



SENSEI. RAKESH YESHWANT GADRE

Sensei Rakesh Gadre, a dedicated martial artist since 1989, has made remarkable strides in both national and international arenas. Over 30+ years of teaching at Nihonsiki Karate & Sports Federation, he has trained thousands of students, imparting not just karate skills but also life lessons. His contributions earned him the title of 'Shihan 6th Degree Karate Black Belt' in 2016 and the 'Dronacharya Award.' Despite living in the U.S., his commitment to karate remains strong, and he is recognized for his honesty, integrity, and tireless efforts in advancing the growth of NKSF®. Sensei Yeshwant Gadre is a chief instructor of NKSF®.



SHRI. AVANISH CHANDRAKANT PATHAK

Shri. Avanish Pathak is a dedicated karate practitioner and a member of the nihonsiki karate and sports federation. He began his karate journey at a young age and has continued to hone his skills over the years. After relocating to the United States to pursue higher education, he became a valued member of the federation. He has also contributed significantly to the growth and development of our federation, and we are delighted to have him as a part of our team.

PREFACE

I would like to clarify that this book is not intended for commercial purposes or for sale. It is exclusively meant for the students of Karate Goju-Ryu under the guidance of Kyoshi Lakshmikant Sarang. This book has been created solely to serve as an educational tool for those studying the art of Karate within this specific tradition. The content within this book has been compiled from various instructors, each of whom has contributed valuable teachings that have shaped my understanding and practice of Goju-Ryu Karate. The material included here reflects my deep respect and gratitude for their wisdom, and the goal is to pass on this knowledge to others who share the same passion for learning.

I want to emphasize that the content of this book is not intended for any commercial gain, but rather to support the learning and growth of my fellow karate students. It is meant as a personal resource for those who are part of the Karate Goju-Ryu community under Kyoshi Lakshmikant Sarang, and should be seen only in that context.

However, I fully recognize that even with the best intentions, there is always the possibility that the material may unintentionally cause offense or harm to anyone or any community. If any content presented in this book has in any way hurt the emotions or sentiments of individuals or groups, I offer my sincere and heartfelt apologies. It was never my intention to cause any distress or to disrespect anyone in any way. My only aim is to share the knowledge and wisdom I have gained, with the utmost respect for the art and its practitioners.

If any part of this book has inadvertently caused any harm, I humbly ask for forgiveness. My deepest intention is to honor the spirit of Karate, its traditions, and the teachings of all those who have guided me along this journey.

This version expands on the intent of the book being for educational purposes, specific to your Karate Goju-Ryu community, and includes a more detailed apology for any unintentional harm caused.

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ABSTRACT

"GouJyu" translates to "hard-soft," reflecting the style's unique combination of powerful, dynamic techniques (hard) and fluid, graceful movements (soft). This duality emphasizes the balance between strength and flexibility, allowing practitioners to adapt their techniques based on the situation. The system incorporates both striking and grappling techniques, including punches, kicks, joint locks, and throws. Go-Jyu-Ryu also emphasizes breathing techniques and kata (pre-arranged forms), which serve to develop precision, rhythm, and internal energy (ki). Practitioners engage in kumite (sparring) to apply techniques in a dynamic setting. Philosophically, Go-Jyu-Ryu promotes personal growth, discipline, and respect for others. Its training fosters physical fitness, mental resilience, and a strong sense of community. Today, Go-Jyu-Ryu continues to be practiced worldwide, maintaining its rich heritage while adapting to contemporary martial arts training methods. Go-Jyu-Ryu Karate is not just about physical skill; it embodies a philosophy that encourages personal growth, discipline, and respect for others. Practitioners are taught to cultivate a strong mental attitude alongside physical training, emphasizing values like humility, perseverance, and integrity. The dojo (training hall) serves as a community space where students support each other's development, fostering camaraderie and mutual respect. Since its inception, Go-Jyu-Ryu has spread worldwide, maintaining its traditional roots while integrating modern training methodologies. Numerous organizations and schools continue to teach this martial art, contributing to its evolution and accessibility for practitioners of all ages and backgrounds.

In summary, Go-Jyu-Ryu Karate is a holistic martial art that combines physical techniques with deep philosophical principles, promoting not only self-defense skills but also personal development and community engagement.

GOJURYU COMMITTEE MEMBERS



**SENSEI.
LAXMIKANT P. SARANG**



**SENSEI.
RAKESH Y. GADRE**



**SENSEI.
RAKESH R. TIVERAKAR**



**SENSEI.
SHARAD G. INGALE**



**SENSEI.
PRAKASH S. SURYAWANSHI**



**SENSEI.
KIRAN KUNDAPUR**



SENSEI.
SAGAR A. DIWALE



SENSEI.
SANDEEP V. KIRAN



SENSEI.
NAVIN KUMAR



SENSEI.
SHANKAR P. RAM



SENSEI.
AMOD L. SARANG



SENSEI.
TRUPTI D. DUDWADKAR



SENSEI.
KEERTI G. K.



SENSEI.
BAHADUR SINGH



SENSEI.
ADITI L. SARANG

BEST WISHERS OF GOJURYU



SENSEI.

RAJESH THAKKAR



SENSEI.

HANIF SHAH



SENSEI.

HASAN M. ISMAEEL



SENSEI.

AFZAL K. KUNDAPURA



SENSEI.

PRADEEP M. MOHITE



SENSEI.

AMEYA SALKAR



SENSEI

DR. RAVINDRA



SENSEI.
SHSHANK T. SHENOY



SENSEI.
HARESHWAR TAMBDKAR



SENSEI.
ADV. HARJIT S. ANAND



SEMPEI.
AKASH JAIN



SEMPEI.
GANESH GUPTA



SEMPEI.
SHRAVNI R. TIVREKAR



SENSEI.
SUNIL TRIPATHI



SENSEI.
RONAK VADHIYA



MUDANSHA(KARATE KA)
RUDRA R. TIVREKAR

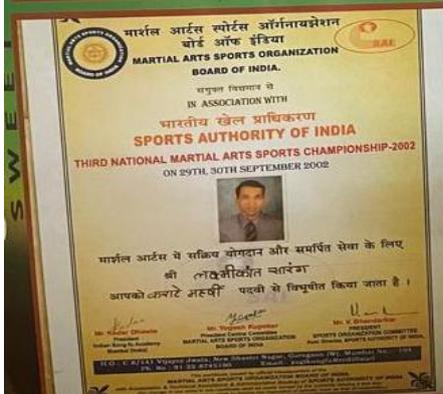
BEST WISHERS

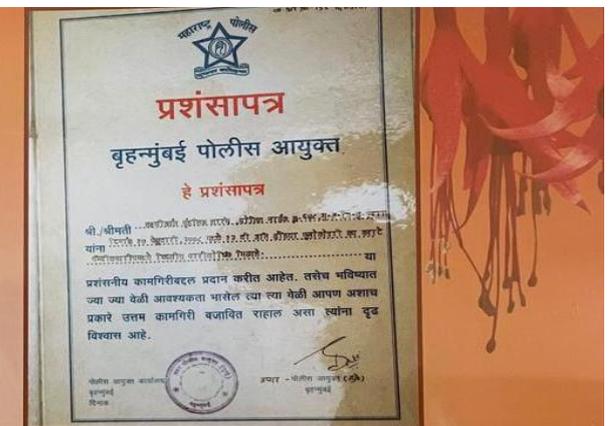


He has been an invaluable supporter at our NKSF® Goju Ryu Karate camp. His dedication and enthusiasm were evident in every aspect of the camp, from organizing events encouraging participants. His proactive approach ensured everything ran smoothly, while his positive attitude created a supportive and inclusive atmosphere for everyone. His unwavering support truly made a difference, and we are incredibly grateful for his contributions.

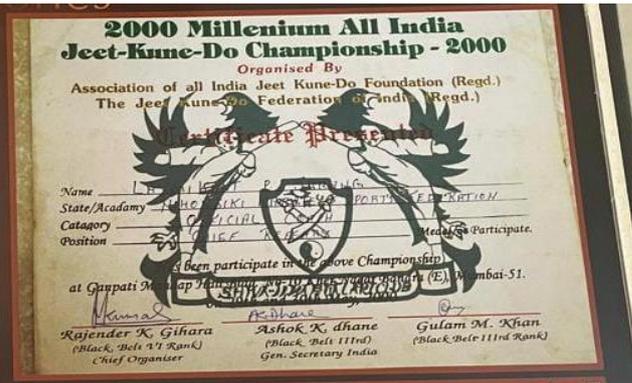
KYOSHI LAXMIKANT P. SARANG'S ACHIVEMENT







Beautiful moments...



ACTIVITIES



मुंबईच्या पोलिस नाईकाचा अटकेपार झेंडा

मुंबई (प्रतिनिधी)

जिह, चिकाटी आणि कोरड्या हाताने मुंबईतील पोलिस नाईक लक्ष्मिकान्त सरांग याने श्रीलंकेतील तिसऱ्या कराटे चॅम्पियनशिपमध्ये सुवर्ण पदक पटकावले. जिह आणि कोरड्या हाताने दलात कराटे स्पर्धेच्या मध्यमवयाने अंतरराष्ट्रीय स्तरावर चमकणाऱ्या सुवर्ण पदक पटकावले. त्यांच्या कामगिरीची योगीत्या मान उंचावली आहे.

लहानपणापासूनच अंतरराष्ट्रीय स्तरावर गाजवली, याच माध्यमातून लक्ष्मिकान्त सरांग पोलिस सेवेत रुजू झाले. लक्ष्मिकान्त सरांग झाल्यानंतरही सरांग यांनी वेळ काढून अंतरराष्ट्रीय स्तरावर आस्ट्रेलिया, अमेरिका येथून विविध स्तरावरील पदवी मिळवणाऱ्या सारंग यांनी अनेक बहारांदाखे खेळाच्या जोरावर सर्वोच्च उत्कृष्टता

श्रीलंकेतील कराटे स्पर्धेत सुवर्ण पदक

करून जपान फाउंडेशनचे सभासदत्व मिळवले. क्रीडा क्षेत्रातील त्यांच्या अनुलनीय कामगिरीतून १९९७-९८मध्ये महाराष्ट्र पोलिस महासंचालकाच्या हस्ते सन्मानचिन्ह देऊन सारंग यांना गौरवायत्त आले. उत्तम आहार आणि व्यायामाच्या जोरावर खेळातील कोशल्या हेच त्यांच्या यशाचे गणित. ऑल इंडिया कराटे स्पर्धेत सुवर्ण व कांस्य, दुसऱ्या एशिया जागतिक चॅम्पियनशिप कराटे स्पर्धेत भारताकडून प्रतिनिधित्व करत सारंग यांनी कांस्यपदक पटकावले होते. गेली ३० ते ३५ वर्षे मुंबई पोलिसांना कराटेचे प्रशिक्षण देणाऱ्या सारंग

यांनी गुजरात कराटे इंडिया या संस्थेकडून पहिला ब्लॉक बेल्ट पटकावण्याचा मान पटकावला. श्रीलंका नुकत्याच झालेल्या कराटे चॅम्पियनशिपमध्ये दोन्ही प्रकारांत सारंग यांच्या सुवर्ण पदकावत मुंबई पोलिस दलाचे नाव उजळविले केले. सारंग यांच्यासोबत त्यांचे विद्यार्थी राकेश तीवरेकर, तुषी दुधवाडकर, पूजा म्हापसकर, नरपल कुंदकुरी, मंदार गोठवणकर, चैतन्य पेडणेकर, श्रवणी तीवरेकर, पराग जाधव, नितीश गाडा, जिनेश सया यांनीही स्पर्धेत यश मिळवले. रार्जेत महाडिक यांनी या स्पर्धेसाठी सहकार्य केल्याचे सारंग यांनी आभार व्यक्त केले. कट्ट आणि जिह असेल तर नोकरीत व्यस्त असतानाही सर्व काही शक्य आहे, असे सारंग यांनी सांगितले.

THE HUMAN EXPERIENCE

PUBLISHED FROM AHMEDABAD BANGALORE BARODA CHANDIGARH COIMBATORE HYDRABAD KODAI KODIWOOD MADRAS MADURAI MUMBAI NAGPUR NENDELHI PUNE THIRUVANANTHAPURAM VADODRA

MADRAS MONDAY MAY 6 1996

Lakshmi Kant Sarang corners Rajkumar

EXRESS NEWS SERVICE

MADRAS, MAYS

THE above-72 kg men's black belt shiai title fight had all the ingredients of a thriller. But the winner, R.V.T. Rajkumar (Babolak, Madras) and Lakshmi Kant Sarang (Gopikar, Mumbai) got involved into seconds after the start scorching to have put off the former's commencement on Sunday, the final day of the R.V.T. Main Memorial All India Karate tournament at the J.J. Jayalalitha Indoor Badminton Stadium, Rajkumar, the defending champion and the star of the local crowd, became efficient and lost the fight.

Watching Rajkumar in the card-stands, one felt sure that he would retain the title. In the superfinals, he won Kumakura Kohito (Gopikar, Mumbai) prevailing with a Round House kick on the face and the latter singly caved in. His first point was an 'Uppon', that too off a Round House kick which slipped Kashi-kar's face.

Rajkumar dominated the semi-finals too, against seasoned local Karateka Okunaga Goro (Gopikar, Okunaga Goro), who finished third. He singly finished around, displaying

Lakshmi Kant Sarang (right) lands a forward punch on R.V.T. Rajkumar in the above-72 kg men's black belt shiai final - Express.

30 kg 1. Ravi Shah (Gopikar, Madras), 2. Biju Shah (Gopikar, Madras), 3. Zohar Vaidya (Gopikar, Madras), 35-45 kg 1. Gopikar (Okunaga Goro-Kan Karate), 2. Shalini Kar (Gopikar, Madras), 65-85 kg 1. K. Yashwanth (Gopikar, Madras), 2. Karan Singh (Gopikar, Madras), Above 72 kg 1. Tissa Jayalalitha (Gopikar, Madras), 2. Mihir Prasad (Gopikar, Madras), 3. Shaji Kaptan (Gopikar, Madras), Kata, colour belts, below 8 years 1. Yash Chandra (Gopikar, Madras), 2. Ravi Shetty (Gopikar, Madras), 3. Ajay Anand (Gopikar, Madras), 8-10 years 1. Gita Gopikar (Gopikar, Madras), 2. Manu Bala (Gopikar, Madras), 3. Prathima Gopikar (Gopikar, Madras), Below 25 kg 1. M. Yashwanth (Gopikar, Madras), 2. Asha Nar (Gopikar, Madras), 26-35 kg 1. Rajul Agrawal (Gopikar, Madras), 2. Dipal Kaban (Gopikar, Madras), 3. Yashwanth Prasad (Gopikar, Madras), 36-45 kg 1. Nandini Kulkarni (Gopikar, Madras), 2. K. Manu Kaban (Gopikar, Madras), 45-60 kg 1. M. Suresh (Gopikar, Madras), 2. Raju Thakur (Babolak ASPT, Madras), 3. Suresh (Gopikar, Madras), 60-75 kg 1. Shobha Kar (Karate Speed Power belt), 2. Sarika Bhat (Gopikar, Madras), 3. Gita Prasad (Gopikar, Madras), 75-90 kg 1. Shalini Kaban (Gopikar, Madras), 2. Pooja Shah (Gopikar, Madras), 3. Madhuri Deshpande (Gopikar, Madras), MEN - below 60 kg 1. C. Manojan (Tamil Nadu Okunaga Goro-Karate-Dal), 2. Ajit Bhat (Gopikar, Madras), 1. K. Manu

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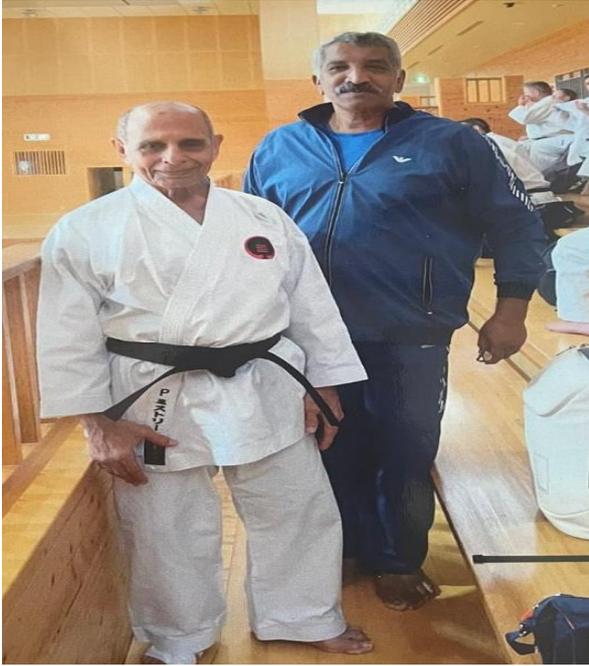
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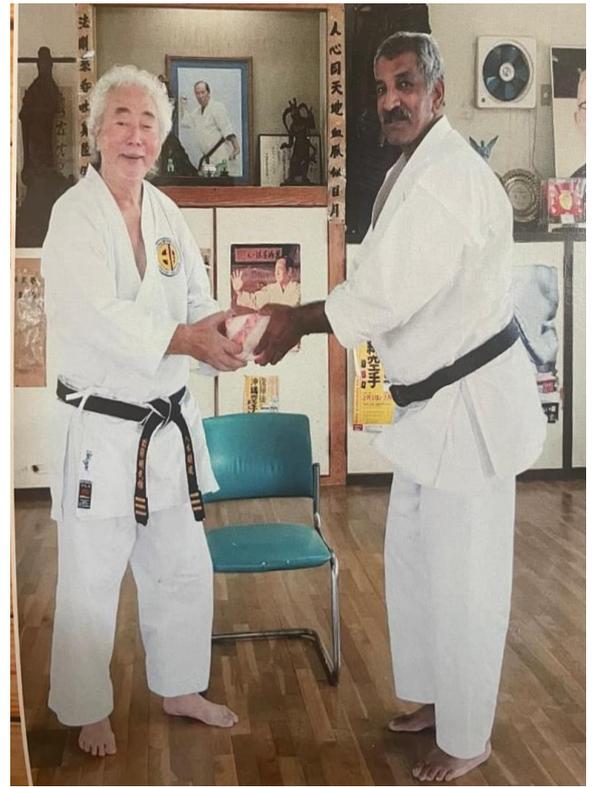
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HANSHI PARVEZ MISTRI



SENSEI MEITATSU YAGI





SHRI. SUNIL DATTA JI.



**(INDIAN CRICKET PLAYER) SHRI. SACHIN
TENDULKAR WITH SARANG SIR**



**KIYOSHI SARANG SIR WITH FILM ACTRESS
SMT. MADHURI DIXIT FOR HER MOVIE
(AASU BNE ANGARE)**

RASHTRIYA SEVIKA SANGHA





1983 SHRADHA SUM HIGH SCHOOL



Karan Deol with Kyoshi. L.P. Sarang





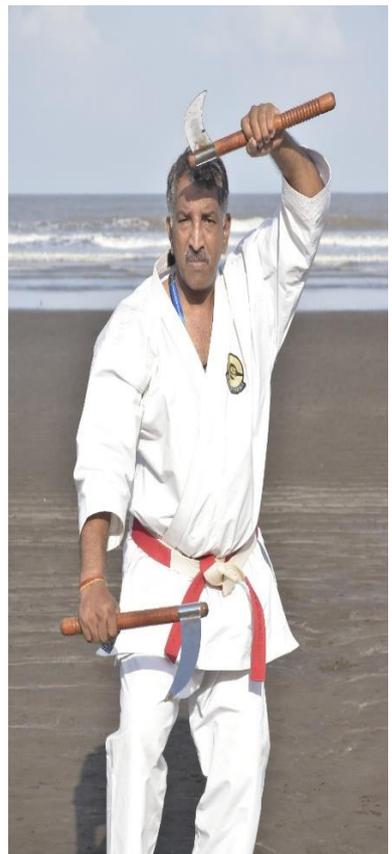
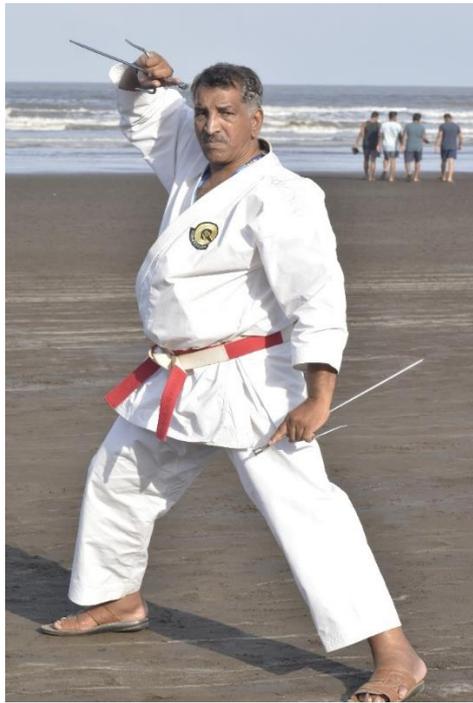
**YUVA UMANG FOUNDATION – INDIA
AWARDED SENSAI L.P. SARANG IN 2024**



**Sensei Laxmikant P. Sarang Black Cat
Commando**

Special operation squad

KUBODO PHOTOS







History

The first thing every new student of Karate learns is its unique history. It is unique because of the way it has been handed down through the centuries. There were no books written and the only way was to listen carefully when the instructor repeated what his instructor had told him when he first started.

Approximately 5,000 years ago an Indian prince developed the first crude version of weaponless self-defence. He watched the movements of animals and studied their methods of fighting. He noted the stealth the tiger used before making a kill, how birds fought using their wings and feet. He applied these movements to the human body and found that many could be successfully employed.

The prince then experimented on slaves to discover the weak points of the human body. He did this by jabbing needles into a slave until a puncture resulted in his death. Legend states that over 1,000 slaves were used in this macabre experiment. The prince then used the fighting techniques he found successful and directed them to the weak points of the human body to perfect the first known form of weapon less self-defence.

The next figure of importance in Karate's history was Bodhidharma , known to the Japanese as Daruma Taishi.

He went to China and established the Shaolin-size (Shorin-ji in Japanese), temple in Honnan Province. When he tried teaching the simple monks, mainly of peasant stock, his concept of Buddhism, he found the people unable to grasp the complicated ascetic Indian style of Buddhism. Thus, he taught a natural and easily understood religion: Zen Buddhism.

Even though Zen was simpler than Indian Buddhism, the peasant monks still found it difficult to understand. The mental exercises were too tiring and the monks would find their minds wandering. Daruma then instituted a system of self-defence exercises to condition their bodies so they could better experience the Zen "Enlightenment".

HISTORY OF KARATE IN INDIA

Many people believe that the ever present assortments depicted on any Buddha piece are monks in the importance of meditation. This is a fallacy. Those statues of Buddha accompanied by statues of his monk guards, show the karate monks in important karate stances or arm positions. One of the guards, usually the one to the right of the Buddha, is in a “soft” or relaxed state, while the guard to the left of Buddha is shown in a “hard” or focused state.

After Karate’s introduction into Zen Buddhism by Daruma, the monks studying Zen in China also studied “Karate”.

The artists of this period always depicted qualities of Zen Buddhism with the help of Karate expressions and positions. To the uninitiated, these stances and positions would have an esoteric meaning, but to the initiated it would be a sign that showed the viewer or reader, that the artist or author was one of the cults. Whenever monks prayed they would



assume a Karate stance. When walking or meditating they would have their hands in a “closed gate” position (Karate term) for safety. People who did not understand this accepted the esoteric meaning of the posture and believed the hand position had something to do with the meditation. Karate (Pronounced car-ah-tay) is the art and science of self-defence.

Karate literally means “empty hand”, the hand being the instrument of the will. The aim is to develop a synergism of the will, the nerves and the muscles, manifesting its self in the maximum possible controlled release of energy. This

magnificent efflux is greater than is commonly expected. An intriguing quality of Karate, similar to other self-defence techniques, is the necessity of having to simultaneously develop full command of the mind and the body. The will must be disciplined, illuminated and expressed through the medium of the body. The body, receiving this existential efflux, is facilitated in attaining the highest wellbeing. An intriguing quality of Karate, similar to other self-defence techniques, is the necessity of having to simultaneously develop full command of the mind and the body. The will must be disciplined, illuminated and expressed through the medium of the body. The body, receiving this existential efflux, is facilitated in attaining the highest wellbeing.

Nearly five thousand years ago India cultivated mental and physical powers for “weaponless defence”. These techniques were practiced by select Hindu communities and later by Buddhist groups in India. The doctrine of ([Ahimsa](#)) is ancient and it was always allied to the **positive use of non-violence** for conquering the opponent even converting him to a state of social sanity.

Karate took its origin from South India from an art called “Kalarippayattu” which was carried across the Himalayas by a Buddhist monk called Bodhidharma, to China, where it took the form of “Kung Fu”. Kung Fu manifested itself in various styles adapted from the fighting techniques of animals and transfigured into effective fighting systems. From China Karate found its way to Okinawa where, repressed and lorded over by Japanese militia, the inhabitants used Karate as a means of survival.

Over the years, karate developed into an art and now has the largest following the world over owing to its enormous popularity. Karate incorporates punches, strikes, blocks and kicks, which are the fundamental Karate techniques, and used in combinations, with requisite speed, focus, power and technique, make the Karateka into the formidable opponent he is reputed to be. The true practitioner of Karate absorbs the basic tenets of Karate into his system as the code behaviour, until his/her character reflects self-discipline and self-control. Karate training adds a new dimension to the concept of the master-student relationship – what we in India call guruchela aspect, where the student’s admiration and respect bordering on reverence, leads him to emulate the qualities and performance of the master, imposing a great burden of responsibility on the master.

KALARIPAYATTU HISTORY



Existence of Martial arts in India for over 3000 years can be proved by the mention of martial arts in the Vedas. According to ancient folklore, Lord Vishnu's disciple Parasurama who was an avatar of Lord Vishnu is believed to be the founder of martial arts in India. Kalarippayattu, which is the most popular amongst many martial arts practiced in India, is believed to have been founded by Parasurama. Kalaripayattu is probably the oldest form of martial arts in India. The word kalarippayattu is a combination of two words, namely, 'Kalari' and 'pay Attu' which mean training ground and fight.

Kalarippayattu is an ancient art form and is considered to be one of the oldest forms of martial art in Indian and across the world. During the peak of its popularity, kalarippayattu was used as a code of combat by the South Indian dynasties. Kalarippayattu reach its zenith during the hundred years of war between the Cholas, Pandya's and Cheras. The constant fighting between the princely states helped the fighters in refining the art into a martial art form.

Many martial arts in India have been forgotten due to neglect and lack of proper documentation of their existence but kalarippayattu has stood the test of time. During the 13th and 16th centuries, the art gained dominance and was incorporated into many religions as well. It was customary in Kerala to have all children above the age of seven to obtain training in kalarippayattu. Martial arts in India were considered as a code of life for many. However, during the British occupation, martial arts in India suffered major setbacks. The ruling British objected to the tradition of training with and carrying arms. Laws were passed and were implemented with zest to prevent the people from practicing and training in kalarippayattu. These laws were put in place by the British to quell the chances of any form of mutiny or rebellion among the natives. But the British had underestimated the love of martial arts in India and kalarippayattu was secretly practiced and kept alive during the colonial occupation of India by the

British. The art was practiced by people in rural areas to avoid a confrontation with the authorities. Thus, one of the main martial arts of India survived the dark times where curbs were imposed on its practices. On being declared independent, martial arts in India were in vogue again as they could now be practiced without hesitation. Lost glory of kalaripayattu was regained slowly and steadily. Many movements and postures in the art of kalaripayattu are believed to be inspired by the raw strength of animals and are also named after them. There is a strong belief that this art was developed in the forests when hunters had observed the fighting techniques of different animals.

Today martial arts in India are back in focus. Kalaripayattu is now practiced widely across Kerala, fringes of Karnataka and Tamil Nadu and also in Sri Lanka. Kalaripayattu is also a source of living for many people in Kerala as performances are now conducted for tourists. Kalaripayattu has been stood the test of time unlike many other martial arts in India. Historically, kalaripayattu has proven to be one of the most ancient martial arts in India and is still being practiced by many in Southern India.



Shiva was said to have taught Parasurama, the art of Kalaripayattu, which arised itself out of Shiva's war with his Father-In-Law Daksha, one of the Prajapati's or 'Lords of Creation'. Later, Parasurama taught his 21 disciples the art of Kalaripayattu, and then opened 108 Kalari (school's/gymnasiums) around the Kerala region, Southern Indian state.

There are no records that chronicle the historical origins of Kalaripayattu, only narrative accounts formatted as myth and legend. Most of these credit Kalari's origins to Lord Shiva, one of the three principle Gods of the Hindu pantheon. Shiva has many aspects, he is depicted as moral and paternal, also called, the Lord of Time (Mahakala), the 'Destroyer' of all things. He is the Yogeshwar who dwells in Kailas, deep in the meditation that maintains this very existence.

STYLES OF KARATE

Karate is the martial art which is the outcome of the phenomenal spread of Karate world-wide. The divergence in methods and objectives led to master developing different styles. The main recognized styles of Karate are:



FOUNDERS AND THEIR INFORMATION

Sakugawa Satunushi
(1733-1815)

Matsumura Sokon
(1798-1890)

Higaonna Kanryo
(1853-1916)

Itosu Yasutsune
(1832-1915)

Miyagi Chojun (1888-1953)

Mabuni Kenwa (1889-1952)

Funakoshi Gichin (1868-1957)

Otsuka Hironori (1892-1982)

Goju Ryu

Shito Ryu

Shotokan Ryu

Wado Ryu

• Sensei Chojun Miyagi

The founder of go-jyu-ryu is Sensai chojun Miyagi , born on 25th April 1888 in Okinawa. At the age of five he became the heir to the Miyagi family. His training in karate began at the age of eleven under Ryuko Aragaki Sensei who practiced and taught Tomari-Tee. When he was fourteen his teacher introduced him to Higaonna Kanryo Sensei. Chojun Sensei trained with Kanryo Sensei from 1902 until October 1916, when Kanryo Sensei passed away.



During this time he was one of the few people who could withstand the severe training given by Kanryo Sensei. After the death of his teacher, Chojun Sensei continued with his own development including trips to China and research into physiology. Chojun Sensei was instrumental in registering Karate at the Butokukai in Japan. He developed the Junbi-undo we practice today, and introduced the basic kata Gekisai Dai Ichi and Dai Ni. He also developed Tensho and a revised version of Sanchin. In addition to his personal training and development of Naha-te, Chojun Sensei spent a great deal of his time promoting the art.

In 1921, he performed a demonstration of Naha-te in Okinawa for the visiting Prince Hirohito, Emperor of Japan, and in 1925 for Prince Chichibu. Chojun Sensei had already envisioned the development of Naha-te not only in Japan but also around the world. It became increasingly important to organize and unify Okinawan karate as a cultural treasure to be passed on to future generations.

In 1926, Chojun Sensei established the Karate Research Club in Wakas-Cho. Four instructors, Chojun Sensei, Hanashiro, Motobu and Mabuni, taught alternately some preliminary exercises and supplemental exercises. Afterwards, Chojun Sensei gave talks to the students about mankind, daily life, and the samurai code of ethics in order to improve their moral development as well. In 1927, Jigoro

Kano Sensei, founder of Judo, saw a demonstration of a kata by Chojun Sensei and was impressed by the advanced technique and sophistication of Naha-te. Kano Sensei's influence allowed Chojun Sensei to perform Okinawan karate at leading Japanese Budo tournaments sponsored by the government. In 1930, Chojun Sensei performed at the Butoku-kai Tournament and then later at the Sainei Budo Tournament in 1932.

As its exposure increased, many became interested in Chojun Sensei's style of martial arts. One of his senior students, Jinan Shinzato Sensei, gave a performance of kata at a Japanese martial arts tournament. Afterwards, a master asked the name of his school. Shinzato Sensei had no answer for him, and upon his return to Okinawa he told Chojun Sensei about his encounter. In order to promote his art as well as cooperate with other schools of Japanese martial arts, Chojun Sensei decided it was necessary to name his martial art. It became known as Goju-Ryu Karate, meaning "hard and soft" taken from the precepts of traditional Chinese Kempo. He was the first among different schools of karate to name his art and in 1933 his art of Goju-Ryu was formally registered at the Butoku-kai, Japanese Martial Arts Association.

Chojun Sensei travelled extensively, spreading Goju-Ryu to mainland Japan and as far afield as Hawaii after a local Hawaiian newspaper company invited him to introduce and promote karate in Hawaii in 1934. Two years later Chojun Sensei spent two months in Shanghai, China, for further study of Chinese martial arts. In 1937, he was awarded a commendation by the Butoku-kai for his kata. Chojun Sensei continued to develop Goju-Ryu by analysing and employing scientific methods of exercise in his research. His work found many practical applications and it is no surprise to learn that many of his students were in the police force.



At this point the Second World War interceded, and the aftermath led to a prolonged period of severe hardship in Okinawa. Not surprisingly, the few students who survived the conflict could no longer train. Of those that lost their lives during the war, was Chojun Sensei's top student Shinzato Jin'an, who was to have succeeded him.

As normal life returned again to Okinawa in the aftermath of the war, Chojun Sensei began teaching again in his garden dojo. Realising that he had so much knowledge to pass on, Chojun Sensei began grooming a new and promising young student called Anichi Miyagi (no relation) to succeed him. They trained on a one to one basis similar to the method he was trained by Kanryo Sensei.

Sadly Chojun Sensei passed away on 8th October 1953 as a result of heart disease. His death at only 65 years of age and the devastation of WWII meant the style of Goju-ryu was now left in the hands of a young man, Anichi Miyagi. Chojun Miyagi's essence and influence can be found today in Dojo's in nearly every country of the world. His vision of Goju-ryu spreading world wide was realised just as he had foreseen.

• Hanshi Gogen Yamaguchi

The man known as Gōgen Yamaguchi (one of ten children) was born on January 20, 1909 in the city of Kagoshima, which is located on the southern end of Kyushu Japan. He was named Yoshimi Yamaguchi by his father, Tokutaro, who

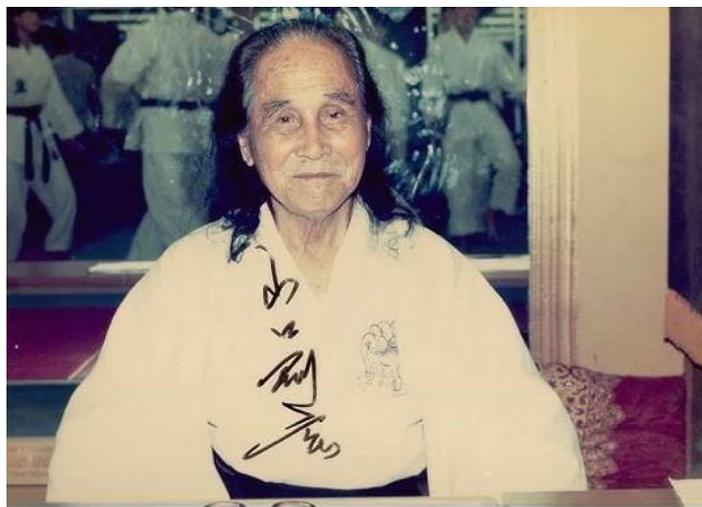


was a merchant, a school teacher and superintendent. His mother, Yoshimatsu, was Tokutaro's assistant. As a boy Yamaguchi trained in the art of Jigen-ryu Kenjutsu (kendo). As a young teen, when his family moved to Kyoto, Yamaguchi began studying Goju-ryu in the Maruta Dōjō in Miyazai,

Kyushu under Takeo Maruta, a carpenter by trade. Kendo training and his studies with Maruta gave Yamaguchi strong roots in the martial arts.

Later in life he picked up the nickname "The Cat". There are several theories on where the name came from. One is due to his long flowing hair resembling a lion's mane. Then there are those who say it is due to his preference for the cat stance in Goju along with his cat-like gaze he would often lock his opponents with. Another theory attributes the name to his post-war years teaching Allied troops karate in Japan. He would constantly walk up behind students soundlessly and displayed the grace and lithe movements of a cat when practicing Goju-ryu. Others say the name came from his legendary battle with a tiger. No one knows for sure, it could be any one of these; all of them combined or it could be none.

Yamaguchi simply was "The Cat" In 1929 Yamaguchi entered Ritsumeikan University in Kyoto and majored in Law. In 1930 he started the first karate club on the Ritsumeikan campus. It was not long before the hard training and distinctive breathing exercises (ibuki) made the club well know throughout the city. It was



during this time that Yamaguchi began work on Jiyū kumite, which translates as free fighting or sparring. Masters and teachers of this time stressed kata and were not very big on free sparring as techniques were done full force without control. The system Yamaguchi developed was based on the sparring system of kendo where points are scored for striking specific targets, and eventually would become the basis for modern day tournament fighting. In 1931 Yamaguchi, age 22, was introduced to Chōjun Miyagi, the founder of Goju. Up to this point in his training Yamaguchi had focused on the "hard" aspect of Goju.

Yamaguchi was so well trained in the hard side of Goju that Miyagi gave him the name "Gogen" meaning "rough". After meeting Miyagi he became aware of his need to train his "soft" spiritual side as well. This is also when Yamaguchi

was appointed as Miyagi's successor for Goju in Japan. According to Yamaguchi, Miyagi said, "Mister Yamaguchi, you are well qualified to be the successor of Goju school karate. I have nothing more to teach you." During a prior visit to China, Miyagi had taken what he learned there and modified some of Goju. Yamaguchi did not agree with these changes, believing the old ways were the best. When Miyagi left Japan to go back to Okinawa Yamaguchi began to do his own thing. This was the start of Gōjū-kai.

Many Goju practitioners in Okinawa are quite irritated by the statement that Yamaguchi is Miyagi's successor. Miyagi spent most of his time teaching in Okinawa and was only in Japan for periods of two to three months at a time. Some doubt if Yamaguchi ever learned all of the Goju system from Miyagi, he



may have actually completed the Goju kata at a later date with the help of some senior students of Miyagi. This does not change the fact that Yamaguchi has done more for Goju and karate than any handful of his dissenters combined. For example, he added Taikyoku kata to the Goju system, which are used as training methods for beginners to help prepare for the more advanced kata of the system. Yamaguchi designed and sketched the now famous Goju-ryu fist insignia, modeled after the right fist of Chōjun Miyagi.

In 1934 Yamaguchi graduated from Ritsumeikan University, and also completed his development of rules for free fighting. That next year in 1935 he started the All Japan Gōjū-kai Karate-dō Association (in 1955 it became the International Karate-dō Gōjū-kai Association - IKGA), which has increased popularity of Goju in approximately 35 countries throughout the world. This was also the year Yamaguchi began traveling as an intelligence officer for the Japanese Government.

● Hanshi Hirofumi Goshi Yamaguchi



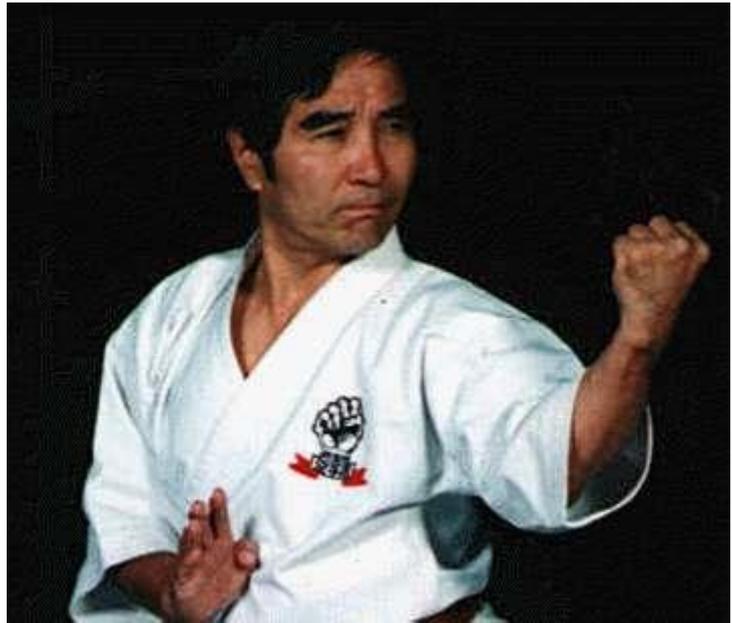
Goshi (Hirofumi) Yamaguchi was born in Shinjing, Manchuria on September 28, 1942 as the third son of Kaiso (the Founder) Gogen Yamaguchi. In 1951, at the age of eight, he began practicing Karate-Do at Senzoku Dojo in Asakusa. He was promoted to Shodan (first level black belt) in 1957 and to Nidan (second level black belt) in 1959. In 1962 he became a Sandan (third level black belt) and an instructor. He entered Nihon University in 1963, majoring in cinema studies in the Department of Arts. While he was a student, he had an opportunity to teach karate-do at an American branch dojo in San Francisco for a year with his brother

Kishio Gosen. This Dojo was taken over by another of his older brothers, Norimi Gosei, in 1967.

After he came back to Japan, he taught in various Goju-ryu dojo. He graduated from University in 1969, when he became a full time Shihan (Master) in the Honbu dojo with a view to promote and develop Goju-ryu Karate-do ;It was within one year of his graduation that the 22 year old Goju Kai instructor from Sydney -Paul Starling had commenced training under Goshi Shihan and his father Gogen Yamaguchi Hanshi at the Honbu Dojo and the Nihon Karate do Senmon Gakko.

Goshi Yamaguchi Hanshi has visited and taught in more than 60 countries throughout the world as the World President and Chief Instructor of Goju Kai and the IKGA, as well as the All Japan Karate-do Federation, the Tokyo Karate Federation, and as an international WKF referee. In 1990 he was appointed as President of All Japan Karate-Do Gojukai Association, International Karate-Do Gojukai Association, and designated as Saiko Shihan (Grand Master) for the two associations.

Hirofumi Goshi Yamaguchi is one of the most dynamic of all Karate masters in the world today. Now age 66 years (2009) Goshi Shihan's fine technique and outstanding teaching ability marks him as a Master of unique abilities both mentally and physically.



In a modern karate world marred by self promotion, egotism, and monetary profits at all cost, Goshi Yamaguchi stands apart from

those who seek to use the teaching of Budo for self glorification. His punishing schedule of annual visits to his Branch Dojo of IKGA members throughout the world is a tribute to his tenacity in continuing the work that his father started in the 1930's.

That is to promote the spread of Goju Ryu to all nations, and to promote peace and goodwill wherever possible. Saiko Shihan Goshi Yamaguchi never ceases to amaze those who attend his International seminars, by not only performing everything that he asks of others, but leaving people half his age in his wake, very few can keep up with him! At a recent Australian National seminar in Sydney New South Wales during early October 2003, he demonstrated Kumite movements that caused virtually all the attendees to cease their activity and stand mesmerised, watching him, as he was virtually the only person who could perform the intricate footwork mistake free. A high point of this visit was Goshi Shihan's performance of the master kata Genkaku and Chikaku to music which he demonstrated following the finals of the Australian National Universities Karate Championship on Saturday 4th October 2003 hosted by Macquarie University in Sydney. This kata, Genkaku, was approved by Grandmaster Gogen Yamaguchi Hanshi (prior to his passing away in 1989), and is only taught to Shihan or Master Class instructors. The name comes from the GEN of Gogen and KAKU from the Crane, and this Kata is not to be performed in competition, only for demonstrations. The performance drew a standing ovation from all the competitors and officials present, and was a fitting

conclusion to a wonderful tournament to which Saiko Shihan was the guest of honour.

● SENSEI RAMON VERAS

Sensei. Laxmikant Sarang and Rakesh Gadre both trained in karate under the guidance of Ramon Veras. As students of Ramon Veras, they likely received instruction in various aspects of karate, including its techniques, forms (katas), and the philosophy that underpins this martial art. Karate, known for its emphasis on discipline, respect, and physical conditioning, would have required Laxmikant and Rakesh to undergo rigorous training to develop strength, agility, focus, and self-control.



Ramon Veras, being the instructor, would have shared his knowledge of karate's different styles, possibly focusing on a specific form like Shotokan, Goju-ryu, or another variant, depending on his expertise. Under his mentorship, Laxmikant and Rakesh would have practiced different moves, learned defensive and offensive strategies, and developed their ability to perform complex katas and sparring techniques.

The teacher-student relationship in martial arts is crucial for personal growth, and Ramon Veras likely played a key role in shaping their journey, helping them improve their skills, achieve higher ranks (such as black belts), and instil a deep respect for karate's traditions.

