

IN MEMORY OF HANSHI STEVE ARNEIL

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**TIMEKEEPING AND RHYTHMIC STANDARDS
OF IFK KATA
Reference Manual**

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PREFACE

The reference manual contains information about the timekeeping and rhythmic performance standards of the Kyokushin IFK kata, which were established by our Teacher Hanshi Steve Arneil and were recorded in a number of official IFK methodological manuals.

The process of establishing the optimal time frame for the implementation of the IFK kata, corresponding to their nature and meaning, began in July 1994 at the British Summer Camp in Ipswich. After the exam, Hanshi gathered all the holders of black belts from the 3rd Dan and above. Under his guidance, the masters performed all the IFK kata, and along the way the time of their execution was recorded and the optimal time limits for each kata (between the minimum and maximum time) were determined. In the kata of Taikyoku and Pinan groups, the stopwatch was turned on after the command "Hajime!" and turned off after the final technical action – respectively before the command "Naore!" followed by the transition to the original fudo dachi. In all other kata, the stopwatch was turned on in the same way, but turned off after the final action before the independent transition of the performed kata in musubi dachi to the "mokuso" position (until the final command "Mokuso yame! Naore!"). Subsequently, Hanshi, as far as is known, conducted similar testing of the timekeeping standards of the IFK kata in other countries, after which it became possible to introduce certain time indicators into British methodological manuals¹.

Thanks to our systematic work under the guidance of Hanshi, as well as in co-authorship with him, *in the history of the IFK school, for the first time it became possible to prepare 8 volumes of detailed illustrated Russian methodological manuals "Technical standards of Kyokushin IFK" for student's (Kyu) and master's degrees (Dan) in full official program*². Typical manuals include characteristics of stances, methods of movement, basic normative techniques (kihon-kata on the spot and in movements), renraku, kata, conditioning standards and dictionaries of Japanese terms for each belt. As for the kata, not only is the timing indicated here, but *for the first time in the methodological literature, an exact textual (syllabic) form of fixing the normative kata rhythmic, established and approved by Hanshi Steve Arneil as our curator and leading co-author, is used*.

The successful mastering of the rhythmic standards of the IFK kata in Russia became possible thanks to a unique and extremely effective method that Hanshi used – *method of intonationally meaningful rhythmic voicing of the main technical elements of the kata (on the syllable "osu")*. Thanks to this method, the individual character of each kata was manifested and (what is fundamentally important!) the rhythmic patterns and features of the execution of the elements of techniques and combat combinations encoded in the kata were reflected.

During training sessions Hanshi Steve Arneil explained the real application of the technical elements of kata in self-defense. However, an in-depth understanding of IFK kata bunkai came during a long collaboration under his direct supervision on a book published in collaboration with Hanshi in Russia in two languages³. *The fundamental connection of the kata rhythmic with the*

¹ In the very first illustrated manual on the kata (approved by M. Oyama) – "Kyokushin Karate Kata by Shihan Steve Arneil, 7th Dan" (Surrey, 1985) – there was no timing of the kata yet. For the first time it appeared in the 2nd reprint edition of the manual "Kyokushin Karate Kata, 2nd Edition by Hanshi Steve Arneil, 9th Dan" (2004), that is, 10 years after the mentioned first testing of the timing of the kata in 1994. The timing of the kata was finally confirmed in the 3rd edition of the manual after another 10 years – "Kyokushin Kata Book by Hanshi Steve Arneil and Liam Keaveney" (2014).

² Issues 1–5 covered the standards of 10–1 Kyu and were co-authored by: A. Tanyushkin, V. Fomin, V. Slutsker (Moscow: Orbita–M, 2006–2009). Issues 6–8 covered the standards of 1–3 Dan and were co-authored by: S. Arneil, A. Tanyushkin, V. Fomin (Moscow: Orbita–M, 2010–2011).

³ Ката Кёкусинкай. Применение в самозащите. Ханси Стив Арнейл, 9-й дан при участии Александра Тянушкина, 5-й дан, и сэнсея Виктора Фомина, 4-й дан. — Москва: Орбита–М, 2003; Kyokushinkai Kata and

technical and tactical features of the execution of the combat techniques presented in them determines the key semantic meaning of the rhythmic standards of the IFK kata, which are not subject to arbitrary change.

The rhythmic organization of a certain sequence of technical elements is the temporary foundation of the kata text. The execution of the kata unfolds in space according to the traditional (typical, but not random) plan of movement from the starting points to the final ones. These points in the vast majority of cases (subject to the normative proportions of the stances and the angles of the axes of movement) coincide. Hanshi Steve Arneil said that in the performance of the kata, "one should return to the starting point as close and as accurately as possible". Some exceptions (Taikyoku 1 and 2, Pinan 2, Seipai), where certain shifts back along the central axis of the kata are the norm, only confirm the general rule⁴. Figuratively speaking, a warrior enters into a conditional battle with several opponents and, completing it, returns to the original place of "rest".

In essence, the spatial-temporal structures of the IFK kata at the textual level signify the stability of forms and the certainty of their semantic content. The latter is revealed in the official basic interpretations of combat techniques, which in themselves have a huge variability and adaptability to non-standard situations. Such interpretations were considered in the book "Kyokushinkai Kata and Self-defense Applications".

Rhythmic standards are an integral fundamental organizing elements of the kata text, expressing their individual character, energy and semantic content. As such, *the IFK kata together not only determine the stylistic face of the school, but also serve as a powerful factor in the spiritual and energetic unity of the bearers of the tradition.* Thanks to a single rhythm, the "unison" performance of the kata by both large groups of people and teams consisting of three participants creates a specific effect of group active meditation with a high level of positive psychophysical transformation.

In the stylistic aspect, the true representative of the IFK school is most characterized by the possession of kata with their normative basic technique and rhythmic organization. It is noteworthy that during the work of the IFK Kata Committee in Switzerland in July 2018, the testing by the members of the Committee of the text of all IFK kata revealed a certain number of technical discrepancies among representatives of the leading countries (Great Britain, Russia, Switzerland and Israel), but only two in the rhythm of the kata (in the initial combinations of Seienchin). Based on the results of the Committee's work in the same year, Hanshi approved the preferred options, which have been the current norm since then.

In general, kata rhythmic set by the founder of the IFK, fixed in a series of Russian teaching manuals, remains a reliable basis for preserving the stylistic unity and development of the IFK school. The systematic implementation in Russia in 2006-2011 of the "*Technical standards of Kyokushin IFK*", including *the use of the original method of syllabic voicing of kata rhythmic*, gave obvious positive results. In numerous regions of Russia, the standards of timing and rhythmic of kata are almost completely mastered. The Russian IFK school as a whole and the training of Russian athletes in kata have reached a leading position in the world. Russian athletes consistently become champions and prize-winners of international competitions. This is especially evident in team performances, where a high level of rhythmic synchronization, technical and psychoenergetic coherence of the performance of the kata is required. We are ready to share this

Self-defence Applications. By Hanshi Steve Arneil, 9th Dan with Shihan Alexander Tanyushkin, 5th Dan and Sensei Victor Fomin, 4th Dan. — Moscow: Orbita-M, 2003.

⁴ In Taikyoku 1 and 2 and in Pinan 2 the norm is to shift back along the central axis by a shoulder width distance, in Seipai – back by two shoulder widths.

rich long-term experience and knowledge not only with our students, but also with all IFK members outside of Russia, with all followers of Hanshi Steve Arneil's school.

