

- Style of Karate
- numbers
- vocabulary
- rules/formal procedure
- Creed of Karate
- History of Grandmaster

WHAT IS KARATE?

The literal meaning of the two Japanese characters which make up the word "Karate" is "Empty Hands". This, of course, refers simply to the fact that Karate originated as a system of self-defense which relied on the effective use of the unarmed body of its practitioner. This system consisted of blocking or thwarting an attack and counterattacking the opponent with punches, strikes and/or kicks. The modern art of Karate was developed out of a more thorough organization and rationalization of these techniques. The three branches of present day Karate - as a physical art, as a sport and as self-defense - all are based on the use of the same fundamental techniques.

Karate as a means of self-defense has the oldest history going back hundreds of years. It is only in recent years that the techniques which have been passed down were scientifically studied and the principles evolved for making the most effective use of the various movements of the body. Training based on these principles and knowledge on the working of the muscles and joints as well as the vital relation between movement and balance enable the modern student of Karate to be prepared, both physically and psychologically, to defend him/herself successfully against any would-be assailant.

As a physical art Karate is almost without equal. Since it is highly dynamic and makes use of a large number of body muscles it provides excellent all-around exercise along with developing coordination and agility. Karate has a mysterious way of linking the mind with the body. Many Western cultures facilitate the opposition of the two, Karate focuses the mind and allows it to work as one with the body. It is amazing how Karate can do this and it is quite a revelation to the practitioner once they see what the human body can accomplish when it is in harmony.

WHY STUDY KARATE?

One might call Karate an educated way of street fighting, but as you study Karate you'll find that there is much more to it than this.

The conditioning alone that the average person gets out of Karate is well worth the time and effort. We do not make any promises that we are going to make a superman out of you, but the average person in Karate has never been in better physical condition in their life. Karate is hard work and it demands that a person be in good condition.

As for self-defense, Karate is the ultimate. The power, the speed and devastation that come to the average person learning Karate is something to behold. A person is taught to deal with the everyday happenings of real life situations in self defense.

With these qualities of conditioning, self-defense, the sporting aspect of Karate, the self confidence and security the Karate-Ka can become the ultimate perfection of the human character. The Karate-Ka feels healthy and physically fit. One is confident that they are learning to defend themselves, and this quiet confidence filters through all the phases of daily life. The further one progresses in Karate, the greater the respect for oneself as well as for others.

These are the benefits you will derive from Karate when you add your name to that list of those who have made Black Belt. But only you can put your name on that roll . . . no one else, only you.

**WHO IS THE AVERAGE KARATE-KA?
WHERE DO THEY COME FROM?
WHERE DO THEY GO?
HOW DO THEY MAKE THEIR LIVING?**

In this age of numbers a great many people end up as statistics. It's possible to delve into the lives of the average banker, the average lawyer, the average jockey, ballplayer, golfer and the average man. The American Okinawan Karate Association is many times called upon to furnish figures on the "average" Karate-Ka. There can be no such person. The Karate contestant can be tied to no figures. Each is an individual and remains so under all circumstances.

First, there are men and women who make their living from instructing the art. Then there are those who own their own Karate studios, stores, farms or other businesses and who practice Karate only part time and only enter in a few tournaments.

Probably the largest category are those who make their living other than from Karate but practice Karate for the various benefits that they receive from the art. They may be old-timers who figure that they are not going to be outdone by the young people. Maybe they were never active in sports until they heard about Karate. Maybe they were sportsmen but never had something that would put them at the top. They may be the comparative newcomer who may, through experience, natural ability, and luck, someday reach the top. These people seek every opportunity and go to great expense to compete. If they win - they get a trophy, if they lose - they might get applause, that's all.

On the fringe is another group. The young hopefuls. This is the group that the American Okinawan Karate Association wants to help the most. They haven't studied Karate long enough to have what it takes to win and are not well enough acquainted to demonstrate all of the ability that they have in Karate. By teaming up for travel expense, borrowing and working; hoping these young people can last for years, getting lucky for a win at a tournament and waiting and working for the skills to develop, the experience and the breaks to put them in the winners circle.

One of the features that makes a Karate Tournament so highly competitive is the fact that there is no prize money, just the trophies and handshakes that go along with winning. The thought of competing against one another for the sake of a mark of measurement for self improvement.

To stay on top at these tournaments as a contestant, the individual must win. Therefore one must try to continue to improve oneself as for each winner there must be several losers.



A SENSEI

(INSTRUCTOR)

For every ten thousand students that join a Karate Class, half will drop out the first month. Of that five thousand, half will remain through the second month. Of those remaining students, one thousand will complete six months of training and then quit. Five hundred will study for a year, but only one hundred will see their second anniversary. Three will make First Degree Black Belt, but only one shall go on to teach others what they have learned. For Karate is now a part of their life and they shall go on to share their life with others.

This person is A SENSEI

Think about it, they are one in ten thousand!

RESPECT FOR SENSEI

The term "Sensei" is the most commonly used of all honorific titles. Basically it conveys the meaning of "teacher" or "instructor", but underlying this is a title embodying deep honor and respect. In a traditional Dojo, the Sensei is always the master instructor to whom the highest respect is due. He is associated with the centuries long chain of great masters and their knowledge and teaching of Karate. Thus, respect for the Sensei includes not only respect for the masters of past decades but also to the art of Karate. In terms of etiquette the Sensei should be treated with the respect listed below.

1. When the Sensei enters the training hall, the highest ranking member, or member in charge should immediately recognize his presence and authority by calling the training class to attention and offering due respect by bowing.
2. At all times when addressing or referring to the head instructor, the student should use the title "Sensei" and avoid using the instructor's proper name. To do otherwise is considered an insult.
3. Should a student arrive late for a class, he/she should first wait until he/she is recognized by the Sensei, approach and bow after meditation and proper warm-up exercises and request permission to join the training class.
4. If for any reason a student should feel that it is necessary to leave during a training session, he/she should request this permission in a similar manner to the above.
5. Should a student desire to inquire about anything during the training class, he/she must obtain permission through a member senior to him/herself, a chain of rank and command should be formed and never broken for any reason. It is considered a breach of etiquette to approach the Sensei directly.
6. Above all else, the student should seek to uphold the ethics and integrity of the Sensei and strive to remain loyal to the Sensei and the art of Karate.



THE SIMPLE FACT OF YIN AND YANG

The legacy of ancient China is in part coming to terms with nature, defining the relationships that govern the universe. Some cultures organize their concept of the universe with man at the center of phenomenon. Thus, nature is something that must be conquered and made to conform to human reason.

Chinese philosophy is based on a different perspective. The Chinese people sought to harmonize with nature rather than dominate it. The theory of yin and yang was developed as a practical way of describing and classifying this universe in which humanity is a part of nature, rather than the master of nature. The Chinese perceive the universe as the interaction of complementary opposites such as day and night, male and female, hard and soft, life and death -- yin and yang. The dynamic cycle of creation and destruction (embodied in the life cycle of a flower for example) is seen as a continuous process of change.

Perhaps the best way to understand this theory is to visualize the geometric representation of yin and yang. Western culture, unlike Chinese culture, classifies phenomena into fixed opposites; for example, day and night could be configured as a square divided in half. This relationship could also be depicted within a circular shape that shows how the opposites together form a whole. Neither of these conceptions show any interaction between the opposites, a typically Western perspective.

In Chinese culture, however, yin and yang are configured within a circular shape that expresses the interaction and complementary nature of opposites. The curving line that connects the two entities expresses the basic idea underlying the theory of yin and yang - change. Yin and yang, therefore, represent the continual process of change and flux in nature: day (yang) is always changing into night (yin) and night is always changing into day. This relationship is most fully illustrated by the tai chi diagram. Not only do yin and yang continuously interact, but the yin always contains some yang and the yang always contains some yin. No pure yin or yang exists, only varying degrees of interaction between the two. The essence of this idea is found in the Chinese saying:

“Creation never stops: yang reaches its limit and gives birth to yin; yin reaches its limit and gives birth to yang.”

The Chinese use the theory of yin and yang to explain everything - medicine, painting, architecture, weather, food and karate. Comprehending this theory is not essential to the practice of karate or any other art. Many of the old masters were illiterate and could not explain their art, but their karate naturally conformed to the principles of yin and yang. Mastering karate is impossible without knowingly or unknowingly following the principles of this theory.

Although philosophy is not a substitute for physical training, understanding yin and yang can help practitioners improve their technique. Westerners, for example, come from a different philosophical background in which ideas are more fixed, black and white. Grasping the theory of yin and yang serves to bridge that cultural gap and demonstrate a fundamental aspect of karate.

WHAT IS ISSHIN-RYU KARATE?

Isshin-Ryu literally means "One Heart Method" or some call it the "One Heart Way". It is an Okinawan Martial Art developed by Tatsuo Shimabuku who combined the techniques from Goju-Ryu, Shorin-Ryu and Gung-Fu styles of Karate to form what we know as Isshin-Ryu. In Isshin-Ryu Grand Master Shimabuku epitomized the best of the powerful lightning fast techniques that enabled the ancient Okinawans to defeat the heavily armored, sword swinging Japanese Samurai Warriors with their bare hands.

WHY STUDY ISSHIN-RYU KARATE?

The study of Isshin-Ryu Karate is an excellent means of self-development both mentally and physically. The main objective is the perfection of one's self. A serious student develops in a short time self-confidence, serenity and the ability to concentrate. Self-defense, the enjoyment of learning the art and a well rounded exercise program are other reasons for the study of Isshin-Ryu. While all forms of Karate are good, Isshin-Ryu has some very important advantages over other styles.

1. **SPEED:** There are no wasted motions in Isshin-Ryu. Kicks and punches are thrown from natural stances giving you split second advantages over other styles.
2. **VERSATILITY:** You are equally proficient with your hands and feet, you have no weak points.
3. **REALISTIC:** Since most real fighting is done at a very close range, you usually do not have the luxury of space for the elaborate wind-up taught by other styles. Isshin-Ryu stresses "close-in" techniques to enable you to strike and kick effectively from short distances.
4. **SENSIBLE:** Only the snap-punch and snap-kick techniques allow you to move in and out quickly without committing yourself to a disadvantaged position should you miss or misjudge.
5. **ADAPTABLE:** Isshin-Ryu is more adaptable to the American physique and temperament.

general

students/sensei

personal appearance

eating/drinking/jewelry

DOJO RULES

sparring



students/sensei

1. Address your Instructor as Mr./Mrs. _____ or Sensei. NEVER BY HIS/HER SURNAME.

general

2. All members must remove their shoes before walking on the Dojo floor.

personal appearance

3. Always keep your Gi (formal garment of the Dojo) clean and in good condition. This is part of your training and should be respected as a part of the art of Karate.

4. Fingernails and toenails must be trimmed and cleaned. Personal cleanliness and hygiene is most important.

5. Smoking is prohibited in the Dojo.

eating/drinking

6. Chewing gum is prohibited during training sessions.

7. Students may not wear rings or other jewelry during training sessions.

8. If you have a physical disability or restriction, inform the instructor before the class begins.

9. Profanity is not allowed in or around the Dojo.

10. No drinking or eating is allowed on the Dojo floor.

general

11. Never leave clothing or valuables of any type in the Dojo. The School will not be responsible for articles lost or stolen.

general

12. Do not misuse any equipment in the Dojo.

spar

13. No male student is allowed to spar without a protective cup. All students must have a mouth guard before they begin to spar.

students/sensei

14. Derogatory remarks about the instructors or fellow students will not be tolerated.

spar

15. No students are allowed to spar without the consent of the instructor.

spar

16. All students must wear and supply his/her own foam-dipped hand, foot and head safety equipment. This equipment must completely cover hands and feet and all but the face.

17. Always take care of your club. This is your place to work out and study Karate. Anyone defacing the walls or doing any sort of damage to any part of the Dojo may lose his/her membership and privilege to practice Karate on the premises.

enter/exit
clean dojo

FORMAL PROCEDURES OF THE DOJO

1. As you enter the Dojo, a respectable bow is to be given to show your spirit and readiness to train.
2. When entering the Dojo, say either Konnichi-Wa (good day) or Komban-Wa (good evening on meeting) Sensei. When leaving either Sayonara (good-bye), Konnichi-Wa or O-Yasumi Nasai (good night upon parting) Sensei.
3. All students must sign their names in the attendance book.
4. A respectable bow is to be given whenever going on or off the Dojo floor.
5. If you enter class late, stand at attention until the instructor has acknowledged your presence by bowing to you.
6. When a Black Belt enters the Dojo floor for the first time, the first student who sees him/her is to yell OSH (stop) and every student on the floor at that time is to stand at attention and bow to the Black Belt.
7. All Black Belts are to be addressed by their surname with the title Mr., Mrs., Ms. or Sampi. A Sensei is to be addressed with the term Sensei and then their surname.
8. A student cannot leave class early without the permission of the instructor.
9. Students are responsible for the techniques and forms they are taught. At any time you may be asked to perform them. You learn by SEEING, LISTENING, QUESTIONING and DOING.
10. Absolutely no disrespect will be shown to any instructor or fellow student.
11. It is up to everyone to keep the Dojo clean. Look around the Dojo, if you see that something needs to be done, do it. Otherwise inquire to see if any help is needed to clean the Dojo. Always remember, you represent the Dojo and the Dojo represents you.
12. Never laugh or joke during class, this is a serious time. You should be thinking of improving your ability in Karate.
13. At the start of your workout always turn and face the shrine and bow. It is also customary to bow in the same manner before retiring from the Dojo floor.
14. Always respect your Sensei or Black Belt. Pay close attention to what he/she has to say at all times. Each student should bow to the Sensei before and after each class. Remember that true Karate begins and ends with courtesy.

VOCABULARY

- | | |
|---|---|
| <p> ➤ Arigato thank you —
 Aswatte sit
 Bo wooden staff (6 ft.)
 × Dachi stance —
 ✨ Dan Black Belt —
 × Dojo martial arts gym—
 Domo Arigato thank you very much
 Dozo please
 ✨ Empi elbow strike —
 ✨ Geri kick —
 ✨ Gi traditional Karate uniform —
 ✨ Hajime begin —
 Ippon one point
 ✨ Isshin-Ryu One Heart —
 Jiyu-Kumite free style sparring
 Jo wooden staff (4 ft.)
 ✨ Karate empty hand —
 ✨ Karate-Do empty hand way —
 ✨ Karate-Ka empty hand student (Karate student)—
 ✨ Kata formal exercise, choreographed fight—
 ✨ Kentsui hammer-fist strike —
 Ki inner spirit
 ✨ Kiai controlled shout—
 Kime focus
 Kiotsuke attention
 ✨ Komaban-Wa good evening on meeting—
 ➤ Konnichi-Wa good day—
 ✨ Kumite free style fighting —
 ✨ Kyu brown belt and below </p> | <p> ✨ Makiwara striking board —
 Matte wait, stop
 Mawatte turn
 ✨ Nukite finger-tip strike —
 O-Hayo good morning
 ✨ O-Yasumi Nasai good night upon parting
 ✨ Obi belt —
 ✨ Osh (Ush) stop —
 Randori free style match (Judo)
 ✨ Rei bow —
 ✨ Ryu school —
 Sai traditional tipped knife
 ✨ Sensei teacher or — instructor
 Shiai promotional match
 Shihan master
 ✨ Shuto side of hand — strike or block
 Simban referee
 ✨ Tashi stand —
 ✨ Tashi-Rei standing bow —
 ✨ Yamein stop, rest (Osh) — </p> |
|---|---|

COUNTING

Ichi One (1)	Roku (Roko) Six (6)	Ju Ichi Eleven (11)
Ni Two (2)	Shichi Seven (7)	Ju Ni Twelve (12)
San Three (3)	Hachi Eight (8)	Ni Ju Twenty (20)
Shi Four (4)	Ku Nine (9)	Ni Ju Ichi Twenty One (21)
Go Five (5)	Ju Ten (10)	San Ju Thirty (30)

TIMOTHY BABYOK

ROK DAN 六段

JOHN NELSON

GO DAN 五段

SETH WILKINSON

YON DAN 四段

NELSON ^{Laguette} ~~LAGUERRE~~

NI DAN 二段

BRIAN ^{Lafamme} ~~LAFAMME~~

NI DAN "

GEORGE BLAIS

NI DAN "

RANK STRUCTURE

IRVIN SOLIVAN SHO DAN 初段

PATRICK TURGEON ~~San~~ SHO DAN "

MIKE SANCTUARY SHO DAN "

STUDENT RANKS

<u>Grade</u>	<u>Kyu</u>	<u>Belt Color</u>
9th	Ku	White
8th	Hachi ^{Kyu}	Yellow
<u>7th</u>	<u>Shichi</u>	<u>Orange</u>
6th	Roku	Blue
5th	Go	Green
4th	Yon	Purple
3rd	San	Brown (no stripes)
2nd	Ni	Brown (two stripes)
1st	Ik	Brown (three stripes)

know
 Grand Master
 where born
 his kenome,
 why started
 martial arts.