Chief Instructor

- Began training in 1971-1980 in New York
- Under Sensei Chuck Merriman, 10Th Dan
- Trained Under Morio Higaonna Sensei, Chief Instructor of the IOGKF 1985-1995

- Train by Master Eiichi Miyazato 1996- 1999 until He Passed away
- Current Sensei: Masataka Muramatsu Hanshi, (8th dan, the JKF for Goju-Ryu

Karate Certifications

- 8th dan by the Okinawa Goju-Ryu karate-do Kyo Kai, July 2023
- 7th Dan by the JapaKarate-Do Federation Goju-Kai, July 2015, KYOSHI
- 7th Dan by USA National Karate do Federation, 2009

Professional Certification

- Certified Personal Trainer
- Certified National Coach USA Karate federation
- Certified Strength and Conditioning Expert and Periodization for Sports: By Dr Tudor Bompa
- Certified Coach, USA National Karate Federation
- Certified Kumite Trainer Lvel III by Antonio Oliva WKF International Coach
- Certified National Referee Kata and Kumite USA National Karate Federation



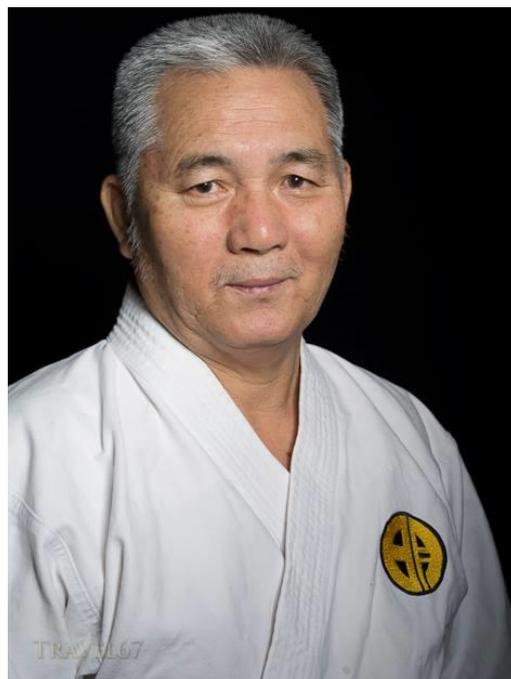
Memberships

- USA karate-do Federation-Life time Member
- Okinawa Goju-Ryu Karate do Kyo Kai
- Japan Karate Federation Gojuk Kai
- JKF GOJU KAI Oversea Technical and Examination Committee
- Tudor Bompa's Sport Science Training System

• Sensei Meitatsu Yagi

born July 7, 1944) is the eldest son of Meitoku Yagi and followed after him as a teacher and practitioner of Karate.

Meitatsu was tutored directly by his father, grand master Meitoku Yagi himself. By training under his father for over fifty years, he was groomed and trained to carry on the legacy of Meibukan gojuryu (hard-soft style) Karate. One of Yagi's goals has been to spread Meibukan Goju-Ryu Karate throughout the world. Yagi has lived, worked, initiated new dojos and taught Meibukan in several places outside of okinawa and around the world. Yagi lived in the US from 1964 to 1970; in guam 1971 to 1975; in saipan 1995 to 1997 and in the



philippines 1997 to 1998. After returning from guam in 1975, Yagi was given the title of renshi 6th Dan and became a Director of All Okinawan Karate-Do Association in 1976. Also in 1976, he was given the teaching responsibilities at the hombu dojo in Okinawa as President of Goju-Ryu Meibu-kai with Meitetsu Yagi (his younger brother) as Vice-President and Meitoku Yagi as Chairman / Consultant.

Meitatsu was a director of the All Okinawa Karate-Do Gojyu-Kai for 20 years. He also served a two-year term as President of the Okinawan Karate-Do Goju-Kai in 1987 as well as President of the Hombu Dojo in kume.

In 1995 Meitatsu worked in saipan and the philippines, returning in 1998 to help care for his father who was ailing at the time. Meitoku Yagi gave Meitatsu Yagi the title of Hanshi Judan, Okinawa Karate-Do Goju-Kai in 1997. Meitatsu Yagi travels the world meeting and teaching hundreds of people each year in seminars in India, Canada, Israel, Italy, the USA, England and France as well as South America.

Meitatsu has also been very active in promoting the Okinawa Traditional Karatedo Kobudo International Studying Center in Yomitan Village, Okinawa. He is working with Kenyu CHINEN of shorin-ryu and Yasuo SHIMOJI of uecho-ryu. All three masters are traditional Okinawan teachers and are working together to promote okinawa Traditional karate-do and kobudo in Okinawa and around the world.

In 2007, he published his second book on the history and philosophy of Meibukan gojyu-ryu, entitled, "Importance of Spiritual Karate".

● Sensei Alexander de Araya(Australia, Sydney)

Sensei Alexander de Araya was born in Santiago, capital of the Republic of Chile in August 1949. From a very early age, he was interested in soccer and nearly made selection to the Youth National Team. In 1964, he joined the Samurai Judo Club and practiced consistently for two years non-stop.



In the same year and by pure chance, he meet up with an old friend who happened to be the country's first exponent to the art of Goju Ryu karate, and by his invitation, turned up at one of Sensei's dojos to have a look. He joined the dojo right away and never looked back since.

In 1967 he completed his High School studies and entered University to pursue a career in Bio chemistry, but dropped out a year and a half later because of lack of discipline and enthusiasm, deciding to travel instead to enhance his martial arts progress.

In 1968 he was called up to serve his country in what is called Compulsory Military Service and spend the next 18 months training with army paratroopers. Because of his background in martial arts, he is requested to teach what he knew at the time and a great time was had by all. In 1970 he travelled to the USA and training in Goju Ryu karate with some of the American exponents of the time, before returning to Santiago to sit for his Shodan.

Between 1971 and 1973 he spent a lot of time travelling around several Latin American countries, and establishes contacts with senior instructors in Argentina, Brazil, Peru, Venezuela and Panama, many of whom are now part of the Association he created many years after.

Early in 1974 he travelled to Sydney as a skilled migrant in Electronics components, and starts working for Telstra (then Telecom) until the end of 2001. During this tenure he obtained various degrees in Communications and Digital Technology.

Sensei de Araya has spent a lot of his time travelling to Okinawa and Japan to expand his knowledge of Goju Ryu karate and Okinawa Kobudo, and has been honoured by being accepted to train under the legends of the arts.

In nearly 46 continuous years of training he has managed to teach thousands of students in Australia and overseas, where he presides over the Kokusai Kenyukan Goju Ryu Karate and Kobudo Kai. He has also been fortunate to have scores of visiting Sensei from the Association countries training here in Australia.

Sensei de Araya started to develop Women's Self Defence Courses in 1990, and has been offering these courses free of charge since. Hundreds of women have benefited from these free courses, and they have been an integral part of the School curricula until today. Some of the groups include students of the Mary McKillop College, Indian and Vietnamese women's groups, Western Sydney Health Departments and soon to start, courses run for the Government House in Sydney. A very community minded person, Sensei de Araya works closely with Fairfield City Council in the promotion of healthy lifestyles, anti-bullying and weight issues, and will continue to do so for years to come. Sensei de Araya also travels continuously overseas to manage and promote the martial arts in other communities, and he is in constant demand for Seminars and international Gasshuku in many places around the world

NKSF® INSTRUCTORS INFORMATION

KYOSHI. LAXMIKANT PUNDALIK SARANG



Kyoshi Laxmikant P. Sarang, the Director of Okinawan Goju - Ryu Karate Do Shin Kai - INDIA, Chief Advisor of Nihonsiki Karate and Sports Federation Regd. which is affiliated to Pan - America Okinawan Goju-Ryu Karate Do Kyo Kai and Kokusai Kenyukan Goju Ryu Karate Kubudo Kai (Australia), Member of : Karate India Organization (KIO) and Recognised By : Okinawan Goju - Ryu Karate Do Kyo Kai Ei Shin Kai – USA.

Kyoshi Laxmikant P. Sarang is at present 8th

Degree Black belt from WUKO and Australia,

● Born on 18th July, 1964,

He started karate in 1980 and still continuing to practice karate with strong will, he gave his 1st Degree Black belt in 1986.

Visited Places and Awards achieved by Kyoshi Laxmikant sarang :

- ✓ He was honored with **Police medal** in the year-1997,
- ✓ Participated in Mauritius tournament in 1997,
- ✓ Visited (Sydney) Australia in year 2006 – for his 6th Degree,
- ✓ Visited USA Houston (Texas) in year 2010.
- ✓ Participated in Sri-Lanka Competition in 2013 & won **Gold Medal** in that competition.
- ✓ Also visited Malaysia and Sydney, Australia in the year 2014.
- ✓ Achieved his 8th Degree from KAI in the march of 2018,
- ✓ And his nominated/recommended for **President medal**.
 - He is completed a fire fighting course in Mumbai in 1983

- He has completed a Civil Defence course and is a talented athlete. His skills make him well-prepared for both emergency response and physical challenges.
- In 1980 he taught karate at Mahim shivsena bhavan
- From 1979 he started of karate.
- Dharavi shramik vidhyapith,mahim,saraswati mandir high school,bhavans college girgoan chopaty,kirti college, shardsam, somya college,thane,dombivili,ambarnath and kalyan he taught free classes at all these places to spread karate awareness.
- He received a 1st-degree black belt in 1986. This achievement highlights his dedication and discipline in martial arts.
- He started teaching to Maharashtra police in 1983.
- In 1988 he joined Mumbai police force and got recruite in Mumbai special operation squad & completed the regarding training.
- In the 1986 all India karate Competition held at Dadar Kamgar Bhavan, Maharashtra, Laxmikant P. Sarang won the 3rd prize, with Iran securing 1st and Japan taking 2nd place. In 1997 world karate tournament held at pune balewadi, Maharashtra participated for the first time.
- In 2002 Sports Authority of India (SAI) awarded Maharshi of karate
- In 2006 he was been ranked by 6th degree black belt
- Sri Lanka karate tournament was held in 2013, Laxmikant P. Sarang won the 2 gold medal in the same.
- In 2014 Malasia karate tournament was held in which Laxmikant P. Sarang won the 1gold medal followed with 1 silver medal.
- In 2014 he was been ranked by 7th degree black belt in Australia by completing the training.
- In 2014 Usha Mangeshkar honoured him " A Proud of Jogeshwari Mumbai ”
- In 2018 UKO, KAI and Australia ranked Laxmikant P. Sarang by 8th degree black belt.
- old sports minister of India Sunil datt awarded him by "Best Sports Man”.
- on 8th November 2024 world karate tournament was held at Mapsa, Goa Laxmikant P. Sarang won the Go



SENSEI. SHARAD GAJANAN INGALE

Sensei. Sharad Ingale's performance and achievements in the field of martial arts have been incredible. So, take this opportunity to acknowledge his success in the field of Martial Arts.

Since childhood, he were dreamt of becoming Martial Artist like his childhood hero Bruce Lee. In 1998 his dream became his reality & he started learning Karate the

art of empty hand.

His Martial Art journey began at an age of 8 year, by Kyoshi Laxmikant P. Sarang in 1986. With a passion for the same and practice to do the best he remarkably secured 1st Dan Karate Black Belt in 1993. In this journey towards setting new standards of success, he have bagged several awards & trophies

Sensei Sharad Ingale have been inspiration to many students. he have instilled the value of humanity in students, which makes Sensei Sharad Ingale a true teacher. His honesty, integrity and relentless efforts have been instrumental in the growth and development of NKSF®.

His journey has been inspiring to many students. he have sown seeds of humanity among students, which makes him a true teacher.

During his entire sporting career, he have shown a true sportsman spirit and played a fair game. He are a great asset for sports. He dedication, devotion, determination, and attitude towards life are inspiring for other players.



SENSEI. RAKESH YESHWANT GADRE

As it is rightly said, “Teachers give knowledge, knowledge creates prestige in society, prestige allows one to live life!” Thus, educators are like torchbearers of society. So, this opportunity to acknowledge Sensei Rakesh gadre’s contribution in the field of Martial Arts.

As a curious student sensei rakesh gadre began his journey in 1989. With strong will, dedication, passion and in-built intelligence he have made extraordinary progress. At a national and international level, he have achieved remarkable success. His 30-33 years of teaching at Nihonsiki Karate & Sports Federation, thousands of students have learned karate skills as well as life skills. There were many students who achieved roaring success at national and international level. he were conferred the title of **‘Shihan 6th Degree Karate Black Belt’** by the Karate Association of India in 2016. Despite living in the United States, sensei rakesh gadre still remember his roots. His love and commitment to karate always drives he back to Indian Karate Camp. Sensei Rakesh gadre are lifelong student dedicated to the craft of Karate. Sensei Rakesh gadre have been inspiration to many students. he have instilled the value of humanity in students, which makes sensei rakesh gadre a true teacher. His honesty, integrity and relentless efforts have been instrumental in the growth and development of NKSF®. Nihonsiki Karate & Sports Federation honoured sensei rakesh gadre with the **‘Dronacharya Award’** and the title of **‘Kyoshi 7th Degree Karate Black Belt’** for his valuable services.



SENSEI. KIRAN KUNDAPUR

Sensei. Kiran kundapur are a born artist and lifelong learner devoted to the art of Karate. So, this opportunity to acknowledge his contribution to the field of Martial Arts.

Sensei Kiran kunadapur's journey began as a wooden handicraft artist. He had a passion for acting, Bharatanatyam, music, direction and many other art forms. He founded **Kiran Wood Art & Kiran Kala Kendra** which helps many students to earn their livelihood.

As a Chinese proverb "Learning is a treasure that will follow its owner everywhere." & he found the treasure of Karate at the age of 37 that didn't stop him from learning. He have made remarkable progress through his strong will, dedication & hard work. He were rewarded with the title of **Shihan 7th Degree Karate Black Belt** by the Nihonsiki Karate & Sports Federation. Now his age is 78.

Even at the age of 50, he won Gold Medal in the Kata category at the state level karate championship held at Hubli in 2008. In 2014 at the International Karate Championship in Kowlalampur, Malaysia he won a Silver medal in Kumite. he have conferred the title of **South Indian Cobra**.

Sensei Kiran kundapur served in honourable positions in JC organization, Hangluru Lion's Club, Vishwabrahmin Samaj Seva Association. he have earned many accolades from society due to his honesty, integrity, commitment, relentless efforts & sincerity in work.

His journey has been inspiring to many students. he have sown seeds of humanity among students, which makes him a true teacher. Nihonsiki Karate & Sports Federation honours him with the '**Dronacharya Award**' for his valuable & selfless services.



SENSEI. RAKESH RAMESH TIVREKAR

A good teacher is like a four-leaf clover, hard to find and lucky to have. Sensei. Rakesh tivrekar are a man just like that. We take this opportunity to acknowledge his contribution to the field of martial arts.

On 3rd July 1977, an artist like he was born with exceptional talent and skill.

During your entire career as a karate player, you have earned so many never-ending accolades. He got his first ever biggest achievement in the 1996 2nd Asia Pacific Championship where he won hard-fought silver. From then he never looked back, he were scaling new heights every day. For two consecutive years in 1999 & 2000 he bagged the Bronze and Silver in Mayors Cup, Gold Medal in All India Goju Kai Karate-Do Championship, Gold & Silver in 2002 Funakoshi Cup, 2008 Funakoshi Cup Grand Championship, Silver in 2013 Indo-Shri Lanka Karate Championship, 2014 Gold & Silver in Indo-Malaysia Karate Championship, this list seems endless.

For the past 27 years, he have been training not only karate but teaching life skills to thousands of students. he have opened the door of his knowledge & experiences. he were honoured with the title of '**Shihan 7th Degree Karate Black Belt**' by the Nihonsiki Karate & Sports Federation. As a result of his dedicated & sincere work, he have earned the post of '**Chief of Maharashtra & Technical Director.**' his road to success wasn't easy. he have created opportunities for himself by fighting hard. He is trying hard to instil & transform student's life. He have instilled the value of humanity in students which makes sensei rakesh tivrekar a true teacher. Nihonsiki Karate & Sports Federation honoured him with the '**Dronacharya Award**' for his valuable & selfless services.

SENSEI. NAVEEN KUMAR



Sensei. Naveen kumar performance, achievements and contribution to the field of martial arts have been incredible. So, take this opportunity to acknowledge his success in the field of Martial arts.

On 15th July 1977 prodigy like he was born on the soil of Punjab. His Karate journey began in 1994 and within a span of just two years in 1996, he achieved remarkable success at State Level Championship. he bagged several medals and trophies at State and National Level Competitions.

he didn't stop there he aim to represent India at International Level. Finally, your dream come true & he made India proud. In the USA, Canada, England, Japan, South Africa, Philippines, Kenya, Greece, Sri Lanka, Bangladesh, Switzerland, Nepal, Malaysia, Singapore, Indonesia, and Thailand all over the world he left a mark of India. Sensei Naveen kumar were honoured with the '**5th Degree Karate Black Belt**'.

Now for the past several years, he have been passionately training students across Punjab. Along with martial arts skills, he taught life skills to students. Sensei Naven kumar are definitely like a candle that burns itself to enlighten the path for others.

Despite scaling every pinnacle of success still, he are grounded and he have a big heart. he are a lifelong student dedicated to the craft of Karate. his integrity and determination are inspiring for other players.

Nihonsiki Karate & Sports Federation honoured him with the '**Khel Ratna Award**' for his valuable & selfless services.



SENSEI. TRUPTI DILIP DUDWADKAR

Women with an aura like she can be remarkably difficult to find. We take this opportunity to acknowledge her contribution to the field of Karate.

Since childhood, she has built her life on her terms and rules. Her journey began at age of 12, and she have grown into a confident martial artist. with a strong will, dedication and passion. At national and international competitions, she have achieved remarkable success.

For the past several years she have been passionately training students at Nihonsiki Karate & Sports Federation. As an instructor, she are always ideal for students. Owing to her discipline & work ethic, she were called Amma in the karate world. her leadership and management skills transformed the organisation immensely. she were conferred the '**4th Degree Karate black belt**'.

She found her path and left a trail for others to follow. She always had a passion to serve her country. she joined NCC to serve in the Indian Army. Her never-say-die attitude is an inspiration to all. she are rightly one of the **Navratnas** for the Nihonsiki family.

Nihonsiki Karate & Sports Federation honoured Sensei Trupti dudwadkar with the '**Khel Ratna Award**' for her valuable & selfless services



SENSEI. PRAKASH SHRAWAN SURYAWANSHI

Sensei. Prakash suryawanshi are a man with immense knowledge and experience who inspire others to achieve the same. So, take this opportunity to acknowledge his contribution to the field of Martial Arts.

On 30th October 1956 Sensei Suryawanshi clan was truly enlightened by his birth. Since childhood, he were dreamt of becoming Martial Artist like his childhood hero Bruce Lee. In 1983 his dream became his reality & he started learning Karate the art of empty hand.

He trained yourself with such determination, devotion, dedication & integrity throughout his life that even today at age of 67 he can demonstrate **Tamashiwari**, the art of breaking. He were honoured by CBI in 1994 for his daring, thrilling **Tamashiwari** performance.

He did commendable work while serving for CBI, arresting criminals like Dinesh Kumar Batta in 1996. He were conferred with a cash prize of Rs. 10000 and Certificate by CBI director. He have earned many accolades from society due to his honesty, commitment, and sincerity in work. His allegiance to the craft of Karate transformed he into a decisive leader.

For the past 40 years, he have been training not only in karate but teaching life skills to students. He have opened the door of his knowledge & experiences. He were honoured with the '**6th Degree Karate Black Belt**' Shihan in 2024 by Nihonsiki Karate & Sports Federation.

He have sown seeds of humanity among students which shows his character as a person. Nihonsiki Karate & Sports Federation honoured Sensei Prakash suryawanshi with the '**Khel Ratna Award**' for his valuable services.

SENSEI. SAGAR ANANT DIWALE



Sensei Sagar Diwale's performance and achievements in the field of martial arts have been incredible. So, take this opportunity to acknowledge his success in the field of Martial Arts.

On 5th November 1992 Sensei Sagar Diwale clan was truly enlightened by his birth. Since childhood, he were dreamt of becoming Martial Artist like his childhood hero Bruce Lee. In 1998 his dream became his reality & he started learning Karate the art of empty hand.

His Martial Art journey began at an age of 8 year, by Kyoshi Laxmikant P. Sarang in 1998. With a passion for the same and practice to do the best he remarkably secured 1st Dan Karate Black Belt in 2003. In this journey towards setting new standards of success, he have bagged several awards & trophies

For the past several years, he have been training not only karate but teaching life skills to thousands of students. he have opened the door of his knowledge & experiences. he were honoured with the title of '**4th Degree Karate Black Belt**' by the Nihonsiki Karate & Sports Federation.

Despite scaling every pinnacle of success still, he are grounded and he have a big heart. he have a lifelong student dedicated to the craft of Karate. his integrity and determination are inspiring for other players.

Sensei Sagar Diwale have been inspiration to many students. he have instilled the value of humanity in students, which makes Sensei Sagar Diwale a true teacher. His honesty, integrity and relentless efforts have been instrumental in the growth and development of NKSF®.



SENSEI. SHANKAR PRAYAG RAM

His performance and achievements in the field of martial arts have been incredible. So, take this opportunity to acknowledge his success in the field of Martial Arts.

His Martial Art journey began at an age of 12, at Swami Vivekanand High School in 1998. With a passion for the same and practice to do the best he remarkably secured 1st Dan Karate Black Belt in 2003. In this journey towards setting new standards of success, he have bagged several awards & trophies.

In the 2002 National Level Karate Championship held at Kolkata he won Gold, in 2004 won Silver in Judo at Mayors Cup, in 2005 at the district level he won Gold, Silver in State, and Bronze in Nationals. he have conferred the title of '**Best Judo Player**' in 2005. In 2009 he added one more Gold in Kumite at Mumbai University Karate Championship.

At Funakoshi International Karate Cup, he were a Gold medallist in Kumite and Kata. he were consecutive five times Gold Medallist from 2005 to 2010 at Mumbai University is an unforgettable tag of his success and many more. He were rewarded with the '**5th Degree Karate black belt**' in 2024 ny Nihonsiki Karate Sports Federation.

During his entire sporting career, he have shown a true sportsman spirit and played a fair game. He are a great asset for sports. He dedication, devotion, determination, and attitude towards life are inspiring for other players.

Nihonsiki Karate & Sports Federation honoured Sensei Shankar prayag ram with the '**Khel Ratna Award**' for his valuable services.



SENSEI. SANDEEP V. KIRAN

Sensei Sandeep kiran's performance and achievements in the field of martial arts have been incredible. So, take this opportunity to acknowledge his success in the field of Martial Arts.

His Karate journey began in 1990. With a passion for the same and practice to do the best he remarkably secured 1st Dan Karate Black Belt in 1996. He proved his mettle by winning medals regularly at the national & international levels.

In the 2004 State Level Karate Championship at Moodubidre he won Silver in Kata & Bronze in Kumite in the Senior category. In 2004, 2006, 2008 and 2011 he had immense success at State Level Karate Championship in both Kata & Kumite events. In 2010, he won silver in Kata at National Level. In 2011, 2012, and 2013 consecutive years he grabbed medals at National Level.

In 2010 at Chikkamangalore he were rewarded with the Kumite Grand Championship & Kata Grand Championship is an unforgettable tag of his success and many more. Winning Bronze at World Karate Championship in 2008 added another golden feather to his cap. Throughout the entire journey, he have set new standards of success every time whenever he step onto the field. he were honoured with the title of '**Renshi 6th Degree Karate Black Belt**' by the Nihonsiki Karate & Sports Federation.

During his entire sporting career, he have shown true sportsman spirit and played a fair game. You are a great asset for sports. His dedication, devotion, determination, and attitude towards life are inspiring for other players. Currently, he are striving to prepare a Gold Medal-winning player for a country that is exceptional.

Nihonsiki Karate & Sports Federation honoured Sensei Sandeep kiran with the '**Khel Ratna Award**' for his valuable services.

WHAT IS GOJURYU KARATE?

Goju Ryu Karatedo is said to display the oldest martial arts traditions and movements. The system is based on the concept of hard (*go*) and soft (*ju*), always in consistent harmony one equalizing the other. The art combines traditional Okinawan techniques with both internal and external Chinese principles. The soft (*ju*), internal Chinese style concentrates upon circular movements and the development of *chi* (vital energy), while external, hard (*go*) principle rely upon physical strength. The combination gives



Goju Ryu its beauty, disciplined movements, grace, and flowing form. Anyone who believes that Goju Ryu is merely a beautiful style with little of the art of defense, he need only watch two Goju Ryu practitioners square off in sparring (*kumite*) where Goju-ryu is a close-range, infighting system that concentrates on efficiency of movements.



Goju-Ryu has received the most Chinese influence of all of the Japanese styles of Karatedo, followed closely by Shorin Ryu and Shito Ryu. Through Goju-Ryu training, the simple act like blocking or striking will eventually occur naturally.

There are many primary characteristics of Goju-Ryu:

- *Go* and *Ju* as explained above
- Goju Ryu carries characteristics of a Bujutsu including grappling and throwing techniques as well quick and explosive motions generated from the hips.

- Another characteristic of Goju-Ryu is *Ibuki*, the famous breathing techniques which have been developed in a way to place the mind and body in harmony, uniting them for a more efficient person and stimulating the body's internal organs to help achieve a total state of awareness. Imagine that with every block you inhale and with every strike you exhale; this would be soft (*ju*) to hard (*go*). Reverse the order of breathing and call it hard to soft, *go* to *ju*. There are many other principles of application for *Ikibuki*, and most synchronize breathing with body movement.
- *Jiyu-Kumite* (free sparring) was developed for close range fighting utilizing *Neko Ashi Dachi* (cat stance or cat leg stance) to quickly and easily move to and from other body positions for a more effective fighter.
- *Buji*, means the absence of conflict or peace. This means that although harmonized, Goju Ryu is at all times seeking a better way, there is nothing necessarily anything wrong with the way that anything is done, however, the possibilities are limitless.

Goju Ryu shares its roots with other styles of Karatedo rooted in Okinawa and developed over the centuries from the fighting arts of China. Many of the school's movements are very soft, as in Chinese Kempo. In China, there were two complementary arts of Chang, or fist. One is categorized as the hard (*go*), or external, style, and the other is the soft (*ju*), or Internal, style. The hard (*go*) style represents Zen Buddhist-initiated schools such as various branches of Shaolin Chun, and the soft (*ju*) style represents Yee Chuen, Pai Kua Chang, and Tai Chi Chuen.

The Okinawa brand of Karatedo was originally imported from China more than 400 years ago, but had developed into a hard style during its years on the island due to the influence of the Okinawan native arts. When these arts came to Okinawa, they underwent changes and were combined with Okinawa Te. Many approaches to self-defense came into existence. Naha Te named after the city in which it was practiced (Naha) over time

developed in combination with other Te to become Goju Ryu. Kanryo Higaonna was known as the highest authority of Naha Te. He and his successor Chojun Miyagi (1888-1953) made several treks to Mainland China to absorb more skill and to hone their art. Miyagi, for the most part, invented and standardized the training and modernization of the techniques, and created the first named style

of Karatedo (other than that named after the city where it was founded). He later (1928) introduced Goju Ryu to the Japanese mainland. There, Gogen Yamaguchi Hanshi, his successor on the mainland, trained in and propagated Goju-Ryu.

Disciplining the body and mind in combination have always been part of Japanese culture and is clearly expressed in Karatedo and many other martial arts whose origins can be found in Japan, including Goju Ryu. Oddly, much of the system can and has been based on geometric and mathematical formulas, many of which focus on functions in two dimensions, space versus time.



IMPORTANCE OF KARATE

Karate is about discovering a path between Self-Protection and Self-Perfection”.

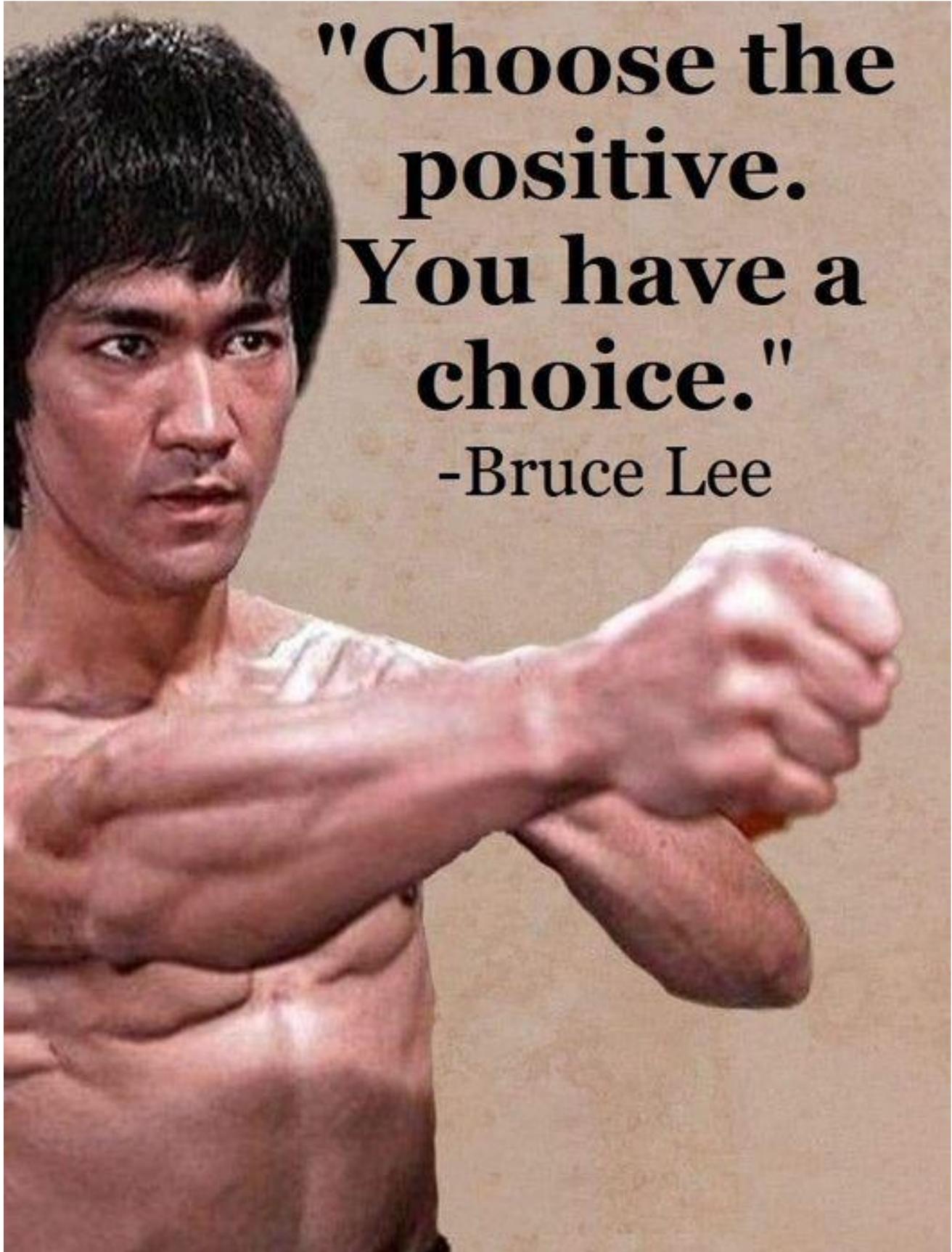
Why should one learn karate?

There are several reasons and various qualities inculcated in a person who pursues Karate-do: - Self Discipline, Improving Focus and concentration, Sharpening the Memory, working as a Team, Control and Patience, Physical Fitness, Developing



Physical, Mental and Emotional Balance, Coordination of the mind and body, Etiquette and Manners, Self Defence. Learning karate offers numerous benefits that extend beyond self-defence. It equips practitioners with practical skills to protect themselves while also promoting physical fitness through improved

strength, flexibility, endurance, and coordination. The discipline required in training enhances focus and goal-setting abilities, which can translate into greater productivity in daily life. Karate serves as an effective outlet for stress relief, helping to alleviate anxiety and promote mental well-being. As students’ progress and master new techniques, they build confidence and self-esteem, positively impacting various aspects of their lives. Additionally, the practice fosters values like respect and humility, creating a sense of community among practitioners. It encourages critical thinking and quick decision-making through strategic sparring and kata, while also offering insights into Japanese culture and martial arts traditions. Overall, karate provides a lifelong journey of growth, making it a valuable pursuit for individuals of all ages.



**"Choose the
positive.
You have a
choice."**

-Bruce Lee

DOJO

The Dojo is the place of practice for Karate-do. Dojo literally means "training" or "learning" place. Jo means place, do means the way.

Its name comes from Buddhism where it is designated as the place of worship. Later it came to denote a place for the practice of martial arts. It is not necessarily a closed practice hall or gymnasium, but any area where one trains one's mind and body in the way of karate. As such, a dojo should be respected like a temple and one should always observe a correct attitude and act with proper decorum. Anything which disturbs the concentration of Karate-do should be avoided. Smoking should be prohibited and members should observe silence. An atmosphere of mutual respect and of mutual aid between the students, who are in fact helping each other develop themselves, should reign in a dojo.

The front wall of the dojo, called Shomen, is the Place of Honor. In most dojos there is a picture of the founder of the school hanging on the wall. In Japan, where Shintoism is the main religion, the shomen is a kind of altar called Shinzen, the Place of God.

In other words:

"A dojo is a miniature cosmos where we make contact with ourselves our fears, anxieties, reactions and habits. It is an arena of confined conflict where we confront an opponent, who is not an opponent, but rather a partner engaged in helping us understand ourselves more fully

Dojo Etiquette

The students should observe the training schedule. The students should not be late for training.

Before entering the dojo, remove outer clothing such as coat, scarf, hat, etc. After taking off your shoes at the entrance, place them neatly in order. If you find some shoes in disorder, place them in order, too.

If a senior student is standing behind you at the entrance, let him go in first.

Upon entering the dojo, say 'Ohlogosal masu/Konnichiwa/Kum- bawa, meaning Good morning/afternoon/evening, clearly and cheerfully.

Upon entering the dojo, show respect by bowing to the Shomen, the place of honor.

Always be polite to your instructors, senior students and elders.

Always try to keep your training clothes clean and tidy.

Keep your finger and toe nails short to prevent injury to other students when practising together. Also keep your hair cut short.

When you observe the training at the dojo, sit in the proper way, and do not stretch your legs out. Put your hands on your lap.

When the instructor calls for training to begin, line up smartly, facing the Shomen.

The students line up in descending order of seniority, from the left of the shomen.

When the instructor calls for 'mokuso' (meditation), close your eyes, breath deeply from the lower stomach, concentrate on the tanden (lower abdomen) and try to achieve concentration.

When the instructor says 'Mokuso Nole', open your eyes. When he says, 'Shomen-ni-rei', bow to the Shomen. Then the instructor turns around and faces the students. The seniormost student says 'Sensei-ni-rei' and all the students bow to the Sensei and say 'Onegashimasu'. When the command 'nole' is said, raise your head up from the bow (in order of seniority). Then the command of

Otogani (partners) is given, when the students face each other. The next senior student calls out 'Otogani rei' and then the students bow to each other and repeat 'Onegashimasu'. Similarly, they come up from the bow and again face the shomen and stand up.

While practising, listen carefully and seriously to the advice and instructions given to you.

When you use the training equipment, handle it with care. Be sure to put it back in the correct place after using it.

When the instructor gives you some advice, listen carefully and sincerely. Do not forget to show that you have heard and understood the advice by saying 'Hai Sensei'.

When the closing exercises are finished, sit in the 'Seiza' form in the original position.

Make yourself calm and quiet, concentrate your mind and recite the 'Dojo Kun'(precepts).

Repeat the whole procedure as above, but this time say 'Arigato Gosai Mashita' meaning thank you, instead of 'Onegashimasu'.

The beginners and coloured-belt students should ask the senior students, if they have any questions. It is important to study about karate always.

Do not forget to thank any one who gives you some advice on karate.

Upon leaving the dojo, do not forget to say 'Shitsurel shimasu'(excuse me/see you/good-bye).

Dojokun

The term Dojokun is composed of two words - Dojo which means place of practice and Kun which means prayers or oath. Thus it literally means 'PRAYER OR OATH TAKING AT THE TRAINING HALL'. It is believed to be originated by Okinawan karate master, Sakugawa Tode.

Dojokun is a code of conduct which gives guidance to the daily conduct of our life. In Japan, almost all dojos have the dojokun written on their walls.

The dojokun consists of five precepts or maxims:

1. seek perfection of character
2. be faithful
3. endeavour
4. respect others
5. refrain from violent behavior

The dojokun in Japanese is as follows:

Ichi- Jinkaku no Kansei in tsuto moru koto.

Ichi-Makoto no Michi o mamuro koto

Ichi - Doryaku no seishin o yashinan koto

Ichi - Reigi o omonsuru kot

Ichi - Kekki no yu imanshimeru koto.

The first "seek perfection of character" implies that the art is much more than just physical. By hard and continuous training, one not only perfects one's physical techniques, but also develops a strong will and spirit which is so essential for achieving also success in life. As the physical strength increases, the spirit grows in realisation that the art is not meant for harming anyone. Thus even in old age, when the body cannot perform as well, the spirit can continue to grow.

"Be faithful" is a legacy of the strong samurai tradition. Just as the samurai was bound to follow his feudal lord, so a karate student must be faithful to his teacher. It is only when a student shows his faith in his teacher, that the teacher feels happy to impart greater knowledge to his student. This forges an exquisite bond between the teacher and the student.

"Endeavour" is the complete dedication to the effort necessary to achieve mastery of the martial art. This endeavour must be sincere, serious and strenuous, otherwise mastery is impossible.

"Respect for others" is common to the Japanese fighting systems in particular. Observance of proper etiquette and respectful conduct are a hallmark of the formal nature of the Japanese people. Hence, during training, too, the etiquette is well-defined. Bowing to the memory of the past masters and the symbol of one's school, before and after every session, bowing on entering and leaving the dojo, bowing to the teacher, one's seniors and each other-all these forms of courtesy are expected of a martial art student

It is the responsibility of all trained practitioners to "refrain from violent behavior" since a trained fighter can inflict serious injury to others. The ultimate aim of the training is mastery over one's self and one's behavior. Only on very rare occasions, one may have to use violence in order to defend oneself, but otherwise it is always preferable to use the non-violent way out of a situation. In the present society, where there is so much violence everywhere, it may be even more difficult for a karate student to follow or obey this precept, but the true martial artist knows that what is right is always more difficult.

Daisensei Meitoku Yagi has said - "Merely speaking the Dojokun at the end of the session is not enough; we should speak and hear Dojokun with both ears and keep the words in our heart and apply them at every step in our life."

The Ideal Dojo

The ideal dojo should have both modern as well as traditional equipment. The traditional equipment includes makiwara, chishi, weights, sticks, punching bags, protective equipment (bogu) and weapons like Nunchaku, Sai, Bo, Toifa and Kama. A first-aid kit is also necessary in case of accidental injury while training.)

There should be a changing room and a shower. The flooring should preferably be wooden and at least one wall should be covered with mirrors. Mirrors are a big help in correcting one's stances and movements. There should be good light and ventilation. Drinking water should also be available.

(The dojo should be open for at least 16 hours a day and at least one trained instructor should be present at any time.

In addition to the photograph of the grandmaster, the dojokun and the symbol, the instructor's certificates and trophies should be displayed on the walls.

A library containing books and magazines about various martial arts is essential to widen the outlook and improve the knowledge of all members. An office containing relevant information about the members like payments, attendance, gradings etc. is also necessary.

Apart from all these physical commodities, what is most important is the atmosphere in a dojo. It is a sacred place and hence the normal etiquette like no smoking and drinking, removal of footwear outside should be observed. There should be a feeling of mutual respect between the students as well as the instructor. A student should feel free from fear or tension about his training, only then he will be able to realise his full potential and develop confidence.]

Karate-Do Gi

The karate-do must be large enough to allow complete freedom of movement. The jacket (Owagi) must completely cover the hips and its sleeves must cover more than half of the forearms. The trousers (Zubogi) must be long enough to cover more than half of the calf. The belt (Obl) must be long enough to be wound twice around the hips, tied with a square knot, and leave about one foot hanging down on each side of the knot.

The trousers must be pulled on first. The string should be tied tight enough, but not so tight as to be uncomfortable. The jacket is then put on with the left flap coming over the right flap (this enabled the samurai to draw their swords more easily). The strings on each side of the jacket must be tied. To put on the belt, hold the middle in front of your navel and wind it twice around your hips; tie it up with a square knot, preferably after having pressed the loose end under the first turn of the belt in order to avoid choking the stomach when someone pulls your belt.

Karate-do gi should have no designs, though crests or badges can be worn on the left side of the chest and on the left sleeve. Names can be written on the right flap of the jacket and on the upper right part of the trousers. Belts can be marked with the names of the person and the school.

To undress, take off the belt first, then the jacket and trousers. Karate-do gi should be folded in the following way: lay the jacket on the ground and put the trousers inside; fold in the sleeves of the jacket, and then fold in about one third on each side of the jacket. Fold the jacket and trousers once lengthwise and once again in the other direction. Hold the belt in its middle and tie it around the karatedo gi with about one third of it open so that you can pass your arm through it to carry it.

The term Sensei is composed of two ideograms i.e., Sen means first and Sei means to get or to grow. Thus the word Sensei literally means the person who has already experienced what students are experiencing or in other words, Sensei means the one who is born before you in that field. Accurately, Sensei means a Japanese martial arts teacher.

Sensei is one of the most important persons in Karate-do as he is ultimately responsible for the progress of the students. Martial arts have always to be

indebted to the Sensei, who spent a greater part of his life immersing in the forms of Bojutsu. He tested techniques and strategies of various styles in actual combat, experimented with its weapons and devised new methods of coping with life threatening situations. Above all, he taught his methods to others.

Little is known about the criteria adopted to evaluate a candidate for assignment as a Sensei. It is assumed that the most naturally inclined and talented man from the members of a clan was appointed. In Chinese culture this appointment depended on merit ascertained through a series of public examinations and upon constant supervision of a candidate's performance during his official career. In Japan, however, it became hereditary and consequently was passed from the original teacher to his natural or adopted son.

Within his dojo, a Sensei is in a position of supreme authority and unchallenged prestige. A student registered in a particular Ryu is principally a pupil of the instructor who accepted him as a disciple.

In Japan, a sharp distinction can be made between the teachers of the military class and those belonging to other classes. The Sensei of the first category comprised the majority and their specialities included, in order of importance, archery, spearmanship and swordsmanship.

1. SELF DEFENSE:

“Karate”, a Japanese word, meaning “empty” (Kara) and “hand” (Te). It is a system of attack and defense that used all parts of the body (hands, feet, elbows, fingers, etc.) to kick, punch, chop, but or any other move that is effective in defending yourself. Many of the movements have been analyzed and geometrically calculated so that wherever the action, a block or a punch, it is the maximum the human body can achieve. One quickly learns that it is not the size and strength alone that are the deciding factors in who will emerge victorious in physical combat. True Karate is a physical Art, a technique if self-defense and a sport. There are a number of reasons



you might want to learn Martial Arts. The most obvious, of course, is that you want to be prepared to defend yourself or your family if you're ever in immediate danger. This isn't a paranoid assessment – there are real criminals and real dangers in society. And while it is, hopefully, rare to run into someone who may want to cause you harm, having no plan for how to deal with that situation leaves you exceptionally vulnerable. In a study conducted by the Department of Justice and the Centers for Disease Control and Prevention, it was determined that 1 in 6 women had experienced a sexual assault or an attempted sexual assault. For men, the numbers were 1 in 33. No attack is ever the victim's fault and not all attacks are preventable. But we do know that self-defense training can help victims to stop or escape their attackers. Karate builds confidence, strength and conditions a person to defend themselves when such situations arise. Learning Karate might probably save your life someday.



2. FITNESS: Fitness is the second most frequent reason for practicing karate. Karate training can be intense however the beauty is that each student can advance at their own pace. While karate is not considered an aerobic exercise since by definition this means raising your heart rate to 70-80% capacity for 20

minutes or more, it is intense. It is a rare case that you leave the Dojo with drenching your gi (karate dress). Sparring is very aerobic and many of the warmup exercises are considered aerobic also. Most karate students augment their training with aerobic exercises like jumping rope, running and swimming. Karate is similar to swimming in that it exercises your entire body allowing you to find muscles you didn't know you had.

Karate training will improve your stamina, strength, speed and flexibility. Because of the intensity of the training karate will improve your overall fitness and body awareness. Karate training will strengthen and develop almost every muscle in your body. Through proper dedicated training you can expect to

reduce your resting heart rate and feel healthier. The question always comes up, how long will it take to...? The answer is the same regardless of the topic, it depends on how much time you put into it. Everyone's motivation and needs are different, this is true for your training program too. One thing is certain, karate will get you physically fit and feeling great about yourself.

