



B.K.M.A.

Kata & Waza Packet

Book 4
Required Forms for Belt Testing Under
the Direction of Braun's Karate and Martial Art
January 2019

The Forms; Long and Short

The Forms Found in SanHoDo Budo

“Literally translated, kata means "shape which cuts the ground". The term for waza means Technique. A kata or waza is a form with a sequence of blocks, kicks and punches from one or more stances, involving movement forward, backward and to the sides. The number of movements and their sequence are very specific. The balance between offensive and defensive techniques, the stances used and the direction and flow of movement all serve to give each kata its distinctive character. Through the practice of kata and waza, the traditional techniques used for fighting can be learned. Balance, coordination, breathing and concentration are also developed. Done properly, forms are an excellent physical exercise and a very effective form of total mind and body conditioning.

Forms embodies the idea of ren ma, or "always polishing" - with diligent practice, the moves of the kata become further refined and perfected. The attention to detail that is necessary to perfect a form cultivates self-discipline. Through concentration, dedication and practice, a higher level of learning may be achieved, where the kata and waza is so ingrained in the subconscious mind that no conscious attention is needed. This is what the Zen masters call mushin, or "no mind." The conscious, rational thought practices not used at all - what was once memorized is now spontaneous.

You should think of karate as a language – the kihon (basics) can be thought of as the letters of the alphabet, the kata (forms) will be the equivalent of words and sentences, and the kumite (fighting) will be analogous to conversations. I believe that it was better to master just one kata than to only half-learn many.”

Taken from the book

The Kyokushin Way: Mas Oyama's Karate Philosophy

*Masutatsu Oyama (July 27, 1923 – April 26, 1994) was a karate master who founded Kyokushin Karate.

What is a Kata or Waza??

Within the martial arts there is a saying that there is no karate without kata. This is older and truer than people understand. Students of the martial arts have many different opinions about this. What people do not understand is that kata is actually older than karate itself. Before karate was an official practice in Okinawa, forms were being practiced in China as a means to carry on each individual family system of martial arts. Many people were considered illiterate so to write down the family system would be impractical. Even if the founder of the art had the ability to write it down it couldn't be guaranteed that future generations would be able to read it. A physical documentation would be the alternative.

Katas have more benefits than negatives if done properly. There is no magical number on how many forms should be allowed within a system. This is another semi heated argument within associations. Within our system the numbers should be kept small. Currently we have only 12 required long forms and 6 required short forms that a student will have to learn to earn their yudanshas. Following their shodan the student will learn only one required form, the Hi Ryu Kata, but will have the opportunity to learn other forms if their instructor deems it necessary. The reason that an instructor may see a reason to train their student in these other forms is to help them grasp a better understanding of a certain area of the martial arts or to help them on a personal level.

There are three steps of kata performance while training. The first step is to learn the techniques.

This requires the student to have a complete breakdown of every technique, including all stances and other minor details that could possibly be overlooked.

The second step is to understand the technique. Students should be taught a simple understanding for combat usage for each combination found within the form. After a student learns and understands one idea of the applications they are encouraged to find other reasons for the combinations. This will help the student gain a new perspective for the form.

The third step is to forget the technique. What we mean by this is that now that the student should have a complete understanding of the form they now must perform it without thought (mushin) and allow their bodies to go through the movements without conscious thought. Their techniques should still be smooth, blending from one movement to the next in a seamless fashion, as well as have sharpness to their techniques.

One way to test a student in this third level is to have the student perform the kata and while they are doing so ask them simple math questions (what is 2+2?). If their body has a hesitation while thinking of the answer then their mind and body still must work together. To be able to perform the third level properly the mind and body must be detached and able to work independently of each other.

Karumpha "Holding Ground"

Karumpha epitomizes the ideals of Go-"hard and Ju-"soft". Stance transitions are quick and explosive while the hands techniques are employed using "muchimi" or a heavy, sticky movement. As in the other kata of Goju-Ryu, it is quite evident that grappling and close-quartered fighting is the favored fighting style. The same kanji is found in Saifa. Again, this would suggest a strong emphasis on grappling. Where most other styles' Kata concentrate on "block/punch", it is obvious from the unique techniques that this is not the case with Goju-Ryu.

Bow In

- 1- Look left, right, center (turn head)
- 2- Look left, right, center (just eyes)
- 3- Kiai
- 4- Move backwards into right front stance with an inside block on right side
- 5- Move backwards into left front stance with a down block on left side
- 6- Move backwards into right front stance with an outside block on right side
- 7- Face to the right, clockwise (East) with a horse stance, head butt with a kiai.
- 8- Turn around by moving forward in counter clockwise turn (keep left foot in place), face West with a horse stance, head butt with a kiai.
- 9- Turn to face North, SNAP into a left back stance with hands on the left side in "drawing the sword" position.
- 10-Step forward into left front stance with a front left punch.
- 11-Keep your left foot in place, turn to the West (counter clockwise) into a horse stance, open left hand at same time and strike your right elbow into it palm of left hand. Over step you horse stance to make it easier for next movement.
- 12-Turn to the South into left front stance with a down block over the left side
- 13-Step forward into right front stance with a right punch, have left hand brush blocking across the face over the right arm.
- 14-Pull back into right cat stance. Move left hand around right arm to move into a low brush block. At the same time, pull right hand back to hip and then strike upwards with a right uppercut. DRAGON COMBO
- 15-Step right foot behind left into a steal stance. Turn around to face North into a horse stance. Head butt with a kiai.

Bow Out

Neko Buto Katas "Cat Warrior Forms"

The history of these katas is a very short one. These katas were developed by Masters Foster (of the YYDKA) and Koeppel (of the USKK) as a way to help the student achieve different areas of skills that was lacking in their students' training.

Neko Buto Ichi (the first of the katas) will help train the student with blending and flowing from one movements to the next. Neko Buto Ni (the second kata) will help teach the student how to "snap", or create a whip-like motion with their body.

Another history of the Neko Buto Katas is that Master James Mitose passed the Neko Buto Katas to Robert Trias. Neko Buto Kata itself is named for Master Gogen Yamaguchi, whose nickname was The Cat. Mitose created the Neko Buto Katas to teach quick cat like movements. The forms are designed to be deceiving using snap, speed and change of direction to establish new base and new motion from what would appear to be an awkward base or awkward motion.

The Katas taught by Master Mitose was designed in Okinawa and the Katas taught by Masters Foster and Koeppel were taught in the USA. These cats never came from the same area and just happened to be named the same name. When asked how they came up with the name Neko Buto, Master Koeppel stated that is was "a long time ago and am not really sure."

