

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form

Explanation and History:

* The explanation and history are taken directly from the Pinnacle of Karate by Robert Trias and Karatedo, Art-Sport-Science by Ridgely Abele to keep the meaning of the original text in context.

Sanchin Kata is also known as Original Pupil Breath and Three Conflicts Form. The ancient Chinese name for this kata was Erh-lu-chuan. It was also called San Schich or Chi Schich. It was known as Bodhidharma's Ju hachi Rakan shoukyo, which means th 18 hand techniques of movement used in training by students, using theories of intrinsic energy and abdominal breathing for defeating their opponents. Rakan is an older student who is skilled in the art. The same term in Buddhism, Arrant, mean a sage of wisdom who has transcended the bondage of passions or emotions. It is also referred to as the kata of The Three Battles of Life (three conflicts), which are birth, survival, and death.

Hidden Symbolic Movements:

Sanchin Kata hidden and symbolic movements occur when the arms first cross the fists (called sankai-gasho). The movement indicates principles of universal knowledge in a psychological form. In China, this was called Hsing. The Japanese call it In, while in India it is called Mudra. It is interesting to note that almost all of the movements in Sanchin Kata are Mudra. The circular movements of the entire kata indicate the return to the source, or rebirth theory. The hands become instruments of the will and the arms crossing are subject to harmonious will. The inhaling and raising of the body shows a desire to rise above ideals, while the lowering of the body signifies life's failures.

When the fists strike forward, the illusion is of a shattering fist driving out and destroying all that is evil. When turning the head first followed by the body signifies the owl turning its head.

The owl's head is extremely movable and can turn 180 degrees. The glaring wide-eyed owl expression should be used during the entire form. When extending the arms with the open hands back to back indicates the swiftness of the swallow in flight. The drawing back and closing of the hands into fists represent the tremendous endurance of the swallow. When reaching out with the hands, the symbol is an owl spreading its wings wide in order to exaggerate its apparent size to impress an enemy. The owl, for centuries, has been associated with wisdom. When crossing the arms with hands open indicates the eagle in flight, swooping down and snatching its prey as the hands close with its sharp claws.

When crossing the hands, either the right hand or the left hand can be on top when stepping forward with the right foot. When stepping forward with the left foot, the crossover hand procedure must reverse itself. This coincides with the yin and yang principles and symbolizes the harmonization of external and internal environments in the generation of power.

When the arms are drawn back in coordination with the breath, it shows one's unconsciousness drawing upon inspirational ideas and actually putting them into practice. Knowledge gained through Sanchin should flow into the mind like water.

Kanryo Higaonna (fist saint) is credited for introducing the closed fist in Sanchin Kata to Okinawa. Previously the entire kata was performed with open hands. He is also credited with developing the Sanchin stance.

Sanchin Breathing:

One of the major highlights of the this system of karatedo is the breathing kata. Breath is the vital fuel needed to sustain life and when vigorous physical and mental breathing is experienced, more blood is required to keep the pace. If the blood does not have sufficient

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form

oxygen, one can become very exhausted. To minimize exhaustion and to obtain maximum results, the breathing procedure mentioned here must be used. Inhale by taking a deep breath into the lower stomach through the nose. Momentarily practice dead breath (shin shin tai sha) visualizing the "hung" sound for storing energy. The entire body should at this point be tight under extreme surface tension (softness and tension with pliability). Slowly start releasing (exhaling) by blowing, pushing, and forcing all air through the mouth, expressing "hahh" or "sooo" sound, which will release all the air (power) completely from the entire abdominal region.

When performing Sanchin or Tensho Katas, use both the hard and loud (ibuki or waichai) and the soft and quiet (nogare or neichai) exhaling methods. In loud breathing, open the mouth wide while exhaling, placing the tip of the tongue between the teeth while forcing the air out through the mouth with a loud audible sound. In soft breathing, exhale quietly with the mouth partially open and the tip of the tongue between the teeth while softly forcing the air out through the nose (yoga method).

Important Points of Sanchin:

- All hand movements performed with breath under tension
- The pelvis rises after each inhalation
- All middle block positions must have elbows inside the rib cage and the hands must be slightly outside the shoulders
- Relax (exhale) and drop hips after all blocks and strikes

* Research on Sanchin Kata both present-day and historical is varied. The following is Kyoshi Ridgely Abele's research findings for this form.

The use of tension and relaxation of the muscles while holding certain postures are the key to correct performance.

Characteristics of Sanchin:

Breath - Hard or blowing breath and soft or flowing breath (Ibuki and Nogare)

Complete Body Action - Ki flows entirely through the body

Correct Dachi - Body aligned for balance and muscle connections

Contraction and Relaxation - Contract and relax from toes to fingers

Kihon Waza - Basic technique

Many of the instructions associated with Sanchin Kata relate directly to the key or vital energy that is circulated through the two primary meridians of the body - the Governor Vessel (Tokumyaku-kei) and the Conception Vessel (Ninmyaku-kei). In Sanchin Kata the ki is circulated in coordination with the breath and movements of the internal musculature and sacrum (low spine).

In Sanchin Kata, the chin is tucked in and the neck is pulled back in order to align the cervical vertebra, making the spine straight. The pelvis is also tucked forward in order to eliminate the lumbar curve. This is done to allow the ki to flow freely and directly up the back Governor Vessel. Also remember that the tip of the tongue is held on the roof of the mouth. This connects the Governor Vessel (Tokumyaku-kei) with the Conception Vessel (Ninmyaku-kei). This allows ki to flow freely. These two meridians direct ki to the other twelve meridians. Tensing and relaxing of the muscles drive or push ki into the bones. For example, when elderly people start weight lifting, it is confirmed that the bones become stronger and less brittle. Using Sanchin Kata properly will intense all muscles of the body and strengthen the bones from toes to fingertips. Also, it is believed to increase blood flow to the extremities by squeezing the toes and relaxing the muscles in the feet. Western science has documented this type of exercise.

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form

* The explanation and history are taken directly from the Pinnacle of Karate by Robert Trias.

Extension Exercises:

There are three different arrangements of Kata Sanchin. Kata San-chin techniques have a triple nature:

1. Subtle inner meaning
2. Outer explanation
3. Divine principles

Fear and difficulties likewise have a triple nature:

1. Subject
2. Object
3. Nature of the fear

San-chin expresses this in prefixing the three (san) in front of their names:

1. San-chin
2. San-mitsu
3. San-sei

Sanchin Kata (Three Conflicts Form)

These three conflicts are a reference to many different applications, spiritual, physical, mental, and practical.

O'Sensei Trias made reference to:

- Three conflicts or battles: birth, survival, death
- Three minds: conscious, subconscious, super subconscious
- Three forces: body-physical, mind-mental, heart - spiritual
- Three jewels: dharma-teaching, sangha-practice, buddha-enlightment
- Three natures: meaning, explanation, principle
- Three breath levels: chest, stomach, lower stomach
- Three senses: see, hear, feel
- Three kiai: before, during and after combat
- Three methods: see without looking, know without thinking, do without effort
- Three ways: Yin (in), Yang (yo), the blend of both
- Three forms: San-chin, San-mitsu, San-sei

Interpretation for CHIN (Chin Dynasty): spirit, nature, heaven, sky, air, and rare (heavenly spirit) or (divine spirit)

Interpretation for MITSU (also spelled MIZU): clear, water and dense (mind like water)

Interpretation for SEI: vigor, energy (body like energy)

Many chronic diseases can be cured only by performing Sanchin and Tensho Forms correctly provided that correct inhalation and exhalation procedures are used. Even diseases like diabetes, asthma, gastric disorders, which are considered incurable in the sense that they can not be fully rooted out, may be cured if both the following breathing methods are used at least twice a day when performing Sanchin or Tensho Forms.

