

# IOGKF AUSTRALIA



## STUDENT HANDBOOK

IOGKF Australia is the official representing organisation for the  
International Okinawan Goju Ryu Karate Federation

Visit: [www.iogkfaustralia.com](http://www.iogkfaustralia.com)



On behalf of IOGKF Australia, I welcome you into the International Okinawan Goju Ryu Family.

IOGKF Australia has a very strong link to Okinawa, through Grand Master Higaonna Morio, 10th Dan and World Chief Instructor, Nakamura Tetsuji, 7<sup>th</sup> Dan.

If you are a new student to karate, you will challenge yourself physically, mentally and spiritually, while making life long friends both here in Australia and throughout the world.

IOGKF Australia is THE OFFICIAL representative of IOGKF International and has been for over 38 years.

As the Australian chief instructor, my objective is to pass on the traditional practice of IOGKF Karate, whilst keeping true to world standards.

This is achieved by attending International and National Gasshukus.

All students are invited to attend these training seminars as often as possible.

IOGKF Australia is fortunate to have many high- ranking senior instructors, who have trained and competed internationally, bringing a wealth of knowledge into Dojos throughout Australia.

I wish you all the best with your training and trust you find this handbook insightful.

Sensei Chris Larken,

7<sup>th</sup> Dan

Chief Instructor

IOGKF Australia

## **IOGKF Australia Chief Instructor, Sensei Chris Larken 7<sup>th</sup> Dan**

Sensei Chris started training in Newcastle as a young man in 1970 and was graded Shodan in 1977, by Sensei John Jarvis. When Sensei Higaonna first came to Australia in 1978, Sensei Chris converted to IOGKF, after experiencing the exceptional strength, technical expertise and humility of a true master and role model.

He considers himself fortunate to have been instructed and graded throughout his lengthy career by one of the world's greatest living masters. Sensei Chris has attended many international Gasshukus and world Budosai's during his karate career. In addition, he has also trained at European Gasshukus and, Ubuntu and Chief Instructors Gasshukus in South Africa. Most recently Sensei Chris has been asked to teach at the 2015 Miyagi Chojun Festival in Canada

Many Australian and Asian Pacific Gasshukus have been organised and held in Newcastle by Sensei Chris, hosting world class instructors, including Sensei Higaonna and Sensei Bakkies Laubsher. Sensei Chris has the longest standing IOGKF Dojo in Australia and has consistently produced many students of exceptional quality, some of whom have moved overseas to live and further their quest of Karate.

At the 2012 World Budosai in Naha, Okinawa, Sensei Chris was graded 7th Dan by grand master Morio Higaonna.



## What is Karate?

The Japanese Kara means empty and te means hand. Therefore, karate translates as 'empty hand', the art of self-defense without a weapon.

Through the IOGKF you will learn a dynamic and powerful martial art. You will learn how, through correct breathing, coordination of your own body and concentration, tremendous power can be achieved. You will gain mastery over your body which will help you in self defence situations in your everyday life.

However, karate is much more than just the physical aspect. It is a complete discipline involving kokoro, the heart or spirit, and karate the physical body. Through the training of the body, we can discipline the mind and temper the spirit. The most important purpose of karate is to develop balance within ourselves so that we may express our true nature and become better human beings.

## Goju Ryu

There are many students of karate, all which can trace their origins back to the island of Okinawa, Japan. However, originally there existed only three styles, each of which was named after the city in which is evolved. These are: Tomari-te, Shuri-te and Naha-te. The Tomari-te and Shuri-te styles were unified to form one school known as Shorin Ryu while Naha-te remained to its true form and became known as Goju Ryu.

## The Meaning of Goju Ryu

According to oriental philosophy, to achieve harmony and order in the world, everything must express a balanced nature. So there is night and day, fire and water and so on.

The founder of our style, Grandmaster Chojun Miyagi chose the name Goju Ryu based on precepts from the Chinese martial arts. Go means hard or resilient; Ju means soft or yielding. Therefore Goju Ryu translates as the hard-soft school. This refers specifically to both the technical characteristics of our style and to its underlying philosophy.

## For the kids

Karate teaches us strength, courage and self-control.

We become strong by training both our minds and our bodies. If we are respectful to our parents and pay attention to our teachers, our minds will grow and become strong.

We become courageous by being kind to other people and respecting one another's differences. We can also become more courageous by admitting our mistakes - even when we are afraid to do so.

True warriors or 'karate-ka' never allow themselves to be provoked into violence. We must always try our very best to walk away from a fight. By keeping our karate training for ourselves, we learn self-control.

## What is the IOGKF?

The International Okinawan Goju Ryu Karate-Do Federation (IOGKF) was established in July 1979 by Morio Higaonna Sensei. The IOGKF was established for the purpose of protecting and preserving traditional Okinawan Goju Ryu Karate-Do as an intangible cultural treasure in its original form as passed on by Goju Ryu founder Chojun Miyagi, and spreading this art throughout the nations of the world. Most importantly, the IOGKF was being formed with the support and backing of Ken Miyagi (fourth son of Goju Ryu founder Chojun Miyagi), An'ichi Miyagi (successor to Chojun Miyagi) and senior students of the late Chojun Miyagi: Seiko Kina, Seijin Nakamoto, Kiei Tomoyose, Shunshin Furugen, Jitsuei Yogi, and Shuichi Aragaki.

Since its formation, the teachings of Morio Higaonna Sensei have been spread around the world, and the IOGKF now has more than 50 affiliated countries worldwide. Every year gasshuku (training seminars) are held in various countries to ensure the transmission of correct techniques and to promote friendship and exchange between members.

The IOGKF is one of the few karate organizations that the Japanese Government recognizes as a true Japanese traditional martial arts organization. The IOGKF is a proud member of the Nihon Kobudo Kyokai (Japan Traditional Martial Arts Association).

In September 2007, Higaonna Sensei received 10th dan (the highest rank in karate) as well as a special certificate signed by Miyagi An'ichi Sensei (successor of Goju Ryu) and Aragaki Shuichi Sensei, both of whom are direct students of Chojun Miyagi Sensei. This recognizes him as a successor in the direct line descended from Miyagi Chojun Sensei.

Today the IOGKF is as dedicated to its original purpose as it was in 1979. The IOGKF represents the philosophy of Goju Ryu founder "Bushi" Chojun Miyagi, and with this in mind, Higaonna Sensei reminds us that it is important to dedicate ourselves to the further improvement and development of Goju Ryu karate through diligent training, so that we may come to understand the very essence of our art.

Higaonna Sensei is the Supreme Master of IOGKF. Tetsuji Nakamura Sensei is the Chief Instructor for IOGKF International. Bakkies Laubscher Sensei and Kazuo Terauchi Sensei are the Technical Advisors. The IOGKF Executive Committee consists of Sensei Ernie Molyneux, Sensei Henrik Larsen and Nakamura Sensei.

The IOGKF Administrative Honbu (Headquarters) is in Oakville, Ontario, Canada. The Technical Honbu for the IOGKF is in Naha, Okinawa, Japan where Higaonna Sensei currently teaches.

## Goals of IOGKF

- Preserve Traditional Okinawan Goju Ryu karate and pass it to the next generation
- Through karate training, add positive impact to our lives and improve our physical and mental abilities
- By teaching traditional karate, we educate our members to be better persons. By doing so, we help our society to be a better place to live

## World Chief Instructor, IOGKF, Sensei Tetsuji Nakamura 7<sup>th</sup> Dan



Sensei Nakamura is both the IOGKF and Canada Chief instructor. He was appointed by Master Higaonna in July 2012 as his successor in IOGKF. Sensei Nakamura is assisted by Senseis' Ernie Molyneux (8<sup>th</sup> Dan) and Henrik Larsen (7<sup>th</sup> Dan) as the Vice Chief Instructors as well as Senseis' Bakkies Laubscher and Kazuo Terauchi as advisors.

Sensei Nakamura has been training in Goju Ryu Karate for over 30 years. He was a student in Okinawa, Japan, and received instruction from the karate master who is the direct descendant of the founder of Goju Ryu Karate- Master Chojun Miyagi.

Sensei Nakamura has won three World Championships - twice in kumite (sparring) and once in kata (forms). He was an uchi deshi (special disciple) and head assistant instructor under Master Morio Higaonna (10<sup>th</sup> Dan) at the world headquarters in California, USA (1991-1994) as well as at the Japanese headquarters in Japan (1995-1997). He moved to Canada in 1997 as technical advisor for IOGKF Canada.

Sensei Nakamura travels internationally to teach karate seminars. He holds a law degree and a teacher's licence for philosophy, politics and economics from Kagawa University, Japan. He holds an IOGKF 7<sup>th</sup> dan and a 2nd dan in Judo.



## Supreme Master, IOGKF, Master Morio Higaonna 10<sup>th</sup> Dan



Higaonna Sensei was born in Okinawa on Christmas day in 1938. As a young boy he trained with his father in another style of Karate and was immediately taken in by what he saw and learnt. Soon after he began training with a school friend, Tsunetaka Shimabukuro Sensei, in his front garden. Shimabukuro told Higaonna Sensei of the immense power of Goju-ryu and that he should join the garden dojo of Miyagi Chojun Bushi.

