



INTERNATIONAL KARATE DAIGAKU

SEARCH TOPIC FOR THE EXAM 7e DAN

« SEIRIOKU ZENYO »

Ultimately, there is Simplicity

By

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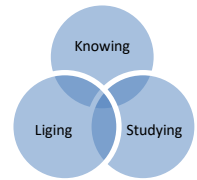
TABLE OF CONTENTS

1	PREAMBLE	3
2	INTRODUCTION.....	3
3	SOCIO-POLITICAL CONTEXT	4
3.1	Why did karate develop in Okinawa?.....	4
3.2	What has been the influence of the big neighbouring countries on the development of karate in Okinawa?	4
4	SOCIO-POLITICAL CONTEXT	5
	Ryukyu Kingdom	5
4.1	DATABASE	6
5	EXAMPLES CALCULATION OF HEIAN NIDAN MOVEMENTS:	7
6	EXAMPLES CALCULATION OF HEIAN NIDAN MOVEMENTS	8
7	INVENTORY OF MOVEMENTS (classification by dachi and kata).....	9
8	EXAMPLES OF MOVEMENT	10
9	RE in position in Seiza with variations in technique.....	10
10	EXAMPLES OF MOVEMENT	11
10.1	RE, at the beginning, and end in karate in musubi-dachi position with variations in technique.	11
11	EXAMPLES OF MOVEMENT	12
11.1	Te osae uke Nukite with variations in technique.....	12
12	EXAMPLES OF MOVEMENT	13
12.1	Jūji uke, blockage with both arms, with variations in technique.....	13
13	EXAMPLES OF MOVEMENT	14
13.1	Kakiwake uke with variations in technique.....	14
14	EXAMPLES OF MOVEMENT	15
14.1	Kakiwake uke chudan palm down . Position Zenkutsu-dashi and kokutsu-dashi with variations in technique....	15
15	EXAMPLES OF MOVEMENT	16
15.1	Kakiwake-uke chudan palms up , position Kokutsu-dashi with variations in technique.	16
	Example of an attack with Heiko-Zuki:.....	16
15.2	Kakiwake-uke chudan palm down, position Kiba-dashi with variations in technique.	16
16	CONCLUSION	17
17	BIBLIOGRAPHIES ET DOCUMENTATIONS,	18
18	REFERENCES Thanks for your help to:.....	18
19	TRANSLATION	18
20	ACTORS FOR videos (Technical Assistant Gaston Hébert (Nidan))	18
21	TABLE 1.0	19
22	TABLE 2.0 Tsuki wasa (Master Okazaki)	20
23	TABLE 3.0	21
24	TABLE 4.0	22

1 PREAMBLE

After 40 years of teaching karate, I learned this:

Knowing, studying, living and repeating, repeating and repeating is one of the precepts that regulate my life. I always try to apply this in my daily life even if it requires a lot of patience, research, time and humility. It makes me see my limits as a human and as a karateka. Nevertheless, this research feeds my thirst for curiosity and if it can be useful, even to a single person, I would be very happy.



2 INTRODUCTION

« SEIRIOKU ZENYO » the proper use of energy. (Master Jigoro Kano (judo). This sentence sums up my research work where you have to perform movements as efficiently as possible and with a minimum of energy. For this research, I would not demonstrate with devices, but by simple pushes on my partner to demonstrate the effectiveness or non-effectiveness of the movements when applying a modification to the initial technique.

(It would still be possible to demonstrate this mechanically, but the results would be much the same.) Note: In this research, **Uke** is the one who defends he not to be confused with uke as the block, **Tori** is the one who attacks.

Videos with demonstrations of the techniques are included in this search and they are accessible by selecting the video at the bottom of the page and with the right mouse button, select "open hyperlink" for each topic.

Note: If we imagine a movement contrary to the instructions, the brain does not see the difference between imagining it and making said movement. Even if mechanically the technique is well executed, thinking about movement differently from execution makes the movement deficient and ineffective. Moreover in real combat situations we do not have time to think, we react. (Clear mind).

During the execution of the techniques with variation in the movements, it is important that the partners execute the movements in a natural and honest way so as not to mentally contaminate the results.