Neko Buto Ich

Bow In

1- Sink low in your tower stance, right low punch. Step forward into a left front stance with a left front punch.

2- Keep your feet in place, but turn to the right (East) and right elbow strike. Turn behind you and do a right upper cut with a left low punch under it. While turning to face the North again (remember to keep in your left front stance the whole time), do a right uppercut off of the right hip.

3- Grab with the right hand. Front kick with the right foot to the North, step forward into a right front stance. Left front punch.

4- Keep your feet in place, but turn to the left (West) and left elbow strike. Turn behind you and do a left upper cut with a right low punch under it. While turning to face the North again (remember to keep in your right front stance the whole time), do a left uppercut off of the left hip.

5- Grab with the left hand. Front kick with the left foot to the North, return to a right front stance. Right inside block.

6- Step backwards into a left front stance with a left spear hand to the neck and snap it back into snake's head.

7- Keep you right foot there, swing your left foot around and behind the right foot into a stealing stance while still facing the North. Right hand should brush block across the face, left hand should brush block across the chest.

8- Still keep your right foot there, turn to the East into a right front stance with a right down block over your right knee.

9- Step forward (to the East) into a left front stance. Left front punch. Do a right outside crescent kick, while turn to the North on your left foot. Do not drop your foot. Side kick to the right, turn again on left foot facing the West. Do not drop your foot. Back kick to the East again with the right foot. Face the West in a left front stance, hands in eye grab position.

10-Step forward into right front stance, eye grab with right hand. Step forward into left front stance, eye grab with left hand.

11-Turn to the right (North) into a horse stance. Double hand grab, right front kick, and a head butt.

Bow Out

Neko Buto Ni

Bow In-

1- Grab with left hand to the right side under your right arm. Pull with your left arm and strike with right hand with a reverse ridge hand to the attacker's neck.

2- Turn clockwise to face to the East in a horse stance. Left three finger grab to the neck.

3- Return to the first horse stance with a down block over the left side with left hand.

4- By keeping the left hand there, cover it with the right hand on the left side. Step right foot over left into a stealing stance, still facing to the North. While doing this, pull your hands over to the right side of your body. End in a horse stance.

5- Grab with right hand to the left side under your left arm. Pull with your right arm and strike with left hand with a reverse ridge hand to the attacker's neck.

6- Turn counter clockwise to face to the West in a horse stance. Right three finger grab to the neck.

7- Draw back into a left cat stance still facing to the West. Hands to perform the "parting the horse's mane" technique.

8- Draw back again, turning to the North, into a left cat stance. Hands to perform the "parting the horse's mane" technique.

9- Jump into a horse stance facing to the West with a double three finger grab to the neck.

10-Lean to the left side, then strike to the right with a right uppercut and a left low punch.

11-Lean to the right side, then strike to the left with a left uppercut and a right low punch.

12- Spin counter clockwise to face to the South in a horse stance. Double raising block, then a double down block.

13-Spin counter-clockwise to face to the North in a horse stance. Double raising block, then a double down block.

Bow Out

Kokumin Odori Kata “National Dance Kata”

The history of these kata is unknown. The only thing that we do know is that there was a local karate master in the Shuri area of Okinawa who asked other teachers to come and teach at a seminar. These masters came and taught a few wazas to the students at the seminar. These wazas were blended together by an unknown person to form the National Dance Kata.

The name National Dance was given by an American student.

Bow In

X-ing Out Pattern:

- 1- East N
- 2- West
- 3- East (down on left knee) NW NE
- 4- West (down on right knee)
- 5- Southeast (move right foot) W Center E
- 6- Northeast (move right foot)
- 7- Southwest (move left foot)
- 8- Northwest (move left foot) SW SE
- 9- South (move right foot) S
- 10-North (move right foot)

After movement #10, move into a horse stance facing to the North.

Block and Kicking Pattern

- 1- Right inside block, left front kick. Return to horse stance.
- 2- Left inside block, right front kick. Return to horse stance.
- 3- Right outside block, left front kick. Return to horse stance.
- 4- Left outside block, right front kick. Return to horse stance.
- 5- Right open hand grabbing block, left front kick. Return to horse stance.
- 6- Left open hand grabbing , right front kick. Return to horse stance.
- 7- Right high block, left front kick. Return to horse stance.
- 8- Left high block, right front kick. Drop back into left front stance with a left down block.
- 9- Move backwards again into right front stance with a right down block over right knee.

- 1- Step up into tower stance. Place hands on hips
- 2- High front kick with the right foot. Step forward into right front stance
- 3- High front kick with left foot. Step forward into left front stance
- 4- Left open back hand to the North to attacker’s face. Place left hand behind attacker’s head. Spin counter clockwise into a horse stance facing to the West. Strike your right elbow into the palm of your left hand.
- 5- Left open back hand to the South to attacker’s face. Place left hand behind attacker’s head. Spin counter clockwise into a horse stance facing to the East. Strike your right elbow into the palm of your left hand.

6- Right open back hand to the South. Left open back hand to the North.

7- Jump to the Northeast into a low tower stance with a double down block over both knees. Step back facing to the North into a right cat stance. Right chicken head block

with a left open hand low block. Low block will be on the inside, near the body.

Bow Out

Geki Sai Ich "To Attack and Destroy"

The Geki Sai Kata was formulated by Chojun Miyagi Sensei in 1940 as a form of physical exercise for high school boys and to help popularize Goju-Ryu among the public of Okinawa. In 1948, after WWII, Miyagi Sensei began to teach the Geki Sai Kata in depth as a regular part of Goju-Ryu in his own dojo. Until this time, Sanchin was the first Kata taught in Goju-Ryu. Sanchin Kata is physically and mentally a demanding Kata and requires a great deal of time and patience to learn and perform properly. The Geki Sai Kata however are easier to learn and perform, and contain dynamic techniques which are more attractive to young people. These Kata contain the same kanji found in Saifa. This would suggest that even though these Kata were designed primarily as a form of exercise, Miyagi Sensei included his understanding of combat as part of their makeup.

