

# Karate-Ka Manual (Advanced Levels)



(Yudansha-Dan Levels)

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## **WARNING.**

These manuals cannot be used in the absence of direct face to face instruction with an experienced and qualified trainer.

# *PART 3*

## *Dan Levels* **“Development of Doctrine”**

The fundamental principles (Hon) released in these sections are:

- \* Full kata construction
- \* Termination
- \* Delta format
- \* Weaponry
- \* Shimewaza (strangles)
- \* Hakama ceremony
- \* Written expression

# Part 3

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# Principles of Karate

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## Development and Application of Power

- (1) law of motion - every action has an equal and opposite reaction (Newton's 3rd law)
- (2) ultimate power travels forward in a straight line (Newton's 1st law)
- (3) for non-collision style outcomes:  $F = ma$  (force equal mass times acceleration) (Newton's 2nd law)
- (4) for collision style outcomes: kinetic energy =  $mv^2/2$
- (4) ultimate power is generated from the hips
- (5) power is the amount of work done over time; work = force x displacement
- (6) power can be generated in three main ways
  - (a) torquing of the hips
  - (b) forward momentum - stepping and sliding
  - (c) weight transfer from one leg to another
- (7) the breath should be synchronised with muscular activity

## Self Defence and Bunkai

- (1) the human body is the same for everyone - common anatomical weaknesses. "It has always been the human body, its unique function and common anatomical weaknesses which have ultimately dictated how seizing and impacting, along with the corresponding biomachanics which support the transfer of both low intensity and higher velocity kinetic energy, best impede motor performance, the dispassionate aim of self-defence."
- (2) people react in a predictable way to being impacted - predetermined response (PR) is generated by the pain withdrawal reflex (PWR)
- (3) this response is proportional to the energy transfer
- (4) circumstances dictate the means
- (5) grab from behind = turn by moving front foot forward and across grab from the front = turn by moving rear foot back and across
- (6) the effectiveness of any bunkai is enhanced by first striking a secondary target to distract the opponent (eg spit, slap) and establishing balance (kuzushi)
- (7) kuzushi may be mental or physical
- (8) bunkai work on establishing weaknesses ('anatomical structure') and exploiting these weaknesses
- (9) bunkai should be simple and effective
- (10) the brutality of the response should be proportionate to the situation (minimum force required to subdue attacker or defuse situation) "hurt rather than be hurt, maim rather than be maimed, kill rather than be killed"
- (13) every block can be a strike, every strike can be a defence
- (14) Your opponents movement is controlled by
  1. balance
  2. leading control
  3. sphericity (circular motion)

## Fighting

- (1) don't fight if you can talk your way out of it or escape
- (2) Linear attack = angular defence, circular attack = linear defence
- (3) to attack from the East, feint from the West
- (4) punch high, kick low

## Kata

- (1) kata are geometric configurations of composite techniques
- (2) aspects of kata practice
  - i. embussen/pattern
  - ii. perfect technique and form
  - iii. timing and rhythm
  - iv. kime
  - v. breathing
  - vi. eyes
  - vii. understanding of bunkai
  - viii. kime and kiai
  - ix. hard/soft
  - x. contraction/expansion
  - xi. tension/relaxation
- (3) one performance of kata reveals one's understanding (Kinjo Hiroshi)

## Technique

- (1) the effectiveness of any strike is governed by
  1. **Location** (The precise anatomical structure to be attacked)
  2. **Tool** (Which part of the body [fist, foot, elbow, knee, fingertips, etc.] used to attack with)
  3. **Angle** (The angle of energy transfer)
  4. **Direction** (The direction of energy transfer; i.e. back to front, perpendicular to location, etc.)
  5. **Intensity** (The amount of energy transfer necessary to achieve the desired outcome)
- (2) Perfect technique first - speed and power are merely physical attributes which come with effort
- (3) Repetition is the key to perfecting technique. Musashi said "1000 repetitions to learn, 10 000 to master, and a lifetime to perfect"
- (4) Perfect practice makes perfect
- (5) Concentrate on improving one element of your performance at a time and you will make faster progress

## Miscellaneous/General

- (1) law of reciprocity - you only get out what you put in
- (2) KISS "keep it simple stupid"
- (3) Perseverance is the key to achieving one's goals
- (4) The highest level of martial skill is tatakawa zuishite katsu or victory without contention. Sun Tzu wrote that "to fight and conquer all your battles is not supreme excellence; supreme excellence consists in breaking the enemy's resistance without fighting"
- (5) Perception is stronger than sight

# Belt System

## Colours of Belts and Their Meanings

Endorsed by the *Butokukai*, the wearing of sashes and belts was conceived of by the late founder of *judo*, *Kano Jigoro*. *Kano* first foresaw the need to distinguish the difference between the advanced practitioner and the different levels of beginners; thus he developed the *dan/kyu* system. The *dan*, or black belt, indicated an advanced proficiency level and those who earned it became known as *yudansha* (*dan* recipients); the *kyu* degrees represented the varying levels of competency below the *dan*, and were known as *mudansha* (those not yet having received a *dan*). *Kano Sensei* felt it particularly important for all students to fully realize that one's training was in no way complete simply because one had achieved the *dan* degree. On the contrary, he emphasized that the attainment of the *dan* rank merely symbolized the real beginning of one's journey. By reaching black belt level, one had, in fact, completed only the necessary requirements to embark upon a relentless journey without distance that would ultimately result in self-mastery.

## First Dan

Shodan( first degree black belt) indicates that one has acquired a strong foundation of basics and physical senses. In Eastern religions it is referred to as learning to control your physical senses.....sight, feel,touch, hearing and taste.

At this grading you cannot fail, but you can demonstrate a standard, level of skill and maturity required for others to follow. You can either just pass or you can do very well and make your mark within the club. Here your belt does not change apart from being presented your family crest from where we came from, Zen Do Kai Wildcat Division Chief Instructor being Sensei Raffael Lanciana.

## Second Dan

Nidan (second degree black belt) one has to achieve an understanding of combinations and how to strategically apply them. Eastern religions second level represents the control of intelligence and strategy and applying them to life.

This grading is one of the hardest physical efforts you could endure. You have gone beyond normal physical limitations and entered the mental realms of Bushido – code of the warrior extending your fighting spirit far beyond that of any normal expectations. Proving yourself in battle to be a true warrior following the martial way.

There are a few things that a student attempting second dan needs to be aware of, firstly there are a few obstacles that you will need to overcome, mentally and physically. The fight at second dan is to overcome the mind, the stress it will create. The mental obstacle is first encountered at that point you mentally and openly announce to everyone that you are attempting second dan. Then it happens at that point during training, which is a realization and an awakening of the amount of training, hard work and sacrifice required. Thirdly at that point before the grading where you hopefully committ to it without any fear or apprehension of the consequences. You acknowledge and accept that anything can and will happen during your grading and you are required to just take it in and use this to motivate and drive you towards the finish.

The physical challenge is that of pushing your body past its normal physical limits and embracing the pain and fatigue that you are experiencing along the way. This is a lonely journey that only few can proudly say they have experienced. Remember it is the journey you travel not the destination that is the lesson to be learnt. The technical side of the training for second dan is to build your skills to a level you thought unattainable and impossible.

Upon passing your second dan, you are now able to put red writing on your belt, which signifies the efforts that have been made to achieve this grade. The red is symbolic of blood, a representation of the journey travelled with much sacrifice, hardwork and pain to reach this milestone of achievement and personal development. The self realisation is quite unique and very personal for everyone. This grade should drive and inspire you to bigger and greater things, with the determination that nothing is impossible, nothing is too hard, with the support of your fellow bushido brothers and sister you can do much good for all who are around you and your club. The writing written traditionally in Japanese has your surname on the left hand side and your style on the other. (Fighting in ideal conditions)

### **Third Dan**

Sandan (third degree black belt) requires one to achieve a calm, strong mind in conjunction with a presence of relaxation in the shoulders. Eastern religions goal at the third level is to master a calm meditative mind.