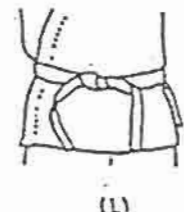
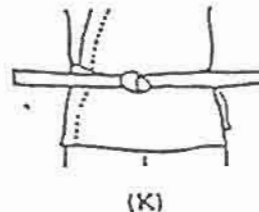
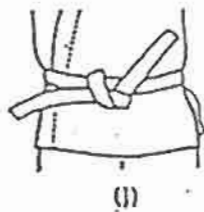
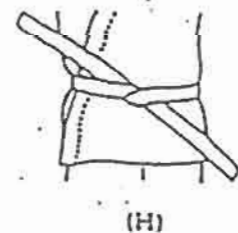
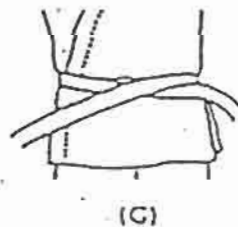
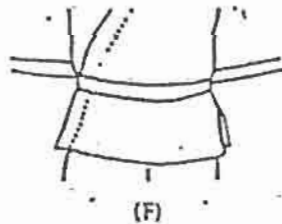
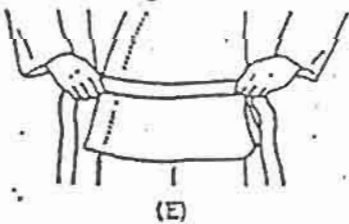
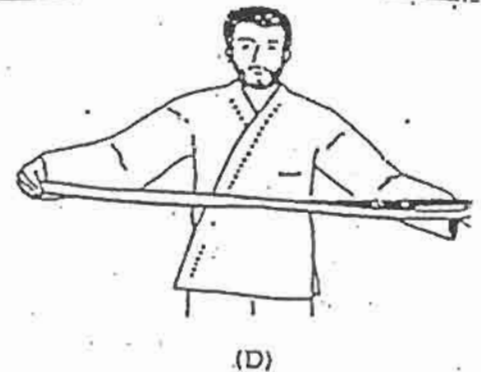
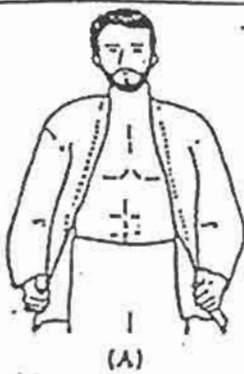
BLACK BELT RANKS

<u>Degree</u>	<u>Dan</u>	<u>Belt Color</u>
1st	Sho	Black (no stripes)
2nd	Ni	Black (two stripes)
3rd	San	Black (three stripes) ***1st Sensei rank***
<u>4th</u>	<u>Yo</u>	<u>Black (four stripes)</u>
5th	Go	Black (five stripes)
6th	Roku	Red and Black (six stripes)
7th	Shichi	Red and White (seven stripes)
8th	Hachi	Red and White (eight stripes)
9th	Ku	Red
10th	Ju	Red

TYING THE GI AND OBI

Refer to the figures below:

- (A) Gi (garment) open, grasp bottom inside of flaps.
- (B) Bring right side of Gi over to your left hip and tie off with strings.
- (C) Bring left side of Gi over to right hip covering the other flap; tie off with strings.
- (D) Fold Obi (belt) in half making sure you have two even lengths.
- (E) Take center of Obi and position it around the front of your waist.
- (F) With the center of the Obi still around the front of the waist, bring the ends around the hips and criss-cross the Obi at the small of the back.
- (G) Bring the two ends back around the hips and cross the ends left over right at the waist.
- (H) Take the left end and loop it under both sections of the Obi, pull tight.
- (I) Cross both ends again, now right over left, at center of the waist.
- (J) Take the right end and loop it under just left end.
- (K) Pull tight.
- (L) Take both ends and fold down and then allow to hang naturally.



BELT REQUIREMENTS

The grading system of Isshin-Ryu Karate was established by Tatsuo Shimabuku, 10th Dan, Grand Master. Karate is divided into two main grades, or ranks, which are called "Dan" and "Kyu" grades. The Dan grades rise upwards from 1st to indicate the higher skill. It is the reverse in Kyu grades: thus the first Kyu grade precedes the first Dan grade. Once you attain rank in Isshin-Ryu it is yours indefinitely, you cannot be stripped of your rank and should you decide to leave and return at a later date (even for lengthy periods), you will retain the rank at which you were last promoted.

In the Isshin-Ryu Karate system, students start at Kukyu or 9th Kyu White Belt, as you are awarded higher rank, you must not only know the information required for your new belt, but you are also responsible for the information required for previous awarded belts. Sensei has the final word in promotions, Sensei may decide to alter the requirements at any time no questions asked, the requirements for promotion are as follows:

Hachikyu - 8th Kyu Yellow Belt

1. Minimum of 3 months of study as a White Belt.
2. Count to ten in Japanese.
3. Name the Grand Master (originator) of the Isshin-Ryu Style, the date of his birth, the date he died and the date he founded Isshin-Ryu Karate.
4. Have a basic working knowledge of the Japanese vocabulary used during classes.
5. Describe at least two features of Isshin-Ryu karate.
6. Have a basic working knowledge of Formal Procedures of the Dojo as well as Dojo Rules.
7. Recite the Student Creed and Creed of Karate.
8. Be proficient in the fifteen basic hand techniques and five basic kicks.
9. Be able to satisfactorily complete Seisan Kata.
10. Know the history of Seisan Kata.

Shichikyu - 7th Kyu Orange Belt

1. Minimum of 3 months study as a Yellow Belt.
2. Count to fifteen in Japanese.
3. Increased Japanese vocabulary.
4. Describe at least four features of Isshin-Ryu Karate.
5. Know the features and symbols of the Isshin-Ryu patch.
6. Be more proficient in performing basic hand techniques and basic kicks.
7. As above, be more proficient in performing Seisan Kata.
8. Increased knowledge of history of Seisan Kata.
9. Be able to bunkai Seisan Kata.

Rokkyu - 6th Kyu Blue Belt

1. Minimum 3 months study as an Orange Belt.

2. Count to twenty in Japanese.
3. Increased Japanese vocabulary.
4. Recite the eight Codes of Karate.
5. Be able to perform Seisan and Seiuchin Katas.
6. Know the histories of Seisan and Seiuchin Katas.
7. Be able to bunkai Seisan and Seiuchin Katas.

Gokyu - 5th Kyu Green Belt

1. Minimum 3 months study as an ~~Orange~~ ^{BLUE} Belt.
- 2. Increased Japanese vocabulary.
3. Increased knowledge of the History of Karate and History of Isshin-Ryu.
4. Increased knowledge of Tatsuo Shimabuku, his life and martial arts history.
5. Be able to perform Seisan, Seiuchin and Naihanchi Katas.
6. Know the histories of Seisan, Seiuchin and Naihanchi Katas.
7. Be able to bunkai Seisan, Seiuchin and Naihanchi Katas.

rank numbers 1-100

3 instructors of GM
 Belt name of Grad Mate (GM)
 Patch
 8 codes of karate in order
 Basic fundamentals & karate techniques
 Ki-I breath 2/6 benefits
 general kata knowledge (4 parts)
 know about each kata
 Kumite knowledge.

Yonkyu - 4th Kyu Purple Belt

1. Minimum 3 months study as a Green Belt
2. Increased Japanese vocabulary.
3. Know various kicks, blocks, strikes and defenses.
4. In-depth knowledge of Creed of Karate and Codes of Karate.
5. Be able to perform Seisan, Seiuchin, Naihanchi and Wansu Katas.
6. Know histories of Seisan, Seiuchin, Naihanchi and Wansu Katas.
7. Be able to bunkai Seisan, Seiuchin, Naihanchi and Wansu Katas.

rank in instructors + rank highest to lowest

Sankyu - 3rd Kyu Brown Belt (no stripes)

1. Minimum 3 months study as a Purple Belt.
2. Increased knowledge of all aspects of Isshin-Ryu Karate.
3. Be able to demonstrate different fighting stances and closing-the-gap techniques.
4. Be able to perform Seisan, Seiuchin, Naihanchi, Wansu and Chinto Katas.
5. Know the histories of above Katas.
6. Be able to bunkai above Katas.

Nikyu - 2nd Kyu Brown Belt (two stripes)

1. Minimum 4 months study as a 3rd Kyu Brown Belt.
2. Increase in history and origins of Karate.
3. Have working knowledge of vital points of the body.
4. Be able to perform Seisan, Seiuchin, Naihanchi, Wansu, Chinto and Kusanku Katas.
5. Know the histories of the above Katas.
6. Be able to bunkai above Katas.

Ikkyu - 1st Kyu Brown Belt (three stripes)

1. Minimum 4 months study as a 2nd Kyu Brown Belt.
2. Increased knowledge of self-defense techniques.
3. Have working knowledge of pressure points found on the body.
4. Be able to perform Seisan, Seiuchin, Naihanchi, Wansu, Chinto, Kusanku and Sunsu Katas.
5. Know the histories of above Katas.
6. Be able to bunkai above Katas.

Sho-Dan - 1st Degree Black Belt (no stripes)

1. Minimum 4 months study as a 1st Kyu Brown Belt.
2. Proficient knowledge in Japanese vocabulary.
3. Well versed in Isshin-Ryu history along with history of the Grand Master.
4. Proficient knowledge of Creed of Karate and Codes of Karate.
5. Proficient knowledge of Isshin-Ryu patch, all symbols and meanings.
6. Ability to perform many self-defense techniques.
7. Proficient in knowledge of vital points of the body.
8. Proficient in knowledge of pressure points of the body.
9. Know wide variety of kicks, strikes, blocks and take-downs.
10. Know different fighting stances and techniques.
11. Minimum 6 months of instructing as a Brown Belt.
12. Be able to perform Seisan, Seiuchin, Naihanchi, Wansu, Chinto, Kusanku, Sunsu, Sanchin and Kusanku-Sai (weapon) Katas.
13. Know the histories of above Katas.
14. Be able to bunkai above Katas.

*****KUMITE IS A REQUIREMENT FOR ALL BELT PROMOTIONS*****

Again, Sensei makes the final decision when promotions are involved. The addition or deletion of certain aspects of promotion are entirely at Sensei's discretion, absolutely no questions asked.



HISTORY OF ISSHIN-RYU KARATE

There is a legend that states Karate first came to Okinawa in the 18th century when Chinto, a shipwrecked Chinese sailor, was washed ashore. Naked and penniless in a strange country he hid in caves by day and at night would sneak into the villages to steal food for survival. The villagers complained to the King who sent his best Samurai, Matsumura, to capture the sailor.

Matsumura tracked Chinto to the cave where he was living; he confronted Chinto when the sailor refused to surrender. The Samurai tried to overcome him by force; Chinto blocked every technique Matsumura threw. The sailor then hid in a nearby cemetery. Matsumura returned to the King and reported that there would be no more trouble from this man. Then he went back and befriended Chinto, who in turn, taught him his system including the Kata known as Chinto.

Chotoku Kiyama incorporated Chinto Kata into the Shorin-Ryu system and was the first Sensei of Tatsuo Shimabuku. Shimabuku features Shorin-Ryu combined with the Goju-Ryu system, taught to him by his second Sensei - Chojun Miyagi, in the development of the present-day Okinawan system of Isshin-Ryu. Literally translated Isshin-Ryu means the "One Heart Method". The name is apt, for Isshin-Ryu is the product of a life dedicated to Karate.

In the early nineteen fifties, Sensei Shimabuku began to consider the idea of combining the various styles into one standard system. He could foresee the problems that were developing out of the differences among the styles, he concluded that a unification, or synthesis, of styles would enhance the growth of Karate.

Shimabuku consulted with the aged Masters and the heads of the leading schools on the island. At first there was general agreement, but later his idea met resistance as the leaders of the various schools began to fear loss of identity and position. Sensei Shimabuku decided to go ahead on his own and Isshin-Ryu Karate was born.

In developing Isshin-Ryu Karate, Grand Master Shimabuku combined what he felt to be the best elements of Goju-Ryu and Shorin-Ryu, also taking advantage of his profound knowledge of Gung-Fu that he had acquired over the years. The basic Katas are derived from Shorin-Ryu and are common to most other styles of Okinawan Karate. Most of the hand and foot Katas are named after great Chinese Karate Masters.

The first Kata a student learns is Seisan, in which the student learns a vertical punch with the thumb on top instead of the twist punch. The twist punch is prevalent in most other styles of Okinawan and Japanese Karate. For several years Sensei Shimabuku taught the twist punch in order to avoid controversy. However, he returned to the vertical punch for several reasons: (1) it was faster and could be retracted more easily without elbow breaks, and (2) the wrist tends to be stronger and focus need not be applied at the end of a twist while the arm is fully extended.

Kusanku, the sixth Kata in the Isshin-Ryu system, emphasizes the speed movements required for a man surrounded by eight attackers, it is a very beautiful Kata. Sunsu, which is named after Grand Master Shimabuku, consists of combinations of movements from the first six Katas. It is one of the most difficult Katas in all Karate to perform, that is, with any degree of strength, speed and accuracy. Sunsu is Grand Master Shimabuku's nickname, meaning "Strong Boy".

Weapons techniques are an integral part of Isshin-Ryu Karate. Within a few years, a student will learn such Katas as Kusanku-Sai and Chatan-Yara No Sai in which the Sais are used to defend oneself against an imaginary Samurai swordsman. In most all styles of Karate the Bo

was handled strictly from the left side until Sensei Shimabuku broke tradition and brought the right side into play. In the Urashi Bo Kata, the opponent's attention is drawn by the front of the Bo until he is suddenly hit by the rear end of the Bo which has been brought around in a vertical butt-stroke. Another Bo Kata of the system is Toko-Meni-No-Kun-No-Dai, named after the Master who virtually created the Bo as it is known in modern Karate.

Devotees of Isshin-Ryu Karate are often asked about the emblem on their patch. It shows a woman who is half serpent in a turbulent sea, her left hand in a universal sign of peace and her right hand clenched in a fist. A small dragon ascends in the dark night toward the three stars in the heavens. The emblem represents a vision which came to Grand Master Shimabuku in a dream he had during the time he was developing the Isshin-Ryu system.

You are neither in the Service, nor in the Arena, nor at a party, nor in the jungle of business, but in the Dojo for your sole benefit. Solely to preserve your life and to develop your finest human qualities. This is too rare a thing not to be respected and should be followed with unshakable perseverance.

STUDENT CREED

1. I intend to develop myself in a positive manner and avoid anything that would reduce my mental growth or my physical health.
2. I intend to develop self-discipline in order to bring out the best in myself and others.
3. I intend to use what I learn in class constructively and defensively; to help myself and my fellow man and never to be abusive or offensive.

CREED OF KARATE

I COME TO YOU WITH ONLY KARATE, EMPTY HANDS. I HAVE NO WEAPONS: BUT SHOULD I BE FORCED TO DEFEND MYSELF, MY PRINCIPLES OR MY HONOR, SHOULD IT BE A MATTER OF LIFE OR DEATH, OF RIGHT OR WRONG, THEN HERE ARE MY WEAPONS -- KARATE, EMPTY HANDS.

EXPLANATION OF THE CREED

1. The most important thing that a Karate-Ka must keep in mind is that his/her hands are considered deadly weapons by law.
2. A Karate-Ka must, as an obligation to society and the art, do the utmost in his/her power to avoid fighting with any other human being.
3. You do have the right to protect yourself, but keep in mind that your fellow man is guaranteed his/her right under law. Therefore do nothing to offend him/her by speech or action. If you follow this course there is no just cause for any man or woman to attack you.
4. If you are offended by speech or action, remember, discretion is the better part of valor. Smile and ignore his/her actions. If he/she pursues a course of offending you, walk away. If he/she asks you to prove your ability, imagine yourself holding a loaded gun and this person is asking you to prove your ability to pull the trigger. The law will deal with you as it would any man or woman who takes the life of another.

5. If you are attacked and find no avenue of escape, protect yourself. This is your right. If, in the process of protecting yourself, you knock your opponent senseless or knock them down or in any other way render them helpless of doing you any harm, do not press your attack and kill them. This would make you the same "animal" your attacker has proven themselves to be. If you do not kill with your first blow, you have committed self-defense, and that is every person's right under law.

WARMUP

The term warmup is accurately descriptive. It refers to the fact that the temperature of the body, including the muscles and the blood, actually does increase during physical activity. To be beneficial, however, the temperature increase must be sufficient to result in certain necessary physiological changes. As a rule of thumb, one may accept light sweating as an indication of an adequate warmup.

Increased muscle and blood temperature permit an increase in both speed and strength of muscular contraction and an increase in the rate at which oxygen can be delivered to and utilized by active muscles. These factors, along with others, result in an increase in speed, strength, coordination, efficiency and endurance. One's athletic performance will thereby be improved through proper a warmup. Even more significant, an adequate warmup is beneficial in helping to prevent muscle soreness and injury.

There are many ways in which an athlete can warmup. Passive methods include heating by hot baths, hot showers, steam and sauna rooms and diathermy. These procedures have gained but few followers due to their limitations regarding availability of facilities.

As the name implies, active warmup methods involve muscular effort by the athlete. Procedures may be divided into two categories, unrelated (general) and related methods. A general mobilization of the body can be brought about by calisthenic exercises and can result in the desired physiological changes.

Related methods employ the same skills that are to be used later in the training session or in competition. In addition to the practice effect, it has all the physiological benefits of the unrelated procedures.

STRETCHING

Stretching exercises should be stressed during the warmup period. These are beneficial in increasing one's flexibility - the range of movement in the joints of the body. Good flexibility makes it possible to have proper alignment of the body, which is necessary for graceful, efficient movement. Most important, flexibility exercises during the warmup period help to prevent injury to the muscles and tendons during the practice session or competition.

With stretching activities one is not concerned primarily with stretching one's muscles but with stretching associated connective tissue. This includes the fascia that surrounds muscle fibers and the tendons by which muscles are attached to the bones. The term, muscle stretching, is very common and there is nothing wrong with using it as long as one is aware of the true meaning.

Connective tissue may be stretched either by employing bouncing (phasic) motion, or by very slow (static) motions. Phasic movements, though utilized most often by athletes, are not as beneficial as static movements. While tendons and fascia are effectively stretched by both kinds of motion, phasic movements are not easily controlled and may exceed the limits intended at that time. In addition, a muscle that is stretched with jerky motions reacts by contracting (shortening) as a reflex. The contractions are diametrically opposed to the desired stretching action. Further, as the bouncing movements intensify in range or speed, the tension in the muscles increases. Besides interfering with the stretching of tendons and fascia, the additional tension increases the likelihood of injury to the muscles.

Static stretching methods which are based on sounder physiological principles are unfortunately seldom employed by athletes. Very slow and deliberate stretching movements actually inhibit contraction in the muscle being stretched. Therefore, the tension in the muscle decreases even though the surrounding associated connective tissue is being stretched. Research shows that for a given degree of stretch the amount of tension produced in muscles by a jerky motion is more than twice that of a slow stretch. The latter is much less likely to cause muscular soreness or injury. When employing the static procedures, a stretched position should be held for at least one minute for optimal increase in flexibility.

To increase the range of motion in a joint it is necessary to push beyond the usual range. Thus, some degree of discomfort should be experienced. One must be careful, however, not to stretch so far as to cause injury. After stretching a muscle group it usually feels good to relax the muscles and shake them vigorously.