This reference manual dedicated to the memory of our Teacher is a kind of digest of the school standards established by him regarding timing and rhythmic of kata. Both interrelated aspects of the temporary organization of the IFK kata serve as the foundation for the meaningful development of this part of the cultural and spiritual heritage of the Kyokushin Budo karate tradition, the development of kata as a discipline of Budo sports, in which students (athletes), coaches and judges are involved.

Timekeeping standards, enclosed within certain time limits, serve as a general guideline for the potential manifestation of the individual character of the kata. Tangible going beyond these natural boundaries for each kata destroys their integrity and leads to the loss of inner meaning. Excessively accelerated, often careless execution of the kata naturally entails technical distortions and a decrease in the effectiveness of combat techniques. With an excessively slow, formally accurate and "pure" reproduction of the text of the kata, technical elements, the performance of the kata is deprived of internal energy and "dies".

The timing of the IFK kata, recorded in British and then in Russian manuals, is expressed in the optimal time limits for each kata. In the reference manual, the corresponding indicators are first clearly presented in the form of a summary table, and then reproduced separately in sections describing the rhythmic structures of the kata.

The rhythmic standards of the IFK kata within the established time limits directly determine the individual character and meaning of the kata. The latter are revealed only in a lively, soulful performance, where each performer expresses his own understanding of the energy essence of the kata in his own individual manner, with the language of his body. In a group or in a team "unison" performance of the kata, the condition for achieving such goals is the unity of the collective of performers both at the technical and psychoenergetic level.

The reference manual clearly presents the rhythmic structures of almost all the main and competitive kata, except for the breathing-meditative energy complexes Sanchin no kata and Tensho, the rhythmic of which are characterized generically descriptively. Rhythmic formulas and combinations are reproduced on the basis of the text of Russian teaching manuals in full accordance with the method of intonationally meaningful rhythmic voicing of the main technical elements of the kata introduced into the practice of teaching by Hanshi Steve Arneil. These rhythmic structures are presented in the original text form with necessary introductory and accompanying brief explanations of a "navigational" nature. We hope that this will allow those who are already practically familiar with the relevant kata to correlate the rhythmic recorded in the text with the real sequence of rhythmically organized technical actions.

An additional help in understanding the rhythmic of the IFK kata in the text of the reference manual for each kata are ***links to audio files*** with recordings of voiced rhythmic structures – an accurate presentation of the original method of Hanshi Steve Arneil. In addition, the Appendix to the manual contains ***the links to a video file*** illustrating, on separate illustrative examples, how, based on the Hanshi's method, work is practically being built in Russia on the development of IFK kata and the training of athletes, as well as ***to the YouTube channel of Shihan Victor Fomin***, where you can find many recordings of the best Russian athletes implementing rhythmic standards of IFK kata.

TIMEKEEPING STANDARDS OF IFK KATA

NAME OF THE KATA	STATUS	TIME LIMITS
Taikyoku 1–3	Basic kata	20–23 sec
Pinan 1, 3	Complicated basic kata	22–25 sec
Pinan 2, 4, 5	Complicated basic kata	30–33 sec
Sanchin no kata	Basic breathing kata	2 min 14–17 sec
Sanchin with KIAI	Training breathing kata	19–22 sec
Gekisai Dai	Complicated kata	47–50 sec
Yantsu	Complicated kata	1 min 2–5 sec
Tsuki no kata	Complicated kata	36–39 sec
Saiha	Complicated kata	43–46 sec
Tensho	Complicated kata	2 min 19–23 sec
Gekisai Sho	Complicated breathing kata	48–50 sec
Kanku Dai	Top kata	1 min 40–45 sec
Seienchin	Top kata	1 min 24–27 sec
Sushiho	Top kata	1 min 15–20 sec
Garyu	Top kata	38–41 sec
Seipai	Top kata	46–49 sec
Ura Taikyoku 1–3	Derived basic kata	33–38 sec
Ura Pinan 1	Derived complicated basic kata	35–40 sec
Ura Pinan 2	Derived complicated basic kata	45–50 sec

All kata except Sanchin with KIAI, Ura Taikyoku and Ura Pinan are performed at national competitions of different levels.

Pinan 4, 5, Yantsu, Tsuki no kata, Saiha are included in the list of compulsory kata performed by black belts by lot in the 1st round of national competitions, as well as brown and black belts by lot in the 1st round of international competitions.

Kanku Dai, Seienchin, Sushiho, Garyu, Seipai – top kata of increased complexity. They are among the optional kata along with the complicated and breathing kata performed in the 2nd and 3rd rounds of international competitions. The extra complexity of these kata is taken into account in the judging.

The time standards of kata performance, which include certain rhythmic structures, are determined by the individual nature of each kata. In order to better understand and feel the character, energy and dynamics of each kata, to express it in performance, coaches use these guidelines, bringing students closer to the optimal pace of performance. When the tempo-rhythmic norms of kata performance are mastered, become familiar and natural, coaches, instructors, examiners, and judges at competitions also easily perceive noticeable deviations from the norm (unjustified acceleration or deceleration of the time duration of the kata). For this reason, the duration of the performance of the kata is not measured at competitions. There is no need for expert judges to do this.

RYTHMIC STANDARDS OF IFK KATA

PRELIMINARY REMARKS

The schemes of rhythmic, meaningfully intonated, voicing of the main technical elements of the kata, according to Hanshi Steve Arneil's method, in the reference manual are presented *in an updated version* of the textual syllabic form that served as the basis for fixing the rhythmic of the kata in Russian teaching manuals 2006–2011. The rhythmic structure of the kata in the diagram is differentiated by punctuation marks (hyphen, dash, comma, semicolon, period, exclamation mark, brackets), uppercase and lowercase letters, font selections. *In the new edition, some typos and minor errors have been corrected in order to keep the rhythm set by Hanshi unchanged.* Certain gradations in the combinational structure of the kata are revealed more accurately and clearly, taking into account the internal logic in the compositional grouping of combinations of different levels performed mainly on separate "tracks". If necessary, along the way, purely "navigational" explanations concerning technical actions are given in parentheses. They can be used by those who are already quite familiar with the text of the kata and are able to easily correlate elements and combinations with their real position in the rhythmic structure.

The individual rhythmic standards of the IFK kata recorded in the reference manual do not affect the two well-known groups of "framework" actions common at the beginning and end of each kata. Meanwhile, the initial and final actions, i.e. framing the main text of the kata, have their own normative rhythm. They obey the general temporal principles of rhythmic organization. The "framework" actions framing the main text of the kata will not be reproduced in the description of the individual rhythm of the kata and therefore deserve special attention.

Recall that the rhythmic of all IFK kata when performing technical elements and combinations at fast, moderate and slow tempos are based on normative time proportions: a separate fast focused technique – 1 sec; a combination of 2 fast focused techniques – 1 sec; movement in good tone and at a moderate pace – 2 sec; slow power movement (with silent Nogare breathing or Ibuki power breathing) – 4 sec. 1 second is taken as a unit of the duration of the standard voicing. Accordingly, a separate fast technique or a combination of 2 fast techniques is performed on 1 count (ichi), i.e. in 1 second, movement at a moderate pace is performed on 2 counts (ichi-ni) – in 2 seconds, and slow movement – on 4 counts (ichi-ni-san-shi) – in 4 seconds.