3. DISCIPLINE: To achieve success and to learn in anything in life one requires great discipline and consistency for without it, it's not possible to learn or progress in life or in any art. Children's reaction to discipline in the



beginning is little difficult but if they are encouraged then later they start developing selfdiscipline. Being self disciplined helps the child to develop an ability to focus their mind on a task given which results in improving concentration. Many of our student's parents can see an improvement in their children's power of concentration. We also take our students Camping twice a year, where we cover over 6 months of training along with their grading exam (Change of Kyu/Dan belt) and provide international level of training seminar with a span of four Days or more.

4. RESPECT:

- Karate Teaches Respect



Karate to the common man may only be a ritual of self-defense and fighting techniques. However, the intricacies of learning karate go much deeper than this superficial belief. Karate is known to teach its students much more than just a fighting style. Martial arts training programs have a great number of varied, unifying and underlying principles that are also taught to students. A few of these values that are imparted to students in a martial arts program include self-discipline, courtesy, greater self-confidence, larger self-esteem and strength of mind. However, one of the most important fundamental principles that underlie a karate training

program is the principle of respect.

- **Value of respect**

Respect is a value that everyone understands the need and importance of. Respect needs to be both given and received. One of the aspects of respect that is commonly looked over is self-respect. Having self-respect is one of the most important stepping stones to being able to respect others and develop as a person. However, even though respect holds such importance, it is not commonly seen today especially in the youth.

- How martial arts training can develop respect?

Martial arts training programs are specifically designed to imbibe a sense of respect into students both on and off the mat. The environment at a karate training center helps students to not only develop respect for their seniors and instructors, but also for their peers. As a student develops and learns karate he understands that the best way forward is through perseverance and self-belief. It is natural for a student to subsequently develop a sense of self-respect as well. Many parents have observed that their children have developed a greater sense of respect not only for the people at their training classes but also in all other crucial areas of their lives.



5. IMPORTANCE OF KARATE FOR GIRLS:

Girls are considered weak in strength as compared to boys, so when girls are becoming capable of defending themselves and fending off the physical attacks. It changes the mindset of people and promotes gender equality between girls and boys. People have set up an image of women that they have weak strength, and they have to leave under the protection of men. This belief should be abolished as Girls are also capable of defending themselves. Girls



should be trained in a martial art so that they can give a stringent action back to her eve-teasers. They should also be given training of martial art as they become more independent and selfconfident.

The toughest part of Karate-Do training for children. To develop each skill the students

need to practice one skill per class to make it better. Hence each skill is taught using various drills which make their training more fun and motivational. These drills are easy to follow and help the students to develop their basic which leads to excellence as a martial artist.



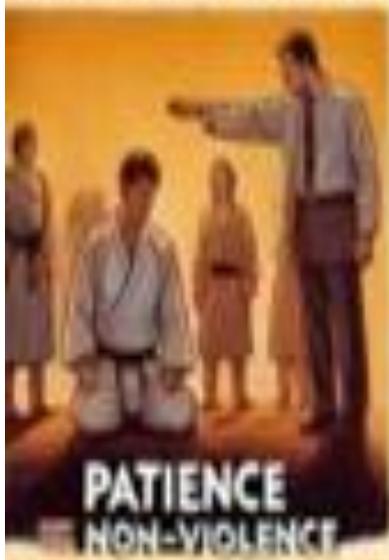
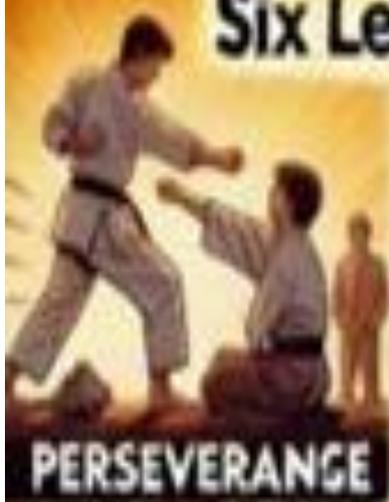
The toughest part of Karate training is “ENDLESS REPETITION”. Without it the training is not possible and sometimes this can be a boring part of karate training. But due to this type of training a student learns to be patient and develops an attitude working on each and every technique properly, which can be used in further day to day life. Remember there is no shortcut to progress, so work with all your heart, mind and spirit.

The below mentioned key points of Karate techniques helps in the progress of a Karate student:-

1. DACHI and WAZA – Stances and Techniques.
2. BALANCE – Control of self and mind while moving or stable.
3. COORDINATION – Correct movement of the body in rhythm.
4. CORRECT FORM – Performing your techniques correctly.
5. SPEED – Execution of the karate techniques without loss of form.
6. POWER – Developing and enhancing muscular, rhythmic and internal strength.
7. REFLEXES – Develop an ability to react appropriate in time of need.
8. INTERNAL STRENGTH – Efforts with whole mind and body.
9. POSITIVE ROLE MODELS: Many karate schools promote female instructors and champions, providing girls with relatable role models who inspire them to pursue their goals and aspirations.

Training or trying to learn in a hurry and rushing from one technique to another will never results in a fine martial artist. It will look like you are progressing faster in the beginning but later in long run you shall be very poor in basic skills. Mastery in Basics is the key foundation of a successful Karateka. Karate is very beneficial and anyone can achieve its numerous benefits but it is only achieved through hard, long, sincere and disciplined training.

Six Lessons Martial Arts Taught Me.



KARATE BASICS :

- Counting

Okinwan to English translations:

Okinawan	English
Ichi	One
Ni	Two
San	Three
Shi	Four
Go	Five
Roku	Six
Shichi	Seven
Hachi	Eight
Ku	Nine
Ju	Ten

GENERAL WORDS AND COMMANDS

1. Karate = “Empty hand” or weaponless art of defense.
2. Dojo = Literally “way-place,” or “place for learning the way,” name for karate school/training room.
3. Obi = Belt
4. Gi = Karate uniform
5. **Jacket** – Also called the top or uwagi. Features embroidered logos, short sleeves, and reenforced stitching on the lapel, armpits, and shoulder seams for durability.
6. **Pants** – Also called zubon. Drawstring waist ties secure a comfortable fit. May have elastic or pleat detailing on lower legs to allow ease of motion.
7. **Belt** = Denotes rank. Long enough to wrap twice around the waist and tie securely. High ranking dan levels may have embroidery details
8. **ki ai** = fighting yell, striking shout
9. **karate ka** = practitioner of karate
10. Sempai = Senior student
11. Hajime = Begin at your own speed, continue to your own count, as in free sparring or
12. Migi = Right side
13. Sensai = Instructor
14. Hidari = Left side
15. Mokuso = Meditation (eye’s closed)
16. Yoi = Ready position (for kata etc).

DIRECTION TO STRIKE

1. Mae = Front
2. Yoko = Side
3. Mawashi = Around, eg round-house
4. Ushiro = Back
5. Otagai ni rei = Bow to each .

6. Oss = I Acknowledge
7. Kihon = Basics.
8. Jodan = nose high
9. Chudan = Solar plexus height
10. Geidan = Groin height
11. Hai = Yes
12. Sayonara = Goodbye
13. Aashi barai = Ankle sweep
14. Gedan barai = Lower sweeping block.
15. Age = rising
16. Ago = jaw or chin
17. Ate = hit
18. Ganmen = face
19. Hizo = spleen
20. Morote = double
21. Oi = lunge
22. Oroshi = descending
23. Sayu = left and right
24. Showmen = front
25. Lie = no
26. Wakarimasu = understand



OTHER TERMS STANCS

1. Dachi = stance
2. Fudo dachi = free stance
3. Heisoku dachi = closed foot stance (feet together)
4. Musubi dachi = formal attention stance (heels together, feet at an angle)
5. Heiko dachi = parallel stance (feet shoulder width apart)
6. Hachiji dachi = natural stance (feet shoulder width apart, toes slightly pointed out)
7. Shiko dachi = horse riding stance
8. Sanchin dachi = hourglass stance (back toes in line with front heel)
9. Han zenkutsu dachi = half front stance (back knee drop down to front toes)
10. Zenkutsu dachi = front stance (back knee drops down to front heel)
11. Kokutsu dachi = back stance
12. Neko ashi dachi = cat foot stance
13. Renoji dachi = tick stance.
14. Yoi dachi = ready stance
15. Uchi hachi ji dachi = figure of eight stance



COMMON WORDS

- Good morning = ohayogozaimas
- Good afternoon = konnichiwa
- Good evening = kumbawa
- Good night = oyasuminasai
- Thank you so much = domo arigato
- Thank you = arigato gozaimasu

BLOCKING TECHNIQUES

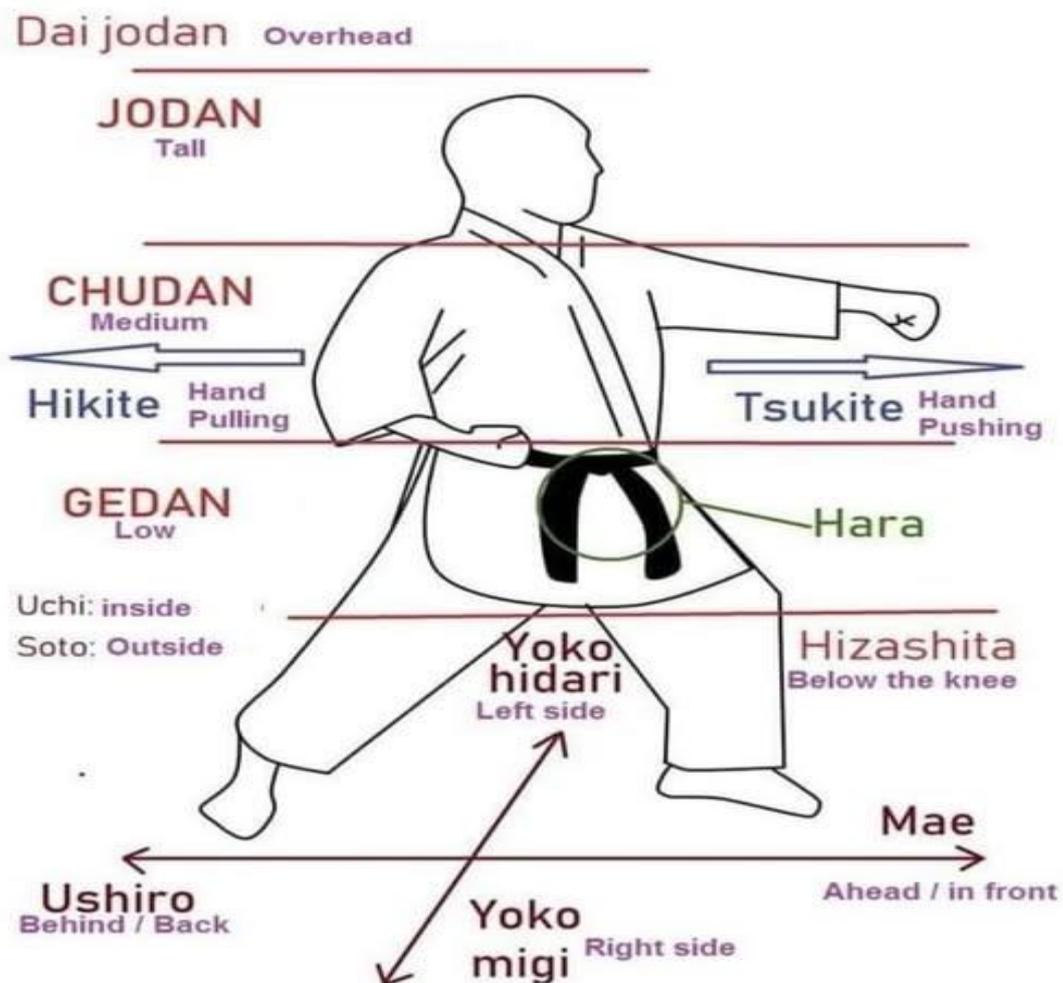
1. uke = block
2. age (jodan) uke = jodan rising block
3. chudan uke = inside circular block
4. chudan uchi uke = outside forearm block
5. gedan baraaai = downward block
6. gedan uchi baraaai = outside downward block (open block)
7. hiki uke = pulling/grasping block
8. kake uke = open handed block
9. shuto uke = knife hand block
10. shotie uke = palm heel block
11. ko uke = wrist block
12. ura uke = back hand block
13. uchi uke = inside forearm block

14. moroto uke = augmented block (double handed)
15. mawashi uke = round house block
16. tora guchi = double handed open-hand circular block
17. hari uke = archer block
18. hiji uke = elbow block
19. kuri uke = downward elbow block
20. hiza uke = knee block.

FOOT TECHNIQUES

1. geri = kick
2. ashi = foot/leg
3. josokutei = ball of the foot
4. sokute = foot edge
5. kakote = heel
6. haisoku = instep
7. tsumasaki = tip of the toe
8. hiza = knee
9. mae geri = (kaegi) front snap kick
10. mae geri = (kekomi) front thrust kick
11. mawashi geri = round house kick
12. ushiro geri = back thrust kick
13. yoko geri = (keagi) side snap kick
14. yoko geri = (kekomi) side thrust kick

15. kantsetsu geri = stamping kick, joint kick
 16. hiza geri = knee kick
 17. nidan geri = double front snap kick (back leg first)
 18. ren geri = double front snap kick (front leg first)
 19. ashi barai = foot sweep
 20. mae tobi geri = jumping front kick
 21. yoko tobi geri = jumping side thrust kick
-



THE BASIC WORDS

- Ankle – Ashi-Kubi
- Attention – Kiotsuke (sounds like Key-oh-zoo-kay)
- Back – Ushiro (sounds like Oo-she-row)
- Basic Techniques – Kihon (sounds like Key-hon)
- Begin/Start – Hajime (sounds like Ha-gee-may)
- Belt – Obi (sounds like Oh-bee)
- Block – Uke (sounds like Oo-kay)
- Body Movement – Tai Sabaki
- Bow – Rei (sounds like Ray)
- Breathing Exercises – Kokyu Ho
- Cat – Neko (i.e. Neko Ashi Dachi = Cat Foot Stance or Cat Stance)
- Elbow – Empi or Enpi (sounds like En-pee or Em-pee)
- Elbow Strike – Empi-Uchi (sounds like Em-pee Oo-chee)
- Focus – Kime
- Foot – Ashi (sounds like Ah-she)
- Form or Pattern – kata (sounds like Ka-ta)
- Form (Kata) Technique Application – Bunkai (sounds like Boon-kay)
- Front – Mae
- Goodbye – Sayonara (sounds like Sa-yoh-na-rah)
- Hand – Te (sound like Tay)
- Head – Atama (sounds like Ah-ta-ma)
- Heel – Kakato (sounds like Ka-ka-toe)
- I (Me) – Watashi (sounds like Wa-ta-she)
- Kata Starting Point – Embusen or Enbusen
- Kick – Geri or Keri (sounds like Geh-ree or Keh-ree)
- Knee – Hiza (sounds like He-zah)
- Kneel – Seiza
- Kneeling Techniques – Seiza Waza
- Knife Hand – Shuto (sounds like Shoe-toe)
- Left – Hidari (sounds like Hee-da-ree)
- Low (Level) – Gedan (sounds like Geh-dan)
- Mat (Practice/Training Mat) – Tatami (sounds like Ta-ta-me)
- Meditate – Mokuso
- Middle (Level) – Chudan (sounds like Choo-dan)
- One More Time – Mo Ichi Do (sounds like Moe E-chee Doe)
- No – Iie (sounds like E-ay)

- No Mind (State of “No Mind”) MUSHIN
- Please – Dozo (sounds like Doe-zoh)
- Practitioner of Karate – Karateka
- Pulling Hand (brining hand back to ready position) – Hikite
- Punch – Tsuki or Zuki (sounds like Zoo-key)

1) <i>Tsugi</i>	Punch
Sankai Tsugi	3 Punches
Chudan Tsugi	Punch to solar plexus
Jodan Tsugi	Punch to tha face
Gedan Tsugi	Punch below the belt or groin
Stan Tsugi	Inverted & Short strike to the solar Plexus
Bango Tsugi	Open & strike to the head
Mrutako Tsugi	Punch to the solar plexus with the both hands
Adya Tsugi	Strike to the cheek with the two knuckles

<i>Urauchi</i>	First strike to the face
Urashuto	Strike to the upper lip or throat with The index finger
Yoko games roch	Side strike to the face
Yoko games fidoch	45 degrees back strikes to the face, solar plexus or groin

<i>Hijate</i>	Elbow strike
Mai hijate	Front elbow strike to the face
Yoko hijate	Side elbow strike
Fitari hijate	Circular elbow strike to the face
<hr/>	
<i>Shuto</i>	Open hand strike
Shuto uchi	Open hand strike to the temple
Shuto gedan	Open hand strike to the kidney
Shuto Zenshin	Open hand strike to collar bone
Shuto uramawas	Open hand strike to the collar bone
Shuto nimai	Open hand strike to the floating rib
<hr/>	
Migi Hamunjanko	Right leg back
Chusgi	Attention(close the legs)
I kodachi oeee	Open the legs
N-ote and yes	Relax
Shomen ni taishite	please face toward the form
Sensei ni taishite	please face toward the teacher

Oath of the class

{ jitsu, go ke namune, notto safish }

I take this oath that I will use Karate only to protect my family and anyone in the society and will not miss use the technique of Karate.

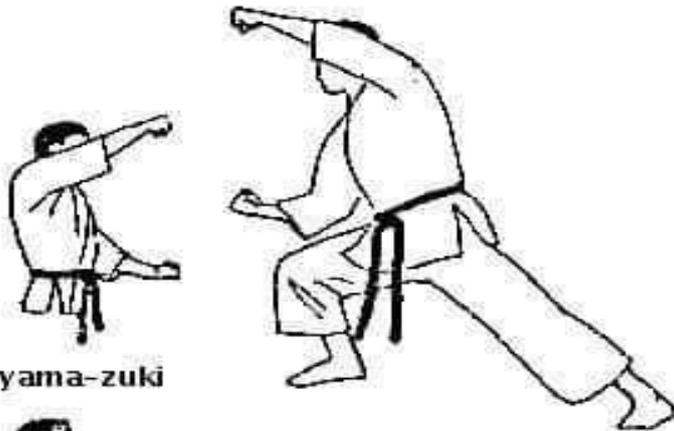


oi-zuki

gyaku-zuki



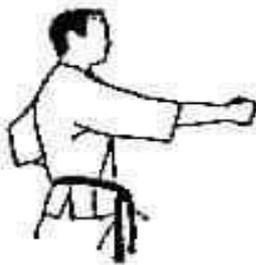
ura-zuki



yama-zuki



hasami-zuki



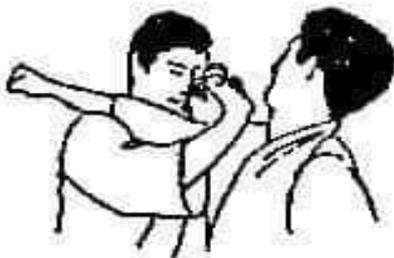
tate-zuki



mawashi-zuki



kagi-zuki



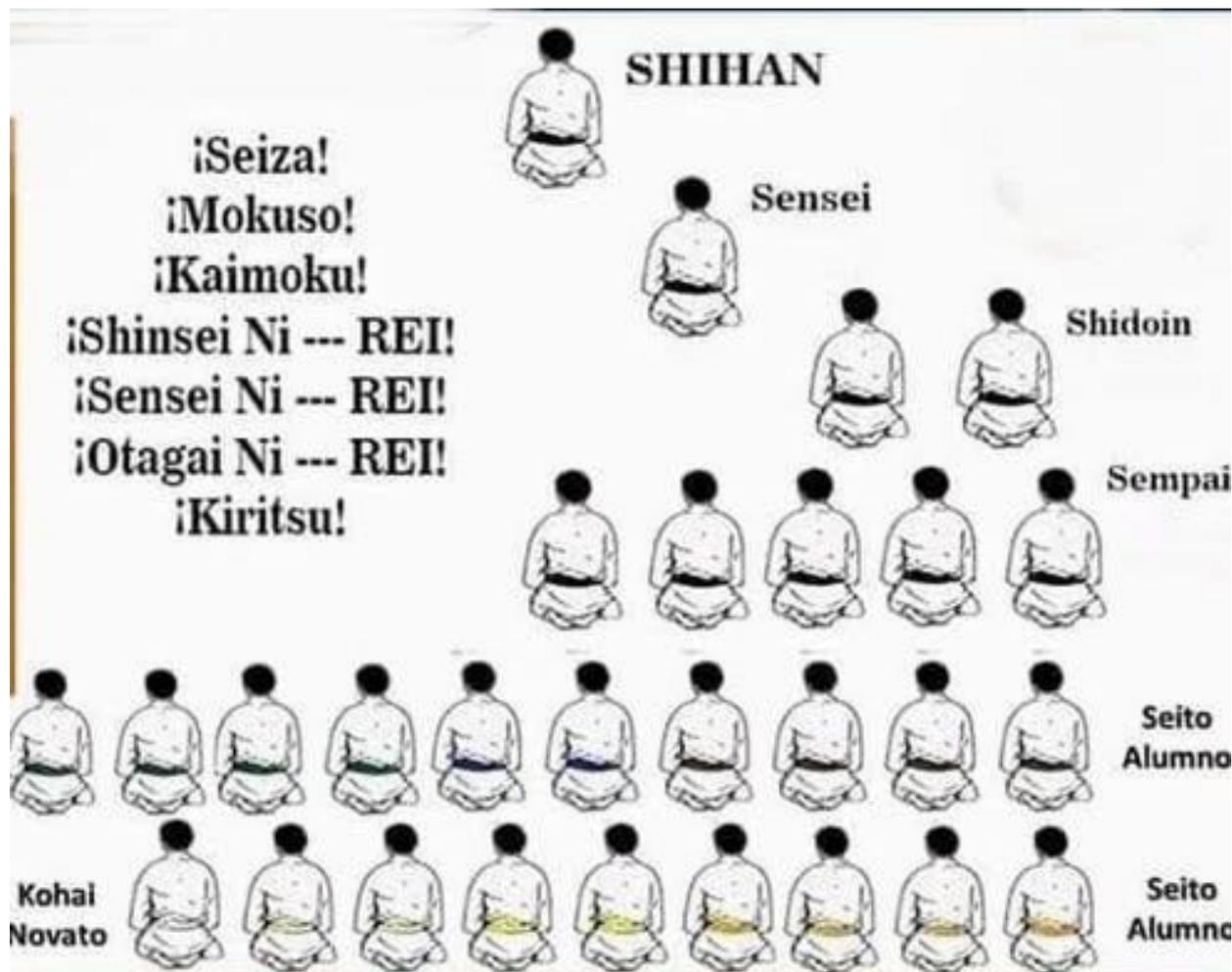
teishō-zuki



age-zuki

WEAPON OR TECHNIQUE

1. Haito = inner knife hand
 2. Haisho = backhand
 3. Hiraken = flat fist
 4. Ippon nokite = single finger spear hand
 5. Keiko = chicken beak
 6. Koken = wrist top
 7. Komekami = temple
 8. Nakayubi ippon ken = middle finger knuckle fist
 9. Nihon nukite = two finger spearhand
 10. Nukite = spearhand
 11. Oyayubi ippon ken = thumb knuckle fist
 12. Ryutoken = dragon's head fist
 13. Shita = lower
 14. Shotei = palm heel
 15. Seiken = forefist
 16. Hiji = elbow
 17. Shhuto = knife hand
 18. Sakotsu = collarbone
 19. Tate = vertical
 20. Tetsui = bottom fist / fist edge / hammer fist
 21. Uraken = back fist
 22. Toho = sword peak hand
 23. Chusoku = ball of the foot
 24. Haisoku = instep
 25. Sune = shin
-
-



Tsugi types :



Jodan Tsugi



Chudan Tsugi



Gedan tsugi



Bango Tsugi



Stan Tsugi



Adhya Tsugi



Murotto Tsugi



Yoko Jodan Tsugi

Uke types :



Chudan Uke



Jodan Uke



Gedan Uke



Kake Uke



Uchi Uke



Juju Uke



Murotto Uke



Hayko Uke



Ura Uchi



Yoko Ura Uchi

Giri types :



Mavashike giri



Ura mavashike giri



Jodan giri



Ushiro giri (back kick)



Yoko giri



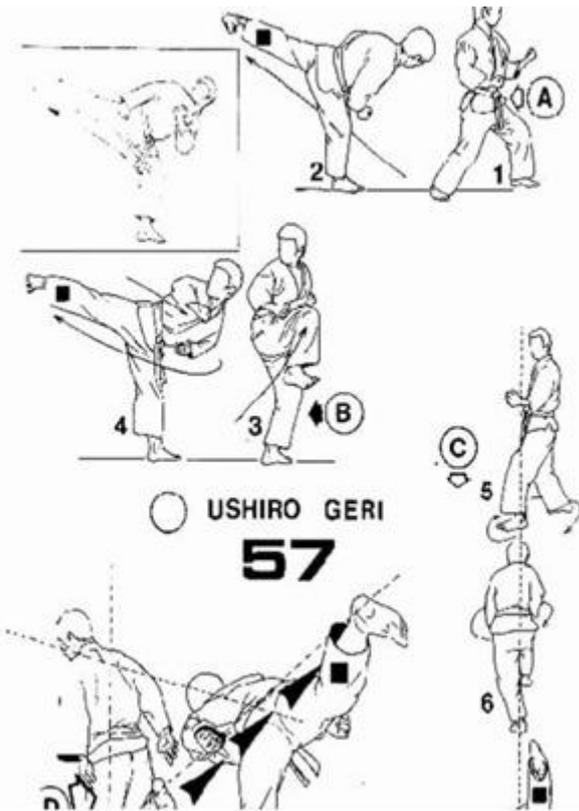
king giri



Yoko chudan giri



kansetsu giri



Hiza geri

shoto :



Shoto uchi



Ura shoto



Shoto Zensi



Shoto Gedan



Shoto Ni mae

Hijate :



Mae Hijate



Fitari Hijate



Yoko Hijate

Ura uchi:



Yoko gamen roch



Yoko gamen fidoch



ushiro yoko gamen roch

(Dai-jōdan)

Jōdan

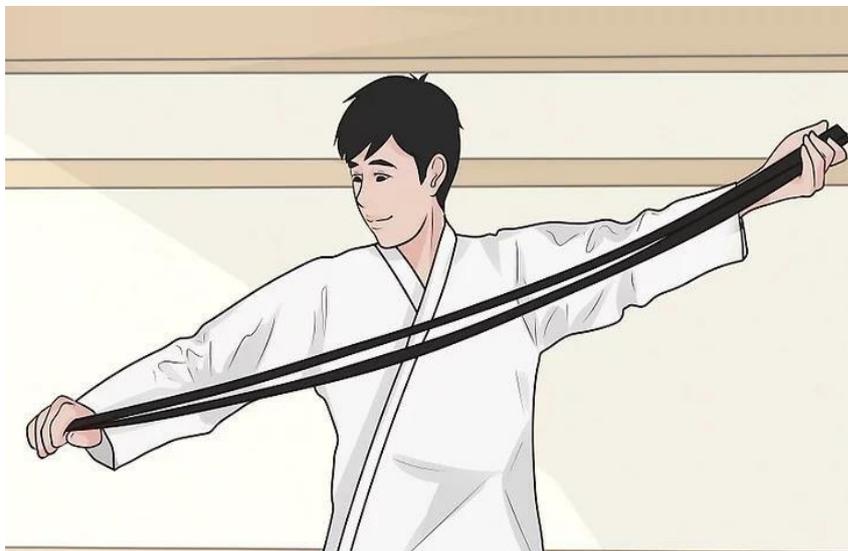
Chūdan

Gedan

(Hiza-shita)

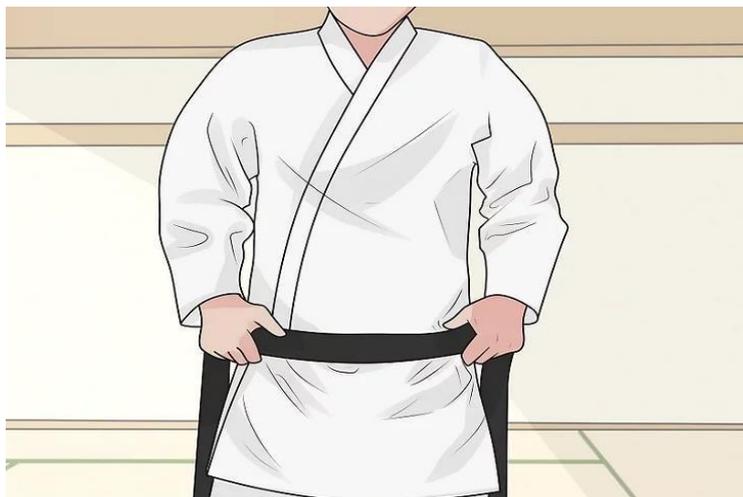


HOW TO TIE BELT? (2 METHODS)



1. Fold the belt exactly in half to find the center. Hold your belt out in front of you and match the ends together so they're even. Run your hands along the length of your belt to smooth it out before you start.

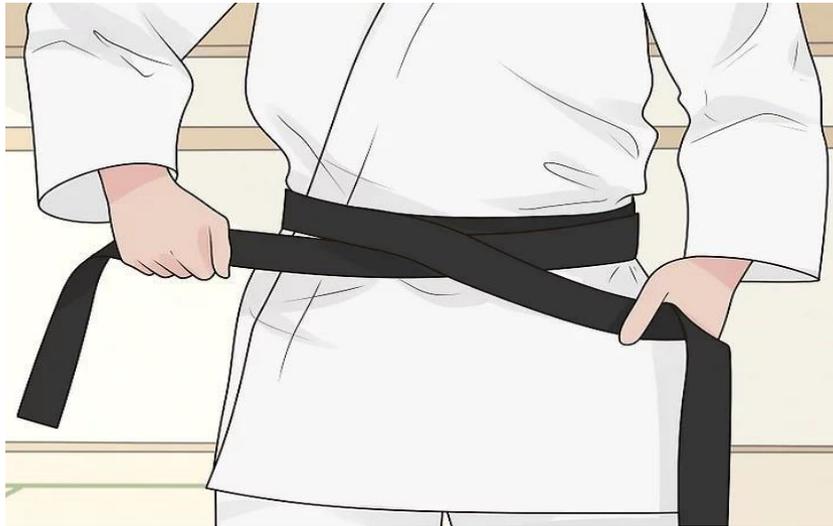
- White belts will often have a tag on one end of the belt. As you progress in colors, your belts won't have a tag anymore



2. Place the center of the belt at your navel. Unfold the belt so that it's in one long line again, keeping your hands on the center. Wrap the belt around your

stomach, placing the center directly on your belly button. Make sure that both sides of the belt are even so you know it's positioned correctly.^[2]

- If you can't tell if your belt is even, try standing in front of a mirror to double check.



3. Wrap the two ends around your waist and back to the front. As you bring the ends of the belt around to your back, switch hands so you're now holding the opposite ends. Cross them over each other behind you, then bring the two ends back around to your front.

- This part can be a little tricky, especially if you're just starting out. Don't give up!
- Make sure the ends are still even in front of you.



4. Overlap the ends on top of each other on your stomach. Pick one end and fold it over the center, laying it on the belt over your stomach. Do the same thing to the other end so that they're crossed over each other directly over your belly button.

a. If there are any wrinkles in your belt, smooth them out so it's flat.



5. Tuck the top end underneath all the layers of the belt. Take the end of the belt that's on the very top and pull it underneath all the layers of your belt. Grab the end that you just pulled underneath and pull it up towards you directly against your stomach to create a small knot.

Make sure this knot is tight against your waist, but not so tight that you can't move around or breathe.

If the ends of the belt are uneven, slide your belt around on your waist to fix it before you move on.



- 6. Fold the bottom end underneath the top end to tie a knot.** Grab the end of the belt that's sticking out from underneath all of the layers and cross it under the top end. Pull the bottom end up through the middle of the cross you created, then pull the bottom end up to tighten the knot. Make sure the ends are hanging evenly.
- If your belt is too tight, you can adjust it by loosening the last knot you just made.
 - Make sure your final knot sits directly over your belly button.

Second method of tie belt



- 1. Place the belt on your stomach, keeping the left side longer than the right.** Hold the belt up in front of your belly button, but

only leave about 1 forearm's length of slack on the right side. Keep the left side super long to work with later.

- The right side won't move much throughout the tying process, so keep a good grip on it



2. Wrap the left end of the belt around yourself twice. Holding the right end in place, wrap the left side around you once, then wrap it around again. Tuck the right end of the belt underneath the left end as you wrap to hold it in place.

- If your belt is short, you may be able to only wrap it around once.
- Wrapping the belt behind you instead of crossing it over creates a flatter, smoother line in the back.



3. Slide both ends to the center of your belly button. Grab both ends of your belt and pull them over until they're both centered over your naval. If the sides are uneven, slide your belt around on your waist until they're both the same length.

- You don't need to undo your belt to do this, so try to just shimmy it instead of taking it off.



4. **Bring the longer end underneath all the layers of the belt.** Grab the end of the belt that you wrapped around your body and push it up under all of the layers of the belt on your stomach. Pull it up through the layers, then pull it tight to make a loose knot.



5. **Fold the bottom end underneath the top end to tie a knot.** Grab the bottom end of the belt, or the right side, and cross it underneath the top end out in front of you. Pull the bottom end up through the center of the cross, then pull the bottom end up to make a knot. Make sure the ends are hanging evenly.
- You can loosen the knot if you need to by grabbing the center and pulling it apart.

MEANING OF VARIOUS BELTS

White Belt (10th Kyu)

The white belt is the starting point for all students, regardless of age or experience. It represents purity, peace, and the beginning of the journey towards mastery of Goju-Ryu Karate. As a white belt, the student is introduced to the basics of the style, including stances, punches, kicks, and blocks.

Yellow Belt (9th Kyu)

The yellow belt represents the first level of achievement in Goju-Ryu Karate. At this level, the student has gained a basic understanding of the style's fundamental techniques and concepts.

Orange Belt (8th Kyu)

The orange belt indicates that the student has made significant progress in their training and has demonstrated a commitment to learning the style's advanced techniques and strategies.

Green Belt (7th Kyu)

At the green belt level, the student has reached an intermediate level of proficiency in Goju-Ryu Karate. They have demonstrated a solid understanding of the style's techniques and are capable of applying them in sparring and self-defense situations.

Blue Belt (6th Kyu)

The blue belt represents the achievement of an advanced level of proficiency in Goju-Ryu Karate. At this stage, the student has demonstrated a deep understanding of the style's techniques and can apply them with speed and accuracy.

Purple Belt (5th Kyu)

The purple belt indicates that the student has reached a high level of proficiency in Goju-Ryu Karate. They have demonstrated an exceptional understanding of the style's techniques and can apply them effectively in a wide range of situations.

Brown Belt (4th – 1st Kyu)

The brown belt is divided into three degrees, with the fourth-degree representing the lowest level of achievement and the first-degree indicating the highest level of proficiency before the black belt. At this level, the student has demonstrated mastery of the style's techniques, earning the respect of their peers and the admiration of their instructors.

Black Belt (1st – 10th Dan)

The black belt is the ultimate goal for all students of Goju-Ryu Karate. It represents mastery of the style's techniques and its underlying principles. The black belt is divided into ten degrees, with the first degree representing the lowest level of achievement and the tenth degree indicating the highest level of mastery. Promotion to higher degrees in the black belt system is based on the individual's dedication, skill, and knowledge of the style.



SYLLABUS FOR KARATE STUDENTS

WHITE BELT 2 TO YELLOW BELT

<u>Streching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split 2. Front Split 3. Butterfly 4. Balancing 5. Chakrasan 6. Paschimottanasan	<p>Punch (TSUGI) :-</p> <ol style="list-style-type: none"> 4. Stan Tsugi 5. Aage Tsugi <p>Blocks (UKE) :-</p> <ol style="list-style-type: none"> 5. Haratte 6. kake uke <p>Kicks (GIRI) :-</p> <ol style="list-style-type: none"> 1. Mavashi Jodan Giri 2. Mavashi Chudan Giri 3. Mavashi Gedan Giri <p>Backfist Attack (Ura Uchi) :-</p> <ol style="list-style-type: none"> 1. Mavashi Uraken 2. Yoko Gamen Fura Uchi <p>Hijiata (Elbow Attack) :-</p> <ol style="list-style-type: none"> 1. Empi Hijiata 2. Fitari Hijiata <p>Stans (Dachi) :-</p> <ol style="list-style-type: none"> 1. Yonjogodo - Seikodachi 2. Seikodachi 3. Hisuku Dachi 4. Misuku Dachi 5. Musubi Dachi 6. Hachichi Dachi 7. Keeba Dachi 8. Zenkusokodachi 	<p>Dobiro Katas</p> <p>Ukino Katas</p> <p>Shutori Katas</p> <p>Hiziro Kata</p>	<p>Yakusoku Kumite (Preplanned fights)</p> <ol style="list-style-type: none"> 1. Ippon 2. Nihon 	<p>Skipping - 100</p> <p>Running - 30 Rnds</p> <p>Duckwalk - 1 Rd</p> <p>Bunnyhops - 1 Rd</p> <p>Squats - 25</p> <p>Situps - 25</p> <p>Pushups - 25</p>	<p>Introduction To Weapon Training</p>	<p>Power Training On KickBag and Pad</p>

YELLOW BELT TO ORANGE BELT						
<u>Stretching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split 2. Front Split 3. Butterfly 4. Balancing 5. Chakrasan 6. Paschimottanasan	Punch (Tsugi) :- 1. Otoshi Tsugi 2. Yoko Tsugi 3. Choku Tsugi 4. Mavashi Tsugi 5. Morotto Tsugi Blocks (Uke) :- 1. Mavashi Uke 2. Morotto Uke Kicks (Giri) :- 1. Ushiro Giri 2. Yoko Giri 3. Nidan Giri 4. Ura Mavashi Giri Ura-Uchi (Backfist Attack) :- 1. Yoko Gamen Fira Ura uchi 2. Fura Uchi Hijiata (Elbow Attack) :- ** Combination Of Two Hijiata ** 3- Nukite (Attack On Eyes) :- Nukite Uke (Block For Nukite) Ura Shuto (Attack With Index Finger) Haito (Open Hand Attack)	1. Jodan Shodan 2. Jodan Nidan 3. Chudan Shodan 4. Chudan Nidan 5. Kake Uke Shodan 6. Kake Uke Nidan 7. Kake Uke Ichi 8. Kake Uke Ni	Yakusoku Kumite (Preplanned fights) 3. Sampon 4. Yonhon	Skipping - 150 - 200 Running - 30 Rnds Duckwalk - 1 Rd Bunnyhops - 1 Rd Squats - 30 Situps - 30 Pushups - 30	BOE Kata NanChaku Basics	Power Training Punches And Kicks
	Shuto (Open Hand Attack) :- COMBINATIONS					

ORANGE TO GREEN

<u>Streching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split	Spinning Ushiro Giri Hammer Kicks	1. Jodan Shodan	YokuSoku Kumite	Skipping - 300-500	Basic Boe Kata	Power training
2. Front Split	1. Kensisto Giri	2. Jodan Nidan	5. Gapon	Running - 30 Rnds		Punches - 30
3. Butterfly	2. Soto Giri	3. Chudan Shodan	6. Rupon	Duckwalk - 2 Rd	Nanchaku Basics	Kicks - 30
4. Balancing	3. Mai Tobi Giri	4. Chudan Nidan		Bunnyhops - 2 Rd		Physical conditionings
5. Chakrasan	4. Ushiro Tobi Giri	5. Kake Uke Shodan	Kihon Ido Ichi	Squats - 50		
6. Paschimottanasan	Tsugi (Punches) :-	6. Kake Uke Nidan		Situps - 50		1. yonkai Giri 20 sets
	1. Awasa Tsugi	7. Kake Uke Ichi	Shio Ido Ichi	Pushups - 50		2. Uchi Uke - 30
	2. Hadaken Tsugi	8. Kake Uke Ni				3. Gedan barai - 30
	3. Tatakaen Tsugi	9. Mawashi Uke Shodan				4. ura uchi - 30
	4. Yonhon Nukite Tsugi	10. Mawashi uke Nidan				
	Uke (Blocks) :-	11. Sanchin				
	1. Awasa Uke					
	2. Juji Uke Jodan					
	3. Juji Uke Chudan					
	4. Juji Uke Gedan					

BLUE TO PURPLE

<u>Streching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split 2. Front Split 3. Butterfly 4. Balancing 5. Chakrasan 6. Paschimottanasan	22 - Punches (TSUGI) :- 19- Blocks (UKE) :- Kicks (GIRI) :- 1. Shuffle Jodan Shuto Giri 2. Shuffle Chudan Shuto Giri 3. Shuffle Gedan Shuto Giri 3. Fumi-Komi Giri 4. Ashi Barai (Foot Sweep) 5 - Ura Uchi (Back Fist Attack) :- 6 - Hijiate (Elbow Attack) :- 3 - Nukite (Attack On Eyes) :- Ura Shuto (Attack With Index Finger) :- Haito (Open Hand Attack) 5 - Shuto (Open Hand Attack) :- 13 Stans (Dachi) :- All Stans Movements In Zenshin and Sakatte	1. Jodan Shodan 2. Jodan Nidan 3. Chudan Shodan 4. Chudan Nidan 5. Kake Uke Shodan 6. Kake Uke Nidan 7. Kake Uke Ich 8. Kake Uke Ni 9. Mawashi Uke Shoda 10. Mawashi uke Nidan 11. Sanchin 12. Gekesai Dai Ichi 13. Gekesai Dai Ni 14. Saifa 15. Gekesai Dai San	10 YokuSoku Kumite with Partner Shio Ido Ich Kata Shio Ido Ni Kata Kihon Ido Ichi kata Kihon Ido Ni Kata Yonhon Kumite With Partner Nunhum Kumite	Skipping - 500 Running - 40 Rnds Duckwalk - 2 Rd Bunnyhops - 2 Rd Squats - 100 Situps - 100 Pushups - 100 Front Roll - 2 rnds Cart Wheel - 2 Rnds	BOE Kata	Punch - 50 Mai Giri - 50 Yonkai Giri - 30 Sets Uchi Uke - 50 Ura Uchi - 50 Haratte - 50 Gedan barai - 50 JOBINO KATAS Power Training 50 - Punches & Kicks 50 Sets Of Yonkai Giri

PURPLE TO BROWN - I

<u>Sireching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split 2. Front Split 3. Butterfly 4. Balancing 5. Chakrasan 6. Paschimottanasan	22 - Punches (TSUGI) :- 19- Blocks (UKE) :- 21 - Kicks (GIRI) :- 5 - Ura Uchi (Back Fist Attack) :- 6 - Hijiate (Elbow Attack) :- 3 - Nukite (Attack On Eyes) :- Nukite Uke (Block for Nukite) :- Ura Shuto (Attack With Index Finger) :- Haito (Open Hand Attack) 5 - Shuto (Open Hand Attack) :- 13 Stans (Dachi) :- All Stans Movements In Zenshin and Sakatte	1. Jodan Shodan 2. Jodan Nidan 3. Chudan Shodan 4. Chudan Nidan 5. Kake Uke Shodan 6. Kake Uke Nidan 7. Kake Uke Ich 8. Kake Uke Ni 9. Mawashi Uke Shodan 10. Mawashi uke Nidan 11. Sanchin 12. Gekesai Dai Ichi 13. Gekesai Dai Ni 14. Saifa 15. Seiunchin	10 Yokusoku Kumite with Partner Awasatori Shio Ido Ich Kata Shio Ido Ni Kata Kihon Ido Ichi kata Kihon Ido Ni Kata Yonhon Kumite With Partner Awasatori Gekesai Dai Ich Bunkai with Partner Renzuku Kumite Saifa Bunkai With Partner	Skipping - 500 Running - 40 Rnds (10 Kms) Duckwalk - 2 Rd Bunnyhops - 2 Rd Squats - 75 Situps - 75 Pushups - 75 Front Roll - 2 Rd Cart Wheel - 2 rnd	BOE Kata Nan Chaku Katas Hand techniques With Knives (basics)	Punch - 75 Mai Giri - 75 Yonkai Giri - 50 Sets Uchi Uke - 75 Ura Uchi - 75 Haratte - 75 Gedan Barai - 75 JOBINO KATAS 25 Stans Kata

BROWN - I And BROWN - II

<u>Stretching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split 2. Front Split 3. Butterfly 4. Balancing 5. Chakrasan 6. Paschimottanasan	22 - Punches (TSUGI) :- 19- Blocks (UKE) :- 21 - Kicks (GIRI) :- 5 - Ura Uchi (Back Fist Attack) :- 6 - Hijiate (Elbow Attack) :- 3 - Nukite (Attack On Eyes) :- Nukite Uke (Block for Nukite) :- Ura Shuto (Attack With Index Finger) :- Haito (Open Hand Attack) 5 - Shuto (Open Hand Attack) :- 13 Stans (Dachi) :- All Stans Movements In Zenshin and Sakatte	1. Jodan Shodan 2. Jodan Nidan 3. Chudan Shodan 4. Chudan Nidan 5. Kake Uke Shodan 6. Kake Uke Nidan 7. Kake Uke Ich 8. Kake Uke Ni 9. Mawashi Uke Shoda 10. Mawashi uke Nidan 11. Sanchin 12. Gekesai Dai Ichi 13. Gekesai Dai Ni 14. Saifa 15. Seiunchin 16. Sanseiru	10 YokuSoku Kumite with Partner Awasatori Shio Ido Ich Kata Shio Ido Ni Kata Kihon Ido Ichi kata Kihon Ido Ni Kata Yonhon Kumite With Partner Awasatori Gekesai Dai Ich Bunkai 2 Steps With Partner Renzuku Kumite Nunhum Kumite Saifa Kata bunkai With Partner	Skipping - 200 Running - 50 Rnds Duckwalk - 2 Rd Bunnyhops - 2 Rd Squats - 100 Situps - 100 Pushups - 100 Front Roll - 1 Rd Cart Wheel - 1 Rd Frog Jump - 2 Rnds Military Walk - Half Rd	2 BOE Kata Nan Chaku Katas Hand Techniques With Knives	Punch - 50 Mai Giri - 50 Yonkai Giri- 20 Rnds Uchi Uke - 100 Ura Uchi - 100 Haratte - 100 Gedan Barai - 100 JOBINO KATAS 25 Stans Kata

BROWN - II And TRAINING CAMP

<u>Stretching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split 2. Front Split 3. Butterfly 4. Balancing 5. Chakrasan 6. Paschimottanasan	22 - Punches (TSUGI) :- 19- Blocks (UKE) :- 21 - Kicks (GIRI) :- 5 - Ura Uchi (Back Fist Attack) :- 6 - Hijiate (Elbow Attack) :- 3 - Nukite (Attack On Eyes) :- Nukite Uke (Block for Nukite) :- Ura Shuto (Attack With Index Finger) :- Haito (Open Hand Attack) 5 - Shuto (Open Hand Attack) :- 13 Stans (Dachi) :- All Stans Movements In Zenshin and Sakatte	1. Jodan Shodan 2. Jodan Nidan 3. Chudan Shodan 4. Chudan Nidan 5. Kakhi Uke Shodan 6. Kakhi Uke Nidan 7. Kakhi Uke Ich 8. Kakhi Uke Ni 9. Mawashi Uke Shoda 10. Mawashi uke Nidan 11. Sanchin 12. Gekesai Dai Ichi 13. Gekesai Dai Ni 14. Saifa 15. Seiunchin 16. Sanseiryu	10 YokuSoku Kumite with Partner Awasatori Shio Ido Ich Kata Shio Ido Ni Kata Khion Ido Ich kata Khion Ido Ni Kata Yonhon Kumite With Partner Awasatori Gekesai Dai Ich Bunkai 2 Steps With Partner Renzuku Kumite Nunhum Kumite Saifa Kata bunkai With Partner Seiunchin Kata Bunkai	Skipping - 200 Running - 50 Rnds Duckwalk - 2 Rd Bunnywalk - 2 Rd Squats - 100 Situps - 100 Pushups - 100 Front Roll - 1 Rd Cart Wheel - 1 Rd Frog Jump - 2 Rnds Military Walk - Half Rd	2 BOE Kata Nan Chaku Katas	Punch - 50 Mai Giri - 50 Yonkai Giri- 20 Rnds Uchi Uke - 100 Ura Uchi - 100 Haratte - 100 Gedan Barai - 100 JOBINO KATAS 25 Stans Kata Refree Training

BLACK BELT

<u>Stretching Exercises</u>	<u>BASICS</u>	<u>KATA</u>	<u>TECHNICAL PARTS</u>	<u>PHYSICAL EXERCISES</u>	<u>WEAPON TRAINING</u>	<u>CONDITIONING</u>
1. Side split 2. Front Split 3. Butterfly 4. Balancing 5. Chakrasan 6. Paschimottanasan	22 - Punches (TSUGI) :- 19- Blocks (UKE) :- 21 - Kicks (GIRI) :- 5 - Ura Uchi (Back Fist Attack) :- 6 - Hijiate (Elbow Attack) :- 3 - Nukite (Attack On Eyes) :- Nukite Uke (Block for Nukite) :- Ura Shuto (Attack With Index Finger) :- Haito (Open Hand Attack) 5 - Shuto (Open Hand Attack) :- 13 Stans (Dachi) :- All Stans Movements In Zenshin and Sakatte	1. Jodan Shodan 2. Jodan Nidan 3. Chudan Shodan 4. Chudan Nidan 5. Kake Uke Shodan 6. Kake Uke Nidan 7. Kake Uke Ichi 8. Kake Uke Ni 9. Mawashi Uke Shodan 10. Mawashi uke Nidan 11. Sanchin 12. Gekesai Dai Ichi 13. Gekesai Dai Ni 14. Saifa 15. Seiunchin 16. Sanseru 17. Tensho 18. Seipai 19. Seisan 20. Shisochin	10 YokuSoku Kumite with Partner Awasatori Shio Ido Ich Kata Shio Ido Ni Kata Kihon Ido Ich kata Kihon Ido Ni Kata Yonhon Kumite With Partner Awasatori Gekesai Dai ichi Bunkai 2 Steps With Renzuku Kumite Nunhum Kumite Saifa Kata bunkai With Partner Seiunchin Bunkai with Partner	Skipping - 200 Running - 50 Rnds Duckwalk - 2 Rd Bunnyhops - 2 Rd Squats - 100 Situps - 100 Pushups - 100 Front Roll - 1 Rd Cart Wheel - 1 Rd Frog Jump - 2 Rnds Military Walk - Half Rd	2 BOE Kata Nan Chaku Sai	Punch - 50 Mai Giri - 50 Yonkai Giri- 20 Rnds Uchi Uke - 100 Ura Uchi - 100 Haratte - 100 Gedan Barai - 100 JOBINO KATAS 25 Stans Kata Refree Training



KATA : (HISTORY AND INFORMATION)

Kata history

How does kata fit with existing improvement activity?

