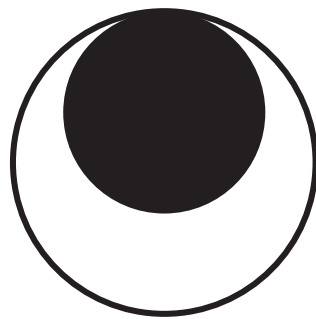


TECHNICAL MANUAL FOR THE INSTRUCTOR



THE JAPAN KARATE ASSOCIATION TECHNICAL DIVISION

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THE DISCIPLINE OF KARATE-DO

KARATE-DO - GENERAL IDEAS

1. What is KARATE-DO

Winning is not the prime objective of the study of KARATE-DO. Intensity of exertion in practice serves to mould perfection in character. This represents the traditional Martial Art (BUDO) philosophy.

The Way of Life (DO) - To seek the ultimate techniques

In ancient times, techniques existed as self-defense and practices in the form of KATA. This has been perpetuated until now.

These modern times are also seeing additional benefits such as physical fitness, integrated in sports as an activity, educational as well as research, thus enticing a popularity world-wide. However it is of importance to spend profound research time with each technique. The essence of KARATE-DO resides in its art form, using the body as a whole to reach a perfect height in the ability to focus in the performance of techniques, as well as forming weapons that have paramount accuracy, thus will lead to creating a practical opportunity for total effectiveness. In this can be observed a technique that is victorious, IPPON, as in a tournament.

Daily, realistic practice of focused techniques will be a determinant of the initiation, completion and alert state of mind and body. This process requires the utmost self-control and frame of mind that is filled with a substantial quantifying content that is the foundation on which rests the tradition of Martial Art (BUDO). Its spirit is a symbiosis between mind and body. A fist is a sword, a reality that sets such profound attention, fostering the development of character that now can aim for a victorious technique for each technique that is practiced.

The repeated technique over a time continuum is a creation of quality and substance paralleled in technique and practitioner, a must for improvement.

The pursuit of mind, body and spirit is a learned initiative that creates a profound understanding of one's self. The strict view of ancient Martial Art that takes its cue from a life and death moment is still the foundation of a reality that governs its study. Therefore Martial Art remains a holistic discipline for the mind, the body and the spirit.

This is the principle from which emerged the concept of Victorious Techniques or **IPPON SHOBU**, in a tournament.

The fundamental idea of modern Sport Karate resides in how many points are scored within a certain time. This results in determining a winner, making it easy for the spectator to understand this process.

This presents an interesting dilemma : the pursuit of the Art of cultural tradition or the practice of Sport Karate. Whereas the goals, objectives and structural frame for instruction and practice is quite different. Thus the pursuit of one excludes the pursuit of the other.

The apotheosis of a Victorious Technique of **IPPON** in the Art of **KARATE**, lies in the strength within a continuous practice of basics (**KIHON**), routines of fighting (**KATA**) and fighting (**KUMITE**).

Intense practice, creation of new ideas, research and introspection are the tools of the Art of **KARATE**. Mind, body and spirit in perfect harmony, in unison with the finality of one technique.

The practice of the tradition of Martial Art (**BUDO**), is a lifetime of achievement. There is a saying that it starts with a bow and ends with a bow. One must reflect the ideals applied in the Dojo to the every day life. That is the Way.

Mastering this Way of Life is a long journey that transcends all nations. Japanese values and principles deriving from the diligent pursuit of this Way of Life wish to present an invaluable contribution to all populations.

2. Knowledge of the Discipline of **KARATE-DO**

The practice of **KARATE-DO** should always be continuous as a lifetime Art, over 10-20 years and beyond.

There are many basic techniques in **KARATE-DO**. As in punches, there are 10 different types. **KATA** - as many as 25. Trying to memorize all is setting too high an expectation. Interesting to note that one may have a limited proficiency in basics and yet accessing to Fighting (**KUMITE**) and competitions is similar to chasing after one's shadow. Proficiency in basics (**KIHON**) cannot be overly emphasized. Eventually this leads to being ahead of whom seemed to be ahead in the beginning. The practice of the fundamental basics cannot

be overshadowed by the idea of winning as in competition and accessing Fighting or KUMITE.

If so, then the characteristics of KARATE-DO become elusive. Punching and kicking with strength and sharpness, agility and power - basic training has now become adapted to competition, an unlikely compromise of instruction to produce competitors in an unbecoming short period of time.

The techniques of KARATE-DO and its finality resides in the ability to generate focus (KIME). To reach the target in the shortest time is a powerful ally - punching, striking and kicking must reflect this focus but as well blocking. Rapid techniques are useless without focus. SUNDOME or the breathtaking moment when the attack reaches its target but stopping a few cm before the target. The ability to do this requires daily training, discipline and self-control that results in self-victory rather than being victorious against someone.

Progression in learning comes from fulfilling one technique at a time then moving to the next. It is the key to depth of knowledge in KARATE-DO. The student of KARATE-DO should always exert temperance in all extreme of emotions.

The practice of KARATE-DO has been historically reserved for the nobility. There is a saying that it starts with a bow and ends with a bow, distinguishing the Art as reflecting always good manners and courtesy.

Techniques and KATA always do start with a defensive technique. Therefore there is no first attack in KARATE-DO, a literal translation of the immortal words of "KARATE NI SENTE NASHI" - in actuality this means that KARATE always starts with a defensive technique. It is simply prohibited to exhibit any violent behavior. Patience and humbleness are the ultimate virtues of KARATE-DO.

3. Expectations from the Instructor

- a) awareness and pride as a JKA Instructor
- b) all actions reflect KARATE-DO
- c) rather than becoming an expert in techniques, strive to attain the discipline of this Way of Life
- d) one must become an excellent role model to others
- e) depth in research, creativity and constructive mind is a must
- f) self-abnegation, cooperative interactions with others, dedication and commitment to the advancement of KARATE-DO are a must

- g) the philosophy of the Founder and Masters - "there is no first attack in KARATE-DO" - should always be kept close at heart

4. Elements to Pay Attention when Instructing

- a) good manners, courtesy and sincerity, restraint, true to one's self
- b) patience, not giving up, caution and attention to details
- c) avoiding favoritism or preference of certain individuals
- d) age, character and body condition of members, environment, variation in the way of teaching
- e) teaching the elite versus the general athlete - the approach must be different
- f) not only to point out the mistakes but as well how to correct them
- g) technical instruction and conditioning are two different issues
- h) do not teach your favorite techniques only, but the best way to do techniques and not one's individual techniques
- i) basics (KIHON) - KATA - KUMITE, there should be balance of these 3 elements
- j) there could be a self-defense portion (GOSHINGI) on occasion

5. A Note Regarding Basics (KIHON)

- a) the level of depth increases according to one's ability
- b) basic techniques must be explained in terms of why they are executed; proper explanation of execution of techniques at times scientifically explained
- c) proper posture and stances must be reinforced with feet movements that are smoothly and quietly executed
- d) hip rotation and body shifting from initiation to execution, must be kept parallel to the floor and executed with quickness
- e) each technique must include the following: course followed by technique, creating speed, focusing power; all must be done properly
- f) when completing blocking techniques, the elbow must be correctly positioned; taking attention that blocking is done at the opponent's wrists and ankles
- g) ensure that proper distance is determined - taking care to not overreach and loose form

- h) target of attack must be clearly defined - either face (JODAN), chest (CHUDAN), lower abdomen (GEDAN)
- i) specific rules of basics (KIHON), apply to all, nevertheless certain individual characteristics represent a situation where a compromise must be considered

6. Fundamental Principles of Basics (KIHON)

- a) Diligent training is very important to attain maximum speed and power. Impeccable control and maximum efficiency of power are a must in order to handle the stronger opponent. Practice with the aide of the Punching Board (MAKIWARA) or sandbag is helpful to develop hands and feet, as well as daily training to master all techniques.
- b) Proper balance, concentration of power, proper course in delivery, speed, rotation of hips, shifting the hips forward are the elements to apply in daily practice. Punching, striking, kicking and blocking must be executed with the hips as being the center, and power generated from the whole body to course through the hands and feet.
- c) When techniques are used, all unnecessary power must be eliminated in order to create a strong source of power. Generating a bolus of power is done as follow: 0-10-0 where there is a sudden burst of power followed by total relaxation of the body but with an attentive, poised mind, ready for the next action to repeat this whole process.