When voicing basic rhythmic structures at a fast pace, exclamations of "osu" are used. A separate "osu" marks the final phase of focusing one technique, "osu-osu" – the phases of focusing each of the 2 techniques in the simplest combination. The execution of movements at a moderate or slow pace is voiced by the score – respectively "ichi-ni" or "ichi-ni-san-shi". Note that loud accented cries of KIAI are voiced in kata with the exclamation "Shia-a!" with an emphasis on the initial syllable.

When performing movements and combinations at moderate and slow tempos, it is necessary to control a restrained rhythmic pulsation by seconds, to develop an internal "sense of seconds". When performing and voicing focus points in fast techniques and combinations, it is important to generate explosive energy impulses by contrast, dividing the focus points with emotionally colored semantic accents with voice and body. The expressiveness of intonation voicing of the kata rhythmic, embedded in Hanshi Steve Arneil's method, naturally stimulates the expressiveness and persuasiveness of the "body language". This determines the spirituality and meaningfulness of the performance of the kata as a "martial dance" in a state of active meditation. It is essential that the transition to the state of active meditation in kata, a kind of "combat trance", begins with the mentioned initial "framework" action, is fully realized in the main text of the kata and is stored in the final "framework" completion.

In IFK kata there are 2 types of "frame" framing of the main text of the kata: one for the kata of the Taikyoku and Pinan groups, where there are no transitions in musubi dachi, and the other for all other kata, where such transitions in musubi dachi are used. In both cases, the performance of appropriate technical actions on the commands of the instructor (in the hall) or the central judge (at the competition) is subject to the described general principles and norms of the rhythmic organization of the kata.

For kata Taikyoku / Pinan

BEGINNING

By a command with the name of the kata, for example, "Taikyoku sono ichi! Yoi!" from the initial fudo dachi to 4 counts through uchi hachiji dachi, the transition to the ready position (to yoi dachi) will be performed. Then, at the command "Hajime!", the performance of the main text of the kata begins, the rhythm of which is voiced for educational and training purposes.

COMPLETION

After the final technique, at the command "Naore!", a return to the starting position of fudo dachi is performed for 2 counts (the legs move on the 1st count, the hands complete the movement on the 2nd count).

For the rest of the kata

BEGINNING

By the command with the name of the kata, for example, "Gekisai Dai! Mokuso!" from the original fudo dachi on 2 counts, the transition to musubi dachi is performed – the right leg is always attached to the left on the 1st count, and the hands close on the 2nd count (the left palm on top) – at this moment the kata performer closes his eyes. The next command is a repetition of the name of the kata, i.e. "Gekisai Dai!", where the performer of the kata opens his eyes. Then, at the command "Yoi!" from musubi dachi to 4 counts through uchi hachiji dachi with Ibuki, the transition to yoi dachi will be performed. Then, according to the command "Hajime!", the performance of the main text of the kata begins, the rhythm of which is voiced.

COMPLETION

After the final technique, the performer of the kata independently for 4 counts with a silent Nogare goes into musubi dachi and closes his eyes (for the 2nd count). With the final command "Mokuso yame! Naore!" the performer opens his eyes and returns to the starting position of fudo dachi on 2 counts – the right leg always steps aside on the 1st count, and the hands complete the movement on the 2nd count).

The traditional rhythm of combinations of both types of "frame" framing of the kata with minor refinements was finally approved by Hanshi Steve Arneil in 2018 after the work of the IFK Kata Committee. As already noted, in the reference manual, these similar "framework" actions do not appear in the description and voicing of the main text of the kata. *Accordingly, the manual describes and illustrates in audio files (by links) only the basic rhythmic structures of the IFK kata.*

It is worth recalling that *the rhythmic of the kata established by Hanshi Steve Arneil is due to the basic (official) interpretations of the combat use of technical actions (bunkai). It is for this reason that the rhythmic structures of the IFK kata are not subject to any arbitrary changes.*

Hanshi always explained and showed that different types of karate techniques themselves are multi-functional, that a block can be a blow, a blow is a block, that both blocks and blows can be means of breaking grabbing. Moreover, even the initial phases of karate techniques, which can become starting points for a wide range of defensive and counterattacking actions, potentially have such a multi-functionality. Of course, the characterization of such a deep concept of bunkai, which Hanshi opened our eyes to during the joint work on the mentioned book about the potential resources of kata for self-defense, goes far beyond the modest tasks of the reference manual. They are limited to the temporal and rhythmic aspects of the organization of the IFK kata, which we will focus on further.

The following schematic description of the rhythmic structures of the main and competitive IFK kata (with the exception of the breathing-meditative energy kata Sanchin and Tensho, as well as Ura Taikyoku and Ura Pinan) is a kind of textual "score" of the main technical elements of the kata, organized in combinations and combination groups, or blocks. Voicing such a "score" in the attached audio files is a visual demonstration of an extremely effective and universal method (especially in group work), which was widely used by Hanshi Steve Arneil. It is noteworthy that he used this method not only to master kata, but also for the solid development of any normative components of the IFK Program, including kihon and renraku exercises.

The mental reading of the "scores" of the rhythmic structure of the kata recorded in the text of our reference manual should naturally be based on prior knowledge of the text of the corresponding kata. The examples of rhythmic structures sounding attached to each kata not only demonstrate formal rhythmic relations and proportions, but also illustrate the intonation of semantic accents in technical actions.

Meaningful intonation of the rhythm of the kata gives the integrity of the entire temporal organization of the form, allows you to grasp the individual character of each kata faster and more reliably, firmly memorize the text of the kata as a unique rhythmic-intonation structure (like memorizing a song or dance). Note along the way that in Russia, at exams, meaningful voicing of the rhythm of kata (outside of their execution) is often used as an additional test of the strength of applicants' knowledge, their degree of proficiency in the normative aspects of the IFK Program concerning kata.

In essence, the practice of voiced or mental intonation of kata rhythmic structures refers to the types of mental training that Hanshi Steve Arneil paid the closest attention to and often demonstrated various methods of mental training (in particular, when mastering the normative kihon-kata for various belts). We encourage the recipients of this tradition to follow the course laid by our Teacher. We suggest not only reading the materials of the reference manual, but considering them as an area of important mental and meditative practice accompanying the usual physical and technical training.

TAIKYOKU SONO ICHI / NI (20–23 sec)

In these basic kata, a uniform rhythm is used, but a logical grouping of combinations on short and long "tracks" is obvious with a traditionally simple symmetrical plan of movements.

Osu, osu; Osu, osu;

Osu, osu, osu, Shia-a!

Osu, osu; Osu, osu;

Osu, osu, osu, Shia-a!

Osu, osu; Osu, osu;

Note along the way that with the correct execution of these kata, the norm of completion in the original judo dachi is a shift from the starting point along the central axis back by shoulder width.

Voicing rhythmic: <https://disk.yandex.ru/d/xPfpVVZ4pm2V5w>

TAIKYOKU SONO SAN (20–23 sec)

In Taikoku 3, the rhythm varies only on short "tracks", where simple combinations of 2 technical elements (block and release from hand grip) are performed in kokutsu dachi.

Osu-osu, osu; Osu-osu, osu;

Osu, osu, osu, Shia-a!