So at the age of 16, and with the appropriate introductions arranged, the young Higaonna presented himself at the garden dojo of Miyagi Bushi to train. Miyagi Bushi had since passed away but one of the seniors told Higaonna Sensei Anichi Miyagi is the most knowledgeable, go and learn from him.

This began a life-long relationship between Higaonna Sensei and his teacher, Master Anichi Miyagi. Anichi Sensei is a direct disciple of Miyagi Bushi and spent extensive time training with the latter in private at his home in the legendary garden dojo.

When his mentor Anichi Sensei's work took him overseas, Higaonna Sensei decided also to see more of the world. He attended Tokyo's Takushoku university and opened the legendary Yoyogi dojo.

Yoyogi would become one of the most famous and most attended dojo's by foreigners in the world during the 1970's and early 1980's. Higaonna Sensei became well renowned and earned the description as the most dangerous man in Japan in a real fight.

In July, 1979 in Poole, England, Higaonna Sensei founded, with the permission of many of Chojun Sensei's senior students, the International Okinawan Goju ryu Karate-do Federation (IOGKF), a federation dedicated to spreading the true Karate, philosophy, and teachings of Miyagi Chojun Sensei throughout the world. Today the IOGKF has over 75,000 members in over 50 different countries.

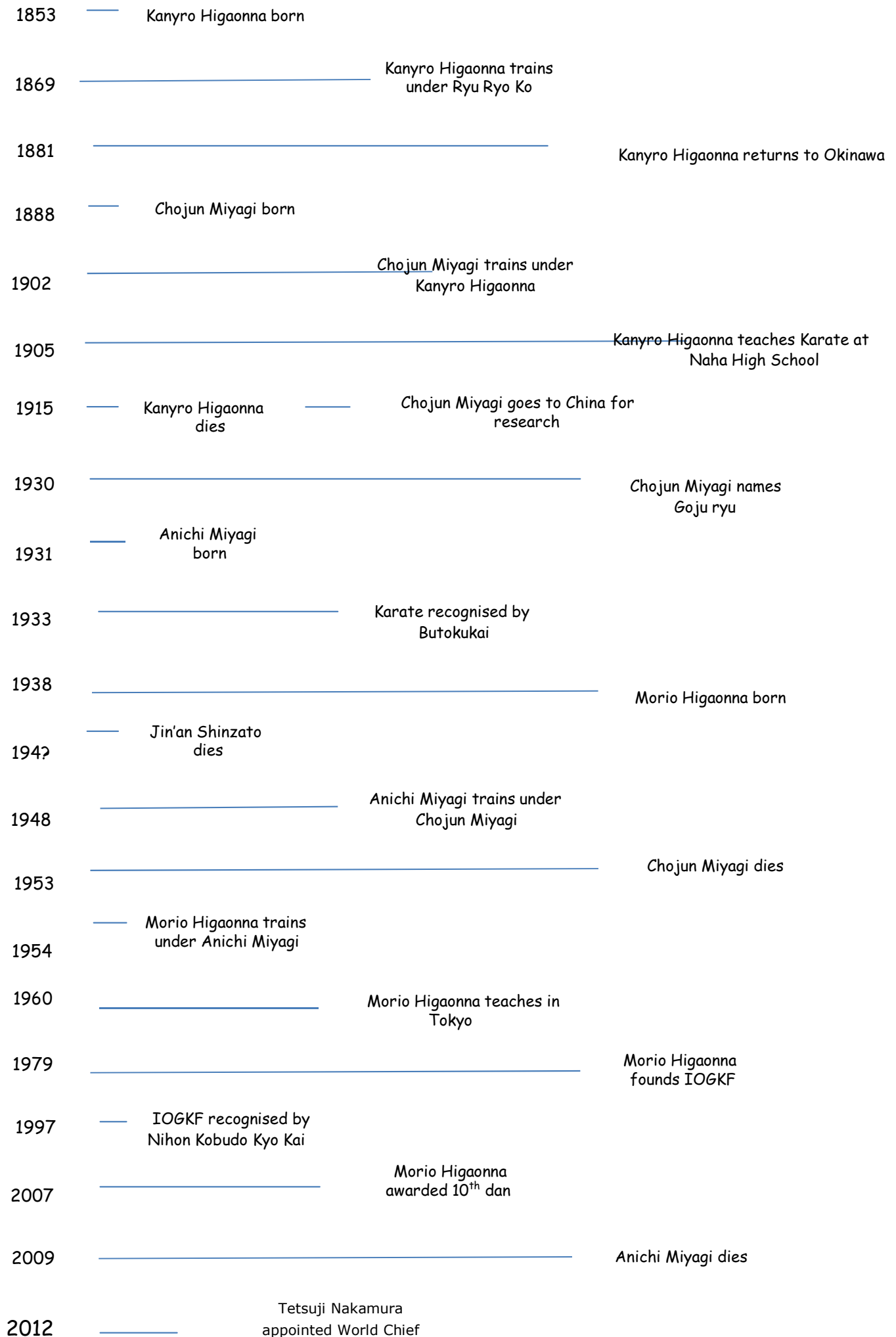
Higaonna Sensei now lives back in Okinawa where he has since established the famous Higaonna Dojo and has credit for turning out such fine instructors such as



Sensei's Bakkies Laubscher, Kazuo Terauchi, Ernie Molyneux, Nakamura Tetsuji, just to name a few.

He travels internationally regularly to conduct seminars around the world and with the aid of some of his most senior and dedicated students. His is as humble as any human could be and is a true Master of the Martial Arts. He was graded to 10th Dan in September 2007 by his Masters, Master Anichi Miyagi and Master Shuichi Aragaki - both direct descendants of Miyagi Chojun Sensei, the founder of Goju ryu Karate.

## IOGKF Historical Timeline



## Kanryo Higaonna Shihan, 1853-1916, Naha-te Founder

Please note that owing to the different ways Japanese can be translated into English you may often see Kanryo Higaonna referred to as Higashionna Kanryo.

Kanryo Higaonna was born in Naha, Okinawa in 1853, he was one of eight children. His father made his living trading firewood between the local islands. Kanryo Sensei helped his father from the age of ten, and the hard work made him very strong. From childhood Kanryo Higaonna showed great interest in the fighting arts and was eager to learn as much as possible. By all accounts he was known for being very supple and quick on his feet, despite his small size.

At age fourteen Kanryo Higaonna began to learn Chinese Kempo. His well-developed and strong body enabled him to master Chinese Kempo and he quickly built a reputation as a martial artist master in Naha. Unsatisfied with his level of skill, Kanryo Higaonna longed to go to China to study the Chinese martial arts and their culture. Unfortunately, his family's financial circumstances were unable to offer him the freedom to travel.

As chance would have it, Higaonna Sensei's instructor introduced him to Udon Yoshimura, a ship-owner in the port city of Naha. It was Udon Yoshimura who eventually sponsored Higaonna Sensei's passage to China. At the age of sixteen, he left Naha for the Chinese port of Foochow where he stayed at the Okinawan settlement called the Ryukyu-kan. It took almost a year for Higaonna Sensei to be introduced to the local master of Chinese Kempo in Foochow, Master Ryu Ryuko.

Even after Higaonna Sensei was introduced, he was not immediately accepted as a disciple. The Chinese masters would take the time to study the personality and character of candidates before accepting any disciples. Thus, Higaonna Sensei was given tasks of tending the garden and cleaning the rooms of the master and did these tasks earnestly and enthusiastically over a long period of time. Impressed by his attitude, Master Ryu Ryuko finally accepted Higaonna Sensei as his personal disciple.

As a disciple, Higaonna Sensei would help his master at his trade as a bamboo craftsman by day and then train after dark. Training began with the practice of Sanchin, then lifting the Nigiri-gama (heavy ceramic jars) by their rims to strengthen the student's grip while practicing Unsoku-ho (a pattern of stepping movements) to develop proper footing. Exercises continued using the Muchi-ishi (natural stone) and Makiwara (striking post) as well as an Uki (bamboo basket) where two persons would practice close fighting and choking techniques inside. These new tools and training techniques fascinated Higaonna Sensei and increased his interest in karate even more. The harsh training took its toll, however, and his legs, hands

and shoulders were always swollen from over exertion. Nevertheless, it was this harsh training that enabled him to develop his muscles like forged steel. After several years of harsh training, he became his master's most skilful disciple.

Throughout the city of Foochow, the fame of Higaonna Sensei as a great martial artist gradually spread. An episode involving a discussion between students of two dojos (training place) lead to a competition in order to demonstrate who was superior in skill. In order to choose a superior martial artist without anyone getting hurt, each master chose their best student to perform kata instead of free style fighting. Higaonna Sensei was chosen to represent his dojo. The students from the other dojo were struck with admiration as they watched Higaonna Sensei perform the Sanchin kata. Afterwards, the master of the other dojo admitted Master Ryu Ryuko's art was superior to his own and Higaonna Sensei's fame spread even further. Many martial artists tried to engage him in a fight to prove their bravery but Higaonna Sensei kept his promise to his master not to fight to show off his skill and declined these challenges.