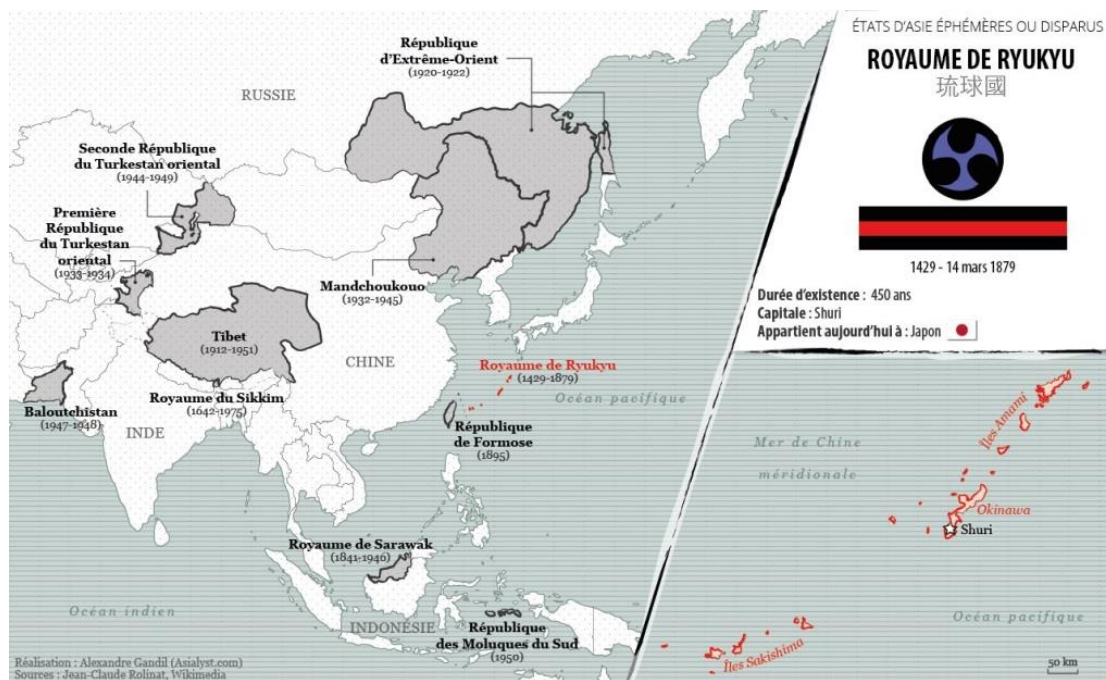


Video: Clear mind_ (Strong technique +, weak technique -)

3 SOCIO-POLITICAL CONTEXT

3.1 Why did karate develop in Okinawa?

The science of karate is the result of observations and choices by our masters to create techniques that allow us to survive and also for the strengthening of the body and mind, and this, at a time when social protections such as 911, the police and others did not exist or little. The knowledge required for the creation of the techniques by the masters had to be very vast and based on a long tradition of practitioners who, from generation to generation, passed on this precious knowledge. Living on an island limits the number of martial arts practitioners and, by extension, access to knowledge. But if you have access to great civilizations to feed you with knowledge, it becomes an immense wealth.



3.2 What has been the influence of the big neighbouring countries on the development of karate in Okinawa?

Okinawa is an archipelago where the Ryukyu kingdom was created around the year 1429. During this period, Okinawa experienced great cultural prosperity through the arrival of traders from different countries such as China, Korea, and Japan, Thailand and others. Geopolitically located on one of the main trade routes, these islands maintained close relations with the great neighbouring civilizations through trade, education, medicine and, of course, the arts are including fighting techniques. It was not uncommon to send people from the island for their training in China or other great civilizations so that on their returns this knowledge would be added to that already acquired in the past.

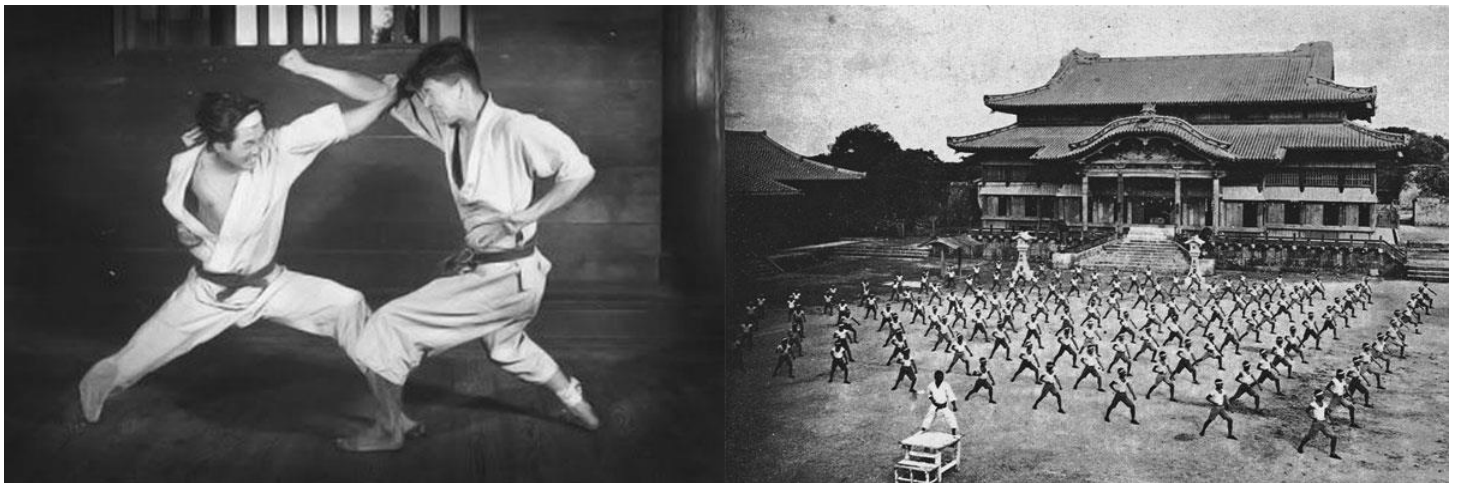
4 SOCIO-POLITICAL CONTEXT

Thus the culture of Okinawa was greatly influenced by all these countries in many ways, and our karate is the sum of the ancestral influences and customs of these neighbouring countries.

