

Gekisai Dai and **Gekisai Sho** were developed from *Sosai Masutatsu Oyama's* training under *Nei-Chu So sensei* short after the WO II. *Master So* was a top student of *Chojun Miyagi sensei*, founder of the **Gōjū-ryū** 剛柔流, one of the main traditional Okinawan styles of karate, featuring a combination of hard and soft techniques. *Chojun Miyagi* developed **Gōjū-ryū** from the **Naha-Te** - 那覇手 system of Okinawan Karate, which originated from southern *Chinese Kempo*.

Gekisai Kata were originated in Okinawa by *Soshin Nagamine* and *Chojun Miyagi sensei* from *Fukyu Kata Ichi* and *Fukyu Kata Ni*. *Chojun Miyagi* adopted *Fukyu Kata Ni* as **Gekisai Dai Ichi** and went on to develop **Gekisai Dai Ni** with its **Naha-Te** influence as a training *Kata* into the **Gōjū-ryū** curriculum in 1940 for school children and adolescents.

Essentially, the two *Fukyu Kata* were *Pinan* equivalents in that they were designed to be summation of the *Karate* that went before. They are new *Kata* (made in the 1940s). The idea was to create standardised *Kata* that would cut across all the various streams of *Karate*, that were suitable for novices, and would provide a common grounding in the basics of *Karate*. The *Pinans* were considered to be a summation of **Shuri-Te** line alone (quite rightly) and hence were lacking the **Naha-Te** side of things.

The name **Fukyu** - 普及 translates in something like 'universal', 'popular' or 'widely spread'. So the name of the *Kata* matches the intention behind their creation. The revised name of **Gekisai** - 擊碎 translates as 'Pulverise' or 'Attack and Destroy' which would seem to be more reflective of the intent of the applications; as opposed to the former name which reflected the political intent of the *Kata*. **Gekisai** is derived from the characters **Geki** - 擊, meaning to fight, attack or strike, and **Sai** - 塞, meaning to smash or break. The name reflects to the period in history when they were created, i.e. WW2 and its inference was "attack and smash the enemy", i.e. the American soldiers. The original upper punch taught was higher than head height, reflecting the height difference between the Okinawans and the Americans. In post war years many **Gōjū-ryū** schools have changed these punches to standard upper and middle punches.

Gekisai Dai - 擊塞大, where **Dai** - 大 means 'major' or 'larger', teaches strength through fluidity of motion, mobility and the utilization of various techniques. When performing **Gekisai Dai**, one should remember that flexibility of attack and response will always be superior to rigid and inflexible strength. **Gekisai Kata** was strongly influenced by the *Shuri-te* techniques from *Master Anko Itosu*.

Gekisai Dai is known as a *Southern Kata* within *Kyokushin Karate*, developed from *Mas Oyama's* training under *Nei-Chu So sensei*. *Sensei So* was a student of *Gogen Yamaguchi* (Goju-ryu) in Japan. *Chojun Miyagi* developed *Goju-ryu* from the system of *Okinawan Karate*, which originated from southern *Chinese Kempo*.

Dachi Waza

Fudo Dachi
Musubi Dachi
Yoi Dachi
Heiko Dachi
Sanchin Dachi
Zenkutsu Dachi
Kiba Dachi

Te Waza

Seiken Jodan Oi Tsuki
Hiji Age Jodan Ate
Uraken Oroshi Ganmen Uchi
Seiken Chudan Gyaku Tsuki
Shuto Yoko Jodan Uchi
Seiken (Morote) Awase Tsuki

Uke Waza

Seiken Jodan Uke
Seiken Gedan Barai
Seiken Uchi Uke

Geri Waza

Chudan Mae Geri

Kihon Jutsugo

Mokuso, Hajime, Ibuki, Ashi Barai, Hikite, Kiai, Naore, Yasume

Begin the **KATA** in **FUDO DACHI**. Move into **MUSUBI DACHI** and **MOKUSO** on the command **MOKUSO**. On the next command **GEKISAI DAI**, open eyes. On the next command **YOI** move into to the **YOI/HACHIJI DACHI** position with **IBUKI**.



- 1 On the command **HAJIME/ICHI** turn 90° counterclockwise to the left into left **SANCHIN DACHI** and block left **SEIKEN JODAN UKE**.



- 2 Move forward into right **ZENKUTSU DACHI** and punch **SEIKEN JODAN OI TSUKI**.



- 3 Move the body 90° clockwise with the right foot back into **KIBA DACHI** and block left **SEIKEN GEDAN BARAI**.



- 4 Turning the body 90° clockwise on the right foot and close with left foot and circle back into a right **SANCHIN DACHI** and block right **SEIKEN JODAN UKE**.



- 5 Move forward into left **ZENKUTSU DACHI** and punch **SEIKEN JODAN OI TSUKI**.