7. Key Elements to Evaluate KIHON During Examination

- a) sole of foot of supporting leg is flat on the floor
- b) heel of the foot is not raised during execution of movements
- c) for Front Stance (ZENKUTSU-DACHI), Back Stance (KOKUTSU-DACHI), Horse-Straddling Stance (KIBA-DACHI), and any other stances, proper position of the center of gravity, proper bent in knee position, sole of feet are flat of the floor
- d) hips are kept parallel to the floor and the upper body kept straight
- e) fists or knife-hand "weapons" are formed properly with wrists kept tight
- f) ball of the foot and side of the foot "weapons" are formed properly with the bent ankle kept tight

- g) pulling back of arm towards the body, and rotation of hips kept leveled; blocking, punching and striking with forearm is in synchrony with pulling back motion
- h) proper elbow and wrist position during blocking
- i) during a kicking sequence, the foot of the supporting leg is flat on the floor and the knee is in proper alignment
- j) the sequence of the kicking leg must be proper: lifting the knee up high and tucking the foot in, extension and pulling back of the leg
- k) proper distinction between Side Snap Kick (YOKO-KEAGE) and Side Thrush Kick (YOKO-KEKOMI)
- l) simultaneous hands and feet motion especially during a blocking sequence
- m) using the whole body to generate power and focus in performance

8. A Note Regarding the Instruction of Stances

- a) When using attacking and defensive techniques, the body has to be in a state of balance or equilibrium in order to be effective. Good form, proper stance are the foundation of strong and efficient techniques. The upper body must be kept straight, the hips parallel to the floor, and balance must be kept to be able to use maximum speed and power. Strong and effective techniques come from a strong stance. After execution, there should be a resilience in moving into another form or stance which will depend on direction of techniques that one used and the type of technique that is used. Stances were historically created from diligent research of Pioneer Masters and resulted in being the foundation of modern KARATE-DO.
- b) There are 2 types of stances - one that has the dynamic feeling of pushing the knees outward and the other that has the dynamic feeling of pushing the knees inward. Regarding the first, both knees dynamically "push" outwards while the inner thighs are tensed.
- c) Types of Stances - Natural Stance (SHIZENTAI),
 Heels Together Natural Stance (MUSUBI-DACHI),
 Feet Together Natural Stance (HEISOKU-DACHI),
 Feet Outward Hip Width Natural Stance (HACHIJI-DACHI),
 Angled Back Foot Straight Front Foot Natural Stance (RENOJI-DACHI),
 Feet Parallel Shoulder Width Natural Stance (HEIKO-DACHI)
 there is also - Front Stance (ZENKUTSU-DACHI),

Back Stance (KOKUTSU-DACHI),
Straddling Horse Stance (KIBA-DACHI),
Half-Facing Back Leg Bent Front Stance (FUDO-DACHI),
Cat Stance (NEKO-ASHI-DACHI),
Half-Moon Stance (HANGETSU-DACHI),
Foot Ahead Stance (SANCHIN-DACHI),
Feet Outward Straddling Horse Stance (SHIKO-DACHI),
Feet Crossed Stance (KOSA-DACHI)

The ratio of weight distribution between the front leg and the back leg is as follow - for Front Stance (ZENKUTSU-DACHI) 6:4 - for Back Stance (KOKUTSU-DACHI) 3:7 - for Half-Facing Back Leg Bent Front Stance (FUDO-DACHI) and Straddling Horse Stance (KIBA-DACHI) 5:5 - for Cat Stance (NEKO-ASHI-DACHI) 2:8

- d) The rotation of half-facing front (HANMI) position to front position and vice-versa, has to be done properly and with smoothness, with sharpness and with the hips parallel to the floor.
- e) Reversed half-facing front (GYAKU-HANMI) - the hips rotate fully to the other side with a feeling of both legs tensing inwards.
- f) Feet Crossed Stance (KOSA-DACHI) - after a jump or a leaping step forward, land with one leg forward immediately followed by the other, placing the back foot behind the front foot to maintain balance. If the weight is on both feet when landing there could be a loss of balance.

9. Elements to Generate Focus (KIME) through Stances & Postures

- a) keep the sole of the foot flat on the floor
- b) the knee is bent in the direction of the toes, the patella or kneecap is in line with the outer aspect of the big toe
- c) the height of the center of gravity in all stances is the same
- d) the joints of the ankle and knee are bent in their proper respective angle according to each stance, and maintained firmly
- e) the length and width in the position of the feet as well as the position of the center of gravity are determined according to each stance, subject to variance depending on distance and techniques used
- f) the hips are kept parallel to the floor
- g) the upper body is kept straight

10. Feet Movements (UNSOKU)

- a) Feet Movements (UNSOKU) - there must be a clear distinction in the use of the supporting leg and the leg that is moving. The knee and ankle of the supporting leg are fully extended and the sole of the foot is kept flat on the floor. The foot of the leg that is moving is gliding effortlessly on the floor with the feeling of having space for only one sheet of paper to be gliding over. A typical punch where this is shown is Lunge Punch (JUN-ZUKI/OI-ZUKI) which has great acceleration and power.
- b) 2 feet simultaneously sliding (YORI-ASHI) - stance and upper body remain the same, shift the whole body from forward to backward or vice-versa, or from side to side, both feet sliding simultaneously. Use the opposite leg to the direction to initiate the motion and smoothly slide approximately the distance of one foot without hopping, and hips should be parallel to the floor.
- c) Stepping forward & Stomping (FUMIDASHI & FUMIKOMI) - Stepping forward is done firmly by the supporting leg, and keeping the hips parallel to the floor. The foot that moves is effortlessly gliding along the floor.
Stomping is executed by pulling the knee up high and using the sole of the foot, firmly thrusting downward the leg. Sometimes, this technique can be used conjunctively with the outer aspect of the foot (SOKUTO).
There should be a clear differentiation between these 2 techniques.
- d) Ricochet (TSUGI-ASHI) - one foot pulling towards the supporting leg becoming thus the supporting leg while the other leg moves either forwards or backwards.

11. Changes of Direction (HOKOTENKAN)

- a) Moving sideways or backwards - use the supporting leg as the central point and rotate the hips to change direction. The sole of the foot of the supporting leg should be kept flat on the floor, especially the heel of the foot.

- b) Moving backwards - shifting the hips toward the heel of the back foot which then becomes the supporting leg, keeping the hips parallel to the floor and the upper body kept straight to pivot, makes turning easier. To facilitate the turn, the ankle of the pivoting foot must be kept relaxed and not rigid.
- c) Bring one foot toward the center of the body a $\frac{1}{2}$ step to change direction - keeping the upper body unchanged, bring the back foot $\frac{1}{2}$ step toward the center of the body so that the foot, hips and head are forming a straight line and execute the pivot, much like the rotation done by a turn top. Quickly rotate toward the next direction.

12. A Note Regarding KUMITE

There are different types of KUMITE or fighting, according to different KUMITE levels. There should be an understanding of the characteristics and elements of each type of KUMITE, as well as capture clearly the objectives of each practice.

1. 5 Steps Basic Fighting (GOHON KUMITE)
3 Steps Basic Fighting (SANBON KUMITE)
 - a) the objectives of this being the basic blocking and attacking techniques in a structured set of movements; emphasis is on proper feet movements as well as mastering proper blocks and attacks
 - b) for the more advanced student, emphasis is on speed and rapid body shifting as well as blocking
2. 1 Step Basic Fighting (KIHON-IPPON KUMITE)
 - a) the objective is to block a basic technique and retaliate in a powerful manner
 - b) it is necessary to have a proper connection between blocking and counterattack
 - c) proper understanding of distance required to counterattack - each counterattack has a set distance to it, as well as each block has a set distance to it in order to be followed by a different specific counterattack

- d) depending on the distance and position of the body to block, a quick choice is made of the appropriate counterattack to use
- e) timing in blocking - to see the opponent's movements and wait until the last possible moment to initiate the block, in a rapid manner
- f) when executing a block to try to apply different stances

3. Semi-Free Fighting (JIYU-IPPON KUMITE)

- a) used as transition to Free Fighting (JIYU-KUMITE) and a chance to gain more depth in the practice of KARATE
- b) there is no fixed distance to attack or defend, thus increasing the reality of fighting (KUMITE); blocking and attacking are done in one single breath, a symbiosis between block and attack
- c) there is only one chance to attack or block, care should thus be taken for best efficiency
- d) effective way to counterattack should be executed with maximum focus, and modifications of techniques, feet movements and body shifting should be practiced diligently

4. Free Fighting (JIYU KUMITE)

- a) practice in using changes in distance, trick the opponent into entering one's own space, then retaliate with an attack or let the opponent attack first and then retaliate
- b) how to seize the chance and take advantage of it
- c) changing techniques and using different combinations
- d) transforming a block into an attack
- e) wait for the opponent to initiate, or attack incessantly
- f) strategies is dealing with an opponent whether in initiation sequences or retaliation sequences
- g) timing

13. Key Elements to Evaluate KIHON-IPPON & JIYU-IPPON KUMITE During Examination

A) Proper Attitude

- * courtesy, decorum
- * spirit
- * eye contact
- * poise and alert state of mind

B) Proper Distance

- * when attacking, proper distance and angle to the target
- * proper timing in blocking; blocks done at the proper aspect of the wrist or ankle; body is out of the punching, kicking extension line
- * proper practical use of blocking and body shifting according to the opponent
- * appropriate counterattack according to the distance created by the block, quickly executed in one breath
- * when initiating a move, the supporting leg has no extra motion

C) Concentration of Power

- * using the whole body to generate power and focus in performance
- * hips are kept parallel to the floor; rotation of hips kept leveled when moving forward or back; direction of techniques and body movements are practical
- * when using focus in techniques, maintain proper stance and posture, as well as forming proper "weapons" that are kept tight
- * strong vocal release of energy or KIAI with the mind and body in sharp focus

14. A Note Regarding KATA

KATA or routines of fighting, cannot be a simple physical exercise. It is a way to attain discipline in Martial Art and to cultivate the Art part of it. Without KATA there is no progress in true KARATE-DO. KATA represents the ideal model of KARATE techniques: the respect of this essence, the knowledge and the proficiency of KATA. Bringing forth 3 elements emerge from this, try to emulate respect of this essence, knowledge and proficiency for it. This

search and constancy in striving to perfection can be applied to daily life as well.

