

England Karate-Do Wado-Kai



Guide to

Seishan セイシャン

Chinto チントウ

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Foreward

The England Karate-Do Wado-Kai is proud to present the Association's official guide to the Seishan and Chinto kata. It is intended to act as a model methodology of how these kata should be performed not only in normal class activity but more importantly in both Kyu and Dan gradings.

This guidance is the accumulation of many years of training and research by both the Chief Instructor Dave Swalwell 6th Dan and the Chief Coaching Officer John Stephenson 6th Dan. Their combined knowledge and understanding and having the experience of training with most of Hironori Otsuka remaining students, as well as other well renowned karate-ka, has enabled the Association to publish this extensive guidance document.

The technical updates in this guide amount to the traditional way in which the Pinan kata was taught by the founder Hironori Otsuka and is in line with the EKW's constitutional commitment to "*foster and develop the art of Wado Ryu along traditional lines.*"

The EKW acknowledges that initially some of the updates will be new to some, but in time these will become embedded into the Associations training and become the normal way.

It is with great pleasure that the EKW presents its Guide to the Seishan and Chinto kata.

Dave Swalwell 6th Dan
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The Seishan Kata (ローハイ)

Introduction

The seishan, seisan, hangetsu are a series of kata that comes from both the Naha-te and Shuri-te lineage of karate schools. It is often said that seishan literally means '13', however some people refer to the kata as '13 Hands', '13 Fists', '13 Techniques', '13 Steps' or even '13 killing positions'. However, it is difficult to find any historical basis for these suggestions.

There are numerous theories as to the naming of the kata. These include the number of steps originally in the kata, the number of different types of 'power' or 'energy' in the kata, the number of applications, or that the kata represents defence against 13 specific types of attack. The another explanation is the number of non-repeating techniques contained within the kata. It is believed Seisan derives from Yong Chun White Crane Boxing from Fujian Province in Southern China, where the form is known as 'Four Gate Hands'

Seisan is thought to be one of the oldest kata quite spread among other koryu karate schools. Shito-ryu has its own version and different versions are now practised even in Shuri-te derivatives like Shotokan (called Hangetsu) and in Wado-ryu (called Seishan). This kata is also practiced in Korean styles such as [Tang Soo Do](#) and [Soo Bahk Do](#) and is called Sei-Shan or Seishan in Korean. Due to its difficulty, this kata is often reserved for advanced students.

Although it has its roots in China, its originator is unknown. It is unsure who brought this kata to Okinawa, but we do know that in 1867, Seisho Aragaki (1840-1920), a master of the Chinese-based fighting traditions (Toudi) demonstrated this kata (among others) in front of the last Sappushi (Chinese Imperial envoys), Xin Zhao (Tomoyori, 1992; McCarthy, 1995, 1999).

Seishan by Shingo Ohgami Sensei

Until today, it has not been too successful in finding out the original meaning of the names of karate kata, especially those of Shurite. For example we do not know what exactly Kushanku, Bassai or Wanshu mean. Most probably the original names were Chinese in Fukien-dialect, but have been Okinawanized during their history.

But with Seishan we can guess as the number 13 as Sanchin is 3, Seipai is 18, Sanseiru 36 and Suparinpei 108. Let us look at how 13 are pronounced in various dialects of Chinese and Japanese:

- Shih-san Peking-dialect of Chinese=Mandarin
- Se-sei Shanhai-dialect of Chinese
- Sei-san Fukien-dialect of Chinese
- Tsa-san Taiwan-dialect of Chinese
- Sap-sam Kanton-dialect of Chinese
- Ju-san Japanese

The closest we can come with Seishan-Seisan is the Fukien-dialect of 13 Seisan. In Gojuryu, Shitoryu, Uechiryu and Ryueiryu katas are called Seisan this is understandable as Okinawa is situated quite near to Fukien of China geographically and has had close relations with it for a long time. Seishan seems to be an Okinawized pronouncing of Seisan of this Fukien-Chinese. (According to Fuzhou-English Dictionary by Li Zhuqing which I recently purchased, Sei-san is spelled Seik-sang.)

Why just 13? Kinjo Akio has researched that 13 is a strong number in Fukien and used in various Peiho Chuan (white crane boxing) in the Fukien province in China. And besides, most of the katas which have number in their names have something to do with 3 (Sachin, Seipai, Sanseru, Suparinpei and even Niseishi-24 and Gojushiho-54. They can all be divided by 3.

Seishan in The Past

Let us look at Seishan-Seisan kata one by one in the history.

On 24th March 1867 *Seisan* kata was performed by Aragaki at a welcoming party for the Chinese delegation (Sapposhi) together with other martial arts demonstrations, poem-reading, singing, dancing and music.

This is the first documentation of *Seisan*.

Sapposhi was a Chinese delegation to approve the Okinawan king. One Sapposhi delegation had about 500 people, where of approximately half were civilians and half military. Sapposhi was sent to Okinawa each time Okinawa=Ryukyu Kingdom changed her king. The first Sapposhi was sent in 1404 and this (1866-1867) was the 24th and the last one. Strangely this was the only time when a performance of martial arts was recorded at the welcoming party. It proves that *Seisan* was practiced in Okinawa already in 1867.

Butokukai Registration

In 1940 a big budo demonstration was arranged by Butokukai in Kyoto. Karate groups presented their technical systems beforehand. *Seishan-Seisan* was included as follows:

- Wadoryu *Seishan*
- Shotokanryu *Hangetsu*
- Gojuryu *Seisan*
- Shitoryu *Seishan and Seisan*
- Shitoryu has registered two katas: *Seishan and Seisan*. *Seisan* must be the same *Seisan* as Gojuryu, but how about *Seishan*?

Classification of Seishan

Seishan-Seisan katas are performed in various ways in various styles or schools, but I think that they can be classified as follows:

Naha-Te Type

Let us temporarily call this type - the type which we can see in Gojuryu and Shitoryu – Naha-te type. The character of this type is:

1. When you perform a right hand punch, you keep your left hand in soto uke position. You draw back your punch immediately to soto uke position.
2. In the two hands movements, your front hand is upper and rear hand is down.
3. You finish this kata with mawashi uke or koko=tiger mouth.