The results of their karate know-how were transmitted to us in the form of kata, Kihon and kumite orally, in writing, in pictures and by archive films.

Note that it should not be confused with the multitude of videos available on the internet and which, sometimes, are greatly different from the teachings of our masters.

These techniques that make up katas are not due to chance, but are the result of a long work of research and creation to make each movement as effective as possible while respecting the limits of the human body, both by the application of innate (natural) reflex movements and by movements acquired through practice.



4.1 DATABASE

One of the first steps in preparing this research was to make an inventory of each of the movements for each kata according to the Dachis and to group this information in a database to find similar movements by dashi, kata or techniques and thus better orient my work.

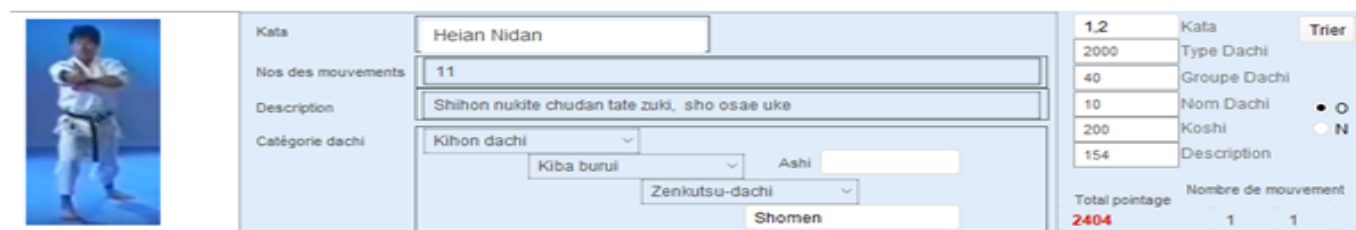
Like all computer programs, this database will be able to evolve and become more accurate over time.

To create this database, I assigned a score to each element constituting a movement in kata (Description of the technique (text Best Karate), position of the legs, the position of the hips, the position of the arms and other elements, so that I can classify them by identical subject by including a photo of the movement extracted from the videos of the Shotokan katas available on shingitai.net in the kata section.

At first I chose to take pictures for each movement, but I realized the complexity of the task especially for movements with jumps or with kicks that make it difficult to grasp the movements.

Note: These videos have all the same consistency for the "Re" HELLO and for the presentation of katas, which made my research work easier. I won't dwell on demonstrating why and how I made this database, but it works.

Examples from the database: Heian nidan, Te osae uke, nukite in Zenkutsu-dashi.












Kata	Nos des mouvements	Description	Catégorie dachi
Heian Nidan	11	Shihon nukite chudan tate zuki, sho osae uke	Kihon dachi
			Kiba burui
			Ashi
			Zenkutsu-dachi
			Shomen

1,2	Kata	Trier
2000	Type Dachi	
40	Groupe Dachi	
10	Nom Dachi	<input type="radio"/>
200	Koshi	<input type="radio"/>
154	Description	<input type="radio"/>
Total pointage		Nombre de mouvement
2404	1	1










Search for a score total 2404 : here is what we find as information	
Kata name :	Number of movement in kata
Heian nidan	11
Heian sandan	8
Kanku-dai	15, 54
Sochin	25

In total there are 1375 techniques taken individually or 466 techniques if we group them into similar movements to describe all 26 katas. The total number of movements for katas in this table is higher than that established as a standard, in Best Karate. For example, for Heian Nidan, there are officially 26 movements, but by integrating movements like the "Re," kicks and other intermediate movements required to describe each element of a kata, this makes 38 movements in total. (See ambush documents on shingitai.net in the Kata section, the information is under the videos in PDF format.)

5 EXAMPLES CALCULATION OF HEIAN NIDAN MOVEMENTS:

Movements	Sheizen-tai-dachi	
1		Heian Nidan - 7a - Ryo ken koshi kamae - Shizen tai - Hachiji burui - Sheizen-tai dachi - Naiwan 90 à 100 d. - 2125
4		Heian Nidan - 1a, 1c, 26b, 26d - Yoi - Shizen tai - Hachiji burui - Sheizen-tai dachi - Shomen - 1832
Musubi-dachi		
2		Heian Nidan - 1b, 26c - Naore - Shizen tai - Heisoku Burui - Musubi-dachi - Shomen - 2012
Kokutsu-dachi		
7		Heian Nidan - 8, 9, 10, 12, 13, 14, 15 - Shuto-uke - Kihon dachi - Kiba burui - Kokutsu-dachi - Hanmi, gaiwan - 2686
2		Heian Nidan - 1d, 4 - Haiwan sokumen jodan yoko ude, zenwan-hitai-mae-yoko-kamae - Kihon dachi - Kiba burui - Kokutsu-dachi - Hanmi, gaiwan - 2657
2		Heian Nidan - 2, 5 - Kentsui-sokumen-uchi-komi, tekubi-nagashi-uke - Kihon dachi - Kiba burui - Kokutsu-dachi - Hanmi, gaiwan - 2670
2		Heian Nidan - 3, 6 - Ken-sokumen-chudan-zuki, Ken-koshi-kamae - Kihon dachi - Kiba burui - Kokutsu-dachi - Hanmi, gaiwan - 2668
Ashi-Dachi		
1	Dachi texte Kata: <input type="text" value="Heian Nidan"/>	
		Heian Nidan - 7b - Ryo ken koshi kamae, ken ue, Ashi no sokumen no ashi - Kihon dachi - Hangetsu burui - Sagi ashi-dachi - Hanmi, gaiwan - 3268
2		Heian Nidan - 17a, 20a - Chudan mae geri, oi zuki, uchi uke, hiza yaya kussu - Kihon dachi - Kiba burui - Ashi dachi - Shomen - 3035

