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Kihon-waza Basic or fundamental techniques. Kotei or sonoba kihon is the repetition of basic techniques in stationary position and ido kihon involves executing fundamental techniques in motion. It is the none-abbreviated range of motion (full compression and maximum expansion) to develop flexibility, muscle memory, strength and timing for correct execution of basic techniques. These basic skills are maintained through daily practice.

“You use the drill to create skill, but when you are in a fight, you use the skill not the drill.” –Silat Master Maul Morni

Hikite Grabbing, twisting, and pulling an opponent in order to disrupt their balance and posture, often pulling them into your strike, using *meotode* (husband-wife hands) for simultaneous offense/defense and control.

Undo rensa Kinetic chain/link or biomechanics are the term used to describe how force is sequentially transferred from the ground up through different parts of the body (i.e., joints and muscles) to efficiently produce maximum impact.

Gravity pulls the body downwards, while inside muscles ground and rotate, outside muscles take form to extend and finally, kime (body tension) for only a fraction of a second at the exact moment of impact.

Mudana no chikara Unnecessary tension hinders speed, power, stamina, and proper technique.

Stances (Tachi-waza)

- Stances are interconnected positions used to ensure the correct bodyweight distribution, projection and transition in terms of movement, techniques and stability.
- They provide the strongest possible position for the technique to be executed and reinforcement for the reaction force the body generates when it comes in contact with the target.
- The stances must be natural and not held with excessive tension. They are essentially transitional positions, held for a moment in time, coordinated with the application of a particular technique.

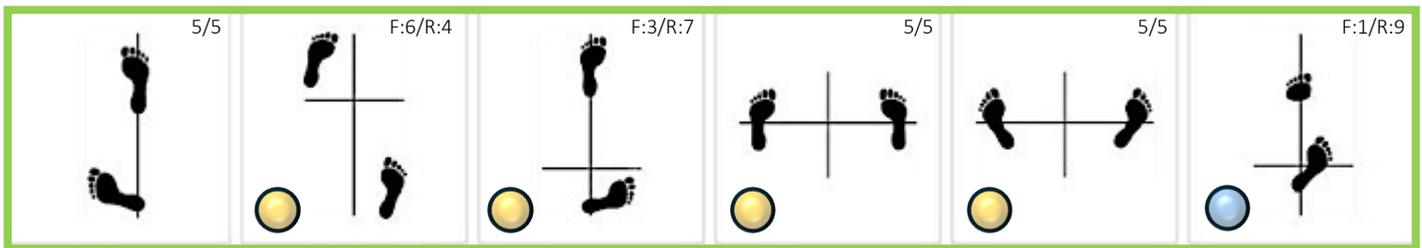
KIHON: BASIC TECHNIQUES

- The length, depth and width of the stance should find the balance between mobility and stability – not one at the expense of another.
- Fill the connection to the floor by sinking your center into the sole of your feet; relax the knees and gently sit on your stance; this will stabilize your body in order to develop a proper relationship with the ground.

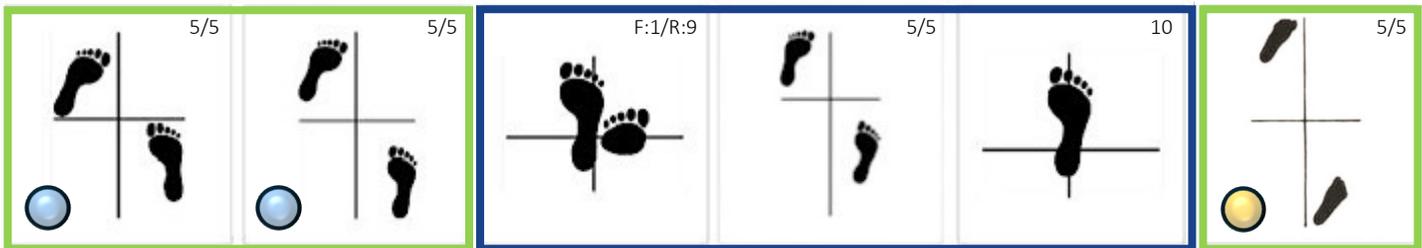
Tachi-waza: Stances



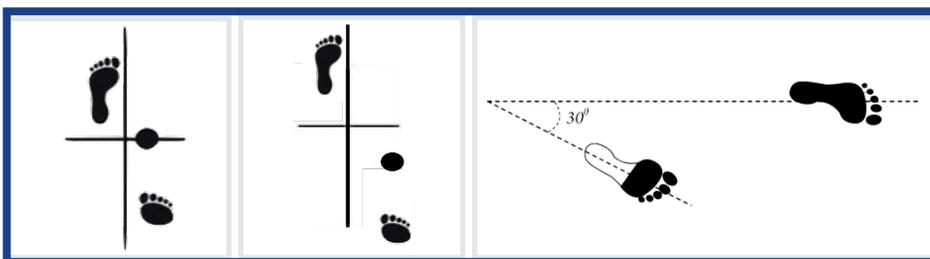
Heisoku dachi Musubi dachi Hachiji dachi Uchi hachiji dachi Heiko dachi Teiji dachi



