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INTERNATIONAL KARATE ALLIANCE, KYOKUSHINRYU

# KYOKUSHIN KARATE

H A N D B O O K

極真流



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**“One Thousand Days of Training, A Beginner,  
Ten Thousand Days of Training, A Master.”**

**-Sosai Masutatsu Oyama**  
*Kyokushin Karate Founder*



# KYOKUSHIN KARATE

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Kyokushin is a full-contact bare-knuckle style of karate.

At one level, Kyokushin Karate is a discipline through which practitioners may find clues to assist them in their spiritual development and self-exploration. As a martial art it encompasses philosophical considerations-of life and death, struggle and survival. It is a practical form of self-defense, emphasizing (at the initial stages) kicks, punches, blocks and body movement. It is an intense physical activity, which directly benefits mental conditioning. It is characterized by requiring strenuous training, conditioning and realistic contact while sparring. Kyokushin karate-ka believes this contact is necessary to fully appreciate the resiliency of the human body and spirit and to prepare for any serious confrontation.

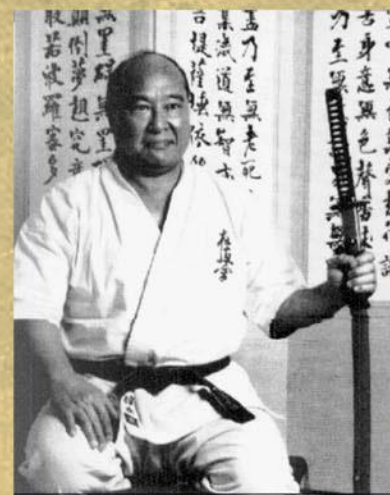
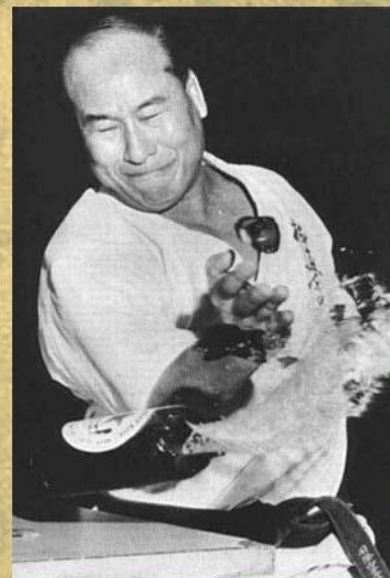
Kyokushin Karate is not simply a form of self-defense or exercise that happens to involve kicking and punching. The distinguishing characteristic of martial arts, including Kyokushin Karate, is the central role accorded to spiritual development.

A true karate-ka takes the physical skills, discipline and power of concentration developed at the dojo and applies them to work, family and social life. In this way, karate is integrated into the fabric of our lives, not kept separate. So, we can say that the way of karate is the way of everyday life.

The discipline of Kyokushin Karate, in particular, demands that the practitioner push the bounds of his or her physical and mental abilities to expand the individual's self-knowledge and spiritual awareness. A multitude of challenges await the Kyokushin karate-ka: training is intensely physical, culminating (at a more advanced level) in realistic fighting and self- defense practice. Absolute concentration and mental focus must be developed to overcome fear, fatigue and distraction; only in this way can the karate-ka avoid the real danger of injury inherent in the training activities.

These challenges comprise the foil on which the Kyokushin karate-ka sharpens his or her resolve. In rising to meet them, the karate-ka initiates and perpetuates a process of self-discovery and personal growth. It is this process that constitutes the essence of Kyokushin Karate.

**It should be clearly understood that the spirit of Kyokushin Karate is to fight to overcome oneself, and not others.**





Kyokushin training consists of three main elements:

- (1) technique
- (2) forms
- (3) sparring

These are sometimes referred to as the three "IC's" after the Japanese words for them: kihon (technique), kata (forms), and kumite (sparring).

### Technique (kihon)

The Kyokushin system is based on traditional karate like Shotokan and Goju-ryu, but incorporates many elements of combat sports like boxing and kickboxing in kumite.

Many techniques are not found in other styles of karate. Technically, Kyokushin is a circular style. This is in opposition to Shotokan karate, which is considered a linear style, and closer to Goju-ryu, which is considered a circular style. Shotokan and Goju-ryu were the two styles of karate that Oyama learned before creating his own style. However, Oyama studied Shotokan for only a couple of years before he switched to Goju-ryu where he got his advanced training. This is reflected in Kyokushin where the early training closely resembles Shotokan but gradually becomes closer to the circular techniques and strategies of Goju-ryu the higher you advance in the system.

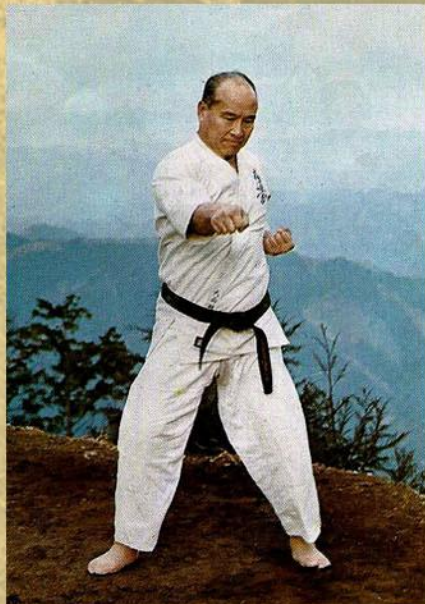
### Forms (kata)

Forms, sometimes best known as Kata, are the traditional patterns of movement practiced for self-defense. Kata is a formalized sequence of movements which represent various attack and defense postures. These postures are based on idealized combat applications.

### Sparring (kumite)

Sparring is used to train the application of the various techniques within a fighting situation. Sparring is usually an important part of training in most Kyokushin organizations, especially at the upper levels with experienced students.

Tournament fighting under knock-down rules is significantly different as the objective is to down your opponent. Full-contact sparring in Kyokushin is considered the ultimate test of strength, endurance, and spirit

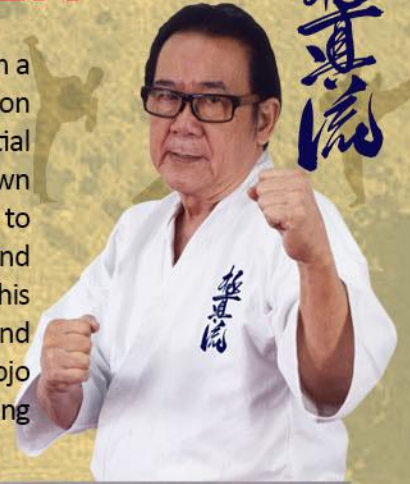




# THE HISTORY OF KYOKUSHIN



Sosai Masutatsu Oyama was born on July 27th, 1923, in a village in Southern Korea. At the age of 9 whilst staying on his sister's farm in Manchuria, he first learnt the Martial Arts, studying the southern Chinese Kempo form known as "Eighteen Hands." In 1938 Mas Oyama traveled to Japan with the desire to enter an aviation school and become a fighter pilot, but he was forced to abandon his dream and find work. He continued practicing judo and boxing and his interest in Martial Arts led him to the dojo of Gishin Funakoshi and thus, he started practicing Okinawa Karate.

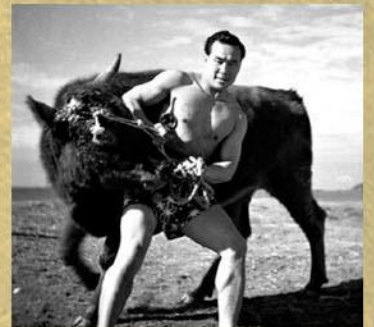


With his dedication, Mas Oyama progressed quickly and by the time he was 20 years old he had obtained his fourth Dan. It was at this time that Mas Oyama entered the Japanese Imperial Army and began studying judo in the hope of mastering its holding and grappling techniques. When he stopped training in judo, after about 4 years, he gained a fourth Dan. Following the defeat of Japan after the second world war, Oyama like all other young Japanese, was thrown into a personal crisis. He found a way out of his despair by training with So Nei Chu, a Korean Master of Goju-Ryu Karate. This great teacher, renowned for the power of his body, and deep spiritual inclination had a profound influence on young Mas Oyama. Master So taught him the inseparability of budo and the spiritual fundamentals of Buddhism. After a few years of training, Master So advised Mas Oyama to make a firm commitment to dedicate his life to the Martial Way and retreat to a mountain hideout and train his mind and body.



In 1946, Mas Oyama went into training, at a remote spot, on the Mt. Kiyosumi in Chiba Prefecture. He was accompanied by one of his students named Yashiro and a friend Mr. Kayama brought them food supplies every month. Through vigorous training, Mas Oyama learnt to overcome the mental strain caused by solitude but Yashiro could not bear it and fled after 6 months. About fourteen months later Mr. Kayama told Mas Oyama that due to unforeseen circumstances he could no longer sponsor Mas Oyama's retreat in the mountains and thus Mas Oyama's original plan of remaining in solitude for three years was brought to an end.

In 1950, Mas Oyama began his famous battles with bulls; partly to test his strength and also to make the world sit up and notice the power of his karate. All together, Oyama fought 52 bulls, killing 3 instantly and taking the horns of 49 with knife-hand blows. Mas Oyama opened his first "Dojo" in 1953 in Mejiro, Tokyo. This was the time that Mas Oyama's karate strength was at its peak so the training was severe. Many students were members of other styles and Mas Oyama would compare styles and build on his karate. He would take what he felt were the best techniques and concepts from any Martial Art and gradually fit them into his training; therefore, laying the foundations of Kyokushin Karate.



The first "School of Oyama" outside Japan was opened in 1957 by Shihan Bobby Lowe in Hawaii. In 1952, Mas Oyama gave his first demonstration in Hawaii. After the demonstration Shihan Bobby Lowe met Mas Oyama and arranged to train with him. Bobby Lowe's father was an instructor of Kung Fu so he had done much training in the Chinese Martial Arts. He had participated in any fighting Art he could; by the time he was 23 he had earned his 4th Dan in judo, 2nd Dan in Kempo, shodan in Aikido but Mas Oyama's powerful demonstration had stunned him. Mas Oyama invited Bobby Lowe to Tokyo to train with him and Bobby Lowe did and trained for over a year and a half. In this way Shihan Bobby Lowe became the first "uchi-deshi" of Kyokushin, a tradition that later grew to be known as the "Wakajishi" or Young Lions of Mas Oyama, where a select few are chosen each year to devote themselves to Karate for one thousand days.





The building of the World Headquarters started in 1963 and was officially opened in 1964. It was at this time that Mas Oyama adopted the name Kyokushin "The Ultimate Truth". Kyokushin had started its spread around the globe and at present is one of the largest martial art organization in the world. It goes without saying that a style is only as strong as the students who represent it. This is why it is the responsibility of all those who have chosen to follow Sosai, to train hard and forge an indomitable spirit so that the tradition of strength in Kyokushin Karate may be recognized by all for many years.

In order to test his own abilities, Mas Oyama decided to perform a three hundred man kumite (fight) in three days. He chose the strongest students in his dojo to fight him one at a time. After each had a turn, they started from the beginning again until all three hundred fights were completed. Each student had to face Mas Oyama about four times over the three days, though some never made it past the first day due to Oyama's powerful blows. He defeated all of his opponents, never wavering in his resolve, even though he was injured in the process. Legend has it that Mas Oyama was willing to go for a fourth day, but no opponents were willing or able to do so.

Since its inception, Kyokushin Karate has spread to more than 120 countries, with more than twelve million practitioners, making it one of the largest martial arts styles in the world.

Sadly, Mas Oyama (a non-smoker) died of lung cancer in 1994. Mas Oyama's unexpected death left his organization, the International Karate Organization (IKO), in a very confused state. This has resulted in a splintering of the IKO into several groups, each of which claims to be the true successor to Mas Oyama's organization.

His successor Kancho Shokei Matsui (8th Dan) was named by Sosai himself to carry on the task of building and preserving the name of Kyokushin. Kancho Matsui was born in 1963, and commenced his illustrious karate career at the age of 13. He quickly established a firm reputation for being a karate man of exceptional skill and ability, with a highly individual, technically superior style of fighting. He took the basics he learnt in the dojo, and through intense and dedicated training, he made these techniques work for him.

Students around the world continue to try and capture some of the essence of Kancho's style of fighting in their own training. His exceptional tournament record, over three successive years in particular, led Sosai Oyama to call him "a true champion".





# 100 MAN KUMITE



The Kyokushinkai organization has built its strength on a foundation of the fighting ability and courage not only of its founder, the late Grandmaster Masutatsu Oyama, but its students. Sosai Oyama introduced a test unique only to Kyokushin Karate, the "Hyaku Nin Kumite" or the One Hundred Man Kumite".

This is considered the ultimate test in Kyokushin Karate as one has to fight 100 opponents in full contact knockdown fighting with each bout lasting two minutes. Should one be knocked down for more than five seconds, one would fail the test even if it were your last fight. To make it more difficult, one must win a greater percentage of your fight by Ippon (full points) and not take continuous punishment or block only, in order to stay on your feet.

To show that this feat could be done, in his prime Sosai Oyama fought 100 opponents on each of three consecutive days. He wanted to continue for a fourth day but there were no opponents left to fight. It is little wonder that only 13 other people in the whole world have successfully completed this test, where only the strongest, both mentally and physically, survive.

Since it was first started 35 years ago, the 100 man Kumite was always completed over two days and 50 fights on each day. Then Sosai Oyama decided that the test should be completed on one day. On December 1, 1972, Shihan Howard Collins 7th Dan of Britain, completed his 100 fights in less than four hours in one day. Since then, all those who have completed this feat have done so in less than four hours. It is these people whom Sosai Oyama considers as real budoka, those who have achieved 614 the true test of the Hundred Men Kumite, for the preparation involves years of forging an indomitable spirit and a will of granite.

Many Karatekas including two time world champion, Shihan Makoto Nakamura 6th Dan, have attempted this feat but have failed. Shihan Keiji Sanpei 6th Dan, failed on his first attempt after 49 fights. He persevered and succeeded after the second attempt. To accomplish this feat, one must have a strong grasp of the "Spirit of Osu"

or perseverance beyond normal limits. The Hundred Man Kumite is the "Supreme Test of the Spirit of Osu", the ultimate test of physical and mental perseverance in the Martial Arts.

