

**OKINAWA DEN
GOJURYU KARATE-DO**

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2006 6/10

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Busaganashi

武神

九天風災院三田都元帥

The statue of the martial arts god that was revered by Chojun Miyagi Sensei.
The statue is currently displayed in the Okinawa Goju Ryu Karate-do
So Honbu - Jundokan Dojo.



Chojun Miyagi Sensei (Founder of Gojuryu)

宮城長順先生

The life-sized bust of Chojun Miyagi Sensei, a highly respected and very formidable man, whose contributions to karate-do have become his legacy. The statue was set in the Okinawa Police Gymnasium (the old Butokuden) by his students on October 8, 1963 in memorial of the tenth anniversary of his passing. placed in Jundokan now.



Chojun Miyagi Sensei and the author (left) practicing kumite (1949)



Chojun Miyagi Sensei and the author (left) practicing kumite (1949)



Eiichi Miyazato Sensei's Tomb

Eiichi Miyazato Sensei's tomb is located slightly south of Naha in Tohashina, Tomigusuku City. In 2003, the 50th anniversary of the founding of the Jundokan, KUROOBIKAI placed a memorial plaque.



The Jundokan



Teaching Eiichi Miyazato

1 Sanchin

2 children's class

Present Jundokan training

Okinawa Den
Goju Ryu Karate - Do

Preface

The true value of Okinawan Tee, namely Karate, is now widely recognized and accepted around the world. Its continued spread around the world is a source of pride for both practitioners of Goju Ryu and Okinawa itself.

Now that karate has crossed borders and has spread to every corner of the globe, the number of practitioners has increased enormously. I'm sure I am not the only one who questions whether or not letting the art spread so readily is necessarily a good thing.

There are a number of problems that arise with the spread of karate. The sudden increase in student numbers inevitably results in a lack of trained instructors. With this, the quality of the instruction decreases, and the art is transformed into a sport.

Such a transformation entails the loss of the very essence of karate as both the mental and physical aspects of the art are distorted.

If karate continues to spread as it has, there will almost certainly come a time in the future when such distortions will be cause for concern.

Goju Ryu Karate has its roots in the Nanpa Shorinji style of China's Fujian Province and therefore, the techniques of the style are very difficult. This is sometimes an obstacle that stands in the way of the instruction and learning of less advanced practitioners.

It has been 25 years since Chojun Miyagi Sensei passed away and 25 years since I opened this dojo. I feel pressure to produce a student to whom I can entrust Goju Ryu to. Being able to pass on what Miyagi Sensei created would be, in part, a way of repaying him.

June 1978

Eiichi Miyazato

Table of Contents

Opening Photographs

Busaganashi

Chojun Miyagi Sensei (Founder of Goju Ryu)

Chojun Miyagi Sensei and the author practicing Kumite (1)

Chojun Miyagi Sensei and the author practicing Kumite (2)

Eiichi Miyazato Sensei's tomb

The Jundokan

Teaching Eiichi Miyazato / Jundokan training present

Preface

Kanryo Higaonna Sensei 20

Chojun Miyagi Sensei 22

Jinan Shinzato Sensei 25

Seko Higa Sensei 26

The Development of Karate 27

Understanding the Study of Training 29

The Styles 31

Sports Karate 32

Karate Wear 34

Warm-up Exercises 35

Supplementary Exercises 43

Rei 58

Basic Movements 59

Kata Names 66

Explanation of the Kata 67

Sanchin 68

Gekisai Ichi 75

Gekisai Ni 79

Saifa 83

Seiyunchin 87

Shisochin 94

Sanseiru 100

Seipai 105

Kururunfa 111

Seisan 119

Suparinpei 126

Tensho 138

Distancing 146

Kumite 147

Postscript 166

Afterword



Kanryo Higaonna Sensei

東恩納寛量先生

Kanryo Higaonna Sensei was the forth son born to Kanryu, and Majiru. His father's family descended from the samurai class. He was born on March 10, 1853 in Naha City.

When he was young, the Tokugawa Shogun fell, and in the following year (1868) Emperor Meiji ascended to the throne. In 1871, the prefectures were established in place of feudal domains, and a new age for Japan dawned. For the Ryukyus, this ushered in the start of a more disordered relationship with Japan and China.

Naha was the largest trading port in Okinawa and the city, with its large population, flourished as a center of trade.

There were a large number of both Okinawan and Chinese traders that traveled between Okinawa and the Fuzhou province in Fujian, China. Specialist traders made their living plying between the two countries, and so it was not uncommon for native Chinese to take up residence in Naha City.

Conversely, there were also many Okinawan people who, through study or trade, had found their way to Fuzhou, and during their lengthy stays had learned and mastered Kenpo.

Among these people, there were some who had learnt a great number of kata, and while they boasted about what they knew, their knowledge could not be transferred into real life situations. Such people were called "Hanchindi" (Masters of making money and remembering techniques) and were treated with contempt.

Kanryo Higaonna Sensei, very strong even as a young boy, took an interest in Karate at a very early age. He himself trained in "tee" but, by chance one day, he stumbled upon Chinese Kenpo. The splendid feats that he witnessed fascinated him so much that he went around all the prominent houses in Okinawa and asked them to teach him. Unfortunately for him, the common practice of the time was to keep the art veiled in secrecy, and the more famous the house was, the more pride they took in this secrecy. Considering the fact that those within the family who practiced the art didn't share their knowledge even with their own family, an outsider receiving instruction was virtually unheard of.

Unable to give up on his quest, Kanryo Higaonna Sensei decided that he would travel to China. Before leaving, he received a letter of introduction from Udon Yoshimura (a high level public officer) who had been to China many times and was on good terms with the Chinese. In 1873, at the age of 23, Kanryo Higaonna Sensei boarded a ship and left for Fuzhou, China. At that time, even with the wind at your back, it still took around 7 to 8 days to sail from Okinawa to Fuzhou.

He had always wanted to travel to Fuzhou, and when at last he landed, he immediately made his way to see Ryu Ryuko Sensei and was accepted as a student.

He was allowed to live in the dojo where he trained. During the day, he made cane chairs to make enough money to live on. At nights he trained kenpo very hard.

Kanryo Higaonna Sensei was a gifted and diligent student and after several years of training he attained the rank of Shihan. By then, there was virtually nobody in the area who had not heard of Kanryo Higaonna from Okinawa.

He was particularly renowned for his kicking technique, and it was widely accepted that no one could equal his ability.

When he was 38 years old, he began to feel a little homesick, and with his sensei's consent, he returned to Okinawa and once more became involved in trade. Upon his return however, his fame soon spread and he was unable to continue his job. Members of the prestigious families and his seniors pleaded with him, and eventually there was nothing else he could do but take them on as students.

In each area of Okinawa there was a different style of Chinese Kenpo that had been traditionally practiced. The style that Kanryo Higaonna had learnt in China was very encompassing and came to be known by people as "Naha Tee." It was not called this to simply distinguish it from "Shuri Tee" but rather to recognize the superb techniques and the outstanding character of Kanryo Higaonna.

Always keeping in mind the mental training of his students, Kanryo Higaonna Sensei immediately expelled those students who had violent characters. He also vehemently refused students with such tendencies who wished to join his classes. He always warned that if someone with a violent character learnt what he had to teach, there would come a day when something would happen that he would regret for the rest of his days.

For that reason, he gathered a large number of excellent students and was widely respected in the community.

Kanryo Higaonna Sensei passed away in 1917 after succumbing to illness. He was 63 years old.

Chojun Miyagi Sensei 宮城長順先生



Chojun Miyagi Sensei was born on April 25, 1888 in Higashi Town 1 chome 18 in Naha City. The Miyagi household was known for its property holdings, and Miyagi Sensei was raised in a wealthy environment. From childhood, he was a very healthy, strong boy who was involved in a number a different sports. He was also well known for his mischievousness.

When he was 14 years old he entered the dojo of a prominent and renowned practioner of Chinese Kenpo who had trained for many years in China. This teacher was Kanryo Higaonna.

At that time, karate was not well known to many and was considered to be nothing more than fighting. Those who practiced karate were duly labeled as violent, and were wrongly disliked by many.

Because of this, there were very few people practicing karate, and Miyagi Sensei trained secretly, careful not to let people, not even his own family, know that he was practicing karate. To even get accepted into the dojo, you had to be introduced by somebody who was very well trusted. Without such an introduction, prospective students were turned away.

Kanryo Higaonna Sensei's method of teaching was very severe, and for the first three or four years students had only Sanchin drummed into them. Most of the students didn't have the perseverance to continue such hard training and many of them stopped. Those who didn't possess a certain fortitude and a strong will, didn't stay at the dojo for very long.

Not only did Miyagi Sensei have the fortitude to continue training, but he was so enthusiastic in his research, that he often forgot to eat or sleep and practiced late into the evening. Because of this, Kanryo Higaonna Sensei treated Miyagi like his own child. Kanryo Higaonna Sensei had high hopes for the future, because of Miyagi's outstanding skill and ability. Now that his ability had been acknowledged, Miyagi took even greater care in his behaviour and became well respected for his modesty and attitude towards others.

Miyagi Sensei often heard stories about Chinese Kenpo from Kanryo Higaonna Sensei and from friends who came to Okinawa from China. He often dreamt of traveling to China to witness it for himself.

In 1915, he made up his mind, and with the permission of his teacher, he traveled to Fuzhou, China with a friend from Fuzhou.

In China, where civil unrest was so prevalent, the environment was very different and Miyagi Sensei soon realized that things had greatly changed since the time that Kanryo Higaonna had trained there.

Following the death of Kanryo Higaonna in 1917, Miyagi Sensei concentrated more and more on his Karate training. There were many students who longed to emulate his character and ability. Many such hopeful students asked Miyagi Sensei to teach them. Having no other option, he reluctantly began to teach them.

In December of 1927, Judo Sensei, Jigoro Kano came to Okinawa after receiving an invite from the Okinawa Judo Yudansha Association. While in Okinawa he received some karate training and was deeply impressed by what he saw. An avid researcher, Kina Sensei immediately proceeded to the Shanghai Seibu Taiikukai where he studied Chinese Kenpo. The following year, he devised the citizen's self defense excercises and established it in the form of the Kodokan.

Even in Okinawa, the merits of Karate were being realized, and it was instituted in the schools as a required course. This resulted in a sudden increase in the number of karate students.

In April of 1929, Karate was instituted as a required course at the Naha Police Academy and at Naha Commercial High School. Miyagi Sensei was asked to instruct at both institutions.

In addition to this, staff of the Municipal Courts and of a number of other government departments began Karate training. In mainland Japan, karate clubs were started at Kansai University, Ritsumeikan University, and Doshisha University. Miyagi Sensei was invited each year to teach at these dojos, and the number of avid karate students from each of these universities that traveled to Okinawa for instruction increased.

In November 1930, the Okinawa Prefecture Sports Association established a karate club. Miyagi Sensei became the head of the club, and karate spread widely among regular citizens.

In April of 1934, Miyagi Sensei received an invitation from the Youkoku Times in Hawaii and he stayed there until February of the following year. He taught karate all over Hawaii, and brought Okinawan Karate into the limelight overseas for the first time.

In May of 1937, at the five day Martial Arts Festival, hosted by the Nippon Butokukai, Karate was demonstrated, and for the first time in Japan, the style was given a name.

In April of 1938, Miyagi Sensei was nominated as the Karate Instructor for the Okinawa Prefecture Teachers College.

