MAS OYAMA'S
Essential
KARATE
By MAS OYAMA

$7.95

MAS OYAMA'S

Essential KARATE

Do you feel self-confident enough to handle any situation that might arise? If not, prepare for a radical change in your life. Here, on these pages, the world-renowned karate Master, Mas Oyama, shares with you his own philosophy and techniques that he has developed over a period of many years.

By means of diagrammatic photos (over 1300 of them!), the Master describes every important aspect of karate, starting with the basic elements — the hand, the foot, the elbow — and leading up through their use in actual training and combat situations, such as the *kata* (forms), *kumite* (sparring) and *tameshiwari*. The two photographs here illustrate this incredible feat, the ultimate test of your ability.

When you have reached this pinnacle, you will have achieved Mas Oyama's own life goals through karate — serenity, extremely good health, and the inner and external strength that will enable you to be gentle and courteous to *anyone* because you know you can afford to be.

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MAS OYAMA'S

Essential KARATE

By
MAS OYAMA

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Foreword

Karate is currently enjoying wide popularity the world over. We encounter it frequently in books, films, and on television. There are few people who have not seen a demonstration of brick or wood breaking or a single bare-handed man defeat a host of armed opponents.

But karate is much more than this. It was developed over a thousand years ago, not only as a form of unarmed combat, but as a way to discipline the body in order to improve the spirit. In this way, a unity of body and spirit could be achieved.

If this sounds too abstract, perhaps we can use terms that are easier to deal with. Besides conditioning the body and improving speed, strength, and co-ordination, karate increases one's alertness and self-awareness. It also teaches confidence—not cockiness or brashness—but a deep confidence in one's abilities to deal with the world around him. And with confidence comes calmness and a sense of inner peace.

This is the true karate, the karate that one can practice years after he can no longer break bricks. But everything must have a beginning and great things cannot be accomplished in a handful of days. In karate, the beginning is the physical forms—the punches, kicks, and blocks that we have all seen. These are the techniques that enable an adept kareteka to perform the seemingly impossible feats that he does.

Not everyone who studies karate achieves success, but if you are able to master the techniques described in this book, you could be one of them. Work with patience and perseverance and you are sure to find some measure of satisfaction. You must also work with caution, always bearing in mind that karate is a combat form and enables one to deliver a blow of devastating power. Techniques applied improperly or with insufficient care could cause injury to you or others.

May your pursuit of karate be a rewarding one.

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1. Fundamentals of Karate

第二章
空手の基礎

THE HAND AND ARM AS WEAPONS

1. Seiken (normal fist)

This is the strongest and the most effective of the fist positions. *Seiken* is used when performing *Jodan-tsuki* (upper body thrust), a common position for attacking the face and the jaw; *Chudan-tsuki* (middle body thrust), the attack position for the chest and the stomach; and *Gedan-tsuki* (lower body thrust), for attacking the lower abdomen and groin. This fist can be used in defense as well as in attack.

As shown in the first four photos, starting with the little finger, bend all four fingers so that their tips are digging tightly into the hand as close to their bases as possible. Bend the thumb over the second joints of the first two fingers to further tighten the fist.

When thrusting with the *Seiken,* you should strike the object directly with the knuckles of the first two fingers. In this position, if you strike an object with any of the other finger joints, you will most probably injure your hand. A punch with the fist in the *Seiken* position should be thrust straight out from the shoulder.

In the correct starting position, you should hold the fist with the palm facing up, touching your side on a level with your chest. Then, simultaneously, as you thrust forward, turn the fist inward so that at the point of attack the object will be struck by the knuckles of the first two fingers (in the final position, the palm should now be facing down). It is of utmost importance that at this point the arm and the back of the hand are held rigidly in a straight line, and that the object is being struck foremost by the knuckles of the first two fingers.

For beginners, the *Seiken* position is recommended for practice-sparring in order to avoid serious injuries while at the same time expressing great power.

A. *Seiken-chudan-tsuki* (middle body thrust with normal fist)

Starting with the fist in the normal position (the fist is held with the palm up, against the side and on a level with the chest), thrust forward in a straight line. At the point of striking the target, all the forward momentum should be transferred into the fist which is now held with the palm down. If there is any bend in the arm at this point, the transfer of power to the fist is inefficient. Further, it is probable that a wrist injury will result. It is obvious therefore, that you must time your punch so that it strikes the target a fraction of a second before the arm has reached its full extension in order for all its power to be spent on the target.

B. *Seiken-jodan-tsuki* (upper body thrust using normal fist)

The procedure for this is basically the same as that for *Seiken-chudan-tsuki;* however, you aim your punch at the facial area.

C. *Seiken-mawashi-uchi* (turning or roundhouse punch with normal fist)

Again, start with the fist in the normal position, but this time twist your body so that your fist is hidden from the opponent. Swing the striking arm outwards from the side in a large half-circle motion and strike the opponent on the side of the head or behind the ear. The twisting of the hips and the snapping back of the other arm is essential for maximum power to be generated in the striking fist. This punch is most useful against a taller attacker.

D. *Seiken-ago-uchi* (strike to the jaw with the normal fist)

For this punch, the striking hand is held at shoulder level and close to the body and the wrist is partially turned forward (unlike the previous techniques which have all begun with the hand in the basic position). The power for this punch is created by the sharp pulling back of the other arm simultaneous with the forward thrust. Unlike the previously described punches, this one should be pulled back immediately after striking the object.

1

2

2. Uraken (back fist)

There are two basic methods for using this fist. In the first, the fist is clenched in the same way as it is in the *Seiken* position. However, in the *Uraken* position the object is struck by the back of the knuckles rather than the front (1). With this method, the spring action of the wrist facilitates the striking of an opponent who is either very close or at your side.

In the second method (2), the fist is held in the normal position for *Seiken*. The difference is in the thrust, for in this position the punch is delivered with the fist palm up. At the moment of impact, there should be a slight twist in the wrist to maximize this punch's effectiveness.

A. *Uraken-shomen-uchi* (back fist frontal punch)

In this position, the striking fist is held close to the body at about shoulder height, with the back of the hand facing the opponent. The fist is then thrust forward to strike the opponent's face. The actual striking can either be from directly in front or from slightly above, depending upon the degree of bending in the wrist.

B. *Uraken-sayu-uchi* (back fist one-two punch)

Here, the elbows and fists are held at chest height with the back of the hands facing the opponent. Then, using the elbows as pivots, thrust forward and strike with each fist in sequence. These punches are intended mainly for the face, and each should be pulled back immediately after hitting its mark (this will allow for greater speed). Maximum power will be created by the effective twisting of the hips as well as a pushing off from the opponent as each punch is thrown.

C. *Uraken-hizo-uchi* (back fist punch to the spleen)

In the starting position, the fists are held at navel level, one in front of the other. Then, using the elbows as pivots, thrust the fist to the opponent's side (either to the left or right, as needed). The primary target is the gut area.

D. *Uraken-shita-tsuki* (back fist lower punch)

This punch is the exact opposite of the *Seiken-chudan-tsuki* in that although the primary positioning and forward thrust are the same, you strike with the fist palm up. It is particularly useful when you are grabbed suddenly by an opponent. Assume a low straddle stance as shown.

3. Tegatana (handsword)

In the handsword (or knifehand) the hand is open. The thumb is bent and held tightly against the edge of the hand. The four fingers are tensed, naturally curved and slightly apart. The outer edge of the hand is primarily used for striking.

A. *Tegatana-sakotsu-uchi* (handsword collarbone chop)

Hold the striking hand with the palm facing in, on a level with the ear, and swiftly bring the hand forward and down in an arc-like motion in order to hit the opponent's collarbone. Note that the other hand is also held in the *Tegatana* position in preparation for the next blow.

The collarbone is rather weak and a blow to it will cause difficulty in breathing and restriction of arm movement.

B. *Tegatana-sakotsu-uchikomi* (handsword collarbone strike)

Hold the hand at shoulder height and thrust forward to strike the opponent's collarbone. This differs from the previous technique in that there is more follow-through after the strike.

C. *Tegatana-ganmen-uchi* (handsword face chop)

Hold the striking hand as in A (*Tegatana-sakotsu-uchi*). Then bring the hand swiftly down across the face, ear, or neck of an opponent. At the moment of contact, the elbow should be slightly bent.

D. *Tegatana-naka-uchi* (handsword cross-body chop)

Hold the striking hand across your chest at the level of the opposite ear. Then bring the hand diagonally forward across your body in a straight line. The major targets are an opponent's face, neck, throat, and arms.

4. Segatana (reverse handsword)

In this position, the thumb is tucked into the palm and it is the inner edge of the hand that is used to strike. *Segatana* may be used from above or from the side; however, strikes thrown in this manner are weaker than those of *Tegatana,* and therefore it is rarely used.

5. Nukite (piercing hand)

In this position, the hand is held in the same manner as in *Tegatana* except that the fingers are not separated. It is important that the fingers never be bent backwards, as serious injuries to the hand can result. The major targets are an opponent's stomach and throat.

A blow to the solar plexus with *Nukite* will render an opponent unconscious. Another common attack point is the lower rib cage (photo A). For the greatest effect, you should aim the blow between two ribs. An expert can nearly penetrate the body with this technique.

An attack to the throat will possibly cause lethal damage as this area is very soft and vulnerable (photo B).

A

B

6. Variation of nukite

In this variation, the fingers are bent slightly inwards at the first knuckles. This is used when attacking with a roundhouse blow rather than a straight thrust. It allows for greater power and lessens the danger of a hand injury.

A

7. Ippon-nukite (one-finger piercing hand)

Here, the index finger (forefinger) is extended forward while the other fingers are bent into the palm, and the thumb bends tightly against the side of the middle finger. You thrust with this technique either with the back of the hand facing to the side or facing up. It is used to attack the eye (shown in photo A), below the nose, the throat, or the lower rib area. For best effect, the index finger should be bent very slightly inwards.

B

8. Nihon-nukite (two-finger piercing hand)

Here, the index and middle fingers are extended forward, while the other two fingers are bent with the thumb touching the ring finger.

Photo B illustrates the correct method for striking an opponent's eyes.

A

9. Keiko (chicken beak fist)

Bend the four fingers at the knuckles and bring the fingertips together. Then place the thumb underneath the tip of the middle finger. You strike an opponent from above or from the side using a quick snap of the wrist. The major target is the eye (photo A).

10. Oyayubi-ippon-ken (thumb fist)

This is the same as the *Seiken* position except that the thumb tip pushes against the area between the first and second joints of the index finger, so that the first joint of the thumb sticks out. You strike an opponent with the thumb joint against the temple or below the ear lobe. CAUTION: This punch is extremely dangerous and could easily kill an opponent; therefore, use it with great care, and never make contact during practice.

Photo B illustrates the correct technique for striking the temple from the side.

B

11. Hitosashiyubi-ippon-ken (forefinger fist)

This position is similar to the *Seiken* position, except that the second joint of the index finger should protrude and the thumb should press against the side of the nail of the index finger. You may attack either from above or from directly in front of an opponent. Targets are (A) the lower rib area, (B) beneath the nose, (C) the middle of the forehead, and (D) the throat.

A

B

D

C

A

12. Nakayubi-ippon-ken (middle-finger fist)

This position is similar to *Hitosashiyubi-ippon-ken* except that it is the second joint of the middle finger which protrudes. The thumb pushes tightly against the area between the first and the second joint of the index finger. Attack procedure and targets are the same as for *Hitosashiyubi-ippon-ken*.

In addition to this position, there is also a combination of *Hitosashiyubi-ippon-ken* and *Nakayubi-ippon-ken* called *Nihon-ken* (two-finger fist), where the second joints of both the index and the middle finger protrude. Also, there is a technique known as *Ryutou-ken* (dragon's head fist), where the middle finger's second joint protrudes to form the point of a triangle with the other fingers' second knuckles slightly protruding to form the triangle's sides.

Photo A illustrates striking beneath the lower lip using the middle-finger-fist technique.

13. Tettsui (iron hammer fist)

For this technique, the hand is put into the *Seiken* position. However, here it is the meaty outer edge of the hand that is used to strike the opponent. While this is not a sharp blow, it is a heavy and quite powerful weapon. You may attack from above to strike the head or shoulder of an opponent, or from the side in order to strike the temple, neck, or beneath the ear lobe.

Photo B illustrates this technique being applied from above to the back of an opponent's neck.

B

14. Shotei (palm heel thrust)

Here, you use the heel of the hand to strike an opponent. The blow is thrust forward powerfully in a pushing motion. Targets are the face and the jaw. This technique is also used against other areas in defense.

A. *Shotei* to the jaw from below.

B. *Shotei* to the spleen from the side.

C and **D.** The correct stance in preparation for performing the *Shotei-chudan* (middle body palm heel thrust).

E. *Shotei* to the stomach.

A

B

C

D

E

A

15. Toho (sword peak hand)

This is the wedge formed when the thumb is extended away from the rest of the hand. The target for this technique is the throat. Thrust forward and strike the opponent's throat strongly, as shown in photo A.

16. Heiken (flat fist)

In this position, the fingers are bent at the second joints as if to make a fist but the tips do not touch the palm. It is the first joints of the fingers and the palm that strike the object. Typical targets are the ear, the cheek, the throat, and the face. CAUTION: When applied to the ear, *Heiken* can rupture the eardrum.

17. Koken (arc fist)

This position is formed by bending the wrist forward, and placing the thumb at the base of the middle finger. An opponent is struck with the exposed outer portion of the wrist. Targets include the spleen, face, and jaw. You can attack from above, below, or from either side of, an opponent. An advanced student can also use this as a defensive technique. Note that this wrist area is very sensitive, and when practicing, you should avoid striking hard objects.

A. *Koken* to the face from above.

B. *Koken* to below the ear lobe from above.

C. *Koken* to the jaw from below.

D. *Koken* to the spleen from the side.

E. *Koken* to the side of the neck with a diagonal blow.

A

B

C

D

E

18. Hiji (elbow)

The elbow is considered to be the most devastating weapon in karate. It is a very hard bone and it is close to the shoulder, which generates much of the power for a blow. The elbow is used in four ways: it can strike down on an opponent, or it can strike up, or to the side, or to the back. It is used primarily when an opponent is in close proximity.

A. *Hiji* strike downwards on the back of an opponent's neck.

B. *Hiji* to the opponent's jaw from the side.

C. *Hiji* to the opponent's stomach from the side.

D. *Hiji* to the jaw from below.

A

B

C

D

19. Kote (forearm)

This is the part of the arm between the elbow and the wrist. It is most often used in defense as a block. The fist is held in either the *Seiken* or *Tegatana* positions. As shown in the photos, there are (1) forearm, (2) back forearm, and (3) front forearm. While *Kote* is mostly used for defense, the back forearm position may be used for striking an opponent's jaw.

2 3

1

20. Additional upper body weapons

These are the head, the shoulder, and the teeth. The head may strike an object from any direction, but the primary target is an opponent's face. When practicing, do not use the head to strike hard objects. When using the shoulder, be sure to strike with the bony portion.

THE LEG AS A WEAPON

Due to the fact that the leg is normally used to support the body, it is more awkward to use as a weapon as compared to the arm. However, it is much stronger than the arm, and because of its superior length can be used to attack from a greater distance. It is generally accepted that the leg can express three times as much power as the arm.

A beginner must expect to lose his balance when first learning leg techniques. The three keys to successful mastery are: maintaining the center of gravity by keeping the hips steady, performing the kicks at great speed, and returning the striking leg to the ground immediately after the attack.

When you have developed sufficient strength and flexibility with your legs, you have acquired the strongest weapons in an unarmed man's arsenal. In competition karate, 70 per cent of the winning blows are delivered by the leg.

1. Ashigatana (footsword)

This is the outer edge of the foot, as shown in the photo. It is used to attack the neck, jaw, spleen, hips, and joints.

A

A. *Yoko-geri* (side kick)

Note that in this correct form, each foot and one shoulder form the vertices of a triangle.

B and **C.** *Yoko-geri* (side kicks, front and side views)

First, you transfer your weight to the supporting leg, keeping the hips steady and the knees slightly bent. Then pull up the kicking foot to a position just in front of the knee of the supporting leg. Now, quickly strike out with your leg to the side and immediately return to the starting position.

D. *Kansetsu-geri* (kicks to the knee)

Remember that immediately after delivering a kick, you must return the leg to its starting position. This allows for a quick follow-up kick, and prevents an opponent from catching you off balance.

E. *Ashigatana-yoko-geri-jodan* (upper body side kick using the footsword technique)

2. Naka-ashi (ball of the foot)

As shown in the photo at the left, this is the fleshy portion, or ball, of the foot just below the toes. In order to strike an opponent without injuring yourself, you must be sure to keep the toes bent back towards the shin. The targets are the temple, face, jaw, chest, and spleen.

A. *Mae-geri-age* (front upper kick)

B. *Chudan-mae-geri* (middle body front kick)

The first step is to bring the knee of the striking leg up above the navel. Then kick forward, striking the opponent's stomach or solar plexus. Be sure to keep the toes bent back to avoid injury. Note that to compensate for the forward kick, you must lean backwards approximately 25° in order to maintain balance. Also, your chest should be slightly concave and your chin tucked into your neck.

C. *Jodan-mae-geri* (upper body front kick)

This technique is basically the same as the previous ones; however, the primary targets are the jaw and face.

A

B

D. *Mawashi-geri* (roundhouse kick)

This kick starts in the same position as the above; however, the bent knee is brought to the side and the body is bent away from that

C

side. Then, using a large circular motion, extend your foot forward and strike the jaw, face or side. If the timing is correct, this kick can express a tremendous amount of power.

D

3. Seashi (instep)

As shown in the photos, this is the top of the foot just below the ankle. It is used to strike the groin, side, neck, and ribs. The toes are stretched straight forward.

A. *Mawashi-seashi-geri* (roundhouse kick with the instep)

This technique is basically the same as the turning kick described above, except that an opponent is struck with the instep rather than the ball. The chief target is the neck.

A

B

B. *Kinteki-seashi-geri* (testicles kick with the instep)

Bring the knee up and strike forward hitting the opponent's testicles with the instep. CAUTION: This target is the most vulnerable part of the male anatomy, so during practice you should never actually strike a sparring partner. *Kinteki-seashi-geri* is an excellent kick for a woman to use against a real attacker.

4. Soko-ashi (arch)

The arch is usually used for blocking an opponent's attack. It is always better to block a punch with a shock-absorber-like soft area such as the arch, rather than a hard area. This technique is also used to attack an opponent's side or arm with a sweeping sideways motion. (Photos below show front and side views of the *Soko-ashi* defense.)

5. Kakato (heel)

The heel is the pivotal point for turning the body. It is also an effective weapon. There are two ways in which it can be used offensively:

A. *Kakato-geri* (heel kick)

This technique is used when the opponent is already on the ground. You bring the leg up, keeping it straight with the toes stretched back. Then bring the heel forcefully down against the opponent's head, face, or stomach. This is a very powerful and dangerous kick as all the body weight is concentrated in the heel.

B. *Ushiro-geri* (rear kick)

This form of attack is used for striking an opponent who is behind you. As illustrated, the correct technique is to drive your momentum backwards and your heel into the stomach of an opponent.

A

B

A. Front and side views of the knee kick using either leg.

6. Hiza-geri (knee kick)

The knee is as hard and powerful as the elbow, and also is most effective when fighting in close. The targets are the testicles, stomach, and thighs. Another offensive technique is to grasp an opponent's hair and slam his face down against your knee. The knee and upper thigh can also be used defensively to block kicks from an opponent.

B. Technique of forcing an opponent's face onto your knee.

C. The correct procedure for using the knee kick to attack an opponent's thigh.

PRELIMINARY EXERCISES

To practice karate effectively and safely, you must first condition your body. These basic exercises should be performed often and repeatedly in order to build up strength and flexibility (and reduce the chances of injuries).

1

2

3

1. Wrist exercises

Start by standing with your legs slightly apart. Then bring your hands together, palms and fingers flat against one another (as shown in photos 1 through 6). Apply pressure and gradually bring your hands to chest level. Then start turning the fingers so that they point upwards, and at the same time raise your hands over your head. Make sure that the two hands always stay in contact with each other. Finally, return the hands to chest level as shown in photo 6.

4

5

6

2. Exercise for the Achilles tendon

Start by standing on your toes. In this position, bend your knees and drop your hips. Then, transfer the body weight to your heels, at the same time straightening your knees but still keeping the hips bent. This is one of the most important of all the preliminary exercises because any sudden strong tension on the Achilles tendon could rupture it. Therefore, it must be strengthened before you attempt any strenuous activities.