If you already are using an improvement approach, the good news is that both improvement Kata and Coaching Kata will accelerate what you are already doing..

- Kata is about habit forming around simple patterns of behaviours. It's high on practice and does not emphasise theory.
- It's a framework that focuses on how you do things, rather than a method or tool.
- As it is a framework of simple behavioural patterns, it can be applied to any situation and work with any improvement methodology.
- Being quick to teach and practice, it speeds up the identification and adoption of tools and techniques from your existing methodology.
- By allowing the improver to learn for themselves, it can generate a demand or pull for tools and techniques from the existing methodology – highlighting problems needing a solution from your toolkit.

You may find that kata challenges how you think and deliver improvement, which is positive and we believe kata will help your improvement efforts to go further, faster

Kata is a Japanese word that means 'form'. It is most often used in the context of Japanese martial arts, referring to a choreographed set of movements that are repeated over and over again to build muscle memory. Practising kata consistently and deliberately forms a habit and develops new skills.

Many organisations worldwide focused their Improvement efforts using Lean tools and techniques learned from Toyota. However much of the improvements made were not sustainable and did not match the success seen at Toyota.

This led Mike Rother to study Toyota in depth, to try to understand if there was something specific that they were doing that drove their success.

Rother focused on learning how the company developed solutions, rather than the specifics of the solutions. To do this, he focused on two key questions:

1. What are the unseen managerial routines and thinking that lie behind Toyota's success with continuous improvement and adaptation and why can they keep going and sustain this when others cannot?
2. How can other companies develop similar routines and thinking in their organisations?

Rother observed that Toyota managers followed a consistent pattern of thinking processes and coaching behaviours and recognised that the Toyota managers' approach to problem-solving is a scientific pattern of thinking and behavior.

Rother outlined this scientific approach as a four stage model, described as "Improvement Kata" and observed that while every manager has their own way of implementation, the pattern generally follows these four steps.

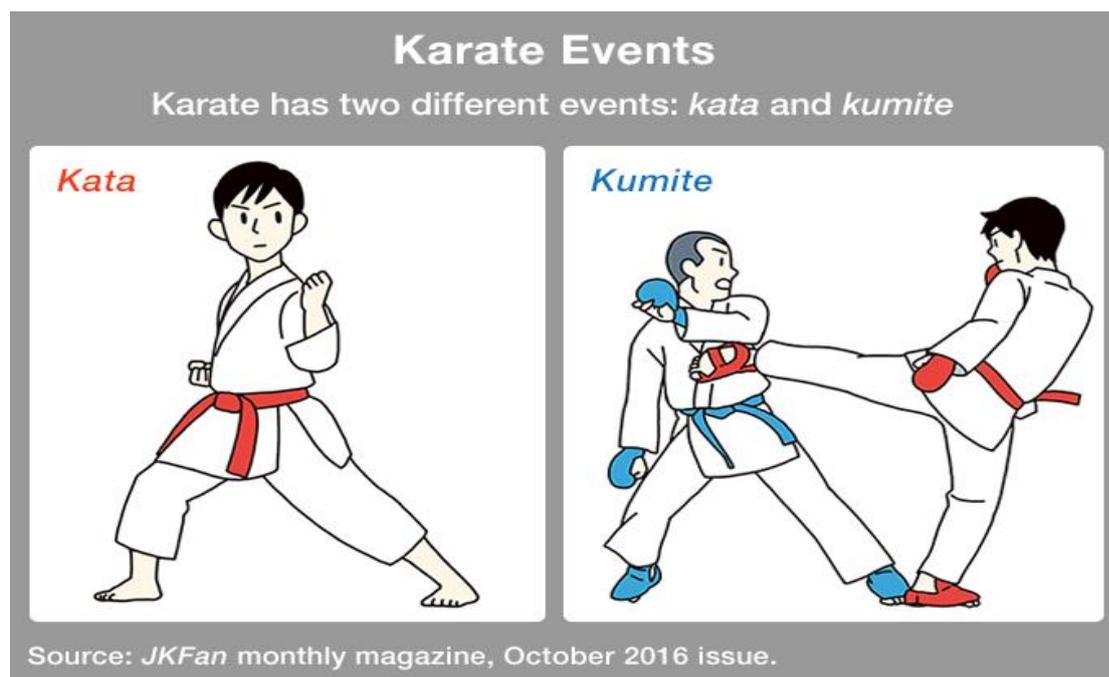
He recorded those processes and behaviours, termed **Toyota Kata** and popularised them in the seminal book **Toyota Kata: Managing People for Improvement, Adaptiveness and Superior Results** published in 2009



What are katas?

Katas are an individual exercise consisting of a number of different techniques that follow each other in a fixed and logical way. The implementation is prescribed in detail. They may not contain all the techniques of a particular style,

but they do cover most and all of the basics regarding combat scenarios, stance, power delivery, and so on. Katas are a central part of the practice of karate and are characteristic of a particular style. The katas of Goju Ryu are divided into heishugata (closed hand) and kaishugata (open hand). In the “closed hand” kata, the tanden is constantly closed. This means that your lower abdomen is constantly tensed and your pelvis is tilted backwards, as if the breath has curled up in the lower abdomen. In the “open hand” kata, the tanden is only closed at the moment of focus. They are characterized by the alternation of tension and relaxation. Goju-Ryu has 12 katas, two of which are heishugata: Sanchin and Tensho. Sanchin is trained in two forms: the form taught by Sensei Kanryo Higaonna and the Sanchin developed by Chojun Miyagi, the founder of our style. The other 10 katas are kaishugata. These are Gekisai dai ichi, Gekisai dai ni, Saifa, Seiyunchin, Shisochin, Sanseru, Sepai, Kururunfa, Sesan and Suparinpei. The katas were developed by masters in the fighting arts and it is often unknown who made the kata, and when and why it was made. Because the original intention of the maker is often unknown, it is undesirable that a kata is changed.



Katas and karate

Katas are seen as the central training form of karate training. They serve as a vehicle for the transfer of combat skills and knowledge, both with regard to breathing, the individual techniques and the movement and posture qualities.

Katas are in between basic exercises (kihon) and combat training (kumite). Sometimes katas are presented as a fight against (many) imaginary opponents with a characteristic choreography, but this is not quite correct (it can be fruitful, if you imagine being attacked with certain techniques). In addition to techniques that can be applied in a self-defense situation, katas also contain techniques that are unrealistic to be used in an actual fight. They are added to develop certain qualities. For example, a shiko-dachi ('straddle stance') occurs rarely during the kumite, but frequently in the kata. With this position you develop strength to quickly push off and move. In addition, many techniques draw the hiki-te fist ("other" fist) back into the side to encourage the development of leg and pelvic strength. In a self-defense situation, this hand is better used for covering or controlling your opponent. Many katas, Saifa for example, contain techniques that are deliberately performed in a narrower position or with a small pelvic movement, so that you learn to generate power well under these more difficult circumstances. This requires more refined coordination. Katas are thus a mixture of combat applications and basic training and contain elements of the kihon and the kumite. In addition to the kihon, the techniques in the kata are performed alternately and during movements. This is more difficult (but also more natural) than what is trained in kihon. In addition to kumite, katas are primarily a solo form and can therefore be trained anytime and anywhere. You don't need a partner and you can practice the techniques over and over again. This allows you to improve the techniques, for example your posture, your relaxation or aiming. Secondly, the movements of the kata are prescribed precisely and in detail. This means you always have a reference to assess, improve and perfect your techniques. Thanks to the heishugata you develop the integration of body, breath and mind. Thanks to the kaishugata you develop the implementation of the techniques. In short: you can train kata more often (and are less prone to injury) and there is more attention to the execution of your techniques, your posture, your basic qualities and the movement qualities than during kumite. Third, katas are a resource for techniques for your personal arsenal. Of course you learn a large number of combat techniques from the kata. All these techniques have been worked out in a standard bunkai (which you are requested to learn for your exams, for example), which can be further developed and applied and thus serves as the basis for your personal arsenal

Bunkais and the development of techniques :

The bunkai of the first technique in Gekisai dai ichi (high rising block and punch) is performed in the standard Bunkai with a side displacement, foot change and punch to the eye. But this seemingly simple technique can be performed in many other ways besides the standard form. These are called oyo-bunkai. Examples of oyo-bunkai of this jodan age uke (high rising block) are, for example, an attack to the chin, continuing the block as a downward elbow strike (hiji ate), taking the opponent's arm after the block and then stepping back and pull (hiki waza) or grab the other arm over the arm and continue it as an arm joint lock (ude kansetsu waza). The punch can also be performed to the throat or as an open hand technique. The foot change can also be performed with a kick (geri), mountain punch (yama zuki), or circle punch (mawashi zuki) instead of the forward punch. Other movement qualities can also be applied during the bunkaikumite, such as the block without focus but as a continuous circular movement. By experimenting with the techniques from kata in this way, you develop a large arsenal of techniques. However, these techniques still need to be added to your personal curriculum. In the standard bunkai, the arms are initially held at the sides, but it is also good to practice the techniques from kaki-e or from a fighting stance. In short: such a seemingly simple technique as the first movement of the first kata can already be an enormous source of possible techniques and combinations. Used in this way, the kata are the main source of your personal curriculum of techniques, provided they are additionally and creatively applied during the kumite training.

The Techniques of the Katas

Accountability terms used

In the martial arts, the Japanese names are usually used for the various techniques and karateka are expected to master the most important ones in the long run. That's not so easy. That is why in this introduction and in Gekisai dai ichi and Ni the English term has been used and the Japanese term has been added in brackets. From Saifa onwards, the Japanese term has been used and the English term has been added in brackets (sometimes not if it concerns a new term). The five main positions are assumed to be known. These are: sanchin dachi (two feet long stance), zenkutsu dachi (forward stance), shiko dachi ('straddle' stance), nekoashi dachi (cat stance) and musubi dachi (attention stance). Also the term for withdrawing the other arm to the side has not been

translated and has always been referred to as 'hikite'. Occasionally reference is made to vital points. An overview of the locations of the vital points can be found in the aforementioned Traditional Karate Vol 1 and in 'Terminology' (which also contains the other Japanese terms used), the latter can also be downloaded from the website of Kenkon or the IOGKF-NL .

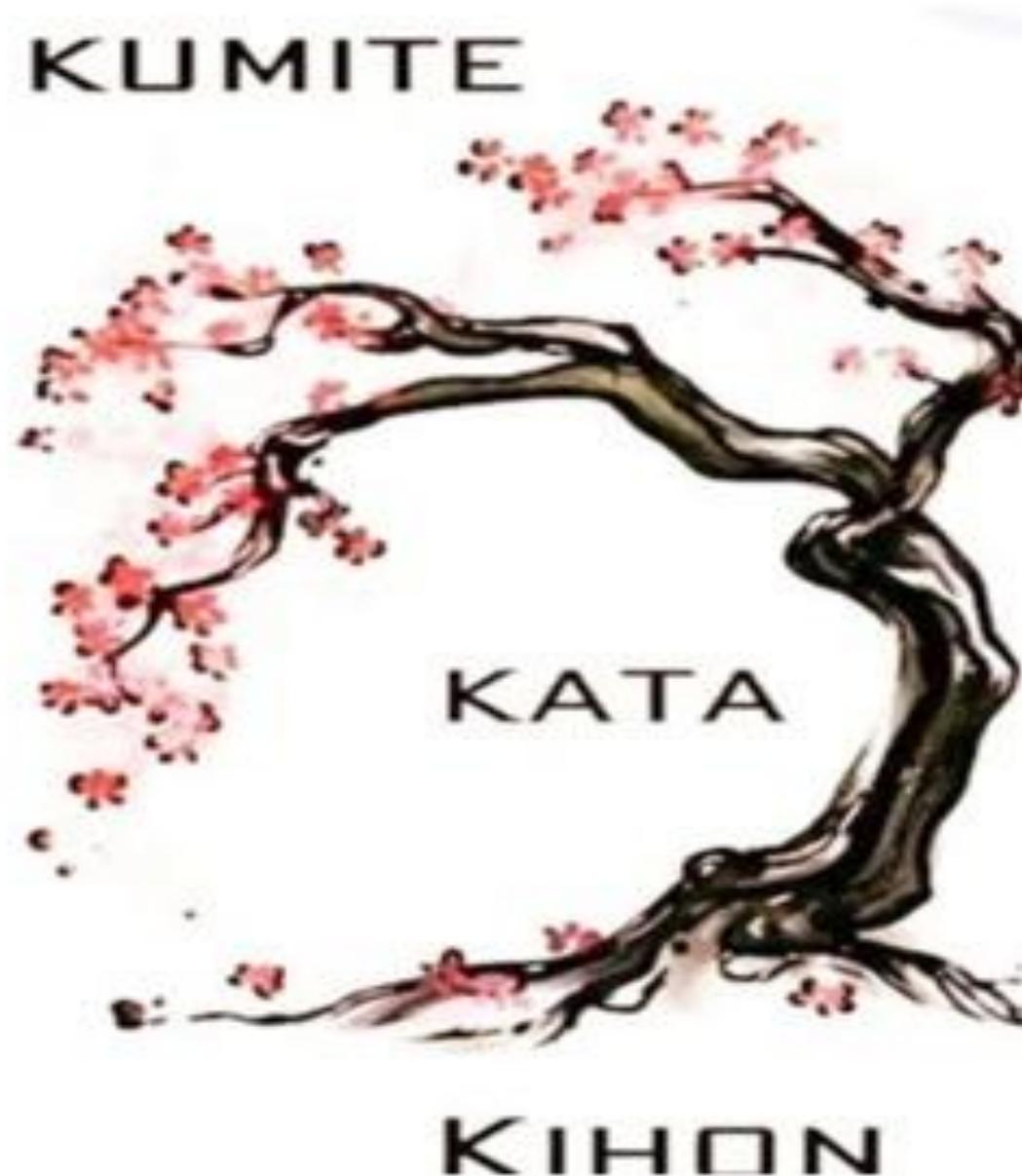
Height of Techniques

Finally, something about the level of implementation of the techniques. The techniques in the kata are always performed to vital points of a person who is exactly the same size as yourself. So a punch at mid-level is always to ganka (just below the nipple) or suigetsu (solar plexus) at your own height. If you yourself are in a low position and the technique is therefore performed lower, the virtual opponent in question is also in a lower position.

Beginning and end of the kata

Karate begins and ends with a bow and the katas also begin and end with this. You stand in musubi dachi and you relax the body; the arms are relaxed next to the body. You ground, center and are present; the breath goes to the tanden. Keep the attention in the hands (press the thumb against the heel of the index finger), the feet and the tanden and check the deep breathing. You are instructed to bend ("rei"). In musubi dachi, you bend from the tanden and look a few meters in front of you at the ground (if you are bending to a partner, as in kumite training, you bend to your partner and keep looking at them). You say "onegai shimasu" which means something like "please help me"; an expression of gratitude to other people, including those who have made it possible for you to be here now and to be able to perform the kata. You will be instructed to get ready with "yoi". You move the hands in and place the left hand on the back of the right, arms still relaxed down. You say the name of the kata you want to perform. With "hajime" the teacher indicates that you can start with the kata. There is also some difference between countries and dojos in how the beginning of the kata is performed. Also, there is sometimes a difference between the beginning of heishugata and kaishugata, but the essence is the same everywhere. Close the kata by placing - depending on the kata - the fist or the open hand of the right arm, palm up, in the palm of the left hand. Open the fist while rotating the hands and simultaneously step into musubi dachi; exhale only when the hands are down and the feet are contiguous in musubi dachi.

Obviously staying grounded, centered and present, you bring the arms to the side of the body and make a bow similar to the one at the beginning of the kata and say "arigato gozaimashita" which means "thank you very much".



1. Gekisai dai ichi

Gekisai dai ichi was created in 1940 by Chojun Miyagi (see introduction). Gekisai dai ichi means "to attack and destroy 1". The kata contains different punches, blocks, strikes and kicks, performed at different heights. It is important in the implementation that attention is paid to the correct implementation of each technique separately. Most techniques should be performed with speed and

strength, only the midlevel block (chudan uke) with muchimi. Gekisai dai ichi teaches you to aim for vital points, gives you a good and powerful kime and trains the alternation between tension and relaxation. **Rising block (jodan uke)**

From musubi dachi, step straight ahead with the right foot and rotate on the balls of both feet and simultaneously perform the block. The length of your stance is two feet. The blocking arm goes close to the body and initially horizontally in front of the diaphragm and then straight up and turns only at the last moment. Minimize tension in your shoulders. The arm is focused on a fistwidth from the forehead. The hikite arm rises initially, remains high throughout the body's turn, and from there is actively and forcefully pulled to the side. Focus vigorously. When you block, your weight is distributed over both feet. Advanced karateka can turn the elbow slightly downwards during the kime and perform the technique with a somewhat rounder movement. **High punch (jodan zuki)**

Push off by pressing the front foot into the ground and step straight into han zenkutsu dachi (three feet long). The pelvis does not turn inwards with the strike. During the kime of the punch, about 70% of your weight is on the front leg. The punch is at eye level. Also use the powerful hikite and close your tanden during the kime. Use the power of the pushoff and the movement, keep your shoulders relaxed as long as possible.



Low sweeping block (gedan barai)

Step your right leg back into shiko dachi and simultaneously open your pelvis and let it fall. You keep looking to the side. The hikite is pulled back forcefully (pull your elbow back and down). Until the kime, there is no tension in the arm and the fist ends a fist-width from the knee (in the bunkai, the low block is performed as an attack to the elbow and ends further from the knee). During the kime, the pelvis remains open, but the tanden closes. Note: in shiko dachi

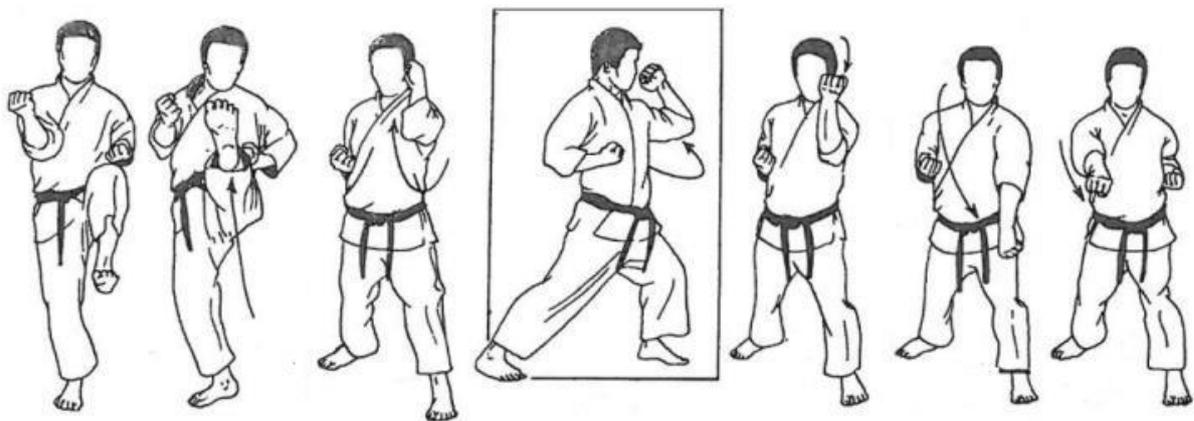
the crown is up and the chin is slightly in (ears pointed) and the eyes look straight forward. The back makes an "S", the shoulder blades are against each other and pointing downwards. The pelvis is open and thus tilted forward, the shin is perpendicular to the floor and the knees are directly above the feet (initially many karatekas have to actively push the knees and thigh backwards). The hip is slightly higher than the knees (water would flow slowly down the thigh). The feet (especially the big toe and the inside of the foot) are pressed firmly into the ground and grip the floor during the kime **Mid-level block (chudan uke)**

Pull the left foot to the other foot and then forward in a circle (the ankles pass each other) into sanchin dachi. The fist of the blocking hand begins well below the elbow of the other arm. The technique is performed with muchimi. This movement is performed with a fairly large circular motion and the foot and arm move simultaneously.

Front kick (mae geri), elbow strike and stamp (hiji ate and fumikomi geri), uraken uchi (knuckle strike), gedan barai and mid-level reverse punch (chudan gyaku zuki)

The techniques in this series (except the elbow strike and the stamp) should be performed separately and vigorously. It is important to relax (in between) after each technique. The classical version of Gekisai dai ichi has a counting stop for the knuckle strike, which allows the body to relax better. The rhythm is 1-2 and 1-2-3. Hold the block and hikite during the front kick. The kick – raising the knee high until the thigh is parallel to the floor – is keage (i.e. without pelvic tilt and hip twist). The kick is straight forward with the ball of the foot to the crotch. Before the kick, you sink in slightly on your standing leg and during the kick, the body is fully supported on the standing leg. You may extend the pelvis slightly (not necessary) and do not tighten it. After the kick, relax, actively pull the lower leg back until it is below the knee. From there he is stamped into zenkutsu dachi. The elbow strike is mainly forward, the fist ends at the jaw. Pull the hikite back vigorously. The elbow strike and the punch are performed together and depending on the level of the karateka, this can be done in three ways: 1. The foot is stamped down and the rebound from the ground is used in the elbow strike. The rhythm is 1 2. 2. The foot is stamped down and immediately afterwards the elbow strike is performed. The rhythm in pam-bam. 3. The punch and elbow strike are performed simultaneously. From hara, the force goes to

the foot and the elbow simultaneously. This is called “splitting power”. The knuckle strike is initiated from the pelvis and during the impulse the shoulders, elbow and wrist remain relaxed. The technique is a whip-strike (so there is no kime) to jinchu (vital point at the center of the upper lip). After the technique, the fist folds back and the elbow makes a 90-degree angle. The low sweeping strike makes a relatively small swing and turns around the elbow. During the performance there is no tension in the shoulders and elbow. During the focus, the arm rotates slightly. The hikite is powerful. The reversed punch is executed with a lot of force and speed. The movement begins by extending the back leg. As a result, the pelvis turns in; this is used for the powerful impulse of the punch, focused and executed to suigetsu. Also use the powerful and fast hikite. Kiai!



Note. In zenkutsu dachi, the crown is up, the eyes look straight forward, the chin is slightly in, the back is straight and the feet are pressed into the ground. The knee of the front foot is above the foot, if you look over your knee you just don't see the toes. The stand is about four feet tall. The feet are more or less level with the sides of the pelvis; your feet are in two lines.

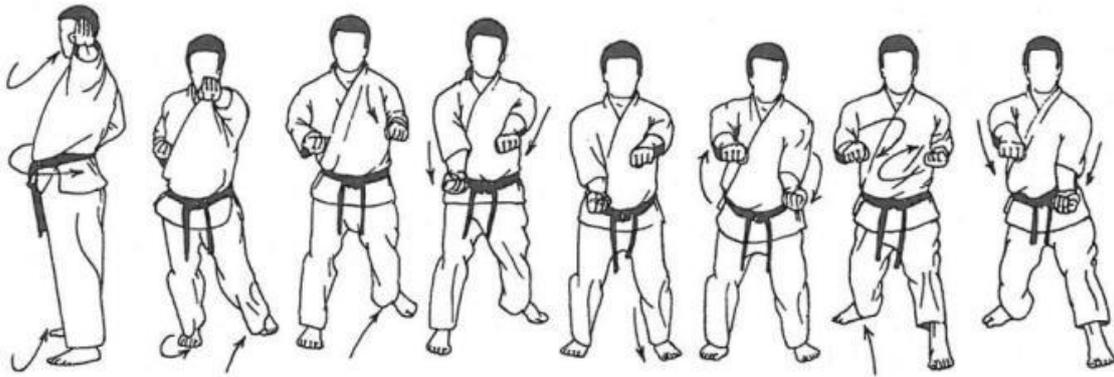
Foot sweep (ashi barai) and knife hand strike (shuto uchi)

Pull the back foot towards the other and make a small sweep; the sweeping foot keeps contact with the ground for a long time and does not pass the other. Focus on the inside of the foot, making sure to sweep low. Stamp the foot in hachiji dachi (= 'natural position') and use the reflection from the ground for the impulse to the knife hand strike; also use the powerful hikite (remains a fist). During the sweep, also pull your shoulder blades apart and a little forward (the back remains straight, you keep looking forward) and also use the spring back of

the shoulder blades in the knife hand strike. With the knife hand strike, the shoulders and elbows are free of tension. The technique is fast and focuses briefly at eye level ("heavy strike"). With the knife hand strike, the fingers are straight and the bent thumb rests against the side of the base of the index finger. Also focus on the point of contact with the pinky mouse.

Double punch (awase zuki): mid-level and reverse punch (chudan and ura zuki)

The double strike is a small and closed form of the tora guchi. From hachiji dachi, step back in a straight line (slightly oblique) into zenkutsu dachi and actively pull your hand (as if you were dragging someone) into your side (knuckles stay up). Straighten your leg and put your whole body behind the double punch; Mainly use the power from the ground and your back muscles (the fist of the reverse punch is above the knee). Step forward with your left leg and do not come up while switching feet (feet stand side by side for a moment; there is a moment similar to sitting on the toilet). While switching feet, perform a mid-level inward block (chudan uchi uke) with the right hand and a mid-level outward block (chudan soto uke) with the left hand, so you face the backs of both fists. Step back and at the same time pull the fists back vigorously into the sides. Use the bouncing off the ground, straightening the leg/pelvis and back muscles for another powerful double punch (awase zuki: ura zuki (reverse punch) and chudan zuki (mid-level punch). From the fist going the mid-level punch during substitution is the hikite in the side with the knuckles up, the ura zuki (knuckles down during the substitution) is to the seventh rib (denko), the chudan zuki to the 5th intercostal space, just below the nipple (ganka). Note: beginners may also perform the chudan soto uke as a 'normal' chudan uke, so that you look at the finger side of the fist.



Open the left hand and place the right fist in the left with a small circular motion. Turn the left foot out, join the right foot in musubi dachi and simultaneously rotate the hands. Close the kata.

2. Gekisai dai ni

Gekisai dai ni means 'attack and destroy 2' and the kata was also developed by Chojun Miyagi, in the same period and for the same reason as Gekisai dai ichi. Gekisai dai ni is very similar to Gekisai dai ichi, only in the second part of the kata more open hand techniques are used. The differences from Gekisai dai ichi are: (1) when the kata is counted as a class, the forward kick, the elbow strike, the knuckle strike, the low sweeping swipe and the reversed punch are on one beat (the rhythm is 1 – 2 (elbow and stamp) – 3 – 4 – 5); (2) the second mid-level block is an open hand pulling block (hiki uke); (3) a right and a left pulling block (hiki uke) has been added and (4) the last technique is not a powerful double punch in a rectilinear zenkutsu dachi, but a tora guchi with muchimi, in nekoashi dachi, emerging from the line of attack. In addition to the points of attention you learn from Gekisai dai ichi, this kata teaches you the execution of blocks with an open hand and the shifting focus on different blocks. Only the techniques that differ from Gekisai dai ichi are covered.

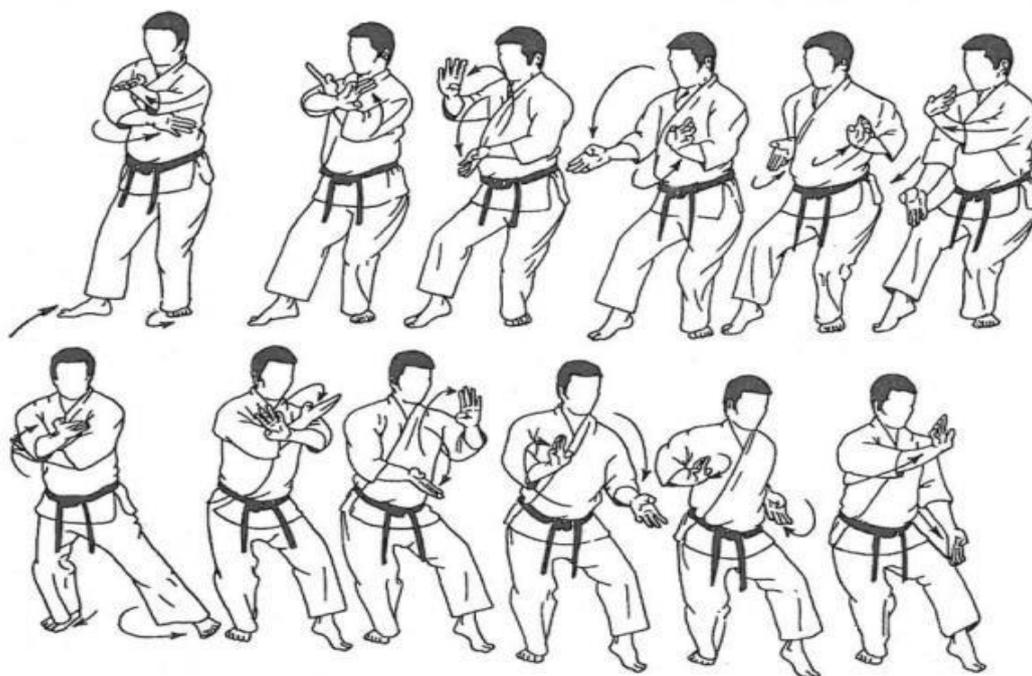
Mid-level open hand pulling block (chudan shotei hiki uke)

The movement is performed with muchimi, the foot moves in a circular motion (ankle along ankle), even with the hand. The blocking hand begins angled under the elbow of the other arm, fingers up. The force is focused on the little finger side of the hand during the block. This is a circular movement; only at the end of the block is the hand drawn straight to the body from the elbow about 5 centimeters; the elbow then touches the rib cage. When pulling, focus on the thumb and forefinger. The hikite is an open hand with the fingers up **Right – left pulling block (migi hidari hiki uke)**

These two pulling blocks are executed quickly, but still separately and with muchimi. They are similar to the first pulling block, only faster but by no means rushed. Again, the ankle moves along the ankle, simultaneously with the hand movements, both of which begin angled below the elbow. The right foot is placed on the floor, briefly bears about 50% of the body weight and, after the block has been completed, pushes back for the same circular movement. In the kick, the block is kept and the hand – unlike Gekisai dai ichi and the first in Ni – is therefore open. It is pulled back just as hard before the elbow strike, turns and becomes a fist.

Tora guchi “tiger mouth”; high controlling block with the back of the hand (jodan haishu osae uke), inward hook block (uchi kake uke) and high and low push (jodan and gedan oshi)

From hachiji dachi (natural stance) you step diagonally backwards in a straight line and draw the other foot straight into nekoashi dachi. The movement is performed with muchimi. Inhale on the blocks, exhale on the push. Focus on the tanden, the large back muscles and the sides of the hands on the blocks; at the push on the tanden, the large back muscles, the palms and the thumb. The focus shifts with the blocks: with the block from the little finger side of the arm to the top of the wrist; in the low technique from the side of your wrist to the palm. When pushing, the palm is open and the thumb is contiguous. The tanden remains closed during the push, but the pelvis remains in its natural position. The upper hand ends at collarbone/throat height, the lower hand at the height of your thigh. When moving, the entire sole of both feet remains on the ground. Therefore, put your front foot completely on the ground before moving. Note that the hand that is going to make the high controlling block starts angling under the elbow of the other arm. To close, turn as a whole from the tanden to the front; the feet do not come off the floor.



Note:

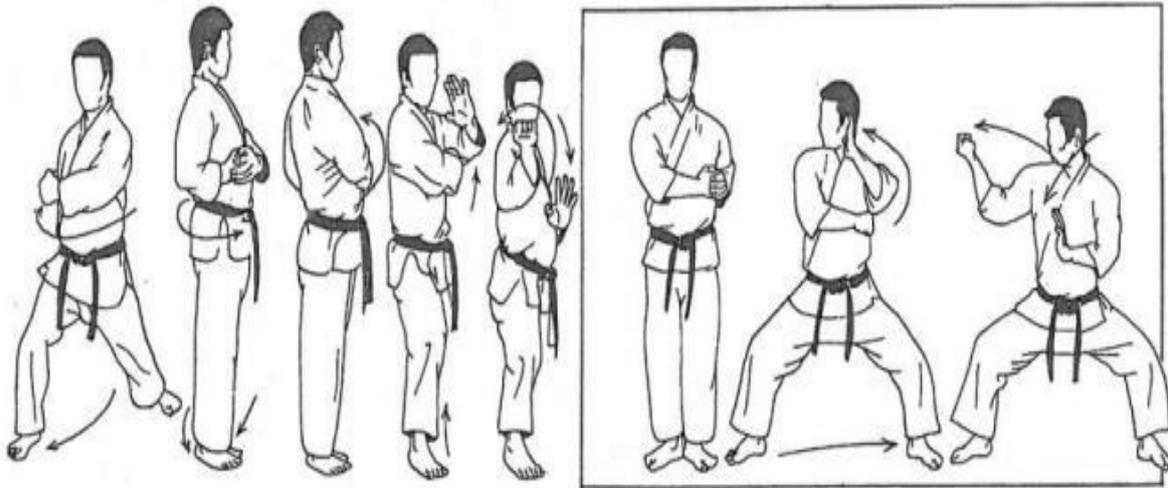
In neko ashi dachi, the crown is up, the chin is slightly in, the eyes look straight forward and the back is straight. Your weight rests mainly on the back foot (90%); of your front foot, the toes and ball of the foot lightly touch the floor, as if floating. The heel of the back foot and the ball of the front foot are along a straight imaginary line (or from musubi dachi, the front foot goes straight forward). The knee of the front foot falls slightly inward. Bring the left hand up and then move both hands down in a circular motion and place the right hand in the left, palms up. Push off strongly with the ball of the front foot as you step back into musubi dachi from neko ashi dachi. You turn your hands and close the kata.

3.Saifa

Saifa was introduced to Okinawa by Kanryo Higaonna. He learned the kata from Ryu Ko. The original maker of the kata is unknown, but he undoubtedly had connections with crane boxing. Goju ryu is the only karate style that has Saifa in its curriculum. Saifa means something like "destructive attacks" but the name is used more often, for example for completely different quans in Shaolin Kung Fu. The kata is characterized, among other things, by the high number of striking techniques, which are of course circular and are performed without tension in the wrist, elbow and shoulder. Also, there is only minimal use of the muscles of the upper body, so that one learns to optimally use the impulse from the legs and pelvis during the strike. This allows you to train a lot of variation between tension and relaxation with this kata

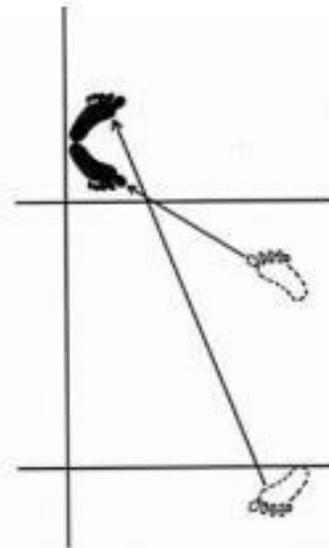
Hazushi waza (freeing technique)

From musubi dachi you sink first, after which you push off powerfully from the back leg, you move the front leg 45 degrees obliquely forward. The movement is smooth and has been compared to a swimming octopus. You only come up when you have your feet connected, during the move you keep your back straight and crown up. At the beginning of the movement, the left hand grasps the right fist, the thumb and the little finger of the left hand sticking into the fist at the top and bottom respectively, so that more grip is obtained. During the hazushi waza, the arm stays close to the body (if it goes further away from it, you lose strength). At the start of the hazushi waza, the wrist is tilted outwards. Initially, the grip is loose, but firm during the technique. The actual freeing technique is powerful and also comes from turning the body; you tilt your fist and pull and punch vigorously. Note. The hazushi waza is performed from musubi dachi ("attention position", is the same as at the beginning of the kata). That is more difficult than, for example, from sanchin dachi (two feet long). By performing it from musubi dachi, the karateka learns to keep better balance. Incidentally, this freeing technique is also performed in the bunkai from musubi dachi. It is good to also practice this from stances where you stand firmer, as you would in a combat situation.



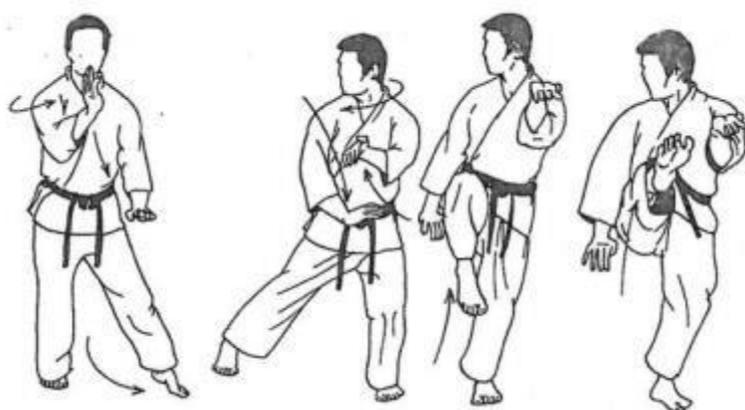
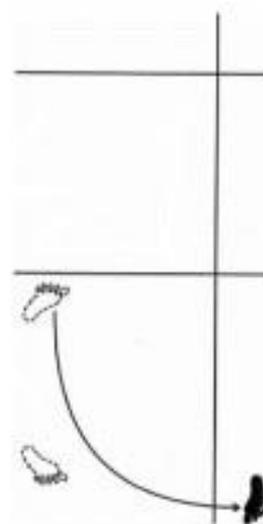
Jodan uraken uchi (high knuckle strike) and osae uke (controlling block)

The rhythm of the movement from the starting position to the hazushi waza, the hazushi waza itself and the uraken uchi/osae uke is smooth/flowing – powerful – fast. For the uraken uchi, the arm (shoulder, elbow and wrist) is free from tension. The impulse of the movement comes from the tanden (and the falling of the pelvis), the muscles of the upper body are also almost relaxed. The uraken uchi starts near the armpit, follows a fairly large circle (past the forehead) and comes diagonally from above to jinchu (vital point at the upper lip). The uraken uchi is performed like a whip and the hand springs back, after which the elbow forms a 90 degree angle. The block is circling osae uke (controlling block) (and not a dropping block (otoshi uke). This means that muchimi must be added to this fast block. At the end of the block, this hand is raised in front of the solar plexus. In the freeing technique in musubi dachi the pelvis is closed, in shiko dachi the pelvis is open. Pelvic drop and tilt is used in the knuckle strike and the controlling block. When moving from the shiko dachi to the next hazushi waza, the back leg moves obliquely forward in a straight line.