No change in belt colour. This level is very similar to first dan but at this level you are required to show an extremely high degree of skill, technical difficulty and expertise, as well as speed, flexibility, agility, balance, timing, focus and movement. You are putting on a show. The final thing is that you are required to write a thesis on a chosen topic, with your aims and objectives with your findings revealed.

(Teaching- Broad based)

### **Fourth Dan**

Yondan (fourth degree black belt) emphasizes a oneness of mind and body as related to techniques. Humanitarian deeds are focused on throughout this rank. Eastern religions fourth level stresses mind-body connection and focuses on compassion.

Here your old black belt is changed to having two stripes down the middle, one white signifying fourth dan and the other red representing fifth dan. White stripe up. (Weaponary Level)

### **Fifth Dan**

Godan (fifth degree black belt) emphasizes impeccable execution in techniques and moral character. It involves channeling spiritual consciousness through your personally disciplined character. Spirituality and oneness with God are also the highest levels in Eastern religion.

Red stripe up on belt. (360 Degree awareness)

## **Crosses**

**Bushido** meaning " way of the warrior " - square

**Ishoa** meaning " self enlightenment " - circle

**Kyunnin** meaning " business advisor " - triangle

Crosses are of Finland descent. The original square cross is the Finish cross of bravery. We present this highly prestigious and honoured award to students (irrespective of age, sex or rank) when it is felt that student, as an individual person is of good character and understands and follows the way of the warrior. Once presented you now belong to this elite family of warriors following the code of bushido. Note that while this is a prized and much sought after honour, it is still very much a subjective opinion from the club instructor. If you feel that you should have been presented with a cross but have not yet been, the fault may be at either end.

In Japanese terms "ISHOA" does not exist (!). I think the Chief took this directly from Peter Urban's book, where it reads "Zen-Ken-Ishoa = Mind-Fist-Oneness". This is just Urban Sensei's poor Japanese translation (he calls Tensho, TENSHOA). The 'O' sound in both should be pronounced long and are usually written as an 'o' with a horizontal line on the top (which you may or may not have seen before, on Karate-Do for example), or spelt 'ou' (as in Toudi or 'China Hand', the old Okinawan pronunciation of Karate). Urban's use of Ishoa comes from the term 'issho-ni', which means 'all together', as in "Issho-ni itte kudasai" or "Please say it together". So, at the very outside, it should be spelt 'Issho' or 'Isshou' (yes, 2 esses).

The *Kyunnin (Administrators) Cross*, triangular in shape and seen held by the Red Dragon is a recent addition to the cross family. It remains a rare award today and stands for exemplary business acumen demonstrated in pursuit of advancing the standing of Bob Jones Martial Arts and its ideals. No one to this date has earned the right to wear one. In many ways, this cross represents the ultimate ambition and success as person, as an individual and as a member of society.

## **Black Gis**

Black gi's are awarded to students when the club instructor and heirachy, feel that, under the warranted circumstances, the student has developed the physicality and mental awareness that they could probably apply their karate techniques so as to have a strong basic self defence position.

# Teaching Titles

## Origins of Titles and Meanings ?

Overseeing the country's entire martial arts community, the *Butokukai* also conceived of and issued the first distinguished titles for the modern *budoka* who were considered outstanding in their particular disciplines. The first *Shihan* ("Master Teacher") titles were *Hanshi* ("Model Expert" or "Teacher by Example, and *Kyoshi*, originally known as *Tasshi* ("Teaching Expert"). In 1934, a third title was introduced, *Renshi* ("Well Trained or Skilled Expert"). The *Butokukai* continues to issue these titles to this day. Within the *Butokukai*, the ranking system was, and still is, the evaluation of an individual's progress toward the attainment of human perfection through the practice of the fighting traditions. This evaluation is not based solely upon physical prowess, but also encompasses the entire human being's physical, moral, and spiritual development: *budo's* goal of cultivating the world-within in an effort to enhance the world-without.

Some of the more recognizable experts of *karatedo* to receive the *Butokukai* titles have been: *Mabuni Kenwa* (*Shitoryu*), *Miyagi Chojun* (*Gojuryu*), *Funakoshi Gichin* (*Shotokan*), *Funakoshi Giko* (*Shotokan*), *Konishi Yasuhiro* (*Shindo Jinenryu*), *Ohtsuka Hironori* (*Wadoryu*), *Yamaguchi Gogen* (*Gojukai*), *Nagamine Shoshin* (*Matsubayashi Shorinryu*), *Shinzato Jinan* (*Gojuryu*), *Higa Seiko* (*Gojuryu*), *Yagi Meitoku* (*Gojuryu*), *Ueshima Sannosuke* (*Kushinryu*), *Tomoyori Ryusei* (*Kenyuryu*), *Kinjo Hiroshi* (*Koryu*), *Richard Kim* (*Shorinjiryu*), and *Sakagami Ryusho* (*Itosukai Shitoryu*).

Doshu Way/Path Master

Hanshi Senior Master

Kaiso Founder

Kaicho President of an Organization

Kancho Head of a School

Kyoshi Master Teacher

Meijin Wiseman

Renshi Assistant Master

Shihan Teacher by example

Senpai A Senior Student

Sensei Generic Term for all Teachers (Lit. one who has come before)

Soke "Master of the House," indicating the founder or headmaster of a ryuha

Soshi Head Teacher or Master Teacher

Soshu Master of an Art

Taiso Great Master

Grammatically speaking, titles (*sensei*, *shihan*, etc.) should always appear at the end of a person's name: McCarthy *sensei*, Jones *shihan*, Miyagi *hanshi*, etc.

## **Sensei what does it mean?**

Sensei is a Japanese term of respect. It is used when addressing teachers or professionals such as doctors, lawyers, and others. In the West many people, due to the prevailing "cultural gap", have little experience with this word, and often use it in a way that is not correct in terms of Japanese culture. This is significant, because Japanese are obviously the authorities when it comes to their own language/culture, and if Westerners wish to use Japanese words, They should strive to use them in a way that is correct by Japanese standards.

Sensei always comes after a person's name. Thus Higaonna Sensei not Sensei Higaonna It is used like the similar honorific term -san at the end. Furthermore, because sensei is an honorific term, one must never refer to himself/herself as sensei, as this is seen as arrogant. We call any teacher sensei, whether or not we are actually studying under that person; to fail to do so is deliberately insulting. It is not showing disloyalty to your teacher, and in fact, it is what he would expect. The term sensei is attached to the end of a teacher's name at all times - not just in the dojo. Budo is a way of life, and respect for seniors continues into daily life in Japan, and, one would hope, this country as well.

If you hear your sensei refer to an assistant teacher in the Dojo by his/her first name, it does not mean you should as well. That individual is the sensei's student, but he/she is your senior, and should be addressed as sensei.

While exceptions to these conventions may occur in some dojo or between individuals, by and large, these ideas are universally accepted in the realm of karate. Remember that karate begins and ends with respect. This is the way you have chosen.

There is often a misconception among non-Japanese speakers as the weight that the title "sensei" is actually given in Japan. Basically, anybody who teaches anything is called "sensei", even if you teach bartending or (at an even lower level) English conversation. This would include workers at day-care centers, and your kid's soccer coach. It's a term of respect (in that it's an honorific), but it doesn't carry nearly the weight that "doctor" or "professor" would in the west (although doctors and professors are also called "sensei"). Under this system *anyone* who teaches an Aikido class, even if they are a 5th kyu would be called sensei, and not many people would think twice about it. Of course, not many people would attach much weight to it either :-).