1

2

3. Knee exercise

This is primarily a flexibility exercise. Bend the knees deeply, hold them together with both hands, and rotate them to the left and then to the right. Strong, flexible knees are essential as they are the pivotal points for jumping and kicking.

4. Heel and ankle exercise

Lift one foot at a time and rotate the heel in a circular motion to the left and right. This will improve turning and elasticity.

1

2

5. Toe exercise

Stand with the feet slightly spread and the hands grasping the belt. Lift the big toes as far off the ground as possible without lifting the other toes or the rest of the foot.

Then lift the other toes without lifting the big toes. This exercise will reduce the possibility of injuries to the toes resulting from improper kicking techniques, especially when performing *Naka-ashi* (ball-of-the-foot kick).

6. Hip exercise

Stand with the feet wide apart and hands clasped behind your head. Then bend forward without bending your knees, straighten up again, and bend backwards as far as possible. Practice this exercise until you are gradually able to do it with your legs close together.

1

2

3

7. Side exercise for roundhouse block

The roundhouse block (*Mawashi-uke*) is described on page 89. This exercise increases the flexibility and strength of the side muscles. From the starting position (1), pull the lower hand back against the side. Start bending to the side over that hand, and reach up and over the head with the other hand (2). Finally, thrust both hands towards the same side as if to ward off an attacker (3). Return to the starting position and repeat on the opposite side.

8. Back exercise for roundhouse block

Twist your body towards the back as far as possible (1). Then bend forward without bending the knees and touch the ground (2). Return to the standing position. Twist your body in the opposite direction, and repeat the exercise.

9. Push-ups

One variation of the push-up is to use only the fists to push off the ground. In another, your hands are flat against the ground. However, the best method is to use only the fingertips, starting with all five and gradually reducing the number as your strength increases. You should eventually be able to do push-ups with only one finger on each hand. Make sure that your hips neither protrude nor sag when doing this exercise.

10. Leg-stretching exercise

Sit with your legs spread apart as far as possible to either side. Grasp one knee with both hands and gradually pull until your chest is over that knee, being sure you keep the leg flat on the floor. Return to the starting position, place one hand on each ankle, and try to touch your chest to the floor. This exercise is good for stretching the calf and thigh muscles, which will improve the performance of any kicking technique.

11. Neck exercises

These exercises are important for developing a strong, flexible neck, which will protect the part of the spinal cord in this area. The exercises consist of rotating the neck around to the left and right, forward and backwards.

12. Back-stretching exercise

Start with your legs spread wide apart; then bend forward and support yourself on your fists and feet. Now, stretch your upper body as far forward as possible, and arch your back without touching your chest to the floor.

13. Knee-bend exercise

Bend your knees and lower your hips. Place your hands on the tops of the knees and straighten your legs while pushing against the knees. This exercise will aid extension of the legs when performing any of the kicking techniques.

14. Flexibility exercise for the legs

Start by spreading your legs wide apart. Bend one knee, keeping the other knee extended, and lower your body. Place one hand on each knee. Try to touch the calf of the extended leg to the floor by pressing down on the knee with your hand. Avoid leaning too far forward. Repeat the procedure with the other leg.

15. Finger exercise

Start with the fingertips together and gradually bring your hands together until the bases of the fingers (*not* the palms) are touching, by strongly pressing the fingers against each other (your knuckles should "crack").

16. Chest-to-feet exercise

Start in a seated position with the soles of the feet touching. Grasp your feet with both hands and bend the upper body forward until your chest is touching your feet.

17. Shotei-zuke (hip exercise)

This exercise begins in the *Musubi-tachi* stance (described on page 51). Bend your body forward at the waist, and touch the floor with your palms without bending your knees. Place the hands close to the feet and gradually move them until they are behind the feet, still flat on the floor with the fingers pointing back. Vary this exercise by spreading the legs wide apart and placing the right palm in front of the left leg. Repeat with the left hand and the right leg.

STANCES

Of primary importance to the successful performing of karate is learning the correct stances. The new student of karate must place himself in the position of a baby and learn to stand all over again. Like the baby's, your mind must be totally receptive to new experiences.

1. Heisoku-tachi (blocked foot stance)

In this stance, the feet are held tightly together with the spine and neck in a straight line. The arms should drop naturally to the sides and the fists should be clenched. In this, as in all stances, you must always face straight ahead and relax the inner self by blocking out all thoughts.

2. Musubi-tachi (open foot stance)

This stance is identical to *Heisoku-tachi* except that the heels are touching, and the toes are separated at a 60° angle. This stance is often used at the beginning of *Kumite* and *Kata*.

3. Heiko-tachi (parallel foot stance)

The feet are separated to shoulder width and the toes are pointed straight ahead. This is a common stance used for both attacking and defending.

4. Zenkutsu-tachi (forward stance)

In this position, one leg extends behind the body with the knee kept straight and the foot turned outwards. Lean the upper body forward slightly, and bend the front leg. The distance from left to right between the two legs should equal the width of the shoulders.

5. Kokutsu-tachi (back stance)

Extend one leg forward so that only the toes are touching the floor. The back leg is bent and the hips dropped. Two-thirds of the body weight is supported by the back leg. The front foot is pointed to the front and the back foot turned outwards. The legs are shoulder width apart. This stance is used in *Naka-uke* (page 65) and *Tsuki* (page 14).

6. Fudo-tachi (ready stance)

This stance is the same as *Heiko-tachi* except that the feet are both turned outwards. The shoulders should be naturally relaxed as this is a preparative stance for action to follow.

7. Shiko-tachi (Sumo stance)

This is a basic stance derived from Sumo wrestling. The legs are spread apart to twice the width of the shoulders, with the knees bent and the feet turned outwards. The hips are dropped and the spine is straight. The upper body should be supported by the hips. In this position (as well as the next one), the center of gravity is much lower than in most other stances. Therefore, you must have strong legs and hips for good balance. For obvious reasons, this is not a good stance for executing swift kicking techniques.

8. Kiba-tachi (horse stance)

This stance is the same as *Shiko-tachi* except that the feet are pointed forward and tension is placed on the inner parts of the feet. The position is similar to that of riding a horse.

9. Sansen-tachi (fighting stance)

This is a common practice stance. One foot is placed one step forward so that its heel is on the same horizontal line as the toes of the back foot. Both feet are turned in. The distance between the toes of each foot is shoulder width. The tension is placed along the inner edges of the feet, allowing for a very stable posture.

The photos below show how to convert from *Heiko-tachi* (see page 52) to *Sansen-tachi* by bringing one foot towards the other using a circular motion so that the feet briefly touch and then separate. The moving foot should end up one step in front and to the side of the stationary foot.

10. Tsuru-ashi-tachi (crane stance)

Here, the body is supported on one leg. The sole of the raised foot is placed against the inside of the knee, like a crane standing on one leg. In this stance, you should be ready to strike with *Yoko-geri* (side kick) and *Uraken* (back fist). This is a transitional stance between a period of defense and attack.

11. Naka-hachiji-tachi (inner figure 8 stance)

This is named for the resemblance of the position of the feet to the Japanese character for the numeral 8. The feet are shoulder width apart, with the toes turned in and the heels turned out. The tension should be placed along the inner edges of the feet, spine, and the sides.

12. Soto-hachiji-tachi (outer figure 8 stance)

This is similar to *Fudo-tachi* (ready stance) except that the feet are wider apart and therefore the stance is more stable.

13. Kake-ashi-tachi (hooked foot stance)

Like *Tsuru-ashi-tachi,* this is a transitional stance used to smooth out conversions from one movement to another. Starting from any stance, move one leg backwards and place it as if hooking it behind the knee of the other leg. Only the toes touch the ground—the back of the foot should be raised. This stance enables you to do one of two things—to either drop back one step or to prepare for executing a kick.

14. Futa-ashi-tachi (two-legged stance)

Stand with the feet one shoulder width apart. Place one foot just in front of the other with the toes pointing forward. The knees should be relaxed, making this a rather loose and versatile preparative stance.

15. Neko-ashi-tachi (cat stance)

This stance is very similar to *Kokutsu-tachi* except that the distance between the front and back feet is narrower. Ninety per cent of the body weight is supported by the back leg. Because the front leg is held very loosely, its great flexibility allows for very successful kicks. It is generally true that the narrower the stance, the faster the leg action.

16. Shumoku-tachi or Toboku-tachi (T-shaped stance)

Place one foot with the toes pointing straight forward. Place the second foot perpendicular to the first, making a 90° angle. The heels of both feet are touching, and the body faces directly forward.

UKE (DEFENSE)

You should never feel that defense means passivity and accept the rôle of the underdog; instead, confidently expect to win every fight. You can never improve without absolute belief in your own abilities.

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1. Defense against hand attacks

You must develop your defense techniques so that they become the first step in a counter-attack. Every block should be transformed into some sort of offensive weapon. With this in mind, you can understand the importance of thoroughly mastering the basic defense techniques.

A. *Chudan-tsuki* (middle body thrust) blocked by *Shotei* (palm heel thrust) to the inside.

B. The same defense except that the thrust is blocked to the outside.

C. A thrust blocked by *Tegatana* (handsword).

D. A punch blocked by *Shotei* (palm heel thrust) from above.

E. A punch blocked by *Tegatana-kake* (handsword hook). This block is the same as C except that the wrist is turned inwards. with the palm facing down.

F. A punch blocked to the outside with *Koken* (arc fist).

G. *Koken* from above.

H. *Koken* from below.

I. *Hirate-tsukami* (flat hand grasp)
Even though this is called a "grasp," it is actually

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only a hooking block. As you can see in the photo, the thumb and the fingers do not close around the opponent's fist but merely swat it away. This technique is used very often.

2. Defense against leg attacks

For defending against kicking attacks, you can use either your arms or legs. However, the arms are used to block more often because leg blocks are much slower, although timing can be greatly improved by constant practice.

A. *Mawashi-geri* (roundhouse kick) blocked by *Hidari-jodan-heiko-uke* (upper body parallel block using the left hand) to the right leg.

B. *Mawashi-geri* (roundhouse kick) blocked by *Jodan-heiko-soto-uke* (upper body parallel block to the inside) to the left leg using the left hand.

A

B

C. *Mae-geri* (front kick) blocked by *Gedan-barai* (lower body sweep).

D. *Mae-geri* (front kick) blocked by *Shotei-uke* (palm heel block).

E. *Mae-geri* (front kick) blocked by *Gedan-juji-uke* (lower body X-block).

F. *Mae-geri* (front kick) blocked by *Gedan-tegatana-juji-uke* (lower body handsword X-block).

G. *Mae-geri* (front kick) blocked by *Soko-ashi-naka-uke* (arch block to the outside).

H. *Mae-geri* (front kick) blocked by *Hiza-soto-uke* (knee block from the outside).

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I. *Mae-geri* (front kick) blocked by *Hiza-naka-uke* (knee block to the outside).

J. *Mae-geri* (front kick) blocked by the shin from the inside.

K. *Mae-geri* (front kick) blocked by an arch block to the inside.

L. *Mae-geri* (front kick) blocked by the shin to the inside.

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3. Applying blocking techniques

A. *Jodan-uke* (upper body block)

In the correct position for this technique (shown here), the blocking hand is held at a distance of two fists from the head, while the other hand is held at chest level.

(1) *Jodan-tsuki* (upper body thrust) blocked by *Jodan-uke* (upper body block).

(2) Various applications of *Jodan-uke*.

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B. *Soto-uke* (block from the outside)
(1) In the performance of this block, the blocking hand is rotated from a position next to the ear to a point in front of the eyes. The other hand remains at chest level.
(2) In this block, you should use the muscular area below the elbow when making actual contact. For the most effective block of a punch, always aim for the opponent's wrist (this is very important to remember).

C. *Naka-uke* (block from the inside)
(1) *Chudan-tsuki* (middle body thrust) blocked from the inside.
(2) When you anticipate a very powerful punch, support the blocking arm with your other arm.

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D. *Tegatana-jodan-uke* (handsword upper body block)
(1) Side view of *Tegatana-jodan-uke* using the left arm.
(2) *Tegatana-jodan-uke* from the front.
(3) *Jodan-tsuki* (upper body thrust) blocked by *Tegatana-jodan-uke* to the outside.

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E. *Shotei-uke* (palm heel block)
(1) *Shotei-sotogawa-uke* (palm heel block from the outside).
(2) *Shotei-shita-uke* (palm heel block from above).
(3) Side and front view of *Shotei-uke*.

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F. *Tegatana-uke* (handsword block).

(1) *Tegatana-uke* with the left hand.

(2) *Migi-jodan-tsuki* (upper body thrust with the right hand) blocked by *Hidari-tegatana-soto-uke* (handsword block from the outside with the left hand).

(3) *Chudan-tsuki* (middle body thrust) blocked by *Tegatana-gedan-barai* (lower body sweep).

(4) Transition from *Tegatana-jodan-uke* (upper body handsword block) to *Kake-uke* (hook block).

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G. *Koken-ue-uke* (arc fist block from below)

This technique is used more to deflect, rather than block, an opponent's punch.

(1) A right-hand punch blocked by *Koken* (arc fist) with the left hand.

(2) *Koken-ue-uke* as seen from the front and the side.

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H. *Koken-yoko-uke* (arc fist block to the side)
(1) Front and side views.
(2) A left middle body elbow attack blocked by *Koken-chudan-naka-uke* (arc fist middle body block to the outside).
(3) A right-hand middle body punch blocked by *Koken-chudan-naka-uke* (arc fist middle body block from the inside).

I. *Koken-oroshi-uke* (arc fist block from above)
(1) This technique resembles *Koken-oroshi-uchi* (arc fist attack from above).
(2) *Migi-chudan-tsuki* (middle body punch with the right hand) blocked by *Koken-oroshi-uke* with the left hand.

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J. *Segatana-uke* (reverse handsword block)
(1) *Chudan-tsuki* (middle body thrust) blocked by *Segatana-uke* from the outside.
(2) *Chudan-tsuki* blocked by *Hidari-segatana-uke* (reverse handsword block with the left hand). When an opponent's punch is very strong, you can strengthen your block by supporting the blocking arm with your other hand. This is a very powerful defense.

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K. *Shotei-ue-uke* (palm heel block from below)
(1) Front view.
(2) *Migi-jodan-tsuki* (upper body thrust with the right hand) blocked by *Shotei-ue-uke* with the left hand.

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L. *Gedan-barai* (lower body sweep)
(1) Front view.
(2) Side view.
(3) A middle body punch blocked by *Gedan-barai.*

(4) During practice, start in *Sansen-tachi* (fighting stance). An opponent's left-hand punch should be blocked by the right hand from the inside, and a right-hand punch should be blocked by the left hand, also from the inside.
(5) *Gedan-barai* (with the left hand) and *Migi-naka-uke* (right block from the inside) being performed (front and side views).

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M. *Jodan-juji-uke* (upper body X-block)
(1) *Jodan-tsuki* (upper body thrust) blocked by *Juji-uke* (X-block).
(2) *Jodan-tsuki* blocked by *Tegatana-juji-uke* (X-block using the handsword technique).

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2. Application of Fundamental Techniques

Karate is made up of four basic movements: forward, backwards, turning and jumping. However, you should avoid moving backwards whenever possible, and strive to keep the direction of attack forward, blocking as you go. Rather than retreating backwards under the assault of an opponent, turn to the side in order to throw him off balance, or block the attack and convert your block into an offensive weapon. You should enter every combat with the idea that there is no retreat; the momentum of battle should always be forward.

OI-TSUKI (LUNGE PUNCH)

This is a type of "shadow boxing" using karate techniques. You perform a series of from 3 to 5 attacks and blocks while moving forward, and conclude with a turn. Although you practice these moves alone, you must feel as though you were actually fighting a live opponent, and try to project a sense of tremendous power.

Turning

Even though it has been taught in all karate schools that basic techniques for attacking and blocking an opponent follow a straight-line progression, actually the more natural and effective technique is a circular movement. This should, therefore, be stressed during every practice session.

1. Chudan-oi-tsuki (middle body lunge punch)

Begin in *Fudo-tachi* (ready stance) (1), then move the right leg one step back and pull the right fist against the right side of the chest. The left arm is in *Hidari-gedan-barai* (left lower body sweep) position (2). From here, move the right leg one step forward and perform *Migi-chudan-seiken-tsuki* (right middle body thrust with normal fist) (3). Then repeat this procedure with the left leg and arm as you move another step forward (left middle body thrust with normal fist) (4).

2. Turn after Chudan-oi-tsuki (middle body lunge punch)

No matter how many times you perfo *Chudan-oi-tsuki,* eventually you must tu around. At the moment that you have ma the last blow with the right hand, move rear (left) leg across to the right and pi 180° on both feet at the same time, while p forming *Hidari-gedan-barai* (left lower bo sweep). This will exactly reverse your positi From here, continue *Chudan-oi-tsuki* a repeat the entire series back and forth seve times.

3. Chudan-gyaku-oi-tsuki (middle body lunge punch from the reverse position)

This is the same as *Chudan-oi-tsuki* except that the right arm thrust coincides with the left leg forward step, and vice versa.

4. Jodan-oi-gyaku-tsuki (upper body lunge punch from the reverse position)

This technique is the same as *Chud gyaku-oi-tsuki,* except that the arm thru are directed towards the head of opponent. The turning technique is same as the one previously described.

5. Chudan-soto-uke (middle body block from the outside)

This is the same as *Chudan-oi-tsuki* except that instead of an offensive attack, you are performing a defensive block from the outside. When turning at the end of one forward sequence, you pull the left leg to the back and go into the left forward stance (*Hidari-zenkutsu-tachi*).

6. Chudan-gyaku-soto-uke (middle body block from the outside from the reverse position)

This defense is the same as *Chudan-soto-uke* except that the right arm block coincides with the forward step of the left leg, and vice versa.

7. Jodan-uke (upper body block)

This is a defensive technique for blocking blows from above. The basic procedure is the same as for those previously mentioned, except that the block is aimed higher.

8. Jodan-gyaku-uke (upper body block from the reverse position)

This is the same as *Jodan-uke* except that the right hand block is coincidental with the forward step of the left leg.

9. Zenkutsu-hiji-age-uchi (forward elbow upper thrust)

Starting from a forward stance, perform a lower body sweep, then put the right leg forward, and at the same time perform an elbow upper thrust with the right arm. Then continue on, moving to the other side.

10. Zenkutsu-gyaku-hiji-age-uchi (forward elbow upper thrust from the reverse position)

This is the same as *Zenkutsu-hiji-age-uchi* except that the right elbow thrust coincides with the forward step of the left leg, and vice versa.

11. Hiji-soto-uchi (elbow thrust from the outside)

This technique is very similar to *Zenkutsu-hiji-age-uchi* except that the thrust is performed to the front and side of an opponent's head in a sweeping motion. The leg and arm movements are the same as in 9.

12. Hiji-gyaku-soto-uchi (elbow thrust from the outside from the reverse position)

This is the same as *Hiji-soto-uchi* except that the right elbow outer thrust coincides with the forward step of the left leg, and vice versa.

13. Sansen-tsuki (fighting blow)

Starting from the *Sansen-tachi* (fighting stance), perform *Migi-chudan-tsuki* (right middle body thrust). Repeat with *Hidari-chudan-tsuki* (left middle body thrust).

14. Sansen-gyaku-tsuki (fighting blow from the reverse position)

This technique is the same as the previous one except that the right arm thrust coincides with the forward step of the left leg, and vice versa.

15. Turn after Sansen-tsuki (fighting blow)

Starting from the fighting stance with the right leg slightly in front (right fighting stance), pivot on the left leg 180° to the left and end up in the left fighting stance.

16. Tegatana-uke (handsword block)

From *Hidari-gedan-barai* (left lower body sweep position), step forward with the right leg; this is the back stance (*Kokutsu-tachi*). At the same time, bring the right hand forward in *Tegatana-uke*. Continue, alternating left and right.

17. Turn after Tegatana-uke (handsword block)

Starting from left *Tegatana-uke* (this is the position you should be in at the end of one complete series), turn to the right by pivoting 180° on both heels. At the same time, gradually reverse the position of the hands so that you end up in right *Tegatana-uke* position.

18. Shotei-uke (palm heel block)

Stand in either the back stance or the cat stance, and perform a left lower body sweep (*Hidari-gedan-barai*). Then, put the right leg one step forward and perform a right palm heel block. Continue, alternating left to right.

19. Shotei-gyaku-uke (palm heel block from the reverse position)

This is the same as *Shotei-uke* except that the right *Shotei-uke* coincides with the forward step of the left leg, and vice versa.

20. Segatana-uke (reverse handsword block)

This technique is the same as *Shotei-uke* except that a reverse handsword is performed instead of a palm heel block.