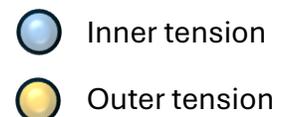
Renoji dachi Zenkutsu dachi Kokutsu dachi Kiba dachi Shiko dachi Neko ashi dachi



Sanchin dachi Hangetsu dachi Kosa dachi Moto dachi Sagi ashi dachi, Tsuru ashi dachi Sochin dachi, Fudo dachi



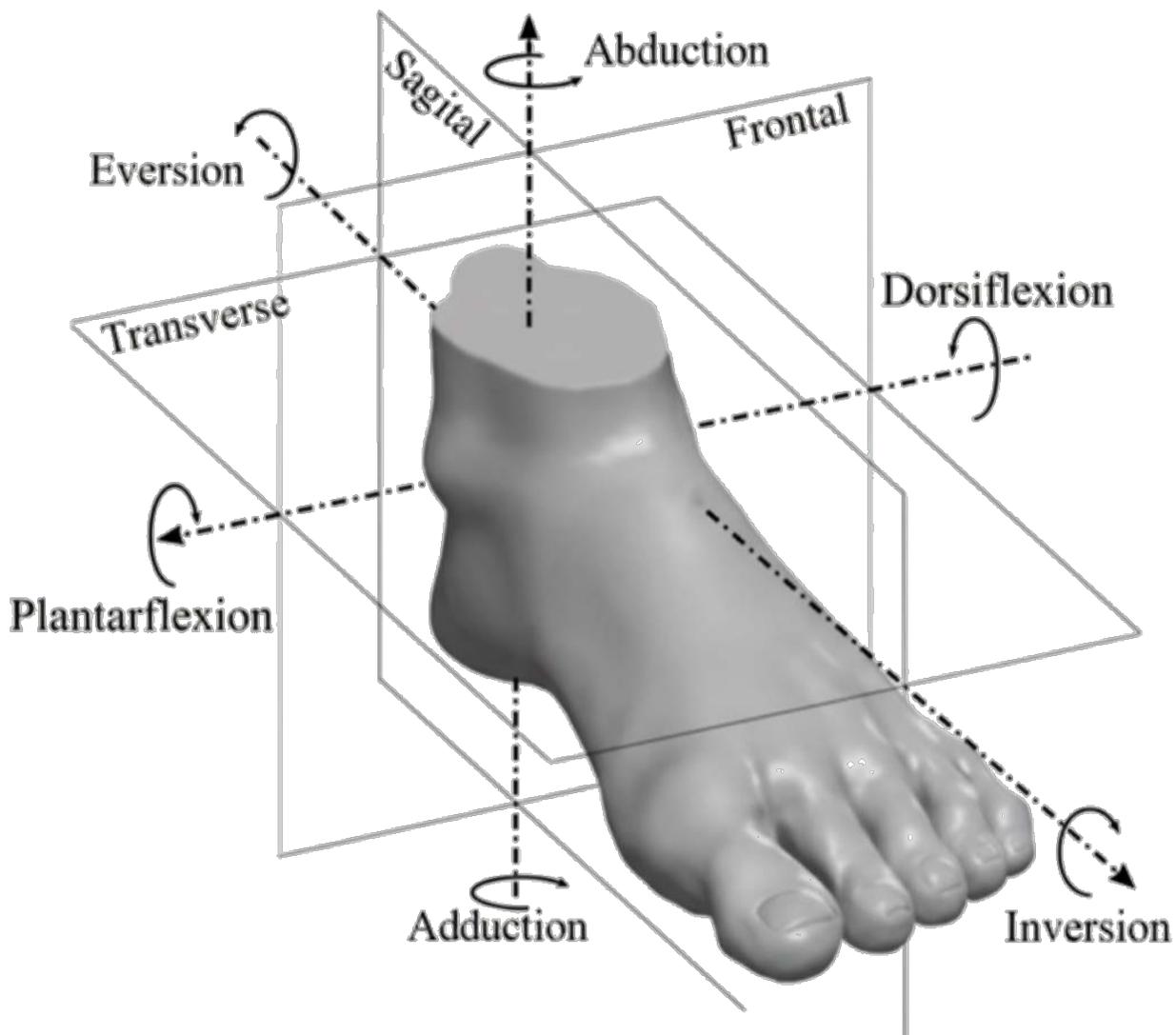
Ashi orishiku dachi Tate hiza dachi Katahiza dachi



Note: Every part of your body is important, but your feet are especially so. You can think of your feet as the gateway to movement.

The nine points of the foot are the five toes, the outside edge, the two pads and the heel. Now take a stance, 'think forward' and feel what happens to the weight in your feet. Think to the right, feel again, think to the left, and behind and repeat. You may notice a subtle shift in your body weight towards the direction you are thinking. This simple exercise shows you how important your mental focus and stability. Please pay special attention to which parts of the sole are in contact with the floor.

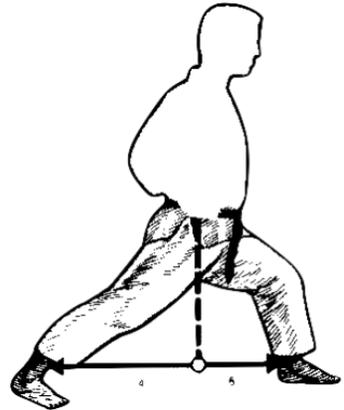
Feet Movement



Zenkutsu-dachi: Forward stance

It allows you to reach far and generate a great deal of power generation moving forward.