Sukui uke (scoping block), shotei gedan harai uke (open hand low sweeping block), hiza ate (knee kick) and mae geri (forward kick)

Unlike the previous displacements in shiko dachi (straight line), this displacement is circular; the foot goes first to the other foot and the ankles go right past each other. Then the foot moves parallel to shomen (front of the dojo). The sukui uke and the gedan shotei barai are performed with muchimi; the arm that makes the gedan barai slides through the elbow of the other. After the block, all fingers point forward, the fingers of the gedan hand slightly inward. The head turns during the movement and looks to the side as the ankles pass each other. The addition of the leg is also done with muchimi. Only when the foot is directly under the body does it quickly release for the hiza ate. The mai geri is keage with the ball of the foot to the crotch (often the kick in Saifa is executed a bit too low, which is caused by the hiza ate being too low and therefore not lifting the knee high enough; make sure the thigh is horizontal after the knee kick). After the kick,



the foot is actively withdrawn and then hangs down in a relaxed manner.

For the move to the second sagi dachi (heron position), the foot goes straight down and then slides on the ground, with muchimi of course; the

gedan hand starts spinning early in front of the block. The head turns at the start of the movement and also looks

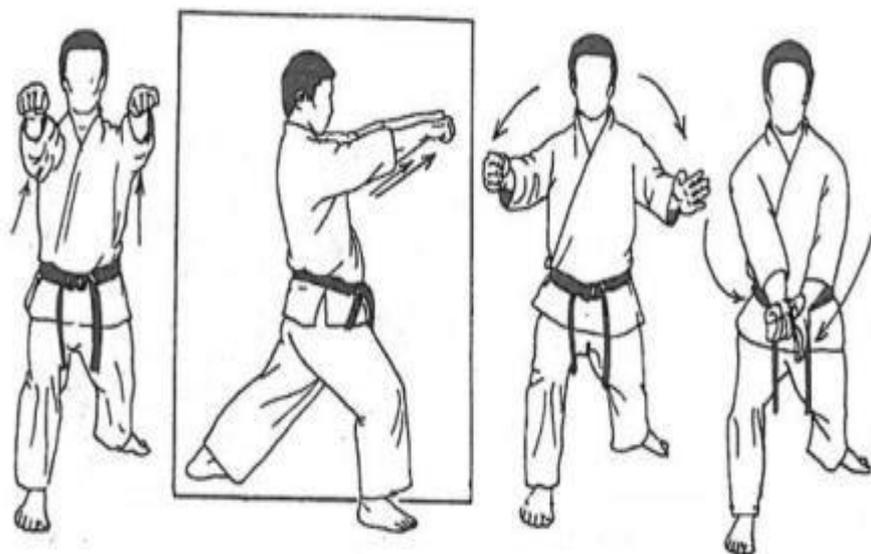
the

to the (other) side during the hiza and mae geri. Note: the head does not look in the direction of the action. This makes the action a bit more difficult and you train your balance. Because you don't see the action, it would also stimulate the use of other senses, such as the ears and the feeling of the skin. You can also train this at times when you are not standing on one leg. A karateka who has not yet developed good balance (press your foot into the floor, the eyes look straight and pull your shoulder blades down) can look ahead.

Morote zuki (double punch) and morote gedan furi uchi (double low swing strike)

After the (second) kick, turn your head forward, forcefully move the leg backward into a zenkutsu dachi and simultaneously perform the morote zuki. The hands are first strongly pulled back to the sides, the knuckles remain up; the fists do not rotate during the punch. The double punch is slightly above the shoulders, shoulder width. As with the hiji ate (elbow strike) in Gekisai dai ichi, this can be performed in three ways depending on the level of the karateka (the difference is that in Gekisai dai ichi the reflection from the ground comes from the front leg, at Saifa the back leg): 1. The foot is put down and the force of reflection from the ground is used in the morote zuki. The rhythm is 1 2. 2. The foot is put down and immediately afterwards the morote zuki is performed. The rhythm in pambam. 3. The foot is put down simultaneously with the execution of the morote zuki. From the tanden, the force goes to both the foot and the knuckles simultaneously. So “splitting power”. In the morote gedan furi uchi there is no

tension in the shoulders, elbows and wrists; you only use gravity. Don't do anything with muscles, just drop the arms. For this, the fists initially swing slightly sideways, and then fall down



in a fairly large circle. Only at the moment of hitting do you focus, with the focus both in the fist and in the open hand (the hand above the knee makes the fist, note that with the open hand the tip of the thumb against the root of the side of the index finger is pressed). The entire action is fluid with a powerful kime that closes the tanden.

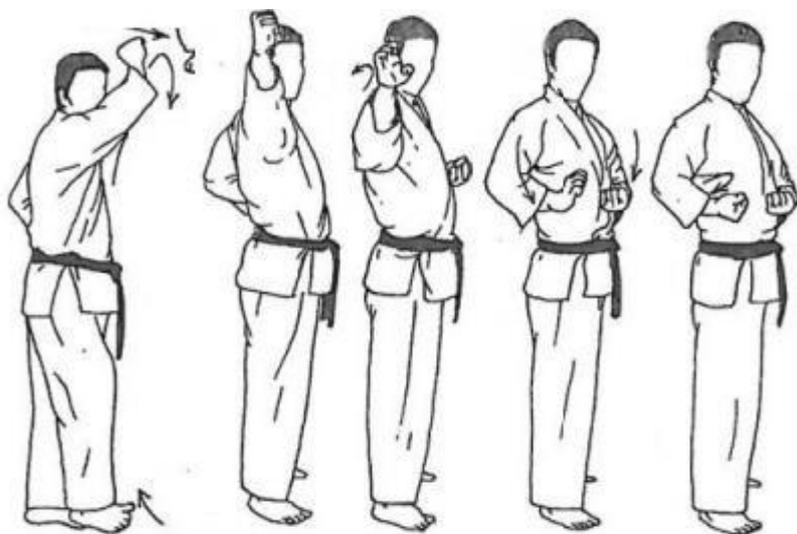
Chudan hiki uke (mid-level pulling block) and morote zuki (double punch)

The hand of the hiki uke starts angulated under the upper arm. You don't step sideways, but you swing the foot sideways. The side swing and the twist is one movement; there is no pause moment. The block has no kime. Use the bounce of the twist off the back leg and pelvis for the double punch. Focus vigorously

Ashi barai (foot sweep), tetsui uchi (hammer strike), tsukami hiki ("grab and pull") and ura zuki (short or turned punch)

The ashi barai is small, the foot goes along the other foot and you stamp it into hachiji dachi. Use the momentum of the sweep's movement through the tanden and the powerful hikite to support the tetsui uchi. For the hammer strike, the upper body and the joints of the arm and shoulder are relaxed. The arm remains relaxed as it makes a large circle, along the crotch, the side of the body and over (!) the head in a smooth circular motion. Imagine that your arm is a solid rubber hose and your fist is a stone, your tanden the handle. The tetsui uchi is powerful and on the forehead and is focused (= heavy strike) at the moment of hitting the underside of the hand, the tanden is then tightened and the feet grip the floor.

Kiai! Rotate and open the fist-hand, there remains tension in the fingers. Imagine that you grab someone by the hair and pull it down forcefully. This hand stays more or less "flat" and moves to your side. At the



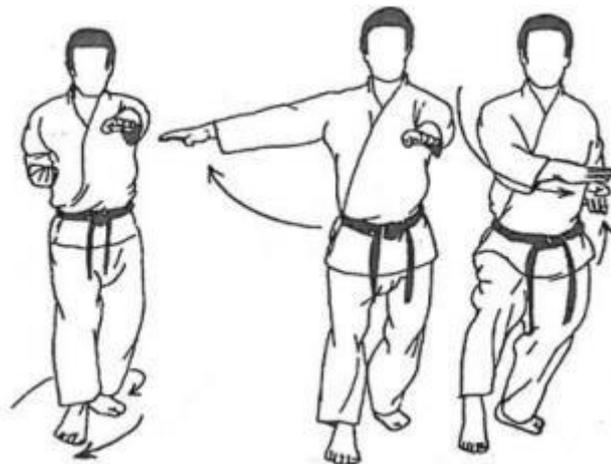
same time you make a powerful ura zuki. The pelvis does not turn inwards with the strike. Note: With the ura zuki, the pelvis in the kata does not turn inwards. This is to encourage the use of the lower body for power delivery. It is therefore not the intention that the non-rotation of the pelvis is compensated by providing more force with the arm. Incidentally, the pelvis in the bunkai does retract, in self-defense situations this is also more sensible.

Gyaku zuki (reverse punch)

Turn from hachiji dachi to han zenkutsu dachi; three feet long. The power for the punch comes partly from the twist, the bounce off the ground from the back leg straightening and the powerful hikite. The punch is at throat level, above the collarbone. Focus vigorously.

Haito uchi (thumb hand strike)

Take a long sliding step towards the back, open the hands and twist into a neko ashi dachi; the “gyaku zuki arm” remains relaxed and slightly extended. Keep the body upright but relaxed; there is no tension in the joints of the arm during haito uchi; the arm is thus more or less stretched during the performance. Use the pelvic impulse, the hikite retraction and the twist for the chudan (height: floating ribs) haito uchi. Focus the haito uchi on the side of the hand under the thumb! (And not on the ball of the thumb; if you focus on the side of the hand under the thumb, the (base of the) thumb does not protrude and will lie further in with the haito uchi than is the case with, for example, a nukite (spear hand thrust) or open hand block). Firmly pull the other hand back to the side, this hand is open and the palm is facing up. The fingers of the haito uchi end above this hand.



Tora guchi (tiger mouth)

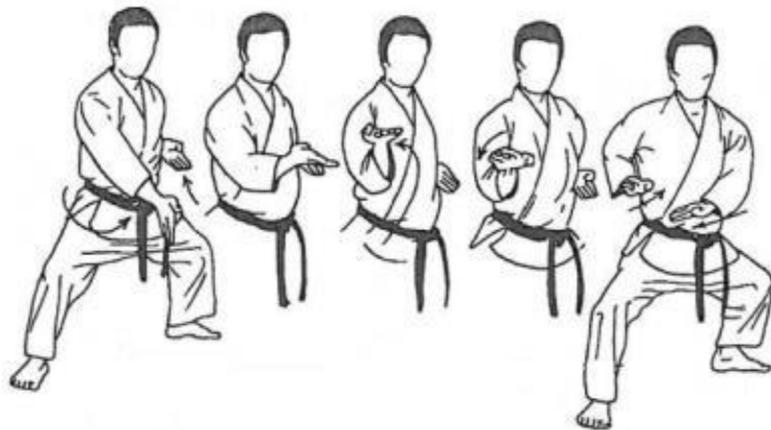
Perform the tora guchi in a similar way to Gekisai dai ni and close the kata.

4.Seiyunchin

Seiyunchin was introduced to Okinawa by Kanryo Higaonna. He learned the kata from Ryu Ko. The original maker of the kata is unknown. Seiyunchin means "control and push". This is equivalent to throwing someone off balance (or pulling), controlling and attacking with a close range technique (attack to a vital point, throw, choke). Seiyunchin is the kata in which you develop a lot of "chiru no chan" - push off power or explosion power. The kata has a large number of movements over a considerable distance, both forwards and backwards. In addition, the kata contains a large number of techniques that are performed in shiko dachi (see the gedan barai at Gekisai dai ichi for the points of attention). During a shift from shiko dachi to shiko dachi, the body remains low and the feet slide across the floor. Although the shiko dachi appears several times in the kata, the way in which the movement takes place and how the power is supplied is different each time.

Morote sukui uke (double scoping block) and morote gedan barai (low double sweeping block)

The entire movement is performed with muchimi. From musubi dachi you step in a straight line obliquely forward into shiko dachi. The hands simultaneously rise slightly, rotate and then move sideways; they circle around the abdomen like the belly of a heavily pregnant woman. Keep the shoulderblades low and fingers together, thumb pressed against the side of the index finger. When the hands meet in front of the lower abdomen, they rotate upwards, the fingers go straight up, the backs of the hands meet and the fingertips end just below the chin. The elbows are pressed against the rib cage. The breath goes to the tanden as the hands go up. Under the chin, the hands become fists (index finger first, with muchimi). The fists go down and the knuckles then twist together like a cogwheel. Hold your breath and keep your tanden tight while moving the fists down.

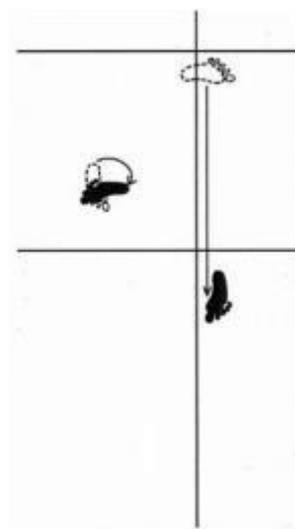


When the fists are down, they go out and perform a slow morote

gedan barai, still with muchimi. During the morote gedan barai you exhale and the tanden/pelvis opens (for advanced users: it is a kind of noon breathing). Shortly focused at the end with a powerful kime, the fists then turn in slightly.

Morote sukui uke (double scoping block) and morote gedan barai (low double sweeping block)

The entire movement is performed with muchimi. From musubi dachi you step in a straight line obliquely forward into shiko dachi. The hands simultaneously rise slightly, rotate and then move sideways; they circle around the abdomen like the belly of a heavily pregnant woman. Keep the shoulderblades low and fingers together, thumb pressed against the side of the index finger. When the hands meet in front of the lower abdomen, they rotate upwards, the fingers go straight up, the backs of the hands meet and the fingertips end just below the chin. The elbows are pressed against the rib cage. The breath goes to the tanden as the hands go up. Under the chin, the hands become fists (index finger first, with muchimi). The fists go down and the knuckles then twist together like a cogwheel. Hold your breath and keep your tanden tight while moving the fists down. When the fists are down, they go out and perform a



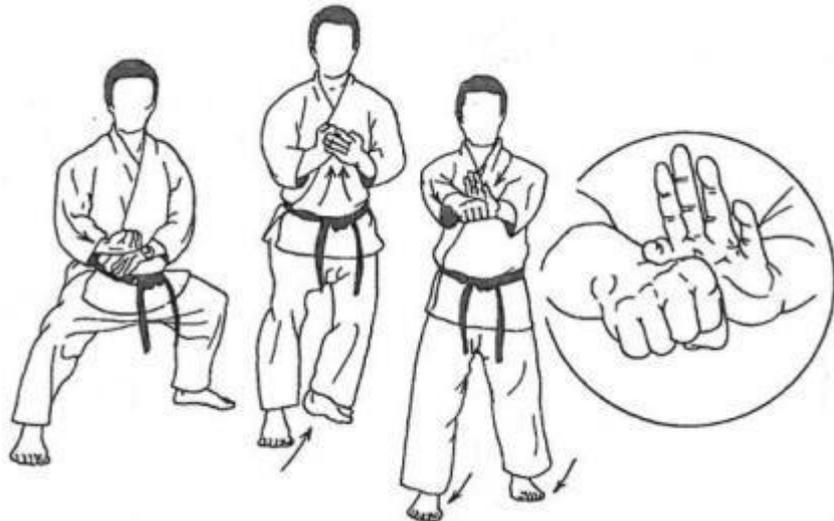
slow morote gedan barai, still with muchimi. During the morote gedan barai you exhale and the tanden/pelvis opens (for advanced users: it is a kind of noon breathing). Shortly

focused at the end with a powerful kime, the fists then turn in slightly. From shiko dachi, move straight ahead (see drawing), the feet slide on the floor without losing contact with the floor.

Hojo oshi (supported push) and suri ashi (sliding move)

For the hojo oshi, place the fist in your open hand and they twist together until the ball of the thumb of the supporting hand is behind the ball of the thumb of the fist hand. From shiko dachi you pull the front leg back in a "high neko ashi dachi" (but it is not a stance, but one continuous movement). The suri ashi ("sliding step") is fast and powerful, the feet glide across the floor. The forward movement is from the tanden with the whole body and straight forward (you should have the feeling that you are pushing off very forcefully and falling forward); the technique itself is not a strike but a push to the solar plexus. Note:

In the standard bunkai, you punch with nakadaka-zuki (middle-finger fist punch) first, then open your hand and give a supporting push with this open hand. In the kata, you push and use the fist (no nakadaka).



Ushiro (backward) and chudan hiji ate (midlevel elbow strike)



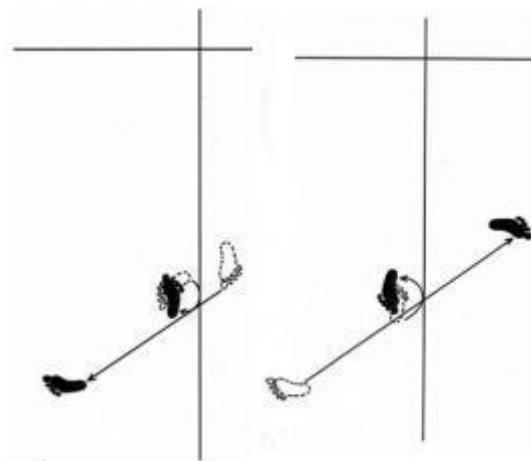
After the push you turn the fist tateken (vertical), the open hand turns with it and stays behind the thumb mouse on the fist. This open hand will "stick" causing the fist to "pull loose" for a powerful uraken hiji ate (backward elbow strike), simultaneously stepping back into han zenkutsu dachi. The open hand remains stretched out. This is followed by a powerful chudan hiji ate (mid-level elbow strike, the fist remains tateken (vertical) forward; the forearm in the palm of the (then turned) open hand. The two elbow strikes are in quick succession, but not "bouncing". So it is not: one (uraken hiji ate) – two (chudan hiji ate), but a fast and powerful one (uraken hiji ate) – fast loading – two (chudan hiji ate).

Hojo uke (supported block)

The technique is performed with muchimi. The fist hand passes in front of seigetsu and starts on the left side next to your body where it rests in the palm of the other hand and together they follow the trajectory of a chudan uke (midlevel block). Firmly press and stretch the thumb of the open hand. The pelvis is closing during the blocking technique. With this slow movement, too, extra attention is paid to the support provided by the breath: you inhale during the block and exhale during the kime. Note the stand: it is renoji dachi, the "Lstance".

Ippon gedan barai (low sweeping block)

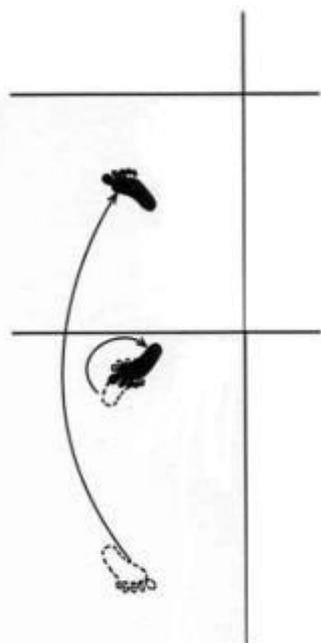
From renoji dachi you step straight forward with the back leg, the ankles go right past each other. The gedan barai is performed with great power and speed. During the technique, the pelvis opens and falls in the shiko dachi and this is used in the first gedan barai. Keep the arm more or less straight. After this the pelvis remains open, you push off powerfully with the front foot that goes straight back, the ankles go right past each other. Obviously you stay low; the feet slide across the floor. This gedan barai is also performed with a lot of speed and power. Therefore, pull the hikite back vigorously and grab the ground with your feet. Both of these



gedan barais are the most powerful moments in the kata. The first uses the drop of the body and the opening of the pelvis, the second uses the push-off with the front foot.

Shotei chudan uke (mid-level open hand block) and hari uke (bow and arrow block)

From shiko dachi, withdraw the front foot and move to a shiko dachi perpendicular to the front of the room. The foot arches and passes the other foot, the pelvis remains open, the back straight, the feet slide across the floor and you do not rise. The chudan uke (mid-block) goes along with the rotation of the body. The hari uke is performed with muchimi. The arm that makes the jodan technique (the left) goes - palm up - through the arm that makes the gedan uke. The jodan block is a controlling and slightly pulling at the moment of focus. The gedan movement is sweeping, the arm is stretched. Make sure that the thumb rests firmly against the top of the base of the index finger. As a result, the hands are automatically open and the



fingers are stretched. In this technique, focus on both the fingers and the palms of the open hands; also develop feeling for each finger individually. When moving to the second hari uke (left gedan arm goes inside), turn on your left foot. The ankles don't go past each other but around each other, and you move your body similar to a door. Of course the pelvis

remains open, you do not rise and the feet slide over the floor. When performing the hari uke, you lower your body a little further.

Note: the left arm goes inside twice. Until around 2010, this was implemented differently at various European dojos and the (right) jodan arm went inside in the second technique.

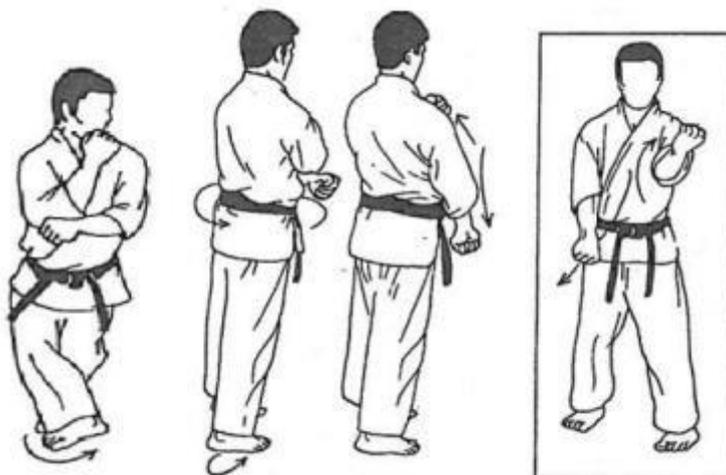


Jodan uchi uke (high inward block) and uraken uchi (knuckle strike)

From shiko dachi, pivot on the left leg and take a swinging step from the outside in (similar to a large foot sweep, imagine sweeping someone below the ankle). Move from hara and come forward with the whole body. Both arms also make a large movement and come from the outside in. In the jodan uchi uke, the fist in front of the face ends at nose level. Apply the same amount of force in both arms. Place the elbow in the palm of the other hand. Then, from the tanden, slide the whole body forward with suri ashi, the feet slide on the floor, the left hand remains around the elbow and perform a uraken uchi to the nose. There is no tension in the shoulder, wrist and elbow; there is no kime, the hand jumps back. Note: In the bunkai, the left hand blocks with shotei uchi uke (inward open hand block). In the kata this hand is held differently and the elbow lies in it. Do not bring the bunkai into the kata.

Chudan yoko uke (midlevel outward block) and gedan barai (low sweeping block)

Step with the front foot sideways in a kind of bensoku dachi (scissor stance). Sink (approx. 10 cm) with your entire weight deep into the front foot (imagine that you screw this foot into the ground). Then forcefully push off with this foot (imagine the screw springs back strongly from the ground) and use this force for the 135degree turn. Cross both arms in front of your solar plexus and simultaneously perform a quick chudan yoko uke and the gedan barai.

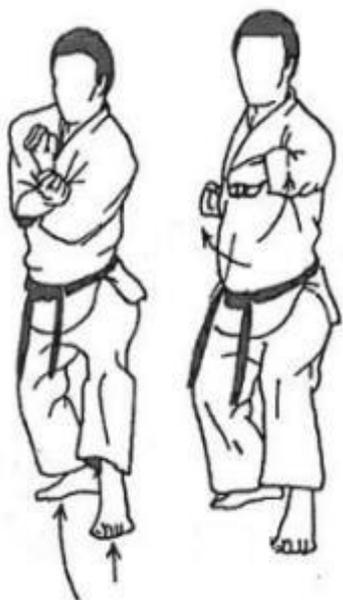


Age zuki (rising punch), jodan uraken uchi (high knuckle strike) and gedan barai (low sweeping block)

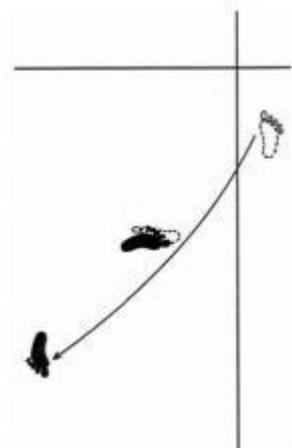
Push off from your back leg and keep your right hand in 'ura zuki'. Your left hand is open and above your forehead. As your foot lands, forcefully and actively pull your left hand toward your solar plexus and perform a powerful age zuki. Kiai! The elbow makes a 90 degree angle after the punch. Then follows a uraken uchi (arm completely relaxed), fist is not focused (whip) and a small gedan barai from the elbow. Push off powerfully with the front leg, pivot on the left foot and step straight back, ankle along the ankle to shiko dachi and perform a powerful gedan barai. Pull the hikite back vigorously and grab the floor with your feet.

Hazushi waza/Hiji ate (freeing technique/elbow lift)

For a good performance of the hazushi waza, imagine



being attacked from behind (as in the bunkai). Also focus on the back of your body. The arm of the front leg rests against the body and will perform the freeing technique; it lies under the arm that shoots back for the uraken hiji age (backward



elbow strike). Curl up by: (1) closing your pelvis and tilting back, (2) pushing your shoulders forward and bringing your shoulder blades forward (but the back remains straight, crown up, you continue to look

straight ahead) and (3) twist the arms and wrists together as far as possible, against the body. Release the built-up tension suddenly, like an arrow (actually three arrows: pelvis, shoulders and arms) flying off a tense tendon. In addition, the pelvis also drops slightly lower. The nukite arm flies back forcefully, like a uraken hiji age (backward elbow strike). The hazushi waza/hiji ate shoots upwards vigorously, as if popping a beer bottle cap (the fist remains against the body). For the shift, transfer your weight to the front leg and push off very strongly with the ball of the foot for the back shift. The displacement is smooth but powerful, over a considerable distance (about 1.5 meters) and is performed at great speed. Imagine that you also push someone behind you over this distance. Stay low as the front foot slides from neko ashi dachi to bensoku dachi.

Shotei otoshi uke (open hand dropping block) and jodan uraken uchi (high knuckle strike)

From neko ashi dachi, move a large step with shuri ashi forward into sanchin dachi (from the tanden with the whole body) and simultaneously (as two circles) perform a shotei otoshi uke and jodan uraken uchi. Block hand ends in front of solar plexus, fingers up. The knuckle strike is a whip strike to jinchi.

Morote kuri uke (double elbow block)

Step back in nekoashi dachi. For the kuri uke, the hands make a fairly large circle up and come together above the forehead, the backs of the pinky mice against each other, after which the elbows also touch each other. Bring them down slowly, with muchimi. Focus in the elbows as they go down. Then the elbows go out and make morote kuri uke. At the start of the block, the focus is on the elbows, but this shifts to the underside of the forearm, the palm, and finally the fingers (the thumb presses vigorously against the side of the base of the index finger, the fingers rest together).

Rotate the hands downwards in a fairly small circle, place the back of the right hand in the palm of the left and rotate the hands as you step into musubi dachi.

Close the kata.

5. Shisochin

Shisochin was introduced to Okinawa by Kanryo Higaonna. He learned the kata from Ryu Ko. The original maker of the kata is unknown. Shisochin means "four openings" or "four directions" and this, of course, refers to the performance of the shotei zuki (palm strike) in four directions, but the kata has more twists and turns. Goju-ryu is the only karate style with this kata. The kata is characterized by many and powerful, fast open hand techniques. An arm with an open hand can be relaxed more easily than with a fist, allowing techniques to be performed more quickly.

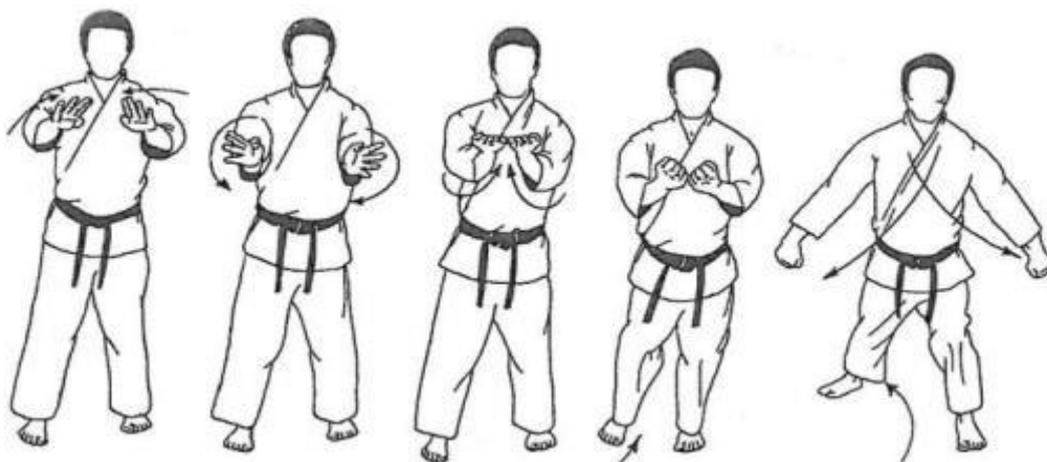
Nukite zuki (spear hand strike) and morote chudan shotei uke (double open hand block)

From musubi dachi you lower and step with the right leg in a circular motion into sanchin dachi (feet standing, as in all kaishugata, straight). Simultaneously the hands go up, slide over each other to the side at the level of the solar plexus and make past the elbows - one right below, the left above - make a circular movement forward in morote chudan shotei uke (double open hand mid-level block). The hands are more vertical than horizontal. The elbows are close to the body (about a fist away from here) and at a 90-degree angle. During the movement, the block and the strike, imagine a tiger stalking prey and then suddenly striking. So you move slowly, circularly (ankle along ankle) and with muchimi. When grounded, you suddenly strike with a nukite zuki with a lot of power, speed and precision. You first pull the hand that is going to stab firmly into your side, after which it jumps out. In the nukite zuki, the hand is a spear: the thumb presses against the mouse from the side of the index finger, the palm and fingers are stretched. The nukite is to ganka, the space between the fifth and sixth ribs at suigetsu-level. The fingers are not quite the extension of the arm, but are slightly lowered at the moment of impact. After the sting, the hand springs back into chudan shotei uke like a ball bouncing off a wall.

Hazusu wasa (freeing technique)/Morote gedan barai (double sweeping block)

From morote chudan shotei uke, the hands make a small circular motion downwards, touching each other in front of the lower abdomen and moving up

together in a scooping motion, palms up (like the bunkai). At the level of your collarbone, the hands become fists, pinky first, all with muchimi. As the hands rise, the breath goes down, the pelvis closes, the arms curl up and the shoulder blades separate (the back remains straight and you continue to look straight ahead). You step back forcefully into zenkutsu dachi while simultaneously opening your pelvis and releasing the tension in the shoulders and arms. You use the release of the tension in the morote gedan barai, the fists end next to your body, knuckles forward. Turn the fists in slightly at the end.



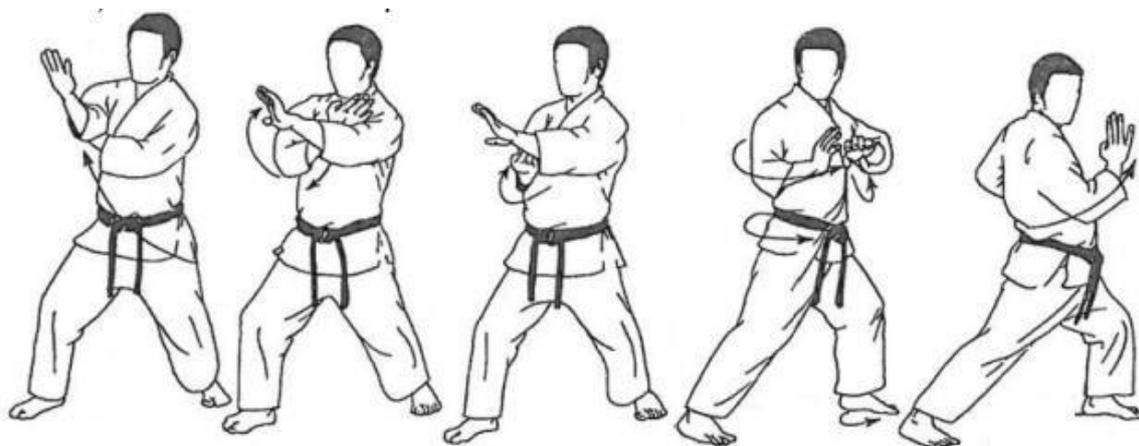
Chudan ura kake uke (open hand mid-level hook block) and shotei gedan barai (open hand sweeping block)

Cross your arms for suigetsu, fingers extending slightly past the elbows. At the same time you sink. From your back leg, bring your body forward from your tanden in zenkutsu dachi; make sure you are 45 degrees to the shomen (otherwise you won't be on two lines in the next technique). The arm that makes the kake uke goes under the gedan uke arm. The kake uke is like throwing a frisbee, but your arm stays with your body: the elbow is and remains a fist's width from your body and the elbow makes an angle of 90 degrees after the kaki uke. The gedan barai arm (went through the elbow of the other arm) is relaxed and straight down.



Chudan uchi kake uke (midlevel inward hook block), hiki uke (pulling block) and ude osae (arm on elbow control technique)

Both blocks are performed with muchimi. The arms move together and keep as much contact as possible, imagine that your arms are glued to an arm of an opponent. The hiki uke hand starts angled below the elbow and at the end of the technique both hands move out to the side together. The ude osae is started from the push-off of the leg and the hips, the shoulders and hips move together, make sure you don't use muscle power from your shoulders or arms. The head initially turns with the body, but continues to look forward. The grasping hand pulls while rotating the hip; the ude osae is fast and powerful. The rhythm of the whole movement (ura kake uke/shotei gedan barai, grab the arm, ude osae) is fast – muchimi – powerful.



Age hiji ate (rising elbow strike) and ushiro hiji ate (backward elbow strike)

Bring your weight to your left foot and join both feet together (heisoku dachi). This is of course a practice position to get more balance. During the movement to heisoku dachi, inhale and close the pelvis by tilting it back. Simultaneously, your hands become fists. You open your pelvis and simultaneously let your body fall while performing both elbow strikes. The knuckles of the ushiro hiji ate hand stay up. In the bunkai, the ushiro hiji ate is a strike backwards and you should pay more attention to your knuckles for that.



Jodan shotei zuki (high palm strike) and shotei gedan barai (low open hand sweeping block)

From heisoku dachi you stay low. You turn on your left foot 180 degrees, the feet stay close together. When you are rotated, the right foot steps back into zenkutsu dachi and this right foot stays more or less in place during the four palm strikes, it turns of course. Bring the hand of the striking arm up to the side during the twist, fingers up as your belly fills with breath. Perform the shotei zuki and the

gedan barai simultaneously. The shotei zuki is slightly higher than the shoulders. When performing, don't think too much about the gedan barai: this arm simply swings down (but doesn't sway) and barely focuses. Imagine striking and pushing at the same time. Concentrate in the palm and tanden. The shotei zuki is a tanden zuki, in this series of movements the concentration in the tanden is crucial. Stay low on the moves. Note: In the bunkai, the palm strike is more upwards than in the kata.



Chudan hiki uke (mid-level pulling block), mae geri (forward kick) and hiji ate (elbow strike)

Step from zenkutsu dachi with a circle (ankle along ankle) into sanchin dachi. The hiki uke is with muchimi; stay in (virtual) contact with the opponent's arm. The hikite is to the side with an open hand, fingers up. Hold the block at the keage mae geri with the ball of the foot to the crotch. The hikite remains open but moves to the solar plexus during the elbow strike. The elbow strike is to ganka and the hand is open. Kiai!

Hiki uke (pulling block)

Both hiki ukes are with muchimi, move with a circular motion (ankle along ankle) and the hikite is to the side, open hand, fingers up. Hand and foot naturally move simultaneously.

Shotei osae (open hand controlling block) and hiji uchi (elbow strike)

The movement begins with a small step and twist of the left foot. Block with muchimi. The blocking arm moves with the rotating body and goes past the side of your body in a circular motion in front of your face. Just before the blocking hand moves in a straight line back to the solar plexus, the elbow strike goes over the wrist. This elbow strike makes a circular rising movement, it is a heavy strike (from the tanden, ensure as little tension as possible in the arm) and up to the lower jaw. This elbow strike is therefore very different from the earlier elbow strikes and those in the Gekisai dai-katas for two reasons. Firmly pull the other hand toward the solar plexus.

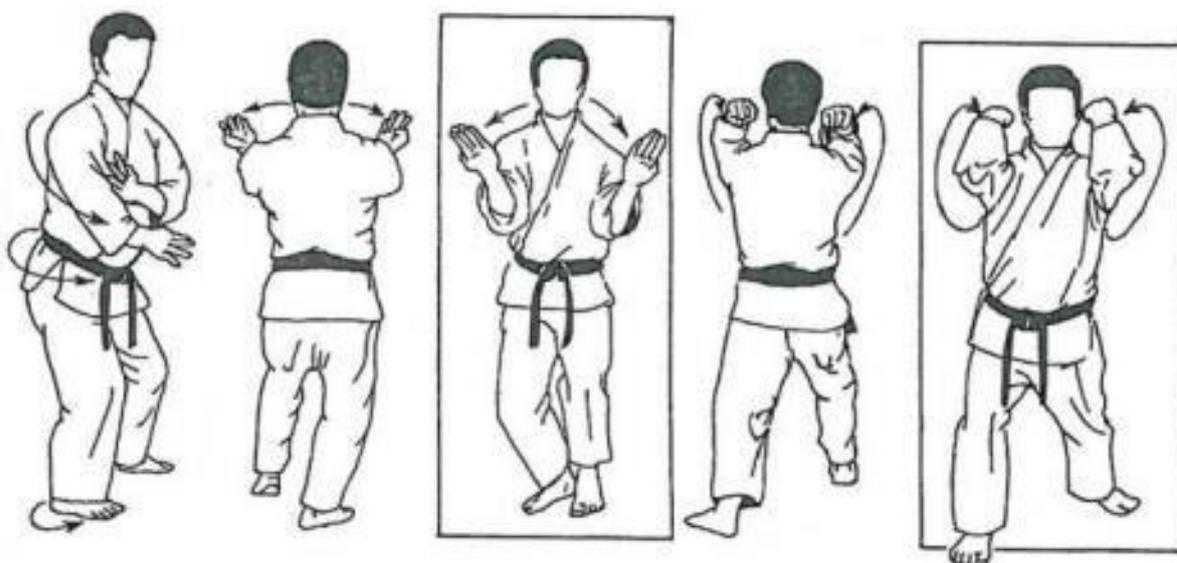
Morote chudan kake uke (double mid-level hook block)

You turn on your right foot in neko ashi dachi. For this, both hands initially go together to the right side. Then they extend horizontally (especially the right to the left side) in front of the solar plexus (suigetsu), palms up. Both arms extend far to the side (fingers are outside the body) before the morote kake uke, at the end of the twist, is performed with muchimi. The hands are held in such a way that if you put a large book on them, you can start reading (more horizontal than the morote chudan shotei uke at the beginning of the kata).



Morote hiji ate (double elbow strike)

Step with the left leg into zenkutsu dachi, twist the hands (keep elbows by the body), lower them slightly and make fists (as if you were gripping something tightly) - index finger first - which immediately grab and twist and pull. In the pulling motion, imagine that you are pulling a little tree out of the ground, which at first remains attached, but then comes loose. Both "elbow strikes" are high, fists end next to ears, knuckles up, the focus is in the wrists.



Chudan ura kake uke (mid-level hook block) and shotei gedan barai (open hand sweeping block)

From heisoku dachi (you don't come up) take a long sliding step with the right leg to the back of the dojo. During the move, the hands move to your sides, crossing in front of the solar plexus and extending past your body. Quickly twist onto your right leg and use the twist for the blocks. The blocks are the same as for the ude osae (control technique on the elbow): frisbee and relaxed down. The bottom hand is a fist from the knee.

Bring both open hands together in a circular motion in front of your face and down again in a circular motion. Place the right hand in the left, pull your foot back into musubi dachi and twist both hands.

Close the kata.



6.Sanseru

Sanseru was introduced to Okinawa by Kanryo Higaonna. He learned the kata from Ryu Ko. The original maker of the kata is unknown but it is suspected that this kata comes from Dog boxing (Dog Kung Fu). This is (also) a southern Kung Fu style, with a special feature quite a lot of techniques for short-range combat such as throws, chokes and ground fighting. Sanseru means '36': 6 (eye, ear, nose, tongue, body and mind) x 6 (color, voice, smell, taste, touch and justice). There is an important anecdote about Sanseru. In 1915, Chojun Miyagi traveled to Fuzhou in China, where Kanryo had lived and trained. There he met another student of Ryu Ko and he showed the katas he had learned from Kanryo, except Sanseru. The student was impressed but also said that Sanseru missed. Miyagi said he learned this one, but didn't perform it because it was his least favorite

kata. Thanks to this incident, we know two important things: Kanryo has learned all 9 katas from Ryu Ko and he has not removed any kata from the system.

Morote chudan uke (double midlevel block), chudan zuki (midlevel punch) and chudan kake uke (mid-level hook block)

As with the beginning of Shisochin, these techniques should involve the image of a tiger slowly stalking its prey and then suddenly striking. So ground and center well, then punch. The block immediately follows the punch, like a ball bouncing off the wall. The elbow stays in the same place, a fist away from the body. You hardly use your arm muscles for the block. After the third punch, keep the left arm straight.

Morote chudan uke (double midlevel block), chudan zuki (midlevel punch) and chudan kake uke (mid-level hook block)

As with the beginning of Shisochin, these techniques should involve the image of a tiger slowly stalking its prey and then suddenly striking. So ground and center well, then punch. The block immediately follows the punch, like a ball bouncing off the wall. The elbow stays in the same place, a fist away from the body. You hardly use your arm muscles for the block. After the third punch, keep the left arm straight.

Tsukami and nage waza (grabbing and throwing technique)

Step forward in a straight line with the right leg into zenkutsu dachi, bend over (keeping the back straight) and grab to the bottom of the knee of an imaginary opponent of the same size, pulling it towards you. Immediately/simultaneously follow this up with a palm punch to the opponent's imaginary upper knee. The arms end slightly crossed, the wrists one above the other.



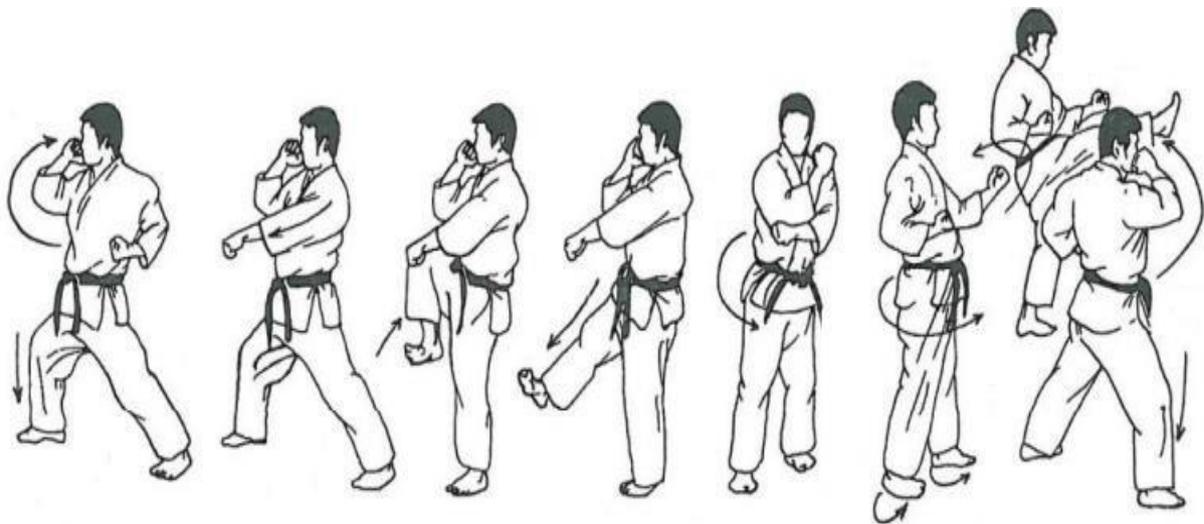
Ippon mae geri (double forward kick)

The hands turn slightly, come one above the other and point forward, you keep this during the execution of both kicks. Try to perform these kicks as quickly as possible, but of course keep an eye on the correct execution, such as a straight back. The keage mae geri is with the ball of the foot to the crotch (be careful not to perform this technique too low), finish in zenkutsu dachi and continue with an equally fast mae geri with the other leg.

Hiji ate (elbow punch), gedan zuki (low punch), kansetsu geri (side kick to the knee), chudan uke (mid-level block), and mae geri (front kick)

The hiji ate, the gedan zuki and the kansetsu geri must be performed with great force and speed. After the second mae geri (of the previous technique), the foot is stamped down and the rebounding impulse is used for the forward hiji ate. With the gedan zuki, the leg does stretch, but the hip does not turn in, the body remains hanmi (= half turned out). After the elbow strike and the low punch, the arms point slightly inward. Pull the right foot back across the floor and only pull

it up when it reaches the other foot. Simultaneously fill the tanden and lift your foot next to your knee before performing the kekomi kansetsu geri (knee kick with the side of the foot) and fill your abdomen after the kick as you withdraw the foot to your own knee. During the kick, keep the arms in their positions. Pull the foot/knee back strongly and fairly high (the foot is next to the knee) and use this impulse for a 180 degree turn. After the turn, step back into sanchin-dachi with the right foot and simultaneously perform a chudan yoko uke. Filling the abdomen, lifting the foot, turning and blocking are virtually one movement. Take a rest after the block before performing the mae geri. The keage mae geri is with the ball of the foot to the crotch, ending in zenkutsu dachi when you stamp the foot down.