21. Koken-uke (arc fist block)

This is the same as *Shotei-uke* except that an arc fist block is performed. The blocking hand should be held at eye level. (Both 20 and 21 may be performed from the reverse position.)

22. Kaiten-jun-tsuki (turn and thrust)

Start by performing a lower-body sweep (*Hidari-gedan-barai*) with the left hand; then begin to step forward with the right leg while pivoting 90° on the left leg. At the end of the pivot, the right leg should be very close to the left leg, but still not touching the ground. From here, thrust forward both the right leg and arm. You should now be in a horse stance, one foot in a direct line with the other. Continue, alternating from left to right. Note that this technique is very fast; even though it looks like a long time is taken to perform a single pivot and thrust, actually this is almost instantaneous.

OI-GERI (LUNGE KICK)

1. Oi-mae-geri (front lunge kick)

Starting with a lower body sweep (*Hidari-gedan-barai*), with the arms held loosely, kick with the right leg to the opponent's chest. It is important when performing this to bring down the kicking leg very gently to avoid injury to the foot. Continue, alternating the kicks from the left leg to the right leg.

2. Oi-mae-geri-age (front lunge upper kick)

This technique is the same as *Oi-mae-geri* except that you aim the kick higher, towards an opponent's face and head.

3. Oi-yoko-geri-age (side lunge upper kick)

Starting from the horse stance (*Kiba-tachi*), pivot 180° on the left leg and perform a side kick with the right leg. Continue, alternating the legs from left to right. Make sure that you drop your kicking leg gently after kicking.

4. Oi-mawashi-geri (roundhouse lunge kick)

Start as in *Oi-mae-geri* (front lunge kick), move the right leg forward using a circular motion and strike an opponent's jaw with *Naka-ashi* (ball of the foot). Continue, alternating legs.

5. Oi-ashigatana (lunge footsword)

Starting from *Han-kiba-tachi* (half horse stance), pivot 180° on the left leg and perform a footsword kick to the side with the right leg. Continue, alternating legs.

BREATHING

One of the most important aspects of karate is breathing correctly. The average person uses his lungs to only 60 per cent of their full capacity, and it is essential for the karateka (one who practices karate) to improve upon this. The part of the body that is particularly affected by breathing is the lower abdomen, which is 5 to 10 cm below the navel. The muscle found in this area must be very strong and taut in order to perform karate with the utmost effectiveness, and the correct breathing technique will improve the muscle tone of this area greatly. Of course, correct breathing will also improve the whole body, as well as the mind.

1. Ibuki

This series of breathing techniques is called *Ibuki* in karate, and should be practiced repeatedly on a daily basis. (The pictures at the bottom of the pages show side views of *Ibuki*.)

A–B: Stand with both hands clenched tightly, and inhale so quietly that no one will be able to hear you. As you inhale, gradually bring your arms up and cross them on either side of the head. Inhale slowly and fully, all the time trying to force the air down into the lower abdomen.

C–D: When you have inhaled to your fullest capacity, exhale noisily, trying to force the air out by using the lower abdomen. While exhaling, uncross your arms and clench your fists and gradually lower them to your sides. Towards the end of the exhalation, tense all the muscles in the body, especially in the abdomen.

E: The body at the completion of one breathing cycle.

D

E

2. Front breathing

A. Stretch both arms out to the front.

B. Turn both hands palm upwards.

C. Inhale deeply in a quiet manner as you gradually bring both hands back to your chest.

D. Lower the hands gradually.

E. Turn the hands palms down and begin to exhale quietly. Continue lowering the hands.

F. Completion of one breathing cycle.

In combat you must exhale silently so that your opponent will not know when you are out of breath—at the end of an exhalation the body is very vulnerable. For one thing, movements and reactions are slowed down, and for another, blows to the body at this time produce the greatest shock to the system. When there is air in the lower abdominal area, blows to the body do not produce so great a shock. For these reasons, you should exercise so that you can prolong the period of time that air remains in the lower abdomen.

3. Back breathing

The repeated practice of this exercise is very important for the best performance in karate.

A. Stand with the arms bent slightly at the elbow and the hands held with the palms up.

B. Start to inhale, gradually bringing the hands up to shoulder level.

C. At the peak of inhalation, stop, and tense all the muscles, especially the elbows, legs, and middle fingers. Gradually turn the hands palm down.

D. Gradually lower the hands but keep the fingers tensed as if you were going to thrust them at an opponent.

E. Holding your breath, tense the lower abdomen, sides, and fingertips, and extend the hands forward.

F. From this position, relax and exhale, gradually lowering your arms to the position in A (palms should gradually be turned up).

THE POINT AND CIRCLE

As was previously mentioned, although many schools of karate stress linear motion, actually the most effective techniques are those that utilize circular movements. It is interesting to note that the martial arts in India and China stress circular movements.

According to studies in kinetic energy, the greater the centrifugal force present the greater the distance the circumference of a circle is from a center. Therefore, the karateka should think of his hips as the center of a circle and perform his punches as though outlining the circumference of a large circle. This will make for much more powerful blows than punches thrown in a direct linear fashion.

The techniques in the photos here illustrate this concept of performing punches, blocks and sweeps in a circular or curvilinear motion.

A. *Chudan-naka-uke* (middle body block from the inside)

B. *Enkei-shotei-shita-uke* (palm heel block from above in a circular motion)

C. *Tegatana-naka-uchi* (handsword cross body chop from the inside)

D. *Koken-shotei-uke* (arc fist-palm heel block)

E. *Jodan-uke* (upper body block)

F. *Jodan-seiken-tsuki* (upper body thrust using normal fist)

G. *Jodan-seiken-tsuki* (front view)
At the instant that the fist comes in contact with the object, it should be twisted as illustrated.

H. *Gedan-oroshi* (lower body drop punch)

I. *Chudan-naka-uke* (middle body block from the inside)

J. *Jodan-uke* (upper body block)

K. *Gedan-barai* (lower body sweep)

L. *Chudan-naka-uke* (middle body block from the inside) to both sides

M. *Sage-uchi* (drop punch)

N. *Tegatana-urakake-ue-tsuki* (hand-sword back hook-upper punch)

O. *Enkei-koken-shita-uchi* (lower punch using the arc fist in a circular motion)

P. *Omote-urakake* (front-back hook)

Q. *Kaiten-koken-mawashi-oroshi-uchi* (turning arc fist drop punch)

R. *Sotote-kake-oroshi-uchi* (outer hand hook drop punch)

S. *Tegatana-urakake-ue-tsuki* (hand-sword hook-upper punch)

T. *Age-uchi* (rising strike)

U. *Koken-enkei-ue-tsuki* (arc fist upper punch in a circular motion)

V. *Koken-shotei-uke* (arc fist-palm heel block)

MAWASHI-UKE (ROUNDHOUSE BLOCK)

This block is one of the most important blocks in all of karate.

1. Migi-mawashi-uke (right roundhouse block)

A. Starting from the parallel stance, raise your right arm and bend it at the elbow. The elbow should be on a level with the chest. Next, bring the left hand across the front of the chest, turn it palm down and touch the elbow of the right arm with the wrist of the left hand.

B. The right arm is now extended downwards in a circular motion, while the left arm is being brought up with the hands crossing in front of the face.

C. The right hand is now extended straight downwards, while the left arm has continued in its circular path across the face and out to the side.

D. The hands are now in position to block punches: the right hand at shoulder level protects the upper body and face, the left hand in the hip area protects the lower body and genital area. Both defenses rely on the heels of the hands for maximum protection.

E. After the blocks have been performed, both arms are extended forward with the heels of both hands protruding in *Shotei-oshi* (palm heel thrust).

F. Side view of E.

F′. The progression of the hands into *Shotei-oshi* (palm heel thrust).

2. Hidari-mawashi-uke (left roundhouse block)

This is the same as the right roundhouse block except that it is performed in the opposite direction, as shown in G′.

ENKEI-GYAKU-TSUKI (REVERSE THRUST IN A CIRCULAR MOTION)

1. Migi-enkei-gyaku-tsuki (right reverse thrust in a circular motion)

This technique is especially useful when you are attacked from behind or from the side. When attacked in this manner, you twist your body and perform the *Tegatana-kake* (handsword hook). This technique forces you to make a 180° turn, and constant practice will sharpen your reaction time for all movements of this kind.

A. Starting in the forward stance, bring your left hand in front of the genital area in order to protect it.

B. Start moving the left arm up in the circular motion.

C. Begin to twist your body towards the left side as the arm moves back.

D. Then, block the opponent's thrust with *Tegatana-kake* (handsword hook).

E. Pulling the opponent off balance with the hook, attack with the right arm.

2. Hidari-enkei-gyaku-tsuki (left reverse thrust in a circular motion)

This is the same technique performed in the opposite direction.

A

TEGATANA-UKE (HANDSWORD BLOCK)

Of all the blocks in karate, the handsword block is the one used most often. This block should be performed in a semi-circular motion in order for it to be most successful. Again, we emphasize the fact that circular movements are essential for maximum effectiveness in karate.

1. Migi-tegatana-uke (right handsword block)

A. In the back stance, bring both hands to a position in front of the genital area.

B. Swing both hands backwards and to the left side of the body.

C. Continue following a circular path until the hands are on a level with the left ear.

B

C

D. At this point, the right hand crosses over in front of the face and starts to descend. The left hand begins to drop towards the chest.

E. The right hand is now in position to block the thrust and the left hand is guarding the vital areas of the body.

F. Follow carefully the circular patterns of the hands shown here.

F

D

E

A

B

C

D

E

F

2. Hidari-tegatana-uke (left handsword block)

A. This is the exact opposite of *Migi-tegatana-uke* (right handsword block). Stand in the left back stance, and bring both hands to a position in front of *Kinteki* (groin).

B. Swing both hands backwards and to the right side of the body.

C. Continue following a circular motion until the hands are on a level with the right ear.

D. At this point, the left hand crosses over in front of the face and starts to descend. The right hand begins to drop towards the chest.

E. The left hand is now in position to block the thrust and the right hand is guarding the vital areas of the body.

F. The circular movements of the hands.

RHYTHM IN KARATE

Rhythm is defined as any kind of movement characterized by the regular recurrence of strong and weak elements. All things in the universe have rhythm, either external, like music, or internal, like the atomic structure of a rock. The martial arts are no exception, and the student who has a sense of rhythm will improve in karate much more quickly than one who does not. It would be of great assistance to a karateka to become involved in the rhythmic occurrences in everyday life such as music, dance, and so on. This will lead to a unification of the mind and body which will serve as the firm foundation for growth and excellence in any undertaking.

3. Kata

第四章
型（かた）

Kata are pre-arranged forms of demonstrating methods of attack, defense and counter-attack. In order to understand this, think of karate as a language: The basic techniques can be thought of as the letters of an alphabet; the *kata* (forms) will be the equivalent of words and sentences; the *kumite* (sparring) will be analogous to conversations.

The *kata* have been designed through hundreds of years of practice and experimentation by great masters of karate. Today, there are approximately 70 different *kata*, though only 30 of these forms are in common usage.

It is essential for the karateka to learn the *kata* totally. By this, we mean to say that you must be able to determine the correct form to use for every situation with split-second accuracy. In order to accomplish this, it is necessary to practice the *kata* from 3,000 to 10,000 times each. Remember, however, that it is better to know at least one form exceptionally well rather than 10 forms only moderately well.

TAIKYOKU 1

1. Start in the *Fudo-tachi* stance (ready stance).

2. Turn to the left and assume the *Hidari-zenkutsu-tachi* (left forward stance) while performing *Hidari-gedan-barai* (left lower body sweep).

3. Take one step forward with the right foot and perform the *Chudan-tsuki* (middle body thrust).

4. Swing the body around to the right 180° in preparation for . . .

5. . . . *Migi-gedan-barai* (right lower body sweep).

6. Perform a *Hidari-oi-tsuki* (left lunge punch).

7. Bring the left foot back next to the right. Turn and step to the left (left foot should be at a 90° angle to the right foot) and perform *Hidari-gedan-barai* (left lower body sweep).

8. Step forward with the right foot and perform *Migi-seiken-chudan-oi-tsuki* (right middle body lunge punch using the normal fist).

9. Step forward with the left foot and perform *Hidari-seiken-chudan-oi-tsuki* (left middle body lunge punch using the normal fist).

10. Step forward with the right foot and perform *Migi-seiken-chudan-oi-tsuki* (right middle body lunge punch using the normal fist).

11. Pivot 270° to the left on the right foot (the left foot should now be in front). Then, perform *Hidari-gedan-barai* (left lower body sweep).

12. Perform *Migi-chudan-oi-tsuki* (right middle body lunge punch).

13. After performing *Migi-chudan-oi-tsuki*, swing the right arm to the right and perform *Migi-gedan-barai* (right lower body sweep). This entails pivoting 180° to the right on the left foot.

14. Take one step forward and perform *Hidari-seiken-chudan-oi-tsuki* (left middle body lunge punch using the normal fist).

15. Bring the left foot back next to the right. Turn and step with the left leg 90° to the left and perform *Hidari-gedan-barai* (left lower body sweep).

16. Step forward and perform *Migi-seiken-chudan-oi-tsuki* (right middle body lunge punch using the normal fist).

17. Take one step forward and perform *Hidari-seiken-chudan-oi-tsuki* (left middle body lunge punch using the normal fist).

18. Take one step forward and perform *Migi-seiken-chudan-oi-tsuki* (right middle body lunge punch using the normal fist).

19. Turn the back leg around to the left (the whole body turns 270°), and perform *Hidari-gedan-barai* (left lower body sweep).

20. Take one step forward and perform *Migi-seiken-chudan-oi-tsuki* (right middle body lunge punch using the normal fist).

21. Turn to the right, pivoting on the left foot 180°, and perform *Migi-gedan-barai* (right lower body sweep).

22. Take one step forward and perform *Hidari-seiken-chudan-oi-tsuki* (left middle body lunge punch using the normal fist).

23. Return to the starting position.

TAIKYOKU 3

1. Starting position is the same as that of the previous *kata*.

2. Turn to the left and perform the *Hidari-chudan-naka-uke* (left middle body block from inside). Here, you should be in the *Kokutsu-tachi* position (back stance). You will be in this position after each execution of *Naka-uke*.

3. Put the right foot one step forward and perform *Migi-oi-tsuki* (right lunge punch) finishing in *Zenkutsu-tachi* (forward stance). You will be in this stance following every punch.

4. Turn the right arm to the right, making a 180° turn.

5. Perform *Migi-chudan-naka-uke* (right middle body block from the inside). At this time, you should be in the *Kokutsu-tachi* position (back stance) again.

6. Put the left foot one step forward and perform *Hidari-oi-tsuki* (left lunge punch).

7. Turn the left leg 90° to the left, stepping into *Zenkutsu-tachi* (forward stance) and perform *Hidari-gedan-barai* (left lower body sweep).

8. Take one step forward and perform *Migi-jodan-oi-tsuki* (right upper body lunge punch).

9. Take one step forward and perform *Hidari-jodan-oi-tsuki* (left upper body lunge punch).

10. Then step forward and perform *Migi-jodan-oi-tsuki* (right upper body lunge punch).

11. Using the right foot as a pivoting foot, turn 270° to the left and perform *Hidari-chudan-naka-uke* (left middle body block from the inside).

12. Take one step forward and perform *Migi-chudan-oi-tsuki* (right middle body lunge punch).

13. Make a 180° turn to the right and perform *Migi-chudan-naka-uke* (right middle body block from the inside).

14. Take one step forward and perform *Hidari-chudan-tsuki* (left middle body thrust).

NOTE: The photographs for steps 13 and 14 show the karateka with her hands and feet in the wrong positions.

15. Make a 90° turn to the left and perform *Hidari-gedan-barai* (left lower body sweep). You should be in *Zenkutsu-tachi* position (forward stance) at this moment.

16. Step forward and perform *Migi-jodan-tsuki* (right upper body thrust).

17. Take one step forward and perform *Hidari-jodan-tsuki* (left upper body thrust).

18. Take one step forward and perform *Migi-jodan-tsuki* (right upper body thrust).

19. Make a 270° turn to the left and perform *Chudan-naka-uke* (middle body block from the inside) in the *Kokutsu-tachi* position (back stance).

20. Take one step forward and perform *Migi-chudan-tsuki* (right middle body thrust).

21. Make a 180° turn to the right and perform *Chudan-naka-uke* (middle body block from the inside) in the *Migi-kokutsu-tachi* position (right back stance).

22. Step forward and perform *Hidari-chudan-tsuki* (left middle body thrust).

23. To return the hands to their original positions, first form a cross in front of the chest. Then drop them to the starting position.

HEIAN 4

1. Start by taking the *Fudo-tachi* stance (ready stance).

2. Place the left foot one step to the left while reaching across the body with the left hand and placing it on top of the right one.

3. The left hand now performs *Chudan-tegatana-uke* (middle body handsword block), and the right hand performs *Jodan-tegatana-uke* (upper body handsword block).

4. Bring both hands to the left side of the body with the right hand above the left one while bringing the left foot back towards the right.

5. Place the right foot one step to the right. The right hand performs *Chudan-tegatana-uke* (middle body handsword block) and the left hand performs *Jodan-tegatana-uke* (upper body handsword block). You should now be in the *Kokutsu-tachi* stance (back stance).

6. Take one step forward with the left foot and perform *Gedan-juji-uke* (lower body X-block).

7. Take one step forward with the right foot and perform *Morote-naka-uke* (two-hand block from the inside).

8. Bring the back foot forward and place it next to the front foot. Bring both hands to the right side of the body.

9. Attack the opponent with *Hidari-ashigatana* (left footsword) and *Hidari-uraken* (left back fist) at the same time.

10. As you bring the left foot down, assume the *Zenkutsu-tachi* position (forward stance). The right elbow comes across to the left hand to perform *Hiji-uchi* (elbow thrust). Keep the right hand in *Tettsui* position (iron hammer fist).

11. Bring both feet together; place the right hand above the left one at the left side of the body.

12. Perform *Migi-yoko-geri* (right side kick) and *Migi-uraken* (right back fist).

13. As you bring the right foot down, bring the left elbow across to the right hand using *Hiji-uchi* (elbow thrust). Keep the left hand in *Tettsui* (iron hammer fist).

14. Twist the body around to the left until you are facing forward. The left arm should be stretched out to the front slightly above eye level. The right hand should be on a level with the ear. Continue twisting the body to the left and assume a left forward stance (*Hidari-zenkutsu-tachi*). At this point, the position of the hands should be reversed.

15. Now perform a *Migi-mae-geri* (right front kick).

16. Jump one step to the side and assume *Kake-ashi-tachi* (hooked foot stance), then attack the opponent's face using *Migi-uraken* (right back fist).

17. Place the right foot towards the right side at a 45° angle from the left foot. Cross both hands in front of the chest.

18. Uncross the hands . . .

19. . . . and perform *Migi-mae-geri* (right front kick).

20. As you bring your foot down, step forward and perform *Hidari-seiken-chudan-tsuki* (left middle body thrust with normal fist).

21. Perform *Migi-chudan-tsuki* (right middle body thrust). It is of particular importance that 20 and 21 be performed in rapid succession.

22. Step around with the right foot and bring the right hand to the back at a 45° angle from the middle of the right side and cross both hands in front of the chest.

23. As you uncross the hands . . .

24. . . . perform *Hidari-mae-geri* (left front kick).

25. Bring the left foot down, assume *Zenkutsu-tachi* (forward stance), and perform *Migi-chudan-tsuki* (right middle body thrust).

26. Then, perform *Hidari-chudan-tsuki* (left middle body thrust). It is of particular importance that the right and left hand movements be performed in rapid succession.

27. As you bring the left foot to the center-line . . .

28. . . . perform *Hidari-chudan-morote-naka-uke* (left middle body two-hand block from the inside).

29. Then, stepping forward with the right foot, perform *Migi-chudan-morote-naka-uke* (right middle body two-hand block from the inside).

30. Step forward with the left foot and perform *Hidari-chudan-morote-naka-uke* (left two-hand middle body block from the inside).

31. Remaining in the same position, raise both hands and attack the opponent by grabbing his hair or neck.

32. Pull down the opponent's head by grabbing his hair, and attack him with *Migi-hiza-geri* (right knee kick).

33. As you bring the right foot down, turn to the left.

34. Perform *Hidari-tegatana-uke* (left handsword block).

35. Take one step forward with the right foot and perform *Migi-tegatana-uke* (right handsword block).

36. Return to the original position.

1. Assume the ready stance.

2. Put the left foot one step to the left and assume *Kokutsu-tachi* position (back stance). Bring the left arm to the right side of the body and the right arm to the left side of the body.