In warming up and stretching, the instructor must be prepared to allow for individual preferences, especially in the case of the experienced athlete. An enforced and complete departure from his/her usual warmup procedures may physiologically hinder such a person in performing at his/her best. However, it does behoove every athlete to seriously consider the preceding suggestions which are based upon sound physiological factors.

Besides the physiological variations, there are many physical differences among individuals. One person, for example, may be "tight" in the shoulder region but "loose" and flexible in the lumbar (lower back) region. Another person may be just the opposite. Because of the individual physical differences, it is impossible to devise a specific warming up and stretching routine that will be of optimum benefit to all. Presented below is a general warmup program that may be followed prior to Karate competition or a practice session.

1. **Stretching Movements** - At first, employ very slow movements with special attention to those joints that require extra stretching. If the athlete feels phasic stretching motions must be included, they should follow the static ones.
2. **General Activity Exercises** - Involve the large muscle groups and continue to the point of light sweating.
3. **Related Activity Exercises** - Practice specific Karate techniques - punches, kicks and blocks. The advanced Karate-Ka should practice a Kata. Stop warming up about 10 minutes before sparring or competition is to begin.
4. **Light Sporadic Movement** - This is basically a rest period during which the athlete delivers an occasional punch or kick at an imaginary opponent. A few stretching or exercise movements should also be included to maintain the warmed up condition. This warmup may be a bit too strenuous for the new Karate-Ka. If so, this indicates that he or she has not yet reached a satisfactory level of physical fitness.

A thorough, but not exhausting, warmup is extremely important. It has been widely stated that, "If the warmup is right, the performance is a cinch - it's all downhill".

Usually, one begins by exercising the neck muscles and works down to the ankles. In this way all of the body parts are warmed up and stretched. Each exercise should begin with slow stretching movements with the range of motion being small at first and then increasing. The exercises should also be performed with increasing vigor to achieve a warmed up condition. How rapidly one progresses from slow to vigorous movements depends upon individual and environmental conditions. On cold days, for instance, one will advance more slowly than on warm days. Morning workouts also require a longer warming up period. Older people must progress more slowly from slow motion to more vigorous ones. One's sex is also a significant factor. Because men are generally less flexible than women, they require a greater emphasis on stretching activities to prevent muscle soreness and injuries. Due to the many modifying factors it is impossible to prescribe a specific time period for each exercise. As a rule of thumb, one should persist at each exercise until he/she feels that the active muscles are loosened up. Upon the conclusion of the entire warmup and stretching session one should have achieved at least a light sweat.

BASIC FUNDAMENTALS OF KARATE TECHNIQUES

Punching, striking, kicking and blocking are the fundamental Karate techniques. They are the beginning and final goal of Karate. Students can easily learn to perform these basic movements in little more than two months, but perfection in their performance may be impossible. Students must practice regularly and put maximum concentration and effort in the performance of each movement. Practice will not achieve its objective if it is undertaken incorrectly. Unless students learn techniques on a scientific basis, under an instructor employing a systematic and properly scheduled training system, their efforts will be in vain. Karate training can be considered scientific only when it is conducted on the basis of correct physical and physiological principles.

The following points are of importance in the study of Karate

FORM - BALANCE - CENTER OF GRAVITY

Karate is not the only sport that concentrates on the optimum utilization of the human body or embraces principles taught in physics and physiology. All the martial arts and most other sports depend on correct form for the effectiveness of their techniques. In baseball, good batting form is necessary to attain a high batting average. Correct form is especially important in Karate. All parts of the body must harmonize to provide the stability necessary to sustain the shock of delivering a kick or punch.

The Karate student must often stand on one foot to attack or defend. Balance is of prime importance. If the feet are placed far apart, with a consequent lowering of the center of gravity, a kick or punch will be stronger. However, it is easier to move if the center of gravity is somewhat higher and the feet closer together rather than spread to the maximum possible extent. Therefore, although stability is important, there is a point beyond which it is worth going. If the student is overly concerned with stability, he/she will lose elasticity. If he/she bends his/her knees too much to maintain balance, his/her kick will not be effective. Thus, the position of the body and consequently, the center of gravity, depends upon the circumstances.

The center of gravity is always shifting. Sometimes body weight is evenly distributed between both feet and sometimes there is more on one foot than on the other. When performing a side kick, the weight is completely shifted to one foot. In this case, the student must stand firmly on one leg, otherwise the shock of delivering the kick will upset the balance.

However, if he/she stands on one foot for too long, his/her opponent can easily attack. Therefore, his/her balance must be shifted constantly from one foot to the other. His/her center of gravity must shift quickly from right to left and back again to avoid giving the opponent an opportunity to attack. At the same time the student must constantly look for an opening in his/her opponent's defense.

POWER AND SPEED

The possession of muscular strength alone will not enable one to excel in the martial arts. The effective use of strength is important. The application of power to any movement depends on

a number of factors. One of the most important of these is speed.

The basic punching and kicking techniques of Karate achieve their power by the concentration of maximum force at the moment of impact. This concentration of force depends greatly upon the speed with which techniques are executed. Other things being equal, greater speed will result in increased power. The punch of an advanced Karate-Ka can travel at a speed of 43 feet per second and generate power to destroy equal to 1500 pounds.

Speed is an important element in the application of power, but speed cannot achieve it's greatest effect without good control.

The kind of movement needed in the fundamental Karate techniques is not one which will move a heavy object slowly, but one which will move a light object with maximum speed. Thus, the strong but slow exercise of power necessary to lift a barbell is not as effective in Karate as the power developed by hitting the makiwara (punching) board with great speed.

Another principle to remember is that greater speed can be generated if power travels a longer route to it's target. For example, in kicking, the knee of the kicking leg should be bent as much as possible and the body be placed in relation to the target so that the leg will be fully stretched at the moment of impact. The longer the course the leg travels to the target, the stronger the kick will be. In order to increase power and speed, it is necessary to practice responding to sudden and unrehearsed attacks. Such practice, together with an understanding and application of the dynamics of movement, will help quicken reaction time.

CONCENTRATION OF POWER

A punch or kick will be weak if applied with the arm or leg alone. To achieve maximum power it is necessary to use the strength of all parts of the body simultaneously. When punching or kicking power moves from the center of the body out, the major muscles to the extremities, ending in the hand or foot. This power moves from one part of the body to the next at a speed of 1/100 of a second. The whole movement from beginning to end takes only .15 to .18 of a second if the momentum possible in this action is correctly exploited. Training should be conducted so that all available strength is focused in the foot when kicking and in the hand when punching.

It is important that the various muscles and tendons are kept loose and relaxed to permit instant response to changing circumstances. If the muscles are already tense, they cannot be further tensed at the moment of focus.

Power concentrated at the time of focus must be instantly released to prepare for the succeeding action. Constant training in alternately tensing and relaxing of the body is very important to acquire proficiency in the application of Karate techniques.

MUSCULAR POWER

Power to move the body is supplied by the muscles. Well-trained, powerful and elastic muscles are mandatory in Karate. Even if the student is well versed in Karate theory and knows the principles of the dynamics of movement, his/her technique will be weak if his/her muscles are

not strong enough. Therefore, constant training is necessary to strengthen the muscles of the body.

If Karate training is to be conducted scientifically, it is also necessary to know which muscles are employed in the execution of a particular technique. When practicing a new technique, students sometimes use unnecessary muscles or muscles which actually hinder the performance of the technique. Therefore, beginners as well as veterans must carefully follow the advice of their teachers when learning a new technique. When the proper muscles operate fully and harmoniously, the technique will be strong and effective. On the other hand, if unnecessary muscles operate there will result, at the very least, a loss of energy and at worst, an ineffective technique. Finally, the speed of muscular contraction is important because the faster a muscle is tensed the greater will be the power produced.

RHYTHM

An essential element in the performance of technique in the martial arts is rhythm. The proper execution of a series of movements is impossible without rhythm. Also, the rhythm evident in the movements of athletes is more complicated than musical rhythm. It is essential for the Karate-Ka to learn correct rhythm in both the basic techniques and in sparring.

Rhythm is especially necessary in the performance of Kata. We have been taught since early times that the three most important elements in Kata performance are the application of strength at the correct time, the control of speed in techniques and from technique to technique, and the smooth transition of the body from one technique to the next. These requirements cannot be fulfilled without rhythm. The Kata performance of a person advanced in Karate is powerful, rhythmical and consequently, beautiful.

TIMING

Correct timing is of utmost importance in applying techniques. If timing is faulty, the technique will fail. A kick or punch which is directed at the target either too early or too late is often fruitless.

The start of a technique is of first importance in any consideration of timing. To start their particular movements more effectively, baseball players condition their swings with practice swings. However, there is no opportunity for anything like a practice swing in Karate where the outcome can be decided in an instant. A failure in timing could be disastrous.

The attack in Karate must be launched with the hands and feet in the usual position of readiness or defense. Obviously the hands and feet must always be positioned so that techniques can be easily and quickly applied. Immediately after the application of a technique they must be returned to their former position, ready for the following movement. Moreover, during the course of these movements the body must be kept relaxed but alert, with the muscles full of energy and ready for any event.

CIRCLE AND POINT

The secret of Circle and Point is that all movements both with and without outer forms are composed of circles. These circles may be plane or cubic, straight or slanting, big or small. They make complete circles when they are big and become points when they are small. When used, the circle of joint should be distinguished as Yin or Yang, softness or firmness that is, partly neutralizing and partly giving attack. Moreover a circle may be made from a point and any points on that circle may form another circle. The higher the level of the art one attains, the smaller the circles. A beginner need only to know that every movement contains a circle or circles.

IMPORTANT EVENTS IN KARATE

- * 525 A.D. - Bodhidharma, a Buddhist monk, crosses the frontier from India to China and teaches a system of self-defense along with the Buddhist religion.
- 618-906 - Karate, or a form of "Ch'uan-fa", comes to Okinawa from China.
- 1350-1399 - Reign of Sato. During this period, relationships with China begin and Okinawa becomes a tributary of China (1372).
- 1393 - Surge of migration of the Chinese into Okinawa.
- 1420 - ties are established with Japan.
- 1429 - Kang Shoskin issues an edict prohibiting the practice of martial arts.
- 1609 - Shimazoa Satsumo of Japan prohibits all weapons after conquering Okinawa.
- 1629 - Resistance groups composed of "Ch'uan-fa" and tode societies band together, creating a new fighting style called "te" (hand).
- 1724 - Sakugawa of Shuri makes a trip to China to learn "Ch'uan-fa" and later returns to found the Sakugawa School of Karate.
- 1840 - Master Kanryo Higaomma is born. He created Naha-te and is considered the father of the Gojo-Ryu style.
- * 1879 - Okinawa becomes a part of the Japanese Empire. The secret Karate societies begin a period of intense rivalry among themselves, giving Karate a bad reputation.
- 1904 - Karate is officially adopted as a part of the physical education program in the Okinawan schools with the aid of Anko Itosu.
- * 1908 - Grand Master Tatsuo Shimabuku, founder of the Isshin-Ryu style, is born.
- 1917 - Gichin Funakoshi demonstrates Karate publicly in Japan.
- 1933 - Master Miyagi presents an article entitled "An Outline of Karate-Do" to the largest martial arts organization at that time. As a result of his presentation, Karate is recognized formally as a Japanese martial art.
- 1936 - Funakoshi established the Shotokan school and adopts free sparring.

1936 - The Okinawan newspaper "Ryukyu Shimpo Sha" sponsors a conference of Karate Masters which standardizes the Karate ideogram.

1945 - American invasion.

1946 - Robert Trias brings Karate to the United States and establishes the first known Karate school in America in Phoenix, Arizona.

* 1954 - Grand Master Tatsuo Shimabuku begins teaching his system of Karate called "Isshin-Ryu".

1957 - The first All Japanese Karate Championship Tournament is held.

1963 - American sport Karate begins.

1972 - Okinawa returned to Japan.

* 1973 - Bruce Lee, superstar of Karate films and master martial artist, dies.

* 1975 - Grand Master Tatsuo Shimabuku dies.

BREATHING

Breathing is a reflex, an unconscious response to an automatic pilot with which nature has provided us. At a signal from the brain the chest enlarges and air rushes in; the signal cuts off and the chest relaxes forcing the air out. This system of regulating our breathing is so effective that we are rarely aware of its existence. Even when exercising heavily and our lungs feel as if they were going to burst we are usually aware of the feeling of pressure and not of air rushing in and out of our bodies.

This system is good; nature has designed it so we do not need to spend all our time getting air into our lungs. We are free to concentrate on other things. But the martial arts teach us to improve every facet of ourselves, and breathing especially is included in our martial arts studies. There are many different breathing techniques which are taught throughout the martial arts. Each method is a valid way of achieving the same goals. As long as the student focuses on achieving the control designed by the method of breathing, the student will be able to take advantage of the benefits of good breathing.

Too often the beginner will forget the importance of learning to breathe as he/she works to develop the strikes and kicks, the coordination of timing and tries to develop a sparring system. This is understandable. During everyday life, one has never had to think about breathing, it just happened. This is why one should set aside some practice time only for breathing. One must use this time to work on breathing patterns and gradually begin to incorporate movements with the breathing. After a few minutes of practicing breathing, one might go through Kata. The Kata should be done slowly while one concentrates on coordinating the timing and moves with the correct breathing sequence. Each move should be carefully worked out in the mind so none are left to the automatic pilot. The moves must be slowed until the brain has learned the proper sequence. After the motion is clearly fixed in the student's mind, the work for speed should begin. As the abdomen grows stronger and the mind becomes more sure of its control over breathing, one will find the ability to generate more power in the movements as well as more speed and focus.

Breathing strengthens more than just the physical being. It strengthens the inner being as well, the spirit we know as "Ki" or "Chi" (either one is correct). This mysterious force is as much a part of human life as the automatic breathing in each of us. Just as air flows freely in and out of our bodies, ki flows freely as well. Yet we are unaware of its presence, just as we are unaware of our breathing. Control of our ki is a long and laborious task, as is controlling our breathing. We have spent many years ignoring both. It would be presumptuous to assume that we will quickly and easily break these old habits. It takes time to change these patterns and patience to invest the time. Unless you spend the time mastering effective breathing, you will find that the time you spend mastering the techniques of the arts is wasted.

Just as you would die if you failed to breathe, the efficiency of your technique will die if you fail to add the element of breath control. When your instructor tells you to control your breathing, they are directing your attention to a method of breathing. What is actually being asked of you is to control a much broader range of abilities - your body, your mind and your spirit.

The following exercises should be practiced as you gain control of breathing:

1. **Full Breathing** - Get into an Isshin-Ryu stance. Breathe from the lower abdominal area up filling the body completely with air.
2. **Fractional Breathing** - Try to breathe normally with only $\frac{1}{2}$ the air being inhaled and exhaled; then with $\frac{3}{4}$ of the air being inhaled and exhaled. Try to keep at least $\frac{1}{2}$ to $\frac{1}{3}$ of the air in you at all times to make another kiai if necessary. If you realize a blow is coming, expel about $\frac{3}{4}$ of the air and tense your muscles to avoid being overwhelmed by the blow. If you have to make a fast defense or counterattack, try to inhale at least $\frac{1}{3}$ of a breath so that you can expel some air to build force in your block or blow.
3. **Combination Yell** - Take in a full breath, then exhale $\frac{1}{3}$ of the air and yell twice, then exhale the second $\frac{1}{3}$ of the air and yell twice again.
4. **Punching - Breathing Exercise** - Inhale strongly as you draw the fist back and exhale on delivery of the blow. To affect the breathing more, hold the punch after impact and continue to exhale until all the air is out of the lungs. Practice this exercise slowly and deliberately.
5. **Toe-Touch Breathing** - Bend over and let your fingers touch the floor. Inhale as you raise the trunk of your body, flinging your arms out to the sides. Exhale as you bring your arms back to your sides and bend over to touch the floor again.

THE KIAI

The kiai is an enigma to most beginners. Karate is physically oriented to them. They fail to see why they are taught to yell at certain times during their workouts. The advanced students know the importance of the kiai and concentration; concentration and the kiai are the very essences of the art.

All oriental martial arts possess some form of kiai. Emphasis is placed on the concentration of power and spirit which the kiai brings forth.

A good kiai originates in the lower abdomen which is the center of power. Before performing any action which requires strength, the stomach muscles must be tightened or the action cannot be performed well. In order to practice the martial arts, "Ki" or "Chi" - energy, is needed. The source of this "Ki" is the abdomen.

To do the kiai, start by filling your lungs with air. Exhale twenty to forty percent of your breath. At this point abruptly stop breathing and tighten your abdominal muscles. This causes the air in your lungs to act much the same as the air brakes used in big trucks. It follows that Karate practitioners must do stomach exercises to build up these important abdominal muscles as well as the usual stretching exercises.

The release of this air from the diaphragm at the moment of yell will:

1. Speed the flow of adrenalin.
2. Tighten the lower stomach.
3. Focus your attention on your technique.
4. Startle your opponent.
5. Give you self-confidence.
6. Give you 15-20% more power than you would normally have for use.

Concentration and kiai go hand in hand. They help the martial arts practitioner bring together the heart, mind and body for the purpose of making actions strong, quick and precise. When concentration and kiai are practiced faithfully, the student is rewarded with better technique, more power and physical fitness. All these things are innate potentials, but they can be naturally developed through the correct practice of your Karate training.