Seiken and shotei gedan kosa uke (scissors block with fist and open hand)

From zenkutsu dachi, put the back foot on the line of the front one, simultaneously twist and fall from a high into a very low shiko dachi and simultaneously perform a kosa uke (scissor block) fists down. Feel the impulse of the falling of your body being used. The right one is at the fist block for the left arm. Then shift your weight to your left foot and pull the right foot close to the left, turn and perform a shotei gedan kosa uke (scissor block with open hands) in deep shiko dachi, also straight down and this time the left is for the right arm. Make sure that you do not lift the shoulders during the movement and that you keep the back straight.

Shotei jodan age uke (high open hand rising block) and osae hiki waza (pulling, controlling technique)

Transfer your weight to your left leg, stay low and move from your back leg - quickly at first, but this transitions into muchimi as you move - into shiko dachi, feet passing close to each other. Perform a jodan age uke, at the end the arm is bent slightly upwards and the eyes look just under the forearm. The movement is initially fast, then with muchimi. Simultaneously withdraw the left hand with muchimi in a pulling motion, in a straight line, palm up, fingers extended sideways, ending under suigetsu.

Awase zuki (double straight and reverse punch)

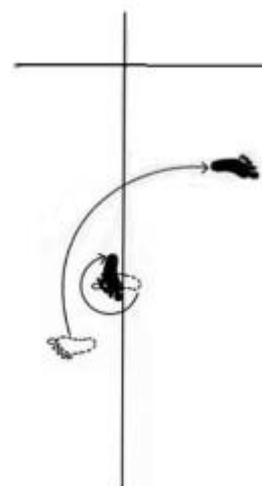
This is the most powerful movement in the kata. Shift your weight to your left leg again and pull your right leg back into a high nekoashi dachi (not a stance but a moment in the movement). Move the hands to your sides in a circular motion, they will still be open. Push off and move forward forcefully and quickly; the right foot first, followed by the left and finish in sanchin dachi. The storm/strike starts (only) when all the breath has arrived in the tanden and with making fists by tightening the thumb and forefinger, then in the side. During this move, focus on making the fists and perform a very powerful awase zuki. Kiai! Make sure you inhale deeply into the tanden. Focus strongly on the tanden and knuckles of the fists while hitting. The ura zuki is above the knee of the front leg, just like in Gekisai dai ichi.

Ippon chudan uke (double middle block)

Shift your weight onto your left leg again, step sideways with your right leg (the body sinks sharply) and turn 180 degrees into sanchin dachi. Simultaneously perform a chudan uke, fists closed. For the second chudan uke, step through in a circular motion, foot and hand move synchronously.

Morote ko uke (double wrist block)

Rotate the body 180 degrees, stepping back with the left foot, ending in shiko dachi. The foot makes a circle (so the ankles do not pass close to each other) and keeps contact with the floor. Simultaneously open the hands. The top hand (the right) falls inwards, most close along the body as both arms wrap around each other, and eventually becomes the front/upper hand of morote ko uke (double wrist block or praying mantis stance). The right hand bounces up and the left can move to the side. This is why the thumb of the right hand (up) supports the ring finger (the part of the back of the hand below the pinky/ring



finger becomes harder); the thumb of the left hand (may turn sideways) supports the middle finger (the middle part of the back of the hand becomes harder). In the kata the left hand does not move to the side and remains in a waiting position, in the bunkai it does turn to the side. Make sure to focus your attention on points of contact between both wrists. Raise both hands slightly, circle them back and place the right one in the left. Only now pull your foot back into musubi dachi and

close the kata.

7.Saisan

Seisan is practiced in the following styles of Chinese Boxing: Dragon, Lion and Monk Fist Seisan, Sanseru and Sepai all share the kanji 'se'. This may be a Chinese dialect pronunciation of the Okinawan term 'te' or 'hand' or 'fighting hand', referring to empty hand combat techniques. To understand these Kata requires an understanding of the culture, history and language of the people from which these Kata originated.

Seisan is a kata of sublime beauty, containing a great variety of contrasting techniques. Circular movements quickly change to linear moments in fast combinations; fast and slow movements are performed with minimum of excess body shifting. The kata is characterized by many combinations of techniques some fast explosive movements balanced and interspersed by slower heavier movements performed with muchimi. Each technique, seems to be only one strike or block, but may contain many meanings or Bunkai. Towards the end of the kata a mae geri is performed. It seems to be only one action, but has in fact, a combination of at least three techniques.

Seisan is the oldest of all Okinawan Goju-Ryu Kata. There is a version of Sesan practiced in the Shorin Ryu schools, but, the Goju-Ryu version is longer and more complex. The kata name literally means '13'. However some people refer to the kata as '13 Hands', '13 Fists', '13 Techniques', '13 Steps' or even '13 killing positions'. To understand these Kata requires an understanding of the old language and culture of the people of the time. Seisan is believed to be the oldest of all Okinawan Goju-Ryu Kata. There is a shorter version of Seisan practiced in the Shorin schools. The Goju-Ryu version is longer and much more complex. Seisan derives from Yong Chun White Crane Boxing from Fujian Province in Southern China, where the form is known as "Four Gate Hands" ("Shisan" or " Si Men")

Seisan kata is a type of kata with its own distinct movements and is one of the oldest kata that is still taught today. Its history can be traced back to Okinawan karate in the 18-19th century.

Okinawan karate actually originated in China. During this time, many martial artists were traveling to China and bringing back new and different moves to Japan, so it's unclear who exactly created Seisan kata. This form was also practiced by all three styles of Okinawan karate – *Shuri-te*, *Tomari-te*, and *Naha-te*. Each style credited the kata to a different person. As time went on, the exact moves of the Seisan kata became different for each style of karate, so it's also unclear which version of Seisan kata is the original.

The way "seisan" is written in Kanji can translate to the number 13, which is a lucky number, or as "10 hands and 3," referring to Seisan's 10 fighting sequences that are usually repeated 3 times. Seisan has a range of techniques, consisting of punches, kicks, locks, throws, and strikes. The sequences of Seisan kata flow together like a musical composition. There are slow, melodic segments that allow you to reflect and fast intense moments that challenge you.

8.Sepai

Sepai was introduced to Okinawa by Kanryo Higaonna. He learned the kata from Ryu Ko. The original maker of the kata is unknown. Sepai literally means 18 (hands), 6 (color, voice, taste, smell, touch and justice) x 3 (good, bad and peace). The last four katas are the most characteristic of Goju-Ryu karate. They contain more contrast between hard and soft, fast and slow and large and small. For example, the hikite is less common and most movements are two handed techniques, often with a difference in the movement quality of the individual arms.

Two circles

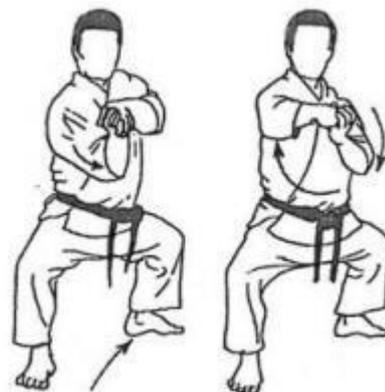
From musubi dachi, step back almost straight and only then sink into shiko dachi. Both circular movements begin during the turn of the body. Move the left hand in a small circle, past the shoulder in front of the head and it ends for suigetsu, fingers up. The right hand initially circles at the level of the crotch and remains close to the body, making a much larger circle, past the side, passing just above the forehead and ending at the level of the eyes. The arm is then almost stretched, the fingers in line with the arm.

Hazushi waza (freeing technique or two-handed punch)

Step forward with the back leg (ankle along ankle, then out). Simultaneously move the left hand in a circle, initially slightly down and then up. The right hand goes down slightly and put both hands together. Pull the hands in slightly, but especially move from the tanden with the whole body forward (because the body moves forward, the hands also move forward not back). Rotate the hands and punch/push/twist them forward. Use your body with this loosening technique, as you do in the bunkai. Finish in han zenkutsu dachi (three feet long).

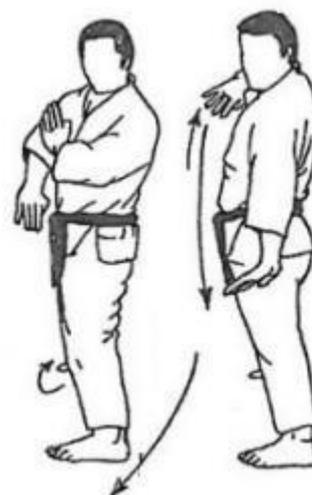
Hazushi waza (freeing technique)

Rotate the heels so that you can fall into shiko dachi. Keep the hands together and so the left elbow against the body. Pre-tension by curling up your body - just like in the loosening technique with the hiji ate in Seiyunchin: pelvis tilted, shoulders forward (but back straight) and arms twisted together - and fall into shiko dachi, simultaneously letting go of the release tension and pop the right arm up (as if you were popping the cap off a beer bottle).



Hazushi waza (freeing technique)

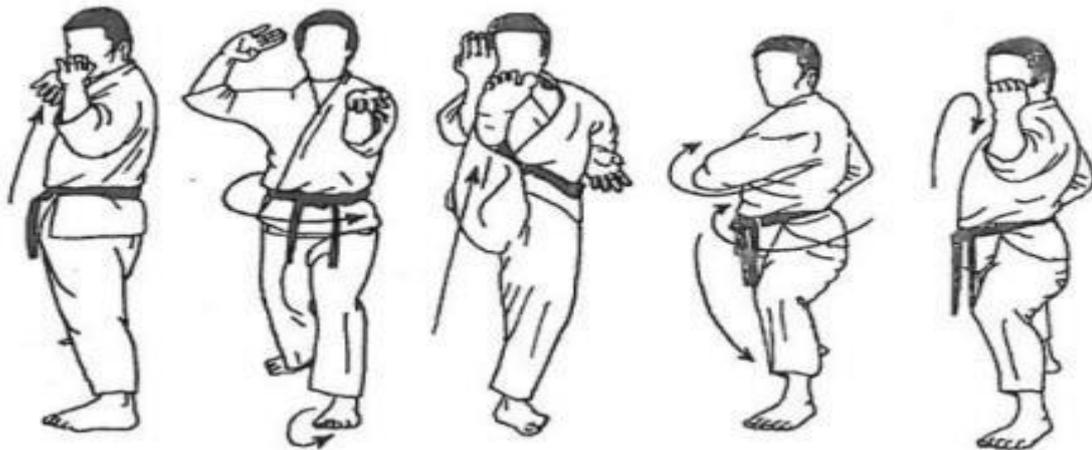
Put your weight on your right foot and move the leg slightly toward the other foot, then slide it forward in a straight line into kokotsu dachi (backward stance), simultaneously bringing your left hand just above the right elbow (as in Sanseru). Pull the right arm back up strongly in a straight motion; the hand ends at the shoulder and the elbow points obliquely up to the back. The movement is fast, but also heavy and sticky, similar to this technique in Sanseru. The left hand slides over the right arm and ends above the knee/lower thigh (also has an electrical wire stripped), the hand opens at a nearly 90 degree angle at the wrist.



Mawashi osae uke (controlling circle block), jodan shutei uchi (knife hand strike), mae geri (forward kick), morote hiji ate (double elbow strike) and uraken uchi (knuckle strike)

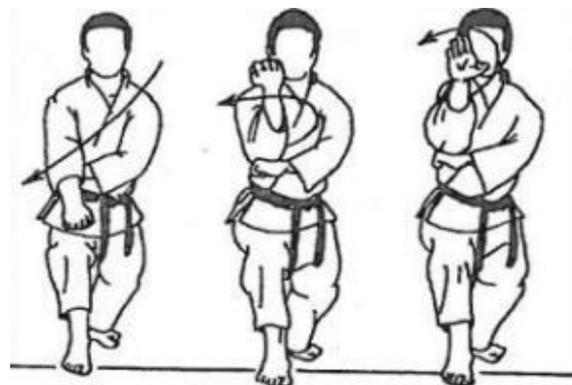
Still in kokotsu dachi, move the left hand with muchimi forward in a fairly large circle (e.g. along the right shoulder), arm bent, looking just over your hand.

During this whole controlling movement, the elbow stays in the same place and the angle between the hand and the forearm (almost 90 degrees) is maintained. Slightly rotate the body and shift the body weight from kokotsu dachi to zenkutsu dachi (feet remaining in line), taking the right arm in the twist from the hip and performing a quick shuto uchi to the temple. The right arm is relaxed until the moment of focus. To do this, also use a forceful pull of the left hand to the side, palm down, still holding the angle between the hand and the forearm. Perform a keage mae geri to the crotch with the back leg, maintaining the position of the hands on the kick. Step back into shiko dachi, simultaneously (at the moment of landing) perform an ushiro and hiji ate (the fist rotates). For this, the right fist first goes to the left side, just above the left fist, twisting the fists during the morote hiji ate. Followed by a uraken uchi to the nose bone of an imaginary opponent.



Gedan barai (low block), chudan uke (mid-level block) and 'tsukami' uke ('catching' block)

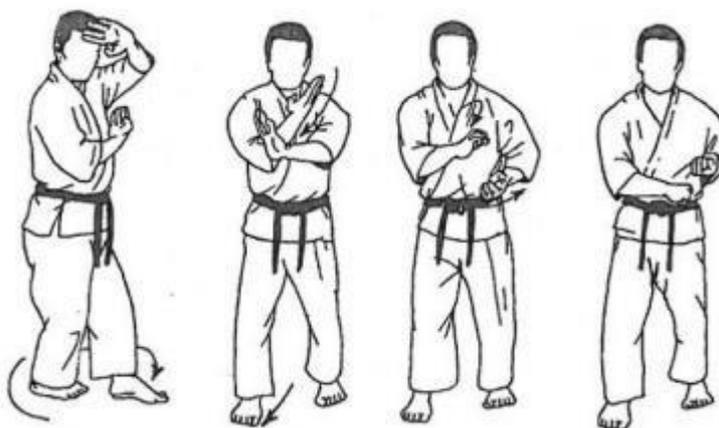
Turn your left foot to the back of the dojo to a low nekoashi dachi. Simultaneously perform a gedan barai with the right hand with muchimi, pressing the left fist against your body and the elbow of the right. Perform a chudan yoko uke and a chudan hiki uke (it doesn't pull but does grab), also with muchimi and the left fist



and right elbow more or less stay in place.

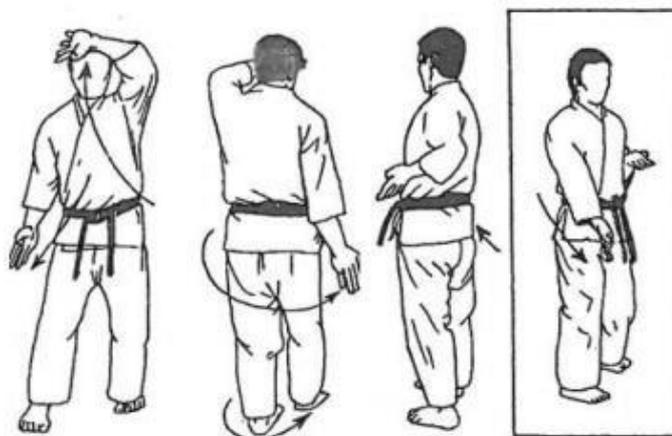
Maki age (breaking technique)

The following breaking technique is almost impossible to explain on paper. Start by dropping the right hand out and continuing to drop down. Simultaneously, you rotate 180 degrees in sanchin dachi. Also simultaneously, the left hand opens up in a circular motion along your side and your forehead. Then this arm goes down in front of the right arm and both arms pass each other for your ganka/seigetsu. When the forearms have passed each other, the hands become fists, the circling, controlling movement ceases and your body prepares for the powerful breaking technique, you 'twist and pull' both arms straight up and down; the right fist ends slightly above the knot of your band (knuckles up), your left fist at left ganka/stomach (knuckles down). The breaking technique is powerful from the tanden, the pelvis tilts backwards during the technique.



Gedan furi uchi (low strike)

From sanchin dachi, slump slightly and turn 270 degrees to a right sanchin dachi. The foot is not lifted during the movement, but remains on the ground. Simultaneously, the left hand goes up and goes past the back of the head (!) and circles as a controlling hook block through an open hand hikite, fingers down. The right arm goes to the side and makes the gedan furi uchi to the crotch of an imaginary opponent. The arm is



of course free from tension, the whip-strike is not focused. Use the twist in both movements as well. Note: The bunkai also uses the opponent's movement.

Shotei oshi (open hand push) and gedan harai uke (low sweeping block)

Sink quite deep into sanchin dachi and push off from behind for a long stride: left foot first, then right slide forward into renoji dachi. This suri ashi is smooth and fast, the body remains slightly turned out. Simultaneously rotate the left hand to the side in a circular and controlling motion in front of your chest and move it across into shotei oshi, the hand ends inwards slightly next to your hip. The other hand makes a small shotei oshi, ending for suigetsu, fingers up. When you sink, inhale deeply and exhale only after both techniques have been performed and the move has been completed. This is called noon breathing. The power of the push comes from the push-off, the movement and the breathing, not from muscle power.

Morote nakadakan zuki (double chicken fist punch), ashi barai fumikomi (stamping foot sweep) and gedan barai (low sweeping block)

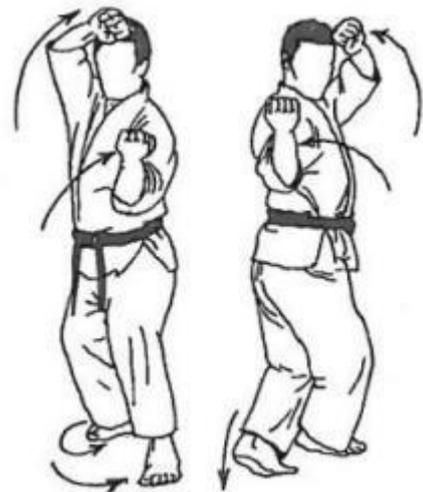
Step from renoji dachi into shiko dachi, keep looking sideways. The right arm goes up and in front of the left; the right hand ends at the left ganka (5th interrib space, on the line with suigetsu) and the left in front of the right-denke (the seventh rib). Then, with muchimi, pull both open hands to the side, where they become nakadaken fists (chicken mouth fists). At the same time, look straight ahead and perform a large ashi barai fumikomi with the right foot. Your body falls down, keep looking forward and perform a morote nakadaken zuki straight down. Your body falls into a deep shiko dachi, feel that you use the body fall in the execution of the swipe and the double punch. The ashi barai is much larger than in other katas.



The fumikomi is the most powerful moment of the kata; you stamp your foot down hard. Kiai! Push off firmly and stay low for the gedan barai.

Chudan yoko uke (mid-level strike) and jodan furi zuki (high swing punch)

After the previous moves have also been performed in the other direction, you end up in a deep shiko dachi. Shift your weight to the left foot and move the right one toward the left, then move it straight back again. Then turn 180 degrees on the right foot into nekoashi dachi. Use the twist for the jodan furi zuki (with the top of the fist) and the chudan yoko uke. Although both movements are performed at the same speed, the movement quality differs considerably between the two. The furi zuki is a large circle with the arm completely free of tension. The power of the movement comes from the tanden, the twist of the body and the speed and weight of the arm. The yoko uke is relatively small, powerful and focused (to master this it is desirable to initially train both blocks separately in the turn). In nekoashi dachi, slide (suri ashi) with the right foot far and slightly obliquely forward and cross with the left behind in bensoku dachi (scissor stance, knees touch and both feet press on the floor) and perform the



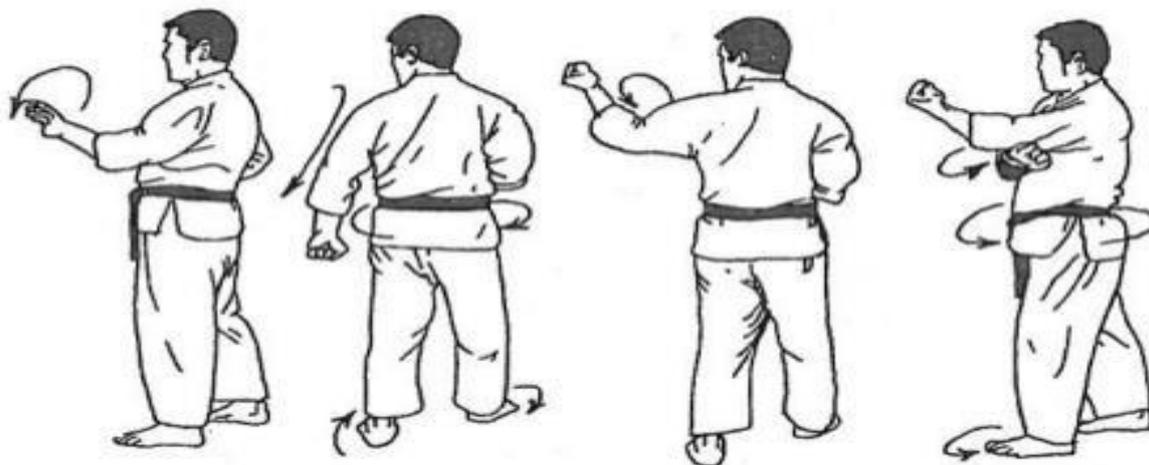
furi zuki and yoko uke again, with the same speed and with the different movement qualities.

Chudan hiki uke (mid-level pulling block)

Sink deeply inwards and turn 180 degrees into sanchin dachi on the balls of both feet. Simultaneously with muchimi perform a chudan hiki uke, the right hand ends in the side as an open hand, fingers up.

Gedan hiraken furi uchi (flat fist low strike) and jodan uraken uchi (high knuckle strike) and chudan yoko uke (mid-high side block)

Again twist on the balls of the foot and simultaneously perform a gedan furi uchi with the middle of the fingers (flat fist or bear hand), the thumb is firmly pressed against the side of the hand. The right hand becomes a fist and moves to the side. After the gedan hiraken furi uchi you immediately turn on the balls of your feet back into sanchin dachi and simultaneously perform a uraken uchi to jinchu, the hand is then a 'normal' fist, so the thumb moves between both quick strikes. Both strikes are not focused and the arm is free from tension; the speed of the arm comes from the tanden and, among other things, from the (opposite) pelvic movement. The pelvis should move quickly as you rotate on your feet. The other hand remains a fist in the side. Both strikes should be executed with as little tension as possible and maximum use should be made of the twist, imagine that the strikes describe two circles in air, which are perpendicular to each other. The techniques are followed by a chudan yoko uke with the fists.



Mae geri (forward kick) and ura zuki (short punch)

Kick vigorously (keage) with the right leg to the crotch of an imaginary opponent and withdraw the foot into shiko dachi. Keep the block during the technique. Use the pull back of the leg and drop of the leg and the pull back of the other hand for a powerful ura zuki, the forearm is parallel to the floor (slightly lower than in the drawing), the shoulder blades are actively pulled back/down. Pull the other hand to suigetsu, open hand, fingers up. The feeling for both strikes, the

deflection and the kick is: loose and fast (both strikes), muchimi (the block) and powerful and hard (both kick and punch).

Ninoji no kamae (ninoji stance)

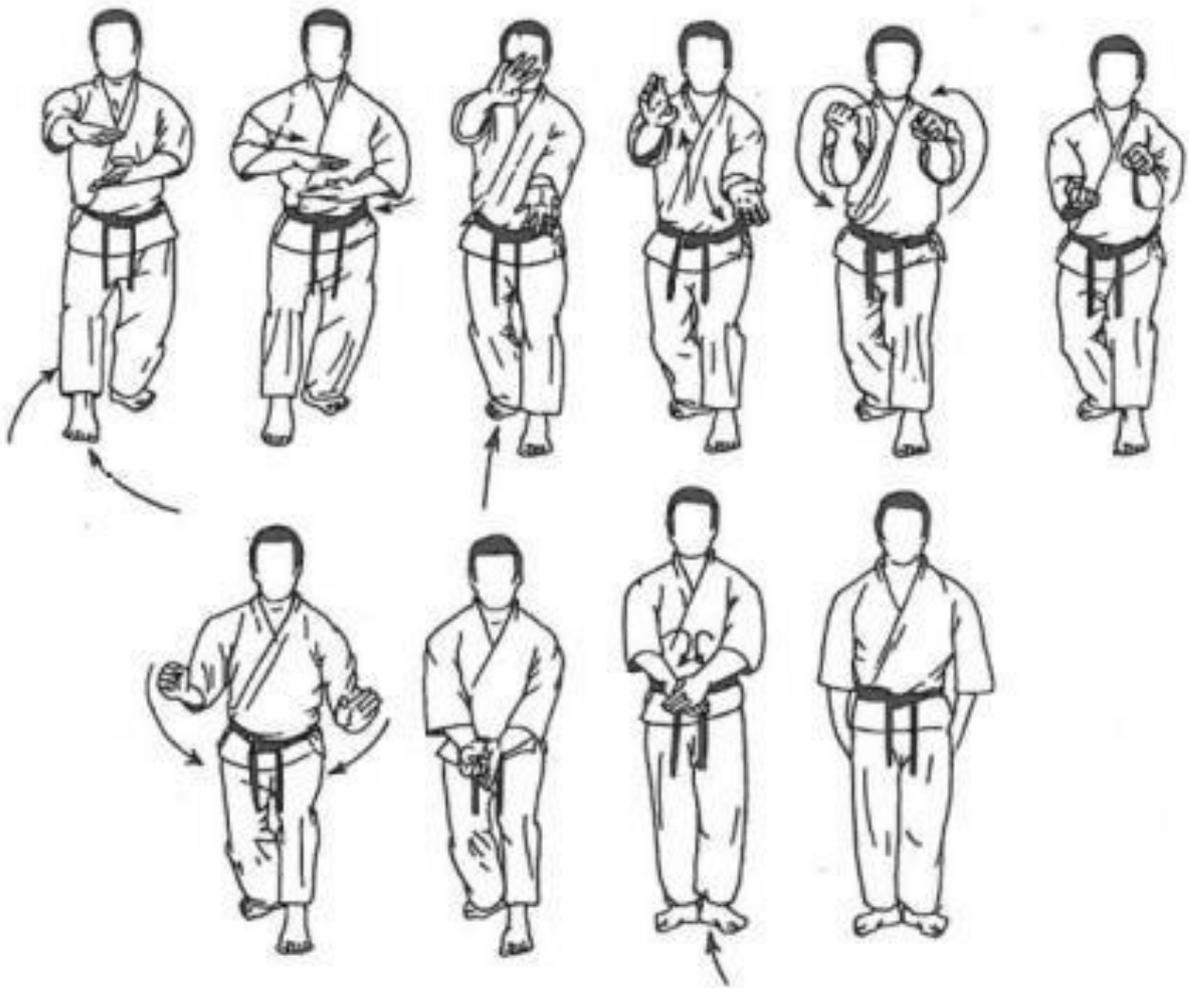
From shiko dachi, step with the right foot (with suri ashi) in a large circle backwards into nekoashi dachi. Draw the left leg in a circle. In the backward motion, pull both arms along as well, starting nearly extended, and ending against the body. They end a fist-width apart, with open hands, the right hand above the left (i.e. the left hand up and the right hand down). This is called ninoji no kamae. During the performance, have the image that you catch a fist (with two hands) and then pull the opponent backwards.

Nage waza (throwing technique)

Take a big step back with the right leg and pull the left one into nekoashi dachi. At the same time, turn both arms with open hands with muchimi around clockwise, the right one in front of the face, the left in front of the crotch and then continue to about shoulder height (both hands end at shoulder height). They grab (muchimi), become fists and then pull vigorously towards the body, both elbows ending a fist away from the body.

Morote mawashi uchi (double circling strike)

Both fists circle out and fall down, with no tension in the arms (similar to the gedan furi uchi in Saifa, but smaller). The right hand opens into the swing, the left fist falls into this (the open hand is, unlike Saifa, above the knee). While hitting both hands, focus on the fingers of the open hand still extended. Pull the left foot back into musubi dachi, simultaneously twisting the arms in a fairly large circle (approximately in front of the throat) and close the kata.



9. Kururunfa

Kururunfa's kanji is made up of four characters. The first 'Ku' is translated 'long' (or always), the second 'ru' as 'hold' (or still), the third 'run' as 'sudden' and its fourth 'fa' is translated as 'tear' (or break – similar to the 'fa' in Saifa). As a total entity, it is often depicted as 'Always still, suddenly striking'. Another translation is 'Hold patiently, suddenly destroy'. This backs up the predominant philosophy throughout of being calm and holding still while awaiting for a committed attack to emerge, then to quickly evade and counter by way of kicks to the knee, kakate (hooking, grabbing techniques), palms strikes, arm breaks and takedowns. Kururunfa's senjutsu of tai-sabaki works equally at close range while defending against a grab or hold. Even when being wrestled, a competent practitioner of Kururunfa will be able to use kakate (grabbing techniques) combined with a swift shifting of the body to take control of an opponent's centre of gravity.

The kata is supposed to emulate the movements of the dragon and do not over-emphasize pure physical strength. The most obvious movement of dragon origin, is the opening sequence where the karateka steps back into a shiko dachi and extends the right arm outward and straight in front. This is meant to represent the protruding tongue of dragon.

Kururunfa is referred to as Gorunfa in Fujian dialect. The opening sequence containing the sokuto-geri is thought to represent the dragon kicking-off the ground or surface of the water as it takes flight. Other examples of the dragon in Kururunfa include the dragon's tail striking the water - lower palm strike. The sequence of techniques containing an escape from a full-nelson are distinctively dragon and bear with a remarkable similarity to the chi-gong exercises emphasizing the dragon found in the opening sequences of five-animal or five-element form in Hung-gar Quan'fa kung fu.

Kururunfa demonstrates the ideals of Go-"hard and Ju-"soft". Stance transitions are quick, smooth yet explosive. The hands techniques use 'muchimi' (heavy, sticky movement).

In the other kata of Goju-Ryu, grappling and close-quarter fighting is the normal fighting style. The kanji "fa" is also found in Saifa, suggesting a strong emphasis on grappling.

Other Kata concentrate on 'block and strike', but this is not always the case with Goju-Ryu and especially this kata.

The kata is very quick. It is characterized by fast movements of the hands (mostly open-hand techniques), feet and hips.

Because of its perfectly balanced combination of hard and soft techniques. It is a very important Goju Ryu Kata, displaying the very essence of the Goju Ryu system.

Tai Sabaki (ultimate body evasion) is a major feature in this kata. There are three main kind of movement:

1. Moving to the side.

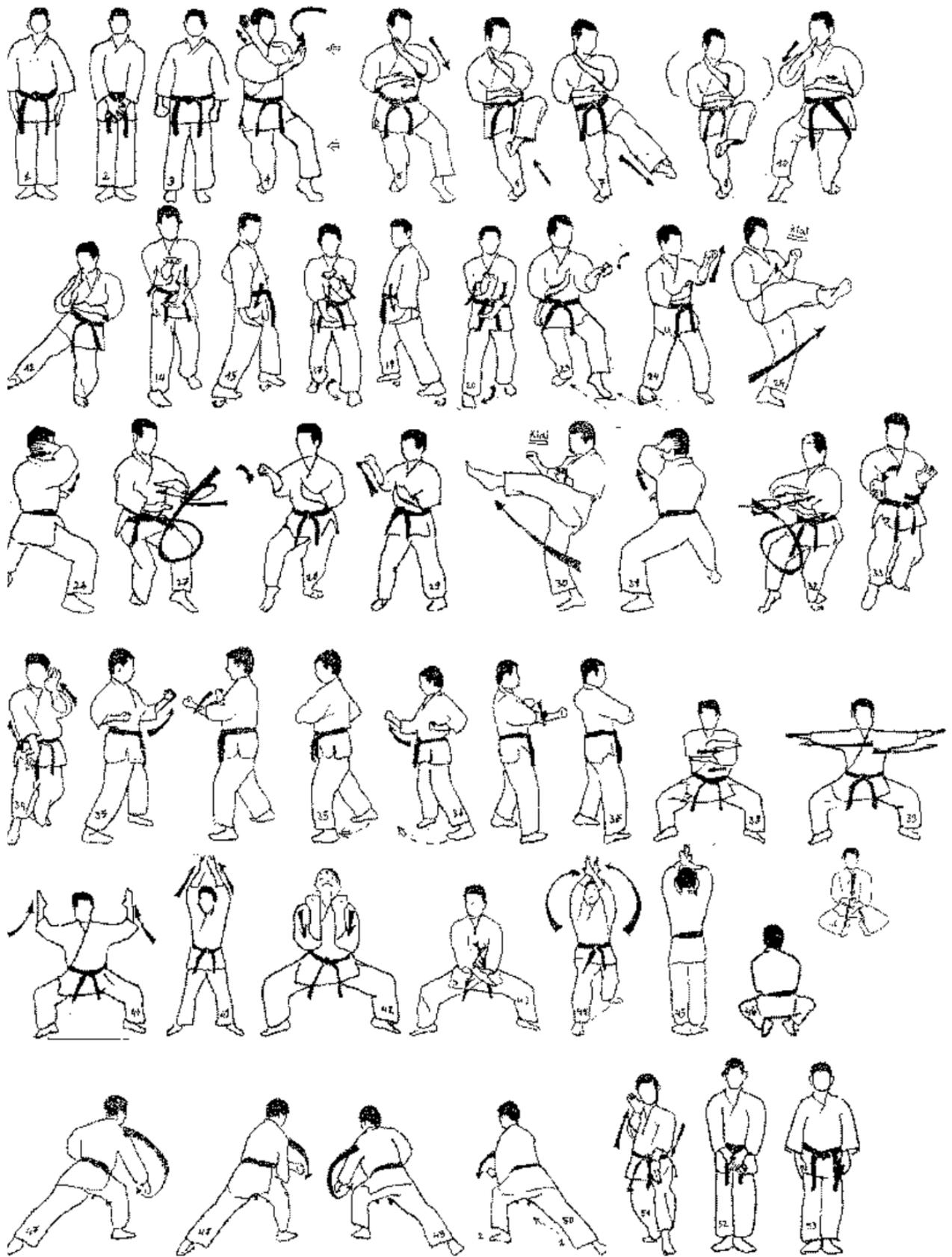
- 2 Zigzag Tai sabaki

3. Twisting of the hips

All three are performed with speed and agility

Stances such as

Shiko Dachi, Neko Ashi Dachi and Zen Kutsu Dachi are emphasized in the Kata.



10.Superinpei

Suparinpei (Pichurin 108 hands) is the most advanced Kata in Goju-Ryu. Initially it had three levels to master (Go, Chu, and Jo), later Miyagi left only one, the highest, "Jo" level. Occasionally referred to with the Funakoshi-altered name of Haiku Hachi Ho. Possibly created in the 1600s by Chinese General Ye Fai, this very old kata was later taught to Naha-te founder Kanryo Hiagonna circa 1868-1881 in the Fou Chou, (Fukien province of China) by Chinese Shorinji Kempo master Ryu Ku. It was passed on to Goju-Ryu founder Chojun Miyagi, and Shito Ryu founder Kenwa Mabuni taught this kata to Otsuka. Suparinpei was listed in the 1939 kata list registered by Otsuka Sensei with the Dai Nippon Budokukai

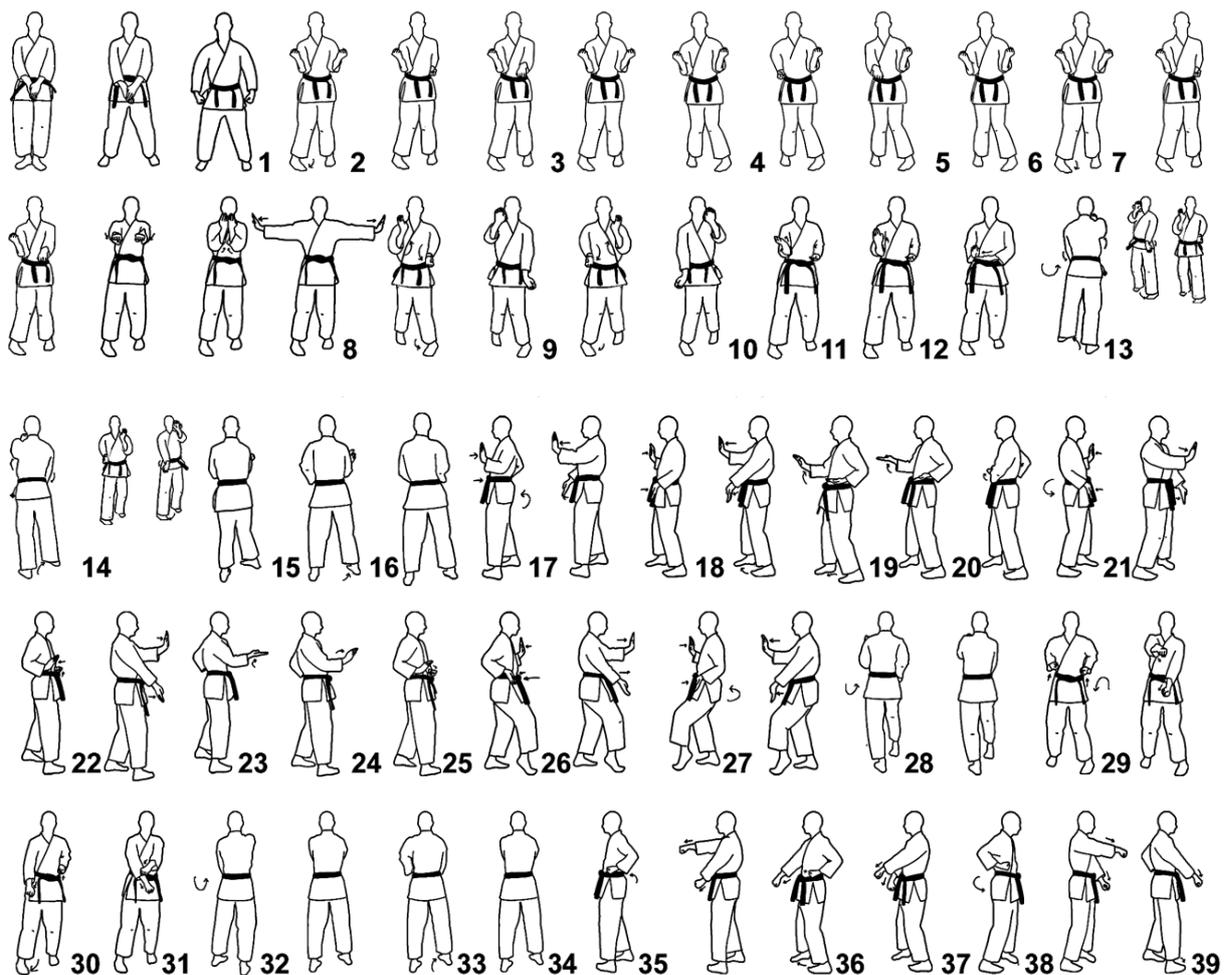
It contains the largest number of techniques with variations repeated from other Kata. Suparinpei appears simple but when combined with transitions and changing tempos, it is only surpassed by Sanchin and Tensho in technical difficulty and understanding.

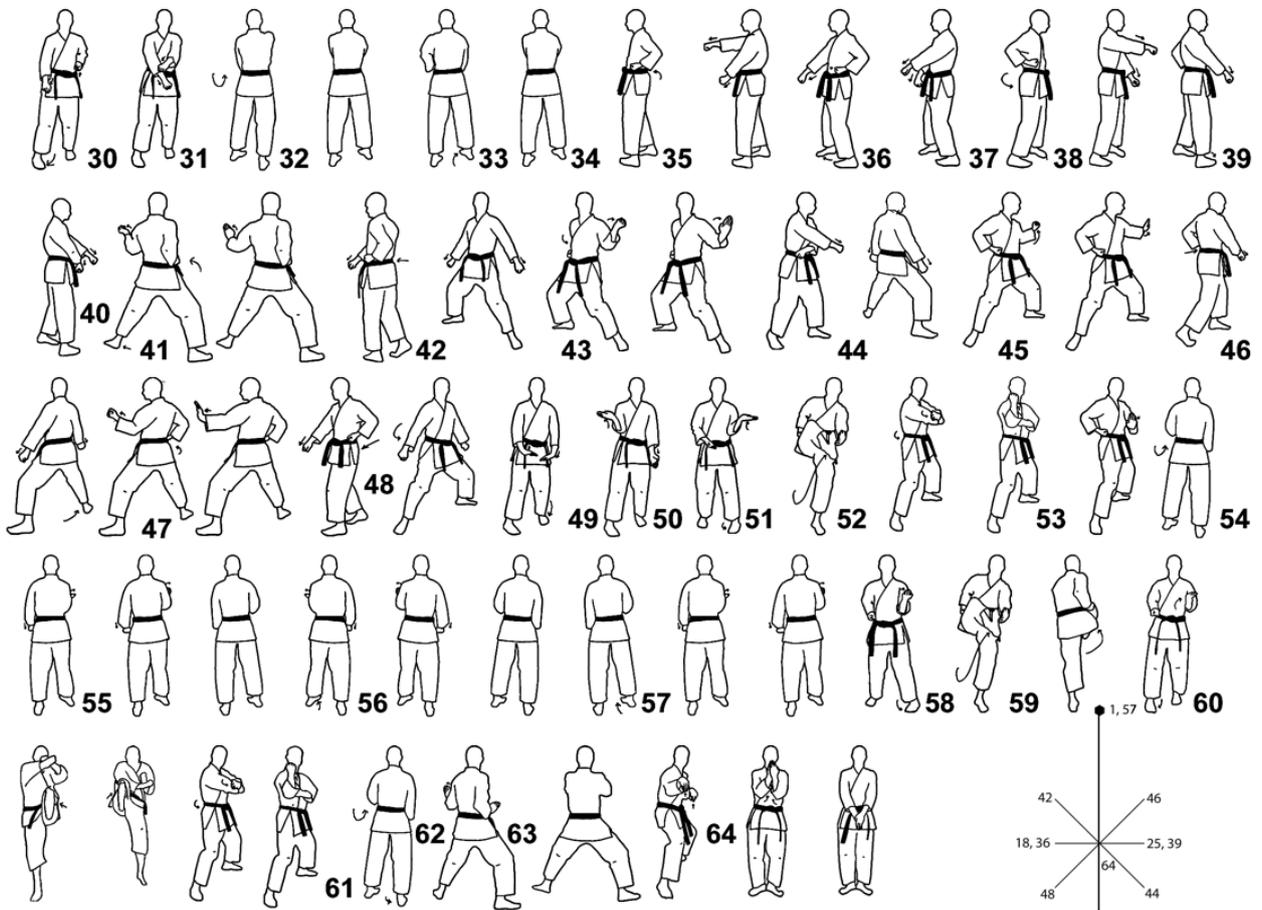
The number '108' is thought to have origins in Buddhism and can represent the '108 sins of man'. On a Buddhist rosary there are 108 beads, 105 eulogize and 3 doctrine. On the Chinese New Year, temple bells are rung 108 times to 'drive away the evils of man'. It is believed this association with Buddhism is based upon the lack of factual knowledge of the true nature of these quan. However, it could be about the legend of the 108 men who robbed the rich and gave to the poor in the Chinese countryside of the 1600's. Also, there are considered 108 major stunning and killing points on the human body, according to the acupoint school originally established by Feng-Yiquan

Historians debate the significance of numbers in Kata names. There are many theories, the simplest being that the number was the amount of movements in the Kata when it was created. In ancient China, a charting system was created numbering the vital points on the human body and sets of movements were created to attack these points. As with most cultural phenomenon in China, there is also a definite Buddhist influence on some Kata names. The number 108 has great significance, specifically

referring to the 108 defilements. This is reflected with the Kata as many of the Kata names are factors of 108, i.e. Gojushiho (54), Sanseiryu (36), Seipai (18). In many cases, kanji representations of Kata names are very recent. Kata names were unwritten until late in the last century. Prior to this, Kata names were often passed on through oral tradition. When karate-ka wanted to write the kanji down, it may have been that the writer didn't know the real meaning and simply used kanji that he thought represented the Kata in a phonetic sounding name of the Kata. It is an obvious possibility, it may not have been the original name at all. Because of this, there can sometimes be different kanji for the same Kata, or incorrect kanji altogether.