If someone's well respected you might call them "sensei" all the time, even cross-discipline, or you might not, but there's nothing magic about it, it's just normal politeness, the same way that you might call Tom Hanks "Mr. Hanks" and not "Hey, Tommy" if you've just met him.

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insulting. It is not showing disloyalty to your teacher, and in fact, it is what he would expect. The term sensei is attached to the end of a teacher's name at all times - not just in the dojo. Budo is a way of life, and respect for seniors continues into daily life in Japan, and, one would hope, this country as well.

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The expression "first born" used by Shakespeare could be easily translated into Japanese by the word "sensei," a word used by Japanese martial artists as a title for their teacher or master. The word sensei is composed of two characters-sen, meaning previous or before and sei, meaning birth or life.

A sensei therefore is someone who has been "born before" you in the system you are studying and is therefore senior to you, or in Shakespearian terms your "better." This is not the same as the western idea of a coach. A sensei can actually do what he teaches, he or she embodies the art, while a coach can teach you how to do something without necessarily being able to perform the skill him or herself.

Teachers are accorded tremendous respect in traditional oriental arts. They are seen as the only real way to progress as without their knowledge, guidance and experience the student would almost certainly make serious errors and so be unable to master his chosen subject. The respect shown to a teacher is referred to in the Chinese classic known as the Li Chi (Book of Rites) a work which deals with both the form and associated morality of correct behaviour. We are told that "When you are in company with your teacher, do not go aside of the road to speak to others. When you meet your teacher on the road, run forward, and stand properly to salute him by raising both hands grasped together. If the teacher speaks to you, answer him respectfully. If he does not speak, retire."

In ancient China the relationship between a teacher and student was second only to that of the relationship between a child and parent. The teacher was seen to be the living source of knowledge and as such was to be obeyed, not opposed. Martial arts practice tends to follow this pattern, although it can cause severe problems for Westerners who may view authority as something to be challenged or brought into question. Traditionally the sensei was not expected to answer to his students for either his behaviour or his teaching methods. His role was to create situations so that the student learned by experience; he was not expected to explain the intricate details of every technique-training was a thing of the heart, not of the mind.

The methods used to educate members of the samurai class were especially demanding, as the purpose was to inculcate not only knowledge but also dignity and strength of character. Thus teachers were accorded a high level of respect.

Fundamentally this is the function of a sensei-to create situations where the student arrives at understanding through his own experience. The sensei's role is therefore vital and transcends the teaching of mere technique, which is actually the province of the coach. Mastery in the real sense goes beyond technique and in the martial arts involves a struggle with the ego. Karlfried Graf Von Durckheim explains "However well-performed an action may be, however well controlled a technique, as long as the man using it is subject to moods and atmosphere, un-relaxed and easily

disturbed for example when he is being watched, then he is a master only in a very limited degree. He is master only of technique and not of himself. He controls the skill he has but not what he is in himself."3

To achieve this state the guidance of a sensei is vital, and once the student selects his teacher it is necessary for him or her to accept that the teacher does know what he or she is doing and also to understand that what really matters is practice, not talking, and that some of the most important lessons, especially in the martial arts, cannot be taught via the spoken word.

One problem which constantly crops up is that often students have an idealised image of a sensei and when the reality does not match the myth the teacher becomes subjected to a great deal of criticism or abuse.4

Janwillem van de Wetering, a Dutch student of Zen warns "In these esoteric disciplines it is very dangerous to identify with another person, because if the other does anything which, in the eyes of the imitator, cannot be accepted or justified, the example comes tumbling down and breaks into a thousand pieces; and with the example, the image, the god, the whole discipline, breaks and appears senseless."5

Of course you must believe in your sensei, but at the same time you must never surrender the right to think for yourself. Western society stresses the rights of the individual and all karate students and instructors must be aware of that fact. The student should also remember that the teacher has rights and may choose not to live his life according to the student's expectations of how things should be.

In closing, I would like to repeat the advice given in The Hundred Verses of the Spear: "If you feel that the teacher is a real teacher then give up your own ideas and learn."

### **What is a Sensei?**

A true Sensei has many qualities. He or She is someone who,

1. Is wise through experience and has an open mind.
2. Is knowledgeable in other aspects of life.
3. Is a teacher / leader / father / mother in one.
4. One can respect, admire and honour.
5. Is genuine.
6. Is not selfish.
7. Is trustful, tells you the things you want to hear, and gives constructive criticism.
8. Finds the best way to treat each individual and guide them in and out of the dojo.
9. Has an honest nature and is sincere.
10. Brings out the good/best in students.
11. Treats students the same, no matter what background.
12. Is confident in their ability and admits their mistakes.
13. Is consistent.
14. Will help you to find yourself.

# Teaching Title Guidelines

1. Titles should be the result of achievement not of goal. For what the person did or is doing, not what he can do or be.

## **Sempai: (instructor)**

2. When all of the following are achieved the Sempai title can be presented by a Sensei or higher (or be nominated by his instructor to the upline Sensei)

### **Demonstrated that**

- a. Can run a club or have actively participated to run, organise classes under a Sempai.
- b. Has good understanding of class layout, gradings requirements, tournaments procedures.
- c. Has good understanding of club paper work from memberships to money banking, rents advertising.
- d. Have some knowledge of style and club history, ranks, titles, uniforms, crosses, Senjo meaning and procedures.
- e. Has first aid certificate plus basic knowledge of how the body works and warm up.

**Note:** The upline of the prospective Sempai should be aware of the strengths and weaknesses of the person to be able to assist in their development.

## **Dai Sempai (The transition man/women.)**

3. When all of the following are achieved, the title of Dai Sempai will be presented by a Renshi. (or nominated by a sensei to the upline Renshi)

### **Demonstrated that:**

- a. Is ready and willing to be in the thick of things, eg tournaments, Senjo, promotions, demos, advertising etc not only on club level but also on family area level. Have enthusiasm to involve others.
- b. Is the right hand person to their upline and instructor, able to second them, being the link between the Sempai and Sensei or Renshi.

## **Sensei – Teacher (the front man)**

4. When all the above are achieved, the title of Sensei will be presented the title by a Shihan or higher.

### **Demonstrated that:**

- a. Has a deep understanding of each specific aspects of training and related subjects, warm up body work, first aid, self defence, anti-rape, tournaments, Senjo, gradings.
- b. Has skills to work out problems during classes, gradings, demos, tournaments, in an intelligent and well informed manner.
- c. Is able to organise others identifying strengths and weaknesses of all concerned.
- d. Is seeking knowledge on all aspects of training and related subjects.
- e. Is developing interpersonal, organisation, administration, communication skills etc.

## **Renshi (Knowledge - the data bank man/women)**

5. When all of the following are achieved, the title of Renshi will be presented the title by a Shihan or higher.

### **Demonstrated that:**

- a. Has interpersonal organisation, administration, communications, analytical, planning, skills etc.
- b. Has strong knowledge on all aspects of training and related subjects. Strong interests in learning, assimilating on subjects such as human nature, religions, medical, strategies (active and passive) philosophy and psychology.

## **Shihan (the karma man)**

### **Demonstrated that:**

- a. Has a strong knowledge and understanding of causes and effects.
- b. Can learn and develop from that knowledge and put it to application, to become their own person (physical, mental, spiritual.)
- c. See themselves as part of the catalysis in the group and society at large.
- d. Knows that everybody and everything in this world is only a “piece in the puzzle of the universe”.

# **Meditation**

## **What is Meditation?**

Meditation produces a state of deep relaxation where, unlike sleep, your mind is wide awake and alert. Not only is it a sure technique for finding peace and harmony in a troubled world, it will also allow you to be more positive, more creative, more alive, more tolerant, more able to cope. And of course, more calm.

It is a simple exercise to do one thing: still the mind. Once the mind is stilled, all the other benefits flow naturally, and of their accord. Through relaxation comes a loose, supple body. Proper lower abdominal breathing develops the ki to provide more power and stamina. Perhaps most importantly developing a calm, quiet mind that allows you to react with wisdom to any circumstance.

