

## Seipai - 十八手

2<sup>e</sup> Dan

**Seipai** translates to '18' in Japanese. The kanji 十八手 used today means '18 hands'. This reference to '18' in naming this *Kata* has a couple of interpretations. The pronunciation is a reproduction of the *Fujian* (province South-East China) dialect **Sei** means '10' and **pai** '8'. It is assumed that this name was used because the *Kata* had originally 18 kinds of movements or techniques. The character 手 'te' for hand is added in Okinawa.

**Seipai** is considered to be a **Naha-Te Kata**, with both hard and soft movements, including grabs arm locks and throws, circular motions for response to close, multiple attacks. It was probably created by Okinawans before karate styles became systematized. In *Naha*, one of the three *Okinawan* karate meccas, the sensei Kanryo Higaonna taught 14-year old Chojun Miyagi, who went on to found the *Goju-ryu* (hard-soft) system, incorporated it into **Seipai** and the other *Kata* used by the Okinawans to teach *Karate* to younger generations. Like the other **Naha-Te Kata**, **Sanseru**, a connection to Buddhist philosophy and sutras (books of knowledge) is suggested. Another insinuates '18 guards for the King'. The most apparent and most meaningful in the naming of **Seipai** is again from the Martial Arts development and the use of attacking pressure points. 18 is one half of 36 suggesting that perhaps an alternative set of attacks and defenses of preferred techniques and strategies from the original **Sanseru** 36.

The true meaning of a *Kata* becomes clear, when one learns the application of its **Bunkai**. In **Seipai** the applications are not immediately clear. Techniques were deliberately masked within the *Kata* so that bystanders were not able to fully comprehend the depth of the applications being practiced. **Seipai Kata** incorporates both the four directional attacks and implements techniques for both long distance and close quarter combat. Circular, whipping movements and body evasion, **Tai Sabaki**, dropping your body to rise up and push your opponent off balance and faints are all found within this *Kata*.

Known as the *Southern Kata* within *Kyokushin Karate*, the **Seipai** was 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*. The *Southern Kata* generally involve shorter movements and a closer fighting distance between opponents, **Maai** 間合い, based on the slippery, wet terrain of Southern China.

### Dachi Waza

Fudo Dachi  
Musubi Dachi  
Joi Dachi  
Heiko Dachi  
Kiba Dachi  
Zenkutsu Dachi  
Sanchin Dachi  
Neko Ashi Dachi  
Tsuru Ashi Dachi  
Kake Dachi  
Kokutsu Dachi

### Te Waza

Seiken Chudan Oi Tsuki  
Hiji Jodan Ate  
Shuto Ganmen Uchi  
Seiken Chudan Jun Tsuki  
Uraken Oroshi Ganmen Uchi  
Shuto Hizo Uchi  
Seiken Chudan Morote Tsuki  
Seiken Yama Tsuki  
Seiken Gedan Oi Tsuki

### Uke Waza

Chudan Haishu Uke  
Shuto Uchi Uke  
Morote Seiken Uchi Uke  
Kake Jodan Uke  
Seiken Gedan Barai  
Shuto Mawashi Uke  
Seiken Uchi Uke  
Seiken Uchi Uke / Gedan Barai

### Geri Waza

Tobi Mae Geri  
Jodan Yoko Geri  
Jodan Mae Geri

### Kihon Jutsugo

Kamae, Mokuso, Hajime, Kiai, Waki no Kamae, Ibuki, Hikite, Ashi Barai, Te Kote, Naore, Yasume

# Seipai - 十八手



Begin the Kata in **FUDO DACHI**. Move into **MUSUBI DACHI** and **MOKUSO** on the command **MOKUSO**. On the next command **SEIPAI**, 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 forward with the right foot, turning the body 90° counterclockwise, covering with left **SHOTEI** and positioning the right arm for the strike, into right **MAE KIBA DACHI**. Execute a slow right **CHUDAN HAISHU UKE** (bring the left closed hand back into **HIKITE**).



- 2 Turn 90° clockwise and move forward in left **ZENKUTSU DACHI** and punch left **SEIKEN CHUDAN OI TSUKI**, with the open right hand placed on the left forearm.



- 3 Move forward with the right foot, turning the body 90° counterclockwise, into right **MAE KIBA DACHI** and strike right **HIJI JODAN ATE** with the left hand placed over the right fist.



- 4 With the hands in the same position bring the right foot back into right **TSURU ASHI DACHI** and kick right **JODAN YOKO GERI**. Return into **TSURU ASHI DACHI**, turn the body 180° clockwise, look to the left and place the right foot down into left **MAE KIBA DACHI**, and simultaneously block with a slow right **HAITO UCHI UKE** and left **SHUTO GEDAN BARAI** (with bend wrists).



- 5 In the same position bring the left foot back into left **TSURU ASHI DACHI** and kick left **JODAN YOKO GERI**. Place the left foot down into **MAE KIBA DACHI**, look to the right and simultaneously block with a slow left **HAITO UCHI UKE** and right **SHUTO GEDAN BARAI** (with bend wrists).



