

Papakura

Kyokushin

Dojo

Book

THE DOJO OATH

1. We will train our hearts and bodies for a firm, unshaken spirit.
2. We will pursue the true meaning of the martial Way, so that, in time our senses may be alert.
3. With true vigour, we will seek to cultivate a spirit of self-denial.
4. We will observe the rules of courtesy, respect our superiors and refrain from violence.
5. We will follow our religious principles, and never forget the true virtue of humility.
6. We will look upwards to wisdom and strength, not seeking other desires.
7. All our lives, through the discipline of Karate, we will seek to fulfil the true meaning of the Kyokushin way.

INTRODUCTION

This manual is primarily intended for the students who train under me, or who wish to present themselves for grading certificates issued by NZ Kyokushin Karate. The Beginners' Course outline and the method of execution of basic techniques and exercises are founded on the traditional Kyokushinkai training program, but inevitably incorporate my own interpretation; I hope that students of other Kyokushinkai Dojos will be able to make use of what I have written; always bearing in mind that their Senseis and Sempeis and grading officials will have slightly differing ideas as to what constitutes correct form. I have followed the New Zealand Kyokushinkaikan Karate Do Syllabus of 1972-3.

TO BEGINNERS

The first part of the manual is intended to help you through your first few bewildering weeks of Karate training. I hope that you will refer to the descriptions basic techniques when you find that you cannot remember what you have been shown in the Dojo. Check up on the ones that you THINK you know. In this way, you should be able to follow up your Dojo instruction with home study, using the material I have given. The more work you do outside your formal classes, the better your Karate will be.

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Rhendy Visser.

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BEGINNERS' INTRODUCTION TO TRAINING

Let me say first that it is almost impossible to actually **learn** Karate from a book, even one with many illustrations. The purpose of the brief description of basic exercises and techniques given here is to supply you with a reference by which you can revise and supplement the instruction given you in the Dojo. These techniques are the building blocks, which you will learn to combine for more complicated formal exercises, and later for practical application for self-defence. No one can ever learn all that there is to know about Karate, even though he trained for 50 years. It is also important for beginners to understand that no instructor will demonstrate and correct – but knowledge can only be translated into action by hard work and regular attendance.

Karate literally means 'empty-hand' fighting, and this emphasises the fact that we must use the weapons that Nature gave us for our own defence or that of others. The main advantages that a Karateka possesses over an untrained assailant lie in the speed and power of his techniques, and also in his capacity to react correctly and without thought, so as to instantly counter an unexpected attack. In order to achieve this readiness, we must first improve the physical condition of the body. If you carry on with your training, you will find that, at the same time, you will be improving your mind, your emotions and your relations to others. On the physical side, you will learn ways to use parts of the body for offence and defence; how to stand; how to move; and how to breathe properly. On the mental side of your training, you will learn concentration; to clear the mind and relax; and to accept the discipline of Karate, which must come from within.

The exercises that you learn are designed to: firstly, stretch and strengthen weak, flabby muscles; secondly, to increase the suppleness and range of movement of body joints; and thirdly, to improve and maintain a high standard of stamina, general health, and well-being. Once learnt, these exercises can be gone through in about 20 minutes. To achieve a steady improvement, it is desirable that you do these exercises **once every day**. Before going to bed is probably the best time; and a short jog before breakfast will speedily build up stamina.

Why exercise at all? The human body is a very finely balanced machine, and exercise is its oil-can, valve grinder, and energy source. Heart disease is increasing year by year; and so are back troubles, overweight, ulcers and asthma. All these can be avoided or relieved by regular exercise, and Karate training has been proved to be one of the most effective systems of exercise. It would be wise, however, for any person who has suffered any illness or accident to obtain a clearance from their doctor before starting training. It is also essential that you inform the person in charge of the training session if you have suffered any injury or sprain etc, which would render it inadvisable to do an exercise or portion of the training session.

As most beginners' are rather unfit, it will be necessary for you to hasten very slowly until the initial stiffness is past. Once you have mastered the exercises it is essential to 'force' a little in order to make progress. By this, I mean that if you can only manage 5 press-ups comfortably, then you **MUST** try to do 6 or 7 – but **not** 12 or 15. In general, muscle stiffness and soreness result from stretching and minor tearing of the muscle fibres, and also from the large volume of blood brought into the muscles during exercise. This initial stiffness is best relieved by a hot bath straight after training sessions, and a small amount of liniment. Vigorous massage is not necessary.

However, once you have entered into this state of soreness, **TRY to KEEP AT IT**, otherwise you will be undoing the progress you have made. Once you reach a reasonable state of fitness, an average training session will not trouble you greatly; although if you have **no** muscle soreness next day, it means that you have not worked hard enough and you were just marking time.

I welcome you, then, to your Karate training. Try to remember and understand the use and correct execution of the techniques you are shown. If you don't know – **ASK**. The correct time to ask a senior about such matters is before or after a training session.

KARATE AND THE LAW

The Law does not distinguish between members of the public and people trained in Martial Arts. You do **NOT** have special permission to use your Karate on others; indeed the police and Magistrates will expect you as a trained fighter to have the self-control and confidence to avoid assault.

If you are attacked, you are obliged by law to use **NO MORE FORCE THAN IS NECESSARY** to stop the attack. If, having subdued an attack, you go on to break three of your attacker's ribs or smash his face in, you will almost certainly find yourself charged with assault.

Assisting the Police: It is the **legal obligation** of every male over the age of 18 to go to the assistance of a police officer upon his request. You are still bound to observe the above limitation on your assistance, not with standing the fact that, in these circumstances, the amount of force required could be considerable.

The best way to avoid trouble is to avoid the places where trouble occurs: hotel bars, street corners, public dances and parties to which all and sundry are invited. And if you **MUST** go to these places, **STAY ALERT** and don't drink too much, or the alcohol will slow your alertness and reactions. So, if you do get 'duffed', don't blame your training – **BLAME YOURSELF!**

DO'S AND DON'TS

DON'T boast to all and sundry of your supposed prowess in Karate after a few lessons – it will only bore those whom you seek to impress. Or you could attract the attention of someone willing to try you out!

DON'T become involved in arguments that could lead to fight; above all, resist the temptation to see whether Karate DOES work in practice – you might not do as well as you think you will.

DO swallow your pride and walk away from a challenge to fight – you KNOW that you are a better man, and don not need to prove it to anyone outside the Dojo.

DOJO PROCEDURE AND ETIQUETTE

The dojo etiquette that we follow is that practised by Kyokushinkai Dojos in Japan, and indeed all around the world. Naturally, there is some variation as changes are made to suit local conditions.

To show respect for Seniors and observe Karate traditions is a vital part of the discipline and character training that every beginner must undergo if he is to advance along the Way of Karate.

Shoes should be removed at the Dojo entrance if directed to do so by signs. It is particularly important not to walk on **tatami** or Judo training mats unless the feet are **CLEAN** – we suggest you slip on a pair of jandals to walk from the changing room to the training area.

As soon as you enter the dojo, and whenever you come onto the main training area, face the **shinden** (front of the class or Shrine) and execute a formal bow and OSU! ('oosh'). This formal bow is a mark of respect for the traditions of Karate and the Dojo in which one trains. In our country, the shinden has no religious significance but serves to remind us of all the Karate Senseis (teachers) that have taught before us, and also as a symbol of Dojo or Club spirit. Then face the general direction of the other students in the class & once again Bow with a strong OSU!

Be early for training and ready to start the sessions in good time. If you are waiting for the Sempei or Sensei to commence the training session, use the time to practise techniques in front of the mirror; run through katas etc. Do **NOT** stand around lounging against the Dojo wall and gossiping – use this time to improve yourself.

At the beginning of the session, or when the Senior calls the class for training, move quickly into line with the highest grade on your right and cover off front to rear. Stand without talking in Fudo Dachi (ready stance). At the command "seiza", kneel in the formal position with fists on hips. The Instructor will give the command "mokuso"; close your eyes and clear your mind of outside thoughts and at the same time regulating the breathing. At the command "mokuso yame", open the eyes. The command is then given: "shinden ne rei", and the whole class bows to the shinden. The Senior conducting the class then faces back to the class, and the highest grade in the line commands "Sensei ne rei" (or Sempei) is then remain motionless until directed to move. The session is concluded in the same manner; and in addition it is traditional for the Senior to thank the class for their attention and participation.

During instruction, do not leave the floor unless for urgent personal reasons, and always seek permission from the Senior in charge of the session. When directed to rest, sit in either the formal kneeling position or in the cross-legged position – do not lounge back, or chatter.

Acknowledge all commands and directions by OSU! ('oosh'). When you need to attract the attention of Seniors in charge, bow and OSU! ('oosh'). It is good form to greet other Karateka, particularly Senseis, with OSU! ('oosh') whenever you meet or take leave of them, both inside and outside with Dojo.

If you arrive late for a session, change as quickly as possible. Kneel facing the back of the class in Seize until the person in charge acknowledges you, remain in seize & Bow saying 'Shitsurei Shimasu' (Excuse me for being late); then move quickly into a vacant place or at the back and commence what ever the class is doing.

If you are forced to leave a training session early, if possible tell the person in charge **BEFORE** the session starts.

Initial the attendance register each night you attend. If you cannot attend training, it is essential that you contact the person in charge of that session so that your apology can be recorded.

Karate-gi must be kept clean and tidy (except on training camps!). Dirty, sweat-smelling gi is a reflection on the character of the owner.

KARATE GRADINGS

Students are graded to the syllabus of the Technical Board of the N.Z. Kyokushinkaikan Karate Do. The grades are indicated by the following system:

Beginners' wear the white belt that comes with their gi, with the addition of a red tab ½" wide, 1" from each end of the belt. After their first grading to 10th kyu, an Orange belt is worn and they are entitled to wear the Kyokushinkai kanji on the left of the jacket front. The coloured belt order is as follow: 9th Kyu - Orange belt Black tip, 8th Kyu - Blue belt, 7th Kyu - Blue belt with black tip, 6th Kyu - Yellow belt, 5th kyu – yellow belt black tip; 4th kyu – green belt; 3rd kyu – green belt black tip; 2nd kyu – brown belt; 1st kyu – brown belt black tip. The black belt grades are: Shodan – 1st black belt; Nidan – 2nd black belt; Sandan – 3rd black belt; Yondan – 4th black belt; Godan – 5th black belt.

Promotion between kyu classes normally takes 4 - 5 months of steady training; exceptional students may sometimes be promoted two classes. Shodan grade normally takes from 3 to 4 years of constant training to achieve.

This is a brief outline of the Grading syllabus from 10 Kyu to 5 Kyu, every examiner will ask slightly different criteria, but the instructor will have covered all that needs to be known in the normal training sessions. The grading syllabus is upgraded from time to time & the NZ Kyokushin Karate Organisation issue updated Technical syllabuses when this happens.