Bow In

- 1. Step forward with your left foot; turn to the right twisting into a right front stance with a right raising block. Step forward into a left front stance and with a left lunge punch. Return to your very first horse stance and down block over your right leg.**
- 2. Step forward with your right foot, turn to the left twisting into a left front stance with a left raising block.**
- 3. Step forward into a right front stance and with a right lunge punch. Return to your very first horse stance and down block over your left leg.**
- 4. Step forward (North) with your left leg into a left front stance and a left inside block. Step forward, again, with your right left into a right front stance and with a right inside block.**
- 5. Left front kick (high) and step forward into a left front stance. Left elbow #3 to the chin, followed by a left back hand to the nose, followed by a left hammer fist to the groin, followed by a right reverse punch to the chest. (All of these movements are from the left front stance)**
- 6. Move into a horse stance to your right (East). Bring your right foot up to your left knee and a right knife hand to the rear (South). Land in a horse stance. The knife hand should be done slowly, but with power. Step forward (still to the South) into a left front stance and with a left inside block.**
- 7. Right front kick (high) and step forward into a right front stance. Right elbow #3 to the chin, followed by a right back hand to the nose, followed by**

a right hammer fist to the groin, followed by a left reverse punch to the chest. (All of these movements are from the right front stance)

8. Move into a horse stance to your left (East). Bring your left foot up to your right knee and left knife hand to the front (North). Land in a horse stance. The knife hand should be done slowly, but with power.

9. Pull the left leg back into an "backwards" L shape stance with your feet. You should be facing to the Northeast. Move the left leg back into a right front stance still facing to the Northeast. Double C punch (left hand to the face and the right hand to the belly).

10. Pull the arms back to the "Drawing the Sword" block on the right side. Pull the left leg back into an L shape stance with your feet. You should be facing to the Northwest. Move the right leg back into a left front stance still facing to the Northwest. Double C punch (right hand to the face and the left hand to the belly).

11. Twist and face to the front. Open the left hand up and keep it at center height and drop the right hand into the left with a heel palm. Kiai on this movement. Make sure that you use the hips.

Bow Out

Sanchin "3 Battles"

Sanchin is probably the most misunderstood Kata in all of Karate. In contrast, it is probably the single most valuable training exercise for katas. Like the other Kata of Karate, Sanchin can be found in several Chinese arts (San Jan), particularly the southern styles including four styles of Crane, Dragon, Tiger, Lion, Dog or Ground Fighting and Monk Fist.

Sanchin has such aspects as deep, diaphragmatic breathing found in many internal arts as well as external attributes like mechanical alignment and muscular strength. Because many martial artists have little or no understanding of the true history and nature of the Chinese arts from which Okinawan Karate has its roots, Sanchin has become little more than an isometric form performed with dangerous tension and improper breathing techniques. Sanchin translates as "3 Battles" or "3 Conflicts". This has many meanings. First it refers to the struggle to control the body under physical fatigue. With fatigue the mind begins to lose focus and thus the spirit begins to diminish as well. Therefore Sanchin develops discipline, determination, focus, perseverance and other mental attributes. The Chinese refer to this as Shen (spirit), Shin (mind) and Li (body). Another possible interpretation refers to the "Three Burners" of the body as described in Traditional Chinese Medicine (TCM).

Bow In

Part one

From a ready position:

Step right foot forward into sanchin stance, left reverse punch, chamber, return to ready position.

Step left foot forward into sanchin stance, right reverse punch, chamber, return to ready position.

Step right foot forward into sanchin stance, left reverse punch, chamber, return to ready position.

Step left foot forward into sanchin stance, right reverse punch, chamber, return to ready position.

Step right foot forward into sanchin stance, left reverse punch, leave punch straight forward.

Part two

Bring left fist to right elbow and bring right cross the left into a right stealing stance.

Turn 180° into a high left sanchin stance now facing to the back with a left inside block.

Right reverse punch, chamber, return to ready position.

Step right foot forward into sanchin stance, left reverse punch, chamber, return to ready position.

Step left foot forward into sanchin stance, right reverse punch, chamber, return to ready position.

Step right foot forward into sanchin stance, left reverse punch, leave punch straight forward.

Part three

Bring left fist to right elbow and bring right cross the left into a right stealing stance.

Turn 180° into a high left sanchin stance now facing to the back with a left inside block.

Right reverse punch, chamber, return to ready position.

Step right foot forward into sanchin stance, left reverse punch, chamber, return to ready position.

From the same position, right punch, return to ready position.

From the same position, left punch, return to ready position.

From the same position, right punch, return to ready position.

From the same position, left punch, return to ready position.

Part four

A quick double brush block downward, ending at the waist.

3 more double brush blocks downward, ending at the waist, this time under tension.

Step back into a high left sanchin stance, circle the arms so that both are now on your side, left side facing down and the right one facing up. Push forward with both hands while dropping your center lower.

Bow Out

Shaolin Training Kata

This form is one of two that is unique to BKMA. Shaolin Training Kata was a form designed by Christopher Braun Sensei in the late 1990's while he was training in the American Shaolin Association (ASA).

Within this form, four out of the five animals can be found that make up the Shaolin Kempo 5 Animal Kung Fu that was taught at the ASA. Those animals are; Leopard, Snake, Crane, and Tiger. The fifth animal, the Dragon, is represented by do in the form in its entirety.

Bow In

1. Open double cross cover block (right hand on top, both hands opened) with a right cat stance.
2. Step with your left foot behind your right foot into a stealing stance. Right side kick to the right. Land in a horse stance, followed by a left front punch angled to the right side.
3. Open double cross cover block (left hand on top, both hands opened) with a left cat stance.
4. Step with your right foot behind your left foot into a stealing stance. Left side kick to the left. Land in a horse stance, followed by a right front punch angled to the left side.
5. Open double cross cover block (right hand on top, both hands opened) with a right cat stance facing to the front. Right front kick forward and land into a deep right front stance to the front. Double tiger claws from the attacker's head to their chest (right then left).
6. Keep the stance deep, do a left "snake creeps down the tree" over your left shoulder. Strike with your right hand into the attacker's face, then (still with the right) strike into their stomach, and again into their face. This entire time, hold onto the attacker's arm with your left side.
7. Grab onto the back of the attacker's head with both hands. Right knee to the stomach and return your foot to the same position. Keep holding onto the attacker's head. This time do a right roundhouse into the attacker's chest and let go of them at the same time.
8. Turn to the left into a right front stance. Left low roundhouse kick to the attacker's shin. While keeping your left foot in the air, skip and kick out behind with the right left you while you do a front punch with your right hand in front of you. You should be looking at your right side so you can see both locations.

9. Turn 180° into a right front stance and open your hands into “crane’s wings”. Double toe kicks into the attacker’s inner thighs with the left foot. Step forward. Double toe kicks into the attacker’s inner thighs with the right foot. Step forward into a right front stance.

10. Thunder clap and pull the attacker into your chest. Push them away with your fingertips up.

11. Turn 180° into a left front stance and open your hands into “crane’s wings”. Double toe kicks into the attacker’s inner thighs with the right foot. Step forward. Double toe kicks into the attacker’s inner thighs with the left foot. Step forward into a left front stance.