Suparinpei is found in the following styles of Chinese Boxing: Dragon, Tiger and Monk Fist. This kata is also known as Suparenpai, Suparunpei and Suparenpei. Suparinpei translates as "One Hundred & Eight Hands".





Stances:



musubi-dachi



heiko-dachi



sanchin-dachi



neko-ashi-dachi

11.Tensho

Tensho means rotating palms or literally '*revolving hands*', from the characters Ten - 転 ('revolve') and Shō - 掌 ('palm' of 'hand'). So Tensho describes the movements of the palms that characterize this *Kata*.

Tensho was developed by Chojun Miyagi after his return from China in 1916 where he had been researching the origins of *Okinawan Martial Arts*. This *Kata* was created in 1921 as a softer Sanchin no *Kata*. Tensho is the soft and circular, Yin - 陰, counterpart to the hard and linear, Yang - 陽, Sanchin no *Kata*. It emphasizes the soft aspects of Naha-te system and encompasses continuous, flowing movements. It may be a variant of the *Southern Chinese Kung Fu* form Rokishu - 六基手 ('*six functions of the hands*'). Hard dynamic tension are combined with deep breathing and soft flowing hand movements. This *Kata* has also its roots in *White Crane Boxing* and *Monk Fist Boxing* and influenced by Naha village area in Okinawa.

Tensho not only employs far more sophisticated hand techniques, it also teaches a far more efficient and subtle form of body tension. Movements in Tensho are flowing but under tension with deep breathing. Tensho is about refinement, perfection, concentration and focus. This *Kata* will teach you the importance of forefinger and thumb positioning when you twist your palm. Likewise the order of closing the fingers in order to make your *Koken* solid.

It turns out that, proper breathing and good extensive research of *Kata* like Tensho and Sanchin no *Kata*, can be good for your health, "*A Tensho a day, sends the doctor away*". Every morning, 60 times of breathing out (large breath) and breathing in (large breath) through the nose, helps to keep you healthy. The correct way of breathing is to first breathe out, then breathe in. In the modern way we are taught to breathe in, then breathe out. In *Karate* we first concentrate the power by breathing out in a stroke. In breathing for health, when we breathe in, we change

this breath to energy and circulate it in the body to store for the flowing energy.

Tensho was one of Mas Oyama's favorite *Kata* and made its way into the curriculum of *Kyokushin Karate* as a Southern *Kata* because of Mas Oyama's extensive background in *Goju-ryu*, under sensei Nei-Chu So, and his teacher, Gogen Yamaguchi. Mas Oyama trained from time to time with Gogen Yamaguchi, even joining the latter's *Goju-kai* and obtaining the rank of 7th Dan Black Belt.

Tensho is a *kata* that is steeped in mystique. In particular, there is a lingering "cultural memory" that it stems from an "older" Chinese form known as "rokkishu". But what is the likely truth about the origins of tensho? What do we really know about this enigmatic form?

We know that Chojun Miyagi openly took credit for developing the *kata*, just as he did for his version of *sanchin* (known as "Miyagi *sanchin*" - where there is no turn), and as he did for the two beginner *kata* *gekisai dai ichi* (also known as "fukyugata ni") and

It seems Miyagi developed *tensho* after his trip to China in 1915¹ where, according to orthodox history², he had been researching the origins of Okinawan martial arts, and that he developed this form as an advanced "breathing form" to complement or extends *tensho* *kata*

The kanji of are sometimes said to be 天手 ("tenshu" meaning "heavenly palms" or something similar). I have found very little to corroborate this speculation. Rather, *tensho* is often described as meaning "rotating palms" or "turning palms".

Stances:



heisoku-dachi



heiko-dachi

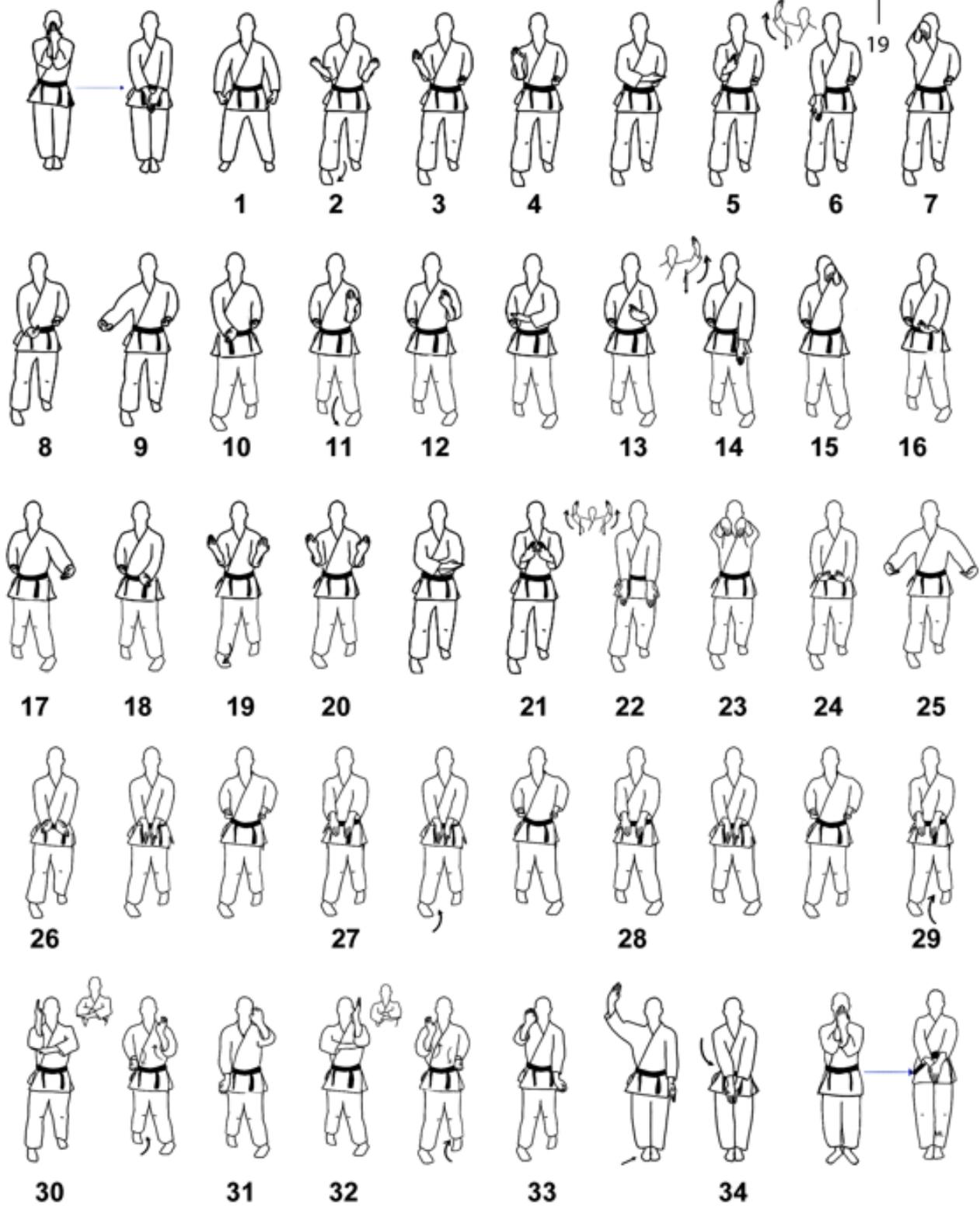


sanchin-dachi

Tensho

(Revolving Hands)

Embuseñ
1, 34
2, 31
11, 29



INJURIES IN KARATE

Prevention and Treatment

All sporting activity increases the chances of injury to an individual. In the Goju style of Karate the risk of injury is very much lesser than that faced by students practising full contact. Karate, however, being a form of very hard exercise, the chances of sprains, strains and similar injuries are quite high.

These can be minimised by observing certain rules, before, during and after training. And these rules should be followed by students of all grades from white belt to black belts.

Before going into the details, it is good to know what are the types of injuries one can get.

Bruises and contusion-these are a result of a direct hit - either from a partner, makiwara or a fall

Muscle, tendon or ligament strain or sprain - this is as a result of moving a limb beyond its normal range of motion in a sudden or jerky manner.

Joint dislocation and fracture this is as a result of fall or during tamashi wari (breaking techniques).

These three are the commonest types of injuries one sees, though there are some other more serious ones, which will be discussed later on in this chapter.

Bruises and contusions (wherein sometimes blood may collect under the skin making it turn blue and black) are not totally avoidable by a karateka. This is because in the process of conditioning the various parts the body, notably bony areas like knuckles, forearm, shin, instep etc. contusions are a must. However, a student must train in such a way that these contusions heal and disappear within 48-72 hours, otherwise the student may have to miss out on a couple of sessions, which is un-desirable.

Sprains and strains must be avoided as much as possible. One of the commonest causes is to start doing stretching or heavy exercises without adequate warm-up (Junbi undo). When the body is cold, the soft tissues of the body i.e., muscles, tendons and ligaments are at their minimal elasticity. At this time if any sudden stretch or load is put on them, they get strained very easily. Hence, the first rule for prevention of strains - Never start a Session without proper Warm-up. Another cause of strain is overstretching done by a careless partner. Hence the second rule - Always stretch your partner gradually, do not jerk and watch his/her reactions all the time so that you do not stretch beyond the limits of his Pain.

Fractures can occur if breaking techniques are performed by a student before he is properly conditioned and/or before learning the correct technique. Hence, breaking techniques should not be done by junior level students.

Of course, all these injuries can occur as a result of an accidental fall at any time. Then, if adequate first aid (Katsu) is given, the length of the recovery time can be greatly reduced. In case of bruises leading to bleeding, it should be cleaned and taped with medicated tape immediately to prevent infection.

In all cases of contusion, strains and suspected fractures, immediate application of ice to the affected part is the most effective treatment. All these injuries are accompanied by internal bleeding and collection of tissue fluids, leading to swelling. Immediate application of ice prevents this to a large extent, thus reducing pain, swelling and the subsequent stiffness. The ice should be applied for about 10-15 minutes till the part is totally numb. Application for 2-3 minutes is useless.

If the injury is severe, then after the ice application, a protective elastic bandage will prevent further swelling and reduce the pain. If the part is extremely painful to even light touch and cannot tolerate any stress, a fracture should be suspected and an X-ray must be taken and shown to a doctor.

For total healing, all injuries, minor or major, require rest. Hence, a Student must either take a total break in his training till the injury is healed or at least avoid using the injured part during his training viz. a student with a strain should avoid movements needing handstudent cues, but can continue with kicking techniques

Very rarely, due to an accidental hit on the head, a student may become Unconscious. The person must be allowed to breathe freely and if sweating or cold, his body must be kept warm. If breathing stops, then artificial respiration by means of either squeezing and releasing the chest or mouth to mouth respiration is given. If consciousness is not regained within a few minutes, the person should be immediately shifted to a / hospital. An accidental hit on the nose may lead to bleeding. Make the person lie down with his head tilted back and apply ice around the nose till the bleeding stops.

Sometimes, a hard punch or kick on the solar plexus can cause stoppage of breathing. The person should be made to sit with his legs straight and 7 his body must be alternately pushed forward towards his knees and relaxed.

A hit on the groin (Kinteki) can sometimes leads to vomiting along with collapse due to severe pain. The person should be placed in a squatting posture. If the hit is severe and there is swelling, ice should applied. Another serious injury is a hard hit in the back just below the ribs. There may be no immediate signs except pain, but later the person may pass ✓blood in his urine and/or may collapse., This is due to internal bleeding and the person must be made to lie down and be removed to the hospital immediately.

After a training session is over, when the body is sweating, it is not advisable to stand under the fan. This can lead to stiff painful muscles, especially around the neck and back. One should have a wash or at least dry oneself and change into dry clothes and then relax.

Thus, if a person observes the rules and follows the precautions towards himself as well his fellow karatekas, the chances of injury are very few.

GI shin fuki (Technique and the mind are inseparable)

The Zen Buddhist influence of this saying is apparent. Rather than viewing the physical and mental aspects of martial arts as different, they are considered to be the same. The mind controls the body and without the necessary control of the mind there can be no spontaneous techni- que, such as a reaction to an attack.

Furthermore, the mind and technique must be equally developed in order to ensure maximum efficiency in fighting. The practitioner who trains exclusively on physical technique without developing control over his mind is limited. In like manner, great insights into the philosophy of fighting will be worthless if insufficient practice is conducted. The body will be unable to carry out the designs and strategy of the mind.

A further aspect of this saying is the instantaneous link between thought and action that is produced by strenuous, dedicated practice of the martial arts. From the viewpoint of Zen, the techniques generated by the mind are so closely connected that it is impossible to separate them.

KUMITE (HISTORY AND INFORMATION)

Kumite is one of the three main sections of karate training, along with kata and kihon. Kumite is the part of karate in which a person trains against an adversary.

- Motobu's twelve kumite (1926) Two karatekas sparring

Kumite can be used to develop a particular technique or a skill (e.g. effectively judging and adjusting one's distance from one's opponent) or it can be done in competition.



Kumite is a combination of Offensive techniques, defensive techniques, and movements between two, and sometimes several karate practitioners. It is another form of practice of the art of Karate-Do. Like Kata, it has been developed by great Masters as a way of learning how to use Karate - Do techniques in real fighting situations, when facing one or several opponents.

Kata teaches the theory of Karate-Do and Kumite teaches the application of the theory, In Kumite, one learns how and when to attack and counter attack with a single technique or a combination of techniques. The regular practise of Kumite leads to an understanding of all the principles of Karate- Do. Kumite develops body and the foot movement, control of breathing, concentration and stamina.

Kumite can mean 'sparring'. In Karate terms, Kumite is where two competitors face off performing defensive and offensive techniques in a standing competition. Competitors can use punches, kicks or takedowns against their opponents.

- Kumite is a discipline that puts a lot of importance on technique and skill, with strict rules enforced to ensure the safety of the athletes.

- Kumite Karate takes place on an 8x8 metre tatami mat, where the athletes must stay during the course of the bout. If they step out of the ring, they typically receive a warning.
- Scoring is point-based. To earn points, participants must land a punch or kick with proper form.

Scoring is as follows:

- *Ippon*: 3 points. An Ippon is awarded for kicks to the head or any scoring technique delivered on a thrown or fallen opponent.
- *Waza-Ari*: 2 points. A Waza-Ari is awarded for kicks to the midsection of the body.
- *Yuko*: 1 point. A Yuko is awarded for punches to the head or the body of the opponent.
- To win, an athlete must either reach an 8-point advantage within the 3-minute round or have the most points at the end of the bout.
- If there is a tie, the first athlete to have scored a point wins (*Senshu*). If neither athlete scores a point, the judges determine the winner based on form (*Hantei*).
- Ties are allowed only during the first round of the Olympic competition (Round Robin format). This is called *Hikiwake*.
- A Kumite bout lasts for 3 minutes.
- Competitors receive sanctions for prohibited behaviour. There are two categories of sanctions:
 1. Category 1: For techniques that make excessive contact or dangerous or forbidden throwing techniques.
 2. Category 2: Feigning, or exaggerating injury, exit from the competition area, avoiding combat, passivity, discourteous behaviour towards the refereeing officials, or other breaches of etiquette.

There are three degrees of warning: *Chukoku*, *Keikoku*, and *Hansoku Chui*. A competitor receiving a fourth penalty (*Hansoku*) is declared the loser of the bout.

- The Olympic Kumite will feature three weight categories for both men and women and competition will begin on Thursday 5 August with the Men's -67kg Elimination round.
- Olympic competition in Karate Kumite: Competitors are divided into 2 pools of 5 and 6 competitors each, and fight with one another in the pool. The top two contestants from each pool qualify for the semifinals. The winners of the semifinals will clash for gold, while the losers of the semifinals are both awarded the bronze medal.

Types of karate

1. Shia Kumite
2. Kumite
3. Jiyu Kumite
4. Langi-ki Kumite

5 EXO KUMITE

IPPON, NIHON, SANBON, YONHON, GOHON KUMITE

There are two types of Ippon Kumite - one partially pre-arranged and the other totally free, wherein neither the defender nor the attacker knows which technique the other is going to deliver.

In the first, the defender knows which technique or type of technique the attacker is going to do. He himself is free to do any suitable block and counter-attack. In the second, neither side has any pre-information.

In Nihon, Sanbon, Yonhon & Gohon Kumite, the attacker attacks twice, thrice, four and five times respectively. After blocking all these, the defender counters with a single attack.

Advantages

Since the block and counter-attack are not preset, it allows a student greater freedom to use his own favorite techniques.

It also makes one learn to adjust one's blocking and countering techniques according to the height and weight of one's opponent. (While training, the Instructor should see that each student practises with various partners).

Since there is more than one technique involved, the partners learn to deliver or deal with a combination of attack, which is closer to actual fighting.

However, since it is partially pre-arranged, the risk of injury is minimal.

SHIKODACHI LANGEKI

This is a stable form of fighting wherein both partners stand in Shikodachi and use only hand techniques for attack and block.

Advantages:

One develops a good stance.

One learns to defend without moving back.

One learns to use different hand techniques for attack and block, continuously.

One develops speed and control in blocking and countering as both partners are within striking range.

JUN LANGEKI

In this type of Kumite, attacks can only be done with the legs, while blocks can be done with hands as well as legs.

Advantages:

It improves balance.

It improves kicking techniques.

It improves the blocking techniques for kicks.

RAN DORI KUMITE :

Ran Dori is a form of practice fighting. Students work together to practice techniques against each other; the aim is to develop many continuous techniques in combination against an opponent, who is also trying out techniques and combinations. Regular jiyu kumite form is used and one tries to find holes in the other's defences. The purpose of Ran Dori is to get ready for Jiyu Kumite.

One tries to discover for oneself a feeling of freedom on one's own particular level of development.

Ran Dori necessitates the same kind of co-ordination between mind and body as in Jiyu Kumite. In Ran Dori, one learns how to find the right distance to an opponent for one's height and strength. One also learns correct timing of attack and counter-attack with control. It allows the student to have a free mind, unconcerned with injuries or with losing. One will then be more inclined to try out and test different techniques and moves.

Advantages:

It develops mind and body co-ordination.

One learns to get the judgment of fighting distance (maai) with different sized sparring partners.

One learns to time one's attack and counter with control, since the aim is never to hurt one's opponent.

It allows one to have a free mind, unconcerned with injuries or without losing. Because of this, one is more inclined to try out and test different techniques or moves.

In Ran Dori students co-operate with each other. What matters is learning from practising.

There is no winner or loser and hence ego problems or enmity between two students does not develop.

JYU KUMITE

In this type of Kumite, the techniques are not pre-arranged. Jiyu Randori Kumite is the actual sparring where any partner can attack with any technique or combinations of techniques. The assault is called off when a decisive technique has been scored, but resumes after the partners have returned to their starting positions.

Advantages :

It develops real fighting attitudes, reflexes and the sixth sense which is the feeling for one's opponent. It teaches how to manoeuvre one's opponent and break up his position or guard.

It is oriented to practice under real conditions.

The student develops the efficiency of his techniques according to his own size, strength, speed and other characteristics.

Disadvantages

The chances of injury, minor or major, are high.

Since there is a winner and a loser, a student can develop either a superiority or an inferiority complex

A student practising only this cannot last very long in the art.

It cannot be practised by all grades of students and by the very young or very old students.

Since the attackers are placed in all four directions, the defender develops a sixth sense.

Since the attacks are delivered with full speed and power, the defender has to move backward to block and then lunge forward to counter. Speed is developed and at the same time one's hands and legs also get conditioned. It also improves one's stamina and stances.

Renzon Kumite

The same sets of techniques used in Khakome Kumite, when performed in a straight line, are called Renzon Kumite. In this, one can practise in the air, by oneself or with one partner. Here, since turning is not involved, the speed of the action is faster. However, one must always remember never to sacrifice form, focus and stances for speed.

Bunkai Kumite

This is the practise of the practical applications of Kata movements.

How to practice - One must take one Kata at a time and then classify each action whether it is a block or an attack. Taking each action, work out the corresponding attack or block. A student must keep in mind that several actions can double as blocks and attacks depending on the situation. A student must attempt to demonstrate more than one application of each movement.

How to demonstrate-For the first time, the partners must do the actions in slow exaggerated form. This is followed by fast and powerful action by both the partners.

Advantages:

One understands the kata better.

One is able to apply Kata techniques in normal Kumite.

Distance, target and direction of movements is better with actual partner than in the air.

By application of Kata, one can understand the style better

Because one is only concerned with scoring in order to win, one uses only a few favorite techniques. In addition, grace and beauty of actions are lost.

If only Jiyu Kumite is practised, a student loses the use of various stances and the form and focus of his technique also suffers.

KHAKHAI KHAKHITE KUMITE

Two students face each other. One places the wrist of his hand against the wrist of the other and by doing a rolling action of the wrist and using the strength of the arm and shoulder, alternately push each other's wrist. In other words, it is a wrist rolling exercise without using body force. This can also be practised by three students, the one in the center using both hands at the same time.

Advantages:

It develops power and stamina of the wrist, arm and shoulder muscles, thus improving the power of one's punch.

By changing the direction of the opponent's push, one can throw him off-balance with his own strength.

KHAKOME KUMITE :

There are 26 techniques performed in sets of 3, 3, 4, 3, 3, 4, 3, 3, in all four directions. The sets of three techniques are block - attack - block while the sets of four techniques are block - followed by three attacks. It can be practised by oneself or with four partners who are the attackers, while the 5th center man is the defender. The combination of techniques is usually informed in advance although senior level students also practise without informing which techniques they are using (Tokui).

Advantages:

An unlimited number of combinations of techniques can be used.

By using different combinations a student develops concentration.

Since Goju is hard and soft, by practising bunkai one can understand where to be hard and where to be soft.

There are almost no chances of injury.

It involves a lot of thinking and imagination, thus improving concentration.

Shia Kumite

Shia kumite is a competitive kumite training. Kumite is a Japanese word that means "grappling hands" or "sparring". It is a key part of karate training, along with kata and kihon, and is when a karateka trains against an opponent. In kumite, two karatekas use blocks and attacks from kata and kihon to engage in combat training. Sparring has been a part of martial arts training for a long time, but the formal nature of kumite developed as karate and similar martial arts became popular sports and forms of self-defense.

Jiyu Kumite

Jiyu kumite is a karate training technique where opponents practice against each other. It can be used to develop specific skills or techniques, or it can be practiced in competition.

Here are some characteristics of jiyu kumite:

Distance

The distance between opponents is constantly changing.

Power

The defender combines their own power, the opponent's power, and their technical ability to shift their body.

Attacker

The attacker must inform their opponent of the target and deliver their attack with the force of "to kill with a single blow".

Timing

The time between the attacker's attack and the defender's counter should be small, the same time, or even before the attack completes.

Jiyu ippon kumite is a free-style one-step kumite that prepares for jiyu kumite.

You can watch videos on YouTube to learn more about jiyu ippon kumite:

Jiyu ippon kumite - Jodan: This video demonstrates a head height jodan punching attack and a walking technique and counter to defend.

Jiyu ippon kumite - Maegeri: This video demonstrates how to block and draw in, then go straight back at the opponent.

Jiyu ippon kumite - Ushirogeri: This video demonstrates how to utilize the opponent's momentum.

SKIF Jiyu-ippun kumite: chudan 1-4: This video demonstrates a SKIF Jiyu-ippun kumite.

Langiki Kumite

Langiki Kumite is a traditional form of sparring in some martial arts, particularly in styles influenced by Okinawan karate. It emphasizes practical application of techniques in a controlled setting, allowing practitioners to develop their timing, distance, and strategy. The term "kumite" generally refers to sparring or fighting practice, while "langiki" may refer to a specific method or style within that context.

- **Glossary:**

- **HANTEI:** Decision. At the end of an inconclusive bout, the judges declare the winner by flag signal.
- **HIKIWAKE:** Draw. A draw is only applicable to Round Robin phases.
- **AKA:** Red. Competitor wearing the red belt and protection. ○ **AO:** Blue. Competitor wearing the blue belt and protection. ○ **IPPON:** 3-point technique. ○ **WAZA-ARI:** 2-point technique. ○ **YUKO:** 1-point technique. ○ **CHUKOKU:** Warning. A Category 1 or 2 offence. ○ **KEIKOKU:** Warning. A Category 1 or 2 offence. ○ **HANSOKU-CHUI.** Warning of disqualification.
- **HANSOKU:** Disqualification. ○ **SENSHU.** First unopposed point advantage. In case of a tie, the competitor awarded with "Senshu" will be declared the winner.

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BLACK BELT SYLLABUS AND EXAM

BLACK BELT PORTION

1) Kihon-Tsugi, Geri, Shuto, Hijiate, Uke using Various Stances - Upto 2 Combination.

2) 8-Directions Kata.

3) Power Training-Tsugi, Geri, Shuto, Hijiate

4) Self Defense Techniques:

i) 25 Techniques with Tsugi

ii) 25 Techniques with Geri

iii) 15 Techniques with Grappling.

5) KATA BUNKAI - (APPLICATIONS)

1) Geikisai Ich

ii) Geikisai Ni

iii) Saifa

iv) Seuinchin (Appearing students have to prepare on their own.)

6) KUMITE

i) Yakusoku Kumite,

ii) Yonhon Kumite,

iii) Nanham Kurnite,

iv) Renzuku Kumite.

7) KIHON DEMONSTRATION

i) 2-8 Combinations using All Strikes and Blocks.

And Kihon Kata's -

ii) Shio-Ido-Ich,

i) Shio-Ido-Ni,

iii) Khio-Ido-Ich,

iv) Khio-Ido-Ni.

8) STRENGTH TRAINING (Timed Test)

JUNIOR-BLACK BELT

Squats	150
Sit-Ups	150
Push-Ups	150

SENIOR BLACK BELT

Squats	200
Sit-Ups	200
Push-Ups	200

9) WRITTEN TEST or ORAL (I.e. Viva)

i). Goju Ryu History,

ii. Various Karate Styles and Details,

iii. Dojo Etiquettes,

iv. Japanese Terminology.

10) CONDITIONING (Timed Test)

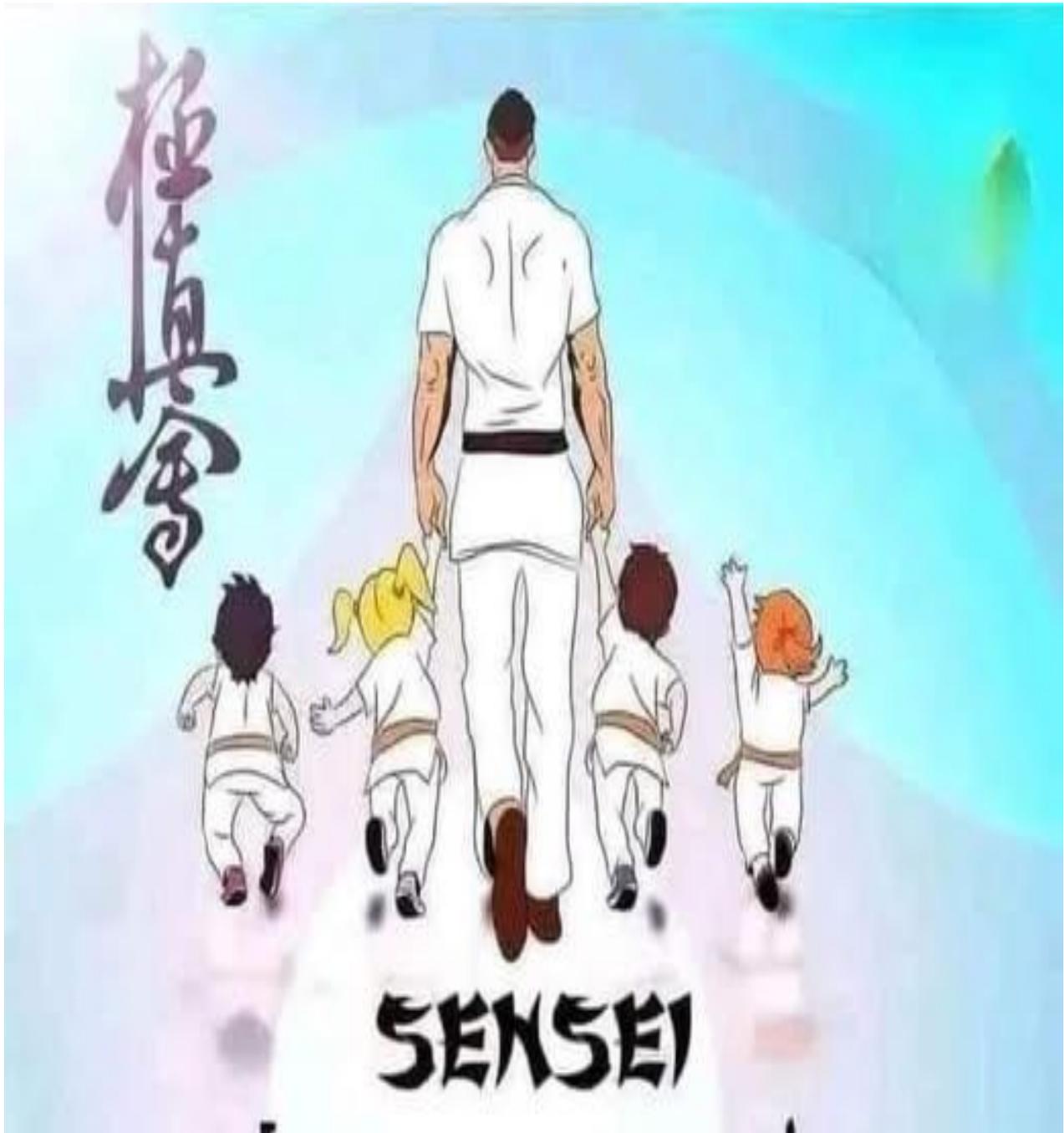
JUNIOR-BLACK BELT

TSUGI	150
MAI GIRI	150
YONKAI	150
UCHI-UKE	150
GEDAN BARAI	150
HARATTE	150
URA-UCHI	150

SENIOR-BLACK BELT

TSUGI	200
MAI GIRI	200
YONKAI	200

UCHI-UKE	200
GEDAN BARAI	200
HARATTE	200
URA-UCHI	200



ORAL EXAM PAPERS

Karate Belt Exam - Gojyu Ryu Karate*

Time: 1 Hour

Marks: 50

Section A: General Knowledge on Karate (15 marks)*

1).What is the meaning of "Karate" and its origins? (5 marks)

Ans- Karate" is a Japanese word that translates to "empty hand" in English. It is derived from two kanji characters:

1. (kara) — meaning "empty"
2. (te) — meaning "hand"

The origins of karate trace back to ancient Chinese martial arts, but its development as a distinct martial art is primarily associated with Okinawa, an island in Japan.

2).Explain the key differences between Gojyu Ryu Karate and other karate styles. (5 marks)

Ans- Gojuryu Karate is one of the major traditional karate styles, and its key differences lie in its approach to both technique and philosophy compared to other styles like Shotokan or Shito-ryu.

Hard and Soft Techniques:

The term "Gojuryu" itself means "hard-soft style," which reflects its balance between hard (go) techniques, like powerful strikes and blocks, and soft (ju) techniques, such as circular movements and yielding actions. This balance distinguishes Gojuryu from other styles that might emphasize either hard or soft techniques more exclusively. For example, Shotokan tends to focus more on linear, powerful strikes (hard), while Gojuryu incorporates softer, more flowing movements.

Focus on Close-Range Combat:

Gojuryu emphasizes close-quarters fighting, using both blocking and striking in tight, close situations. It incorporates techniques for grappling and joint locks, which are less emphasized in styles like Shotokan, which focuses more on long-range techniques and powerful punches and kicks.

Kata (Forms):

Gojuryu has its own distinct set of kata (forms), such as Sanchin, Seienchin, and Suparinpei, which integrate hard and soft movements. These kata are often practiced slowly at first, allowing students to focus on breathing, body structure, and developing internal energy (ki). This is in contrast to the faster, more linear kata practiced in other styles, like Shotokan's Heian or Bassai.

Breathing and Posture:

Gojuryu places a significant emphasis on breathing techniques, especially in its kata. The practice of Sanchin kata, for example, involves deep, focused breathing to cultivate inner strength and develop solid stances. This is quite different from some other styles where breath control is important but not as central to technique.

Influence of Chinese Martial Arts:

Like many Okinawan styles, Gojuryu has strong influences from traditional Chinese martial arts. Its emphasis on circular motions, as well as softer movements, is reflective of its historical connections to Chinese martial arts, particularly those from the Fujian region. Other styles, like Shotokan, were more directly influenced by Japanese martial traditions.

3). List and briefly describe the four main principles of Gojyu Ryu Karate. (5 marks)

Ans- Go (Hardness): Strength, directness, powerful strikes and blocks.

Ju (Softness): Flexibility, yielding, redirection of force, joint locks, and adaptability.

Kime (Focused Power): Concentration of force and energy at the moment of impact.

Zanshin (Awareness): Mental alertness, focus, and the ability to sense and react to changes in the environment.

Section B: Competition Rules and Regulations (15 marks)*
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1).What are the key protective gear requirements for a karate competition? (5 marks)

Ans- Karate Gi (Uniform)

Kumite Gloves (Hand Protectors)

Kumite Boots (Foot Protectors)

Mouthguard

Chest Protector (for females)

Groin Protector (for males)

Shin and Instep Protectors

Face Shield or Headgear (in some competitions)

Optional: Elbow and knee protectors

2).Explain the role of a referee in a karate match and the types of decisions they can make. (5 marks)

Ans- Key Roles of a Karate Referee:

1. Safety and Fair Play:

The referee ensures that the match is conducted safely and that the competitors do not engage in illegal or dangerous behavior (e.g., excessive contact or unsportsmanlike conduct). The referee can stop the match at any time if they deem a competitor is at risk of injury.

2. Enforcing the Rules:

The referee is responsible for enforcing the specific rules of the tournament, whether it's a light-contact, semi-contact, or full-contact competition. They must ensure that both competitors follow the established guidelines for strikes, stances, and timing.

3. Scoring:

The referee works with the judges to score the match based on the accuracy, power, control, and spirit of the techniques performed. They

decide when a point is awarded based on the successful execution of legal techniques.

4. Managing the Match:

The referee starts and ends the match, ensures the timing is correctly observed, and calls out commands such as "Hajime!" (start), "Yame!" (stop), and "Judgement!" (decision). They can also reset the competitors if needed, for example, if the action is too far from the center or if one competitor is not ready.

Types of Decisions a Karate Referee Can Make:

1. Awarding Points:

The referee decides when a competitor scores a point. This can be for a valid, controlled technique that lands with appropriate impact. Points are typically awarded for strikes to the body, head, or controlled kicks. For example, a clean punch to the torso might earn one point.

2. Warnings (Chukoku):

If a competitor violates the rules (e.g., excessive contact, illegal techniques, or unsportsmanlike behavior), the referee can issue a warning (called Chukoku). A warning serves to caution the competitor and is often accompanied by a verbal reprimand. Multiple warnings may lead to penalties.

3. Penalties:

A referee can penalize a competitor for rule infractions. This could include a Shikkoku (disqualification) if a serious violation occurs, or a point deduction (e.g., for excessive contact). The referee has the discretion to impose penalties depending on the severity of the infraction.

4. Fouls and Disqualifications:

If a competitor engages in dangerous behavior, such as deliberately striking the opponent's face with excessive force, or behaves in a highly unsportsmanlike manner, the referee can call a foul or disqualify them from the match. This decision may involve input from judges.

5. Stopping the Match (Yame):

The referee can stop the match at any time if they believe a competitor

is injured, if the match is being conducted outside the boundaries of the rules, or if a competitor is not able to continue safely.

6. Declaring the Winner:

After evaluating the performance and points scored, the referee may announce the winner of the match. This is typically done in coordination with the judges' scoring decisions, especially in tournaments with a panel of officials.

Referee's Key Commands:

- "Hajime!" (Start): Initiates the match.
- "Yame!" (Stop): Ends the action momentarily (e.g., to assess a point or stop for safety).
- "Judgement!" (Decision): The referee calls for a decision when scoring is to be made.
- "Chukoku!" (Warning): Issues a formal warning to a competitor for rule violations.
- "Hansoku!" (Penalty): Penalizes a competitor for a serious violation.

3). What are the common fouls in a karate match that can lead to disqualification? (5 marks)

Ans- Excessive Force or Intentional Harmful Strikes

- Description: Striking an opponent with excessive force or deliberately trying to injure them is a serious foul. This includes intentionally delivering blows that are not controlled, such as a powerful punch to the face or head, or an unprovoked kick to the groin or neck.
- Example: A competitor intentionally delivering a hard punch to the head without control or using excessive force during a punch or kick to the body.
- Penalty: A disqualification (Hansoku), which means immediate removal from the match and the tournament.

2. Deliberate Targeting of Illegal Areas

- Description: In karate, there are designated target areas where strikes are permitted, such as the torso, head, and upper body. Deliberately targeting illegal areas such as the groin, back of the head, spine, knees, or joints is prohibited.
- Example: A competitor delivering a punch or kick directly to the groin area or striking the back of the head or neck.
- Penalty: Disqualification can result from repeated or severe violations of this nature.

3. Attacking After the Referee Calls “Yame!” (Stop)

- Description: Continuing to attack an opponent after the referee has called "Yame!" (Stop) is considered a major foul. This can be dangerous, especially if the opponent is not in a position to defend themselves.
- Example: A competitor continuing to strike after the referee has stopped the match to assess a potential injury or scoring.
- Penalty: Disqualification for failure to respect the referee's commands and the safety of the opponent.

4. Unsportsmanlike Conduct

- Description: Engaging in unsportsmanlike behavior, such as taunting the opponent, swearing, or displaying aggressive or disrespectful behavior, is not tolerated in karate. This includes any verbal or physical actions that degrade the spirit of karate.
- Example: A competitor taunting, swearing at, or attempting to intimidate their opponent.
- Penalty: Disqualification for behavior that goes against the principles of respect and discipline in karate.

5. Grabbing, Holding, or Sweeping Without a Follow-Up

- Description: In many karate competitions, grabbing or holding the opponent is not permitted, unless the grab leads to a controlled throw or a valid technique. Holding the opponent without following through with a legal technique can be considered a foul.

- Example: A competitor grabs their opponent and holds them without attempting a legitimate throw or other allowed technique.
- Penalty: The referee may disqualify the competitor if the foul is repeated or if it is deemed excessive.

6. Illegal Sweeps or Kicks to the Legs

- Description: Sweeping an opponent's legs or performing low kicks aimed at the legs, especially with excessive force or without control, can be considered a foul in some karate tournaments. This also includes attempts to trip the opponent.
- Example: A competitor performing an uncontrolled sweep to the legs or kicking the legs with intent to harm.
- Penalty: The referee may issue a disqualification if the actions are dangerous or violate tournament rules regarding leg attacks.

7. Deliberate Strikes During the Pause or Rest Period

- Description: Karate matches often include brief pauses or rest periods between exchanges of techniques. Deliberately striking or attempting to strike an opponent during these breaks or while they are not in a fighting stance can result in disqualification.
- Example: A competitor attempting to punch or kick their opponent when the match is paused (e.g., while the referee resets the competitors after a warning).
- Penalty: Immediate disqualification, as the action is considered a severe violation of match conduct.

8. Use of Excessive Contact (Full Contact in Non-Full Contact Events)

- Description: In many karate tournaments, only light or semi-contact is allowed in kumite (sparring). Full-contact techniques, where the strike is delivered with full force to the head or body, may be illegal in some tournaments, especially if there is no protective gear or in light-contact events.
- Example: Delivering a full-power punch or kick to the head in a tournament that is meant to be light-contact.

- Penalty: Depending on the severity, this could lead to penalties or disqualification.

9. Fleeing the Match Area (Running Away)

- Description: If a competitor deliberately avoids engagement by running away from the center of the fighting area or evading their opponent by refusing to engage in combat, it is considered a foul.
- Example: A competitor runs around the mat or moves to the edges to avoid being attacked rather than engaging in combat.
- Penalty: The referee may disqualify the competitor if they believe this behavior is a deliberate attempt to avoid a fair match.

10. Injury or Intentional Self-Injury

- Description: If a competitor intentionally injures themselves to gain an advantage or feigns injury to deceive the referee or slow down the match, it is considered a serious foul.
- Example: A competitor deliberately injures themselves by faking a fall or injury to disrupt the flow of the match.
- Penalty: Disqualification and possible suspension from the event or tournament.

11. Violation of the Code of Conduct or Tournament Rules

- Description: Violating the specific tournament rules or the code of conduct set by the organizing body can lead to disqualification. This can include actions such as wearing improper gear, unsanctioned actions, or other breaches of protocol.
- Example: Competing without the required protective gear or using unauthorized techniques.
- Penalty: Disqualification from the match or even the tournament.

Section C: Moralistic and Philosophical Questions (20 marks)

1). In Goju Ryu Karate, respect is highly valued. Explain how respect is demonstrated in both training and competition. (5 marks)

Ans- Respect in Training

Respect in training is essential for creating a positive and productive environment where students can learn, grow, and refine their skills. It helps maintain harmony, discipline, and safety within the dojo (training hall). Here are the main ways respect is shown during training:

a. Respect for the Instructor (Sensei)

- **Bowing (Rei):** In Gojuryu and other traditional karate styles, students begin and end each class by bowing (rei) to the instructor. The bowing is a physical gesture of respect, signaling gratitude for the instructor's guidance and acknowledging their authority in the dojo.
- **Addressing the Instructor Properly:** Students should always address the instructor respectfully, using titles like "Sensei" (teacher) for a senior instructor or "Sempai" (senior) for a more experienced student. These titles demonstrate acknowledgment of their experience and position.
- **Listening and Following Instructions:** Respect is shown by listening attentively to the instructor, following their guidance, and putting effort into learning the techniques correctly. It shows a recognition of the instructor's knowledge and experience.

b. Respect for Fellow Students

- **Etiquette and Behavior:** In a Gojuryu dojo, students are expected to behave with respect toward each other. This includes maintaining good posture, not speaking out of turn, and avoiding distractions during class. Silence and focus during training allow for a deeper connection with the practice and shows respect for the time and energy of everyone involved.
- **Helping Each Other:** Senior students (sempai) help junior students (kohai) learn techniques and forms. This is an expression of respect, as

more experienced practitioners take responsibility for guiding newer students.

- **Bow Before and After Pair Work:** When working with a partner, it's customary to bow before and after the practice session to acknowledge the effort and presence of your training partner. This demonstrates mutual respect and understanding that training together is a shared responsibility.

c. Respect for the Dojo

- **Maintaining Cleanliness:** The dojo is treated with reverence, as it is seen as a sacred space for training. Respect is shown by keeping the dojo clean and organized, taking care of the training equipment, and being mindful of the space.
- **Entering and Leaving the Dojo:** When entering or leaving the dojo, students should bow and show respect to the space. It is customary to remove shoes before entering the training area to preserve the sanctity of the dojo.
- **Silent Meditation:** Before the class begins, students may be asked to sit in a seated meditation (zazen) or stand in a line, focusing their minds and preparing to train. This silent period of concentration is a sign of respect to the art and to oneself.

2. Respect in Competition

Respect is equally important in karate competitions, where athletes face off in sparring matches or demonstrate kata (forms). Respect in competition ensures fairness, safety, and a spirit of sportsmanship. Here's how respect is demonstrated during a competition:

a. Respect for the Referee and Judges

- **Acknowledging the Referee:** Competitors bow to the referee and judges before and after a match to show respect for their role in overseeing the competition. The referee is seen as an authority responsible for maintaining the rules, ensuring safety, and making decisions.

- Obeying the Referee's Commands: Karate competitors must listen to and follow the referee's instructions during the match. This includes respecting calls like "Hajime" (start) and "Yame" (stop), and accepting decisions on points, fouls, or disqualification without argument.

b. Respect for the Opponent

- Pre-Match and Post-Match Bowing: Before and after a match, both competitors bow to each other as a sign of mutual respect. This acknowledges that the opponent is also a practitioner of karate and deserving of respect, regardless of the outcome of the match.
- Controlled Techniques: In Gojuryu, as in other styles, sparring is about control, not injury. Competitors demonstrate respect by using controlled strikes that show both power and restraint, avoiding excessive contact that could harm the opponent. This is particularly important in tournaments where only light or semi-contact is allowed.
- Sportsmanship: Regardless of whether the competitor wins or loses, demonstrating sportsmanship by offering a handshake, bowing, or showing gratitude toward the opponent for the match is essential. This shows maturity and respect for the opponent's effort and skill.

c. Respect for the Rules

- Fair Play: Karate competitors respect the competition's rules, including the guidelines for points, prohibited actions (e.g., excessive contact or illegal strikes), and the use of protective gear. Respecting the rules ensures fairness and safety for all competitors.
- Respecting the Outcome: Whether winning or losing, competitors should accept the outcome of the match gracefully. If they lose, they should congratulate their opponent and remain humble. If they win, they should do so without gloating, recognizing that their opponent also demonstrated great effort.

d. Respect for the Karate Spirit (Dojo Kun)

- "Karate ni sente nashi" (There is no first attack in karate): One of the key tenets of karate is that practitioners should not use their skills to provoke or initiate violence. This principle is upheld in competition as

competitors demonstrate respect by only engaging in appropriate, controlled actions and not attacking recklessly.