GRADING SYLLABUS

10TH KYU: ORANGE BELT

Have knowledge of warm-up exercise and all basic technique as follows:

IN SANCHIN DACHI:

Chudan, Jodan & Gedan Tsuki
 Uraken Shomen Uchi
 Uraken Sayu Uchi

Uraken Hizo Uchi
 Mawashi Uchi
 Ago Uchi (or Tsuki)

IN KIBA DACHI:

Shita Tsuki
 Hiji Ate

Hiji Age Uchi

IN SANCHIN DACHI:

Jodan Uke
 Chudan Soto Uke
 Chudan Uchi Uke
 Gedan Barai
 Chudan Uchi Uke/Gedan Barai

Shuto Ganmen Uchi
 Shuto Uchi
 Shuto Sakotsu Uchi
 Shuto Sakotsu Uchikomi
 Shuto Hizo Uchi

IN ZENDUTSU DACHI:

Mae Keage

IN FUDO DACHI

Hiza Ganmen Geri
 Kin Geri
 Mae Geri
 Mawashi Geri

Yoko Keage
 Yoko Geri
 Kansetsu Geri

BREATHING TECHNIQUES:

Mae Barai

Ibuki

MISCELLANEOUS:

Gankyo Gyaku Tsuki (overhead reverse punch)

KIHON: IDO GEIKO

Basic Techniques, moving in Zenkutsu Dachi

KATA

Taikyoku sono ichi
 Taikyoku sono ni
 Taikyoku sono ichi (Ura)
 Sokugi Taikyoku sono ichi

STRENGTH & STAMINA

Continuous punching for ½ minute
 25 Press-ups
 25 Star-jumps

KUMITE:

2 rounds of 1min 30sec on bag or pads

9TH KYU: ORANGE BELT WITH BLACK TIP

In addition to 10th Kyu standards:

KIHON:

Basic techniques moving in the following stances:

Kokutsu Dachi, Kiba Dachi, Sanchin Dachi

KATA:

Taikyoku sono ni (ura)

Taikyoku sono San

Sokugi Taikyoku sono Ni & San

KUMITE:

Knowledge of Sambon Kumite

3 rounds of 1min 30sec rounds on bag or pads

STRENGTH & STAMINA TESTS:

Continuous punching for 1 minute

30 Press-ups

30 Star-jumps

30 sit-ups

YAKUSOKU KUMITE;

Demonstrate block against attack 1

KNOWLEDGE:

Knowledge of Dojo terms, procedure and etiquette

8TH KYU: BLUE BELT

In addition to 9th Kyu standards:

KATA:

Dachi kata; Masubi dachi, Uchi hachiji Dachi, Heiko Dachi.

Taikyoku sono san (Ura)

Pinan Sono Ichi

Pinan Sono Ichi (Ura)

IDO GEIKO; preformed in Zenkutsu Dachi

1: Kin geri, Hiza Geri Mae Geri.

2: Uchi Mawashi Geri, Soto Mawashi Geri.

3: Mae Keage, Hiza Geri, Uchi Mawashi Keage, Mae Geri, Soto Mawashi Keage.

4: Uchi Uke

5: Uchi Uke, Urakin Shomen Uchi, (same hand) Gyaku Tsuki.

6: Shuto Mawashi Uke

KUMITE:

Yakasuko Kumite: Demonstrate blocks against attacks 1 & 2.
4 Fights of 1 ½ minute's duration wit opponent.

STRENGTH & STAMINA TESTS:

Continuous punching 1 ½ minutes
35 Press-ups
35 Sit-ups
35 Star-jumps
Run 2km.

7TH KYU: BLUE BELT WITH BLACK TIP

In addition to 8th Kyu standards:

IDO GEIKO:

1: Zenkutsu Dachi, Chudan Soto Uke, Chudan Gyaku Tsuki, Chudan Mae Geri, (kick off the back leg, leg returns to the rear, the arm remains in the Gyaku Tsuki position) Mawatte, Zenkutsu Dachi Gedan Barai, Gyaku Tsuki.
2: Zenkutsu Dachi, Chudan Mae Geri (kicking off the back leg, stepping forward on landing) Chudan Gyaku Tsuki, Chudan Oi Tsuki, Jodan Mawashi Geri (leg returns to the rear) Mawatte, Zenkutsu Dachi, Juji Uke, Kamae.
3: Zenkutsu Dachi, Jodan Uke, Chudan Gyaku Tsuki, Chudan Mae Geri, Hiza Geri (both kicks off the back leg & both return to the rear, hands reach out to the head during the Hiza Geri) Mawatte, Zenkutsu Dachi, Juji Uke, Kamae.
4: Zenkutsu Dachi, Mawashi Geri Gedan, Chudan, Jodan. Instructors choice of either combining all 3 each count or 1 per count.

KATA:

Dachi Kata; Hans Kiba Dachi, Shiko Dachi.
Pinan sono ni
Pinan sono ni (Ura)
Sanchin

KUMITE:

Yakasuko Kumite: Demonstrate blocks against attacks 1 - 3.
5 fights of 1 ½ minute's duration

STRENGTH & STAMINA:

40 Press-ups
40 Sit-ups
40 Star-jumps
Continuous punching 2 minutes, or 1 ½ minutes onto bag

6th KYU: YELLOW BELT

In addition to 7th Kyu standards:

IDO GEIKO:

Kiba Dachi 90°

Start in Kiba Dachi 90° step through into Kiba Dachi, Jun Tsuki, Mawatte pivot Gedan Barai.

2: Kiba Dachi 90° Yoko Geri.

Start in Kiba Dachi 90° sliding back leg to the front, kicking Yoko Geri with the front leg landing in Kiba Dachi, Mawatte, Juji Uke, Kamae.

3: Zenkutsu Dachi, Kokutsu Dachi Chudan Soto Uke, Chudan Gyaku Tsuki, Chudan Oi Tsuki

Start in Zenkutsu Dachi, step Zenkutsu Dachi, Chudan Soto Uke, slide front leg back into Kokutsu Dachi, Chudan Gyaku Tsuki, slide back foot back into Zenkutsu Dachi, Chudan Oi Tsuki, Mawatte, Zenkutsu Dachi, Gedan Barai.

4: Zenkutsu Dachi, Kiba Dachi, Chudan Oi Tsuki, Gedan Barai.

Start in Zenkutsu Dachi, step Zenkutsu Dachi, Chudan Oi Tsuki, pivot into Kiba Dachi, Gedan Barai, Mawatte, Zenkutsu Dachi, Gedan Barai.

KATA:

Pinan sono san

Pinan sono san (Ura)

Yantsu.

KUMITE:

Yakasuko Kumite: Demonstrate block move & counter against attacks 1 - 4.

JU KUMITE: 6 fights of 1 ½ minute's duration

STRENGTH & STAMINA:

45 Press-ups

45 Sit-ups

45 Star-jumps

Continuous punching 2 minutes, or 1 ½ minutes onto bag

5th KYU: YELLOW BELT WITH BLACK TIP

In addition to 6th Kyu standards:

IDO GEIKO

Kaiten Ura, Kaiten Sagari:

A. Start in Zenkutsu Dachi, Gedan Barei.

1. Jodan Uke, Gyaku Tsuki
2. chudan Soto Uke, Gyaku Tsuki.
3. Chudan Uchi Uke, Gyaku Tsuki.
4. (Kaiten Sagari) Repeat 1, 2 & 3

B. Kaiten Ura, Kaiten Sagari:

Start in Kiba Dachi 90° (spin 180°)

1. Gedan Barai
2. Jun Tsuki.
3. Tettsui Jodan Yoko Uchi
4. (Kaiten Sagari) Repeat 1, 2 & 3

KATA:

Dachi Kata: Tsuru Ashi Dachi, Moro Ashi Dachi

Pinan sono Yon

Pinan sono Yon (Ura)

KUMITE:

Yakasuko Kumite: Demonstrate blocks against attacks 1 - 5.

Ju Kumite: 7 fights of 1 ½ minute's duration

STRENGTH & STAMINA:

50 Press-ups

50 Sit-ups

50 Star-jumps

Continuous punching 2 minutes, or 1 ½ minutes onto bag

NOTE: The above syllabus is a general recommendation to be followed by those presenting themselves for grading. It is to be regarded as setting **minimum** requirements. It is the prerogative of the Grading Official to vary the form of individual gradings according to circumstances; provided that a high standard of Karate is asked for, and shown.

RESPECTED SENIOR STATUS: It is recognised that physical performance must inevitably decline with age. Those members who are 35 years of age or older are **not required to meet** the requirements for strength and stamina, or to perform with distinction during Ju Kumite. They will, however, be expected to **attempt** all that is required of them without exceeding their physical capabilities in the attempt.

BREIF HISTORY OF KARATE

With acknowledgments to 'What is Karate' – Masutatsu Oyama

Empty handed fighting originated with Man himself; but an organised technique did not appear until Man banded together into communities and had the leisure time to practise the arts of war. The earliest records we have are shown in Egyptian hieroglyphics of fighting men. The Greeks distinguished between boxing and wrestling, but also combined the two into a form similar to Karate, called the pancratium, in which the entire body served as a weapon and there were no such things as 'fouls'.

The Indian continent has had a long tradition of hand combat methods, some of which are recorded in early Buddhist documents. The early Buddhist monks were forbidden to bear arms and on their travels were often in peril from attacks by bandits. They were trained in empty hand techniques so that they could defend

themselves and tradition records that a Buddhist monk called Bodhidharma carried Indian fighting methods into China. The breathing methods of Yoga were combined with these fighting techniques and the native Chinese hand to hand combat known as **Kempo**. Basing its movements on those of the tiger, the bear, the deer, the monkey and the birds had developed the Chinese tradition of kempo.

Two distinct schools of Chinese Kempo had developed. In the north, open plains and an agricultural life led to a better development of the legs and a consequent emphasis on kicking, jumping and general agility. In the south where rivers are plentiful, life was based on fishing and wet rice culture, calling for a great deal of movement with the upper portions of the body in boats and fields. This resulted in an emphasis on hand techniques used from stable stances. The fusion of the Indian techniques with the Chinese became known as **Shaolin-ssu Kempo** and it was further developed as the Chinese spread into other countries in the course of many wars.

Korean self-defence has always been prominent, due to a long history of divided kingdoms and invasion from other lands. A local art called Farando contained many head, elbow and foot techniques for use in combat and the Koreans adopted the Chinese Kempo methods with enthusiasm, developing these two into a widely popular variety of Karate now known as **Tae Kwon Do**. An important concept in the early Korean training was the attainment of spiritual and physical strength from the practice of solitary meditation and training in the mountain wildernesses.

Karate, being the weaponless art, has naturally been most important to those whose weapons have been taken away. Throughout history, there have been many instances when the people have risen against authority using only their own natural weapons. The Chinese have a long tradition of revolt, notably in the Yuan and Ch'ing dynasties. As recently as the 19th century, secret societies who kept the Martial Arts traditions alive formed into an uprising against the Germans on the Shantung Peninsula. Because of the hand-to-hand techniques used by the rebels, this uprising became known as the Boxer Rebellion.

To the south of Japan lie the Ryukyu Islands, one of which is Okinawa. This island has a long tradition of empty hand fighting dating back to an early contact with Chinese kempo. Continued commercial contact with China maintained this influence and enabled the development of what became known as **Okinawan Te**. In the 17th century, Japanese overlords conquered Okinawa and forbid all weapons in the hands of the people. The study of **Te** naturally became very popular as a means of resistance and many techniques were devised for defence against the attacks of armed and armoured soldiers. This tradition for martial arts study persists to the present day and it has been estimated by an Okinawan Master that about 80% of Okinawan males have had some Karate training at one time or another during their lives.

The History of unarmed combat in Japan is also very long and varied. The oldest recorded method was called **Tekoi**, which later developed into the style of wrestling known as **Sumo**. About the 13th century, **Ju-jutsu**, broke away from the sumo and developed its own arsenal of strikes, strangle holds and throws. As in Okinawa, the Chinese Kempo techniques were carried to Japan in the 17th century and fused into the local traditions as a unified unarmed martial art. The modern day division of these unarmed arts into Karate, Judo, Ju-jutsu and Aikido etc, is a recent distinction.

What we now know as Karate is actually a composite of Okinawa-Te and the best points taken from Ju-jutsu, Korean **Chabi**, Chinese Kempo and the ancient breathing and spiritual practices dating back through the centuries. The Master Gichin Funakoshi introduced Okinawa-Te into Japan in 1922-3. After series of exhibitions of this Art, Funakoshi founded what was to become the **Shotokan** style of Karate. Later, in 1929, Kenwa Mabuni started the **Shito** style in the Osaka and Kyoto districts; and Chojun Miyagi developed the **Goju** School. It must be emphasised that all styles of Karate are essentially similar and that the main differences lie in interpretation and execution of the finer points, rather than a radical change in techniques.

The most important aspect of this history has been to show that the Karate that we follow contains the ancient breathing methods from India, the smooth, rounded or circular movements of the Chinese schools and the low hip stance derived from Japan. Our style of Karate is known as Kyokushinkai, which has been variously translated as 'truth from within' or 'ultimate truth'. The head of the style is Masutatsu Oyama, born in Korea in 1923, began studying Korean Kempo at the age of nine. He came to Japan in 1938 to further his studies in aviation. He first enrolled in Judo, but later switched to Karate and was a Nidan at 17 and yondan at 22. In 1947, Oyama won the All-Japan Karate Championship and then retired to the mountains, where he practised strict physical training and psychological discipline for some years. He founded his Dojo at Tokyo and undertook several overseas tours to popularise Karate. Kyokushinkai is now represented in most major countries of the world.