- Bend your front knee so that it prevents you from seeing your front foot,
- Extend your rear leg and push the ground with it, your rear foot is at a 15-degree angle,
- Keep an approximate distance of two shoulders width between your feet,
- Keep about a shoulder width distance between your legs,
- Distribute your bodyweight to F60:R40,
- Keep your back and neck straight,
- Tilt your pelvis upward.



Kiba-dachi: Straddle or Horse stance

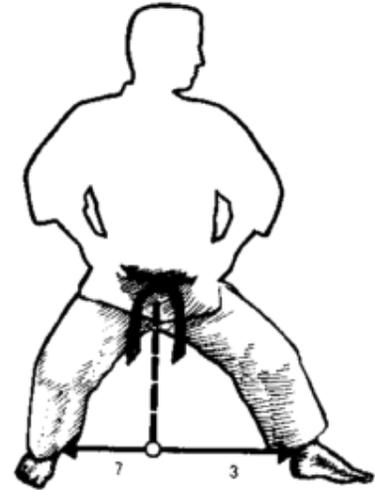
It is a very strong stance for defending against side attacks.

- Feet are about two shoulder widths apart,
- toes facing forward,
- Lower your center of gravity by bending your knees forward,
- Push your knees towards the outside,
- Keep your back and neck straight,
- Tilt your pelvis upward,
- Distribute your bodyweight R50:L50.



Kokutsu-dachi: Back stance

- It is a defensive position that allows you to quickly retreat or move back and counterattack. Bring your rear leg backwards with your foot at a 90-degree angle,
- Keep your front leg in front of you, with your foot pointing forward,
- Keep an approximate distance of one and a half shoulder width between your feet,
- Distribute your bodyweight to F30:R70,
- Keep your back and neck straight,
- Tilt your pelvis upward.



Blocks/Receiving (Uke-waza): Principles

- Wait until the last possible moment to initiate the block.
- Breath in on the preparation and out on the execution of the block.
- Concentrate on using your elbow to move your arm.
- The end position of the middle block elbow is approximately a fist apart from the body.
- The fist position of the middle blocking arm is approximately shoulder height.
- Perform the forearm rotation at the end of the block.
- The feeling is to attack with both your wrist and elbow as a single unit.
- The blocking arm should travel relatively in a straight angle rather than in an arc.
- Use the wrist rotation to help with the deflection. This concept is to meet the wrist so that the wider part of the wrist (associated with the front of back of the forearm) meets with the attacking limb. At that instant, the elbow locks into its final position, and simultaneously the wrist rotates so the skinny part of the wrist is now in contact with the attacking limb. This has the major effect of deflecting the attacking limb off course by a few degrees. These few degrees are enough to deflect the limb out of harm's way.

- Whenever possible, meet your opponent's strong attacks with the two large bones of the forearm instead of the edge. This block is known as a "double bone block", a force absorbing block that is also excellent to prevent a self-inflicted blunt force trauma.
- Depending on your intent, the block can be rotated so it is in the final position before contact with the attacking limb (bone on bone), or it can be rotated so that the rotation happens at the moment of impact. This rotation allows for a greater degree of control of both the attacker and the defender's own limb. This control is not possible otherwise.

A double bone block is any basic block that is modified by the wrist/forearm position so both bones in the forearm make contact in a block rather than just a single bone on the edge of the forearm. As normally preformed, upper, downward and inside blocks twist the wrist and forearm so only the outer, little finger side of the forearm bone makes contact. The inside block does the same with the inside bone of the forearm. This same two bone forearm principle can even be applied to two hand circular blocks as often used in Goju Ryu and Uechi-ryu karate.

A double bone block is much stronger. Any impact is spread across two bones. Thus, structural strength is doubled. Impact is further dissipated by the muscle padding.

Age (ude)-uke: Rising or Upward block



- Bring the elbows approximately one fist away of your body, elbows pointing inward, crossing the wrists in front of your chin with the blocking arm outside the puling (opposite) arm, back of the fists facing forward.
- As you move your arm into blocking position, pull the opposite arm sharply, brushing the forearm against the side of the body and the wrist down following the forearm of the blocking arm from the wrist to the inside of the elbow until the fist reaches the hip with the back of the fist facing downwards.
- Simultaneously, the elbow of the blocking arm moves upward along the line of the side of the body while the forearm moves upward in a diagonal motion from the opposite hip tracking the line of your gi collar until the fist reaches the level of the eyes and then turns inward ending up above and in front of the forehead.
- The raised forearm is parallel to the forehead, slightly on an angle, the distance between the wrist and the forehead is approximately one fist with the back of the fist facing backwards.

Gedan barai-uke: Downward or Sweeping block

- Without rising your shoulders, place the fist of your blocking arm above the opposite shoulder with the palm facing the ear.
- Keep the forearm close to the body as you lift the arm and keep the elbow in the center of the chest.
- Move the fist down in a 45-degree angle following an imaginary line from the shoulder as far as you can go and sweep it across your body, one fist over your front knee.
- As you move your arm into blocking position, pull the opposite arm sharply, turning the fist outward and brushing the forearm against the side of the body until the fist reaches the hip, back of the fist facing downwards.