In this type you start your kata by moving your right foot forward first, in contrast to the other types where you start with your left foot forward first. Even Ryueiryu Seisan is quite similar, but they start this kata with left instead.

Uechi-type

In Uechi ryu Seisan, kata is performed mainly with open hands. It is most probable that Uechiryu Seisan is close to the original form of Fukien, China, as in many Chinese schools they more commonly use open hands.

4. You keep your left hand in soto uke position when you perform right nukite in the same manner as in Naha-te type.
5. Two hands movements are not interpreted as blocking techniques as in Naha-te type but in Uechi ryu the finger top strikes to forward and backward are used.
6. The finishing movements are block with left hand and attacking twice with right hand.

Matsumura-type

Let me call this type Matsumura-type because the most well known of this type is called Matsumura no Seishan. Matsumura Sokon (1809-1896) had students like Asato Anko and Itosu Anko.

7. You draw back your left hand when you perform punch with your right and draw back your right hand immediately to soto uke position.
8. In both hands movements your front hand is upper and rear hand is down in the same manner as in Naha-te type.
9. You finish kata with shotei downward.

Ohshiro no Seishan (Kenpo Gaisetsu), Isshinryu Seisan (Seisan Kata of Isshin ryu Karate by S. Armstrong, Ohara, 1973) seem to belong to this group. Even Aragaki Seisan (video tape The McCarthy Seminars) seems closer to this group. Ohshiro Choujo (1887-1934) was a student of Itosu Anko. The founder of Isshinryu Shimabuku Tatsuo (1906-1976) trained for Kyan Chotoku (1870-1946) who was a student of Itosu Anko.

Funakoshi-type

I do not know if it would be proper to call this type the Funakoshi-type. But the only person who showed this type of Seishan was Funakoshi Gichin. Wadoryu Seishan - Shiteigata - must be a direct heritage of Funakoshi Seishan.

Funakoshi trained for Asato Anko (1829-1906) and Itosu Anko (1831-1915) in his life (Karate-do Ichiro, Funakoshi Gichin, 1976), so he must have learned this kata from one of them - or it is also possible he may have learned from someone else, because people were training for various teachers in Okinawa in those days. But as Itosu seems to be the person who modified many katas in Okinawa - or to modernize katas to suit in the school curriculum, there is a possibility that Itosu modified Matsumura no Seishan to this type. But no document indicates that Itosu taught Seishan. Or it can be Funakoshi himself who might have modified.

10. You perform left soto uke block and right punch drawing back your left hand.
11. In both hands movements front hand performs gedan barai and rear hand soto uke block. This is different from any of the other types.
12. You finish this kata with two palm hand blocks.

To keep your one hand in defending position and perform an attack with the other (Naha-te type and Uechi ryu) is more advanced than to draw back the defending hand to the side of your body. This type gives an impression to be very basic. In both hands movements you perform gedan barai with your front hand. This is quite unusual comparing with other types. But was it Itosu or Funakoshi who changed these movements?

Acknowledgments

We must give great thanks to Shingo Ohgami Sensei who allowed me to use his article "**Seishan-Seisan Kata**" a history of the Seishan kata presented above. It gives us a great insight into the origins and the naming of the Seishan / Seisan kata.

We must also give thanks to Mathew Apsokardu who allowed me to use his article "**A Historical Walking Tour of Seisan Kata**". Mathew published his article under the name of Ikaigai108. The article is both very interesting and informative and recommended to you to read this work to form a greater understanding of the seishan / seisan kata lineage.

Seishan Kata (ローハイ)

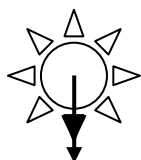
The kata described below is the Wado Ryu version of Seishan taken from the translation of Otsuka sensei kata book of the 1971 by Shingo Ishida. The text in italics are the words of Otsuka sensei.

This kata focuses on movement fundamental movements and variations of these according to the situation. These movements involve the usage of the bodies full strength in the former and swift, quick movements with respect to the latter. In the former, distribute the body's strength equally, without becoming too tense to keep a smooth "flow" of movements.

Keep in mind that all movements occur using the whole body, never the legs or arms by themselves. What fundamentals practiced in the former are then quickly executed; altered, if necessary.

When training with kata, remember to be able to react in any direction at any time.

Kamae / Yoi. Face the front with feet in heisoku dachi (closed foot stance) and have both fists clenched at the sides of the body.



1. *With the body lowered, slightly turn the left foot inward and move it forward from the inside to the outside; turn the right ankle outward and move the right forearm upward (palm facing up) and the left forearm down (palm facing down) (1a), then cross them and pull the right fist beside the waist and raise the left forearm to do a chudan defence from the inside towards the outside (1b).*

Do not shift one's body weight on to the right leg then move the left leg. The thighs' must help in this, to move smoothly. Move as if to draw and arc with the thigh to the outer side.

When moving both arms, one may practice doing this by placing strength in the lower abdomen. Then do the defence at mid-level and hold the fist relatively low. The left fist should be at chest height. Be careful not to adhere the left elbow to the body as this is done.

Do not think of the legs motion too much, lest the defence becomes incomplete and vice versa. Do not place too much strength in the shoulders as the defence is being done. Do this movement with strength placed in the lower abdomen. Do not allow the right elbow to rise from the body.

Start practice by placing strength in the stomach, then the whole body. This is especially important in seishan, proper muscles must be used. Hence develop strength in the proper muscles as well. Thus, use the whole body for each movement. Do not place or use strength mistakenly. Be careful.

1a - INTERMEDIATE



1b



1c - Side View



2. On the spot punch with a right zuki to low chudan and have the left fist hikite but at the hip. Otsuka sensei writes: -

The right should strike at the level of the lower abdomen. Do not allow the elbow to rise as contact is being made. Use the movement of the left fist to balance the right punch.

2a



2a - Side View



- Twist the left foot heel inwards slightly, move the right foot in a semi circular motion from the back to the front ending into tate seishan dachi. The right arm should drop to the left hip with the palm facing down. Continue moving the right arm using migi soto uke chudan. The fist should be at the height of the chest.