6 EXAMPLES CALCULATION OF HEIAN NIDAN MOVEMENTS

Keri		
1		Heian Nidan - 7b - Sokuto yoko keage, uraken jodan yoko mawashi uchi - Kihon dachi - Kiba burui - Ashi dachi - Hanmi, gaiwan - 2922
2		Heian Nidan - 17b, 20b - Mae keage, uchi-uke - Kihon dachi - Kiba burui - Ashi dachi - Gyaku hanmi, uchi gaiwan - 3009
Heisoku-Dachi		
2		Heian Nidan - 24a, 26a - Jodan age uke - Shizen tai - Heisoku Burui - Heisoku-dachi - Shomen - 1936
Hiza yaya kussu-Dachi		
2		Heian Nidan - 16, 19 - Chudan uchi uke, gyaku hanmi - Kihon dachi - Kiba burui - Hiza yaya kussu - Gyaku hanmi, uchi gaiwan - 4140
Zenkutsu-dachi		
1		Heian Nidan - 11 - Shihon nukite chudan tate zuki, sho osae uke - Kihon dachi - Kiba burui - Zenkutsu-dachi - Shomen - 2404
2		Heian Nidan - 18, 21 - Ken chudan gyaku zuki - Kihon dachi - Kiba burui - Zenkutsu-dachi - Shomen - 2376
1		Heian Nidan - 22 - Chudan morote uke, chudan uchi uke, ken empi yoko zoe - Kihon dachi - Kiba burui - Zenkutsu-dachi - Hanmi, gaiwan - 2455
Hiza kussu-Dachi		
2		Heian Nidan - 23, 25 - Gedan barai - Kihon dachi - Kiba burui - Hiza kussu - Hanmi, gaiwan - 3253
2		Heian Nidan - 24b, 26b - Jodan age uke - Kihon dachi - Kiba burui - Hiza kussu - Hanmi, gaiwan - 3275
38 total movements		

7 INVENTORY OF MOVEMENTS (classification by dachi and kata).

2022 Inventaires des mouvements de karaté pour les 26 katas IKD par Alain Dumas																													
Groupe																													
	Zenkutsu-dachi	Kiba-dachi	Kokutsu-dachi	Ashi dachi	Keri	Sheizen-tai dachi / Hachiji-dachi	Heisoku-dachi	Musubi-dachi	Hiza kussu	Fudo-dachi	Kosa-dachi / sashi-dachi	Neko ashi-dachi	Hangetsu-dachi	Hachinoji-dachi	Sanchin-dachi	Hiza yaya kussu	Renoji-dachi	Kata-hiza dachi / Orishiku ashi	Kasei-dachi	Tsumasaki Dachi	Heiko-dachi	Uchi hachiji-dachi	Moto-dachi	Teiji-dachi	Shiko-dachi	Tai otoshi	Sagi ashi-dachi	Total des mouvements selon les Best-Karate	Nombre de mouvement en kata avec le salut, et autres mouvements intermédiaire pour décrire les katas
Groupe 1																													
Heian Shodan	20	0	4	0	0	5	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	31	21
Heian Nidan	4	0	13	3	3	5	2	2	4	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	38	26
Heian sandan	3	9	3	3	3	4	7	2	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	36	20
Heian Yondan	5	0	10	6	6	5	0	2	2	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	38	27
Heian Godan	5	3	7	2	3	4	4	2	3	0	2	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	36	23
Tekki Shodan	0	28	0	7	7	4	2	2	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	53	29
Groupe 2																													
Tekki Nidan	0	20	0	6	6	4	1	2	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	44	24
Bassai-dai	8	6	9	3	3	4	7	2	9	0	1	0	0	4	0	1	0	0	0	0	0	0	0	0	0	0	0	57	42
Kanku-Dai	13	7	14	9	11	3	0	2	6	0	1	0	0	13	0	3	0	0	1	0	0	0	0	0	0	0	0	83	65
Empi	14	5	7	6	6	5	3	2	5	0	3	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	58	37
Jion	27	13	4	5	5	6	7	2	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	72	47
Groupe 3																													
Tekki Sandan	0	34	0	2	2	4	0	2	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	48	36
Jutte	11	9	2	5	5	5	2	2	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	43	37
Gankaku	7	5	9	10	7	4	1	2	6	0	1	0	0	3	0	0	0	1	0	0	0	0	0	0	0	0	0	56	42
Kanku-Sho	23	2	12	7	6	0	0	2	2	0	3	0	0	4	0	0	2	0	1	1	0	0	0	0	0	0	0	65	47
Nijushiho	4	12	5	4	2	5	1	2	2	2	0	0	0	0	8	0	0	0	0	0	0	0	0	0	0	0	0	47	33
Groupe 4																													
Hangetsu	0	0	3	6	6	4	0	2	0	0	2	1	33	0	0	0	0	0	0	0	0	0	0	0	0	0	0	57	41
Bassai-sho	1	7	12	6	6	4	6	2	0	0	2	2	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	49	27
Chinte	12	4	2	2	1	4	10	2	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	46	33
Sochin	0	0	10	6	6	4	0	2	0	25	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	53	39
Unsu	16	6	0	7	7	4	8	2	1	8	0	6	0	0	4	0	2	0	0	0	0	0	0	0	0	0	0	71	48
Groupe 5																													
Gojushiho-Sho	30	9	11	7	7	7	0	2	1	0	6	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	82	65
Gojushiho-Dai	20	9	0	8	7	7	0	2	3	0	4	24	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	84	62
Meikyo	13	9	11	2	1	4	0	2	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	46	33
Wankan	12	1	2	4	3	4	0	2	0	1	3	2	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	36	16
Jiin	19	11	2	3	3	4	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	46	35
Total des mouvements	267	209	152	129	122	113	63	52	49	45	46	37	33	26	12	10	5	2	2	1	0	0	0	0	0	0	0	1375	955
Total des mouvements semblable.	65	70	36	68	57	13	34	1	25	19	21	15	12	13	5	4	4	2	1	1	0	0	0	0	0	0	0		466