JAPANESE WORDS

Note: Many of these words will not be found in a Japanese-English dictionary. In Japanese, the words and word order changes depending on whether one is speaking to an equal or friend, or a superior, or to an inferior. Many dojo terms, being command words are directed toward inferiors and may thus cause offence if used in talking to Japanese people outside the dojo.

PARTS OF THE BODY

Atama – head
 Kami – hair
 Hanna – nose
 Kuchi – mouth
 Ganmen – face
 Ago – jaw
 Kubi – neck
 Te – hand
 Yubi – finger
 Ken – fist
 Koken – wrist
 Ude – forearm
 Hiji – elbow
 Kata – shoulder
 Goshi – hip
 Hiza – knee

PRINCIPAL WEAPONS: HANDS

Uraken – inverted fist
 Seiken – fore-fist
 Tettsui – hammer fist
 Shuto – knife-hand
 Haito – inner knife-hand
 Shotei – palm-heel
 Nukite – spear hand
 Hiraken – half clenched hand
 Koken – bent wrist
 Keiko – chicken-beak hand

Hizo – spleen
Kin – groin

NUMERALS

Ichi – one
Ni – two
San – three
Shi – four
Go – five
Roku – six
Shichi – seven
Hachi – eight
Ku – nine
Ju – ten
Ni-ju – twenty
San-ju – thirty
Yon-ju – forty
Go-ju – fifty
Roku-ju – sixty
Nanna-ju – seventy
Hachi-ju – eighty
Ku-ju – ninety
Hyaku – one hundred

PRINCIPAL WEAPONS: FEET

Sokuto – knife-foot
Haisoku – instep (top)
Kakato – heel
Chusoku – ball of foot
Teisoku – sole of foot

WORDS OF COMMAND

Seiza	-	kneel in formal position
Mokuso	-	close eyes and meditate
Mokuso Yame	-	open eyes
Yame	-	stop; rest; return to ready stance
Yoi	-	be ready, prepare
Kamaete	-	adopt stance or position; start movement
Hajime	-	commence; begin (usually in free-fighting)
Kiai Te	-	execute technique with kiai (shout)
Yukkuri	-	slowly
Mawatte	-	turn around
Mawashi	-	moving in a circular motion
Hantai	-	reverse way
Oroshi	-	downwards
Naore	-	return to original position
Ushiro	-	rear, or backwards
Hondo	-	the correct way (literally 'the main route')
Jodan	-	upper level
Chudan	-	middle level
Gedan	-	lower level
Uchi	-	inside
Soto	-	outside
Hidari	-	right side
Migi	-	left side
Mae	-	front

Yoko	-	side
Maitta	-	'surrender', used to acknowledge a point scored against you in Ju-Kumite
Yasume	-	short rest

GENERAL TERMS

Dojo	-	Training Hall
Karate	-	(kara = empty), (te = hand)
Karate-gi	-	Karate training suit
Karate-ka	-	Karate expert but commonly refers to any Karate student
Sensei	-	Teacher, instructor (to be obeyed without question in the Dojo)
Sempei	-	Senior or higher grade (to be obeyed without question in the Dojo)
Kohei	-	Junior or lower grade
Obi	-	belt or sash; must be long enough to go round the body twice and is knotted at the front by a reed knot
Tatami	-	standard rice-straw mat, 6' x 3' x 2 1/2 "
OSU! ("Oosh")	-	verbal greeting of respect used when entering or leaving the Dojo or training area; when spoken to by a higher grade; when addressing a higher grade; and before & after free-fighting
Kumite	-	fighting & Ju-kumite - free fighting
Sambon	-	(Sambon Kumite) - three step prearranged fighting
Ippon	-	(Ippon Kumite) - one step prearranged fighting

KARATE STANCES

Heisoku-dachi	-	feet together and parallel, pointing straight
Musubi-dachi	-	feet together and toes pointing out (open toes stance)
Uchi-hachiji-dachi	-	pigeon-toe stance
Fudo-dachi	-	stable or ready stance
Shiko-dachi	-	'sumo' stance
Kiba-dachi	-	straddle stance or 'riding horse stance'
Zenkutsu-dachi	-	forward leaning stance
Kokutsu-dachi	-	back leaning stance
Tsuruashi-dachi	-	'crane' stance
Sanchin-dachi	-	sanchin stance
Nekoashi-dachi	-	'cat' stance
Take-dachi	-	hooked stance (legs crossed at ankles)
Moroashi-dachi	-	one foot forward stance

KATA NAMES

Taikyoku sono-ichi	)	'Taikyoku' means 'essential form' and the three different versions contain the basic movement pattern and basic techniques of the advanced Pinans
Taikyoku sono-ni	)	
Taikyoku sono-san	)	
Pinan sono-ichi.. to	)	Also called 'Heian' in Shotokan and other styles of Karate
Pinan sono-go	)	

Yangtsu (or Yangsu)
 Sanchin (a breathing and tension kata)
 Tsuki-no-kata (literally 'punching kata')
 Tensho (advanced breathing kata)
 Saifa
 Seinshin

BREATHING TECHNIQUES

Ibuki (forced breathing)
 Nogare (quiet breathing)
 Mae Barai (nogare combined with hand techniques)

BASIC KARATE WARM UP EXERCISES

These exercises commence with the feet and work methodically up the body, toning up the main muscle groups and increasing flexibility and power.

1) FEET AND TOES

Purpose: To increase flexibility and range of movement in the joints. The exercise starts with the right foot.

Exercise: -

- a) Toes: This exercise prepares the foot for correct form in executing Yoko Geri (side kick) and Kansetsu Geri (kick to knee). Rock the foot over onto its outside edge, pressing the four small toes downwards and raising the big toe upwards. Then, rock the foot over onto its inside edge, pressing the big toe down and raising the small toes as high as possible. Alternate up/down to the count. As you become proficient in raising the big toe, try to do this exercise with the **heel only** resting on the floor and the rest of the foot tilted upwards.
- b) Ankles: This exercise increases the range of joint movement and at the same time improves the balance. Lift up the knee until the thigh is horizontal and rotate the ankle around its joint, making sure that the foot tilts over to the limits of its action. Rotate to the counts, usually 5 each way. The knee joint is then exercised in a similar way by rotating the whole leg around the knee joint in as big a circle as you can manage, count 5 each way.
- c) Toes: Without placing the foot on the floor: hold the leg out stiff at an angle of 45 degrees to the floor and alternately raise and lower all 5 toes as a unit. Count of 10. Finish by 'flicking' the whole leg as a unit from the knee 2 or 3 times.

(Repeat all of the above exercises with the left foot)

2) ACHILLES TENDON EXERCISE

Purpose: To stretch this tendon. Flexibility and extension of the tendons running up the back of the leg from the heel is essential to properly execute such stances as Kokutsu-Dachi or Neko-ashi-dachi.

Exercise: -

- a) Place hand on side of belt. Bend forward from the waist and at the same time bend the knees and rise up onto the toes. Then snap smartly back onto the heels, **raising the toes up off the floor**. Count of 10.

3) KNEES (HIZA)

Purpose: To increase knee joint flexibility; to strengthen all leg muscles and in addition to improve the sense of balance.

Exercise: -

- a) Stand with feet parallel and together. Bend forward and place the hands on the knees, keeping the knees locked back. On each count: rotate the knees in a circle as low and as large as you can, finishing each circle by snapping the knees back to the starting position. Count 5 each way.

4) BODY DROPS

Purpose: To increase flexibility in the groin and legs.

Exercise: -

- a) Place the feet as wide apart as possible – toes parallel and facing to the front. First, keeping the left knee stiff, squat down on the right foot, keeping the sole flat on the floor. Then, slowly lift up and over to drop the body down on the other side, bending the left knee to squat down while keeping the right knee stiff.
- b) To the count: drop from side to side, keeping the feet wide apart and avoid a tendency for the feet to pull in towards each other.

5) SPLITS

Purpose: To stretch tendons and muscles in groin and legs

Exercise: -

- a) From the position above with feet wide apart, pivot the body to the left. Take the body weight on the hands, one on each side of the forward thigh and drop down into the splits position with the toes pointing to the side. To the count, bounce the body to stretch the groin and leg tendons. On the command to turn (hantai), pivot the body round to face the right. Try not to move the feet. Repeat to the right, keeping the right toes upright. You will get the most benefit from this exercise if you keep both legs straight and not bending of the knee.

6) WAIST AND SPINE STRETCHING

Purpose: To increase flexibility for kicks etc

Exercise: -

- a) From the above splits position, rotate the body to face the front and sit down, keeping the feet still, spread wide apart. Hold hands above head. To the count, try to touch the forehead on the knee, bending forward from the waist and using the swing of the arms to help the body down, (count of 10). Repeat 10 to the

left side. The third count is taken to the centre front, trying to place the forehead on the floor.

- b) Bring both legs together and to the count, drop the body forward to touch the forehead to the knees. Once you can do this without strain, pull the toes back towards your head as you bend over.
- c) Draw up the left foot and fold it under the groin, leaving the right leg extended. To the count, bring the forehead down to the knee and at the same time extend the **LEFT** hand across the **RIGHT** ankle. This action twists the body from the waist as it leans forward. Repeat with left leg extended.
- d) Place the soles of the feet together and draw them inwards to the body, as close as possible to the groin. Grasp the toes and to a **SLOW** count, force the knees out and down. Then, to a further **quick** count, bounce the knees downwards.
- e) In the same position: to the count, try to place the forehead on the ground in front of the toes.
- f) Stretch out the right leg and place the left knee flat on the floor to the side with the foot lying on its edge and toes curled back. To the count, bring the forehead down to the extended knee. Repeat to other side.
- g) Pivot left leg inwards and pass it under the body to the rear, to end in a kneeling position with **BOTH** feet on their edge with toes pointing to the side. Place the hands behind the head and gently bounce the body down and up to the count.

7) PRESS UPS

Purpose: To strengthen the arm, chest and back muscles.

Exercise: -

- a) Bring feet together, legs stiff, palms flat on floor directly under the shoulders and fingertips pointing **inwards**. To a **SLOW** count, lower the body to touch the nose on the floor and come back up to arms extended. Keep the body in as straight a line as possible.
- b) Place the feet apart as far as they will go and the hands on the floor well forward from the shoulders. To the count: first, **SCOOP** the nose down to the floor and arching the back, bring the head up and back to complete a circular motion. The reverse action brings the nose up, over and down in a circle and scooped back up with the buttocks raised. Usually taken to a count alternately each way.

8) PELVIC EXERCISES

Purpose: To increase flexibility of the spine and pelvis.

Exercise: -

- a) With the feet still wide apart from the previous scoop exercise, come to an upright position with arms bent and lying one on the other. On the first count, the body is dropped forward to attempt to touch the elbows on the floor. On the next count, the body is brought back upright and then tilted backwards, thrusting the pelvis forward with the aid of the hands on the hips. This exercise can also be taken to a double count (1 & 2 = down; 3 & 4 = up), with the second and fourth count being bounced with more effort.
- b) From a position with the body dropped forward and the hands clasped: bring the hands up and around in a circle **behind** the head and above it, pushing the

pelvis forward and then continuing the circle back to the starting position. Repeat alternately each way to the count.

9) PALM HEEL EXERCISE

Purpose: To increase flexibility in the waist, spine and shoulder; to stretch the large oblique body muscles; and palm heel strike exercise.

Exercise: -

- a) With the feet still apart from the previous exercise: place the **LEFT** palm heel flat on the floor at the front of (or outside) the **RIGHT** foot, at the same time pivoting the right arm to point directly upwards. To the count: alternately each side.

10) WAIST AND LEG EXERCISE

Purpose: Flexibility and balance.

