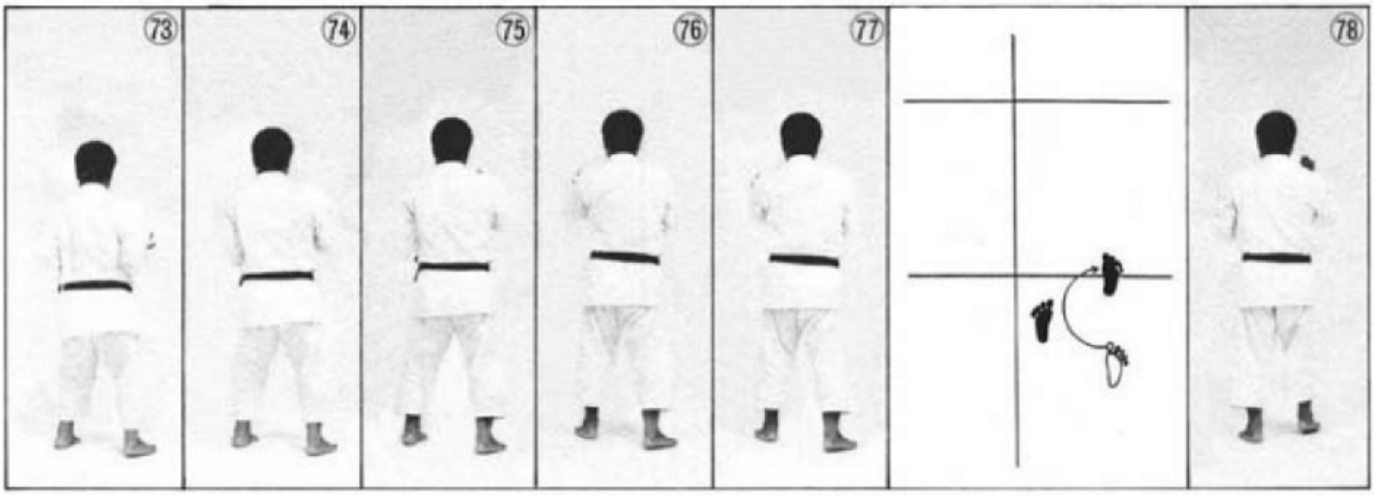


65 -66
In right *sanchin dachi*, perform a right *sukui uke*, the hand rising from below in an arc; keep the left hand at the side.

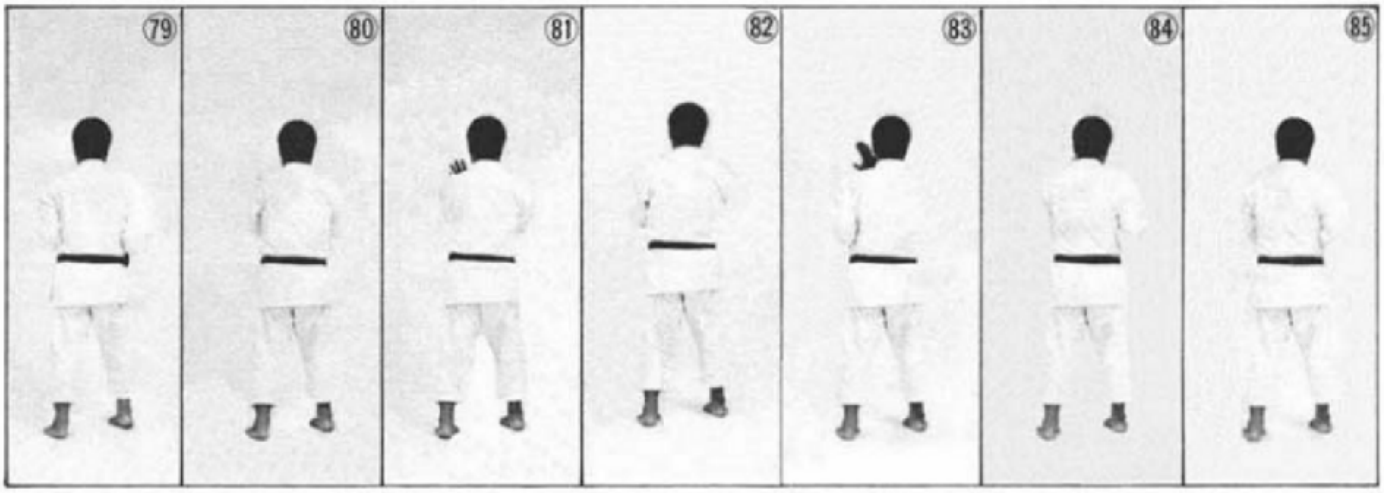


67 -70
Continue by turning the right palm over and forward and smoothly performing a right *chudan hiki uke*, with *muchimi*; at the same time, slowly deliver a left *chudan nukite* with focus.

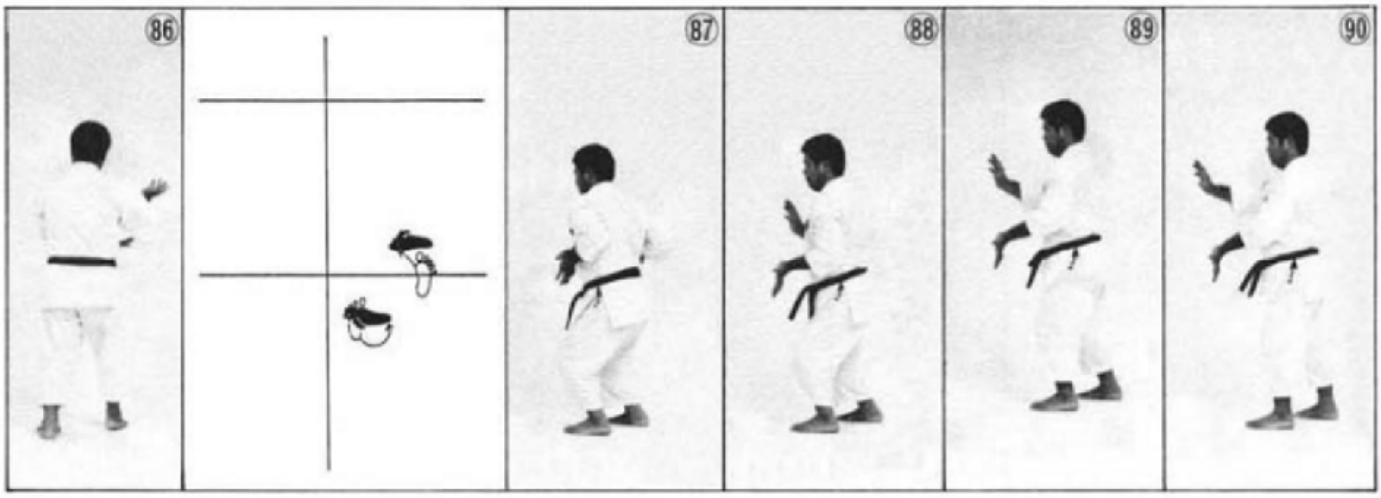
71 -75
From right *sanchin dachi*, shift the weight to the left foot, and while lowering the hips sharply pivot 180° to the left on the left foot, the right foot following around with the momentum of the hips, finishing in left *sanchin dachi* (facing away from *shomen*); immediately execute a left *tora guchi*.



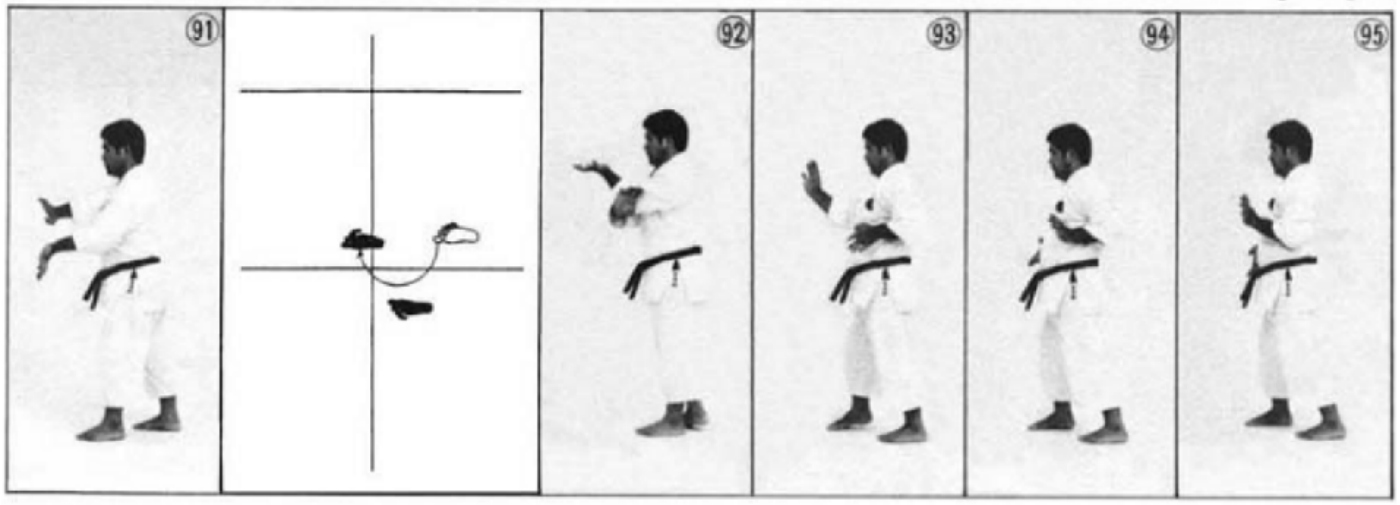
76 -80
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*; perform the same movements as in photos 60-64.



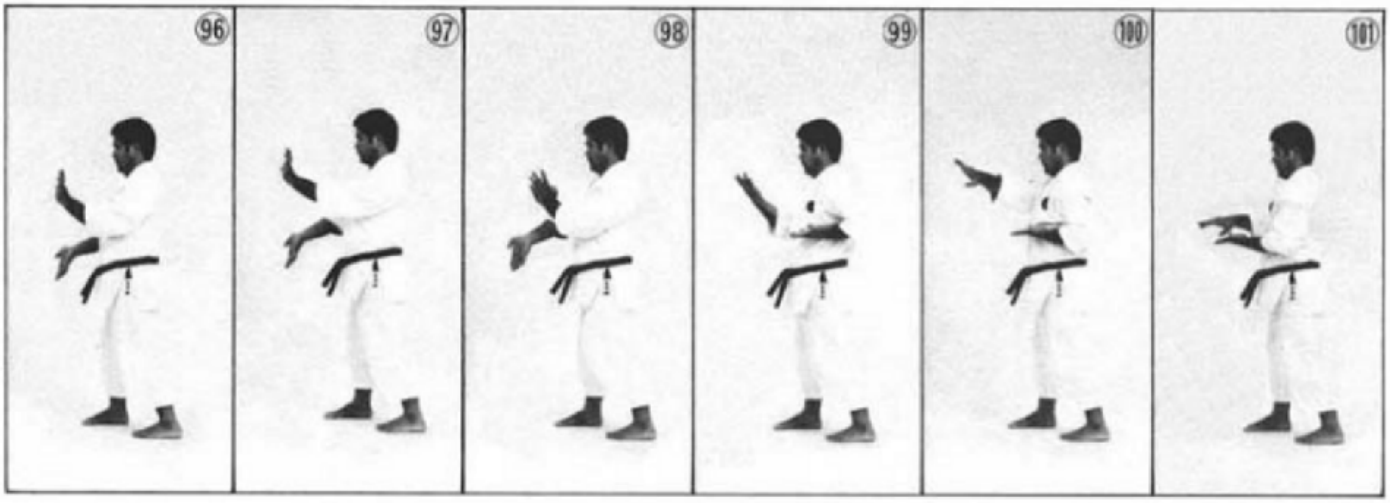
81 -85
In right *sanchin dachi*, perform the same movements as in photos 65-70.



86 -90
From right *sanchin dachi*, pivot on the balls of both feet lowering the hips while turning sharply to the left 90° into left *sanchin dachi*; perform the same movements as in photos 48-55.

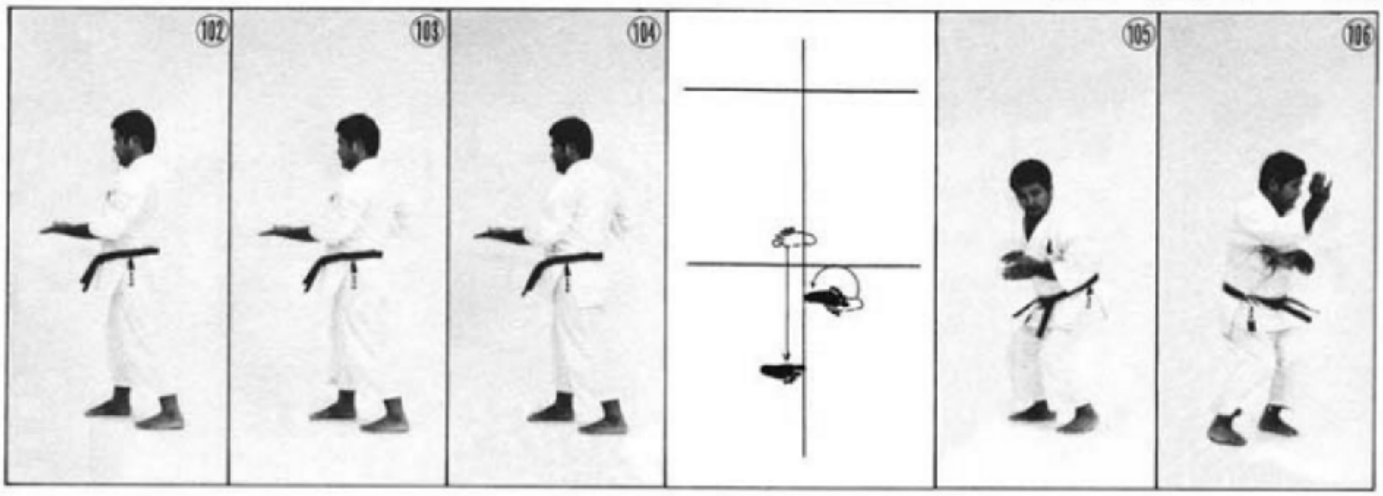


91 -97
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi* and perform the same hand techniques as in photos 56-64.



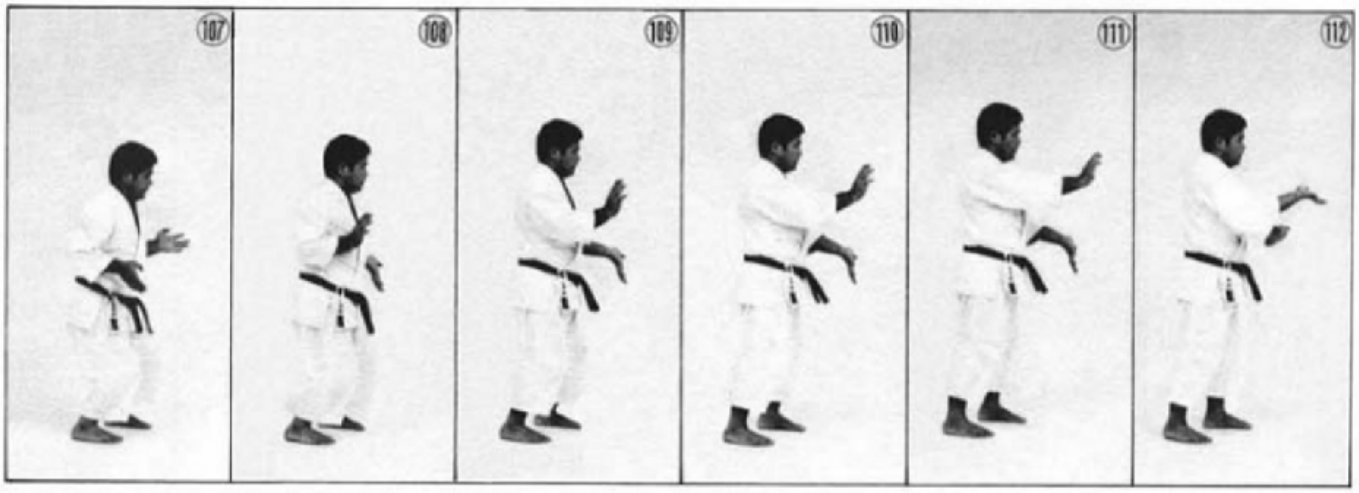
98 -104
In right *sanchin dachi*, perform the same hand techniques as in photos 65-70.

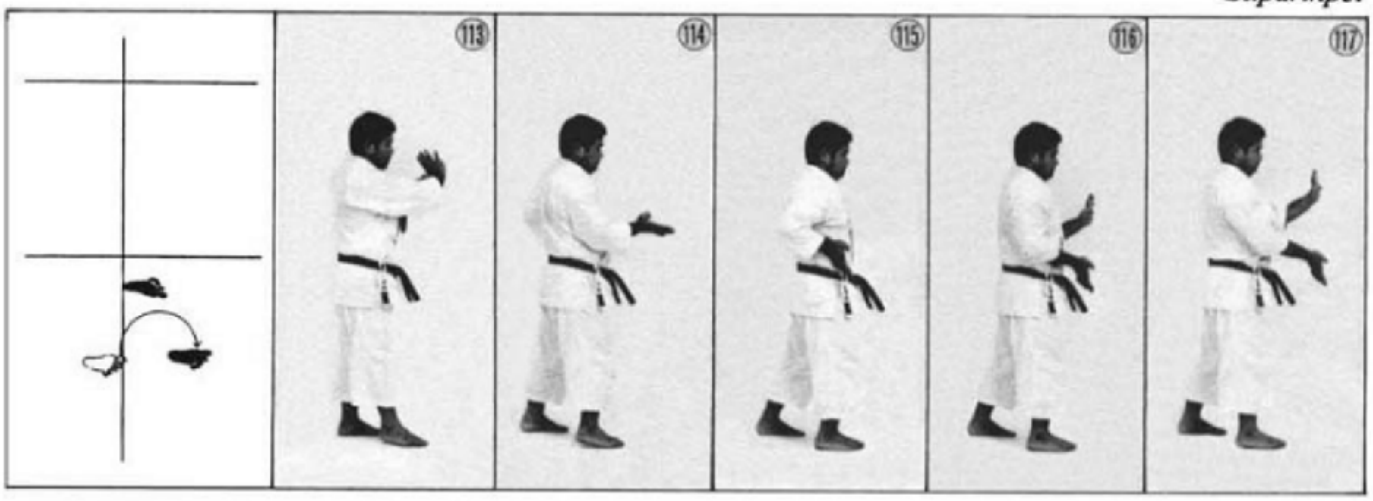
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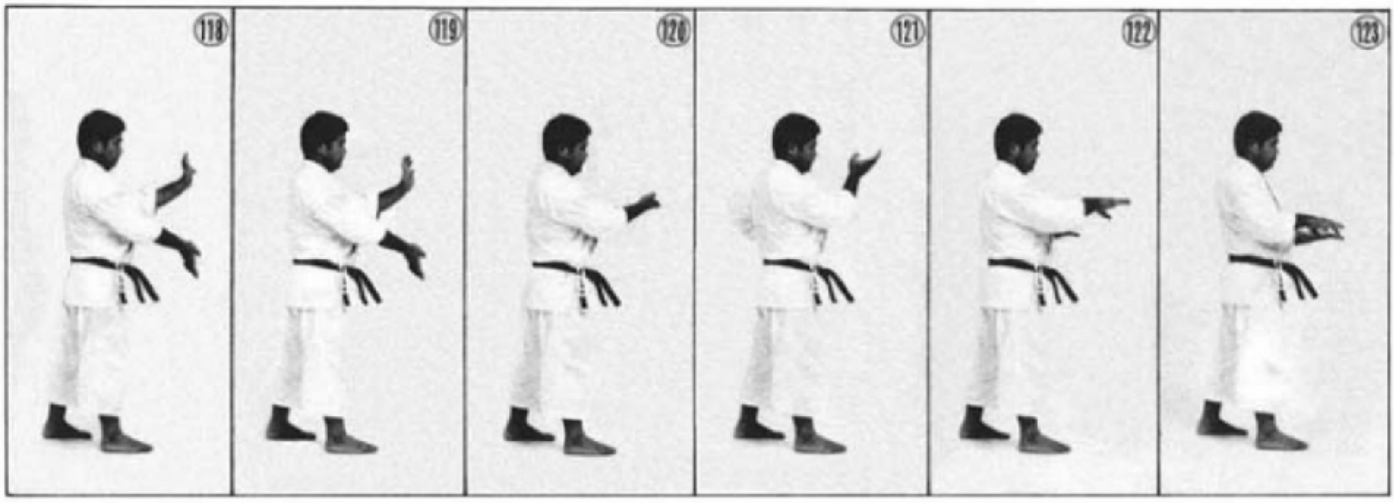
105 - 111

From right *sanchin dachi*, shift the weight to the left foot, lower the hips, then pivot left 180° into left *sanchin dachi*, the right foot following with the momentum of the hips; at the same time, perform a left *tora guchi*. The hand techniques are the same as in photos 48-55.

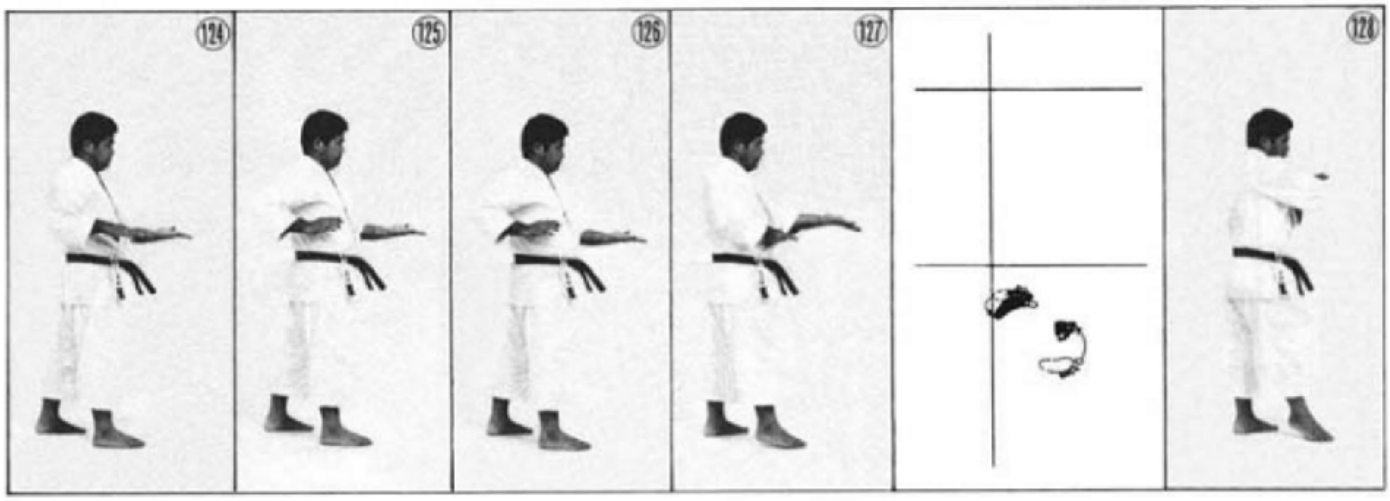




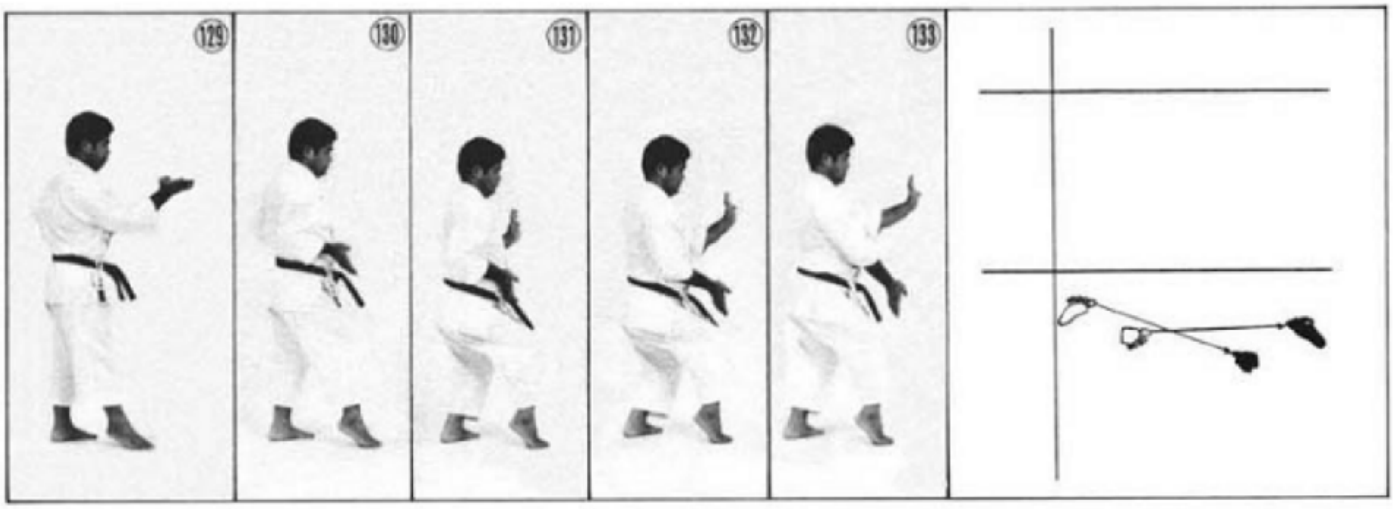
112 - 118
From left *sanchin dachi*, slide the right foot forward into right *sanchin dachi*, at the same time, perform a right *tora guchi* (right hand *jodan*).



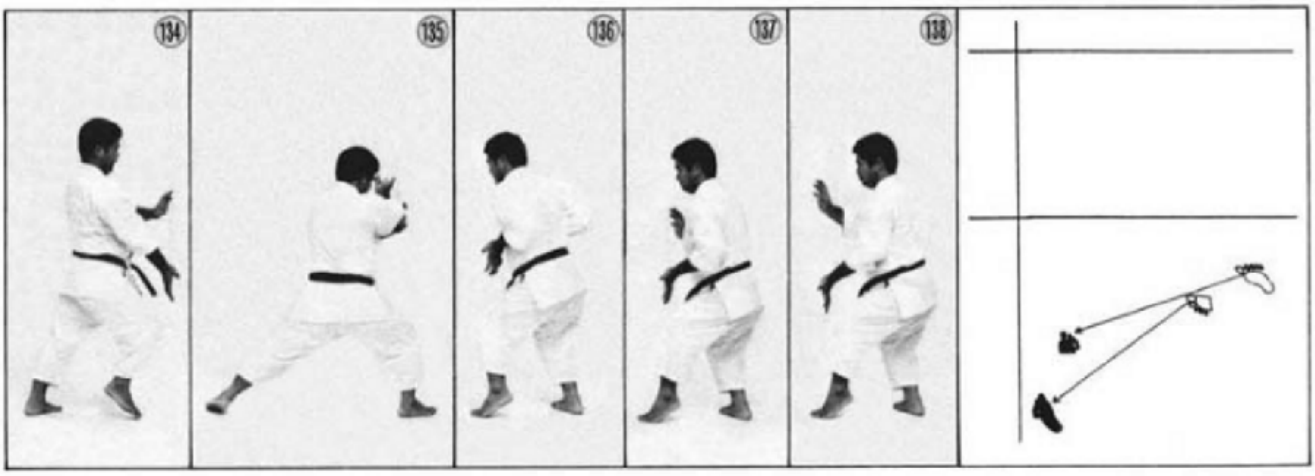
119 - 127
In right *sanchin dachi*, perform the same hand techniques as in photos 65-70.