In 1937, war broke out between Japan and China, followed by the outbreak of the Pacific War in December of 1941. Japan's war situation progressively worsened, and in 1945 the Battle of Okinawa led to an aerial bombardment that devastated the region. The aerial war was followed up by a landed invasion of U.S. forces and an intense ground battle. Okinawa was occupied by the U.S. forces at the conclusion of the tragic battle.

Because of the Battle of Okinawa, a great number of very talented karate instructors and students were killed. Miyagi Sensei himself lost three children (his third and fourth daughters, and his third son). The neighbourhood had been reduced to scorched earth, and all the valuable Karate and Kenpo equipment and literature that had been collected over the years, was lost in the fires. It was a time of overwhelming grief and mourning.

In August of 1945, Japan signed an unconditional surrender, and control of Okinawa was passed to the U.S.A.

That same year saw the establishment of the Okinawa Civil Administration, and Miyagi Sensei was employed as an instructor at the Police Academy to teach cadets. At the same time, he maintained his home dojo where he taught his students until his death in 1953 at the age of 65.

Miyagi Sensei was already the center of the Okinawa Karate World and gathered many other sensei around him, irrespective of the style they practiced. Together, they researched karate and continued the spread and development of the art.

Miyagi Sensei saw that Karate would spread and develop throughout the world and would need to take a similar sports path that Judo had taken. He made enormous efforts to spread karate through its inclusion as a part of required curriculum in the school system.

Miyagi Sensei had already researched the production of protection equipment for competition, but with the many years of war and the poverty during the post-war period, he was unable to make his ideas a reality.

The secret of karate that Miyagi Sensei passed on to his students is best summed up by the words "modesty" and "hard training".

Miyagi Sensei dedicated his life to Karate and lived solely to train. The base that Miyagi Sensei developed, and the karate legacy that he left behind is staggering.

Jinan Shinzato Sensei
新里仁安先生



Shinzato Sensei was born in Kume Town, Naha City on the 5th of February 1901. He graduated Naha Municipal Commercial High School and worked at a bank.

Shinzato Sensei was a small and rather frail boy from birth and so, at age 23, he made up his mind and joined Miyagi Sensei's dojo. As a result of the severe training, he built himself up and developed a strong body.

He began researching martial arts and joined the police force where he also trained in Judo.

Even as Miyagi Sensei's student, Shinzato Sensei was very interested in the research of Karate. Shinzato Sensei was a very gifted student, and his ability was soon second to none.

In May of 1939, Shinzato Sensei was awarded the title of Renshi by the Japan Budo Association.

He later transferred to the Prefectural Office, where he taught Judo and Karate at the Okinawa Prefectural Industrial College. At the same time he was also assisting Miyagi Sensei and made great efforts in the spread and development of Karate.

On the 3rd of March 1945, Shinzato Sensei lost his life fighting at Kin Village in Northern Okinawa, during the battle of Okinawa. He was 42 years old at the time. With his death, the Karate world lost a man of unusual talent.

Seko Higa Sensei

比嘉世幸先生



Born on January 8, 1899, in Higashi Town, Naha City, Seko Higa Sensei began training under Kanryo Higaonna Sensei when he was 13 years old. After Kanryo Higaonna Sensei passed away, he continued his training under the instruction of Miyagi Sensei. Higa Sensei trained for many years.

A graduate from the Okinawa Prefectural Fisheries High School, Higa Sensei worked at an elementary school before transferring to the Police Department, where he was able to research Karate. In 1931, he quit the police office and opened a dojo in Matsushita Town, Naha City. There he concentrated on teaching Karate. From 1937 until 1939 he taught Karate in Saipan.

In May of 1940, Higa Sensei was awarded the title of Hanshi by the Japan Budo Association.

After the war, in 1947, he opened a dojo in Itoman Town, and worked hard to spread Karate.

Higa Sensei also taught at other locations, including Itoman High School, the University of the Ryukyus, and Okinawa Prison. After receiving the title of Renshi from the Okinawa Karate Federation he was promoted to Chairman and instructed the Okinawa Karate World.

On April 16, 1966, Higa Sensei passed away. He was 68 years old.

The Development of Karate

In ancient times, our ancestors needed to protect themselves from outside attacks. To accomplish this, they invented various ways to protect themselves. These techniques were passed down through the generations and were the beginning of Karate.

In Okinawa, this art was simply called "Tee", and its development was heavily influenced by Chinese Kenpo.

Since the beginning of the year 1372, the time of the first Chinese Ming emperor, China has engaged in trade with Okinawa. Okinawa was recognized as a separate country, and through trade and student exchange, the culture of the Ming Dynasty was handed down. In order to truly understand the Ming Dynasty culture, a number of Fujian citizens became naturalized Okinawan citizens.

Even in China, the practice of Kenpo was very secretive, and in Okinawa there was practically no written material available. The first written material available that touched on Karate was the Ojima Journal written by Yoshihiro Tobe. The journal was based on what he was told by Shiohira Pechin and the 52 crew members of his government ship when it was blown ashore at Sukumo City, Ojima, in Kochi Prefecture by strong winds, while they were on their way to Satsuma. Because Shiohira Pechin was a high ranking official and leader who had traveled between Edo and Peking a number of times, the document proved very valuable in its understanding of the geography, customs, politics, and economy of Okinawa at the time.

In the third volume of the journal is an explanation of karate "One of the hands was drawn back to the side of the body below the chest, the other hand was used to perform a technique. This is combined with sliding movements of the feet and results in very effective techniques. A skinny, weak looking fellow took on a powerful opponent and beat him."

In 1609, the army of the Satsuma Clan invaded and after they had assumed control of Okinawa, they banned the production and purchase of all weapons. Because of the ban to carry all forms of weapons, the research of karate accelerated.

From the latter half of the Meiji Period, with the help of the wealthier households, the once secretive karate was gradually opened up to the general public and with its acceptance in the schools, the general awareness of karate grew, as did its spread and development.

Even in mainland Japan, the national sports of Judo and Kendo were only instituted in the schools as a required course in 1913. This is testament to the depth insight of the older karate men of Okinawa.

Ryukyu Karate is based upon Chinese Kenpo. Chinese Kenpo itself is divided into two separate styles, the northern style and the southern style. The northern style is largely made up of kenpo from the provinces of Hebei, Henan, and Shandong. The southern

style consists of kenpo from the provinces of Fujian and Guangdong.

Given the expanse of China, the many differences between the North and South are understandable. This too can be said with regard to kenpo.

Furthermore, bearing in mind that China was a nation embroiled in continuous war, the fact that a number of different kenpo styles were developed is only natural.

The word Nansen-Hokuba (南船北馬 literally South/Ship - North/Horse) came about because the mode of transport in the south was mainly by ship, while travel in the north relied greatly on the horse.

The Nekoashi-dachi stance in karate is said to come from the posture assumed when pulling an oar on the deck of a boat. There were many martial artists among the early revolutionists, who avoided the watchful eye of the law by living and hiding aboard boats.

The Kiba-dachi stance in Naihanchi, is said to come from the posture assumed when riding a horse while swinging a weapon left and right.

The word Nanken-Hokutai (南拳北腿 literally South/Fist, North/Thigh) is said to come from the predominant use of close range hand techniques in southern kenpo and the predominant use of more long distance leg techniques and the characteristic large movements in northern kenpo styles.

People in the north had to endure long periods of freezing temperatures. From childhood, people in this region played by kicking a ball about, all the while tucking both their hands inside the sleeves of their clothing. In doing this they soon became used to and very adept at using their legs.

In the south, however, malaria was widespread and many people became sick with the disease. Because of the nature of the illness, a strike to the abdominal region (in particular the spleen) was fatal, and for this and other reasons, this area became a target in Southern kenpo.

This lifestyle environment is reflected in the different kenpo styles.

In China, the movements and fighting motions of different animals were used as hints in the forming of many kenpo styles. Some of the more famous styles include the crane, snake, tiger, praying mantis, dog, and monkey.

Gojuryu Karate is based on one of the fiercer of the animals, the black tiger. A forceful strength is exuded in all the kata.

Understanding the Study of Training

The roots of Goju Ryu karate clearly stem from the Nanpa Shorin-Ken (Southern Shorin Style) from the Chinese province of Fujian. Through the vast regions of China, and the many periods of war, the great culture of China was realized. Within this great culture also emerged many styles of kenpo, which today is held with pride as a national art.

Recently, some karate practitioners, have completely disregarded the essence of karate, and its legacy and have made it into a show or performance. It has become a common sight to see the breaking of clay tiles and wooden boards, or breaking wooden staffs across the body. From long ago, such performances in China were done by street performers and medicine-men, and were not done by the true Bujutsuka, who despised such performances.

Chojun Miyagi sensei strongly prohibited such performances. The techniques we have today have been passed down through the ages by our ancestors who have stood in "real places of battle", experiencing life and death situations, and have developed and improved techniques to survive. These techniques, with which we are entrusted, stand upon these long traditions.

Although it can be said that we are no longer in a "real place of battle", one should abstain from making the art into a show. We must reflect back to the origins, and with a sober attitude, return to train in the way which molds our character.

From long ago, every Budo has taught, "Begin with Rei, and end with Rei." Since the majority of practitioners are composed of hot-blooded youth, from time to time Rei is lost, mistakes are made, and lifetime regrets are often the result.

Whether in the dojo or out, one should always maintain proper etiquette and keep a humble heart. In this way you will not only gain respect, but inner peace.

I have been blessed with a good master. To this day, I embrace a deep sense of gratitude and feel extremely blessed as I continue my training. However, Miyagi Sensei never once mentioned to any of his students tales of bravery. One day I asked Sensei, "I heard that you are able to grip a piece of meat and squeeze it out between your fingers. Is this true?" He stated that there is absolutely no truth to this story. Then he lectured me.

Today, there are many instructors who boast of heroic episodes to their students. They are not qualified to be instructors.

Ancient Budo, teaches that the fighting techniques are techniques used to escape. The old proverb admonishes one not to take a life in vain and teaches, "the wisest thing to do in a confrontational situation is to run away".

A good teacher, whose name will become known throughout the world, is one who has gone through many years of difficult training, suffered through and overcome difficult living conditions, and yet does not boast about it. He must always let this example filter

down to others and guide them on their path.

We emphasize the following guidelines in order to train students.

1. Be mindful of your courtesy with humbleness
1. Train yourself considering physical strength
1. Study and contrive seriously
1. Be calm in mind and swift in action
1. Take care of yourself
1. Live a plain and simple life
1. Do not be too proud of yourself
1. Continue training with patience and steadiness

Among the Chinese martial artists, the following cautions are given;

- Emphasis is on virtue and righteousness over technique
- Respect both the technique and those who teach it
- Do not take lightly what is taught

The Styles

All of Japanese Budo has been passed down through the generations as cultural assets. With the changing of the times, however, the technical and mental aspects of the arts have changed. With so many masters emerging their ideas and research have been absorbed and this has led to the formation of branches within a particular style. For example, there are some 718 styles of Kenjutsu (Sword fighting), 178 styles of Judo, and 148 styles of Soujutsu (Spear fighting).

The reason why the Japanese national sports such as Kendo and Judo, have developed and spread as widely as they have today, is the selective selection of the good points of each style, the discarding of weaker areas, and the modernization of training systems and technical characteristics.

Likewise, Okinawa Karate has, from its beginnings had two styles, Shuri-te and Naha-te, which branched into a number of different styles. These styles further branched when it spread to various prefectures in Japan and to countries overseas.

If, in the future, the number of styles increase, not only will the spread of karate be impeded, but the art will become more confusing. As long as styles exist, members of those styles will stubbornly defend them and treat other styles with contempt. With such confrontation, the subject of abolishing styles will come to the fore.

