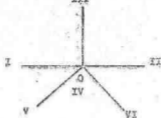


SHISHI KATA

Prepared for ROBERT A. TRIAS INTERNATIONAL INSTITUTE OF KARATE

by
Philip Pepales---San-kyu

III

O
R
S
IReady
Position

O---(1)---I



O---(2)---I



O---(3)---I

* O---R---E---I

* Machi dachi ready position (Both fists above thighs similar to gedan berai).
Body full face to #III

* Turn Head and look at #I a split second before going into first movement.

1. Step forward with the right foot, pivot body 90 degree counter-clockwise into a left Zenkutsu-dachi. Left gedan are uke. (Body full face to #I).
2. Step forward with the right foot into a right Zenkutsu-dachi. Right seiken zuki.
3. Step back with the right foot (place it approximately two feet directly behind the left foot) pivot body 90 degree clockwise into a machi dachi. Left gedan berai. (Body is full face to #III) head is turned looking at #I).



O---(4)---II



O---(5)---II

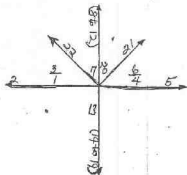


O---(6)---II



III---(7)---O

GAKI SEI KATA



OREI

- | | |
|--------------------------------------|--|
| 1. 13. Left high rising block. | 14. 13. Left middle block. |
| 2. 14. Right punch. | 15. 12. Right forward kick. |
| 3. 15. Left low block. | 16. 12. Right elbow. |
| 4. 16. Right high block. | 17. 12. Right back hand. |
| 5. 17. Left punch. | 18. 12. Right low block. |
| 6. 18. Right low block. | 19. 12. Left punch to groin. |
| 7. 19. Right middle block. | 20. 13. Left side chop, stomp, KIAI! |
| 8. 20. Left forward kick. | 21. FD. Uke position. |
| 1. 21. Left elbow. | 12. U punch [L over R] |
| 2. 22. Left back hand. | 22. FD. Right cover (full face forward) |
| 3. 23. Left low block. | 12. U punch. (R over L) |
| 4. 12. Right punch to groin. | 23. 12. Right chop to left open hand. |
| 5. 13. Right side chop, stomp, KIAI! | |

OREI

- 13(b) Right fumi komi(straight legs position) & right shuto simultaneously. KIAI. ----Body full face to direction #II, eyes looking at #IV.

- (1. Step forward(towards #IV) with the left foot, pivot body 90 degrees clockwise into a left zenkutsu-dachi. Left chudan(riken) uke. Body full face to #IV.



III--(15)--IV



III--(16)--IV



III--(17)--IV



III--(18)--IV

15. Right mae geri.

16. After the right mae geri, place the right foot into a right zenkutsu-dachi Right uchi uke.

17. Stay in the previous right zenkutsu-dachi. Right ura uchi ken zuki.

18. Stay in the previous right zenkutsu-dachi. Right godan barsai.



III--(19)--IV



(a)



(b)



(a)



(b)

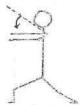
19. Stay in the previous right zenkutsu-dachi. Left seiken zuki(to the groin).

- 20(a) Pivot on the right foot(Body full face to direction #II. Eyes looking at direction # III) 90 degrees counter-clockwise into a left tsuru-dachi. Left open hand, palm up under adam's apple, in uke position.

- 20(b) Left fumi komi & left shuto simultaneously. KIAI. (Straight legs position Body facing direction #II;eyes looking at direction #III).

- 21(a) Bring the left foot towards the right foot into a fudo-dachi. on V-0 line full face to #0. Hands in seiken uke position near waist(left-palm down; right =palm up).

- (1(b) From the fudo-dachi step back with the left foot into a right zenkutsu-dachi(still on V-0 line full face to #0). Yama zuki----Left seiken(palm down) above right seiken(palm up).

C
(a)VI
(b)

C---(22)---VI

C
Ending
PositionC
B
A
I

22(a) Bring the left foot up to the right foot into a fudo-fashion #9 facing #III. Right teazama seiken uve uke. (Left seiken(palm down) above right seiken(palm up)).

22(b) From the fudo-dachi step back with the right foot (on the C-VI line) into a left zenkutsu-dachi. Yama zuki----Right seiken(palm down) above left seiken(palm up).

23. Stay in the previous left zenkutsu-dachi. From the previous yama zuki open hands and strike the left hand(palm up) with a right shoto.

*Ending Position=bring the right foot up to the left foot into a fudo-dachi. (Facing direction #III).

C---F---E---I.

1. Speed up the tempo from #9 through #12 inclusive.
2. Speed up the tempo from #16 through 19 inclusive.
3. #13(a) is merely a preparatory position to #13(b). #13(a) to #13(b) is executed almost in one fluid motion.
4. #20(a) is merely a preparatory position to #20(b). #20(a) to #20(b) is executed almost in one fluid motion.