3. Remaining in the *Kokutsu-tachi* position, perform *Chudan-naka-uke* with the left hand (middle body block from the inside). At the same time, withdraw the right hand.

4. Perform *Chudan-gyaku-tsuki* (middle body thrust from the reverse position).

5. Bring the right foot close to the left foot, and at the same time, place the left hand on top of the right hand at the right side of the body.

6. Place the right foot one step to the right and bring the right hand towards the left underarm.

7. Assume *Kokutsu-tachi* (back stance) and perform *Migi-chudan-naka-uke* (right middle body block from the inside).

8. Remaining in the same position, perform *Hidari-chudan-tsuki* (left middle body thrust).

9. Bring the left foot next to the right foot and put both hands together at the left side of the body.

10. Take one step forward with the right foot and assume *Zenkutsu-tachi* position (forward stance) while performing *Migi-chudan-morote-naka-uke* (right middle body two-hand block from the inside).

11. Take one step forward with the left foot bringing both hands up to the right side of the head and perform *Gedan-juji-uke* (lower body X-block).

12. Then, quickly, raise both hands and perform *Juji-ue-uke* (X-block from below).

13. Gradually lower the hands, and at the same time rotate the left wrist until the left palm is facing up.

14. The hands should be on a level with the chest at the right side of the body with the wrists touching.

15. Take one step forward with the right foot and perform *Migi-chudan-tsuki* (right middle body thrust).

16. Turn the right leg around to the back and assume *Kiba-tachi* position (horse stance), and perform *Gedan-barai* (lower body sweep).

17. Remaining in *Kiba-tachi* (horse stance), cross the arms in front of the chest, and then stretch out the right arm to the right and the left arm to the left.

18. Touch the palm of the left hand with the *Soko-ashi* (arch of the foot) of the right foot, then quickly assume *Kiba-tachi* (horse stance) again.

19. As you take the *Kake-ashi-tachi* position (hooked foot stance), get ready to strike an opponent with the *Migi-uraken* (right back fist).

20. Attack the opponent with *Migi-uraken* (right back fist) and *Hidari-shotei* (left palm heel thrust).

21. Place the left leg one step to the left side and raise the right arm.

22. Jump into the air and shout a forceful, *Kiai!* (*Kiai* is the traditional Japanese term shouted when performing an attack). While in the air, bend both legs at the knee and perform *Gedan-juji-uke* (lower body X-block) with both hands.

23. As you land, assume the *Zenkutsu-tachi* (forward stance) with the right leg in front. Then perform *Migi-naka-uke* (right hand block from the inside).

24. Drop the back leg (left leg) farther to the back in order to widen the stance. Cross the left arm in front of the chest so that the left hand is beside the right ear. The right arm crosses beneath the left arm and the right hand shields the lower body. Bend the left knee to lower the stance. The right hand may be used to grab an opponent by the ankle in order to trip him.

25. The right arm is raised to the side. The karateka is now in a horse stance and performing *Gedan-barai* (lower body sweep) with the left hand.

26. Bring the right foot over to the left one so that both heels are touching.

27. Then, step forward with the right foot at a 45° angle assuming the *Kiba-tachi* (horse stance). Cross the right arm in front of the chest so that the right hand is beside the left ear. The left arm crosses beneath the right arm and the left hand protects the lower body.

28. Bend the right knee to lower the stance. The left hand is used to grab an opponent by the ankle in order to trip him. Reassume the *Kiba-tachi* and perform *Gedan-barai* (lower body sweep) with the right hand. The left arm is raised to the side.

29. Bring the right leg back to the original position and assume the *Fudo-tachi* (ready stance).

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SAIHA

1. Assume ready stance.

2. Assume the *Musubi-tachi* (linked foot stance) and meditate.

3. Cross the arms in front of the chest so that the right hand is beside the left ear and the left hand is beside the the right ear. Gradually open the arms and assume the *Fudo-tachi* (ready stance).

4. Place the right foot diagonally one step forward making a 45° angle with the body.

5. Bring the left foot over to the right foot and assume the *Musubi-tachi* (linked foot stance). At the same time, bring the right hand up to the armpit and place the left hand over it.

6. Attack the opponent's jaw with the right elbow.

7. Place the left foot one step to the side and assume the *Han-kiba-tachi* (half horse stance). Attack the opponent's face using *Uraken* (back fist) and at the same time shield the solar plexus with the left hand using the *Shotei* (palm heel).

8. Place the left foot diagonally one step forward to make a 45° angle with the body.

9. Bring the right foot over to the left foot and assume the *Musubi-tachi* (linked foot stance). At the same time, bring the left hand to the armpit and place the right hand over it.

10. Attack the opponent's jaw with the left elbow.

11. Place the right foot one step to the side and assume the *Han-kiba-tachi* (half horse stance). Attack the opponent's face using *Uraken* (back fist) and at the same time shield the solar plexus with the right hand with *Shotei* (palm heel).

12. Place the right foot diagonally one step forward to form a 45° angle with the body.

13. Bring the left foot over to the right one and assume the *Musubi-tachi* (linked foot stance). At the same time, bring the right hand over to the right armpit and place the left hand over it.

14. Attack the opponent's jaw with the right elbow.

15. Place the left foot one step to the side and assume the *Han-kiba-tachi* (half horse stance). Attack the opponent's face with *Uraken* (back fist) using the right hand and protect the spleen area with the left hand.

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16. Bring the left foot over to the right foot and assume the *Neko-ashi-tachi* (cat stance).

17. Perform *Ue-uke* (block from below) using *Hidari-shotei* (left palm heel thrust) and then *Shita-uke* (block from above) using *Migi-shotei* (right palm heel thrust).

18. Perform *Migi-mae-geri* (right front kick).

19. After kicking, bring the leg down to the previous position. Then, place the right foot one step to the side.

20. Bring the left foot over to the right foot, making the *Neko-ashi-tachi* (cat stance). Perform *Ue-uke* (rising block) using the right palm heel thrust and perform *Shita-uke* (block from above) using the left palm heel.

21. Perform *Hidari-mae-geri* (left front kick).

22. Bring the left foot to the back and assume the *Migi-zenkutsu-tachi* (right forward stance).

23. Cross the arms in front of the body, pull the stretched arms back to the armpits . . .

24. . . . and then thrust both arms out and perform *Seiken-jodan-morote-tsuki* (upper body thrust with both hands in normal fists).

25. Open the arms out to the sides and lower them using a large circular motion. Then, place the left hand in *Shotei* (palm heel thrust) and the right hand in *Tettsui* (iron hammer fist), and bring them together tightly in front of you at waist level.

26. Bring the right foot one step to the left side and turn.

27. Cross the arms in front of the body in order to form *Juji-uke* (X-block), then pull them back towards the armpits to create the momentum needed for performing *Seiken-morote-tsuki* (thrust using both hands in the normal fist). The karateka is in *Hidari-zenkutsu-tachi* (left forward stance).

28. Open both arms and lower them using a large circular motion. Then, place the right hand in *Shotei* (palm heel thrust) and the left hand in *Tettsui* (iron hammer fist), and bring them together at waist level.

29. Performing *Migi-ashi-barai* (right leg sweep), turn around to the right 180°, and drop the *Tettsui* (iron hammer fist) forcefully from above.

30. Assume *Sansen-tachi* (fighting stance) and unclench the right fist (iron hammer), and make a hook.

31. Assume *Neko-ashi-tachi* (cat stance) and perform the *Hidari-shita-tsuki* (lower thrust using the left hand).

32. Performing *Hidari-ashi-barai* (left leg sweep), turn around to the left 180° and drop the *Hidari-tettsui* (left iron hammer fist) forcefully from above.

33. Assume *Sansen-tachi* (fighting stance) and unclench the left fist (iron hammer) and make a hook.

34. Perform *Migi-shita-tsuki* (lower thrust using the right hand), and assume *Neko-ashi-tachi* (cat stance).

35. Place the right foot one step forward and assume *Sansen-tachi* (fighting stance), and at the same time, perform *Hidari-seiken-tsuki* (thrust using the left normal fist).

36. Turn 180° to the right. Using a circular motion, bring the right forearm in *Kake* (hook) manner in front of the forehead.

37. Perform a *Hidari-mawashi-uke* (left roundhouse block) and assume the *Neko-ashi-tachi* (cat stance).

38. The left hand performs *Jodan-uke* (upper body block) and the right hand performs *Gedan-uke* (lower body block).

39. Now practice the *Ibuki* (breathing exercise described on page 82). Bring the right foot over to the left foot and assume *Musubi-tachi* (linked foot stance). Clasp the hands in front of the body with the left hand on top (palms should be facing the body). Bring the arms up to the level of the face and rotate the hands 180° without separating them so that they are in the same position as when you started, but reversed. Gradually lower the hands and relax the body in order to calm the heavy breathing.

40. Return to the original position.

4. Kumite (Sparring)

第五章　組手

All of the martial arts are involved with fighting, so, of course, the techniques of karate presuppose combat. However, the karateka should understand that karate was meant to *prevent* fights, not cause them, and should therefore use it only as a deterrent.

Up to now, you have been learning the basic exercises, forms and techniques, but still have yet to get the feeling of true karate. It is time now to learn the techniques of *kumite* (sparring) with an actual opponent.

You, the karateka, must realize that you are embarking now upon the most difficult phase of training and must be able to focus your concentration on many aspects at the same time. For instance, you must always be aware of the most minute details concerning your opponent; his breathing pattern, his style of attack and defense, his balance, his speed, and the times when he is the most vulnerable. Of course, at the same time you must be concentrating on your own fight plan.

Once again, I re-emphasize the importance of using karate correctly. Once you learn through sparring of the power of karate, you will understand why its indiscriminate use can be fatal. Sparring will give you a healthy respect for the sport of karate and will test how well you have mastered your lessons up to now.

Side view of Morote

PREPARATORY TECHNIQUES FOR JIYU-KUMITE (FREE SPARRING)

The first important point is that when sparring you never actually hit the opponent. Rather, stop your blow just short of the opponent's *Gi* (traditional karate outfit). Secondly, always have an instructor present whenever practicing *kumite* (sparring).

Many schools of karate recommend using the *Kiba-tachi* (horse stance), *Sansen-tachi* (fighting stance), and *Shiko-tachi* (Sumo stance) as the preliminary *kumite* stances. However, these stances tend to be rather clumsy and less stable—it is easy to get tripped up when using these stances. As a rule, any stance chosen as a preliminary should be one in which the feet are shoulder-width apart and perpendicular to each other.

1. Preparatory stance using Morote (both hands)

Clench both fists, put the left foot one step forward and assume either *Neko-ashi-tachi* (cat stance) or *Kokutsu-tachi* (back stance). The left hand is stretched forward to block upper body thrusts and the right arm is used to sweep aside the kicking leg of an opponent. In general, this type of closed-arm stance is safer and less vulnerable than an open-arm stance.

Front view of preparatory stance using Morote

2. Preparatory stance using Enshin (center of the circle or pinwheel)

Assume either *Neko-ashi-tachi* (cat stance) or *Kokutsu-tachi* (back stance) position. Put the left arm forward at eye level, and keep the right arm at waist level either in *Shotei* (palm heel) or *Tegatana* (handsword) position. *Enshin* (pinwheel) gets its name from the way you constantly rotate your hands in a circular motion in order to confuse an opponent.

Front view

Preparatory stance using Enshin

Side view of Ryuhen

Front view of Ryuhen

3. Preparatory stance using Ryuhen (moving dragon stance)

Assume either *Neko-ashi-tachi* (cat stance) or *Kokutsu-tachi* (back stance). Bend the arms in front of the chest parallel to each other and separated by several inches. Then, put the left foot one step forward and assume *Neko-ashi-tachi* (cat stance). The lower hand blocks the lower body thrusts and the upper hand blocks the upper body thrusts. Repeat over and over. This constant movement of the arms is used to confuse and overwhelm the opponent.

4. Preparatory stance using Maeba (front part of the wing)

Assume either *Neko-ashi-tachi* (cat stance) or *Moro-ashi-tachi* (two foot stance). Both arms are stretched forward as if to ward off an attack. This is also a useful means of measuring the distance between

Front view of Maeba

Side view of Maeba

you and the opponent, at the same time leaving you room with which to perform kicking manoeuvres. This technique is based on observations of predatory birds which use the front part of their wings to render their prey unconscious prior to carrying them off.

5. Preparatory stance using Birin (tail of dragon stance)

The right arm is stretched forward in *Nukite* position (piercing hand) and the left hand crosses over in front of the chest so that the left hand is directly below the right elbow (the left hand should be palm down). The karateka should assume the *Neko-ashi-tachi* (cat stance). The lower hand blocks kicks such as *Kinteki-geri* (testicle kick), *Mae-geri* (front kick), and *Mawashi-geri* (roundhouse kick), and the upper hand blocks the upper body thrusts. Both hands are also used for attacking, using the motions of a dragon's tail.

NOTE: Stances which are most often used include *Kiba-tachi* (horse stance), *Moro-ashi-tachi* (two foot stance), *Kokutsu-tachi* (back stance) and *Neko-ashi-tachi* (cat stance): however, the single most effective stance is the *Neko-ashi-tachi* because of its great stability and adaptability.

Front view of Birin

Side view of Birin

MA-AI (TIME AND SPACE RELATIONSHIP)

In karate, *Ma-ai* is a combination of the distance between you and your opponent and the speed of movement that each possesses. Other influencing factors are size of the participants and each opponent's fighting style. The optimum distance for the *Ma-ai* is obviously different for each karateka; however, there must be space enough for unrestricted offense or defense.

So-ou-ma-ai (one step)

This is the closest you can get to your opponent and still maintain control.

Yudo-ma-ai (one and a half steps)

This is a median distance *Ma-ai*. By taking the extra half step backwards, you induce your opponent to step closer and possibly fall into a planned trap.

Gendo-ma-ai (two steps)

This is a maximum controllable distance between two participants, By taking an extra step backwards from the *So-ou-ma-ai,* the karateka gives himself a moment with which to plan his next move.

It is of utmost importance that you constantly think about the *Ma-ai* as all of the techniques in this book have been designed for the utmost effectiveness in practice. Indiscriminate or unthinking attacks will only lead to wasted movement and possibly loss of the fight.

As you become experienced at *kumite* (sparring), you will appreciate the advantages of the *Ma-ai* more and more. For example, the extra step can make the difference between a blow thrown with momentum and one thrown without momentum. Also, the extra distance gives you a chance to observe an opponent's weaknesses and vulnerabilities.

When fully experienced, the karateka alternates between the three types of *Ma-ai* as the situation demands. For example, if you call *So-ou-ma-ai* "A," *Yudo-ma-ai* "B," and *Gendo-ma-ai* "C," you can combine the three as, for example, A-C-B-A-B-C-C-A-C-B.

You must constantly practice such variations in order to integrate them smoothly into every sparring routine.

SANBON-KUMITE (THREE FORM SPARRING)

Sanbon-kumite is the bridge between the basic principles that you have learned up to now and the advanced free style sparring (*Jiyu-kumite*) which you will learn of shortly.

In *Sanbon-kumite*, one karateka is the attacker and one is the blocker. The attacker performs three

consecutive attack forms (blows, kicks or any combination) and the blocker performs three blocks against these attacks. Each offensive blow should be performed while moving forward. At the conclusion of each three-part form, the two participants change rôles and continue in the reverse direction.

In the following photos, in order to make it easier to follow the movements, the attacker is wearing black *Gi*, and the blocker is wearing white *Gi*.

1. Sanbon-kumite using only the arms and hands

A-1. The participants respectfully bow to each other.

A-2. The participants are preparing for first contact. Black is in *Gedan-barai* (lower body sweep) and White is in either *Han-heiko-tachi* (half parallel stance) or *Fudo-tachi* (ready stance).

NOTE: These first two (1-2) preliminary forms should be performed prior to all *kumite*.

A-3. Black performs *Oi-tsuki* (lunge punch) and White blocks it with *Hidari-chudan-naka-uke* (left middle body block from the inside). White puts his right foot one step backwards.

A-4. Black performs *Oi-tsuki* again and White blocks it with *Migi-chudan-naka-uke* (right middle body block from the inside) this time. White places the left foot one step backwards.

A-5. Same as A-3.

A — 1

A — 2

A — 3

A — 4

A — 5

A — 6

A-6. As soon as White performs the block, he steps forward and performs *Chudan-seiken-tsuki* (middle body thrust using normal fist).

B-1. The bow and the preparation are the same as A-1 and A-2. White blocks Black's *Migi-seiken-tsuki* (right thrust using the normal fist) with *Migi-chudan-uke* (right middle body block).

B-2. Black performs *Hidari-seiken-oi-tsuki* (left lunge punch using normal fist) and White blocks it with *Hidari-chudan-naka-uke* (left middle body block from the inside).

B-3. Same as B-1.

B-4. As soon as White blocks Black's attack, he steps forward and attacks Black's rib cage and abdominal area with *Hidari-seiken-tsuki* (left thrust using the normal fist).

C-1. The bow and the preparation are the same as A-1 and A-2. Black performs *Chudan-oi-tsuki* (middle body lunge punch) and White blocks it with *Chudan-soto-uke* (middle body block from the outside). The position of the feet is the same as in A-3.

C-2. Black performs *Hidari-chudan-oi-tsuki* (left middle body lunge punch) and White blocks it with *Migi-soto-uke* (right block from the outside).

C-3. Same as C-1.

C-4. Immediately after blocking Black's attack, White steps forward and attacks the opponent's rib cage with *Migi-seiken-gyaku-tsuki* (right thrust in a reverse manner using the normal fist).

D-1. The beginning is the same as the previous ones. Black performs *Hidari-seiken-tsuki* (left thrust using the normal fist) and White defends himself with *Soto-uke* (block from the outside).

D-2. White blocks Black's right attack with *Migi-soto-uke* (right block from the outside).

D-3. Same as D-1.

D-4. Immediately after sweeping away Black's attack White attacks to the face or stomach.

E-1. The beginning is the same as before. White blocks Black's *Migi-chudan-oi-tsuki* (right middle body lunge punch) with *Hidari-chudan-barai-oroshi* (left middle body sweeping drop).

E-2. White blocks Black's *Hidari-chudan-oi-tsuki* (left middle body lunge punch) with *Migi-chudan-barai-oroshi* (right middle body sweeping drop).

E-3. Same as E-1.

E-4. At the same time that White sweeps away Black's attack, he steps forward and attacks the opponent's stomach.

F — 1

F — 2

F — 3

F — 4

F-1. The beginning is the same as before. Black performs *Migi-jodan-tsuki* (right upper body thrust) and White blocks it with *Hidari-jodan-uke* (left upper body block).

F-2. Black performs *Hidari-jodan-tsuki* (left upper body thrust) and White puts his left foot one step backwards and blocks it with *Migi-jodan-uke* (right upper body block).

F-3. Same as F-1.

F-4. Turning the left arm (blocking arm) outwards, White lowers Black's attacking arm and attacks Black's face with his right fist.

G-1. The beginning is the same as before. White blocks Black's *Migi-jodan-tsuki* (right upper body thrust) with *Migi-jodan-uke* (right upper body block) to the inside.

G-2. Black performs *Hidari-jodan-tsuki* (left upper body thrust) and White blocks it with *Hidari-jodan-uke* (left upper body block), and puts his right foot one step backwards.

G-3. Same as G-1.

G-4. As White blocks Black's thrust with *Migi-jodan-uke* (right upper body block), he steps forward and attacks the opponent's rib cage with *Tettsui* (iron hammer fist) using the hand which was used for blocking.

H-1. Black performs *Migi-chudan-tsuki* (right middle body thrust) and White blocks it with *Migi-shotei-uke* (right palm heel block), and puts the left foot one step backwards. Here, White is in *Zenkutsu-tachi* position (forward stance).

H-2. Black performs *Hidari-chudan-tsuki* (left middle body thrust) and White blocks it with *Hidari-shotei-uke* (left palm heel block), and puts the right foot one step backwards.

H-3. Same as H-1.

H-4. White blocks Black's *Migi-chudan-tsuki* (right middle body thrust) with *Migi-shotei-uke* (right palm heel block), then attacks the opponent's jaw with *Migi-tegatana* (right handsword).

G—1

G—2

G—3

G—4

H—1

H—2

H—3

H—4

I — 1

I — 2

I — 3

I — 4

J — 1

J — 2

J — 3

J — 4

I-1. Black performs *Migi-chudan-tsuki* (right middle body thrust). White puts his left foot one step backwards assuming *Zenkutsu-tachi* (forward stance) and blocks it with *Migi-chudan-soto-uke* (right middle body block from the outside).

I-2. White blocks Black's *Hidari-chudan-tsuki* (left middle body thrust) with *Chudan-soto-uke* (middle body block from the outside), putting his right foot one step backwards assuming *Zenkutsu-tachi* (forward stance).