Need to know at least 9
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FEATURES OF ISSHIN-RYU KARATE

1. *No fancy techniques* - The Okinawans used to hide their killing power of Karate because it was against the law to practice this art.
2. *The best combinations of techniques from Shorin-Ryu and Goju-Ryu* - Taken from a basic and realistic system of self-defense.
3. *The use of low kicks* - Low kicks allow you to move more quickly with power and balance. Low kicks are hard to see and hard to block.
4. *The use of short, natural stances* - Eliminates wasted motion and major back shifting giving a split-second time advantage in a "street" or self-defense situation.
5. *The hand and foot techniques are about 50/50 in the Katas* - This gives a student a well rounded system of Karate.
6. *Close in techniques* - Valuable in a "street" or self-defense situation.
7. *Snap punches and kicks* - Enables you to move in and out quickly in a self-defense situation. The lack of full extension of the limb prevents excessive wear and tear on the hinge joints.
8. *Contains elements of "Hard" and "Soft" blocking* - Open and closed hand blocks.
9. *Blocks are executed with the muscular part of the forearm rather than bone* - This prevents breaking of the bones.
10. *The fist made with the thumb on top rather than over the first two fingers* - This locks the wrist and helps prevent the wrist from buckling upon impact. It also tightens the fist by allowing tension on the top and on the sides of the fist.
11. *Vertical punches* - Increases the speed and focus of the punch.
12. *Multiple purpose techniques* - Allows a block to become a blow and vice-versa making the shift from offense to defense a matter of split-second timing.

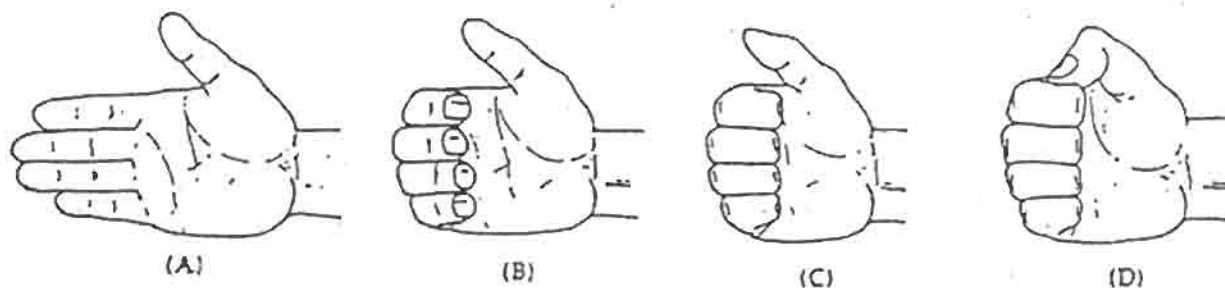


THE ISSHIN-RYU FIST



The Isshin-Ryu fist is very unique. It is designed to be stronger not only in the fist itself, but in the wrist as well. The Isshin-Ryu fist is designed to deliver the maximum amount of damage to your opponent while minimizing the amount of damage done to the person administering the blow. As with all things in the martial arts, practice the formation of this fist and you will soon find that you will do it naturally every time.

- (A) Hand open, fingers together, thumb pointing away from hand.
- (B) Curl the first and second joints of the fingers in and squeeze tight, thumb still pointing away from hand.
- (C) Curl the last joint of the fingers so that the tips and fingernails are curled inside the palm of the hand with the thumb still pointing away from the hand.
- (D) Finally place the thumb on the top of the fist, directly on the side of the index finger and squeeze tight.



BASIC HAND TECHNIQUES AND KICKS

BASIC HAND TECHNIQUES

The basic hand techniques are exactly what they are, basic. A foundation must be established for the new Karate-Ka and this fulfills that requirement. From day one the new student will learn these techniques and will perform them for the rest of their Isshin-Ryu career, however long or short. The techniques contain various hand strikes and blocks utilizing both hard (closed fist) and soft (open hand) elements. All basic hand techniques begin and end with the feet side-by-side, shoulder-width, knees slightly bent, natural stance - also known as Fudadachi. The hands, which should be in the Isshin-Ryu fist, are in what we call "chambers". We liken it to the "chambers" in a gun ready to go off. This position has your fists at your hips touching your Obi (belt) with the palms facing in. With your fists in this position your arms will be bent and the elbows should go straight back from the body. You should have your head up and eyes straight ahead. The techniques you are performing should be against an imaginary opponent about your size, be sure the strikes and blocks are positioned accordingly. These techniques are done from both sides, this emphasizes that one must be proficient and comfortable fighting with both sides of the body in order to be an effective adversary.

Terminology

body punch
uppercut
nukite (tip of fingers)
hammer fist
hook punch
shuto (side of hand - small finger edge)
kentsui

Target Area

sternum/diaphragm
under jaw or nose
diaphragm
side of head or neck
ribs, side of head or neck
sternum, side of head or neck
hammer fist

If there are any questions on Hand Techniques ask a higher ranking belt for help

Hand Techniques 1 - 15

1. Right foot forward, right hand body punch.
Left foot forward, left hand body punch.
2. Right foot forward, right hand uppercut.
Left foot forward, left hand uppercut.
3. Right foot forward, left hand body punch.
Left foot forward, right hand body punch.
4. Right foot forward, left hand uppercut.
Left foot forward, right hand uppercut.

BASIC HAND TECHNIQUES (cont.)

5. Right foot back, left hand lower block, right hand body punch.
Left foot back, right hand lower block, left hand body punch.
6. Right foot back, left hand middle block, right hand body punch.
Left foot back, right hand middle block, left hand body punch.
7. Right foot back, left hand middle shuto block, right hand nukite strike.
Left foot back, right hand middle shuto block, left hand nukite strike.
8. Right foot back, left hand middle shuto block, right hand uppercut.
Left foot back, right hand middle shuto block, left hand uppercut.
9. Right foot back, left hand upper block, right hand body punch.
Left foot back, right hand upper block, left hand body punch.
10. Right foot forward, right hand kentsui to side of head, left hand body punch.
Left foot forward, left hand kentsui to side of head, right hand body punch.
11. Right foot forward, left hand lower block, five alternating body punches starting with right.
Left foot forward, right hand lower block, five alternating body punches starting with left.
12. Right foot forward, left hand middle block, five alternating body punches starting with right.
Left foot forward, right hand middle block, five alternating body punches starting with left.
13. Right foot forward, left hand hook body punch, right hand hook body punch.
Left foot forward, right hand hook body punch, left hand hook body punch.
14. Right foot forward, right hand shuto strike to chest, left hand shuto strike to side of neck.
Left foot forward, left hand shuto strike to chest, right hand shuto strike to side of neck.
15. Right foot back into cat-stance, right elbow strike rear, left elbow strike forward.
Left foot back into cat-stance, left elbow strike rear, right elbow strike forward.

BASIC KICKS

There are five basic kicks in the Isshin-Ryu system. All kicks are intended to strike below the belt, generally in the knee area. This is not to say that there is no leeway when utilizing these kicks when in a combat situation. They are as easily thrown above the waist as they are below. One of the more important training tools of the basic kicks is form. To the untrained eye, a kick is a kick - not so. If one is fighting an experienced opponent, an improperly executed kick can be quickly capitalized upon and you will have lost the fight, and in some situations, maybe more. Most every kick consists of four parts, it is of utmost importance that you execute your kicks

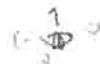

using the four points. (1) From the kicking stance, bring the knee up and fold the leg in, this is called the "chamber". (2) Throw the kick by extending the leg. (3) Snap the leg back into chamber after the kick has made contact with your target - note: the speed at which you bring your leg back should be twice the speed at which it was thrown. (4) After the leg is back into chamber, set your foot back on the ground.

If you use these four steps your kicking will be a formidable asset when fighting. The stance you should take when executing the basic kicks is very similar to that of the basic hand techniques. A natural shoulder width stance, Fudadachi, and the hands should be in Isshin-Ryu fists out about a foot from your waist either on the sides or to the front of your body. Again, these kicks are executed with both legs.

Basic Kicks

1. Front snap kick, right foot.
Front snap kick, left foot.
2. Front snap kick to the right side (90 degrees from the front).
Front snap kick to the left side (90 degrees from the front).
3. Side kick to the right.
Side kick to the left.
4. Front thrusting knife-kick, right foot.
Front thrusting knife-kick, left foot.
5. Hands go to chambers at hips, step forward and out 45 degrees with left foot, bring right hand over to left chamber and place on top of left hand, drop upper body down and out to the left 45 degrees, Front snap kick with right.
Hands go to chambers at hips, step forward and out 45 degrees with right foot, bring left hand over to right chamber and place on top of left hand, drop upper body down and out to the right 45 degrees, front snap kick with left.

CODE OF KARATE

1. A person's heart is the same as Heaven and Earth. *Heart*
2. The blood circulating is similar to the Moon and Sun. *Blood*
3. The manner of drinking and spitting is either hard or soft. *Drink spitting*
4. A person's unbalance is the same as a weight.
5. The body should be able to change directions at any time. *Body*
6. The time to strike is when the opportunity presents itself. *Strike*
7. The eye must see all sides. 
8. The ear must listen in all directions. 

EXPLANATION OF THE CODE

The code of Karate is subject to many interpretations. Within the Code lies some of the basic principles of the Isshin-Ryu System. Students should think through the various parts of the Code and apply the ideas to your own given situations.

1. A PERSON'S HEART IS THE SAME AS HEAVEN AND EARTH.

- A. The earth is limited while heaven knows no limits. Man has characteristics of both, evidenced by the fact that he is both the strongest and yet the weakest being in the universe.
- B. The key word is **HARMONY**, that is man and his environment. If he has no quarrel, then there is no need to fight.

Master Shimabuku relates a story of an old China man who has traveled through the countryside when a horrible storm broke loose. Upon seeking shelter in a nearby cave, the old man found himself face to face with a Tiger who had, himself, fled the elements and sought shelter in the cave. The old man, for he was wise with his many years, had no interest in anything but shelter and made no motion toward the Tiger whatsoever. The Tiger also bore no malice toward the old man and in this manner they shared the cave together. They both had something in common and were in harmony. So, if man has no quarrel, there is no need to fight.

2. THE BLOOD CIRCULATING IS SIMILAR TO THE MOON AND SUN.

- A. A person should always remain in motion, should circulate. As a result, in facing an obstacle one will bend, yet never break.
- B. The Moon and Sun are necessary to life itself. Without their energy and growth cycle, plants could not survive, and therefore man would perish as well. Animals must move or they will die, for they must constantly seek food and shelter. So it is with the blood, it must move or we will die just like a plant that has been broken. Without the Moon and Sun and their motions which effect the environment, existence itself would be impossible.

3. THE MANNER OF DRINKING AND SPITTING IS EITHER HARD OR SOFT.

- A. In reference to combat techniques, if one becomes angry (hard), their balance is destroyed, if one remains calm (soft), balance is maintained. When blocking a blow it is possible to meet the attack head-on, force against force (hard) or deflect or parry blow dissipating its force as it goes (soft). Good self-defense techniques are often the result of turning both hard and soft movements to produce the desired results.
- B. Consider the relationship between the hand that strikes (hard) and the hand that is withdrawn (soft), between the hand that blocks (hard), and the hand that is withdrawn (soft). It is hoped that a student will come to have a good grasp of the relationship of hard becoming soft and soft becoming hard. With the practice of Katas, one seeks the root of the universe.

Master Steve Armstrong, 9th Dan, recalls an incident in Okinawa. There is a peaceful village called Yoshiharri whose beauty is well known. It was off-limits to American servicemen stationed nearby. True to human nature, the forbidden became the most desirable and it was only a matter of time until several Americans decided to visit the town, off-limits or not. There were those in the village who wished the town to remain Okinawan at all costs. When the Americans tried to take over, a terrible fight ensued and an American Captain was killed. The Americans, who were not supposed to be there in the first place, became incensed at the Captain's death and a series of vicious encounters followed. Eventually armed guards were stationed around Yoshiharri to prevent trouble from starting again. The village, which had been quiet and peaceful (soft), found it necessary to become violent (hard) so that it could once again become quiet and peaceful.

4. A PERSON'S UNBALANCE IS THE SAME AS A WEIGHT.

- A. Anytime one is unbalanced it serves as an additional obstacle which must be overcome.

- B. It takes minimum effort by your opponent to upset you if you are unbalanced, you will fall as though you were hit by a great weight. This principle is applied in virtually all phases of life.

5. THE BODY SHOULD BE ABLE TO CHANGE DIRECTIONS AT ANY TIME.

- A. The body should be able to respond to situations instead of allowing the mind to anticipate or attempt to "out guess" events.
- B. In it's self-defense reference this means being able to meet attackers from any direction. When the most weight is placed on one foot, the other is able to be free to meet the attacker quicker, without upsetting the weight of the body. To be ultimately successful, whether at living or self-defense, one must be aware of everything around them and be able to defend and change directions to face new problems as they arise.

6. THE TIME TO STRIKE IS WHEN THE OPPORTUNITY PRESENTS ITSELF.

- A. Always examine your opponent and attempt locate a weakness. After finding this weakness, attack that point.
- B. In any strata of society, the people who get ahead are those who can spot opportunities and aren't afraid to act on them.
- C. This concept is of utmost importance in self-defense situations where opportunities may come in only split-second time frames. If a drunk in a bar says he is going to hit you and then reaches for a beer bottle, you know it is the time to move. By his own words he has already made it a self-defense situation and it is the fool who will wait for the beer bottle to start swinging before he moves to defend himself.

7. THE EYE MUST SEE ALL SIDES.

- A. Literal application of this idea means developing agility in the use of peripheral vision. The next time you are walking down the street, try walking with your eyes ahead in a natural, unfocused attitude. As this comes more easily to you, you will notice that movements and objects on either side are much more easily registered. This is applicable in human relations by trying to always consider the other person's view of the situation. Most things in life, ideas included, take on new meaning when re-examined from another viewpoint.
- B. In sparring, whether in the Dojo, in a tournament or on the street, never, repeat, NEVER take your eyes off your opponent.

8. THE EAR MUST LISTEN IN ALL DIRECTIONS.

- A. This obviously ties in with point seven above. It is impossible to "see" another person's point of view until you "hear" the reasons for thinking that way.
- B. One must be aware of all things about them. One must use perceptive power to develop all senses to their fullest. The next time you are in a crowd of people listen carefully to conversations beside and behind you. With little practice you will be surprised at how much more interesting life can be rather than restricting yourself only to what is in front of you.

With comprehension of these basic principles it is easier to relate them to life and, indeed, to each other. Are you in harmony with all things so that your movement can either be blocking or deflecting without your being off-balance so that you can change direction at any time and strike when the opportunity presents itself as you look and listen in all directions? Can you change directions while looking in another direction? The purpose of these Codes and the philosophies of other styles is to elevate you.

Having the fastest side-kick in the Dojo is of little importance if you do not understand when to use it, and more important, when not to use it. Increasing your perception of life around you will make you grow as an individual. We must turn to the philosophies of our arts to give us insight into what it really means to be a master of Karate. It is an endless quest. For those who are the real masters are still searching for even deeper truths.

HISTORY OF GRAND MASTER TATSUO SHIMABUKU



Tatsuo Shimabuku, originally named Shinkichi, was born on September 19, 1908, in Chan Village, Okinawa. He later changed his name to Tatsuo, meaning "Dragon Man." He began his martial arts training at the age of 8 when he walked some 12 miles to the Dojo headed by his uncle, Kamasu Chan, in the city of Shuri. His uncle sent him home, obstinantly he returned and was sent away several more times. His uncle gave into Tatsuo's persistence and took him on as a pupil of Shuri-te only after completing the menial domestic chores in and around the Dojo. He initially began Karate training in hopes that he would be able to fend off his older brother who would frequently torment him. After a few months of training, his brother no longer posed a threat for young Tatsuo. He later studied Shorin-Ryu under Chotoku Kiyam, Goju-Ryu under Chojun Miyagi and Shorie-Ryu under Choki Motobu. Later in his life, he studied Okinawan Kobudo with the famous master Shinken Taira, from whom he learned the techniques of the Bo, Sai and Tonfa. From Kiyam, Shimabuku learned Seisan, Naihanchi, Wansu, Chinto, Kusanku and Toko-Meni-No-Kun-No-Dai Kata. Kata which he also learned from Kiyam but which he chose not to incorporate as part of his new style of Karate included Gojushiho, Passai and Pinan. It is also likely that Shimabuku learned the arts of kyusho-justu (pressure point fighting) and tuite (joint locking) from Kiyam.

From Miyagi, he learned Seuichin and Sanchin, and from Motobu, he learned his version of Naihanchi Kata, as well as kumite techniques and how to properly train with the makiwara. From Shinken Taira, Shimabuku learned the following weapons Kata: Chatan-Yara-No-Sai, Urashi Bo, Shishi-No-Kun and Hamahiga-No-Tuifa. Shimabuku later incorporated two additional Kata into his repertoire: Sunsu and Kusanku-Sai. Sunsu Kata contains a combination of the techniques and principles from the other Isshin-Ryu empty-hand Kata, Kata which he learned but did not include in Isshin-Ryu (e.g. Pinan), and Shimabuku's personal favorite techniques. Sunsu represents the culmination of the Master's understanding of the higher level principles of the martial arts and is the most complete (and difficult) Kata in Isshin-Ryu.

*

Kusanku-Sai was an adaptation of the empty hand Kusanku Kata and Kiyon-No-Sai, a short Sai Kata which Shimabuku adopted from Chotoku Kiyon and taught during the late 1950's and early 1960's.

During 1939, as Japanese militarization increased in the Pacific theatre, Tatsuo Shimabuku traveled to the Philippines where he stayed for two years. His activities in the Philippines are unknown. In 1941, he traveled to Tokyo, Japan, where he worked as a general manager and stayed until 1944. He then returned to Okinawa to get his family and returned to Kyushu in Southern Japan where he worked as a farmer until the end of the war. Shimabuku survived the war by evading conscription in the Japanese Army through his teaching Japanese officers who came looking for him to send him off to war. They agreed to keep his whereabouts unknown as long as Shimabuku agreed to instruct them in martial arts. At this time he taught an eclectic style of Karate called Chan Mighwa-te (Small Eyed Kiyon's Karate), which was a combination of Shorin-Ryu and Goju-Ryu, named in homage of Master Shimabuku's most pervasive Karate influence, Chotoku Kiyon, who died in 1945 as a result of starvation from the war. Shimabuku began experimenting with a number of new, innovative techniques, mostly notable the vertical fist punch and block which he later added to his new system of Karate.