Miyagi Sensei was opposed to giving the style a name but, when the late Jinan Shinzato performed a demonstration at the Meiji Shrine in 1930, he predicted that Jinan would be asked which style he belonged to. If asked, Miyagi Sensei instructed him to say that the style was Goju Ryu.

In the Bubushi, the record of White Crane Shaolin Kenpo in China's Fujian Province it there are eight poems.

Eight Poems of Martial Arts

The mind is one with heaven and earth.

The circulatory rhythm of the body is similar to the cycle of the sun and the moon.

The way of inhaling and exhaling is hardness and softness.

Act in accordance with time and change.

Techniques will occur in the absence of conscious thought.

The feet must advance and retreat, separate and meet.

The eyes do not miss even the slightest change.

The ears listen well in all directions

The Go-Ju part of the precept Go-Ju-Don-To forms the name for the style and is also the bujutsu principle upon which the style is based. Go and Ju are akin to day and night, they are one and one cannot be without the other. Goju as a style name is very appropriate.

Today, Chojun Miyagi Sensei is considered the father of Goju Ryu Karate, but we mustn't forget the profound influence of Kanryo Higaonna either.

Sports Karate

One aspect of Karate training is kumite (sparring). It allows one to use the skills learned in the kata and apply them directly to an opponent using defensive and offensive techniques.

Kumite has yakusoku-kumite (pre-arranged sparring), jiyu-kumite (free sparring), kumite with protectors, etc.

Today, the All Japan High School Tournaments use protectors, the universities and general public use "sundome" type tournaments. (sundome refers to the practice of stopping a technique just short of an opponent)

The above does not allow the use of certain body parts that makes karate unique. Instead, it only uses punches and kicks in a "sundome" match. This has taken away from the very importance of competition where competitors should be allowed to use all of one's power in attacking. Here, the competitor attacks in a continuous manner yet tries not to touch the opponent. The whole thing is quite unnatural.

The main athletes themselves cannot make the distinction of a win/loss, nor can a video camera film the attack because of its speed. The judges are left to their impressions when making their judgments. Even if a fast punch or kick is executed, it still leaves a serious question as to whether that attack had any power or not. Rules affect technique enormously. As the rules change, the techniques will also change. And with sport being the main emphasis, it becomes a matter of who will win and who will lose. A good example of this can be seen in the Japanese art of Judo, which has developed and spread throughout the world. Today, it is one of the Olympic sports where the young of the world try to develop these techniques. But the methods of judging have evolved into a more detailed point system incorporating "ippon", "waza ari", "yuuko" etc.. In order to win, it is advantageous to attempt the safer "waza ari" rather than go for the more dangerous ippon. As a result, the daily training for the natural and distinguished "ippon" techniques are researched less. Modern day Judo is not decisive and the training shows no focus in making it so. All wish to have competition where the techniques are decisions. Even when protectors are worn, a strong strike to the face may result in injury to the neck bone and is still dangerous. It also has the disadvantage of not being able to fully utilize the hands.

On the other hand, competition allows one to experience what cannot be experienced in kata or "yakusoku-kumite": the mental fight or the quick "taisabaki" (lateral body movement), distancing, training the eyes, etc. that are obviously important to experience.

One must take into consideration aspects of Budo that are appropriate for competition and those that are not.

We must consider the origin of Karate and focus all our efforts on the defining what is true Karate. Sports Budo can be achieved in a short period of time, but in the same respect, the skills are also short lived. Budo-like karate is grounded in the basics, kata,

etc., which requires long, continuous training to achieve. And the skills can be used for a long time to come.

Today, the techniques of karate are taken lightly, and most turn to sports karate where both a participants training span and ability to compete are short.

The importance of the many years of training is to achieve the unity of heart and technique. This is essential. Sports karate as a means of expanding or promoting karate is questionable.

The men of old have stated that making Budo into a sport will ruin it. The Budo mentality is a harsh battle with ones self. We have to realize that we are in daily battle with the complex environment that surrounds us.

To win in competition, or obtain a rank, or other things such as "strength", "weakness", "skill", "clumsiness" etc. are only the surface of karate.

The value of Budo is much greater. It is more important to cultivate the indomitable spirit through many years of training. Emphasis must be placed on one's internal qualities. To love and be loved, to always have a bright heart is very important as human beings.

"Tradition" is a strength possessed that cannot be seen with the eyes but something that is a part of our lives. "Remember the old and learn the new" is a proverb that should be incorporated into our lives and all aspects of our daily training.

The uniqueness of karate is that it does not regard place, gender, and strength of body. I want to make a point that the training, therefore, can be done for a long time. Presently in Okinawa, there are many karate practitioners that guard the ancient traditions of karate culture. They have no interest in the "Japanized" sports karate.

Karate Wear

In Okinawa, karate practitioners wore "han hakama" (short pants above the knees) until the beginning of the Showa era, which began in 1926. The top was usually bare. As karate gradually spread to the other prefectures, Judo wear was copied until the use of present day karate wear became popular.

Judo begins with a grappling position. Therefore, the length of the top, outer sleeves, mouth of the sleeves, belt, length of the hakama (pants), etc. were decided with this in mind. It is designed to be able to be grabbed easier. For example, the belt is used in a throwing technique, and is also wrapped around the wrist for "katame-waza". If Judo had different wear, I believe those techniques would have been completely different. In karate, being topless does not have any adverse impact on technique. The bottoms may be necessary, but the tops are not used. The bottoms are best as han hakama (short pants).

In karate, only benefit of wearing a top is to keep sweat from flying all over during training or competition. A shortcoming to wearing a top is that it slows the movement when striking and blocking. A top is a particular hindrance when performing "ukebarai" (block), training using both arms, and in terms of the loss of sensitivity at the moment when one blocks, and when evading an opponents blow. For those who prefer to wear a top, a half-sleeve top (above the elbows) is most appropriate. Karate wear of pre-World War II were all half-sleeves.

Some may feel that being bare chested is rude to others. But I must ask you about other Japanese national games such as Sumo, or wrestling and boxing of other countries?

I believe that muscles developed through karate training should be shown. Developed muscles of Sumo, wrestling, boxing, weight lifting, etc. have attracted many and have resulted in its spread and development.

Recently, some have extended the sleeves of the karate tops down to the wrist. They punch through the air making snapping sounds and are thrilled with themselves.

The pure white of the native karate wear is to maintain cleanliness. Recently among foreign practioners, the black karate wear has become fashionable. This is not at all admirable. This will eventually lead to filthiness. By wearing short pants and training bare-chested, the movements become better and the skin stronger. It is also more economical, easier to carry, and easier to wash.

During major Judo competitions, the matches are halted because the belts come untied or the wear becomes disarranged. There are always discussions of improving the Judo wear. For karate, after sufficient probing, there is a need to have karate wear that is unique to karate.

Warm-up Exercises

Chojun Miyagi Sensei realized the importance of warm-up exercises and supplementary exercises to karate training very early. He researched these exercises and developed them paying close attention to their relevancy to karate techniques, and also taking into account physiological aspects when developing the systematic warm-up approach. He practiced the following warm-up exercises relentlessly.

- Toes
- Calf muscles
- Ankles
- Both knees
- Wrists
- Fingers
- One arm rotation
- Two arm rotation
- Front and back bending and stretching
- Side of the body
- Chest
- Back
- One hand thrust (heel of the hand)
- Two handed thrust (heel of the hand)
- Sit-ups
- Push-up
- Jumping

Karate training uses huge amounts of energy and places the body under immense physical strain. Therefore, with such physical training, performing warm-up exercises is very important.

Through warm-up, practitioners make their whole body more supple and increase the ability and speed at which their muscles contract. At the same time you improve the flexibility of your joints. Warm-up stimulates the cells in the body and improves circulation of the blood. The circulatory functions of your heart and breathing are strengthened and your athletic ability is improved.

Warm-up Exercises

In this section the warm-ups for the neck, body, leg and arm stretches, and fingers have been omitted. The more unique areas for warming up have been selected and covered.



1



2

Toes

Alternate lifting the big toe and then the remaining four toes of the floor.

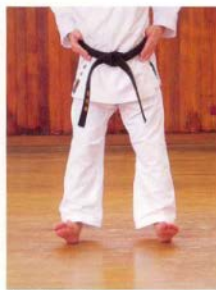


1 Calf muscles

Lift the heel of one foot off the floor and slowly rotate it inwards to stretch the calf.



2



3 Archillies Tendons



Bending and stretching the knees



Stretching the ankles



1 perform the following body stretches slowly. Begin with posture in this photo.



2 Stretching the right side of the body



3 Starting point for stretching the left side of the body



4 Stretching the left side of the body



1 Twisting stretch towards the rear on right



2 Twisting stretch towards the rear on left



1 Right oblique rotating stretch



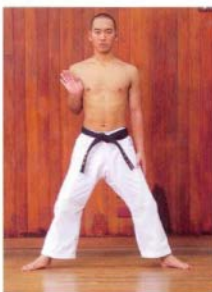
2 Left oblique rotating stretch



1 Shoulder exercises



2 Drop the body and exhale sharply. Inhale as stand.



1 One handed overhead strike starting position



2 One handed overhead strike. Drop the body and exhale sharply. Inhale as stand.



1 Double handed overhead strike starting position.



2 Double handed overhead strike. Drop the body and exhale sharply. Inhale as stand.



1 Double handed Shotel ate starting point. Inhale



2 Extend both hands out before performing the double openhanded strike to the rear



3 Exhale sharply as drop body.



From this position stand to resume the posture in photo. Inhale as stand

Goju Ryu push-up



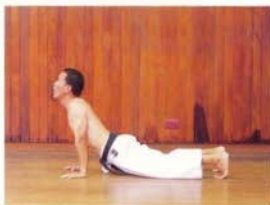
1



2 Slowly lower body (head first) to a prone position just off the floor



3 Lift head up and exhale



4 Allow legs to drop to the ground in a straight position landing on the balls of feet. Exhale sharply as land



5 Tuck knees under body



6 Jump up and kick the legs out straight



7 Exhale



8 Exhale

Jumping



Assume a squat position



Leap up bending legs beneath

Supplementary Exercises

- Always keep in mind the limits of your own strength and don't try to exceed these limits.
 - When using the equipment, always check the equipment to avoid accidents. Because the equipment is meant for your own personal training and development, treat it with care and respect.
- Remember that these supplementary exercises are for Karate and perform the motions without releasing muscle tension.
- Always finish with warm-downs.

After strenuous training, relax your whole body, stretch your legs, the sides of your body, and bend forwards and backwards slowly in large sweeping motions. This helps to return your breathing, circulation, and the nervous system back to its normal condition. You must make an effort to avoid and/or recover quickly from fatigue.

The most important thing is to not forget that you have ample opportunities everyday to do supplementary exercises.

Supplementary Exercises

Makiwara Chiishi Ishi Sashi Kongoken Tan Nigirikame
Dumbbells To Sandbag Sunabako

Kakie 掛手

Of the Okinawa Karate styles, Goju Ryu is the only one that has traditionally practiced "Kakie".

To practice Kakie, stand facing your opponent. Both participants stand in either Nekoashi Dachi or in Sanchin Dachi with the same foot forward. Each participant raises and crosses their lead arm with their partner's arm at the wrist. Place your other hand open across your solar plexus. Both sides take turns to push and pull their opponents arm using one or both hands to strike their opponent from time to time.