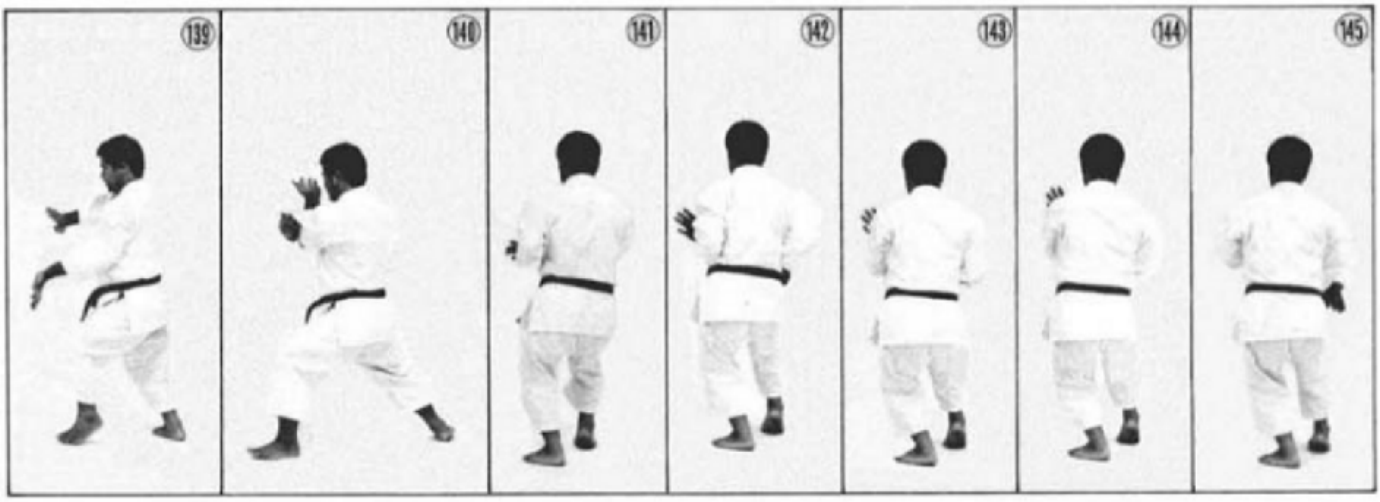


128 -132
From right *sanchin dachi*, draw the right foot back toward the left into right *neko ashi dachi*, and perform the same hand techniques as in photos 56-64.



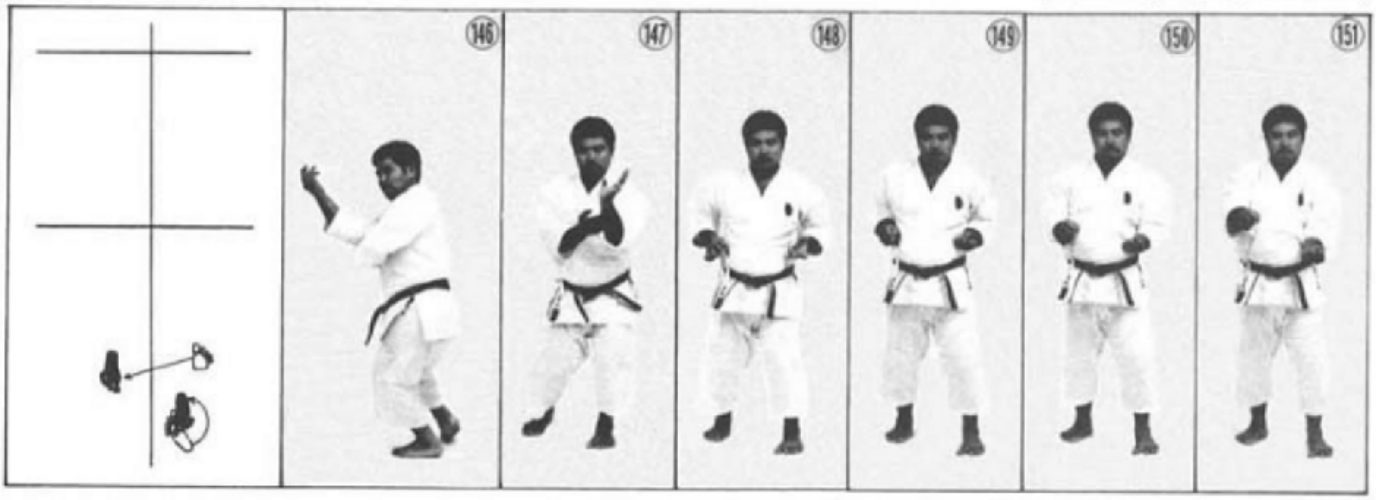
133 -138
From right *neko ashi dachi*, use *suri ashi* to slide the right foot followed by the left foot, to the left front; then quickly pivot left 180° into left *neko ashi dachi*; at the same time perform a left *tora quchi* (left hand *jodan*). The hand techniques are the same as in photos 48—55





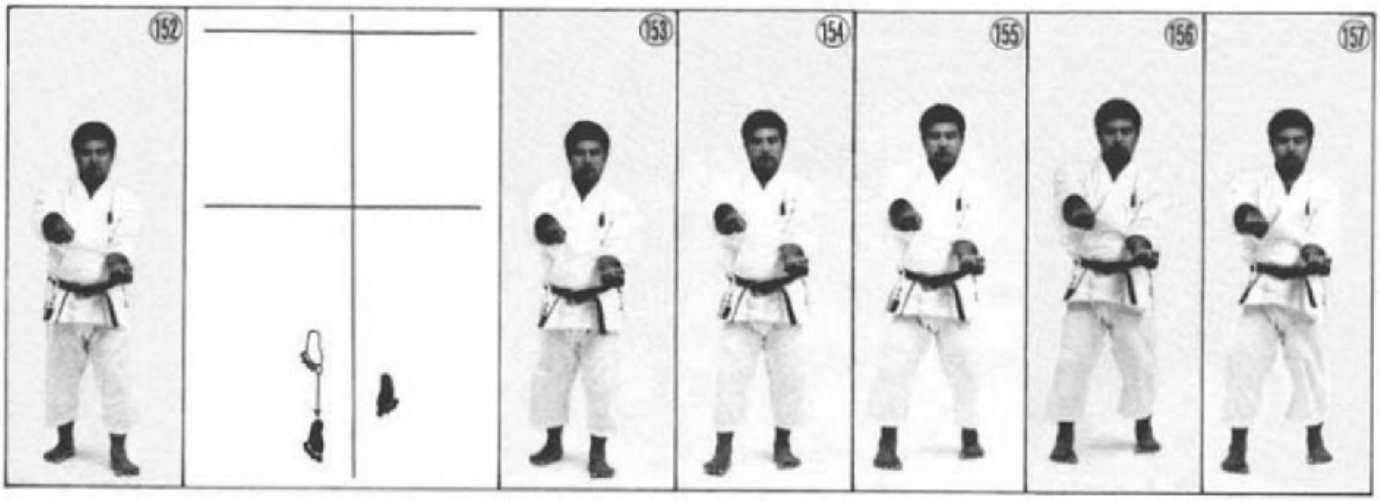
139 - 145

From left *neko ashi dachi*, use *suri ashi* to slide the left foot, followed by the right, a large step to the left front, then pivot right 90° to face away from *shomen* in right *neko ashi dachi*; at the same time perform a right *jodan tora guchi*. The hand techniques are the same as in photos 56—64.



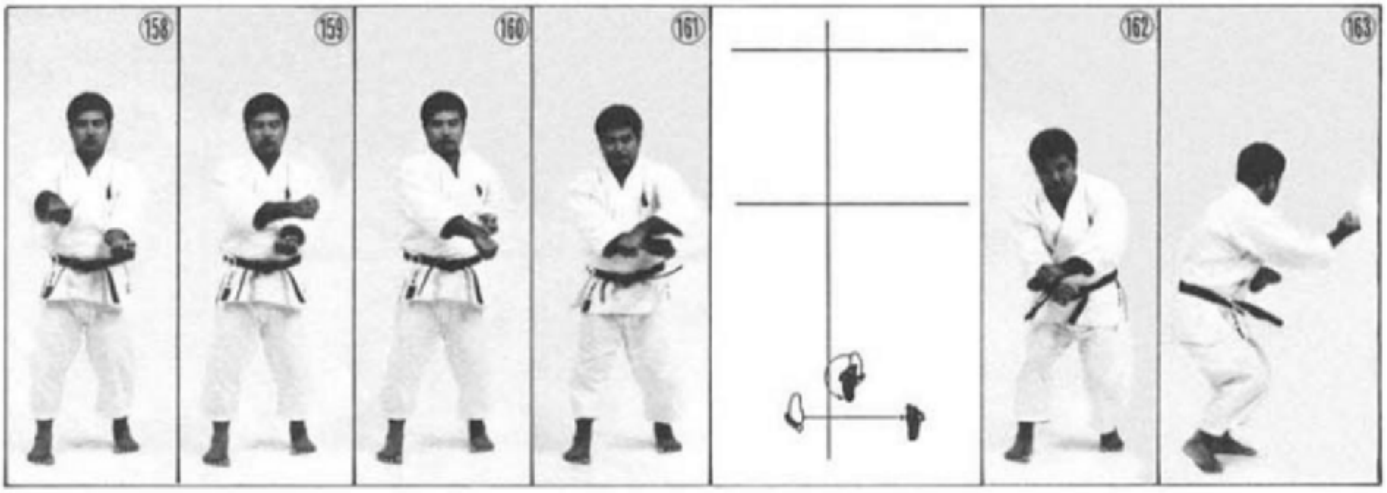
146 -152

From right *neko ashi dachi*, shift the weight to the left foot, lower the hips and pivot sharply 180° to the left; the right foot follows around finishing in left *heiko dachi*; at the same time perform a left *chudan haiwan uke*, followed by a right *seiken awase zuki* as the turn is completed.



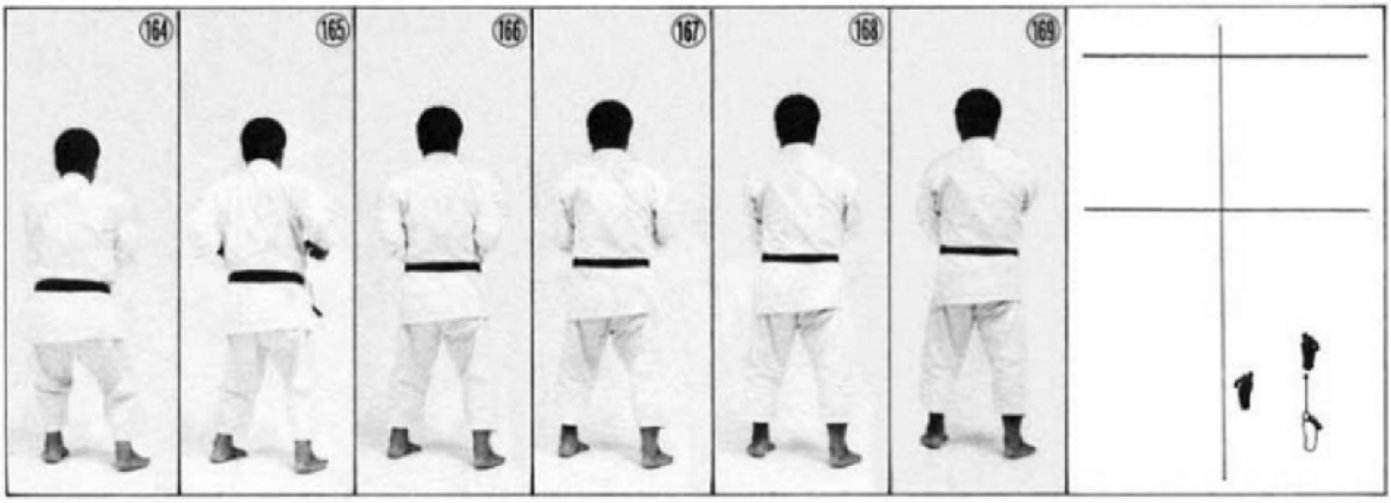
153 -161

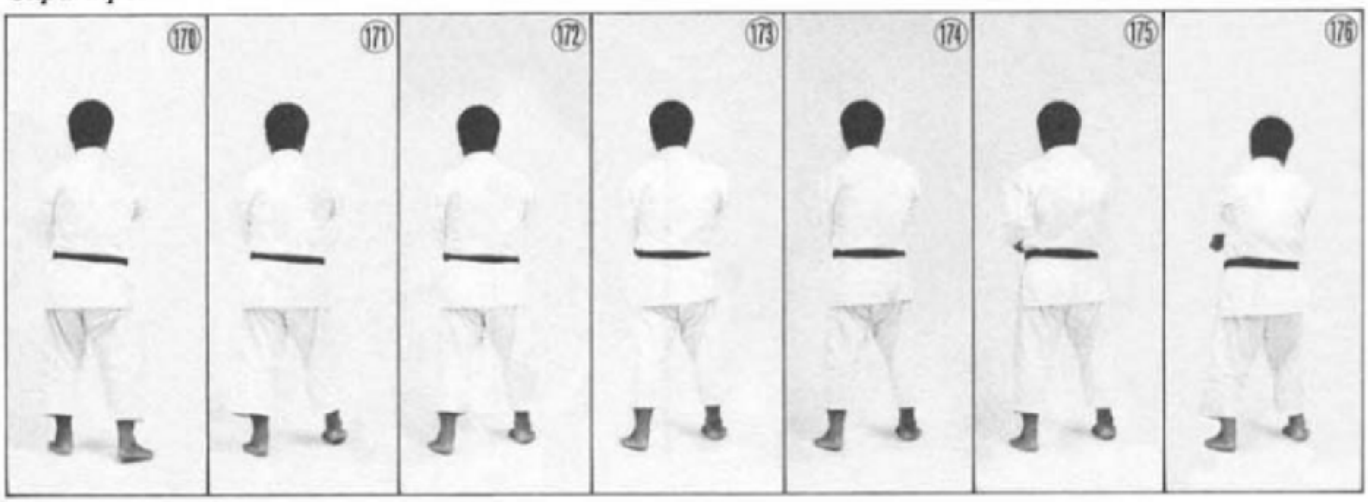
From left *heiko dachi*, smoothly slide the right foot straight forward into right *heiko dachi*; at the same time screw in both fists, focusing the *morote awase zuki*; then cross the arms, left under right, and perform a right *gedan barai*, pulling the left fist to the side; follow immediately with a left *chudan zuki*.



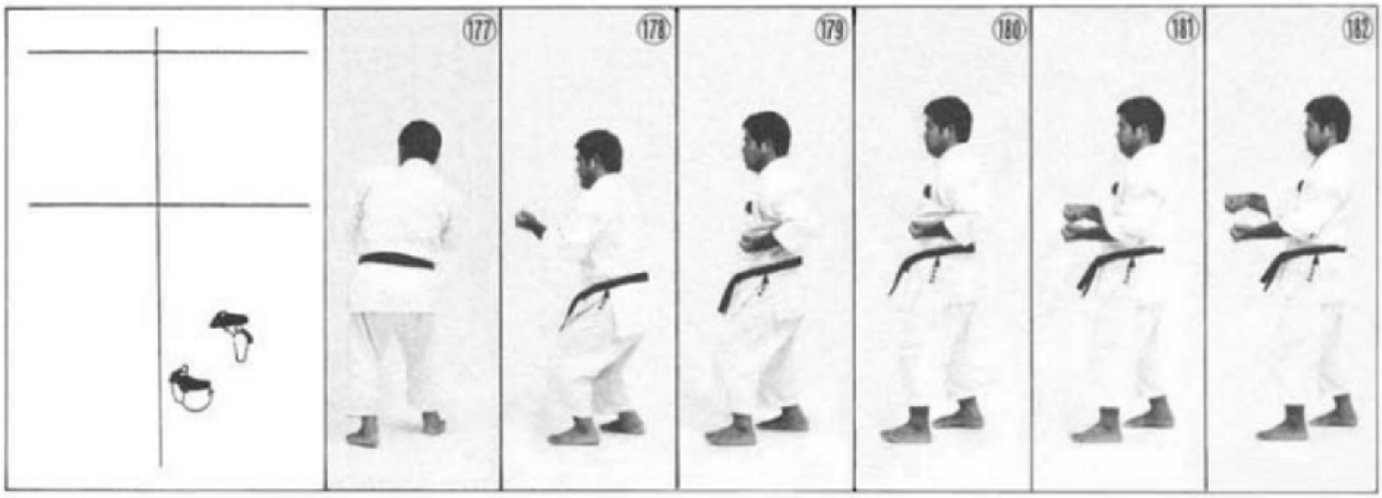
162 - 169

From right *heiko dachi*, shift the weight onto the left foot; lower the hips and pivot sharply 180° to the left, the right foot following around, finishing in left *heiko dachi*; at the same time, perform a left *chudan haiwan uke*, immediately followed by right *seiken awase zuki*.

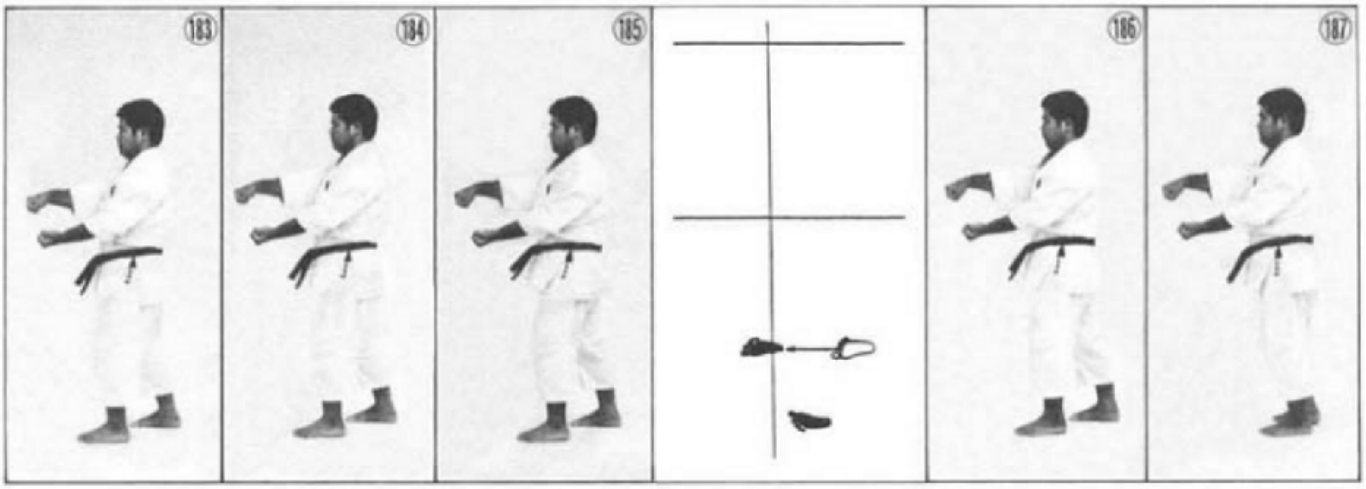




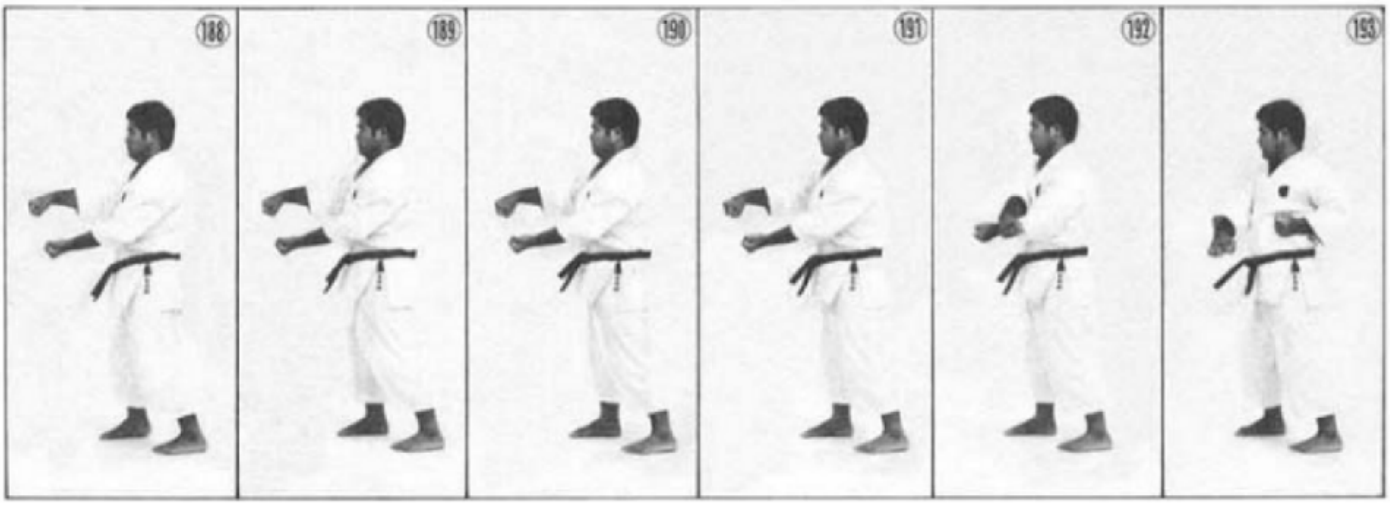
170 - 176
From left *heiko dachi*, smoothly slide the right foot straight forward into right *heiko dachi*; at the same time perform the same hand techniques as in photos 153—161.

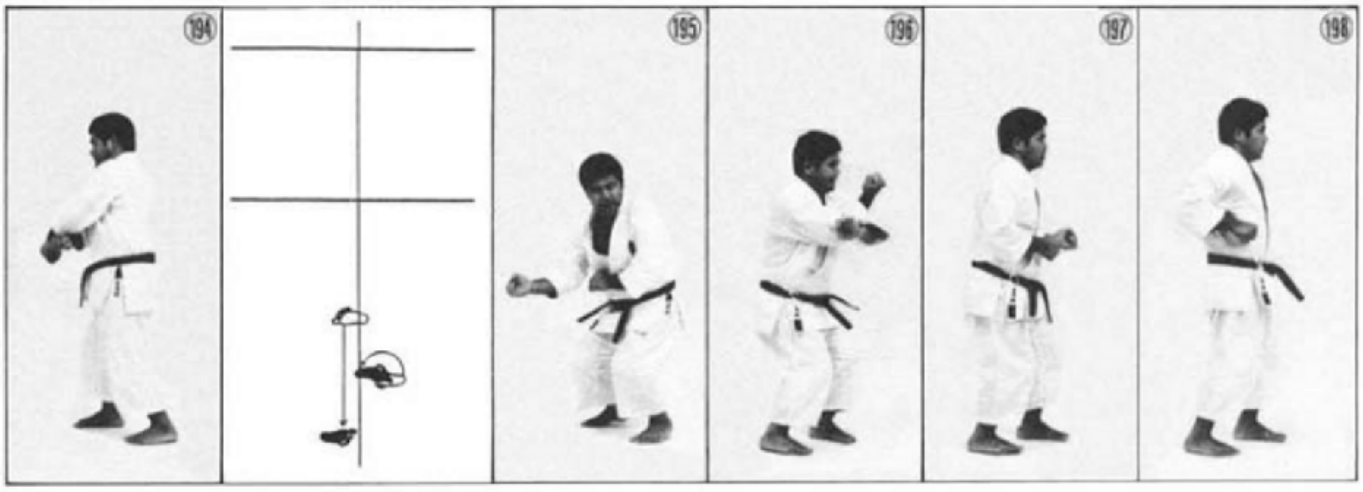


177 - 185
From right *heiko dachi*, lowering the hips, pivot on the balls of the feet turning left 90° into left *heiko dachi*; at the same time perform a left *chudan haiwan uke*, followed by a right *seiken awase zuki* as the turn is completed.

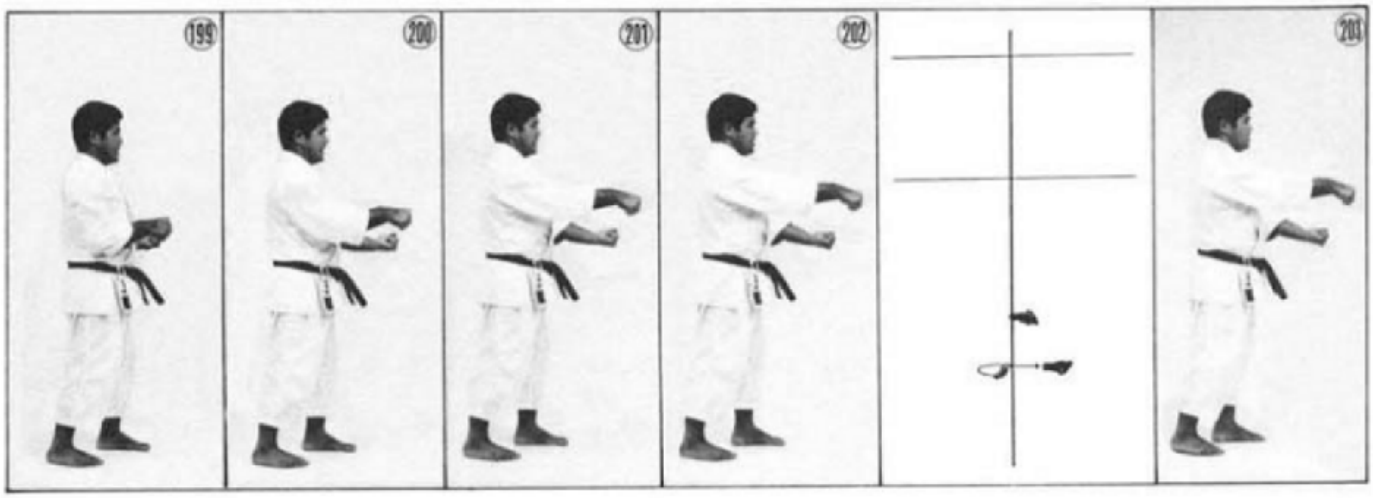


186 - 194
From left *heiko dachi*, smoothly slide the right foot straight forward into right *heiko dachi*; perform the same hand techniques as in photos 153—161.