- a) start and end with a bow.
- b) **KATA** is not only made of basic techniques; there must be constant fluidity in motion, like blood coursing through the veins
- c) there is no change of movements or techniques in order to accommodate one's self
- d) there should not be any exaggeration of movements in order to try to create expected contrast in movements
- e) 3 essential elements consist of: contrasting displays of power, contraction and expansion of the body, changes in the speed of the techniques
- f) breathing must be synchronized with corresponding movements of the techniques; combination techniques must be done in one breath
- g) verify that there is an accurate number of movements
- h) proper eye contact that is corresponding to the direction of techniques; attentive attitude and sharp outburst of vocal energy (**KIAI**)
- i) changing direction and proper execution of changes in direction must be demonstrated with the aid of both hip rotation and supporting leg, with smooth feet movements
- j) in order to have focus in techniques, the entire body must be focused especially paying attention to changes in direction
- k) characteristics and meaning of each movement must be clearly demonstrated
- l) there should be proper sequencing of techniques
- m) avoid unnecessary motions when moving from one technique to the next
- n) there must be many repetitions of movements to be able to demonstrate the application of the movements
- o) one count is equal to one movement; be aware of proper rhythm in counting
- p) all basic techniques should be strong and accurate

15. Key Elements to Evaluate KATA During Examination

A) Proper Attitude

- * courtesy, decorum
- * spirit
- * eye contact
- * poise and alert state of mind

B) Strength and Accuracy of Technique

- * sole of foot of supporting leg is flat on the floor
- * heel of the foot is not raised during execution of movements
- * stances are clearly defined, with the sole of feet flat on the floor
- * hips are parallel to the floor, the upper body kept straight
- * when forming proper "weapons", wrists and ankles are properly angled and kept tight
- * pulling back of arm towards the body, and rotation of hips when moving forward or back kept leveled; blocking, punching and striking with forearm is in synchrony with pulling back motion
- * proper elbow and wrist position during blocking
- * during a kicking sequence, the foot of the supporting leg is flat on the floor and the knee is in proper alignment
- * the sequence of the kicking leg must be proper: lifting the knee up high and tucking the foot in, extension and pulling back of the leg
- * proper aim to the target, whether front, side, face level (JODAN), chest level (CHUDAN), lower part of the abdomen level (GEDAN)
- * simultaneous action of hands and feet during blocking, punching and striking
- * using the whole body to generate power and focus in performance

C) Knowledge of the KATA

- * proper order in movements
- * understanding of the meaning of technique
- * observing the 3 key elements of KATA: levels of strength, contraction and expansion of the body and change in the speed of the techniques
- * accuracy in the line of performance (ENBUSEN); return to the starting point
- * illustrating the essential characteristics of the chosen KATA
- * no extra or exaggerated motions

Addendum - Expectations of Practice

Any martial life or sports is a mental roller-coaster of contradictory emotions in its pursuit, especially with regards to the practice of KATA.

Therefore, patience and constancy in practice is foremost.

A long time ago in Okinawa, it was said that it took three years to learn one KATA and it was quite common for Masters to be proficient in three to five KATA. The superficial knowledge of many KATA was not ideal, but on the other hand, practicing only very few became monotonous.

Each KATA has its own characteristics and elements and it is necessary to practice a variety of KATA for these reasons. Each person has their own character and body type. Therefore it is not ideal for all to practice the same KATA. There is always a preferred and least-liked KATA. Care should be taken to examine a variety in order to study their characteristics, meaning and application of techniques and find one that is most suited for the individual. Ideally, a choice of one or two is best to perfect them.

Even the most experienced of students will hit a wall. When this happens it is wise to do KATA slowly and spend time defining its understanding, and to seek enjoyment in performance. New discoveries can be done this way such as body shifting. When practicing KATA, always strive to capture the 3 key elements which are - contrasting displays of power, contraction and expansion of the body, changes in the speed of the techniques.

Proper posture and utmost spirit, eye contact and imaginary imaging of opponent are essential as well as comprehension of the meaning of each technique.

Elements to Consider & Movements of KATA

KATA NAME & MOVES #	CHARACTERISTIC POINTS
HEIAN SHODAN 21	<p>Were originally called PINAN</p> <p>Mastering the HEIAN KATA results in proficiency in self-defense & fostering a sense of being safe, derived from an understanding of HEIAN KATA (<i>KARATE-DO KYOHAN</i>)</p> <p>Bridge to understanding the next 15 KATA</p>
HEIAN NIDAN 26	
HEIAN SANDAN 20	
HEIAN YONDAN 27	
HEIAN GODAN 23	
TEKKI SHODAN 29	<p>Were originally called NAIHANCHI</p> <p>Horse-straddling stance (KIBA-DACHI) - tensing the inner aspect of the thighs, the outer aspect of the sole of both feet tensing inward (<i>KARATE-DO KYOHAN</i>)</p>
TEKKI NIDAN 24	
TEKKI SANDAN 36	
BASSAI DAI 42	<p>Penetrating the fortress of an enemy</p> <p>Spirit, power and momentum in execution</p> <p>Disadvantaged positions become advantage positions in double blocking situations</p>
KANKU DAI 65	<p>Defense in eight directions - many changes in direction, jumps and drops, turns</p> <p>Contrast in speed, slow and quick motions, contrast in power, and contraction /expansion of body</p>
JITTE 24	<p>Defense against stick (BO)</p> <p>Very powerful, power derives from hips, blocks against stick (BO)</p>
HANGETSU 41	<p>Hand and feet motions synchronized with breathing</p> <p>Foot draws a half-moon while advancing</p>
ENPI 37	<p>Movements suggestive of the flight of a swallow</p> <p>Light & quick changes of direction and height</p> <p>Lightness and agility</p> <p>Rising punches (AGE-ZUKI), punches with leap forward, changes in direction</p>
GANKAKU 42	<p>Crane standing on top of a rock trying to attack leader of opponents below</p> <p>Balance while standing on one leg</p> <p>Side kick & back fist</p>
JION 47	<p>Similar to Buddha's principles of inner strength and outward poise and tranquility</p> <p>Changes in direction</p> <p>Sliding both feet together in a direction</p>

BASSAI SHO	27	Defense against face level (JODAN) stick (BO) attack, countersweep with block and attack
KANKU-SHO	48	Mainly chest level (CHUDAN) blocks, and chest level (CHUDAN) kicks KANKU DAI has face level (JODAN) blocks and kicks
SOCHIN	41	Very strong FUDO-DACHI, emphasis on very powerful bold motions Displays of strength and firmness
NIJUSHIHO	34	Display of fluidity and flexibility in movements Side Thrust Kick (YOKO-KEKOMI) while in Horse-Straddling Stance (KIBA-DACHI) Attacking from Straight Back Knife Hand block position (HAISHU-UKE)
UNSU	48	Intricate hand and feet agility with techniques
WANKAN	24	Very fleeting, sliding motion with the feet (SURI-ASHI)
GOJUSHIHO DAI	67	Intricate open-hand blocks, shifting and pivoting in Cat Stance (NEKO-ASHI-DACHI) Spear Hand (NUKITE) attacks resembling a woodpecker at work Defense against stick (BO)
GOJUSHIHO SHO	65	Intricate open-hand blocks and Spear-Hand (NUKITE) attacks Defense against stick (BO)
MEIKYO	33	Mirror image of the proper course of direction (ENBUSEN) Triangular jump
CHINTE	32	Changing from one stance to another Vertical Punch (TATE-ZUKI) Trying to re-establish a holistic equilibrium when well-being has been compromised, is another variable of the Japanese Kanji Character of the word CHINTE

BASICS (KIHON) OF KARATE-DO

HOW TO USE HANDS AND FEET

KARATE uses the whole body and all its parts thus can be used practically for both defense or attack. Training hard every day and with proper use, these body parts can become as effective as any weapon.

1. How to Use the Hands

Hands can be used, closed as in a fist or opened. Forming a fist is done by flexing the tips of the fingers inward tightly until pressing against the upper part of the palm, at the base of the fingers. Then squeezing tightly inwards, until the fist is made. See the upcoming diagrams.

Using the side of the thumb, press tightly against the side of the flexed index. This is followed by sliding the thumb until it rests tightly against the two first flexed fingers. As the little finger tends to eventually relax, it is important to keep it tight at all times.

