

ナイハンチ



PRESENTATION OF WADORYU NAIHANCHI

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Naihanchi



Stand in musubi dachi, look straight forward and clear your mind as you ease your breathing. Just relax, you do not need to fix your position. The military position is actually itsuki, which they usually use in competition. Find your shizentai in every posture.



Close the feet into heisoku dachi as you attain kamae. This kamae is called shin no kurai, which is a term that comes from Jujutsu.

Naihanchi



Keep looking forward, raise both hands in front of you naturally. Do not force the speed of the hands to either slow or fast. Raise them naturally as you would bring a spoon to your mouth as you eat your dinner. Breathe in while doing so.



As you breathe out, open the hands into shuto form and lower the hands via the sides while not bending nor stretching both arms. Avoid unnecessary tension in the arms and shoulders. The trajectory of the hands should occur naturally.

Naihanchi



Complete the circle looking movement as your centre returns to its normal state. This is not a stop nor it is a starting point. Naturally the end of breathing in is the start of breathing out and the other way around. Hence, the end of this movement is the start of the next.



Breathe in again as you raise your centre (your centre should follow your breathing naturally) while you raise both hands in front of the chest (right hand on the inside) without exposing the armpit. Hence, keep your elbows in. Yet, do not strain them.

Naihanchi



Breathe out as you lower both hands simultaneously to attain shin no kurai.



Look to the left to observe the opponents surrounding you. Mind peripheral vision, hence you can see any opponent behind you from the left side to straight behind you.

Naihanchi



Look to the right as you maintain seichusen throughout the body. Movement of the head should not interfere with seichusen. Hence, movement of your head should revolve around and by seichusen. Using peripheral vision, you can see any opponent behind you from the right side to straight behind you.



Continuously, drop your weight slightly but not drastically, which is called shizumi, as you bend your right knee while crossing your body in the front with your left leg using chidori ashi to maintain mahanmi posture. Carry the body with the body and move from koshi with seichusen. It is called chidori ashi, but actually it is not ashi sabaki but koshi sabaki. As you move, move both hands in front of the chest naturally.

Naihanchi



Land softly in naihanchi dachi as you execute a high chudan tate shuto uke, basically slightly below shoulder line. Simultaneously, do a hikite on the left fist to assist using the shoulder blades and back muscles to open the body.



Rotate the upper body while maintaining the posture of the lower body as you execute a high chudan enpi. Enpi is also called hiji ate, which means elbow strike. Enpi is a nickname used in karate. As you strike with left enpi, the left part of the lower body is likely to be the first to collapse. Put attention into the left part of your body as you have to squeeze and thrust but pull and maintain at the same time. This is IN and YO.

Naihanchi



After enpi, return the body to kamae placing the left arm in front of the body. Basically this is a result of kirimodoshi, hence it is a natural movement. Nevertheless, Naihanchi does not have combinations so take this posture sharply, but without unnecessary tension. It might be interesting to study though by rebound.



Execute gedan barai to the left, straight out of both shoulder lines as you apply double twisting of koshi to accelerate gedan barai. Hence, initially rotate koshi in the direction of gedan barai and finally twist it back to square in one connected movement.

Naihanchi



Execute nanamezuki diagonally forward and let it return to kamae as pictured naturally. The dynamic that you use to punch, is a technical method that lets the fist return automatically after punching. This method is also used for tobikomizuki and tobikomi nagashizuki as well as urazuki from this kata.



After nanamezuki returned to kamae, keep looking to the left and do a chidori ashi to the left. To align the body internally, which basically means to create proper seichusen, you need to have correct upright posture. To create this, relax the joints of the waist to assist connecting the upper and lower body internally.

Naihanchi



Land in naihanchi dachi softly as you execute jodan soto uke. Simultaneously, look straight forward. As with other techniques from Naihanchi, the elbow of the right arm should be slightly below shoulder line.



Move the left hand upwards quickly to distract the opponent and to add momentum to the next movement, which is part of this movement, this is a transition. Basically you are opening the shoulder blades and stretching the back muscles briefly to to close and tighten them afterwards, which creates the energy. According to Nukina sensei, to stretch and tighten the body is called Tai No Shinshuku.

Naihanchi



Using the momentum explained previously, execute gedan barai with the right fist as you do a high hikite on the left fist. The hikite should stick out slightly and point towards the opponents face as it prepares for the next movement.



As you have prepared urazuki, fire it using your back muscle and squeeze internally. Squeezing happens as you hold or anchor the right side of your body while releasing and thrusting the left side of the body. This is IN YO and creates kinto within the movement, which means that both left and right side are equal.

Naihanchi



After urazuki, let the fist bounce back automatically into this kamae. To attain this kamae requires skill because it has to happen as a consequence of your technical skill when doing urazuki. Step one is to apply chikara no nuki at the right time, hence relax and drop your power after kime.



The next movement is looking to the left which is done separately. I guess this is done separately because Naihanchi does not have combinations. Nevertheless, usually in Wado we never look first as we use peripheral vision. Also, as Ishikawa sensei would explain, by the time you look in the direction you are already too late to react. Hence, personally I don't know for sure why we do it like this way in Wado.