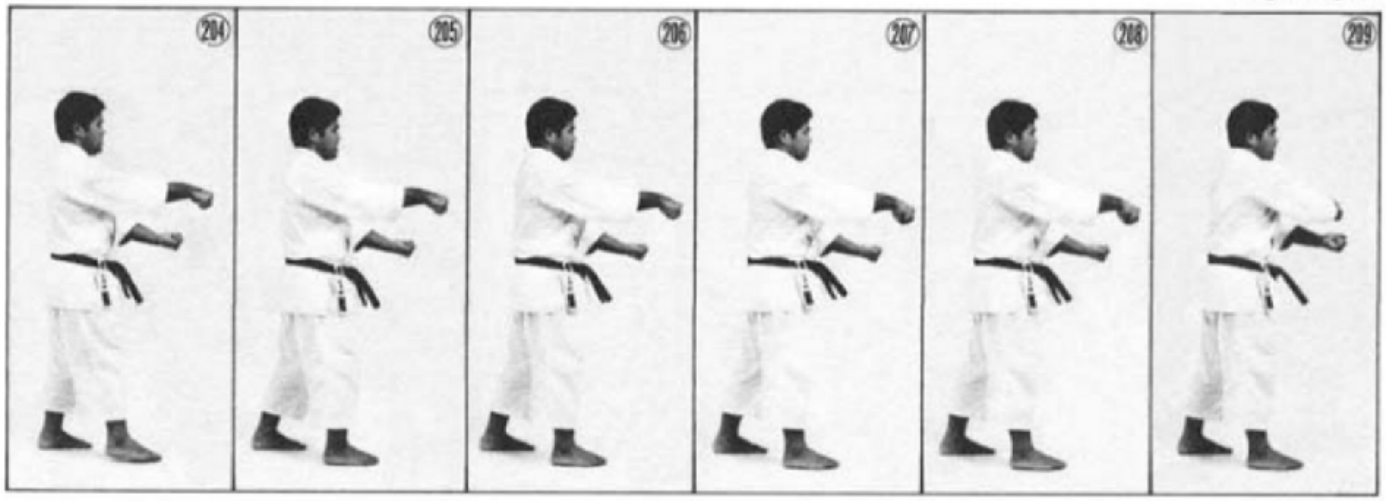


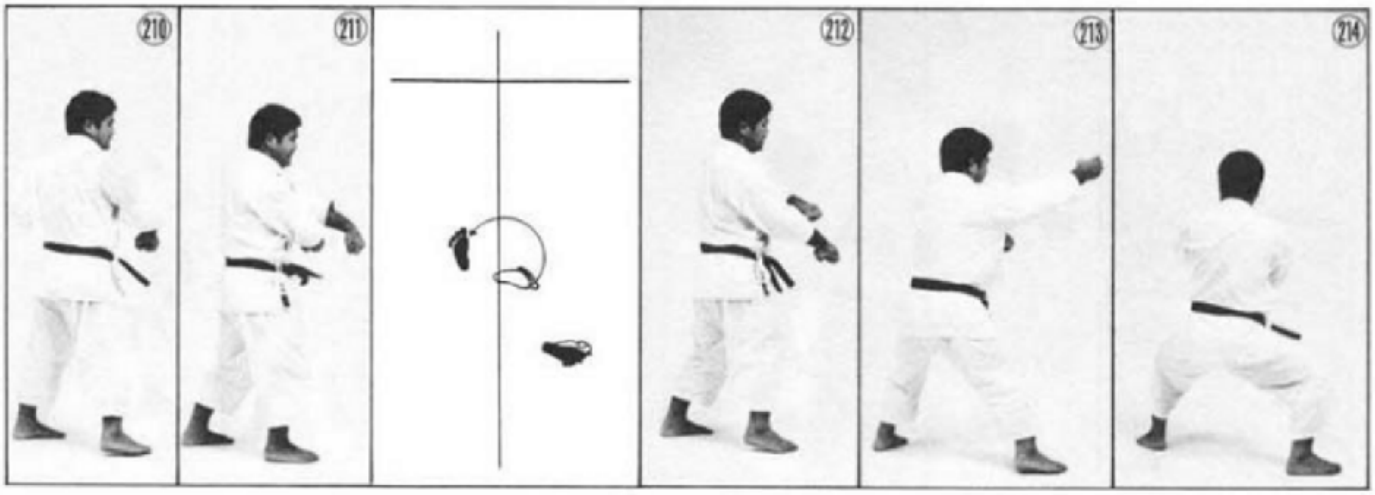


195 -202
From right *heiko dachi*, shift the weight to the left foot; sharply pivot 180° to the left into left *heiko dachi*; at the same time perform the same hand techniques as in photos 146—152.

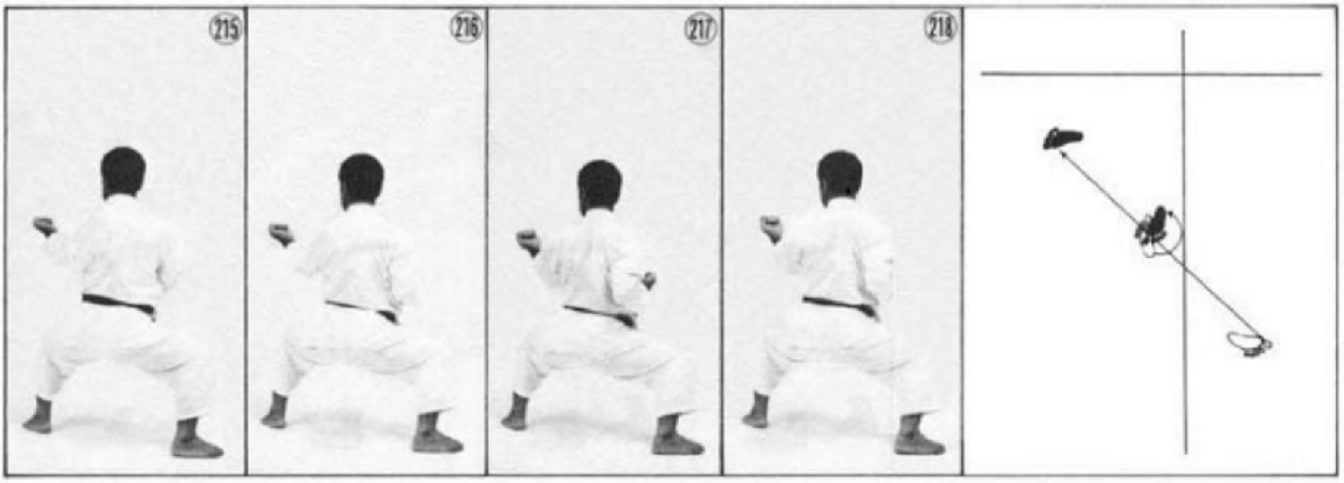


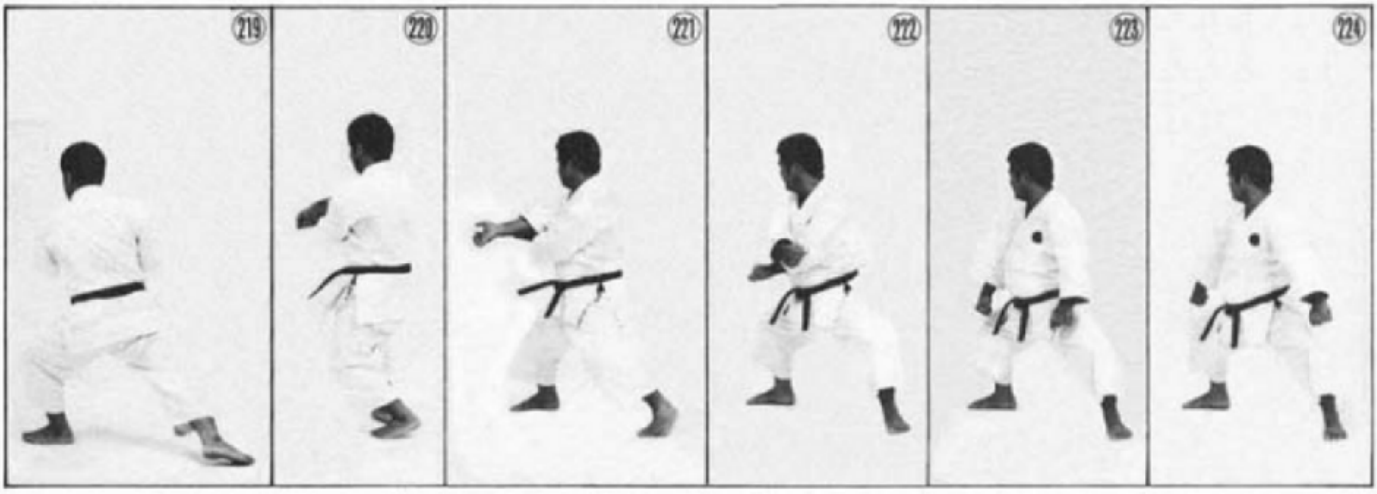
203 -211
From left *heiko dachi*, smoothly slide the right foot straight forward into right *heiko dachi*; perform the same hand techniques as in photos 153—161.



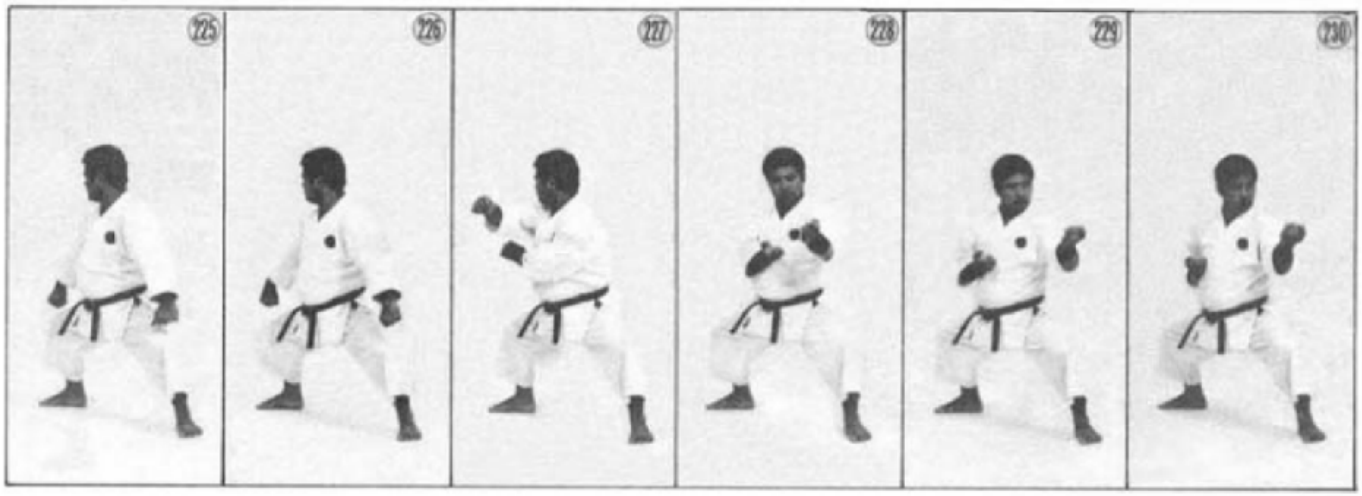


212 -218
From right *heiko dachi*, shift the weight to the heels, drop the hips, and turn the toes out into left *shiko dachi*; quickly form the fists into *keiko ken* and execute a left *chudan yoko uke* while pulling the right fist to the side.

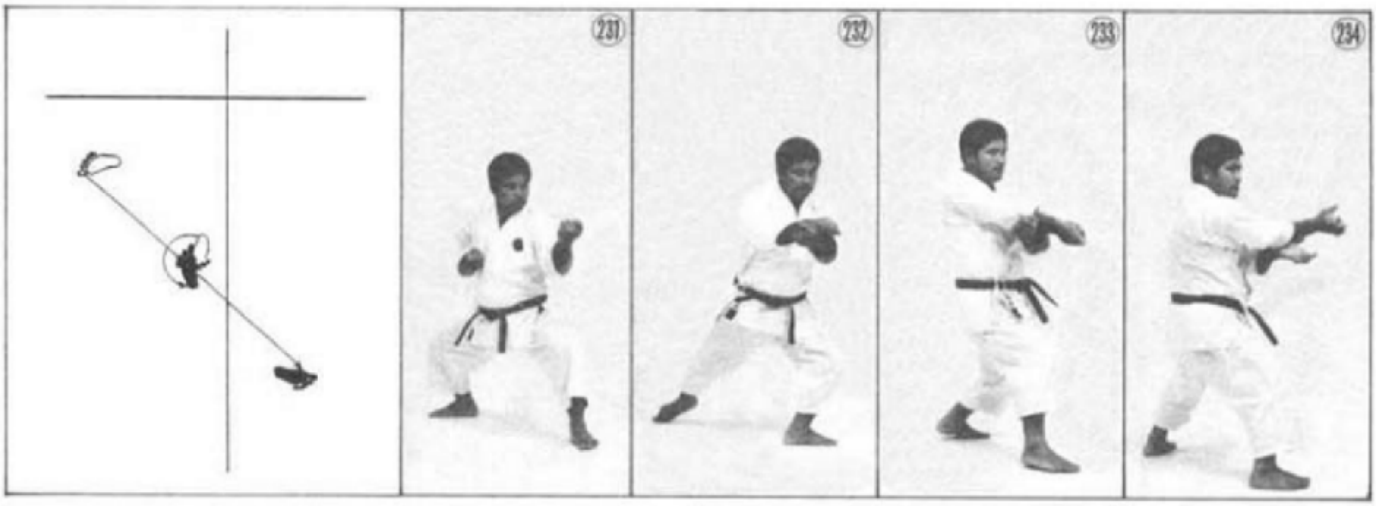




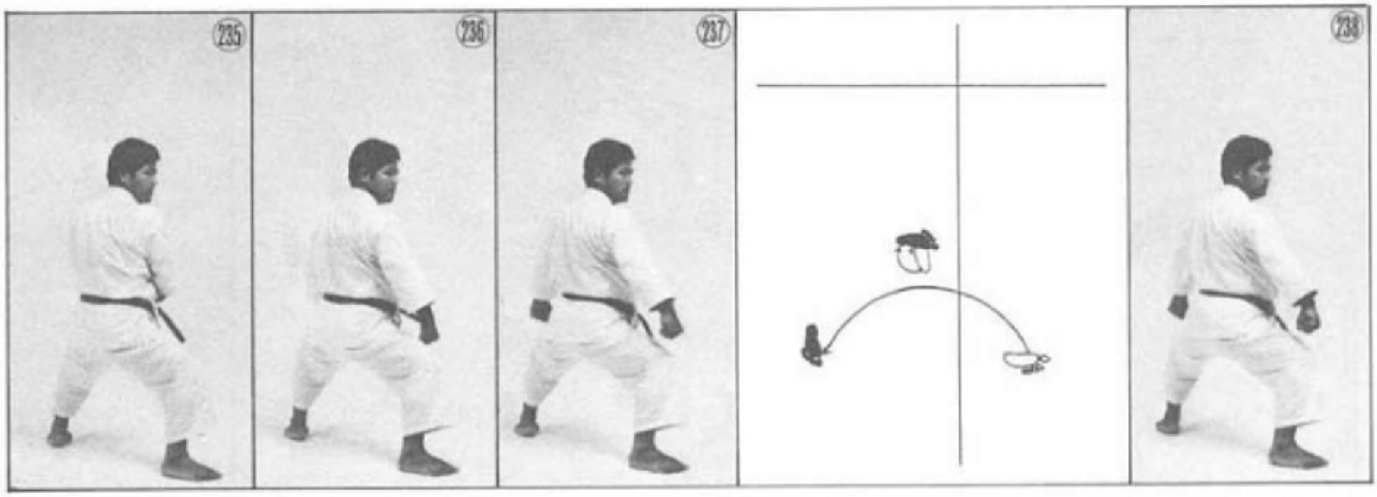
219 -226
From left *shiko dachi*, deliver a right *keiko ken zuki* at a point by the inside of the left wrist; at the same time, slide the right foot forward along the same line into right *shiko dachi*, then quickly execute a *morote gedan harai uke*.



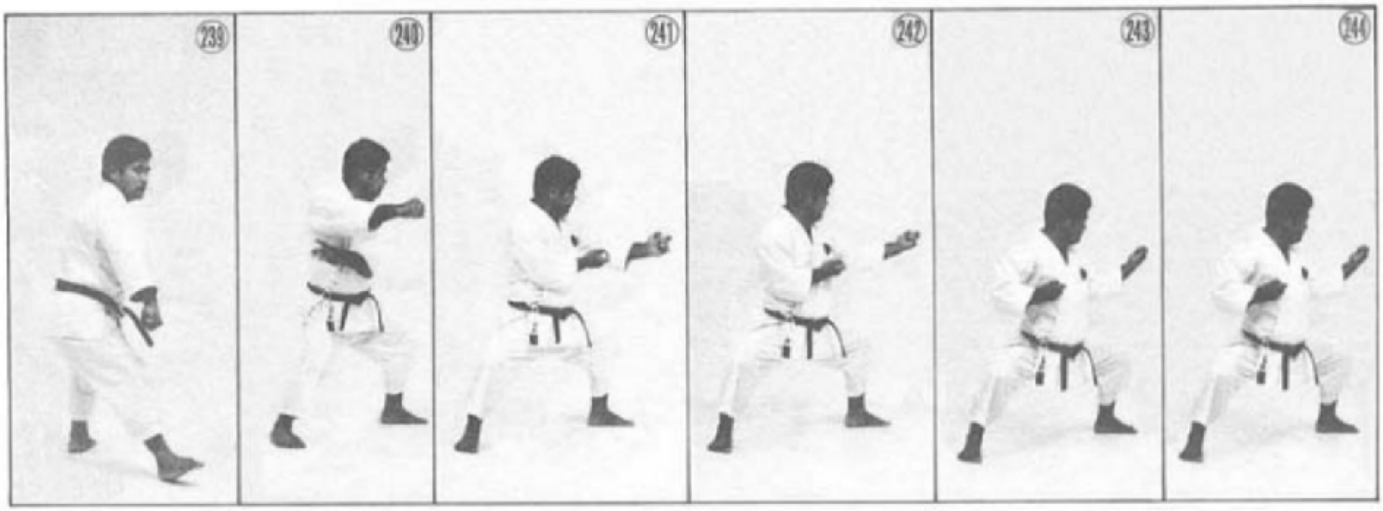
227 -230
From right *shiko dachi*, turn the head into left *shiko dachi* and perform the same hand techniques as in photos 212—217.

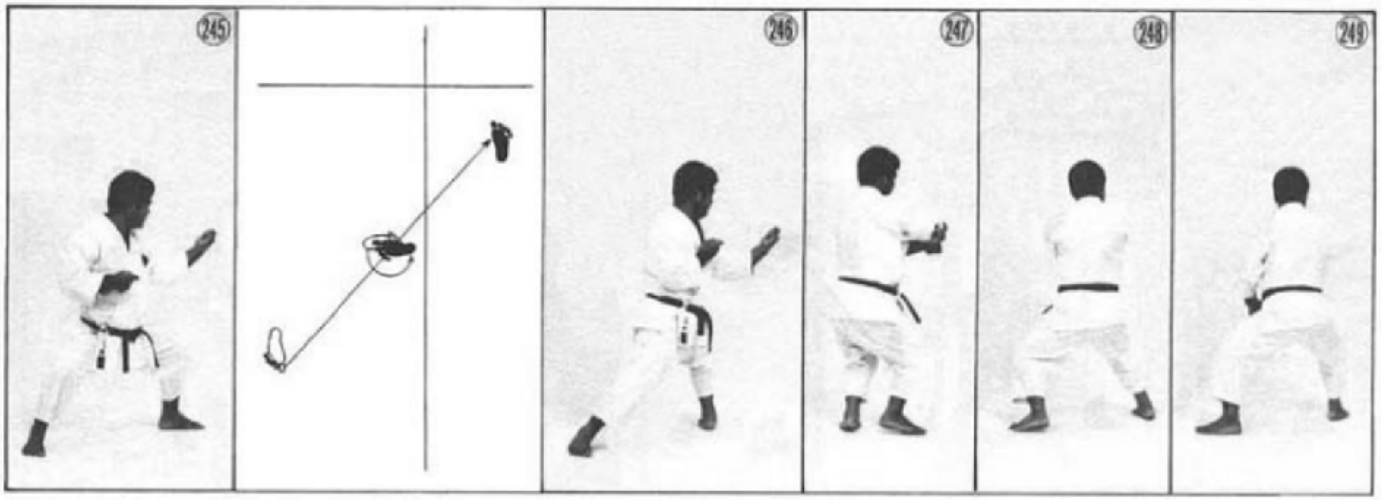


231 -237
From left *shiko dachi*, slide the right foot a large step forward along the same line into right *shiko dachi*, performing the same hand techniques as in photos 219—226.

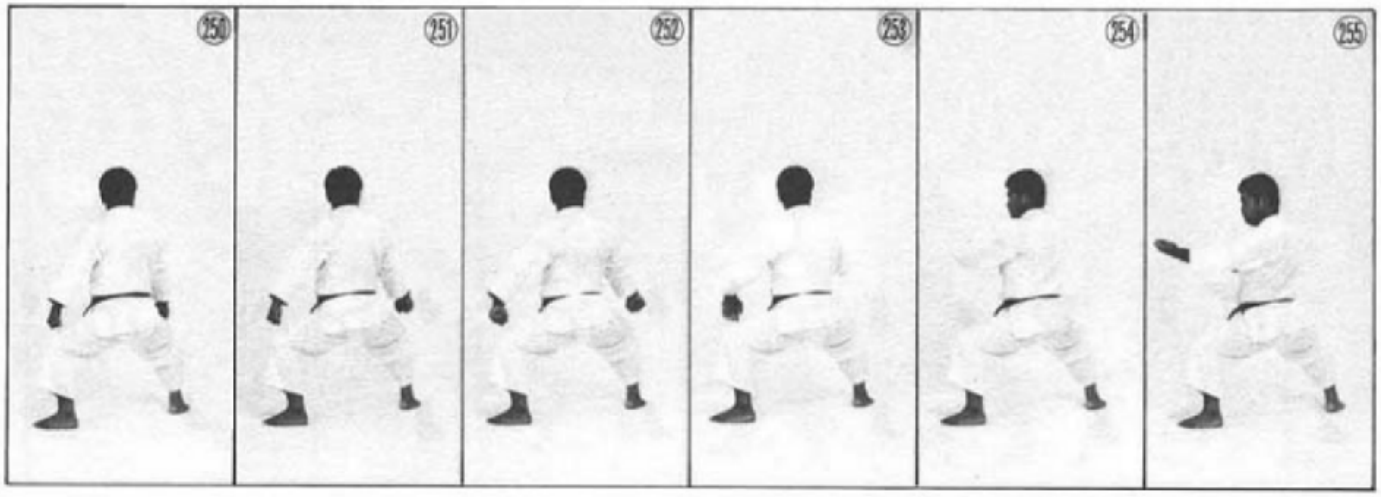


238 -245
From right *shiko dachi*, step the right foot to the right rear, turning the torso 90° to the right into left *shiko dachi*; perform the same hand techniques as in photos 212—217.

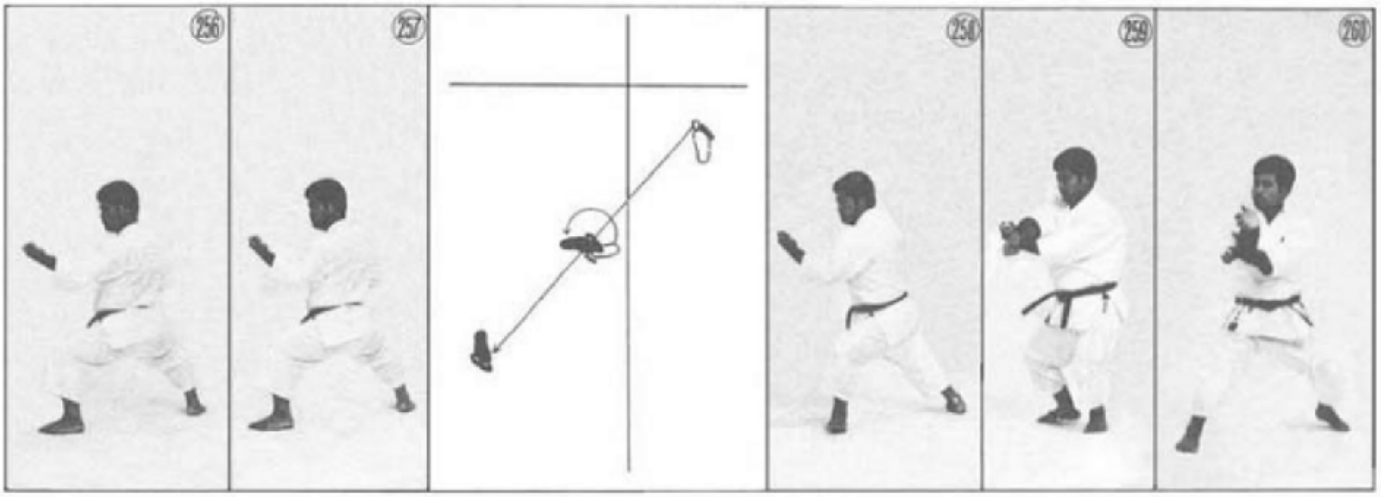




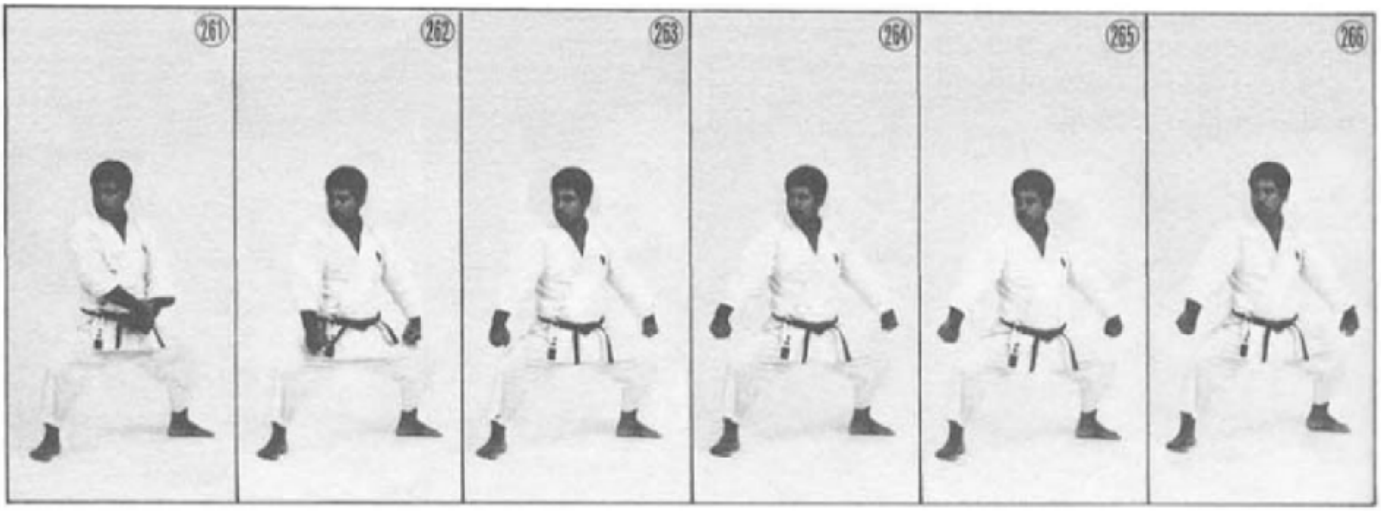
246 -252
Perform the same movements as in photos 219—226.

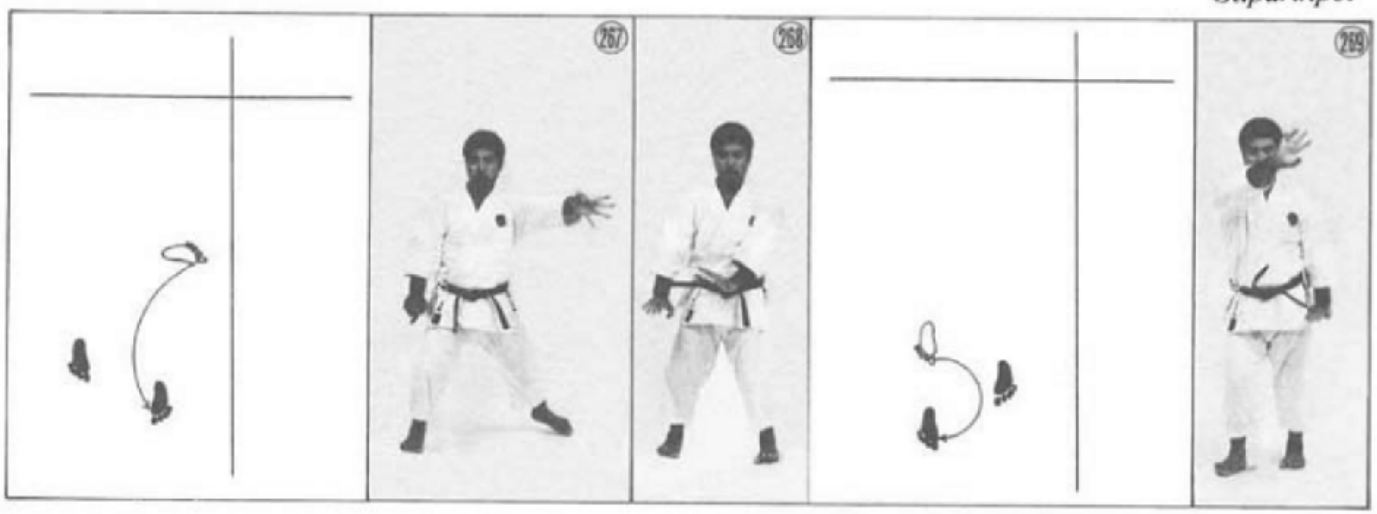


253 -257
Perform the same movements as in photos 212—218.