Otsuka sensei says *"Bend the right forearm..diagonally downwards..and as the foots stance is complete, erect the right forearm to do a chudan defence.."* *"When moving forward do not place the body's weight on the left foot, rather, move the upper body as it faces forward and "carry" the right leg entirely – then naturally the right leg will be able to draw and arc as it advances forward. As in Naihanchi move forward with the body and assume the proper stance using both legs and the wrist. While defending, be careful not to twist the upper body – this will cause the elbow to make contact with the body"*

3a



3a – Side View

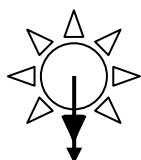


- On the spot punch with a left low chudan zuki.

4a



4a – Side View



- Twist the right foot heel inwards slightly, move the left foot in a semi circular motion from the back to the front ending into tate seishan dachi. The left arm should drop to the right hip with the palm facing down. Continue moving the left arm using hidari soto uke chudan. The fist should be at the height of the chest.

5a

5a – Side View



- On the spot punch with a right low chudan zuki.

6a

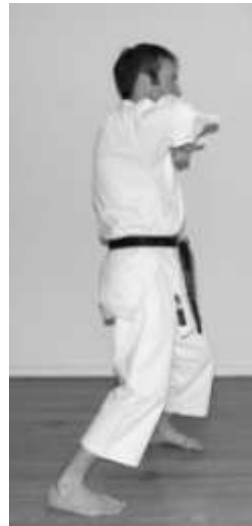
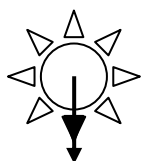
6a – Side View



- Bring both hands to chest level and extend the first knuckle with hitosashi ipponken, raising the elbows slightly.

7a

7a – Side View



8. Push the fists forward and down towards the knot of the belt.

Otsuka sensei says *"Strike forward with both fists so that they are almost touching together. Do not allow the shoulders to rise in this movement. Keep both elbows low and strike (enemy's lower abdomen) with placed strength first in the stomach, then distributed entirely throughout the body. Do not tense the elbow. Also, do not lower the fists then strike, lower them as they strike."*



9. Open both hands into shuto (9a) and continue to move them upwards to jodan so that they are at 90° with palms facing towards the head (9b).

9a

9b



Otsuka sensei writes: -

"As the defence is done with both elbows held high, be careful to not just raise both arms, or to not fully twist the forearms (so the palms do not face each other). Both palms must face each other fully and both defences must occur simultaneously. Because the elbows are located high, make sure you defend an attack and not just "lift" the attack from the elbow. Both hands are maintained in shuto form."

10. Push both hands forward (10a) and then continue moving them downwards with lower knife hand sweep (gedan shuto harai) (10b).

10a



10b



11. Step with the right leg across the front of the left leg and as you are moving place the left arm on top of the right (11a). Turn the body 180° to face the original rear direction, perform *migi gedan shuto harai* and *hidari chudan haishu uke* (back of hand defence) (11b / 11c).

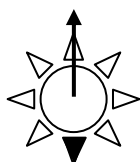
11a - INTERMEDIATE



11b



11c - Rear View



Otsuka sensei says: -

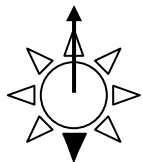
"The right shuto should be held so that the palm is horizontal.."

"The body carries the feet and the whole body must rotate."

"Both defences occur at the same time."

12. The right hand is pulled back to the right hip. As it moves it gradually turns over into grabbing hand (kake uke).

12a

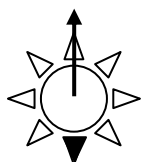


12b – Rear View



13. Step forward with the right foot in a semi circular movement, like the first three movements of this kata. Cross the arms with the right arm on top of the left. Continue the arms moving and perform hidari gedan shuto harai and migi chudan haishu uke.

13a

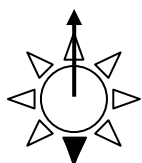


13b – Rear View



14. The left hand is pulled back to the left hip. As it moves it gradually turns over into grabbing hand (kake uke).

14a



14b – Rear View

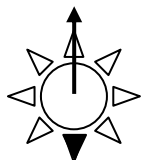


15. Step forward with the left foot in a semi circular movement, like the first three movements of this kata. Cross the arms with the left arm on top of the right. Continue the arms moving and perform *migi gedan shuto barai* and *hidari chudan haishu uke*.

15a



15b – Rear View

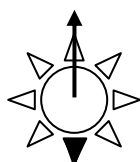


16. The right hand is pulled back to the right hip. As it moves it gradually turns over into grabbing hand (*kake uke*).

16a



16b – Rear View

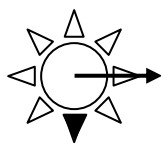


Otsuka sensei says: -

"Every movement up to.. (this point).. are fundamental movements and focus upon the controlling and moving of the body. Essentially, perform each movement silently and with strength being evenly distributed throughout the whole body"

*"From..(the next movement onwards).. it is essential that each movement be performed swiftly – each movement shall be a variation of this stance. Later, *shimata-tachi* and the *T-stance* will be combined to freely incorporate changes into this stance."*

17. Step to the right 90° into tate seishan dachi with migi jodan soto uke with left hand hikite.



17a



17b – Side View

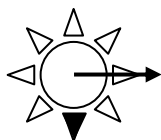


"Move the right foot forward to the right, followed by the left, skipping slightly" i.e. perform the movement with suri-ashi.

"The stance is a variation of the fundamentals shown earlier. Keep the space between the left and right feet small. Stand so that the inner heel of the hind (left) foot is in line with the thumb toe of the front (right) foot. Leave the left foot as is and pull back the right foot as one faces the enemy.

"Take a comfortable stance. One must be able to take this stance without thinking about it too much."

18. On the spot punch with renzuki, left zuki (18a) then right zuki (18b).



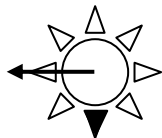
18a



18b



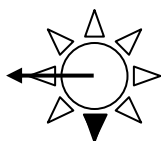
19. Step back with the left leg and turn 180° into tate seishan dachi with hidari jodan soto uke.