The person on the receiving end of a strike aims to not let the strike find it's target while maintaining a stable stance. Opponents may turn their upper body left and right, move the body (Taisabaki), or turn the strike back upon the person or cause them to lose balance by quickly evading the strike.



Change hands when you become tired and continue until you reach the limit of your endurance. The purpose of Kakie is not simply a test of strength but rather an exercise in developing awareness and a sense of where your opponents hand is while you are pulling and pushing.

In Chinese Kenpo, this exercise is called "Suishu". It is performed with a single hand and with both hands.

By doing this exercise for extended periods of time, practitioners can both train overall muscular strength and at the same time develop dexterity. There is no exercise better than this to develop a fighting spirit.

Chojun Miyagi Sensei viewed supplementary exercises as very important, and he vigorously trained with the equipment, bare hands, gymnastic exercises, horizontal bar, kakie, and long distance marathons.

Miyagi Sensei explained that by only training kata and kumite, karate would be no where near as complete as other martial arts. He taught that no matter where you punch or kick an opponent you should be able to incapacitate them. Conversely, irrelevant of where you are punched or kicked by an opponent, you should be able to turn it back upon your opponent. He instructed his students to develop that ability. There weren't many days when training would not begin and end with warm-up/down and supplementary exercises.

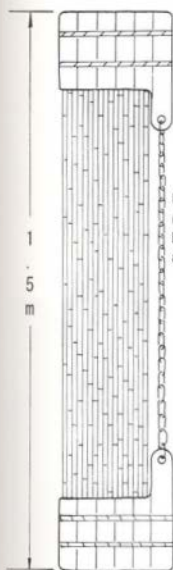
It doesn't matter how good you are at kata or kumite without power and strength, karate is the same as dancing.

For that reason, most of Miyagi Sensei's students were graded Judo and kendo were also involved in other sports.

Because the training was so severe, it was said that the Goju Ryu student had a shorter lifespan than other styles. It was also widely regarded that by training with heavy equipment such as the Chiishi, Kongoken, Dumbbells, Barbells and Tan, a student's punching, kicking, and movements in general would become sluggish.

Today, Japanese sportsmen compete against competitors from other countries and have become painfully aware of their lack of power. To remedy this, they have taken to lifting weights and other resistance training. They have realized that power is a combination of strength and speed. Furthermore, researchers have established that a person's lifespan does not necessarily parallel their activities.

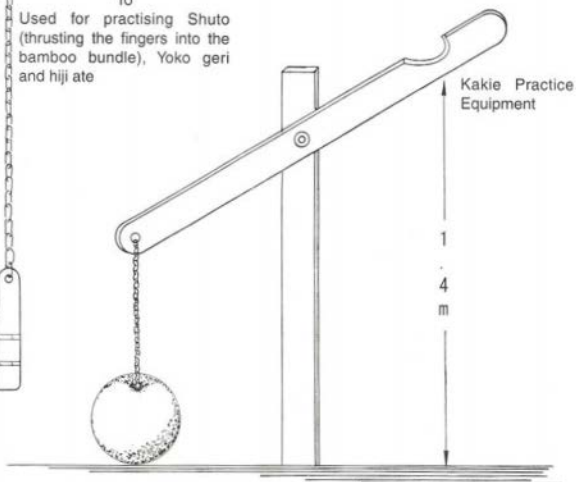
Miyagi Sensei's training methods were excellent and because of his ability to foresee future developments, he and his teaching were second to none.



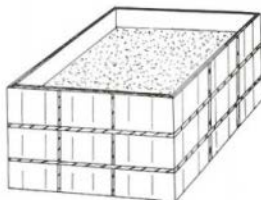
To
Used for practising Shuto
(thrusting the fingers into the
bamboo bundle), Yoko geri
and hiji ate



Sashi-ishi



Kakie Practice
Equipment



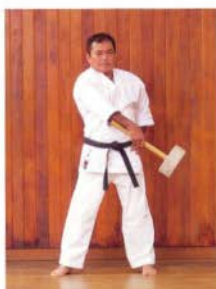
Sunabako
Used for practising Shuto by
thrusting the fingers into the
sand

Chiishi 石鎚

Used to specifically train and strengthen the wrists, arms, and knees and leg strength through bending.



1



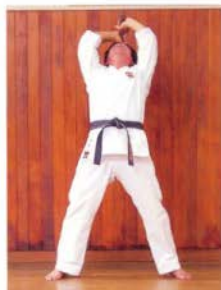
2



3



4 From this position, re-assume position 3 and repeat



1 Inhale



2 Exhale



3

Chest, wrist and arm exercises.
Expand the chest and drop body down as push the Chiishi forward strengthening grip as go.



1 Exhale



2 Exhale and pause



1



2



3

Step back deeply with the left foot (45 degree angle) and at the same time swing the Chiishi up behind. Step forward diagonally in the opposite direction with left foot and thrust the Chiishi out from a cocked position (back hand under the armpit). Repeat in reverse.



1 Starting position



2 Flip the Chiishi over (towards body) and grip the handle strongly. Return the Chiishi to its original position and repeat.

Tan 担



1



2



3



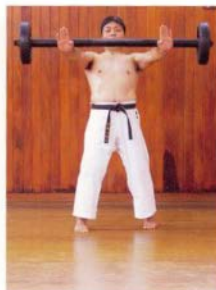
1 Rotate the hips



2



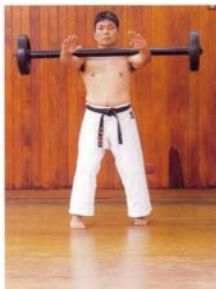
1



2



1



2



1



2



3

The (exercises) depicted in photos 1 - 3 require the Tan to be rolled from the shoulders to the wrists and back. The exercise is designed to train the back muscles.





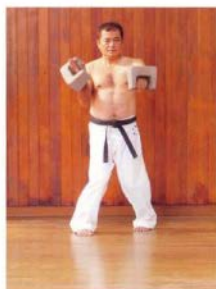
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2



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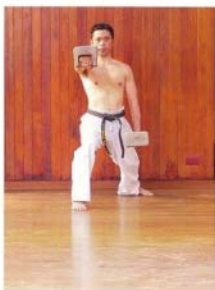


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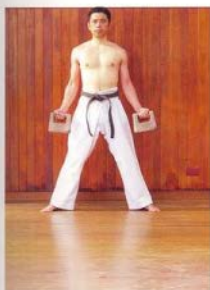




1



2



1



2



3

Kongoken 金剛圈



1



2



3



This piece of equipment was used in wrestling in Hawaii in 1934 and was brought back to Okinawa by Miyagi Sensei and incorporated in to Karate supplementary exercises.



1



2



3

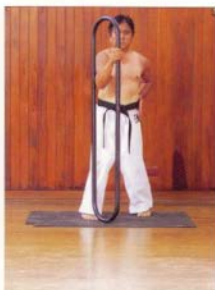


4

Twist the Kongoken quickly from left to right



1



2



3

Spin the Kongoken by pushing it with elbow.



1



2



3

Kongoken Overhead Press Using wrists, place the Kongoken on shoulders



4



5

As press the Kongoken overhead, drop body.



1



2



3

Place the Kongoken around neck. This exercise is designed to strengthen the legs, hips and back. From the position in photo 3, re-assume the position in photo 1 and repeat.



1



2

Nigirikame 握かめ



1



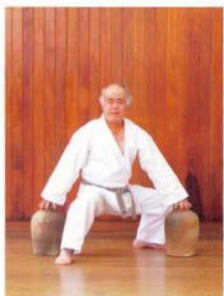
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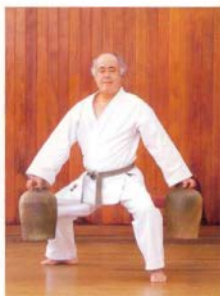
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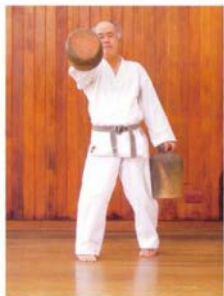
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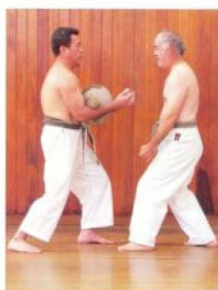
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6



Sashi-ishi 差し石



REI

The reason for the remarkable development and spread of the ancient Japanese martial arts may be attributed to the respect in which ones peers and more importantly, ones teacher are held, and the maintaining of ones own modesty.

Rei (politeness or manners) is at the very soul of Budo. So much so that it is said, Budo "begins with Rei and ends with Rei".

The true value for those who study Budo is in the spirit of training. The body and the spirit work in harmony with each other, and, as the saying goes, without training the spirit, training the body and technique is impossible.

One must respect the normal social order and must endeavor to build character in harmony with life in society.

When kata is performed, the kata is begun with a standing bow and ends with a standing bow as an sign of respect.

For kumite, the competitors face the front (shomen) and bow standing, then turn to face each other, bow standing and then begin. Once finished, they bow to each other then to the front.

The standing bow is not a straight posture but one that bends naturally forward from the waist (about 30 degrees). The fingers of both hands should slide down to about 10 centimeters above the kneecaps. This is how respect is expressed.

The straight posture consists of heels together, feet pointing about 60 degrees out, knees lightly straightened, head held proper, mouth closed, eyes looking straight at eye level, arms naturally at the sides, fingers lightly extended and at the side of the body. The entire movement should take no longer than a single breath.



Standing bow

Basic Movements

Body movement -

Eyes -

Breathing -

Defense Techniques -

Guard -

Offense -

Preparation -

Posture, stance, taisabaki (body evasion), footwork

The eyes convey what is in one's heart

Control your breathing, make it one with your movements Offense/

Punching, kicking, hitting, striking, throwing, takedown techniques. Defending.

There are several different guards, they are transitory.

What is more important is your mental set.

Appropriate timing for an attack Counterattack

Even if you knock your opponent down, they may still mount a counter attack.

You must always be ready for this if and when it comes.



Heisoku dachi



Musubi dachi



Heiko dachi



Shizen dachi



Shiko dachi

* Both heels are aligned on the same plane.

* The feet are both angled at approximately 50 degrees

* The lower legs are vertical and the knees are parted wide enough to allow the hips to be dropped down.

Zenkutsu Dachi



* The lower front leg should be vertical * The back leg is fully extended * The body weight should be centered

Nekoashi Dachi



Both the back and front feet are on the same line.

The back foot is angled approximately 30 degrees, the toes of the front foot point towards the front in a natural position. The heel of the front foot is raised off the floor leaving only the ball of the foot touching.

The rear leg is bent at the knee while the front leg assumes a natural position.

The body weight is placed on the rear leg.

When moving forward, the front foot is moved first and the back is slid forward accordingly.

When turning, the back foot may be moved deeply forward or, alternatively, the front foot may be moved across and pivoted on.

Shuto Uke 手刀受

Make a circular blocking motion with the right hand (shuto) in front of the face.

This is a characteristic Goju Ryu blocking technique to pull an opponent forward and off balance.

The same movement is used when blocking with both hands.



1



2



3

Double Handed Shotei Tsuki 両手掌底突

This technique is not a blocking technique, it is an offensive strike.

Sensei J. J. J.



1 Perform a semi-circular sweeping motion with left hand pulling it in under left armpit. With right hand, pull it back as though striking with elbow to the rear until it is under right armpit.



2 Rotate left hand 180 degrees and pull it back until it is under left armpit.



3 When striking forward take care not to let elbows move out away from the side of body.



4 Move both hands at the same time.

The right handed shotei tsuki should strike the opponents collarbone and break it at the same time the fingers of right hand touch the opponent. Left hand should strike the groin.