8 EXAMPLES OF MOVEMENT

For this research project, I limited myself to the analysis of 5 techniques included in the 26 IKD shotokan katas.

- RE in position in Seiza
- RE beginning and end in karate (Musubi-dachi)
- Te osae uke, nukite
- Jūji uke blockage with both arms
- Kakiwake uke

9 RE in position in Seiza with variations in technique.



The Seiza position was adopted around the 18th century in the Kyoto region, a noble way of sitting on tatami mats in front of a dignitary. The Seiza begins and finishes shotokan karate training, but it is often done as a simple RE. The "Re" must be done correctly. There are many ways to get to the ground, but you have to be ready to defend yourself at all times.

How to go down to the ground is a choice that is determined by karate associations. A good posture in Seiza allows you to react quickly during an attack and this even when you do the "Re" with your hands on the ground, the back is straight, the head grows towards the sky, chin tucked in, distance of two with closed fists between the knees, hands open flat on top and in the upper thighs, elbows near the body. If we push on the shoulders of UKE, we can see the resistance of a strong (+) or weak (-) technique when we modify the "Re".

For the "Re," the hands on the floor are open, the index fingers and thumbs touch, creating a triangle shape, the gaze is directed towards the hands of the person being greeted.



The triangular shape of the hands allows us to push the body from several directions during an attack. We find the same principle in the Kanku-Dai and Kanku-Sho katas with the hands apart, but with the same geometry.



Video Seiza demonstration (Strong technique +, weak technique -)

10 EXAMPLES OF MOVEMENT

10.1 RE, at the beginning, and end in karate in musubi-dachi position with variations in technique.



In karate we start and end an action with the "Re" (Hi with respect). Contemporary salutation is done by shaking hands with one's right hand. This type of salutation comes to us from the past. In several civilizations, warriors wore their weapons on the left side of the hip, as there is a greater proportion of right-handed people than left-handed people in the world. If the person in front of them was a friend, he gave him the right hand, and if it was an enemy, the right hand would grab the sword. This standardization of the carrying of the weapon on the left even influenced the design of the stairs in the strongholds. These rotate clockwise, which benefits the UKEs that are at the top of the building! In Shotokan karate we opt for a "Re" with the feet in "V" musubi-dachi with the hands on each side of the body, since we do not have a weapon (Karate-do: spirit of the empty hand).

The choice of open hands near the body has the advantage of a greater speed of execution in case of attack, because it is part of the reflex movements of the body called "The myotatic reflex" Example: if your trip, you raise your arms to restore balance.



Having your hands open in the position of salutation simplifies the pattern for the decision-making that our brain must make to execute a defence or attack movement from the "Re", because it is very simple. The movement would be much more complex if you held your cell phone or others in your hand!

For the "Re", if we push on the shoulders of UKE, we can see the resistance of the technique in strength (+) or weakness (-) simply by modifying elements of the "Re" »






[Video Re Musubi-dachi, Heisoku-dachi demonstration](#) (Strong technique +, weak technique -)



[Video. The myotatic reflex](#)

11 EXAMPLES OF MOVEMENT

11.1 Te osae uke Nukite with variations in technique.

Photos, kata names and movement numbers		
		
Heian Nidan No. 11, Heian Sandan No. 8 Kanku-dai No. 15, 54	Sochin No. 25	Gojushiho-Dai No. 48c, 51c

This technique is found in the kata in zenkutsu-dashi position and also a variant in Kokutsu-dashi position in the Sochin kata and with nukite only in kiba-dachi position for the Gojushiho-dai kata. For zenkutsu-dachi on the right leg in the front and the right arm in nukite (the middle finger must be flexed) and the left hand under the right elbow, open hand, palm down with the forearm 90 degrees from the other. For this exercise we grab both hands the right arm of UKE and push backwards to see the resistance of the position of strength (+) or weakness (-) simply by modifying elements of the technique, we do the same work with the position Kokutsu-dachi and Kiba-dachi.