20. On the spot punch with renzuki, migi zuki (20a) then hidari zuki (20b).

20a

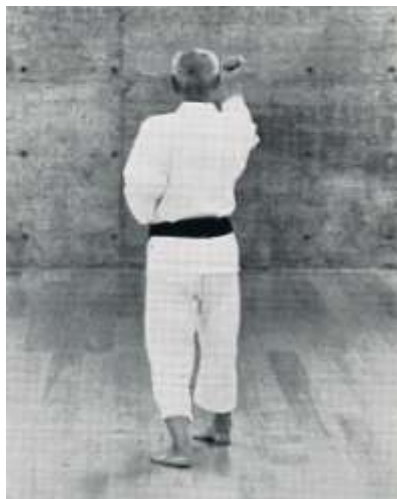
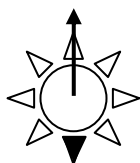
20b



21. Step to the right 90° (to the original rear direction) into tate seishan dachi with migi jodan soto uke.

21a

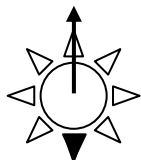
21b – Rear View



22. On the spot punch with renzuki, left zuki (22a) then right zuki (22b).

22a

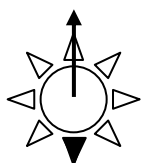
22b



23. Moving the body forward raise the left fist performing hidari age uraken uchi (left rising back fist strike); and at the same time raise the left knee into hiza geri (knee kick).

23a

23b - Rear View



24. Continue moving the uraken over and close to the head, turn the body 180° into shiko dachi striking with hidari otoshi uraken uchi (dropping back fist strike).

24a

24b - Side View



Otsuka sensei describes this sequence as follows: -

"Use the backside of the left fist to strike the nose of the enemy in front upwards, bring the fist above the head and place the right fist beside the chest. Turn the body to the left and simultaneously step down on the hind enemy's kicking leg with the left back side of the left fist. The body should be sideways.. with a shimata dachi."

"The main focus is placed on switching stances to the shimata dachi...Use the right heel as a pivot so the right toes can turn inwards slightly."

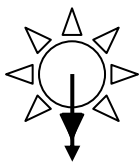
"When striking upwards with the left fist, extend fully and execute firmly and swiftly, balanced by the movement of the right fist. When both these movements are executed, the left fist should naturally stop near the top of the head and the body should turn more easily."

25. Using chidori ashi (sideways walking) step forward with the right leg past the left leg (25a), then kick with migi yoko maegeri chudan (25b). Otsuka sensei says this should be "left side kick" i.e. Wado Ryu yoko geri.

25a – Chidori Ashi



25b – Yoko Geri



26. As you land the kick punch with junzuki no tsukkomi gedan (26a). On the spot punch with migi gyakuzuki into tate seishan dachi (26b). Again without moving perform hidari jodan uke (26c). Generally these three techniques are performed continuously.

26a



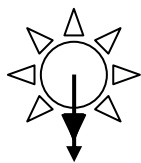
26b



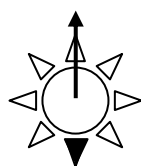
26c



27. Moving the body forward raise the right fist performing *migi age uraken uchi* (right rising back fist strike); and at the same time raise the right knee into *hiza geri* (knee kick).



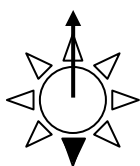
28. Continue moving the *uraken* over and close to the head; turn the body 180° into *shiko dachi* striking with *migi otoshi uraken uchi* (dropping back fist strike).



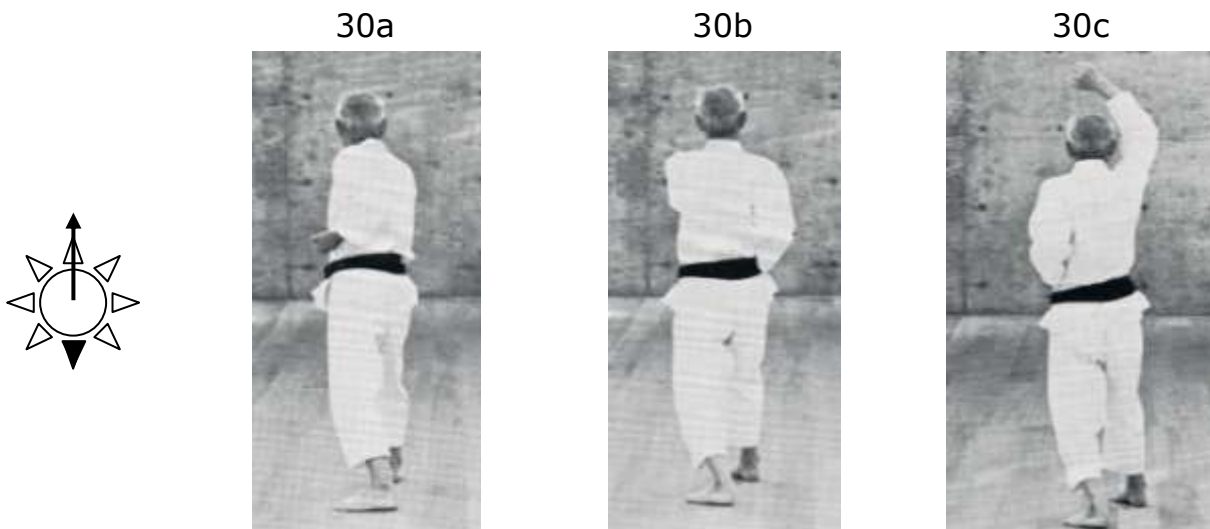
29. Using *chidori ashi* (sideways walking) step forward with the left leg past the right leg (29a), then kick with *migi yoko maegeri chudan* (29b).