Shuto (ude)-uke: Knife hand block

- Without rising your shoulders, place the hand of your blocking arm above the opposite shoulder with the palm facing the ear. Keep the forearm close to the body as you lift the arm and keep the elbow in the center of the chest. When the blocking hand reaches the shoulder (palm facing the neck), the hand is open, fingers and wrist straight.
- Start the block and pull the opposite arm back.
- As the opposite arm pulls back, keep the palm facing down and as the blocking arm goes out, keep the palm facing towards you and the elbow down. The back of the blocking forearm slides down the inside of the pulling opposite arm.
- As you complete the arm movements, rotate both forearms sharply, so the palm of the pulling opposite arm, faces up and the palm of the blocking arm, faces to the inside and down slightly.
- The upper body should be kept sideways; the knife hand should strike in a downward cutting motion.

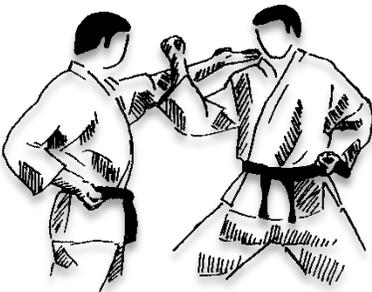


Soto (ude)-uke: Outside block



- Lift the blocking arm elbow shoulder height and far behind, with the palm of the fist facing out near to the ear.
- Bring the blocking arm down and across to the center of the body, the elbow takes a straight line from the high position to the finished position. The blocking part of the arm is the inside of the forearm, so as the blocking gets level with the side of the body, rotate the forearm strongly.
- As you move your arm into blocking position, pull back the opposite arm sharply, turning the fist outward and brushing the forearm against the side of the body until the fist reaches the hip with the back of the fist facing downwards.

Uchi (ude)-uke: Inside block



- Move your blocking arm around so that your forearm is across your body and fist over the hipbone.
- Imagining your blocking arm like the hand of a clock, with your elbow at the center, rotate your arm in a 90-degree angle upwards until your right fist is level with your right shoulder, keeping your elbow exactly where it is. Your right elbow should form a right angle; your upper arm should extend downwards from your shoulder at a 45-degree angle in front of you.
- As you move your arm into blocking position, pull back the opposite arm sharply, turning the fist outward and brushing the forearm against the side of the body until the fist reaches the hip with the back of the fist facing downwards.

Uke-waza: Block techniques



Gedan barai uke



Jodan (Age) uke



Uchi uke



Soto uke



Morote uchi uke



Tate shuto uke



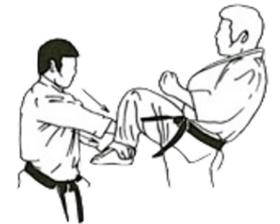
Nagashi uke



Kakiwake uke



Shuto juji uke



Seiken juji uke



Sukui uke



Otoshi uke



Haiwan, Naiwan
and Gaiwan uke



Teisho uke



*Manji uke



Haishu uke



Empi uke



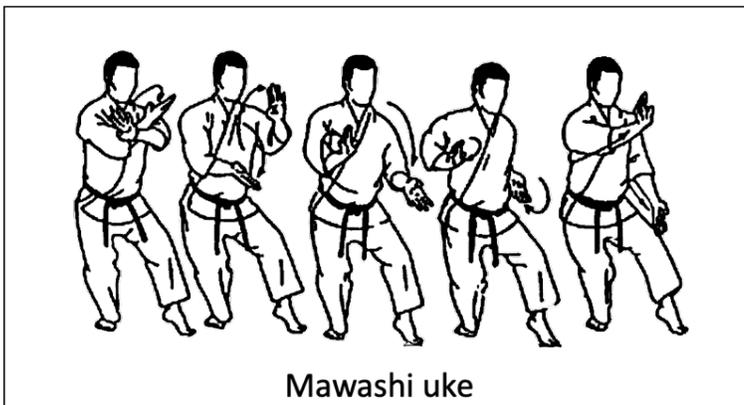
Sokumen awase uke



Osae uke



Muso uke
(Hasami uke
& Hiza gamae)