1. Inhale deeply through the nose with a strong, lasting, and loud (ibuki) exhalation through the wide oval-like formed MOUTH.

2. Inhale deeply through the nose with a strong, lasting, and quiet (nogare) exhalation through the NOSE.

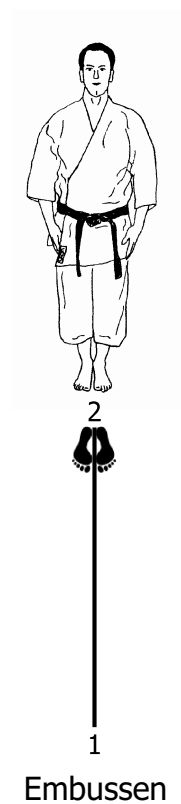
Note: It is absolutely necessary that the student have complete regulation over their choice of food, sleep, and pleasures.

* The following is presented by Kyoshi Ricky Smith.

Spiritual interpretation of San-chin represents three-fold man (Mind, Body, and Spirit) made in the image of God (Father, Son, and Holy Spirit). The breathing kata confirms that without God there would be no breath of life. Deep breathing signifies that out of the belly shall flow rivers of living water. The double outward block signifies guarding ourselves against all evil. The punch indicates driving out (sickness) with the power of the Holy Spirit. The turning of the head before the body indicates we can turn any defeat into victory if we keep our eyes on Jesus. Dropping the pelvis represents the failures of our sin nature. Raising the pelvis signifies victory through Jesus Christ.

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form

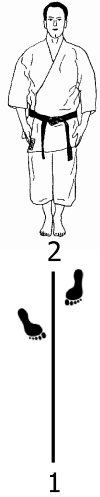


Saisho yoi — literally meaning “first beginning ready”
 The purpose is to set the hips and match the breath to body action.

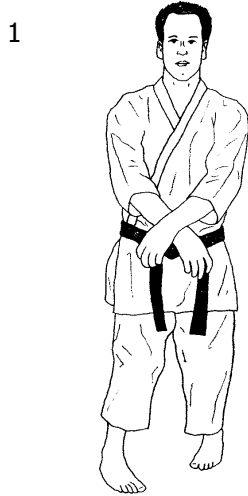
1	2	3	4
Attention stance with feet together and hands to side with fingers pointing down and bow	Bring open hands to front with left on top of right	Turn toes out 45° musubi-dachi rotating hands in and up to palms facing in position with right on top of left while inhaling	Turn heels out to hachi-dachi rotating palms in and down with left on top of right and push palms downward while exhaling

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



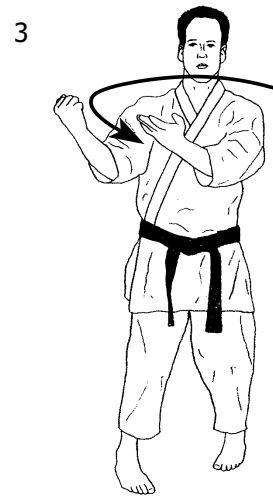
1st attacker to front toward direction 1 (Mind)



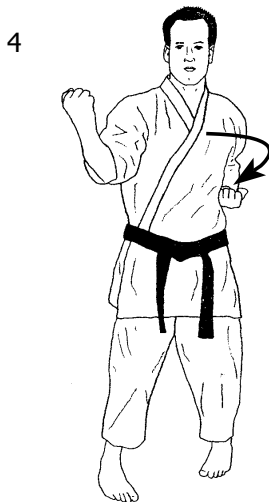
1
Step right in a swan neck movement to sanchin-dachi dropping arms to low x-block (left over right) position as you inhale
See illustration in top right corner for stances related to embussen



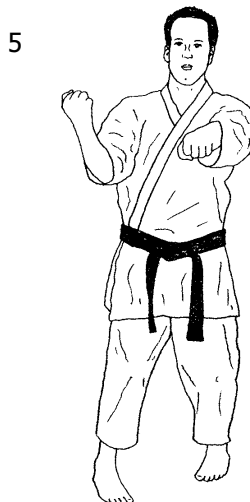
2
Rotate forearms from the elbows to double middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned



3
Open the left hand and bring it across the body in a swan neck movement as you inhale



4
Retract left hand to closed-fist chamber on left side



5
Execute a slow left inverted punch to center body at solar plexus using breath control and tension as you exhale turning the fist over at the end of the punch squeezing and tightening the stomach



6
Rotate left forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



2



1

2nd attacker to front toward direction 1 (Body)

1



Step left in a swan neck movement to sanchin-dachi dropping arms to low x-block (right over left) position as you inhale
See illustration in top right corner for stances related to embussen

2



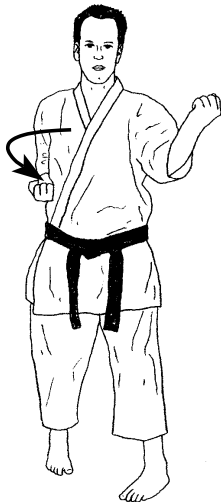
Rotate forearms from the elbows to double middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

3



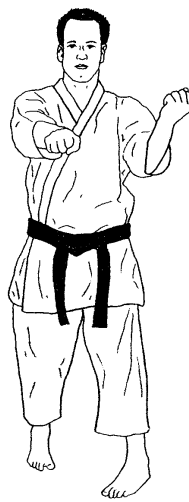
Open the right hand and bring it across the body in a swan neck movement as you inhale

4



Retract right hand to closed-fist chamber on right side

5



Execute a slow right inverted punch to center body at solar plexus using breath control and tension as you exhale turning the fist over at the end of the punch squeezing and tightening the stomach

6



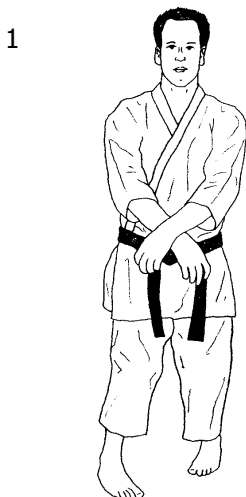
Rotate right forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



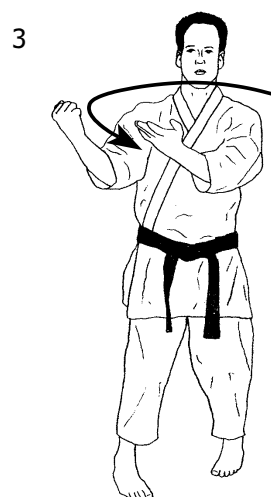
3rd attacker to front toward direction 1 (Spirit)



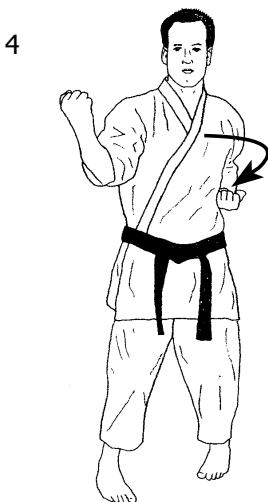
1
Step right in a swan neck movement to sanchin-dachi dropping arms to low x-block (left over right) position as you inhale
See illustration in top right corner for stances related to embussen