Exercise: -

- a) With the feet still wide apart: place the hands on back of neck. Bend right forward at the waist and at the same time pivot the feet on the **heels** to bring the toes inwards. Bring the body upright and back, at the same times pivoting on the **toes** to bring the heels further inwards. Continue heel and toe until the feet are together and parallel.

11) PALM HEEL EXERCISE (TEISHO)

Purpose: To increase spine flexibility; stretch the muscles and tendons at the back of the leg; practise palm heel strike.

Exercise: -

- a) Drop the body forward and place the palms flat on the floor, to the side of and forward of the toes. Then, coming half upright and down again; place the hands to the rear, turning the fingers 180 degrees and place the palms to the side of and behind the heels. Continue before and after the count.

12) PALM HEEL EXERCISE (SHOTEI)

Purpose: To increase range of joint movement in the wrist, thus improving the later execution of palm heel blocks and strikes.

Exercise: -

- a) Drop the hands straight down in front with fingers extended and palms together. Draw the hands straight up to chest level, bending the elbows out to the sides and keeping the palms pressed tightly together. Repeat the action with the hands held out level in front; and again with the hands starting in a vertical position above the head. Each sequence of three equals one count. It is essential to keep the palms pressed together throughout.

13) FINGERS (YUBI)

Purpose: To increase power and rigidity of fingers, also wrist and arms.

Exercise: -

- a) Place the fingert**tips** together; and on the command, press the tips tightly together. Steadily increase the pressure until halted. Shake the hands, held limply, from the wrist to relax them. Repeat.

14) WRISTS (KOKEN)

Purpose: Isometric exercise to strengthen arm and shoulder muscles, with a further exercise for wrist joint flexibility.

Exercise: -

- a) Bend the right arm at the elbow to bring the right fist up vertically, knuckles to the front. Grasp the right wrist **below** the joint, with the left hand. To a slow count of 10, force the right wrist down to a horizontal position, working against the upward pressure of the left hand.
- b) Still holding the right wrist clamped tight below the wrist joint: rotate the wrist and fingers in as large a circle as possible round the joint limits. Five counts each way. Repeat the whole sequence with the left fist up.

15) WRISTS (KOKEN UKE)

Purpose: To increase wrist joint movement; practicing wrist strikes and palm heel blacks and strikes.

Preliminary Position: With both hands held out together with palms up: place the thumb at the base of the third (ring) finger. Rotate the hands palm down and raise the wrists, at the same time bending the elbows. The bent wrists should be about chest height with the forearms parallel and together.

Exercise: -

- a) To the count: strike up alternately with the top of the wrist, each wrist rising approximately level with the top of the head and then dropping down to the ready position.
- b) Keeping the thumb in place at the base of the 3rd finger and the wrists bent: strike out slowly to each side simultaneously with the wrist points. The arms should hang down from the shoulders at about 45 degrees. Then turn the palms to face frontwards, thumbs pressed to the side of the palm; and bring the wrists slowly together to touch in front at waist level. Keep the palms facing the front and the fingers pointing directly to the side. Repeat to the count, making the exercise smooth and controlled.

16) SHOULDERS (KATA)

Purpose: To increase flexibility in shoulders. The stiff-arm circle is very useful practice for wrist disengagements in self-defence training.

Exercise: -

- a) Raise both arms above the head. Firstly, drop the right arm forward and the left arm backward, rotating the arms in a circle while keeping them stiff at the elbow

joint. Then reverse the rotation: dropping the left arm forward and the right arm backwards.

17) NECK (KUBI)

Purpose: To increase neck flexibility and strengthen neck muscles and against blows.

Exercise: -

- a) To the count: drop the head down fully to rest the chin on the chest, then tip head right back to the joint limit.
- b) Drop the head over to each side alternately, turning the head slightly at the same time.
- c) Rotate the head in a full circle round the joint limits. Balance and dizziness will be minimised if you keep your eyes fixed on a point in front.
- d) Isometric strengthening: Clasp both hands on the forehead: on the command, press the head against the push of the hands, holding until the command to stop is given.
- e) Repeat with the hands clasped behind the head.
- f) Place the left hand on the side of the head and press.
- g) Repeat with the right side.
- h) Finally, gently rotate the head to relax the strain on the neck muscles.

KARATE EXERCISE SUMMARY

- 1) FEET AND TOES: Toe-raising alternately – ankle rotation – toe raising all together – snap foot forward.
- 2) ACHILLES TENDON EXERCISE: Up onto toes – snap back onto heels while raising toes up.
- 3) KNEE ROTATION: Hands on knees, then rotate knees in circle.
- 4) SQUATS: Squat down into knees bend, then back up to bend body over forward to brace knees back.
- 5) BODY DROPS: Feet wide apart – drop body side to side, bending knee.
- 6) SPLITS: Left and right.
- 7) WAIST & SPINE STRETCH:
 - a. Sit on the floor, legs apart – head down to knee first on right side, left side, then to front.
 - b. Legs together – head down to knees.
 - c. Left foot folded under groin – head down to knee and left hand across right ankle. Repeat to other side.
 - d. Both feet with soles together – knees slow press – quick bounce then head down to toes.
 - e. Left leg to side in mawashigeri position, right leg straight – bring head down to knee. Repeat right side.
 - f. Both feet to rear, toes pointing to side – bounce body.
- 8) PRESSUPS:
 - a. Feet together.
 - b. Feet apart and scoop each way.

9) PELVIC EXERCISE:

- a. Keep feet wide apart – elbows to floor, and then up.
- b. Alternate toe touching – palms on floor by toes.
- c. Giant arm circles – up, behind head, back down to floor.
- d. Hands behind head – heel and toe inwards while bending down and up.

10) PALM-HEEL EXERCISE:

- a. Palm-heel fore and aft by toes and heels.

11) FINGERS:

- a. Place palms together – pull up; in; and down.
- b. Fingertips together – press hard.

12) WRISTS:

- a. Each wrist: grasp with other hand and push down from vertical to horizontal. Rotate wrist.

13) WRIST EXERCISE:

- a. Koken Uke – up and down; then sideways and in.

14) SHOULDERS:

- a. Arms above head rotate in opposite directions.

15) NECK:

- a. Up and down to front; then to sides; then rotate.
- b. Isometric neck strengthening.

“A used spade shines, but standing water goes bad”.

- Masutatsu Oyama.

BEGINNERS' COURSE (INTRODUCTION – FIRST NIGHT)

Seiza – The formal kneeling position and formal bow (rei).

This formal kneeling position is traditional in Japan. We use it at the start and finish of each training session and also when directed to rest or when waiting for free-fighting etc.

Drop down onto the left knee with the toes lying flat and then bring the right knee down to kneel with legs parallel. Sit back onto heels and place the fists, knuckles facing out to sides, onto the hips. At the command, place the knuckles of the fists in front of the knees and incline the head and body forward; the line of sight of the eyes is about 45 degrees. As the bow is completed, the verbal word of respect OSU!(“oosh”) is said and the body is then returned to an upright position with fists back on hips. To rise, first bring the right foot up and place beside left knee, and then stand upright.

STANDING BOW

To perform the standing bow: cross the wrists, with the fists tight and bring them directly across from the centre to the sides, at the same time inclining the body forward from the waist, line of sight at 45 degrees.

FUDO-DACHI

Ready Stance or balanced stance

Purpose: This stance should be adopted whenever you are standing in line, awaiting a command or direction.

STANCE

The feet are placed at a naturally comfortable distance apart, about shoulder width between them, the toes pointing obliquely outwards. The fists are clenched lightly and are held slightly forward and away from the body at the sides. From this position, the body is capable of instant movement in any direction, hence the name of 'ready stance'.

SANCHIN-DACHI

Purpose: The strongest stance – will resist a push from all directions. The arm position is also the strongest way to hold the arms out in front.

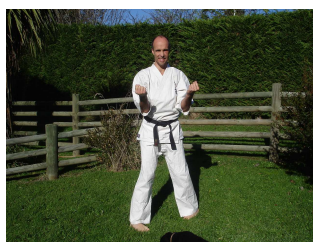
STANCE

From Fudo-dachi position: push both heels outwards by pivoting on the toes. The right foot is then moved inwards to brush the tip of the left toes with its heel and then taken straight across to the right side a distance of one shoulder-width. Keep the toes pointing diagonally inwards. The left toe and the right heel should be on the same sideways line. The knees are then bent inwards to lock the leg muscles and protect the groin.

BEGINNERS' TIPS

Cut yourself a piece of stick to the length of your own shoulder-width and use this to measure your stance.

At the same time as the foot movement: both arms move inwards to cross at the wrists and continue in a circular movement upwards to a palm-up position as in the diagram. The correct Sanchin arm position: the forearm should be at an angle of 45 degrees to the floor and the elbow bent at 90 degrees. In addition, both elbows should be brought slightly inwards toward each other. Fists should be directly out from and on the same level as the shoulders.



BODY TENSION

The turned in toes and angled knees combine to lock the legs into a stable support. The body is tensed by contracting the buttock muscles, the back and shoulder muscles, the diaphragm, the neck and the arms. This stance is often tested by the sensei by slapping the main muscles to check whether they are sufficiently tensed. The arms should not move when pushed.

SEIKEN

Forming a good Karate fist

Exercise: -

- 1) Hold the hands straight out in front, palms facing up.
- 2) Curl the fingers over at the first and second joints so that the tips just touch the edge of the palm.
- 3) Curl the clenched fingers over onto the palm and lock them down tight with the bend thumb – the top joint of the thumb to be parallel with the face of the fist.
- 4) Turn the fists over, palm down and drop the wrists slightly to bring the knuckles (kento) of the first and second fingers forward. These two kento are the striking points of the fist, **NOT** THE WHOLE FIST FACE.

BASIC PUNCHING EXERCISE

- 1) Extend both arms out straight with fists clenched palms down and brought together, side by side. On the first count: pull both fists back to the side of the chest, turning them to a palm-up position, forearms horizontal and elbows tucked well back. On the second count: extend both fists back out to the first position, twisting the fists to a palm-down position at they are extended. Repeat until the extension and retraction become smooth and automatic.
- 2) From the extended position: retract the right fist into the 'ready position' close to the chest. To each count: extend the right fist out, twisting palm up to palm down and place it alongside the left fist. Then retract the left fist to the ready position. Do not rush the exercise – extend and retract the arms smoothly.
- 3) From the ready position with left fist extended and right fist retracted: extend the right fist to the above position, while at the **same time** retract the left fist; both fists should rotate as they move. Try and imagine that your two fists are joined by a rope running round a pulley in front – so that the retracting fist pulls the striking fist out.

IMPORTANT NOTE: You should try and keep your shoulders **square** on to the front and keep them from moving back and forward during the exercise. Practice in front of a mirror.



TSUKI (LESSON ONE)

Seiken Chudan Tsuki = Middle level Forefist Thrust

Purpose: Most powerful of all hand techniques; used against all areas of the body as opportunity presents. Called **thrust** because it travels in a direct line to target – distinguished from a **strike**, which usually travels in a curved or circular path to the target.

Preliminary: Tsuki is for convenience divided into three target areas:

JODAN: Or upper level: from the top of the head to the upper chest;

CHUDAN: Or middle level: from the upper chest down to the belt area or slightly below;

GEDAN: Or lower area: from the belt level down.

TARGET AREAS: For the purposes of formal basic training, the aiming point for each level is taken as follows:

Jodan: Between the eyes of your opponent – your line of sight should therefore go horizontally through the knuckles of your fist when it is extended in Jodan Tsuki.

Chudan: Just below the breastbone – the boxer's "solar plexus" – your extended arm should have a definite slope **down** and **inwards** onto the centre line, keeping the shoulders square.

Gedan: To the groin – aim two – fists – distance out from your own body and on centre line.

TECHNIQUE: As for Basic Punching Exercises No.3, on previous page. Point to watch for correct form: Wrist should be dropped slightly to bring the kento forward – fist should be on centre line which bisects centre of imaginary opponent standing in front of you. (This opponent should **always be visualised whenever you practise your basics** – he is your height and build and is standing directly in front of you).