Mawashi uke

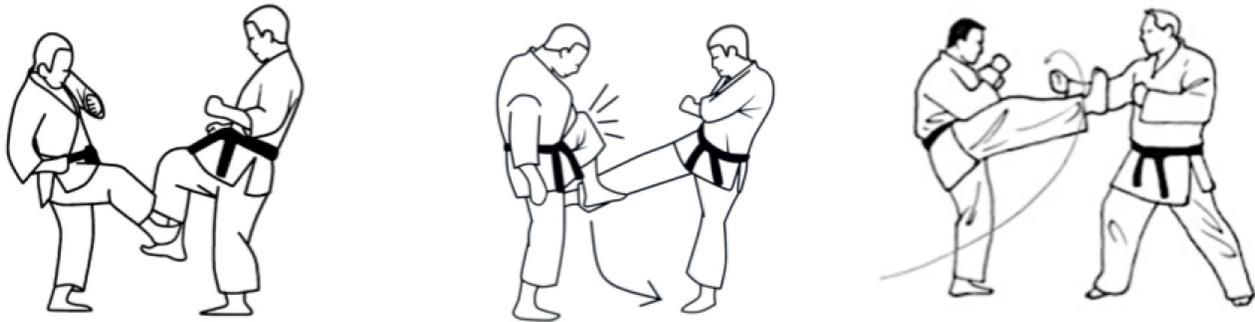


Yoko juji uke



Hasami uke

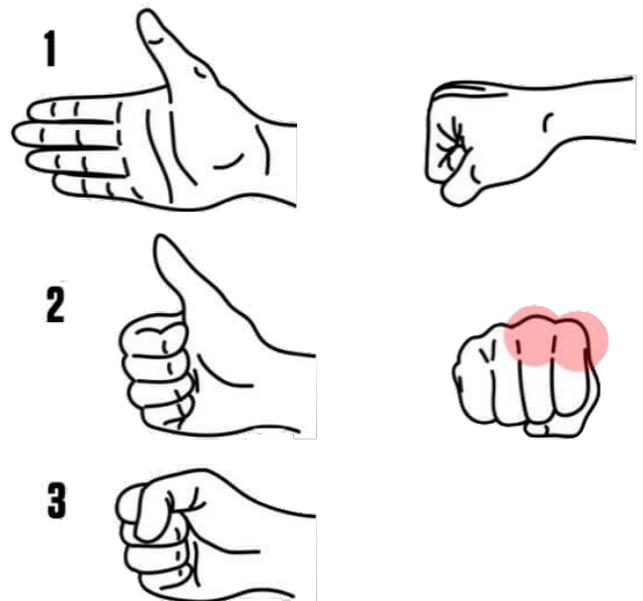
Uke-geri: Leg blocks



Tsuki-waza: Punch techniques

How to make a proper fist:

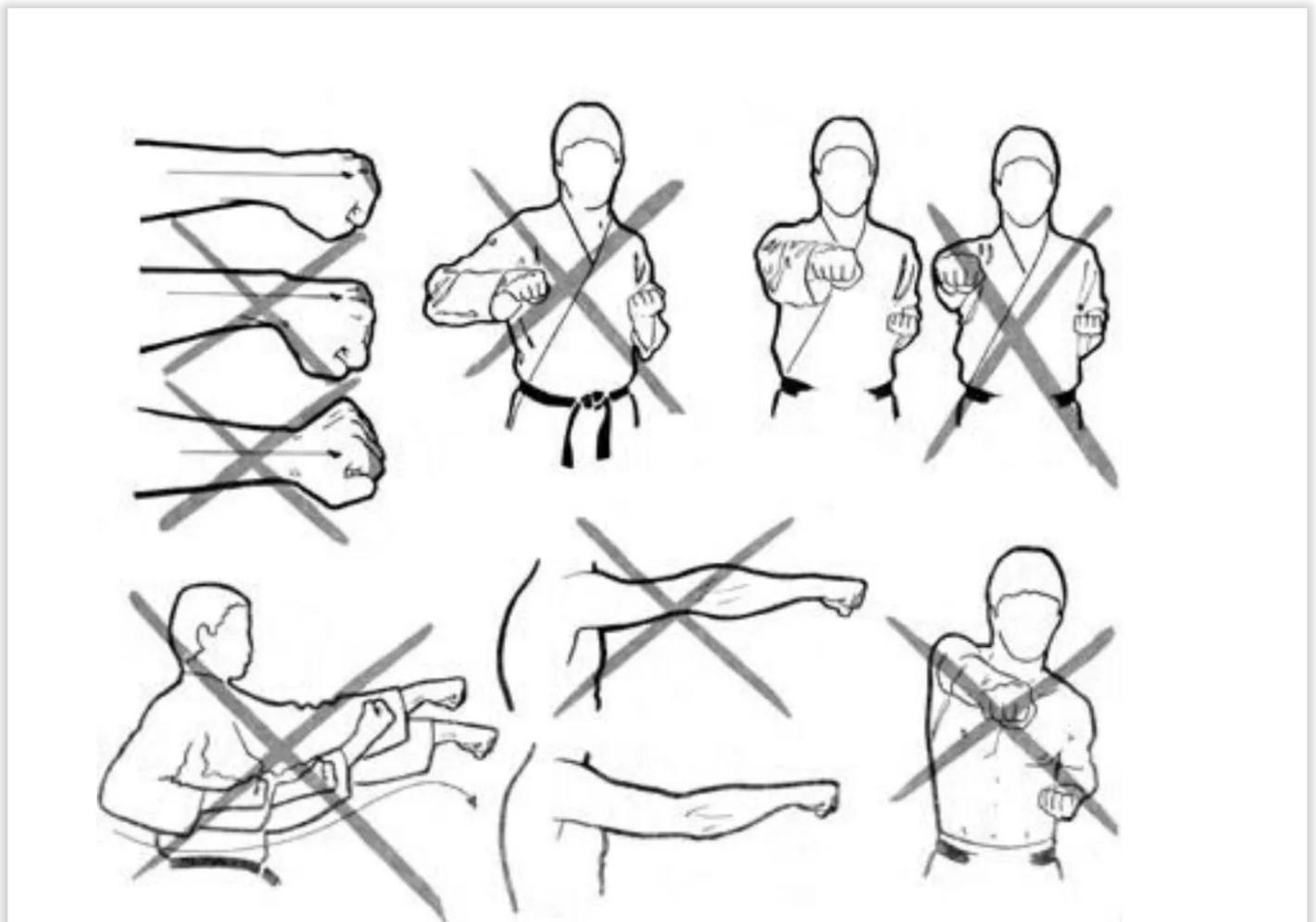
To make a proper fist, curl your fingers into your palm, then lock your thumb over your first two fingers. To protect your hand, make your fist tight enough that it won't give when it hits and drop your wrist slightly to align it with your forearm, so you don't injure your wrist when you punch. The two knuckles on your middle and index fingers are your impacting tools.