Higaonna Sensei stayed as a disciple in Foochow for about thirteen years, after which he returned to Okinawa. Higaonna Sensei visited the owner of the ship, Udon Yoshimura, who had made his passage to China possible. Udon Yoshimura asked Higaonna Sensei to teach his sons some of the skills he had learned in China.

Higaonna Sensei's fame spread rapidly throughout Naha, attracting the attention of the King of the Ryukyu Dynasty. Thus for many years, he taught the martial arts to the members of the royal family as well. However, many people in the town came to Higaonna Sensei and asked to be taken on as personal disciples. But due to the harshness of the training, only a few remained with him for long. Amongst his disciples, a young Miyagi Chojun was one of the few that remained. Higaonna Sensei had opened his house in Nishimachi as a dojo and was teaching his art to his disciples without charging any tuition. In addition to his private instruction, Higaonna Sensei began teaching at a public high school in Naha at the request of the principal in 1905. He introduced to the students both the physical and spiritual value of his martial art.

During his thirteen years in China, Higaonna Sensei mastered many traditional martial arts, such as, the art of the straight sword. His technique in these various martial arts was truly art in motion. His hands and legs possessed extraordinary spring making his movements fast as lightening. People were surprised that one so small, five foot one inch, could have so much power and strength and referred to him as Kensei, meaning "sacred fists". Gradually, the art of Higaonna Sensei became known as Naha-te, "Naha" referring to the region of Naha in Okinawa and "te" meaning hand technique. He devoted his life, along with his disciple Miyagi

Chojun Sensei, to the improvement and advancement of the art of Naha-te. Early in 1916, Higaonna Sensei fell ill and passed away in October 1916. Thus, the art of Naha-te was handed over from Higaonna Kanryu Sensei to his disciple Miyagi Chojun Sensei.

Higaonna Kanryo Sensei is honoured today as the founder of Naha-te karate.

### Chojun Miyagi Shihan, 1888 - 1953, Goju Ryu Founder



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

During this time he was one of the few people who could withstand the severe training given by Kanryo Sensei. After the death of his teacher, Chojun Sensei continued with his own development including trips to China and research into physiology.

Chojun Sensei was instrumental in registering Karate at the Butokukai in Japan. He developed the Junbi-undo we practice today, and introduced the basic kata Gekisai Dai Ichi and Dai Ni. He also developed Tensho and a revised version of Sanchin.



Students practice bunkai from Saifa kata as Chojun Sensei watches.

In addition to his personal training and development of Naha-te, Chojun Sensei spent a great deal of his time promoting the art. In 1921, he performed a demonstration of

Naha-te in Okinawa for the visiting Prince Hirohito, Emperor of Japan, and in 1925 for Prince Chichibu. Chojun Sensei had already envisioned the development of Naha-te not only in Japan but also around the world. It became increasingly important to organize and unify Okinawan karate as a cultural treasure to be passed on to future generations. In 1926, Chojun Sensei established the Karate Research Club in Wakas- Cho. Four instructors, Chojun Sensei, Hanashiro, Motobu and Mabuni, taught alternately some preliminary exercises and supplemental exercises. Afterwards, Chojun Sensei gave talks to the students about mankind, daily life, and the samurai code of ethics in order to improve their moral development as well. In 1927, Jigoro Kano Sensei, founder of Judo, saw a demonstration of a kata by Chojun Sensei and was impressed by the advanced technique and sophistication of Naha-te. Kano Sensei's influence allowed Chojun Sensei to perform Okinawan karate at leading Japanese Budo tournaments sponsored by the government. In 1930, Chojun Sensei performed at the Butoku-kai Tournament and then later at the Sainei Budo Tournament in 1932.

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

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

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



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

Sadly Chojun Sensei passed away on 8th October 1953. One hopes he appreciated that he had succeeded in sowing the seed that would not only preserve his life time's work to Goju Ryu karate, but see it expand into a global martial art.

## A Brief History of Goju Ryu

The art of Naha-te, founded by Kanryo Higaonna Sensei, forms the basis of Goju Ryu Karate. Kanryo Higaonna Sensei was born in 1853 and was part of the lower gentry. He longed to study in China the art of Chinese Kempo, however, was lacking in financial means until he was introduced to the owner of a ship. Fortunately, the owner granted him passage and Kanryo Higaonna Sensei soon arrived at the port city of Foochow, the only city in China engaged in trade with Okinawa at that time. Eventually, he was introduced to Master Ryu Ryuko. Kanryo Higaonna Sensei spent sixteen years in Foochow, China, studying under Master Ryu Ryuko and become like a son to him. He also became well known throughout the region as a great martial artist. Upon his return to Okinawa, Kanryo Higaonna Sensei paid his respects to the owner of the ship, Yoshimura, and began teaching his sons the art he had learned. As the word spread of his great skill, he soon also taught members of the royal family. Later he opened his own dojo. Kanryo Higaonna Sensei was especially known for his incredible speed, strength and power and his art became known as Naha-dee (te).

The actual founder of the Goju Ryu karate was Miyagi Chojun Sensei, a personal disciple of Kanryo Higaonna Sensei. At the age of 14, Miyagi Chojun Sensei met Kanryo Higaonna Sensei and together they devoted their lives to the improvement and advancement of the art of Naha-te. They spent thirteen years together until Kanryo Higaonna Sensei passed away in 1916. Miyagi Chojun Sensei's family was part of the gentry. They owned two trading ships that imported medicine from China for both the government and private individuals. The same year that Kanryo Higaonna Sensei died, Miyagi Chojun Sensei left for China to discover the roots of Naha-te in the city of Foochow. Unfortunately, all had fled during the revolutionary war and he returned to Okinawa. Miyagi Chojun Sensei was a man of strong will and excelled in his studies. He trained daily, often with nature in harsh elements, and practiced various exercises to develop his senses. He created several katas and sometimes would receive instructions from his dreams.

In addition to his personal training and development of Naha-te, Miyagi Chojun Sensei spent a great deal of his time promoting the art. In 1921, he performed a demonstration of Naha-te in Okinawa for the visiting Prince Hirohito, Emperor of Japan, and in 1925 for Prince Chichibu.

Miyagi Chojun Sensei had already envisioned the development of Naha-te not only in Japan but also around the world. It became increasingly important to organize and unify Okinawan karate as a cultural treasure to be passed on to future generations. In 1926, Miyagi Chojun Sensei established the Karate Research Club in Wakas-Cho. Four instructors, Miyagi Chojun, Hanashiro, Motobu and Mabuni, taught alternately some preliminary exercises and supplemental exercises. Afterwards, Miyagi Chojun Sensei gave talks to the students about mankind, daily life, and the samurai code of ethics in order to improve their moral development as well. In 1927, Kano Jigoro Sensei, founder of Judo, saw demonstration of a kata by Miyagi Chojun Sensei and was impressed by the advanced technique and sophistication of Naha-te. Kano Sensei's influence allowed Miyagi Chojun Sensei to perform Okinawan karate at leading Japanese Budo tournaments sponsored by the government. In 1930, Miyagi Chojun Sensei performed at the Butoku-kai Tournament and at the Sainei Budo Tournament in 1932.

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

During the 1930's, Miyagi Chojun Sensei actively developed and promoted karate-do in Japan and throughout the world. For example, in 1934, a Hawaiian newspaper company invited him to Hawaii in order to introduce and populate karate in Hawaii. In 1936, Miyagi Chojun Sensei spent two months in Shanghai, China, for further study of Chinese martial arts. In 1937, he was awarded a commendation by the Butoku-kai for his kata. Miyagi Chojun Sensei developed Goju Ryu by analyzing and employing scientific methods of exercise. In 1940, he created katas "Gekisai Dai ichi" and "Gekisai Dai ni" with the purpose of popularizing karate and improving the physical education of young people. He also created "Tensho" kata emphasizing the softness of the art whereas "Sanchin" kata emphasizes the hardness.

A tragic period ensued in the 1940's as a result of World War II and Miyagi Chojun Sensei stopped teaching. During this period he lost a son and a senior student while enduring the devastations of war and poverty. After the war, Okinawan karate spread rapidly throughout mainland Japan. Miyagi Chojun Sensei taught karate in Kansai, Japan, for a short time. In 1946, however, he started teaching karate at the Okinawan Police Academy as well as in the backyard of his home in Tsuboya where his son still lives today.

From the beginning, Miyagi Chojun Sensei recognized karate as a valuable social treasure of Okinawa. He devoted his entire life to the study, development and transmission of Okinawan karate for the sake of future generations and is truly known as the founder of Goju Ryu karate-do. During his lifetime, Miyagi Chojun Sensei was known and respected by everyone not only in Okinawa but also respected throughout the world as one of karate's greatest authorities.

Miyagi Chojun Sensei chose the name "Goju Ryu" from the "Eight Precepts" of traditional Chinese Kempo found in the document "Bubishi" and are as follows:

1. The mind is one with heaven and earth.
2. The circulatory rhythm of the body is similar to the cycle of the sun and the moon.
3. The way of inhaling and exhaling is hardness and softness.
4. Act in accordance with time and change.
5. Techniques will occur in the absence of conscious thought.
6. The feet must advance and retreat, separate and meet.
7. The eyes do not miss even the slightest change.
8. The ears listen well in all directions.