29a – Chidori Ashi

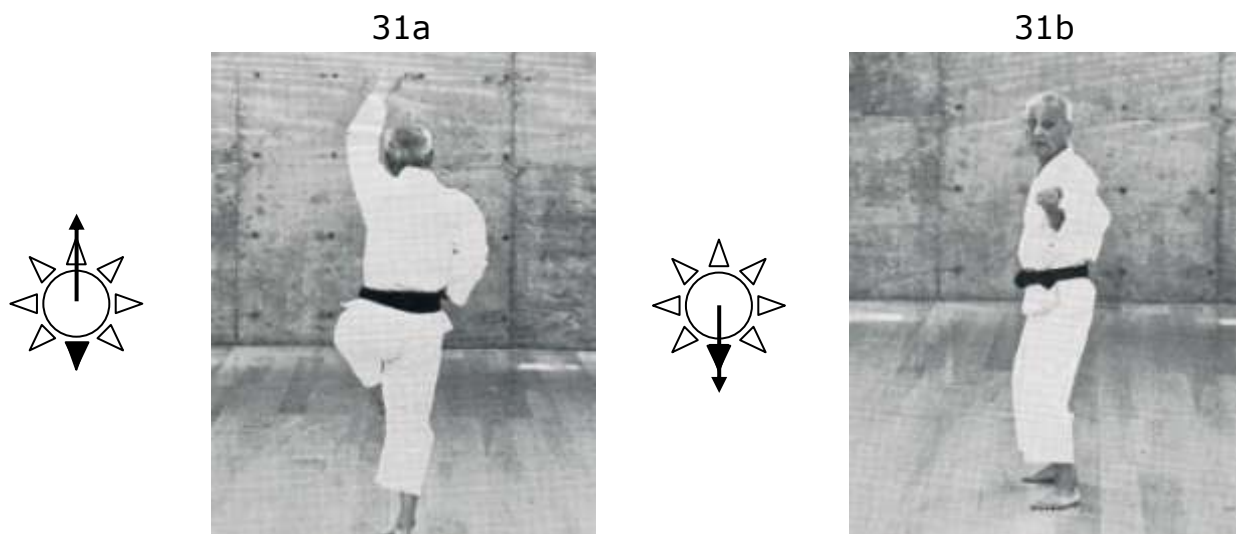
29b – Yoko Geri



30. As you land the kick punch with junzuki no tsukkomi gedan (30a). On the spot punch with migi gyakuzuki into tate seishan dachi (30b). Again without moving perform hidari jodan uke (30c). Generally these three techniques are performed continuously.



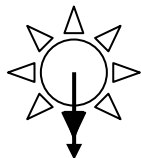
31. Moving the body forward raise the left fist performing hidari age uraken uchi (left rising back fist strike) and at the same time raise the left knee into hiza geri (knee kick) (31a);. Turn 180° into shiko dachi striking with migi otoshi uraken uchi (dropping back fist strike) (31b).



32. Open the left hand kick with migi mikazuki geri (right crescent kick) into the palm of the left hand.



33. Bring the right leg back into tate seishan dachi and punch with migi yakuzuki chudan with kiai.



34. Pull the left leg back to the right leg into kokutsu dachi henka drawing both hands back to the sides of the body with shotei (34a). As the left leg stops moving push forward with both hands with nibai shotei uchi (double palm heel strike) (34b).

34a - INTERMEDIATE

34c

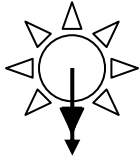


Otsuka sensei has some interesting thoughts on this movement.

"Leave the right foot as it is, pull in the left foot and cover the right leg with the left inner thigh and stand on the left toe; simultaneously bend all five fingers so that the inner sides all almost touch the palm and bend the thumb backwards to line up with the palm as well; bend the right elbow slightly and as the body is lowered, thrust downwards, both arms together; defend with the lower areas of the palms."

"Keep the upper body straight and do not look at the hands. All movements must occur in one movement. Pull the left leg with the whole body and twist the waist to the right to defend from an enemy's kick. Extend both elbows for the gedan defence and block the kicking foot in front of both arms."

35. Draw the left leg back into yame shizen hontai dachi. Then feet together with heisoku dachi hands open by the sides of the leg.



This completes the Seishan kata.