1. Steve Arneil (UK, May 21, 1965)
2. Tadashi Nakamura (Japan, October 15, 1965)
3. Shigeru Oyama (Japan, September 17, 1966)
4. Loek Hollander (The Netherlands, August 5, 1967)
5. John Jarvis (New Zealand, November 10, 1967)
6. Howard Collins (UK, December 1, 1972)
7. Miyuki Miura (Japan, April 13, 1973)
8. Shokei Matsui (Japan, April 18, 1986)
9. Ademir de Costa (Brazil, 1987)
10. Keiji Sanpei (Japan, March, 1990)
11. Akira Masuda (Japan, May 19, 1991)
12. Kenji Yamaki (Japan, March 22, 1995)
13. Francisco Filho (Brazil, March 22, 1995)
14. Hajime Kazumi (Japan, March 13, 1999)



Kancho Peter Chong completing the 30 man BEACH kumite

The Hundred Man Kumite offers the dedicated and serious Karate warrior a challenge



# WHAT IS KYOKUSHIN KARATE



To some, it is a way to develop and maintain physical strength and learn effective self-defense techniques. To others, it is much more than that. Kyokushin karate is a way of life that transcends the aspects of training. Kyokushin karate is Budo Karate. Kyokushin karate, like most martial arts, can trace its origin to Bodhidharma (Daruma in Japanese), an Indian prince and Buddhist priest who traveled to the Shaolin temple in China in the early sixth century. There, he developed the Chan, or "Intuitive" school of Mahayana Buddhism. Under the Chan philosophy, enlightenment was sought through meditation, rather than by the practice of rituals or the study of religious texts. According to legend, Bodhidharma sat facing the wall in the Shaolin temple for nine years, until he achieved enlightenment. (Other legends have him sitting and facing a wall in a cave for nine years.) Bodhidharma also developed martial arts as a physical regimen to accompany the mental discipline of the meditation. During the following centuries, the Chan (or Zen in Japanese) philosophy spread to Okinawa and then to Japan, accompanied with martial arts. Over time, Zen and martial arts became intermingled with each other and deeply ingrained in Japanese society.

The word Karate is derived from the words:

Kara meaning "Empty",

Te meaning "Hand".



Kara also means "Chinese", and the original meaning of the word karate was "Chinese Hand" because of its origins in Chinese Kempo. However, Gichin Funakoshi, the Okinawan master who brought karate to Japan and developed Shotokan karate (one of the styles from which Kyokushin was derived), believed that "empty" better described the meaning of karate:

The Kara that means "empty" is definitely the more appropriate. For one thing, it symbolizes the obvious fact that this art of self-defense makes use of no weapons, only bare feet, and empty hands. Further, students of Karate-do aim not only toward perfecting their chosen art but also toward emptying heart and mind of all earthly desire and vanity. Reading Buddhist scriptures, we come across such statements as "Shiki soku ze Ku" and "Ku soku zeshiki," which literally mean "Matter is void" and "All is vanity." The character Ku, which appears in both admonitions and may be pronounced Kara, is in itself truth.

The word Budo is derived from the words:

Bu meaning "Martial" or "Combat",

Do meaning "Way" or "Path".



Budo, the Martial Way, is a Japanese term for arts that use peaceful combat as a means of perfecting the self. The word Do comes from the Chinese word Tao and the philosophy of Taoism. Do does not mean the "way" or method of learning something, such as learning the techniques of karate, but rather it is the path of life whereby what is learned is transcended into wisdom.

Do and Zen are complementary. Zen seeks self-perfection through passive means, such as meditation. Do seeks self-perfection through active means, such as the training itself. In fact, the practice of kata is sometimes referred to as Dozen, or "Moving Meditation". That which is gained through Budo is much more than just the techniques and applications of the martial arts, and it transforms all aspects of life.

Karate and Budo are sometimes combined as Karatedo or the "Empty Hand Way".

The word Dojo, or training hall, literally means the "Way Place", and it is also the name of the room used for meditation in a Buddhist temple. A karate dojo is not a gym, even though the training is physically demanding and a lot of sweat is shed in a Kyokushin dojo. It is a sacred place of learning, and as such, it is treated with respect. Karateka (karate practitioners) bow before entering or leaving the dojo. Shoes are not worn in the dojo not only to keep the dojo clean, but to keep the "outside world" out.

Mokuso (meditation) is sometimes done before training to clear the mind and depart from the "outside world", and after training to clear the mind





"outside world".

A karate uniform is called a Dogi (or Gi for short), and the word literally means "Way Clothes". Just as a dojo is not a gym, a karate dogi is not just clothes in which to train.

A dogi is what a karateka wears on the path toward self-perfection. It should always be kept clean and in good repair.

According to Mas Oyama, to repair a torn uniform is no disgrace, but to wear a torn or dirty one is."



極真流



However, the obi (belt) should never be washed. Over time, it becomes frayed and stained with the sweat and blood of hard training. An old, worn and stained obi reflects the karateka's unique experience of training, which should not be washed away.

Mas Oyama fully understood the nature of Kyokushin Karate as budo karate, a path toward self-perfection through the practice of the martial art: "Karate is the most Zen-like of all the Martial Arts. It has abandoned the sword. This means that it transcends the idea of winning and losing to become a way of thinking and living for the sake of other people in

accordance with the way of Heaven. Its meanings, therefore, reach the most profound levels of human thought.

For a long time, I have emphasized that karate is budo, and if the budo is removed from karate, it is nothing more than sport karate, show karate or even fashion karate (the idea of training merely to be fashionable.)

Karate that has discarded budo has no substance. It is nothing more than a barbaric method of fighting or a promotional tool for the purpose of profit. No matter how popular it becomes, it is meaningless.

The philosophy of budo is evident in the name that Mas Oyama chose for his karate style, Kyokushin which means "Ultimate Truth". and the kanji (characters) displayed on the left breast of the dogi can be broken down into individual characters which read KYOKUSHINKAI.

極

Kyoku = "ultimate"

真

Shin = "truth"

会

Kai = "society"



極真會

極

Kyoku = "ultimate"

真

Shin = "truth"

流

Ryu = "Stream/Flow"



極真流

Once the word Kyokushin adds a third suffix "kai" meaning "to meet" it signifies the gathering of people with a universal purpose. Thus the word "Kyokushinkai" correct definition translates to the "Society of Ultimate Truth".

Kyokushin is rooted in a philosophy of self-improvement and with the common aim to attain the ideal of truth and perfection through discipline and hard physical training.

The Kanku has become the international symbol of Kyokushin Karate, which originated from the famous Kanku Dai kata, translated as the gazing heavenward, viewing the sky, or contemplating the sky form. This is an open hand Kata that is studied by many practitioners of karate worldwide. Throughout this kata, you continually find that your hands became joined, fingers touch together creating a diamond-like shape opening facing the skywards.

On close examination, you find the top and bottom points in the kanku are represented by our index fingers touching and the base of our thumbs connected with are to symbolize the ultimate points or training peaks throughout your journey.



The cross-sections or thick bands are to indicate one's wrists translating to power or strength.

The centerpiece being the opening between our hands is a direct representation of the inner circle signifying immeasurable depth. Finally the kanku's enclosed outer ring be a sign of Kyokushin continuous circular motions. It is the utilization of this circular movement in the execution of techniques that distinguishes Kyokushin Karate from the traditional styles of Karate that rely on simple linear motion.

### The Route to Power in Karate.

In order to generate applied power effectively, the student must understand the various steps of progressive development, explained briefly below:

**Position:** The student should have a good theoretical and practical knowledge of the Karate stances and techniques.

**Balance:** This is the means by which the student controls the actual body position of his or her body when it is both stationary and moving.

**Co-ordination:** This is what enables the student to execute the various techniques with controlled balance in a given position.

**Form:** The student can develop form by executing all the techniques with good position, balance and co-ordination.

**Speed:** This is where the student increases the rhythm of performance without any loss of form.

**Power:** Power is the strengthening of the techniques.

**Reflex:** Having successfully understood and developed all the above steps, the student will reach a stage, through constant repetition, whereby the techniques become a natural movement.

The student should not rush this learning process and should, as far as possible, establish and understand each individual movement.





# THE MEANING OF OSU



In Kyokushin every question is answered with Osu. Every greeting is Osu. Every instruction or question in class is answered by "Osu" instead of "yes" or "I understand".

When performing kihon Waza (basic techniques) in class, each technique is often accompanied with a loud "Osu". When practicing jiyu Kumite (free

fighting) in class and your opponent lands a good, hard technique, you say "Osu" to acknowledge your opponent's skill. As a measure of respect, knockdown fighters at a tournament bow and say "Osu" to the front, to the referee and to each other, before and after the fight.

Osu is a combination of the words: Oshi which means "Push", and Shinobu which means "to Endure". It means patience, determination, appreciation, respect and perseverance.



Kyokushin training is very demanding. You push yourself until you think you've reached your limit. First your body wants to stop, but your mind keeps pushing you. Then your mind wants to stop, but your spirit keeps you going. You endure the pain. You persevere. That is Osu. Kyokushin karate is not learned overnight. It takes years to properly learn the fundamentals. The basic techniques are performed thousands of times (ren ma - "always polishing") until they are done by reflex or instinct, without conscious thought (mushin - "no mind"). It's easy to get frustrated by doing the same thing over and over again, especially when progress seems to be slow. To overcome that frustration and continue training takes patience and determination. That is Osu. The spirit of Osu as described by Shihan Cameron Quinn of Australia in his book *The Budo Karate of Mas Oyama*: "There is a saying in Japan, 'Ishi no ue ni sannen.' Translated, it means 'Three years on a rock.' This saying symbolizes the need to persevere at all times. It is one of the most important philosophies in Kyokushin karate.

Kyokushin is an art offering many things according to the immediate and long term aims of the trainee. Ultimately, one realizes that transcending the kicks, the punches, and the kata, there is a special spirit in the heart of the participants. It teaches them to face the demands of daily life with a mature and enduring attitude. A budo-ka is not easily shaken by the blows of adversity, realizing that for a person to draw near to their true potential, a never-say-die spirit of perseverance is required. This strength of character develops in hard training and is known as osu no seishin (the spirit of Osu). The word Osu comes from oshi Shinobu, which means "to persevere whilst being pushed". It implies a willingness to push oneself to the limits of endurance, to persevere under any kind of pressure.



The single word Osu captures most accurately the ultimate in what the art of karate, particularly Kyokushin, has to offer. One who is truly able to manifest the spirit of Osu in every word thought, and action may be regarded as wise and brave. Training should first and foremost be approached in the spirit of Osu.

One's daily life, and the responsibilities it holds, would be more completely lived if addressed in the spirit of Osu.

Even for the beginner, who is conscious of his lack of training and does not necessarily want to face the demand of training, it is enough merely being aware that through perseverance and the will to continue, there comes great physical, mental, spiritual, and emotional gains. All that is needed is that special determination."



# THE DOJO KUN

**Kyokushin Spirit in Dojo Oath**  
written by the founder of Kyokushin Karate  
Mas Oyama (1923-1994)








Kyokushin Karate is a Martial Art called BUDO. Without truly understanding the philosophy, a practitioner never reaches his or her full potential. The Dojo Kun (Oath) is the foundation for fulfilling the True Kyokushin Spirit.



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The Dojo Kun was written by Kyokushin's founder Sosai Mas Oyama, with the assistance of Eiji Yoshikawa, author of "Musashi", which details the life and exploits of Japan's greatest warrior, Musashi Miyamoto.



-  **We will train our hearts and bodies, for a firm unshaken spirit.**  
Our goal is to train both our physical body, as well as our spiritual being. Our primary goal is to improve our spirit with daily practice and discipline
-  **We will pursue the true meaning of the Martial Way, so that in time our senses maybe alert.**  
The essence of the Martial Way lies within the Art of Combat. Through training, we learn to anticipate our opponents' movements and control the outcome of a fight. Over time, our senses sharpen, making us aware of our surroundings
-  **With true vigor, we will seek to cultivate a spirit of self-denial**  
We all know that we are prone to bad habits. We often give in to these desires, even though we instinctively know that the long term outcome will be negative. Through training, we nurture our spirit to control our weaknesses and develop a spirit of self denial.
-  **We will observe the rules of courtesy, respect our superiors, and refrain from violence.**  
The techniques we learn in class must be mastered with courtesy. That is we are to be courteous inside and outside the Dojo. Treat people the way you expect to be treated, respect your elders, and use violence only as a last resort.
-  **We will follow our religious principles, and never forget the true virtue of humility.**  
Through training, we learn to be humble and we never forget the challenges we faced as beginners. We must always remember that our dedication to training, could not have been possible without the support of our family, friends, teammates, instructors, and society.
-  **We will look upwards to wisdom and strength, not seeking other desires.**  
The authority granted to higher belts does not come from their physical strength but from the wisdom that they have gained through their training. They understand their strength and do not abuse this power. Sosai's quote: "Power without Justice is Violence. Justice without Power is Meaningless." is one way, to sum up, this principle. We must acquire both wisdom and strength.
-  **All our lives, through the discipline of Karate, we will seek to fulfill the true meaning of the Kyokushin Way**  
Kyokushin Way is directly connected to "OSU". The word consists of two Japanese characters: "O" and "SU". The first word means "To push oneself". The second one means "Perseverance".  
OSU is the essence of Kyokushin Karate. A lifetime commitment is required to fulfill the true meaning of Kyokushin Way



# THE ELEVEN MOTTONS OF SOSAI



Sosai Oyama summed up his entire Martial Arts philosophy in these Eleven mottoes, also known as the Zayu no Mei Juichi Kajo, which are central in his teaching.

1. The Martial Way begins and ends with courtesy. Therefore, be properly and genuinely courteous at all times.

2. Following the Martial Way is like scaling a cliff - continue upwards without rest. It demands absolute and unfaltering devotion to the task at hand.

3. Strive to seize the initiative in all things, all the time guarding against actions stemming from selfish animosity or thoughtlessness.

4. Even for the Martial Artist, the place of money cannot be ignored. Yet one should be careful never to become attached to it.

5. The Martial Way is centered in posture. Strive to maintain correct posture at all times.

6. The Martial Way begins with one thousand days and is mastered after ten thousand days of training.

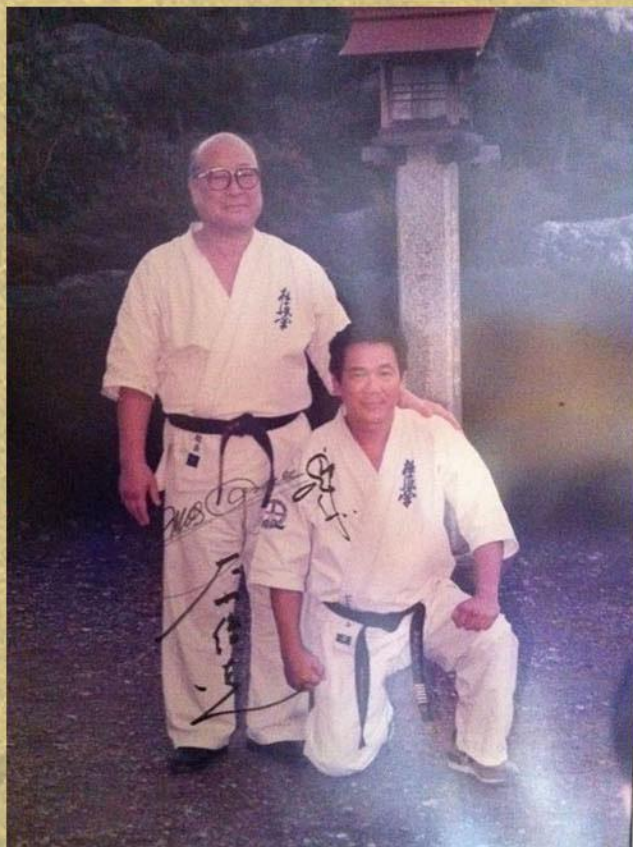
7. In the Martial Arts, introspection begets wisdom. Always see contemplation on your actions as an opportunity to improve.