- 6 Move the body 90° counterclockwise with the left foot back into **KIBA DACHI** and block right **SEIKEN GEDAN BARAI**.



- 7 Turn your head to the front at 90° counterclockwise, keep left foot in position and move 90° counterclockwise into right **SANCHIN DACHI**. Block right a slow **SEIKEN UCHI UKE** with **IBUKI** (1).



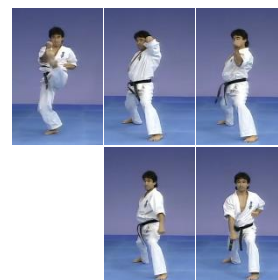
- 8 Move forward into left **SANCHIN DACHI**. Block left a slow **SEIKEN UCHI UKE** with **IBUKI** (2).



- 9 Move forward into right **SANCHIN DACHI**. Block right a slow **SEIKEN UCHI UKE** with **IBUKI** (3).



- 10 Retaining the hand positions, kick left **CHUDAN MAE GERI**, place the foot into left **ZENKUTSU DACHI** and strike left **HIJI AGE JODAN ATE**, follow immediately with left **URAKEN OROSHI GANMEN UCHI** and position for and block left **SEIKEN GEDAN BARAI** and punch **SEIKEN CHUDAN GYAKU TSUKI**.



- 11 Still looking straight ahead make a right **ASHI BARAI**, slightly in front as if to sweep someone in front of you, and position the right fist closed adjacent to the left ear. Turn your head 180° clockwise and place the right foot back into **KIBA DACHI** and strike **SHUTO YOKO JODAN UCHI** to the neck keeping the left fist closed in **HIKITE** position and **KIAI**.



- 12 Turn 90° clockwise bringing the left foot to the right into left **SANCHIN DACHI** and block left a slow **SEIKEN UCHI UKE** with **IBUKI** (1).



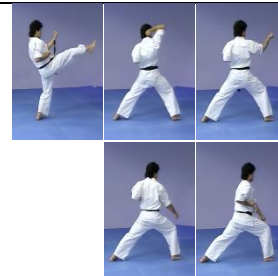
- 13 Move forward into right **SANCHIN DACHI** and block right a slow **SEIKEN UCHI UKE** with **IBUKI** (2).



- 14 Move back into left **SANCHIN DACHI** and block left a slow **SEIKEN UCHI UKE** with **IBUKI** (3).



- 15 Retaining the hand positions kick right **CHUDAN MAE GERI**, place the foot into right **ZENKUTSU DACHI** and strike right **HIJI AGE JODAN ATE**, follow immediately with right **URAKEN OROSHI GANMEN UCHI** and position for and block right **SEIKEN GEDAN BARAI** and punch **SEIKEN CHUDAN GYAKU TSUKI**.



- 16 Still looking straight ahead make a left **ASHI BARAI**, slightly in front as if to sweep someone in front of you, and position the left fist closed adjacent to the right ear. Turn your head 180° counterclockwise and place the left foot back into **KIBA DACHI** and strike **SHUTO YOKO JODAN UCHI** to the neck keeping the left fist closed in **HIKITE** position and **KIAI**.



- 17 Move forward at 90° counterclockwise into right **ZENKUTSU DACHI** and punch left **SEIKEN (MOROTE) AWASE TSUKI**: left fist **JODAN** / right fist **CHUDAN URA** (1).



- 18 Move forward into left **ZENKUTSU DACHI** and punch right **SEIKEN (MOROTE) AWASE TSUKI**: right **JODAN** / left **CHUDAN URA** (2).



- 19 Move backward into right **ZENKUTSU DACHI** and punch left **SEIKEN (MOROTE) AWASE TSUKI**: left fist **JODAN** / right fist **CHUDAN URA** (3).



- 20 Move the right foot back into **MUSUBI DACH** and the **MOKUSO** position is retained.



The Kata is completed on the command **NAORE** the **FUDO DACHI** position is taken.

At the command **YASUME** relax and at ease.



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The images came from the Internet and classes from Shihan Loek Hollander, Shihan Henny Ruberg and Shihan Jan Vleesenbeek.

The Kata is learned from Shihan Henny Ruberg and Shihan Peter Voogt (Shihan Loek Hollander - IKO) and has some influences from Shihan Hatsuo Royama (KIKO).



0a.



0b.



0c.



1a.



1b.



2.



3.



4a.



4b.



5.



6.



7. IBUKI



8. IBUKI



9. IBUKI



10a.



10b.



10c.



10d.



10e.



11a.



11b. KIAI



12. IBUKI



13. IBUKI



14. IBUKI



15a.



15b.



15c.



15d.



15e.



16a.



16b. KIAI



17.



18.



19.



20a.



20b.