Nukite



Shuto



Shotei



Nihon Nukite



Kentsui



Ura Shuto



Making Seiken



Seiken (front view)



Seiken (side view)



Keikoken



Chukoken



Uraken



Koken (vertical)
The thumb should touch the third finger



Koken (lateral)
The thumb should touch the middle finger



Kanikoken



Boshiken



Yoko Hiji Ate



Tate Hiji - used when striking directly downwards with the elbow, or immediately before striking with the elbow



Koken Uke



Osae Uke



Sukui



Hailo Uke



Shuto Uke

Block opponent's wrist with arm mid-way between wrist and elbow. When performing 1 & 2 in sequence, block and pull. Block opponent and direct the power of their technique past you. Block in a way so as to reduce the impact of opponents technique on blocking arm.

Kata Names

Kihon

Sanchin 三戦

Opening kata

Gekisai Ichi • Ni 撃砕 一 • 二

These kata were developed by Miyagi Sensei in 1941 for beginners. At the time of writing this book, these kata had been incorporated into the junior high school physical education programs in Okinawa Prefecture. Fukyukata ichi was created by Shoshin Nagamine Sensei, Gekisai dai ichi was taught in schools and to the general public as Fukyukata ni.

The following kata were all developed by Kanryo Higaonna Sensei.

Saifa	砕破
Seiyunchin	制引戦
Shisochin	四向戦
Sanseiru	三十六手
Seipai	十八手
Kururunfa	久留頓破
Seisan	十三手
Suparinpei	壹百零八手

Closing kata

Tensho 転掌

Explanation of the Kata

Kata is a training method unique to karate that incorporates the basics movements and defense techniques for repelling an attack into a linear pattern. When performed the person doing the kata should always imagine being attacked by an opponent.

By performing kata, a student can more fully understand the meaning of each individual movement. Imagining each move and performing it with correct posture and in large movements is essential to kata practice. These large movements must be performed much smaller and faster when using kata in a real situation.

Students must also realize that when talking of speed, there is both fast and slow.

In karate training, the most important thing is daily repetition.

Students must dissect the kata and research and practice the individual techniques using them in kumite. They must learn practical applications and related techniques.

The techniques within the kata have been developed by our predecessors and are purposefully difficult to distinguish from one another. For example, there are many cases where a strike is more specifically an elbow strike, or what appears to be a defensive move is actually an attack.

The interpretation of the bunkai is dependent on each practitioner's ability.

Posture for beginning kata

Until 1945, a student would stand upright and from Musubi dachi with both hands crossed in front of the lower abdomen, they would move into Heiko dachi and clench both hands into fists while moving their hands to the side of their body with the back of their hands facing away from their bodies. Kata was begun from this position.

From 1948 Miyagi sensei changed the opening stance to standing in Musubi dachi with the hands crossed in front of the lower abdomen. The opening stance of the kata and the final closing stance of the kata were made the same.

Following the end of the war, food shortages, and a lack of transport and communication made it very difficult to train intensively.

SANCHIN 三戦

Sanchin is the fundamentals of Goju Ryu Karate.

The aim of the kata is to train the three essential elements of Budo, [ki](energy), [Breathing] and the [Body].

"Ki" is the mysterious power that cannot be seen with the eyes and emanates from the entire body to suppress and overwhelm an opponent.

The "Breath" consists of: breathing methods, breathing for life, and breathing to strike an enemy.

The "Body" represents the muscles and bones of which we are composed of.

"Zen" : there is sitting meditation, standing meditation, lying meditation and moving meditation. Sanchin is moving and standing meditation.

In Sanchin, the most important things are correct posture and correct breathing. The human being is a living creature. We cannot temporarily stop breathing. Correct breathing depends on correct posture.

In proper Sanchin stance, strength must be focused in the tanden, and the backbone must be straightened correctly. The tanden is often said to be just below the navel, but in actual fact, it is not an area that can be located by external references. It is the place that tightens when one laughs or when one breathes deeply.

The martial arts are expressed in short words; (1) Eyes, (2) Legs, (3) Heart, (4) Strength. However, the most important part of all these expressions is posture.

Correct posture consists of closing the mouth, drawing the chin down, straightening the neck bones, straightening the neck muscles, which in turn will pull the back muscles straight. Zazen instructs to "bring the ear and shoulders together in one plane, nose and navel in another plane (straight)". "Choshin (body control)" and "Chosho (breath control)" requires rigorous training.

By assuming this posture, the muscles running down both sides of the neck to the chest tense, resulting in the correct extension of the backbone. When the backbone is correctly extended, strength is concentrated in the tanden.

Repetition of this movement will develop the abdominal and oblique muscles. This has a significant effect on the body.

When the muscles in the chest area tighten, it affects those muscles below it, lifting the stomach and intestines, which in turn stimulates them.

As the abdominal muscles develop, the abdominal region as a whole will naturally develop. Thoracic breathing becomes habitual and shallow breathing, which causes shoulder movement, will cease. Breathing with the shoulders is not a normal way to breathe. When thoracic breathing is continually practiced, what is natural will come.

together with the spirit.

If the posture is not correct, it will impede the circulation of the blood. Unity of the spirit will be lost. This turbulence causes the loss of strength to the hips and legs. There are Yin and Yang principles in the way of breathing. The Yin is breathing with the mouth partially open, exhaling in short sharp breaths. The Yang is opening the mouth wide and exhaling in long breaths that originate from the base of the abdomen. The Yin breathing may be felt as cool air when the hand is held in front of the mouth when exhaling. The Yang breathing feels hot.

The way in which you breathe may be divided into 5 categories.

1. Deep inhalation Long exhalation
2. Deep inhalation Short exhalation
3. Shallow inhalation Short exhalation
4. Shallow inhalation Long exhalation
5. Combination of 1, 2, 3, and 4

Sanchin begins calmly and finishes calmly. There is calmness in the movements and all the movements take place in a state of calm.

Calmness and movement are dichotomies, in other words, calmness and movement are Yin and Yang.

Goju Ryu karate is said to begin and end with Sanchin. The depth of Sanchin is immeasurable in the training of the "Ki", "breathing", and the "body", and is sufficient to develop an immovable spirit.

Techniques for attack and defense with the correct power are all possible with the proper methods of breathing and the proper posture.

The training of Sanchin is conducted within the limits of one's body. There are no limits to the number of times one punches or the number of times one advances or retreats.

Instructional points

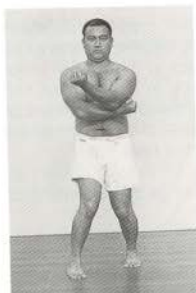
Sanchin Dai-ichi Three steps forward then return to the original starting position

Sanchin Dai-ni Three steps forward then turn and move three steps to the rear. Turn again and make three more steps to the front. Return to the original starting point.

Sanchin



1



2 Step forward with right foot into Sanchin dachi (Deep inhalation, Short exhalation)



3



4 Inhale deeply as retract left fist



5 Long exhalation as strike with your right hand.



6 Step forward with left foot. Strike with right hand



7 Strike alternately with left and right hands.



8 Long exhalation, open hands and turn them over. Short exhalation.



9 Drop body slightly, inhale as grip and pull hands back to body



10 Inhale deeply



11 Pull both hands back to the body



12



13 Double handed shuto. (twice)



14 Inhale deeply double handed



15 Long exhalation as push both hands out



16



17



18



19



20 Inhale deeply and place right hand on top of left. Do not relax body.

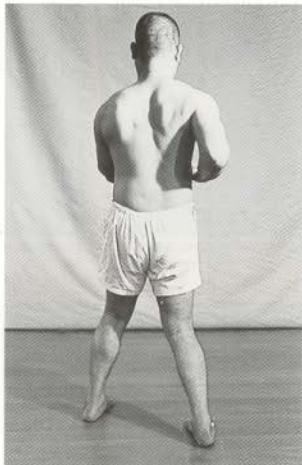


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Sanchin Daini



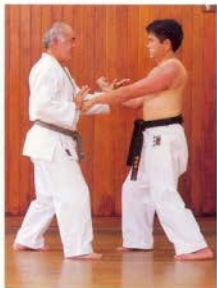
1 Drop body slightly, bring knees together one in front of the other and quickly spin as though unwinding to face the rear.



2 Turn should be accompanied with a long exhalation as punch.

Sanchin Training Methods

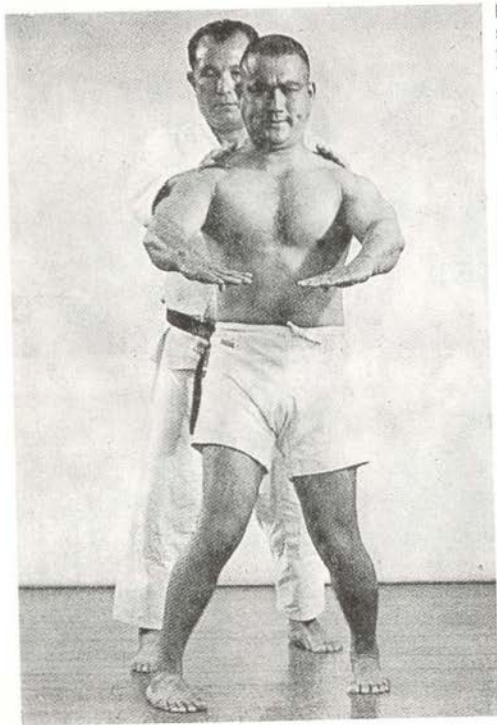
All movements begin with an inhalation and end with an exhalation. The fist is pulled in after both shoulders and legs have been strongly struck from behind. Shoulders may be struck when punching also to ensure that the shoulder does not move upwards when punching. When both hands are moved into the kamae position, inhale deeply and make a short exhalation.



Check the strength in the arm. Make sure that the practitioner does not raise their low center of gravity in an effort to put more power into their upper body. Intercept the arm as the practitioner turns.



Touch the lower abdomen to ensure that sufficient strength is placed in the Tanden.

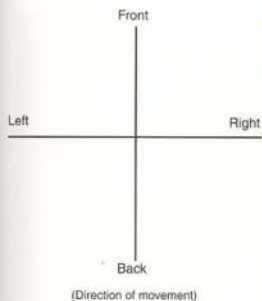


By striking the shoulders strongly a practitioner is able to focus their strength in their Tanden, and you know whether or not the strength is distributed throughout the whole body.

When the practitioner pulls back both their hands to the side of their body, the body should be dropped a little and sufficient strength focused in both legs.