Here are the main weapons that can be formed by a hand into a fist:

- a) 2 First Knuckles of Fist (**SEIKEN**) Most of the time this attack is used. The two knuckles as well as the tip of the flexed fingers form 4 points that serve to hit a target. When the target is hit, the force of the impact is directed from the forearm straight into the fist. One must be careful to keep the wrist straight otherwise the power cannot be focused in the fist. There could also be damage to the wrist. Because this weapon is used most of the time, it is important to take time for the development of the fist.
- b) Back Fist (**URAKEN**) The two first knuckles but at the back of the hand level serve to hit the target. Generally the attack is directed to the face level, side of the body, or used for blocking. The springing motion of the elbow is essential to the execution of this attack, performed vertically or sideways.
- c) Hammer (**KENTSUI**) also called (**TETSUI**) The outer aspect of the fist is used and the outer aspect of the little finger. Same application as in b).
- d) Knuckle Finger Fist (**IPPON-KEN**) All fingers are forming the same as in a) except for the index finger that is bent at its second joint and pressed tightly against the inner aspect of the thumb. Used for striking the area just above the upper lip (**JINCHU**), the temple or chest area. Same

application and form is used for the middle finger or Middle Knuckle Finger Fist (NAKADAKA-IPPON-KEN).

An open hand is formed by four fingers tightly pressed together with the thumb bent towards the inner aspect of the hand pressing tightly against the inner aspect of the palm of the hand, taking care to keep the wrist tight and rigid.

e) Knife Hand (SHUTO) The outer aspect of the hand, from the palm to the tip of the little finger is used as a "knife" to strike in a sweeping motion to stop an attack. The springing motion of the elbow is essential to the execution of this attack, performed to the temple, side of the neck or stomach as well as the arms.

f) Inner-Side Hand (HAITO) The inner aspect or side of the index finger serve to hit the target. Applications of motions are similar to e).

g) Back of the Hand (HAISHU) For execution of blocking, however if used for the side of the abdomen, can be very effective.

h) Spear Hand (NUKITE) It is formed by four fingers tightly pressed together and the tip of the fingers slightly bent. Thrust is done with a burst of power. This strike is executed to the chest area, the eyes, solar plexus, and can be performed horizontally or vertically. Along the lines of this strike is another one where all fingers are bent except for the middle finger and index finger. This is called 2 Finger Spear Strike (NIHON-NUKITE).

i) Palm (TEISHO) The heel of the palm, with the wrist bent firmly serve to hit the target. Against a punch or kick, it is executed in a side or downward motion. Also performed to the chin and jaw line, this strike can be very effective.

j) Elbow (ENPI) Execution is to the chin, chest area, solar plexus, side of the body, or to block against a punch. There are many uses for this technique - especially effective in close range fighting (KUMITE) - for women and children. Performed upwards or downwards, laterally, forward or backward. Depending on the direction, this technique has different names such as:

- vertically - Rising Elbow Strike (TATE-ENPI)
- laterally - Side Elbow Strike (YOKO-ENPI)
- backward - Back Elbow Strike (USHIRO-ENPI)
- downward - Down Elbow Strike (OTOSHI-ENPI)
- circular - Crescent Elbow Strike (MAWASHI-ENPI)

k) Forearm (**WANSHU**) Sometimes called Stick (**BO**), mainly used for blocking or sweeping, especially when the wrist area is developed. When executed it can damage and discourage the opponent. There are different names depending on the different aspects of the forearm as follow:

- inner aspect (URAWAN/NAIWAN)
- outer aspect (OMOTEWAN/GAIWAN)
- upper aspect or top (HAIWAN)
- lower aspect or under (SHUWAN)

2. How to Use the Feet

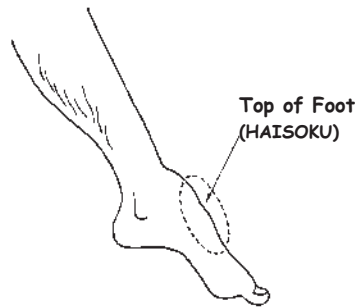
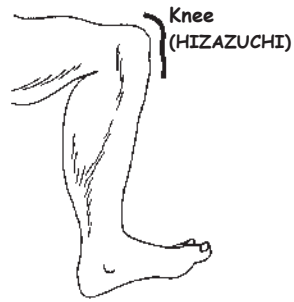
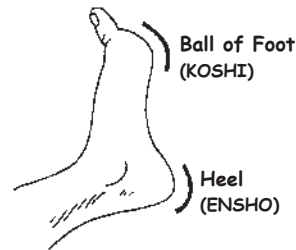
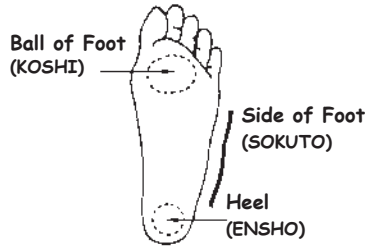
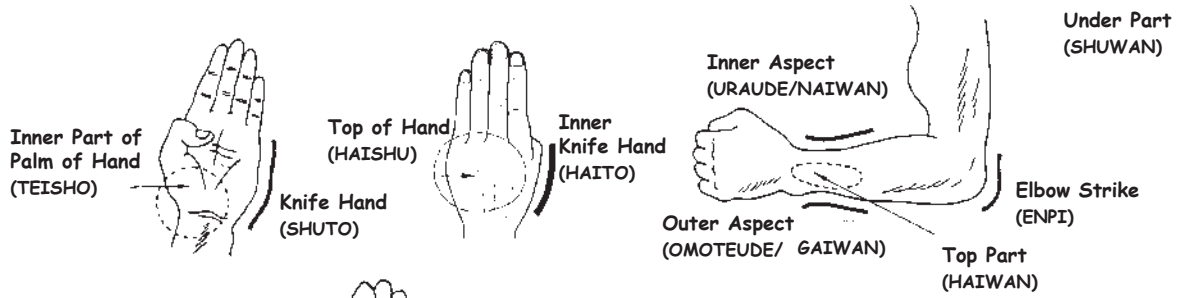
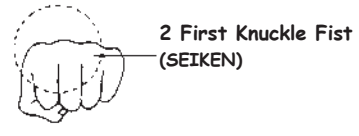
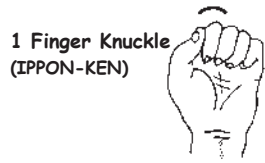
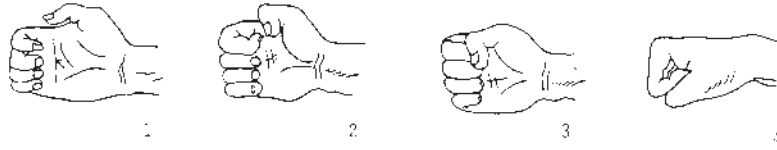
The feet like the hands, and depending on their use, can inflict more damage than one can think.

- a) Ball of the Foot (**KOSHI**) Usually used for kicking. Toes should be curled backwards and the base of the toes where there is the beginning of the ball of the foot serve to hit the target. This attack is executed to the chin area, the chest and abdomen area, and the groin.
- b) Outer Aspect of the Foot (**SOKUTO**) Used for techniques such as Side Kick (**YOKO-GERI**), Side Thrust Kick (**KEKOMI**), or Stomping (**FUMIKOMI**). This is a typical **KARATE** weapon. There are many different applications for this weapon and the results are more than anticipated.
- c) Heel (**ENSHO**) Used for Back Kick (**USHIRO-GERI**) when against being grabbed from behind or against a limb being twisted.
- d) Top of the Foot (**HAIKOKU**) Bend the toes downwards and use the area at the base of the toes to execute this technique which can be performed to the groin.
- e) Knee (**HIZAZUCHI**) There are many uses for this attack - same as the elbow and especially effective - in close range Fighting (**KUMITE**) - for women and children - for self-defense. Execution it to the groin or thigh area, or after grabbing the opponent's head - bring it downwards while simultaneously performing the attack.

Besides the use of the feet and the hands as weapons, the head, the forehead and the shoulders, as well as any other part of the body can very well serve to hit the target. Pursuant to study and research, any body part can be used for attack or defense.

PERSPECTIVES IN APPLICATIONS FOR USE

How to form a fist



STANCES

1. General Stances

Natural Stances - SHIZENTAI

Heels Together - MUSUBI-DACHI

Feet Together - HEISOKU-DACHI

Feet Outward Hip Width - HACHIJI-DACHI

Angle Back Foot Straight Front Foot Natural Stance - RENOJI-DACHI

Feet Parallel Shoulder Width Natural Stance - HEIKO-DACHI

Straddling Horse Stance - KIBA-DACHI

Front Stance - ZENKUTSU-DACHI

Back Stance - KOKUTSU-DACHI

Cat Stance - NEKO-ASHI-DACHI

Half-Facing Back Leg Bent Front Stance - FUDO-DACHI

Foot Ahead Stance - SANCHIN-DACHI

Half-Moon Stance - HANGETSU-DACHI

Feet Outward Straddling Horse Stance - SHIKO-DACHI

Feet Crossed Stance - KOSA-DACHI

2. Natural Stance

There is no intention shown by the body. Standing very naturally, but in a state of alertness, ready for anything, attack of defense from any direction. Depending on how the feet are positioned, there are names for them, however there is no difference in their purpose.

a) Feet Outward Hip Width (HACHIJI-DACHI) The right and left heels are in a straight line, at hip width distance, knees pointing outwards. This resembles the Japanese character used to designate the number 8. This is a typical Natural Stance.

b) Feet Together (HEISOKU-DACHI) The heels and big toes are kept together.