The Complete Seishan Kata

Naore



Yoi



1



2



3



4



5



6



7



8



9



10



11a



11b - Front View



11c - Rear View



12a



12b - Rear View



13



14



15



16



17



18a



18b



19



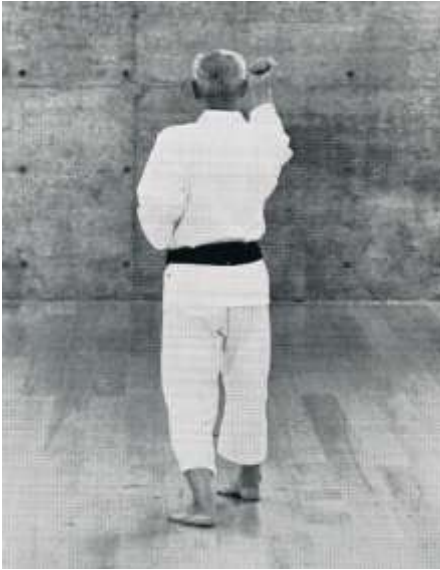
20a



20b



21



22a



22b



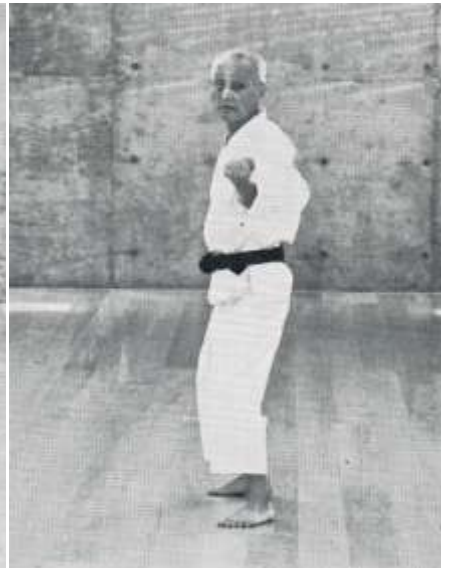
23a – Front View



23b – Rear View



24



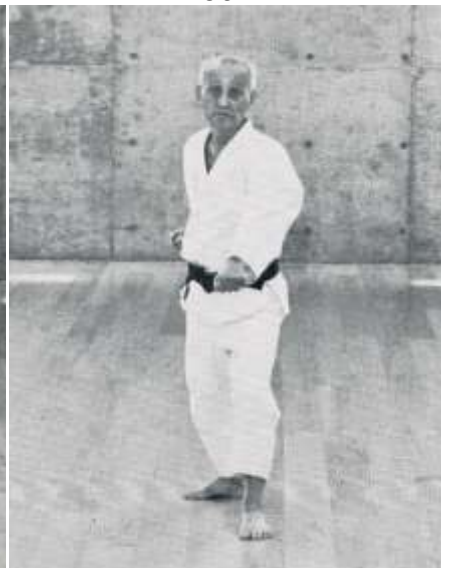
25a



25b



26a



26b



26c



27



28



29a



29b



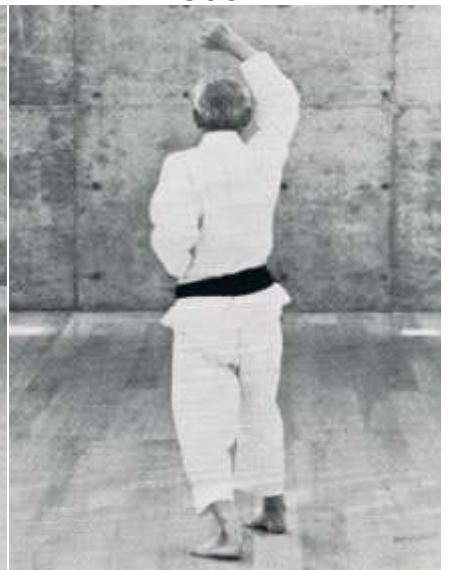
30a



30b



30c



31a



31b



32



33



34a



34b



Yame



Naore



The Chinto Kata (チントウ)

Introduction

Chinto (Gankaku 岩鶴 in Shotokan) is an advanced kata practiced in many styles of karate such as Wado Ryu, Shukokai, Shotokan, Shito Ryu and Shorin Ryu.

According to legend, the Chinto kata is named after a Chinese sailor, whose ship crashed on the Okinawan coast. To survive, Chinto stole from the crops of the local people. Matsumura Sokon, a karate master and chief bodyguard to the Okinawan king, was sent to defeat Chinto. In the ensuing fight, however, Matsumura found himself equally matched by the stranger, and consequently sought to learn his techniques.

Upon Chinto's return to China, Matsumura formulated a kata – named after the originator of the methods it contained – to ensure Chinto's methods were recorded and passed on to future generations. Essentially the kata is a record of the "unusual" methods in Chinto's armoury.

It is known that the kata Chinto was well-known to the early Tomari-te and Shuri-te schools of Karate. Matsumura Sokon was an early practitioner of the Shuri-te style. When Gichin Funakoshi brought Karate to Japan, he renamed Chinto (meaning approximately "fighter to the east") to Gankaku (meaning "crane on a rock"), possibly to avoid anti-Chinese sentiment of the time. He also modified the actual pattern of movement, or embusen, to a more linear layout, similar to the other Shotokan kata.

The kata is very dynamic, employing a diverse number of stances (including the uncommon crane stance), unusual strikes of rapidly varying height, and a rare one-footed pivot.

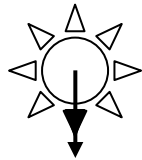
It is often said that Chinto should be performed while facing eastwards.

The Chinto kata generally follows a straight line of movement forward, backwards, left and right and doesn't utilise any angular embusen. Characteristic of this kata is the one-legged stance occurring repeatedly, which resembles the splendid sight of a crane poised on a rock and about to strike down upon its victim. It also uses various flying kicks which distinguishes it from other kata.

There are 3 distinct "families" of Chinto in modern karate. There is the Matsumura / Itosu lineage that performs the kata front to back, there is the Matsumora Kosaku lineage that performs the kata side to side, and there is the Kyan Chotoku lineage that performs the kata on a 45° angle. Looking at technical content, we can see that the Matsumora and Kyan versions are nearly identical, which is only natural since Kyan learned this from Matsumora.

Chinto Kata (チントウ)

Kamae / Yoi. Face the front with feet in heisoku dachi (*closed foot stance*) and then move the left foot then the right foot into Shizen Hontai often called yoi position.



1. Step backwards with the right leg into **nanamae heiko dachi** (angular parallel feet stance). Perform a right hand palm defence and a left hand back of the hand defence.

1a



1b – Side View



1c – Hand Detail



Otsuka says about this position: -

"Although both hands move together, these are two blocks, as in pinan godan movement #9 jodan defence; hence do not attach the two hands together firmly. The right thumb should not exceed the palm (place the thumb against the index finger firmly. Both hands are kept vertical in order to completely defend from the enemy's attack. Do not place strength in the shoulders, this will make the defence incomplete and weak. Place both hands so that the left thumb and the right small finger almost touch, do not let the upper body twist to the left."

2. On the spot and remaining in the same stance bring both hands down to the stomach having the right palm facing upwards and the left hand facing downwards.

"Turn the right forearm outwards and lower the left forearm to mid level (right arm below, palm facing up, left arm above, palm facing down), and defend against any attacks to the left side of the body.

As in pinan godan movement #10, both forearms are horizontal and only slightly making contact. Here, the left side of the body remains wide open for attack after both forearms are lowered in front of the stomach, so use caution."



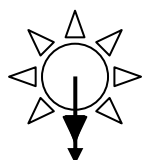
2a



2b – Side View



3. On the spot and remaining in the same stance perform a left chudan punch pulling the right hand back to the side of the body.



3a



3b – Side View



Remember that this is a punching technique and not a harai / barai type technique.

4. On the spot but changing into **tate seishan dachi**, punch with the right arm pulling the left arm back to the side of the body.



4a



4b – Side View



"Twist the waist to the left and do a right gyaku tsuki while placing the left fist at the chest and place the feet as they are in seishan movement #25. Movements 1 to 4 are continuous.

Rotate the right heel outward and stand as in seishan and punch with the twist of the waist. Do not open the feet excessively to the sides, or the objective of the seishan stance is nullified."

5. Move the right leg in front of the left leg and turn 180° towards the rear landing in shiko dachi and striking with migi gedan barai (right lower level sweep). You are looking to the right.

