

Saiha - 砕破

Saiha or Saifa - 辞破, is a world renown 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 - 辞, '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 counterattacks. 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 Geri Waza Chudan Mae Geri

(Tettsui Oroshi Mawashi Gedan Uchi)

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**.

On the command HAJIME/ICHI move the right foot forward and turn 90° 1 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).
- While dropping SHOTEI with the right hand from above to cover the position 6 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.

- Make a right HIJI YOKO JODAN ATE, short movement with the right elbow up in a 8 circular upper movement and turn the fist in the open left hand (looking the same direction the like elbow is pointing).
- While dropping **SHOTEI** with the left hand from above to cover the position 9 slightly above belt level, move the left foot straight back into KIBA DACHI and strike right URAKEN SAYU GANMEN UCHI (3).

Saiha - 砕破









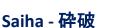














- Turn the body 90° clockwise keeping the right foot in place, simultaneously 10 turning the head in the right direction and position both hands for the block (right high and left low) and move the left foot, in a straight line, to the left side, approximately two shoulder widths from the right foot. 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.
- From this position, the head turns quickly to the front and kick right CHUDAN 11 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

Saiha - 砕破















3



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.

KIAI, pulling the left fist back into **HIKITE**. Finish the movement by opening the

- Make a left ASHI BARAI, simultaneously the left fist is positioned above and 17 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 TETTSUI 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.
- Move the left foot forward in line with the right one, open the left hand into 19 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.

Copyright © 2017-2020, Jaap Kooman, made for teaching purposes only. The imagess came from the Internet and classes from Shihan Loek Hollander, Shihan Henny Ruberg and Shihan Jan Vleesenbeek.

Saiha - 砕破

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

















4











6.

11a.



7.

11b.



2.





3.











12a.







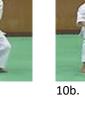
17a.



19b.



10a.



5.



12b.

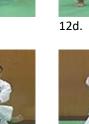
15.



12c.



10



16a.



17c.

17b.



17d.



13.



16b. KIAI.



16c.







14a.

11c.



16d.

19a.





19c.

19d.



20a.



20b.