## **How do you do it?**

Stilling the mind (meditation) is deceptively simple. It like any other trance like state you might be familiar with: listening to waves, running a long distance race, or taking a long bus or train ride. You will often experience moments when time seems to have flown and where you're conscious of very little. This is a trance state. To achieve this state at will is a simple matter of focusing on one thing – to the exclusion of all others. Some techniques would have you focus on a physical object, or a complex series of action like tai chi, or an image. Listening to entrancing, meditative music through headphones, the sound could be anything. It could be the sound of your own voice repeating a word over and over again. Not necessarily aloud for 20-30 minutes. When your attention strays, just guide it back to the word or sound. This would be known as a mantra in classical meditation.

## **What are the negative effects of the inability to “think nothing?”**

All our actions are based on the past and the future, the way we think, react or things we do. Stress is a result of this past and future thought patterns, that is why meditation is useful for stress relief. Without stress there are no “what ifs”, just one hundred per cent concentration on the project and a successful outcome. Negative stress is mankind's constant enemy, clogging our brains with useless thoughts.

It is a stressful situation for the martial artist fighting in the ring or in the street. It is not stressful in itself, a fight is a fight. The stress comes from the possible consequences, which are usually based on past experiences. What will people think if I lose? Will I be hurt? Did I train hard enough? All these thoughts may go through the fighter's mind based on past experiences and put to future events, and is negative and self defeating.

The fight is won with the mind, not the body. Your mind needs to be clear and thinking in the present, reacting to events as they unfold without prejudices. By being at peace with yourself and your environment, you can react to the fight without thought, and your reactions will be correct every time. No kick or punch will touch you, with a clear mind you will know it is coming and react to it. When you punch or kick, because your mind is empty, your opponent will see nothing.

Meditation is

- Living in the present
- Sensing without words and in tune with the environment
- Consciously absorbing in one activity

When a young man or woman starts out in the martial arts they are strong and full of energy and vigour. They use these qualities in their training and grow to become very successful martial artists in some cases. They reach their physical goal, their black belt for example and then retire. They depend on their physical attributes to take them so far, but as age creeps up on them and those around them get better, and training becomes harder, they drop away.

Consider some of the greatest martial artists in the world. Many are older men still able to carry out feats of amazing strength and ability in the martial arts.

### **How is it so?**

The answer lies in the training of the mind. Progressing through the martial arts, they trained their minds as well as their bodies. No longer do they need to bounce around a gym using up energy. Their minds are empty and clear, reacting to the now, without hesitation and without thought. They are living in the present, sensing without words and consciously absorbed. These are the trait of the meditating monk.

Martial arts has the ability to guide you through your entire life. The pursuits can train you to live a fulfilled and fruitful life, but it does demand you train in all aspects of the training, mind and body. Do not omit meditation as an integral part of your training. It has the potential to take you far beyond your current ability, no matter how good you think you are.

*A Zen Monk once said*

*“To think, I will not think’ – this too is something in one’s thoughts. Simply do not think about thinking at all.”*

# Anatomy

## The Respiratory System

The act of breathing in, removing oxygen from the air, and breathing out air containing increased amounts of carbon dioxide, is called respiration. Every time a breath is taken in, air is drawn through the mouth or nose and down the windpipe into the lungs. The windpipe branches into two main tubes before it enters the lungs, where it divides into many smaller tubes that branch out through the lung tissue. At the end of each tube is a tiny air sac, which is surrounded by blood vessels. The blood in these vessels takes up oxygen, a gas contained in the air, and gives off a gas called carbon dioxide, which is a waste product of the process that converts food into energy. In breathing out, the air passes back through the same passages.

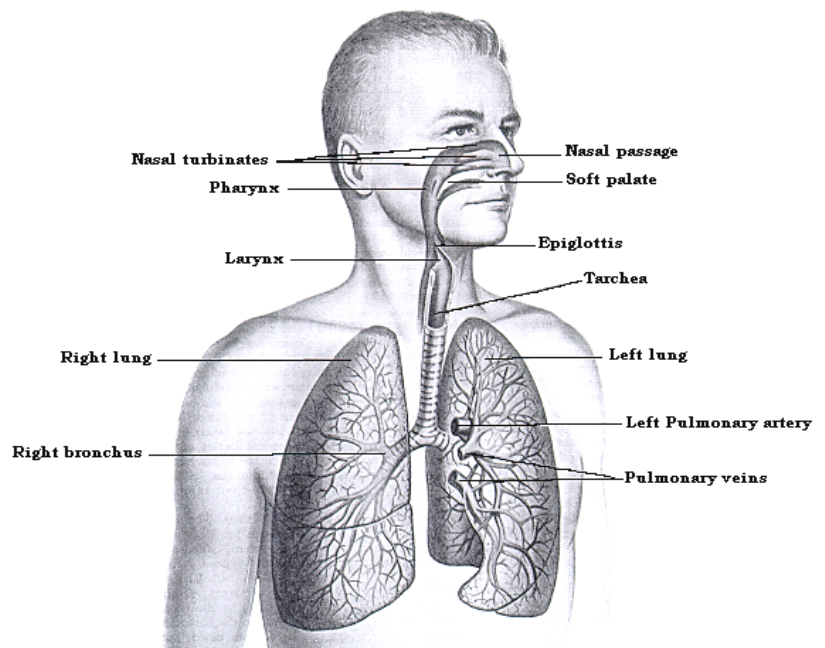
The major components in the respiratory system include the:

- Mouth and nose
- Larynx (voice box)
- Trachea (windpipe)
- Bronchi (tubes that divide from the windpipe)
- Alveoli (air sacs)
- Rib cage
- Diaphragm

## Mechanics of Breathing

For air to enter the air passages and the air sacs, the pressure in the lung tissue must be lower than the air pressure outside the body. To enable this to happen, the diaphragm moves down, a little like a plunger in a syringe, and at the same time, the ribs and chest wall move out. The result is an increase in space inside the chest and a lowering of the pressure in the lung. Since this pressure is now lower than air pressure, air flows through the air passages (inspiration). To exhale (expiration), the pressure must rise. This is brought about by the diaphragm moving up and the ribs and chest wall moving in. The action of breathing in and out resembles the action of a set of bellows.