12. Thunder clap and pull the attacker into your chest. Push them away with your fingertips up.

13. Step back, facing to the front, into a tower stance and preform the “Body Temple”.

14. Step backwards with your right foot while doing a left raising block AND a right eagle claw behind you into the attacker’s groin.

15. While keeping your left foot in place, move your right foot behind into a stealing stance and preform “pole hands” with the right side on top.

16. While keeping the left foot in place, bring the right foot around and into a horse stance. Right horizontal chicken head block followed by a left front punch. Left horizontal chicken head block followed by a right front punch.

Bow Out

Shaolin Tiger Kata

This is the second form that is unique only to BKMA. This form was founded by another student in Braun Sensei's class at the American Shaolin Association (see Shaolin Training Kata). This form was taught to Braun Sensei before he left the school and was passed on to his students.

This form focus on the technique found in the Shaolin Red Tiger style that was taught at the ASA.

Bow In

1. Step to the left, bring your feet together, and preform the "Pushing Rocks into the Ground". This should be done lowly.
2. Move your right foot (over to the right) into a horse stance and preform "Tiger Ripping the Skin".
3. Step forward into a right low stance, followed by a double tiger claw (right then left). Shift your weight to the back left. Blend that into a double Chinese circle punches (right then left). All are armed forward
4. Move into an angled 45' by placing the right foot behind your left into a stealing stance. Do a left side kick, followed by a quick right low round house, followed stepping behind the right foot with your left and then a quick high right side kick.
5. After landing the right foot onto the ground, lower your stance and preform "Tiger stalks his prey". Aim yourself at your beginning location. Step forward (while still staying low) and shoulder roll on your right side.
6. Once you stand up from the roll, angle yourself at a half horse stance. Left cross body tiger claws, followed by the right tiger claws. Follow that with a right elbow.
7. Face to the front in a left front stance. Down block with the left side, Sweep the right hand behind you with cloud-hand, right heel kick into palm.
8. Face to the front, right front punch to the face, followed quickly by a left hook punch to the ribs, followed by a right palm strike to the face.

Bow Out

Saifa
"To Smash and Tear to Pieces"

Saifa is the first of the classical combative Kata taught in Goju-Ryu. Goju-Ryu's Kata origins come from the martial arts taught in the Fuzhou area of southern China, largely Crane and Xingyi/Baqua as well as other internal and external martial arts.

Kanryo Higaonna Sensei was taught this Kata, along with the other Kata of Goju-Ryu, while he studied in China from 1863-1881 under the direction of RuRuKo (Xie Zhong Xiang in Chinese) and others. These Kata and martial strategies would become the basis of the the quanfa of Higaonna Sensei, which later Miyagi Sensei would call Goju-Ryu. From an understanding of the grappling and striking techniques of this Kata, Saifa can be interpreted to mean grabbing and tearing of tissue in close-quartered combat.

Bow In

- 1. Step forward to the Northeast with right foot. Bring left foot up to a tower stance with a right elbow (# 1). Step back with left foot into a right front stance with a right uppercut.**
- 2. Step forward to the Northwest with left foot. Bring right foot up to a tower stance with a left elbow (# 1). Step back with right foot into a left front stance with a left uppercut.**
- 3. Step forward to the Northeast with right foot. Bring left foot up to a tower stance with a right elbow (# 1). Step back with left foot into a right front stance with a right uppercut.**
- 4. Turn to the West in a horse stance by bring the left foot back with a half of step. Left open hand brush block at head level with palm facing up and right open hand brush block with palm facing down at stomach. Right front kick. Step right behind left into a left stealing stance.**
- 5. Turn counter clockwise to face the East in a horse stance. Right open hand brush block at head level with palm facing up and left open hand brush block with palm facing down at stomach level. Left front kick. Bring left leg back to form a right front stance facing to the East.**
- 6. Turn your right front stance facing the East into a horse stance facing to the North. Double punch (both punches at the same time) to the chest. Circle hands out to either side and thunder clap your right fist into your left palm. Pull into your chest and hold it there.**
- 7. While keeping your hands at your chest in the same place they were in the last step, step your right foot over your left into a right stealing stance.**

Spin to face the South in a horse stance. Double punch (both punches at the same time) to the chest. Circle hands out to either side and thunder clap your left fist into your right palm.

8. Step forward with your left foot into a left front stance facing to the Southeast. Left raising block, then a right punch to the face (both in a left front stance). Step your right foot behind your left into a wide left stealing stance. Turn to face the North in a right front stance with a right raising block. Step forward into a left front stance with a left punch to the face.

9. While still facing to the North, bring your right foot up to your left foot to form a right cat stance. Form a wide circle, counter clockwise, until your right hand is on top. Drop your right hand down into the palm of your left hand with the heel palm.

10. Switch from a right cat stance to a left cat stance and at the same time switch your hands so that your left heel palm hits the palm of your right hand.

*** Steps 9 and 10 should be done quickly and with a kiai.**

Bow Out

Bassai Dai Kata
"BREAKING THE GIANT ENEMIES CIRCLE OR BREAKING
THROUGH THE FORTRESS FORM"
(Also referred to as Oyadomari form)

The Bassai (basai) or Patsai katas are believed to have been originated and composed strictly for King Cyado Mari of the Ryu kyu Islands (Okinawa), for his personal body guard's use in saving his life against enemy encounters. The katas were being taught by Kosaku Matsumora, in Tomari, Okinawa, around 1869. The forms were the favorite of Bushi Matsumura, Choki Motobu, Chotoku Kyan and Chosin Chibana. Bassai Dai was also known as Passai Dai and Tawara Passai.

There are now in existence four (4) basic Bassai forms, which are: 1) Bassai Sho - breaking the small fortress; 2) Bassai Dai – breaking the great fortress; 3) Bassai San - penetrating the mountain fortress; and 4) Bassai Tomari – thunder in the forest. They are also known as “Breaking the giant enemy circle forms.” Many variations of this extremely aggressive form exist in different ryus.

Bow In

1- Break to the left. Bring the right leg up in an outside crescent kick and the hands to the left side in a “drawing the sword” movement. Step forward with the right leg into a stealing stance (with right leg in the front) facing to the left, double punch (right hand in upper cut and left hand in a punch to stomach towards the front.

2- Face to the back with a left front stance and do two inside blocks (left then right). Bring your feet together by stepping backwards into a tower stance. Raise the right hand up high and pull down to do an elbow strike.
Kiai

3- Face to the West into a right front stance and do two cross cover blocks (right then left). Place left hand out to the South in a back hand slap.

4- Turn to the South into a left front stance while keeping your feet in their same location. Right front punch followed by a right inside block. Then a left front punch followed by a left inside block.