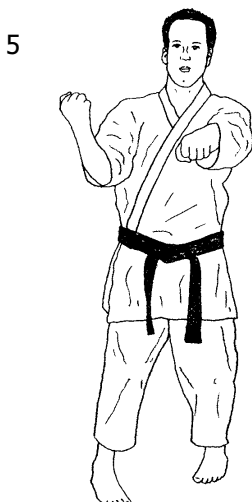
2
Rotate forearms from the elbows to double middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned



3
Open the left hand and bring it across the body in a swan neck movement as you inhale



4
Retract left hand to closed-fist chamber on left side



5
Execute a slow left inverted punch to center body at solar plexus using breath control and tension as you exhale turning the fist over at the end of the punch squeezing and tightening the stomach



6
Rotate left forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



2



4th attacker to rear toward direction 2

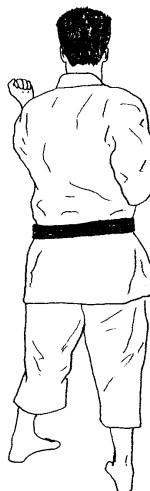
1



Step across right to kage-dachi snapping the head left and right open-hand cover positioning left hand for left middle block

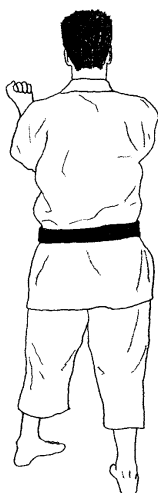
See illustration in top right corner for stances related to embussen

3



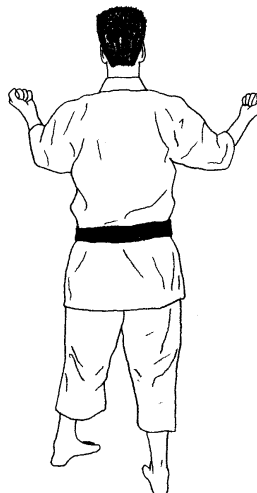
Turn left 180 degrees 1/2 turn (spin on the balls of the feet) to left sanchin-dachi and fast left outward forearm block retracting right hand to closed-fist chamber on right side

5



Execute a slow right inverted punch to center body at solar plexus using breath control and tension as you exhale turning the fist over at the end of the punch squeezing and tightening the stomach

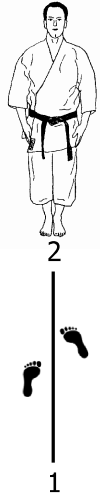
6



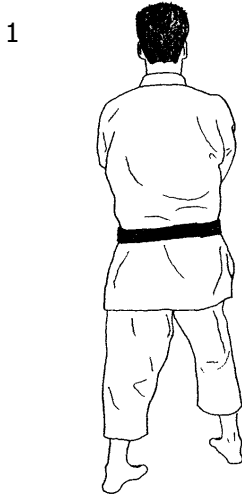
Rotate right forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

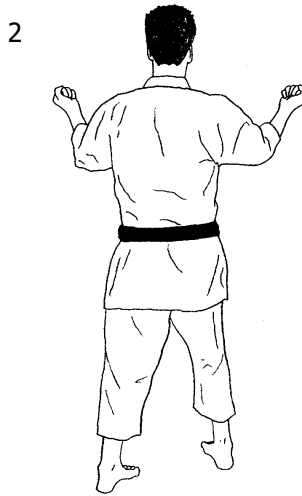
Original Pupil Breath Form/Three Conflicts Form



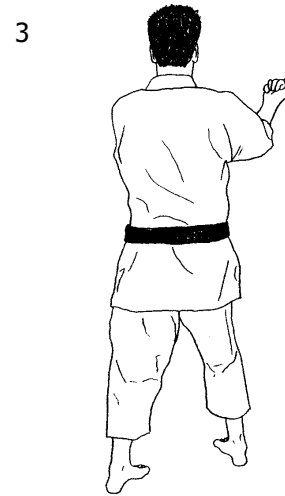
5th attacker to rear toward direction 2



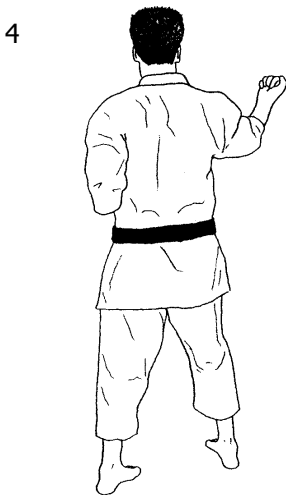
1
Step right in a swan neck movement to sanchin-dachi dropping arms to low x-block (left over right) position as you inhale
See illustration in top right corner for stances related to embussen



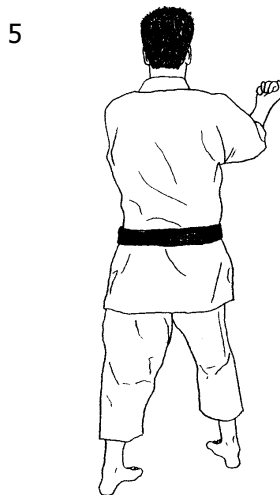
2
Rotate forearms from the elbows to double middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned



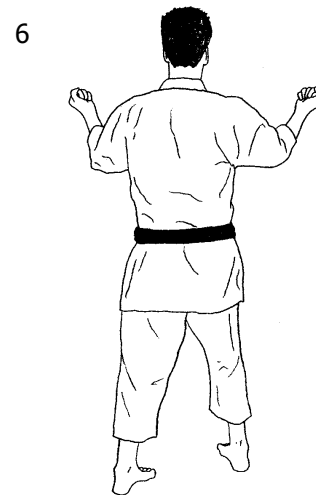
3
Open the left hand and bring it across the body in a swan neck movement as you inhale



4
Retract left hand to closed-fist chamber on left side



5
Execute a slow left inverted punch to center body at solar plexus using breath control and tension as you exhale turning the fist over at the end of the punch squeezing and tightening the stomach



6
Circle left forearm to middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



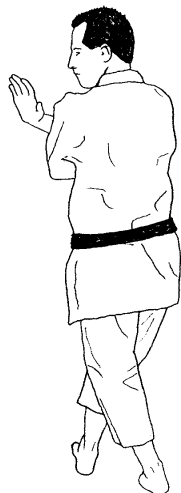
2



1

6th attacker back to front toward direction 1

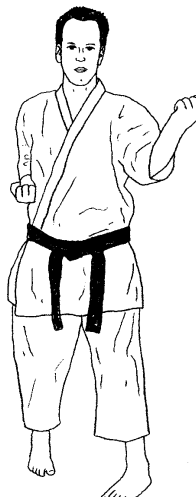
1



Step across right to kage-dachi snapping the head left and right open-hand cover positioning left hand for left middle block

See illustration in top right corner for stances related to embussen

2



Turn left 180 degrees 1/2 turn (spin on the balls of the feet) to left sanchin-dachi and fast left outward forearm block retracting right hand to closed-fist chamber on right side

3



Execute a slow right inverted punch to center body at solar plexus using breath control and tension as you exhale turning the fist over at the end of the punch squeezing and tightening the stomach

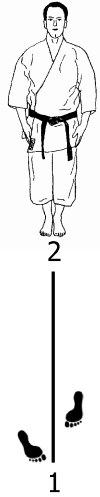
4



Rotate right forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

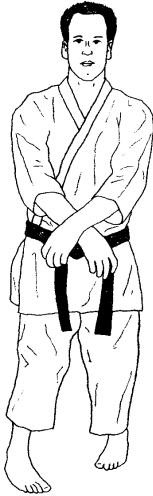
KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



7th attacker to front toward direction 1 (Mind)