The late Masatami Tokumura
Nana Dan (front)

Gekisai Ichi 撃砕一



2 Turn to the left side and fast Jodan Uke



3 Step forward with right foot and Jodan Tsuki



4 Pull right foot back into Shiko dachi and Gedan Barai



5 Turn to the right side and fast Jodan Uke



6 Step forward with left foot and Jodan Tsuki



7 Pull left foot back into Shiko Dachi and Gedan Barai



8 Step forward with left foot and slow Chudan Uke



9 Step forward with right foot and Chudan Uke



10 Mae Geri



11 Drop into Zenkutsu Dachi and Hiji Ate



12 Uraken Uchi



13 Gedan Barai



14 Gedan Gyaku Tsuki



15 Draw right foot up in a sweeping motion and Shuto Uchi to the back



16 (16 - 22 are photographed from the back)



17 Move left foot toward the back and Chudan Uke



18 Mae Geri



19 Drop into Zenkutsu Dachi and Hiji Ate



20 Uraken Uchi



21 Gedan Barai



22 Gedan Gyaku Tsuki



23 Draw left foot up in a sweeping motion and left Shuto Uchi to the front



24 Pull left foot back into Zenkutsu dachi and both hands back to the sides of body



25 Awase Tsuki



26 Bring left foot up level with right foot and reverse hands



27



28 Pull left foot back into Zenkutsu Dachi and fast Awase Tsuki

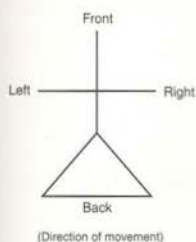


29



30

Gekisai Ni 撃碎二



1



2 Turn to the left side and fast Jodan Uke



3 Step forward with right foot and Jodan Tsuki



4 Pull right foot back into Shiko dachi and Gedan Barai



5 Turn to the right side and fast Jodan Uke



6 Step forward with left foot and Jodan Tsuki



7 Pull left foot back into Shiko dachi and Gedan Barai



8 Step forward with left foot and slow Chudan Uke



9 Step forward with right foot and Chudan Uke



10 Mae Geri



11 Drop into Zenkutsu Dachi and Hiji Ate



12 Uraken Uchi



13 Gedan Barai



14 Gedan Gyaku Tsuki



15 Draw right foot up in a sweeping motion and Shuto Uchi to the back (photographed from the right)



16 (16 - 23 are photographed from the back) Step towards the back with left foot and Kake Uke



17 Step forward with right foot and Kake Uke



18 Step back with right foot and Kake Uke



19 Mae Geri



20 Drop into Zenkutsu Dachi and Hiji Ate



21 Uraken Uchi



22 Gedan Barai



23 Gedan Gyaku Tsuki



24 Draw left foot up in a sweeping motion and left Shuto Uchi to the front (photographed from the right)



25 Step back diagonally to the left into Nekoashi Dachi and double handed Shotai Tsuki



26 Step to the right into Nekoashi Dachi and double handed Shotai Tsuki



27 Maintain the same posture and stance and turn to the front

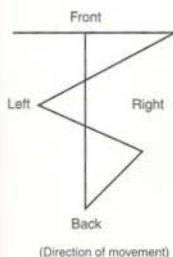


28



29

Saifa 碎破



1



2 Step deeply forward on a diagonal line to the right and turn to the left



3 Grip right fist with left hand and pull it across the front of body to left hip



4 Look towards the front, pull left leg back into Shiko Dachi and left Osae Tsuki and a right Uraken Uchi



5 Step deeply forward on a diagonal line to the left



6



7 Repeat 2,3 & 4



8 Take a big step to the left and while still looking right, left Ura Uke, a right Shotei Osae Uke, and a Hiza Ate



9 Mae Geri



10 Take big step to the right



11



12 Pull left foot back into Zenkutsu Dachi and draw both hands back



13 Morote Tsuki



14 Kentsui Uchi (striking opponents temple)



15 Turn to the back in Zenkutsu Dachi (15 - 18 photographed from the back)



16



17



18



19 Turn body sideways and while looking the front, Kentsui Uchi (strike down from above stopping the technique at shoulder level)



20 Pull right hand back and Ura Tsuki with left hand (photographed from the Left)



21 Look towards the back (photographed from the back)



22



23 Turn body to the back and left Gyaku Tsuki (do not pull the hand back before striking)



24 Step deeply forward with left foot and pivot 180 degrees in Nekoashi Dachi to face the front. Haiso Uchi quickly as turn



25



26 Rotate both hands



27 double handed Shotei Tsuki

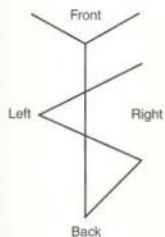


28



29

Seiyunchin 制引戦



(Direction of movement)



1



2 Step deeply forward on a diagonal line to the right into Shiko Dachi and bring both hands to form a pyramid in front of chest



3 Roll hands forward as though tracing a ball and bring them up in front of chest with the palms facing out



4



5 Clench fists and slow double Gedan Barai



6 Ura Uke



7 Nukite with left hand



8 Step deeply forward on a diagonal line to the left



9



10



11



12



13



14 Step deeply forward on a diagonal line to the right



15



16



17



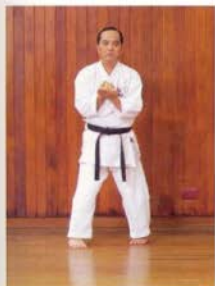
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19



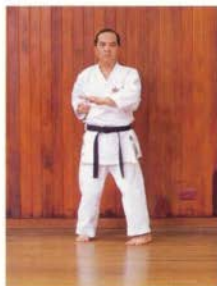
20 Clench right fist and place on the palm of left hand (the first two knuckles should be in the middle of palm)



21 Pull right foot back



22 Slide forward with right foot into Sanchin Dachi and perform a Hojo Oshi (Sankakuken)



23 Pull right hand and right leg back



24 Hiji Ate



25 Turn body diagonally to the right



26 Step deeply forward with left foot into Shiko Dachi and Kentsui Ate



27 Pull left foot back and Gedan Barai



28 Step forward on a diagonal line to the left



29



30



31 Pull left foot back into Shiko Dachi and slow Harai Uke



32



33 Pull right foot back



34



35 Move right foot forward in a semi-circle, Ashi Kake and an Uraken Uchi



36 Turn to face diagonally to the left



37 Chudan Uke and a right Gedan Barai



38 Step deeply forward with right foot, drop into Shiko dachi and Age Tsuki



39 Uraken Uchi



40 Kentsui Ate



41 Pull right foot back into Shiko dachi and Gedan Barai



42 Turn to the front in Nekoashi dachi



43 Raise the right elbow and Ushiro Hiji Ate with the left elbow



44 Step back with the right foot



45



46 Turn to diagonally to the back



47



48



49



50



51



52 Turn to the front in Nekoashi Dachi



53



54



55



56



57 Step forward with right foot in Sanchin Dachi, left Shotel Osae and a right Uraiken Uchi



58 Pull right foot back into Nekoashi Dachi and double Kuriuke



59



60

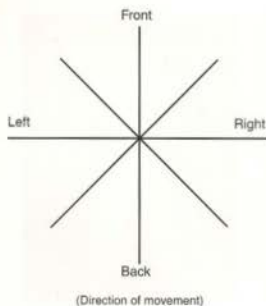


61



62

Shisochin 四向戦



1



2 Step forward with right foot and cross both arms.



3 Assume a double handed Tate Nukite kamae



4 Pull back left Nukite



5 Nukite Tsuki and return to the same kamae as in photograph 3



6 Step forward with left foot



7 Nukite Tsuki. Step forward with right foot and repeat 4 & 5



8 Bring both hands together with the palms facing up



9 Pull right foot back into Zenkutsu Dachi, clench both hands as left and right handed Harai



10 Step diagonally forward to the right with right foot into Zenkutsu Dachi, right Ura Uke and a left Gedan Barai



11



12



13 Rotate body quickly to the left and Osae with the right forearm



14 Step diagonally forward to the left with left foot



15



16



17



18 Pull left foot back into Heisoku Dachi and right Ushiro Tsuki and a left Hiji Ate



19 Turn to face the back in Zenkutsu Dachi and right Shotei Barai and a Left Shotei Ate



20 Turn to the front



21 Turn to the left



22 Turn to the right



23 Step forward with left foot into Sanchin Dachi and Kake uke



24 Mae Geri



25 Drop into Zenkutsu Dachi and Hiji Ate



26 Turn to the rear



27



28



29



30 Turn to the front in Zenkutsu Dachi



31 Hiji Ate from above



32 Turn to the rear in Nekoashi Dachi and double handed Ura Uke



33 (photographed from the back)



34 Step forward deeply with right foot into Zenkutsu Dachi and double Hiji Ate



35 Step diagonally right with left foot into Zenkutsu Dachi and Ura Uke and Gedan Barai



36



37



38 Twist torso quickly to the right and forearm Osae



39 Step with right foot toward the rear in a diagonal direction



40



41



42 Pull left foot back into Heisoku Dachi



43 Step forward with right foot and turn to the front in Nekoashi Dachi. Ura Uke and a left Osae Uke

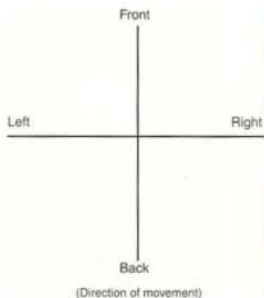


44



45

Sanseiru 三十六手



1



2 Step forward with right foot into Sanchin Dachi



3 Chudan Tsuki



4



5 Step forward with left foot and Chudan Tsuki. Step forward again with right foot and repeat 2 & 3



6 Open right hand and slowly turn it over



7



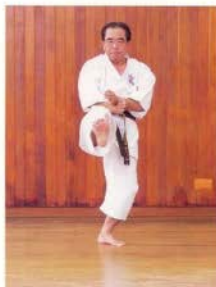
8 Pull right foot back into Zenkutsu Dachi and slide left hand down right arm to release an opponent's grip



9 Step forward deeply with right foot and Ashidori



10 Mae Geri



11 Mae Geri



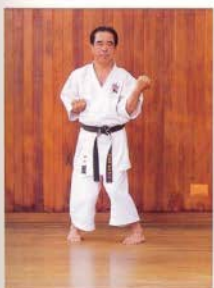
12 Hiji Ate



13 Gedan Gyaku Tsuki



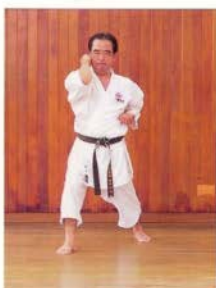
14 Sokuto Geri



15 Turn to the back and left Chudan Uke



16 Mae Geri



17 Hiji Ate



18 Gedan Tsuki



19



20 Sokuto Geri



21 Turn to the right



22



23



24



25



26



27 Turn to the left



28



29



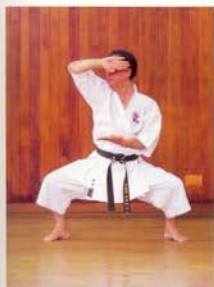
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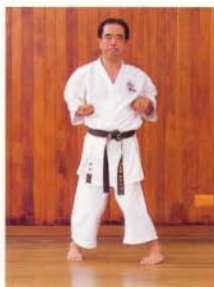
31 Turn to the the back in Shiko Dachi and Kosa Uke



32 Turn to the front and Shuto Kosa Uke



33 Step deeply forward with right foot into Shiko Dachi and open handed Jodan Uke with the right hand and a position the left hand in front of solar plexus



34 Sweep the right foot up and step to the left side into Sanchin Dachi



35 Awase Tsuki



36 Turn to the right side



37 Chudan Uke



38 Step forward with right foot and Chudan Uke



39 Step forward deeply with left foot



40



41 Turn to the front in a diagonally right Shiko Dachi



42 Koken Uke

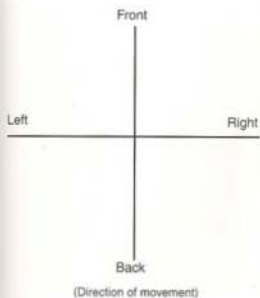


43 Place one hand on top of the other, palms facing up



44

Seipai 十八手



1



2 Pull left leg back into Shiko Dachi, bring left hand down to in front of solar plexus, and extend right hand to the front of in Tate Nukite