PUNCHES (TSUKI)

The forearm is used as a spear being thrust forward, towards the face or solar plexus as well as other targets. 2 First Knuckle Fist (**SEIKEN**) should be used for execution.

1. Guidelines for Use

Power should be used efficiently rather than swinging the arm and hand around. 3 fundamental elements should be present:

- a) shortest course to the target
- b) maximum speed or velocity
- c) all power derived from the body should be focused at timing of impact

During delivery, it is crucial to pull firmly back the other fist to create maximum speed and power. During the execution of this technique, the forearm brushes against the side of the body, rotating as it reaches its target creating accuracy and shortest distance to the target. At that moment when the target is hit with focus, all muscles of the body are tense, especially the underside of the body and the lower part of the abdomen. If there is not this focus of power, there will not be the ability to take the impact. Thus the technique becomes weak.

2. Types of Punch - Straight Punch (CHOKU-ZUKI)

Previously was mentioned a very traditional way to punch. The target area consists in the area just above the upper lip (**JINCHU**), thus Straight Punch to the Face (**JODAN-CHOKU-ZUKI**). There is also Straight Punch to the Chest (**CHUDAN-CHOKU-ZUKI**) and the lower part of the abdomen as a target is called Low Straight Punch (**GEDAN-CHOKU-ZUKI**). Other types of Punch (**TSUKI**) are as follow:

- trajectory is a half-circle upward - Rising Punch (**AGE-ZUKI**)
- trajectory is a sideways motion - Crescent Punch (**MAWASHI-ZUKI**)
- trajectory is the same as the beginning of the Straight Punch but the fist rotates only half way so that when the technique is completed, the fist is facing sideways - Vertical Punch
- (**TATE-ZUKI**)
- trajectory is the same as the beginning of the Straight Punch, then changing direction to the side, the elbow bending at a

- right angle, the fist turning inward, with the back of the fist facing upwards - Hooking Punch (**KAGI-ZUKI**)
- opposite to Straight Punch in that the back of the fist is facing downwards - Back Downward Straight Punch (**URA-ZUKI**)
 - simultaneous fists executing a Straight Punch, both fists parallel to each other - Double Punch (**MOROTE-ZUKI**)
 - execution of Double Punch but both palms of the fist are facing each other in a horizontal position - Palm Facing Double Punch (**AWASE-ZUKI**)
 - a variation of the previous technique, an attack with both fists, as the body is half facing front with the shoulders angled downward; this position of fist - head - fist resembles the Japanese Kanji Character used to designate the word "mountain" - Triangle Punch (**YAMA-ZUKI**)
 - attack of both fists, in a simultaneous execution from initial position of side of the hip, to in a circular motion as in an entrapping motion - Scissor Punch (**HASAMI-ZUKI**)

3. Basic Practice for Punches (TSUKI)

- a) Starting from Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**)
- b) Open the left hand, with the palm of the hand facing downward and angled slightly. The left arm is extended but not locked and the hand is in front of the solar plexus. The right fist is on the right hip at the side of the body (**HIKITE**), poised for action (**KATTE**).
- c) Pull the left hand back with a twisting motion and with a feeling of pulling the opponent towards the body. Simultaneously the right fist with a maximum velocity and taking the shortest course, with a twisting motion of the forearm, reaches the target with the 2 First Knuckle Fist (**SEIKEN**). The back of the right fist is facing upwards and the back of the left fist is facing downwards.
- d) This sequence is repeated for the other side.

4. Points of Caution

- a) maintain a straight upper body
- b) fist must be made properly and kept tight
- c) proper aim to the target
- d) shoulders should not be generating power, as well as not be raised nor pushed forward

FRONT KICK (MAE-GERI)

1. Guidelines for Use

Usually use the ball of the foot to execute this kick to an opponent that is face to face. The target areas are the solar plexus, the groin or face level. As soon as the kick is completed, the leg is pulled back to its original position. In order to spring back, the knee has to be relaxed otherwise the kick will not be strong.

* The supporting leg (**SASAE-ASHI**) supports the entire weight of the body. The knee is slightly bent and the ankle should be strong and powerful in its supportive function.

* The kicking leg (**KERI-ASHI**) ankle is kept tight, knee is relaxed and use extensive springing motion to execute.

* Retracting The ration between the kicking and the pulling back motion is 3:7

2. Types of Kick (KERI)

The ball of foot, the base of the toes or the top of the foot are areas to be used for kicking. The ball of the foot (**KOSHI**) and the base of the toes can be used for thrust into the solar plexus. The heel is used for thrust to the thigh, and the knee joint. This can be very effective. Generally Front Kick (**MAE-GERI**) refers to kicking upwards.

3. Basic Practice For Front Kick (MAE-GERI) - part 1

- a) Starting from Feet Together Natural Stance (**HEISOKU-DACHI, SHIZENTAI**)

- b) The left foot remains unmoving and the leg as a supporting leg must be firmly planted. Bringing the right knee in a quick motion to the chest, the ball of the right foot is facing the target taking care that the tip of the toes are not pointing downwards, the sole of the foot is leveled with the floor.
- c) There should be a feeling of transferring power to the ball of the foot that is poised to kick. Using sharp springing motion to execute the attack, and ensure that the leg is extended.
- d) After executing the kick, return to the position as seen in b)
- e) Then, return to Feet Together Natural Stance (**HEISOKU-DACHI, SHIZENTAI**)

The left and right side should be practiced. Bringing the knee up high (**KAIKOMI**), is a fundamental principle of kicking technique. Usually beginners tend to make the mistake of kicking far, resulting in the knee position set to kick becoming detached from the tucked in position and the springing motion is lost, the kick then becomes weak. Practice should emphasize a high kick so that the beginners must lift the knee up high before execution of the kick.

4. Points of Caution

- a) the upper body and the back should be kept straight
- b) to kick, the knee is raised high up with the heel pulled close to the body
- c) both feet, knees and toes are pointing toward the target
- d) there are no lateral movements of the upper body
- e) the hands are not to be used to gather momentum

5. Basic Practice for Front Kick (**MAE-GERI**) - part 2

- a) Starting from a Left Front Stance (**HIDARI-ZENKUTSU-DACHI**), both fists at each side of the body.
- b) Do not move the left foot, the supporting leg is firmly planted, shifting the hips and moving forward, the weight is placed on the left supporting leg, simultaneously bring quickly the left knee high, with the right heel tucked close to the inner thigh.
- c) With a quick springing motion, kick upward using the knee as a spring.
- d) Pull back the leg that has kicked and go back to the position as seen in b).

- e) Return to original position and repeat the sequence for the other side.

6. Points of Caution

- a) shifting of the hips must be done with hips parallel to the floor and do not change the hip level
- b) the hip level should not change
- c) the hips should be tucked under at all times in the sequence of execution
- d) the heel of the supporting leg must be kept on the floor

FRONT STANCE (ZENKUTSU-DACHI)

The distance in width between the front and back foot in this stance is twice the width of the hips. The left knee is bent fully while the right leg is extended. The toes of the front foot are pointing forward and slightly inward. The toes of the back foot should be pointing in the same direction as the front ones. The sole of both feet should be flat almost adhering to the floor. The legs are kept tight by the action of both knees pushing in an opposing direction. The muscles of the abdomen should be tensed and the upper body kept straight. The center of gravity is slightly forward and the ratio of weight distribution between the front and back legs is 6:4.

1. Points of Caution

- a) the width between the feet is approximately the width of the hips, and the length between the feet is approximately twice the width of the hips
- b) the bottom of both feet have to be completely flat on the floor; the back foot is pointing forward; the toes of the front foot are pointing slightly inwards
- c) the front knee is bent fully and the back leg is extended

2. Basic Practice for Front Stance (ZENKUTSU-DACHI)

- a) Starting from Front Stance (ZENKUTSU-DACHI) with both hands on the hips. Elbows should be at a natural angle. Hips are facing front.

- b) Rotate the hips 45 degree angle to form half facing front position (HANMI)
- c) Return to original position of Front Stance (ZENKUTSU-DACHI).
- d) Repeat the sequence for the other side.

3. Points of Caution

- a) the upper body is kept straight and aligned with the shoulders
- b) the hips during rotation must be kept leveled
- c) the hips rotate with the upper body as one unit

REVERSE PUNCH (GYAKU ZUKI)

This attack is used to evade an opponent or retaliation after a block. Execution is from a Front Stance, using the same arm as the back leg, rotating the hips fully and thrusting the arm forward.