These eight precepts are the essence of the martial arts and are the elements one strives to achieve in training Goju Ryu Karate-do. Such training shall serve to lead humankind to rediscover our natural instincts and capabilities.

### **Goju-Ryu Karate-do Principles**

It should be known that the secret principles of Goju Ryu exist in the kata.

Kata, prearranged forms, are not simply an exhibition of form. They are a concrete manifestation of techniques which can be transformed at any time to any form. It is in the kata that the essence of karate has assumed a definite form. We should always remember that the kata are a crystallisation of the essence of karate and that we should always begin afresh and train hard. It is only through the training of kata that you will reach gokui, the essential teachings.

Goju Ryu karate-do is a manifestation within one's own self of the harmonious accord of the universe.

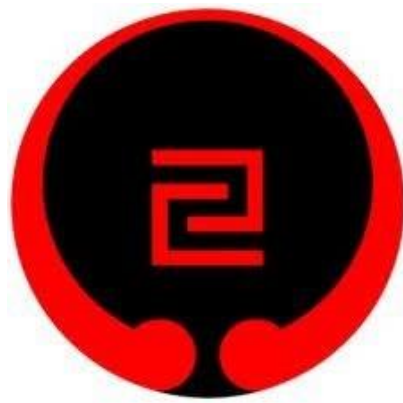
"As supple as a willow, as solid as Mount Tai (a mountain often referred to in Chinese poetry)". It is when the two extremes of hard and soft are wholly united as one body that the unshakeable form of the harmony of heaven and earth will evolve. We find this harmony of hard and soft within the order of nature and the oneness of the universe. Through the way of Goju Ryu Karate-do we will be able to express the harmony of nature within ourselves.

The way of Goju Ryu is to seek the way of virtue

In Goju Ryu karate-do, we try to cultivate the ideal human nature of physical and spiritual

union through the training of the body and spirit. Originally, in the way of strategy, there was no concept to win through combat. To win through virtue is the ultimate goal. Anyone who aspires to this way must not forget the Japanese character nin to endure. Heighten one's own virtue, master the strategy of winning without fighting and seek the ultimate secret.

## IOGKF Badge (KenKon)



Heaven and earth are described as kenkon in Japanese. "Ken" indicates heaven and "Kon" represents earth. Heaven is shown as round and earth as square, symbolizing the vastness of heaven and earth. Heaven relates to softness and earth to hardness. The badge expresses the harmony of hardness and softness in nature - heaven and earth.

The meaning of "Goju" is directly related to the badge since this also means hard and soft - "go" meaning hard and "ju" meaning soft.

No emphasis is placed on Chojun Miyagi since the idea stands from an international point of view. But it is necessary to explain that the symbol within the circle is the family crest of the Miyagi family, since the idea of heaven and earth, hard and soft, originated with Master Miyagi.

## IOGKF Dojo Kun

The Dojo Kun is a set of statements repeated at the end of each training session. These statements are intended to guide not only our training, but also our everyday lives. Each statement is preceded by the Japanese number 1 - Hitotsu. This may seem odd but this reminds us that each statement is equal in importance. The IOGKF Dojo Kun is written by its Supreme Master, Higaonna Sensei.

### English Version

Hitotsu Respect others

Hitotsu Be courageous

Hitotsu Train your mind and body

Hitotsu Practice daily and protect traditional karate-do

Hitotsu Strive to teach the essence of Goju-Ryu

Hitotsu Never give up

## Japanese Version

Hitotsu Reigi o omonzuru koto

Respect others

Hitotsu Yuki o yashinau koto

Be courageous

Hitotsu Dento karate o mamori hibi no tanren o okotarazu tsune ni kenkyu kufu o suru koto

Practice daily and protect traditional karate-do

Hitotsu Shinshin o renmashi Goju Ryu karate no shinzui o kiwameru koto

Train your mind and body . Strive to teach the essence of Goju-Ryu.

Hitotsu Futo fukutsu no seishin o yashinau koto

Never give up

### **What does the Dojo Kun mean to us?**

#### **Respect Others**

We are all aware of the importance of showing respect to our fellow karate-ka in the dojo, this respect should be sincere and not just a show of going through the motions. Respect should transcend our actions in the dojo and spill over into our everyday lives, this will help in our daily routines at home, work or school.

#### **Be Courageous**

We need courage in the dojo in equal amounts to the courage we need to face situations in our day-to-day lives. If we don't face these situations using our courage and hide from them, then we are not developing our sense of courage or ourselves.

#### **Practice daily and protect traditional karate**

Daily practice of karate obviously will bring better and stronger technique whilst at the same time bringing discipline and order to each day. It is very hard to practice every day in our hurried modern lives but even a short time found to stretch or practice Sanchin kata will be beneficial.

The protection of the karate handed down from Chojun Miyagi Sensei to An'ichi Miyagi Sensei in its original form is what Higaonna Sensei meant when he wrote this line of the Dojo Kun. The kata and unique traditional aspects of the system should be kept intact for future generations.



Train your mind and body. Strive to reach the essence of Goju Ryu karate. In the dojo we all learn to kick, punch and block to the best of our abilities. In karate-do we also strive to train the mind to make us better individuals. "As supple as a willow, as solid as Mount Tai" this line of poetry taken from Miyagi Chojun Sensei's Okinawan Goju Ryu precepts epitomises the ideal of Goju Ryu. The connotations of this line regarding our training are that we should train to achieve power (Go) but also strive to be flexible and soft when needed (Ju). There are many ways we can interpret Go and Ju. The Goju karate-ka should be aware of the Go and Ju in everyday life, for example having a strong opinion on something but understanding the opposite, try to achieve a balance.

Never give up

Spirit is of utmost importance, when our Sensei pushes us to our limits we should try to endure, be it in exercise, kata or kumite. The reason behind them pushing us does not seem clear at the time, but many karate-ka have said that without 'spirit training' they would have gone on to fail in challenging mental or physical situations outside the dojo.

## Dojo Etiquette

The Dojo is a sacred place where we train ourselves physically and mentally. The student should respect the Dojo and observe the following etiquette. The following is taken directly from Higaonna Sensei's Volume 1 of Traditional Karate-do, Okinawa Goju Ryu Karate.

1. The student should observe the training schedule. The student must try not to be late or absent for training. Inform the sensei in either case.
2. Before entering the Dojo, remove outer clothing such as coat, scarf and hat. After taking off your shoes at the entrance, place them neatly in order. If you find some shoes in disorder, place them in order too.
3. If a senior student (sempai) is standing behind you at the entrance, let him /her goes in first.
4. Upon entering the Dojo, bow and say "Onegai shimasu" meaning "Please help me (for my training)", clearly and cheerfully.
5. Always be polite to your instructor, senior students and elders.
6. Before starting practice, go to the toilet.
7. Always keep your Dogi (training uniform) clean and tidy, and practice in clean training clothes.
8. Beware of your physical condition. Do not force yourself to do the impossible.
9. Keep your fingernails and toe nails short and clean and do not wear any sharp metal articles (such as watch, necklace or rings...etc) to prevent injury to other students as



well as yourself when practicing together.

10. Do Not eat too much for an hour before practice.
11. Upon entering or leaving the dojo, show respect by bowing to the dojo.
12. Do not forget to do Warm-up exercises before practice, even if you are practicing alone.
13. When you observe the training at the dojo, sit in proper way, and do not stretch your leg out, put your hand on your lap. And do not chat, or criticize other people's skill while watching.
14. When an instructor (or Sempai) calls "SHUGO" for training begin, line up smartly, facing the dojo (or a pre-fixed direction). Ensure that you are standing in the correct place and your senior (senpai) is to your right. If there are two lines and you are in the back line, ensure that you stand exactly behind your senior. If you are in the front line- turn around briefly to help the juniors into correct positions behind.
15. When an instructor (or Sempai) calls "seiza", ensure that you are the sit in SEIZA kneeling form. Place your hands on your thighs.
16. When Sempai calls "MUKUSO!" (means meditation), close your eyes, breathe deeply from the lower stomach, concentrate on the TAN DEN (the navel a few inches below the belly button). And try to achieve concentration.
17. While practicing, listen carefully and seriously to the advice and instructions given to you (also from Sempai)
18. When you use the training equipment, handle it with care, and be sure to put it back in the correct place after using it.
19. When the instructor (or any Sempai) gives you some advice, listen carefully and sincerely. Don't forget to show that you have heard and understood the advice.
20. The instructor should always observe the physical condition of each student. Take a short break in the middle of the training period.
21. Five minutes before the end of training, do the "cooling down" exercises.
22. When the "cooling down" exercises are finished, "SHUGO" and "SEIZA" , as rule 14.
23. Make yourself calm and quiet, concentrate your mind and recite the Precepts of the Dojo (DOJO KUN)
24. When Sempai calls for "REI", bow to the sensei with respect and say Arigato gozaimashita"(thank you very much). Also to senior students and each other with appreciation and respect. Remember to thank anyone who gives you advice on karate.
25. Students should ask the seniors if they have any question about the trainings. This is

important to study about karate always.