1



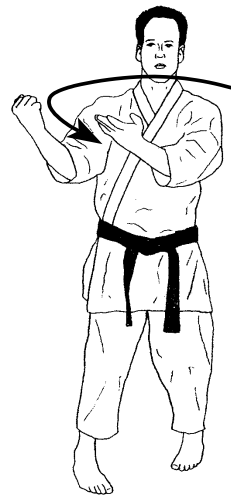
Step right in a swan neck movement to sanchin-dachi dropping arms to low x-block (left over right) position as you inhale
See illustration in top right corner for stances related to embussen

2



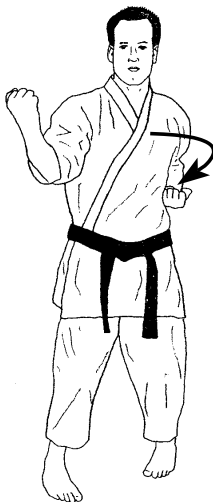
Rotate forearms from the elbows to double middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

3



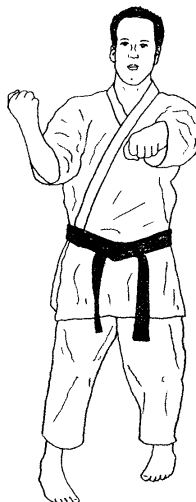
Open the left hand and bring it across the body in a swan neck movement as you inhale

4



Retract left hand to closed-fist chamber on left side

5



Execute a slow left turnover punch slightly downward and to the center of body using breath control and tension as you exhale turning fist over at the end of punch squeezing and tightening the stomach

6



Rotate left forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



2



Continue 7th attacker to front toward direction 1 (Body)

1



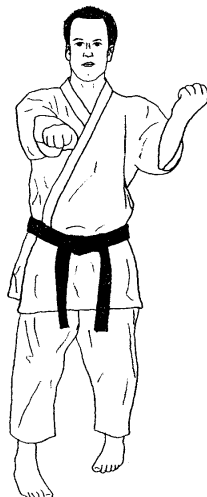
Open the right hand and bring it across the body in a swan neck movement as you inhale

2



Retract right hand to closed-fist chamber on right side

3



Execute a slow right turnover punch slightly downward and to the center of body using breath control and tension as you exhale turning fist over at the end of punch squeezing and tightening the stomach

4



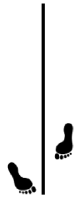
Rotate left forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



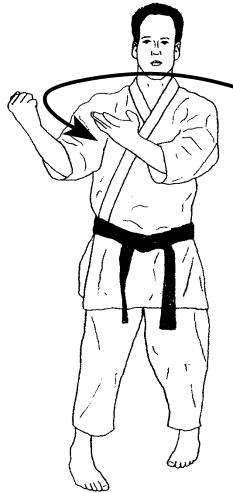
2



1

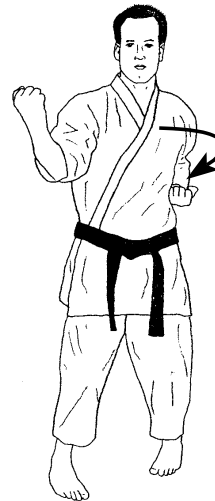
Continue 7th attacker to front toward direction 1 (Spirit)

1



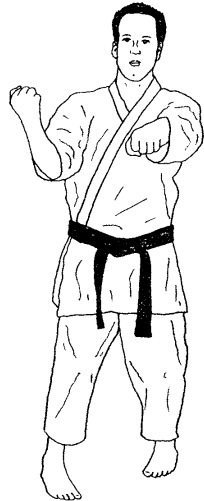
Open the left hand and bring it across the body in a swan neck movement as you inhale

2



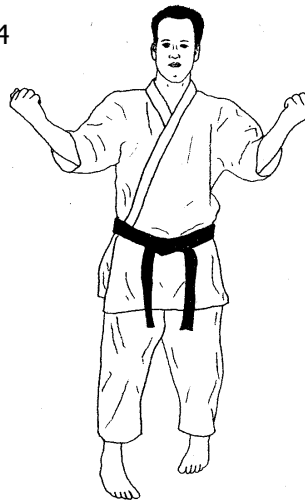
Retract left hand to closed-fist chamber on left side

3



Execute a slow left turnover punch slightly downward and to the center of body using breath control and tension as you exhale turning fist over at the end of punch squeezing and tightening the stomach

4



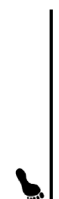
Rotate left forearm middle outward block as you exhale squeezing from little toes to little fingers, press shoulders down keeping back straight, hold strength to center, relax and drop pelvis staying toned

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



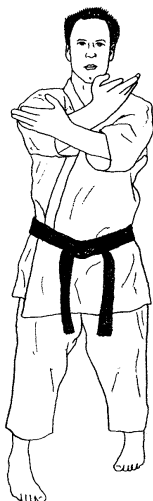
2



1

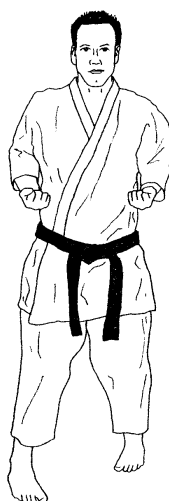
Continue 7th attacker to front toward direction 1 (Mind)

1



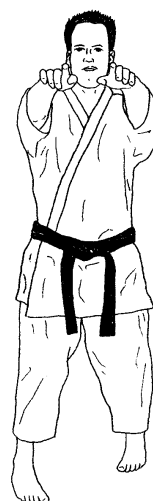
Open both hands and cross arms at wrists bringing them across the body in swan neck movements as you inhale

2



Quickly retract both hands to closed-fist chambers on both sides

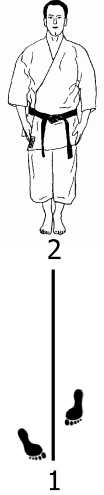
3



Extend both hands in the ippon nukite position (single finger strikes) to center eye level rotating the hands from palm up to palm down position at full extension with thumbs touching each other, exhale using breath and tension

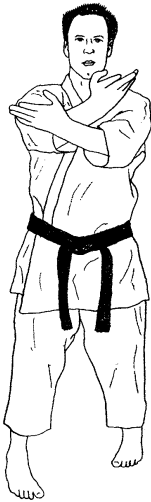
KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



Continue 7th attacker to front toward direction 1 (Body)

1



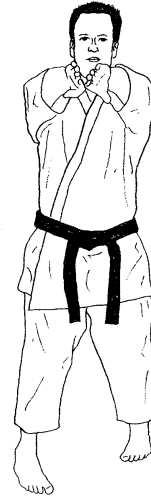
Open both hands and cross arms at wrists bringing them across the body in swan neck movements as you inhale

2



Quickly retract both hands to closed-fist chambers on both sides

3



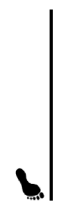
Extend both hands in the reverse nukite position (spearhand strikes) to center throat level rotating the hands from palms inward to palms outward until the back of hands touch each other at full extension, exhale using breath and tension

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



2



1

Continue 7th attacker to front toward direction 1 (Spirit)

1



Open both hands and cross arms at wrists bringing them across the body in swan neck movements as you inhale

2



Quickly retract both hands to closed-fist chambers on both sides

3



Extend both hands in tiger claw position crossing arms to center ear level rotating the hands from back of hands to palms facing each other crossing hands (right over left) at the wrists at full extension grabbing the ears and pulling them back, exhale using breath and tension