Retracted arm should be at nipple height, shoulders back and down, retracted elbow tucked into line and not left striking out, wrist resting against side of body. Body and shoulders to face forward **squarely** and remain still during execution of the thrust.

GEDAN BARAI

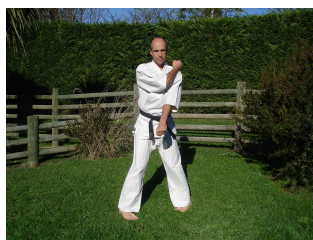
Lower Sweeping Block

Purpose: Deflection block against low attacks, either hand or foot. The attack is intercepted and the sweeping action guides it to the side.

Tuition: Yoi (ready) position: left arm extended to gedan area; fist held two-fists-distance from the body; right fist held in ready position.

Preliminary Position: Bring right fist up and place by left ear with palm facing inwards; left arm down diagonally, to cover the groin area.

Execute: Bring right arm down in a curving path; palm to remain facing upwards until the sweep curves towards the side. The Retracting fist follows a path up to the waist and then across the chest to the ready position. Blocking surface: from fist to elbow – the most effective area being just up the arm from the wrist.



IBUKI

Breathing Exercise

Purpose:

- 1) To oxygenate the lungs and remove stale air, particularly after heavy exertion or after being 'winded' – will restore normal breathing;
- 2) To prepare the body for combat;
- 3) To exercise and strengthen the diaphragm muscles – both to improve the breathing and also to increase the ability to absorb heavy blows to stomach.

Preliminary Yoga Breathing Exercises: Place hands on knees and bend forward at 45 degrees. In this position: empty lungs of air by breathing out forcefully and hold lungs empty. Then attempt to 'suck' stomach inwards by drawing up the muscles of the stomach. See how long you can hold the stomach in for 5-8 counts, try the next part: with the lungs empty, 'snap' the stomach in and out for as many times as you can manage. The purpose of doing this exercise is to give you better control of the diaphragm muscles so that you breathe by using the diaphragm rather than the chest muscles.

Tuition: In Ibuki, the breath is first taken in through the nose. Try and "smell" the air as it enters. The intake is quick – if you do not get enough air initially, 'top-up' the lungs silently. As the air goes into the lungs, swell the diaphragm outwards like a balloon. To exhale: the mouth is partly opened and the air in the lungs forced out by contracting the diaphragm inwards. The air must be forced out as quickly as possible – however, avoid a harsh, throat-clearing sound. When the lungs feel completely empty: push the tongue forward in the mouth to touch the front teeth and force the remaining air out as a type of cough.

NOGARE

Deep Breathing

Purpose: To help control quick breathing and calm the body down after it has prepared itself for combat. Note: this does not need to be actual fighting; the same process occurs during an argument, or after a sudden shock or emotion.

Tuition: Inhale through the nose, smelling the air as in Ibuki, but much more slowly and completely silent. Hold the hands at the sides, palms facing inwards and raise them slowly during the inhalation, rotating palms upwards and bringing them into the ready position under the armpits, elbows tucked back. HOLD the breath for a short time, then exhale **silently** through the mouth, making the exhalation last longer than the inhalation took. The hands drop back to the sides slowly, in step with the exhalation. Hold the lungs empty for a short time.

The time count can be: inhale for 5 slow counts; hold breath for 5 counts; exhale 8 to 10 counts; hold lungs empty 5 counts.

"A story is told of a Samurai in olden times who was chased for many miles by pursuers. He managed to stay well ahead for sometime, but his strength failing him, he concealed himself in a clump of bushes. By using proper breathing techniques, he was able to remain breathing in complete silence and avoided discovery. An untrained person would have been forced to gasp for air and given his hiding place away.

The learning of correct breathing, in daily life as well as in the Dojo, is essential to good Karate".

URAKEN SHOMEN UCHI (LESSON TWO)

Inverted-fist Strike to the Face

Purpose: The inverted fist (palm up) is used to strike the facial area in a very fast strike – this enables one to take advantage of an opening in an opponent's defence – also very good as the second technique of combination.

Tuition: Yoi Position: Forearms held vertically in front with the palms facing toward own face and at shoulder level, 2-fists-distance from body. Form fist and drop it forward at the wrist to bring palm upward and the front face of the fist vertical. Striking point is the kento, **not** the fist face itself.

Execution: The striking first moves horizontally forward in a direct line to the point of focus and then retracted back along the same path. Do not allow the wrist to scoop up or loop over – the fist face should remain vertical throughout the technique. The arm should not be extended to the point of full reach, as the elbow joint will and slow down the retraction.



MAE KEAGE

Front High Kick

Purpose: Mainly as a stretching exercise but could be used to attack the chin.

Preliminary: The striking point is the extended ball of the foot, chusoku and this is best formed as follows: Extend the leg out at 45 degrees and tilt the foot fully forward at the ankle. While keeping this position, curl the **toes only** backwards so that the ball of the foot is extended as a striking surface. Failure to get the toes well back will result in damage to the toes.

Tuition: Yoi Postion: Move the right foot to the rear about 1 ½ shoulder-widths, keeping most of the weight on the front foot. The arms are crossed at the wrists at about shoulder height and taken back out to each side to aid in balance.



Execution: Bring the right foot chusoku forward and up, keeping the knee stiff. Start low and lift higher as the ligaments stretch. Don't push this stretching for the first lesson or two. With practice, one can kick higher than the head. Take 10 counts, then reverse stance to left foot back.

ZEN KUTSU DACHI

Forward Leaning Stance

Purpose: Strongest stance from front to rear. Used in strong attack and defence to move back and forward with power and stability.

Tuition: From Fudo-Dachi, the right foot is taken straight back. The clear space between the feet should be twice the shoulder width. Front foot parallel to front/rear line, rear foot flat to floor with toes pointing 45 degrees to side. Front knee directly over front toes; back leg straight but knee is not **locked back**. Weight distribution is 70% front – 30% rear, and centre-of-gravity of body falls about 2-fists

back from front heel on line between feet. Practice moving into the stance from Fudodachi, both left and right.



SHUTO SAKOTSU UCHIKOMI (LESSON THREE)

Driving Knife-hand Strike to Collarbone

Purpose: To break the collarbone by a direct crushing thrust – used reasonably close to the opponent, as over-reaching makes it difficult to use properly.

Tuition: Yoi Position: Elbow bent, left arm extended with palm facing directly to the side, fingers vertical – striking area is base of palm edge, not heel. Retracted hand has palm level and fingers extended.



Execute: Thrust right hand forward, keeping palm facing up until $\frac{3}{4}$ of the distance to focus has been travelled; then rotate hand to bring palm vertical with its edge forward. Arm must not lock at elbow, but remain slightly bent – do not over-reach. Retraction must be speedy. Do not strike inwards onto centre line – aim at collarbones 4 inches from centre line, each side.

HIZA GANMEN GERI

Knee strike to Face

Purpose: The point of the knee is used to attack area from groin to face.

Tuition: From Fudo Dachi: Place hands on side of belt. On each count; knee drives **up** and **out** from the body into face of opponent. It is angled inwards onto the centre line. In this technique, the toes are pointed downwards – this provides for a possible follow-up by striking to the groin with the instep before the foot is lowered to the floor. Try to place the feed down **gently** without stamping.



KIBA DACHI

Straddle Stance, or Riding-Horse-Stance

Purpose: Firmest stance against attack from the side. Good for posture correction. Improves flexibility in groin tendons and ligaments and will also strengthen ankles and leg muscles.

Tuition: From Fudo Dachi: Carry the right foot out to the side, twice the shoulder width, toes parallel and facing directly front. Force knees outwards to bring the shins towards vertical – drop body down by bending at knees to bring thighs towards horizontal. Keep body erect – shoulders drawn back and down – abdomen drawn in – buttocks tensed.



KIAI

Purpose:

1. To lock the lower body muscles into one unit and direct their power into the spine and thus up to the shoulders;
2. To further concentrate all the power of the body into the moment of impact, or focus;
3. Provides psychological benefit – relieves your own nervous tension, while at the same time disconcerts your attacker.

Tuition: Kiai is basically a shout – a sudden, explosive emptying of the lungs by contraction of the diaphragm. A short Kiai usually uses the syllable “See”. A prolonged Kiai can best be said as “Seeeeeee-yah” with the second part cut short and emphasised.

URAKEN SAYU UCHI

Inverted-Fist Left/Right Strike

Purpose: Strike to either side without having to twist the body to face the attacker. The inverted fist is used to strike the face or side of head.

Tuition: Yoi Position: Bring fists together in front of the chest, palms down, knuckles touching.

Execute: Strike to the right with the inverted fist up and over in a circular path. Do not extend the arm fully – keep the elbow bent slightly. The fist should be kept palm up, and bent over at the wrist to bring its face vertical – the striking point is the kento, as in Tsuki. **Immediately** retract fist to yoi position. The path of the retraction may be flatter and not so circular. Retraction must be fast, so as to avoid having the arm seized.



KIN GERI

Groin Kick

Purpose: Attack to the groin, or to the face if the opponent is bending over.

Tuition: From Fudo Dachi: (a) Raise the right knee, toe pointed down, foot alongside other leg or slightly behind it. (b) Strike **up** and **out** with the instep in a path ending at groin height. (c) **Immediately** retract foot back to position (a), **then** place foot down on floor. Repeat with left foot.



KOKUTSU DACHI

Backward-Leaning Stance

Purpose: A backward, defensive stance, also suited to attack with the front foot e.g. with kin geri or mae geri.

Tuition: From Fudo Dachi: Take the right foot to the rear, one shoulder-width, diagonally back from the left foot and about 4" to the side, the right toes pointing to the right at 45 degrees. The front leg should be bent slightly at the knee and the heel rise from the floor. Weight distribution: 80% on back foot and 20 on front. Practise the stance on both right and left sides.



JODAN UKE

Upper Block

Purpose: To deflect to the side, a blow coming from above downwards or to deflect Jodan Tsuki or other techniques aimed at the face.

Yoi Position: Left hand held above the head with arm at a 45 degrees angle to the right. Fist turned palm out (a line through fist across the palm points up at 45 degrees). Arm is one-fist-distance from the forehead. Right fist in ready position.

Preliminary Position: Drop the raised left arm to bring elbow and forearm to the centre line of the body with palm facing inwards to the face. Move blocking fist alongside retracting elbow with the palm **facing up**.



Execute: Raise the blocking arm straight upwards, keeping the palm facing up until fist passes face, then rotate wrist as it travels in a curving path across and above the head to finish in yoi position. The retracting hand pulls down to side and across the body into the ready position.

Note: The curving path is intended to meet and deflect/a blow moving downward and is thus superior to just lifting the arm straight up to take the blow squarely.

MAE GERI

Front Kick or Front Thrust Kick

Purpose: A direct attack to the body using the ball of the foot (chusoku); target areas from groin to face level. Two versions: Mae Geri off front foot of stance is very fast. Mae Geri using back foot is slower but is much more powerful as it utilises the full swing of the leg and hips.

Tuition: Broken down into 4 parts. From Fudo Dachi:

1. Bring right knee up as high as possible, forming foot into correct chusoku with toes curled back.
2. Thrust the foot straight out into striking position. Avoid scooping the foot upwards with a flick. This technique is like a punch with the ball of the foot.

3. Retract the foot, keeping the knee bent to return to position (1) – this will allow a second or repeated kicks.
4. Place the foot back down on the floor into Fudo Dachi. Practise as separate movements, holding briefly at each one, then try to combine into one smooth movement.



MOVING IN STANCES

Karate is movement and you must learn to move in the correct manner. When moving the feet, they should not be raised up from the floor but rather slid or skimmed along the surface. When moving in Zen Kutsu Dachi: The rear foot is brought directly past the stationary foot, avoiding any tendency to swing in towards it. Imagine that your feet are on rails. Try to transfer the weight smoothly forward onto the front leg as the stance is adopted. To turn around; from a right Zen Kutsu with left leg back:

- a. Move the back foot **straight** across the centre line and place it an equal distance to the other side of the front leg.
- b. Pivot on the toes, transferring the weight forward onto the left leg as the turn is completed.