Osu-osu, osu; Osu-osu, osu;

Osu, osu, osu, Shia-a!

Osu-osu, osu; Osu-osu, osu;

Voicing rhythmic: <https://disk.yandex.ru/d/ITTQCxNVu3AFIA>

PINAN SONO ICHI (22–25 sec)

In Pinan 1, in comparison with Taikyoku, the technical arsenal is noticeably expanded (in particular, circular blocks appear), the plan of movements is slightly changed, but the rhythm is not significantly complicated, maintaining a predominantly uniform character.

Osu, osu; Osu-osu, osu;

Osu, osu, osu, Shia-a!

Osu, osu; Osu, osu;

Osu, osu, osu, Shia-a!

Osu, osu; Osu, osu.

Voicing rhythmic: <https://disk.yandex.ru/d/AtdLxyFe43r7Bg>

PINAN SONO NI (30–33 sec)

In Pinan 2, the technical aspect of the performance and at the same time the rhythmic structure are significantly complicated. We note the first appearance of kicks, as well as a slow technical action – a forceful imitation of breaking the grip of the hand. In general, this is a transition to a new level of skill. It is noteworthy that back in the 90s, Pinan 2 (by the way, along with Tensho) was included in the list of compulsory kata for black belts, which were determined by lot in the 1st round of competitions. Now these forms are not in the corresponding list, but Pinan 2 presents significant difficulties both technically and rhythmically. At the same time, in the rhythmic structure of the kata, the initial and final combinations, despite the different techniques, have fundamentally the same rhythmic structure, which facilitates the development of a difficult form.

Osu-osu, osu, osu; Osu-osu, osu, osu;

Osu-osu, osu, osu, osu-osu, Shia-a!

Osu, osu; Osu, osu;

Osu, osu, osu, ichi-ni-san-shi; Osu, osu, osu.

Osu-osu, osu, osu; Osu-osu, osu, Shia-a!

Note that with the correct execution of the kata, the norm of completion in the initial fudo dachi, as in Taikyoku 1 and 2, is also an offset from the starting point along the central axis back by shoulder width.

Voicing rhythmic: <https://disk.yandex.ru/d/q1i35INbeK2Fqw>

PINAN SONO SAN (22–25 sec)

In Pinan 3, not only the technical arsenal is noticeably expanding (the technique and methods of movement are becoming more complicated, the jump appears for the first time), but the rhythmic structure also appears more diverse.

Osu, osu—osu; Osu, osu—osu;

Osu-osu, osu, osu, Shia-a!; Ichi-ni.

Osu, osu, osu, Osu, osu, osu, Osu, osu, osu, Osu;

Osu, Shia-a!

Voicing rhythmic: <https://disk.yandex.ru/d/9LsO4E6DdnuLmw>

PINAN SONO YON (30–33 sec)

In Pinan 4, new combinations and rhythmic structures are used, the exact execution of which (as in other cases) is due to the combat purpose of the original techniques. Recall that Pinan 4 is among the compulsory kata for brown and black belts, determined by lot in the 1st round of international competitions.

Osu-osu; Osu-osu; Osu, osu.

Osu-osu, osu; Osu-osu, osu;

Osu-osu, osu, Shia-a!

Ichi-ni-san-shi, (osu) Osu, osu-osu.

Ichi-ni-san-shi, (osu) Osu, osu-osu.

Osu, osu, osu-osu, Shia-a! Osu, osu.

The parentheses show the emphasis on the forceful movements of the hands when loosening and releasing their grips (before mae-gery).

Voicing rhythmic: <https://disk.yandex.ru/d/km6V0gjysm57VQ>

PINAN SONO GO (30–33 sec)

Pinan 5 completes the kata of his group and is also among the compulsory kata. The original techniques, including those that are difficult to perform, are encoded here. Among them are 2 symmetrical finishing kata combinations with forceful removal of the opponent from balance and throws involving powerful rhythmically uniform movements. In addition (the rarest example!) Pinan 5 includes elements of techniques, the use of which in self-defense is hidden in a unique combination of 3 lightning-fast defensive movements with joined hands. Each movement is just a starting point in self-defense and potentially contains different opportunities for counter-attacks. This is a combination before the end of the 1st long "track" with a KIAI (for some reason it is sometimes called a "rose"), which together, by itself, is meaningless.

In the reference manual, for obvious reasons, it is not possible to give detailed explanations of Hanshi. We will limit ourselves to pointing out that the mentioned combination of 3 defensive movements allows you to block dangerous punches and strikes in the face and on the head. After that, from 3 different starting positions of the joined hands in different ways, you can counterattack the face, neck, perform painful techniques on the elbow joint with holding and wringing, as well as twist the opponent's head, breaking the neck. Let us confine ourselves only to this mention of effective, including lethal, combat techniques, which are indicated by a "hint" in the kata, and focus on the actual rhythmic structure of the kata.

Osu-osu, ichi-ni-san-shi; Osu-osu, ichi-ni-san-shi.

Osu, osu-osu, osu, Shia-a!

Osu, osu, ichi-ni-san-shi;

Osu-osu, osu, osu, Shia-a!, Osu.

Osu, osu, osu; Ichi-ni; Osu, osu, osu.

Voicing rhythmic: <https://disk.yandex.ru/d/61EwhtuXEZJ1vQ>

SANCHIN NO KATA (2 min 14–17 sec)

Sanchin no kata is a basic breathing, in essence, meditative, energetic kata. It is aimed at generating and controlling bodily strength, developing an ideal balance and controlling the breath itself using its main forms and methods. Breathing has always been revered by the masters as the main "secret" of martial arts, directly related to the development and control of the lower "center of power" (tanden or "warrior chakra"). At the same time, the effectiveness of power movements is ensured by a rigid fit of the legs and synchronization of power breathing with technical actions. In kata Sanchin, the simplest means (the sanchin stance, a simple movement plan, elementary blocks and basic punches) solve the fundamental problems of psychophysical development and self-regulation of fighters. Recall that Sanchin no kata opens a kata group in the IFK Program, where there are transitions to musubi dachi in the "framework" actions.

The rhythm of the kata is due to the wave nature of breathing, regulated with the help of forceful noisy Ibuki breathing and silent Nogare (on slow reverse bends of the arms under the chest with breaths), primarily in slow breathing cycles (both inhales and exhales for 4 counts). At the same time, Sanchin forms the skills of concealed breathing with short impulsive breaths while maintaining tone in balanced positions of power (after chudan tsuki before uchi-uke with the transition to the position of morote uchi-uke), as well as the ability to perform technical actions in the fast phases of inhalation (uchi-uke when turning back and forward again), as well as in the fast phases of holding exhalation (fast circular blocks mae mawasi-uke performed with waste in sanchin dachi). Of course, these features of respiratory control in Sanchin no kata cannot be fixed in a schematic reproduction of the identical or typical rhythmic structure of the kata in the combined relation. Note that movements and turns in sanchin dachi are fast, and hand movements are mostly slow (except for fast circular blocks and double grips with reversals under the chest). As a result, the main technical actions are carried out on the spot in sanchin dachi and only circular blocks are carried out with waste back to sanchin dachi.