- 6 Move the left foot across to the left, covering with the right elbow and prepare to strike. Complete the turn, 90° counterclockwise, into left **ZENKUTSU DACHI** and strike right **SHUTO GANMEN UCHI**, returning the left fist closed back into **HIKITE**.



- 7 With the hands in the same position kick left **TOBI MAE GERI**, land into **MAE KIBA DACHI**, having turned the body 90° clockwise, and strike with left **HIJI JODAN ATE** with the right open hand placed over the left fist and **KIAI**.



- 8 Move the right foot across, turning 90° clockwise, into right **ZENKUTSU DACHI** and block right **MOROTE SEIKEN UCHI UKE** (open left hand is supporting the right arm).



- 9 Turn the body 90° counterclockwise, move the right foot into right **SANCHIN DACHI**, cover with the right fist while returning the left into **HIKITE**, look to the left and strike left **SEIKEN CHUDAN JUN TSUKI**.



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- 10 Move the right foot forward into left **NEKO ASHI DACHI**, turning 90° anti-clockwise, and strike a right **URAKEN OROSHI GANMEN UCHI** (the right elbow should be positioned above the left open hand).



- 11 Still retaining the same position, with the left hand also in the same position, execute a slow right **KAKE UKE** (open the right hand and grab or hook the opponent's arm).



- 12 Pull right hand back into **HIKITE**, slide forward into a right **ZENKUTSU DACHI** and strike right **SEIKEN CHUDAN OI TSUKI**.



- 13 Slide the right foot back, turning the body 90° clockwise, into **KIBA DACHI**, bring the right hand open back over your head and strike right (**OROSHI MAWASHI**) **SHUTO HIZO UCHI** (left hand hold into **HIKITE**).



- 14 Bring the right foot up into right **TSURU ASHI DACHI** and position both arms in front of the body with both open hands in front of the face.



- 15 From this position kick right **JODAN YOKO GERI**, return to **TSURU ASHI DACHI** and kick right **JODAN MAE GERI**, step into **KIBA DACHI** and simultaneously strike **MOROTE GEDAN TSUKI**, all in one movement (no **HIKITE**).



- 16 Turn left, 180° counterclockwise, into left **TSURU ASHI DACHI** and position both arms in front of the body with both open hands in front of the face.



- 17 From this position kick left **JODAN YOKO GERI**, return to **TSURU ASHI DACHI** and kick left **JODAN MAE GERI**, step into **KIBA DACHI** and simultaneously strike **MOROTE GEDAN TSUKI**, all in one movement (no **HIKITE**).



- 18 Move the left foot across, turning 90° counterclockwise, into left **ZENKUTSU DACHI** and block left **SEIKEN GEDAN BARAI**.



- 19 Bring the fists back in left **WAKI no KAMAE**, simultaneously make a right **ASHI BARAI**, turn the body 90° clockwise, look and jump to the right into a right **KAKE ASHI DACHI** and strike left **SEIKEN YAMA TSUKI** (right fist **URA GEDAN**, left fist high **JODAN**) with **KIAI**.



- 20 Move the left foot forward, turning to the left 90° counterclockwise, into left **KOKUTSU DACHI** and block left **SHUTO MAWASHI UKE**.



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21 In the same position block left **SEIKEN GEDAN BARAI**.



22 In the same position slowly block left **SEIKEN UCHI UKE**.



23 In the same position block a right **SEIKEN UCHI UKE / GEDAN BARAI**.



24 In the same position repeat the block with left **SEIKEN UCHI UKE / GEDAN BARAI**.



25 With the hands in this position kick right **JODAN MAE GERI**, place the foot down in right **ZENKUTSU DACHI** and block right **SEIKEN UCHI UKE**.



26 In one movement pivot on the right foot, 180° counterclockwise, into left **NEKO ASHI DACHI**, simultaneously position the right arm with open hand in **HAITO** and left hand open in the ready strike position. At the completion of the movement the left hand slowly strikes **URA YONHON NUKITE**.



27 Still in the same position block **SHUTO MAWASHI UKE**, without the **SHOTEI** strike.



28 Move back with the right foot into right **KOKUTSU DACHI**, simultaneously thrusting both hands upwards. Swing both hands out and down quickly in a circular motion, closing the right fist and striking right (**OROSHI MAWASHI**) **TETTSUI UCHI** into the open left hand.



29 Move the left foot back into **KOKUTSU DACHI**, pulling both closed fists back in the ready punch position and strike right **SEIKEN GEDAN OI TSUKI** to the center with **KIAI**, supporting it with the palm of the left hand, fingers pointing down (**TE KOTE**).



30 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.



# Seipai - 十八手



1.



2.



3.



4a.



4b.



5a.



5b.



6.



7a.



7b.



7c. KIAI.



8.



9a.



9b.



10.



11.



12.



13.



14.



15a.



15b.



15c.



16.



17a.



17b.



17c.



18.



19. KIAI.



20.



21.



22.



23.



24.

# Seipai - 十八手



25a.



25b.



26.



27.



28.



29.



30.



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

Adapted to the new KWF Kata-syllabus (Shihan Antonio Pinero - May 2019) with feedback of Shihan Paul Lorist.