26. When you are injured, do not practice until the injury is completely healed. Watch the training during these periods.
27. DO NOT SMOKE! Cigarettes damage your health in innumerable ways, and does not have even one redeeming feature.
28. Either drink alcohol in moderation or not all. Never come to the dojo if you have had any alcohol.
29. When leaving the dojo, bow and say: "Arigato Gozaimashita" (thank you very much), "SHITSUREI SHIMASU!" ( means: Excuse me, I am leaving now ).
30. Turn off your mobile phone during training.

## The Opening and Closing Ceremony

### The Opening Ceremony

<u>Term</u>	<u>What to do</u>
Shugo	Line up
Kiyotsuke	Stand to attention
Seiza	Kneel
Mokuso	Close your eyes and meditate
Mokuso yame	Stop meditating
Shomen ni.....rei	Bow to the front of the dojo
Sensei ni.....rei	Bow to sensei
Tatte	Stand up (and class begins)

### The Closing Ceremony

<u>Term</u>	<u>What to do</u>
Shugo	Line up
Kiyotsuke	Stand to attention
Seiza	Kneel
Mokuso	Close your eyes and meditate
Dojo kun	The senior student will recite the dojo kun
Mokuso yame	Stop meditating
Shomen ni.....rei	Bow to the front of the dojo
Sensei ni.....rei	Bow to sensei
Otaga ni.....rei	Students turn and bow to each other
Shomen	Face the front
Announcements	Sensei will provide dojo news and announcements

## Goju Ryu Kata

Kata are sequences of pre-arranged movements and techniques. The true meaning and spirit of karate exist within the kata.

### Kaishugata

These kata are performed in a semi-relaxed and ready state with speed and focus as techniques are executed.

- Gekisai dai-ichi (first "attack and smash" kata)
- Gekisai dai-ni (second "attack and smash" kata). Both of the Gekisai kata were created by Chojun Miyagi as a gentler introduction to kata.
- Saifa (tear and destroy). Traditional kata of chinese origin brought to Okinawa by Kanryo Higaonna. This kata is thought to have been derived from white crane boxing style in China.
- Seiyunchin (to control and pull in battle). Derivative of a very old chinese kata probably originally from the Hsing-I system.
- Shisochin (four directional battle). Taught to Kanryo Higaonna by Ryuryu Ko. One of Chojun Miyagi's favourite kata in his later years.
- Sanseru (thirty six hands). Thirty six representing 6×6, the first six being eye, ear, nose, tongue, body and spirit and the second six, colour, voice, smell, taste, touch and justice.
- Sepai (eighteen hands). Based upon crane techniques. Eighteen being 6×3 (colour, voice, smell, taste, touch and justice as in sanseru) and 3 representing good, bad and peace.
- Kururunfa (to destroy with ancient mantis techniques). Taught to Kanryo Higaonna by Ryoryu Ko from China. Its origins are unknown.
- Sesan (thirteen hands). The basic form of this kata contains 8 defensive and 5 attacking techniques. Thirteen is also a number representing good luck and prosperity in chinese numerology. Sesan is thought to be one of the oldest kata.
- Suparunpei (108 hands). 6×6×3, combining the elements represented in the meanings of sanseru and sepai. 108 also has special significance in buddhist beliefs from where the kata originated.

### Heishugata

These kata are performed while under constant tension.

- Sanchin (three battles) - the fundamental kata of Goju Ryu. The form generally practised is a variation of Kanryo Higaonna's kata that Chojun Miyagi chose to balance movements.
- Tensho (turning or flowing hands). Created by Chojun Miyagi, and is derived from a softer chinese form of sanchin.

The kata in Goju Ryu are taught in the order above, although both kaishugata and heishugata are learned simultaneously.

Of the kaishugata, a student will normally learn only up to shisochin until after their black belt grading.

## Gradings

A grading is an examination of all aspects of karate, for example, kihon (basics), kata, kumite, and so on. Each candidate must achieve the minimum level required for the particular grade attempted in each of the categories listed. It is not acceptable to be proficient in one area while lacking in others - e.g. strong in kumite and weak in kata. Dojo etiquette, manner and attendance are also taken into account.

### General Grading Rules

Each candidate must be an up-to-date member of their dojo and IOGKFA.

The minimum age for Senior Shodan (1<sup>st</sup> degree black belt) is 18 years. Students eligible for black belt testing under 18 years of age will be awarded Junior Shodan.

Juniors may progress through the categories until they are 18 years old when they must retest to Senior (adult) Shodan to progress further. They may, at the discretion of the Chief Instructor, test for Senior Nidan one year later in exceptional cases.

### Minimum Time and Attendance Requirements

Grading candidates will be chosen by your sensei according to your technical abilities, attitude, manners, etiquette, class attendance and period of training and age. In addition, senior grades from 2<sup>nd</sup> Kyu upwards, are expected to attend national and international courses as part of their training requirements towards their next grading.

The following are the minimum requirements for both attendance and period of training. In addition to these minimum requirements, it is mandatory for the student to show improvement from their last grading. Time and classes by themselves is not sufficient.

10<sup>th</sup> Kyu- 4<sup>th</sup> Kyu - between each grade continuous attendance between 3/4 months or 24/32 classes.

3<sup>rd</sup> - 1<sup>st</sup> Kyu - between each grade continuous attendance between 6/12 months.

Senior Shodan - minimum age 18 years old, 12 months from 1<sup>st</sup> Kyu, time in training minimum 5 years

Junior Shodan is split into three age categories with appropriate syllabus (please see your instructor for details): 10-13 years (minimum training time 5 years) or Junior level (Ka-kyu), 14-15 years or Intermediate level (Chu-kyu), 16-17 years or Advanced level (Jo-kyu).

Nidan - minimum age 20 years old, 2 years from Shodan, time in training minimum 7 years

Sandan - minimum age 23 years old, 3 years from Nidan, time in training minimum 10 years

Yondan - minimum age 27 years old, 4 years from Sandan, time in training minimum 13 years.



## Kyu Grading requirements - Juniors

Kyu Ranking	Required Techniques *
10 <sup>th</sup> Kyu White belt plus stripes up to 3	Jodan, Chudan, Gedan Zuki Jodan, Chudan, Gedan Uke Mae-Geri, Mawashi-Geri
9 <sup>th</sup> Kyu Yellow	Requirements for 10 <sup>th</sup> Kyu plus:  Gekisai Dai Ichi (sequence), simple moving basics Uraken-Uchi, Hiji-ate
8 <sup>th</sup> Kyu Orange	Requirements for 9 <sup>th</sup> Kyu plus:  Gekisai Dai Ichi (good kata) Hiki-Uke, Yoko-aeri, Ushiro-Geri.
7 <sup>th</sup> Kyu Green	Requirements for 8 <sup>th</sup> Kyu plus:  Gekisai Dai Ni (sequence), simple combination moving basics
6 <sup>th</sup> Kyu Blue	Requirements for 7 <sup>th</sup> Kyu plus:  Gekisai Dai Ni (good kata), Saifa (sequence) kumite
5 <sup>th</sup> Kyu Purple	Requirements for 6 <sup>th</sup> Kyu plus:  Saifa (good kata), combination moving basic
4 <sup>th</sup> Kyu Purple and white stripe	Requirements for 5 <sup>th</sup> Kyu plus:  Seiyunchin (sequence)
3 <sup>rd</sup> Kyu Brown	Requirements for 4 <sup>th</sup> Kyu plus:  Seiyunchin (good kata)
2 <sup>nd</sup> Kyu Brown 1 black stripe	Requirements for 3 <sup>rd</sup> Kyu plus:  Shisochin (sequence), ippon kumite
1 <sup>st</sup> Kyu Brown 2 black stripes	Requirements for 2 <sup>nd</sup> Kyu plus:  shisochin (good kata), ippon kumite,

\* The above list is a listing of the minimum requirements. At the time of your grading, your Sensei may ask for additional techniques and ask history and technical questions verbally within the grading.

## Kyu Grading Requirements - Adults

Kyu Ranking	Required Techniques *
10 <sup>th</sup> Kyu White belt	Jodan, Chudan, Gedan Zuki Jodan, Chudan, Gedan Uke Mae-Geri, Mawashi-Geri
9 <sup>th</sup> Kyu White belt one black stripe	Requirements for 10 <sup>th</sup> Kyu plus:  Gekisai Dai Ichi kata (sequence) simple moving basics Uraken-Uchi, Hiji-ate.
8 <sup>th</sup> Kyu White belt two black stripes	Requirements for 9 <sup>th</sup> Kyu plus:  Gekisai Dai Ichi (good kata) Bunkai. Gekisai Dai Ni kata (sequence) Hiki-Uke, Yoko-geri, Ushiro-Geri, San dan ai
7 <sup>th</sup> Kyu Yellow	Requirements for 8 <sup>th</sup> Kyu plus: All basic techniques** Gekasai dai ni kata simple combination moving basics, Kumite, yaksoku kumite
6 <sup>th</sup> Kyu Yellow one black stripe	Requirements for 7 <sup>th</sup> Kyu plus:  Saifa kata & Gekasai dai ni bunkai Renzoku bunzai gekasai dai ichi
5 <sup>th</sup> Kyu Green	Requirements for 6 <sup>th</sup> Kyu plus:  Saifa kata and bunkai, sanchin
4 <sup>th</sup> Kyu Green one black stripe	Requirements for 5 <sup>th</sup> Kyu plus:  Seiyunchin kata
3 <sup>rd</sup> Kyu Brown	Requirements for 4 <sup>th</sup> Kyu plus:  Seiyunchin kata and bunkai
2 <sup>nd</sup> Kyu Brown 1 black stripe	Requirements for 3 <sup>rd</sup> Kyu plus:  Shisochin kata,
1 <sup>st</sup> Kyu Brown 2 black stripes	Requirements for 2 <sup>nd</sup> Kyu plus:  Shisochin kata and bunkai

\* The above list is a listing of the minimum requirements. At the time of your grading, your Sensei may ask for additional techniques and a short written test on Goju Ryu history and technical understanding.