The specificity of the breathing-energy, meditative nature of the kata excludes a visual representation of its rhythmic structure without sufficiently detailed explanations and does not need to be voiced separately from the technique. Meanwhile, *the very principles of rhythmic organization, based primarily on an ordered wave rhythm of breathing*, in relation to typical technical actions should be indicated. Their essence boils down to the following.

All techniques coordinated with Ibuki forceful noisy breathing are performed at a slow pace for 4 counts (i.e. last 4 seconds). These include all power techniques: morote uchi-uke, uchi-uke after tsuki without reversing the other hand, performed after an intermediate rapid shallow inhalation, with a return to the position of morote uchi-uke, 3 types of tsuki (gyaku, oi, kake), 3 morote nukite in the final combination of kata, the final phases of 2 mae mawasi-uke (morote shotei-uchi). All slow reversible hand bends to the chest on silent breaths (the Nogare principle) with moderate concentration are also performed on 4 counts. A fast basic uchi-uke with a reverse on 180° turns back is performed with normal concentrations simultaneously with a fast noisy inhalation for 1 count. Just as quickly and noisily, starting reversals of both hands are performed on 1 count (before morote nukite), simulating a sharp attraction of the opponent to himself after a preliminary quick capture of the gate of his clothes. Note along the way that in self-defense, such a sharp jerk on oneself can be accompanied by damage to the cervical vertebrae of the opponent, and his face will be smashed against the exposed forehead of the defender if he loses balance. In general, the value of Sanchin no kata for self-defense as a basic breathing technique is not so much in specific combat techniques as in the formation of body armor and strengthening the body as a weapon.

GEKISAI DAI (47–50 sec)

Gekisai Dai presents a small, but quite working arsenal of basic techniques. At the same time, for the first time, the principle of combining contrasting modes of performing technical actions – fast, impulsive explosive combinations and slow movements with Ibuki power breathing and directed energy control is very clearly shown in IFK kata. In essence, the principles of mainly high-speed kata of the Pinan group and the basic meditative breathing kata Sanchin are combined here. The ability to control both modes of operation, switching speeds, accompanied by changes in the state of mind is the basis of a fighter's spontaneous adaptability to unpredictable circumstances. Mastering Gekisai Dai creates conditions not only for the improvement of basic techniques, but also for the development of psychotechnics, laying the foundation for the psychophysical self-regulation of the fighter. The actual rhythmic structure of the kata is structurally simple and visual due to the principles of periodicity and symmetry in its organization.

Osu, osu, osu; Osu, osu, osu.

Ichi-ni-san-shi with Ibuki, Ichi-ni-san-shi with Ibuki, Ichi-ni-san-shi with Ibuki.

Osu, osu-osu, osu-osu, osu, Shia-a!

Ichi-ni-san-shi with Ibuki, Ichi-ni-san-shi with Ibuki, Ichi-ni-san-shi with Ibuki.

Osu, osu-osu, osu-osu, osu, Shia-a!

Osu, osu, osu.

Voicing rhythmic: <https://disk.yandex.ru/d/nJmf7r17LRkjVw>

YANTSU (1 min 2–5 sec)

Yantsu is an original kata in character, richness of technical arsenal and variety of rhythmic. In the IFK, it is among the compulsory kata for black belts. Here, too, the principle of contrast between explosive speed combinations and slow power movements is clearly manifested. However, the latter are not performed with a power Ibuki, but with a silent Nogare. It is noteworthy that the short, like a shot, Kiai here are not at the final point of the high-speed combinations of 3 tsuki performed at 3 levels, but focus in the middle of the series, marking blows to the face. These high-speed combinations of 3 elements should practically be performed in a short "queue" for 1 second (as well as typical basic bundles of 2 elements).

Yansu is distinguished by the extensive use of narrowly supporting stances (musubi dachi and especially nekoashi dachi, including sliding waste into this stance from a long distance), punches and blocks in open hand positions. The movement plan demonstrates an active change of distance – combination attacks in 3 directions (forward, right and left) with retreats and with a constant periodic return to the starting point, until the end of the kata. For an accurate return to the starting point, it is necessary to strictly observe the proportions of the stances, especially the nekoashi dachi and the exact length of the movements when moving forward and backward. In the rhythmic structure of the kata as a whole, the principle of mirror symmetry dominates (in movements, in combinations, in repeatable elements). This makes it much easier to memorize the text of the kata and the entire harmonious rhythmic structure.

Osu-osu, osu, osu, osu-osu; ichi-ni-san-shi, ichi-ni-san-shi, ichi-ni-san-shi.

Osu, osu, osu-osu; ichi-ni-san-shi, ichi-ni-san-shi.

Ichi (intermediate short transition to the starting musubi dachi with shotei-uke).

Osu, osu, osu-osu; ichi-ni-san-shi, ichi-ni-san-shi.

Ichi (a short transition to musubi dachi with a right turn), ichi-ni-san-shi (shotei-uke).

Osu-Shia!-osu, osu, osu, osu-osu; ichi-ni-san-shi, ichi-ni-san-shi.

Ichi (a short transition to musubi dachi with a left turn), ichi-ni-san-shi (shotei-uke).

Osu-Shia!-osu, osu, osu, osu-osu; ichi-ni-san-shi, ichi-ni-san-shi.

Ichi (with a right turn on the central axis of the kata with a transition to the original starting musubi dachi), ichi-ni-san-shi (shotei-uke).

Voicing rhythmic: <https://disk.yandex.ru/d/em06Zauv3nx4UQ>

TSUKI NO KATA (36–39 sec)

In accordance with the name, powerful penetrating blows are used here (primarily in seiken positions, as well as nukite). Two defensive techniques in the middle and at the end of the kata (short, as in Sanchin kata, uchi-uke and morote uti-uke / gedan-barai) are performed slowly, with power, but with Nogare. A special feature of the kata is the high-speed series of 3 tsuki, partly similar to Yantsu, but with a different combination of 3 levels. Unlike Yantsu, it is completely performed on 1 Kiai in 1 sec. The kata ends with a fast circular block – mae mawashi-uke and morote shotei-uchi with Ibuki. The rhythmic structure in the first half of the kata is simple, characterized by a generally measured rhythm, compositional and rhythmic symmetry. However, in the second half of the kata, the rhythm is complicated by original combinations. Recall that Tsuki no kata is also among the compulsory kata for black belts. In a sense, she embodies the fighting spirit and destructive power of Kyokushin.

Osu-osu, osu, osu, osu, osu, osu-osu.

Osu-osu (turn into left sanchin dati), ichi (step into the right sanchin dati), ichi-ni-san-shi (right short uchi-uke), osu-osu;

Osu, osu, osu, osu, Shia-a!, osu-osu, osu.

Ichi-ni-san-shi, ichi-ni-san-shi, Shia-a-a! (fast mae mawasi-uke-) Ichi-ni-san-shi with Ibuki (morote shotei-uke).