I-3. Same as I-1.

I-4. Using the blocking hand (right hand), White attacks the opponent's face with *Uraken* (back fist).

J-1. Beginning as before. Black performs *Migi-chudan-oi-tsuki* (right middle body lunge punch) and White blocks it with *Hidari-shotei-soto-uke* (left palm heel block from the outside). White withdraws his right foot while blocking and assumes the *Kiba-tachi* (horse stance).

J-2. White blocks Black's *Hidari-chudan-tsuki* (left middle body thrust) with *Migi-shotei* (right palm heel), and withdraws his left foot while blocking and assumes the horse stance.

J-3. Same as in J-1. The right hand should be ready to attack.

J-4. White attacks the opponent's spleen area with *Migi-segatana* (right reverse handsword).

K-1. White blocks Black's *Migi-chudan-tsuki* (right middle body thrust) with *Migi-tegatana-uke* (right handsword block). In this case, White hits the opponent's wrist as he blocks. White should be in *Neko-ashi-tachi* (cat stance); however, during exercises he could as well be in either *Zenkutsu-tachi* (forward stance) or *Kokutsu-tachi* (back stance).

K-2. White blocks Black's *Hidari-chudan-tsuki* (left middle body thrust) with *Hidari-tegatana* (left handsword) and puts his right foot one step backwards.

K-3. Same as K-1.

K-4. Turning the blocking hand, White steps forward and hits the opponent's rib cage with *Hidari-tegatana* (left handsword).

L-1. White blocks Black's *Migi-chudan-oi-tsuki* (right middle body lunge punch) with *Hidari-tegatana-uke* (left handsword block) and puts his right foot one step backwards and assumes *Neko-ashi-tachi* (cat stance).

L-2. White blocks Black's *Hidari-chudan-tsuki* (left middle body thrust) with *Migi-tegatana-uke* (right handsword block), and withdraws his left foot and assumes *Neko-ashi-tachi* (cat stance).

L-3. Same as L-1.

L-4. Pushing down the opponent's right hand with his left hand, White attacks the opponent's neck with *Tegatana* (handsword). At the same time, White steps forward and assumes *Zenkutsu-tachi* (forward stance).

M-1. Black performs *Migi-chudan-tsuki* (right middle body thrust) and White blocks it with *Hidari-segatana-naka-uke* (left block from inside using reverse handsword), and assumes *Neko-ashi-tachi* (cat stance) with his left foot in front.

M-2. White blocks Black's *Hidari-chudan-tsuki* (left middle body thrust) with *Migi-segatana-naka-uke* (right block from the inside using the reverse handsword), and assumes *Neko-ashi-tachi* (cat stance) with the right foot in front.

M-3. Same as M-1.

M-4. As White blocks Black's attack, he strikes Black's jaw with *Migi-shotei* (right palm heel).

N-1. White blocks Black's *Migi-chudan-tsuki* (right middle body thrust) with *Shotei-oroshi-uke* (palm heel drop block), and assumes *Neko-ashi-tachi* (cat stance) with the left foot in front.

N-2. White blocks Black's *Hidari-chudan-tsuki* (left middle body thrust) with *Migi-shotei-oroshi-uke* (right palm heel drop block) and assumes *Neko-ashi-tachi* (cat stance) with the right foot in front.

N-3. Same as N-1.

N-4. Sweeping away Black's thrust, White strikes Black's face with *Migi-nukite* (right piercing hand).

M—1

M—2

M—3

M—4

N—1

N—2

N—3

N—4

2. Sanbon-kumite using legs as attacking weapons

You must never forget that the *kumite* always begins with a bow and ends with a bow.

A-1. Black performs *Migi-mae-geri* (front kick using the right leg) and White withdraws his right foot one step while at the same time he performs *Hidari-gedan-barai* (left lower body sweep).

A-2. White places his left foot one step backwards and at the same time, he performs *Migi-gedan-barai* (right lower body sweep) against Black's *Hidari-mae-geri* (front kick using the left leg).

A-3. Same as A-1.

A-4. Sweeping away Black's right leg, White strikes Black's solar plexus with *Migi-seiken-gyaku-tsuki* (right normal fist thrust in a reverse manner).

B-1. White blocks Black's *Migi-mae-geri* (front kick using the right foot) with *Migi-soto-gedan-barai* (right lower body sweep from the outside).

B-2. White blocks Black's *Hidari-mae-geri* (front kick using the left foot) with *Hidari-soto-gedan-barai* (left lower body sweep from the outside) as he withdraws his right foot one step.

B-3. Same as B-1.

B-4. As White sweeps away Black's kicking leg, he pushes it around so that he can strike Black's spinal area from behind.

C-1. White blocks Black's *Migi-mawashi-geri* (right roundhouse kick) with *Chudan-soto-uke* (middle body block from the outside). He is then in *Kiba-tachi* (horse stance).

C-2. White blocks Black's *Hidari-mawashi-geri* (left roundhouse kick) with *Hidari-soto-uke* (left block from the outside). The stance is the same as in C-1.

C-3. This is the same as C-1.

C-4. As White sweeps away Black's kicking leg, he strikes the opponent's jaw using *Tettsui* (iron hammer fist).

D-1. Black performs *Yoko-geri-age* (upper side kick) and White blocks it with *Hidari-chudan-uke* (left middle body block).

D-2. White blocks Black's *Yoko-geri-age* (upper side kick) with *Migi-chudan-uke* (right middle body block). Although the blocking is done with middle body blocks here, it should vary from lower body to upper body depending upon the height of the kicks.

D-3. Same as D-1.

D-4. As White pushes away the ankle of Black's kicking leg, he turns Black's body around and at the same time steps forward. Then, he kicks Black's left leg joint using *Migi-kansetsu-geri* (right kick to the knee).

E－1

E－2

E－3

E-1. Black performs *Mae-geri* (front kick). White withdraws his right leg one step, and performs *Hidari-shotei-uke* (left palm heel block).

E-2. White blocks *Hidari-mae-geri* (front kick with left leg) using *Migi-shotei-uke* (right palm heel block). The left foot is drawn back.

E-3. Same as E-1.

E-4. White grabs Black's kicking leg with both hands and pushes him down.

E－4

F－1

F－2

F－3

F-1. White blocks Black's front kick with his left leg. Whenever you block a kick or a punch, it is most effective if you *push* the striking limb at the same time.

F-2. White blocks Black's *Hidari-mae-geri* (left front kick) with the right knee.

F-3. White blocks Black's *Migi-mae-geri* (right front kick) with the left knee.

F-4. White pushes away Black's kicking leg and at the same time, he kicks Black's jaw using the same leg he used for blocking.

F－4

G-1. White blocks Black's *Migi-mae-geri* (right front kick) with *Migi-soko-ashi-uke* (right arch of the foot block).

G-2. White blocks Black's *Hidari-mae-geri* (left front kick) with *Hidari-soko-ashi-uke* (left arch of the foot block).

G-3. Same as G-1.

G-4. As White blocks Black's kick, he knocks Black down with *Yoko-geri* (side kick).

IPPON-KUMITE (ONE FORM SPARRING)

Ippon-kumite is the final group of exercises before the karateka begins free sparring. In this section, we emphasize single attacks and defenses. It is the combination of these *Ippon-kumite* that will prepare you for *Jiyu-kumite* (free sparring). Emphasis is placed on each technique's individuality; you can no longer depend upon routines containing many related forms, since in free sparring an opponent's moves are generally unexpected. For performing blocks, it is best to stand in *Han-kiba-tachi* (half horse stance). The photos above show (1) two participants facing each other before a contest; (2) the two bow to each other. As stated before, the bow is very important in karate. It shows respect towards the other person, and this is the essential difference between the martial arts and street fighting.

A-1. Two participants are ready. The attacker is on the left throughout.

A-2. One performs *Migi-jodan-tsuki* (right upper body thrust) and the other blocks it with his left hand.

A-3. Turning the blocking hand around and sweeping away the opponent's striking hand, he strikes the opponent's face with *Migi-tegatana* (right handsword).

B-1. The preparatory positions are the same as in A-1. One performs *Jodan-tsuki* (upper body thrust) and the other blocks it with *Migi-jodan-tegatana* (right upper body handsword).

B-2. As he blocks the thrust, he steps forward and strikes the opponent's rib area with *Tegatana* (handsword).

C-1. The beginning is the same as A-1. One performs middle body thrust and the other blocks it with his left hand from the outside.

C-2. Immediately after blocking, he withdraws his left hand and strikes the opponent's knee joint using his right hand. Or, something like B-2 could be performed.

D-1. The beginning is the same as A-1. One performs middle body thrust, and the opponent blocks it with *Hidari-naka-segatana* (left reverse handsword from the inside).

D-2. He withdraws his blocking hand and at the same time, he strikes the opponent's clavicle using *Migi-tegatana* (right handsword).

E-1. Two participants get ready.

E-2. One performs middle body thrust and the other sweeps it away with *Hidari-tegatana* (left handsword).

E-3. Then, he strikes the opponent's stomach area using *Shotei* (palm heel thrust).

F-1. The beginning is the same as E-1. One performs middle body thrust and the other blocks it with *Hidari-soto-shotei-uke* (left palm heel block from the outside).

F-2. Then he steps forward and kicks the back of the opponent's knee joint using his right leg.

G-1. The beginning is the same as E-1. After blocking the opponent's middle body thrust with *Hidari-tegatana-oroshi* (left handsword drop block) from the inside . . .

G-2. . . . he sweeps the thrusting hand away, and at the same time, kicks the opponent's stomach area with *Migi-mae-geri* (right front kick).

H-1. The beginning is the same as E-1. One blocks the opponent's middle body thrust with *Soto-shotei-uke* (palm heel block from the outside).

H-2. At the same time, he kicks the opponent's back part of the thigh using his left shin. This is a very effective technique and the person hit usually cannot stand after being kicked in this manner.

I-1. Two participants are ready.

I-2. After blocking the opponent's right upper body thrust with *Hidari-jodan-tegatana-uke* (left upper body handsword block) . . .

I-3. . . . he turns the striking hand around and pulls it towards him using *Tegatana-kake* (handsword hook). Then, he kicks the opponent's solar plexus area with *Migi-hiza-geri* (right knee kick).

J-1. The beginning is the same as I-1. One blocks *Migi-jodan-tsuki* (right upper body thrust) with *Migi-jodan-uke* (right upper body block).

J-2. He then performs *Mawashi-kake* (roundhouse hook or turning hook) with his blocking hand, and kicks the opponent's right rib area using the left shin. NOTE: Since this technique is very powerful, you must be very careful when using it.

K-1. The beginning is the same as I-1. One performs *Migi-jodan-tsuki* (right upper body thrust) and the other raises both arms up and sweeps the opponent's striking arm away to the left side. At the same time, he grabs the opponent's head.

K-2. Bringing the opponent's head downwards, he kicks the opponent's face with *Migi-hiza-geri-age* (rising right knee kick).

L-1. The beginning is the same as I-1. Instead of blocking the opponent's right upper body thrust, he lowers his hips and dodges out of the way.

L-2. Grabbing the opponent's testicles, he jumps in and strikes the opponent's rib cage with his head.

M-1. Two participants are ready.

M-2. One blocks the opponent's middle body thrust with *Koken* (arc fist) from the inside.

M-3. Then he steps forward with his right foot and strikes the opponent's jaw with *Migi-koken* (right arc fist).

N-1. The beginning is the same as M-1. One blocks the right upper body thrust with *Hidari-koken-age-uke* (left arc fist rising block).

N-2. As he blocks, he places his right foot one step forward and strikes the opponent's rib cage using *Migi-koken* (right arc fist).

O-1. The beginning is the same as M-1. One blocks the opponent's right upper body thrust with *Hidari-jodan-tegatana-uke* (left upper body handsword block).

O-2. Turning the blocking hand outwards, he kicks the opponent's jaw with *Migi-mawashi-geri* (right roundhouse kick).

P-1. The beginning is the same as M-1. Instead of blocking the upper body thrust, one lowers his body by dropping his hips in order to avoid the thrust.

P-2. Placing both hands on the floor for support, he kicks the opponent's stomach area with *Migi-mawashi-geri* (right roundhouse kick).

Q－1

Q-1. The two participants are ready.

Q-2. One blocks the opponent's upper body thrust using *Hidari-tegatana-uke* (left handsword block), then reaches under the opponent's striking arm with his right arm. He then clasps his hands together, thereby imprisoning the opponent's arm.

Q-3. He forces the opponent backwards by pushing against his trapped arm and kicking his right leg out from under him.

R-1. The beginning is the same as Q-1. One blocks the opponent's upper body thrust with *Hidari-tegatana-uke* (left handsword block) and at the same time, he tries to get to the right side of the opponent.

R-2. He grabs the opponent's right leg with his right hand and pushes the opponent's knee joint with his left forearm in order to make him fall.

Q－2

R－1

Q－3

R－2

S — 1

S-1. From the preparatory position seen in Q-1, one blocks the opponent's right upper body thrust with a left handsword and turns it outwards.

S-2. He then grabs the opponent by the right leg and pulls it, and at the same time, his left arm pushes the opponent down.

S — 2

T — 1

T-1. Two participants bowing to each other.

T — 2

T-2. The two are ready to spar.

T-3. One blocks the opponent's upper body thrust with *Ashigatana-yoko-geri-age* (rising side kick using footsword).

T — 4

T-4. He then kicks the opponent's side using the blocking leg in *Ashigatana* position (footsword).

U-1. The beginning is the same as T-1 and T-2. One blocks the opponent's middle body thrust with *Mawashi-soko-ashi-uke* (roundhouse block using arch of the foot).

U-2. Using the same leg in *Ashigatana* position (footsword), he kicks the opponent's throat.

U-3. Or, after blocking the thrust with *Soko-ashi* (arch of the foot) he can then kick the opponent's face using the same leg in *Ashigatana* position (footsword).

U — 2

U — 3

U — 1

JIYU-KUMITE (FREE SPARRING)

Free sparring is the pinnacle of karate. Until you have mastered free sparring, you cannot consider yourself to have learned true karate, but merely a form of gymnastics.

It is of the utmost importance for the karateka to develop swift reflexes and the ability to respond instantly to an opponent's moves. A good exercise to increase speed while changing directions is to place five chairs within a square area in the design of the number 5 side of a die. Then run around each chair as fast as possible within one minute. Another good exercise is to perform jump kicks from a squat position as many times as possible.

A. Two participants performing *Yoko-tobi-geri* (side jump kick).

B. The moment when an attacker is at the pinnacle of his jump.

C. One performs *Yoko-geri* (side kick) and the other *Mawashi-geri* (roundhouse kick).

D. At the same time one blocks an opponent's attack, he grabs the opponent by the collar and jumps up in the air.

E. At the same time one blocks the opponent's attack, he pulls the opponent down by the collar and proceeds to attack him using his right fist.

F

G

H

I

K. One child performing *Mawashi-geri* (roundhouse kick) and the other *Yoko-geri* (side kick).

L. One child is blocking the opponent's *Mawashi-geri* (roundhouse kick) with his arm and at the same time attacks the opponent's face with a front kick.

F. One performing *Mae-geri* (front kick) and the other *Mawashi-geri* (roundhouse kick).

G. At the same time one blocks the opponent's attack, he grabs the opponent by the collar and makes him fall. Then he strikes the opponent with *Migi-tegatana* (right handsword).

H. One performs *Yoko-tobi-geri* (side jump kick) and the other *Mawashi-geri* (roundhouse kick). Notice that the participants are wearing the new improved *Gi* or traditional karate garb (see page 238).

I. One performs *Seashi-geri* (instep kick).

J. A young boy performs *Yoko-tobi-geri* (side jump kick).

5. Tameshiwari

第六章　試し割り

Tameshiwari, the art of breaking wood, tile, bricks, and stone with the fist or the bare foot, is not a purpose of karate, but rather serves as a barometer of acquired strength and technique. It is useful for this purpose because in *Kumite* (sparring) you must never actually touch the opponent for fear of causing extreme physical injury. *Tameshiwari* allows the karateka to expend total effort and energy on an inanimate object, and successful results are indicative of one who has mastered his art.

Tameshiwari requires exceptional balance, form, concentration of spirit, and calmness. It is a challenge to the ability of the karateka and will test the limits of his strength. He must use all the power he possesses in order to succeed at each attempt.

THE DYNAMICS OF TAMESHIWARI

1. Materials used

A wooden board will always fracture along its grain. Therefore, the shorter the length of the wood grain, the easier it is to break. On the other hand, tiles, bricks, and cinder blocks are all synthetically manufactured and are therefore more homogeneous and lack lines of weakness. Due to this fact, these materials generally present a greater challenge to the karateka.

Probably the most difficult material for use in *Tameshiwari* is natural rock. The denser and more compact the rock, the more difficult it will be to break. (In general, the darker-colored rocks are the ones to avoid.) The beginner should only attempt to break rocks that are long and thin and exhibit planes of weakness.

2. Body contact areas

It is of primary importance that the striking portion of the body be as small and sharp as possible. This provides the object with the least amount of surface area to resist. Obviously when we say that the striking portion of the body must be small, we do not refer strictly to size as we would be unable to break hard objects with our little finger which is weak. Therefore, the striking part must be strong and powerful.

Obviously, human flesh and bone can never be as strong as rock or concrete and this is where technique and spiritual preparation enter the picture.

Weight x speed (high) > weight x speed (low)

3. Power and striking angle

The strength necessary for the successful performance of *Tameshiwari* is achieved by marshalling all of the body reserves. Especially important is power generated up through the legs.

There are two ways to increase your power when performing *Tameshiwari.* The first is to take advantage of acceleration due to gravity. To understand this, think of this example: if a man weighing 154 lb. (70 kg.) stands on one foot, the earth receives a force of 154 lb. (70 kg.). However, if he jumps up and then hits the earth with one foot, the force will be greater than 154 lb. (70 kg.) due to the acceleration caused by the gravitational pull. This force can be increased even further by bending and stretching the hips while in the air.

The second method for maximizing the power of a blow is to strike the object perpendicularly; in other words there should be an angle of 90° between the arm and the object. If the object is struck from any other angle, the force of the blow is spread over the surface of the object rather than pinpointed.

The sharper the striking point, the easier the object is to break.

It is most efficient to strike the object perpendicularly.

4. Speed

The two most important things in *Tameshiwari* are power and speed. Speed is dependent upon many things including muscular strength, flexibility, bending and stretching of the hips, and quick reflexes. These can be acquired only through training.

Once the karateka has mastered all the spiritual and physical requirements, all that is left for him to do is constant practice.

5. Methods

As illustrated below, there are three possible methods for breaking an object. The first method, showing the object simply resting on two supports, is the most difficult and therefore least preferred. The next two methods are much superior. In both, a solid base such as the anvil pictured is used as support. One end of the object rests directly on the top of the palm which rests on a folded towel on the anvil. The difference between the two is in the positioning of the object. In one method, the end

most difficult to break

Theoretically, the top ones are easier to break than the bottom ones.

rests directly on the anvil, and you strike the object as shown by the arrow. In the other method, one-third of the object hangs over the edge of the anvil, and it is struck at the point shown by the arrow. In each case, before striking, the object is lifted by the supporting hand a finger's width off the anvil as shown. If you wish, you may cover the object completely with a towel or cloth in order to avoid injury to your hand. While it may appear that the last method is more difficult because you must strike the object directly above a support point, actually the sharp edge of the anvil aids in cracking the object.

Although the last two methods are very efficient for breaking one tile, they are not effective for breaking many tiles because of your inability to lift that much weight with one hand. The karateka must therefore use the first method which is more difficult because it lacks the additional breaking force acquired by the lifting of the object.

A — 1

PRACTICING TAMESHIWARI

A — 2

1. Tameshiwari using wood boards

Wood boards are widely used in *Tameshiwari*.

A-1. A boy breaking a wood board using *Tegatana* (handsword).

A-2. A 10-year-old girl breaking a wood board using *Tegatana* (handsword).

A — 3

A — 4

A-3. A 7-year-old boy breaking a wood board with his elbow.

A-4. A boy breaking two wood boards with his elbow.

A-5. Same as above, but with thicker wood boards.

A-6. Three wood boards being broken by *Seiken* (normal fist).

A — 5

A — 6

A—9

A—7

A—10

A—11

A—8

A-7. A woman breaking three wood boards using her elbow.

A-8. A 10-year-old boy breaking a wood board with *Seiken-tsuki* (thrust using normal fist).

A-9. A 9-year-old boy breaking a wood board with *Mae-geri* (front kick).

A-10. A boy breaking two wood boards with *Mae-geri* (front kick).