5a - INTERMEDIATE



5b – Side View



5c – Hand Detail



"Do not move with the legs alone. Move and turn with the whole body. Do not swing the right arm too much in doing the gedan barai. With the right fist near the right ear, twisting the forearm while bending the elbow, the fist should travel a straight course (right palm facing backwards) in doing the gedan barai."

- Turn to the left into junzuki dachi, which is the original front direction, with both hands in jodan shuto uke with both hands above your head like pinan godan kata. Have the left hand in front of the right hand.

6a



6b - Side View



"Turn completely to the left. One must not turn just the upper body. Move as if to quickly respond to an enemy at the left. If both feet are not stable, then the same can be said for the body which rests on those feet and an unstable posture will result."

- On the spot remaining in junzuki dachi, bring both arms down clenching both fists with chudan uchi otoshi (middle area dropping strike). Both little fingers will be on the bottom of the fists with the right arm on top of the left.



8. Perform nidan geri (8a, 8b) and as you land perform a gedan juji uke (lower level cross arm defence) (8c).

8a

8b

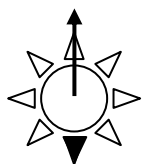
8c



9. Turn the body 180° to the right facing the rear direction and stepping forward with the left leg, perform another gedan juji uke. The hands come back to hikite at the last moment just before the left leg touches the floor.

9a

9b – Rear View



10. Turning 180° to the right into Mageru Kokutsu Dachi (rear leaning back stance) "*leaning the body towards the left*" perform a migi gedan barai with the left arm across the chest / upper abdomen so the right palm faces down and left palm faces up.

10a

10b - Side View



11. Stepping forward with the left leg into Mageru Kokutsu Dachi "lean the body to the right" strike with hidari gedan shuto barai (left knife hand lower level sweep) with the right open hand at the solar plexus (11b). Note the intermediate position (11a).

11a-INTERMEDIATE



11b



11c - Side View



12. Stepping forward with the right leg in junzuki dachi, with the **right arm inside** the left arm (12a) (Both arms turn from the inside facing towards the body to the outside facing away from the body); strike with a nibai shuto uke jodan (12b).

12a- Arm Detail



12b



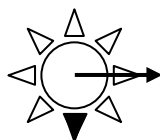
Otsuka Sensei says: -

"In Chinto, this defence must be done quickly, yet effectively. The defence must complement the shift in the body's posture. Also the actions to the left and to the right must be executed at the same time, lest following movements may suffer. Originally, this was probably not the case, but it is now so due to time, erred transmission of movement and simply mistakes.

13. Turn 90° to the left into han shiko dachi (half sumo stance), adjust with the left leg moving back, this time have the **left arm comes from inside** the right arm (13a- arm detail); and perform nibai haito uchi (double ridge hand strike) (13b).

13a - Arm Detail

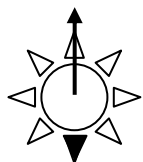
13b



14. Standing up and lowering the arms to the side of the body look to the left (the original rear direction).

14a

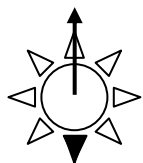
14b - Side View



15. Step with the left leg to the left into Mageru Kokutsu Dachi (leaning backwards back stance), perform a manji gamae which is migi jodan soto uke and hidari gedan barai together.

15

15b - Side View



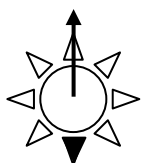
16. Moving the right leg forward to the left. "*Face the body straight forward before the completed movement.*" (16a). Continue moving the right leg through into Mageru Kokutsu Dachi and perform another manji gamae with hidari jodan soto uke and migi gedan barai.

Otsuka Sensei says that "*This is a continuous movement.*"

16a - INTERMEDIATE

16b

16c - Side View

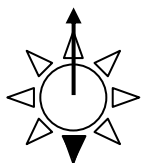


17. Turning to the left using the right leg as a pivot, bring the left leg to the right leg. Continue moving the left leg towards the rear direction and perform another manji gamae with migi jodan soto uke and hidari gedan barai.

17a - INTERMEDIATE

17b

17c - Side View

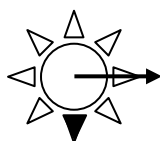


18. Moving the right leg towards the left turn 90° to the right into gyaku neko ashi dachi (reverse cat stance) and perform a gedan juji uke (lower level cross arm defence) with the right arm on top of the left. Otsuka Sensei says "*bring the right leg directly behind the left leg and stand on the right toes.*" Do not place all the weight on the left leg; you should try to get 50% of the weight on each leg.

18



18b – Side View

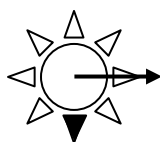


19. Moving the right leg to the right into han shiko dachi (half sumo stance) perform a nibai soto uke jodan (double outside defence to the upper level). Right arm on the inside.

19



19b – Side View



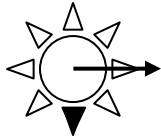
20. Simply stand up straightening the legs and bring the arms down.



21. Bring both fists up to both hips placing them at the waist.

21

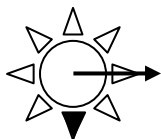
21b – Side View



22. On the spot, twist the body to the left; perform a migi hiji / ude uke chudan (right elbow / forearm defence). **Note**, the body should be mahanmi or side view i.e. the body will be at 90° to the direction you are looking to.

22

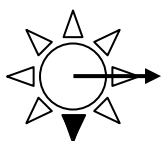
22b –Side View



23. On the spot, twist the body to the right; perform hidari hiji / ude uke chudan (left elbow / forearm defence).

23a

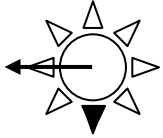
23b – Side View



24. Using the right leg as a pivot point, turn the body 180° to face the opposite direction, perform a nibai soto uke jodan (double outside defence to the upper level). This is like movement #19 above.

24

24b – Side View



25. Look 90° to the left (which is the original front direction), bring the left foot up to rest on the calf of the right leg "touching lightly", perform a miagi jodan soto uke and hidari gedan barai.

Note: This is **gedan** harai.