On January 15, 1956, he officially announced the formation of a new style of Karate, "Isshin-Ryu," meaning "One Heart Way." He chose this name because, according to Shimabuku, "all things begin with One." Beginning in the mid-1950's, Shimabuku began to instruct a number of U.S. Marines in his front yard in Chan Village, Okinawa. Some of the most notable are Don Nagle, Harold Long, Steve Armstrong, Donald Bohan, Sherman Harrill, Ralph Bove, Ed Johnson and William Blond. It was these men, along with others, who were responsible for spreading Isshin-Ryu throughout the United States. Tatsuo, his son, Kichiro Shimabuku and his son-in-law, Angi Uezu, made several trips to the U.S. to train with his American students. In 1961 Tatsuo and several others formed the American-Okinawan Karate Association (AOKA), it is the only Isshin-Ryu organization formed and approved by Master Shimabuku himself. Throughout the rest of his life, Shimabuku continued to teach his form of Karate to Okinawans and Americans alike.

On May 30, 1975, Master Tatsuo Shimabuku passed away at his home in Agena, Okinawa after suffering a stroke, ending the life of a man truly dedicated to the art of Karate.



- Places:
- Philippines
 - Tokyo
 - ~~Okinawa~~ & Kyushu, Okinawa
 - Agena, Okinawa
- Chan Village,
- Okinawa
- Shuri

Grand Master Tatsuo Shimabuku (1908-1975)

HISTORY OF KARATE IN OKINAWA

Although the basic forms of individual self-defense are probably as old as the human race, the art of Karate as it is practiced today can be traced directly to the Okinawan technique called, in Japanese, Okinawa-te (Okinawan hands). This in turn is a descendant of the ancient Chinese art of Ch'uan-fa or Kempo.

Okinawa, a word which means "Rope in the Offing", is a fitting name for this rough and beautiful island which is thin and knotted, resembling a rope. The island is located between Taiwan and Japan. It is 65 miles long, varies from 2 to 12 miles wide with a total area of 485 square miles. The climate is comparable to Palm Beach, Florida with average temperatures ranging from 90 degrees F. in summer and 40 degrees F. in winter with consistently high humidity. The island averages 200 rainy days a year and two typhoons passing through the area each month from May to November.

The largest of the Ryukyu islands, it possesses a martial arts tradition consisting primarily of Empty Hand fighting techniques including some development of stick and projectile weapons training.

Around 1470 the private ownership of arms was restricted meaning that swords were no longer permitted as personal weapons. All weapons were stored in a government warehouse under the direct supervision of the King's officers. The effect of this ban on weapons was the stimulation of empty-handed fighting methods. In 1609, the Satsumo Clan of Japan overran Okinawa even though Okinawa still paid tribute to China. Shimozoa Satsumo confiscated everything that resembled a weapon and blacksmiths were forbidden to manufacture any edged weapons. As well, the importation of any weapon was also strictly forbidden.

This was the time when Karate spread underground. Two styles which became known as Okinawa-te were then organized among the native population to use the hands and body as weapons; they were known as Shuri, practiced in and around the city of Shuri, and Naha, which was, of course, practiced in and around the city of Naha. These two styles were later known as Shuri-te (Shuri hands) and Naha-te (Naha hands), two very distinct styles. When this occurred, it was considered the birth of empty-hand techniques known as Karate.

Karate remained a secret, hidden underground through the centuries. Japanese invaders were often found dead, stories and rumors spread. Nothing was written, no archives were kept and the only thing known about Karate in the outside world were the statistics on the number of invaders who fell victim to it's practitioners.

Karate was not introduced into Japan until 1917. The Okinawan Grand Master at the time was Choku Mobotu. He was so radically anti-Japanese that the Okinawans, who were still subjects of Japan, were afraid to send him to show the Japanese this science of self-defense. Instead they sent a lower ranking man, 5th Dan Gichin Funakoshi. He was responsible for the spread of the empty hand techniques throughout Japan. He became so successful that he decided to stay in Japan where he founded the style of Shotokan.



THE MEANING OF THE ISSHIN-RYU PATCH

Mizu-Gami

The True Meaning of Isshin-Ryu



GODDESS/WOMAN

A sea goddess, half woman - half serpent, known as "Mizu-Gami", symbolizing the quietness a Karate student should exhibit, but having the strength of a serpent if needed. Master Shimabuku realized if Isshin-Ryu was to grow he must walk quietly.

LEFT HAND

The left hand is open along Mizu-Gami's waist, this symbol represents peace.

✓ RIGHT HAND

The right hand is clenched in a fist raised up near Mizu-Gami's head. This symbol represents strength if evil threatens or prevails.

DRAGON

An old Oriental legend that the Dragon is a God and rises from the sea to the sky. The Dragon has forced himself above the troubles of life and the world into the peace and quiet that we all seek through the knowledge of Karate. Sign of good luck; that Isshin-Ryu Karate will prosper. Some people find significant the fact that Master Shimabuku's first name "Tatsuo" means "Dragon Boy".

✓ STARS

The three stars have, over time, come to mean many different things. They may represent the three masters under which Master Shimbuku studied; Chotoku Kyan, Chojun Miyagi and Choki Motobu. They may represent the three styles from which Isshin-Ryu is derived; Shorin-Ryu, Goju-Ryu and Gung-Fu. Along with that the stars can be viewed as representing Shorin-Ryu, Goju-Ryu with Isshin-Ryu as an offspring. The stars may represent the three tenets of Karate; Physical, Mental and Spiritual. All of these are correct analogies.

GRAY SKY (BACKGROUND)

The gray sky found behind Mizu-Gami represents calm and quiet nights and that Karate is to be used for self-defense only.

(2nd page)
→

✓ TROUBLED WATER

The troubled water found along the bottom section indicates a typhoon, danger that cannot be seen; the troubles of life, to be mastered through the discipline of Karate training.

✓ CIRCULAR LINE & STRAIGHT LINE

The orange line which borders the patch has two curves and two straight lines connecting to form a shape similar to the heart. These lines represent the Motion (curved lines) and Precision (straight lines) of the blood circulating through the body. This also represents the ability of the human body to flow and be precise in it's movements, to have control over your actions, and your thoughts, two elements greatly fostered by martial arts training.

ISSHIN

Isshin is broken down into two parts; Is means "God" and Shin means "Mind".

JAPANESE CHARACTERS

The top Japanese character means "One Heart", while the bottom Japanese character means "One Mind".

In essence, the symbols are saying that you should avoid trouble if possible and use Karate only as a last resort for defense. Therefore, the human body should strive for a strong body and peace of mind through the practice of ISSHIN-RYU KARATE-DO. This symbol is the character of Isshin-Ryu Karate as well as it's founder, Master Tatsuo Shimabuku.



HISTORY OF THE ISSHIN-RYU KATAS

The following section describes the histories of the various hand Katas and some of the weapons Katas found in the Isshin-Ryu System. It's purpose is not to teach you the Kata step by step, there is a separate document which has this information and you may receive only after learning the Kata and having it viewed by a Sensei. This section's purpose is to give the Karate-Ka a background on the lineage that each Kata possesses. Most of the Katas in Isshin-Ryu are very old, some have been passed down for centuries, most are the names of great Karate Masters and should be revered with utmost respect.

SEISAN KATA

Performance time: ~~45-50 seconds~~ 55-60 seconds
~~1-2 minutes~~

Seisan Kata is the first hand Kata in the Isshin-Ryu system. Another name for Seisan Kata is Hangetsu, which means half moon. The interpretation comes to us from the Shorin-Ryu system. It can also mean arc or crescent. Numerology within the Asian culture also has it's significance with this Kata. Seisan can be translated into the numbers 30 or 13. The Okinawan people saw the Chinese use a crescent shaped step when they performed this Kata. Moving the foot forwards or backwards, the artist would form an arc or crescent. Another spelling is Sesan, which may be closer to it's Chinese origin.

Okinawan legends reveal that Seisan Kata is named after the famous Chinese martial artist Seisan, who lived on the island of Okinawa during the sixteenth and seventeenth centuries. In those days, the Okinawans considered Seisan to be the "Eighth Wonder of the World" because of his unusual power and ability in the martial arts.

Grand Master Tatsuo Shimabuku learned this Kata from Grand Master Chotoku Kiyama. Historical data indicates that the origin of Seisan Kata can be traced back to Grand Master Shokon "Bushi" Matsumura in the nineteenth century. Grand Master Matsumura was the instructor of Grand Master Itosu Yasutune and Grand Master Chotoku Kiyama.

Some of the features of Seisan Kata are: Seisan stance, Seisan block, midsection blocks, body punches, front snap kicks, down blocks, cat stance and the backfist.

SEIUCHIN KATA

Performance time: ~~45-50 seconds~~ 60-70 seconds

Seiuchin Kata is the second hand Kata in the Isshin-Ryu system. It comes to Isshin-Ryu from the Goju-Ryu system. Okinawan legend tells us that Seiuchin Kata was named after a famous Chinese martial artist, Seiuchin, who lived during the fifteenth and sixteenth centuries. Seiuchin was said to be so powerful that he could pierce the side of a cow, enter, grab and tear meat from the creature with the tips of his fingers. Another interpolation of Seiuchin is the "Lull in the Storm; or, Calm within the Storm". Another pronunciation is Seiunchin (Say-Un-Chin). This is most likely closer to the Chinese pronunciation.

Grand Master Kanryo Higashionna, who traveled to China to study martial arts, is partly

responsible for the contribution of Seiuchin Kata into the Isshin-Ryu system. He is also responsible for its contribution to other Okinawan forms of Karate. Grand Master Tatsuo Shimabuku learned Seiuchin Kata directly from Grand Master Chojun Miyagi who founded the Goju-Ryu system on Okinawa. Grand Master Shimabuku gives Grand Master Miyagi profound credit for the influence of the Goju-Ryu system in Isshin-Ryu.

Some of the features of Seiuchin Kata are: No kicks, archer's bow blocks, Seiuchin stance, chicken-neck blocks, nukite strikes, the 15th basic hand technique and the two different methods for breaking a lapel hold.

NAIHANCHI KATA

Performance time: 35-40 seconds

Naihanchi, also called Tekki or Kibadachi - "*Horse Riding Straddle*", comes from Gung (or Keing) Fu origin. Naihanchi has been translated as "*Fighting Within*" or "*Fighting on Home Ground*". This Kata was meant to be used if you have your back to a wall or cliff while fighting. The most important and significant distinction of Naihanchi lies not in developing fighting skills of offense and defense, but in training the lower part of the body such as the waist and legs through slow and steady sideward movements and with maximum strength, and also in building up muscles indispensable to Karate training.

Naihanchi was the first Kata that was taught to Karate Sakugawa by Kusanku, a Chinese Military Attache who was sent to Loinawa to promote favorable relations with the people on the island. Kusanku was a Master of Chuan-fe, and had been sent by the Chinese King to teach the Okinawans his art. Sakugawa studied for a lifetime and developed the Shuri-te system. Master Sakugawa accepted his last student, Matsumura, about seven years before his death and taught him Naihanchi Kata, along with many others. Later on, Matsumura was given the title "Bushi" meaning "warrior", and based on his teachings from Master Sakugawa, he formed his own style, Shorin-Ryu. Master Matsumura adopted Naihanchi into his system, taught it and passed it down to two of his top students, Choki Motobu and Chotoku Kiyen. Tatsuo Shimabuku first learned the Naihanchi Kata from Master Chotoku Kiyen. He later studied the Naihanchi Kata with Choki Motobu.

The most distinct feature of Naihanchi Kata is the posture which is much similar to the sitting posture for Zen - Pulling back the waist and sitting upright with the shoulders down and the chin drawn, with strength concentrated on the Abdomen.

WANSU KATA

Performance time: 45-50 seconds

Wansu Kata is the fourth hand Kata in the Isshin-Ryu system. This Kata comes from the Shorin-Ryu system and is one of Isshin-Ryu's most copied forms. It is said that the Kata was brought to Okinawa in 1683 by a Chinese envoy named Wansu and then reformed and developed later by Karate men around Tomari Village. Grand Master Shokon "Bushi" Matsumura taught this Kata to Chotoku Kiyen and Choki Motobu who later passed it on to Grand Master Tatsuo Shimabuku.

Some of the features of Wansu Kata are: power Kata, performed in an “X” pattern - forward, back, left, right and forward again - the hidden punch, simultaneous punch and kick.

CHINTO KATA

Performance time: 55-60 seconds

Chinto Kata is also known as Gankaku - “*Crane on a Rock*”, and comes to Isshin-Ryu from the Shorin-Ryu system and is the fifth hand Kata. Another interpretation is “*Fighting Towards the East; or Fighting in a City*”. Chinto is also known as the “Tiger” Kata. Chinese folklore tells us that the Tiger represents tenacity, or holding fast.

This Kata was named after Chinto, a Chinese sailor. Chinto was shipwrecked sometime around 1830 and was washed ashore on the Okinawan coast. He had no clothes, money or supplies, such as food, upon his arrival to this strange land. Chinto went about exploring by night to avoid being seen. He hid during the days in the caves near the shore. While exploring, Chinto found a village nearby from which he stole clothing and food to survive.

The people of the village found out about this thief and became frightened. They went to the Okinawan King, Sho-Ko, for help. The king sent his mightiest warrior, Shokon “Bushi” Matsumura to bring the thief to justice. Chinto was a master of the Chinese art of Chuan-fe. He managed to hide from Matsumura for quite some time. Finally, Matsumura set a trap for Chinto, however Chinto would not surrender when caught. Hence, Matsumura tried to take Chinto by force. Much to the surprise of Matsumura, Chinto’s expertise outmatched that of Matsumura’s own martial art proficiencies. Matsumura’s martial arts were inadequate against Chinto, not only was Chinto able to block all attacks, he was able to throw Matsumura to the ground and escape back to the caves.

After a period of hunting, a mutual respect grew for each other. Matsumura decided, “if you can’t beat ‘em; join ‘em”. He befriended Chinto and became his benefactor. In exchange, Chinto promised to teach Matsumura the Chuan-fe system. Matsumura returned to the king and announced that the villagers would no longer need to be afraid, there would be no more looting.

Chinto began teaching Matsumura the Chuan-fe system, which many of those techniques are now incorporated in Chinto Kata. After Chinto returned home to China, Matsumura created Chinto Kata to honor his friend and instructor, thus preserving the techniques taught to him by Chinto. As legend goes, Chinto told Matsumura that he perfected his technique while standing on the narrow rope bridges that span the rivers in China. For this reason, Matsumura designed the Kata be performed on a 45 degree angle and in the confines of a narrow space.

Some years later, Matsumura combined the techniques he learned from Chinto with those he learned from Grand Master Sakugawa and called it “Karate” or “Chinese Hand”. At 86 years old, Bushi Matsumura began teaching the then 8 year old Chotoku Kiyan this art. During this period the art was called Shorin-Ryu, after the name of the Shaolin Temple where many of the Chinese martial arts originated. Grand Master Chotoku Kiyan was the first master instructor of Grand Master Tatsuo Shimabuku and taught him Chinto Kata. Shimabuku performed Chinto Kata flawlessly at a large martial arts festival in Fatima Village. In doing so, he won the formal respect and recognition from the island’s masters.

Some of the features of Chinto Kata are: double front snap kick, performed in a straight line on a 45 degree angle, contains all stances within the Isshin-Ryu system; Seisan, Seiuchin,

Naihanchi, Crane and Cat stances.

KUSANKU KATA Performance time: 65-70 seconds

Loosely translated, the Japanese name for Kusanku is "Kanku", which means: "*Viewing the Sky; or Viewing Heaven*". Heaven (Buddhist) from the Japanese translates to "gokuraku". Further, the Japanese word "kankoo" translates into English as "*sight-seeing (viewing)*". Numerically, "KU-SAN-KU" translates to 9-3-9. Ironically, "KU" also translates into English as "*pain and suffering*". Kusanku is the sixth hand Kata in the Isshin-Ryu system.

Kusanku Kata is named after a Chinese Military Attache who arrived on the island of Okinawa around 1756. His Chinese name was Kung Hsiang Chun. He was considered one of the best and most skilled Chuan-fe practitioners ever to bring his art to the Ryukyu Islands. Kusanku was noted for his fighting abilities.

In 1786, a young Okinawan martial artist named Sakugawa (1733-1815) confronted Kusanku and tried to push him in a river. When Kusanku stopped young Sakugawa with such ease, Sakugawa realized he was facing a real master of the fighting arts. Kusanku invited Sakugawa to come to Kume-mura to study under him.

Sakugawa studied under Kusanku for six years. In 1792, Kusanku returned home to China, leaving Sakugawa without an instructor. However, Kusanku told Sakugawa before departing to carry on the art he had taught him. During this period, Sakugawa's first martial arts instructor, Peichin Takahara, became seriously ill. Master Takahara requested that Sakugawa return to the Village of Shuri. Upon Sakugawa's arrival, he learned that his Sensei was near death. Master Takahara told Sakugawa to call himself *Karate* Sakugawa and continue to teach the art of Master Takahara.

Sakugawa combined the techniques he learned from Kusanku and Master Takahara to create *Tode*, which translates to "China Hand". Karate Tode Sakugawa wanted to preserve his teachings and honor the memory of Kusanku, so he developed Kusanku Kata. Because his *Tode* is believed to be the fore-runner of most Okinawan Karate styles, Sakugawa is known as the father of Okinawan Karate.

Karate Tode Sakugawa had a student under his direction named Shokon Bushi Matsumura. Matsumura taught his skills to Yasutsune Anko Itosu and Chotoku Kiyama, who in turn was the first instructor to Tatsuo Shimabuku. It is believed this is how Kusanku Kata was passed down into the Isshin-Ryu system. Itosu also taught Choki Motobu, who is another of Shimabuku's instructors. It may be possible that Shimabuku learned Kusanku Kata from Motobu, even though many think it is unlikely.

There are two lines of Kusanku Kata. One follows the teachings of Karate Tode Sakugawa and Shokon Bushi Matsumura. The other line follows the teachings of Chatan Yara. There are three variations from the Sakugawa/Matsumura line: Kusanku Dai (the greater), Kusanku Sho (the lesser) and Shiko Kusanku. It is believed that Yasutsune Anko Itosu is responsible for the Sho and Shiko versions of the Kata. Isshin-Ryu's Kusanku follows the Sakugawa lineage and the Sho version.