1. Basic Practice for Reverse Punch (GYAKU-ZUKI)

- a) Starting from Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI), step the left foot forward or step the right foot back. The right fist is on the right side of the hip with the back of the fist facing downward and the left arm is extended but not locked and the hand is in front of the solar plexus.
- b) Form Left Front Stance (HIDARI-ZENKUTSU-DACHI) the upper body is half-facing front (HANMI).
- c) Pull the left hand back to the left side of the hip, and as the hips rotate, extend firmly in a thrusting motion the right arm forward.
- d) Return to half-facing front (HANMI) position as seen in b).
- e) Then, return to Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI).
- f) Repeat the sequence for the other side.

2. Points of Caution

- a) when executing the attack, push the back leg with firmness and extend it

- b) after execution, the upper body from half-facing front position (HANMI), is now facing front
- c) the rotation of the hips always should be done keeping the hips parallel to the floor; the upper body should not be twisted but kept straight

LUNGE PUNCH (JUN-ZUKI/OI-ZUKI)

This punch is executed while observing an opponent's movements then attacking sharply. Starting from Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI), step one foot forward forming Front Stance (ZENKUTSU-DACHI), and attacking with the same arm as the foot that has stepped forward. The attack should be with the 2 First Knuckle Fist (SEIKEN). Targets are the face (JODAN), the chest (CHUDAN). Stepping forward is important but pushing with the back foot actually creates a reaction and the hips move forward. The foot that steps forward must be fast, otherwise the opponent can easily see the attack and retaliate. The heel and sole of the foot glides effortlessly on the floor.

1. Basic Practice for Lunge Punch (JUN-ZUKI/OI-ZUKI) - part 1

- a) Starting from Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI), the right foot steps forward
- b) Form Right Front Stance (MIGI-ZENKUTSU-DACHI)
- c) Turn the left fist outwards, the left forearm brushing against the left side of the body, the right fist turning inward and moving in a straight line forward until it reaches its target.
- d) Push back the right foot and return to Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI).
- e) Repeat the sequence for the other side.

2. Points of Caution

- a) the feet movements are done quickly and properly
- b) the sole of the foot stepping forward should glide on the floor in a outward circular motion

- c) push from the back leg and simultaneously move the hips forward firmly
- d) the upper body is straight and not leaning forward

3. Basic Practice for Lunge Punch (JUN-ZUKI/OI-ZUKI) - part 2

- a) Starting from Left Front Stance (HIDARI-ZENKUTSU-DACHI), and Left Downward Block (HIDARI-GEDAN-BARAI), take a large right step forward.
- b) Form now Right Front Stance (MIGI-ZENKUTSU-DACHI)
- c) The left fist is pulled back to the left side of the hip in a twisting motion. Simultaneously, the right forearm with a twisting motion executes the attack to the front.
- d) Push the right foot back and return to the position of Left Front Stance (HIDARI-ZENKUTSU-DACHI) and Left Downward Block (HIDARI-GEDAN-BARAI).
- e) Repeat the sequence for the other side.

4. Points of Caution

- a) shift the weight to move forward and putting the weight on the left leg, move the right foot forward and simultaneously push the leg forward
- b) the upper body must not lean forward; there should be a feeling of punching with the hips and not with the fist
- c) the upper body from half-facing front position (HANMI), is now facing front
- d) the hips level should not change while moving

DOWNWARD BLOCK (GEDAN-BARAI)

The outer aspect of the forearm and wrist area is used against a kick or punch to the lower part of the abdomen (GEDAN-BARAI). The block is executed downward and on an angle. This particular block represents one of the ready for action or KAMAE positions of KARATE.

1. Basic Practice for Downward Block (GEDAN-BARAI)

- a) Starting from Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**), set the left fist above the right shoulder, with the back of the right fist facing outward, on an angle. The left elbow should be at the left nipple level. The right fist is in front of the lower part of the abdomen with the back of the fist facing upward.
- b) Step the left foot forward or step the right foot back and form Left Front Stance (**HIDARI-ZENKUTSU-DACHI**)
- c) Pull back with a twisting motion the right fist toward the right side of the hip, with the back of the fist facing downward. Simultaneously, the left forearm is brought downward and on an angle until it reaches in front of the left knee and at one fist away from the knee, with the back of the fist facing upward. The arm should be fully extended, with the underside of the arm tensed.
- d) Return to Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**).
- e) Repeat the sequence for the other side.

2. Points of Caution

- a) the upper body when in half-facing front (**HANMI**) position, is kept straight; do not lean forward
- b) pull back the fist fully (**HIKITE**)
- c) the hand doing the block is positioned at the lower part of the ear and when blocking downward on an angle, relax the elbow
- d) the hand that is blocking, uses a twisting motion to block with the arm extended fully
- e) do not pull the hips back during the execution

BACK FIST STRIKE (URAKEN-UCHI)

Using a springing motion of the elbow, the elbow as a pivoting point, and drawing a half-circle, execute the strike, with the top of the 2 First Knuckle Fist (SEIKEN). Can be performed sideways or on a vertical plane.

1. Basic Practice for Back Fist Strike (URAKEN-UCHI)

- a) Starting from Feet Outward Hip Width Natural Stance, (HACHIJI-DACHI, SHIZENTAI)
- b) Look to the right and simultaneously place the left fist in front of the right hip and the right fist in front of the right nipple level with the back of the fist facing outward.
- c) Pull the left fist back firmly to the left hip. Simultaneously, the right fist in a circular motion striking sideways, with maximum springing from the elbow. The circular motion is done parallel to the floor.
- d) Return to Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI)
- e) Repeat the sequence for the other side.

2. Points of Caution

- a) relax the elbow
- b) the fist should be kept tight
- c) the elbow is pointing to the target
- d) do not swing the forearm
- e) the elbow position do not change much

SIDE KICK (YOKO-GERI)

The lunging of the side of the foot to execute a sideways attack to the opponent. Sometimes used to attack frontward or backward. Depending on the nature of the attack or situation, a Snap Kick (KEAGE) or Thrust Kick (KEKOMI) can be used to kick to the arm, the underside of the arm, the groin or the chin. The solar plexus, side of abdomen or thigh are best for Thrust

Kick (**KEKOMI**), being a more effective attack. Because of sideways kicking, the upper body tends to lean backward. Thus when kicking, caution should be taken to resist the urge to lean back, otherwise that reaction could result in falling backward from the jar of the impact.

1. Basic Practice for Side Snap Kick (**YOKO-KEAGE**)

- a) Starting from Feet Together Natural Stance (**HEISOKU-DACHI**).
- b) Using the left leg as a supporting leg, raise the right leg up so that the sole of the right foot is resting gently on the inside of the left knee, the right knee is pointing to the right side.
- c) Using a springing action of the right knee, kick sideways and high, in an upward motion.
- d) The foot of the leg that is kicking should be brought back to its original position as seen in b).
- e) Return to Feet Together Natural Stance (**HEISOKU-DACHI**), and repeat the sequence for the other side.

2. Points of Caution

- a) ensure to use the side of the foot (**SOKUTO**)
- b) use the knee as a pivoting point and with a springing motion, draw a half-circle
- c) when kicking, do not raise the heel of the supporting leg
- d) the upper body is not twisted or tipped backward
- e) the knee of the supporting leg should be solid in its support
- f) the foot that is kicking should be brought up high and tucked in
- g) look in the direction of the kick

3. Basic Practice for Side Thrust Kick (**YOKO-KEKOMI**)

- a) Starting from Feet Together Natural Stance (**HEISOKU-DACHI**, **SHIZENTAI**)
- b) Using the left leg as a supporting leg, raise the right knee up high, with the sole of the right foot resting gently on the inside of the left knee.
- c) The right knee and the right side of the foot firmly thrust to the side

- d) Pull back the right foot that has kicked and return to its original position as seen in b). Then return to Feet Together Natural Stance (**HEISOKU-DACHI, SHIZENTAI**).
- e) Repeat the sequence for the other side.

* When thrusting, extend the leg ensuring that the ankle is tensed while bent, to be able to execute the kick with the side of that foot (**SOKUTO**). There should be a feeling of using the heel of the foot without actually doing so. Raising the knee up high (**FUMIKOMI**) with the foot tucked in close (**KAIKOMI**), using the side of the foot (**SOKUTO**) and kick downwards with a stomping motion to the thigh, shin or top of the foot.

4. Points of Caution

- a) use the side of the foot to kick in a straight line, sideways
- b) there should be a feeling of the knee thrusting into its target
- c) kicking and pulling back the foot should follow the same trajectory
- d) the supportive leg should be strong and firmly planted
- e) do not raise the heel of the foot of the supporting leg

ELBOW STRIKE (ENPI)

The forearm should be firmly flexed inwards in order to strike forward, backward and sideways, as well as downwards to upwards and vice-versa. Side Elbow Strike (**YOKO-ENPI**) is one of the Elbow Strike (**ENPI**) in which the elbow is thrust firmly sideways to reach the target.

1. Basic Practice for Side Elbow Strike (YOKO-ENPI)

- a) Starting from Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**)
- b) The left fist is positioned in front of the right hip and the right fist in front of the left nipple level, with the back of the right fist facing downwards. Simultaneously look to the right.
- c) Pull back firmly the left fist until it reaches the left side of the hip. Simultaneously, the right elbow firmly moves in a straight line towards

- the right side of the body, the right forearm twisting inward. The back of the right fist is facing upward and at the right nipple level.
- d) Return to Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**).
 - e) Repeat the sequence for the other side.