8. The nature and purpose of the Martial Way is universal. All selfish desires should be roasted in the tempering fires of hard training.

9. The Martial Arts begin with a point and end in a circle. Straight lines stem from this principle.

10. The true essence of the Martial Way can only be realized through experience. Knowing this, learn never to fear its Demands.

11. Always remember: In the Martial Arts the rewards of a confident and grateful heart are truly abundant





# THE SYMBOLISM OF THE BELTS

極道流



## Black Belt (Yudansha)

"Power is no more than a part no more than the tip of the iceberg of the limitless profundity and sublimity of karate."- Sosai Mas Oyama

The black belt is very closely related to the Vishunda Chakra, whose element is void.

The color of spirit represents the realms beyond the physical. Black absorbs all the light waves becoming too hot to touch, unlike the white that reflects the light waves. Practicing of techniques is now only for the purpose of fine-tuning, and each night the karate-ka must make a mental note of what he/she did that day. Then look back and ask himself/herself: Did I react, think and talk like a mature karate-ka? If not, why?

As a black belt, you must always remain aware of your shortcomings. For you are not a master yet, and the only way to become one is to never give up.

The karate-ka is humble and thoughtful, not selfish and proud. In training, one's attitude is calm but fiercely alert.

One learns to love all as equal and seeing the goodness in all hearts, find cause to fear no one.

Black belt has ten levels, each with its own significance:

1st & 2nd Dan: Orange physical levels

3rd, 4th & 5th Dan: yellow or intellectual levels

6th - 10th Dan: The levels of spirit

"The ultimate aim of the Art of Karate lies not in victory or defeat but in the perfection of the character of its participants" Gichin Funakoshi



## Brown Belt (2nd and 1st kyu): Level of practicality and creativity

The karate-ka should be very strong and comfortable in the execution of all techniques, while striving to achieve even higher levels of skill, as he/she draws closer to a fine balance of body, mind and soul.

The karate-ka must start to take on many responsibilities in the dojo and creativity is most productive, as he/she easily starts developing technical variations of his/her own.

The karate-ka must constantly take a step back and look at himself/herself, to make sure he/she is in control of the personality, the contents and prejudices of the mind, not vice versa.

As a brown belt you must know your own strengths by understanding the weaknesses of others, and strengthen your faith and resolve your path by studying the paths of others, take note of their strong and weak points and adjusting your own attitude. Participate in tournaments to make comparisons and improving your own techniques. Know your own capabilities and respect the potential of all opponents whether mental or physical.

Brown belt is a mixture of the three primary colors

2/5 red or physical

2/5 yellow or intellectual

1/5 blue or spiritual

Control the negative traits of:

Pride

Anger

Deviousness

Ignorance

Self-pity

Miserliness



"I have not permitted myself to be ignorant of any Martial Art that exists. Why? Such ignorance is a disgrace to someone who follows the path of the Martial Arts"- Sosai Mas Oyama



# THE SYMBOLISM OF THE BELTS



## **Green belt (4th and 3rd kyu): Level of emotion and sensitivity**

By mixing yellow and blue (Fire and Void) green is produced. The first level of the senior colours, corresponding to the Anathata Chakra whose element is air.

This is the level of maturity, wisdom and love; by combining his/her men'tal and physical strength with compassion and by understanding the karate-ka's outlook becomes balanced and harmonious. Learns to share and develops a sense of co-operative brotherhood. Realizes he/she must be fair, sympathetic and mature if people are to trust him/her. It is said that a mature karate-ka is characterized by a good sense of humor.

The karate-ka learns to accept others for what they are and thus becomes more considerate of others and his personality becomes more balanced. Realizing power without wisdom and compassion is destructive, dangerous and callous. The karate-ka concentrates on proper breathing methods, refining style, and technique, consolidating the requirements made by the orange, blue and yellow belt.

Sensitivity and timing are also studied deeply. One must learn to feel the opponent's intentions, balance and the timing of your techniques for maximum effect. Actions become reflexes, techniques happening naturally, without thought. The green belt has glimpses of the state of mind known as zanshin where the body acts perfectly without conscious effort.

The green belt starts to learn the art of hiding emotions and when it is appropriate, is an important skills in everyday life. One must also learn to cairn the mind, as one's goal is to establish a balance between physical and mental facets.

The main points of green belt are:

Sensitivity	Humour
Timing	Thoughtfulness
Acceptance	Calmness
Maturity	Patients



person who cannot control and rise above instinct and greed lives a life devoid of the civilizing influences of courtesies and is ultimately rejected by other people" Sosai Mas Oyama



## **Yellow Belt (6th and 5th kyu): Level of assertion**

The last of the beginner's level, yellow is the color corresponding to the Man ipura Chakra whose element is fire.

The karate-ka must have their concentrationcenteredd at the hara and must understand the principle of generating power through the hips and waist. In punching, concentration is also placed in the latissimus dorsi muscles, which keeps the elbow in and maintain the integrity between the arm and body, allowing the hara to express its power through the arm.

The karate-ka is required to consider physical training, dynamic balance, coordination and also the psychological aspects of training (perception, awareness, assertion and other manifestations of will-power). Also to refine his/her karate knowledge and learn to perform all movements in a pure and correct way.

The essence of karate is nothing else than training mind over body.

## **Blue Belt (8th and 7th kyu): Level of fluidity and adaptability**

Know as Mizu-iro obi (Water belt) situated at the Swadhisthana Chakra whose element is water. The karate-ka develops an ability to adapt and react to certain circumstances. This adaptability grows through Kumite.



The karate-ka starts to consider how karate can adapt to best suit his/her strengths and weaknesses. Contributes further with upper body conditioning and practicing stances and their movements so not to neglect the Earth (Orange belt) level.





# THE SYMBOLISM OF THE BELTS

極真流

## Strong Points :

Flexibility (physical and mental) Co-ordination, by learning to control balance and technique at all times.

The karate-ka must learn heijoshin - the unchanging state of mind.

"Receive a blow like water; attack decisively with attitude of one punch certain death" Chang Sang-Feng (Founder of Tai-Chi)



## Orange Belt (10th and 9th kyu): Level of Stability

The orange belt is the colour Mooladhara Chakra, whose element is earth.



The earth element means that when you are training at the orange belt level, you should concentrate on stability. This means concentrating and practicing stances and correct movement in the stances. By learning to feel the proper stance, with improved stability comes an elementary awareness of dynamic balance. This is achieved by learning to feel your weight centred in yourself. This promotes good posture (the centre of our martial arts), which allows you to see your opponent clearly and focus fully on his intentions as well as your own.

Tachi san-nen (Three years for the stance) - Sosai Mas Oyama

## White Belt: Level of purity and potential

White and black are colors that rarely occur in their purest form so they are regarded as non-colours. As white contains all light, it reflects and cannot absorb light waves.

Therefore the white belt symbolizes the new students potential.

White is a symbol of purity and the new students' heart is full of hope.

Next to the black belt the white belt is most important in the karate-ka's life. As a white belt there is no rush as they must concentrate on learning the dojo etiquette and get in the habit of training regularly.

The unspoken rule of the dojo is that one is only recognized for one's willingness to make the effort. So try your hardest, because the white belt is a level of physical foundation.



"Human beings are capable of virtually limitless degradation; they are also capable of virtually limitless improvement and achievement. Success depends on goals and on diligence in pursuing them." Sosai Mas Oyama

## What is grading?

Grading is an assessment of a student's ability to perform a number of techniques, kata etc. according to our grading system. The student's manner and understanding of Kyokushin is also taken into account. Although these points are not written down, the instructor should teach them.



The Grading is a privilege giving by the instructor it is not something the student is entitled to.

Many dojos have a guide as to how many lessons you should have trained before attempting to grade. Because you trained a number of times does not give you the right to grade, it is always the instructor who has the last word.

Students have the opportunity to grade twice a year and in like most examinations not everybody passes. Students sometimes stop training if they do not pass a grading, which means they did not embrace The Kyokushin Way.





# WHY IS ETIQUETTE IMPORTANT?



## Why is etiquette important?

Etiquette plays an important part in our training. It makes us aware of what is going on around us as well as reminding us of our responsibility in being part of society; Etiquette is just common courtesy - a basic feature of life which is noticeably missing from society today. The following rules of etiquette are not a form of servitude. They are to show your respect for the dojo and the people who train within it. If you are unsure about any dojo etiquette please ask a senior member.

## Entering and Leaving the Dojo

When entering or leaving the Dojo, stand in the doorway, face the front, bow and say "OSU" twice. This shows respect for the Dojo and the people in it.

The Dojo is a revered place, therefore students shall not wear hats or caps or use foul language on the premises. Also shoes are not permitted on the Dojo training floor. If higher graded people enter the Dojo with you, you should let them go first as a sign of respect for their grade. This includes going in and out of the changing rooms.

Always "OSU" when a black belt enters the Dojo or walks past you as a sign of respect. This is an acknowledgment of their experience and dedication and, in most cases, for passing on their knowledge to you when they instruct the class.

## Greeting each other

Mutual respect is very important

This acknowledgment should apply in class and out of class.

Show respect to other people training by being quiet when changing or warming up if a class is in progress

## Class Etiquette

When the Instructor shouts "YOI" for class to begin, all students should answer by saying "OSU" and then line up according to rank.

Students shall answer their instructors or seniors questions with a loud "OSU" and proceed with an immediate reaction to his/her command.

Always move quickly in class when instructed to do something. DO NOT STROLL. A slow or indifferent response is discourteous!

Always address the instructor by their proper title SEMPAI, SENSEI, or SHIHAN. Acknowledge them with a loud "Osu" when they speak to you.

Prior to addressing or greeting a senior student or instructor, students shall say "OSU" and bow accordingly and do the same upon departing.

All directions, by the instructor, should be obeyed in the Dojo, without question. You will not be asked to do anything that your instructor has not done him/herself already. If you cannot keep up, do the best you can.

Your training should be a serious matter. Do not laugh, giggle, talk or cause disruption during the class. You should always stand in FUDO DACHI when awaiting the next command.

During class, students shall maintain focus on the techniques at hand and not allow their minds or eyes to wander.

At times during class, students will be permitted to "sit and relax", meaning relax from "Seiza" (formal position) and sit in "Anna" (relaxed)





# DOJO ETIQUETTE



position). During these times refrain from fidgeting, chatting or otherwise disturbing the ongoing class.

During the break: No sitting on chairs, leaning against the wall or lying down. Do some training rather than waste time.

If you arrive late for training, student's should "warm-up" with a minimum amount of noise and as quickly as possible, do 50 push-ups and 50 sit-ups before kneeling at the side of the class towards the back, in SEIZA (formal kneeling position). When the instructor acknowledges you, stand up, look towards the Instructor bow and say "OSU", then face the class bow and say "OSU" and then quickly join the back of the class.

Students should respect the camaraderie shared at the Dojo and not undermine the true way of Kyokushin with unsupportive, discouraging or malicious behavior nor should they bring negative feelings into free fighting, where an atmosphere for injury could be inadvertently created

Your belt is your rank. When you put it on all other relationships cease. Respect is shown to any person of higher belt rank regardless of age, personal feelings, or style Differences.

## Personal Etiquette

Your karate-gi must be neat and washed clean at all times. Your belt should NEVER be washed, only aired dry. It symbolically contains the spirit of your hard training.

Do not eat, drink, smoke or chew gum in the Dojo

Keep fingernails and toenails short and clean.

Don't wear jewelry or watches during training.



Students shall not leave the class unless permission is granted. If an emergency arises and you must leave immediately, do so in a respectful manner and explain your exit to the instructor as soon as possible.

## Social Etiquette

Just as etiquette plays an important part of our training, it is equally important outside the Dojo. The principles and values of Kyokushin Karate such as respect, patience, obedience, and courtesy are all completely transferable.

All members shall refrain from gossip and disparaging remarks about other students, schools or styles of Martial Arts.

All students shall conduct themselves, both inside and outside the Dojo, in such a way as to reflect favorably on the Kyokushin Karate Organization.

Students shall strive to be gentle and poised in daily life., maintain reserve, good judgment and ethical behavior in all they pursue. Never forget the Kyokushin Spirit "Keep one's head low (modest), eyes high (ambitious), reserved in speech (mind one's language) and kind in heart (treat others with respect and courtesy). Treat others with kindness; filial piety is the starting point. (Serve your parents well).





# PROTOCOLS, RULES AND ETHICS IN THE DOJO



As Karate-ka (Students of Karate) we need to understand the importance of the protocols, rules, ethics, and traditions that are used in the dojo environment.

As beginners, students need to be trained more in the ways of mental discipline than in physical training. If students aren't able to follow directions or are having trouble getting the basics of the protocols, how can they be expected to learn the more difficult training like Kata, Kumite, meditation, and self-discipline?

To be able to train at the top level of your ability you must be able to put all your personal issues, work/school distractions, and any other distractions aside and focus on the training at hand. You can't become mentally sound when you are thinking in two directions.

## "Water runs fastest in a straight stream"-

When we have our thoughts, emotions, or energy being pulled in more than one direction we have trouble controlling ourselves. Focus is what helps us contain the thoughts, feelings, emotions so we can be more effective in our training. The more we are able to do this the better our training gets and the more prepared we are to use our training and skills when called upon to do so.

The very basics of learning to gather your focus and maintaining the focus starts with the training of our mental strengths. That is where the protocols, rules, and dojo ethics come in.

If a student is showing signs that he/she is being disrespectful in the dojo by not following the protocols, rules or ethics what makes us think they will act any different when not in the dojo. Sensei's need to believe in their students as the student does in the Sensei.

Should a Sensei continue to teach people that show they are disrespectful, over aggressive, and have no self-discipline?

## "We make ourselves better by focusing on the smaller things in life" -

By slowing our thoughts down and spending more time looking at the smaller parts of the picture we are able to see the big picture more clearly.

Think of the most basic part of your training and let your training build from that. Too many times I see students who think that once they have learned something they have no more need to practice it. The only way to keep things fresh in our mind is to continually use what we have learned.

## "Practice Makes Perfect"-

Our body and mind work by muscle memory. Simply put, the more we do something the better we remember it. If we do it wrong we remember it wrong. If we do it right we remember it right. So if we only practice something a few times we run a higher risk of forgetting it versus practicing several hundred times we will retain the muscle memory better and have a higher probability of remembering the training.