Note: There is another movement with nukite in the Gojushiho-Dai kata which is done in kiba-dashi. It is interesting to note that the left arm is in the axis of the body with the fist on the side to significantly increase the power of the nukite following a rapid sequence of the body!



Video Te osae uke Nukite, Zenkutsu-dachi (Strong technique +, weak technique -)











Video Te osae uke, Kokutsu-dachi (Strong technique +, weak technique -)



Video Nukite, Kiba-dachi (Strong technique +, weak technique -)

12 EXAMPLES OF MOVEMENT

12.1 Jūji uke, blockage with both arms, with variations in technique.

Photos, kata names and movement numbers							
							
Gankaku No. 9a	Gankaku No. 18	Heian Godan No. 19a Jion No. 31a	Jutte No. 8	Heian Yondan No. 3 Heian Godan No. 8 Gankaku No. 8d, 9b	Jion No 34	Heian Godan No. 9 Kanku-dai No. (62), 63a Gankaku No. 6, 7, 40	Kanku-dai No. 62

Here are some examples of the Jūji uke technique. There is constancy in the blockage using both arms for virtually all movements in kata:



Examples: For a blockage at the gedan level (Heian Yondan Movement No. 3), if the left leg is in the front, the left arm is near the left leg and the other arm is above, fists closed thumbs up. This arrangement of the arms also remains for the jodan level (Jion movement No. 34).

Note that sometimes the choice of arms that is below depending on the movement of the legs preceding the action in a kata. This principle also applies to the blocking Gedan barrai, shuto-uke, Kakiwake-uke, Tate shutō uke... For Jūji uke gedan, Tori pushes on the arms of UKE upwards and in the axis of the arms to see the resistance of the technique in strength (+) or weakness (-) and this simply by modifying elements of the technique. Same thing for the jodan level, by pushing in the axes of the arms downwards, we do the same work with the other positions.

At the level jodan Jūji uke can be done with open hands or with closed fists, but with palms down. (Note that Jūji uke is not used at the chudan level!)



Video « Jūji uke » blockage with both arms (Strong technique +, weak technique -)

13 EXAMPLES OF MOVEMENT

13.1 Kakiwake uke with variations in technique.

In kata we use more than 43 times the Kakiwake block which is translated as: Double blocking by discarding. It is used during an attack or seizure and it is also used to deflect a kick, punch(s) or attacks with weapons.

Photos, kata names and movement numbers

					
Kanku-dai No. 65C	Nijushiho No. 7a	Gankaku No. 14, 20 Jutte No. 14	Jion No. 30 Unsu No. 1d, 29, 48b	Jutte No. 10	Gankaku No. 13
					
Gankaku No. 19	Chinte No. 17	Meikyo No. 2b	Jiin No. 14	Heian Yondan No. 14, 18 Gojushiho-Sho No. 2, 3b Wankan No. 1d,3	Meikyo No. 29, 30b Bassai-sho No. 18
					
Gojushiho-Dai No. 60 Gojushiho-Sho No. 63	Gojushiho-Dai No. 59	Gojushiho-Sho No. 62	Unsu No. 2,4,6	Gojushiho-Sho No. 3a	Jion No. 7a
					
Wankan No. 2	Jion No. 2, 7b Jiin No. 13,18 Nijushiho No. 7b	Jion No. 33	Jion No. 32 Meikyo No. 28	Gankaku No. 12	Gojushiho-Sho No. 3, mauvais bras devant?

See note below for kata Gojushiho-Sho photo movement No. 3 (Best Karate)

14 EXAMPLES OF MOVEMENT

14.1 Kakiwake uke chudan **palm down**. Position Zenkutsu-dashi and kokutsu-dashi with variations in technique.

During a throat grab attempt, one can block with Kakiwake-uke by spreading both of Tori's arms outwards by a quick gesture with a rotation of the wrists, but if the opponent is very strong!, the block can be done in two stages, but it requires practice and good technique and good timing (Reference the textbook modern par Master Okazaki page 248).

1) We cross our arms quickly in "X" palms upwards and we push quickly on Tori's arms outwards.

2) We quickly reverse the thrust of our arms to spread Tori's arms with a rotation of the wrists, palm down and elbows tilted inwards. (Hands can be opened or closed, but with the same orientation.) If you have the left leg in front, you have the left arm in front and the other arm inside. The principle of this blocking is to use what is called the "pendulum reflex" of Tori's arms. The first short and rapid push on the inside of the attacker's arms causes a reflex contraction of the arms inwards. If there is no resistance, unintentionally, Tori's arms go in the opposite direction, either outwards like the oscillation of the membrane of a drum. This is when Kakiwake-uke is used to spread Tori's arms by taking advantage of the fact that her arms are heading outward. (←→) Just like our blocking, but it requires good coordination.

There is confusion with the order of the arms of Kakiwake uke for the kata Gojushiho-Sho movement No. 3 (Best Karate), in the photo on the left arm is at the front and the right leg is at the front, but not in the video of the kata. The same movement is used in the Heian Yondan kata movement #18 (Best Karate). In the kata video and in the book, the right arm is in the front and the right leg is in the front which is correct. (Simple observation)

Note: Pendulum reflex: The pendulum reflex corresponds to a present response, but instead of a contraction followed by relaxation, the muscle contracts repeatedly, interspersed with short phases of relaxation, creating oscillations.