## RESPIRATORY SYSTEM



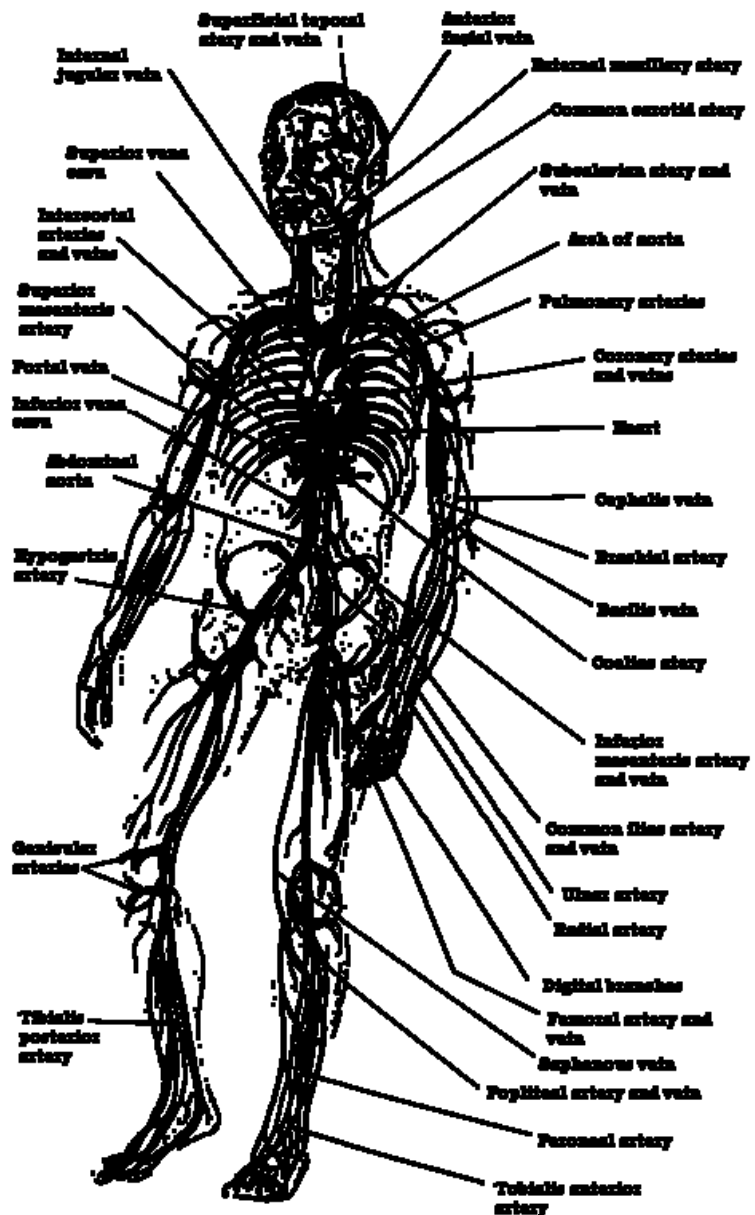
## The Circulatory System

The circulatory system acts as the transport system of the body. Its vital role is to carry oxygen, water and food to all parts of the body and at the same time to remove waste products. It also plays an important function in maintaining a constant body temperature. The driving force for this transport system is the heart. The transporting medium is the blood and the arteries. Veins and capillaries provide the pipes through which the blood can circulate.

## Blood

Apart from its transport function, the blood contains many components that prevent and fight infection. Its main components are:

- Red cells which carry oxygen and carbon dioxide
- White cells which combat infection. The number of white blood cells increases whenever the body is under attack from infection
- Platelets which are involved in the clotting process—this is vital in the control of bleeding
- Plasma—the fluid component of blood.

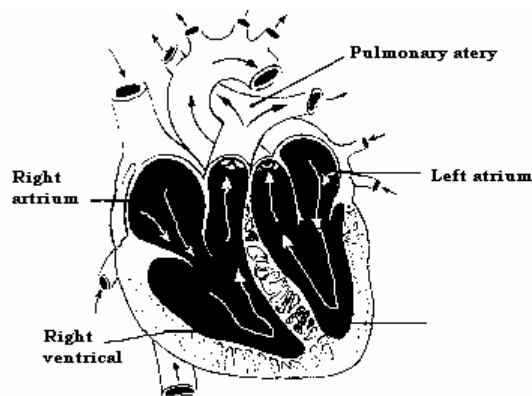


## The Heart

The heart is a muscular pump, which is located in the centre of the chest. It is approximately the size of a clenched fist. It is divided into four separate chambers. Two chambers act as reservoirs and two have a pumping role. The pumping chambers are guarded by non-return valves so that the blood can only pass in one direction. Blood returns to the heart from the body tissues through the veins. The veins join together to form two large vessels, one from the upper and the other from the lower part of the body.

The blood from these vessels drains into the upper chamber (right atrium) of the heart. It then flows into the lower chamber on the right side (right ventricle) and is pumped into the pulmonary artery and to the lungs. This is a vital step in the circulation as the passage of blood through the lungs allows carbon dioxide to be exchanged for oxygen. The blood returns to the heart in veins which drain into the upper chamber on the left (left atrium). From there it passes into the pumping chamber on the left (left ventricle). It is pumped into the major artery of the body, which has many branches distributing blood to all parts of the body.

The heart pumps by contracting and squeezing blood out through the blood vessels. It then relaxes and fills with more blood. The pumping action of the heart is felt as a pulse in various locations. The heart or pulse rate is influenced by the volume of fluid in the circulatory system, by chemical changes in the blood and by nervous reactions. Veins carry blood toward the heart while arteries carry it away from the heart. No exchange of gases, food or waste products occurs through the walls of arteries or veins. The exchange of these substances between the circulatory system and the walls of the body can only occur across the wall of capillaries. Capillaries are tiny vessels whose walls are only one cell thick. They provide the connection between the arteries and veins, thus completing the circulatory system.



The heart (showing the direction of blood circulation)

## The Nervous System

The nervous system controls every conscious and unconscious action of the body. It may be compared to a sophisticated computer that is able to program itself. There are three major components in the system: the brain, the spinal cord and the nerves.

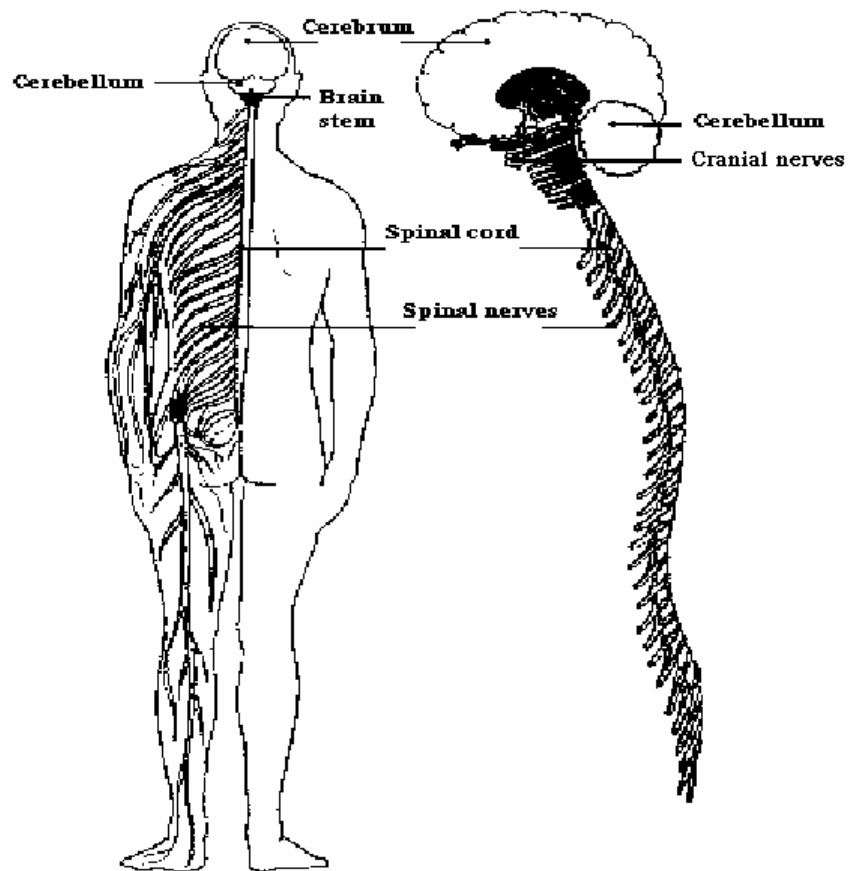
The brain receives messages through incoming or sensory nerves and the special nerves connected with sight, hearing, smell, touch, pain, temperature and balance. It then decides on a course of action and sends commands to various parts of the body through outgoing or motor nerves.

Some body functions continue without conscious effort on our part. The autonomic nervous system controls these through the involuntary muscles of:

- Breathing
- The heart and blood vessels
- The bowel
- The glands
- Other organs

The spinal cord is composed of tissue similar to that in the brain. It leaves the under surface of the brain through an opening in the base of the skull. The signals which make contact with the muscles, skin and other organs travel along the nerve tracts which are contained in the spinal cord. These tracts carry information (sensory) to the brain and messages (motor) to the muscles and other tissues of the body.