If we forget the most basic form of Math (counting) how are we able to do advanced math? The same goes for our training. In order to move forward we have to have a strong and memorable past.

Remember this the next time you are asked to perform a technique or kata. or when you see one of your fellow Karate-ka forgets his/her protocols.

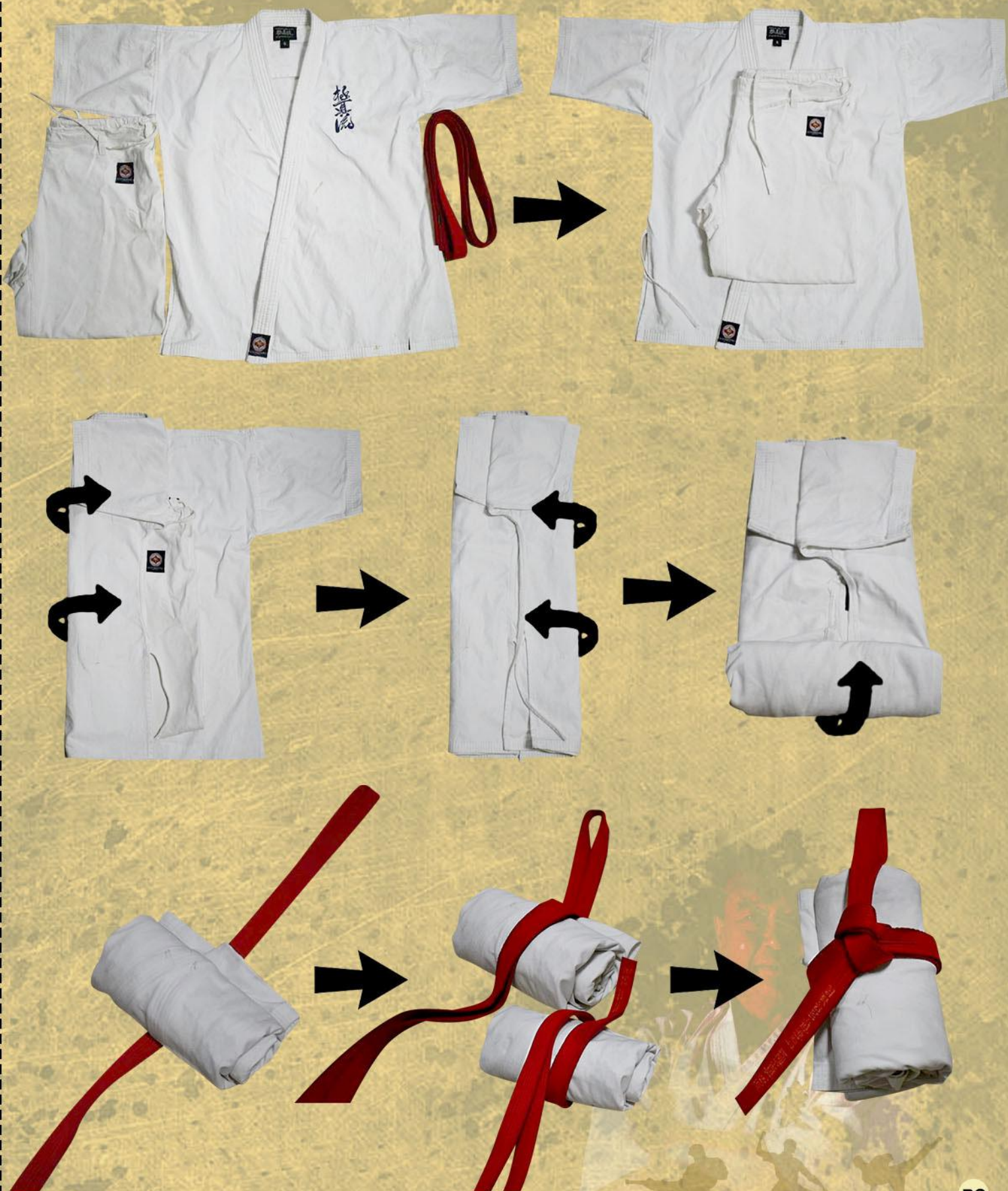
That would be a good time to step in and give them some guidance.





# THE CORRECT WAY TO FOLD YOUR KARATE GI

極道流





# THE CORRECT WAY TO TIE YOUR BELT

極真流



**STEP #1**



**STEP #2**  
**REAR VIEW**



**STEP #3**



**STEP #4**



**STEP #5**



**STEP #6**



**STEP #7**



**STEP #8**





# BASIC TECHNIQUES





# UNDERSTANDING THE BASICS OF KARATE



The concepts of basic karate explained.

This should work with almost any style of karate because the basic principles are essentially the same.

There are many styles of Karate; e.g. traditional and modern (Sport Karate), but many of the basic techniques are the same.

Training in Karate generally involves four aspects:

- Kihon (Basic techniques);
- Kata (Form or pattern);
- Bunkai (Study of techniques encoded in kata or "kata application");
- Kumite (Sparring or paired form).

In kihon, you learn the Karate way of punching, blocking, kicking and movement. Often you will do drills for your Sensei that may be dull and boring, however, you should always try your absolute hardest, sound motivated, get low, and snap out your blocks, punches, and kicks.

In kata, you learn to combine the basic techniques in a flowing movement. Each kata is built around a specific fighting strategy for you to understand. Always remember to look where you're going, and remember what you learned in Kihon.

In bunkai, you analyze every movement in a given kata and develop possible applications in real combat situations. Bunkai is a transition step to Kumite.

In Kumite, you learn to apply Kihon and bunkai in a controlled environment. Kumite is one step towards real combat. Remember to be relaxed, and don't pay any attention to the size of the person. Pretend you are playing a video game, and don't be afraid of getting hit. That will happen often.

**Basic Punches:** Karate punches use a straight punch technique with a twist of the wrist near the point of impact. Always hit with your first two knuckles, pull the fist that isn't punching back to your waist as you punch. This helps your punch to be stronger and sharper.



## Basic Blocks:

- Upper rising block
- Middle block
- Downward block

## Basic Kicks:

- Front kick (Mae Geri),
- Side kick (Yoko Geri),
- Roundhouse kick (Mawashi Geri),
- Hook kick (Ura Mawashi Geri),.

## Tips

- Remember: the secret in mastering advanced techniques is to master the basic techniques first.
- There are two types of punches: forward and reverse.
- 'Forward' is punching with the 'leading side' (same side as the 'front foot');
- 'Reverse' is punching with the 'trailing side' (opposite side as 'front foot').
- Always pay attention to your stance. Low and short is best.
- Focus on what you are doing, not what others are doing. If someone else is doing something wrong, don't try and correct them - you might be making the same mistake. Leave the teaching to your sensei or the Senpai (senior) in charge.
- Remember to ki-ai (shout/yell) when told to do so - it should be strong and powerful, coming from the hara, just below the navel.







## MAKING A FIST



The diagram above illustrates the correct way to form a fist.

- Open your hand with your fingers extended and touching each other.
- Separate the thumb from the other fingers
- Bend the four fingers inward, starting with the little finger, and touch the tips to the top of your palm.
- Press your thumb over the index finger. Don't allow the thumb to extend past the finger knuckles.
- Keep your wrist straight.





# KIHON: PRINCIPLES OF BASIC TECHNIQUES



The basic techniques of blocking, punching, striking and kicking are both the beginning of karate and the ultimate goal. Although only a matter of months may be sufficient to learn them, complete mastery may not come even after a lifetime of training. The student must practice regularly, with maximum concentration and effort in the execution of each and every movement. This will not be sufficient, however, unless the techniques are scientifically sound and the training systematic and properly scheduled. To be effective, training must be conducted on the basis of correct physical and physiological principles.

It may come as a surprise to many to know that the techniques created and refined through long and continuous practice by the early karate student have been found to accord with modern scientific principles. And the more they are studied, the more this proves to be true. This is not to say that there are no unsolved problems, but these must await further study. Further refinement of karate is quite probable, as techniques are analyzed in an unceasing effort to improve them through a scientific approach. In order to benefit from his training, the student should have a good understanding of the following primary points.

## Form

The correct form is always closely related to the principles of physics and physiology. Prerequisites of correct form are good balance, a high degree of stability and the order of movements of each part of the body, since movements, are made in quick succession in a short period of time. This is especially true in karate because punching and kicking are vital to the art. The need for good balance can be seen particularly in kicking, where the body is usually supported by one leg. To withstand the great impact when a blow is landed, stability of all joints in the arms and hands is necessary. With changing situations and different techniques, the center of gravity changes, shifting to the left, right, front, back. This cannot be done unless the nerves and muscles are well trained. Again, standing on one foot for too long will leave open one attack, so balance must be constantly shifted from one foot to the other. The karate student must moth avoid giving an opening and be prepared for the next attack.



## Breathing

Breathing is coordinated with the execution of a technique, specifically, inhaling when blocking, exhaling when focusing technique is executed, and inhaling and exhaling when successive techniques are performed.

Breathing should not be uniform; it should change with changing situations. When inhaling, fill the lungs fully, but when exhaling do not expel all the air. Leave about 20 percent in the lungs. Exhaling completely will leave the body limp. One will not be able to block even a weak blow, nor will it be able to prepare for the next movement.

## Kiai (spirit-meeting or energy-shout)

The Kiai is the shout at the end of a technique and in conjunction with the expulsion of air (Kime) will maximize the power of the movement. It also had the effect of surprising an opponent and may momentarily paralyze their response.

The concept of KIAI is at the roof of all martial arts and Japanese philosophy. KIAI is the spirit and energy along with the breath meeting at the moment of impact.

Developing your KIAI is very important. It is not just a shout or a screech from the throat. If you put your hand on the stomach and cough you will feel the muscles of your abdomen contract. This in fact is the start of your KIAI.

First understand the principles and the breathing method Kime as explained, then replace the biting action with your shout 'KIAI'. It will start as a growl from the pit of the stomach but when completed the sound produced will vary from one to another.

## Kime (focusing)

Without breath there is no life. Without Kime your karate is lifeless. It is essential that you understand that all karate techniques must be performed with Kime. You understand that all karate techniques must be performed with Kime.



# KIHON: PRINCIPLES OF BASIC TECHNIQUES



Kime is the focusing of mental energy, breathing and physical force culminating in a single striking point.

Karate is not whole without all these elements. The key to Kime is the breathing. Any physical activity requires correct breathing, which works with the body not against it. The grunts and groans athletes make are not for effect; a student is using his breathing along with his muscles to explode with maximum effect, producing the most potent force possible. No effort is wasted.

There are various methods of breathing, but the basic method for beginners is: 'One breath one technique'. In a relaxed but controlled manner breathe out through a slightly opened mouth, complete the breath and technique at the same moment closing your mouth instantly as if biting. Simultaneously tense the abdomen, locking the rest of your muscles for a fraction of a second before relaxing and breathing in normally. As you tense and lock the muscles of the abdomen, the buttocks should be clenched so that the abdomen lifts up and forward.

## Hips

The hips are located at approximately at the center of the human body, and their movement plays a crucial role in the execution of various types of karate techniques. The lower abdomen, particularly the rotation of the hips, which adds to the power of the upper body creates the explosive power of the focusing blow. Besides being a source of power, the hips provide the basis for a stable spirit, correct form and maintenance of good balance. In karate, the advice is often given to "punch with your hips", "kick with your hips", and "strike with your hips".

## Power and Speed

Power accumulates with speed. Muscular strength alone will not enable one to excel in the martial arts, or in any sport for that matter. The power of the Kime (Focusing) of a basic karate technique derives from the concentration of maximum force at the moment of impact, and this in turn depends greatly on the speed of the blow or kick. The punch of a highly trained karate student can travel at a speed of thirteen meters per

second and generate power equivalent to seven hundred kilograms. Though speed is important, it cannot be effective without control. Speed and power are increased by utilizing the pairing of forces and reactions. For this purpose, an understanding of the dynamics of movement and their application is necessary.

## Concentration and Relaxation of Power

Maximum power is the concentration of the strength of all parts of the body on the target. Not just the strength of the arms and legs. Equally important is the elimination of unnecessary power when executing a technique, which will result in giving greater power where it is needed. Basically, power should start at zero, a climax to one hundred on impact, and immediately return to zero. Relaxing unnecessary power does not mean relaxing alertness. One should always be alert and prepared for the next movement.

## Strengthening of Muscular Power

Understanding of theory and principles without strong, well-trained, elastic muscles to execute the techniques is useless. Strengthening muscles requires constant training. It is also described to know which muscles are used in which techniques. To the extent that muscles are used specifically, greater effectiveness can be expected. Conversely, the less muscles are used unnecessarily, the less the loss of energy. Muscles operating fully and harmoniously will produce strong and effective techniques.

## Rhythm and Timing

In any sport, the performance of a top athlete is very rhythmical. This applies also in Karate.

The timing of various techniques cannot be expressed musically, but it is nonetheless important. The three principal factors are the correct use of power, swiftness or slowness in executing techniques and the stretching and contraction of muscles. The performance of a master is not only powerful but also very rhythmical and beautiful. Acquiring a sense of rhythm and timing is an excellent way to make progress in the art.



# KIHON: PRINCIPLES OF BASIC TECHNIQUES



## Hiki te (The withdrawing Hand)

The withdrawing hand leads the rotation of the hips. When executing a technique, the withdrawing hand must move strongly, quickly and sufficiently. If not, the technique will not reach its maximum effectiveness. Another important point is that both arms must move at exactly the same time.





# BASIC TECHNIQUES

## 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.

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.



## Seiken-mawashi-uchi (roundhouse punch with normal fist):

Start with the fist in the normal position, 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.

## 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 (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 simultaneously with the forward thrust. Unlike the previously described punches, this one should be pulled back immediately after striking the object.



## Uraken (back fist) ;

The fist is clenched in the same way as in the Seiken position, however, the object is struck by the back of the knuckles rather than the front.



## Uraken shomen-ganmen uchi ;

In this position, the striking fists are held close to the body at about shoulder height, with the back of the hands facing the opponent. The fist is then thrust forward to strike the opponents face. (Opponent is in front of you)

## Uraken sayu uchi

Here the elbows and fists are held at chest height. Using the elbows as pivots, thrust forward and strike the opponents face. The strike should be pulled back immediately after hitting its mark. (Opponent is at your side)

## Uraken hizo-uchi :

In the starting position, the fists are held at the navel level, with the striking hand above. Then using the elbows as pivots, thrust the fist into the opponents gut area. (Opponent is behind you)

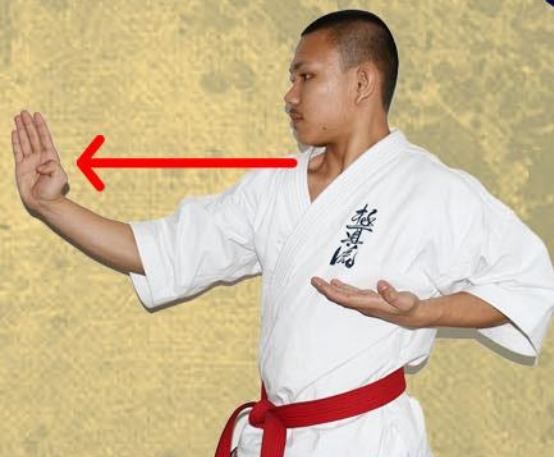


# BASIC TECHNIQUES

極真流

## Uraken shita uchi

This punch is carried out like the seiken chudan tsuki but although the primary position and forward thrust is the same, you strike with the fist palm up and do not fully extend the striking arm.