- **Maintaining Calm and Focus:** Throughout the match, competitors show respect for the art of karate by maintaining mental discipline and not allowing emotions like anger or frustration to cloud their judgment. They respect the karate spirit by adhering to a mindset of calm, focus, and self-control.

3. Respect for the Tradition and Philosophy of Gojuryu

- **Humility and Self-Improvement:** Gojuryu emphasizes the importance of humility, which involves recognizing that karate is a lifelong journey of improvement. Practitioners show respect for the art by continuously striving to improve their skills and character.
- **Living the Dojo Kun:** The Dojo Kun (dojo's guiding principles) encourages students to practice virtues like courtesy, respect, sincerity, and integrity. These values guide not only the training but also the way practitioners conduct themselves in everyday life, both in and out of the dojo.

2).Karate promotes the development of both body and mind. How can practicing karate help a person in their everyday life beyond self-defense?(5 marks)

Ans- Improved Discipline and Self-Control

- **Self-Discipline:** Karate training requires consistent effort, practice, and commitment. Learning kata (forms), performing techniques, and following the dojo rules teach perseverance and the ability to set and achieve goals. This discipline can translate into greater self-regulation and goal-setting in daily life, whether it's managing personal tasks, adhering to a fitness routine, or meeting professional deadlines.
- **Self-Control:** Karate emphasizes control over one's actions and emotions, especially during sparring and competitive events. Practitioners learn to stay calm and focused even under pressure. This ability to maintain emotional control and make thoughtful decisions in

stressful situations can help in handling conflicts, workplace challenges, or personal stressors.

2. Enhanced Focus and Mental Clarity

- **Concentration:** Karate requires full attention during training, whether in performing intricate movements, memorizing katas, or sparring. This focus helps improve mental clarity and the ability to concentrate in everyday life. For example, practitioners may find they are better able to focus at work, study, or in relationships because they've developed a habit of staying present in the moment.
- **Mindfulness:** Karate promotes mindfulness, especially during kata, where practitioners must synchronize breath with movement and maintain awareness of their body and surroundings. The practice of being mindful can help individuals manage distractions in their everyday life, improve their ability to listen to others, and handle tasks with greater efficiency.

3. Increased Confidence and Self-Esteem

- **Building Confidence:** As practitioners advance in their karate training and achieve new belt levels or master difficult techniques, their self-confidence grows. This self-assurance can carry over into other areas of life, from taking on leadership roles to tackling new challenges or speaking up in meetings.
- **Resilience and Overcoming Challenges:** Karate teaches practitioners to handle setbacks, such as failure in a sparring match or difficulty mastering a technique. Through repeated practice and perseverance, karate helps develop resilience — the ability to bounce back from challenges and stay focused on long-term growth. This resilience is a valuable life skill that can help in personal, academic, and professional challenges.

4. Better Physical Health and Fitness

- **Strength and Endurance:** Karate is an excellent full-body workout that builds strength, flexibility, endurance, and coordination. Regular practice helps with weight management, improves cardiovascular health, and

builds muscle tone. Better physical health leads to greater energy levels, reduced fatigue, and a higher quality of life, as one is able to perform daily activities more efficiently and with less risk of injury.

- **Stress Reduction:** Physical activity in karate, especially through techniques like punching, kicking, and blocking, provides a healthy outlet for releasing stress and pent-up emotions. The physical exertion also stimulates the release of endorphins, promoting a positive mood and reducing feelings of anxiety or depression.

5. Improved Problem-Solving and Decision-Making

- **Strategic Thinking:** In karate, particularly during sparring, practitioners need to think strategically, anticipating their opponent's moves and deciding on the best response. This sharpens problem-solving skills and the ability to think on one's feet. The mental agility developed through karate training can improve decision-making abilities in everyday situations, such as in professional settings, family matters, or handling unexpected challenges.
- **Adaptability:** Karate teaches practitioners to be adaptable, as no two sparring matches are the same. The ability to adjust one's strategy in response to changing circumstances can help in navigating everyday uncertainties or challenges, whether in business, personal relationships, or unexpected life events.

6. Better Interpersonal Skills and Respect for Others

- **Respect for Others:** One of the core principles of karate is respect—both for oneself and others. Karate practitioners are taught to respect their instructors, fellow students, and opponents. This value translates into better interpersonal relationships in daily life, fostering mutual respect, cooperation, and understanding in social, work, and family settings.
- **Empathy and Compassion:** Practicing karate encourages students to develop compassion for others. The shared experiences in training (helping each other learn techniques, sparring, and working toward common goals) promote empathy and a sense of community. This can help improve communication and strengthen connections with others.

7. Stress Management and Emotional Balance

- **Coping with Stress:** The disciplined practice of karate, along with its focus on breath control and mindfulness, helps practitioners learn how to manage stress effectively. The physical activity releases tension, while the mental focus allows practitioners to clear their minds. This combination of mind and body work helps individuals better cope with the stressors of daily life, whether at work, in school, or in personal situations.
- **Emotional Balance:** Karate emphasizes the importance of emotional regulation—whether it's staying calm during sparring or maintaining composure in difficult situations. The mental discipline cultivated in training can help practitioners manage their emotions, avoid overreacting in stressful situations, and maintain a sense of balance and calm in their everyday lives.

8. Community and Belonging

- **Building Social Connections:** Karate often involves training with others in a dojo, creating a sense of community and belonging. For many, the dojo becomes a second home where lifelong friendships are formed. The supportive environment of the dojo fosters collaboration, teamwork, and mutual encouragement, which can help reduce feelings of loneliness and isolation in other areas of life.
- **Mentorship:** In karate, there is a strong sense of mentorship, where senior students guide junior ones. This relationship encourages humility and leadership, as both the mentor and the mentee benefit from the exchange. Whether in professional settings or personal life, the experience of giving and receiving mentorship can enhance personal growth and communication skills.

9. Increased Patience and Persistence

- **Long-Term Commitment:** Karate requires time, patience, and dedication to progress. Students understand that mastery does not happen overnight, and this mindset helps them develop patience and the ability to stay focused on long-term goals. This attitude can be applied to other aspects of life, such as academic pursuits, career progression, or

personal development, where success often requires sustained effort and commitment over time.

10. Improved Posture and Body Awareness

- **Posture:** Karate emphasizes correct posture, balance, and alignment, which enhances overall body awareness and physical alignment. This can lead to improved posture in daily life, reducing back and neck pain and promoting better overall health.
- **Body Coordination:** The precision of karate movements helps to improve fine motor skills and overall body coordination, making it easier to move efficiently in everyday tasks like lifting, walking, and performing manual activities.

3). What does "Dojo Kun" mean, and why is it important in karate? How can its principles guide you in life outside the dojo? (5 marks)

Ans- Importance of the Dojo Kun in Karate

1. Moral and Ethical Framework:

- The Dojo Kun serves as a guide to the core values that karate practitioners should uphold. It teaches students how to be respectful, responsible, and humble, both in the dojo and in everyday life. By reciting and internalizing these principles, practitioners are reminded of their duties toward themselves, others, and the art of karate.

2. Focus on Self-Improvement:

- The principles of the Dojo Kun emphasize the importance of personal development and self-discipline. Practitioners are encouraged to work not just on improving their techniques but on cultivating mental and emotional resilience, self-control, and integrity. The Dojo Kun reinforces that karate is not only about fighting or physical prowess but about becoming a better, more virtuous person.

3. Guidance for Mental and Emotional Balance:

- The Dojo Kun helps students stay grounded and balanced, particularly in terms of emotional regulation and mental focus. Karate practitioners often encounter challenging situations—whether sparring, competition, or even in life—and the Dojo Kun offers a way to approach these moments with a calm, centered mindset.

4. Sense of Community and Respect:

- The Dojo Kun emphasizes respect for others, especially fellow students and instructors. It fosters a sense of camaraderie and shared responsibility in the dojo, reinforcing that karate is not just about individual achievement but also about being part of a community.

Common Principles Found in the Dojo Kun

While the exact wording of the Dojo Kun can vary slightly between different styles or dojos, the core principles are generally similar. Here are some key principles typically found in a Dojo Kun:

1. “Seek perfection of character”:

- **Meaning:** This emphasizes the importance of personal growth, integrity, and moral development. Karate is not just about learning techniques; it is about striving to become a better, more honorable person.
- **In Life:** This principle encourages you to be honest, respectful, and hardworking in everything you do. In life outside the dojo, it encourages continuous self-improvement and ethical conduct in personal relationships, work, and social interactions.

2. “Be faithful”:

- **Meaning:** Loyalty and commitment are central to the practice of karate. This principle stresses the importance of being dedicated to your training, to your teacher (sensei), and to the martial art itself.

- In Life: Faithfulness to commitments in everyday life—whether to family, friends, or work—can help build trust and reliability. It teaches the importance of being dependable and loyal to those who rely on you.

3. “Endeavor” (or “Make effort”):

- Meaning: Karate requires perseverance, focus, and consistent effort. This principle encourages practitioners to push through obstacles, maintain a strong work ethic, and continuously strive for improvement.
- In Life: This teaches resilience and the value of hard work. Whether pursuing career goals, academic success, or personal challenges, it reminds you that progress comes from consistent effort, not from giving up in the face of difficulty.

4. “Respect others”:

- Meaning: Respect is foundational in karate. It applies to everyone—your instructor, fellow students, and even opponents. This principle reminds you to treat others with courtesy, humility, and kindness.
- In Life: Practicing respect in your interactions with others helps build strong, healthy relationships. Whether in your family, workplace, or community, showing respect fosters cooperation, trust, and mutual understanding.

5. “Refrain from violent behavior”:

- Meaning: Karate teaches control over aggression. This principle emphasizes that karate should be used only for self-defense or as a means of personal development, not for harm or aggression toward others.
- In Life: It encourages emotional regulation and peaceful conflict resolution. In daily life, this principle can guide you in how to handle disagreements, stress, and anger in a non-violent, constructive manner.

How the Dojo Kun Can Guide You in Life Outside the Dojo

The principles of the Dojo Kun are not just abstract ideals—they are actionable, real-life guidelines that can shape how a person lives. Here's how they can be applied outside of training:

1. Building Character and Integrity

- In the dojo, the pursuit of perfecting character might mean striving to improve in martial techniques. Outside the dojo, it translates to living with integrity, being honest and ethical in all your actions, and always striving to do what is right—even when no one is watching.

2. Fostering Resilience and Persistence

- Karate teaches that true mastery takes time, and the only way to progress is through sustained effort. This principle teaches you to persevere through life's challenges. Whether you're facing setbacks at work, in education, or in personal struggles, the discipline you cultivate in karate can help you face challenges with a positive attitude and a determined mindset.

3. Improving Focus and Concentration

- Endeavor in the Dojo Kun encourages a high level of focus during training, and this principle can help you focus better in your daily life. Whether it's focusing on tasks at work, studying for exams, or being present with your family, karate teaches you how to stay mentally disciplined and not give in to distractions.

4. Practicing Respect and Empathy

- The principle of respecting others can help you develop empathy and better communication skills. By practicing this in the dojo, you learn how to respect others' differences, listen actively, and engage in meaningful relationships in your personal life and workplace.

5. Handling Conflict and Stress

- Refraining from violent behavior and learning to handle emotions in karate teaches emotional regulation. This skill can be incredibly useful when dealing with conflicts, difficult conversations, or stressful

situations in daily life. By staying calm and thoughtful, you're better equipped to resolve problems without escalation, both in professional environments and in personal relationships.

6. Taking Responsibility for Your Actions

- Karate teaches responsibility for one's actions in training. This principle can be carried into daily life by holding yourself accountable for your decisions and behaviors, whether it's at work, in your family, or in your social life. This mindset fosters growth and allows you to learn from your mistakes instead of avoiding responsibility.

4. Describe a situation where you had to practice patience or self-discipline, two key values of martial arts. How did you handle the situation, and what did you learn from it? (5 marks)

Ans- How I would handle it:

1. Breaking Down the Task:

- First, just like in martial arts where you break down a kata into individual movements, I'd break down the project into manageable chunks. It's easy to get overwhelmed by the size of a big project, just like the prospect of mastering an advanced martial arts technique can seem daunting. By focusing on one small part at a time, it becomes more manageable.
- Patience would come into play here. Some parts of the project would likely take longer than expected, and there might be obstacles that slow things down—just as in karate, where progress isn't always linear and you have to practice patience with your own development.

2. Staying Focused:

- Self-discipline would be critical to stay focused on the task at hand. There could be distractions—social media, phone calls, or other responsibilities—but in this scenario, just like during a difficult training session, the key is to block out distractions and stay committed to the task.

- Practicing self-discipline would involve creating a structured schedule or setting clear goals for each work session, just like a martial artist sets goals for each training class or progression toward a new belt.

3. Handling Frustration and Mistakes:

- As you work, mistakes might happen—like an incorrect calculation or a part of the project not coming together as planned. This is when patience becomes essential. In karate, you don't give up after making a mistake; you learn from it and try again. The same would apply to this project. Instead of getting frustrated or panicking, I would take a step back, evaluate what went wrong, and calmly find a solution.
- This would be a time to practice self-discipline in terms of emotional control. The frustration you might feel when things aren't going as expected can be overwhelming, but by applying the discipline to stay calm and focused, you can move past that emotional response and keep working toward your goal.

What I would learn:

From this hypothetical scenario, I would learn several key lessons that align with the principles of martial arts:

1. **Patience Leads to Progress:** Just as in martial arts, where progress is often slow and steady, I would learn that breakthroughs don't always come immediately. Sometimes, patience is required to work through the challenges and let the process unfold. The key is consistency and trust in the process, rather than expecting immediate results.
2. **Self-Discipline Strengthens Focus and Efficiency:** Maintaining focus and discipline in the face of distractions or frustration is crucial. Martial artists train to build mental and emotional discipline, which helps them stay calm and effective in high-pressure situations. The same applies to real-life tasks—self-discipline enables you to maintain your commitment and push through when things get tough.

3. **Mistakes Are Part of the Journey:** In karate, a misstep or a failure in practice doesn't signify defeat—it's a part of the learning process. I would learn that mistakes in a project or task are inevitable, but they are opportunities for growth. Handling mistakes with patience and resilience, rather than giving up or getting frustrated, is essential to reaching a successful outcome.
 4. **Resilience and Persistence Are Key:** Both patience and self-discipline foster resilience—the ability to keep going despite setbacks. This mirrors the journey in martial arts, where success comes from persistence and continuous practice. Overcoming challenges with patience and discipline builds inner strength and makes you better equipped to handle future obstacles.
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ANSWER SHEET :- BELT EXAMS

Section A: General Knowledge on Karate

What is the meaning of "Karate" and its origins? Answer: Karate means "empty hand" in Japanese. It is a martial art that originated in Okinawa, Japan. It was influenced by Chinese martial arts and developed as a method of self-defense.

Explain the key differences between Goju Ryu Karate and other karate styles. Answer: Goju Ryu Karate combines hard (Go) and soft (Jyu) techniques. It emphasizes both powerful, linear attacks and circular, defensive movements unlike other styles like Shotokan which focus more on linear, hard

techniques. List and briefly describe the four main principles of Goju Ryu Karate.

Answer: Breathing control: Practitioners focus on controlling their breath to enhance power and focus.

Hard and soft techniques: The blend of hard strikes and soft blocks or

redirections. Balance: Maintaining strong stances and balance in all movements.

Kata practice: Structured forms used to perfect techniques and promote mental discipline.

Section B: Competition Rules and Regulations

What are the key protective gear requirements for a karate competition?

Answer: Key protective gear includes gloves, mouthguards, groin protector, chest protectors (for females), shin guards, and foot pads. All gear must meet safety regulations and be approved by competition organizers.

Explain the role of a referee in a karate match and the types of decisions they can make.

Answer: The referee ensures that the match is conducted fairly and safely. They can stop the match, issue warnings, award points, and declare the winner. They also decide penalties for fouls or illegal techniques.

KITBAG ACCESSORIES:-



- **Headgear:** Protective helmet for sparring, usually with face and head protection.



- **Mouthguard:** A mouth protector to safeguard teeth and reduce the risk of injury.



- **Karate Gloves:** Soft, padded gloves that protect the hands during sparring.



Shin Guards: Used to protect the shins during sparring and training.

- **Foot Protectors:** Foot gear to prevent injuries during sparring (optional).

- **Chest Protector:** Worn by some practitioners (especially for competitions) to protect the chest and ribs.



Focus Pads/Pads for Kicks & Punches: Used for practicing strikes and kicks with a partner.



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Kumite tools of karate

- Kata Tools: In some cases, practitioners might carry specialized tools for practicing forms (kata), such as "bo" (long staff) or "nunchaku" (two connected sticks), if their style includes weapons training

Gum Shield or Protective Mouthguard: For safety in sparring sessions.



Sweatbands: To help with moisture management during intense practice sessions.

Choosing a Karate Kitbag

When selecting a kitbag for karate, you may want to consider the following factors:

- Size: Ensure the bag is large enough to fit all of your gear, but not too large that it becomes unwieldy.
- Material: Look for durable materials (such as nylon or polyester) that can withstand frequent use and the wear and tear of sports gear.
- Compartments: A bag with multiple compartments can help keep your items organized and make it easier to access what you need quickly.

- **Comfort:** Look for adjustable straps and padding to make the bag comfortable to carry, especially if you travel a lot for training or competitions.

Karate Gloves (for Kumite)

- **Description:** Karate gloves are worn during kumite (sparring) to protect the hands and reduce the risk of injury.
 - **Type:** These gloves are typically padded and cover the knuckles and wrist but leave the fingers free for more dexterity. In some competitions, gloves may also cover the thumb.
 - **Purpose:** They protect the hands during sparring and ensure the safety of both the practitioner and the opponent, while also allowing for controlled strikes.

Shin Guards

- **Description:** Shin guards are worn to protect the shins from strikes, kicks, and accidental impact during sparring or training.
 - **Material:** Typically made from foam, plastic, or a combination of both, with straps to secure them in place.
 - **Purpose:** To protect the shin area from injury during high-intensity sparring or when practicing powerful kicks. They provide cushioning and minimize bruising.

Mouthguard

- **Description:** A mouthguard is worn during kumite (sparring) to protect the teeth, gums, and jaw from damage caused by direct strikes.
 - **Material:** Usually made from soft, moldable plastic that conforms to the shape of the wearer's mouth.
 - **Purpose:** Essential for protecting the teeth and mouth from impact during competitive sparring.

Karate Boots or Foot Protection

- Description: Karate boots or foot protectors are optional items in some schools of karate, but they can be worn for protection, especially in kumite or certain training drills.
 - Type: These might be lightweight and flexible shoes designed specifically for martial arts, or they could be foot pads made of soft material to protect the toes and feet.
 - Purpose: To reduce injury during foot-based techniques, such as kicks and sweeps.

Karate Pads (Hand, Foot, and Body Pads)

- Description: In some styles of karate (especially in tournaments or sparring), protective pads are used on the hands, feet, and body.
 - Hand and Foot Pads: These protect the hands and feet from injuries during high-impact sparring.
 - Body Pads: Worn to protect the torso or abdomen during controlled sparring or intense drills.
 - Purpose: To ensure safe practice, especially in high-contact sparring. They protect both the wearer and their partner during practice.

Training Tools (Bokken, Bo, Nunchaku, etc.)

- Description: Some karate practitioners also train with traditional weapons like the bo staff, bokken (wooden sword), or nunchaku depending on the style.
 - Purpose: These weapons are often used in advanced training for kata (forms) or to enhance coordination, balance, and focus in martial arts practice. These items are usually stored in the kitbag if weapon training is a part of the curriculum.

WORLD KARATE FEDERATION (WKF)

The World Karate Federation (WKF) is the world's largest governing body for karate, with over 10 million members and 198 member countries. The WKF is the only karate organization recognized by the International Olympic Committee.

The WKF organizes the Senior and Junior Karate World Championships, which take place every other year in a different city. The WKF's headquarters are in Madrid, Spain, and Antonio Espinos is the current president

Rules and Regulations :

The World Karate Federation (WKF) has many rules for kata and kumite competitions, including rules for:

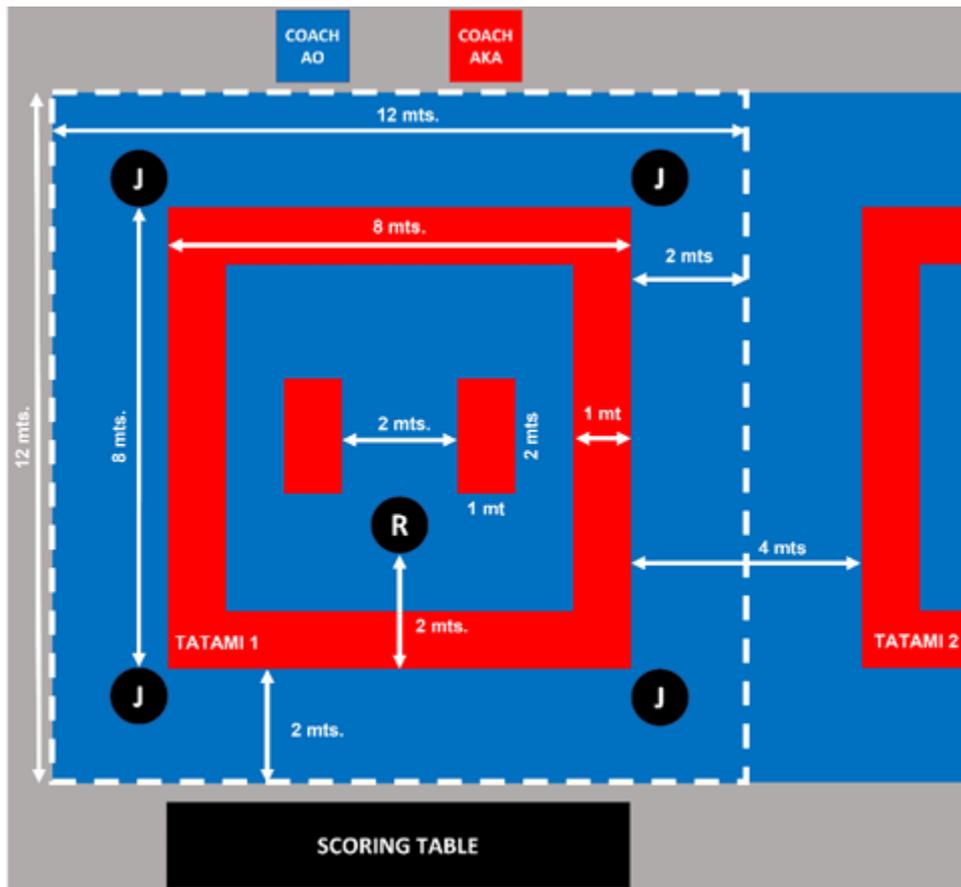
Judging:For each round, a computer randomly selects a panel of seven judges. For non-World Ranking or Olympic competitions, the number of judges may be reduced to five. Judges cannot have the same nationality as the competitors, or have any other conflicts of interest.

Competition structure:In Kata competitions, competitors are divided into pools of eight, and the top four competitors advance to the next round. The top three competitors from each pool advance to the final bouts. In Kumite competitions, male teams have five to seven members, and female teams have three to four members.

Scoring:In Kumite, a straight punch to the opponent's face or torso is worth one point, a kick to the torso is worth two points, and a scoring technique to a grounded opponent is worth three points.

Other rules:The WKF also has rules for conflict of interest, medical rules, organizing rules, protocol, logo use, anti-doping, and Dan grade regulation.

KUMITE COMPETITION AREA:The competition area will be a WKF Approved matted square, with sides of eight metres (measured from the outside) with the mats in the outer one-meter area in red, marking the boundary.



In addition, there will be a further 2 metres matted safety area on all sides of the competition area. This may be reduced to 1.5 metres to accommodate number of Tatami where the sports hall has insufficient

space for 2 metres.

There must be no advertisements, signs, walls, pillars etc. within one metre of the safety area's outer perimeter.

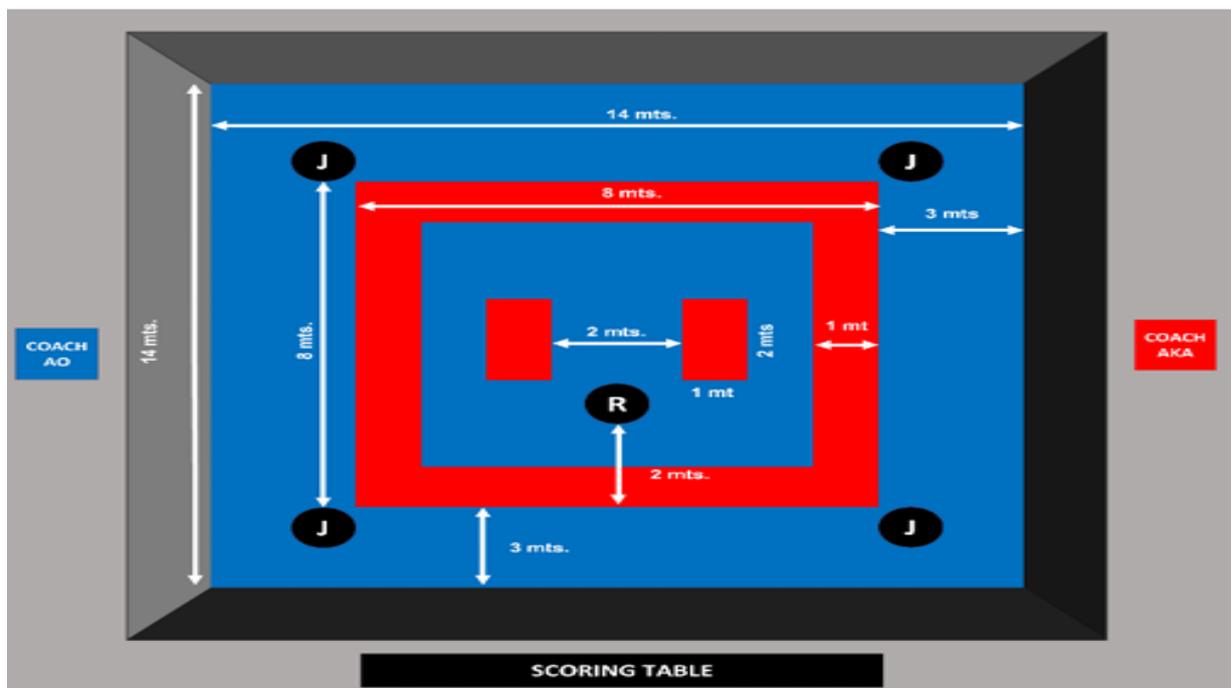
Where monitors or displays are placed between the competition areas these must be placed far enough from the competition areas to allow a safety area of 1.5 metres between competition areas on all sides. (The monitors must be placed minimum 1.5 metres from the outside of the red warning areas).

If the competition area is elevated another meter to a total of 3 metres is required on all sides.

Two mats are inverted with the red (or otherwise coloured) side turned up in one metre distance from the mat centre to form a boundary between the Competitors. When starting or resuming combat the Competitors will be standing front and centre on the mat facing each other. The Referee (SHUSHIN) will be standing centred between the two mats facing the Competitors at a distance of two metres from the boundary of the competition area. Each Judge (FUKUSHIN) will be seated at the corners on the Tatami in the safety area.

The Referee may move around the entire Tatami, including the safety area where the Judges are seated. Each Judge will be equipped with a red and a blue flag or electronic signal device. The Match Supervisor (KANSA) will be seated just outside the safety area, behind, and to the left or right of the Referee. He/she will be equipped with a whistle. The Score Supervisor will be seated at the official score table besides the score/timekeeper, and where video is deployed, so will the Video Review Supervisors. Coaches will be seated outside the safety area, on their respective sides of the Tatami towards the official table. In cases where the configuration of Tatami makes it impractical to place the Coaches facing the official table, they may instead be placed on each side of the official table. If in such cases video review is used, Coach supervisors must be deployed.

Where the Tatami area is elevated, the Coaches will be placed outside the elevated area behind their respective Competitors.



Competition formats

Karate kumite competition take the forms of individual competition divided by gender, age groups, and weight categories and/or team competition divided by gender without weight categories.

The elimination system with repechage will be applied unless otherwise is pre-determined for a specific competition or series of tournaments. For individual

competition in Premier League, the Round-robin system followed by quarterfinals, semi-finals and final is applied.

The maximum 32 Competitors per category are divided in 8 groups of 4 Competitors and the winners of each group then compete in the quarter finals followed by semi-finals and final. For multiple sport games, such as continental games, Olympic Games, or other multisport events, the format of competition will be determined for each event depending on modalities included and restriction in participation.

The format used is normally a two-pool system where the winners of the pools go to the final, while number 2 of the one pool will face number 3 of the other pool and vice versa to meet for the two bronze medals.

DURATION OF BOUT

Duration of the Kumite bout is: • Senior Male and Female categories: • Under 21 Male and Female categories: 3 minutes effective time • Cadet and Junior Male and Female categories: 2 minutes effective time • 14 years and younger 1.5 minutes effective time

5.2 For tournaments without limitation to participation the duration of elimination bouts may be reduced from 3 minutes to 2 minutes and from 2 minutes to 1.5 minutes provided that this is announced prior to tournament start in a meeting for both coaches and officials.

5.3 The timing of the bout starts when the Referee gives the signal to start and stops each time the Referee calls “YAME” or at the signal for full time.

5.4 The timekeeper shall give a signal, indicating “15 seconds to go” by one short burst with the buzzer, and “time up” by two short bursts with the buzzer. The “time up” signal marks the end of the bout.

5.5 Competitors are entitled to a rest period between bouts, equal to the standard duration time of the bout. The exception is in the case of change of equipment colour, where this time is extended to five minutes.

SCORING

A score is awarded to a Competitor when two or more judges indicate a score or when the Video Review Supervisors agree on a score after a Coach has raised a Video Request.

Points are scored by a traditional karate technique with the hand or foot executed with control to the scoring area.

Only the first correctly executed technique of an exchange will score with the exception of an effective combination of techniques in which case the highest scoring technique will count regardless of the sequence of techniques in the combination.

The scoring areas are the body above the pelvis, up to and including the collar bone (CHUDAN),

excluding the shoulders themselves, and the area above the collar bone (JODAN).

In order to be considered a score the technique must have the potential to be effective if it had not been controlled, and must also fill the criteria of:

- 1) Good form (Properly executed technique).
- 2) Sporting attitude (Delivered without intent to cause injury).
- 3) Vigorous application (Delivery with speed and power).
- 4) Maintaining awareness of the opponent both during and after execution of the technique (Not turning away or falling down after completing a technique – unless the fall is caused by a foul by the opponent).
- 5) Good timing (Delivery of the technique at the correct moment).
- 6) Correct distance (Delivery at a distance where the technique would be effective).

The following scale is used for awarding of points:

- YUKO (1 point) is awarded for Tsuki (straight punch) or Uchi (strike) to a scoring area.
- WAZA-ARI (2 points) is awarded for CHUDAN kicks

- IPPON (3 points) is awarded for JODAN kicks or any techniques against an opponent whose any part of the body other than the feet is in contact with the mat.

Techniques to the CHUDAN area may be delivered with controlled impact without causing injury to the opponent. A loss of breath by the recipient of a blow does not in itself indicate lack of control.

Techniques to the JODAN can score when stopped within 5 cm of the target for kicks and 2 cm for hand techniques but may be delivered with light touch (skin touch), without causing impact - with exception to the throat area where no physical contact is allowed.

For Cadets under 14 years and children, techniques to the JODAN can score when stopped within 10 cm of the target for kicks and 5 cm for hand techniques.

“Skin touch” is allowed in categories for Competitors 16 years or older (Juniors). For categories 14 to 16 years of age skin touch is allowed for kicks only. Skin touch is defined as touching the target without transferring energy into the head or body.

Correctly executed techniques delivered at the moment the time runs out are valid.

A point may be signalled even if the Judge cannot see the actual point of impact if the technique itself is executed correctly and can be observed to obviously not have been obstructed in reaching its target.

only two corner Judges

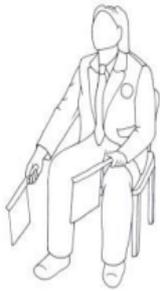
1. When using the two-corner judge system the corner Judges and the Referee all have mutual responsibility for points. Flags are used by the Corner Judges for signaling.

2. In addition to showing points, the Corner Judges will assist the Referee by giving signals for Jogai, excessive contact, and skin touch for categories where this contravenes the rules, but the Referee remain autonomous in applying warnings and penalties.

3. Points are awarded if two Judges, or one Judge plus the Referee, agrees on the score.

4. In order to be able to cover all three angles of view, the referee should never position him/herself in the same side as the two Judges
5. The Coaches should be placed in front of the Referee and not behind.
6. The Referee can show and ask support for points that are made in his/her field of play. In this case the Referee's signals for Yuko, Waza-ari and Ippon are the same as in the regular kumite rules, with the exception that the Referee's elbow is touching his/her torso while indicating the respective signal. After the Referee has received support, the signals when giving points are the same as for bouts under regular rules.
7. If one Judge signals for point and the other for a warning or penalty, the Referee will take the final decision by supporting one of the Judges.
8. If the two Judges, or one Judge and the Referee, show different points for the same competitors, the higher will be given.
9. In case there is only one Judge showing his/her opinion and the Referee asks for a different opinion, but the Judge doesn't change his/her opinion, the Referee will restart the match without giving any points, warnings or penalties.
10. The Referee can't go against the opinion of both Judges showing points for the same Competitor. It's only in case of skin touch or any other warning or penalty that the Referee can ask the Judges to reconsider and change their opinion.
11. If both Judges signal point, but for different Competitor, the Referee will award both points.
12. For categories 14 to 16 years of age skin touch is allowed for kicks only. Skin touch is defined as touching the target without transferring energy into the head or body. For Competitors under 14 years no skin touch is allowed with Jodan techniques.

ADDITIONAL FLAG SIGNALS FOR TWO JUDGE SYSTEM



JOGAI

Tapping the floor
to the side



CONTACT

Crossing the flags
to the side of the
face



CHUI

Holding up the
flag with bent
elbow



HANSOKU CHUI

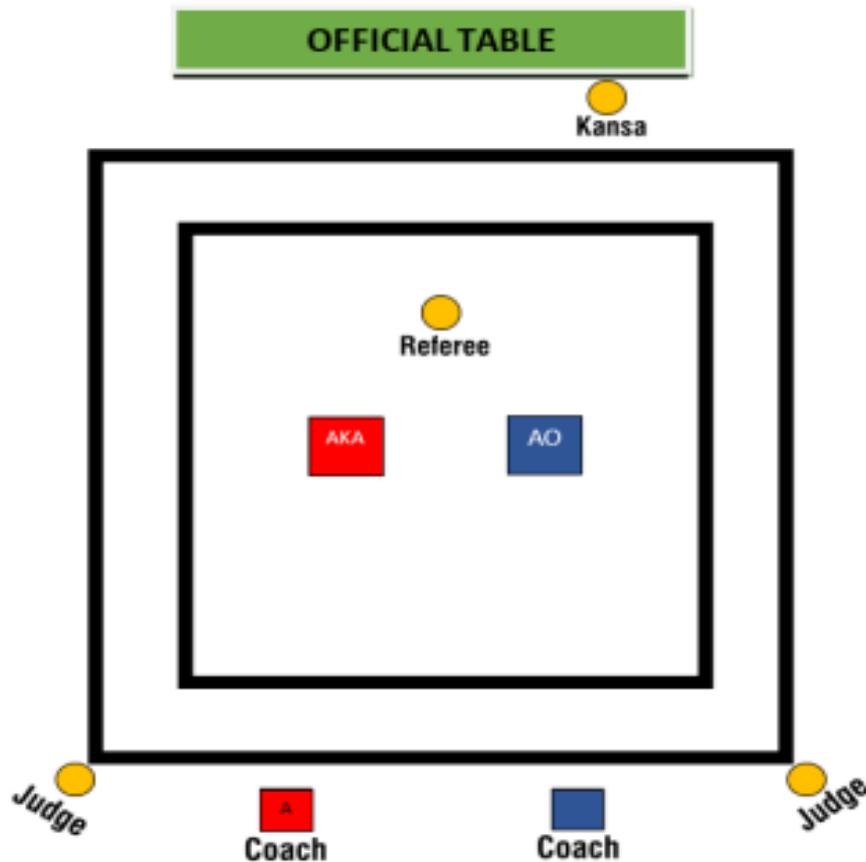
Pointing the flag
straight forward
towards stomach



HANSOKU

Pointing the flag
in face height
straight forward
towards head

COMPETITION AREA LAYOUT



WEAPONS INFORMATION



LATHI KATHI

Lathi Kathi originated as a form of self-defense for women during the time of Chatrapati Shivaji Maharaj. The name comes from the Marathi language.

Weapons

Lathi Kathi involves using a wooden or metal pole, similar to a sword.

Popularity

Lathi Kathi was once on the verge of dying out, but has been revived by local artists in Kolhapur. It has become more popular, and children as young as four years old can start learning.



NUNCHAKU

Nunchaku is a Japanese martial arts weapon that consists of two sticks joined by a chain or cord. It is also known as karate sticks.

Origin

The word nunchaku may have originated from the Chinese word "एनएनजी चैट कुन" (兩節棍). It may

also be related to the Okinawan word for a farming tool called "नेंग-कैक".

Construction

Nunchaku can be made from a variety of materials, including hardwood, light metals, wooden dowels, and chain. Modern nunchaku often use nylon cord or metal chains on ball bearing joints.

Variants

There are many different types of nunchaku, including:

Bleeder: A nunchaku with sharp or dull razor blades

Sharper: A nunchaku with nails

Glow-Chucks: A nunchaku with a colored light or fluorescent tape

Penchaku: A nunchaku with longer sticks and shorter ropes that is used for artistic performances



KAMA

The kama is a traditional Japanese farming tool that was adapted into a weapon. It is similar to a sickle or billhook and was used to cut grass, rice, and sugar cane.

Appearance

The kama has a heavy, half-moon shaped blade and a thick handle for gripping. It is typically sold in pairs, with one kama held in each hand.

Martial arts

The kama is often included in weapon training segments of martial arts, such as Okinawan Karate, Taekwondo, and Silat.

Kata kai

Kamas with intentionally dull blades are used for kata demonstration purposes and are sometimes referred to as kata kai.

Handle size

The ideal kama handle should measure from the top of your hand to your elbow. A longer handle allows for greater command of the weapon.

Handle shape

The curvature of an oblong handle helps with placing strikes, while a rounder handle allows for smoother transitions.

Blade style

The type of kama you choose should depend on how you will use it.

SAI



The sai is a traditional melee weapon used in martial arts that originated in Okinawa, Japan:

Description

The sai is a pointed metal

weapon with a one-handed handle, two shorter side prongs, and a blunt metal pommel. The name translates to "hairpin" in Japanese and "iron ruler" in Chinese.

Uses

The sai is used for stabbing, striking, parrying, and disarming opponents. It is most commonly used in Ninjutsu, Kobudo, and southern Chinese martial arts.

History

The sai gained international attention in the mid-20th century when Okinawan kobudō and karate became popular.

Holding

To hold the sai, place your thumb underneath the ball beneath the guard, where the hooks meet. This gives you more control over the weapon and makes it easier to close it.

H Aidong Gumdo

Haidong Gumdo is the Korean term for a martial art form that can be translated to mean “Korean way of the sword.” This method of martial arts quickly sprang into existence during a fine April in the year 1983, making it one of the most recent martial art forms. Haidong Gumdo quickly grew in popularity and is now practiced in countries all around the world, including the United States, Canada, Spain, Japan, China, Germany, Mexico, and Australia. In fact, there are more than 2,000 schools teaching the practice of Haidong Gumdo in Korea alone with



over 500 dojangs planted throughout a global scene.

Many people consider this recent and popular martial arts phenomenon a reconstruction of more historical martial art forms, and it is now one of the key players in the large community of Korean martial arts.



TONFA

The tonfa is believed to have originated in China, Okinawa, or Southeast Asia. In Okinawan martial arts, it is known as the tunkua.

Appearance

The tonfa is a stick with a perpendicular handle attached about a third of the way down the stick. It is usually about 15–20 inches (380–510 mm) long.

Material:Traditionally, the tonfa was made from red or white oak. Today, it can be made from plastic, wood, or metal.

Handle:The handle of a tonfa can be covered with rubber and notched to fit better in the hand.

Grip size:The grip size of a tonfa ranges from 3 inches to 4.5 inches.

Head length:The head length of a tonfa is always equal to the grip size, ranging from 3 inches to 4.5 inches.

Use:The tonfa is used in pairs and can be used to counter-attack and defend against attacks. In an emergency, the handle can be used to break glass panes.



SWORD

A sword is a weapon with a long, sharp-edged blade that is attached to a hilt and used for cutting or thrusting. Swords can be straight or curved, and can have a

cutting edge on one or both sides of the blade. The precise definition of a sword can vary by region and historical period

TRAINING :

Training for competition :You may want to enter competitions or go in for arduous grading examinations. If so, you will need to train to a higher level of endurance. This is best achieved by sessions of intense practice in the techniques to be improved, in which students work against the clock, performing as many full-power techniques as they can within a set time, alternated with periods of active rest. By this means the body learns how to cope more quickly with fatigue generated through hard training. Different martial arts work different muscle groups and until your body adapts, you will inevitably have sore and stiff muscles. You may still be a little stiff at the next session, but within a few minutes, muscle aches will ease as fatigue products are washed out by the increased blood supply resulting from exercising.

STRENGTH TRAINING:It may be that your techniques require more power to make them effective. Power derives from speed and strength both of which can be improved by special drills. However, speed can only be increased so far, after which all subsequent power improvements must be gained by increasing muscle strength. Strength training must be specific to the martial art, so that sumo wrestlers will improve by heaving man-masses around, whereas someone who wants to punch more powerfully will use only the lightest weights and move them very quickly. Speed training is accomplished by executing the movement to be trained as quickly as possible.

FLEXIBILITY TRAINING

Flexibility at the joints - especially of the hips and spine is a second limiting factor. Here, unfortunately, martial art training is not helpful and the novice with poor hips will take a great deal of time to improve unless he does an additional flexibility programme. The range of movement at a joint is practically determined by the muscles acting through it and if these muscles are short and tight the joint will be restricted. If they can be made to relax the joint will extend further. Flexibility training consists of no more than making relevant muscles relax.

WARM-UP AND COOL DOWN

The purpose of warm-up is to prepare the body for the demands of training. This is achieved by taking it through a series of exercises which gradually increase in intensity. The exercises chosen must suit the activity to be covered in training proper. The length of warm-up will depend on the time available for the lesson and it should be just long enough to ready all relevant parts of the body

Although your central body temperature remains constant, temperature in your limbs varies according to external conditions. Muscles are bags of semi-fluid tissue which stiffen slightly when cold, making them difficult to stretch and produce full power. A warm-up session raises temperature in the muscles, loosening them up and making them more amenable to stretching.

Warm-up also increases the rate of heart-beat from its resting level to that needed for training, which is less traumatic than simply plunging into intensive training.

The best general martial arts warm-up is to perform the techniques to be covered in the lesson at a gradually increasing intensity.

It is equally important to cool down after training. Working muscles act as fluid pumps, moving large quantities of oxygen in and waste out. If you stop training abruptly, the blood supply to your limbs quickly falls and fatigue products are trapped there

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We would like to express our heartfelt gratitude and deep appreciation for the exceptional book on Goju-Ryu Karate. From the very first page to the last, the content of this remarkable work has been provided by the highly respected sensei Laxmikant P. Sarang. His profound knowledge, expertise, and dedication to the art of Goju-Ryu Karate are evident in every aspect of the book, making it an invaluable resource for practitioners at all levels.

Under the expert guidance of **Sensei Laxmikant P. Sarang** and **Sensei Prakash S. Suryawanshi**, this book has been carefully crafted to ensure that it captures the essence of Goju-Ryu Karate in its most authentic form. The careful attention to

detail and the deep understanding of Karate's principles presented in the book reflect their years of experience and passion for the martial art.

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This book stands as a testament to the hard work, discipline, and knowledge of its authors and co-authors, and we are truly thankful for their dedication to promoting the art of Goju-Ryu Karate to a wider audience.

This book on Nihonshiki Karate and Sports Federation has been prepared under the guidance of **Sensei. Rakesh Yeshwant Gadre**, **Sensei. Rakesh Ramesh Tivrekar**, and **Sensei. Sagar Anant Diwale**."

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