Voicing rhythmic: <https://disk.yandex.ru/d/QDACG6MZqfCFPO>

SAIHA (43–46 sec)

Saiha is one of Hanshi Steve Arneil's favorite kata, which has become a symbol of IFK. It is distinguished by a non-standard (at first zigzag) plan, plastic movements similar to zenkutsu and kiba dachi, but without fixing the stances. The "wave" rhythm of movement is noticeable in Saiha, embodied in original combinations with interesting bunkai. Self-defense techniques are described in sufficient detail in the 6th volume of the Russian educational and methodological manuals for the 1st Dan program. Their characteristics go beyond the scope of the topic of the reference manual. Along the way, we note only the case of deliberate (deceptive) averting of the gaze from the opponent who captured the hand with an attempt to unbalance (3 initial combina-

tions), which is unique for the IFK kata. When approaching without resistance with the enemy, the gaze is initially turned aside, but immediately followed by a turn of the head (with the capture of the fist) with an unexpectedly sharp release from the grip (movement of the elbow upward) and a powerful explosive counterattack. These are the "osu-osu" elements in the scheme. This kind of contrast of slow, force-controlled movements (Nogare breathing) with active, fast explosive actions underlies most combinations. Saiha worthily completes the list of 5 kata compulsory for black belts.

Despite the non-standard nature of Saiha kata, its rhythmic structure, due to the mirror symmetry of most repetitive combinations, is simple, logical and harmonious. Initially, 3 combinations of the same techniques and rhythm are performed (the 2nd mirror, the 3rd repeats the first), then 3 different combinations are combined in pairs as mirror. In the 3rd pair combination with Kiai, an additional accent can be introduced before the shout ("(osu-)Shia-a-a!") to control the removal of the arm above the head (release from the grip on the shoulders from behind) even before turning 180°. This is followed by an original completion in technical and tactical terms ("Osu, Ichi-ni-san-shi;") with the final (incomplete) quick mae mawashi-uke with the final morote shotei-uchi with Ibuki.

Ichi-ni-san-shi, osu-osu, osu;

Ichi-ni-san-shi, osu-osu, osu;

Ichi-ni-san-shi, osu-osu, osu.

Ichi-ni-san-shi, osu;

Ichi-ni-san-shi, osu.

Osu-osu, Ichi-ni-san-shi;

Osu-osu, Ichi-ni-san-shi.

Osu, (osu-)Shia-a!, osu-osu;

Osu, (osu-)Shia-a!, osu-osu;

Osu, Ichi-ni-san-shi; (quick mae mawashi-uke-) ichi-ni-san-shi with Ibuki (morote shotei-uke).

Voicing rhythmic: <https://disk.yandex.ru/d/bJ9KJndIhsHKMg>

TENSHO (2 min19–23 sec)

Tensho is Masutatsu Oyama's favorite kata and the "visit card" of the original Kyokushin in various variations of the founder of the school. The kata has a huge potential for self-defense and psychophysical self-regulation. This is a breathing complex comparable to kata Sanchin, but much more complicated in terms of breathing methods and technical arsenal. In the IFK Program, Tensho is performed slowly with power, mainly with Ibuki, but Oyama also practiced a high-speed breathing variant for combat – Tensho Kenka, which was additionally (outside the Program) taught by Hanshi Steve Arneil.

Like Sanchin kata, Tensho does not need to record the rhythmic structure and its voicing, because it is an organized cyclic process with fundamentally the same 3 groups of combinations. The main actions are performed 3 steps forward in sanchin dachi – first with the right hand, then

with the left, then with both hands. In the arsenal of techniques, in addition to the standard morote uchi-uke (first with Nogare, then with Ibuki), tensho coverings (uchi and soto), cutting and penetrating blows of shuto and shotei, koken blocks-blows are used. The completion of Tensho is similar in type to kata Sanchin, but other techniques are used in similar combinations. These are 3 repetitive combinations on the spot with double strikes to the neck, with pulling the opponent by the neck or clothes with a wrestling grip (with straightened index fingers) and followed by a morote nukite into the stomach). In the end, on the way back to sanchin dachi, 2 fast mae mawasi-uke with standard morote shotei-uchi with Ibuki are performed (just like in kata Sanchin).

The rhythmic structure of Tensho that interests us is cyclical in general. In the 3 main combination groups, both tensho coverings designed for upper limbs or neck grabs are performed at a moderate pace (for 2 counts) on one portion of inhalation, followed by slow techniques in the position of shotei with Ibuki, koken techniques with slow inhalation (for 4 counts) in combination with shuto uchikomi and shotei-uchi (both techniques with Ibuki). In the 3 final repetitive combinations, short double strikes to the neck are performed quickly (by 1 count), and the opponent's pulling and morote nukite are performed slowly by 4 counts. As in kata Sanchin, in the rhythm of the 3 compositional cycles of Tensho and in the final combination block, the "wave" principle of breathing dominates, acting in different tempo modes – mainly in slow, but also in moderate tempo. Examples of a moderate pace (for 2 counts) are tensho coverings, as well as semicircular movements after shotei-uchi jodan – down while holding the exhalation and then with a reverse under the chest with a noisy inhale, after which the slow pace of Ibuki naturally resumes.

GEKISAI SHO (48–50 sec)

According to the type, Gekisai Sho is fundamentally identical to Gekisai Dai. The same contrast of explosive combinations and slow movements with the power breathing of Ibuki and the skills of free speed switching, the same conditions for improving basic techniques and developing meditative psychotechnics, which is the foundation of the psychophysical self-regulation of the fighter. Despite the fact that in Gekisai Sho technical actions are more diverse and complicated, this is not yet the top kata. Note that at the beginning there is a zigzag movement plan similar to kata Saiha. A characteristic feature of the 3 initial combinations with Ibuki is the execution of 2 technical elements for one powerful exhalation (for 3 counts of haito uchi-uke, for the 4th count of shuto gedan-barai). The rhythmic structure of Gekisai Sho is simple and clear thanks to the principles of periodicity and symmetry.

Osu-osu, osu-osu, osu; Osu-osu, osu-osu, osu.

Ichi-ni-san, shi with Ibuki; Ichi-ni-san, shi with Ibuki; Ichi-ni-san, shi with Ibuki.

Osu, osu-Shia-a!, osu, osu; ichi-ni-san, shi.

Osu, osu; Osu, osu; Osu, osu; osu-Shia-a!; ichi-ni-san-shi.

Ichi-ni-san; (fast mae mawasi-uke-) ichi-ni-san-shi with Ibuki (morote shotei-uchi).

Voicing rhythmic: <https://disk.yandex.ru/d/FCZoczJvuZBt3w>

KANKU DAI (1 min 40–45 sec)

Kanku Dai is the first top kata in the IFK Program. The historical predecessor of this form served as a source for the development of the kata of the Pinan group. Indeed, there are many similar combinations in Kanku Dai, although there are many other original technical actions. A distinctive feature of Kanku Dai is a short meditation "Contemplation of the Sun, Sky or Infinity". In kata, it is symbolically expressed by looking through the opening of the open palms raised slightly above the head (turned up at 45°) with the index fingers closed in a triangle and the thumbs extended to the sides. Such a contemplative position of the hands in the graphic image has been established in the Kyokushin karate tradition as a multi-valued universal meditative symbol "Kanku". The "Kanku" position, held for 5 seconds (5 counts), opens the kata and repeats (approximately at the beginning of the last third of the text of the kata) before the final extended group of identical combinations performed in different directions.

Kanku Dai is the longest predominantly high-speed kata of the IFK, consisting of many repetitive, including mirror combinations. Due to this, the compositional and rhythmic structure of the kata, with all its diversity, is quite logical, harmonious and accessible for mastering.