\*\* All basic techniques are illustrated in Higaonna Sensei's Book Volume 1, Traditional Karate-do, Okinawa Goju Ryu

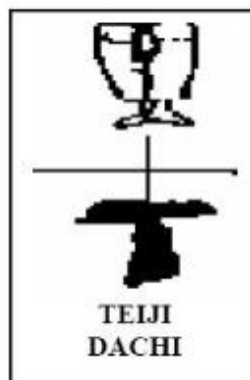
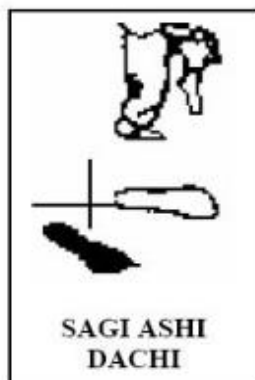
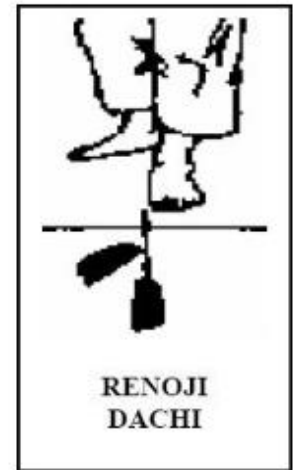
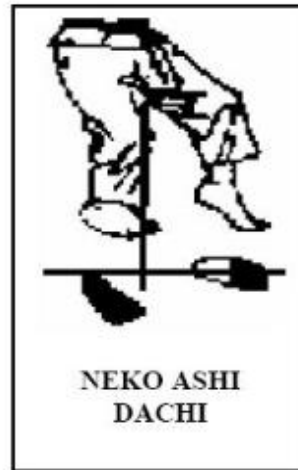
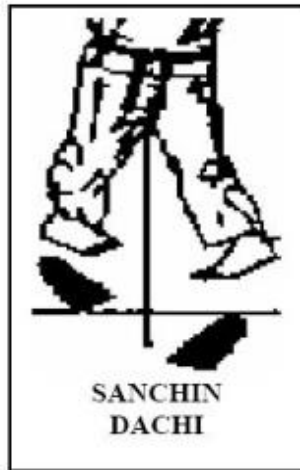
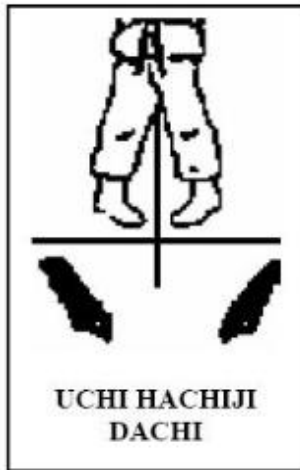
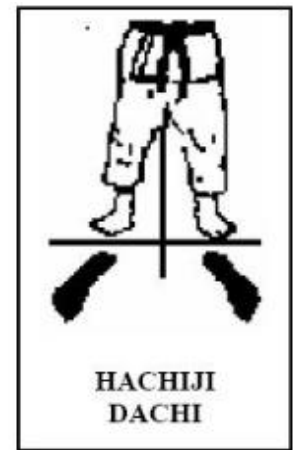
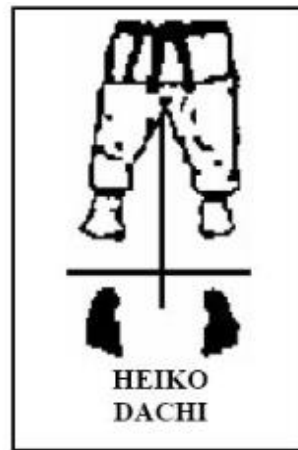
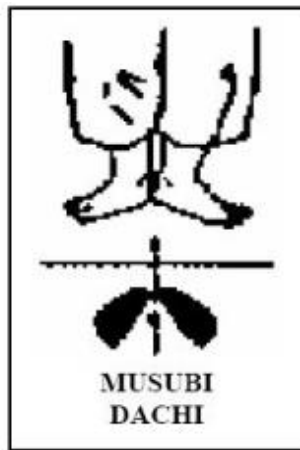
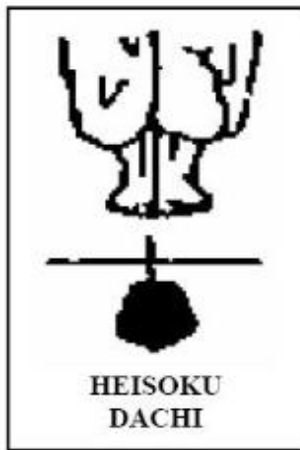
## Terminology and Phrases

### Stances (-dachi or -tachi)

- heisoku dachi (ready stance) - Feet together, legs straight and relaxed.
- musubi dachi (ready stance) - Heels together, with each foot pointing outwards 45° (forming a right angle between the feet).
- heiko dachi (natural stance) - Feet parallel, shoulder-width apart.
- soto hachiji dachi or just hachiji dachi (natural stance) - Feet shoulder-width apart, feet both pointing outwards at 45°.
- uchi hachiji dachi (natural stance) - As for soto-hachiji-dachi but feet pointing slightly inwards.
- zenkutsu dachi (front stance) - Forward leg bent at the knee with 60% of weight on front leg and 40% on rear leg. Knee of rear leg locked and extended approximately two shoulder-widths behind lead foot. Torso erect. Feet facing outwards at 45°.
- han zenkutsu dachi (half front stance) - As for zenkutsu-dachi, but feet only one shoulder-width apart. Weight is distributed evenly. Front knee is bent so that toes are obscured.
- sanchin dachi (tension stance) - Feet shoulder-width apart, weight distributed evenly over both legs. Knees tensed and pulled inwards. Forward foot slightly ahead of rear foot, so that back of front foot aligns with the front of the rear foot. Toes pointed slightly inward. Back straight and hips tensed, with pelvis pulled forwards and upwards.
- gyaku zenkutsu dachi (rear defense stance) - As in zenkutsu-dachi but turned around so straight leg points forward. Head and torso turned to face forward, leaning to the rear.
- neko ashi dachi (cat stance) - Rear knee bent, with foot flat on ground, and toes facing to the outside. Resting lightly (10%) on the front leg, approximately one shoulder-width from the rear leg. Toes of front foot facing forwards, flat on ground with heel of foot raised. Crouching slightly, with front leg in centre of body, bent a little at the knee. Torso erect.
- kokutsu dachi (back stance) - Rear knee bent, with foot facing to the outside. Forward leg approximately two shoulder-widths in front of and perpendicular to rear foot (i.e. facing forwards). 70% of weight on rear leg, 30% on forward leg.
- hanmi kokutsu dachi - as for kokutsu dachi, but rear leg is placed slightly to the side. Rear foot points directly sideways with back of foot aligned with big toe of front foot.
- kiba dachi or naifanchi dachi (horse stance) - Feet roughly two shoulder-widths apart, parallel, toes pointed forwards.

- shiko dachi (straddle stance) - Feet spread approximately two shoulder-widths apart, toes pointed outward at 45°. Weight distributed evenly over both legs. Knees bent deeply and pulled back as far as possible. Torso erect. Lower legs/shins approximately vertical.
- naname shiko dachi (diagonal straddle stance) - as for shiko dachi but at a 45° angle.
- yokomuki shiko dachi (sideways straddle stance) - As for shiko-dachi, but looking directly to the side.
- sesan dachi (side facing straddle stance) - Similar to yokomuki shiko dachi, but leading foot points directly forward and rear foot points directly outwards.
- moto dachi - Similar to naname shiko dachi, but leading foot points directly forward and rear foot points directly outwards.
- shirasagiashi dachi or sagiashi dachi (one-legged or crane stance) - Leg raised and tucked behind knee of supporting leg. Supporting leg bent at knee and foot turned outward, weight shifted back above supporting leg.
- renoji dachi (Japanese character Re stance) - Feet one shoulder width apart, front leg in centre of body pointing directly forwards. Rear leg pointing outwards 45°. Legs relaxed and straight.
- kosa dachi (crossed-leg stance) - One leg crossed over the other with both knees bent. Front foot flat on ground. Rear leg supported on ball of foot. Front foot facing to outside at 45°.
- bensoku dachi - similar to kosa dachi but both feet flat on ground.
- naihanchi dachi - as for sanchin dachi but feet even (neither is further forward than the other).
- fudo dachi or sochin dachi (free/immovable stance)