Naihanchi



As you maintain kamae, execute nami gaeshi with the left foot. This is one of the keypoints from Naihanchi. Nami gaeshi is not a movement the foot, it is a movement of the waist which is connected to your foot. You have to anchor your right hip as you drop the left hip slightly while sucking your waist in.



Let nami gaeshi return to the original position naturally. Hence, land softly without stamping. Stamping could indicate a manual return of the foot which is technically not so superior.

Naihanchi



Execute jodan soto uke with the left arm and let the right arm follow the movement as kamae, do not push or contact excessively. As you rotate to the left, be careful that the right side of the body does not collapse. Actually, don't really rotate, but squeeze. Anchor the left side of your body as if crashing in to it with the right.



Look to the right as you maintain posture. Hence, bend nor break seichusen and remain standing with the body. Usually if people tend to talk about stances they refer to the position of the lower body or the feet, while actually 'to stand' means with the whole body. Hence, connect the upper to the lower body through koshi to 'stand' in naihanchi dachi.

Naihanchi



Execute another nami gaeshi to the other side and more importantly, with the other side. Drop the right hip slightly and try to keep the body facing forward. Hence, do not rotate intentionally. Slight rotation of the body is natural and also has to do with flexibility. Maintain seichusen as do you nami gaeshi.



Return to the previous position after nami gaeshi. Kaeshi actually means return hence the name of the technique suggests this. The picture is the same as the one before nami gaeshi, but this is not really realistic. Naturally, your stance will change a little bit during the kata.

Naihanchi



Execute jodan uchi uchi to the right. Upper body movement should not destroy the naihanchi dachi. Sakagami sensei usually talks about upstairs and downstairs. Think about a diagonal axis. If you put too much power upstairs (direction of uke) than downstairs the leg connected diagonally will become unstable.



As you keep seichusen, move into kamae with required energy and stand with required energy. Never use unnecessary energy which basically means muscle tension. This movement should be a movement done in the vertical dimension. This can only happen if you have correctly divided your body into left and right and applied kinto to the previous movement, considering that naihanchi dachi has not collapsed.

Naihanchi



Execute morotezuki to the left as you extend the left fist and stop the right fist in front of the chest. Use the principle of double twisting, but don't twist too much. The higher your level, the more you have to work with shockwaves by squeezing and transferring instead of just use rotation. Anchor one side and move the other.



As you draw in your left hand and bend the wrist, prepare the back muscles and shoulder blades. Assist this action by pulling the right fist back to hikite position. Inhale as you do this movement with a natural speed. Hence, if you do not focus on moving it extra slowly or making efforts to do it quick, the speed of the movement should occur naturally and will be harmonised with your breathing.

Naihanchi



Execute chudan enpi. From hereon, all movements are similar to those executed during the first half of this kata. The movements are exactly the same other than the fact that the second half is mirrored. Hence, techniques are not only executed to the other side, but also with the other side.



Attain kamae.

Naihanchi



Execute gedan barai.



Execute nanamezuki.

Naihanchi



Do a chidori ashi.



Execute jodan soto uke.

Naihanchi



Bring the right fist up half way.



Execute gedan barai.

Naihanchi



Strike with urazuki.



Attain kamae naturally.

Naihanchi



Look to the right.



Execute nami gaeshi.

Naihanchi



Attain kamae.



Execute jodan soto uke.

Naihanchi



Look to the left.



Execute nami gaeshi.

Naihanchi



Attain kamae.



Execute jodan uchi uke.

Naihanchi



Attain kamae.



Execute morotezuki.

Naihanchi



Lower both hands into shin no kurai kamae and make heisoku dachi. Depending on flexibility in the ankles and knees, the left foot should not move too much if not at all.

Naihanchi



Open the feet into musubi dachi and place the hands naturally besides the body to prepare for bowing and formally ending the kata.

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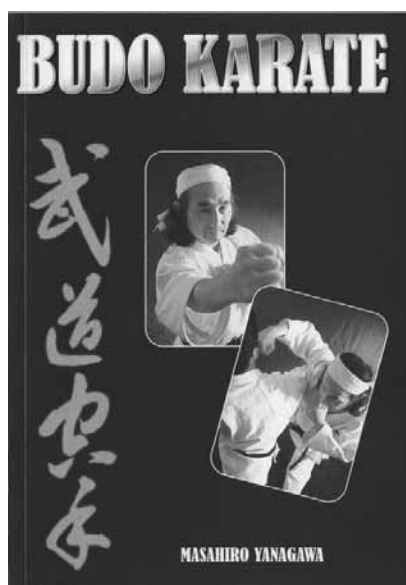


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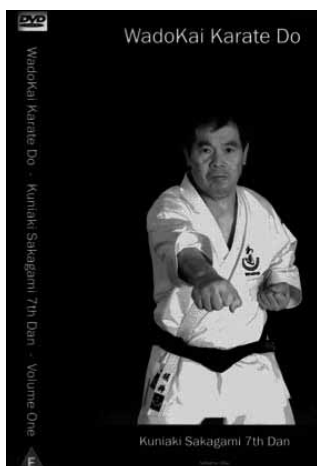


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