2. Points of Caution

- a) the fist should not detach itself from the chest
- b) the fist moves in a straight line at the nipple level
- c) the shoulders should not be raised
- d) both fists should be firmly "prying themselves apart" from each other

RISING FACE BLOCK (JODAN AGE-UKE)

Using the outer aspect of the wrist area, with a sharp upward motion, block an attack to the face (JODAN).

1. Basic Practice for Rising Face Block (JODAN-AGE-UKE)

- a) Starting from Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**),
- b) Step forward with the left foot or step back with the right foot, and form Left Front Stance (**HIDARI-ZENKUTSU-DACHI**)
- c) Bring the left arm outside the right arm forming a cross in front of the chin, with the back of the left fist facing forward. Pull back the right fist, turning the fist outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left elbow moves upward along the line of the left side of the body until it reaches the level of the eyes, and the left fist turning inward ends up above and in front of the forehead. The distance between the left wrist and the forehead is approximately one fist, with the back of the fist facing backwards.
- d) Return to the position as seen in b), then to Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**).
- e) Repeat the sequence for the other side.

2. Points of Caution

- a) use the outer aspect of the wrist with a sharp upward motion
- b) the upper body should be half-facing front (**HANMI**)
- c) the elbow of the arm that is blocking, should course along the side of the body
- d) the raised forearm is parallel to the forehead, slightly on an angle, and one fist away from the forehead

OUTSIDE FOREARM CHEST BLOCK (**CHUDAN UDE-UKE/SOTO-UKE**)

Initiating from the side, the arm in a circular motion firmly blocks using the outer aspect of the wrist area, an attack to the chest (**CHUDAN**). There should be a feeling of striking the opponent's arm.

1. Basic Practice for Outside Forearm Chest Block (**CHUDAN-UDE-UKE/SOTO-UKE**)

- a) Starting from Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**), the right arm is at a right angle at the right side of the body, the right forearm is vertical to the floor, with the back of the right fist facing backwards.
- b) Step the right foot forward or step the left foot back forming Right Front Stance (**MIGI-ZENKUTSU-DACHI**).
- c) The left fist is pulled back to the left side of the hip in a twisting motion, with the back of the fist facing downwards. Simultaneously, the right arm is at a right angle and in a circular motion, bring the right fist to the front of the left shoulder, with the back of the fist facing forward. The right fist is at a shoulder height and the underside of the right arm is tensed.
- d) Return to the position as seen in b), then return to Feet Outward Hip Width Natural Stance (**HACHIJI-DACHI, SHIZENTAI**).
- e) Repeat the sequence for the other side.

2. Points of Caution

- a) the elbow should be bent at a right angle
- b) firmly strike with the outer aspect of the wrist area, in a circular motion, while keeping the elbow bent at a right angle
- c) the elbow position is at the side of the body and $1\frac{1}{2}$ fist away from the side of the body; the fist is at shoulder level
- d) blocking and pulling back motions should be completed at the same time
- e) the upper body is half-facing front (HANMI)

BACK STANCE (KOKUTSU-DACHI)

The back leg is bent fully - same as Straddling Horse Stance (KIBA-DACHI) and the front leg is extended but not locked. The toes of the front foot are pointed forward. The toes of the back foot are pointing to the side and slightly forward. Both feet are approximately at a right angle to each other. This is similar to Straddling Horse Stance (KIBA-DACHI) except that the feet are pointing in different directions and one leg is extended. The upper body is kept straight and sideways. The ration of the weight distribution between the front leg and the back leg is as follow: 3:7.

1. Points of Caution

- a) the front leg is extended but not locked and with a feeling that the heel is coming off the floor
- b) there should be a feeling of pushing the back leg outwards without actually doing so
- c) the width of the stance is the same as Straddling Horse Stance (KIBA-DACHI)
- d) maintain a sideways and straight upper body
- e) the ration of the weight distribution between the front and the back leg is 3:7; one should not put too much weight on the front leg
- f) do not raise the hips or put them outwards

KNIFE HAND CHEST BLOCK (CHUDAN-SHUTO-UKE)

The knife hand blocks an attack to the solar plexus with a feeling of cutting the arm while executing the technique. This is a very unique and typical KARATE movement, as well as very difficult to execute. Generally punching or blocking action is simultaneous with the other hand being pulled back to the hip. However the hand that is pulled back from a knife hand attack, is pulled back in the knife hand position to end in front of the solar plexus with the palm of the hand facing upward, permitting an immediate retaliation as Spear Hand Strike (NUKITE).

1. Basic Practice for Knife Hand Chest Block (CHUDAN-SHUTO-UKE)

- a) Starting from Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI), place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards. The left elbow is bent and at the left nipple level. The back of the right hand is facing upward and slightly angled outward, positioned in front of the lower part of the abdomen.
- b) Step the right foot back forming Right Back Stance (MIGI-KOKUTSU-DACHI), the upper body is kept sideways.
- c) The right hand with a twisting motion is brought to the solar plexus, with the back of the hand facing downward. Simultaneously, the left knife hand with a twisting of the left forearm, moves in a downward motion until it reaches the front of the left shoulder. When blocking, the left knife hand is slightly angled and at the height of the left shoulder, with the elbow at a right angle. The underside of the left arm is tensed.
- d) Return to Feet Outward Hip Width Natural Stance (HACHIJI-DACHI, SHIZENTAI).
- e) Repeat the sequence for the other side.

2. Points of Caution

- a) the upper body should be kept sideways; the knife hand should strike in a downward cutting motion
- b) keep the wrists straight
- c) the upper body should not be leaning backwards

- d) the elbow should be kept along the side of the body
- e) the tip of the fingers forming the knife hand should be kept tightly together

PUNCHING BOARD (MAKIWARA)

1. Punching a board is part of the daily practice of **KARATE**. It is of utmost importance for the discipline in the Way of **KARATE**. It not only serves to develop strong weapons, but to help to focus the body in an instant of concentration and to develop the body to execute maximum impact. It is also a way to verify proper distance.

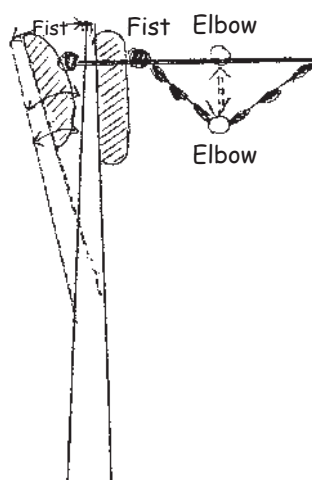
2. The Punching Board (**MAKIWARA**) is usually made with a give for elasticity. Wood is used preferably cypress as being the best and cedar being good too. The base is 10-12 cm in thickness and the upper part becoming thinner ends up at 1.5 to 2 cm thick. The area where contact will be made can be hard rubber or sponge however traditional material is rope made of rice husks called (**WARA**) and remains the best choice. It is known for its give capacity and durability.

3. Practice should not be rushed and regularity is foremost for success. Weapons take time to build and gradually will become strong. Try to avoid injuries caused by sudden overdone practices. 30 times each side to start is a good plan, and build this up gradually.

4. How to develop and strengthen a punch (**TSUKI**) - Simultaneously with the hips rotation, use the full springing action of the elbow, the thrust of the fist, using 2 First Knuckle Fist (**SEIKEN**) as the point to hit the target. There should be attention to focusing the body and concentration of all power. Pushing motion of the board is not to be used. The wrist should be tensed at impact.

- a) Take position in a Front Stance (**ZENKUTSU-DACHI**), at a distance of one fist past the board
- b) At the moment of execution, care should be taken to keep the upper body straight, paying attention to not lean forward. There should be a feeling of punching at a far distance, extending the elbow.

- c) When impact has been made, as the board springs back simultaneously, the elbow is released while the fist is still maintaining contact with the board. When hitting the board, the elbow is slightly bent, the shoulder should not stick out during the execution.
- d) As illustrated below, the reaction of the board should be absorbed by the elbow bending thus avoiding the shoulder.



- e) From Front Stance (ZENKUTSU-DACHI), use hip rotation, whereas from Back Stance (KOKUTSU-DACHI) or Half-Facing Back Leg Bent Front Stance (FUDO-DACHI), use shifting of body into Front Stance (ZENKUTSU-DACHI) with hip rotation to accelerate the speed.

5. Striking or others

- a) The Knife Hand (SHUTO), Back Fist Strike (URAKEN-UCHI) and Elbow Strike (ENPI-UCHI) are executed from a position that is angled or sideways, using Front Stance (ZENKUTSU-DACHI), Straddling Horse Stance (KIBA-DACHI) or Back Stance (KOKUTSU-DACHI). The set-up of distance to the board is one fist beyond the board. The course should be a long distance of striking as well as using centrifuge force.
- b) The inner aspect or outer aspect of the wrist area should also be developed for improvement of inside and outside forearm blocks.