Below are diagrams of common stances:



## Blocks (uke waza)

- uke - block
- barai - parry
- age uke - rising block (particularly to jodan, jodan age uke)
- yoko uke - side block (particularly to mid height, chudan yoko uke). Palm up, blocking with thumb side of forearm, to the outside. Also called soto ude uke, soto yoko uke, and ude uke.
- gedan barai - downward circular block
- hiki uke - pulling/grasping block
- uchi yoko uke - inside forearm block
- sukui uke - scoop block
- nagashi uke - sweeping block
- kake uke - hook block
- ko uke - wrist block, wrist bent inwards, middle finger touching thumb. Block with end of forearm (particularly jodan ko uke). Also called koken uke.
- kosa uke (cross block) - arms crossed at wrist, with backs of hands facing downwards and inwards towards each other.
- shuto uke - knife hand block
- shotei uke - palm heel block, particularly to gedan, also called shotei gedan barai.
- tetsui uke - hammerfist block
- hiza uke - knee block. hiza uchi uke (knee block from outside to inside) and hiza soto uke (knee block from inside to outside).
- osae uke - pressing block
- otoshi uke - descending block, eg shotei otoshi uke (palm-heel descending block)
- kuri uke - circular elbow block
- sokutei osae uke - pressing block with sole of the foot. Pressing down hard against the attacker's ankle, as in a yoko geri.
- sokutei harai uke - block with the sole of the foot. Foot swung from outside to inside.

•haisoku barai - instep block. Foot swung from inside to outside.

•tora guchi - highly circular block simultaneously to both gedan and jodan, ending with a push forward (characteristic of Goju Ryu).

Below are diagrams of common blocks:





## Hand/arm Techniques

Note: zuki is often pronounced more like the word ski. -zuki techniques are punches or thrusts. -uchi techniques are other strikes.

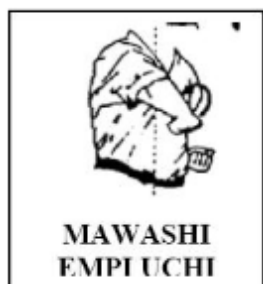
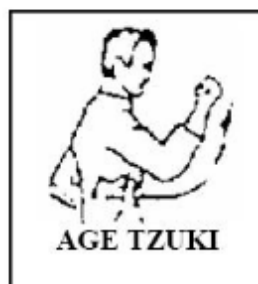
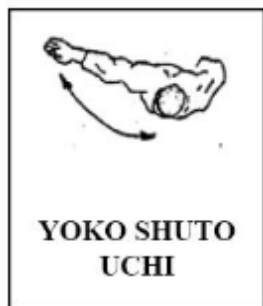
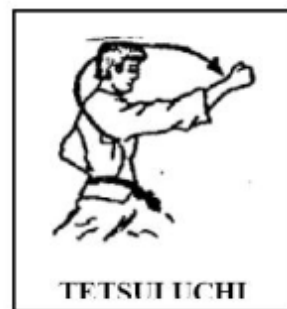
- tzuki (-zuki) - punch
- uchi - strike
- ate - joint strike
- seiken zuki or choku zuki - basic punch with closed fist, striking with front two knuckles.
- oi zuki - lunge punch
- kizami zuki - leading punch, jab
- gyaku zuki - reverse (rear) punch, delivered with twist of hips.
- age zuki - rising punch
- kagi zuki - hook punch
- ura zuki - short punch (palm side up)
- ura ken uchi - back fist strike, snapping wrist, striking with top of knuckles.
- mawashi zuki - round hook punch, with top of hand facing outwards/upwards.
- furi zuki - circular punch. Delivered in large circular path with swing of hips, top of hand facing inwards.
- awase zuki - U punch. Double fist punch consisting of seiken zuki and ura zuki executed simultaneously.
- heiko zuki - Parallel punch. Double fist punch consisting of simultaneous left and right seiken zuki punch.
- yama zuki (mountain punch) - Double punch as in awase zuki, but seiken zuki is higher and is delivered in a circular over-arm fashion and ura zuki is lower and rises slightly.
- hiji uchi or hiji ate - elbow strike
- tateken zuki - vertical fist punch. Top of hand faces out to the side.
- nukite zuki - finger thrust/spear hand. Straight hand, middle finger slightly bent so first three fingers are roughly even in length. Thumb bent and held tightly against palm.

- shuto uchi - knife-hand strike, eg shuto hasami uchi (knife-hand strike to neck).
- tettsui uchi - bottom fist strike. Closed fist, strike with bottom of fist.
- shotei zuki - palm-heel thrust. Hand is open as in nukite, wrist bent back. Strike made with bottom of hand, as in tettsui (also called teisho zuki).
- haito uchi - ridge-hand strike. Hand held as in nukite but strike is made with inside of hand, a little below the index finger.
- keiko-ken zuki - one knuckle fist. Index finger joint protrudes slightly and is held firmly in place by thumb.
- nakadaka ippon-ken zuki or just nakadaka zuki - middle knuckle punch. Similar to keiko-ken zuki, but using second finger. Thumb and index finger press firmly against middle finger to hold it in place.
- kaiko-ken zuki - crab shell fist. Thumb bent and pressed against palm. First knuckles straightened and fingers curled inwards to touch edge of palm. Strike is made with middle bone of the fingers.
- boshiken zuki - similar to seiken zuki but thumb presses firmly against the bent side of the index finger. Thumb is used to strike.
- ko uchi - bent wrist strike, similar to ura ken uchi with open hand (wrist is initially bent, but snaps out).
- kote uchi - forearm strike.
- zu zuki - headbutt.

Below are diagrams of common wrist and arm impact points:



Below are diagrams of common striking techniques:

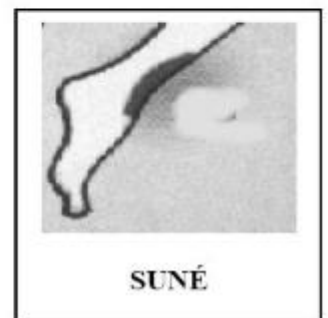
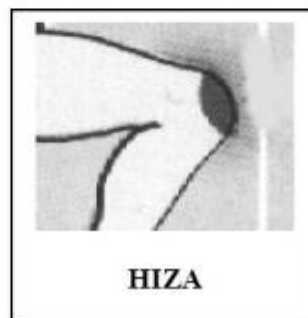
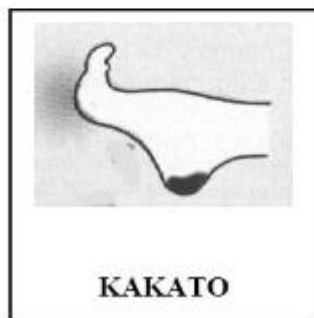
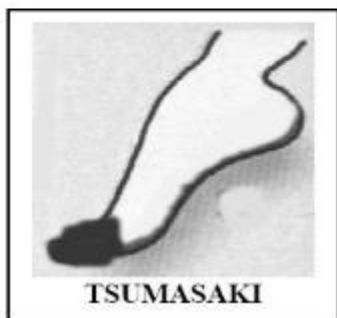
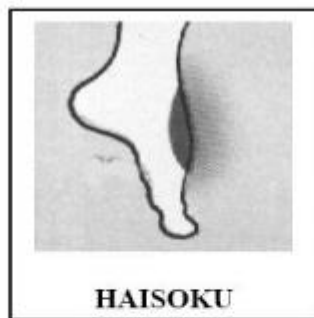


## Foot/leg Techniques

- keri (-geri) - kick
- mae geri - front kick. mae geri keage is a snap front kick, and mae geri kekomi is a thrust front kick. The strike is made with the ball of the foot (josokutei), and with the toes pulled up and back. mae kakato geri is a kick that strikes with the heel.
- kin geri - Gedan kick using kasokutei (top of foot ).
- mawashi geri - roundhouse kick
- ushiro geri - back thrust kick
- yoko geri - side kick. yoko geri keage is a snap side kick, and yoko geri kekomi is a thrust side kick. The strike is with sokuto, the outside edge of the foot.
- kansetsu geri - stamping kick, joint kick
- kake geri - hook kick
- ashi barai - foot sweep. Either a hooking sweep using the inside/instep of the foot (sokko) or a larger sweeping of the leg.
- mae tobi geri - jumping front kick
- yoko tobi geri - jumping side thrust kick
- hiza geri or hiza ate - knee kick
- tobi geri - jumping kick
- tobi nidan geri - jumping double kick
- ushiro tobi geri - jumping back kick
- yoko tobi geri - jumping side kick
- ura yoko geri - spinning side kick
- ura yoko tobi geri - spinning jumping side kick
- ura ushiro tobi geri - spinning jumping back kick
- ura mawashi geri - spinning roundhouse kick
- kakatoto oshi - heel kick/heel drop

- fumikomi geri - stamping kick, strike is made by stamping inwards (the kansetsu geri is similar but towards the outside).
- gyaku mawashi geri - reverse roundhouse kick. Delivered from inside to outside of body.
- mikazuki geri - crescent kick (inside to outside). Also called soto mikazuki geri.
- kakato geri - inside crescent kick (outside to inside). Also called uchi mikazuki geri.
- ura mikazuki tobi geri - spinning jumping crescent kick
- otoshi geri - descending kick, or axe kick (also otoshi kake geri)