3 Step forward into Sanchin Dachi, grasp left hand with right



4 Draw both hands back to below left armpit



5 Step forward with right foot and strike with both hands



6 Pull left foot back into Shiko Dachi



7 Raise right elbow



8 Take a large step forward with left foot into Kokutsu Dachi and left Gedan Shotei



9 Ura Uke



10 Shuto Uchi



11 Mae Geri



12 Pull right foot back into Shiko Dachi and Hiji Ate



13 Uraken Uchi



14 Turn to the back into Nekoashi Dachi and Gedan Barai



15 Chudan Uke



16 Roll right hand over opening it as go



17 Turn to the front and Hiji Kansetsu Tori



18 Turn to diagonally right towards the back and Gedan Shotei Ate



19 Step deeply forward with left foot and left Shotei Osae and a right Shotei Uke



20 Step deeply with right foot into Shiko Dachi and assume a Tenchi Kamae



21



22 double strike directly down with full body weight behind it



23 Pull right foot back into Shiko Dachi and Gedan Barai



24 Turn to diagonally right towards the back



25



26



27



28



29 Step deeply toward the back with right foot and then turn to the front in Nekoashi Dachi, left Chudan Uke and a right Mawashi Uke



30 Step forward deeply into Bensoku Dachi



31 Turn to the right and Kake Uke



32 Turn body to the back and Gedan Omote Ken Uchi followed by an Uraken Uchi



33 Chudan Uke



34 Mae Geri



35 Pull right foot back into Shiko Dachi and Ura Tsuki



36 (photograph 35 taken from the back)



37



38



39 Uraken Uchi



40 (photograph 39 taken from the left)



41



42



43



44 Pull left foot back and step towards the back. Turn to the front in Nekoashi Dachi with hands in a Tenchi Kamae



45 Pull right foot into Nekoashi Dachi and double Hineri Nage



46

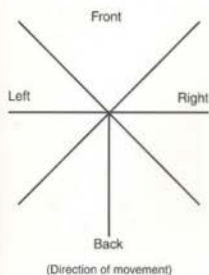


47 Kentsui Uchi



48

Kururunfa 久留頓破



1



2 Step to the right into Nekoashi Dachi and right Shotei Osae



3 Left Kuriuke



4 Sokuto Geri



5



6 Step to the right



7



8



9



10 Turn to the front and right Shotoi Sukui and a left Shotoi Osae Uke



11 Twist body quickly to the left and Shotoi Gedan Barai



12



13 Turn to the front



14 Step forward with left foot



15 Turn to the right



16



17 Turn to the front



18 Step forward with right foot



19 Turn to the left



20 Turn to the front



21 Step diagonally backwards to the right into Nekoashi Dachi and Ura Uke



22



23 Step forward with both feet into Sanchin Dachi and right Shotai Osae and a left Ura Tsuki



24



25



26 Mae Geri



27



28 Step deeply forward into Shiko Dachi and Hiji Ate



29 Pull right foot back into Nekoashi Dachi and pull hands back into a Tenchi Kamae



30 Step diagonally back to the left



31



32



33



34



35



36



37 double handed Shotel Tsuki



38 Turn to the left and Ura Uke



39



40 Turn to the right and Ushiro Hiji Ate



41



42



43 Step forward with right foot



44



45



46 Step forward deeply with left foot into Shiko Dachi and position both hands in front of solar plexus



47 Slowly stand up spreading arms out to the side as go



48



49 Bend both arms at the elbows so forearms are vertical



50 Put the backs of hands together and raise arms above head



51 Quickly drop hips and bring both elbows together in front.



52



53 Double handed Shotel Osae Uke



54 Step deeply forward with right foot into Zenkutsu Dachi and spread hands to sides



55 Jodan Kosa Uke



56 Bring both feet together



57 Turn to the back and Hammer Nage



58



59 Step forward diagonally to the left and Ashitori



60 (photograph 59 taken from the back)



61



62 (photograph 61 taken from the back)



63 Step forward diagonally to the right and Ashitori



64



65



66 Step with right foot and turn into Nekoashi dachi facing the front



67



68



69 double handed Shotel Tsuki

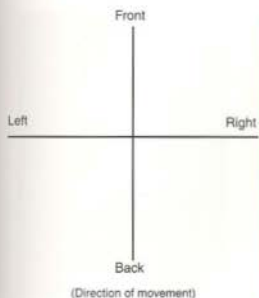


70



71

Seisan 十三手



1



2 Step forward with right foot into Sanchin Dachi



3



4



5 Chudan Tsuki



6



7 Step forward with left foot



8



9



10



11 Step forward with right foot



12 Strike right Shuto with left Shotei



13 left Shotei Ate



14 right Shotei Ate



15 left Shotei Ate (photographed from the left)



16 Turn both open hands palms up



17 Hari Tsuki as slide forward with right foot leading (repeat this movement three times)



18 Clench both fists and draw the hands back to sides



19 Sokuto Geri



20



21 Turn to the back and left Shotei Ate



22 (photograph 21 taken from the back)



23 Ura Uke, turn the hand over and press down slightly



24 Step forward with left foot



25



26 Step forward with right foot



27 Step forward with left foot, left Ura Uke and turn to look toward the left



28 Step to the left



29 Kake Uke



30 Move your hand in a circular motion and clench fist (grabbing opponent's throat)



31 Chudan Tsuki (Renzoku Tsuki)



32



33 Focus strength into fist and press down



34 Sokuto Geri and turn to the right



35 Shotel Ate



36 Step forward deeply into Shiko Dachi and Kake Uke



37 Gedan Tsuki (three times)



38



39



40 Focus strength in fist and push down slightly



41 Sokuto Geri



42 Turn to the back in Shiko Dachi and Age Tsuki and Uraken Uchi



43 Hiji Ate



44 Gedan Barai



45 Tsuki



46 Sokuto Geri



47



48 Turn to the front and Kake Uke



49 (photograph 48 taken from the back)



50 Pull both hands back to the sides of body closing them as go



51



52



53



54 Mae Geri



55 Quickly Hiki Otoshi with right foot followed by a Nukite



56 Pull left foot back into Nekoashi Dachi and double Shotei Tsuki



57



58

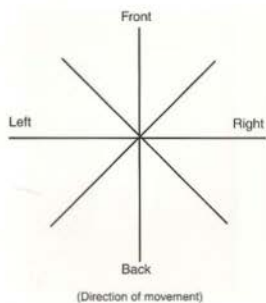


59



60

Suparinpei 巻百零八手



1



2 Step forward with right foot into Sanchin Dachi



3



4 Chudan Tsuki



5



6 Step forward with left foot



7



8



9 Step forward with right foot



10



11



12 Pull both hands back



13



14 Slowly push hands out left and right of body



15 Step forward with left foot and double handed Shotei Tsuki



16



17



18 Step forward with right foot



19



20 Ura Uke



21 Nukite



22 Turn to the back



23



24 (photograph 23 taken from the back)



25



26



27



28 Turn to the right



29



30



31



32



33 Turn to the left



34



35



36



37



38



39 Double handed Shotei Tsuki in Nekoashi Dachi



40 Turn to the right



41 Turn to the back



42 Turn to the front in Sanchin Dachi



43 Awase Tsuki



44 Step forward with right foot and Fumi Ashi



45 Right Osae Uke



46 Maintain right hand in the same position and Chudan Tsuki with left hand



47 Turn to the back



48



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50



51 Turn to the right



52



53



54



55 Turn to the left



56



57



58



59 Turn diagonally right in Shiko Dachi and left Chudan Uke (facing the back, Keikoken)



60 Keikoken Tsuki



61 Step deeply forward with right foot into Shiko Dachi and double handed Gedan Barai



62 Turn diagonally left (facing the front)



63



64



65 Turn diagonally left (facing the back)



66



67



68 Turn diagonally right (facing the front)



69



70



71 Face the front and left Shotei Barai, Step forward as right hand crosses



72 Kake Uke



73 Step forward with left foot and Kake Uke



74 Mae Geri



75



76 Drop into Shiko Dachi and Hiji Ate



77 Uraken Uchi



78 Osaie to the front with left Shotei and pull right fist back to side



79



80 Turn to the back and Shotei Ate



81 Step forward with right foot and Ura Uke



82 Turn hand over and press down slightly



83 Step forward with left foot



84



85 Step forward with right foot



86



87 Step forward with left foot



88



89 Step forward with right foot



90



91 Turn to the front and left Ura Uke



92 Using left leg as a pivot, right Ashi Barai striking open left hand and spin body 360 degrees



93 Face the front and Kake Uke



94 Nidan Geri



95



96 Drop into Shiko Dachi and right Hij Ate



97 Uraken Uchi



98 Turn to the back and Shotel Ate



99 Step deeply forward into Shiko Dachi and Kake Uke



100 Right handed Nukite



101 Turn to the front and Koken Uke



102



103



104

Tensho 転掌

When Chojun Miyagi sensei visited Fuzhou in the Fujian Province of China to research Chinese Kenpo in 1915, he was directed to the Southern White Crane Kenpo Kata, Tensho.

Focusing strength in the lower abdomen, with the aim of training the spirit, breathing, and the body in the exact same manner as Sanchin. However, with the correct posture and breathing, students learn a number of different open handed ways to block and strike with the open hand.



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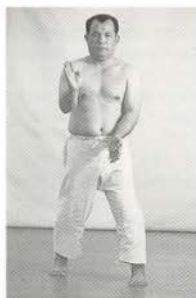
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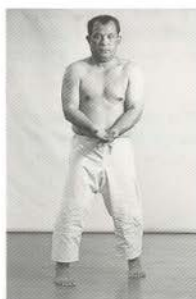
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63



64



65



66



67

Distancing

Distancing refers to the appropriate space between yourself and an opponent when you initiate an attack or when you evade and opponents attack.

The way in which you control distancing can effect the outcome of a confrontation and thus it is a very important aspect.

Distancing, like your guard, is not static, nor is it the same for everybody. Just as you have your own distancing, your opponents have theirs. Each individual's distancing depends on a number of factors including your and your opponent's stance, physique, ability, the existence or absence of a weapon and the length of that weapon. It is also dependent upon your position and where the confrontation takes place.

The ideal distancing is one in which you are close to your opponent while keeping your opponent outside their comfort zone.

As soon as an opponent enters your range you should attack. If your opponent is already within your range, you should attack first with complete confidence. This confidence makes it is easier to attack your opponent. If you are distracted, uneasy, or scared etc, your distancing increases and attacking an opponent becomes more difficult.

Because distancing changes in this manner in response to circumstances at the time, students should always be prepared for it when practicing with a partner. It is very important that students strive to learn this aspect for themselves.

Kumite

Kumite is a very important part of karate training. Kumite is one of the basics of karate and is an opportunity to put techniques learnt in kata training into practice. Through repetition, kumite provides students with the chance to learn and remember distancing, body movement, expression, suitable offensive and defensive techniques, preparation, countering, and practical techniques with their bodies rather than their head. The logic of techniques must be learnt by students.

In days past, kata and kumite were said to be like wheels on a car.

Students must remember that the purpose of karate is not to kill or wound another person. Students must remember and heed the basic rule, block from the outside in, and move into your opponent.

This book explains the more difficult parts of each of the kata and kumite.

Basic Kumite (Sandan Uke)

The purpose of this exercise is to learn correct distancing, focus, body movement, punching technique, and blocking technique.