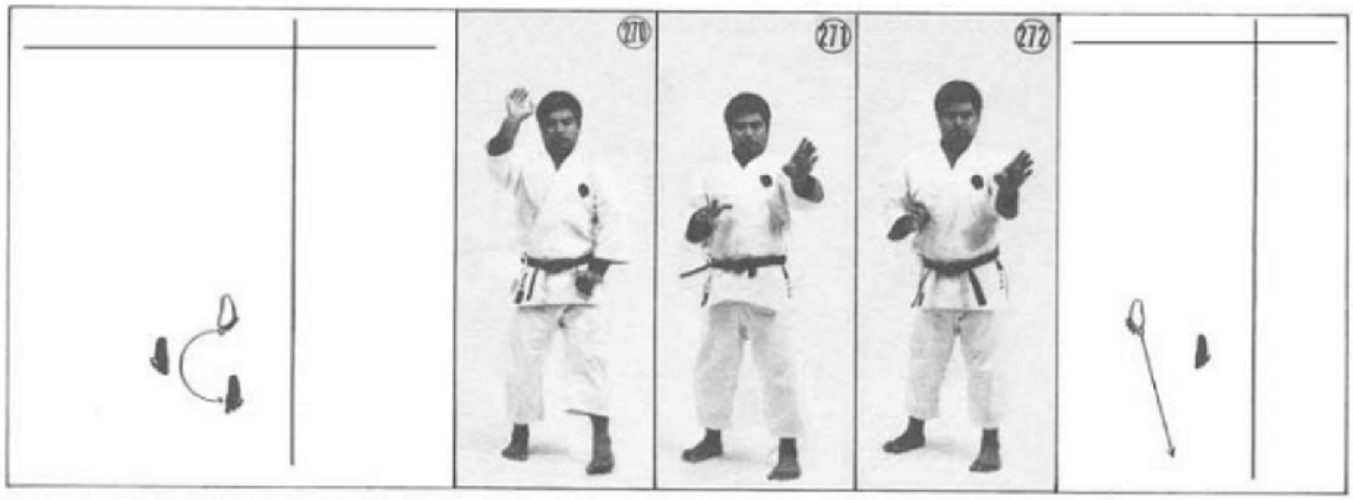
258 -266
Perform the same movements as in photos 219—226.



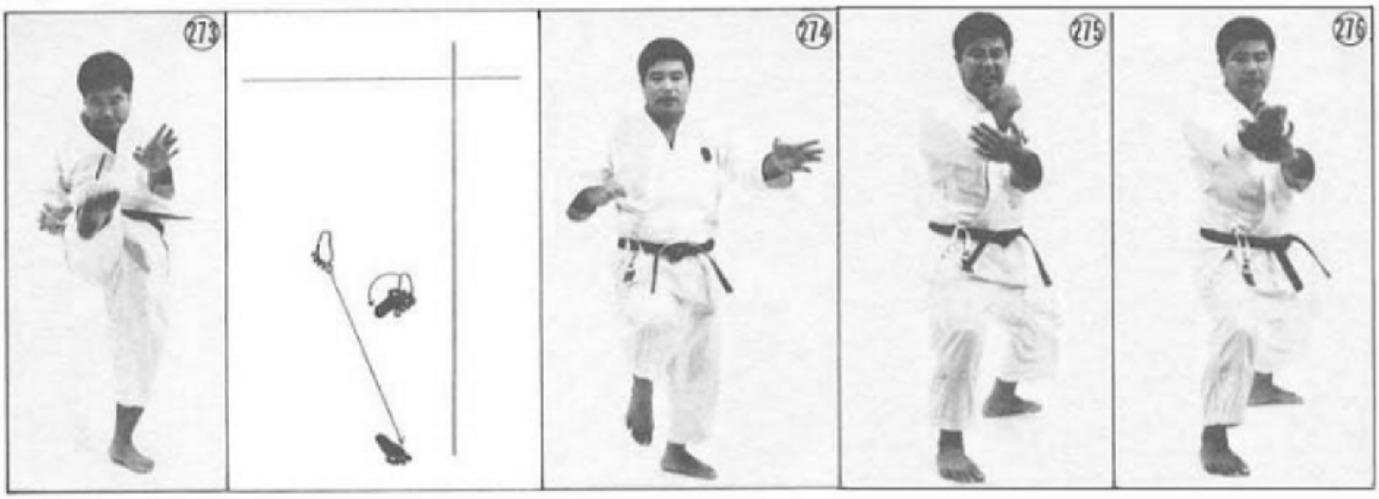


267 -268
From right *shiko dachi*, shift the weight to the right foot and move the left foot in an inward arc to the front (*shomen*) into left *heiko dachi*; at the same time perform a left *gedan shotei harai uke*; open the right hand in the *gedan* position.

269
From left *heiko dachi*, slide the right foot forward into right *heiko dachi*; at the same time perform a right *chudan hiki uke*.



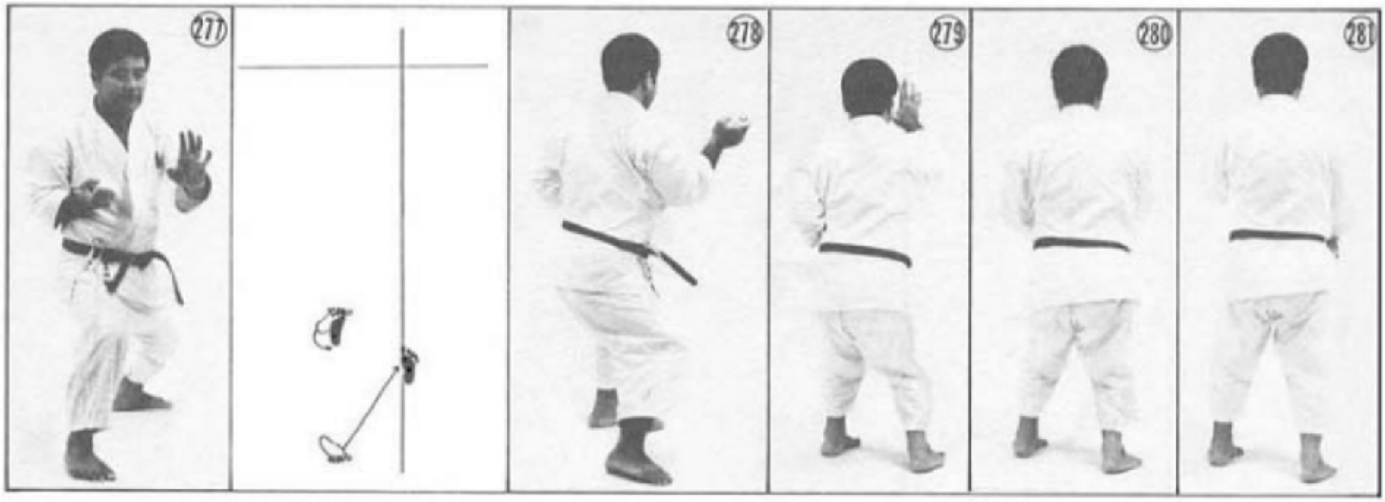
270 -272
Continue immediately by sliding the left foot forward into *heiko dachi* using *suri ashi*; at the same time perform a left *chudan hiki uke*.



273
Execute a right *mae geri.*

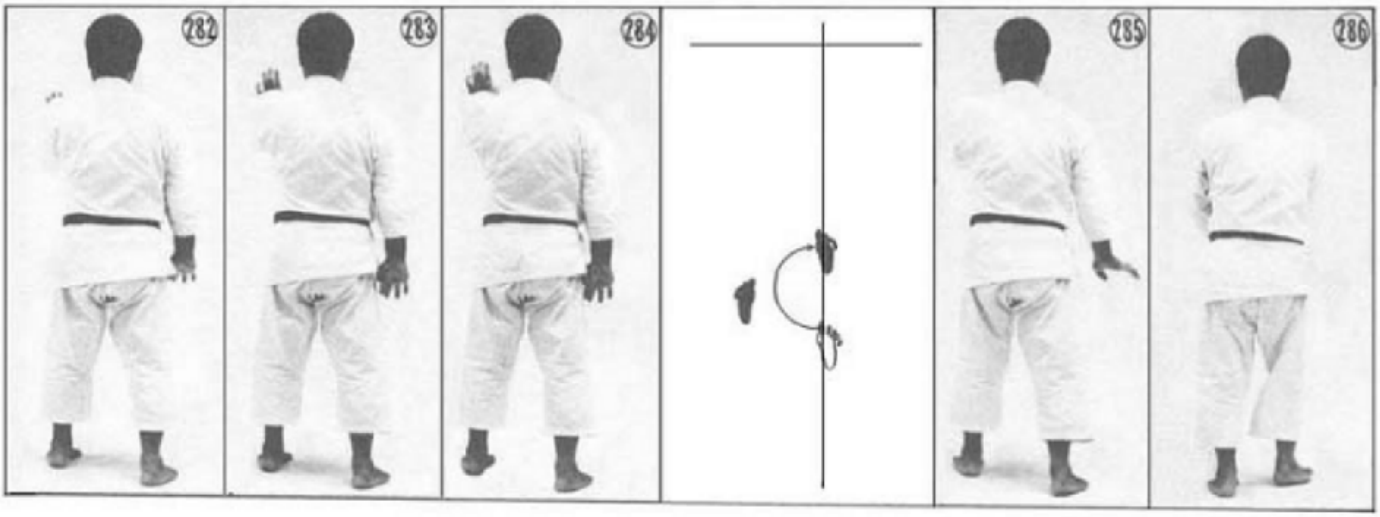
274 -275
From the kick, land the right foot into right *shiko, dachi* and deliver a right *yoko hiji ate* into the left palm.

276
Follow immediately with a right *jodan uraken uchi*, keeping the left hand on the elbow.

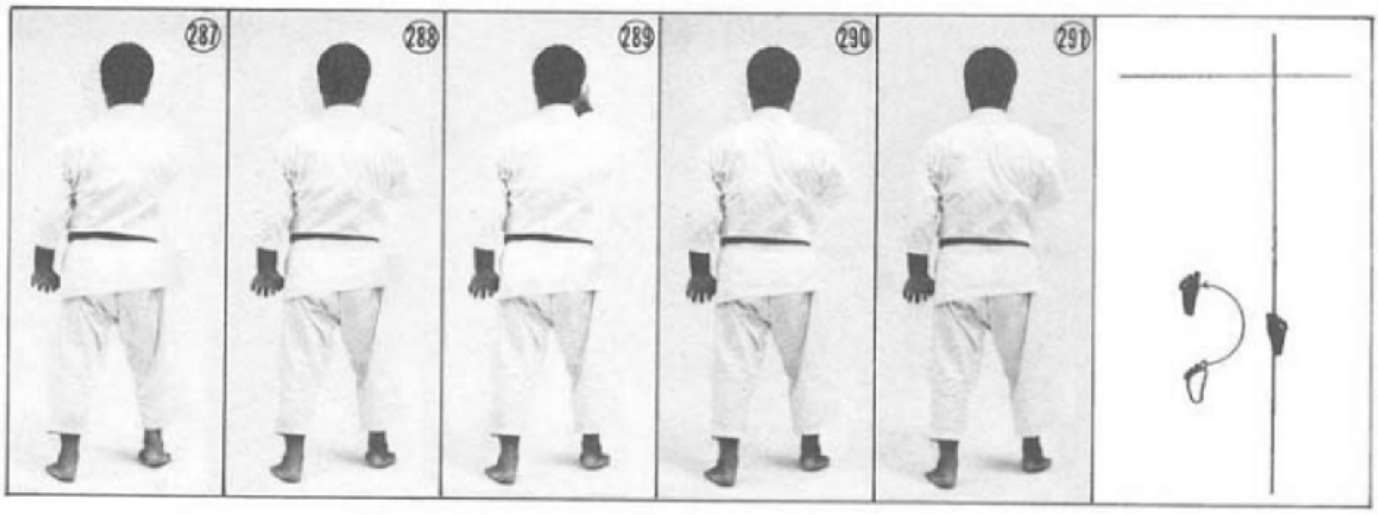


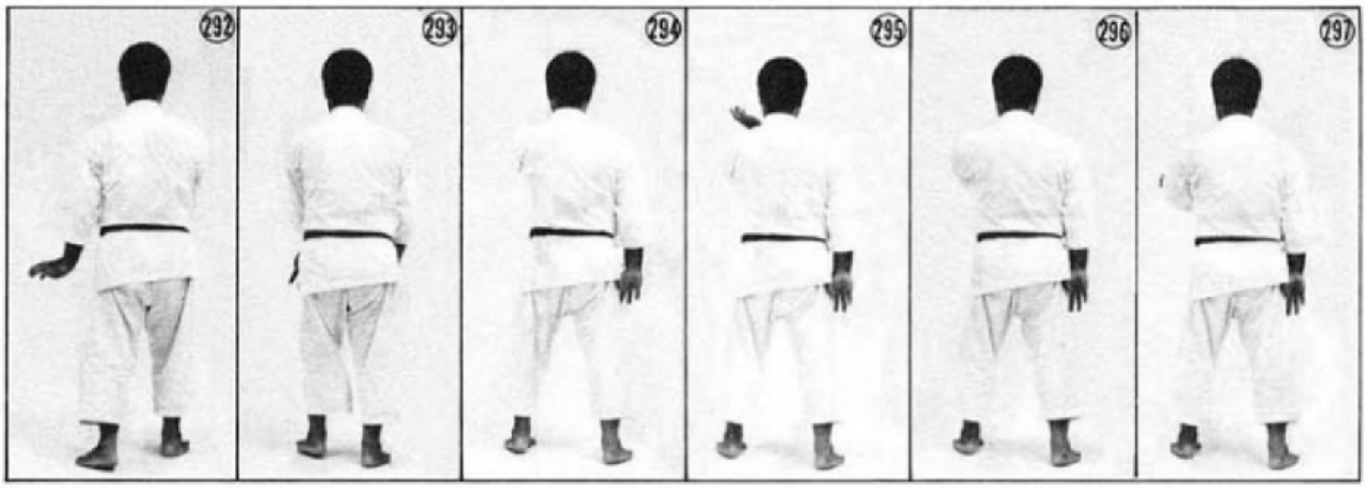
277
Then, powerfully pull the right fist to the right side; at the same time slide the left palm down the inside of the right arm in a *toki-te* (hand release).

278 -284
From right *shiko dachi*, shift the weight to the left foot, turn left to face the opposite direction, and draw the right foot up to the left foot into left *heiko dachi* (facing away from *shomen*); at the same time, simultaneously perform a left *jodan shotei oshi* and a right *gedan shotei barai.*

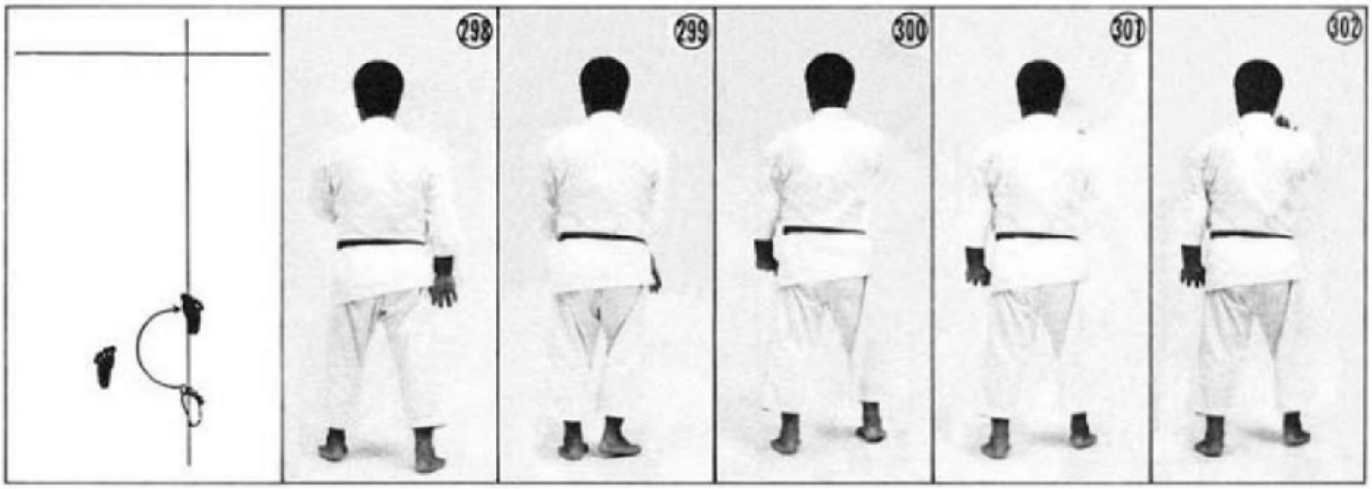


285 -291
From left *heiko dachi*, smoothly slide the right foot forward into right *sanchin dachi*; at the same time, simultaneously perform a right *chudan sukui uke* and a left *gedan shotei barai*; continue by turning the right hand outward from the *kake-te* position (hooking-hand), into a *hiki uke*.

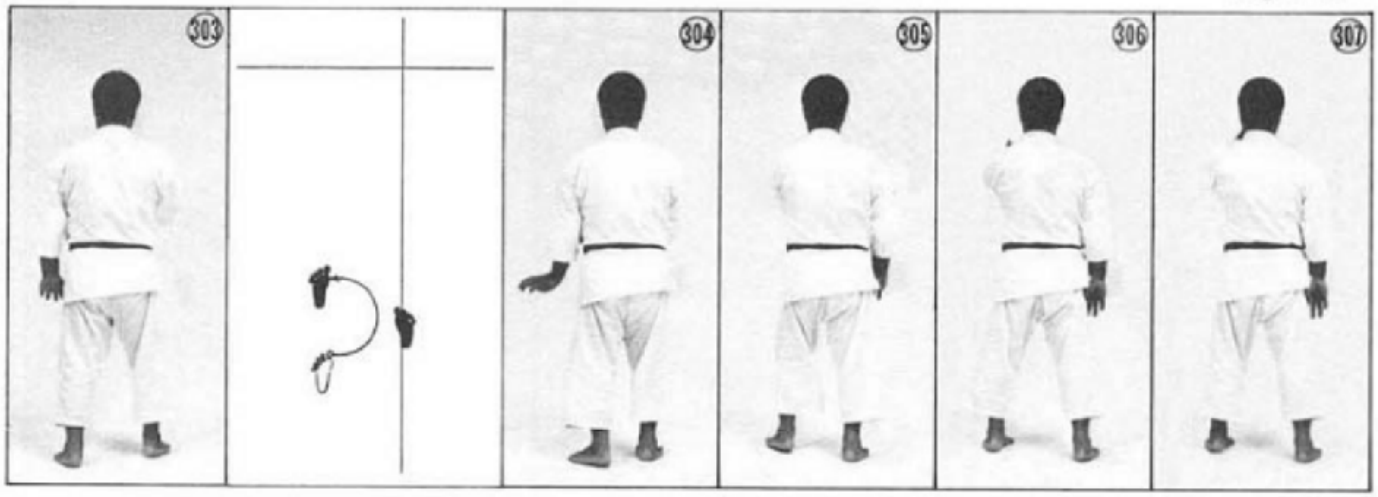




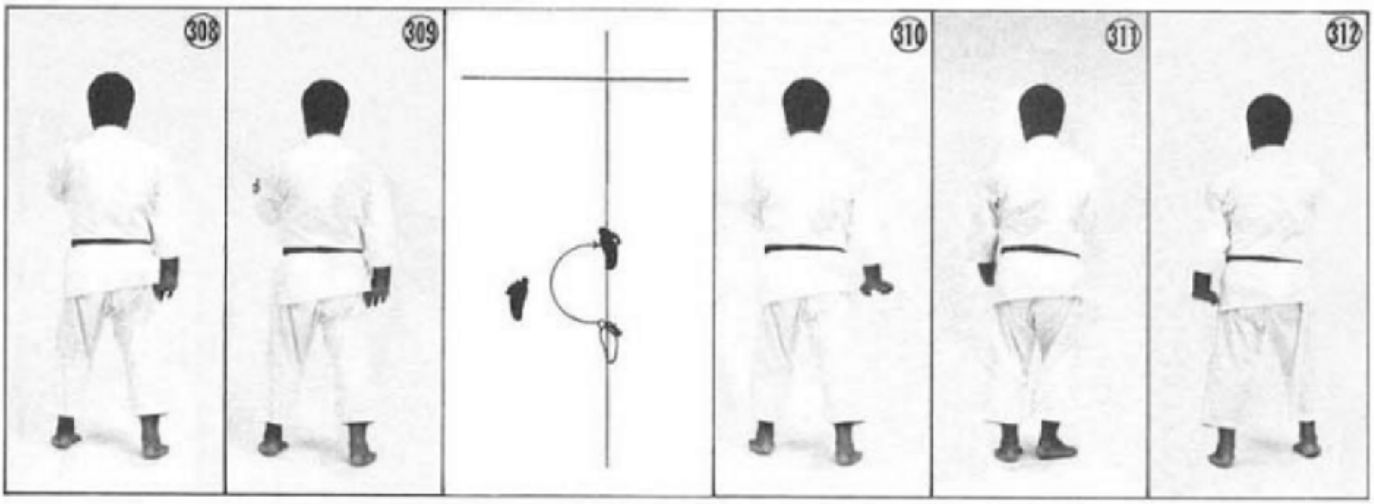
292 -297
From right *sanchin dachi*, smoothly slide the left foot forward into left *sanchin dachi*; perform a mirror image of the hand techniques in photos 285—291; switching right for left.



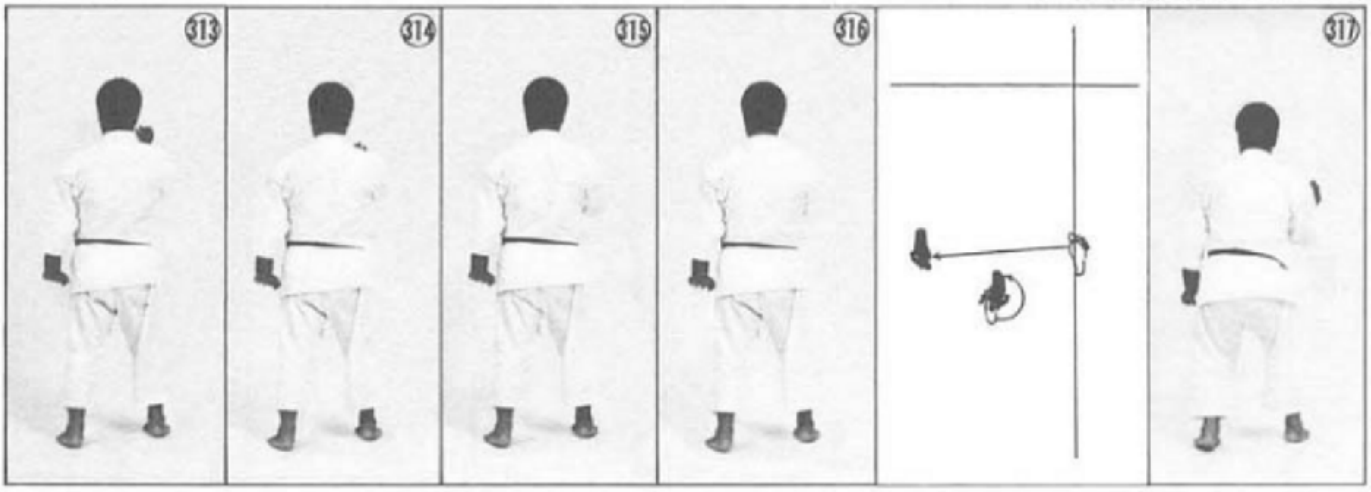
298 -303
Perform the same movements as in photos 285—291.



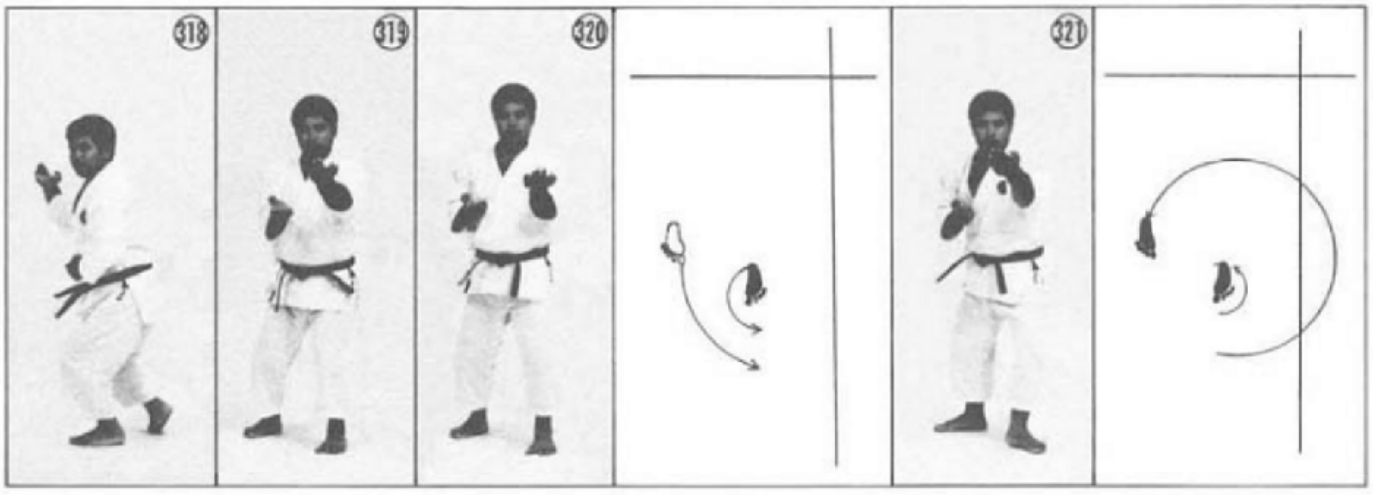
304 -309
Perform the same movements as in photos 292—297.