25

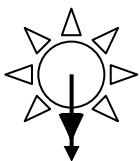
25b – Side View



26. On the spot, bring both fists back to the right hip in koshi gamae.

26

26b – Side View



27. On the spot, strike with hidari barai **chudan** together with a hidari yoko maegeri chudan. **Note** the difference in height with #25.

27

27b – Side View



28. As you land the kick, step through with migi junzuki chudan.

28

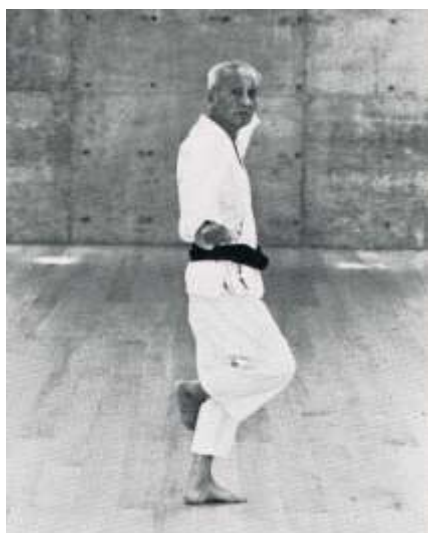
28b – Side View



29. Pull the right leg back in sagiashi dachi with the right foot touching the left calf muscle, at the same time strike with migi gedan barai and hidari jodan soto uke.

29

29b – Side View



30. On the spot, bring both fists back to the left hip in koshi gamae.

30

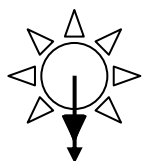
30b – Side View



31. On the spot, strike with migi barai chudan together with a migi yoko maegeri chudan.

31

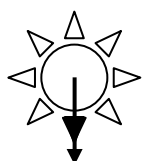
31b – Side View



32. As you land the kick, punch with hidari gyakuzuki chudan in tate seishan dachi.

32

32b – Side View

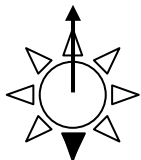
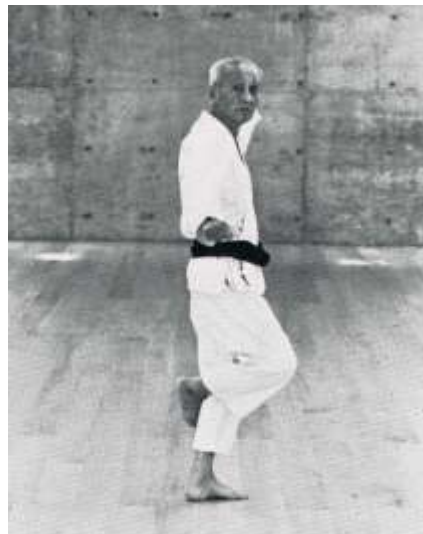


33. Turn 180° to the left (facing the rear direction) pulling the left leg back in sagiashi dachi with the left foot touching the right calf muscle, at the same time strike with hidari gedan barai and migi jodan soto uke.

33



33b – Rear View

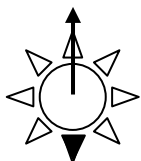


34. On the spot, bring both fist back to the right hip in koshi gamae.

34



34b – Rear View

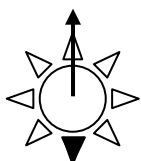


35. On the spot, strike with hidari barai chudan together with a hidari yoko maegeri chudan.

35



35b – Rear View

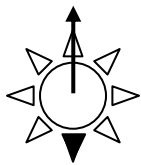


36. As you land the kick, on the spot punch with hidari gyakuzuki chudan in tate seishan dachi.

36



36b – Rear View

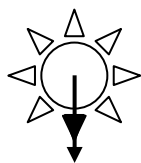


37. Turn 180° to the right, facing the front direction, into shiko dachi and defend with mgi kake uke (right hand grabbing defence). *"This defence is like the defence (at the end of) pinan yondan. Keep the elbow low."*

37



37b – Side View

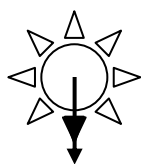


38. On the spot, twist the body to the right, striking with migi tate empi uchi (right vertical elbow strike) in tate seishan dachi. Note that the palm is facing the face, back of the hand facing forward. *"Keep the forearm vertical and straight."*

38



38b – Side View



39. On the spot, bring the hands back to the left hip. Have the left hand in shuto with the palm facing forwards and the fingertips facing downwards. The right hand should form a fist with the knuckles touching lightly the left palm with the knuckles facing downwards. Note the hand detail.



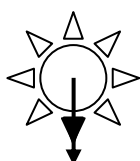
39



39b – Hand Detail



40. Moving the body forward, place the right foot on the left calf as before in sagiashi dachi, strike upwards with the right fist in age uraken uchi (rising back hand strike) and at the same time place the left shuto at the chest.



40a



40b – Side View



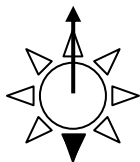
Otsuka Sensei describes move #40 as: -

" Imagine the enemies to be in front and rear; pull the left leg in to seem like one is about to kick the enemy in the front and place it to the right knee, while striking upwards with the right fist at the enemies nose, place the left shuto at the chest.."

41. Using the right foot as a pivot, turn 180° to face the rear direction, bringing the hands back to the right hip in koshi gamae.

41

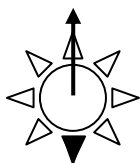
41b – Rear View



42. On the spot, strike with hidari chudan zuki (punch) together with a hidari yoko maegeri chudan.

42

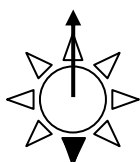
42b – RearSide View



43. As you land the kick, step through with migi junzuki chudan, kiai.

43

43b – Rear View



44. Turn 180° pulling the left leg back into yame. Noare.



Yame



Noare



This concludes the Chinto kata.

The Complete Chinto Kata

Naore



Yoi



1



2



3



4



5a



5b – Side View



6



7



8a



8b



8c



9a



9b – Rear View



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25



26



27



28



29



30



31



32



33



34



35



36



37



38



39



40



41



42



43



Yame



Noare