Whenever the passage of information is interrupted, e.g. if the spinal cord is damaged or a nerve is cut, there is no access for messages to or from that part of the body to the brain. If this damage is in the neck region, the casualty can be paralysed from the injury site down.



## **The Skeletal System**

The skeletal system forms a strong framework for the body. Bones combine remarkable strength with lightness and have the added benefit of being able to repair themselves. Inside bones is bone marrow, which makes blood cells.

The skeleton

- Gives shape to the body
- Allows movement (muscles pull against bones)
- Protects vital organs (ribs and skull)
- Makes blood cells (bone marrow)

The skeleton can be divided into three sections: the skull, the trunk and the limbs.

### **The Skull**

The skull consists of:

- The cranium
- The bones of the face

The cranium is made up of a number of bones that have fused together to hold and protect the brain. There are several openings in the skull through which blood vessels and nerves enter and emerge. A large opening at the base of the skull permits the spinal cord to connect with the brain.

The bones of the face are the upper and lower jaw and two cheekbones. These support the muscles that are used in chewing, swallowing and speaking.

### **The Trunk**

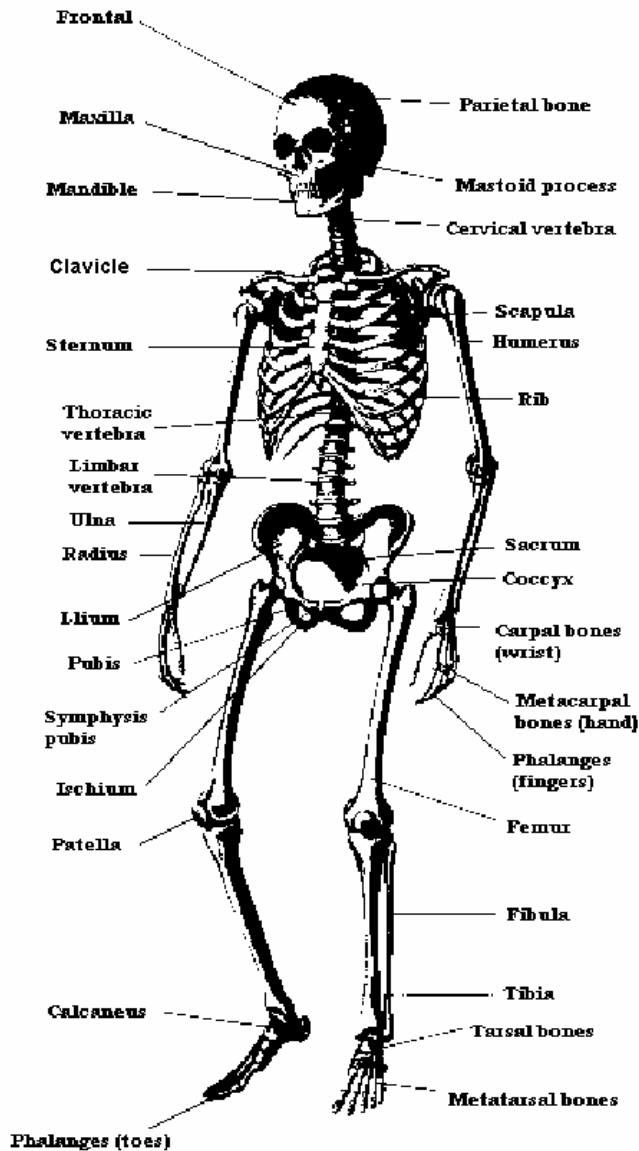
The spine is a strong, flexible pillar, which supports a number of structures of the body. It also carries the nerves, which branch out to every part of the body. There are 33 bones (vertebrae) in the spinal column. Flexible discs between the vertebrae absorb sudden shocks. The chest is formed by the backbone and 12 pairs of ribs, which curve from the backbone round toward the centre of the chest. At the front of the chest is the breastbone, to which the upper ten ribs are attached on each side. The other two pairs of ribs, which do not join the breastbone, are called floating ribs. The rib cage protects the heart and lungs and helps in the process of breathing.

The abdominal and pelvic cavities are enclosed by the lower spine behind, the diaphragm above and abdominal muscles and the pelvis on the sides and front. They contain the major digestive organs, the spleen, the reproductive organs in the female, and the urinary system.

### **The Limbs**

The skeletal framework of the limbs has several parts. The shoulder blade has a socket into which the upper arm is fitted. This ball socket arrangement allows for maximum mobility but with no loss of stability. As a result this joint is prone to dislocation. The elbow and wrist are hinge joints. They can only move in one axis and are very stable. The hand is composed of a series of small bones, which have only a small amount of movement between them and serve to widen the area of grip.

The fingers each have a series of joints, which allow the fingers to curl and secure the grip. The thumb can also roll round to oppose the fingers, to encircle the object grasped. The pelvis is a series of large flat bones fused together with sockets on either side for the ball of the thighbone. The hip joint is a ball and socket joint similar to the shoulder but is more stable because of a deeper socket and stronger muscles. The lower leg consists of two bones to give attachment to large strong muscles that move the knee and ankle joints. These are hinge joints. The foot is made up of a series of small bones firmly bound together for stability and set at right angles to the ankle to give a long, broad weight-bearing surface. The toes each have a number of small joints, which allow them to curl and give added grip



# Nutrition

That means eating at the right number of times per day, approximately 5-6 times per day as advised by dieticians to either lose weight or put weight on. This also means eating the right type and amount of foods and not eating too late at night. The aim is to speed up your metabolism not slow it down, it does that naturally as we get older. So activity and a good diet, is the key to maintaining good health and long life.

The information below has been on nutrition has been provided by the good food chart or healthy diet pyramid from the Heart Foundation. The “eat least” foods are those high in fat, sugar, salt and alcohol. These foods should only be consumed in small amounts as they provide lots of energy (kilojoules) but very few nutrients. Salt we need is found in the foods we eat so there is no need to add salt to food.

The “eat moderate” foods are high in protein, vitamins and minerals need to be eaten each day to assist with body growth and repair. These foods include meat, chicken, fish, eggs, dairy products (eg. milk, cheese and yoghurt), nuts and seeds. Choose the lower fat versions of these products like skim milk and lean meat, to avoid hidden kilojoules.

The “eat most” are foods such as breads, cereals, fruit, vegetables, rice, pasta and legumes (dried peas, beans and lentils), should make up a major part of each of your meals. These foods are low in fat, salt and sugar and high in fibre, complex carbohydrates, vitamins and minerals. These are excellent source of energy and nutrients essential to health, they also satisfy hunger without adding to your waistline.

There are “fats and fats”, which include solid fats such as butter and fat on meat, as well as liquid fat known as oil.

*Saturated fats* are mostly of animal origin. They include butter, fat on meat, cheese, cream and milk fat. Some vegetable oils are used in the manufacture of biscuits, pastry and cakes.

*Polyunsaturated fats* are usually liquid oils extracted from plant seeds. Polyunsaturated fat is also found in fish, ie tuna, salmon and sardines, lean meats.

*Monounsaturated fats* are predominant in olives, olive oil, avocados, peanuts, peanut oil and also in eggs, lean meat and chicken, some fish and macadamia and hazel nuts.

Both of these types of fats can help lower blood cholesterol levels when used instead of saturated fats.

- for a normal blood cholesterol level (less than 5.5mmol/l) and good health,
- polyunsaturated and monounsaturated fats when used sparingly can help lower blood cholesterol levels
- eat cholesterol rich foods infrequently, especially if blood cholesterol is raised
- remember all types of fats and oils have the same amount of energy (kilojoules) and are high kilojoule foods. All types of foods eaten in excess may contribute to overweight and obesity
- eat a variety of foods each day
- eat more fruits, vegetables, wholegrain cereals and legumes.