A-11. Three wood boards being broken by *Mae-geri* (front kick).

A—12

A-12. Four wood boards (two together at each side, as shown) being broken by *Ni-dan-geri* (foot attack from the air).

A-13. A man holds three wood boards.

A-14. The three wood boards being broken by *Mae-geri* (front kick).

A—13

A—14

A — 1

2. Tameshiwari using tiles

A-1. Ten tiles are being broken by *Tegatana* (hand-sword).

A-2. Fifteen tiles are being broken by *Kakato* (heel).

A-3. Five tiles are broken by the head.

A — 2

A — 3

3. Tameshiwari using bricks

With a great deal of practice, you will be able to break two bricks.

A-1. One brick about to be broken by *Tegatana* (handsword).

A-2. One brick is being broken.

4. Tameshiwari using stones

A-1. A stone being broken by *Tegatana* (handsword).

5. Tameshiwari using cinder blocks

Cinder blocks are very often used because they have a homogeneous consistency.

A-1. A cinder block being broken by *Tegatana* (handsword).

A-2. A cinder block being broken by *Ashigatana* (footsword).

A-3. A cinder block being broken by *Maegeri* (front kick).

A-4. A cinder block being broken by the head.

A-5. A cinder block being broken by the elbow.

6. Special Applications of Karate Techniques

第七章 空手の特殊応用

A — 1

A — 2

A — 3

Karate was first developed as a form of self-discipline and self-awareness, not as a sport. An ideal form of self-defense, it improves health, it improves the physique, it enhances spiritual and educational thought, and it provides a rhythm to daily life.

In this chapter, we shall examine the applications of karate that may be used in everyday life that recapture the essence of karate.

EVERYDAY TECHNIQUES FOR SELF-DEFENSE

Before describing the various techniques, a brief discussion on the importance of awareness is in order. You must have a *total awareness* of everything, no matter how trivial, that you do throughout your life. You must be alert to everything that goes on around you and not become lackadaisical. When your life is organized in this manner, it serves as a great stabilizing force and is psychologically and emotionally calming.

You will find the following techniques helpful in your everyday life.

1. While shaking hands . . .

A-1. When you meet someone, you shake hands with him.

A-2. If he steps in towards you with his right foot when you are about to withdraw your hand . . .

A-3. . . . and if he proceeds to throw a punch into your abdominal area, you can avoid it by following B. In B, a more careful handshake is shown. You must be aware that there could be an enemy even among your best friends, and be ever alert.

B-1. The handshake. Pay attention to the fact that you put your left foot in front, unlike in the handshake seen in A-1.

B-2. When you are about to withdraw your hand, he steps in towards you with his right foot as before.

B — 1

B — 2

B—3 B—4

B-3. When he tries to hit your abdominal area with his elbow, you turn your body to the right and block his punch with your left arm.

B-4. As you block his punch, you immediately strike his face using *Migi-segatana* (right reverse handsword).

C—1 C—2

C—3

2. While walking . . .

C-1. While you are walking, someone comes from behind to disturb you. You, then, move to his right side.

C-2. If he starts to grab your neck . . .

C-3. . . . you turn to the left using your left leg as a pivot, and strike him in his face using *Migi-segatana* (right reverse handsword).

D—1

D—2

D—3

E—1

E—2

E—3

E—4

D-1. Someone approaches your left side, immediately starts to provoke a fight . . .

D-2. . . . and then proceeds to grab your lapel.

D-3. As soon as he grabs your neck, you kick his testicles with the right knee (using the left foot as a pivot), and strike his jaw using *Migi-shotei* (right palm heel thrust).

E-1. If, while talking to him (facing him directly), he grabs your left wrist with his right hand . . .

E-2. . . . you raise your left arm to the side . . .

E-3. . . . and at the same time duck under his armpit and grab his wrist.

E-4. Keeping his wrist in your left hand, you move behind him, twisting his arm.

F — 1

F — 2

F — 3

F-1. While you are walking . . .

F-2. . . . someone beside you suddenly grabs your right lapel.

F-3. Stay calm and let him grab you. And then, quickly turn to him and strike his side using *Migi-segatana* (right reverse handsword).

G-1. While you are walking, someone suddenly grabs the right lapel of your jacket with his left hand.

G-2. You strike the elbow joint of his left arm using the right hand, and proceed to strike his face with your head.

H-1. Someone starts to bother you . . .

H-2. . . . and he seems to be determined to fight . . .

H-3. . . . and pushes your shoulder. In this case you can follow I in order to give you an advantage. This is an application of kinetics.

I-1. When he starts pushing your shoulder or chest, you first stand diagonally in front of him.

I-2. As soon as he pushes you, you push him back with your shoulder causing him to fall over backwards. In this way you can win the fight without violence.

J-1. If someone grabs your lapels with both hands, you should immediately suspect that he knows judo.

J-2. You step in and lower your hips, and then push his hands up forcefully using *Koken* (arc fist).

J-3. At the same time, bend down and grab his legs with both hands.

J-4. Pulling his legs towards you, try to make him fall backwards.

K-1. Someone suddenly grabs your lapels with both hands.

K-2. Allowing him to keep a hold on your lapels, lower your body and open your arms outwards.

K-3. Using *Tegatana* (handsword), strike both his sides with your two hands.

L-1. Someone grabs your lapels with both hands.

L-2. You then throw both of his hands upwards using *Koken* (arc fist), and sweep them aside forcefully by hitting his wrists.

L-3. Immediately grab his neck and at the same time kick his testicles with the right knee.

A — 1 A — 2 A — 3

3. While sitting . . .

A-1. Whenever you suspect some danger while sitting, you should always cross your legs.

A-2. If someone grabs for your neck . . .

A-3. . . . you kick him in his testicles using the upper part of the foot.

B-1. Suppose someone starts a fight with you when your legs are not crossed.

B-2. He proceeds to grab for your neck.

B-3. You immediately grab his right ankle with your right hand and pull it. At the same time, you push him in the stomach. This technique is very effective.

C — 1

C — 2

C-1. Someone suddenly grabs your lapel and pulls it.

C-2. You strike the joint of his right arm using *Migi-tegatana* (right handsword). You should stand up as you perform this act.

C-3. Then, you thrust at his eyes with the same striking hand. Or, you could strike his jaw using *Tegatana* (handsword).

D-1. When someone grabs your right lapel with the right hand . . .

D-2. . . . you can quickly stand up, and using your right hand make a hook over his hand. You then start to move to his outside.

D-3. As you move one step to his outside, at the same time grab his arm from the back and twist it while applying pressure to his shoulder with your left forearm.

C — 3

D — 1

D — 2

D — 3

E-1. While you are sitting down and talking to someone . . .

E-2. . . . he suddenly grabs both your hands . . .

E-3. . . . and proceeds to butt you in the head.

This is a common attack and the following technique will help you avoid it.

F-1. You are sitting down, talking to someone, and . . .

F-2. . . . he suddenly grabs your two hands.

F-3. The instant you notice his head approaching you, quickly move your body to the side, avoiding his head strike.

A — 1

A — 2

A — 3

4. Self defense techniques for a woman walking

Nowadays, self-defense techniques are practiced among many women not only for self-defense purposes but also for the sake of physical fitness and beauty. Any technique must be practiced at least 100 times before it can be actually used as a self-defense means.

A-1. If someone suddenly grabs your left wrist . . .

A-2. . . . turn that arm outwards, and kick his shin with your left foot.

A-3. Then strike his eyes with your right hand. In this case, you should not put too much force into your blow.

B-1. As in A-1, if someone grabs your left wrist, step forward so that his hand touches your stomach.

B-2. Lower your left hand which has been grabbed and bend his hand back strongly.

B — 1

B — 2

C — 1

C — 2

C — 3

C — 4

C-1. If someone grabs your left wrist . . .

C-2. . . . turn your arm outwards and . . .

C-3. . . . hold onto his grabbing hand with your right hand.

C-4. Then grab his wrist with your left hand and bend it strongly. As he falls down to escape from the pain, kick him in the stomach.

D-1. When someone grabs both your wrists . . .

D-2. . . . open both your arms outwards to the sides.

D-3. Then step forward towards him, and strike his knee with your left knee.

D — 1

D-4. Then kick his testicles with *Hiza-geri* (knee kick)with your right leg.

E-1. If someone grabs your right wrist from behind . . .

E-2. . . . turn around to the right to face him and hold his grabbing hand with your left hand.

E-3. You then bend his wrist the wrong way.

E-4. As he falls down, you kick him with your left leg.

A — 1

A

A′ — 1

A — 2

A′ — 2

5. Self-defense techniques using umbrellas

Everyone should be able to take advantage of whatever he or she is carrying at the time of danger, and this is especially true for women since they often carry handbags or umbrellas. Umbrellas are particularly effective in getting rid of muggers if you know the correct way to use them.

A. When someone grabs your left wrist . . .

A-1. . . . turn the left hand around.

A-2. Then step forward towards him and strike his jaw with your umbrella.

A′-1. Or, turn your left arm around outwards (the arm which has been grabbed) . . .

A′-2. . . . and at the same time, thrust your umbrella into his abdominal area.

B-1. When someone grabs your neck . . .

B-2. . . . place the handle of your umbrella on top of his grabbing wrist.

B-3. Then, pull the umbrella down strongly using both hands. He will probably fall down to avoid the pain of his wrist being bent the wrong way.

C-1. If someone grabs your hand which is holding the umbrella . . .

C-2. . . . raise that hand upwards and place the handle of the umbrella on the back of his wrist.

C-3. Then grab the other end of the handle with your left hand, and step forward towards him in order to bend his wrist forcefully the wrong way.

C

D — 1

D — 2

D-1. If someone tries to grab you from behind while you are walking . . .

D-2. . . . bend forward and lower your umbrella in front of you.

D-3. As you swing the umbrella downwards and back, bend over as far as you can in order to throw him over your shoulders.

D — 3

A — 1

6. Knife vs. karate

When someone threatens you with a knife, you should never panic. You should not retreat; instead, you must have the courage to defeat him even if you have to grab his knife.

To avoid panic when a real situation arises, you must practice the defense technique over and over with a partner. It is safest to use a rubber knife during practice.

A-1. Getting ready for the action.

A-2. Your partner strikes at you with a knife held in his right hand. You block him using *Hidari-shotei* (left palm heel thrust) from the outside.

A-3. As soon as you block, grab his right hand with the blocking hand. You then step forward with the right foot, and using that foot as a pivot, turn around. Then pull his arm over your shoulder using both hands and twist it.

A-4. While your left hand is twisting his arm, you attack him in the spleen area using the right elbow.

A — 2

A — 3

A — 4

B — 1

B — 2

B — 3

B-1. Starting from A-1 position, block the opponent's attack with *Migi-tegatana* (right handsword).

B-2. As you block, make a hook over his hand . . .

B-3. . . . and hold his hand with both your hands and raise it upwards while twisting it.

C-1. Starting from A-1 position, your partner lunges at your chest with both hands around the knife. You lower your body and avoid his attack.

C-2 and **C-3.** Then you kick him in the abdominal area using *Mawashi-geri* (roundhouse kick).

C — 1

C — 2

D-1. Starting from A-1 position, your partner lunges at your stomach with a knife. You block it with *Tegatana-juji-uke* (X-block using handsword).

D-2. Then you turn his hand around and raise it, and at the same time bend his wrist and twist his arm.

D-3. With the right hand, you strike your partner's rib cage with *Tegatana* (handsword).

D — 1

D — 2

D — 3

E-1. Starting from A-1 position, your partner attacks you with *Jodan-tsuki* (upper body thrust). You block this by hitting his wrist with *Migi-tegatana* (right handsword).

E-2. Step forward with the right foot, and slide the blocking arm over his shoulder in order to get him in a headlock.

E-3. Put your right and left hands together and strangle him, and at the same time, pull his body over your right thigh.

A — 1

A — 2

A — 3

A — 4

7. Practicing everyday self-defense techniques wearing Gi (traditional karate costume)

Since self-defense techniques require a lot of practice, you must work on them every day at home, in a variety of real-life situations.

A-1. If someone attacks you suddenly in the neck . . .

A-2. . . . grab his attacking wrist with the right hand.

A-3. Then take his hand and turn around in order to twist his arm over your shoulder.

A-4. Lift your heels off the floor and pull down on his arm as hard as you can.

B-1. When someone grabs your right sleeve with his left hand . . .

B-2. . . . raise the arm which has been grabbed and turn it outwards.

B-3. Then grab his hand and lower it by putting your hand under his hand and grabbing his wrist with your left hand.

B-4. Bend his hand hard while raising his wrist upwards.

C — 1

C — 2

C — 3

C — 4

C-1. If someone tries to grab you from behind . . .

C-2. . . . take *Han-kiba-tachi* (half horse stance) position, and raise both your arms over your shoulders.

C-3. Then place the right foot one step back and strike the opponent in the solar plexus using the right elbow.

C-4. Now grab his left hand with both your hands and throw him over your shoulder.

D-1. If someone suddenly grabs your neck with his left hand . . .

D-2. . . . swiftly grab his wrist with your left hand. Then . . .

D — 1

D — 2

D — 3

D — 4

E — 1

D-3. . . . twist his wrist and proceed to place your right arm on his elbow joint.

D-4. By twisting his arm with your left hand and pushing his arm strongly downwards with your right arm, you throw him off balance.

E-1. When someone grabs your right hand, pull the grabbed hand in and quickly grab his wrist with the left hand.

E-2. Pull him towards you by his left hand, and move your right hand towards his right knee.

E-3. Hit him forcefully with your shoulder to make him fall down.

E — 2

E — 3

F-1. Same as E-1.

F-2. Turn your arm around, raising the fist upwards. This causes his wrist to become reversed.

F-3. Since this is painful to him, he will let his hand go. Immediately strike his jaw using *Uraken* (back fist).

F-4. Step forward with the left foot and kick him in the stomach with *Hidari-hiza-geri* (left knee kick).

FITNESS EXERCISES

An experiment was once performed on two dogs. One was deprived of sleep, the other was deprived of food. The dog that was deprived of sleep was the first to die. Proper sleeping habits do not only improve physical performance, they also relax the mind and allow it to operate at peak efficiency.

Importance of a proper diet

If possible, you should eat only naturally-grown fresh produce; avoid all foods that are artificially produced or loaded with chemicals. Eat with moderation and at carefully-spaced intervals. Try not to vary eating habits too much and never eat to excess. Make sure you eat lots of fresh fruits and vegetables.

Daily physical and mental health care

Today, when many of the physical diseases that affect us are caused by mental upset, it is of the utmost importance that attention be paid to the health of the mind. You must avoid circumstances that lead to excess tension or emotional pressures. For those situations that cannot be avoided, the discipline acquired through karate allows you to deal with adversity with a minimum of emotional upset.

1. Basic exercises

A-1. Stand straight in *Musubi-tachi* (open foot stance) position and place both your hands on your hips.

A-2. Now move your neck forward and backwards.

A-3. Then, move your neck sideways (left and right), and rotate it. You should do this routine at least 10 to 20 times a day.

B-1. Stand in *Hida-ashi-tachi* (flat foot stance) with your arms crossed in front of your chest at shoulder level.

B-2. Lift your heels off the floor, so that you are standing on tiptoe. Then bring the heels down back to the floor, and repeat this about 10 times a day.

This exercise will strengthen the Achilles tendon and at the same time tighten the stomach muscles. It will also develop the gastrocnemius (calf muscle).

C-1. Stand in *Musubi-tachi* (open foot stance) position. Lift the heels off the floor and at the same time, raise both your arms to the side and bring them together over your head.

C-2. Lower your arms out to the sides. Keep them horizontal and bend your knees. Repeat this exercise at least 10 times a day. This exercise will tighten biceps, triceps, trapezius and deltoid muscles, and, at the same time it takes excess fat off your thighs.

D-1. Stand in *Musubi-tachi* (open foot stance) or *Heiko-tachi* (parallel stance). Bend your body at the waist so that your face is level with your knees. At the same time, turn your arms outwards and place your hands on the floor with the fingers pointing backwards.

D-2. Then bring the body back to the original position, and without stopping there, continue on by stretching your upper body backwards so that the whole body is in an arc shape. Repeat this about 5 to 10 times a day. This exercise will strengthen your back muscles and also make your spine more flexible. It is especially recommended for those who have poor posture.

E-1. Start from *Heiko-tachi* (parallel stance) or *Fudo-tachi* (ready stance). Cross your arms in front of you so that your hands are next to your ears.

E-2. Then open your arms out to the sides in a large circular motion. This exercise will develop your pectoral muscles and should be repeated 5 to 10 times a day.

F-1. Stand in *Fudo-tachi* (ready stance) or *Heiko-tachi* (parallel stance). Bring the left hand up to the right ear. Do the same with the right hand, crossing it over the left arm.

F-2. Pull the right hand down to the right side of your body and at the same time stretch your left arm out in order to perform *Tegatana-naka-uke* (handsword block from the inside). This will tighten your arms and at the same time, it is a good exercise for *Tegatana-naka-uke*.

G-1. Stand in *Fudo-tachi* (ready stance) and then place your left foot forward to assume *Zenkutsu-tachi* (forward stance). At the same time, bring your right arm across the body so that the right hand is under the left armpit. Then bring your left arm over the right one towards the right side of your body.

G-2. Keeping this position, turn around 180°. In this way, you change from *Hidari-zenkutsu-tachi* (left forward stance) to *Migi-zenkutsu-tachi* (right forward stance). Now raise the right arm in front of you to perform *Segatana-uchi* (reverse handsword thrust), and bring the left hand down and behind the hips in order to perform *Shotei-uke* (palm heel block). This is not as difficult as it sounds. This exercise will sharpen your sense of motion, which is also important for self-defense purposes. Repeat this 5 to 10 times a day.

G-3 and **G-4** are the reverses of G-1 and G-2.

H-1. Stand in *Heiko-tachi* (parallel stance) position, and bring your hands together in front of you.

H-2. Then place the right foot one step forward and assume *Zenkutsu-tachi* (forward stance) position. At the same time, open your arms out to the sides in a large circular motion. Do the same in *Hidari-zenkutsu-tachi* (left forward stance) also.

I-1. From either *Fudo-tachi* (ready stance) or *Heiko-tachi* (parallel stance), bring both your hands in front of your body in *Koken* (arc fist).

I-2. Then open your arms to the side in *Shotei* (palm heel thrust). If you repeat this every day, it will develop the nervous system in your wrists and fingers.

J-1. Place the right foot one step to the right side.

J-2. Bend the left knee and slide the right leg as far to the right as you can, keeping it straight. Repeat using the other leg. Alternate this exercise 5 to 10 times a day, and you will see a great improvement in control of your legs.

K-1. Stand in *Heiko-tachi* (parallel stance). Stretch the left arm straight to the left side, keeping the right hand on the right side at the level of the chest.

K-2. Then raise your right leg so that the middle part of the right foot touches the heel of the left hand. This exercise for hips and thighs should be repeated 5 to 10 times, alternating legs.

L-1. Stand in *Heiko-tachi* (parallel stance). Raise the left knee up so that it touches the left chest. This is a good exercise for knee kicks.

L-2. Repeat the same thing with the right leg.

M-1. Stand in *Heiko-tachi* (parallel stance). Raise the right arm straight out and try to touch the right hand with the right foot, keeping the knee straight.

M-2. Do the same with the left leg and arm. This exercise will reduce excess fat around the hips. Do M-1 and M-2 around 10 times every day.

N-1. Stand in *Musubi-tachi* (open foot stance). Raise the right leg to the side without bending your knee. Then assume *Migi-yoko-geri-age* (right side rising kick).

N-2. Then bring the raised right leg to the front to assume *Mae-geri* (front kick). Since you do these two movements very quickly, you may find it difficult at first. However, if you look at it in terms of self-defense, it is very practical because you can strike two people at almost the same time. Repeat this exercise, alternating legs, 5 to 10 times every day.

O-1. Bring your left foot over to the inside of the right knee and hold your balance.

O-2. Using the left foot, kick to the lower left side as if performing *Kansetsu-geri* (kick to the knee).

O-3. With the same leg, kick backwards. This exercise is also a combination of two quick successive motions, as in N. Do this 5 to 10 times and repeat with the other leg.

P-1. This is a breathing exercise. Extend your arms out to the front, keeping the palms face down.

P-2. As you pull the arms up to the sides of your body, inhale. Then extend your arms out as in P-1, and exhale quietly.

Q—3

Q-1. Assume a push-up position. Then, stretch your arms out in an arc shape. Perform regular push-ups 5 to 6 times a day.

Q-2. Perform push-ups keeping your upper body bent.