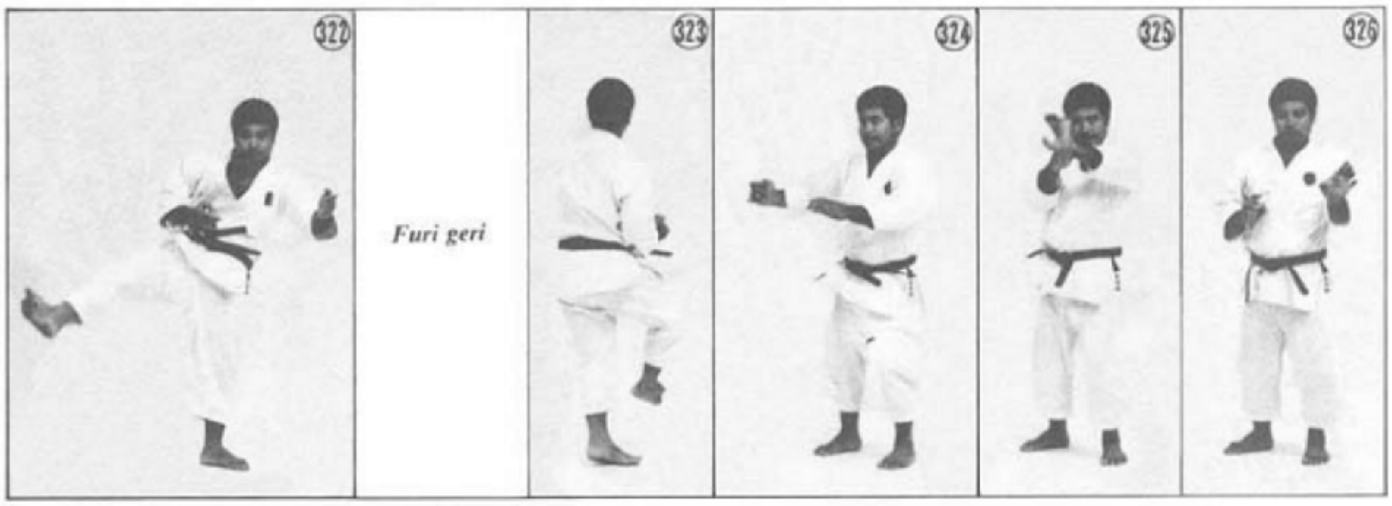
310 -316
Perform the same movements as in photos 285—291.

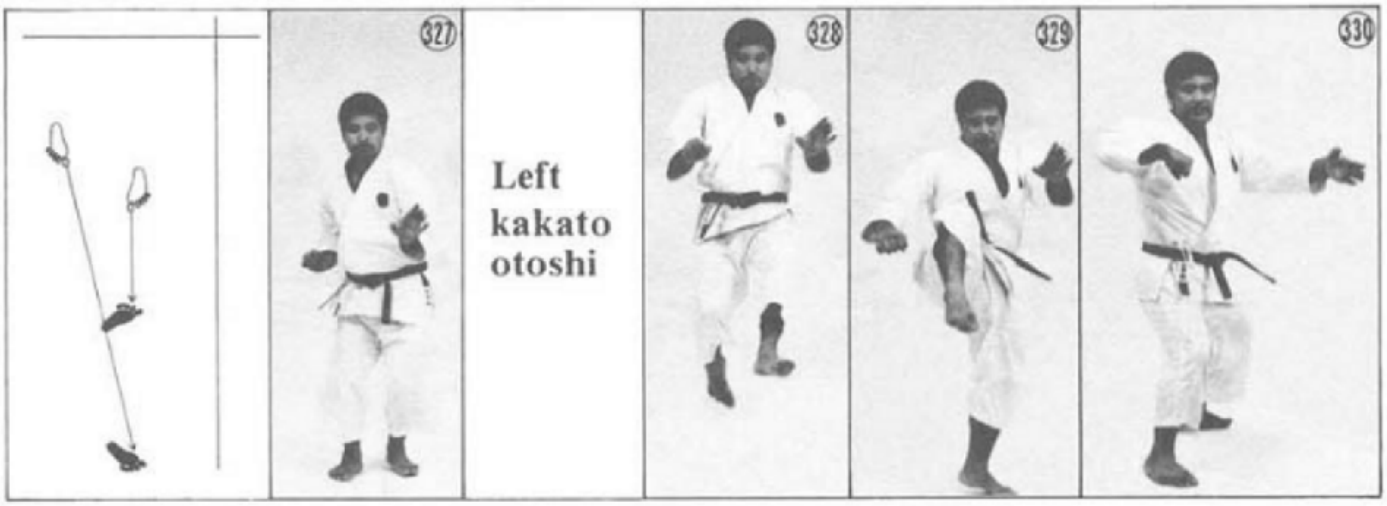


317 -320
From right *heiko dachi*, shift the weight to the left foot and, lowering the hips, pivot sharply 180° to the left to face *shomen*; the right foot follows around in *suri ashi*, finishing in left *heiko dachi*; at the same time perform a left *chudan ura kake uke*, pulling the right hand to the side.



321 -326
From left *heiko dachi*, shift the weight to the left foot, turn the hips left and sharply swing the right foot up, powerfully striking the left palm with the sole of the foot (*sokutei*); use the momentum of the *sokutei geri* to turn the body completely around; land the right foot into left *heiko dachi* while performing a left *chudan hiki uke*, pulling the right hand to the side.

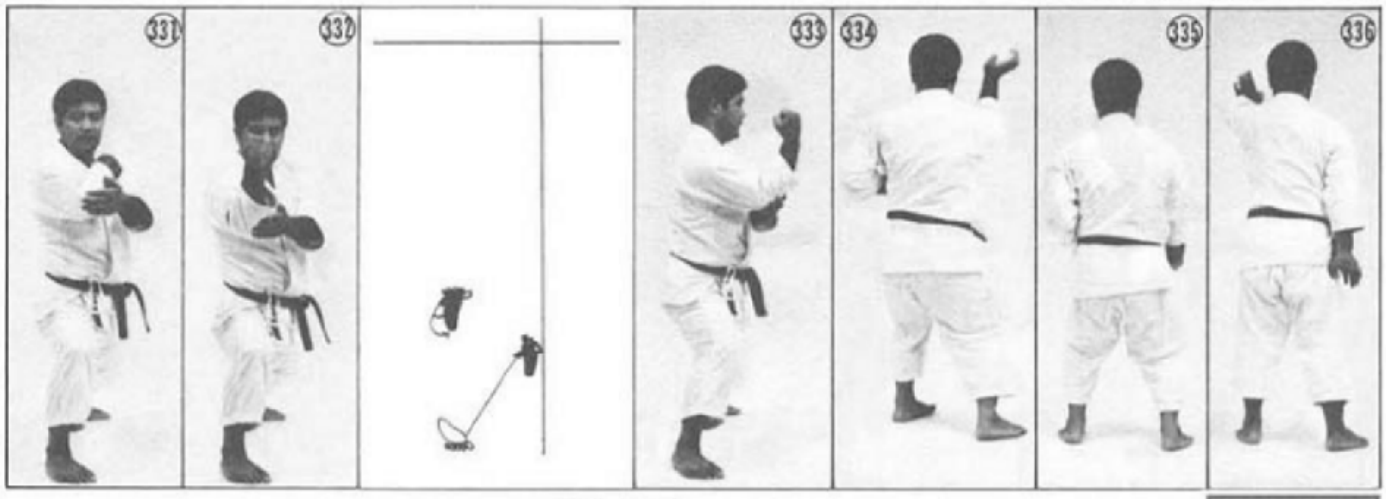




327 -329
From left *heiko dachi*, perform a left *kakato otoshi* (no photos); as the left heel drops, use the spring to execute a *tobi geri*.

330 -332
From the jump kick, as the foot lands in right *shiko dachi*, deliver a right *yoko hiji ate* into the right palm, followed by a right *jodan uraken uchi*. The left hand moves to the back of the right elbow.

(3 photographs/1 second)

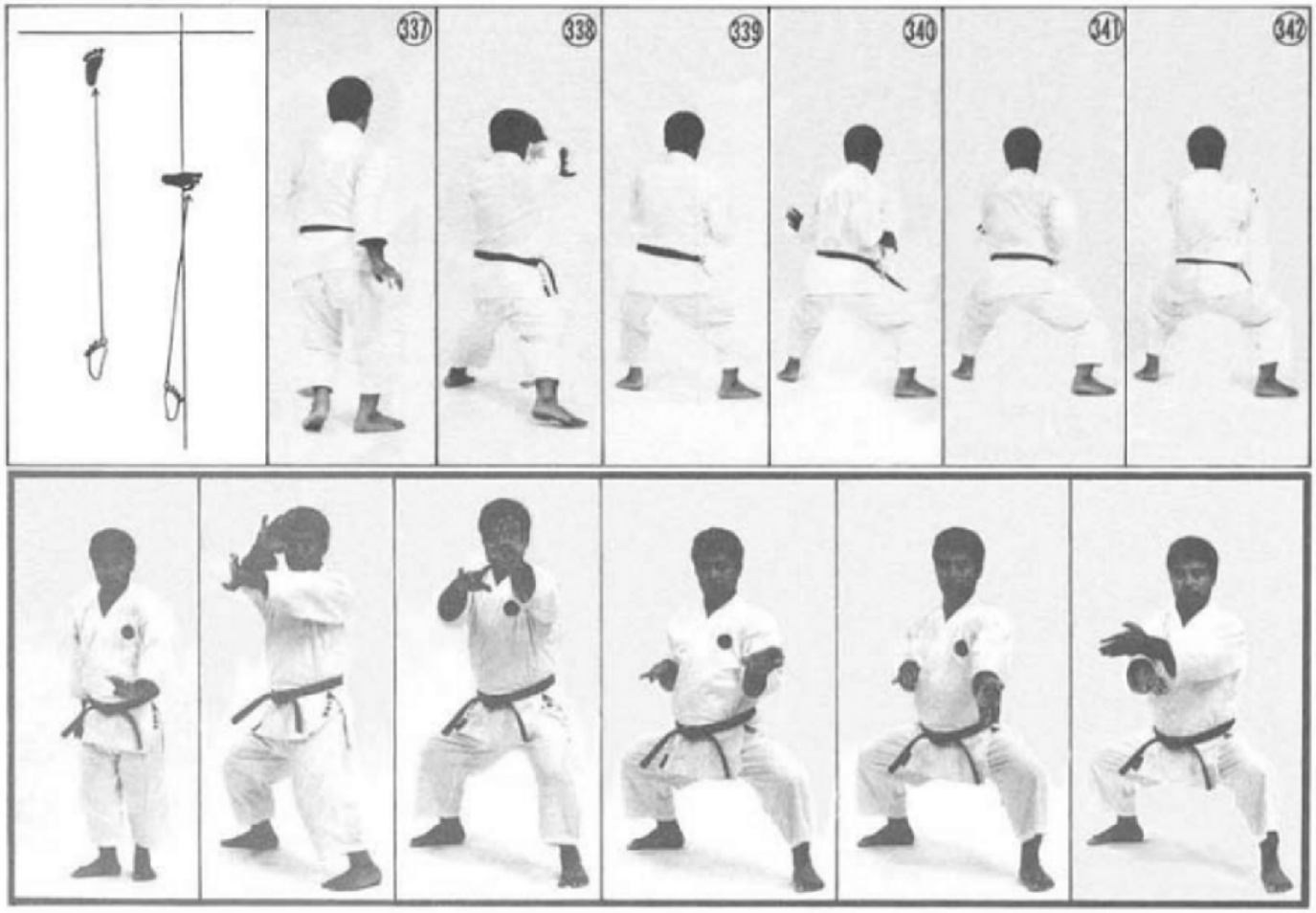


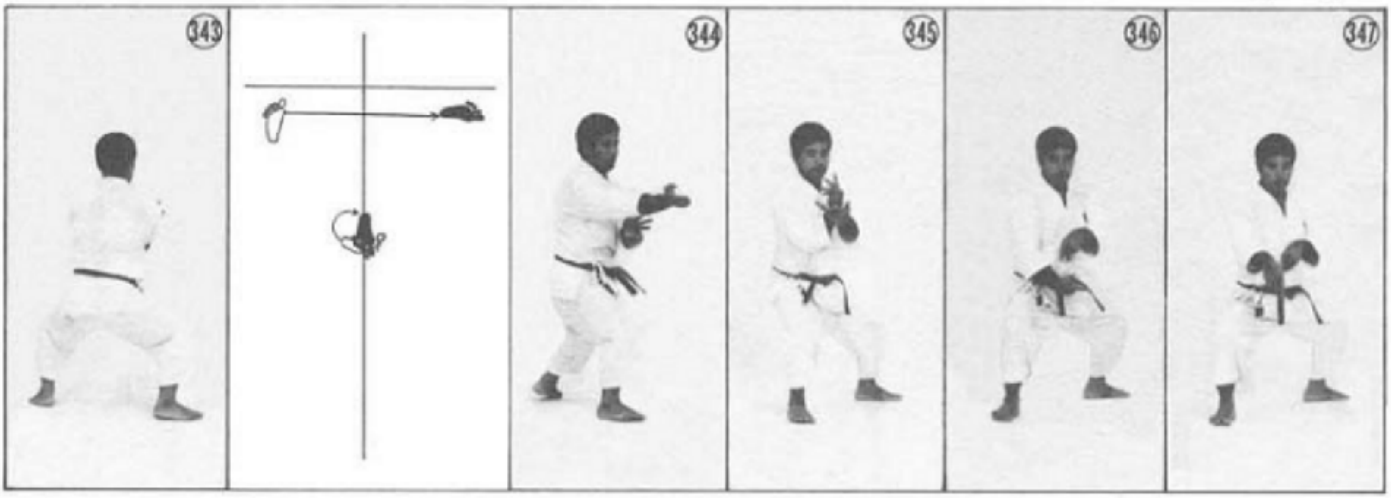
333 -336
From right *shiko dachi*, shift the weight to the left foot and turn the hips left 90°, drawing the right foot up towards the left foot into *left heiko* dachi (facing away from *shomen*); together deliver a sharp left *jodan shotei oshi* and a right *gedan shotei barai*.



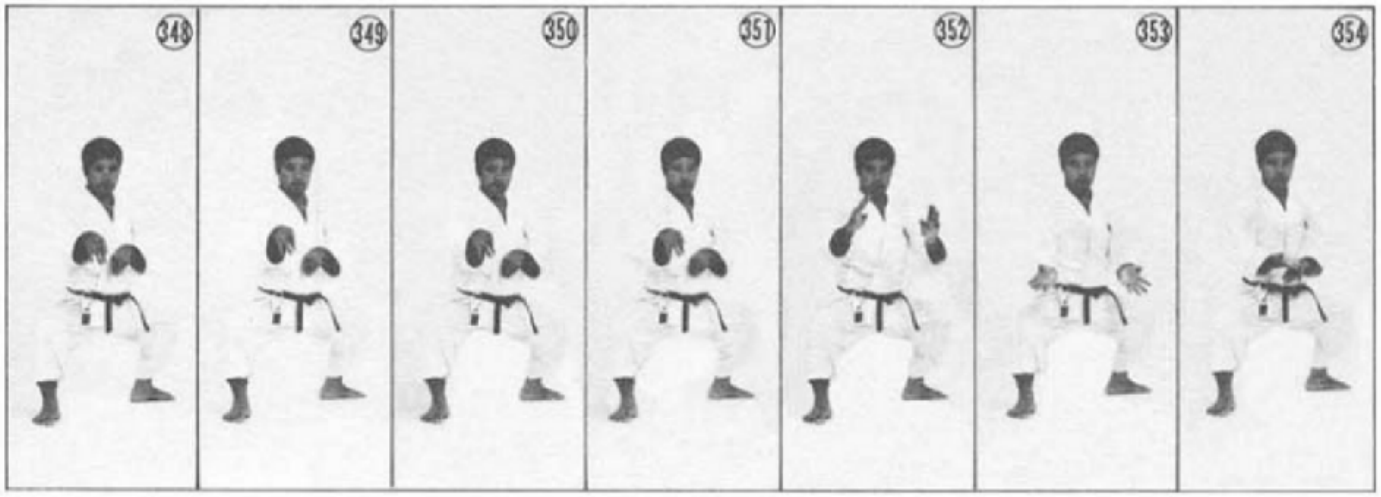
337 -340
From left *heiko dachi*, use *suri ashi* to slide the left foot a long step forward followed by the right into left *shiko dachi*; at the same time, perform a left *chudan hiki uke*, pulling the right hand to the side.

341 -343
In left *shiko dachi*, deliver a right *chudan nukite*.

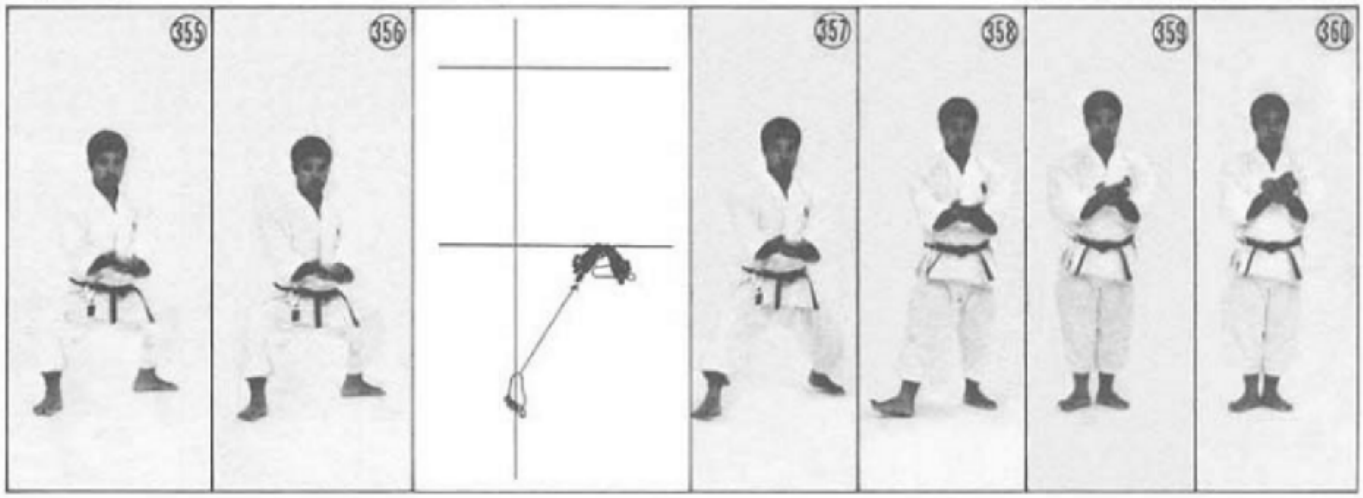


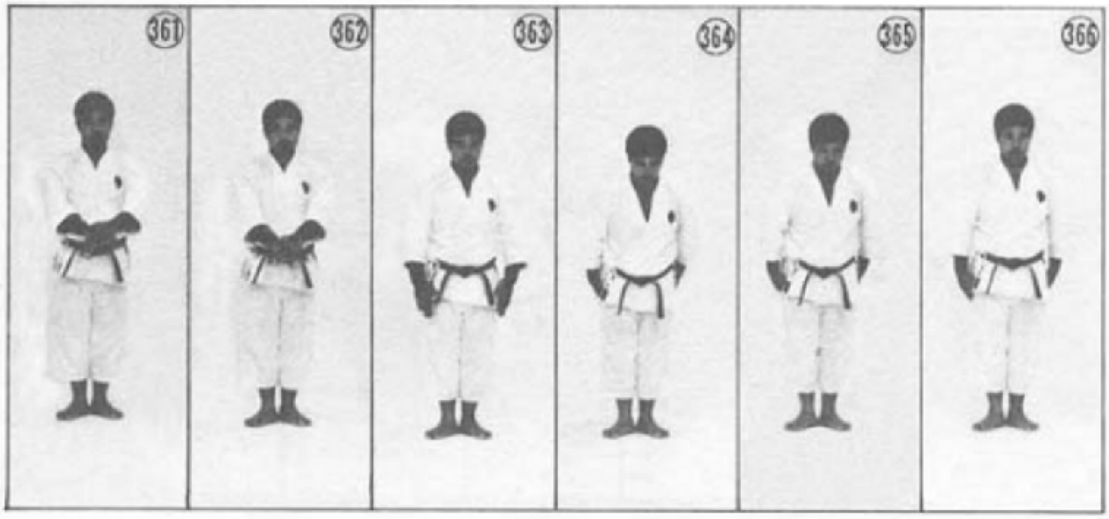


344 -351
From left *shiko dachi*, shift the weight to the right foot and slide the left foot across to the right, pivoting the hips to the right to face *shomen* in right *shiko dachi*; at the same time, quickly cross the forearms, rotating them inward and uncrossing them into a right *chudan age ko uke* and a left *chudan yoko ko uke*. In the *kata* movement the left *ko uke* does not face to the left. This movement is performed with *muchimi*, and power concentrated in the *tanden*.



352 -362
From right *shiko dachi*, draw the right foot back to the left into *musubi dachi*; at the same time lower both hands to the front of the lower abdomen in *gedan gamae*.

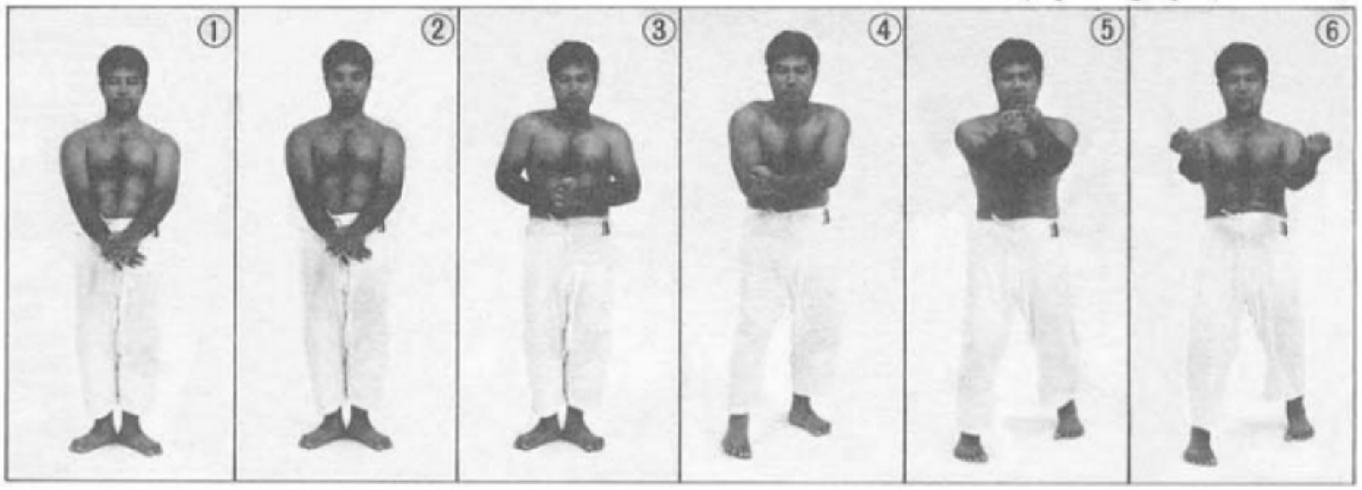




363 -366
Rei.

Part 5. Tensho

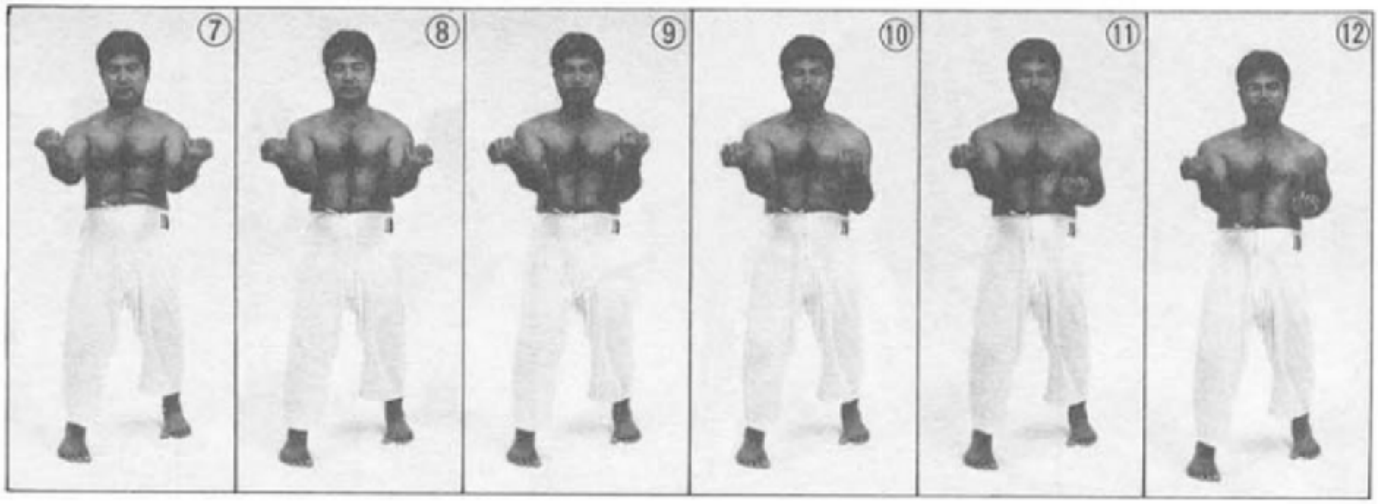
(3 photographs/1 second)



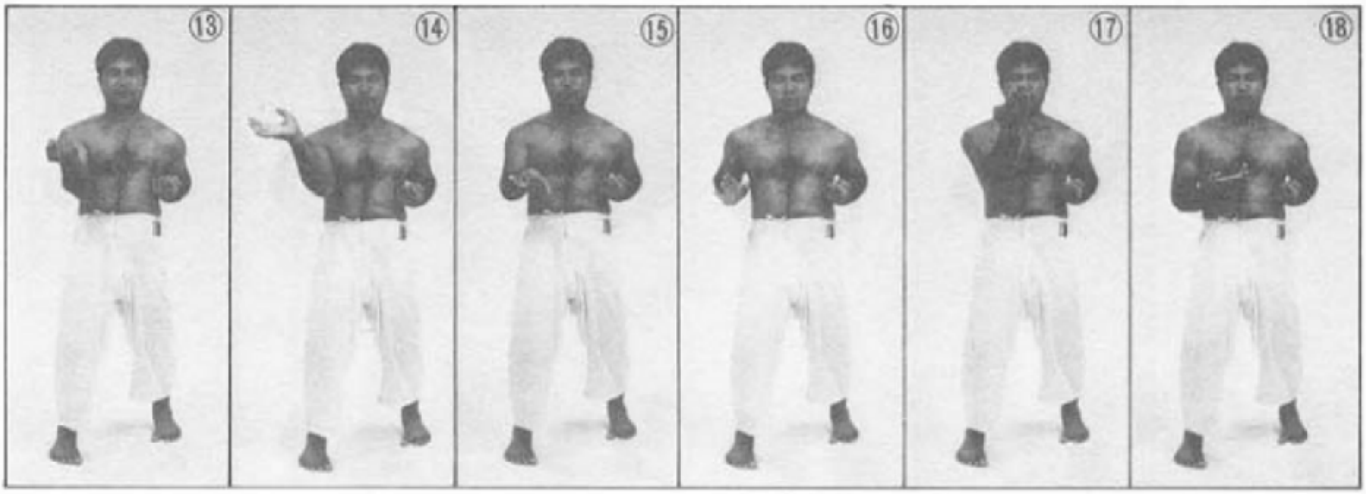
1. Performance of the *Kata*

1
Ready posture

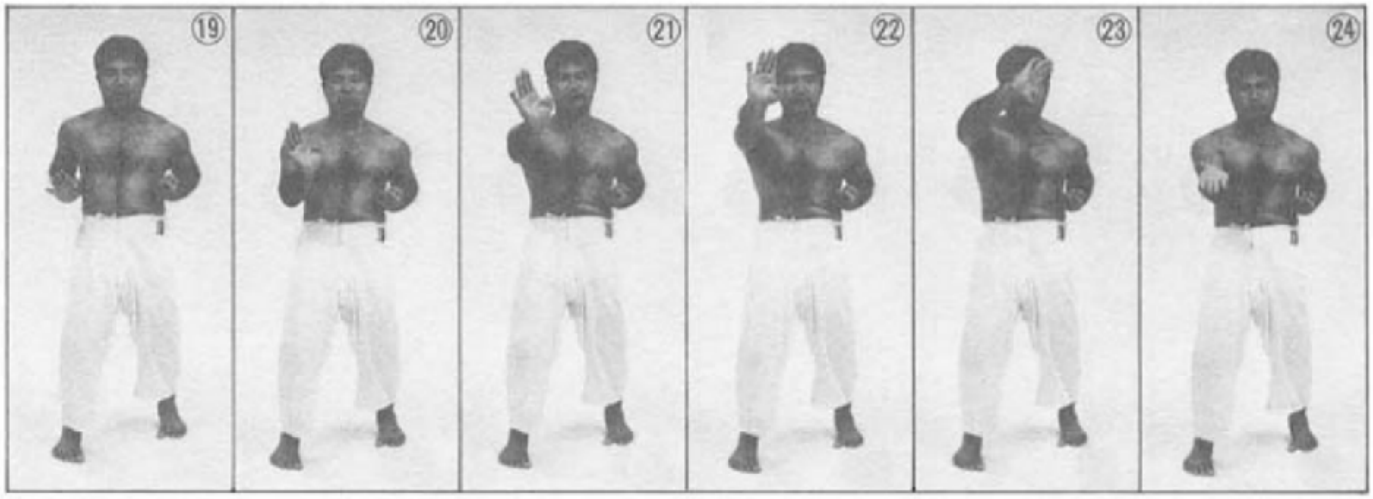
2 -8
Stance: *Migi sanchin dachi*
Hands: Both hands in *chudan yoko uke*
Breathing in deeply through the nose, move the right foot one step forward into *migi sanchin dachi*. The hands cross (sliding) in front of the solar plexus region — the right hand to the left side, the left hand to the right elbow. This is done while stepping forward smoothly. Then, breathing out strongly, push outwards in a circular movement.