Some of the features of Kusanku Kata are: the Kata may be considered a night Kata - that is "looking for silhouettes". During the opening moves, the hands and arms form a circle

(universal sign of peace); which can also represent the moon. But, it can also be performed during the day when facing the bright sun - the movements where the hand is placed above the forehead, thus shading the eyes. It is also noted for its unique defense moves, counter attacks, twisting and evasive techniques and the double front snap kick.

SUNSU KATA

Performance time: 65-70 seconds

Grand Master Tatsuo Shimabuku developed this Kata in the Chan Village, Okinawa, where Isshin-Ryu Karate was born. The name Sunsu is a shortened form of Grand Master Shimabuku's nick name - Sun-nu-su, which means "Strong Boy". In Grand Master Shimabuku's home town there are a number of salt factories situated along the bay. In the bay, there were a number of large stones which acted as a reef and protected the shore from the rough waves. One of these stones stands out amongst the others, it is very large and has survived many storms. It was named "Sun-Nu-Ishi" (Strong Stone), from a distance it looked like a strong man. Grand Master Shimabuku's students gave him the name Sunsu because the Grand Master resembled the rock when he did Sanchin Kata.

Sunsu Kata is unique to Isshin-Ryu. Grand Master Shimabuku took several elements from the Goju-Ryu and Shorin-Ryu systems, as well as some from the Village of Tomari. He also incorporated several self-defense techniques which all together became known as Sunsu Kata. Some techniques in Sunsu are similar to other Katas; except, they are performed on the opposite side of the body. As examples, the Wansu's "dumping technique" and the "Kusanku Block".

Some of the features of Sunsu Kata are: U-punches, Sunsu block, palm strikes, squat kicks (number 5 basic kick), eye rake, elbow/backfist, toe rake, crescent kicks and strikes to the sternum.

SANCHIN KATA

Sanchin, also known as Kiangai, is the seventh hand Kata in the Isshin-Ryu system and comes from the Goju-Ryu style. Literally translating Sanchin from Japanese to English enables us to see the complexity of the Japanese language. Added to this is the fact that Okinawan is a more complex language than Japanese, we discover many interpretations for the same words. Basically, San, means three (3). Whereas the word Chin is actually a Japanese spaniel (similar to the Cocker Spaniel). Further, when Chin is used as a suffix in a word, it can translate into: charge; price (Kishachin = train fare).

Sanchin Kata is a treasury of dynamic body tension and controlled breathing so complex that scarcely a handful of Karate-Ka, even after a decade of study, will begin to understand it. Fewer still can claim to have ever mastered all of the intricacies and mysteries of Sanchin. In our Isshin-Ryu system of Kata, we must look deeper into it's roots. Sanchin is considered a fundamental Kata in the Goju-Ryu system. Higaonna Kanryo added the backward movements. The Goju-Ryu and Isshin-Ryu Sanchin Katas are almost identical. Conversely, the Sanchin Kata of Higaonna Kanryo has more movements, changes direction (about face-180 deg.) and has no backward movements.

Chojun Miyagi taught Sanchin to his students first and considered it to be the most essential Kata of the Goju-Ryu system. It would take the average student five (5) years to complete the Kata. After which, the student would begin the second Kata, which was taught in an average of three (3) years. Most students never learned all the Katas in the Goju-Ryu system, for it would take some ten (10) to fifteen (15) years to complete.

Within our Isshin-Ryu system, the word Sanchin means three challenges; or tasks; or even conflicts. These statements could easily relate to the difficulty of performing this Kata. One must overcome the physical, mental and spiritual challenges, tasks; or even conflicts of this Kata. Another expression of this Kata is three "saints". Being of Western religions and expressions, it may be difficult to understand the difference between a "Saint" within the Christian context, as opposed to the terminology from the Oriental point of view. Oriental "saints" were not people canonized by the church; or, considered "holy men". Rather, they were men of great learning who had a profound effect on the cultures of the Far East. Several examples of "Eastern saints" would be Confucius, Sun Tzu (author of The Art Of War), and Lao Tzu, the founder of Tao (pronounced Dow). Next to the Bible and Bhagavad Gita, the Tao Te Ching is the most translated book in the world. The Tao, or Way, is the center of all Chinese religion and thought and is considered one of the basic Chinese classics.

KUSANKU-SAI

Performance time: 65-70 seconds

Kusanku-Sai is the first weapons Kata in the Isshin-Ryu system. It is virtually the same as Kusanku hand Kata, the differences are found in the last portion of the Kata and the fact that you are armed with three Sai's. Grand Master Tatsuo Shimabuku adapted this Kata and added a third Sai which traditionally is carried in the small of the back held up by the obi (belt). The reason for this is that within the Kata you pin your opponents feet to the ground by throwing one Sai, then you reach around your back and brandish the third Sai.

TOKU-MENI-NO-KUN-NO-DAI

Performance time: 65-70 seconds

This is the second weapons Kata in the Isshin-Ryu system and is the first Bo Kata. Toku Meni No Kun was said to be the creator of the Bo 300 years ago, however it's use spans many centuries before his time. The Bo was practiced on the left side of the body from the left side stance until Souke made the changes to the right side of the body. It was Shimabuku's favorite Bo Kata.

CHATAN-YARA-NO-SAI

Performance time: 70-75 seconds

This is the third weapons Kata and second Sai Kata in the Isshin-Ryu system. As Okinawan legend reveals, Chatan Yara had a confrontation with a Budo expert named Comba

Yama who was armed with a sword. Yara, during the course of the fight, ran into a nearby fort and acted as though he was going to hide from Comba Yama. At just the right moment, Yara jumped from his hiding spot and defeated Comba Yama using his expertise with the Sai, cutting Yama's arm. From that time Chatan Yara has become famous for his ability with the Sai and the Kata Chatan Yara No Sai is appropriately named.

BO-SHI-SHI-NO-KUN-NO-DAI

This is the fourth weapons and second Bo Kata in the Isshin-Ryu system. The creator of this Kata was Shi Shi No Sekata, a very famous Karate man as said in Isshin-Ryu history. Generations of Shi Shi No Sekata have been involved in Okinawan martial arts, Master Shimabuku adopted this Kata out of respect for the family.

URASHI-BO

This is the fifth weapons and third Bo Kata of the Isshin-Ryu system, it is also known as "Urishi-Bo" or "Arashi-Bo". In the Urashi-Bo you show the front of the Bo to the opponent but use the backhand strike in this one often. There was a large fight on Okinawa between Matsumura and Huntagawa (who is responsible for Urashi-Bo). Matsumura threw Huntagawa with the Bo using a groin throw, Huntagawa was so fast that the people watching did not realize that Huntagawa had killed Matsumura the instant he was thrown. When most thought Huntagawa's defeat was imminent, Matsumura was already dead.

HISTORY OF THE BO

As with many weapons of ancient heritage, the exact origin of the Bo (kon or straight staff), is obscure. Anthropologists know that it was among the first tools used by early man to help him survive. Initially it took the form of a stick, a branch from a tree or a club which was used both to defend against attackers and to help acquire food. Over the ages, the use of the Bo as a weapon has been developed and refined. Still, because modern practitioners debate over the exact details of its evolution, several theories on the history of the Bo, as it is known today, prevail.

Whether factual or not, one very popular theory provides the following rendition of this history: Around 517 A.D., the Zen Buddhist priest Daruma Daishi, the leader of the Shorin-ji Temple in China, brought into effect fluent use of the Bo. During this period of Chinese history, government control was minimal and law and order belonged only to those capable of securing it for themselves. For Daruma and his disciples, proficiency in the martial arts and the use of weapons such as the spear, the Sai and the Bo provided the only feasible means of protecting their temple. The Bo-Jitsu techniques of Daruma, which he ordered his disciples to master and perfect, greatly influenced the later development of Ryukyu Kobu-Do.

Ryukyu Kobu-Do, the Okinawan art of using Karate weapons such as the Bo, the Sai, the Kama (sickle) and the Nunchaku, first gained prominence around 1609 A.D. when the Japanese government passed two laws which deeply outraged the people of Okinawa. First, they barred all inhabitants of the island from owning or possessing any sort of lethal weapon. Second, they imposed on them a monumental increase in taxes. Deprived of any conventional means of physical protest or retaliation, the people turned not only to empty-handed martial arts forms for protection, but to their farming implements as well. These tools eventually became the weapons we know today as the Tonfa, the Nunchaku, the Kama, the Kai (boat oar) and the Bo. The Bo itself originated with the tengin, a stick held across the shoulders, usually with buckets hanging from each end used to transport food, water and many other things. When the need arose, the tengin, or Bo as it is known today, was manipulated to strike or block in techniques either based on or very similar to those used by Daruma and his disciples.

Also important = training

HISTORY OF THE SAI

During the Japanese occupation of Okinawa, the invading warlords prohibited the use of ordinary weapons. So the Okinawans turned to Karate and Kobu-Do (weapons - farming tools) for protection. One of these tools was the Sai (short sword). It was dragged through the soil by one farmer while another would plant a seed in the resulting furrow. If approached by a marauding Samurai, the Sai doubled as a weapon with which the farmer could counter a sword attack. Usually the farmer employed two Sai, one for each hand, and concealed a third inside the obi (belt). Even a proficient Sai artist may have found this cumbersome when engaging in battle with a talented swordsman. Thus, the third Sai was actually used to throw at the warrior, this maneuver was often the key to winning the encounter.

The Sai was originally capable of killing or maiming an enemy with a blow to the back of the neck or a thrust to the throat or eyes. However, the sharp points of that first Sai have been blunted and rounded. It no longer serves as a weapon for mortal combat. Fashioned from steel and chrome-plated, it is a most attractive instrument bearing two prongs at the handle.

When first introduced to Japan, the Sai was called the jutte. It bore a single prong at the handle. The Japanese police found it quite effective in blocking the thrusts of the Samurai. The Sai was also used against pressure points when making arrests. Japanese Karate practitioners at that time accorded the instrument a rather cool reception. Very few found it interesting enough to try, but once they did, they were fascinated with it.

Americans became increasingly aware of the Sai when Karate-Ka flashed it during Kata competition at tournaments. They promptly recognized it as a valuable instrument for developing poise and posture, two aspects essential to good Karate.

Rigid training and skill are required to manipulate the Sai in techniques which parallel the movements of Karate. Practitioners of the Sai develop excellent flexibility in the use of their hands and can often handle the instrument with the dexterity of a band majorette twirling a baton.

KATA

WHAT ARE KATA?

Kata are the formal exercises of Karate. They are sequenced movements which are learned by the Karate-Ka in order to develop rhythm and coordination of techniques. As such they are an integral part of training and they are practiced regularly, along with new techniques, strengthening exercises and sparring.

Kata consists of logical combinations of the four fundamental movements: blocking - punching - striking - kicking. As one goes through these movements in the Dojo, the Karate-Ka assumes to be surrounded by a number of imaginary enemies. Each movement of the body, hands and feet has its own meaning and function. None is superfluous, they have been developed by past masters of Karate through years of practice.

Today there are approximately fifty forms of Kata. Some date back to the time when Karate was first used and introduced from China in the middle ages while others were developed fairly recently. Some are simple while others are complicated, some long and some short, each Kata has its own characteristics.

Kata can be roughly divided into two types. There are Kata which aim at body-building, muscle-strengthening and bone hardening. Movements in these Kata are expansive and give the impression of power and strength. There are speed training Kata, which are designed to develop lightning fast reflexes.

Because they involve the use of the whole body, Kata movements are an ideal form of physical exercise. They can be learned and practiced individually or in groups by anyone - young, old, male or female. They can be done for five minutes or an hour at a time, in the Dojo or in the privacy of one's home.

MENTAL ATTITUDE FOR THE PERFORMANCE OF KATA

Ceremonial Bow

Karate training begins and ends with a ceremonial bow. To perform this movement, start at the position of attention with hands relaxed, lightly touching the thighs. The body is then bent forward while the eyes remain focused straight ahead. Out of respect the Karate-Ka must perform the bow with sincerity.

Courtesy and decorum are the first requirements of the Karate-Ka. As Tatsuo Shimabuku often told his students: "The spirit of Karate is lost without courtesy." The Karate-Ka must be courteous not only in training but in daily life as well. Furthermore, one must be humble and gentle. Yet the Karate-Ka must never be servile - one must always perform the Kata boldly and with confidence. This combination of boldness and gentleness, which might seem paradoxical to the beginner, ultimately leads to harmony.

Posture and Perfect Finish

After bowing at the center of the "Kata performance line" the Karate-Ka stands with feet apart and toes pointing outward (the "open-leg stance") before beginning the Kata. If the "closed-feet stance" is taken, the toes are placed together. The Karate-Ka must avoid being too

tense and must not be over conscious of the movements about to be made. One must ease the tension in the body, particularly from the joints of the shoulders and the knees, in order to be fully prepared for any slight or sudden movement. Power and concentration should be centered in the "area of the naval", breathing should be relaxed and the Karate-Ka must instill a fighting spirit within.

The finish of the Kata is most important; for no matter how brilliantly the exercises are executed, if the ending is not good, the Kata is not perfect. And even after the Kata is over, the Karate-Ka must not relax. One must return to his/her original posture and be prepared for further movements. The zanshin in Japanese martial arts has always been highly respected and the Karate student should remember that it is important not only in training but in daily life as well.

PERFORMING KATA

Understanding the Kata

1. [Execute Kata correctly and in the right order.] The number of movements in each Kata is fixed and the student must perform them all, in the right order without making any mistakes.
2. [Move accurately on the "performance line"] The performance line is the line from which all the Kata movements (forward, backward, right and left) are made. The Karate-Ka must complete the Kata at the spot from which the first movement was made. This is impossible if the wrong steps are taken or the breadth of the steps is inconsistent. Intensive training is necessary to perfect this.
3. [Understand the meanings of the various moves and express them fully.] The movements of each Kata have their own meanings - either offensive or defensive - which the student must understand clearly and express fully (also known as bunkai).
4. [Be aware of the target.] The Karate-Ka must realize from where the imaginary opponent is attacking, be sure of the target and know when to strike. Attention must not stray from the target, but at the same time one must be aware of further opponents. The Karate-Ka must always be aware of the purpose of each move as the Kata is being performed.
5. [Execute each Kata clearly.] Not only should the meaning of each move in the Kata be clearly understood, but its characteristics should be clearly performed. Each Kata should be interpreted according to its own characteristics - always boldly and powerfully, sometimes swiftly, sometimes slow.
6. [Perform the Kata rhythmically.] All the moves in a Kata are integrally related to each other. They should be performed rhythmically - not jerkily - from the start to the finish. The end of the Kata is directly related to the start.
7. [Remember the three basic rules of rhythm.] In the martial arts, as with other athletics and sports, beauty and rhythm are interdependent. The beauty and rhythm of Kata are dependant on three factors: (1) application of power at the right moment, (2) fluency of movement and

(3) body flexibility.

A slow Kata performed too quickly is spoiled, as is a fast Kata performed too slowly. The body must be flexible, always in the right position and never overstrained.

Techniques in Performing Kata

Seisan Kata is a basic Kata which a Karate-Ka learns early in training. Practice can begin as soon as the elementary techniques which are incorporated in the Kata have been learned.

1. **Footwork** - Though Seisan is one of the most elementary Kata it sometimes presents difficulties, even to the advanced Karate-Ka. This is because many students execute the footwork improperly, thus failing to end the Kata on the performance line. Research into the origins of the Kata has shown where those common errors lie. If the correct form is followed, the Karate-Ka will - with practice - be able to end the Kata in the position from which it was started.
2. **Stances and Techniques** - The term stance describes the position of the body at various points in the Kata and indicates shifts in the center of gravity of the performer and changes in the position of the feet. Techniques are defensive or attacking actions which make up the Kata performed by the Karate-Ka in relation to an imaginary opponent. The force of the whole body is put into each technique and the muscles tense at the imaginary point of contact.
3. **Timing** - If the Kata has been properly learned, the count, which is given by the instructor if one is present, is the same as the number of stances in the Kata. However, the instructor will give more counts for beginners since the Kata must be clearly broken down into individual movements. Seisan Kata should take about 55 seconds to perform from beginning to end.
4. **Breathing** - The breath is exhaled as the performer comes into position on each stance; it is inhaled as the next movement begins. As in most Kata, there are two points near the middle of the Kata where the performer utters a shout (kiai). The sound must feel as if it comes from the bottom of the stomach and is made by expelling the breath very sharply at the point of tension, thus giving the muscles extra power.

Do's and Don'ts for Kata Training

1. Never rush through the movements.
2. Keep calm.
3. The benefit of daily training accumulates, practice each day if only for a few minutes.
4. Concentrate on the Kata you find most difficult.
5. Be conscious of the relationship between Kata practice and Kumite (sparring).

FOUR PHASES OF KATA

The Karate-Ka encounters four phases when learning a Kata, they are as follows:

1. ARA-KEZURI (beginning)

This is the general education of the Kata. In this phase, a Karate-Ka loses fear of the unknown, of being unsure and is shown the proper direction. It is comparable to discovering a ladder against an object you have decided to scale. You start your climb up the ladder grasping a rung with one hand and then the other, one foot perching on the bottom rung, then the other foot. Similar to the basics of climbing you progress one step at a time in the basics of Karate, breaking the Kata into as many steps as you need to learn the form.

2. NAKA-KEZURI (middle)

In this phase, the Karate-Ka sees that it is possible to climb while thinking about the progress being made. The techniques can now be compared to attaining the middle of the ladder or the middle of the climb. The Karate-Ka begins to feel confident in his/her ability, polishing what has been practiced and developing an understanding of the techniques. Here the Karate-Ka becomes more inquisitive.

In this stage of learning Karate, many hours are spent in front of a mirror as the student checks for proper stance, position of the blocks, the angles of the punching, kicking and other moves. This period is particularly difficult because the student feels the training is becoming too routine.

3. HOSO-KEZURI (top)

Now the student develops a desire for ultimate perfection and more knowledge. This phase is comparable to reaching the top rung of the ladder. The Karate-Ka now adds the kiai (loud, piercing yell) to the Kata and is able to comprehend the progress being made. Because the self-confidence level has risen, the student projects speed and power into each succeeding Kata.