Traditional Okinawan fist:



Straight Punch Dos and Don'ts



Punching heavily involves your **Pectoralis Major** (for driving the arm forward and across the body) and the **Serratus Anterior**, which protracts the shoulder blade for full extension, working with your core and **Latissimus Dorsi** for power, speed, and stability, not just chest size and power.

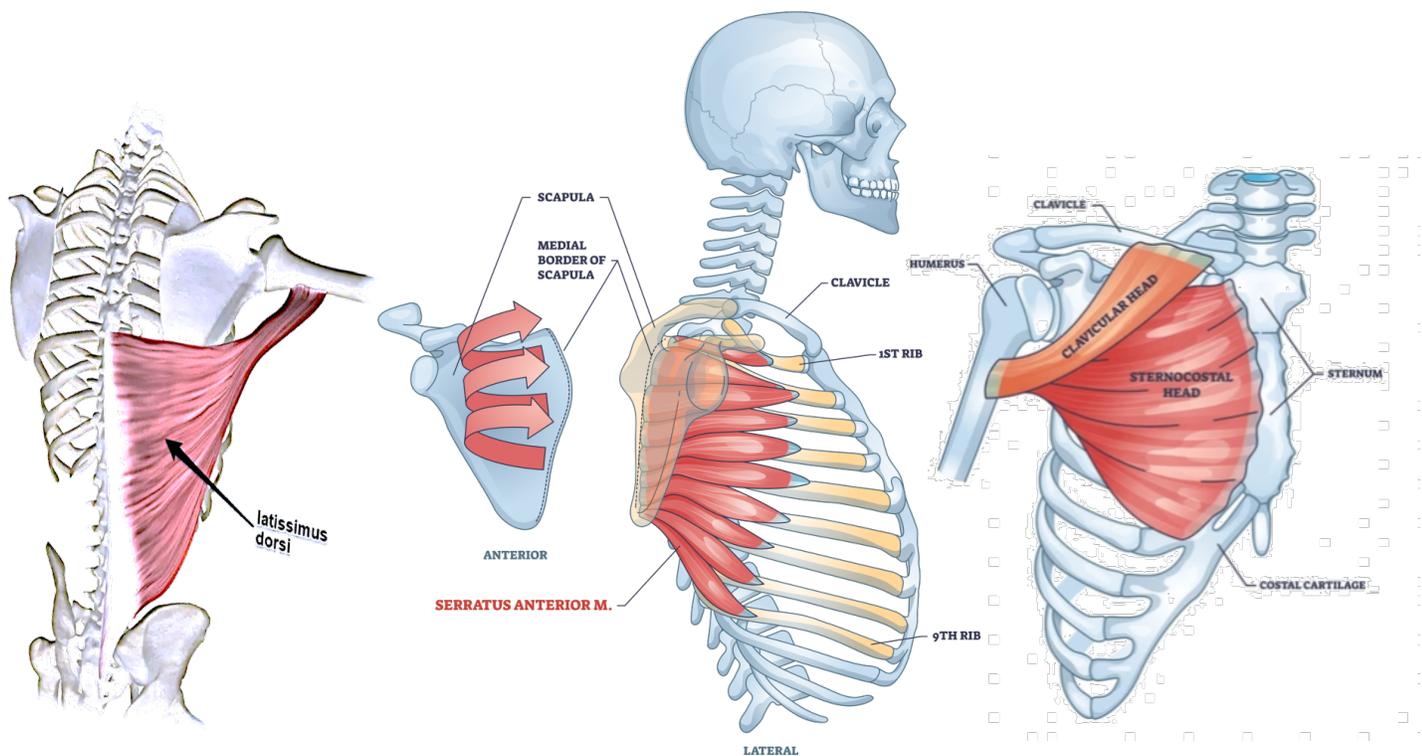
As you throw punches, your pectoral muscles come into play, providing stability and assisting in generating force.

The chest muscles, specifically the pectoralis major and pectoralis minor, provide the foundation and support necessary for generating force in your punches. As you throw punches, the pectoral muscles contract, assisting in shoulder flexion and horizontal adduction and contributing to the forward propulsion of your fists.

When the lats are properly contracted (through neat tricks like keeping your shoulders down, elbows in, armpits closed etc.) you are effectively tightening the link between your hips/legs (lower body half) and torso/arms (upper body half), meaning that the maximum amount of power/energy generated in your technique (punch or whatever) through your lower body is successfully transferred (minimum leakage) to your upper body and finally out through your fist into your target.