9 -13
Stance: *Migi sanchin dachi*
Hands: Both hands in *chudan yoko uke*
Keeping your strength concentrated in the *tanden*, slowly pull the left arm back along the left side. Breathe in deeply through the nose. Then, keeping the right hand in the same position on the right side, exhale strongly in one breath, making a sound like "hatt."

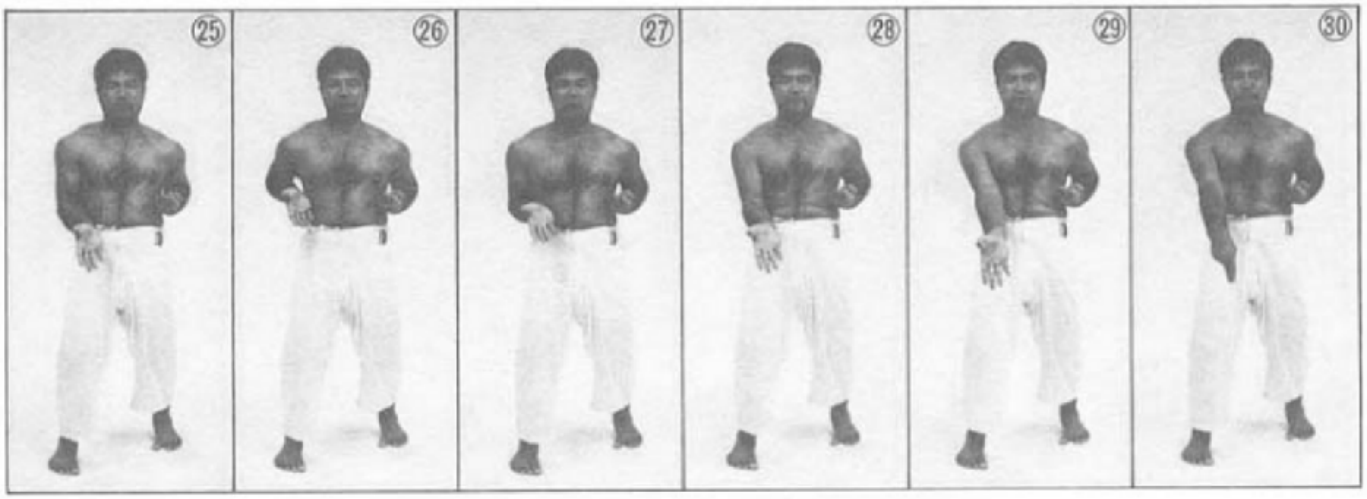


14 -18
Stance: *Migi sanchin dachi*
Hands: *Migi* (open-hand) *chudan hiki uke; migi chudan ushiro* (back of hand) *kake uke.*
From the *chudan yoko uke* position, twist the right wrist outwards (palm down), and keeping the shoulder down and the side muscles tight, pull the right hand straight back to the side performing *chudan hiki uke* (the feeling is of pulling down). Then perform *migi chudan ushiro kake uke.* While doing these blocks, breathe in smoothly and deeply in one inhalation through the nose.



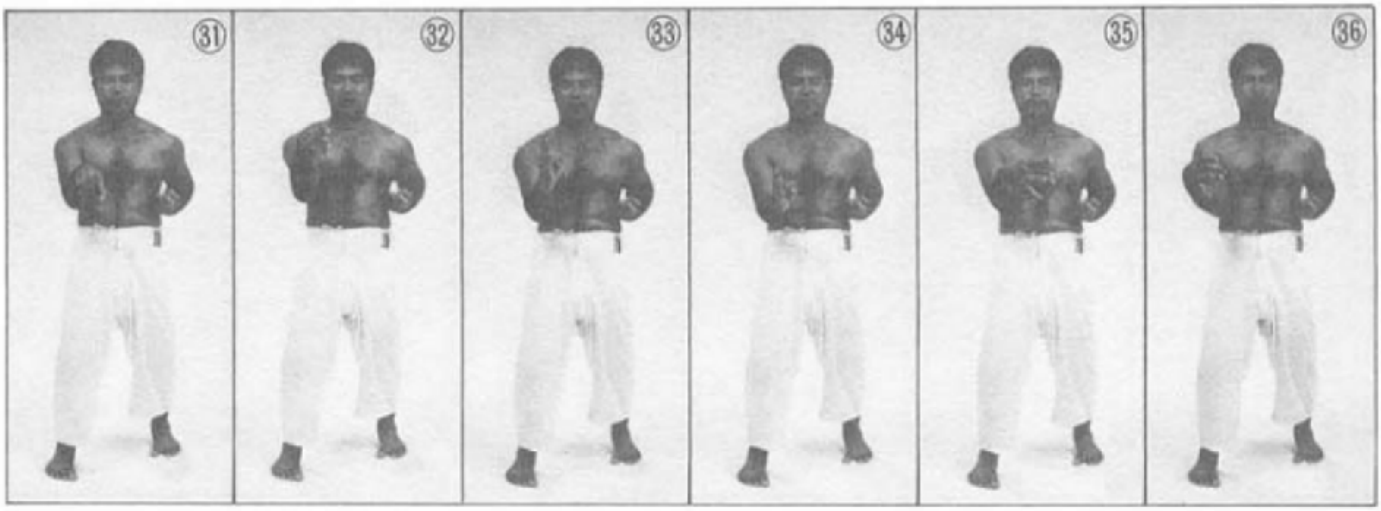
19 -22
Stance: *Migi sanchin dachi*
Hands: *Migi jodan shotei oshi* (palm-heel push)
Keeping your strength concentrated in the *tanden,* put power into your palm and thumb, perform *jodan shotei oshi,* raising your hand slowly forward and up. Breathing and movement should be harmonized. As you straighten the elbow, breathe out forcefully making the "hatt" sound.

23 -26
Stance: *Migi sanchin dachi*
Hands: *Jodan ura te kake uke*
From *jodan shotei oshi* turn the right wrist inward, and putting power in the wrist slowly pull back to your right side as if blocking with *kake uke.* Breath in slowly and deeply harmonizing breathing and movement.



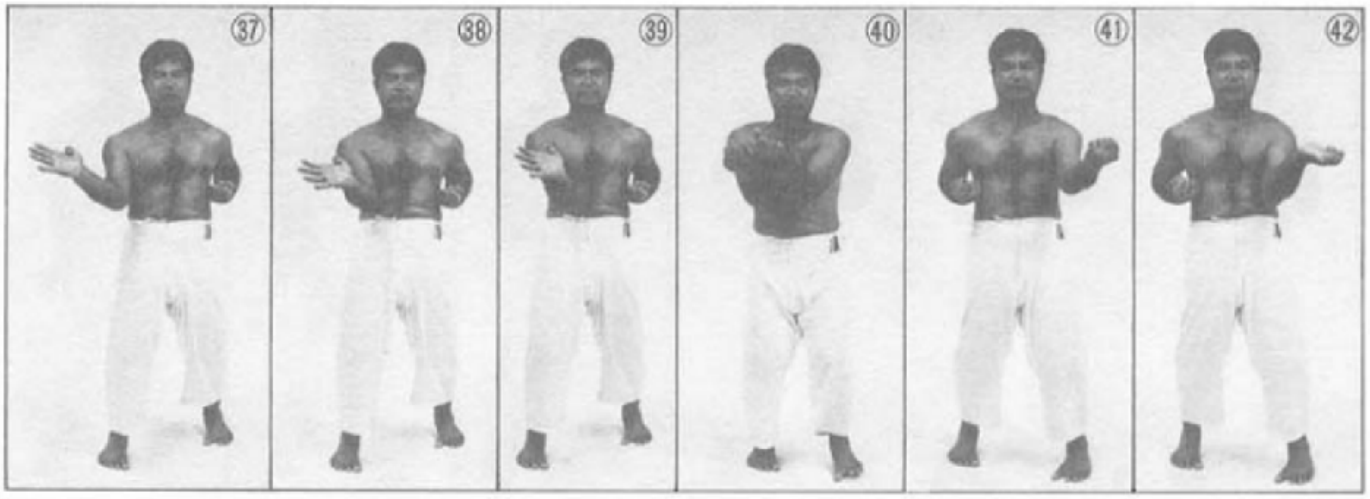
27 -29
Stance: *Migi sanchin dachi*
Hands: *Migi gedan shotei oshi*
Put power in the palm of your right hand, and push slowly down to the *gedan* area, performing *migi gedan shotei oshi.* Breathe slowly, in harmony with the movement, and as you straighten your elbow breathe out with a strong "hatt."

30 -32
Stance: *Migi sanchin dachi*
Hands: *Migi chudan ko uke*
(wrist block)
Keeping your power concentrated in the tanden, raise the right wrist while turning it outward and over, to perform *migi chudan ko uke*. Inhale slowly and deeply, harmonizing breathing and movement.



33 -34
Stance: *Migi sanchin dachi*
Hands: *Migi chudan shotei otoshi uke* (palm-heel descending block)
Turning your right palm-heel downwards (fingers pointing up) slowly bring your hand down to the horizontal position, and perform *migi chudan shotei otoshi uke*. Harmonize breathing and technique, exhaling with the "hatt" sound when the right hand becomes horizontal.

35 -36
Stance: *Migi sanchin dachi*
Hands: *Migi chudan yoko ko uke* (side wrist block)
Keeping your *tanden* strong, concentrate power in the back of your right hand, drawing your palm inwards and turning your wrist as you slowly move your hand to the right side, to perform a strong *migi chudan yoko ko uke*. Breathe in slowly and in harmony with the movement.



37 -39

Stance: *Migi sanchin dachi*

Hands: *Migi chudan uchi shotei uke* (inner palm-heel block)

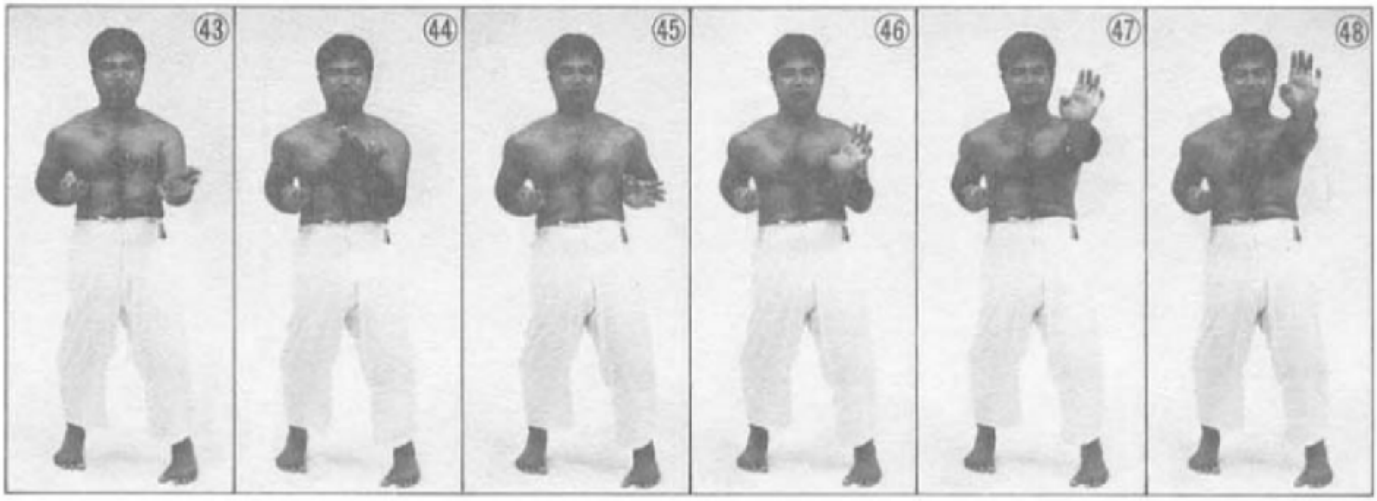
With power still concentrated in the *tanden*, draw the back of your hand towards your right wrist, focusing strength into your palm-heel, and slowly move your hand inwards to the horizontal position, to perform *migi chudan uchi shotei uke*. Breathe out slowly and in harmony with the movement, exhaling with a force ful "hatt" at the end of the block.

40 -41

Stance: *Hidari sanchin dachi*

Hands: *Hidari chudan yoko uke*

Twist the right heel in slightly, and slide the left foot one step forward into *hidari sanchin dachi*. Focusing power in your left side and left wrist, slowly perform *hidari chudan yoko uke*. Breathe in slowly and deeply, then exhale with a forceful "hatt" at the end of the block.

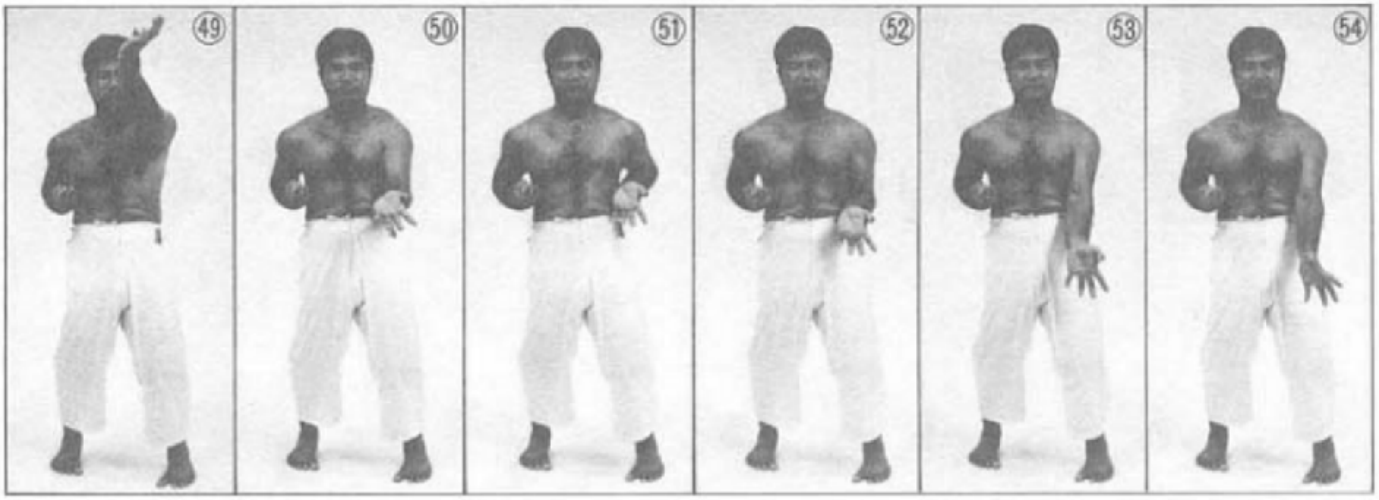


42 -45

Continue with the same hand techniques and breathing patterns as in photos 14-18, with left and right reversed.

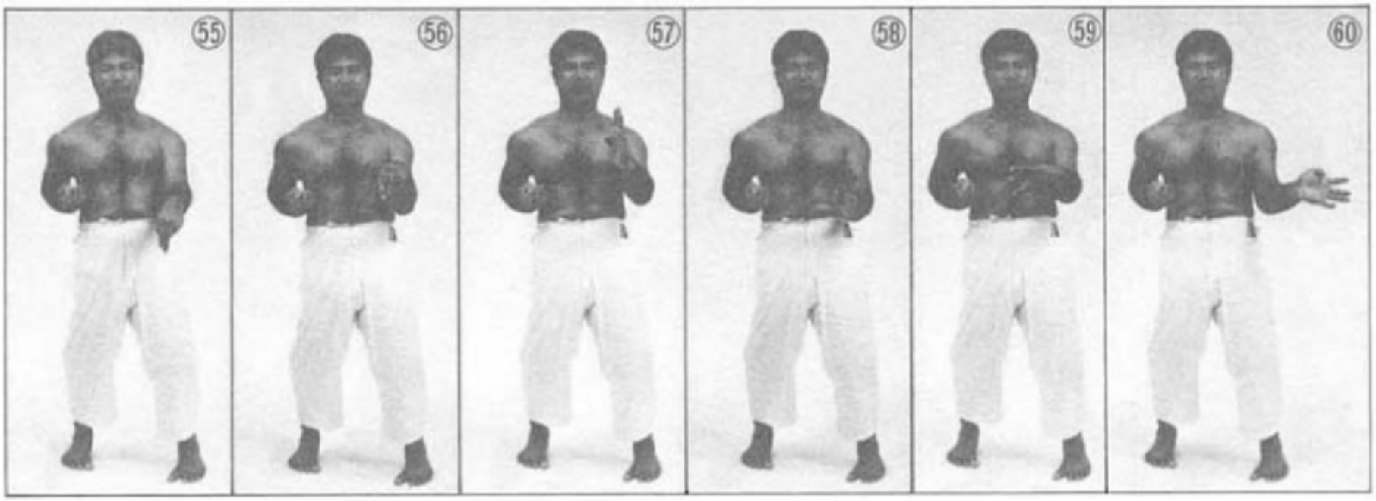
46 -48

Continue with the same hand techniques and breathing patterns as in photos 19-22, with left and right reversed.



49 -51
Continue with the same hand techniques and breathing patterns as in photos 23-26, with left and right reversed.

52 -53
Continue with the same hand techniques and breathing patterns as in photos 27-29, with left and right reversed.



54 -56
Continue with the same hand techniques and breathing patterns as in photos 30-32, with left and right reversed.

57 -58
Continue with the same hand techniques and breathing patterns as in photos 33-34, with left and right reversed.

59
Continue with the same hand techniques and breathing patterns as in photos 35-36, with left and right reversed.



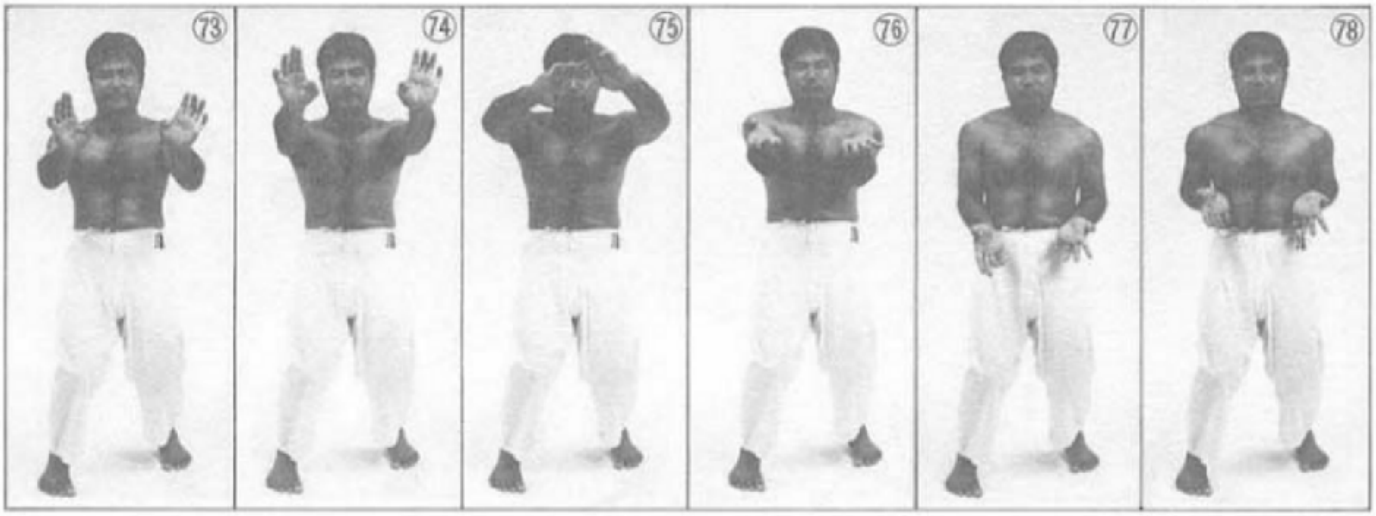
60 -62
Continue with the same hand techniques and breathing patterns as in photos 37-39, with left and right reversed.

63 -66
From left *sanchin dachi*, twist the left heel in slightly, and slide the right foot one step forward into *migi sanchin dachi*. The hand techniques and breathing patterns are as in photos 3-8.

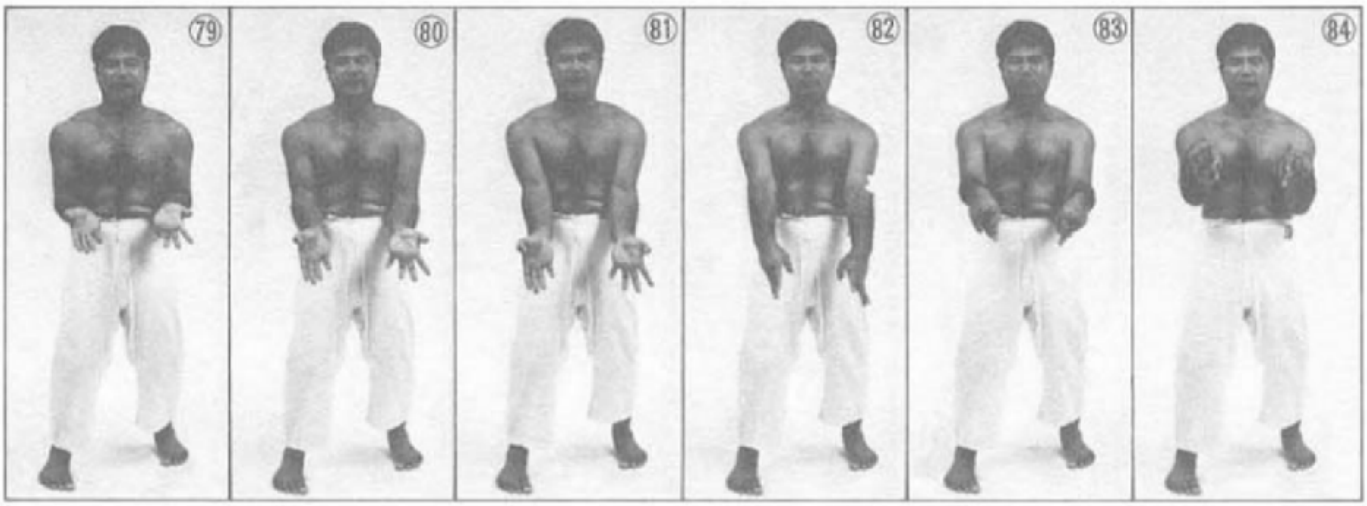


67 -71
Stance: *Migi sanchin dachi*
With both hands in *chudan yoko uke*, keeping your power concentrated in the *tanden*, perform a two-handed *chudan hiki uke*, turning both wrists outwards. Pull the hands back to the side, then continue with a two-handed *chudan ushiro kake uke*, making a circle in front of the chest with your palms, while turning the forearms inwards. Breathing should be harmonized with the movement. The two blocks are done in one continuous slow and deep inhalation.

72 -74
From the *chudan ushiro kake uke* position, keeping power focused in the *tanden* and turning the wrists outwards, lower the hips as you perform a two-handed *jodan shotei oshi*. Breathing should be harmonized with the movement. Make a slow, long exhalation through the mouth. As you straighten your elbows, exhale strongly.

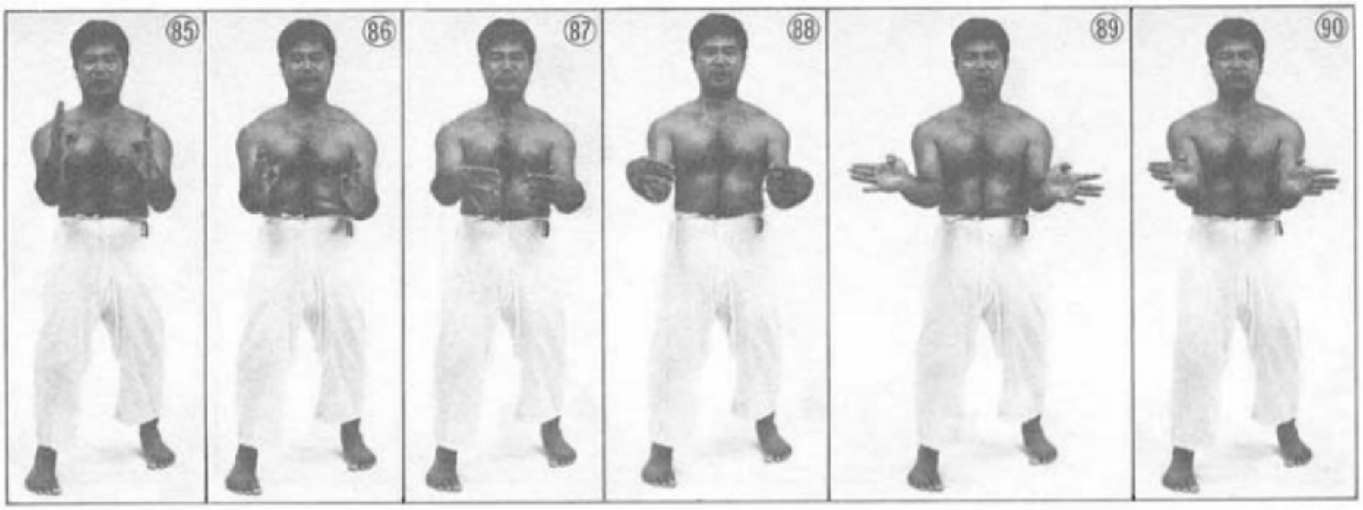


75 -78
From the *jodan shotei oshi* position, keeping power focused in the *tanden* and turning the wrists inwards, hook *(kake)* with the wrists, and perform a two-handed *jodan ura te kake uke*. Harmonizing breathing and movement, inhale deeply through the nose.



79 -81
From the *jodan ura te kake uke* position, keeping power in the *tanden*, continue with a two-handed *gedan shotei oshi*, putting strength in the palms of both hands and pushing slowly. (As you push, your hips rise up again slightly, returning to their original position). Harmonizing breathing and movement, make a slow, long exhalation through the mouth. Exhale forcefully as you straighten your elbows, making a "hatt" sound.

82 -84
From *gedan shotei oshi*, keeping strength focused in the *tanden*, slowly raise both wrists while turning them outwards (fingers pointing down), to perform a two-handed *chudan ko uke*. Harmonizing breathing and movement, breathe in slowly through the nose.



85 -86
From *chudan ko uke*, keeping strength focused in the *tanden*, put strength in the palm-heels, and with the palm-heels facing downwards (fingers pointing up), lower the arms until the forearms are horizontal, to perform a two-handed *chudan shotei otoshi uke*. Breathe out slowly through the mouth, making the "hatt" sound on completion of the block. Harmonize breathing and movement.