Meditation

Ichi-ni (smooth connection of fingers to the "Kanku" position at the bottom), **ichi-ni-san-shi** (smooth lifting of the hands up along rounded trajectories and gazing through the "Kanku" upwards at 45° – the beginning of meditation), **ichi-ni-san-shi-go** (symbolic brief meditation), **ichi-ni-san-shi** (with a distinct opening of the fingers, lowering the hands along the same rounded trajectories with a strike of the right shuto on the left palm is a transition from a meditative state to a fight).

Osu, osu, osu-osu, osu-osu; osu, osu, osu-osu, osu.

Osu-osu, osu, osu-su; Osu-osu, osu, osu-su.

Ichi-ni-san-shi, osu, osu, osu; Ити-ни-сан-си, osu, osu, osu.

Osu, osu-osu, osu, Shia-a!; Osu, osu-osu, osu, Shia-a!

Osu, osu, osu; Osu, osu, osu, osu.

Ichi-ni-san-shi, osu, osu, osu; Ити-ни-сан-си, osu, osu, osu.

Osu, ichi-ni-san-shi, , osu, osu, osu, , osu, osu, osu-osu.

Медитация (повтор)

Ichi-ni, ichi-ni-san-shi, ichi-ni-san-shi-go, ichi-ni-san-shi.

Osu, osu, osu, osu-osu; Osu, osu, osu, osu-osu; Osu, osu, osu, osu-osu; (2 steps) Osu, osu, osu, osu-osu.

Osu, osu-osu; Osu, osu-Shia-a!

Voicing rhythmic: <https://disk.yandex.ru/d/DcTb5Rz2CmDakQ>

SEIENCHIN (1 min 24–27 sec)

Seienchin is the top kata, which differs significantly in character and arsenal of techniques from Kanku Dai. This is also an extended and energy-intensive form. According to the type of contrast of slow (with Nogare) and fast movements, according to the zigzag plan of movements (at the beginning) Seienchin is closer to kata Saiha and Gekisai Sho. Seienchin contains an extensive arsenal of original techniques that require high skill and maturity. This is, for example, the initial method of countering the choking grip with fingers by the throat, a complex wrestling throw (kataguruma in the middle of the kata, performed in kiba dachi), an anticipatory elbow strike in the solar plexus (mae hiji-ate) when trying to wrap the body in front with a simultaneous buttock strike in the groin of the opponent clasp the body from behind, as well as the final kata jumping kick on the retreat. It is curious that the kataguruma throw ("windmill") is presented in Seienchin in an aesthetic, but in a very conditional stylized form, far from reality. It is possible that this is one of the examples of frequent "secrecy" by masters of techniques that were revealed only to selected students. It is noteworthy that Seienchin, along with kata Saiha and Sushiho, was among Hashi Steve Arneil's favorite kata.

With all the non-standardness of Seienchin and the technical difficulties of performing combat techniques, the rhythmic structure of the kata is quite rational and transparent. It implements proven mnemonic principles and available methods of form structuring. Small and large combinations are repeated or reproduced in mirror versions. On this basis, technical actions are combined into large groups, combination blocks on certain axes of movement.

Osu-osu, ichi-ni-san-shi, ichi-ni-san-shi; Ichi-ni-san-shi, ichi-ni-san-shi.

Osu-osu, ichi-ni-san-shi, ichi-ni-san-shi; Ichi-ni-san-shi, ichi-ni-san-shi.

Osu-osu, ichi-ni-san-shi, ichi-ni-san-shi; Ichi-ni-san-shi, ichi-ni-san-shi.

Osu, osu, osu-osu.

Ichi-ni-san-shi, osu, osu.

Ichi-ni-san-shi, osu, osu.

Ichi-ni-san-shi, ichi-ni-san-shi; osu, Shia-a!

Osu, osu-Shia-a!, osu-osu; osu, osu, osu;

Osu, osu-Shia-a!, osu-osu; osu, osu, osu.

Osu, osu, Ichi-ni-san-shi with Ibuki.

Voicing rhythmic: <https://disk.yandex.ru/d/vnM67qmew7GBxg>

SUSHIHO (1 min 15–20 sec)

Sushiho is one of the longest and most energy-intensive top kata of the IFK. With a comparatively simple cross-shaped plan of movements in kata, due to the long "tracks", a significant space of action is covered. There are no rare, exotic techniques in Sushiho, but there are a lot of original and fairly simple combat techniques and combinations, including advanced attacks, locking blocks (including double ones), interesting practical ways of breaking grapples, grabs and throws. At the same time, the rhythmic structure of the kata is quite logical and accessible to memorization, since it is based on universal principles of unification (repetitions of combina-

tions, the use of mirror variants), subordinated to technical and tactical expediency and compositional norms.

Osu, osu, osu, ichi-ni-san-shi; ichi-ni-san-shi, osu-osu, ichi-ni-san-shi, osu-osu.

Osu, osu; osu, osu; osu, osu; osu, osu; osu–osu–Shia-a!, osu.

Osu, osu-osu; Osu, osu-osu; Osu, osu-osu; Osu, (transition) osu, Osu, (transition) osu, osu, Shia-a!

Osu, osu-osu, Osu; osu-osu, Osu; osu-osu, Osu; ichi-ni-san-shi, osu, osu, osu; ichi-ni-san-shi, osu.

Osu, osu, osu, osu; (transition) Osu, osu-osu, osu-Shia-a!; (transition) Osu, osu-osu, osu-Shia-a!.

Osu, osu, osu; Osu, osu-osu, ichi-ni, osu, osu.

Osu, osu, osu; Osu, osu-osu, osu-osu.

Voicing rhythmic: <https://disk.yandex.ru/d/Nore135lgJspWA>

GARYU (38–41 sec)

Garyu is a compact top kata unique in style and technical arsenal in the IFK Program. Masutatsu Oyama himself was allegedly involved in its creation. The image of Garyu is associated with an "awakening dragon", which crouches to the ground (in sosin dachi), takes off (jumps), beats with wings and tail (circular kicks, including with "turntables"), acts (twists) like a flexible steel spring (from nekoashi to kake dachi), maneuvering with protection (morote kake-uke) in a confined space. The quality of performance of Garyu, where movements are mainly in the narrow-support nekoashi dachi, depends entirely on balance, the correct center of gravity, a developed sense of the "center of power" (tanden) and active hip work (especially when performing morote kake-uke and morote haito uchi-uke).

Garyu is a model of striving for the perfect harmony of power and flexibility, which is the basis of all martial arts. With the obvious variety of the arsenal of fighting techniques, the rhythmic structure of the kata is very simple. It is based on numerous repetitions and variations of basic defensive techniques and their combinations with counterattacking actions.

Osu–osu; Osu–osu; osu, osu, Shia-a!; osu, osu, osu.

Osu–osu, osu–osu, osu–osu, osu–osu; Osu, Shia-a!, osu.

Osu, osu, osu, osu; osu, osu.

Osu-osu, osu-osu; ichi-ni-san-shi; osu, osu, osu, osu, Shia-a!

Voicing rhythmic: <https://disk.yandex.ru/d/PXaqeIMirNQIOA>

NOTE:

Garyu is an excellent example of how Hanshi Steve Arneil's universal method of learning the rhythm of kata can be used and varied as a tool for solving various tasks in the educational and

training process. In particular, in the Russian IFK school, this method is used more differentially to improve the quality of the technique and achieve maximum synchronization of the performance of the kata in teams and large groups.