5- Step forward into a right front stance with the left hand out and grab. Pull the attacker in while doing a right knife hand OVER your left arm into the attacker's neck. Step forward into a left front stance with the right hand out and grab. Pull the attacker in while doing a left knife hand OVER your right arm into the attacker's neck. Step forward into a right front stance with the left hand out and grab. Pull the attacker in while doing a right knife hand OVER your left arm into the attacker's neck. Step BACKWARDS into a left front stance with the right hand out and grab.

Pull the attacker in while doing a left knife hand OVER your right arm into the attacker's neck. Keep your left hand there.

6- Swing your right arm around clockwise one full motion, and end with it hitting your left open palm. Pull your hands together into your chest while turning 180' and doing a side kick with your right leg to the South. Land in a horse stance facing the East. Follow that with a right elbow strike to the South.

7- Turn to face the North (front) into a left front stance and do a left open hand grab. Move forward into a right front stance with a right upper cut.

8- Step back and bring your feet together into a tower stance. Bend down and then stand up with a chest break, pull arms in and do a double elbow strike behind you. Step forward for a short step with your right foot, do a right lower punch and a left brush block to the face. Step out farther and turn to face the West into a full horse stance. Right punch towards the ground with a left brush block to the face.

9- Turn to the left and do a groin grab with the right hand and with a left knife hand. Pull your feet together (left foot to your right) into a tower stance facing the West. Raise the right hand high into the air and hold it there.

10- Right outside crescent kick to the South, then drop down facing to the East into a horse stance. Drop the right hand that was up in the air downwards into a down block over the right leg. Move your left open hand to the North. Turn to face the North and do a right outside crescent kick again, this time kicking into your left open palm. Drop into a horse stance facing to the West, right inside block, left inside block, then a low right punch aimed at the ground.

11. Double "C" punch to the North. Pull back into a tower stance facing to the North (front). Both your hand on the right side in "drawing the sword" movement. Left outside crescent kick turned into a left low side kick. Drop the left foot out into a horse stance (still facing to the front). "C" punch to the left side over the leg.

12- Step to the right into a tower stance. Both your hand on the left side in "drawing the sword" movement. Right outside crescent kick turned into a right low side kick. Drop the right foot out into a horse stance (still facing to the front). "C" punch to the right side over the leg. Lower the stance (placing your weight over your left leg) and sweep your right arm full circle and hammer fist behind your right leg. Lower the stance again to the other side, (placing your weight over your right leg) and sweep your left arm full circle and hammer fist behind your left leg.

13- Step forward into a right front stance with a right knife hand. Step backwards into a left front stance (still to the front) and do a double spear hand (left over right with palms facing each other) behind you over your right leg.

14- Turn to face the front in a left front stance and do Tiger rips the skin.

Bow Out

Shorei Mega

Very little is known about the kata Shorei Mega. What we do know is the kanji for Shorei means Encouragement. The kanji for Mega is used in conjunction with “waking the spirit”. However, the mega kanji is never used alone.

We can assume that there has been some “miss-translation” when this kata was brought to the United States.

What we do know came from Grandmaster Trias. He stated that the original name for this kata was Shorei Ni (Carrying Encouragement) and was practiced in his dojo in the 1940’s and 1950’s.

Sensei Braun has added this kata to the BKMA ranking requirements because of its powerful “explosive” movements that cannot be found in most other katas.

Informal Bow In

1- Step back into a right back stance. Left hand in open palm right hand pulled back into a spear hand.

2- Jump and switch into a right half horse stance. At the same time, cover your right armpit with your left hand and shoot your spear hand (right) out.

3- Step forward into the left half horse stance with a cross cover block (left on top). Left front punch to the side, followed by a right front forward (you must do a slight twist).

4- Return to the left horse stance. Cross cover block (left on top again). Bring your feet together by stepping up into a right cat stance. Cross cover block (right on top) and do a right front punch and a right front kick at the same time. Both should be aimed at the Northeast. Land in a right front stance with a right front again. Return to the left horse stance with a cross cover block (left on top). Left quick snapping punch to the right side.

5- Step forward into the right half horse stance with a cross cover block (right on top). Right front punch to the side, followed by a left front forward (you must do a slight twist).

6- Return to the right horse stance. Cross cover block (right on top again). Bring your feet together by stepping up into a left cat stance. Cross cover block (left on top) and do a left front punch and a left front kick at the same time. Both should be aimed at the Northwest. Land in a left front stance with a left front again. Return to the right horse stance with a cross cover block (right on top). Right quick snapping punch to the left side.

7- Step backwards into a left horse stance with a cross cover block (left on top) but this time your right hand is in an open handed brush block. Left quick punch to the right side.

8- Do 3 left outside crescent kicks in a roll, all of them moving you backwards to the Southeast. Each time cross the left leg over the right side.

9- Turn and face your starting position. Reach your hands up into the air like you are doing a pull up. Pull the “bar” down until you do a “breaking” movement about chest height. This movement is called “Breaking the bars of Heaven”.

Bow Out

Nan Dan Sho
"SMOOTH WATER – 24 STEPS – DIFFICULT VICTORY FORM"

The origin of this kata is unknown, although it was practiced in the Okinawan villages of Shuri and Tomari years ago. Its original name is basically Chinese – “Nandan Sho” (smooth water and difficult victory form). It may be noted that Nanda was the half-brother of Gautama, the historical Buddah. The Japanese call the kata “Nijushiho, “meaning twenty-four (24) steps. The Okinawans named this kata “Nisei Shi”.

Bow In

1) Break to the right. Open hands and raise them in a large half circle above your head. Drop down in front of you to break a neck hold. Pull back to your sides. Double spear hand out with palms facing up.

2) Step back into a left back stance. Right inside block, followed by a left raising block. Lean forward into a left front stance with a right heel palm.

3) Turn clockwise 180' (facing to the South) into a horse stance with a right heel palm strike with the left hand covering the under arm. Open hand circle clockwise. Push forward with hands open, left facing up and right facing down. Turn to the Southeast and stand on the left leg with a right knee strike, cross arm grab (high). Drop back into horse stance, but shift weight to the right leg. Double half punch low.

4) Slap (cover) left shoulder with the right hand. High left raising block to the Southeast, followed by a right low full punch in the same direction. Circle hand so that it hits the attacker under the chin using the back of your hand. Continue the circle into an elbow #3 to the same location under the chin. End with a right heel palm to attacker's face and push them away.

5) Shift back into a horse stance. Sweep right with chick head using the right hand until just past the knee. Turn the hand into a raking strike using the fingers and finish the sweep. Come back over the knee with a one handed thunder clap using the right hand, grab, bring up right knee and drop hand to knee, and pull back to your body while preforming a left full punch over the right knee.