## Shuto uchi (knife-hand strike)

In this strike the hand is open, the thumb is bent and held tightly against the edge of the hand, the fingers are tense and the outer edge of the hand is used for striking.



**Shuto uchikomi (knife-hand strike to the collar bone) :**  
Thrust forward to strike the opponents collarbone.



**Shuto yoko ganmen uchi (knife-hand strike to the temple) :**

Hold the striking hand behind the head as in the picture below. The target area is the opponent's temple. At the point of impact make sure that the elbow is bent

## Shuto sakotsu-uchi (knifehand strike to the clavicle) :

The striking hand is brought down in an arc like motion to strike the opponents collar bone.





# BASIC TECHNIQUES

極真流



## Shuto Uchi-uchi (inside knife-hand strike) :

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 the opponent's neck, and arms. Make sure that the elbow of the striking hand slightly bent and is pointing towards the floor at the moment of impact



## Nukite (spear hand strike) :

In this position the hand is held in the same manner as in "shuto". It is important that the fingers not be bent backward and are kept together. The major target areas are the opponent's throat and stomach area.



## Ippon nukite

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 or the throat.



## Nihon-nukite :

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



## Keiko uchi (chicken beak strike) :

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 the opponent from above or from the side using a quick snap of the wrist. The major target area is the eye.





# BASIC TECHNIQUES



## Tettsui uchi (hammer fist strike)

For this technique, the hand is put into the seiken position, however, it is the outer edge of the fist that is used to strike the opponent. You may attack from above to strike the head or shoulder of an opponent, or from the side in order to strike the temple or beneath the ear lobe.



## Shotei uchi (palm heel strike/block):

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 jaw, stomach area, and the groin area



## Koken uchi/uke (strike/block using the top of the wrist)

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



## Hiji (elbow)

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



## Toho uchi (sword peak hand)

This is the wedge-form when the thumb is extended away from the rest of the hand. The target for this technique is the throat.





# BASIC TECHNIQUES

極真流



Jodan Uke



Soto Uke



Uchi Uke



Gedan Barai





# BASIC TECHNIQUES



## SEIKEN: (NORMAL FIST)

Seiken chudan-tsuki (middle punch)  
Seiken jodan-tsuki (high punch)  
Seiken gedan-tsuki (lower punch)

## SEIKEN TECHNIQUES

Age tsuki	Rising strike
Ago uchi	Strike to the jaw
Oi tsuki	Lunge Strike
Gyaku tsuki	Reverse strike
Jun tsuki	Side lunge strike
Jodan tsuki	Upper level strike
Morote tsuki	Double strike (parallel)
Tate tsuki	Vertical strike
Yama tsuki	Double strike (vertical)



**SEIKEN (FOREFIST)**  
Strike with the first 2 knuckles



**URAKEN**  
(INVERTED FIST)  
Strike with the first 2 knuckles

## Uraken (Back Fist) Techniques

Uraken shomen ganmen uchi	Back fist strike to head
Uraken hizo uchi	Back fist strike to spleen
Uraken mawashi uchi	Roundhouse back fist strike
Uraken oroshi uchi	Descending back fist strike to head
Uraken yoko uchi	Back fist strike to side
Uraken shita uchi	Lower striker



Uraken Sayu Uchi



Uraken Shomen Ganmen Uchi



Uraken Mawashi Uchi

## Tettsui (Hammer Fist) Techniques

Tettsui komi kame	Hammer fist strike to temple
Tettsui oroshi ganmen uchi	Descending hammer fist strike
Tettsui hizo uchi	Hammer fist strike to spleen
Tettsui yoko uchi	Hammer fist strike to the side.



**TETTSUI**  
(Hammer Fist)



# BASIC TECHNIQUES

極真流

## Shuto (Knife Hand) Techniques

Shuto ganmen uchi

Knife hand strike to temple

Shuto sakotsu uchi

Descending knife hand strike to collar bone

Shuto sakotsu uchi komi

Driving knife hand strike to collarbone

Shuto uchi uchi

Inside Knife hand strike

Shuto hizo uchi

Knife hand strike to spleen



SHUTO (Knife Hand)



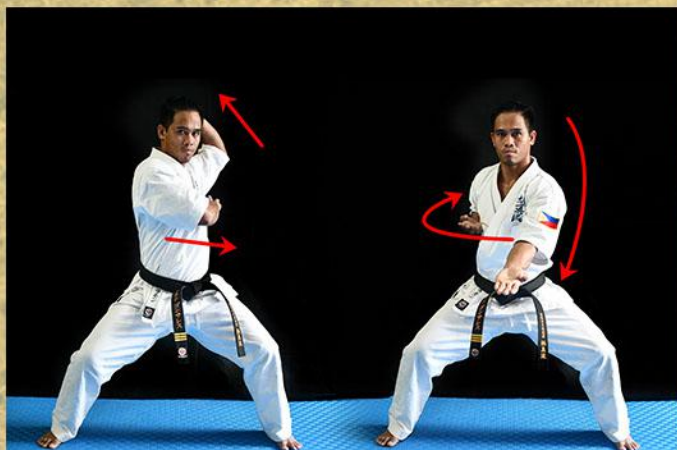
Shuto Uchi komi



Shuto Sakotsu Uchi



Shuto Ganmen Uchi



Shuto Hizo Uchi



Shuto Uchi Uchi



# BASIC TECHNIQUES

極真流

## Hiji (Elbow) Techniques

Age hiji ate	Rising elbow strike
Jodan hiji ate	Elbow strike to head
Oroshi hiji ate	Descending elbow strike
Ushiro hiji ate	Elbow strike to rear



Hiji Ate



Hiji Ago Uchi



Hiji Oroshi Uchi



Ushiro Hiji Uchi

## SHOTEI



Gedan Shotei



Shotei





# BASIC TECHNIQUES

極真流



Tate Tsuki  
Jodan



Tate Tsuki  
Chudan



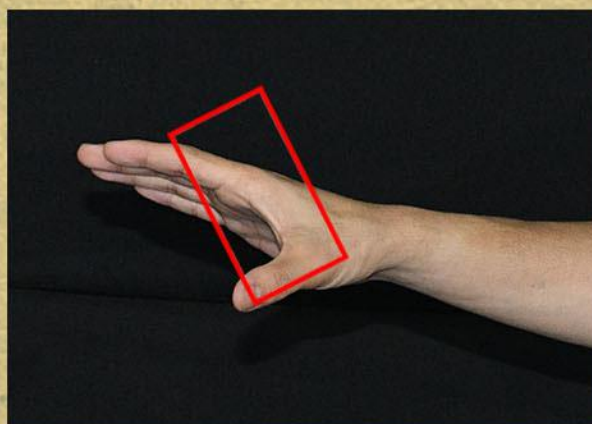
Tate Tsuki  
Gedan



Seiken Ago Tsuki



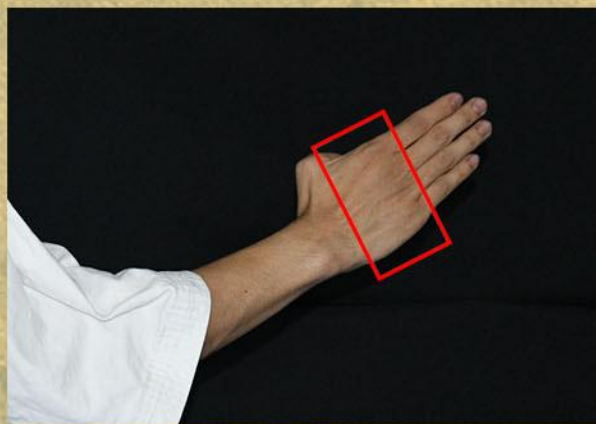
Jun Tsuki



Toho - Sword Peak Hand



Toho Jodan



Haisho Backhand



Haisho Jodan







## Keiko Chicken Beak Fist



## Nakayubi Ipponken One Knuckle Fist





# BASIC TECHNIQUES

極真流

## Hiza-geri : The knee kick (Hiza Geri)

is a very powerful close quarter technique mainly used to attack the groin, stomach or head. It can also be done from the side to attack the ribs. Grabbing your opponent and pulling him into your knee kick makes the knee strike even more powerful. Point your toes downward when you do the kick.

Bring your left knee up as high as you can to meet the target. Toes point straight down towards the floor. Make sure that the toes aren't just curled

down, but the whole foot should be pointing down to the floor. This will allow you to bring your knee higher. Bring your leg back into a good stance, keeping control of your body to improve strength and balance.



Jodan Mae geri

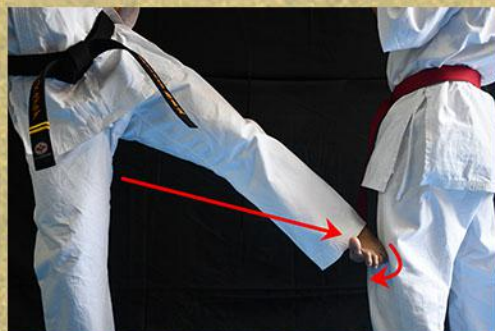


Chudan Mae geri

**Mae geri :** The kick begins by bringing your knee up and forward. The heel and then toes must spring forward from the ground in one motion, snapping the leg forward towards your target. Bend the leg you are standing on while kicking to give you a better balance.

Your foot should be pointed forward with your toes pulled tightly back. The striking surface is the ball of the foot. Thrust your Hips forward with the kick to add power and speed. Return your leg to the ground quickly to stop your opponent

**Yoko geri:** The kick begins by bringing your knee up and then twisting sideways, thrusting your leg forward at your opponent while rotating your body on the supporting leg. Bend the supporting leg while kicking to give you a better balance. Your foot should be pointed sideways with your toes pulled tightly upward, the striking surface being the side of the foot. Return your leg to the ground quickly to stop your Opponent from grabbing your leg.



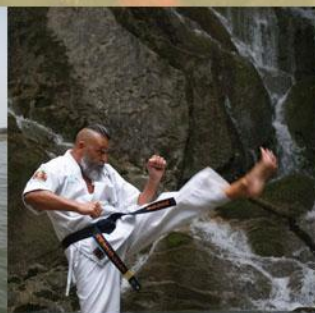
Gedan Yoko Geri



Chudan Yoko Geri



Jodan Yoko Geri





# BASIC TECHNIQUES

**Mawashi-geri** The roundhouse kick (Mawashi Geri) is one of the most popular of the karate kicks. It can be used to attack at any level from the knee to the head. When performed correctly, the roundhouse kick can be devastatingly fast and effective in strikes to the ribs and head. In sparring tournaments, many knock-outs are the result of a good roundhouse kick to the head.

## Basic Mawashi Geri

The basic method is normally taught when the student is first learning the kick. There are four steps involved in the kick's execution:

1. Lift the rear leg with the upper half perpendicular to the target so that the lower half of the leg is almost horizontal (the knee should be slightly higher than the foot). Notice that at this stage, the leg should be strongly bent at the knee with the heel pulled back tightly against the hamstring, maximizing arc travel. Whether the intended target is low (gedan) or high (chudan or above) the knee should be lifted as high as possible. The front (supporting) leg should be slightly bent with the front foot pointing forwards.
2. Swing the upper half of the leg to face the target, keeping the lower half in the almost-horizontal state as before. At this stage, the upper half of the leg should point directly towards the target's centre line. The supporting foot should swivel, typically on the ball of the foot, so that the foot is pointing away from the target. The kick can be said to be Primed
3. At this point the lower half of the leg may extend to strike the target and then retract. Typically this is performed as an adjunct to the previous step in order to use the momentum of the body's rotation to enhance the speed and power of the final kick.
4. The completion of this kick (by which I mean restoring the foot to the ground) should be performed in an identical fashion to that described below discussing the advanced kick. Note that during the description of this kick, the upper body has not been mentioned. The upper body should be placed in a position that enables the kicker to continue an attack (or launch an efficient defence) after the kick has been performed. There is no need for the upper body to be tense or have the arms flail as can often be seen by less experienced karate students.



Gedan Mawashi-geri



Chudan Mawashi-geri



Jodan Mawashi-geri





# BASIC TECHNIQUES



## Advanced Mawashi Geri

1. The leg is lifted as if to perform a mae geri (the supporting leg remains as it was, slightly bent with the supporting foot pointing forwards). Already there are some major advantages to this approach:

a. The kicking knee (being forward) provides a degree of cover for the torso and can act as a tacit shield between the attacker and the defender.

b. The defender may well believe that the attacker is intending to perform a mae geri attack, and plan accordingly

c. Because this initial move is that of a mae geri, it will typically have been practiced many times and thus the attacker should be supremely confident whilst performing this

2. Several actions now happen almost simultaneously.

a. The supporting leg and foot turn to point away from the target. This ensures the body rotates helping provide power to the kick (note the foot should be flat on the floor when the kick strikes. A common mistake is for the kicker to raise onto tiptoe when performing the kick)

3. Once the kick has reached its target, the return of the kicking foot to the ground should be completed as soon as possible (unless, of course, another kick of the same leg is to be performed). The body should be righted, i.e.

a. The supporting leg should twist back so that the supporting foot is once again pointing forwards

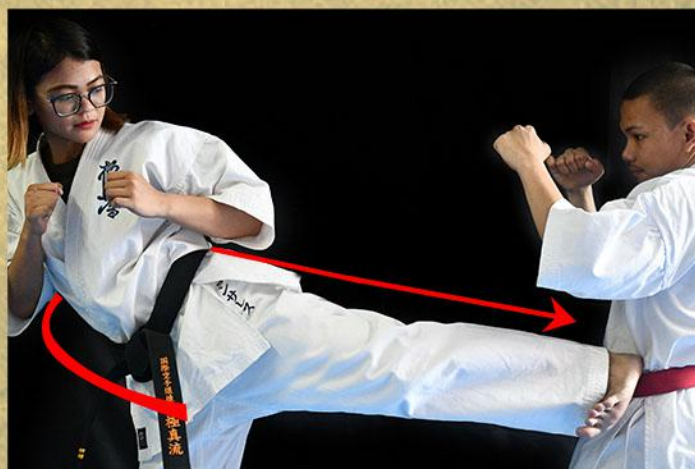
b. The kicking foot should be reset as if the kicker was to throw a mae geri (in other words, as described in step 1 above). Both of these actions may be effectively accomplished through the correct use of the hips.

c. Only then should the kicking leg should be placed on the ground

This final step, after the kick has been performed, is crucial, yet all too often ignored by the kicker who takes the view that the kick has been performed, and the job is complete. In these situations, the kicker may simply drop the knee. Not only is this attitude lazy, in allowing gravity to do the work, the technique is often slow - as mentioned above, the return should be very quick - and in neglecting good form, the kicker excludes from use a hugely potent weapon in their arsenal: a second kick off the same leg, that can catch the target completely unawares. If the opponent believes the first kick has been spent and then launches a counter-attack, a great deal of success for the kicker may be achieved through the judicious use of a second kick, and if the leg is already in position, that kick can be much faster than the initial.