Recall that in Garyu, when performing morote kake-uke in movements and especially in turns in nekoasi dati, the correct work of the hips involves controlling not only the final focus points accentuated with the "osu", but also the swing phases (where the fingers of the open palm touch the opposite shoulder). They, like the final points, must be absolutely synchronized. To do this, if necessary, we introduce additional, educational (weaker) accents with "osu" into the rhythmic structure of Garyu (as in any other kata). Our experience shows that in such a training modification, this method gives quick positive results.

Let's illustrate this with an additional scheme of the differentiated rhythmic structure of Garyu, where the phases of the swing of morote kake-uke are shown in parentheses (at the very beginning in yoi dachi before mawasi gery jodan, and then in nekoasi dati). Additional voicing of swing phases in blocks should not increase the execution time of individual techniques (1 sec). The "navigation" clarifications are given in square brackets. Auxiliary voicing of swing phases are shown in parentheses.

(Osu-)Osu-osu [(swing-), block-mawashi-return into yoi dachi]; (Osu-)Osu-osu [(swing-), block-mawashi-return into yoi dachi]; osu, osu, Shia-a!; (osu-)osu, (osu-)osu, (osu-)osu.

Osu-osu, osu-osu, osu-osu, osu-osu [4 sliding retreats in nekoasi dati]; Osu, Shi a-a! [mawashi, ushiro mawashi], (osu-)osu.

(Osu-)Osu, (osu-)osu, (osu-)osu, (osu-)osu, osu, osu [twist in kake dachi and jump].

Osu-osu, osu-osu; ichi-ni-san-shi [defense in sosin dachi]; (osu-)osu, (osu-)osu, (osu-)osu, (osu-)osu [4 morote haito uhci-uke], Shia-a!

Voicing rhythmic: <https://disk.yandex.ru/d/vxqDeZeRrqbDNg>

SEIPAI (46–49 sec)

Seipai completes the list of the top kata in the IFK Program. Seipai contains classic fighting techniques and is characterized by an active "explosive" character. A few, but original combinations of blocks and exits with punches, jump and combined kicks require high skill, perfect balance and mental stability. The plan of movement in a straight line is based on forward and backward movement, includes attacks in both directions and tactical maneuvers combining defenses and counterattacks, fast active and slow power movements (with Nogare). Seipai is a rather short kata with a logical, tactically determined changeable rhythmic structure, where explosive attacks alternate or combine with restrained controlled power of slow movements. In the performance of such kata, often unpredictable for an external observer, not only excellent physical and technical training is required, but also a flexible psyche, possession of appropriate psychotechnics to express the combat meaning of techniques. As in other kata that have a unique character, rhythmic organization is the main factor in its manifestation.

Ichi-ni-san-shi, osu, osu, osu; Osu, ichi-ni-san-shi; Osu, ichi-ni-san-shi; osu, osu, Shia-a!

Osu, osu-osu, osu-osu; ichi-ni-san-shi, osu, osu.

Ichi-ni, osu, osu, osu; Ichi-ni, osu, osu, osu; osu, Shia-a!; ichi-ni-san-shi, osu, ichi-ni-san-shi, osu, osu, osu, osu.

Osu, ichi-ni-san-shi; Osu, osu-osu, osu-Shia-a!

Recall that with the correct execution of Seipai, the norm for completing the kata to the starting position is an offset from the starting point along the central axis back by double shoulder width.

Voicing rhythmic: https://disk.yandex.ru/d/P_Aa8nmc_DrXgQ

CONCLUSION

The method of voicing the rhythmic of kata presented in our reference manual, introduced into the practice of teaching by Hanshi Steve Arneil, has found systematic application in Russia. In the course of joint methodological work with Hanshi and with his participation as a co-author, for the first time, textual fixation of the rhythmic structures of kata in 8 volumes of Russian teaching manuals with a detailed illustrated full IFK Program became possible. We consider the kata rhythmic established and approved by Hanshi to be an important and not subject to revision part of the methodological heritage of his school and the heritage of the international organization he created.

After the death of our Teacher, familiarization of all, especially new, IFK members with the time and rhythmic standards of IFK kata and the systematic use of these standards in the educational and training process is more than relevant. For this purpose and in memory of the Teacher, this reference manual has been prepared in Russian and English. This opens access to its content to all followers of the IFK school in the world, as well as to all adherents of Kyokushin karate, who respect the contribution of Hanshi Steve Arneil to the systematization of Kyokushin kata. As you know, during the lifetime of Masutatsu Oyama (with his consent and approval), Hanshi recorded the texts of all the kata in a manual published in the UK in 1985. This tradition still remains a reliable foundation for the development of the IFK school.

Actually, the method of voicing of the kata rhythm, introduced by Hanshi Steve Arneil into training, has acquired a unifying significance, both for the school and for the organization of the IFK. The rhythmic standards of the IFK kata, established by Hanshi, and recorded for the first time in the texts of Russian teaching manuals, are reproduced in the form of a digest in the current reference manual. We believe that this creates the prerequisites for the kata, which together represent the stylistic face of the school, to continue to be one of the most important factors in uniting all IFK members. We believe that the corresponding long-term methodological and practical experience of mastering the Kyokushin kata in Russia is our general heritage.

The reference manual "Timekeeping and rhythmic standards of IFK kata" is addressed to the members of the international organization, but first of all to the leaders of regional and national organizations, professional instructors, coaches and kata judges who share common responsibility for preserving the legacy of Hanshi Steve Arneil and the traditions of the Kyokushin Budo karate school.

VIDEO APPENDIX

The attached video file contains some illustrative examples of how effectively the kata voicing method, introduced into the practice by Hanshi and widely used by our leading instructors and coaches, works in the Russian IFK school. From the examples of kata performance – first with rhythmic voicing, and then without voicing – it is possible to understand and evaluate specific results concerning the qualitative and meaningful performance of the kata. We believe it will be quite obvious that thanks to the use of Hanshi's method as an organizing and disciplining factor in the training of groups and teams, the psychophysical and spiritual-energetic unity of practicing followers of the IFK school increases significantly. We also consider this long-term Russian experience to be the common heritage of our international organization.

The link: <https://disk.yandex.ru/i/xmz9GTAEeyPIyw>

An additional source of performance of the IFK kata at competitions by the best Russian athletes who implement the rhythmic standards of kata set by Hanshi Steve Arneil can serve as the YouTube channel of Shihan Victor Fomin. On this channel, videos made in different years at the largest Russian kata competitions can, if desired, be found independently among many other videos of an informational and methodological nature. Some of them demonstrate the fundamental connection of karate with related systems of combat with weapons. This, in particular, applies to the performance of Kyokushin kata (or own Kyokushin-style kata) with different types of weapons, which Russian masters demonstrate at traditional Budo festivals held within the limits of official kata competitions.

It should be emphasized that Hanshi Steve Arneil was at the origins of this direction, introducing this practice in the early 2000s at the 1st IFK Black Belts Camp in Switzerland, as well as at one of the Russian Summer Camps. Subsequently, Hanshi strongly and actively supported the systematic development of this direction in Russia. He dreamed of popularizing it for the benefit of all members of the IFK, rightly seeing here a means of expanding the horizons of adherents of Kyokushin karate and realizing the unity of the entire family of martial arts.

The link: <https://www.youtube.com/channel/UCrPFHeU35324LYEA0ajcng>