4. SHIAGE (having reached the top)

In this final phase, the student realizes the result is worth the effort. One enjoys Karate for self-satisfaction and the long hours of vigorous training become a habit. The self-esteemed Karate-Ka then begins to show others how to effectively climb the ladder.

“YOU CANNOT TEACH A MAN ANYTHING, YOU CAN ONLY HELP HIM FIND IT WITHIN HIMSELF.” (Galileo, 1564-1642)

During Kata practice, you should exercise your mind as much as your body by constantly visualizing your imaginary opponents, thus performing Kata as though you were in an actual

fighting situation. Throughout the entire sequence of the Kata, stress the use of your imagination and visualize the opponents, their actions and reactions. You must be totally aware of all adversaries, but being human, you must deal with them individually or on occasion, two at a time. Furnish undivided attention to the opponents facing you but be prepared to quickly change direction.

A Kata is restricted only by a student's lack of imagination. You must keep in mind that each Kata technique may encompass a variety of target areas and, when broken down individually, can be utilized in an actual self-defense situation. After you become more proficient, your Kata can be performed with control against other students enabling you to further understand the direct self-defense value.

An important element which constitutes overall Kata ability is the "Chi" or "Ki". Chi is described as internal power, an inherent strength that can be applied in conjunction with an individual's physical strength. Since the chi is only developed through constant practice, a beginner should concentrate first on physical power. When delivering the techniques of the Kata, apply your physical strength, concentrate your thoughts on the prescribed techniques and exhale - - emitting a sound as though you were pronouncing the word c-u-p. Through this consistent burst of energy, thought and sound, it is possible to acquire the use of one's internal power.



KUMITE

The life of Karate is formal practice fighting (kumite), without which Karate is no more than a game for one person. Practice fighting is essential for the attainment of strength and skill.

Formal practice fighting is a mutual exchange of techniques. A great deal of practice is necessary in it to cultivate and to improve the speed of the eyes, hands and feet. This type of work is genuinely useful and proves itself in actual combat. Neglecting this practice indicates a lack of understanding of the Karate spirit.

To become proficient in formal practice fighting a thorough background and a great deal of practice in such basic techniques as the thrusts, strikes, kicks and blocks are essential. The basic techniques in series make up the Karate formal exercises which in turn are the building blocks of practice fighting.

As the word suggests, practice fighting (kumite) in Karate is a method of practicing the various techniques while facing an actual opponent. In its early days the main forms of Karate practice were the formal exercises (Kata) with occasional tests of strength of the various punches, kicks and blocks, there was no sparring.

In developing kumite, seriously consider the following seven essential conditions:

1. To develop techniques which enable us to defend and attack simultaneously.
2. To develop techniques which enable us to defend and attack simultaneously using both hands.
3. To develop techniques which enable us to defend and attack simultaneously using both hands and feet.
4. To develop techniques which enable us to shift the body to the attacking position reflexively and naturally in order to always keep beside the opponent and avoid facing them.
5. To develop techniques which enable us to defend and attack by means of shifting the body and approaching the opponent from the side or front with definite determination to find some way of beating the opponent in a critical situation.
6. To develop swift, reflexive nerves or senses which enable us to kick the opponent when they catch us or we catch them.
7. To develop techniques which enable us to attack the opponent by kick or blow, reflexively, after we have suppressed their movement without losing our grasp on them.

Kumite is the application of the above conditions. Prearranged kumite must be practiced as a life-or-death match, but never with the intention of harming the fellow practitioner. In kumite you must commit yourself totally. It is from this commitment the realization arises that your blow

could easily kill your opponent, that the Karate-Ka holds life and death in their hands. You must never engage in kumite with the intent to kill. The realization that you hold life and death in your hands should lead you to the reaffirmation of life - your own and your opponent's.

Kumite is a unique act of sharing, with your opponent you are reaching out together toward the total commitment of self and toward the understanding of that commitment. Both of you are striving to exert to the maximum human capacity and to test each other to the fullest. When two people practicing kumite are striving together toward total commitment, a mutual relationship is established in which perfect communication becomes possible even though not a word is spoken. From this striving can come the realization that you have committed yourself and the understanding of that commitment. Most of all, it is an experience of human warmth in which karate grows to be Karate-Do (way of life).

ATTACKS

There are moves that will give you some ideas of how to press an opening attack as well as how to deal with the opponent who specializes in doing the unexpected. The key here is practice, a constant repetition that will improve your timing and most important of all, develop your attacks to be reflexive. If practiced properly, you will not need to think during a match, but simply act and react.

One of the most important movements in every kumite match is the initial move. It can be either a fake or an actual attack. Using the fake (feint) will generally tell you a great deal about your opponent, whether they are a retreator, a counter-man or a sitter. The fake can also be used to set up your opponent for an attack, the timing of which is equally as important as the fake. If these gambits are correctly used, you will find a new edge to your attack, and a much higher point average in your matches.

THE INITIAL MOVE

One of the most difficult things about Karate is getting inside your opponent's defenses with your attacks. You should make use of your initial move to bring about a reaction from your opponent and then counter-act to it. Your opponent's reaction will dictate your own way of attack. There are many factors involved, one is your personality aggression level.

A passive personality will usually hesitate to attack. The very aggressive personality has a different problem. Overly aggressive people are often disqualified for unnecessary roughness or lack of control.

Another factor of judgment in your initial move is the personality of your opponent. Are they a retreator or a counter-attacker? After finding out what type of fighter they are, you should make adjustments in your own attack. For instance, if you charge an opponent with a good set of combinations, you will be blown out of the ring if you are not careful. If you employ a similar attack on a retreator, they will be halfway into the grandstands by the time your kick is in mid-air. The main point is to know what your opponent is going to do when you attack - BEFORE YOU ATTACK!

CLOSING THE GAP

The single most important phase of making the initial move is closing the gap which separates you from your opponent. It is the art form which often separates the good fighter from the mediocre one. If your opponent is the type of fighter who stands their ground and does not retreat with your every movement, certain closing moves will help you in gaining the points you want at the start of the match. If your opponent is a retreator, you may do one of two things. You may have an attacking opener which works from a distance, or you may sit them out and have a strong counter set for them when they attack. Be careful not to be lulled into confidence by someone who prefers setting a large distance between the two of you, for a good fighter can make a devastating attack from a distance. The ideal situation would be to train yourself for an expertise in distance attacks, one move attacks and counter-attacks.

One of the most effective ways of that you can conceal your intent to close the gap between you and your opponent is to be in constant motion. The person who takes a rigid "Rock of Gibraltar" stance will not be able to deceive anyone when they finally decide to launch forward. Attacks from such a stationary posture have all the surprise of a wall that suddenly moves. In order to catch your opponent off-guard with your attacks, **you must be in constant motion!** You must be loose, with your weight on the balls of your feet - ready to move in any direction to block, strike or counter-attack. This is not to say that you should be running all over the ring, but confine your constant motion to a boxer's bounce, side-stepping, moving back and forward and generally keeping your opponent constantly off-guard. When you finally do close the gap, never do so without employing or planning to employ an attacking maneuver.

The Lunge

The lunge is a relatively short-range technique, usually between 8 and 12 inches in length along the floor. It is one of the fastest ways in which you can close the gap, and also one of the most powerful. The lunge can be initiated from a variety of stances successfully. It is most effectively employed from the fighting stance, which closely resembles the classical Karate forward stance, though not quite as deep stationary.

Once you have committed your mind to launching a lunge attack, be sure you do not telegraph your intentions by bobbing or leaning. The lunge should be a single, smooth motion without the jerking and leaning forward which would surprise your opponent.

The Shuffle

The shuffle is an excellent means by which to close the gap between you and your opponent because, if done correctly, it will give you the advantage of surprise. Keeping in mind that you should be in constant motion, the initial part of the shuffle move, which is the slide-up, will not telegraph your intention to press an attack. The best opener in your attacking combination from the shuffle would usually be a reverse-punch, which should start smoothly from the slide-up and make contact as you complete the step. The step and punch should always land

together.

The Step-Through

As an attacking opener, the step-through technique provides great potential for power as well as a means by which to cover a little over two feet of distance between yourself and your opponent. This type of attack maneuver is very difficult to counter or escape without being pointed because it is a natural maneuver that allows you to keep maximum balance. When used with the “fill in the gap” policy of throwing a battery of punches while taking the step, it can have a bewildering effect on your opponent.

The Slide-Up Lunge

The slide-up lunge or crossover maneuver is effective as an attacking opener when you and your opponent are separated by a gap of up to five feet. If practiced properly, it will allow you to close a wide gap without having telegraphed your intentions to your opponent. The slide-up or crossover portion of the move in particular can go wholly unnoticed by your opponent, leaving them unprepared for the lunge that is to follow.

The Step-Through Lunge

The step-through lunge is also useful in closing a large gap between yourself and your opponent. This technique is effective anywhere between 18 inches and five feet, and it is difficult to counter. Opponents are often lulled into believing that it will cover much less distance than it actually does, since the opening motion appears to be a single step.

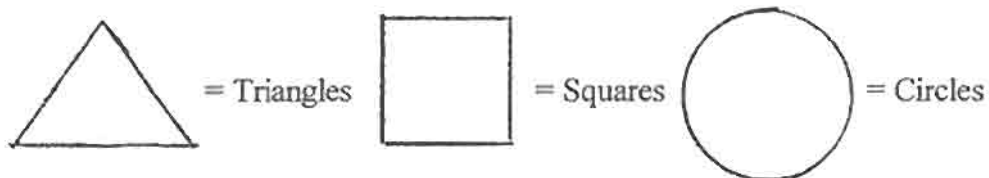
ATTACKING TECHNIQUES

Attacking techniques are of great value in chasing down a “running” opponent and scoring on them. The emphasis must be placed on supreme technical excellence and total aggressiveness of attack. The moves, making up a series of your own attacking techniques, using those strikes and kicks which you feel are best suited to your style of attack, are geared to toward giving you the ability and sophistication to attack with finesse and power. Making the techniques spontaneous and without forethought. In other words, they should become automatic to you.

SHAPE THE RING

When sparring, is the shape of the ring the same throughout the match? Yes and no. Yes, the dimensions of the ring remain constant, but either you or your opponent shapes the space on

which the match takes place. Make them fight your fight by dictating the direction and the distance on both offense and defense. Move them where they leave a space open in trying to hit you (defense). In a match, you are following your opponent or they are following you. You can shape the ring in three ways, depending on how you want to structure the match to fit your strategy and tactics.



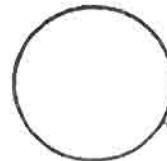
During the match, you may try to confuse your opponent by reshaping the ring. For example, you could begin by simply attacking and withdrawing along the lines of a square, either up and down the ring from side to side.



Then change the situation to a triangle to corner them and hopefully catch them with one foot out of the ring where you can score but they cannot.



Or to a circle in order to avoid their attack or to off-balance them.



To further upset your opponent's strategy, you can raise or lower your stance, thus changing the height of their target (you) as you move in squares, circles and triangles to score.

COUNTER-ATTACKS

Mastering the techniques of counter-attack can make you a winner in any encounter. Offense and defense are both important when free-sparring, but counter-attack is more important. It can cause more accidents to opponents, and it takes offense off the opponent's mind.

Anticipate your opponent's open spots and attack accordingly. Timing is necessary to take advantage of your opponent's momentum, and the inability to avoid your counter-attack. Always counter-attack by the shortest distance possible, after avoiding your opponent's attack in the shortest distance possible. It is most important to keep your eyes in the opponent at all times. Never turn your head away from the opponent. For example, your opponent executes one attacking technique at you. If you only avoid the attack, then they have another opportunity to attack, if you avoid it and counter-attack at the same time, then your opponent has little chance to avoid your techniques because they are still moving toward you. After several months of constant practice, you can develop good counter-attacking techniques.

One should practice body movements with a mind for defense. All animals, including humans, have unconscious reflexive movements - instinct. Fierce, strong animals, when attacked,

move and avoid the attacker. Weaker animals, when attacked and cornered, counter-attack instinctively. Counter-attack techniques teach the mind to react calmly in an emergency. Normally, people never think about attacking or fighting. Therefore, in an emergency situation, they do not know the necessary movements to avoid and counter-attack. Unconsciously they try to move away giving the opponent another chance to attack.

Most students never consider the techniques of counter-attack. They never practice counter-attack techniques. They concentrate solely on practicing and developing their free-sparring techniques. When free-sparring against a more accomplished martial artist, the student tends to be intimidated, they have no self-confidence. Students should make it a policy of counter-attacking so that they will automatically respond with a counter-attack - to their advantage. Each technique should be practiced slowly to develop speed, power and timing. The key to mastering counter-attack is PRACTICE. Most important is that they should always be used without fear, and for good and useful purposes. Remember counter-attacking is better than running away.

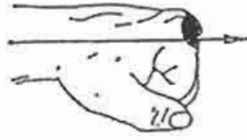
DIFFERENT STRIKES

The following are points of the body with which a strike, kick, punch or block can be administered to your opponent. The dark areas indicate points of contact.

- | | | |
|------------------------------|------------------------------|------------------------|
| A. Head/Forehead | B. Forefist/Knuckles | C. Hammerfist |
| D. Thumb Knuckle | E. Palm Heel | F. Knife Hand (Shuto) |
| G. Ridge Hand | H. Spear Hand (Nukite) | I. Spear Finger |
| J. Elbow-Up/Down (Empi) | K. Elbow-Back/Forward (Empi) | L. Knee |
| M. Edge of Foot-Blade (Geri) | N. Instep (Geri) | O. Heel of Foot (Geri) |
| P. Ball of Foot (Geri) | | |



(A)



(B)



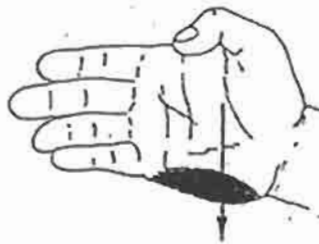
(C)



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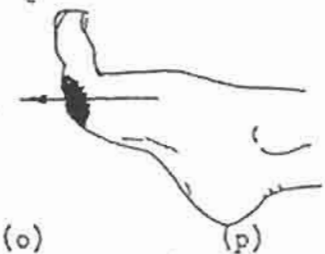
(M)



(N)



(O)



(P)

PRESSURE POINTS

1. TEMPLE

The small depressed area which is ordinarily exposed and available. It is back about one half inch from the ridge of the bone which surrounds the eye. A moderate blow will cause pain, as there is a concentration of nerves at this point. A heavy blow will stun or cause unconsciousness while a full power blow can be fatal.

2. NOSE

Striking down onto the bridge or striking upward under the nose causes great pain and bleeding.

3. UNDER THE EAR LOBE

There is a sensitive area which is immediately behind the ear lobe. A digging action into this spot causes great pain.

4. UP UNDER THE JAW

In the fleshy area of the neck on each side of the windpipe, behind the jawbone, there is a sensitive area which can be hurt easily by a digging action.

5. SIDE OF NECK

The area between the ear lobe and the shoulder muscle. Here is a heavy concentration of nerves as well as exposure of veins and arteries which supply blood to the brain. A moderate blow to this area can cause pain and confusion. A heavy blow can cause unconsciousness. A very heavy blow can cause permanent paralysis.

6. NECK MUSCLE

The long muscle that runs from under the jaw down to the collar bone in the middle of which there is a nerve. A slight digging pressure will result in discomfort. A finger stab will result in great pain.

7. WINDPIPE (Adam's Apple)

A digging pressure causes great pain, choking and gasping. A light hitting blow can stun. A medium blow could result in unconsciousness. A heavy blow could be fatal.

8. SHOULDER MUSCLE

At the base of the neck where it joins the shoulder is a concentration of nerves and muscles. A light blow to this area causes discomfort. A medium blow results in temporary numbness. A heavy blow can immobilize the arm for a short period.

9. HOLLOW OF THE THROAT

This area is the small depression below the windpipe, striking this area can be fatal.

10. SOLAR PLEXUS

Where the ribs part, just below the breastbone. A light to medium blow to this area will "knock the wind" out of a person. A heavy blow can be fatal.

11. SIDE OF BODY

Just below the last rib. Blows to this area causes pain.

12. ELBOW

In the inside bend of the elbow there is a concentration of nerves. By striking this area the arm can become numb or paralyzed for several minutes before regaining use.

13. FOREARM

Very slight finger pressure will result in pain. A moderate or heavy blow can numb or paralyze the arm for several minutes.

14. ABDOMINAL AREA (Bladder)

A blow struck very low into the center of the abdomen will hit the bladder. A light blow will cause pain. A medium blow will double over your adversary and stun. A heavy blow could rupture the bladder, which might be fatal.

15. GROIN

A light blow to the groin results in great pain. A medium blow will stun or cause unconsciousness. A heavy blow can be fatal.

16. INSIDE OF THIGH

A light blow is ineffective. A medium blow will cause adversary to limp. A heavy blow could temporarily immobilize the leg or cause a cramp. A blow with full power can break the bone.

17. KNEE

It takes only about six pounds of pressure to dislocate the knee.

18. SHIN

This is an area of exposed nerves which is extremely painful, even with the slightest blow.

19. ANKLE BONE

The round bone at the inside and outside of the ankle is a very sensitive area. A light blow will result in a great deal of pain. A medium or heavy blow causes intense pain or breaking of ankle bones.

20. INSTEP

On top of the foot is a sensitive area which when struck with moderate force causes great pain. A heavy, smashing kick into the instep can result in broken bones.

21. BASE OF THE SKULL

There is a very thin line between an ineffective blow and a paralyzing blow. A heavy blow to this area could dislocate the vertebrae and cause permanent paralysis.

22. SEVENTH VERTEBRAE

There is little muscle to protect this area and a very thin line between an ineffective blow and a blow that will paralyze.

23. BETWEEN THE SHOULDER BLADES

A light blow is ineffective. A medium blow could stun. A heavy blow could be fatal. The result of such a blow is to transfer shock to the heart and other vital organs.

24. BACK OF THE ARM

Midway between the shoulder and elbow is a sensitive area. Slight or moderate finger pressure will result in pain. A moderate or heavy blow can numb or temporarily immobilize the arm.

25. KIDNEY AREA

A moderate blow in this area causes great pain. A heavy blow can be fatal.