KATA SANCHIN

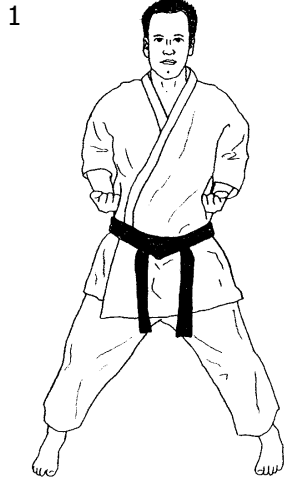
Original Pupil Breath Form/Three Conflicts Form



2

1

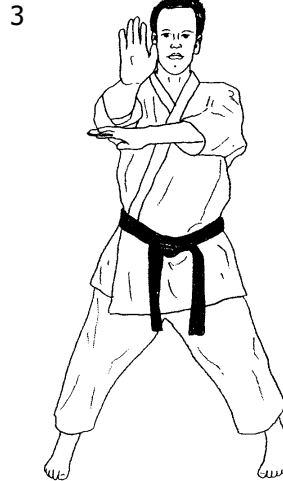
Continue 7th attacker to front toward direction 1



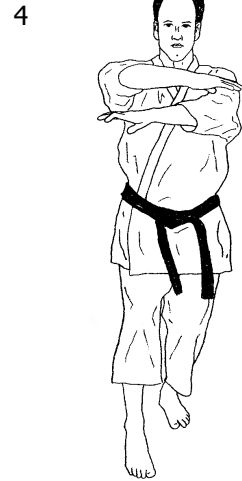
1 Pull the right foot back to full-face kiba-dachi and retract both hands to closed-fist chambers on both sides **"Kiai!"**



2 Left downward palmheel swim block



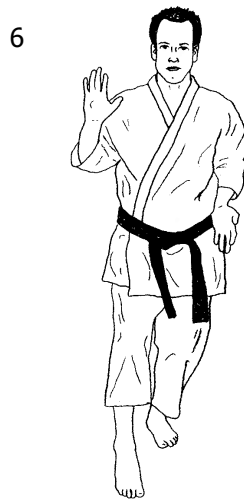
3 Right shotei (palmheel) to face with left back of hand touching right arm



4 Slide right foot to neko-ashi-dachi folding arms open-hand palms down (right arm over left arm)



5 Double tomoe circle block keeping elbows inside the shoulders simultaneously circling both hands clockwise folding arms open-hand with left palm down and right palm up (left arm over right arm)



6 Continue to circle until right hand stops with palm facing upward and left hand stops with palm facing downward pulling front foot back to short neko-ashi-dachi



7 Double right high/left low inverted shotei (palmheels) extending both palms forward to center of body exhaling with tension and breath striking face and groin, relax and drop pelvis

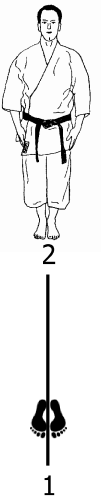


8 Step right to kiba-dachi and break kata with a double downward forearm block This break can also be performed in a shoulder stance.

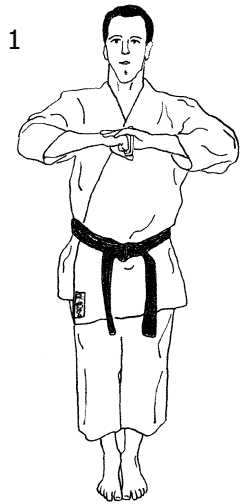
End of kata

KATA SANCHIN

Original Pupil Breath Form/Three Conflicts Form



Ending Salutation



1
Right foot to left placing right fist to left open-hand

Karate is my secret.



2
Salutation

I bear on weapons.

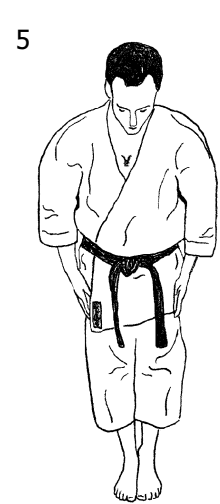


3
Praying Hands

I ask forgiveness and accept responsibility for my actions.



4
End of Kata



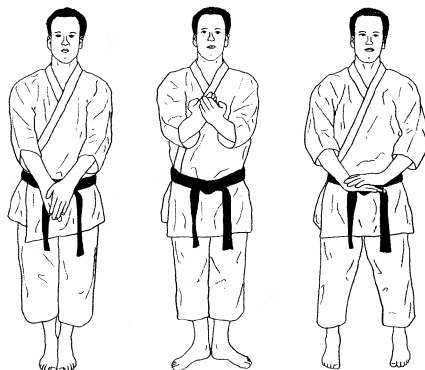
5
Bow

KATA SANCHIN BUNKAI

Original Pupil Breath Form/Three Conflicts Form

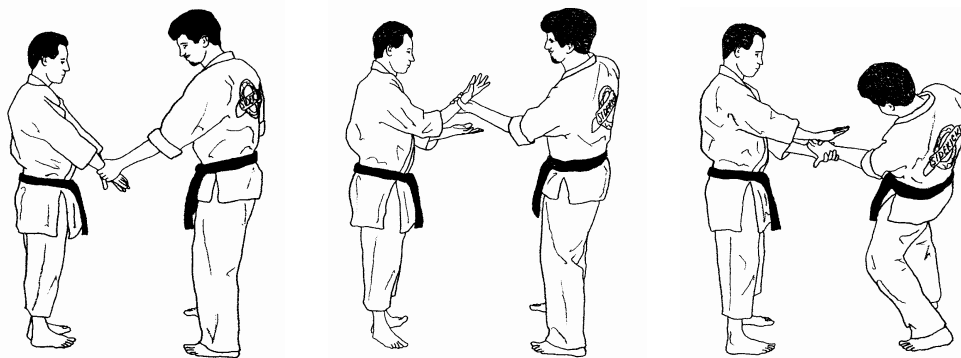
Saisho yoi:

Can be interpreted as a grappling application



Saisho yoi: Te-hana

Against a same or both hands wrist grab

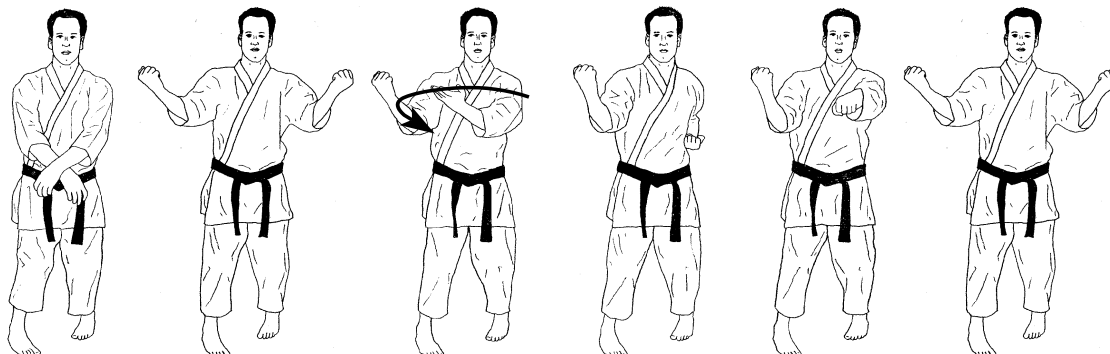


Turn right hand palm up creating space, reach under and grab attacker's hand, apply te-hana by spiraling wrist, support lock with right hand pushing attacker's elbow into his body.