Consider that heart disease is a major killer of Australians (46% die of heart disease each year) and that a healthy diet plays a major role in preventing heart disease.

## **Weight loss**

The main reason people join is the benefit of weight loss through high aerobic activity during class. This means through regular training of 3-4 times per week with a balanced diet, you should be able to achieve the realistic results you want. Working harder for long periods of time during class will assist in weight reduction. But it must be realistic and it must be balance with regular training, diet, and enough rest. Those who over-train by doing too much in a week or too many classes in one night run the risk of over-training and injuring themselves, so ask for advise from your trainer as too how much and how long should you train at any one time for.

Another factor is the alcohol or sugar we eat, if your body is burning kilojoules from alcohol and/, or carbohydrates, it won't burn those from fat. This means that any fat you eat is likely to be added to your body fat and if you are trying to lose weight, consuming too much alcohol and sugar will make things much harder, maybe even impossible. If you eat more kilojoules than your body is burning, you can't lose weight, only gain it. Don't try to change everything at once, make small changes at a time.

## **Toning and Fitness**

This is achieved through watching what we eat and high activity in a class, a balance of aerobic (occurring over long periods of activity - uses oxygen to produce the energy required) and anaerobic activity (ability to produce multiple repetitions of movement without fatigue - Short duration, usually under 90 seconds, does require oxygen to produce energy, depends on the bodies own system for energy to the muscles.) One is fat burning and the other is weight reducing so train carefully. Aerobic activity is anything over 2minutes and anaerobic activity is anything under 2minutes duration. Aerobic activity is the best for weight reduction, or anaerobic activity is best for fat burning or toning.

## **Strength**

During training we developed strength by various exercises such as push ups, sit ups, squats, dips, leg work, upper body work. Training for strength also improves speed, but endurance not at all. Repetitions of 5-10 would be a good starting point then building it up to your desired target you want to achieve. But start slow and gradually increase your repetitions. Movements must also be performed slowly to maximise your effort in muscle development of slow twitch fibres. A strong muscle is a more flexible muscle so incorporating stretching into your routine is a great benefit.

## **Speed**

This is achieved by good technique and then speed. Working slow twitch and fast twitch muscle fibres, so over time, with stretching and strengthening our body and muscles we can then work and develop speed through a vast variety of exercises in class. Training for speed gives good all round results, (sprinters score moderately well on strength and endurance tests).

## **Endurance**

Most students want to get fit for various reasons, generally it is for overall well being. Fitness is broken into different types, ie aerobic or anaerobic activity, one is short distance and the other is long distance or more endurance or stamina work. Training for endurance provides very little improvement of strength or speed. This means training for periods of 20 minutes 3-4 times per week will help build endurance fitness. All aerobic activities have one thing in common; by making you work hard, they depend on plenty of oxygen. That's what makes them aerobic.

## **Conditioning**

Conditioning exercise include thigh conditioning, body conditioning, forearm conditioning. This could also include conditioning of lower body through various exercises, upper body as well. These exercises are designed to develop resistance to pain and injury through toughening or conditioning the muscles to the impacting sustained during competition, and for endurance of a long grading requiring certain fitness to carry you through the grade.

## **Statistics**

In a recent study by the DASET found that

- 97% of adults agree that exercise is vital to their physical and mental health.
- 98% agreed exercise is essential for fitness.
- Fewer than 10% belong to health and fitness centre's
- Less than 30% of Australians exercise sufficiently to gain health benefits
- Attrition rates at fitness centres often exceeds 40%
- 50% of Australians are over weight
- 8 in 10 people will suffer from lower back pain before the age of 45
- 1 in 4 children have high cholesterol

To succeed with your new healthy diet and training routine, make gradual changes to your current routine. Make changes which suit your way of life and above all, enjoy it!

In relation to any exercise or diet please consult your family doctor or your local dietician for advice, as some people may have special dietary needs or health issues that may have to be considered, for your overall well being and in achieving your goals.

# Combination Sequences

## Level 1

- 1 L/LEG THIGH CHECK
- 2 REPEAT, ADD L/LEG FRONT KICK
- 3 REPEAT ABOVE, ADD L/JAB
- 4 REPEAT ABOVE,ADD L/R JAB
- 5 REPEAT ABOVE,ADD L/HOOK
- 6 REPEAT ABOVE,ADD R/LEG THIGH KICK

## Level 2

- 1 SWITH INSIDE THIGH KICK
- 2 REPEAT,ADD R/HAND
- 3 REPEAT ABOVE,ADD L/BODY RIP
- 4 REPEAT ABOVE,ADD L/HOOK
- 5 REPEAT ABOVE,ADD R/HAND
- 6 REPEAT ABOVE,ADD R/LEG THIGH KICK

## Level 3

- 1 R/LEG FRONT KICK
- 2 REPEAT,ADD L/LEG SPINNING SIDE KICK
- 3 REPEAT ABOVE,ADD 2R/KNEES
- 4 REPEAT ABOVE,ADD L/R/ ELBOW
- 5 REPEAT ABOVE,ADD SWITCH 2 INSIDE THIGH KICKS
- 6 REPEAT ABOVE,ADD R/HAND SPINNING BACK FIST

## Level 4

- 1 L/JAB AND SLIP OPPONENTS L/JAB
- 2 REPEAT,ADD WEAVE R/LEG THIGH KICK,R/HAND
- 3 REPEAT,ADD SLIP/WEAVE L/INSIDE THIGH KICK
- 4 REPEAT,ADD WEAVE OPPONENTS R/HAND,L/RIP L/HOOK
- 5 REPEAT,ADD R/L UPPERCUT R/OVERTOP
- 6 REPEAT,ADD L/R/L JAB L/LEG ROUNHOUSE KICK

# Running Program

Running forms one of the major components to achieving your desire level of fitness and weight loss. It can also be achieved through regular walks and watching what you eat.

Another good habit is to get into a routine of recording your running times and distances as well as what you eat each day of the week. This will be your best indicator of how you are doing and the best way your training can see what you are doing to assist you better in achieving your goals.

An example of a standard running program that was given to me some years ago, which of course you can modify to suit yourself. Please note before each run you must first warm up on 1-2 km then stretch then begin your workout.

**Monday** -Hill work 5-10 hill sprints or stair sprints. Find a local park with a hill or stairs and do this once a week.

**Tuesday** -Easy medium 5-6km run

**Wednesday** -Hard medium- 4 fast laps then jog a lap,  
-2 laps then jog a lap,  
-1 lap then jog a lap

**Thursday** -Long easy run for 45 minutes to 1 hour

**Friday** -Fast - sprint 100 metres jog a lap repeat 5-10 times

**Saturday** -Recovery -run 2 laps hard then jog 1 lap easy repeat 5-10 times.

**Sunday** -rest

This running program is designed to increase your overall fitness and stamina eg. endurance without losing strength, while developing explosive speed and power in your legs. So as to be able to go the distance in your grading that requires much fitness and endurance.

# Termination Principle

## Kill Theory using the 4 Systems

1. Circulatory system: by affecting the blood supply to the brain enough to cause death, by using strangles, strikes, impacting.
2. Respiratory system: by affecting the airway enough to stop oxygen to the brain, by using chokes, strikes.
3. Nervous system: by affecting, eg the spine enough to stop all functions of the body by using strikes.
4. Meridians system: pressure point and affecting the flow of Ki (ie dim mak) death touch.

## Striking the Forbidden Vital Points by Patrick McCarthy

### "Origins of the Bronze Men"

The following research is an abstract based upon *Dr. Wong Chun-ying's* observations on the "Relationships Between Acupuncture and Gongfu", which appeared in the "Secrets of Gongfu Magazine", issues #6 & #7, *Tin Lung Publishing co.*, Hong Kong, 1986. Corresponding directly to certain element of the *Bubishi* I considered it an invaluable addition.