**Ushiro-geri :** The back kick (Ushiro Geri) is used to strike when being attacked from the rear.

Begin by standing in a parallel stance feet shoulder-width apart (Heiko Dachi). First look over your shoulder at your target, then thrust your heel towards your target as quickly and powerfully as you can. Your foot should be heel forward with your toes pointing downwards. The striking surface is the heel of your foot.



## Ushiro-mawashi geri

from your fighting stance, turn the elbows to start the rotation. Raise the kicking knee and turn to the outside. The kick fully extends at forty-five degrees; use the heel as the point of impact. Once the kick clears the impact zone back immediately to its starting position.





# BASIC STANCES

極真流

**Heisoku dachi (ready stance)** - The feet are placed together and positioned with the toes pointing straight ahead with the body weight distributed equally on both feet. This instance can be used for meditation. It is a natural body position, the knees should slightly bent and the whole body pulled firm isometrics.



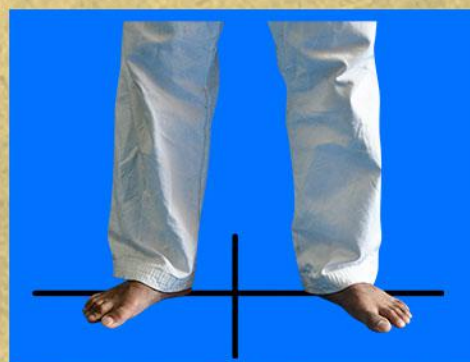
**Musubi dachi** : the heels are placed together and positioned approximately at a 30-45 degree angle with the weight distributed equally on both feet. This position is a good stance to be used in meditation. It is natural body position is a good stance to be used in meditation. It is a natural body position, and the knees should be slightly bent and the whole body should be pulled firm in isometrics. It is a first and last step of many of the Kata



**Heiko dachi (natural stance)** - Feet parallel, Shoulder-width apart.



**Soto hachiji dachi or just hachiji dachi** - Feet shoulder-width apart, feet both pointing outwards at 45°.





# BASIC STANCES

**Uchi hachiji dachi** - As for soto-hachiji-dachi but feet pointing slightly inwards.

**Sanchin dachi (tension stance)** - The feet are positioned approximately shoulder-width apart. The heel of the front should be positioned approximately 5 cm in front of the toes of the rear foot, with the bodyweight distributed equally on both feet. The feet are positioned with the toes pointing inwards at an angle and the knees must be correctly bent. the isometric pull, once the stance has been attained, can be exercised as follow: with the buttocks pulled in a circular direction to the imaginary center of gravity for the entire body, projected between your feet. It is important that the knees are bent and point towards the apex of the triangle (i. e. at a similar angle as the feet). Maximum torque of the lower part of the body is essential Under no circumstances should the torque be applied so as to produce a shaking movement in the legs. The upper body torque is generated by chest, shoulder and arm movement. This stance gives you a strong balanced position and a powerful all-round body. It is a quick-moving and direction changing stance and is used for performing punches, blocks, kicks and blocking with the legs.

**Moro ashi dachi** : The feet are positioned approximately shoulder-width apart. One foot is then positioned approximately 5cm in front of the other with the knees slightly bent. The body weight should be distributed equally on both feet. this stance is a quick and mobile stance used for all attacks and defenses (e.g. Kicks, punches, strikes and blocks.).

**Kokutsu dachi** - Position one foot in front of the other by placing the heel of the front foot on a line in front of the toe of the back foot. The width between the front and back foot is approximately 5cm. The rear foot is positioned at a 45-degree angle and the heel of the front foot is raised approximately 5 cm with the weight taken on the ball of the foot (all toes must equally be in contact with the ground). The front foot should be positioned straight ahead with the knee bent so that the knee is positioned vertically over the center of the foot. The body should sink into a position as if sitting in a chair so as to create a bend in both knees. It is essential that the rear leg should not be bent too much or the hips lowered too much. Your whole body weight should be distributed approximately 70% on the back foot and 30% on the front foot.





# BASIC STANCES

極道流

**Neko ashi dachi:** Position of one leg in front of the other so that the distance from the front foot to the rear foot is approximately two feet (i.e. own foot measurement) taken from the rear heel. The gauge between the front and the back foot (i.e. width) is approximately 5cm. The rear foot position is position at 45 degrees and the heel of front foot is raised as high as possible, taking the weight on the ball of the foot. With all the toes equally in contact with the ground. The front foot should be positioned vertically over the center of the ball of the foot. The body must sink low to create a bend in both knees which should be slightly lower than in kokutsu dachi. the bodyweight distribution should be approximately 90% on the back foot and 10% on the front foot.



**Kake Dachi :** Hook your left foot behind your right foot and ensure that the right foot is at a right angle and the left foot is supported on the ball of the foot with the heel raised high. The left knee should be positioned tightly behind the right knee. Both knees must be slightly bent. The weight distribution should be approximately 90% on one foot and 10% on the other. The isometric pull in this stance can be exercised by pulling both knees together and twisting the hips towards the direction of your intended forward movement, also ensure that both knees remain slightly bent. Movement in this stance is usually performed at right angles to the direction that the body is pointing. Movement in this stance is usually performed at right angles to the direction that the body is pointing. Movement in this stance is always performed by jumps approximately a shoulder-width distance and landing on the right foot: the left leg simultaneously moves in the same direction to the rear of the right leg to support the stance. (Kata example: pinan sono go).



**Zenkutsu dachi (front stance)** - The feet are positioned approximately shoulder-width apart and a distance of two shoulder widths and a half a foot between them, The front foot is positioned vertically over the center of the front foot. The back leg should be straight with the front foot. The back leg should be straight with the feet slightly angled in an outward direction of approximately 45 degrees. The body weights are distributed approximately 60% on the front foot and 40% on the back foot. This instance is used basically for front kicks punches since the power is exerted from the rear of the hips and thighs for middle thrusts and blocking techniques. In its basic form it can be used for pre-arranged fighting (i.e. ippon, sanbon and yakusoku kumite). In advanced movements or freestyle fighting stances, this stance is shortened by at least 30 cm but still retains the same principle.





# BASIC STANCES

極真流

**Kiba dachi (horse stance)** - Position both legs approximately two shoulder widths apart ensuring that both feet point straight ahead and are parallel. Bend both knees and lower your hips to a position as illustrated. The weight is distributed equally on both feet. The isometric pull once the stance has been attained can be exercised as follows: the knees should be pushed in an outward direction, feet are pulled towards your center line and your buttocks should be pulled up. This stance is very good for developing the legs and generating power in the hips and the back. It also strengthens the diaphragm. It is good for practicing mawashi Geri, Yoko Geri and Ushiro Geri and also jodan chudan and gedan tsuki. Also, in advanced movements, this stance is quite adaptable in Kumite.



Kiba Dachi

**Tsuri ashi Dachi** : Pull one foot up to approximately knee height pulling the big toe upward and the small toes downward. The knee and thigh of the raised leg should be parallel to the ground. The supporting foot should be angled at approximately 45 degrees and the leg should be slightly bent. Isometric pull, once the stance has been attained, can be exercised by pulling the whole body firm. Movement in this stance is normally combined and co-ordinated with most other moving stances. This stance is used to control balance on one leg to enable perfection of various kicks, (e.g. yoko geri, mawashi geri, ushiro geri, etc. (Katy ex. Pinan Sono ni )



Tsuri ashi Dachi

**Fudo dachi** : The feet are position approximately one shoulder-width apart with the toes pointing slightly bent, with the bodyweight distributed equally on both feet. The isometric pull, once the stance has been attained, can be exercised by pulling from the heels of both feet to a central direction inwards without moving the feet. This instance is generally used to exchange formal bows and when awaiting commands. It is also an etiquette form of standing for all Kyokushin Karateka in all training places



Fudo Dachi





## KIHON WAZA (BASIC TECHNIQUES)

<b>Tsuki</b>	Punch (thrust)
<b>Uchi</b>	Strike
<b>Uke</b>	Block
<b>Keri</b>	Kick

## BUKI (WEAPONS)

<b>Ashi</b>	Foot or Leg	<b>Nakayubi Ippon Ken</b>	Middle Finger Knuckle Fist
<b>Chusoku</b>	Ball (middle) of the Foot	<b>Nukite</b>	Spear Hand
<b>Haisho</b>	Backhand	<b>Oyayubi Ippon Ken</b>	Thumb Knuckle Fist
<b>Haisoku</b>	Instep of the Foot	<b>Ryutoken</b>	Dragon's Head Fist
<b>Haito</b>	Inner Knife Hand	<b>Seiken</b>	Forefist (correct fist)
<b>Hiji</b>	Elbow	<b>Shotei</b>	Palm Heel
<b>Hiraken</b>	Flat Fist	<b>Shuto</b>	Knife Hand
<b>Hiza</b>	Knee	<b>Sokuto</b>	Outside (knife) Edge of the Foot
<b>Kakato</b>	Heel	<b>Sune</b>	Shin
<b>Keiko</b>	Chicken Beak	<b>Te</b>	Hand
<b>Koken</b>	Wrist Top	<b>Teisoku</b>	Arch of the Foot
<b>Kote</b>	Forearm	<b>Tetsui</b>	Hammer Fist
<b>Toho</b>	Sword Peak Hand	<b>Uraken</b>	Backfist

## NERAIDOKORO KOGEKIHOKO (TARGETS & DIRECTIONS)

<b>Age</b>	Rising	<b>Kata</b>	Shoulder
<b>Ago</b>	Chin or Jaw	<b>Kintama (Kin)</b>	Groin, Testicles
<b>Atama</b>	Head	<b>Komekami</b>	Temple
<b>Chudan</b>	Middle Level	<b>Kubi</b>	Neck
<b>Ganmen</b>	Face	<b>Kuchi</b>	Mouth
<b>Gedan</b>	Lower Level	<b>Mae</b>	Front, Forward
<b>Hana</b>	Nose	<b>Mawashi</b>	Round, Circular
<b>Kara</b>	Abdomen	<b>Me</b>	Eye(s)
<b>Hidari</b>	Left	<b>Migi</b>	Right
<b>Hizo</b>	Spleen	<b>Mimi</b>	Ear(s)
<b>Jodan</b>	Upper Level	<b>Mizo-ochi</b>	Solar Plexus
<b>Johanshin</b>	Upper Body	<b>Momo</b>	Thigh
<b>Kahanshin</b>	Lower Body	<b>Mune</b>	Chest
<b>Kake</b>	Hooked		
<b>Kansetsu</b>	Joint (of limb)		





**Naname**  
**Nodo**  
**Oroshi**  
**Rokkotsu**  
**Sakotsu**  
**Sayu**  
**Soto**

Diagonal  
 Throat  
 Descending  
 Rib(s)  
 Collarbone  
 Left and Right  
 Outside

**Tobi**  
**Uchi**  
**Ude**  
**Ura**  
**Ushiro**  
**Yoko**

Jumping  
 Inside  
 Arm  
 Reverse, Backwards  
 Back (direction)  
 Side (direction)



## DACHI(STANCES)

**Yoi Dachi**  
**Fudo Dachi**  
**Zenkutsu Dachi**  
**Uchi Hachiji Dachi**  
**Sanchin Dachi**  
**Kokutsu Dachi**  
**Musubi Dachi**  
**Kiba Dachi**  
**Neko Ashi Dachi**  
**Kiba Dachi Yonjugodo**

Ready Stance  
 Immobile Stance  
 Forward Leaning Stance  
 Inside Character "8" Stance  
 Three Point Stance  
 Back Leaning Stance  
 Open Foot (connected) Stance  
 Horseback Stance  
 Cat Stance  
 Kiba Dachi Forty-Five Degree Horseback Stance

**Moro Ashi Dachi**  
**Heisoku Dachi**  
**Kake Dachi**  
**Soto Hachiji Dachi**  
**Shiko Dachi**  
**Kumite Dachi**  
**Migi Ashi Mae**  
**Hidari Ashi Mae**  
**Tsuru Ashi Dachi**

One Foot Forward(two-foot) Stance  
 Closed Foot Stance Parallel Stance  
 Hooked Stance  
 Outside Character "8" Stance  
 Sumo Stance  
 Fighting Stance  
 Right Foot Forward  
 Left Foot Forward  
 Crane Stance

## TSUKI WAZA (PUNCHING TECHNIQUES)

**Seiken**  
**Oi Tsuki**  
**Morote Tsuki**  
**Gyaku Tsuki**  
**Tate Tsuki**  
**Jun Tsuki**  
**Shita Tsuki**

Forefist  
 Lunge Punch  
 Two-Handed Punch  
 Reverse Punch  
 Vertical Punch  
 Side (corresponding) Punch  
 Lower Punch

## UCHI WAZA (STRIKING TECHNIQUES)

**Seiken**  
**Ago Uchi**  
**Furi Ichi**  
**Tetsui**  
**Oroshi Ganmen Uchi**  
**Komekami Uchi**  
**Hizo Uchi**  
**Mae Yoko Uchi**

Forefist  
 Lunge Punch  
 Two-Handed Punch  
 Reverse Punch  
 Vertical Punch  
 Side (corresponding) Punch  
 Lower Punch

**Yoko Uchi**  
**Ura ken**  
**Ganmen Uchi**  
**Sayu Uchi**  
**Hizo Uchi**  
**Mawashi Uchi**  
**Nihon Nukite**  
**Yonhon Nukite**

Side Strike  
 Backfist  
 Face Strike  
 Left and Right Strike  
 Spleen Strike  
 Roundhouse Strike  
 Two-Fingered Spear Hand  
 Four-Fingered Spear Hand





**Shotei Uchi**  
**Shuto**  
**Sakotsu Uchi**  
**Yoko Ganmen Uchi**  
**Sakotsu Uchikomi**  
**Hizo Uchi**  
**Uchi Uchi**  
**Hiji Ate**  
**Mae Hiji Ate**  
**Age Hiji Ate**  
**Ushiro Hiji Ate**  
**Oroshi Hiji Ate**