Video Kakiwake uke, Zenkutsu-dachi (Strong technique +, weak technique -)



Video Kakiwake uke, Kokutsu-dachi (Heiko-Zuki) (Strong technique +, weak technique -)

15 EXAMPLES OF MOVEMENT

15.1 Kakiwake-uke chudan **palms up**, position Kokutsu-dashi with variations in technique.

Example of an attack with Heiko-Zuki:



During an attack with both arms (Heiko-Zuki), one can block with Kakiwake-uke by deflecting the opponent's attack and letting him penetrate (Bassai-sho movement No. 18, Meikyo movements No. 29, 30b) or by penetrating (Jion movement No. 33) in the safe zone to better counterattack in Morote kizami Ura-zuki.



As a direct attack on the body requires less force to be deflected, one keeps the fists closed and palms upwards, which increases the strength in case of push on the arms of the use of the biceps. In addition, it allows you to quickly counterattack with both arms on Tori without even turning your wrists, because the distance is shorter between opponents.

15.2 Kakiwake-uke chudan palm down, position Kiba-dashi with variations in technique.

During a seizure attempt and one is in the Kiba-dashi position, one can block with Kakiwake-uke by spreading both arms of the opponent outwards with the same instructions as Kakiwake-uke in the Zenkutsu-dachi position but with the palms upwards for the use of biceps that promote the push of the Tori arms outwards. (Gankaku, movement No. 13, 19, Chinte, movement No. 17, Meikyo, movement No. 2b, Jiin, movement No. 14).

Note: For the Use of Kakiwake-uke, it is found that one must adapt the orientation of the palms according to the type of attack and the choice of the Dachi.



Kakiwake-uke, Kiba-dachi (saisie) (Strong technique +, weak technique -)

16 CONCLUSION

The work that has been done by our masters for the design of katas deserves respect for the depth and relevance of their work. As can be seen in this research, the simple fact of modifying an element in the technique of a kata can have implications in the power of execution of a technique and require much more energy to execute it. Often we only copy the movements in kata without really understanding them and without really mastering them. It is said that to master a kata you must have done it ten thousand times!

This research work that I present here represents only a tiny part of the kata movements that can be studied.

Faced with the multitude of techniques, I had to limit myself to a few movements. My next research will be devoted to kumite and self-defence and other topics. Knowing, studying, living and repeating, repeating and repeating, is one of the precepts that regulate my life.

If in a lifetime, I can master only a tiny part of these techniques that is our heritage, I will have accomplished my task.

Sensei Alain Dumas,

2022-05-30

17 BIBLIOGRAPHIES ET DOCUMENTATIONS,

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- Document Embusen PDF (Alain Dumas, site shingitai.net)
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(Alain Dumas) Examen 6 Dan IKD 03-06-14 (Recherche sur la biomécanique des mouvements appliqués dans les katas Shotokan) (Alain Dumas)

18 REFERENCES Thanks for your help to:

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- Zoé Lagroix (Shodan)

19 TRANSLATION

- Google Traduction, Version validation Anglais Ryan Pearce
- Google Traduction, Version validation espagnole

20 ACTORS FOR videos (Technical Assistant Gaston Hébert (Nidan))

- François Castonguay (Nidan)
- Benjamins Castonguay (Nidan)

21 TABLE 1.0

Tachikata (Master Okazaki)

The textbook of modern karate by Master Okazaki (technical classification tables, p. 58)

Stances -Tachikata		
Category		
Natural Stances Shizen Tai	Fondamental Stances Kihon-dachi	Sparring Stances Kumite-dachi
group		
<u>Feet-Together stances</u> <u>Heisoku Burui</u> <ul style="list-style-type: none"> Feet-together stances *Heisoku-dachi Informal attention stance *Musubi-dachi 	<u>Straddle Leg Stances</u> <u>Kiba Burui</u> <ul style="list-style-type: none"> Straddle leg stances *Kiba-dachi Front stance *Zenkutsu-dachi Back stance *Kokutsu-dachi Diagonal straddle leg stance *Fudo-dachi Square stance *Shiko-dachi Cross-leg stance *Kosa-dachi 	<u>Natural Sparring Stances</u> <u>Shizen Kumite-dachi</u> <ul style="list-style-type: none"> Sparring L stance *Renoji Kumite-dachi Sparring T Stance *Teiji Kumite-dachi
<u>Open-leg Stances</u> <u>Hachiji Burui</u> <ul style="list-style-type: none"> Open-leg stances *Hachiji-dachi Paralle leg stance *Heiko-dachi Inverted open-leg stance *Uchi hachiji-dachi 		<u>Fundamental Sparring Stances</u> <u>Kihon Kumite-dachi</u> <ul style="list-style-type: none"> Sparring Front stance *Zenkutsu Kumite-dachi Sparring back stance *Kokutsu Kumite-dachi Sparring straddle leg stance *Kiba Kumite-dachi Sparring diagonal straddle leg stance *Fudo kumite-dachi Sparring cat leg stance *Neko ashi kumite-dachi Sparring hourglass/half-moon stance *Sanchin/hangetsu kumite-dachi
<u>Right Angle Stances</u> <u>Renoji Burui</u> <ul style="list-style-type: none"> L stance *Renoji-dachi T stance *Teiji-dachi 	<u>Half-moon Stances</u> <u>Hangetsu Burui</u> <ul style="list-style-type: none"> Half-moon stance *Hangetsu-dachi Hourglass stance *Sanchin-dachi Cat leg stance *Neko ashi-dachi One-legged stance *Sagi ashi-dachi 	