KATA SANCHIN BUNKAI

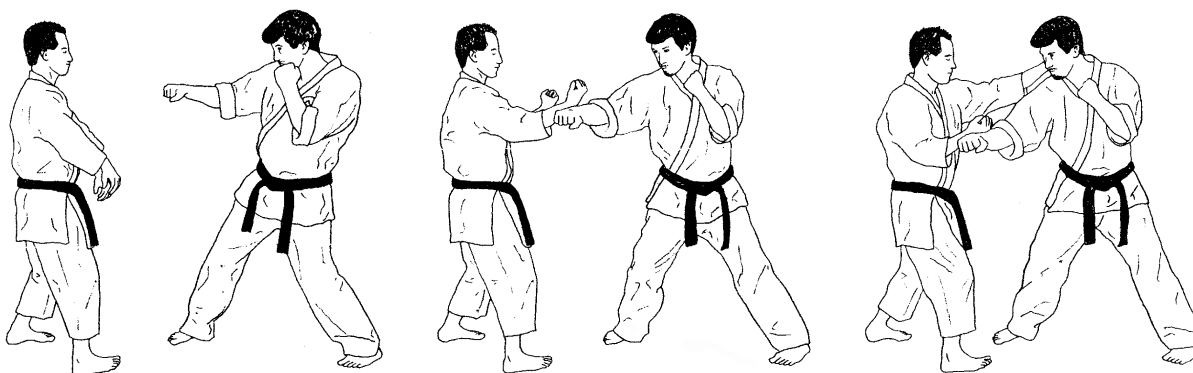
Original Pupil Breath Form/Three Conflicts Form

This movement is performed four times on the left side and one time on the right side in the kata

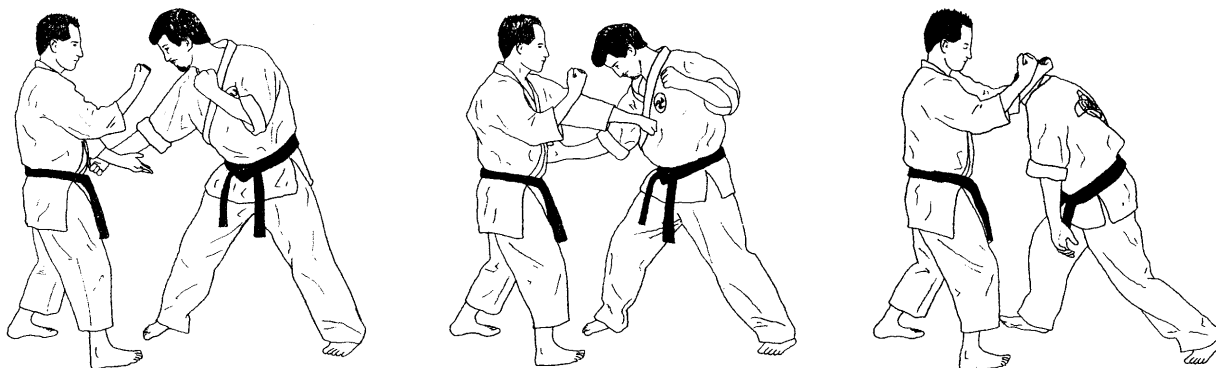


Bunkai:

Against a choke, grab, or punch



As attacker executes a front punch, double outside forearm block to outside of attacker's arm and left inside forward shuto strike to neck (SI16).

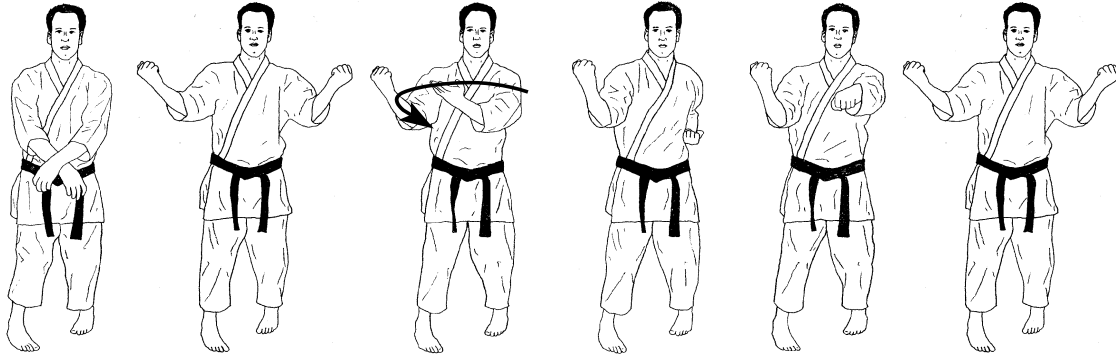


Withdraw left hand in a swan neck motion clearing attacker's arm and left seiken tsuki (turnover punch) to solar plexus (CV14), as the attacker folds, rotate left rolling outward inverted forearm/hammerfist strike to other side of neck (SI16).

KATA SANCHIN BUNKAI

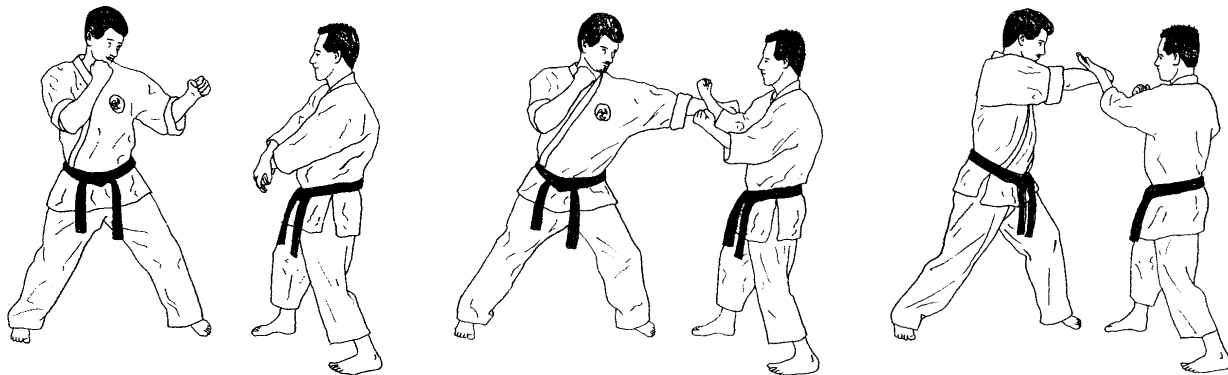
Original Pupil Breath Form/Three Conflicts Form

This same movement can also be interpreted as a defense against a choke illustrated on next page

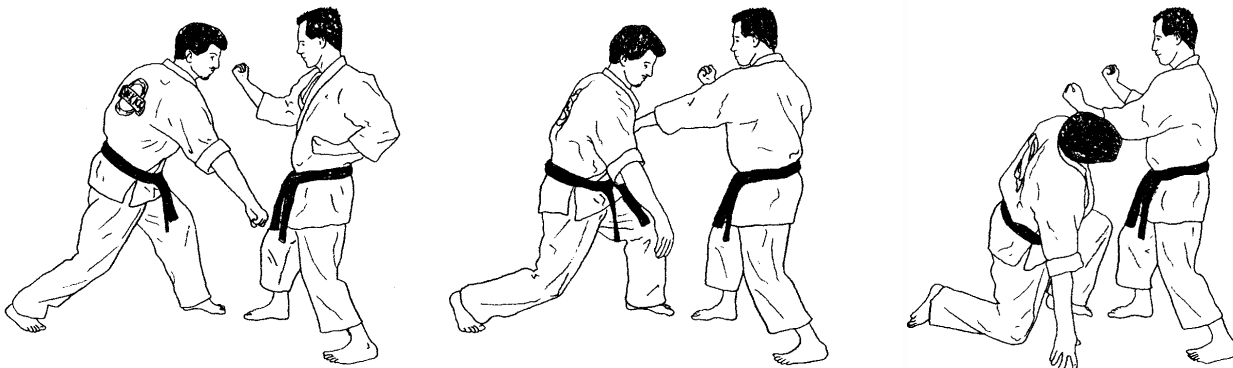


Alternate bunkai:

Against a jab-punch combination



As attacker executes a front punch, double outside forearm block to inside of attacker's arm, as attacker follows with a rear punch, left inside shuto block to outside of arm.