Palm Heel Strike  
 Knife Hand  
 Collarbone Strike  
 Side Face Strike  
 Collarbone Driving  
 Spleen Strike  
 Inside Strike  
 Elbow Strike  
 Forward Elbow Strike  
 Rising Elbow Strike  
 Backwards Elbow Strike  
 Descending Elbow Strike



## UKE WAZA (BLOCKING TECHNIQUES)

**Jodan Uke**  
**Gedan Barai**  
**Chudan Uchi Uke**  
**Chudan Soto Uke**  
**Morote Chudan Uchi Uke**  
**Shuto Uke**  
**Juji Uke**  
**Kake Uke**  
**Shotei Uke**  
**Mawashi Uke**  
**Osae Uke**

Upper Block  
 Lower Parry  
 Middle Area Inside Block  
 Middle Area Outside Block  
 Two-Handed Middle Area Inside Block  
 Knife Hand Block  
 Crossed Block  
 Hooked Block  
 Palm Heel Block  
 Circular Block  
 Push-Down Block



## GERI WAZA (KICKING TECHNIQUES)

**Hiza Ganmen Geri**  
**Kin Geri**  
**Mae Geri**  
**Mae Keage**  
**Soto Mawashi Geri**  
**Uchi Mawashi Geri**  
**Yoko Keage**  
**Ashi Barai**

Knee Face Kick  
 Groin Kick  
 Front Kick  
 Front Rising Kick  
 Outside Crescent Kick  
 Inside Crescent Kick  
 Side Rising Kick  
 Leg Sweep

**Mawashi Geri**  
**Kansetsu Geri**  
**Yoko Geri**  
**Ushiro Geri**  
**Mae Kakato Geri**  
**Ago Geri**  
**Tobi Mae Geri**

Roundhouse Kick  
 Joint Kick  
 Side Kick  
 Back Kick  
 Front Heel Kick  
 Chin / Jaw Kick  
 Jumping Front Kick

## KIHON JUTSUGO (BASIC TERMINOLOGY)

**Anza**  
**Arigato Gozaimasu Budo**  
**Bunkai**  
**Dan**  
**Dojo Kun**  
**Dogi (Gi)**  
**Fumi ashi**  
**Goshin Jutsu**  
**Gasshku**  
**Hajime**  
**Yame**  
**Hantai**  
**Hikite Ibuki**

Relaxed Sitting  
 Thank You (polite) Martial Way  
 Application (analysis)  
 Grade (Black Belt)  
 Training Hall Oath  
 Karate Uniform  
 Step (with a change of feet)  
 Self-Defense Techniques  
 Training Camp or Seminar  
 Begin/Start  
 End/Stop  
 Opposite side  
 Forced Tension Breathing





<b>Idogeiko</b>	Moving Drills
<b>Jisen Kumite</b>	Full-Contact Fighting
<b>Jiyu Kumite</b>	Free Fighting
<b>Kaiten</b>	Rotation
<b>Kamaete</b>	Take Ready Position
<b>Kami no Kamae</b>	Upper Body Posture
<b>Karate</b>	Empty Hand
<b>Kata</b>	Form
<b>Ki</b>	Inner Energy
<b>Kiai</b>	Explosive Scream
<b>Kihon</b>	Basics
<b>Kihon Waza</b>	Basic Techniques
<b>Kime</b>	Focus
<b>Kohai</b>	Junior Student
<b>Kosa</b>	Switch (i.e. switch stance L to R or R to L)
<b>Kota i</b>	Switch (i.e. partners switch places in a drill)
<b>Kumite</b>	Fight
<b>Kyokushin</b>	Ultimate Truth
<b>Kyu</b>	Rank (below Black Belt)
<b>Maai</b>	Distance (between opponents)
<b>Makiwara</b>	Striking Post (straw wrapped)
<b>Mawatte</b>	Turn
<b>Mokuso</b>	Meditation (silent thought)
<b>Mugorei</b>	No Counting (no commands)
<b>Mushin</b>	Without Thought (no mind)
<b>Naore</b>	Return to Starting Position
<b>Nogare</b>	Calm, Controlled Breathing

**Obi**  
**Okuri Ashi**  
**Onegaishimasu Osu**  
**Otagai**  
**Rei (...ni Rei)**  
**Renma**  
**Renraku**  
**Seishin**  
**Seiza**  
**Sempai**  
**Sensei**  
**Shomen**  
**Shihan**  
**Sosai**  
**Tameshiwari**  
**Tanden**  
**Waza**  
**Yakusoku Kumite Yame**  
**Yasume Yoi**  
**Yudansha**  
**Zanshin**

Belt  
 Shuffle Step (sending foot)  
 Please (polite)  
 Determination (push and endure)  
 Each Other Bow (Bow to...)  
 Polishing, Training  
 Combinations  
 Spirit  
 Formal Kneeling (correct sitting)  
 Senior (1st & 2nd Dan)  
 Teacher (3rd & 4th Dan)  
 Front (correct face) of the Dojo  
 Expert (5th Dan & higher)  
 President  
 Breaking Test  
 Center of Body (below navel)  
 Technique(s) Pre-Arranged Fighting  
 Stop  
 Rest, at Ease Ready  
 Black Belt Holder  
 Remain Alert (remaining mind)

極道流

## TAIKAI JUTSUGO (TOURNAMENT TERMINOLOGY)

<b>Aka</b>	Red
<b>Awasete Ippon</b>	Adds Up to One Point
<b>Chui</b>	Warning
<b>Genten</b>	Penalty
<b>Hantei</b>	Decision
<b>Hikiwake</b>	Draw, Tie
<b>Ippon</b>	One Point
<b>Kachi (...no Kachi)</b>	Win (...the Winner)
<b>Kiken</b>	Forfeit
<b>Shikaku</b>	Disqualification
<b>Shiro</b>	White
<b>Shushin</b>	Referee
<b>Waza Ari</b>	Half Point (has a technique)
<b>Zokko</b>	Resume Fighting





# KAZU(NUMBERS)

Ichi	One
Ni	Two
San	Three
Shi/Yon	Four
Go	Five
Roku	Six
Shichi/ Nana	Seven
Hachi	Eight
Ku	Nine
Ju	Ten
San-Ju	Thirty
Yon-Ju-Go	Forty-Five
Hyaku	Hundred
Sen	Thousand
Man	Ten Thousand

極真流



一家  
ONE FAMILY



KUSHIN  
FIGHT ACADEMY

ONE KYOKUSHIN



# KATA

A kata is a pattern of movements that contains a series of logical and practical attacking and blocking techniques. In each kata there are certain set or predetermined movements which the karate-student can practice alone, without a partner. These kata have been created by previous masters after many years of research, training, and actual combat experience.

The true meaning and spirit of karate are embedded in the kata and only by the practice of kata can we come to understand them. For this reason, if we change or simplify the kata either to accommodate the beginner or for tournament purposes, then we also will have lost the true meaning and spirit of karate!

In karate there is no first attack. Every kata begins with a defensive movement, which exemplifies this spirit. Not only is there no first attack, but the best defense is to avoid the fight altogether. That is why it is said that karate is the art of a wise man.

Bunkai is the application of the kata. It is practiced with two persons. One of them is the attacker and the other one the defender, which uses the techniques of the kata to defend him(/her)-self.

The word kata means "shape" or "form". The kanji for kata (the Japanese character above at the right) is composed of the following characters:

Katachi Katachi meaning "Shape",  
Kai Kai meaning "Cut", and  
Tsuchi Tsuchi meaning "Earth" or "Soil".

Literally translated, kata means "shape" or "form". A kata is a sequence of blocks, kicks and punches from one or more stances, involving movement forward, backward and to the sides. The number of movements and their sequence are very specific. The balance between offensive and defensive techniques, the stances used and the direction and flow of movement all serve to give each kata its distinctive character.

Through the practice of kata, the traditional techniques used for fighting are learned. Balance, coordination, breathing and concentration are also developed. Done properly, kata is an excellent physical exercise and a very effective form of total mind and body conditioning. Kata embodies the idea of ren ma,



or "always polishing" - with diligent practice, the moves of the kata become further refined and perfected. The attention to detail that is necessary to perfect a kata cultivates self-discipline.

Through concentration, dedication and practice, a higher level of learning may be achieved, where the kata is so ingrained in the subconscious mind that no conscious attention is needed. This is what the Zen masters call mushin, or "no mind." The conscious, rational thought practice is not used at all - what was once memorized is now spontaneous.

Mas Oyama said that one should "think of karate as a language - the Kihon (basics) can be thought of as the letters of the alphabet, the kata (forms) will be the equivalent of words and sentences, and the Kumite (fighting) will be analogous to conversations." He believed that it was better to master just one kata than to only half-learn many.

Mas Oyama also emphasized the three fundamental principles of kata:

Waza no Kankyu :

The Tempo (slow/fast) of the Techniques. The tempo of the kata varies - some techniques are performed quickly, while others are done more slowly.

Chikara no Kyojaku :

The Force (strong/weak) of the Power. The power of a technique derives from the proper balance between strength and relaxation.

Iki no Chosei : The Control (regulation) of Breathing.





# KATA

When you perform kata, the most important thing is your mental attitude. Kata should not be taken lightly, it is the culmination of the kihon and idogeiko, the techniques and footholds, creating a strategic form. You have to perform it seriously. It is easy to remember the order of kata, but the essence is not only to have performed the kata but how you acted. For that reason, you have to practice the basics, such as the standing position, how to defend, how to thrust, and how to kick every day.

When you remember the order of kata, you have to practice the used techniques in kata individually and repeatedly, then you can connect the techniques you practice. When you are able to do this basic practice, you have to think of the technique as kata and not the individual techniques. You have to pay attention to how long it takes, strength, and speed, so that you can move and turn the body without waste.

The Embu-line is fixed. You start from the starting point and come back to the starting point. One way to practice is to put a mark on the starting point when you act. When dan [black-belt level] grades perform, individuality appears in kata, but it is better not to develop an extreme habit.

There is no end to the practice of kata. Even though a person who has a high dan performs, the acts are never perfect. The practice is unlimited because kata is for improving yourself mentally and physically. Yet the performance has to be improved in different ways with each step as a beginner, whether you have kyu [colored belt level] or dan (black belt level), although you are performing the same kata. Knowing a difficult kata does not mean you have a high dan. In some foreign countries, sometimes they evaluate a person by the number of kata they know. I believe that it is not the number of kata you know, but the substance of the kata you have acquired.



The important things are:

1. How to bow
2. The posture
3. The placement of the eyes
4. Kiai (shout), kihaku (projection of spirit)

When you perform kata without an opponent, you feel like there is no meaning in the technique so that the fist of seiken-tsuki (basic straight punch) or the tightness of the standing position can be loosened. You should not think that you are doing the attack or the defense by yourself; you always have to think that you are defending against an attacker.

And of course last, the secret of improving kata is to repeat the practice since just the theory will not help.

**"It is not the number of kata you know, but the substance of the kata you have acquired...."**





# KATA

Kyokushin kata are often categorized as "Northern Kate" or "Southern Kata," based upon their origin and development.

The Northern Kata are similar to those found in Shotokan Karate since they were developed from Mas Oyama's training under Gichin Funakoshi. Master Funakoshi in turn derived these katas from northern Chinese Kempo and Shorin Ryu, the Okinawan karate style based on Chinese Shaolin (i.e. "Shorin") kempo. These kata utilize long, powerful stances and strong blocks and strikes.

The Northern Kata include:

- Taikyoku Sono Ichi, Ni and San
- Pinan Sono Ichi, Ni, San, Yon and Go
- Yansu
- Tsuki no Kata
- Kanku
- Sushihō

The Southern Kata were developed from Mas Oyama's study of the Okinawan karate style of Goju Ryu under So Nei Chu, which in turn were derived from southern

Chinese kempo. The movements in these kata are more circular and flamboyant than those in the Northern Kata. The Southern Kata include:

- Sanchin no Kata
- Gekisai Dai and Sho
- Tensho
- Saiha
- Seienchin
- Garyu
- Seipai

The influence of Chinese theory in the systemization of Kyokushin is also obvious. This is amply demonstrated in Sosai Oyama's writings where he constantly encourages students of Kyokushin to research the Chinese origins of karate.



Many advanced techniques of Kyokushin were taken by Sosai Oyama from his early study of the Southern Chinese Martial Arts.

**Taikyoku** is translated as "grand ultimate", and in Chinese, the kanji characters are pronounced Tai Chi. The word Taikyoku can also mean overview or the whole point - seeing the whole rather than focusing on the individual parts, and keeping an open mind or beginner's mind. The beginner's mind is what is strived for during training and in life. The beginner's mind does not hold prejudice and does not cling to a narrow view. The beginner's mind is open to endless possibilities. That's why a practitioner should never think that as soon as it ascends in the latter or more complex katas the first and most basic ones lose importance, therefore, keep an open mind.

**Pinan** is the Okinawan pronunciation of the kanji characters for peace and relaxation (pronounced Heian in Japanese). Though the physical moves of kata involve techniques used for fighting, the purpose of kata is to develop a calm, peaceful mind and harmony between the mind and body.

**Sanchin** is known as the oldest kata in Karate-do. Literally means "three battles" or "three conflicts", and it can also be translated as "three points" or "three phases". Certain legends attribute the creation of Sanchin to Bodhidharma in the early sixth century. Sanchin kata seeks to develop three set of elements at the same time:

- The mind, body and the techniques,
- The internal organs, circulation, and the nervous system, and
- The three ki : located in the top of the head (tento), the diaphragm (hare), and the lower abdomen (tan den).





# ORIGIN OF KYOKUSHIN KATA



## Gekisai-dai, Gekisai-sho

Dai means large and Sho means small. The labeling of katas is an alternative to using numbers. Therefore these mean to conquer and occupy or destroy. The name is derived from the characters Geki, meaning attack or conquer, and Sai, meaning fortress or stronghold (literally translated as "closed", "shut" or "covered"). The word Gekisai also mean demolish, destroy or pulverize. The katas teach strength fluidity of motion, mobility and the utilization of various techniques. Flexibility attack and response will always be superior to rigid and inflexible strength. The techniques are from Shuri-Te, a style admired by Master Miyagi, however he added the closed handed techniques to this kata, therefore, changing its emphasis to one of gentleness rather than deadliness. This is good practice for close in fighting. This kata teaches strength through motion and utilizes a combination of mobility and fluidness in movement. Flexibility of attack and counter-attack that will be superior and lead to the opponent's defeat. Rigid and inflexible brute strength will not prevail. These are practiced with an emphasis on smoothness of the moves, with a combination of slow and fast movements.

**Yantsu** is derived from the characters Yan, meaning safe, and Su, meaning three. The name is attributed to that of a Chinese military attache to Okinawa in the 19th Century. The word yantsu also means to keep pure, striving to maintain the purity of principles and ideals rather than compromising for vain objectives.