26. COCCYX (Tail Bone)

A light blow is ineffective, however, a heavy blow can cause serious permanent damage.

27. BACK OF UPPER LEG

A light blow is ineffective. A medium or heavy blow could temporarily immobilize the leg or even break the bone.

28. BEHIND THE KNEE

A blow to this area can cause pain, loss of balance and impairment of the use of the leg or possible dislocation of the knee.

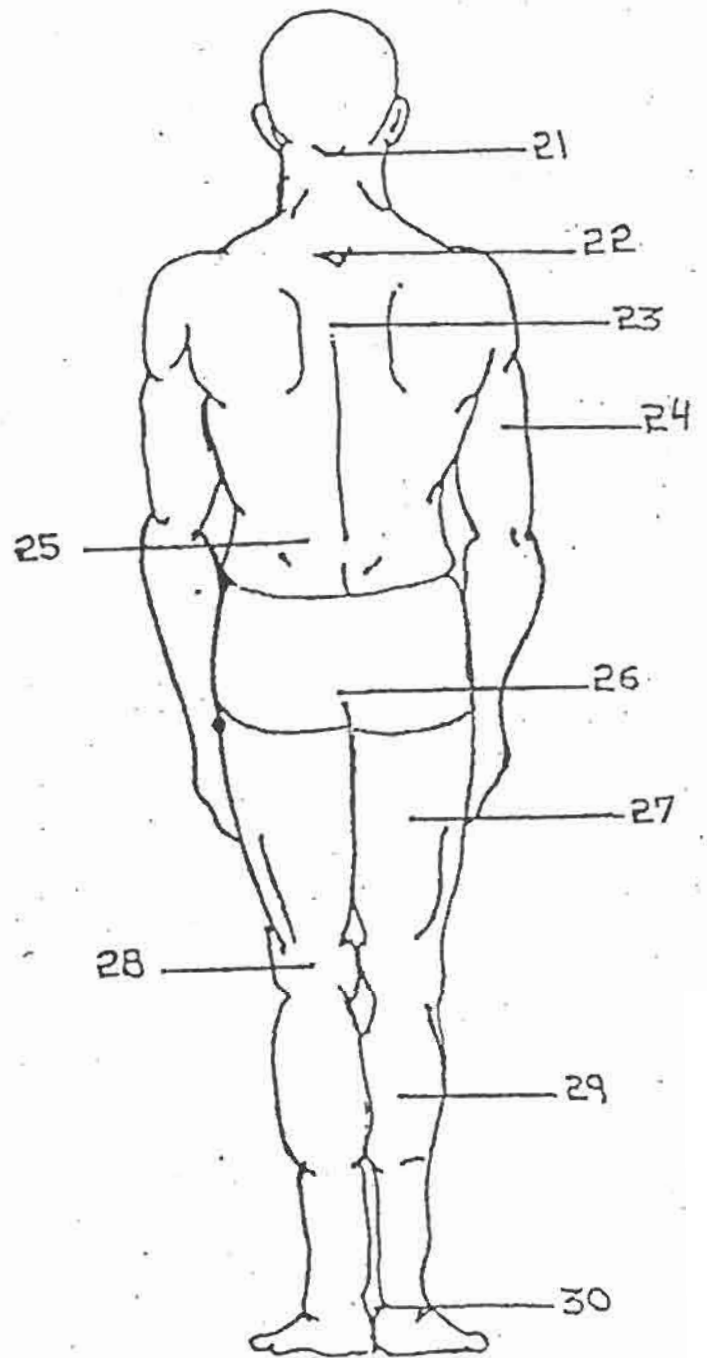
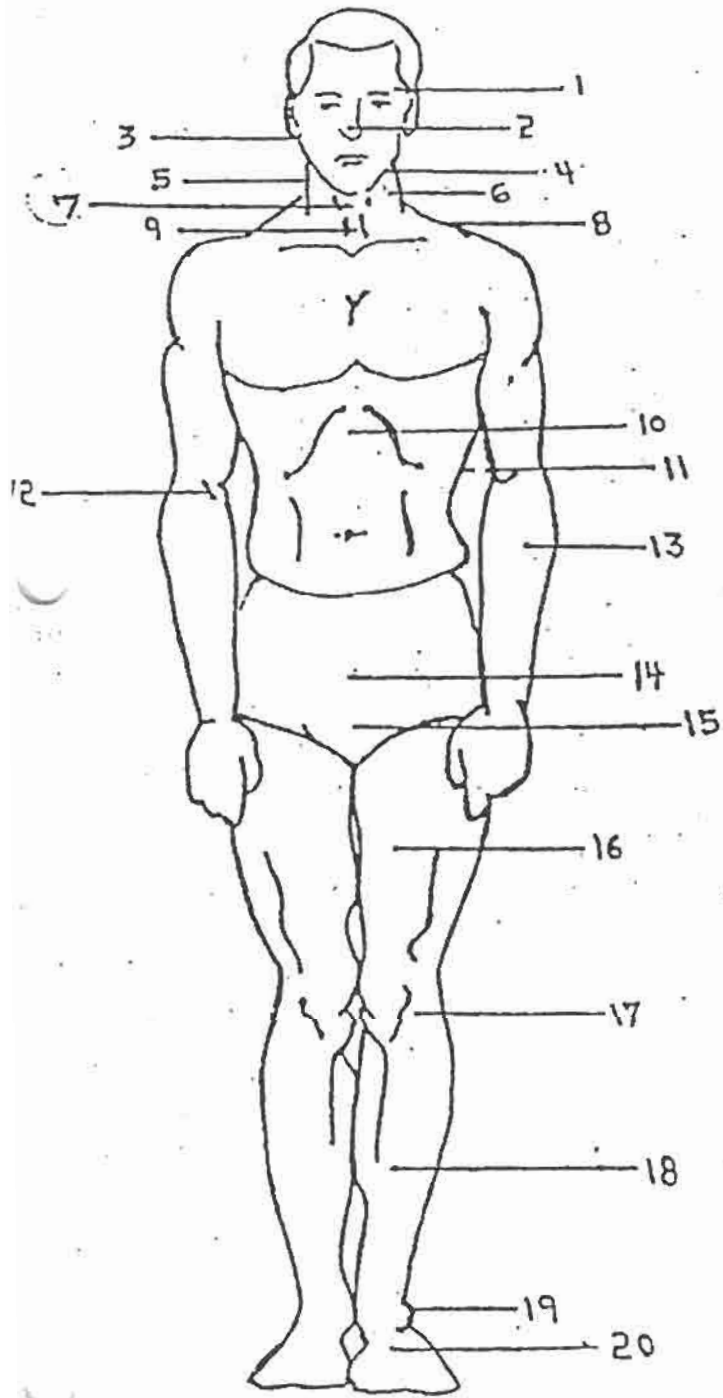
29. CALF

A light blow is ineffective. A medium or heavy blow can temporarily immobilize the leg.

30. ACHILLES'S HEEL (Tendon)

Just above the heel at the back of the leg is the sensitive area known as the Achilles Tendon. A light blow is ineffective. A medium blow causes great pain. A heavy blow can result in a torn tendon, making it difficult or impossible to walk.

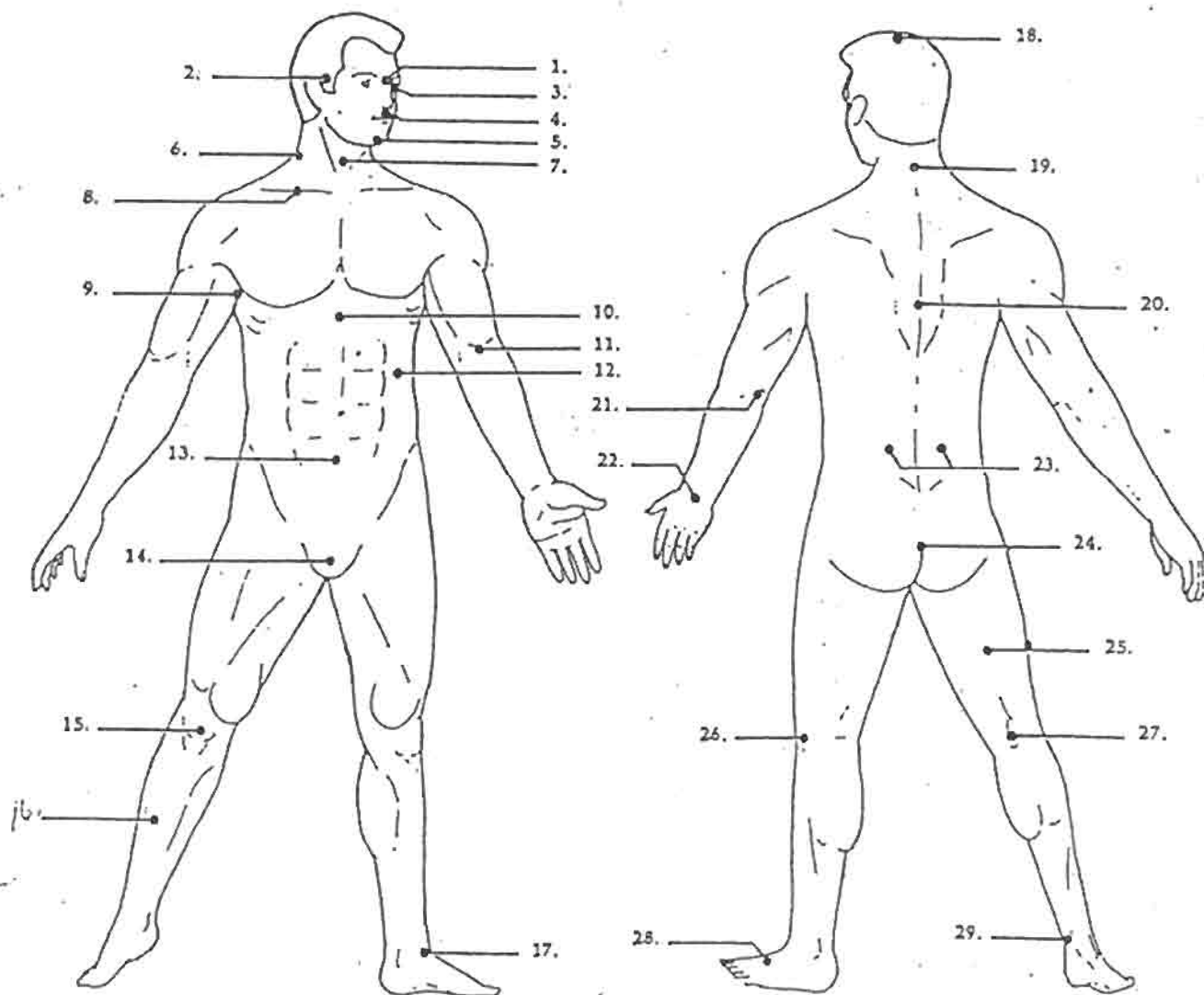
PRESSURE POINTS



VITAL POINTS

The following are vital points of the body, many are pressure points as well.

1. Bridge of the Nose
2. Temple
3. Eye
4. Philtrum - base of nose
5. Chin
6. Side of Neck
7. Adam's Apple
8. Collar Bone
9. Arm Pit
10. Solar Plexus
11. Front of Elbow
12. Ribs
13. Abdomen
14. Testicles (Groin)
15. Knee
16. Shin
17. Ankle
18. Skull
19. Back of Neck
20. Center of Back
21. Elbow
22. Wrist
23. Kidneys
24. Coccyx
25. Back of Thigh
26. Side of Knee
27. Back of Knee
28. Instep
29. Achilles Tendon



MEDITATION

The word meditation comes from a Sanskrit word, "Medha" which means wisdom. "Medha"-tation means doing the wisdom, getting in touch with the wisdom inside oneself. It becomes a guide for dealing with everyday problems and situations successfully. Through meditating we learn to "tune in" so we can be wise in everything we do. This guidance is available to everyone because it is part of each person's nature, just as the mind, feelings and senses are a part of each person. Like a hidden gold mine, it is untapped in most people, but those who know how to contact it have a great wealth that is always there for them to use.

The Eastern meditators generally agree the soul is balanced by the law of cause and effect. They believe all difficult situations are unconquered challenges for our growth. The word they use to describe this is Karma, which is the force generated by a person's actions that causes and perpetuates reactions and transmigration.

In meditation we learn to contact our inner wisdom by quieting our bodies, our feelings and our thoughts. It is only when we quiet these activities of our personality that go on most of the time and get them out of the way that our Real Self can surface. Then we become very clear, and in that clarity the needed answers come. We may not know how these answers come or where they come from but we feel an inner sense of certainty about our Self. This is an extremely fulfilling experience and life takes on deeper meaning. We become more aware in whatever we do.

HOW TO PRACTICE MEDITATION

1. Choose a quiet place. When you are more proficient you will be able to practice anywhere, while walking or while riding in a vehicle.
2. Be sure that you are rested and have had enough sleep.
3. Avoid times when you are hungry, when you have overeaten or when you have been drinking alcohol.
4. Make sure your body is clean.
5. Stretch the upper half of your body upwards and tense your abdomen.
6. Sit with your legs crossed like a Turk, the left foot on top of the right thigh, if you are not limber enough sit "Indian style" or kneel with tops of feet lying flat on the floor.
7. Put both hands together in your lap with the palms facing up.
8. Stretch your upper torso, and let your shoulders relax.
9. Draw your hips back and concentrate on the spot below your navel.

10. Relax the Solar Plexus
11. Pull in your chin and straighten your neck.
12. Put the tip of your tongue to the roof of your mouth.
13. Put your teeth together firmly.
14. Put your lips together naturally.
15. Draw in your lower jaw.
16. Close your eyes. As you gain experience, you may open your eyes.
17. Slowly exhale the breath you have taken in. Repeat this two or three times then continue to breath quietly, but in short breaths.
18. Swing the upper half of your body from right to left, gradually reducing the amplitude of the swing till you are completely motionless. Regardless of what happens, do not move your eyes, legs or hands.
19. Figuratively concentrate your spirit in your left hand. These basic elements fall into three main categories. The position, the breathing and the spiritual concentration are the things that will lead you to a meditating state of impassivity.

The purpose of meditation is to develop a strong MIND; the purpose that strong mind is to develop CONCENTRATION; the purpose of concentration is for CONTROL; the purpose of control is to develop DISCIPLINE; the end result being that the purpose of discipline is SELF DISCIPLINE, or mastery and knowledge of the self or inner being.

MIND CLEARING EXERCISE

1. Imagine your mind as a theater stage as you sit in a bath or in front of a wall.
2. Concentrate on an object on the wall, gradually narrowing your focus with half-closed eyes. Then magnify the object until it fills your entire line of vision. In three to five minutes, your attention will intensify. Try to slow down your breathing rate to quiet, short breaths. Exhale slowly to the count of ten, then inhale with the same count, bringing the air down into the diaphragm as if you were pushing it down two inches below your navel. Concentrate on a branch of a bush or tree. Focus on one leaf, but be aware of the other leaves and branches. This exercise will help you in a combat situation to concentrate on one adversary but be aware of all other adversaries.

3. Imagine that your mind is calm like the water in a pool reflecting the sky above or the moon seeing over all. If your mind is disturbed, the water becomes rippled and the moon becomes darkened. In a combat situation you certainly want to have a mind calm enough to see the total situation clearly and reflect only reality to your response mechanisms.

Kneeling position for meditation



KI - THE MYSTERIOUS ENERGY

The term Ki (or Chi) has several meanings. The term means "Life Energy" or "Air", which is a way to collect and expend the energy. To the Ancient Chinese, the universe is basic energy (Tao) and a perpetual interaction of energy opposites - Yin and Yang. Night and day, hot and cold are examples of such universal opposites that interact with each other constantly. The body is a Yin-Yang structure composed of twelve basic organs, fourteen meridians and seven hundred points, some of which transform but do not retain energy (Yang) and some which store but do not transmit energy (Yin). The energy flowing through the body flows in certain directions to certain points depending on stress; the more need or stress, the greater the discharge of energy. Thus, a person has all the energy he or she needs, it is just a matter of stress and focus on the handling of the stress. The reason why the energy is not properly used for benefit is because our consciousness demands reassurance that all is well. Therefore, energy is expended on distorting stimuli and repressing other stimuli. The repression results in the consciousness imposing limitations on what a person thinks they can do. The consciousness also causes an energy malfunction by acting as a brake, a checkpoint, delaying the mind's intention and the body's response to that intention.

The question becomes: How do you tap this energy, or Ki, and make it work effectively for you? According to the Ancient Oriental Masters, the energy is stored in the stomach about two inches below your navel. This point is both your physical and emotional base: it is the center of your body's gravity, and it is also the center of your emotional reactions. Have you ever been sick to your stomach due to emotional stress? The force of the waist and the abdominal area coordinates all parts of the body, connecting the upper and lower parts of the body and benefitting the nervous system. The largest muscles of the body are located in this area. About one-third of your body weight is concentrated here. In the literature, you will come across the term. "HARA" which is this center of your being from which your Ki (energy) extends or flows right out your fingertips to join the universal energy.

To put the concept in practical terms, put your hands under the seat of the chair in which you are sitting and focus on an imaginary penny lying two inches below your navel. Imagine your body as energy power lines and that the energy is flowing up your body in a straight line, across to your right shoulder, down your right arm into your right hand and jumping across the gap under the seat into your left hand and up the arm and finally back to the imaginary penny on your stomach. Visualize this energy flowing in a path and grip the seat as in isometric, dynamic tension exercise. As you grip the seat, count to six, one number each second, imagine that during those six seconds energy is flowing along the circuit. The energy will flow better if you relax, no tension in the muscles. The tension part of this exercise was just to get you to feel energy or force.

You may ask yourself: What does this have to do with Karate? When you start a punch, strike, kick or block in Karate, your body should be relaxed so that the energy can flow, gradually tightening to full focus at contact. Then the body should be tightened so that the energy coming up from the stomach - from the ground itself - is focused in one place on your opponent's body. The energy then penetrates your opponent's body (force projection) and joins the universal energy flow as you relax the hand or foot and retract it faster than you sent it out. The blow actually started two inches below your navel, traveled with a twist of your hips up your arm or down your