SHUTO SAKOTSU UCHI

Descending Knife-hand Strike to Collarbone

Purpose: To break the collarbone; can also be used to break arm, leg etc, if it is an appropriate position. Very popular technique for tameshiwari (breaking) but only after palm-heel has been hardened.

Yoi Position: Left arm extended, bent at elbow, knife-hand edge down, thumb tucked onto side of hand. Right hand in ready position, fingers extended and palm flat.

Preliminary Position: Bring right shuto behind and above the head, palm facing front, elbow high, retracting hand is palm down under right shoulder.



Execute: Pivot the body from the waist to bring the elbow of the striking arm onto the centre line. Then bring shuto up, over and down in a circular path using the elbow as a pivot and halting the strike at collarbone level; the retracting hand pulls straight across the body and into the ready position, at the same time rotating palm up and **flat**.

SHITA TSUKI

Inverted Fist strike to the abdomen

Purpose: A powerful, rapid technique best used close in from a low stance to attack the stomach area. Used also as second technique of a combination of which the first attack is jodan. This draws opponent's block upwards and leaves him open for a low-level technique such as Shita Tsuki.

Yoi Position: From Kiba Dachi: Extend both fists (palm up) with the elbows two-fists-distance from the body and forearms dropped slightly. Then draw the right fist up into ready position.



Execute: (a) **FIRST** turn the retracting fist over to palm down. (b) Drive the striking fist, palm up in uraken form, directly out and in towards centre line – **avoid a scoop** – thrust straight out. (c) At the same time, pull back the retracting fist, rotating it to palm up as retraction ends.

YOKO KEAGE

Side High Kick

Purpose: Mainly a stretching exercise for the groin to prepare for Yoko Geri but could be used to attack to chin or armpit.



Tuition: From Fudo Dachi: Hands on centre of belt. Keeping the knee **stiff**, raise the leg to the side as high as possible. Bring the foot down **under power** – do not

let foot flop down. The foot should be correctly formed into sokuto – big toe raised, four small toes curled down. This form puts tension on the foot muscles and braces the ankle to take impact. The striking point is at the **heel end** of the sokuto. Kick alternately to right and left. The body must remain square to the front, the head turning briefly to each side in turn.

URAKEN HIZO UCHI

Inverted-fist Spleen Strike

Purpose: Strike to side with inverted fist at waist level – generally aimed at the spleen area below ribs but can be used to attack other body areas. Used reasonably close in, e.g. to person standing close by.

Yoi Position: Clench fists and hold them at waist level, two-fists-distance from the body, right fist on top of left.



Execute: Bring the striking fist round in a circular path to the side; wrist bent right back to bring kento into striking position. After impact, retract immediately to yoi position but placing retracting fist **UNDER** the stationary fist – the striking fist is thus always on the top. Strike alternately to each side.

YOKO GERI

Sidekick or side thrust kick

Purpose: Attack by thrusting with the sokuto to either side or by pivoting on supporting foot, to the front. Attack ribs, armpit, throat and face.



Tuition: From Fudo Dachi: Learn in three steps;

1. Raise the knee as high as possible, foot formed into correct sokuto (see lesson 6).
2. Thrust sokuto out in a straight line, pivoting slightly on the supporting foot and thrusting the hip out to add extra power. Retract **AT ONCE** to position (1).
3. Place foot back down into Fudo Dachi.

KIHON

Basic Techniques executed on the move

The most important purpose of Kihon is to teach you to move and strike, both in attack and defence. At all times, the movement should be considered in three parts:

1. The feet are moved into their new position;
2. The weight is transferred to give the correct distribution for the stance;
3. The technique is not completed until the body is stationary in a firm stance – e.g. do not execute a lung punch while still stepping forward, punch when the stance is firm. (Oie Tsuke in lesson 8)

OIE TSUKI

Lung Punch

Purpose: Used when your opponent is further than arms-length away, to close the gap and deliver a strong attack.

Tuition: Oie Tsuki is executed in two ways: (a) Stepping forward with the right foot and punching with the **right** fist i.e. both on same side. (b) Stepping forward with the right foot and punching with the **left** fist. This latter technique is called a reverse punch – in Japanese: Gyaku Oie Tsuki. Remember to move into a firm stance **before** executing the punch.



MAWASHI UKE

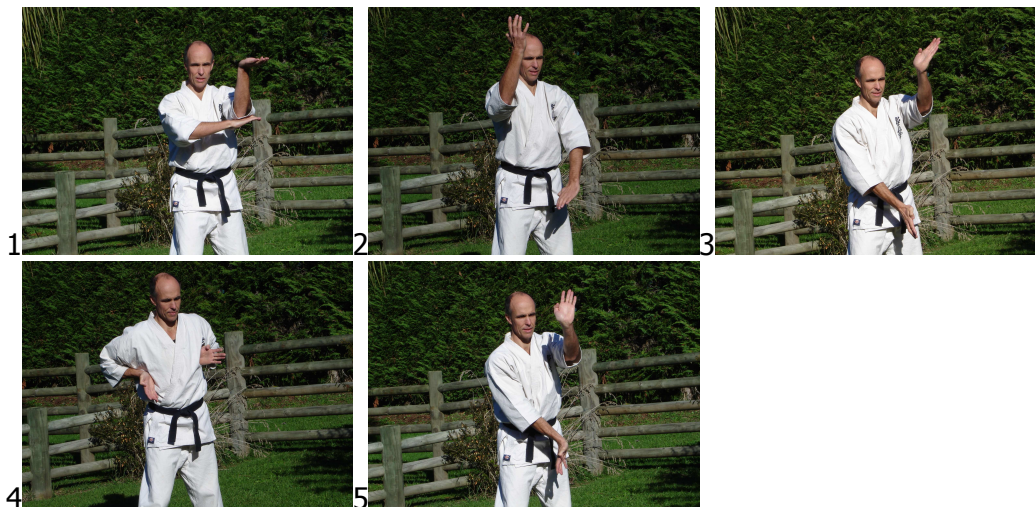
Circular Block

Purpose: To combine in one form a number of circular blocks and palm-heel blocks, which are used mainly at Sempei, level in Ju-Kumite; but for lower grades is used as a stretching exercise for the main muscle groups. It is a feature of many of the formal Katas.

Yoi Position: right arm bent, forearm vertical, wrist bent to bring palm flat and pointing to the front; left arm horizontal across body, palm down, fingertips under right elbow. (Each arm is instructed separately).....

1. The right forearm pivots on the elbow to sweep the palm across the face, out and down in a circle (palm down) across the groin (wrist rotates to face palm to front), completing the circle at the armpit, palm facing the front with fingertips vertical, wrist resting against side of breast.
2. The left forearm pivots on the elbow to bring the palm sweeping up and slightly above head level, (palm facing front) out to the side in a circle, which finishes at the hip, palm extended with fingertips dropped, wrist resting on hip. Note: (1) and (2) are executed at the same time.

3. The right palm-heel is forced out under tension, diagonally across the body at chest height and the left palm-heel crosses diagonally at groin level. Both hands are to be halted before the arms lock at the elbow.



LEFT: Mawashi Uke is executed starting with the left hand up and the right palm facing down. It is best to practise each arm separately before combining.

TSURUASHI DACHI

Crane Stance

Purpose: This stance provides balance on one foot so that the other may prepare for kicking. It is found in many Katas.

Tuition: From Fudo Dachi: Raise the right foot, bending the knee to bring the foot alongside the supporting knee. For Yoko or Kansetsu Geri, the foot should be formed into sokuto to prepare for the kick. As the balance exercise try the following: In Tsuruachi Dachi, raise both hands above the head and clasp the fingers. Close the eyes and try to maintain balance for as long as possible.



AGO TSUKI

Forfist strike to the Jaw

Purpose: A fast jab at the jaw. It is intended to **STRIKE THE JAW DIAGONALLY** thus dislocating the jaw-bone at the same time as the impact shock.

Tuition: Yoi Position: Hands held upright to front with forearms vertical; fists at shoulder height with palms facing inwards to the head.



Execute: Strike with the seiken **across** the centre line and **immediately** retract to yoi position. Repeat with alternate hands, taking care that the forearms do not droop forward but remain vertical after retraction.

SHUTO GANMEN UCHI

Knife-hand Strike to the Temple

Purpose: Attack with the knife-hand to the temples, side of neck etc.

Yoi Position: Left arm extended and bent to 60 degrees at the elbow; palm flat and facing upward at **eye level**; right knife-hand retracted into ready position.



Preliminary Position: Raise the right knife-hand up and be behind the head with the palm-facing front; left arm moves to horizontal position across body, palm down and under the right armpit, fingers extended.

Execute: Bring the right knife-hand out and to the side at head level in a circular path, keeping the palm facing the front until the hand starts to come in toward the target. Rotate the wrist with a snap to bring the palm level and halt the technique on the centre line at **eye level**. The retracting hand is pulled straight across the body; the retracting hand is pulled straight across the body, the palm rotating to face up in synchronisation with the rotation of the striking hand.

MAE BARAI

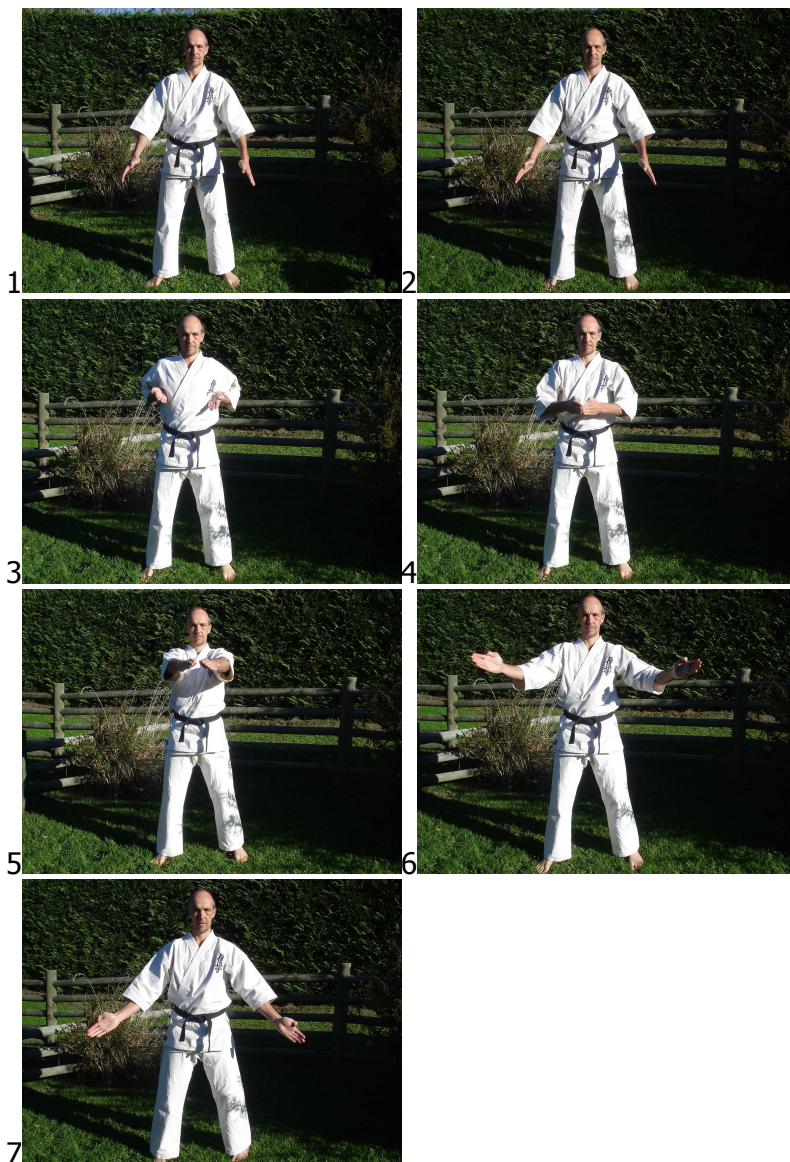
Purpose: A breathing exercise incorporating Nogare breathing. It incorporates two stylised actions: a grasp-and-pull action and a double nukite to the suigetsu executed slowly and under tension. Part of several kata.