6) Sweep left with chick head using the left hand until just past the knee. Turn the hand into a raking strike using the fingers and finish the sweep. Come back over the knee with a one handed thunder clap using the left hand, grab, bring up left knee and drop hand to knee, and pull back to your body while preforming a right full punch over the left knee.

7) Face to the South in a horse stance, head butt. Step forward into a right front stance and preform a double spear hand with the palms facing each other, left on top. Bring up left foot to right knee with a left hand in knife

hand in front of your face (palm facing you). Drop into a horse stance facing to the East. Left knife hand (slow and under tension) out to the North. Rotate counter clockwise towards the North staying in horse stance, ending when facing the West. While turning, do a double arm "drip" so that both hands are out to the North and South.

8) Swing your left hand in a fist so that you hit your right palm at chest height in front of you facing North. Double open hand-cross neck break (low) starting with the left hand over right then switching to right hand over the left.

9) Twist to face the West in a horse stance, double cross cover block with the right on top, left on bottom. Do another cross cover block, left on top and right on the bottom.

10) Left palm strike to the Southwest (high). Step your right foot through to the Southwest, then twist into a half horse stance facing the Southeast, right elbow # 3 to the right, a right back hand to the head, then a right bottom fist to the right side.

11) Left open back hand slap to the North. Pivot on your left foot and turn 180' counter clockwise until facing the West in a horse stance and bring your right elbow to your left open hand with the right fist pointed up. Keep your left hand on your right elbow, and turn your right hand around into a right bottom fist. At the same time, left leg sweep cross your body. When doing the leg sweep, move left hand out to the left side. Drop the left foot to the left side into a horse stance, still facing the West. Right full punch (low) to the left side.

12) (A repeated step like #10) Left palm strike to the Southwest (high). Step your right foot through to the Southwest, then twist into a half horse stance facing the Southeast, right elbow # 3 to the right, a right bottom fist to the right side and then a right back hand to the face.

13) Turn counter clockwise to face the North in a left front stance. Right heel palm strike to the chest with the left hand covering the right armpit. Step forward into a deep right front stance, rotate the arms clockwise stopping the left hand at the 11 and the right hand at the 7. Left hand has the fingers facing up, right hand fingers are facing down. Hands should be close to the body. Do a double spear hand strike to the throat, palms facing each other with the left hand on top.

14) Pull the right foot back to cover the groin, slapping the left knee with the foot. Set the right foot to the right side into a horse stance. Double hand break to either side, stopping over the knees. Bring your right foot to the left foot.

Bow Out

Aite Wazas

These Aite wazas is a form of tegumi that is practiced only in BKMA. The based idea of these wazas is to help teach the students the importance of blending one technique to the next quickly and without hesitation. Ai is Japanese for blending and te means hands (for combat).

Tegumi is made up of two different words. The first one, te, is the same as the te in Aite or Karate. Gumi is a word that loosely translates to wrestling. According to Shōshin Nagamine, in his "Tales of Okinawa's Great Masters", there are no accurate historical documents surrounding the origins of grappling in Okinawa. It seems that tegumi evolved from a primitive form of grappling self-defense, which was constantly being adapted and enhanced as it was exposed to outside influences.

It is believed by some, Nagamine included, that tegumi was probably the original form of fighting in Okinawa and, as it was enhanced by striking and kicking techniques imported from China, became the progenitor of Te, which is the foundation of modern karate.

1- Attacker steps in with a right lunge punch to your face. Step forward with the left foot, brush block to the outside of the attacker's arm and punch with your right hand to the attacker's face. Push at the attacker's elbow with the left hand while bringing your right hand to the inside of their wrist. Break the arm. Step in with the left foot so that your foot is behind the attacker and slide your left arm over their arm and then knife hand into throat (keep right hand in place for control. This should bring attacker backwards and to the ground on their back.

2- Attacker steps in with a right lunge punch to your face. Step forward with the left foot and do a brush block (left) with a knife hand (right) combo so that you are striking to the outside of the attacker's right arm. Use your right hand to control the attacker's arm at the wrist. At the same time, reach your left hand around to the back of the attacker's head and grab their hair (or collar) and pull backwards. With your right hand, hammer fist strike downwards into the attacker's chest followed with a push with the left hand at the attacker's head or right shoulder (while they are still off balance from the hammer fist).

3- Attacker steps in with a right hook punch to the head. Step forward with your right foot while doing krogaki #2. Left knife hand block to the inside of the attacker's right hand while doing a right hammer fist strike to the left side of the attacker's head. Keep the left hand at the inside of the arm for control. Bring your hammer fist downwards to strike at the attacker's groin and then open the hand and palm strike the chin (while the attacker is thrusting their head forward from the groin strike). Double hand push into the attacker's chest to knock them off of their feet.

4- Attacker grabs at your throat with both hands.

Before the attacker can get ahold of your neck, step backwards with your left foot, turning into a high horse stance facing to what was your left side. At the same time, bring your chin down and your right fist outwards, striking the attacker into the groin. Take a step with your right foot, moving slightly behind the attacker and perform a right uppercut to their chin. Blend uppercut into an elbow strike that also goes under the chin with the right arm. Hammer fist to the top of the head with the right hand and then grab the hair (or back of the head). Step back with your right foot which brings the attacker forward. Turn slightly to your right side and then left elbow strike to the attacker's head (or your palm with performing without a partner).

Taezu Waza Ichi Waza (Continuous Motion Technique)

The Taezus Waza (in Chinese, Taiso) is a prearranged response to an attack. While these techniques emphasize speed, each movement must be distinct, purposeful, and exhibit fluidity of motion within the bound of proper form. When perfected the total time to complete the Taezu Waza should be one and a half seconds - during a single kiai.

Even though there are 5 different Taezu Wazas that have been developed, BKMA only trains in the first one. Training correctly in the one will teach you how to perform the speed and accuracy needed for proper skills.

Attacker - Right hammer fist to the top of head

- 1- Steps back in a high left front stance with a left high block.**
- 2- Steps forward in a high right front stance with a right vertical knife hand to Tori's sternum (center of chest).**
- 3- Left punch to the floating ribs on Tori's left side.**
- 4- Right punch to the floating ribs on Tori's right side.**
- 5- Double poison hand to Tori's eyes and throat. Right hand should be on top of left with the back of the hands together.**
- 6- Pull the hands back into the Deer Antler's block.**
- 7- Pull right foot back into a right cat stance (keep hands up).**
- 8- Right front kick to Tori's groin.**
- 9- Left down block as you step back down in left front stance.**

Tenren Wazas **“Discipline Techniques”**

The Tenren Wazas were developed by the founding members of BKMA in the late 1990's. These wazas were designed to have each member's personal interpretations of the martial arts in mind.

