

**Saiha** or **Saifa** - 碎破, is a world renowned *Kata* and hails from the Okinawan city of Naha. Like all *Kata* from Naha, it has a heavy influence from Southern China. There is much speculation over who first introduced *Saifa* to Okinawa. Many agree that it was introduced by *Kanryo Higaonna* who traveled to Southern China in 1867 to study *Martial Arts*. Upon returning to Okinawa 13 years later he formed **Naha-te**, which blended techniques of **Okinawa-te** with Chinese **Kung-fu**. Other scholars point out that it was more likely one of Higaonna's student, *Chojun Miyagi* (founder of *Goju Karate*) who developed the *Kata* after studying *White Crane Kung Fu* in Fuzhou himself after his master's death.

**Saiha** *Kata* is comprised of two kanji '**Sai**' and '**Ha**', (note that the Okinawan pronunciation of **Ha** is **Fa**). The kanji **Sai** - 碎, 'to smash' or 'destroy', is the same character as in *Kata Bas'Sai'-dai* and **Geki-'Sai'**. The **Fa** - 破, 'to tear', is the same character as in *Kata Kururun'Fa'* (the first of the classical *Kata*, *Kanryo Higaonna Sensei* was taught, along with the other *Kata* of *Goju-Ryu*, while he studied in China).

**Saiha** contains quick whipping motions, hammerfists, and back fist strikes; it particularly emphasizes moving off-line from an opponent's main force, while simultaneously closing distance and exploding through them. It incorporates a number of flowing moves, circular techniques and devastating counter-attacks. The opening sequence of **Saiha** is almost universally interpreted as a grip break against the standard same side wrist grab. Freeing the hand while keeping control. After freeing the grip, and maintaining control on the opponent's hand, one executes the backfist but the opponent's free hand jams it. From here *Mas Oyama's* version of the *Kata* emphasizes an elbow when performing what most call the grip breaking move. The next section of the *Kata* is significant because it can be seen in traditional Fukian White Crane forms. In general the *Kata* is a continuation of an attempt to overwhelm an opponent in a self-defense encounter. It all feeds into a system of attempting to suppress the opponent's ability to attack, then batter him, not respond to his attempts. This summarizes best to the description "to tear and smash into pieces".

**Saiha** is considered an advanced form and is therefore a significant element of the *Kyokushin Budo Kai*. Nowadays it is known as a **Southern Kata** within *Kyokushin Karate*, developed from *Mas Oyama's* training under sensei *Nei-Chu So*. *Sensei So* was the top 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  
Heisoko Dachi  
Kiba Dachi  
Neko Ashi Dachi  
Zenkutsu Dachi  
Sanchin Dachi

**Te Waza**

Hiji Yoko Jodan Ate  
Uraken Sayu Ganmen Uchi  
Haito Morote Jodan Uchi  
Seiken Morote Jodan Tsuki  
Tettsui Hizo Uchi  
Tettsui Oroshi Ganmen Uchi  
Seiken Shita Tsuki  
Seiken Chudan Gyaku Tsuki  
Chudan Ura Yonhon Nukite

**Uke Waza**

Shotei Gedan Barai  
Haito Jodan Uchi Uke  
Kake Jodan Uke  
Shuto Gyaku Mae Mawashi Uke  
(Tettsui Oroshi Mawashi Gedan Uchi)

**Geri Waza**

Chudan Mae Geri

**Kihon Jutsugo**

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

Begin the Kata in **FUDO DACHI**. Move into **MUSUBI DACHI** and **MOKUSO** on the command **MOKUSO**. On the next command **SAHAI**, open eyes and wait until the command **YOI**. Then start perform a slow **YOI DACHI** with **IBUKI** that ends in **HEIKO DACHI**.



- 1 On the command **HAJIME/ICHI** move the right foot forward and turn 90° counterclockwise into **HEISOKU DACHI**, simultaneously move the hands in a right **HIKITE\*** position. Aim: freeing the grip, and maintaining control on the opponent's hand.



\*hidari **SHOTEI** no ue ni migi **SEIKEN** – left open hand on top off right fore-fist.

- 2 Make a right **HIJI YOKO JODAN ATE**, short movement with the right elbow up in a circular upper movement and turn the fist in the open left hand (looking the same direction the like elbow is pointing).



- 3 While dropping **SHOTEI** with the left hand from above to cover the position slightly above belt level, move the left foot straight back into **KIBA DACHI** and strike right **URAKEN SAYU GANMEN UCHI** (1).



- 4 Move the left foot forward and turn 90° clockwise into **HEISOKU DACHI**, simultaneously move the hands in a left **HIKITE\*** position.



\*migi **SHOTEI** no ue ni hidari **SEIKEN** – right open hand on top off left fore-fist.

- 5 Make a left **HIJI YOKO JODAN ATE**, short movement with the left elbow up in a circular upper movement and turn the fist in the open right hand (looking the same direction the like elbow is pointing).



- 6 While dropping **SHOTEI** with the right hand from above to cover the position slightly above belt level, move the right foot straight back into **KIBA DACHI** and strike left **URAKEN SAYU GANMEN UCHI** (2).



- 7 Move the right foot forward and turn 90° counterclockwise into **HEISOKU DACHI**, simultaneously move the hands in a right **HIKITE\*** position. Aim: freeing the grip, and maintaining control on the opponent's hand.



\*hidari **SHOTEI** no ue ni migi **SEIKEN** – left open hand on top off right fore-fist.