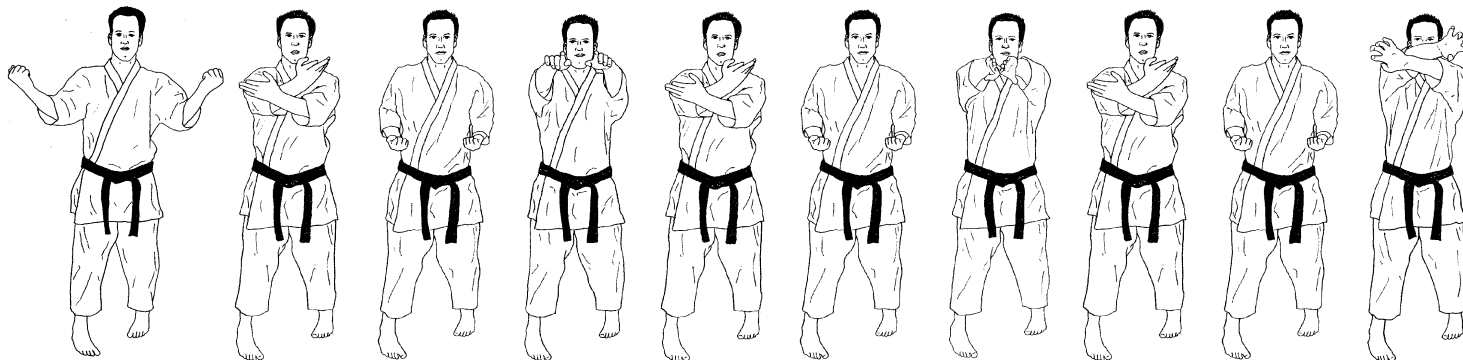


Withdraw left hand in a swan neck motion clearing attacker's arm upsetting balance and left seiken tsuki (turnover punch) to solar plexus (CV14), as the attacker folds, rotate left rolling outward inverted forearm/hammerfist strike to side of neck (SI16).

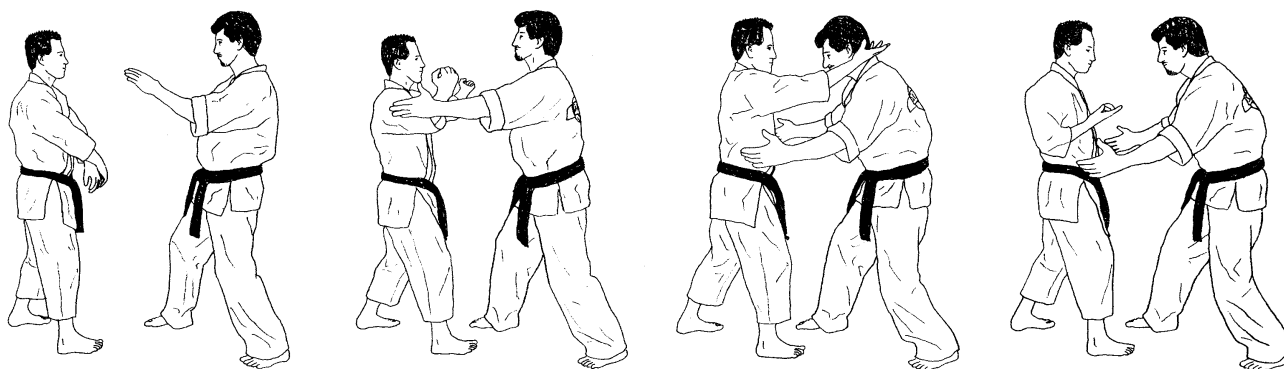
KATA SANCHIN BUNKAI

Original Pupil Breath Form/Three Conflicts Form

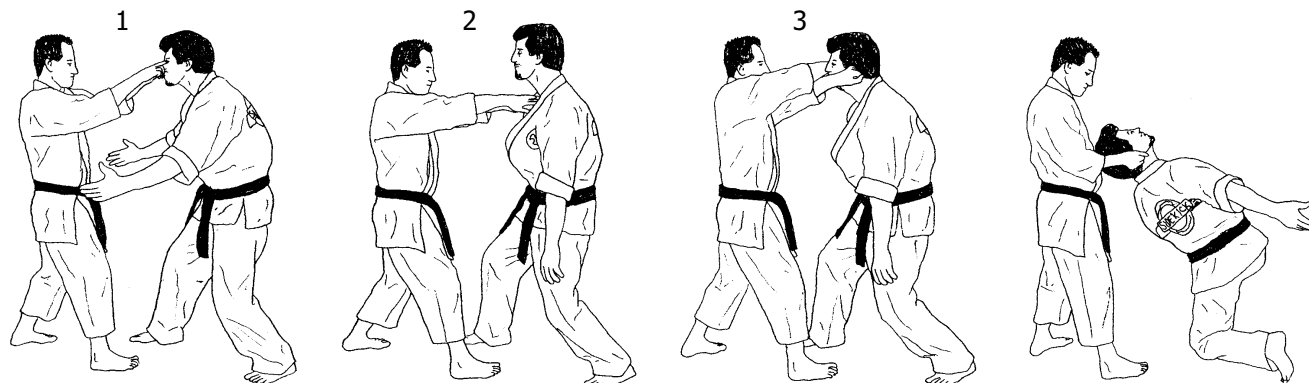
This movement is performed three times with three different techniques at three different targets



Bunkai: Against a two-hand choke



As attacker reaches for a two-hand choke, double outside forearm block to inside of attacker's arms and double inside forward shuto strikes to both sides of the neck (SI16) as both hands are withdrawn in swan neck motions.



Three different finishing moves: 1) double ippon nukites to the eyes 2) double inverted spearhands to the throat 3) double crossing tiger claws grabbing ears and pull back twisting head (spine) taking attacker down

KATA SANCHIN BUNKAI

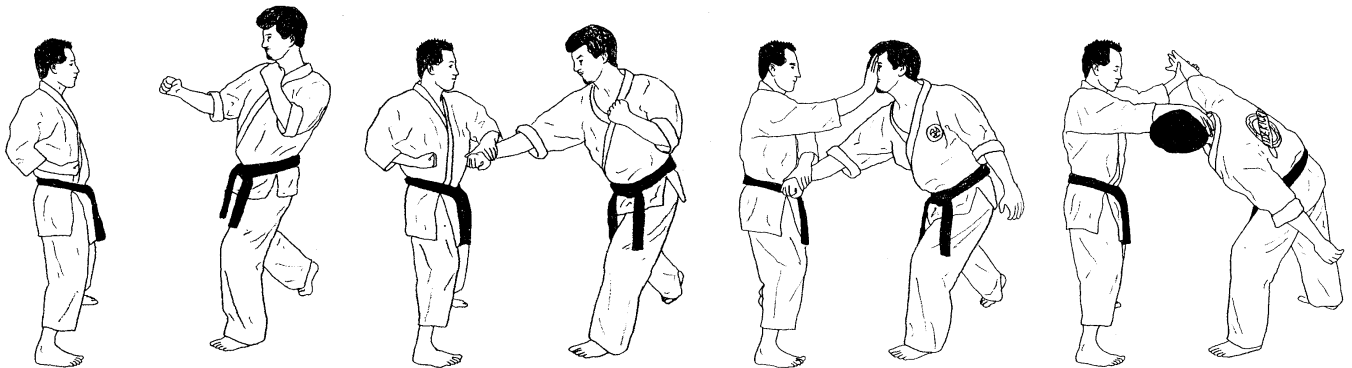
Original Pupil Breath Form/Three Conflicts Form