Tuition:

1. Extend both arms directly out in front at shoulder level, palms open and facing down. Cross the wrists and invert the palms face up as if to hook the fingers in an opponent's clothing. The hands are then pulled back to the ready position, slowly and under tension. From the ready position, the hands are dropped slowly to the sides. **BREATHING:** Quick inhalation as wrists cross; hold breath until the hands are in ready position, then exhale slowly and silently as the hands drop to the sides.



2. Bring the hands straight up into the ready position with palms open. Bring the hands across in front of the chest to meet with fingertips together, and force them out under tension until arms are almost fully extended. Now bring the hands back and down to the waist slowly, turning the palms first upwards then downwards as they come to the body at the waist. **BREATHING:** Quick deep inhalation on commencing; hold breath until arms are fully extended, then exhale slowly and silently until arms are down at sides.



SOTO UKE

Outside Block

Purpose: To deflect to the side a hand or foot attack aimed at the chudan area.
Striking area: the inside of the arm from elbow to mid-forearm.

Yoi Position: Left arm bent to 90 degrees at elbow and forearm at 45 degrees to horizontal; body twisted slightly to right to bring arm past centre line; fist level with the shoulder. Right fist drawn back in ready position.

Preliminary Position: Bring right fist up and behind head as in Shuto Ganmen Uchi; move left fist under right armpit.



Execute: Bring right arm out and round in a circular path angled downwards with fist palm facing to front until it starts to come in towards the block. Snap the wrist round to face the palm back to the body as the forearm makes contact with the attack. Carry the block on across the body to deflect the attack **past** the body – do not stop short.

KANSETSU GERI

Ankle or Knee Kick

Purpose: Attack with the sokuto to the kneecap or the face of the shin down to the junction of the instep and ankle. A very useful technique to use against an attack with knife or bottle, as you can tilt the body away from the attack while counter attacking with the foot.



Tuition: The basic action is that of Yoko Geri but with the following differences: the knee is raised very high and the sokuto is driven **downward** to attack the knee or shin. More drive from the hips is usually possible at the lower level.

UCHI HACHIJI DACHI

Purpose: A similar stance to Sanchin Dachi but with less stability from front-to-rear and more stability sideways. Used in certain exercise positions and at the start of some katas.



Tuition: From Fudo Dachi: Pivoting on the toes of each foot, push both heels outwards and drop the knees in toward each other.

SHUTO UCHI

Knife-hand Strike

Purpose: Attack with knife-hand to the side of the neck, using a back-hand arm action; could also be used from a low stance to attack the spleen.

Yoi Position: Left shuto extended to centre line, palm down and arm slightly bent so that elbow is not locked. Right shuto in ready position.

Preliminary Position: Bring right shuto up behind left ear with the palm facing inwards. Left shuto remains extended to prepare for retraction.



Execute: Bring right shuto round in a circular path, pivoting forearm on the elbow joint to 'whiplash' shuto into the target on the centre line. Path is angled slightly downwards. The retracting hand pulls back into ready position.

HIJI ATE

Elbow Strike

Purpose: Attack to chest, chin and face etc, with the elbow. Very strong attack, ideal for in fighting. Striking point is flat end of the ulna, 1 inch from point of elbow. Do NOT use elbow point itself – could cause nerve damage.

Yoi Position: Left hiji brought across onto centre line, forearm doubled back with fist clenched and palm down. Right fist in ready position.

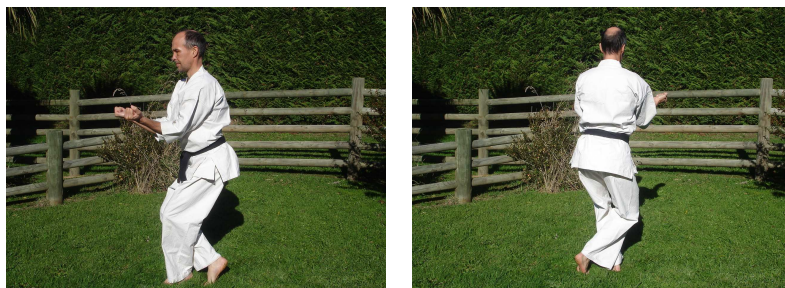


Execute: Bring right hiji across to centre line in a circular path, to strike target from the side; pull left fist back to ready position, at the same time rotating both wrists. Chudan Hiji Ate attacks the chest/ribs; and Jodan Hiji Ate attacks the chin in a similar manner to Ago Uchi, dislocating the jaw.

KAKE DACHI

Hooked Stance

Purpose: A stance which is strong in a low posture with the knees bent and braced together; usually adopted after a jump or leap. Used in Katas.



Tuition: Take a step with right foot to the front, turning the foot sideways to 45 degrees. Follow up behind the right foot with the left foot, placing the toes close to and facing the right foot. Lock left knee into the back of the right leg and drop body into the stance bending the knees.

CHUDAN UCHI UKE

Middle-level Inside Block

Purpose: Blocking and deflecting and attack at chudan level by the outside of the forearm, travelling from inside to outside.

Yoi Position: Left arm in Sanchin position, straight out from shoulder, fist at shoulder level, 90 degrees angle at elbow, forearm 45 degrees angle to floor. Right fist in ready position.

Preliminary Position: Bring right fist, palm down, through and under the left armpit until arm is pressed against chest and side; this brings right shoulder round to 45 degrees from centre line. Left arm is horizontal, over the top of the right arm, fists are palm down.



Execute: Bring right fist out and around, the fist travelling on a circular path pivoting on the elbow. Palm faces down until the last 12 inches of travel, when the fist is rotated palm up to snap the outside edge of the forearm into the blocking position. The technique is halted level with the side of the body – do not take the arm wide.

MAWASHI GERI

Roundhouse Kick

Purpose: This kick travels in a circular path, attacking from the side to strike the ribs, neck and head etc.

Preliminary Position: From fudo dachi: Bring the right knee up to the side, with shin horizontal, the foot with sole to the side, toes facing front and chusoku formed.



Execute: Bring knee forward, round and up to 'whiplash' foot on a circular path from the outside, to strike onto centre line. The supporting foot may pivot a small amount. Snap the striking foot back immediately back to the preliminary position, and then return foot to fudo.

MUSUBI DACHI

Purpose: This stance resembles Fudo Dachi, but with the heels touching. It is mainly used as the stance adopted when meditating while standing and thus is encountered as the first and last step of many Katas.



SHUTO HIZO UCHI

Knife-hand Strike to the Spleen

Purpose:

1. A strike to the spleen or waist area from the front.
2. Can be used as an open-hand palm-heel block to the gedan area.

Yoi Position: Left arm extended with elbow one-fist-distance from the body, forearm dropped slightly, shuto on centre line with palm facing out and upwards. Right shuto in ready position.

Preliminary Position: As for Shuto Ganmen Uchi



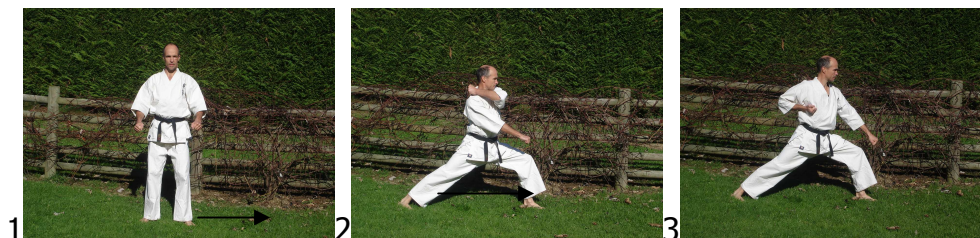
Execute: Bring shuto down in a wide, circular path, out to the side and then inwards, ending up on the centre line at about waist height. The retracting shuto pulls round into the ready position and has the fingers dropped downwards. To execute as a block, the striking hand is formed into shotei and strikes down and across the body.

TAIKYOKU SONO ICHI

"Essential Form Number 1" (Part one: Turns)

Purpose: A formal exercise called a KATA: Intended to teach movement from one stance to another, using blocks and strikes; to defend and counter-attack; to turn swiftly while keeping balance; to develop "movement sense".

Preliminary Instruction: Turns: The Kata is patterned like the letter "H" laid on its side. First turn: 90 degrees turn to left. Move the left foot wide to the side and behind the line of the right heel. Pivot the body to the left and transfer the weight forward to complete a Zenkutsu Dachi. Turn is anti-clockwise.



Second Turn: 180 degrees turn, clockwise to reverse direction. From a right Zenkutsu Dachi: Transfer the weight back onto the left foot; move the right

foot diagonally past the left heel (dropping the body slightly by bending the left knee) to place the right foot in a position behind and on the other side of the left heel. This position is as far to the left of the left heel, as it was to the right of the heel before moving. The stance length must be maintained by "reaching back" with the right foot, otherwise the tendency is to place it much too short to make a good stance after the turn is completed. Pivot on the balls of the feet and transfer the weight onto the right foot to complete the Zenkutsu, facing the body squarely in the new direction.



Third Turn: 90 degrees anticlockwise to right, from left Zenkutsu. This turn is similar to first turn.



then 3 punches moving forward in Zenkutsu Dachi prior to the next turn.

Fourth Turn: 270 degrees anticlockwise from right Zenkutsu. Take the weight on the right foot and pivoting on the ball of the right foot, move the left foot behind the right heel and well to the side of it, reaching past the line of the right heel. The body will now be facing diagonally back the way it has come. Transfer the weight onto the left foot and the body pivots round to face square into a left Zenkutsu. The Golden Rule in Kata turns is: ALWAYS PLACE YOUR FEET CORRECTLY, BEFORE YOU TURN. Two inches out in foot placement will throw your turn off balance and end up in a poor stance.



CHUDAN UCHI UKE – GEDAN BARAI

Purpose: Simultaneous blocks against a double attack at two difference levels, e.g. Morote Tsuki or Mae Geri/Chudan Tsuki.

Yoi Position: Left hand down in Gedan Barai position and right hand up in Chudan Uchi Uke position.

Preliminary Position: Left hand moves across in front of the groin and **right** fist comes up to **left** ear.



Execute: Left fist comes up on the **outside** into Chudan Uchi Uke. Right fist goes down the **inside** into Gedan Barai.

HIJI AGE UCHI

Rising Elbow Strike

Purpose: Elbow strike aimed directly upwards to strike the chin from below.

Yoi Position: Left elbow raised high and in on the centre line; fist is touching top of own shoulder blade, palm is facing in towards the head. Right fist in ready position.



Execute: Bring the right elbow up and onto the centre line; the fist rotating 90 degrees as it comes up to the position above. Left fist pulls down into ready position, rotating 90 degrees back to the palm up position.

TAIKYOKU SONO ICHI

(Part Two)

Tuition: From Fudo Dachi: On the command "yoi", the wrists are crossed and dropped back down under tension; at the same time the body is tensed to move into the first turn. On the command "hajime", move smartly into the first step.

1. Turn 90 degrees to left with Gedan Barai;
2. Step forward right foot, Chudan Oie Tsuki;
3. Turn 180 degrees clockwise with Gedan Barai;
4. Step forward left foot, Chadan Oie Tsuki;
5. Turn 90 degrees left into Zen Kutsu with Gedan Barai;
6. Step forward, right Chudan Oie Tsuki;
7. Step forward, left Chudan Oie Tsuki;

8. Step forward, right Chudan Oie Tsuki (Kiai);
9. Turn 270 degrees anticlockwise into Zen Kutsu/Gedan Barai;
10. Step forward into right Chudan Oie Tsuki;
11. Turn 180 degrees anticlockwise with Gedan Barai;
12. Step forward into left Chudan Oie Tsuki;
13. Turn 90 degrees left into Zen Kutsu/Gedan Barai;
14. Step forward, right Chudan Oie Tsuki;
15. Step forward, left Chudan Oie Tsuki;
16. Step forward, right Chudan Oie Tsuki (Kiai);
17. Turn 270 degrees anticlockwise into Zen Kutsu/Gedan Barai
18. Step forward into right Chudan Oie Tsuki
19. Turn 180 degrees clockwise with Gedan Barai;
20. Step forward into left Chudan Oie Tsuki; On the command "naore", throw the weight back onto the right foot and while bringing the left foot back, pivot on the ball of the right foot to face the front and place the left foot back into Fudo Dachi, at the same time crossing the wrists before moving them into Fudo position.