87 -88
From *chudan shotei otoshi uke*, retaining power in the *tanden*, draw the left palm towards the left wrist and the right palm towards the right wrist, and putting strength into the back of the hands, slowly perform a two-handed *chudan yoko ko uke*. Harmonizing breathing and movement, breathe in slowly through the nose.

89 -90
From *chudan yoko ko uke*, retaining power in the *tanden*, draw the back of the left hand towards the left wrist and the back of the right hand towards the right wrist, and putting strength into the palm-heels, slowly move the palms across horizontally, to perform a two-handed *chudan shotei uke*.



Harmonizing breathing and movement, exhale through the mouth, expelling the air with a forceful "hatt" at the end of the technique.

91 -92
Twist the left heel in slightly, and slide the right foot one step back into *hidari sanchin dachi*, keeping the *tanden* tight. As you do this, from the *chudan yoko shotei uke* position, putting strength in your wrists and turning them outward (palms down), perform a two-handed *osae uke*, pressing down slowly. Take a short inhalation through the nose just after the right foot begins to move back, and coordinate the exhalation with the execution of the *osae uke*. Breathe out forcefully making the "hatt" sound, completing your exhalation and the *osae uke* just as the right foot comes to a stop.

93 -95
From *hidari sanchin dachi*, twist the right heel in slightly and slide the left foot one step back. As you do this, turn both hands inwards (palms up) and perform a two-handed *sukui uke*. Harmonize breathing with this movement, taking a short inhalation through the nose. Then, as you move into *migi sanchin dachi*, twist both wrists



outwards again (palms down) and perform another two-handed *osae-uke*. Breathe out forcefully making the "hatt" sound, harmonizing breathing and movement.

96 -100

From *migi sanchin dachi*, twist the left foot in slightly and slide the right foot one step back. As you do this, perform a *mawashi uke* with the left hand, and at the same time move the right hand across the left hand as if hooking onto the left arm with the right wrist, then perform *ura kake uke* simultaneously with the left and right hands. During this blocking movement inhale slowly and deeply through the nose. Continue by simultaneously performing a *gedan oshi* with the left hand and a *chudan oshi* with the right hand. Breath out slowly through the mouth, exhaling with a strong "hatt" as you complete the push. This blocking and pushing sequence is called *tora guchi* (tiger mouth).

101 -106

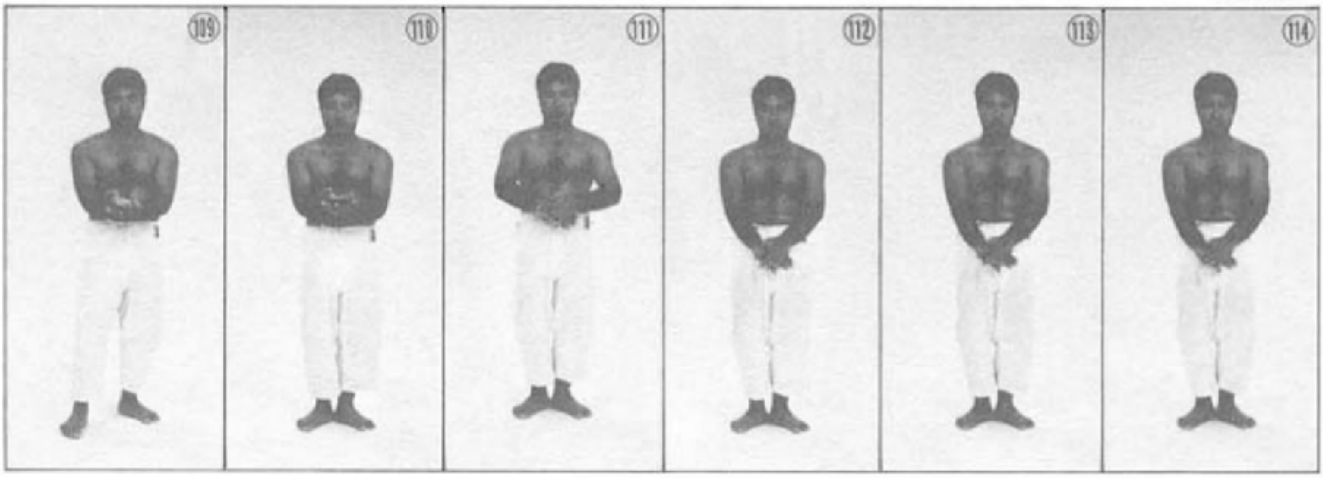
From *hidari sanchin dachi*, twist the right heel in slightly and slide the left foot one step back into *migi sanchin dachi*. The movements are the same

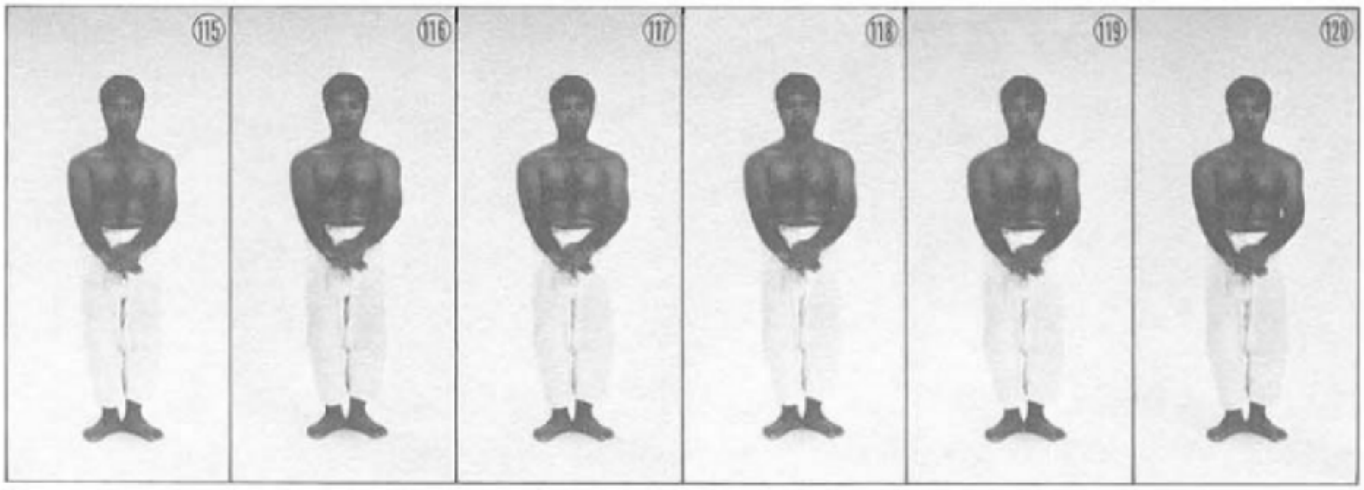


as in photos 96-100, with left and right reversed.

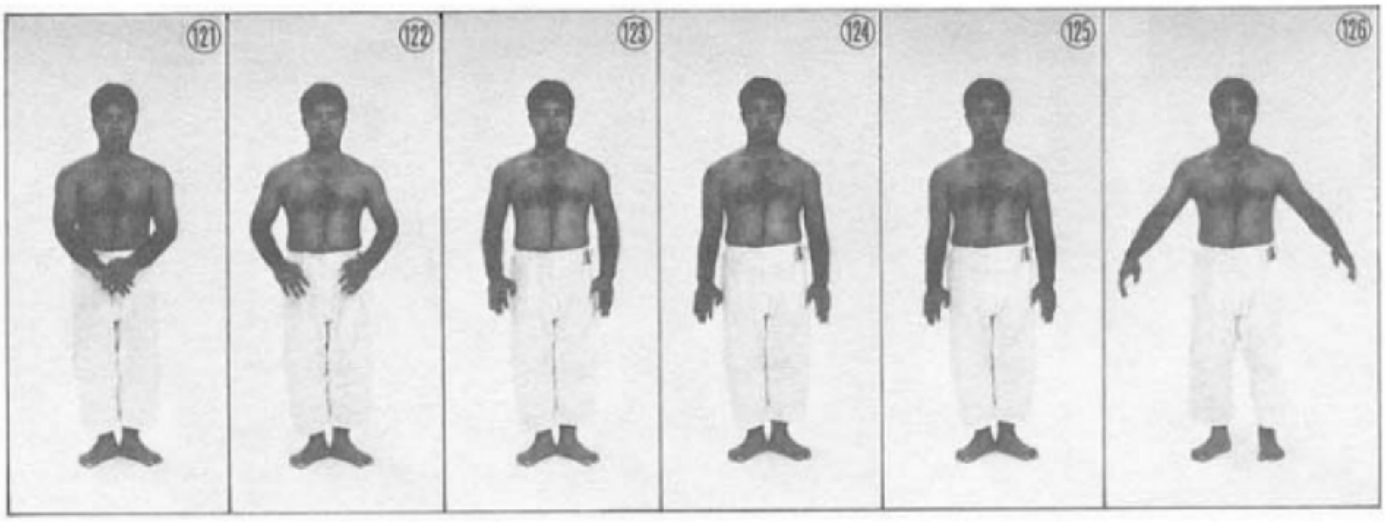
107 -113

From *migi sanchin dachi*, twist the left heel inwards, and draw the right foot back into *musubi dachi* (the heels should meet so that they are aligned exactly. The corresponding hand movements are as follows: First, bring the right hand up and delineate a circle in front of the chest with both hands, scooping them down so that the back of the right hand rests in the palm of the left, and then smoothly turn them back in front of the lower abdomen. While scooping the hands down until the right hand rests on the left hand inhale smoothly, while turning the hands down in front of the lower abdomen exhale smoothly.

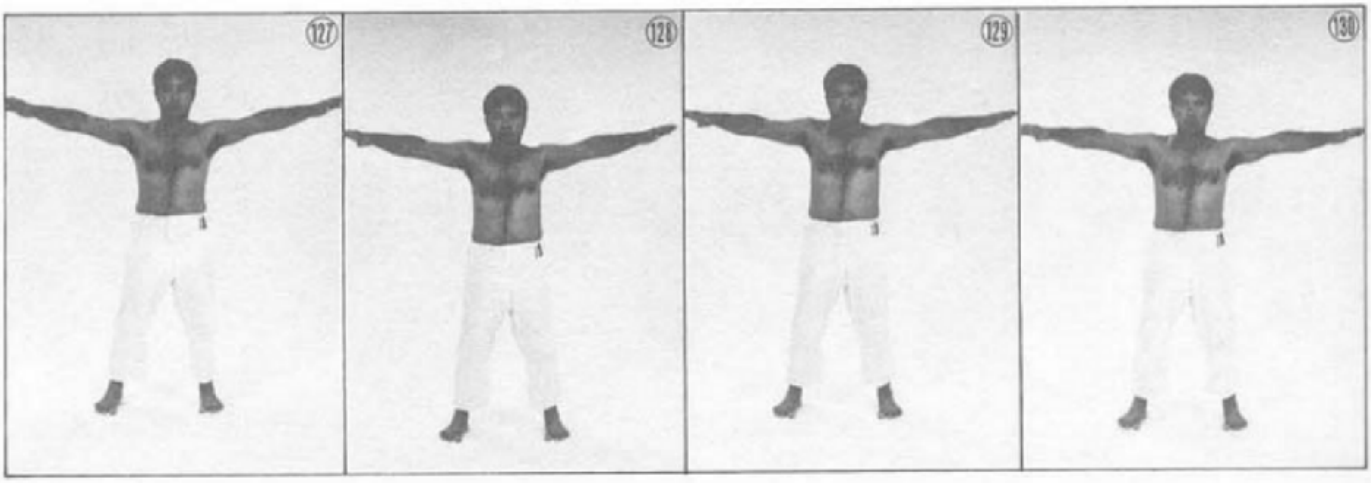




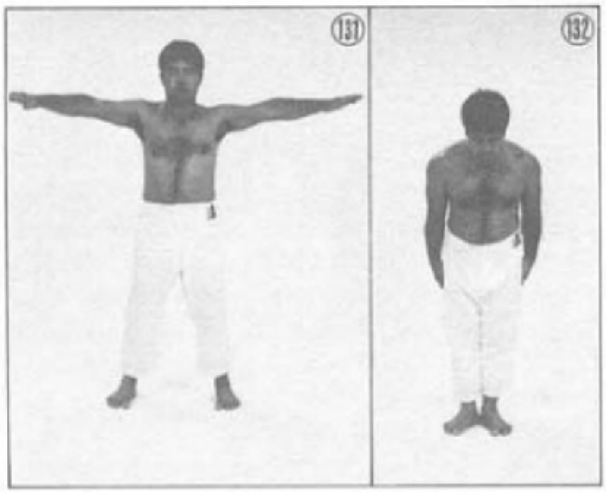
114 -121
Immediately after the exhalation you have made while turning the hands down, take a quick but deep inhalation. Then make several forceful exhalations, gradually calming your breathing.



122-125
When your body and mind have settled down, lower your arms and let all the tension go from your body.



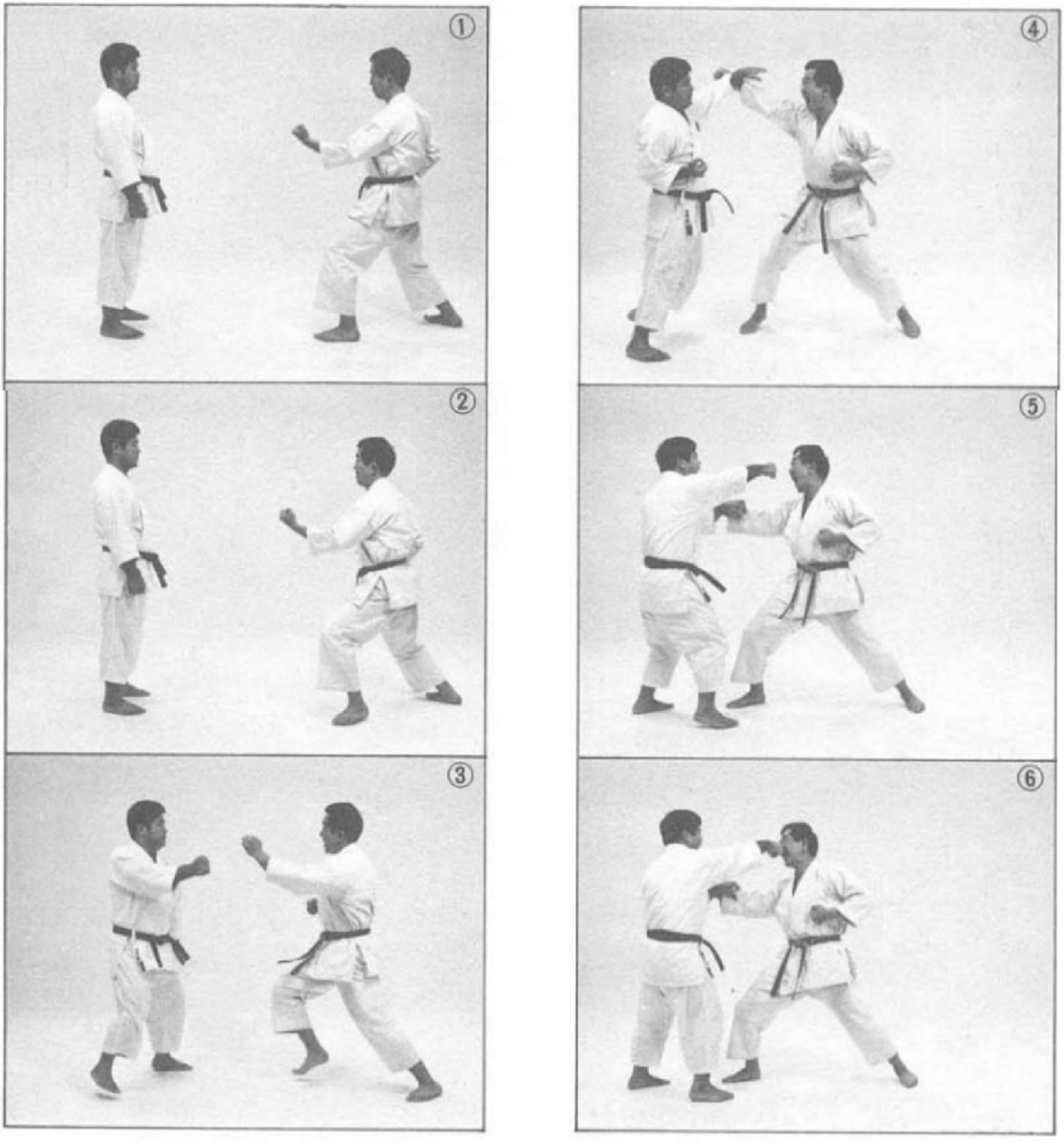
126 -131
How to regulate your breathing after completion of the *kata* itself:
Extend the arms straight out to the side. While breathing in smoothly and deeply, pull your shoulders (the back of your shoulders also) towards your neck. While breathing out smoothly, stretch your hands out to the sides, thus stretching your shoulders out too. By repeating this sequence several times, coordinating the above movements with your breathing, you can regulate body and mind.


131
132

6. The Applications of Gekisai Dai Ichi

***Bunkai* No. 1**
(See Vol. 2 pages 56-57, photos 6-12; pages 58-59, photos 17-22)

1 -6
Opponent attacks *migi jodan oi zuki* (right lunge punch to the head). Keeping the correct distance, step back with the right foot and simultaneously perform *hidari jodan age uke* (rising block). Grasp his right hand with your blocking hand and pull to your left side. Quickly step forward and perform *migi jodan zuki* to the eyes.







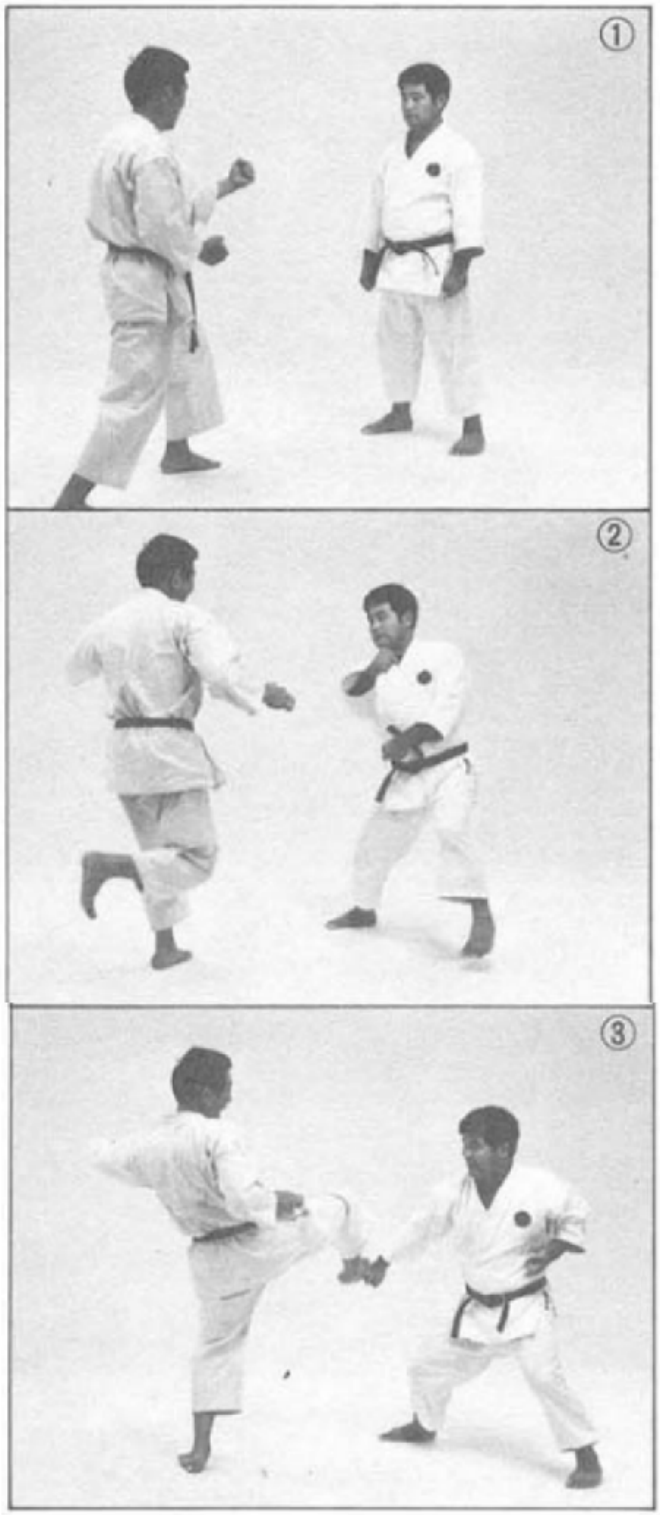
***Bunkai* No. 2**
(See Vol. 2 pages 57, photos 13-15; page 58 photos 23-26)

1 -5
Opponent attacks *gedan mae geri* (front kick). Quickly move to the left and perform *migi gedan harai uke* (lower-level block).





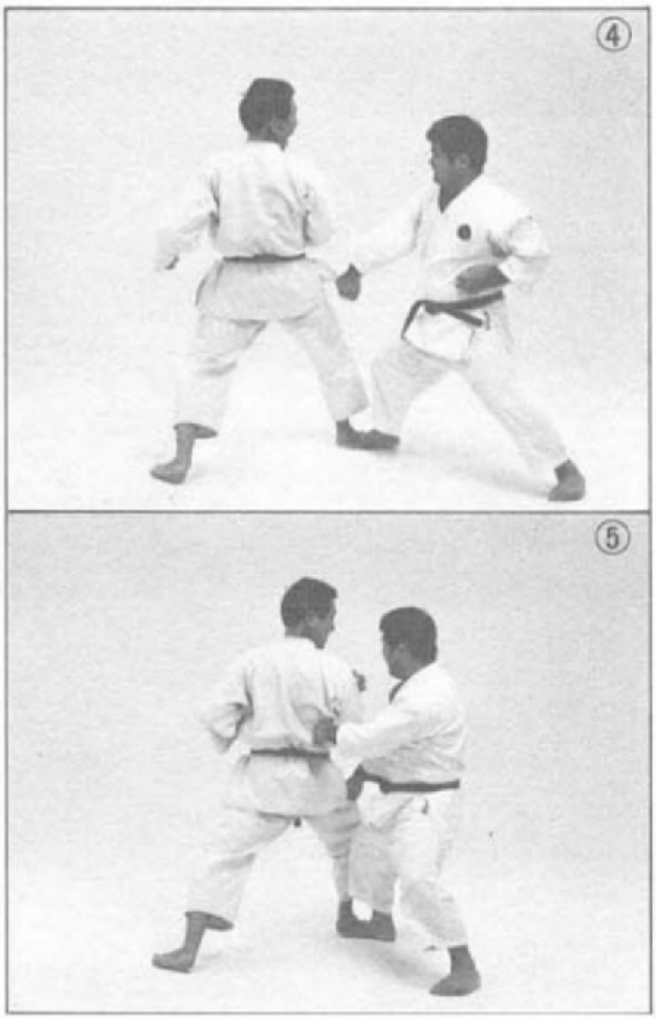




Variation of *Bunkai* No. 2

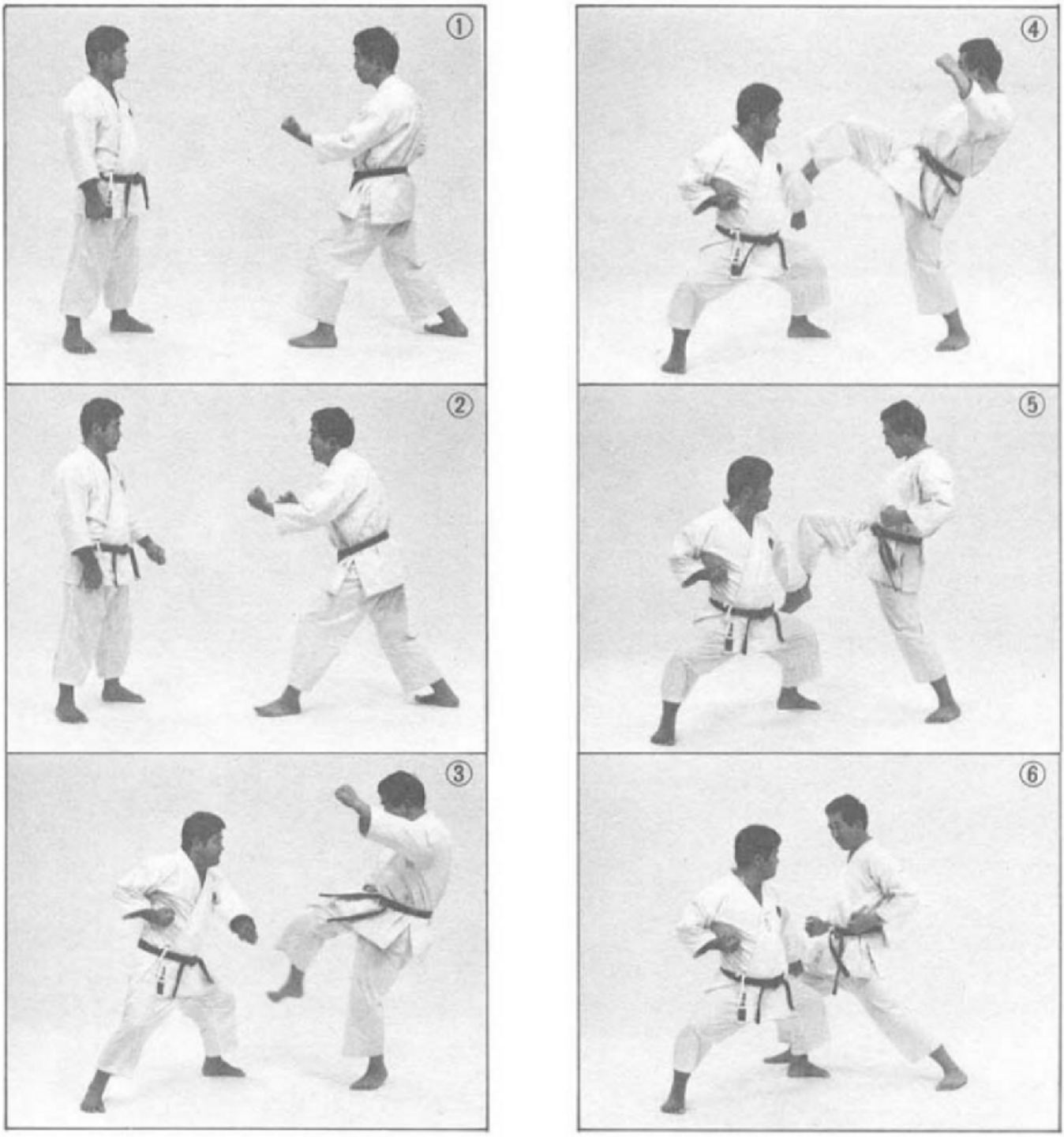
1 -6

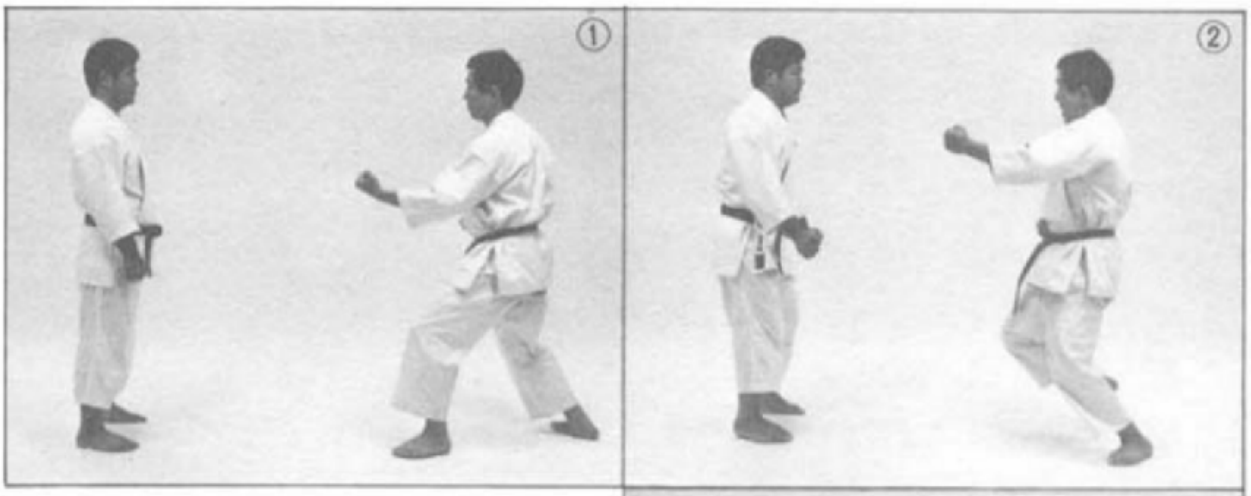
Opponent attacks *gedan mae geri*. Quickly move to the left and perform *migi gedan harai uke*. Follow immediately with *hidari chudan zuki* (left mid-level punch) to the back.