A strike may be added to the drill following a block by the person blocking



1



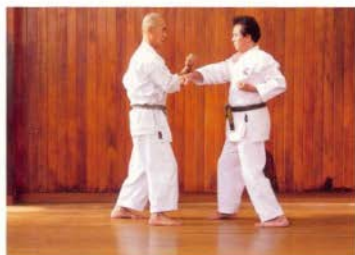
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3



4



5



6

Saifa Bunkai



1 One handed grab
When an opponent grabs one of hands



2 Step diagonally towards opponent. Use elbow on opponent's arm to free hand



3



4 Jodan Uke and an Ura Uchi



Hiza Ate



Ashidori and Kentsui Uchi



Canikoken



Kentsui Uchi



Ganmen Ura Tsuki
Step forward with right foot and strike to the face of opponent



Ura Te Haito



Shotel Tsuki

Seiunchin Bunkai



Sankakuken Tsuki



Chudan Uke using the left hand to assist the right when blocking



Hari Uke



Chudan Uchi Uke



Ganmen Ura Uchi



Perform an Age Tsuki followed quickly by an Ura Uchi to the opponent's face



A Hiji Ate may strike directly into the solar plexus or, it may be delivered on a downward angle into the abdomen



Hiji Ate



Striking the Solar Plexus



Chudan Uke Ura Tsuki



Hiji Uke

Shisochin Bunkai



Hiji Kansetsu Ate



Shotel Ate



Chudan Uke and Hiji Ate



Ryo Te Tori



Step into opponent and raise arms and turn both hands over so as the back of hands face opponent



Kosa Uke



Kosa Uke

Seipai Bunkai



When grabbed, strike with a Boshiken below opponent's arm



Kata Te Dori - When an opponent grabs wrist with both their hands



Grab left hand from below with right hand



Step in with right foot and then turn hands over to strike the opponents solar plexus



If, after strongly twisting opponent's hands, they still don't release, deflect their hands upwards from below with elbow



Jodan Uke and strike to the groin with Shotei



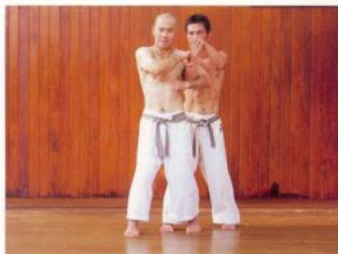
Blocking an opponent's Chudan Tsuki and delivering a Shuto to their neck



Block a Chudan Tsuki, grab opponent's arm and twist it up



Use sufficient strength to prevent your opponent from returning their arm to the original position and reverse their elbow



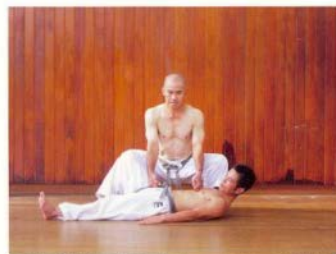
When the opponent attempts to free their arm, use the opportunity to lock the shoulder and strike to the groin



Scoop opponent's right kick and Chudan Uke



Using both hands and left foot, scoop opponent up and drop them down at feet



Double Chukoken striking to the solar plexus and lower abdomen



Chudan Uke and Mawashi Tsuki



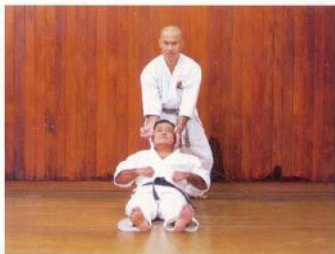
Ura Tsuki



Double handed Hineri Nage



Pull opponent's arms forward and down



Kentsui Uchi

Seisan Bunkai



Pull opponent's hand after blocking Chudan. Grab opponent around the throat



Kururunfa Bunkai



Ura Uke



Ura Tsuki



After performing Chudan Uke, Hiji Ate



When grabbed in a full nelson



Strike opponent's face with the back of head





Kosa Uke



From Kosa Uke, grab opponents are with both hands



Pull opponent forward and twist their arm inside and up



Step under opponents arm and push forward to complete the throw



Ashidori



Shotei Ate to the groin



Double handed Shotel Tsuki



Awase Tsuki





Keikoken Tsuki



Gedan Kentsui Uchi



Nukite

Postscript

It has been 40 years since I was first captivated by karate. Thinking back on the days when Miyagi sensei was still in good health, I spent my days thoroughly consumed by my daily training. It was a very enjoyable time for me.

On the 8th of October 1953, Miyagi sensei suddenly passed away I was very depressed. At that time, Okinawa was still recovering from the terrible battle that raged on the island at the end of WWII, and we faced the problems of keeping our families safe, fed, and housed. I was also faced with the problem of what would become of karate in the future.

I was greatly encouraged by Miyagi sensei's family, and by my seniors to teach at the Dojo and the Police College. So, apprehensive as I was, knowing that I had not yet mastered my art, I accepted the positions. That was 25 years ago now and I have instructed more than 12,000 students personally.

When I think that my students are now devotedly teaching in mainland Japan and overseas, I am filled with deep emotion.

I was painfully aware of the need for an instruction manual such as this and so I began to write it. However, I soon realized that many aspects of karate, for example, breathing, the eyes, kata tempo, sequential techniques, are just not easy to explain in words and with photographs.

I think that there are a number of things in this book that will raise questions, and I look forward to any feedback you may have so we can research the points together. In doing, so we can further develop karate and raise it to higher planes.

In writing this book, I received a lot of assistance and encouragement from my seniors for which I am very grateful. I would also like to thank my all of my students.

Thank you.

Eiichi Miyazato.

THE COURSE OF EIICHI MIYAZATO

July 5, 1922 - December 11, 1999

1. Date of Birth: July 5, 1922 Higashi-Machi, Naha

2. Karate Training:

- 1936 Introduced the rudiments of Karate by his father
- 1938 Became Chojun Miyagi Sensei's student
- 1946 Entered the Ryukyu Police Department by Chojun Miyagi Sensei's recommendation. Proceeded to instruct at the then Ryukyu Police Academy Training Hall as assistant instructor (to Miyagi Sensei)
- 1953 Upon the death of the Teacher (Miyagi Sensei), was appointed to instruct Karate, Judo and arrest techniques at the academy as well as instruct at Miyagi Sensei's dojo
- 1957 Karate dojo, JUNDOKAN was established in Asato, Naha
- 1970 Re-built the dojo on property next door (the present location)
- 1972 Retired from the Ryukyu Police Department



3. Rank Grading:

KARATE-DO

- September 8, 1979: Hanshi,
All Japan Karate-do Federation
- March 20, 1988: Hanshi, 10th Dan,
Okinawa Goju Ryu Karate-do Kyokai

JUDO

- May 1, 1981: 7th Dan Nippon Kodokan
- December 10, 1999: 8th Dan Nippon Kodokan

4. Major Offices:

- Okinawa Goju Ryu Karate-do Kyokai, Chairman
(1969 - the year of one's death)
- Okinawa Prefecture Karate-do Federation, Director (1981-1990)
// Chairman (1991- the year of one's death)
- Okinawa Prefecture Judo Federation, Director (1955 - 1962)
// Vice-Chairman (1962 - 1989)
// Advisor (1989 - the year of one's death)
- All Japan Karate-do Federation (Zenkuren), Advisor
- All Japan Karate-do Federation Goju Kai, Advisor
- Naha City Karate-do Federation , Advisor

5. Instructed in the following countries:

USA, Canada, France, Italy, Spain, China, Korea, Taiwan, others

6. Awards:

- 1984, May: Kodokan, Official Commendation
- 1994, January: Nihon Budo Kyogikai, Commendation for Distinguished Service
- 1994, December: Okinawa Judo Federation, Official Commendation
- 1995, January: Okinawa Athletic Organization, Letter of Commendation
- 1996, May: Naha City, Letter of Recognition for Services to Naha City
- 1998, October: Official Commendation by the Ministry of Education, Japan
- 1999, December: Conferment of a rank Ju -seven

Afterword

This year marks the 7th year since Eiichi Miyazato Sensei passed away.

Eiichi Miyazato Sensei is well known as the successor to Chojun Miyagi Sensei. for establishing the Jundokan, and his tireless effort to develop and expand the Okinawa Goju Ryu Karate-do world.

In 1978, 25 years after the death of Chojun Miyagi Sensei, Miyazato Sensei was troubled by the spread of karate and the deviations from the roots of karate that this had brought about. He published his thoughts on the issue in his book "Okinawa Den Goju Ryu Karate-do." It has been almost 30 years since the book was published and the Okinawa Goju Ryu Karate-do about which the book is written remains unchanged today. It is being taught in the exact same manner today in the Jundokan and it was when the book was written.

However, there is a movement in the Japan karate world (competition / sports) that is seeking to change Goju Ryu Karate. For this reason, last year, 35 years after it was founded by Miyazato Sensei himself, the Jundokan was forced to expel the association responsible. Despite this, a significant number of Jundokan members throughout the world have chosen to remain with the Jundokan. The Jundokan is carrying on Miyazato Sensei's work and, as the Worldwide Honbu Dojo of Okinawa Goju Ryu Karate-do, we are working to further build upon his life's work.

There have been a number of calls for Miyazato Sensei's book to be reprinted and so, in answer to these requests, we have decided to reprint the book in English for the benefit of all the students of Okinawa Goju Ryu Karate around the world.

The book has been translated as exactly as possible and to further enhance the content, a significant number of the photographs have been retaken using current members of the Jundokan.

We hope that this book will prove to be a valuable asset to all those who are training in Okinawa Goju Ryu Karate.

Yoshirio Miyazato
JUNDOKAN Kancho
Okinawa Goju Ryu Karate-do So Honbu
October 2005



Yoshishige Omine

Shihan, Hanshi 9th Dan

Born in October 1939

Budo History

1953 Began training Judo under Eiichi Miyazato Sensei

1955 Began training at Jundokan under Eiichi Miyazato Sensei

Rank

Okinawa Goju Ryu Karate-do Hanshi 9th Dan (March 2002)

Main Activities

Okinawa Goju Ryu Karate-do Kyokai Executive Director
(~August 2004)

Jundokan Black Belt Association Chairman (present)

Okinawa Goju Ryu Karate-do So Honbu Jundokan
Shihan, (August 2004 ~ present)



Kenei Shimabukuro

Chief-Director, Hanshi 9th Dan

Born in Ozato Village in December 1942

Budo History

1970 Began training at Jundokan under Eiichi Miyazato
Sensei

1987 Opened Shimabukuro Karate Dojo

Rank

Okinawa Goju Ryu Karate-do Hanshi 9th Dan August 2004

Main Activities

Okinawa Goju Ryu Karate-do Kyokai Chief Director (~ August 2004)

Okinawa Goju Ryu Karate-do So Honbu Jundokan
Chief Director (August 2004 ~ present)



OKINAWA DEN GOJU RYU KARATE - DO
-management Committee-

October 2005

Kancho : Yoshihiro Miyazato

Shuseki Shihan : Tetsunosuke Yasuda (10)

Shihan : Seikichi Kinjo (9), Yoshishige Omine (9)

Chief Director : Kenei Shimabukuro (9)

Vice-Chief director : Tetsu Gima (8)

Director : Atsumi Iida (8), Tsuneo Kinjo (8)

Masao Shimabukuro (8), Masaji Taira (8)

Kazuya Higa (7), Hiroshi Ganaha (7)

Hisao Sunagawa (7), Katsuhiko Yogi (7)

Shinko Kuniyoshi (6), Minoru Kinjo (6)

Isao Akamine (6)

※(9) : 9Dam

Secretary general : Hiroshi Ganaha

Vice-Secretary general :

Hisao Sunawagawa (accouting manager)

Tsuneo Kinjo (domestic manager)

Katsuhiko Yogi (overseas manager)

Gleen mcllvride (assisitant manager-overseas)

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Published in October 2005.
The first edition July 1978.

English Edition
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