**Tsuki no** as its name implies, is a punching kata. The word Tsuki can also mean fortune and luck. Good fortune and luck does not come by waiting. In every punch we perform in this kata, we should imagine that a barrier of some kind (it could be a recognized weakness or bad habit, etc.) is being broken down. Strong, persistent effort directed to overcome any type of problems will bring good fortune and success.

**Tensho** means rolling or fluid hand, literally translated as "rotating palms". Tensho is the soft and circular (yin) counterpart to the hard and linear (yang) Sanchin kata.

Not only was Tensho one of Mas Oyama's favorite kata, he considered it to be the most indispensable of the advanced kata:

Tensho is a basic illustration of the definition of Karate, derived from Chinese kempo, as a technique of circles based on points. Tensho should be a prime object of practice because, as a psychological and theoretical support behind karate training and as a central element in basic karate formal exercises, it has permeated the techniques, the blocks and the thrusts, and is intimately connected with the very life of karate. A man who has practiced Tensho kata a number of thousands of times and has a firm grasp of its theory can not only take any attack, but can also turn the advantage in any attack, and will always be able to defend himself perfectly. - Tensho Kata is required for 4th Kyu.

**Saifa or Saiha** means destruction, smashing or tearing. It can also mean great weave. In this kata we can say that no matter how large the problem/challenge encountered is, with patience, determination and perseverance (Osui) one can rise above and overcome it, or breakthrough.

**Kanku**, also known as the rising sun kata or sky gazing. Literally translated, Kan means "view/proper observance", and Ku means "universe", "air", "emptiness" or "void" (the same character as Kara in karate). The first move of the kata is the formation of a triangle with the hands above the head, through which one gazes at the universe and a rising sun. This triangle has an even more profound meaning since we internally invoke three extremely powerful energies: "Peace", "Love" and "Freedom". The significance of the kata is that no matter what the severity of the problem/challenge is being faced, every single new day is another unique opportunity to overcome it. Not only that particular challenge but everything in our lives. The universe is waiting. Nothing is so terrible that it affects the basic reality of existence. So, basically as long as you are able to rise your hands and see this magnificent start nurturing us selflessly (with or without the usage of our hands), we are still blessed with the opportunity to succeed.





# ORIGIN OF KYOKUSHIN KATA



**Seienchin** means conqueror and subdue over a distance, or attack the rebellious outpost. In feudal Japan, Samurai warriors would often go on expeditions lasting many months, and they needed to maintain their strength and spirit over long period of time. That is why this kata is long and slow. Many of its techniques are performed from kiba dachi (horseback stance). So it is known for the legs to become very tired while performing this kata, therefore, a strong spirit is needed to persevere, keeping up a strong spirit.

**Sushiho** means 54 steps. Sushiho is derived from the words Useshi, the Okinawan pronunciation of the kanji characters for 54 (pronounced Go Ju Shi in Japanese), and Ho, meaning walk or step. Other karate styles call this advanced kata Gojushiho. This kata, symbolically speaking, serves as a tool to remind us of the impact the steps we take in our daily lives has on our destiny. The steps we took in the past are linked to those we are taking today, which as a result will have an effect in those taken in the future. So we can say, that the achievements of today are a consequence of steps taken (hard work) in the near or far past. Also, this kata reminds us of our roots, family, teachers or those who also, taking their own steps in life contributed to where you are today.

**Garyu** means reclining dragon. Japanese philosophy says that a great man who remains in obscurity is called a Garyu. A dragon is all-powerful, but a reclining dragon chooses not to show his power for mere vanity, but unless it is really necessary. In the same way, a true karateka does not brag about or show off his abilities; he/she never forgets the true virtue of humility.

**Seipai** is the Okinawan pronunciation of the kanji characters for 18 (pronounced Ju Hachi in Japanese). In other karate styles, this kata is sometimes called Seipaite, or eighteen hands. The number 18 is derived from the Buddhist concept of 6 x 3, where six represents color, voice, taste, smell, touch, and justice and three represents good bad and peace.

In the Kyokushin syllabus, the Shotokan influence is found mainly in the beginner levels, whereas the Goju influence is found mainly in the advanced levels. This is reflective of Oyama Sosai belief that the circle & point theory should be the basis of an effective and efficient karate. The kata of the Goju school are much more closely linked to this theory and its origins in Chinese martial arts concepts. The two most important kata of the Kyokushin syllabus are Tensho, the most important, from the Goju School and Kanku, the supreme kata, from the Shotokan School.

"...Although it is true that formal exercise are a most important part of karate, it does not do to neglect the practice fighting and the training in tameshiwari, etc. The way to a truly effective karate is to avoid idleness and practice seriously with the idea that the formal exercise (kata) are fifty percent of your work and the remainder of your training is the other fifty percent" Mabuni Kenwa

Mabuni, Kenwa, the Founder of Shito ryu Karate; as quoted by Sosai Oyama in "This is Karate, copyright 1965, 9th printing, 1971 edition", page 317

Some movements are very simple, others very complicated. Some require agile movement, others depend on slow muscular movement or breath control. Each kata has a specific training principle making every kata difficult to master without rigorous and dedicated practice. Students are encouraged to seek out the training principles of each kata and to practice with diligence since each one focuses on a different training component important to the students' growth and understanding of karate.

Training for kata will only take place after a student has acquired some level of skill in performing the various fundamental technique.





# ORIGIN OF KYOKUSHIN KATA

極真流

## Sokugi taikyoku sono ichi

The first sokugi (kicking) kata in the series. The basic kata pattern is the same as taikyoku sono ichi but on every turn, kansetsu geri is executed, while on the following step or the three steps over the middle, mae-keage is executed.

## Sokugi taikyoku sono ni

The second sokugi (kicking) kata in the series. Instead of kansetsu geri being executed on every turn, yoko geri is executed, which is the same technique but going to chudan or jodan instead of gedan. On each step and the three steps over the middle, mae geri is executed.

## Sokugi taikyoku sono san

The third sokugi (kicking) kata in the series. On each turn, a yoko geri is executed. The following steps on the short sides are uchi mawashi geri, while the three kicks executed over the long side are soto mawashi geri.





# PHILOSOPHICAL THOUGHTS



"One becomes a beginner after one thousand days of training and an expert after ten thousand days of practice."

—Mas Oyama—

"Although it is important to study and train for skill in techniques, for the man who wishes to truly accomplish the way of budo, it is important to make his whole life in training and therefore not aiming for skill and strength alone, but also for spiritual attainment."

—Mas Oyama—

"A human life gains luster and strength only when it is polished and tempered." —Mas Oyama—

"Reading good books implants good ideas in the mind, develops good aspirations, and leads to the cultivation of good friends."

—Mas Oyama—

"One living daily in the Way carries their head low and their eyes high; reserved in speech and possessing a kind heart, they steadfastly continue in their training efforts."

—Mas Oyama—

"Aspirations must be pure and free of selfishness. Arising from the depths of the soul, aspirations are spiritual demands penetrating all of a human life and making it possible for a person to die for their sake. A person without aspirations is like a ship without a rudder or a horse without a bridle. Aspirations give consistent order to life."

—Mas Oyama—

"As far as possible, I want nothing more than to do my training gi and teach Karate." —Mas Oyama—

"If someone asked me what a human being ought to devote the maximum of his life to, I would answer training. Train more than you sleep."

—Mas Oyama—

"Karate is the most ZEN-like of all the martial arts. It has abandoned the sword. This means that it transcends the idea of winning and losing to become a way of thinking and living for the sake of other people in accordance with the way of Heaven. Its meanings, therefore, reach the profound levels of human thought."

—Mas Oyama—

"One must try every day to expand one's limits." —Mas Oyama—

"Behind each triumph is new peaks to be conquered."

—Mas Oyama—

"Until the day I die, I never want to be separated from my dogi; I never want to cease my training efforts in the dojo."

—Mas Oyama—

"The fastest way to attain courage is to follow the chosen Way and be willing to abandon life itself for the sake of justice."

—Mas Oyama—

"If you have confidence in your own words, aspirations, thoughts, and actions and do your very best, you will not need to regret the outcome of what you do. Fear and trembling are a lot of the person who, while stinting effort, hopes that everything will come out precisely as he wants."

—Mas Oyama—





# PHILOSOPHICAL THOUGHTS



Human beings are capable of virtually limitless degradation; they are also capable of virtually limitless improvement and achievement. Success depends on goals and on diligence in pursuing them."

—Mas Oyama—

"Always remember that the true meaning of Budo is that soft overcomes hard, small overcomes large."

—Mas Oyama—

"The most significant life is the one lived based on a personal sense of justice and the desire to see justice realized everywhere."

"Mas Oyama—

"It is possible for even the smallest of accolades of achievement to be truly worthwhile without tears and toil?"

—Mas Oyama—

"I realized that perseverance and step-by-step progress are the only ways to reach a goal along a chosen path."

—Mas Oyama—

"Subjecting yourself to vigorous training is more for the sake of forging a resolute spirit that can vanquish the self than it is for developing a strong body."

—Mas Oyama—

"Each of us has his cowardice. Each of us is afraid to lose, afraid to die. But hanging back is the way to remain a coward for life. The Way to find courage is to seek it on the field of conflict. And the sure way to victory is the willingness to risk one's own life."

—Mas Oyama—

"We in Kyokushin maintain faith in the Way that knows no prejudices."

—Mas Oyama—

"My Way is the Way of Karate, which is also the Way of humanity, and which is consequently related to the Way of Heaven."

—Mas Oyama—

"A man who understands decorum and the courtesies is a great treasure; I hope to train and send into society as many such men as I can."

—Mas Oyama—

"No matter how strong the rival, the just will always win."

—Mas Oyama—

"True courage is born only when it is accompanied by justice." —Mas Oyama—

"Courtesy should be apparent in all our actions and words and in all aspects of daily life. But be courtesy, I do not mean rigid, cold formality. Courtesy in the truest sense is selfless concern for the welfare and physical and mental comfort of the other person."

—Mas Oyama—

"Karate is Budo and if Budo is removed from Karate it is nothing more than sport karate, show karate, or even fashion karate—the idea of training merely to be fashionable."

—Mas Oyama—

"I have not permitted myself to be ignorant of any martial art that exists. Why? Such ignorance is a disgrace to someone who follows the path of the martial arts."

—Mas Oyama—

"if you do not overcome your tendency to give up easily, your life leads to nothing."

—Mas Oyama—





# PHILOSOPHICAL THOUGHTS



"Since Karate exists for cultivating the spirit and training the body, it must be a moral way surpassing mere techniques..."

-Mas Oyama-

"Power is no more than a part, no more than the tip of the iceberg of limitless profundity and sublimity of Karate."

"Mas Oyama-

"In the martial arts, introspection begets wisdom. Always see contemplation on your actions as an opportunity to improve."

-Mas Oyama-

"Studying the martial Way is like climbing a cliff: keep going forward without rest. Resting is not permissible because it causes recessions to old adages of achievement. Persevering day in, day out improves techniques, but resting one day causes lapses. This must be prevented."

-Mas Oyama-

"Personal greed and egoism are things that cause human beings to forget respect for others and to violate rules that have been established for the sake of peace and friendship."

-Mas Oyama-

"Come ye trials and challenges; come life's big waves, for I am ready?" -Mas Oyama-

"Since karate is a martial art, you must practice with the utmost seriousness from the very beginning."

-Gichin Funakoshi-

"Try to do exactly as you are taught without complaining or quibbling." -Gichin Funakoshi-

"When you are learning a new technique, practice it wholeheartedly until you truly understand it."

-Gichin Funakoshi-

"Don't pretend to be a great master and don't try to show off your strength." -Gichin Funakoshi-

"Remember that you must always have a deep regard for courtesy, and you must be respectful and obedient toward your seniors."

-Gichin Funakoshi-

"You must ignore the bad and adopt the good."

-Gichin Funakoshi-

"Think of everyday life as karate training."

-Gichin Funakoshi-

"Supreme excellence consists of breaking the enemy's resistance without fighting."

-Sun Tzu-

"What I hear, I forget. What I see, I remember. What I do, I understand."

-Confucius-

"Anger is just like picking up a hot piece of coal and trying to throw it at the person you hate. You are the only one that gets burned."

"Buddha"

"The mind should be nowhere in particular."

-Takuan





# PHILOSOPHICAL THOUGHTS



"The great mistake is to anticipate the outcome of the engagement; you ought not to be thinking of whether it ends in victory or defeat. Let nature take its course, and your tools will strike at the right moment. "

—Bruce Lee—

"If every man would help his neighbor, no man would be without help." —Bruce Lee—

"The classical man is just a bundle of routine, ideas, and tradition. If you follow the classical pattern, you are understanding the routine, the tradition, the shadow. You are not understanding yourself. "

--Bruce Lee—

"Empty your cup so that it may be filled; become devoid to gain totality." -, Bruce Lee—

"Water can support a ship and water can also sink a ship." —Old Chinese proverb—

"The ultimate aim of the art of Karate lies not in victory or defeat, but in the perfection of the characters of its participants."

- Gichin Funakoshi

"Some people think a martial artist has to be tough against everybody - that's not true at all. A martial artist has to be strong against bad people. But we must also be able to know and understand the feelings, moods and mentalities of good and bad individuals before we can comprehend when to be strong and when to be gentle."

- Tsutomu Ohshima

"Each one of us starts Karate with some particular reason: to be a good fighter, to keep in good shape, to protect oneself. I wanted to become very strong myself when I first began. But Karate training soon teaches that real strength is facing oneself strictly, with severe eyes. This is the first condition of martial arts training. Therefore, all SKA members must be strong inwardly but quite gentle to others. As we train together, each contributing to a good atmosphere, let's try to bring out that serious strong mentality from deep inside."

- Tsutomu Ohshima

"Both in fighting and in everyday life, you should be determined though calm. Meet the situation without tenseness yet not recklessly, your spirit settled yet unbiased. Even when your spirit is calm do not let your body relax, and when your body is relaxed do not let your spirit slacken. ... An elevated spirit is weak and a low spirit is weak."

- from The Book of Five Rings, by Miyamoto Musashi, translated by Victor Harris

"To practice kata is not to memorize an order. You must find the kata that works for you, understand them, digest them and stick with them for life."

- Gichin Funakoshi

On tournament fighting: "Focus on your preparation, confidence and strategy before each match and your mentality during the match. Don't wait for the outcome to interpret your skill level."

Tsutomu Ohshima

On gambatte: "Forget your sadness, anger, grudges, and hatred. Let them pass like smoke caught in a breeze. You should not deviate from the path of righteousness; you should lead a life worthy of a man. Don't be possessed by greed, luxury, or your ego. You should accept sorrows, sadness and hatred as they are, and consider them a chance for trial given to you by the powers... a blessing given by nature. Have both your mind and your time fully engaged in budo, and have your mind deeply set on bujutsu."

- Masaaki Hatsumi







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