Variation of *Bunkai* No. 2
(See Vol. 2 page 57-58, photos 13-16)

1 -6
Opponent attacks *migi mae geri.* Perform *hidari gedan harai uke.*











***Bunkai* No. 3**
(See Vol. 2 pages 60-61, photos 31-38)

1 -9
Opponent attacks *migi chudan zuki*. Perform *hidari chudan yoko uke* (mid-level side block). Follow immediately with *migi gedan mae geri*. As the right foot lands, deliver *age hiji ate* (rising elbow strike) to the solar plexus. If the opponent leans back, continue the attack with *uraken uchi* (back fist) to the face.







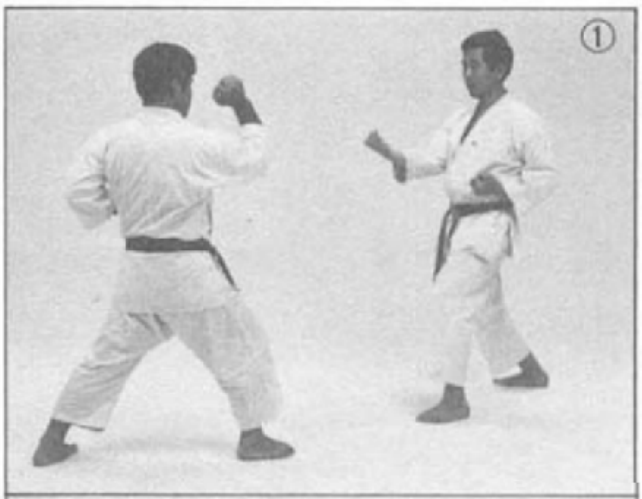


***Bunkai* No. 4**

(See Vol. 2, pages 60-61, photos 38-42; pages 63, photos 53-57)

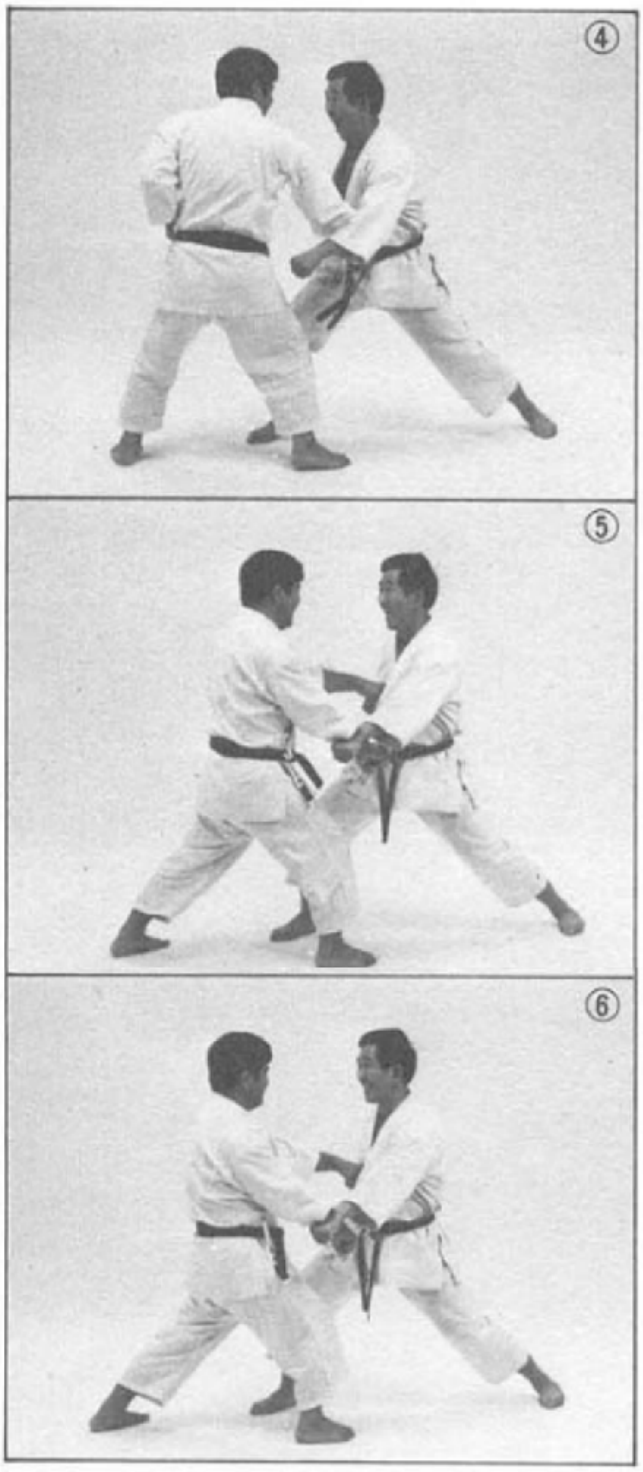
1 -6

Opponent attacks *hidari gedan gyaku zuki* (reverse punch). Perform *migi gedan harai uke*. Follow immediately with *hidari chudan gyaku zuki* to the solar plexus.







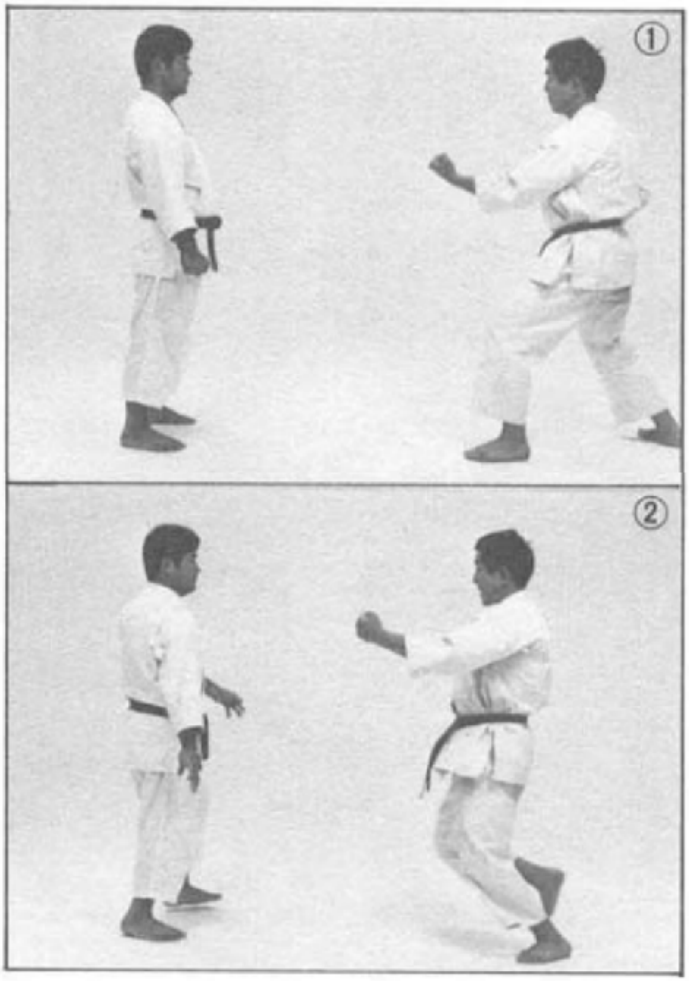


***Bunkai* No. 5**

(See Vol. 2 page 61, photos 43-45; pages 62, photos 57-61)

1 -10

Opponent attacks *migi chudan oi zuki*. Move diagonally to the left (left foot moves first). Perform *migi chudan hiki uke* (grasping block). Grasp your opponent's hand and and pull it to your right side, then follow by sweeping his left foot while delivering *hidari shuto uchi* (knife-hand strike) to the eyes. Finish with a stamping kick to his side.

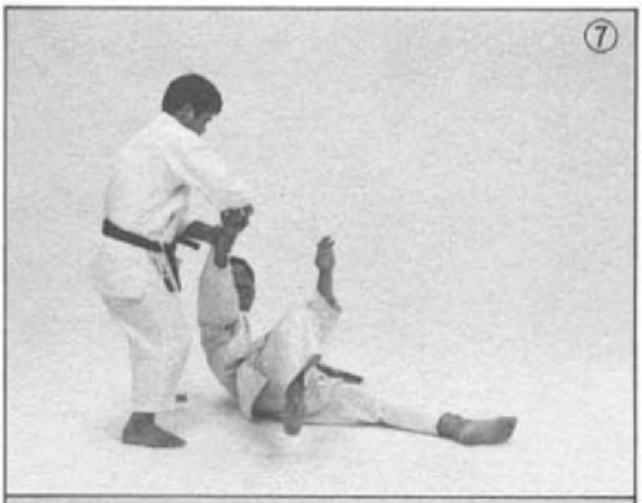


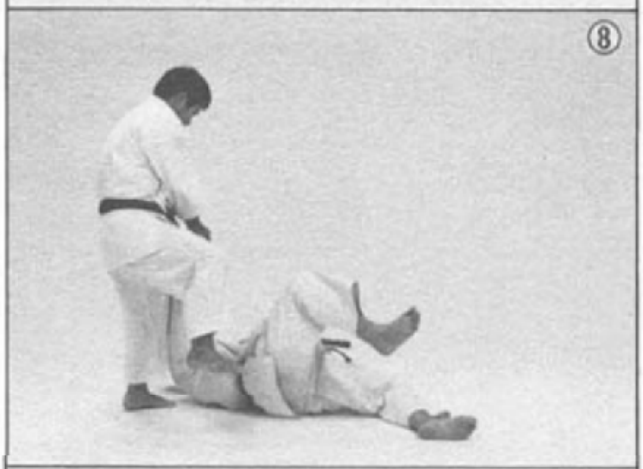

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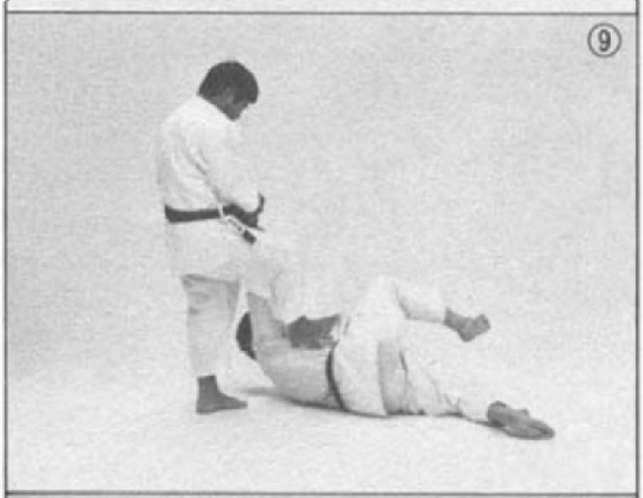

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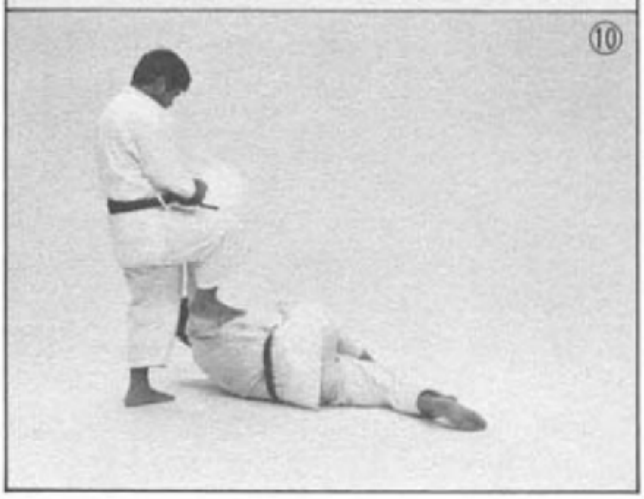

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⑦

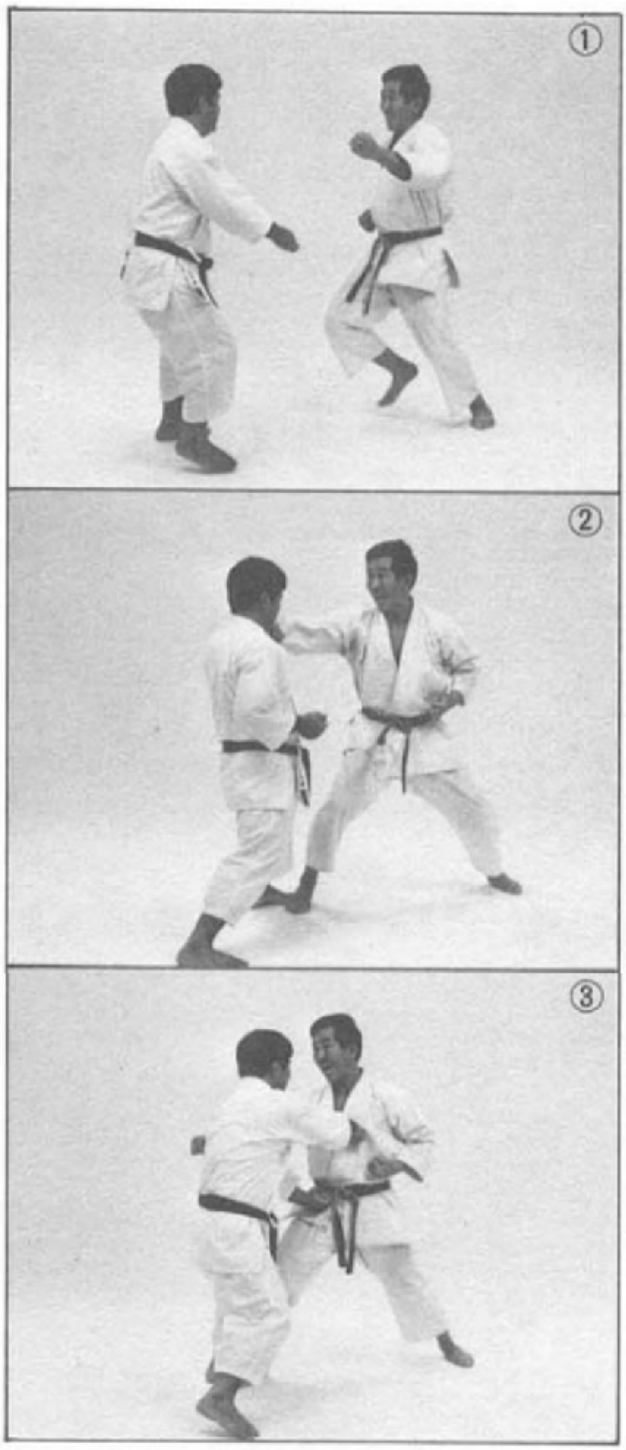

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⑩

***Bunkai* No. 6**
(See Vol. 2 page 63, photos 62-65; page 64, photos 68-72)

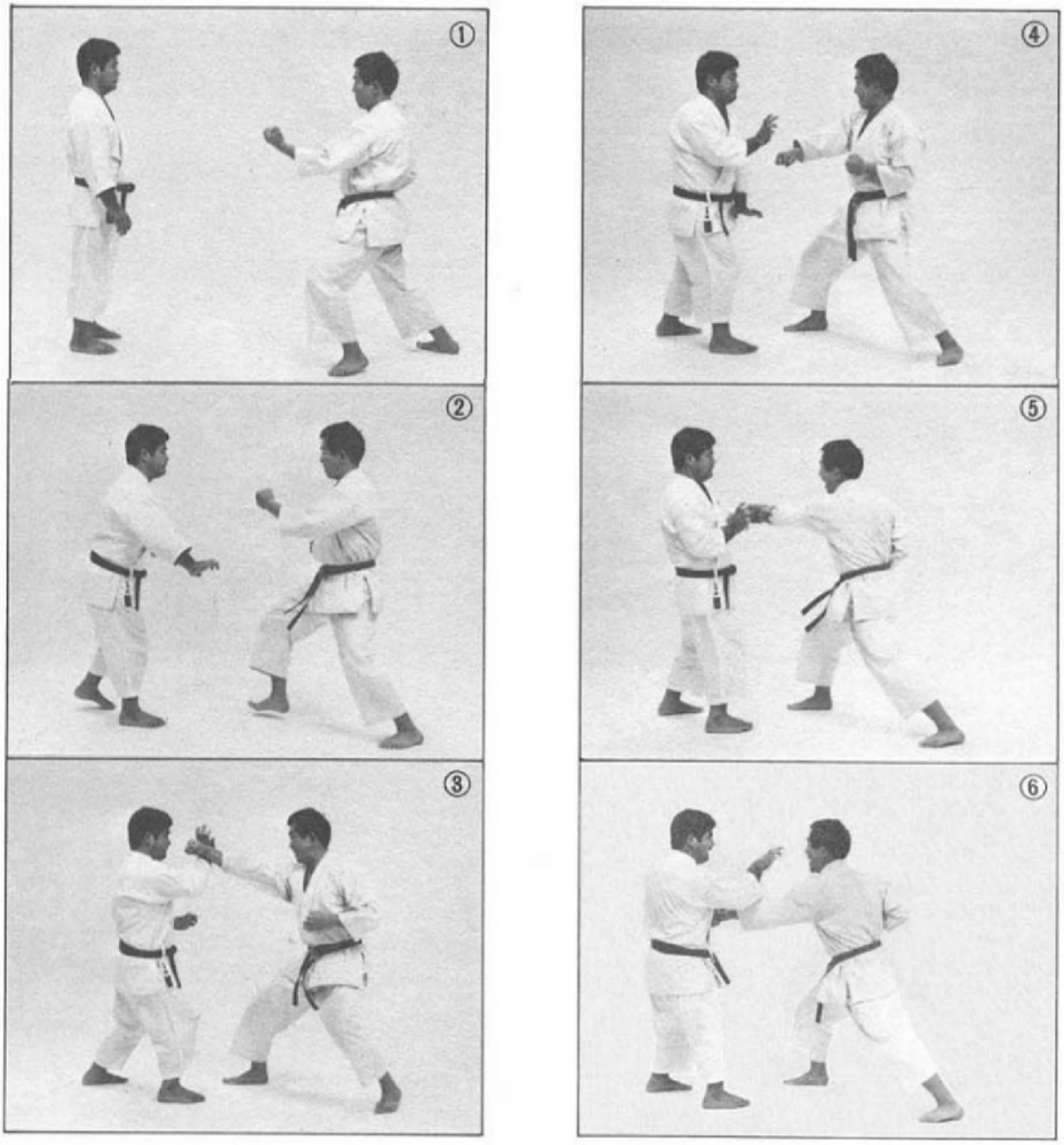
1 -3
Opponent attacks *migi chudan zuki*. Perform *hidari chudan yoko uke*. Follow immediately with *morote awase zuki* (two-handed punch).



Part 7. The Applications of *Gekisai Dai Ni*

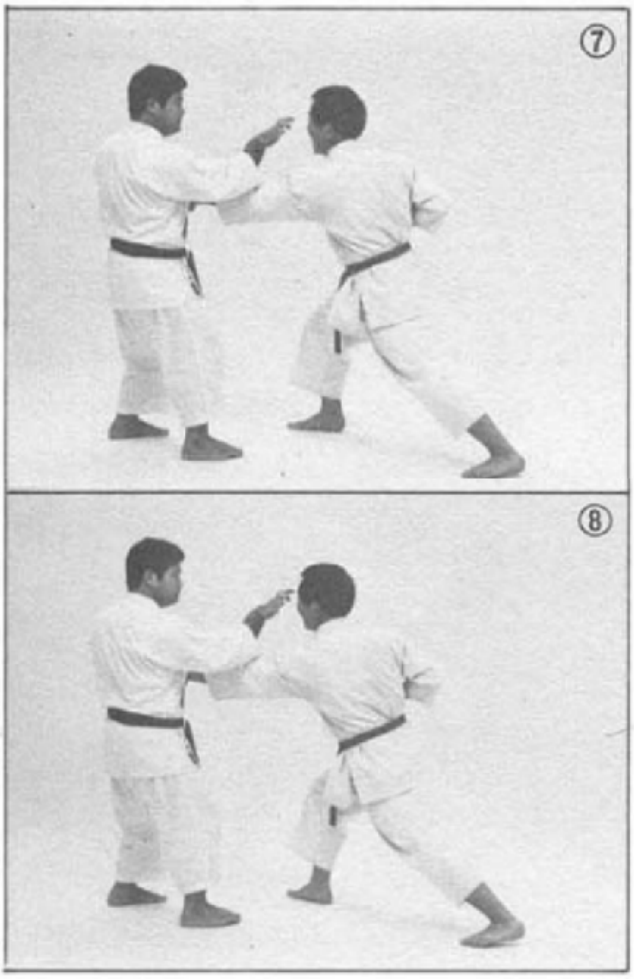
***Bunkai* No. 1**
(See Vol. 2 pages 72-73, photos 52-56)

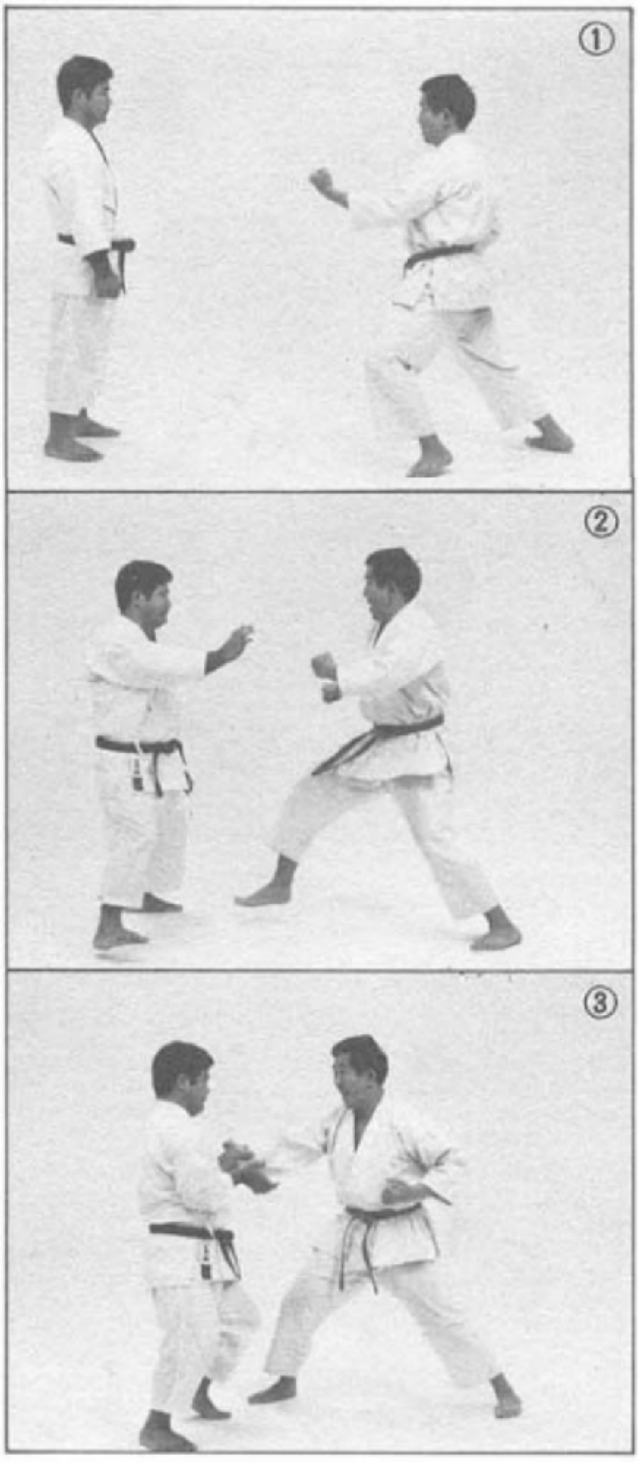
1 -8
Opponent attacks *migi jodan zuki*. Perform *migi hiki uke*. Opponent continues the attack with *hidari chudan zuki*. This time perform *hidari hiki uke*. Follow immediately with *migi nukite* (finger thrust) to the eyes.



Bunkai No. 2
(See Vol. 2 pages 74-75, photos 68-75)

1 -9
Opponent attacks *migi jodan zuki*. Perform *hidari jodan mawashi uke* (round-house block). Continuing the movement, attack with *morote shotei oshi* (double-handed palm-heel push) to the vital areas as shown.



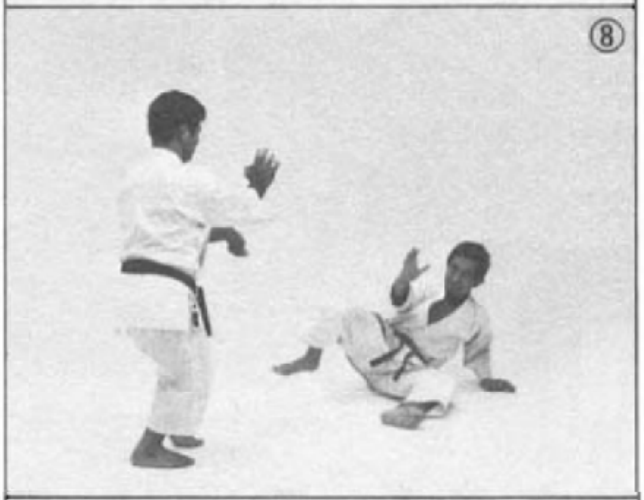



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ABOUT THE AUTHOR

Master Morio Higaonna, 8th dan and Chief Instructor of the International Okinawan Goju-Ryu Karate-Do Federation, was born in 1938, in Naha the capital city of Okinawa. He began his Karate training at the age of 14, and in 1954, at the age of 16 he began training in Goju-Ryu under the guidance of Master An'ichi Miyagi, the most knowledgeable and devoted student of Goju-Ryu founder, the late Master Chojun Miyagi.

Through long hours of arduous training and with a ferocious dedication which is rare in even the greatest of Masters, he quickly established himself as one of the island's top karate men.

In 1960, at the age of 22, he moved to Tokyo, mainland Japan to study commerce at Takushoku University. He was invited to teach at Tokyo's yoyogi dojo where he soon attracted a large following of dedicated *Karate-ka*, sometimes teaching as many as 1,000 students a day. Students travelled from all over the world to train with Master Higaonna and as a result the International Okinawan Goju-Ryu Karate-Do Federation (IOGKF) was established in 1979. This federation is now established in over 25 countries world-wide.

Training has always been the central theme of Master Higaonna's life. He has never sought the limelight in the martial arts and his reputation is simply a result of his superb skills and mastery of his art; a mastery which is only exceeded by his genuine modesty and humility.

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