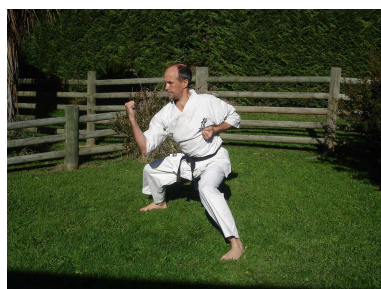
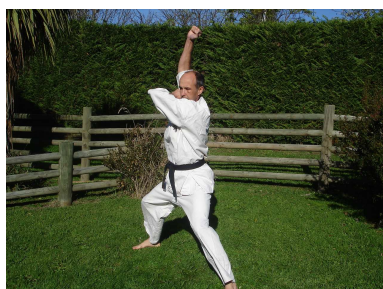
HIJI OROSHI UCHI

Descending Elbow Strike

Purpose: A descending strike with the elbow. Main use is to strike an opponent who is bent over, or who has been thrown or fallen down. The striking area of the elbow is the bottom surface of the elbow point, not the point, but on the upper arm itself.

Yoi Position: In Kiba Dachi: Left forearm vertical on the centre line with elbow lowered, fist with palm toward face. Right fist in ready position.

Preliminary Position: Raise right elbow high above shoulder as in Soto Uke. Left hand across body, fist under right armpit with palm down.



Execute: Bring right elbow down onto centre line, rotating fist to finish with palm facing face. Left hand retracts to ready position. The body, in Kiba Dachi, is dropped as low as possible by bending at the knees as the technique is executed.

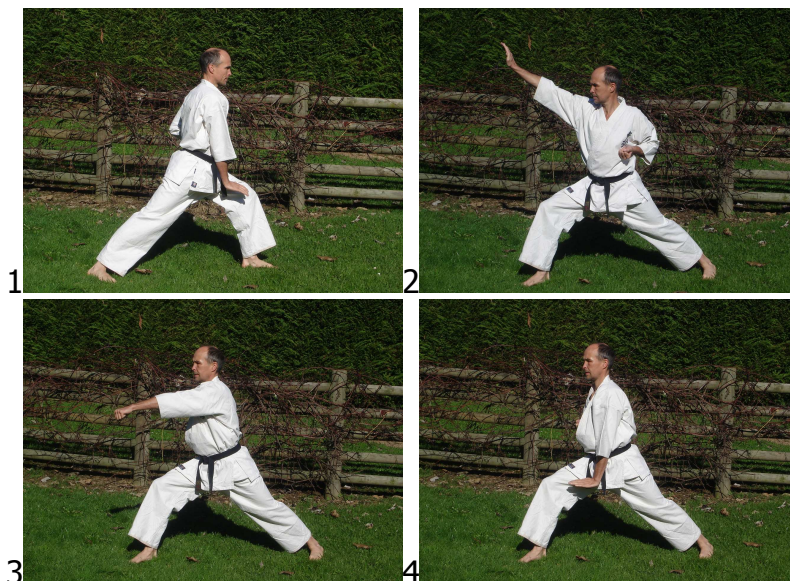
GANKYO GYAKU TSUKI

Overhead Reverse Thrust

Purpose: Defending against attack from behind. As the body turns, the blocking arm moves overhead to cover and deflect the attack. A counter completes the technique with Gyaku Tsuki.

Yoi Position: In Right Zenstu: Right hand open with fingers extended, arm dropped to cover groin. Left fist in ready position.

Execute: Right hand, with arm stiff, is brought up – over the head and down to the rear in a half circle; the hand having its fingers tilted to the outside of the wrist. This is known as a Tensho grasp. The body twists to face the rear quarter during this movement. To finish, the Left fist is extended in Gyaku Tsuki to counter attack, as the Right hand retracts to the ready position. Immediately after the Gyaku Tsuki, the striking hand drops down to the groin as in the yoi position.



MAWASHI UCHI

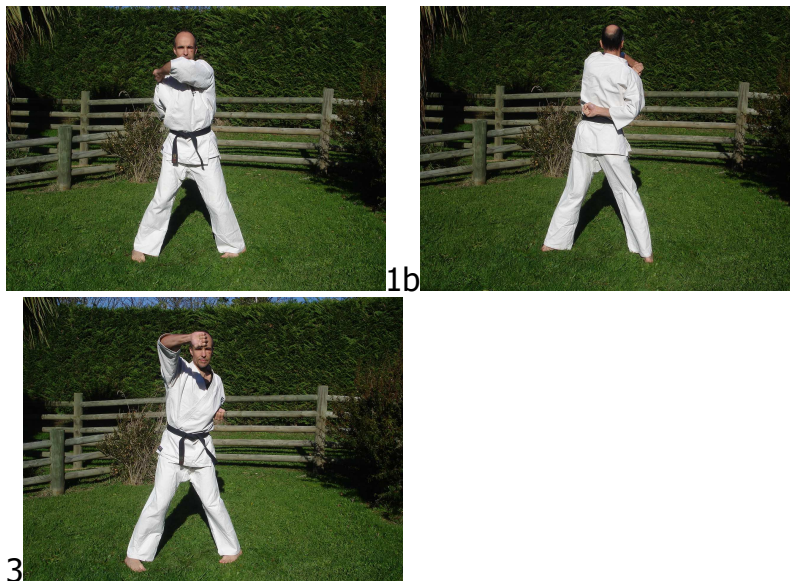
Roundhouse Strike to Temple

Purpose: The circular path of this strike is designed to loop around a possible block and strike the attacker from the side. It is a technique for close in work – do not attempt from a distance. The striking point is the fist held vertically to point the knuckles inwards.

Yoi Position: Left hand held vertically on centre line at eye level, palm facing out, wrist bent back, kento vertical and facing inwards. Right fist at ready position.

Preliminary Position: Extended hand drops down across chest and under opposite armpit, palm down. Striking fist drops down and **behind back** below waist level.

Execute: Bring striking fist out, round and inwards to the centre line to finish up in yoi position. Retracting hand pulls back to ready position.



QUOTATIONS FROM 'THIS IS KARATE'

Masutatsu Oyama

"If your training methods are incorrect, it makes no difference how many practice fights you participate in, or how many boards you attempt to break, because your bad habits will bring failure."

"The life of Karate is practice fighting, or kumite; and the life of the kumite, in turn, is the basic techniques. Because these techniques are the foundation of Karate formal exercises it is important to practise them more often than anything else."

"It is better to perfect one kata than half master many."

(With thanks to D.Jackson Sensei of Karakihatsukan, Wanganui).

90 Percent of First Aid is **COMMON SENSE**.

GENERAL PRINCIPLES

- 1) **Protect the patient**, i.e. if he is hurt during Kumite, stop the fighting immediately. For this reason, STRICT CONTROL of all Dojo activities is **essential**. Students should NOT engage in serious Ju-Kumite unless a Sempei is on hand and in control.
- 2) **Don't panic**. Take your time while hurrying.
- 3) **Diagnose the trouble**; treat the patient; dispose of the patient.

DIAGNOSIS

Deciding the Nature and Extent of the Injuries

Diagnosis consists of: HISTORY – What has happened;
 SIGNS – What you can see (blood, swelling);
 SYMPTOMS – What the patient feels and **tells** you
 (headache etc).

All three may not always be present:

- 1) **HISTORY:** If you do not know what has happened, try to find out from others or the patient, what led up to the injury.
- 2) **SIGNS:** Note obvious signs: Unconsciousness, lack of breathing, bleeding, abnormal positions of limbs. Later, look for hidden signs – compare sizes of limbs, side of body etc.
- 3) **SYMPTOMS:** **ASK** the patient, **don't guess**. He'll tell you, if he is able, just HOW he feels. Remember: Some signs (bumps etc) may be old injuries and if possible, ask the patient about these.

TREATMENT

Treat obvious serious injuries first – e.g. severe bleeding, or non-breathing. Treat minor injuries next. Be quick without hurrying; be patient, sympathetic, understanding and confident.

- 1) Examine rapidly, from head to foot, checking breathing and possible breathing. Ensure a good airway – check that tongue has not been swallowed. If patient is unconscious, place in $\frac{3}{4}$ prone position by supporting shoulders and back.
- 2) Treat **SERIOUS** injuries as you find them.
- 3) Leave minor injuries until later.
- 4) After initial examination of patient and treatment of serious injuries, do a full thorough examination and treat any further injuries.

UNCONSCIOUSNESS

- a) Stupor – Will react to external stimuli.
- b) Coma - Will **NOT** react to external stimuli.

Always place the unconscious patient in the $\frac{3}{4}$ prone position, ensure that airways are clear and patient is breathing. Keep cool, observe patient for 5 minutes; if still unconscious, get to hospital.

Any person who has been rendered unconscious for any reason, should be under observation for 24 hours. If a student has knocked his head hard enough to make him 'dopey', **do not** allow him to continue with that workout.

On gaining consciousness, lie the patient down:

- a) Flushed face: Head slightly raised;
- b) Pale face: Head flat, feet raised.

GENERAL TREATMENT

For some Dojo type Injuries

Bleeding: May be stopped by:

- a) Direct pressure (pressure over the wound);
- b) Indirect pressure (pressure on a pressure point);

Unless you are trained to find pressure points, use **direct** pressure by covering wound with CLEAN pads (folded hankies or towels etc) and press by covering wound with fingers. Maintain pressure by binding if possible. Cleanliness is very important – if time permits, wash hands or cover with antiseptic cream. Take patient to hospital. If the pad soaks through, **DO NOT REMOVE**, place another pad on top.

GIVE NOTHING BY MOUTH to persons who are badly injured, unconscious, suspected of having a broken bone, or who will be going to hospital.

If possible, send a note or go with patient, to give details of the accident, its circumstances and any treatment given.

ASPHYXIA

Non-breathing

Give MOUTH-TO-NOSE, or MOUTH-TO-MOUTH resuscitation. ALL PERSONS engaged in Karate should know how to give this. It is essential to practise resuscitation so that you do not have to waste time thinking how to do it.

FRACTURES

(When bone is broken or cracked). Make COMPLETELY IMMOBILE BY SPLINTING etc. Take to hospital rapidly.

DISLOCATIONS

- 1) Small – fingers and toes – take to own doctor or to hospital.
- 2) Large – shoulder and hip – get to hospital rapidly.

BRUISES & GENERAL MUSCLE INJURY

Treat with **cold**, first. Ice water if possible, ice packs or cloths soaked in ice water. Otherwise, run cold water on area. Methylated spirits may be applied but **not** near the eyes or on broken skin. After 24 hours, heat may be beneficial, e.g. infrared or hot bath.

SORE MUSCLES

(After new exercises etc or over-exertion). Do not confuse with muscle injury treatment above. Heat treatment may be applied early.

WINDING

Attempt to re-establish breathing by Ibuki. If patient **CANNOT** ibuki, lower him down to a lying position, raise his knees – **DO NOT 'PUMP'** – massage the diaphragm area with your hands.

KICK TO TESTICLES

Lifting the patient up from a sitting position and bumping him on his bottom can help, but it is usually better to massage the inguinal canals/lower abdomen by hand and then apply cold to this area – **NOT** to the scrotum unless the swelling is profuse.

HEART ATTACK

If this is suspected; keep patient in SITTING position (supported) and get to hospital.

REMEMBER: USE YOUR EYES, MOUTH and EARS.

NOTE: These notes are no substitute for a thorough knowledge of First Aid. We recommend that you attend a suitable course of instruction such as that offered by the St. John Ambulance Association or Red Cross Society, particularly if you are, or likely to be, in charge of training sessions.