OVERVIEW OF THE VITAL POINTS OF THE BODY

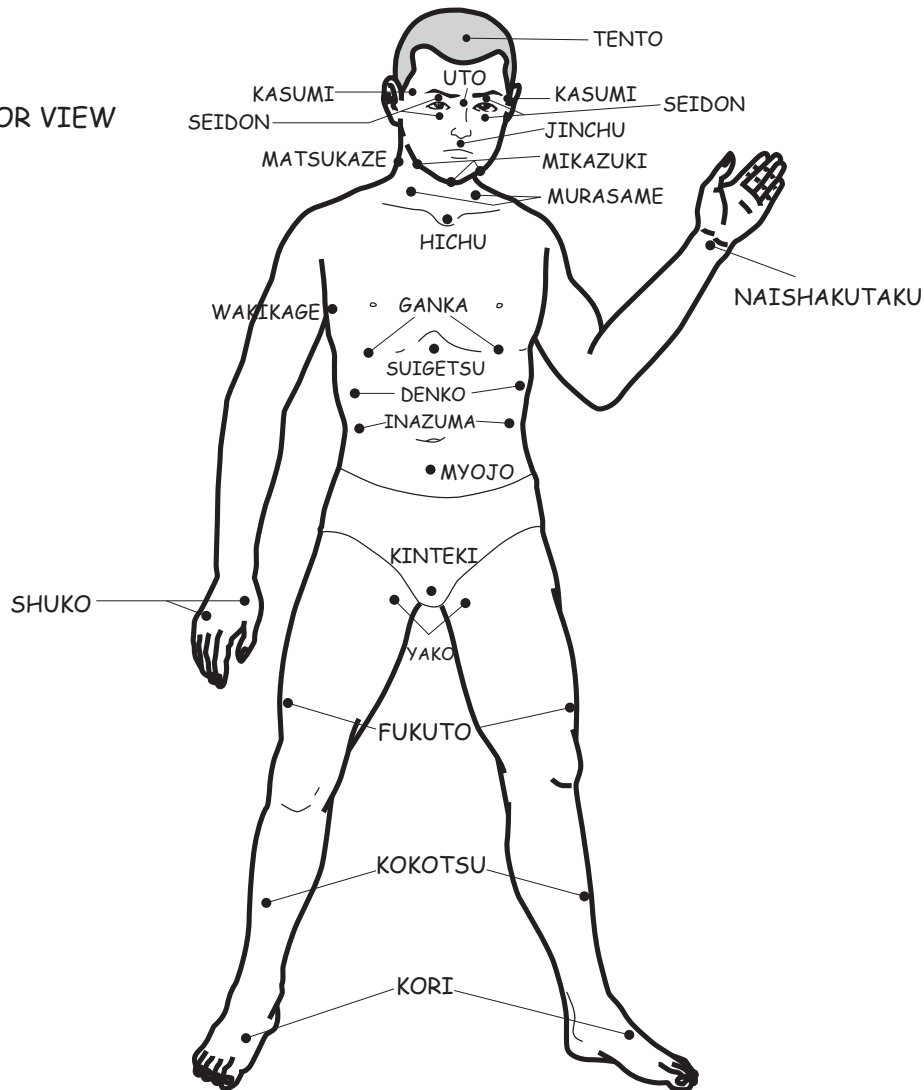
LOCATION OF BODY PART

- * Half-way point between the top of the head & forehead
- * Temple
- * Area just below or just above the eyeball
- * Eyeball
- * Bridge of the nose, between the eyeballs
- * Area between the upper lip and the base of the nose
- * Chin / Insertion point of the jawbone
- * Side of the neck, where carotid artery & jugular vein pass
- * Area just above the midpoint of the collar bone
- * Anterior part of the larynx, between the hyoid bone and the cricoid cartilage
- * Solar plexus
- * 3 cm below the umbilicus
- * Area below each underarm, between 4th & 5th rib
- * Below each nipple, between 5th & 6th rib

JAPANESE NAME

TENTO
 KASUMI
 SEIDON/GANKA
 GANSEI
 UTO/MIKEN
 JINCHU
 MIKAZUKI
 MATSUKAZE
 MURASAME
 HICHU/NODOBUE
 SUIGETSU/MIZO-OCHI
 MYOJO
 WAKIKAGE
 GANKA

ANTERIOR VIEW



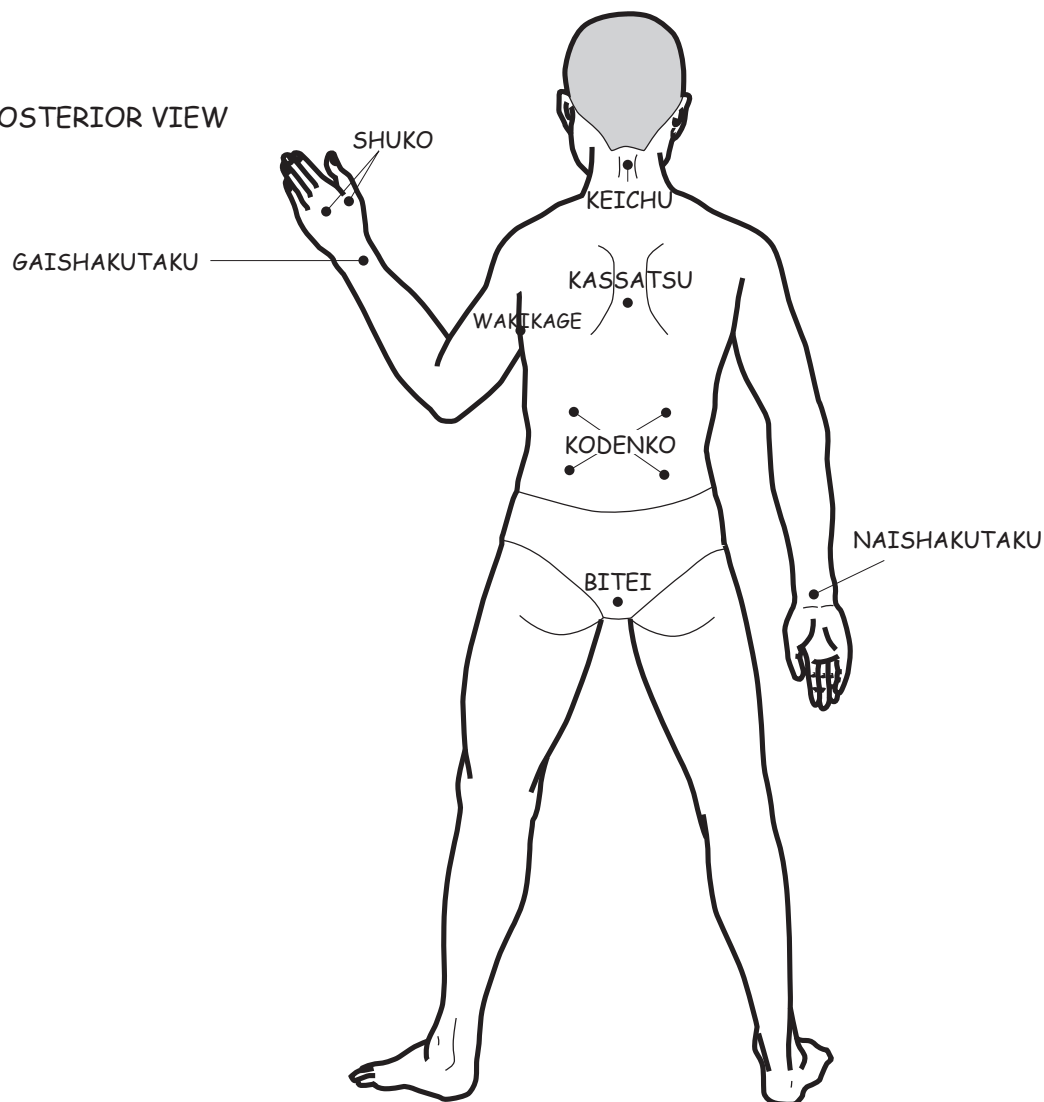
LOCATION OF BODY PART

- * On each side of the upper abdomen, between 7th & 8th rib
- * On each side of the upper abdomen, the tip of the 11th & 12th rib (floating ribs)
- * Radial & Ulnar aspect of the wrist
- * Fleshy aspect between thumb & index finger /Midpoint of the wrist
- * Inner aspect of the upper part of the thigh - Adductor
- * Outer aspect of the lower part of the thigh - Tractus Iliotibialis
- * Inner aspect of the top of the foot
- * Midpoint of the shin or Tibia
- * Male groin area
- * Base of the Occiput (back of the head)
- * Aspect between 5th & 6th cervical vertebrae
- * Each side of 9th to 11th thoracic vertebrae
- * Coccyx
- * Outer aspect of the wrist where the Ulna & Radius bones meet

JAPANESE NAME

- DENKO
- INAZUMA
- NAISHAKUTAKU
- SHUKO
- YAKO
- FUKUTO
- KORI
- KOKOTSU/MUKOZUNE
- KINTEKI
- KEICHU/BONNOKUBO
- KASSATSU
- KODENKO
- BITEI
- GAISHAKUTAKU

POSTERIOR VIEW



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