Below are diagrams of common feet and leg impact points:



## Movements

- sabaki - general term for body moving/shifting techniques
- tai sabaki - body movement
- te sabaki - hand movement
- ashi sabaki - foot movement
- suri ashi - sliding step
- tsugi ashi - shuffling step
- tenkai ashi - pivot
- kaiten ashi - forward step pivot
- tenkan ashi - pivot backstep
- ayumi ashi - natural stepping/walking
- yori ashi - dragging step
- keri ashi - kicking foot
- tenshin - moving, shifting
- chakuchi - replacing

## Sparring

- kumite - sparring
- san dan gi - basic three step/three level sparring
- sanbon kumite - three step sparring
- ippon kumite - one step sparring (block and counter)
- jiyu ippon kumite - free one step sparring, emphasis on technique

- randori kumite - slow and soft free style sparring with emphasis on technique
- yakusoku kumite - prearranged sparring
- jiyu kumite - hard and fast controlled continuous free fighting (iri kumi in the Okinawan dialect)
- go kumite - full contact sparring
- sanbon shobu kumite or shiai kumite - three point competition karate

### Supplementary Training (Hojo undo)

- chishi - stone lever weight. Flat stone or concrete weight with a straight handle (typically 3-6kg). Originally an Okinawan tool for packing soil.
- nigiri-game - gripping jar
- makiwara - striking post. A post with the striking area wrapped in rope (hence the name) or leather.
- temochi-shiki makiwara - hanging striking post
- ishisashi - stone padlock, with uses similar to a dumbbell.
- tan - barbell. Originally the wheels of a trolley.
- tou - cane or bamboo bundle
- jari bako - sand-box
- tetsu geta - iron clogs
- kongoken - oval metal weight (invented by Chojun Miyagi, typically 30-40kg)
- sashi-ishi - natural stone weights
- makiage kigu - wrist roller
- tetsuarei - dumbbell



## Other Terms

- age - upper/rising
- ashi tanren - leg conditioning
- bunkai - techniques and applications of a kata
- gasshuku - training camp
- gyaku - reverse
- hara - centre, centre of mass
- hoju undo - supplementary exercises utilising aids to develop strength, stamina, speed and coordination (see above)
- honbu dojo - central dojo of an organisation/region
- junbi undo - warmup and preliminary exercises
- junbi owarimasu - end of warmups
- kakie - a type of hand/arm exercise and associated applications used mostly for close combat. Also for improving strength, control and muchimi.
- kamae - stance and distancing as assumed for sparring
- karate-do - the way of karate. do means way or path (from the chinese tao).
- karateka - a karate practitioner
- kata - a sequence of pre-arranged movements and techniques
- ki - spirit and energy (similar to chi)
- kiai - shout given as techniques are delivered to focus energy
- kihon - basics
- kime - focus
- ma-ai - correct distancing or timing with respect to one's partner
- morote - both hands simultaneously
- muchimi - heavy/sticky but still flowing (a desirable feature of many techniques)
- mushin - to do something automatically or without having to think about it.
- ritsurei - standing bow

- seiken - normal fist (front two knuckles)
- seiza - kneeling
- shihan - chief/master instructor. For IOGKF Goju Ryu this is Morio Higaonna.
- shime - testing of sanchin kata
- soto - outside (inside to outside)
- tako ashi - gripping the floor with spread toes.
- uchi - inside (outside to inside) or strike
- ude tanren - forearm conditioning
- zareai - sitting bow

### General Words and Commands

- karate /kahrah-tay/ - "Empty hand" or weaponless art of defense.
- dojo /doe-joe/ - Literally "way-place," or "place for learning the way," name for karate school/training room.
- obi /oh-bee/ - Belt
- gi /ghee/ - Karate uniform (or dogi /doe-ghee/).
- sensei /sen-say/ - Instructor
- sempai /sem-pie/ - Senior student
- hajime /hah-jee-may/ - Begin at your own speed, continue to your own count, as in free sparring or kata.
- yame /yah-may/ - Stop.
- migi /me-ghee/ - Right side
- hidari /he-dah-ree/ - Left side
- mokuso /mohk-so/ - Meditation (eye's closed)
- yoi /yoy/ - Ready position (for kata etc.), in musubi dachi stance, hands one fist in front of belt, crossed left over right, palms down.
- ashi o kaete /ah-she oh kie-tay/ - Change stance, as from left foot to right (ashi means foot/feet)

- te o kaete /tay oh kie-tay/ - Change hands, used for all hand techniques (te means hand/hands)
- mawatte /mah-wah-tay/ - Turn around/other way

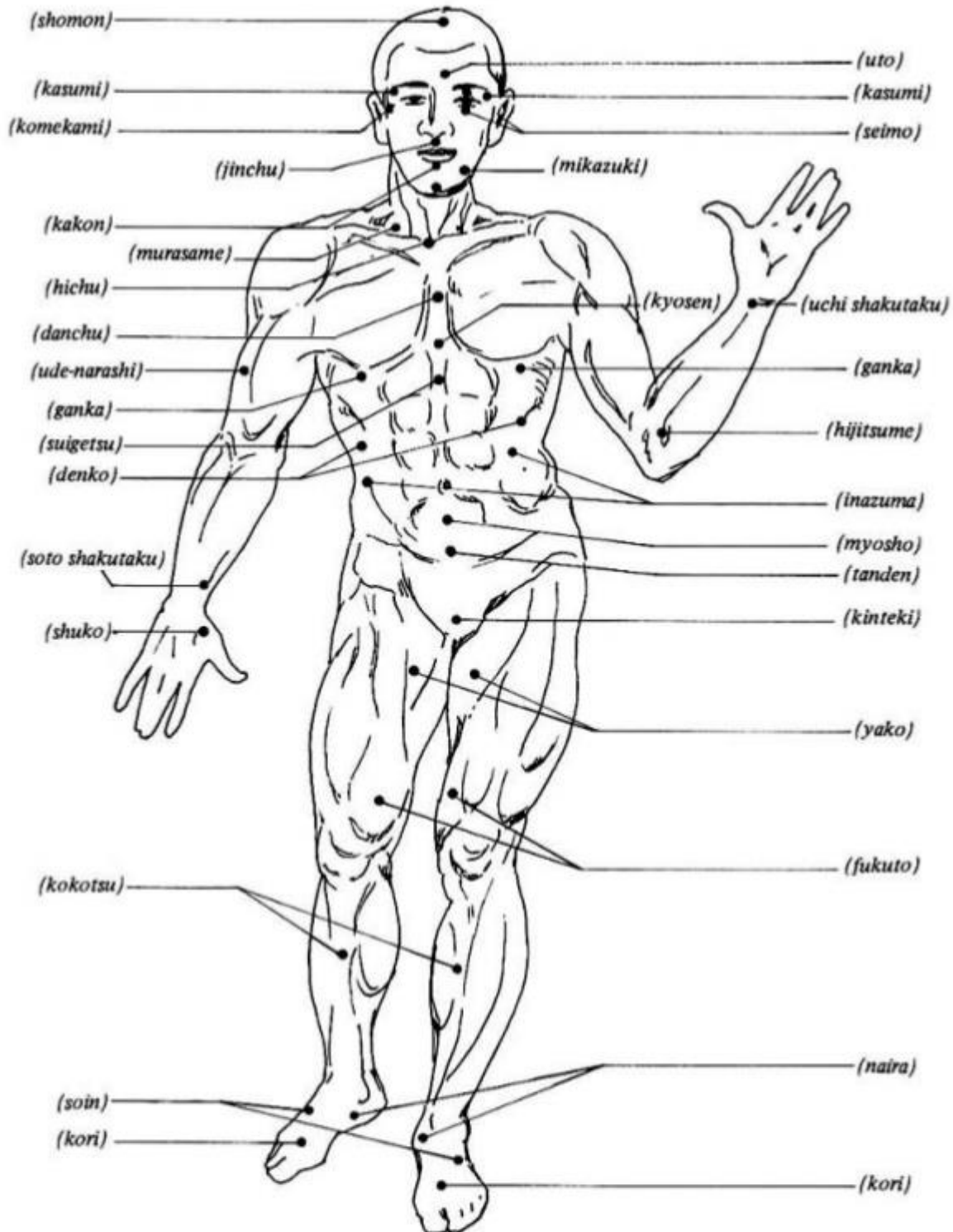
### Directions (to strike, etc.)

- mae /my/ or /may/ - Front
- yoko /yoe-koe/ - Side
- mawashi /mah-wah-she/ - Around, eg round-house
- ushiro /oo-she-roe/ - Back

### Areas (to strike, etc.)

- jodan /joe-dahn/ - Upper level, collar and up (e.g. face, head, throat)
- chudan /choo-dahn/ - Middle level, belt up to collar (e.g. stomach)
- gedan /gay-dahn/ - Lower level, "below the belt" (e.g. abdomen, groin, legs)

a)-(1). The Vital Points of the Human Body  
- front -



a)-(2). The Vital Points of the Human Body  
— back —