This movement is performed once at the end of the kata and this is the kakushi interpretation

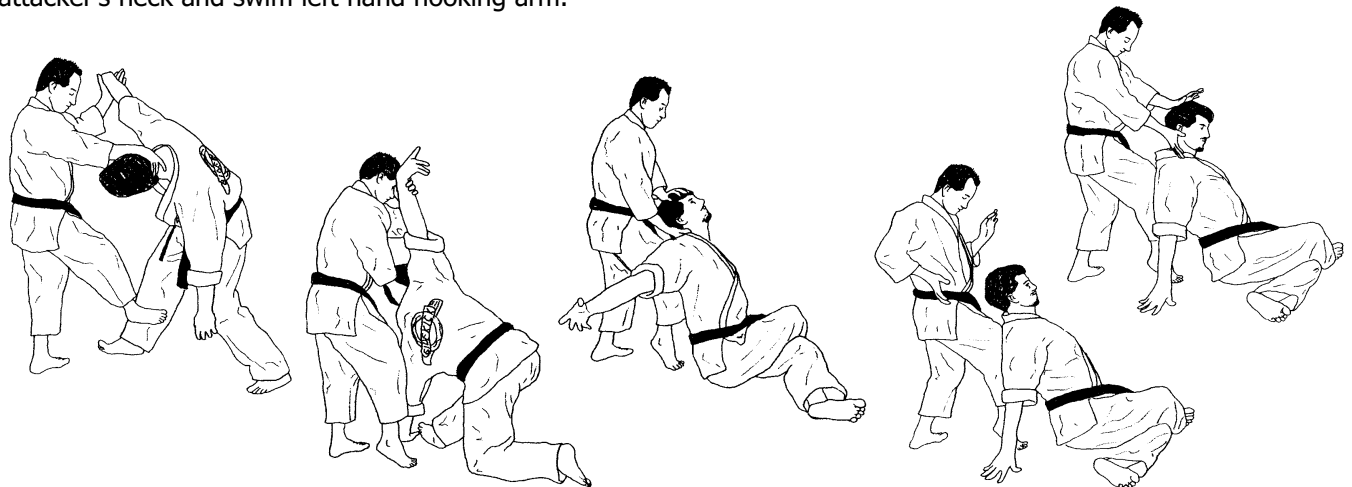


Kakushi bunkai: Hidden or secret interpretation

Against a right punch



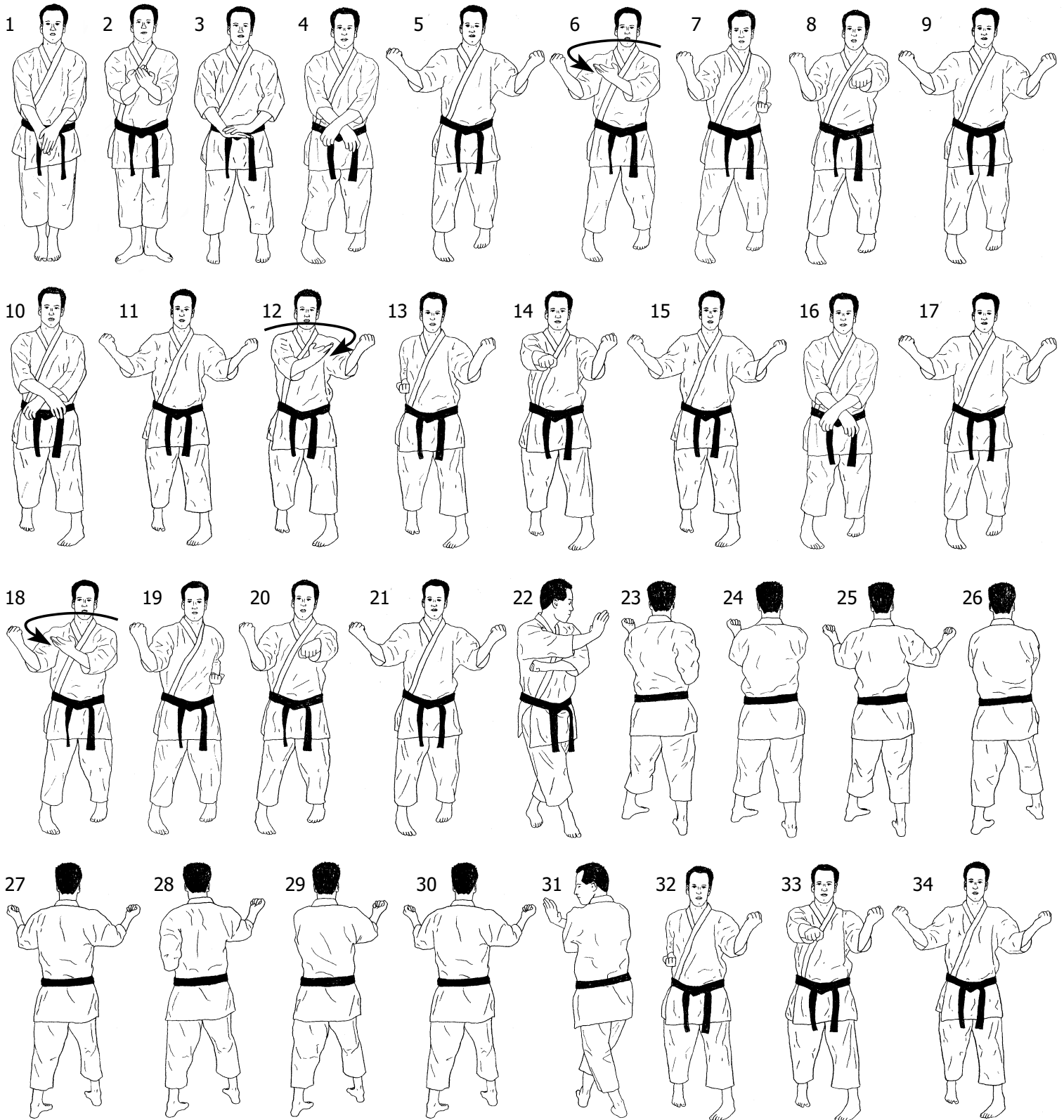
As attacker punches, left downward swim block/right shotei (palmheel) to philtrum (GV26), swim right hand to back of attacker's neck and swim left hand hooking arm.



Mawashi uke (circle or tomoe block) pushing the head down/circling the arm up checking the attacker's leg with a foot sweep transition into neko-ashi-dachi (can apply knee here), continue circling both arms in a clockwise motion dropping attacker into knee, kaiten nage (tomoe throw), double shotei to the top of head (GV22) Note: This strike is deadly

KATA SANCHIN REVIEW

Original Pupil Breath Form/Three Conflicts Form



KATA SANCHIN REVIEW

Original Pupil Breath Form/Three Conflicts Form