The activation of these muscles adds strength and power to your punches, allowing you to strike with impact. Furthermore, a well-developed chest provides stability and balance, preventing excessive movement and maintaining proper posture throughout your boxing movements.

At the end of your action (block or punch) rotate your forearm and wrist as a single unit.



Oi (jun)-zuki: Lunge punch (stepping in)



- Do not rise-up. Keep your head at the same level the whole time (center of gravity down).
- Keep your fist nested against your hip and right over your hipbone.
- Do not fully contract your fist before impact, instead tighten it up without engaging the forearm's muscles.
- When stepping, each stance requires the flexion of the front knee and ankle. This flexion should allow the hips and pelvic carriage to remain horizontal throughout the stepping motion. Pull your back leg forward by sliding it, do not pick it up off the floor. Your back leg should not move straight forward but should move towards close to the center as it moves towards your body.
- Keep the forearms moving close to your body to avoid flaring the elbows out.
- Contract your muscles (abdomen, pelvic floor and gluts), complete the progressive full wrist rotation and exhale as you strike. Your back leg should extend straight, so that the power flows from your feet all the way through to the punch. The thrust of the heel and the full contraction of the fist must be synchronized at the point of contact.
- At impact contraction itself produces additional power, allows for shocking power by increasing the density.
- Keep your hips facing forward.
- Back straight, do not lean upper body forward or backward.
- As you move your arm into the punch, pull the opposite arm sharply.

Gyaku-zuki: Reverse punch



- Similar as oi-zuki.
- Rotate on the opposite side inner hip axis.

Gyaku tobi-zuki: Reverse jumping punch (Superman punch)



The technique involves bringing the rear leg forward (kick feint) and then snapping the leg back while throwing a reverse punch, resulting in greater power behind the punch that can effectively surprise opponents with its quickness and unpredictability. If you miss the target, it might expose you to potential counterattacks by compromising your balance and defense stance. For this reason, the karate version is closer to the ground, performed with a shorter but longer jump and a relatively more contained centerline posture (based on the application) than other full contact fighting styles.

Kizami-zuki: Jab punch (in place)

- From half facing forward position slide your front foot towards your opponent.
- Extend your back leg while throwing the jab, turning your hips in the opposite direction and sinking your front leg, so that the power flows from your feet all the way through to the punch. The thrust of the heel and the full contraction of the fist must be synchronized at the point of contact.
- The lead fist is thrown straight out towards your opponent, and the arm is fully extended from the side of the torso. Generally, your fist starts out vertical and twist to horizontal upon impact.
- This technique will help you to interrupt the rhythm, momentarily stun, distract and force your



opponents to put themselves in a vulnerable position. It can also be utilized to create, maintain and close the distance. The power of the jab comes from timing, speed, and accuracy, as opposed to the force required of many other punches.

- As you move your arm into the punch, pull the opposite arm sharply.

Uraken-uchi: Backhand strike (top two first knuckles)



- Use your arm as a whip pivoting on your elbow in a circular motion. Wrist may slightly continue (snap) the movement beyond the forearm.
 - Elbow must be relaxed and pointing to the target. It can be performed sideways or on a vertical plane.
 - Use your hips to initiate the technique and then turn the opposite hip away from the direction of the strike.
 - Once the elbow has past your opponent's central axis you will let your forearm unfold.
- At the time of impact, the elbow is not completely stretched. It must remain slightly bent to avoid injury. The shoulders remain low while maintaining a tension under the armpits. Once you have completed the technique, your arm must relax again to quickly return to its original position.
 - As you move your arm into the punch, pull the opposite arm sharply.

KIHON: BASIC TECHNIQUES



Oi-zuki



Gyaku-zuki



Gedan-zuki



Kizami-zuki



Tate-zuki



Uraken-uchi



Tetsui-zuki



Age-zuki



Kagi-zuki



Ura-zuki



Mawashi-zuki



Furi-zuki



Yama-zuki



Hazami-zuki



Awase-zuki



Heiko-zuki



Yumi-zuki



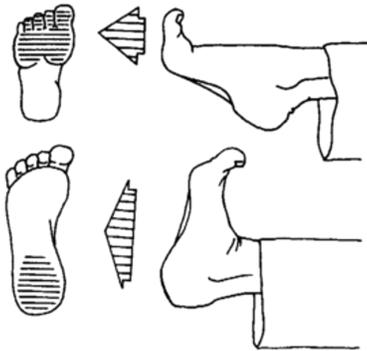
Otoshi-zuki



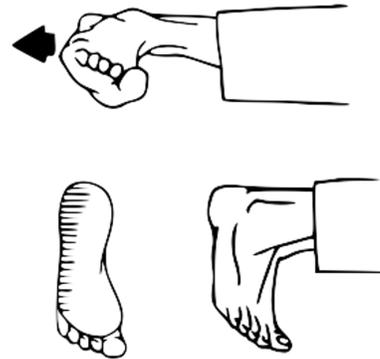
Ushiro-zuki

Keri-waza: Kick techniques

Front kick weapon



Side kick weapon



Back kick weapon

Mae-geri: Front kick



- Lift the knee up to the chest perpendicularly to the floor, with the heel tucked close to the inner knee, foot parallel to the floor and the toes pointing upwards.
- The supporting knee is slightly bent, and the ankle should be strong and powerful in its supportive function.
- Snap the leg forward at your target while rolling your hips forward. Use the ball of the foot (koshi) to execute this kick.
- As soon as the kick is completed, the kick is smoothly and rapidly snapped back along the same trajectory to its original position.