The name tenren is a Japanese word meaning to harden, forged, or disciplined into. A waza means a set of techniques. These techniques are used to help bring together different strikes and to teach the student how to blend them all together in a smooth set of movements. Don't think, only move in a state of mushin.

WAZA #1- As taught by James Sizemore Sensei

Attacker is performing a right lunging hook punch to your head.

Raise left arm to deflect the punch (but do not stop it) while stepping forward with the left foot to the side of the attacker. With the right hand, strike the attacker's right shin (low) and step up into a tower stance behind them. Hit the back of the attacker's head with your right hand using a back hand strike. Quickly circle the right hand and catch the attacker in the front at the neck with an eagle claw. Use your right foot and kick the attacker in the back of the right leg below the knee, all the while holding onto the neck. Slam the attacker to the ground in front of you, kneel next to or on top of them, and strike them twice in the head/face with a half punch.

WAZA #2- As taught by Christopher Braun Sensei

Attacker is striking with a right lunge punch to your face.

Side step with the left foot while doing a left brush block. Have your right hand at your thigh in the ridge hand position. With the right hand striking off of the hip, do a ridge hand into the attacker's stomach (attacker should double over your hand. Keep the hand there). With your right hand, circle the hand around and strike the attacker into the back of the head with a hammer fist and quickly do a second strike with the left hand to the attacker's lower back. Attacker should fall forward to the ground. As the attacker tries to get up, step forward and sweep the attacker's right arm using the instep of your left foot. Drop down next to or on top of the attacker and do a full punch to the attacker's head.

WAZA #3- As taught by Robert Basham Sensei

Attacker is grabbing with the right hand towards your neck.

Step forward with the right foot and do a double knife hand block to the inside of the attacker's right arm. Grab the arm with the left hand and, at the same time, raise the right elbow so that you strike the attacker under the chin. Spin into the attacker and do a shoulder throw over your right shoulder. Keep control of the attacker's right arm. Do a dragon stomp with your left foot towards the attacker's face. As the attacker is on their back, pull up a little on their right arm so that their body rolls over slightly to the left side. At the same time, perform a wrist lock to the attacker's right wrist.

WAZA #4- As taught by Michael Roberts Sensei

Attacker is thrusting a knife at your head with the right hand.

Perform a brush block and kicker combo to the inside of the attacker's right arm. With your left hand (the kicker) grab onto the attacker's arm. Do not let go until told to do so. Rotate into the attacker and elbow strike with your right side into the attacker's face. Right roundhouse kick into the attacker's right inner leg so that the attacker has to step out to maintain balance. Right heel kick into the attacker's groin. Let go of the arm and do a right shoulder slam into the attacker's chest, sending them back a few steps. Do a right stealing stance and then a right side kick into the attacker's chest.

WAZA #5- As taught by Natalie Gittens Sensei

Attacker is striking with a right lunge punch to your head.

Step forward with your right foot, moving to the attacker's right side. Brush block the strike with your left hand. Move your right hand under their punch and do a full strike towards the attacker's face. Move your right hand past their head and do a knife hand to the back of the attacker's neck. Grab onto the neck/shirt with your right hand. Do a right roundhouse kick to the attacker's right shin. Grab the attacker's right pants leg and spin the attacker in a clockwise motion by pulling down with the right hand that is on the neck and lifting up on the leg with your left hand. Attacker should land on their back. Kneel down next to the attacker and do a right knife hand to the left side of the attacker's neck.

Kogeckis Wazas Stepping Techniques

The Kogeckis Wazas was assembled by GM Foster in the last 1970's. These are movements that are based on the stepping techniques found in combat. As Grandmaster Koeppel said "Karate must begin at the feet". This tells us how very important foot work is for the martial arts.

Although there are hand techniques that go along with this movements, those can change from school to school depending on what the instructor wants to use these wazas for. The important part of these wazas is focused on the footwork.

To perform these movements correctly, treat them as if they are strikes. If you only think of them as "steps" then you will not apply the same focus on them as you would a strike. However, thinking of them as a strike, which in some cases they can be, will add to the overall power and thus adding to the power of the complete movement (upper and lower body).

- 1- Half Moon (front stance)
- 2- Sumo Walking (horse stance)
- 3- Fencer's skip (cat stance)
- 4- Free Style (Shadow Boxing)
- 5- Skipping Side Kick (horse stance)
- 6- Cross in front
- 7- Cross in back
- 8- Zigzag while moving forward
- 9- Half twist with arm sweep to rear
- 10- Flying front kick

Hanshi Dan Ichi
“Mastering Your First Basics
Taught by Master Gregg Brown
September, 2017



Above is Gregg Brown Sensei (R) with his instructor (L).

Bow in

- 1. Start in a relaxed shoulder width stance. Step backwards with the left foot into right front stance with right raising block. (North)**
- 2. Pivot West (left) into left front stance with left down block. Don't step, only pivot.**
- 3. Pivot to the North (right) back into a right front stance with a right inside block.**
- 4. Step forward (North) into a left front stance with a left outside block.**
- 5. Pivot to the East (right) into a right front stance with a right open hand knife block.**
- 6. Look towards the front.**
- 7. Return to start position by bringing your right foot backwards to meet with the left.**

Bow out

Empi Flow Drill
Taught by Master Wendi Dragonfire
May, 2018
Submitted by Dr. Jerome Quets MD



When performing this drill, please remember the following details:

Elbow strikes: All elbow strikes hit with forearm contact (NOT the upper arm surface). The upward elbow and cross elbow are straight upward and straight across. The downward elbow also strikes with the forearm surface and requires a bit of body twisting.

As the drill is mastered, Tori and Uki may slip in minor variations to encourage partner alertness and responsivity, as long as flow is maintained. (You might imagine this as a waltz- experienced dancers don't just mindlessly repeat the same steps over and over, they introduce variations and adjust to the environment.)

Although Tori's part is written first, these are often simultaneous and sometimes Uki's move is first. *(For example, in the opening moves, Tori is blocking Uki's elbow strikes; naturally, Tori's palm blocks cannot precede but instead must follow Uki's elbow strikes. "Never block before the strike.")*

Both Tori and Uki are in left front (fighting) stance almost the whole drill (except for a few shifts for knee strikes by Tori). Avoid the tendency to slip into a horse stance and expose the groin.

Empi Flow Drill

Tori's part is bolded.

Uki's part is triple indented and in italics.

Both Tori and Uki are in left front fighting stance.