22 TABLE 2.0 Tsuki wasa (Master Okazaki)







The textbook of modern karate by Master Okazaki (technical classification tables, p. 106)

Punching techniques –Tsuki Wasa	
Group	
One-handed Punches - Tsuki	Two-handed Punches – Morote-zuki
<ul style="list-style-type: none"> • Straight punch *Choku-zuki • Vertical-fist punch *Tate-zuki • Short punch *Kizami-zuki • Rising punch *Age-zuki • Roundhouse punch *Mawashi-zuki • Hook punch *Kagi-zuki • Close punch *Ura-zuki 	<ul style="list-style-type: none"> • Wide U punch *Yama-zuki • U punch *Awase-zuki • Parallel punch *Heiko-zuki • Scissors punch *Hasami-zuki

23 TABLE 3.0

Te Ude uke wasa (Master Okazaki)




The textbook of modern karate by Master Okazaki (technical classification tables, p. 178)

1) TYPES: One-handed Blocs –Sekiwan Uke / Two-handed Blocs –Ryowan Uke		
Category		
Upper Body Section-Jodan Uke	Middle Body Section-Chudan Uke	Lower Body Section-Gedan Uke
Down-up Joho Uke 	Up-down Otoshi uke 	Up-down Otoshi Uke 
<ul style="list-style-type: none"> • Rising bloc *Age uke • Bent-wrist bloc *kakuto uke • Chicken head wrist bloc *Keito uke • Rising palm heel block *Age teisho uke • Sword hand X bloc *Shuto juji uke 	<ul style="list-style-type: none"> • Downward forearm bloc *Otoshi ude uke • Pressing forearm bloc *Maeude deai osae uke • Downward palm heel bloc *Otoshi teisho uke • Pressing hand bloc *Te osae uke • Ox jaw block *Seiryuto uke • Hooking wrist bloc *Tekubi kake uke 	<ul style="list-style-type: none"> • Downward palm heel bloc *Otoshi teisho uke • Downward ox jaw bloc *Otoshi seiryuto uke • Fist X bloc *Ken Juji uke • Combined palm heel bloc *teisho awase uke
Outside-inward Naiho Uke 	Outside-inward Naiho Uke 	Outside-inward Naiho Uke 
<ul style="list-style-type: none"> • Inward forearm bloc *Uchi ude uke • Roundhouse palm heel bloc *Mawashi teisho uke • Sweeping hand bloc *Te nagashi uke • Roundhouse chicken head wrist bloc *Mawashi keito uke • Two-handed grasping bloc *Morote tsukami uke 	<ul style="list-style-type: none"> • Inward forearm bloc *Uchi ude uke • Roundhouse palm heel bloc *Wawashi teisho uke • Sweeping hand bloc *Te nagashi uke • Two-handed grasping bloc *Morote tsukami uke • Roundhouse elbow bloc *mawashi empi uke 	<ul style="list-style-type: none"> • Downward outside-forearm bloc *Gaiwan gedan uke • Inward sword hand block *Uchi shuto uke • Inward scooping bloc *Morote sukui uke

24 TABLE 4.0

Te Ude uke wasa (Maître Okazaki) The textbook of modern karate par Maître Okazaki

(Technical classification tables, p. 178)

2) TYPES: One-handed Blocs –Sekiwan Uke / Two-handed Blocs –Ryowan Uke		
Category		
Upper Body Section-Jodan Uke	Middle Body Section-Chudan Uke	Lower Body Section-Gedan Uke
Inside-outward Gaiho Uke 	Inside-outward Gaiho Uke 	Inside-outward Gaiho Uke 
<ul style="list-style-type: none"> • Outward forearm bloc *Soto ude uke • Sword hand bloc *Shuto-uke • Hooking sword hand bloc *Kake shuto uke • Vertical sword hand bloc *Tate shuto uke • Back-hand bloc *Haishu uke • Sweeping outside-forearm bloc *Gaiwan nagashi uke • Sweeping inside-forearm bloc *Naiwan nagashi uke • Augmented forearm bloc *Morote uke • Two-handed side bloc *Sokumen awase uke 	<ul style="list-style-type: none"> • Outward forearm bloc *Soto ude uke • Sword hand bloc *Shuto uke • Vertical sword hand bloc *Tate shuto uke • Hooking sword hand bloc *Kake shuto uke • Back-hand bloc *Haishu uke • Bent-wrist bloc *kakuto uke • Chicken head wrist bloc *Keito uke • Augmented forearm bloc *Morote uke • Outward ridge hand bloc *Haito uke • Bassai bloc *Bassai uke • Reverse wedge bloc *Kakiwake uke 	<ul style="list-style-type: none"> • Downward bloc *Gedan barai • Outward sword hand block *Soto shuto uke • Hooking wrist bloc *Tekubi kake uke • Outward scooping bloc *Soto sukui uke