Yoko-geri kekomi: Side thrust kick

- Lift the knee up to the chest perpendicularly to the floor, with the heel tucked close to the inner knee, foot parallel to the floor and the toes pointing upwards.
- The supporting knee is slightly bent, and the ankle should be strong and powerful in its supportive function.



- When thrusting, extend the leg ensuring that the ankle is tensed while bent, to be able to execute the kick with the side of that foot (sokuto). Do not raise the heel of the foot of the supporting leg.
- At the point of contact, synchronize the final degree of the standing foot rotation and thrust of the hips with the full extension of the leg.
- As soon as the kick is completed, the leg is pulled back to its original position, along the same trajectory.

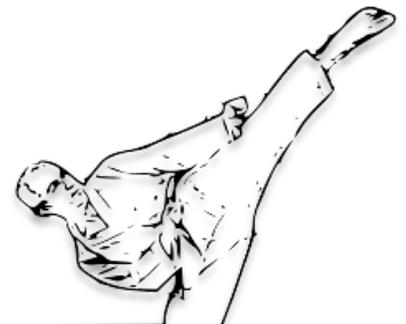
Yoko-geri keage: Side thrust kick



- Lift the knee up to your side pointing to the target, with the sole of the foot resting gently on the inside of the supporting knee.
- Kick sideways and high, in an upward motion using the knee as the pivot point.
- The supporting knee is slightly bent, and the ankle should be strong and powerful in its supportive function.
- When snapping, extend the leg ensuring that the ankle is tensed while bent, to be able to execute the kick with the side of that foot (sokuto). Do not raise the heel of the foot of the supporting leg.
- At the point of contact, synchronize the final degree of the standing foot rotation and the snap of the hips with the full extension of the leg.
- As soon as the kick is completed, the leg is pulled back to its original position, along the same trajectory.

Mawashi-geri: Roundhouse kick

- In a body upright position, chamber the leg by raising the striking leg to the side and bending the supporting leg to be firmly planted on the ground. The knee of the striking leg is higher than the ankle and does not extend beyond the body's front line. The ankle is almost parallel to the ground. The heel must touch the back of the thigh.
- Pivoting forward by rotating your hip and extending the leg. The rotation will naturally turn the supporting foot. The leg will snap in a circular motion at your target.



- The ball of the foot (koshi) and instep (haisoku) are mainly used at the chudan and jodan levels respectively when sparring at long range, as opposed to the shin (sune), knee (hiza) or thigh (momo), which are mostly aimed at the gedan level when sparring at close range.
- As soon as the kick is completed, the kick is smoothly and rapidly snapped back along the same trajectory to its original position.

Ushiro-geri: Back kick



- Lift the knee up to the chest perpendicularly to the floor, with the heel tucked close to the inner knee, foot parallel to the floor and the toes pointing upwards.
 - The supporting knee is slightly bent, and the ankle should be strong and powerful in its supportive function.
 - Look at the target and continue the leg motion by getting the heel close to the back of the thigh.
- When the thrusting motion is initiated, the leg must travel in straight line at maximum speed while rolling your hips backwards.
 - The striking surface of this kick is the heel (kakato) of the foot.
 - The As soon as the kick is completed, the leg is pulled back to its original position, along the same trajectory.

Keri-waza: Kick techniques



Mae-kekomi-geri



Kin-geri



Fumikomi-geri



Mae-hiza-geri



Mawashi-hiza-geri

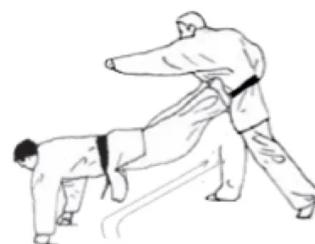


Yoko-tobi-geri

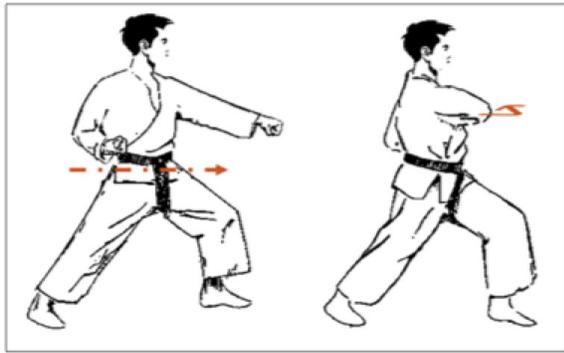


Mae-tobi-geri

Ne-waza: Ground techniques



Empi-waza: Elbow techniques



Mae empi uchi



Mawashi empi uchi



Ushiro empi uchi



Ushiro mawashi empi uchi



Tate empi uchi



Otoshi empi uchi



Yoko empi uchi

Kuzushi-waza: Unbalancing techniques



Ko soto gari



Ko uchi gari



O soto gari



Nami gaeishi



(Irimi nage) gedan ate



Ushiro mawashi ashi barai



Kani basami



Morote gari