Q-3. This is the front view of Q-2. This exercise will stretch your back. Q-1 and Q-2 should be practiced alternately every day.

R-1. Lie flat on the floor on your back with your head resting on your hands.

R-2. Then clasp your hands behind your head, and raise your upper body off the floor. Continue to bend your upper body at the waist until your head touches your knees. You must keep your upper body stretched. Beginners should have someone hold their ankles, or hook their ankles at the bottom of a table or a desk. This exercise is the most useful of all for tightening the stomach muscles. It is also recommended for those who have weak internal organs.

R—2

S-1. Lie flat on the floor on your back.

S-2. Keeping your arms stretched flat along your body, raise the legs over your face so that your toes touch the floor far behind your head. This exercise should be repeated several times. It will improve blood circulation and also stretch the spine and the thigh muscles.

T-1. Sit on the floor with your legs stretched out. Then hold your ankles with both hands.

T-2. Bend your upper body so that your face touches your knees. This exercise will stretch the stomach muscles, quadriceps (thigh muscles), and gastrocnemius (calf muscles).

U-1. Sit on the floor with your legs spread apart.

U-2. Hold the right ankle with both hands and lean your upper body towards it so that your face touches your right knee. Do the same with the left leg. This exercise must be repeated 5 to 10 times on each leg every day.

V-1. Kneel forward on your knees allowing only the knees and the toes to touch the floor. Swing both arms

V — 1

V — 2

to the back, and clasp your hands together and then bend the upper body forward.

V-2. Then, bend your upper body backwards so that your clasped hands touch your calves.

W-1. First lie flat on the floor on your back and hold your hips with your hands. Then raise the lower body off the floor starting with your feet, then hips and back, so that finally you are supporting yourself using only the upper part of the arms and shoulders. Stretch out your legs and start bending and stretching as if you were riding a bicycle. This exercise improves blood circulation and at the same time stimulates the working of the internal organs.

W-2. Lie on your side, and cross your arms in front of your chest. Bring your right knee up to the chest. Do the same on your other side using the left knee. This exercise should be done 10 times with each leg every day.

W-3. Sit on the floor and relax your legs. Then bring one leg up so that the foot rests on your head. Do the same with the other leg.

W-4. The handstand is a must in physical fitness exercises. At the beginning, you can try a three-pointed handstand, which includes your head as a support. In front of a wall, start by placing your hands on the floor at shoulder width. Then, kick your legs upwards until they touch the wall. Stay in this position for about 30 seconds. This exercise is perfect for improving blood circulation.

W — 1

W — 3

W — 2

2. Exercises using chairs

All the exercises here are ones which can be practiced almost anywhere whenever you have the time. It is best to do the exercises early in the morning when the air is freshest and you are not tired. Be sure to use chairs that have a wide base for safety, as shown here.

A-1. Stand by a chair and hold the back of the chair with your left hand.

A-2. Raise your right leg straight up to the side. In doing so, try not to bend the knee. Do not try to raise your leg too high at the beginning, but as you get used to this exercise, gradually raise the height of the leg.

B-1. This is the opposite of A-1. Stand by a chair and hold the back of a chair with your right hand.

B-2. Then raise your left leg straight up to the side. As you get used to doing this exercise, try to raise your foot higher than the level of your head. This exercise helps tighten the thigh muscles, and also helps firm the hips.

C-1. Place a chair on either side of you. Then, withdraw both feet one long step to the back and, holding the backs of the chairs with your hands, assume a push-up position.

C-2. Then perform push-ups, holding onto the chairs. For an average active woman, 1 to 3 times a day would be enough, although physically strong women may do this exercise 5 to 6 times a day. This will develop the muscles around the upper part of your arms and reduce excess fat.

D-1. Hold the backs of both chairs with your hands, and kneel on the floor.

D-2. Then push hard on your arms in order to lift your body off the floor using *only* your arms. This is quite a difficult exercise; however, if you practice it often, you will soon master it.

E-1. Hold the backs of both chairs with your hands and lower your body. Keeping your left leg in front, stretch your right leg out to the back.

E-2. Repeat this, alternating legs. While doing this exercise, you must keep the upper body straight, and the stretched leg should never bend at the knee. This is beneficial for the back muscles, thighs, and lower body in general.

F-1. Place your arms on the seats of the chairs. Your hips are on the floor, and your legs are stretched out straight to the front.

F-2. Straighten your arms and lift your body off the floor. Then relax your arms and bring your body back to the original sitting position. This exercise is good for building the arm muscles, and at the same time, it straightens the spine. It is especially recommended for those with poor posture.

G-1. Holding the back of two chairs with your hands, bring the left foot to the back and place it on the right chair seat.

G-2. Then bring the left foot back to the floor and do the same with the right foot, using the other chair. Alternate this exercise several times. This is excellent for the ankles, knee joints, and hip joints. The twisting of the hips helps your internal organs develop and get stronger and also slims down the hips.

H-1. Sit on the chair keeping your back straight, and place your hands on the seat beside your hips.

H-2. Without bending your knees, try to bring your face down to your knees. This exercise should be done 4 to 5 times a day. It is good for the hips, spine, and stomach muscles.

I-1. Sit on the chair and spread your legs wide apart and keep them stretched out straight.

I-2. Bring your upper body down, keeping the legs in the same position. The upper body should be bent all the way so that your head touches the floor. You should keep in mind that the spine must be kept straight while doing this exercise. This exercise should be practiced 4 to 5 times a day. It will straighten the spine and at the same time slim down the stomach area and strengthen the muscles there.

J-1. Sit back in the chair and hold the bottom of the back of the chair with both hands. Raise the left leg as high as possible without bending it at the knee.

J-2. Do the same with the right leg, and alternate this exercise several times. This exercise stretches the muscles of the stomach, hips, thighs, calves, ankles and the toes. While developing these muscles, it will also reduce extra fat around these areas.

K-1. Place both hands on the seat of the chair, and assume a push-up position keeping the arms straight. Using the right hand as a fulcrum, take the left arm away from the seat in order to make a large circular motion all the way to the left back. The body will twist around during this exercise. Then bring the left arm back onto the seat.

K-2. Do the same with the right arm, using the left hand as a fulcrum. This exercise promotes the development of the spine, hips, upper arm muscles, and also tightens the stomach area.

3. Exercises using a towel

Fitness exercises do not necessarily require special apparatus. On the contrary, you can practice various exercises using such an ordinary object as a towel. Since a towel is readily available and is convenient to carry around, you can do these exercises anywhere.

A-1. Stand in *Fudo-tachi* (ready stance) and hold a towel horizontally in front of you, keeping your arms stretched out straight. The width of your feet should be about the same width as your shoulders.

A-2. Keeping your arms and the towel stretched, bring the towel up all the way to the back of your neck. Then slowly bring it back to the original position, keeping the towel taut all the time.

B-1. Stand straight with your heels together, and hold the towel horizontally in front of you, keeping your arms and the towel stretched out straight.

B-2. As you bring the towel up over your head, bend your knees and lower your hips. Then, as you get up, bring the towel down to the original position. This exercise should be repeated 5 to 6 times a day. This raising up of the arms will develop pectoral and deltoid muscles, which in the case of a woman, results in a firmer, fuller bust.

C-1. Stand in *Musubi-tachi* (open foot stance) and hold the towel horizontally behind your back.

C-2. Bend your body backwards so that the towel is lowered all the way down to hip level. Besides developing the chest muscles, this exercise also benefits the lungs.

D—1

D—2

D—3

E—1

E—2

D-1. Stand with your legs apart and hold the towel horizontally behind your back, stretched out straight.

D-2. Turn your body to the right side, keeping the towel stretched in a straight line.

D-3. Now turn the body all the way to the left side. Alternate sides 4 to 5 times a day. This exercise will slim down the hips and will take away excess fat from around the mid-section.

E-1. Take the same position as in D-1.

E-2. Then bend the body sideways to the left side, so that the left hand touches the left foot.

E-3. This time, bend the body to the right side, so that the right hand touches the right foot. Remember to keep the towel stretched straight. This exercise slims down the stomach and hip areas, and should be practiced 4 to 5 times a day.

F-1. Stand up straight, and hold the towel horizontally above your head.

F-2. Bend the body slowly forward, keeping the towel taut, until the towel touches the floor right in front of your feet. This exercise will develop your abdominal muscles, and should be practiced 4 to 5 times a day.

G-1. Stand with your feet close together, and hold the towel behind your calves.

G-2. Bring the towel all the way up and above your head, and then down the other side until your face touches your knees. All this time, your arms must be kept straight. This exercise will develop pectoral and deltoid muscles, and should be practiced 4 to 5 times a day.

H-1. Stand in *Heiko-tachi* (parallel stance).

H-2. Lean back about 15°, and bring the towel up and above your head. Return to the original position. This exercise should be done 4 to 5 times a day. It will reduce excess fat in the stomach area and also develop the pectoral and deltoid muscles.

I-1. Stand in *Heisoku-tachi* (blocked foot stance) and bend the upper body forward, keeping the towel stretched straight behind your knees.

I-2. With the towel stretched, bring it all the way up to the back of your neck. This exercise is extremely good for slimming down the upper arms. It should be practiced 4 to 5 times a day.

SPECIAL TRAINING EXERCISES

A karateka must develop a strong body that can withstand any attacks. Although this cannot be done in one day, it is possible if you have enough will power to endure a long training regimen.

Having a strong body is not only necessary for karate, but it also enables you to respond quickly to any stimuli. Shown here are some important special training methods and their effects. You should always keep in mind that the techniques of karate can be acquired only when you have formed the basis for them: *a strong and flexible body*.

1. Exercises using *Makiwara* (karate striking board)

In past times, *Makiwara* was always hand-made of straw and rope wrapped around a wooden board. Today it is manufactured of sponge and steel springs. It does not matter which one you use so long as you hit it accurately. When you are using *Seiken* (normal fist) to strike the board, you should hit it with the knuckes of the first two fingers (see photo below).

First, assume *Zenkutsu-tachi* (forward stance). To begin, hit the board 10 to 15 times lightly and accurately until you get the feeling of it. Then hit

it more forcefully afterwards. You should hit it at least 50 times using each hand. Both hands should be exercised equally. While practicing in this manner, you should keep your body at ease, without tension. However, the moment you hit the board, you should concentrate all your bodily power in the fist. Just before hitting the board, you should exhale, and as you withdraw your fist from the board you should inhale.

A-1. Preparing to perform *Migi-seiken-tsuki* (thrust using right normal fist).

A-2. The moment of impact with *Migi-seiken-tsuki.* The arm should be kept straight, and the body should be stable without trembling or shaking.

B-1. Getting ready to perform *Hidari-seiken-tsuki* (thrust with left normal fist).

B-2. The moment of impact with *Hidari-seiken-tsuki.*

C-1. Preparing for *Uraken-sayu-uchi* (back fist one-two punch).

C-2. The moment of impact with *Uraken-sayu-uchi.* You should practice this about 30 to 50 times a day, although this depends upon an individual's strength. Generally, in the beginning you must practice 10 to 20 times a day, gradually increasing as the hands become toughened. You must not practice so much that your skin breaks and starts bleeding. Do not overdo, but remember that if you practice regularly for a long time, your fists will become hard and strong naturally.

D. Take a preparatory stance for performing *Seiken-tsuki* (thrust using the normal fist), and then strike the board using *Migi-uraken* (right back fist).

E-1. Getting ready to perform *Tegatana-uchi* (handsword chop).

E-2. The moment of impact with *Tegatana-uchi*. One should take *Heiko-tachi* (parallel stance) for the best results.

F-1. Preparing to perform *Tegatana-naka-uchi* (handsword cross-body chop).

F-2. The moment of impact with *Tegatana-naka-uchi*. When practicing this, you should be either in *Heiko-tachi* (parallel stance) or *Kiba-tachi* (horse stance).

G-1. Exercise for *Mae-geri* (front kick) using *Makiwara*.

G-2. Exercise for *Migi-yoko-geri* (right side kick).

G-3. Exercise for *Hidari-yoko-geri* (left side kick). Each of these exercises should be practiced 20 to 30 times a day.

2. Exercises using the sandbag

You can use the same kind of sandbag or punching bag used for training boxers. It will help you increase the speed of your attacks, and strengthen the fists and the shoulders. There should be another person holding the bag while you practice.

Depending upon your individual strength, you should practice each of these exercises 20 to 30 times daily.

A-1. Exercise for *Tegatana-uchi* (handsword strike).

A-2. *Tegatana-uchi* (handsword strike).

B-1. Exercise for *Uraken-shomen-uchi* (back fist frontal punch).

B-2. *Uraken-sayu-uchi* (back fist one-two punch).

C-1. Exercise for *Jodan-tsuki* (upper body thrust).

C-2. *Hiji-uchi* (elbow thrust).

C-3. *Zu-tsuki* (head thrust).

D-1. Exercise for *Mae-geri* (front kick).

D-2. *Hiza-geri* (knee kick).

D-3. *Mawashi-geri* (roundhouse kick).

D-4. *Mawashi-seashi-geri* (roundhouse kick using the instep).

3. Exercises using baseball mitts

You need two people for performing exercises using mitts—one to hit the mitts and the other to wear them. The person wearing the mitts should move them around to various places so that the person hitting can practice quick responses to the changes in position. These exercises will increase your reaction speed to changes in the position of an opponent.

The person hitting the mitts can also use gloves, which will prepare him for *Kumite* (sparring) using gloves. However, the effects are the same whether you use gloves or not.

A-1. Performing *Migi-jodan-tsuki* (upper body thrust using the right hand) wearing gloves.

A-2. The same as above, but without gloves.

B. Practice exercises of *Mawashi-uchi* (roundhouse thrust) as shown, *Seiken-uchi* (thrust using normal fist), *Ago-uchi* (jaw strike) and *Shita-tsuki* (strike to the lower abdomen). The karateka here practicing *Mawashi-uchi* is wearing gloves.

C. The person wearing the mitts should cross his arms in front of his face so that the other person can practice *Tegatana-ganmen-uchi* (handsword face strike) using both hands consecutively.

D. *Koken-age-uchi* (upper thrust using arc fist).

E. Follow-through after *Seiken-ago-uchi* (jaw strike using normal fist).

F. *Mae-geri* (front kick).

G. *Geri-age* (rising kick).

H. *Kinteki-seashi-geri* (kick to the testicles with the instep).

I. *Hiza-geri* (knee kick).

J-1. *Mawashi-seashi-geri* (roundhouse kick using the instep).

J-2. *Naka-ashi-mawashi-geri* (roundhouse kick using the ball of the foot).

K-1. Front view of *Yoko-geri* (side kick).

K-2. Back view of *Yoko-geri.*

L-1. Front view of *Yoko-geri-age* (rising side kick).

L-2. Back view of *Yoko-geri-age*.

M. *Kansetsu-geri* (kick to the knee).

N. *Tobi-mae-geri* (jumping front kick).

O-1. *Tobi-yoko-geri* (jumping side kick).

O-2. *Tobi-yoko-geri* (back view).

P. Exercise for *Ni-dan-geri* (foot kick from the air).

4. Booshi-geri (kicking off a hat) and Tobacco-geri

When you have reached the point where you are confident that you can manipulate your body freely and can raise your legs as high as possible, then you are ready to practice *Booshi-geri* and *Tobacco-geri*. *Tobacco-geri* (kicking a cigarette from someone's mouth) is more difficult than *Booshi-geri*; however, it too, is only a matter of practice.

When you are able to use your feet and legs as freely and easily as you do your hands and arms, you are considered to be an expert.

A-1. Preparing to kick a hat off someone's head. At the beginning, you should just try to touch the brim of the hat rather than actually kicking it off. Once you get the feeling of barely touching the hat with your foot, then you should try doing it more forcefully so that the hat is knocked off.

A-2. The moment the hat is kicked off.

B-1. With practice, a woman can do the *Booshi-geri* easily.

B-2. The moment the hat is kicked off.

C-1. *Tobacco-geri* must be done so quickly that the person smoking the cigarette does not notice it's gone. While practicing this, you should be very careful not to kick the other person's stomach, nose, or jaw. Examine the distance carefully before kicking.

C-2. The moment the cigarette is kicked out of the mouth.

5. Exercise using the Shishaku-bo (1.2-metre-long (4-foot-long) rod)

In karate, we use rods not to become expert at handling them as weapons but in order to acquire strength and good balance of the body.

A-1. Hold the *Shishaku-bo* horizontally in front of you.

A-2. Then, raise it back over your head and finally bring it back to the original position. This is an exercise for the upper body, especially the pectoral muscles.

B-1. Hold the *Shishaku-bo* upright at the right side of your body.

B-2. Using your left hand as a fulcrum, bring the rod downwards, making a large circular motion.

C-1. Do the same using the other arm. This exercise should be repeated about 20 times with each arm.

C-2. The position after the swing.

D-1. Bring the rod behind your back horizontally, and hold onto it with both hands.

D-2. Turn to the left as far as possible without moving your feet . . .

D-3. . . . and then turn to the right. This exercise will strengthen the hips.

E-1. Bring the rod straight down over your head and behind your back, holding it with both hands above your head. If the right hand is holding the end of the rod, then your left foot should be in front, and vice versa.

E-2. Keeping the same position, raise the rod and swing it downwards using a large circular motion.

E-3. When you swing the rod down, you must twist your wrists to make the movement easier.

E-4. Front view of a karateka swinging the rod downwards. Since the rod is very heavy, it will take a lot of training before you will be able to control the movement of it. At the beginning, you should practice using the rod slowly. Then, once you get used to it, increase your speed.

6. Exercises using barbells

There are three important things in karate: strength, speed, and technique. Out of these three, strength could be said to be the most important. However, strength is very much associated with speed; therefore, the karateka cannot achieve one without the other. From my experience, I can say that the karateka should devote himself to developing strength and speed while he is young, and not depend solely on technique. Karate techniques are expecially important for those whose physical strength may have lessened with age.

For developing strength, dumbbells and barbells are the best pieces of equipment to use. They are perfect for building muscles. However, too much strain on the muscles will result in slower speed. Therefore, you should not spend too much time in using these pieces of equipment. If you plan, for example, to practice karate for two hours a day, 20 minutes will be enough time to devote to body exercises using weights.

You should start with a barbell of the right weight for you or else you might injure yourself. It is best for you to learn how to use weights in a gymnasium under supervision. Never attempt *any* weightlifting without proper instruction.

A-1. Grab the barbell and bring it up to chest level. You should do this about 10 times.

A-2. As you get used to performing A-1, you should try to bring the barbell all the way up above your head.

B-1. Grab the barbell with your hands held in the opposite direction.

B-2. Bring it up above the head, and lower it to the back of the neck. This should be done 5 to 6 times.

C-1. Hold the barbell in the opposite manner again (the tops of the hands are facing the back).

C-2. Bring it up to the neck, and then lower it down to the original position. This is called a "curl." It should be repeated about 10 times.

C-3. Do the curl with the hands held in the opposite manner.

C-4. Bring the barbell up to the neck. While doing so, you should not shake your hips or use a swinging motion to help you raise the weights.

D-1. Grasp the barbell and . . .

D-2. . . . bring it up to the height where your arms are stretched straight down. Then lower it down to the floor. This exercise will strengthen the hip and stomach muscles.

E-1. Place the barbell on the back of your shoulders.

E-2. Then, keeping the barbell on the shoulders, bend the knees and lower the body. Then rise up to a standing position. This exercise will strengthen the hips and the legs.

F-1. Lift the barbell between your legs.

F-2. Holding the barbell almost perpendicular to the body, lower it close to the floor and back up to a standing position. Repeat this several times. This exercise will strengthen the legs, hips and the arms.

G-1. Lie on a bench on your back and hold the barbell up and above your face.

G-2. Then lower the barbell behind your head as far as possible.

H—1

H—2

H-1. This is usually called the "bench press." Use a barbell of approximately your own weight, and hold it right above your chest.

H-2. Push the barbell up until your arms are straight, and then bring it down to the chest again.

I—1

I—2

I-1. Place both of your feet under the barbell, and hook them there. Clasp your hands behind your head.

I-2. Keeping your hands clasped, try to raise the upper body up over your knees. Then, bring your body back to the prone position. Repeat this several times. This exercise will strengthen your stomach and hips. At the same time, it will improve your internal organs.

7. Exercises using Sashis (stone weights)

Sashis, stone weights with handles, have been used since ancient times in China, Korea, and Okinawa. Nowadays, however, it may be better to use dumbbells, which are the modern equivalent of *Sashis*. They are excellent for developing the back and side muscles, the wrists and your grip power. Here we show how to use *Sashis* for exercises, but if you prefer to use dumbbells, the techniques are exactly the same.

A-1. Hold two *Sashis*, one in each hand, with your arms stretched out forward.