1. **Tori- right palm block**
Uki- right elbow upward strike
2. **Tori- left palm block**
Uki- left elbow cross strike
3. **Tori- right palm block**
Uki- right elbow downward strike
4. **Tori grabs Uki's right arm with right hand and jerks straight down**
Uki is pulled down
5. **Tori strikes Uki with left "ridge hand" arm strike to neck (clockwise movement)**
Uki is still down
6. **Tori continues to swing left arm clockwise, releasing Uki**
Uki is released and stands up, and Uki's left arm swings up naturally
7. **Tori's left hand follows Uki's left arm, grasps Uki's left wrist, and turns Uki's palm up**
Uki is passive
8. **Tori drives right elbow up into Uki's left arm, breaking elbow (right elbow upward strike)**
Uki is passive
9. **Tori drops right arm over Uki's left arm, wraps Uki's arm and grips own left arm (at bicep)**
Uki is passive
10. **Tori turn to right, strikes Uki with left elbow cross (to jaw) (left elbow cross strike)**
Uki is passive
11. **Tori pulls Uki's left arm straight out (Uki's elbow lodged in Tori's sternum)**
Uki is passive
12. **Tori thrusts right arm downward, passing over Uki's left arm**
 - Tori's right elbow strikes Uki's jaw *en passant* (right elbow downward strike).
 - This looks a lot like Tori dipping right hand into a bucket; don't bend over!
 - Tori's right arm holds Uki's left arm in hyperextension.
 - MAINTAIN** control of Uki's left wrist throughout!!!*Uki is passive*

13. Tori releases Uki's arm, pulls Uki's head to chest (head should be turned about 45 degree)

Uki's hands cover groin, hands outward to make target for knee strikes

14. Tori shifts to right front stance, left knee to groin

Uki takes knee strike to hands

15. Tori shifts to left front stance, right knee to groin,

then directly to right foot stomp to Uki's left foot, then step back to left front stance

Uki takes knee strike to hands

16. Tori grabs Uki's thumbs (after Uki stands)

*Uki rises up, bringing up hands and arms to break grip to head
(forearms parallel to floor)*

17. "Hang him up." (Tori pulls Uki's arms akimbo, but raise up hands to stress shoulders)

Tori pretends head butt at Uki (slight turn of the head, hit with "corner" of forehead)

Uki is passive

18. "Turn him out." (Tori twists Uki's hands up and out, elbows in)

Tori delivers left kick (to Uki's stomach or groin)

Uki is passive

19. "Hang him up!" again. Tori's left hand releases Uki's right hand. Tori pulls Uki's left hand while driving the left shoulder into Uki's chest.

Uki is passive (Both Tori and Uki should still be in left front stances)

20. "Sweep the leg!" Tori attempts to sweep Uki's left foot with his right foot

Uki picks up left foot to avoid sweep

21. Tori misses the sweep and continues spinning counterclockwise, finishing with a left downward hammerfist strike at Uki's head

Uki blocks with left rising block

— — Tori's left arm pushes Uki's left arm down, immediately flowing into right upward/left cross/right downward elbow series, as Tori and Uki exchange roles (Tori becomes Uki, Uki becomes Tori) — —

Pauley Wazas



Dale Pauley Sensei (above)

There movements are to be done quickly and with a short snap. They are for close quarter combat where there is very little room between you and the attacker.

Remember, hips breathe, chamber, and relax both before and after the movements. These movements, when done in real combat, should be followed up with more strikes.

The movements below are designed after the teachings of Dale Pauley Sensei (see the picture above), an honorary member of BKMA. Pauley Sensei was over 40 years old when he began studying Karate and didn't become a teacher until in his 60's.

Not having the ability to move as fast has most of the other students in his class; he had to redevelop the movements taught to him to better fit his martial art skills.

#1- Step back with the left foot and preform a right uppercut to the attacker's chin.

#2- Step back and turn your body to the side with the left foot. Do a preform a right low punch to the attacker's mid-section.

#3- Step back with your left foot and rake with the left hand so that you grab the attacker's right punch. With your right hand, do an elbow strike across the attacker's head.

#4- Step forward with an inside brush block and kicker. Hold attacker's arm with your left hand, do movement #1

#5- Step forward with an outside brush block and kicker. Hold the attacker's arm with your right hand and twist into the attacker's ribs with a left elbow strike.

7 Basic Hand Strikes of Shorei Ryu Karate

For a short time Robert Brown Sensei, the first instructor of Christopher Braun Sensei, left Shorei Kempo and began studying Shorei Ryu Karate under the direction of Master John Townsley. To help understand the basics of Shore Ryu, Brown Sensei created the 7 Basic Hand Strikes. We will study these strikes in SanHoDo Budo to help newer students learn basic techniques and the locations where to target.

This series will be done in 2 levels:

Level 1

Strikes done in a simple form, one after the other. Each one will hit a particular location in the partner. Students will learn how to hit and where to hit while in Level 1

Level 2

Students will take the same series of strikes and use the each strike to set up the next one by both hitting and manipulating the partner's body to increase the effectiveness of the strike.

From a shoulder width stance, right side towards partner

- 1- Right backhand to the bridge of nose**
- 2- Right downward hammer fist to groin**
- 3- Step right foot backwards, turn towards partner into right front stance, left reverse full punch to chin**
- 4- Turn to left front stance, right #1 elbow to left side of jaw**
- 5- Right knife hand to right side of neck**
- 6- Turn to the right front stance with a left heel palm to nose**
- 7- While turning back into a left front stance, right ridge hand to the left temple.**

Warm Up Wazas

These are very simple in nature so that even the youngest of students can learn and helps with upper body conditioning. The lower body is conditioned by students doing them in a low horse stance and upper body is trained in combat flowing. These are not used for true combat, only as a warm up for student of all ages.

Warm Up Waza #1

From a Horse Stance

1. Double Raising Block
2. Double Down Block
3. Double Inside Block
4. Double Down Block
5. Elbow to the Back, Right Side
6. Spear Hand to the Front with Right Hand (covering with left)
7. Elbow to the Back, Left Side
8. Spear Hand to the Front with Left Hand (covering with right)

Warm Up Waza #2

From a Horse Stance

1. Double front punch high
2. Double front punch low
3. Backhand to the right
4. Backhand to the left
5. Look right, move to a left back stance with a double knife hand, left punch
6. Look left, move to a right back stance with a double knife hand, right punch
7. Look front with a head bunt and kiai

Warm Up Waza #3

From a Horse Stance

1. Double front punch high
2. Elbow strike behind on the right
3. Right uppercut to the front
4. Elbow strike behind on the left
5. Left uppercut to the front
6. Right ridge hand to the head
7. Left ridge hand to the head