- 8 Make a right **HIJI YOKO JODAN ATE**, short movement with the right elbow up in a circular upper movement and turn the fist in the open left hand (looking the same direction the like elbow is pointing).



- 9 While dropping **SHOTEI** with the left hand from above to cover the position slightly above belt level, move the left foot straight back into **KIBA DACHI** and strike right **URAKEN SAYU GANMEN UCHI** (3).



- 10 Turn the body 90° clockwise keeping the right foot in place, simultaneously turning the head in the right direction and position both hands for the block (right high and left low) and move the left foot, in a straight line, to the left side, approximately two shoulder widths from the right foot. Then pull the right foot slowly along the ground towards the side of the left foot (keeping the hips facing forward and look to the right while moving) in right **NEKO ASHI DACHI**, simultaneously with the leg movement perform a slow double blocking movement with both hands open (right hand moves downwards similar to **SHOTEI GEDAN BARAI** and the left hand moves to a position similar to **HAITO JODAN UCHI UKE**.



- 11 From this position, the head turns quickly to the front and kick right **CHUDAN MAE GERI** with both hands in the same position. After the kick, place the right foot down, to the right, approximately two shoulder widths from the left foot, look to the left and move the left foot to the right in left **NEKO ASHI DACHI**, simultaneously with the leg movement perform a slow double blocking movement with both hands open (left hand moves downwards similar to **SHOTEI GEDAN BARAI** and the right hand moves to a position similar to **HAITO JODAN UCHI UKE**.



- 12 Kick left **CHUDAN MAE GERI** and immediately after the kick place the foot back so to end up in right **ZENKUTSU DACHI** as the foot comes back execute **HAITO MOROTE JODAN UCHI** to the neck, pulled back both hands in **HIKITE**, and then punch a **SEIKEN MOROTE JODAN TSUKI**.



- 13 Open left hand and move the hands around in a large circular motion and finish the motion with a right **TETTSUI HIZO UCHI** in the open left hand (**TETTSUI OROSHI MAWASHI GEDAN UCHI**) \*.



\*migi **TETTSUI** ni hidari **SHOTEI** – right hammer fist into left open hand.

- 14 Step across with the right foot and turn 180° counterclockwise into left **ZENKUTSU DACHI**, execute **HAITO MOROTE UCHI** to the neck, pulled back both hands in **HIKITE**, and then punch a **SEIKEN MOROTE JODAN TSUKI**.



- 15 Open right hand and move the hands around in a large circular motion and finish the motion with a left **TETTSUI HIZO UCHI** in the open right hand (**TETTSUI OROSHI MAWASHI GEDAN UCHI**) \*.



\*hidari **TETTSUI** ni migi **SHOTEI** – left hammer fist into right open hand.

- 16 Move the right foot towards the left and slightly in front to perform a leg sweep, right **ASHI BARAI**, simultaneously the right fist is positioned above and behind the head in preparation to strike. Turn 180° clockwise to complete the movement on the left leg, keeping the right knee as high as possible, stamp the right foot down into right **SANCHIN DACHI** and strike right **TETTSUI OROSHI GANMEN UCHI** with



**KIAI**, pulling the left fist back into **HIKITE**. Finish the movement by opening the right fist and execute a fast **TENSHO** hooking movement, **KAKE JODAN UKE**, simultaneously move the right foot into right **NEKO ASHI DACHI** and punch left **SEIKEN SHITA TSUKI**, pulling the right hand back into **HIKITE**.



- 17** Make a left **ASHI BARAI**, simultaneously the left fist is positioned above and behind the head in preparation to strike. Turn 180° counterclockwise to complete the movement on the right leg, keeping the left knee as high as possible, stamp the left foot down into left **SANCHIN DACHI** and strike left **TETSUI OROSHI GANMEN UCHI** with **KIAI**, pulling the right fist back into **HIKITE**. Finish the movement by opening the left fist and execute a fast **TENSHO** hooking movement, **KAKE JODAN UKE**, simultaneously move the left foot into left **NEKO ASHI DACHI** and punch right **SEIKEN SHITA TSUKI**, pulling the left hand back into **HIKITE**.



- 18** Move forward with the right foot into right **ZENKUTSU DACHI** and punch **SEIKEN CHUDAN GYAKU TSUKI**.



- 19** Move the left foot forward in line with the right one, open the left hand into **SHOTEI**, pivot on the left foot, turn quickly 180° clockwise into **NEKO ASHI DACHI**, control (slowly block) with a left **SHOTEI**. In the same position open en bring the right hand in **HAITO** in a circle movement towards you as if hooking the neck and at the same time the left hand slowly strikes **CHUDAN URA YONHON NUKITE** (palm upwards - the final position should be with the right hand over and in line with the left **NUKITE** position and not extended beyond it).



- 20** In the same position block **SHUTO GYAKU MAE MAWASHI UKE** (left hand up) with **IBUKI**.



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.



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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 (Shihan Loek Hollander - IKO) and has some influences from Shihan Hatsuo Royama (KIKO).

# Saiha - 碎破

1<sup>e</sup> Dan



1.

2.

3.



4.

5.

6.

7.

8.

9.



10a.

10b.

11a.

11b.

11c.

12a.



12b.

12c.

12d.

13.

14a.

14b.



15.

16a.

**16b. KIAI.**

16c.

16d.

17a.



17b.

17c.

17d.

18.

19a.

19b.

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1<sup>e</sup> Dan



19c.



19d.



20a.



20b.