A-2. Bend the arms all the way up at the elbows, and then return them back to the stretched position. Repeat this exercise about 10 times a day.

B-1. Hold two *Sashis*, one in each hand.

B-2. Raise one arm up above your head holding a *Sashi*, and keep the other arm beside your thigh. Then alternate arms. This exercise should be performed about 10 times each day.

C-1. Practice *Jodan-uke* (upper body block) using *Sashis*.

C-2. Practice *Hidari-jodan-uke* (left upper body block). This exercise will improve the speed of your arms, and should be performed about 10 times a day. It is more effective if you practice with light-weight *Sashis*.

D-1. Hold the *Sashis* with both hands stretched out forward.

D-2. Open the arms to the sides holding the *Sashis*, and then bring them back to the original position. This exercise should be performed about 10 times a day.

E-1. Lie flat on the bench on your back, and hold the *Sashis* straight up.

E-2. Cross your arms in front of your chest.

E-3. Then, open up your arms to the sides.

F-1. Lie flat on the bench on your back.

F-2. Raise one arm holding a *Sashi* up above your head, while keeping the other arm beside your thigh. Then alternate arms. Repeat this exercise about 10 times a day.

8. Exercises using Tetsugeta (iron sandals)

Tetsugeta were used by Japanese warriors in ancient times to develop strength in their feet and legs. They are still very popular since they can be worn on the hands or the feet during karate practice.

A-1. Hold the *Tetsugeta* in both hands.

A-2. Raise both hands with the *Tetsugeta* up and down in order to strengthen the pectoral muscles.

A-3. Then raise one hand at a time, and repeat with each hand several times.

B—1

B-1. Hold the *Tetsugeta* horizontally in front of your chest with your arms bent at the elbow.

B-2. Open your arms sideways, and then bring them back to the original starting position. Repeat this exercise several times.

C. Wear the *Tetsugeta* on your feet and practice *Hiza-geri* (knee kick). When you kick, you should try to raise the knee so that it almost touches your chest. Alternate legs and practice about 10 times each day.

C

D — 1

D — 2

D-1. Wear the *Tetsugeta* on your feet . . .

D-2. . . . and practice *Mae-geri* (front kick). Be careful that the *Tetsugeta* do not fly off your feet! Alternate legs and practice this exercise about 10 times each day.

E-1. Wear *Tetsugeta* on your feet.

E-2. Practice *Yoko-geri-age* (rising side kick). You should always grip *Tetsugeta* tightly so that they do not come off your feet while practicing. This exercise should also be performed 10 times each day.

E — 1

E — 2

A

B

C

D

9. The bridge

As mentioned in the basic exercise section (pages 41–49), if you do exercises for the back muscles and stomach muscles, it automatically improves your internal organs and strengthens your hips.

A. First stand straight and then bend your body backwards.

B. Bend your body all the way down so that you can touch the floor with your hands, with your fingers pointed back towards your feet, thus forming a bridge between your feet and hands.

C. This time, keep your hands on your stomach and touch the floor with your forehead. This bridge should be rounder than the bridge in B. Since it will be a long time before you can do this bridge by yourself, you should use a wall to "crawl" down at the beginning.

D. Once you have practiced the bridge sufficiently, you will not move or shake, even if someone stands on your stomach. In addition, using your well-trained stomach as support, you can break tile, wood boards and bricks on it. Or, someone can

E

even break a stone with a hammer on your stomach.

E. Once you develop a strong stomach, you can withstand all kicks there.

10. Exercises for the handstand

Those who practice karate must do the handstand every day—even on those days when you do not do other exercises. The general public should also practice the handstand as a daily routine, because it will strengthen the internal organs and stretch the back and activate the respiratory organs.

A. In the beginning, you can have an assistant to hold your legs steady. You can also do this against the wall. You should spend at least 30 to 60 seconds a day doing the handstand, and prolong the time to 3 to 5 minutes as soon as you get accustomed to doing handstands.

A-1. Place both forearms on the floor and put the fists together, forming a triangle. Put the head right below the top of the triangle, and do a headstand.

A-2. The same as A-1, seen from the side. The headstand will help you develop balance before trying a handstand.

A

A — 1

A — 2

B-1. As you get used to doing handstands, try doing them with the fists instead of just the hands on the floor. Since the area the fists cover on the floor in order to control the center of gravity is much smaller, this type of handstand is quite difficult.

B-2. As seen from the back.

B-3. As seen from the side.

C-1. Eventually, you can try doing handstands with just the fingers. This handstand requires a lot of strength in your fingers; however, it is not so difficult to control your center of gravity since you are still occupying almost the same amount of space on the floor as with your full hand.

C-2. As seen from the side.

D-1. After you master the handstand with five fingers, then try doing it with three fingers, and even two fingers on each hand.

D-2. Standing on the thumb and forefinger as seen from the back.

D-3. Another view from the back.

D-4. As seen from the side.

A

B

11. The mysterious and amazing body

After you have practiced all the basic exercises regularly for quite a long time, your body may be ready for some more training to increase its strength against exterior shock even further. After these exercises, the body becomes like steel.

C

A. Lie flat resting the shoulders and thighs on the backs of two assistants. Then have a stone placed on your abdominal area. Another assistant breaks the stone using a sledgehammer, but your body should be hard enough to remain steady and without any damage to it.

B. Next, have an assistant hit your stomach with a 3- to 4-inch-wide (8- to 10-cm.-wide) wooden board. The wooden board will break on the hard abdominal muscles.

C. Have the assistant do the same thing to the shoulder muscles.

D. Have your assistant hit your trapezius muscle as hard as he can. Again, the wooden board will break.

D

12. Tumbling

It will take long and constant practice before you can do tumbling perfectly. In the beginning, you should have assistants holding a rope or standing by on both sides so that you can hold their hands as you practice. If you practice tumbling as an extension of somersaults, handstands, and flips, it will accelerate your progress. However, it takes about two years before a person with a well devel-

oped physical sense can master this perfectly, and for those who are not so well-endowed physically, it may take seven to eight years of constant practice.

Tumbling will sharpen your sense of balance no matter what situation you are in. You should be able to aim at any object or any opponent accurately and quickly however your body may be situated.

4
3
2
1

5
6
7
8

7. The New Karate: Modernizing Shiai (Competition Karate)

第八章

If you were to look carefully at all the different disciplines of karate that are being taught today, you would see that, ideally, there should be only one all-encompassing karate school. All of the practice methods, performance techniques, and forms of combat are essentially the same. The only reason to account for the fact that there are so many different schools of this sport today is that there are no general or comparative rules for the judging of competitions among the different schools.

In the modern karate contests of today, the competitors are never allowed to actually strike each other for fear of causing serious injuries. Therefore, contestants must halt kicks, punches, and other blows split seconds before making contact with their opponents. Because of this, it is not only difficult to judge the strength of an attacker's strike, but it is also impossible to predict accurately what effect the blow might have had upon the opponent if it had actually made contact with him. And, for the audience watching these watered-down contests, a large part of the excitement that would normally be generated in a contact sport such as karate is irretrievably lost. In addition, competition scoring is very difficult for the spectator to comprehend.

It is my belief that this type of match takes away a great deal from the very essence or spirit of karate. It is my proposition that competitors should be provided with protective clothing and other covering to make sure that all the vital areas of the body are protected. Then, the two combatants should be permitted to actually strike one another so that the judges *and* the audience can clearly see who is winning, and how the match is proceeding.

Karate should never be thought of or displayed as a vehicle for public entertainment. Nonetheless, so long as it is performed cleanly and according to the rules of the sport, interested spectators should be allowed to observe karate competitions. This would serve as an excellent way to promote and expand the general public's interest in the sport.

Of course, in order for our suggested plan for competition modernization to come about, the proper protective clothing and coverings are absolutely essential. Karate is a unique sport unlike any other, and it is therefore quite puzzling that the simple judo uniform, *Gi*, has continued to be used

A

B

C

D

TAMESHIWARI SCORING

Contestant	*Seiken*	*Tegatana*	*Hiji-uchi*	*Mae-geri*	Total Score	Rank
A	7	8	9	14	38	1
B	6	7	10	12	35	3
C	7	5	12	12	36	2
D	4	6	11	12	33	4
E	5	6	9	13	33	4

unchanged in karate for such a long time. Karate garb should be designed specifically for the rules and techniques of karate, the most important consideration being, of course, safety.

The photo on page 243 illustrates the essential parts of the modern karate competitor's uniform.

(1) top
(2) trousers
(3) abdominal band
(4) forearm guards
(5) athletic support
(6) shin guards
(7) belt
(8) gloves

Photographs A, B, C, and D illustrate how the new uniform is properly worn and how it looks from all angles.

Now that all competitors will be able to protect their vital areas by wearing the modern protective clothing, the contest rules should be changed to allow for physical contact. Combatants should be allowed to try to knock each other down using all the skills and techniques that they have acquired.

In modern karate competitions using the new protective clothing, matches should be broken down into four weight classes—lightweight, middleweight, heavyweight, and open weight.

In amateur competitions, the blows directed against the upper body of an opponent should be considered to be worth the highest points when scoring. The only exception to this would be a blow to the front of the face which should be considered a foul. The time limit for the performance of a karate match should be in the vicinity of 3 to 5 minutes. If, during this time period one of the fighters is knocked to the floor, he loses.

In professional karate competitions, the competitor may strike any portion of an opponent's body. The contest is terminated when one of the contestants is knocked to the floor. If neither combatant is knocked down within the set time limit of the match, then the winner is determined according to which man has recorded the highest score (in other words, the one who has thrown the most effective punches).

The group of professional karateka are the men who make their living through karate. They have accumulated much in the way of experience through years of hard training and continual practice. Because they perform in public competitions, they

contribute beneficial and important services to the sport of karate in two ways. First, since they do not have to worry about getting into a second profession with which to support themselves, they can devote all of their time and energy to perfecting their karate techniques and methods. Second, they expand public interest in the sport by demonstrating karate to interested spectators.

In addition to karate competition involving *Kumite* (sparring) there is something else that must be given greater emphasis and that is the practice of *Tameshiwari* (the breaking of boards, tiles, stones, etc. by striking them with various parts of the body). *Tameshiwari*, when considered together with *Kumite*, should be taken as an accurate barometer of the strength that a karateka possesses. If one thinks of *Kumite* as a method for expressing the strength of a karateka's learned and applied techniques, then *Tameshiwari* may be considered a good method for judging his true physical strength. It is a mistake to look down upon the spectacular results of *Tameshiwari* as being overtly flamboyant or only "showing-off," or for that matter to practice it just for these purposes.

Currently, in *Tameshiwari* competitions wooden boards are used to measure a contestant's strength. In the near future, however, we hope to be able to mass-produce a material with a more consistent make-up than wood. As is shown in the chart on page 245, there are four ways to measure the strength that is expressed when performing *Tameshiwari*. These are: *Seiken* (normal fist), *Tegatana* or *Shuto* (handsword), *Hiji-uchi* (elbow strike), and *Mae-geri* (front kick). Each individual score is then added together to determine the total score. In this case, Contestant A would be the winner of the over-all competition, although winners may be declared for each individual category as well. For example, Contestant C would be the winner in the *Hiji-uchi*, or elbow strike category.

In this way, if the strength expressed by each competitor when performing *Tameshiwari* would be compared to their performance of *Kumite*, one could make a fairly accurate judgment as to who really was the champion. We would consider any karateka who wins in both the *Jiyu-kumite* (free sparring) and *Tameshiwari* the perfect champion. However, it is doubtful, indeed, that there would ever be more than one perfect champion out of every 10 or 20 years.

Glossary

Japanese and English are very dissimilar languages and many words cannot be translated directly while maintaining their original meanings. For this reason, some Japanese words have more than one meaning in English and different words take on similar meanings. Therefore, the definitions of Japanese terms listed in this glossary and elsewhere in this book are offered as a general guide to the terminology of karate and should not be considered precise translations.

Age—rising, upper; a technique that starts low and finishes high
Age-uchi—rising strike
Ago-uchi—strike to the jaw
Ashi-barai—leg sweep
Ashigatana—footsword; the outer edge of the foot
Barai-oroshi—sweeping drop block
Birin—tail of dragon stance; preparatory technique for *Kumite* (sparring)
Booshi-geri—kicking off a hat, a practice exercise
Chudan—middle body; for example, *Chudan-tsuki*—thrust to the middle body
Enkei—in a circular motion
Enshin—center of the circle or pinwheel; a preparatory stance for *Kumite* (sparring)
Fudo-tachi—ready stance
Futa-ashi-tachi—two-legged stance
Ganmen—face
Gedan—lower body
Gedan-barai—lower body sweep
Gedan-tsuki—lower body thrust
Gendo-ma-ai—two steps (from your opponent); the maximum controllable distance between two participants engaged in *Kumite* (sparring) (see *Ma-ai*)
Geri—kick
Geri-age—rising kick, upper kick
Gi—traditional karate outfit
Gyaku—reverse, from the reverse position; using opposite hand and foot (see *Gyaku-tsuki*)
Gyaku-soto-uke—block from the outside from the reverse position
Gyaku-tsuki—reverse thrust; for example, left punch while stepping forward with the right foot, or while standing in *Migi-zenkutsu-tachi* (right forward stance)
Gyaku-uke—block from the reverse position
Han-heiko-tachi—half parallel stance; a stance similar to *Heiko-tachi* (parallel stance), but with the feet closer together
Han-kiba-tachi—half horse stance; a stance similar to *Kiba-tachi* (horse stance), but with the feet closer together
Heiken—flat fist
Heiko-naka-uke—parallel block from the inside
Heiko-tachi—parallel foot stance
Heiko-uke—parallel block
Heisoku-tachi—blocked foot stance
Hidari—left, using the left hand or foot
Hidari-zenkutsu-tachi—left forward stance; forward stance with the left foot forward
Hiji—elbow
Hiji-uchi—elbow strike or thrust

Yoko-uke—block from the side
Yudo-ma-ai—one and a half steps (from your opponent) (see *Ma-ai*)
Zenkutsu—forward
Zenkutsu-hiji-uchi—forward elbow thrust
Zenkutsu-tachi—forward stance
Zu-tsuki—head thrust

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Hirate-tsukami—flat hand grasp
Hitosashiyubi-ippon-ken—forefinger fist
Hiza—knee
Hiza-geri—knee kick, kick with the knee
Hiza-geri-age—rising or upper knee kick
Hizo—spleen
Ibuki—a series of breathing techniques
Ippon-kumite—one form sparring; practice sparring technique in which a single attack is executed and countered
Ippon-nukite—one-finger piercing hand
Jiyu-kumite—free sparring
Jodan—upper body
Jodan-tsuki—upper body thrust
Juji-uke—X-block
Kaiten—turn
Kaiten-jun-tsuki—turn and thrust
Kakato—heel
Kakato-geri—heel kick
Kake—hook
Kake-ashi-tachi—hooked foot stance
Kake-uke—hook block
Kansetsu-geri—kick to the joint or knee
Kata—forms; a stylized series of practice moves performed against imaginary attackers in order to improve power, speed, and coordination
Keiko—chicken beak fist
Kiai—traditional Japanese term shouted when performing an attack
Kiba-tachi—horse stance
Kinteki—groin, testicles
Kinteki-geri—kick to the testicles
Koken—arc fist
Koken-shotei-uke—arc fist-palm heel block
Koken-uke—arc fist block
Koken-yoko-uke—arc fist block from the side
Kokutsu-tachi—back stance
Kote—forearm
Kumite—sparring
Ma-ai—a combination of the distance between you and your opponent and the speed of movement that each possesses
Maeba—the front part of the wing; a preparatory position for *Kumite* (sparring)
Mae-geri—front kick
Mae-geri-age—front upper kick
Makiwara—karate striking board
Mawashi—roundhouse; a technique using a turning or circular movement
Mawashi-geri—roundhouse kick
Mawashi-kake—roundhouse hook
Mawashi-seashi-geri—roundhouse kick with the instep
Mawashi-soko-ashi-uke—roundhouse block using the arch of the foot
Mawashi-uchi—roundhouse thrust
Mawashi-uke—roundhouse block
Migi—right, using the right hand or foot

Migi-zenkutsu-tachi—right forward stance; forward stance with the right foot forward
Moro-ashi-tachi—two foot stance
Morote—two-hand, using both hands
Morote-naka-uke—two-hand block from the inside
Musubi-tachi—linked foot or open foot stance
Naka—inner, from the inside; a technique that moves from the inside to the outside of the body
Naka-ashi—ball of the foot
Naka-hachiji-tachi—inner figure 8 stance
Naka-uke—block from the inside to the outside
Nakayubi-ippon-ken—middle-finger fist
Neko-ashi-tachi—cat stance
Ni-dan-geri—foot attack from the air
Nihon-ken—two-finger fist
Nihon-nukite—two-finger piercing hand
Nukite—piercing hand
Oi—lunge; a technique performed while moving towards the opponent
Oi-ashigatana—lunge footsword
Oi-geri—lunge kick
Oi-mae-geri—front lunge kick
Oi-mawashi-geri—roundhouse lunge kick
Oi-tsuki—lunge punch
Omote-ura-kake—front-back hook
Oroshi—drop punch or block; a technique coming down from above
Oyayubi-ippon-ken—thumb fist
Ryuhen—moving dragon stance; a preparatory technique for *Kumite* (sparring)
Ryutou-ken—dragon's head fist
Sage-uchi—drop punch
Sakotsu—collarbone
Sambon-kumite—three form sparring; a sparring exercise in which three attacks are executed and blocked at the end of which the defender counter-attacks
Sansen-tachi—fighting stance
Sansen-tsuki—fighting blow
Sashi—stone weight
Sesshi—instep
Sesshi-geri—kick with the instep
Seguatana—reverse handsword; a technique using the inner edge of the open hand with the palm either up or down
Seguatana-uchi—reverse handsword thrust
Seguatana-uke—reverse handsword block
Seiken—normal fist
Seiken-tsuki—thrust using the normal fist
Shiai—competition karate
Shiko-tachi—Sumo stance
Shishaku-bo—1.2-metre- (4-foot-) long rod
Shita—lower, from above; a technique that moves downward from above
Shita-tsuki—strike to the lower abdomen
Shutei—palm heel, palm heel thrust
Shutei-oroshi-uke—palm heel drop block
Shutei-ashi—palm heel thrust
Shutei-shita-uke—palm heel block from above

Shotei-sotogawa-uke—palm heel block from the outside
Shotei-ue-uke—palm heel block from below
Shotei-uke—palm heel block
Shotei-zuke—hip exercise
Shumoku-tachi or *Toboku-tachi*—T-shaped stance
Shuto—handsword (see Tegatana)
Soko-ashi—arch of the foot
Soko-ashi-uke—arch of the foot block
So-ou-ma-ai—one step (from your opponent); the closest you can get to your opponent during *Kumite* (sparring) and still maintain control (see *Ma-ai*)
Soto—outer, from the outside; a technique that moves from the outside towards the middle of the body
Soto-gedan-barai—lower body sweep from the outside
Soto-hachiji-tachi—outer figure 8 stance
Soto-uchi—outer thrust, thrust from the outside
Soto-uke—block from the outside to the inside
Tachi—stance
Tameshiwari—the art of using parts of the body, such as the hand, elbow, head, or foot to break wood, tile, bricks, stone, etc.
Tegatana—handsword or knifehand; a technique using the outer edge of the open hand
Tegatana-juji-uke—handsword X-block
Tegatana-kake—handsword hook
Tegatana-naka-uchi—handsword cross body chop (from the inside)
Tegatana-sakotsu-uchi—handsword collarbone chop
Tegatana-sakotsu-uchikomi—handsword collarbone punch
Tegatana-uchi—handsword chop
Tegatana-uke—handsword block
Tegatana-ura-kake-ue-tsuki—handsword back hook-upper punch
Tetsugeta—iron sandals
Tettsui—iron hammer fist
Tettsui-uchi—iron hammer fist strike
Tobacco-geri—kicking a cigarette from someone's mouth; a practice exercise
Tobi-ashigatana-geri—jumping kick using footsword
Toboku-tachi or *Shumoku-tachi*—T-shaped stance
Toho—sword peak hand
Tsuki—thrust, punch
Tsuru-ashi-tachi—crane stance
Uchi—thrust, strike
Ue—upper, from below; an upward moving technique
Uke—block
Ura—back
Uraken—back fist
Uraken-hizo-uchi—back fist to the spleen
Uraken-sayu-uchi—back fist one-two punch
Uraken-shomen-uchi—back fist frontal punch
Ushiro-geri—rear kick
Yoko-geri—side kick
Yoko-geri-age—rising side kick
Yoko-tobi-geri—side jump kick