It was during the *Sung* Dynasty (960-1279 A.D.) that China suffered military defeats everywhere. Rather than encouraging militarism, the *Sung* rulers placed more emphasis upon civil endeavors. As a result, the *Sung* Dynasty occupied a relatively small territory. But it was also during the *Sung* Dynasty that great advances were made both in culture and medical science, especially acupuncture and moxibustion.

Chinese historical records recount Emperor *Jen-tzung* instructing the imperial medical officer, *Wang Wei* in 1026 A.D., to cast two bronze models of men, in an effort to establish a standard for all students of acupuncture and moxibustion in China. When completed one of the models was placed at the Bureau of Imperial Doctors, and the other at the *Jen Chi* Prayer Hall in the *Hsiang Kuo* Temple.

The bronze men were exact three dimensional models of the human body which displayed precise locations of the anatomical meridians points in relationship to their corresponding internal organs. This development marked a significant breakthrough in medical science as prior to the *Sung* Dynasty all anatomical representations had been one dimensional. Accordingly, reproductions of the bronze-men were duplicated and diagrams were printed and distributed throughout the medical community. As such, a deeper knowledge of the anatomy and its meridians locations become known from the time.

It is said that at the end of the *Sung* Dynasty one of the principal bronze-men was lost in *Hupei* province in central China, and the other plundered by the *Chin* army during their invasion of

China. It was only after the Mongolians defeated the Chin state that the bronze-man was safely returned.

In the Ming Dynasty during the reign of Emperor *Chia-ching*, a private physician of acupuncture and moxibustion named *Kao Wu* cast three separate bronze-men by himself. Discovering the anatomical differences between a man, a women, and a child, he recognized the need for such analysis.

### **Striking the Vital Points**

Experiences accumulated over thousands of years in the practice of acupuncture and moxibustion tells us that there are many locations in the human body not suitable for needling or cauterization. Pricking at these points would worsen the disease, rather than cure it, and at certain points, needling could lead to immediate death. This situation is like dying of poisoning due to misapplication of medicine.

### **The Forbidden Vital Points**

Acupuncture and moxibustion experts of the *Ming* Dynasty recorded dozens of vital points where needling and cauterization were forbidden. Located on the head forbidden points include the: *Nao-hu Hsueh*, *Hsin-hui Hsueh*, *Shen-ting Hsueh*, *Lo-chueh Hsueh*, *Yu-chen Hsueh*, *Chiao-sun Hsueh*, *Lu-hsi Hsueh*, *Cheng-chu Hsueh*, *Cheng-ling Hsueh*, *Cheng-kuang*, *Ya-men*, *Feng-fu Hsueh*, *Ching-ming Hsueh*, *Tsuan-chu Hsueh*, *Ying-hsiang Hsueh*, *Tien-chu Hsueh*, *Chin-mao Hsueh*, *Shang-linchu Hsueh*, *Erh-men-chimai Hsueh*, *Ho-mao Hsueh*, *Chuan-mao Hsueh*, *Szu-chu kung*, *Tou-wei Hsueh*, and the *Hsia-kuan Hsueh*.

Forbidden points located on the trunk include the: *Chien-chen Hsueh*, *Tien-chuang Hsueh*, *Hsin-yu Hsueh*, *Chiu-wei Hsueh*, *Ju-chung Hsueh*, *Chi-chung Hsueh*, *Pai-huanyu*, *Yuan-yeh Hsueh*, *Chou-jung Hsueh*, *Fu-ai Hsueh*, *Shen-tao Hsueh*, *Ling-tai Hsueh*, *Shan-chung Hsueh*, *Shui-fen Hsueh*, *Shen-chueh Hsueh*, *Hui-ying Hsueh*, *Shih-men Hsueh*, *Chueh-pen Hsueh*, and the *Chien-ching Hsueh*.

The forbidden points located on the four limbs include the: *Wo-ku Hsueh*, *San-ying-chiao Hsueh* or the *Yun-hao*, *Chuang-yang Hsueh*, *San-yang-lo Hsueh*, *Shao-shang Hsueh*, *Yu-chi Hsueh*, *Ching-chu Hsueh*, *Tien-fu Hsueh*, *Chung-chung Hsueh*, *Yang-chih Hsueh*, *Yang-kuan Hsueh*, *Ti-wang-hui*, *Lou-ku Hsueh*, *Ying-ling Hsueh*, *Tiao-kou Hsueh*, *Yin-men Hsueh*, *Chung-mai Hsueh*, *Cheng-fu Hsueh*, *Fu-tu Hsueh*, *Pi-kuan Hsueh*, *Wei-chung Hsueh*, *Ying-shih Hsueh*, and the *Tu-pi Hsueh*.

By the middle of the *Ming* Dynasty (1386-1644), practitioners of acupuncture, with a profound understanding of these (life and death) vital points, and generations of empirical analysis, developed a remarkably effective method of self-defense intended for doctors and scholars.

Some carried women's sewing needles in their pockets and if and when attacked they would prick the attacker's vital point which would incapacitate him or put an end to his life. Others wrapped five poisoned soaked needles together in a bundle (in the shape of a 5 petal plum blossom), referred to it as the "plum-blossom needles", and stored them in a slender bamboo tube ready to be used any time.

Some scholars preferred to strike the enemy's forbidden vital points with writing brushes or fans made of iron or bamboo. However, these weapon useable objects were often inconvenient to carried and therefore few actually became skillful with them.

A *Ming* Dynasty Taoist, by the name of *Feng I-yuan*, developed a method of attacking the forbidden vital points using only the bare hands. Composed of 36 variations, *Feng* used this method to fight monks, generals, and other Taoists, and was never defeated. He passed his unique method onto several disciples who ultimately propagated it. Sought out but many, the principles of *Feng I-yuan's* "Vital-Point-Striking" quickly became protected by an iron-clad ritual of secrecy.

***According to legend the 36 major vital points developed by Taoist Feng I-yuan were divided into 9 death points, 9 neurological shutdown points, 9 pain points, and 9 paralyzing points. These are broken down into three categories of attack, 1 neurological shutdown, 2 sealing the blood, and 3 sealing the breath. One point used causes pain, 2 cause pain to meet in the middle, 3 cause a knockout, 4 cause organ failure and possibly death, 5 kills. Any three points hit can cause neurological shut down as well as three specific points in order.***

- Alarm Points – are Mu or Shu points only found on the front of the body, when struck they light up that meridian to activate the whole meridian. (Alarm points are associated with organ shutdown).
- Associated points- is on the bladder meridian on your back. It associates with other meridian and organs.
- Lu or Source Points are entry and exit points for particular meridians.

Over time many misinterpretations were introduced largely because of illiterate adherents and the tradition orally instruction, As such, the location of many vital points were disregarded and *Feng's* discipline became obscured, lost to reclusive mountain Taoists.

During the fall of the *Ming* Dynasty, *Chen Yuan-pin*, a governmental official, and an expert of striking these vital points, fled to *Nagasaki*, Japan, in an effort to secure military assistance. He failed in his attempt to revive the Great *Ming* and ended up settling there. Teaching his discipline to several Japanese, who in turn later founded their own schools, *Chen Yuan-pin* is regarded as

the father of *ju-jutsu*. From that time all schools of *ju-jutsu* employed vital point striking, a practice however, which only a few sects of *ju-jutsu* to this day, still understand.

Other ex-Ming Dynasty officials sought refuge in what is now Vietnam (Annan), Thailand, Korea, and Malaysia, etc. A tributary principality of the Middle Kingdom, and because of its proximity to China, the *Ryukyu* Kingdom and Taiwan, also became a sanctuary for freedom fighters waiting to liberate their country. How much of China's civil fighting traditions were taught in those countries remains the subject of intense curiosity.

During the *Ching* Dynasty (1644-1911), the great scholar *Huang Tzung-hsi* and his son *Huang Pai-chia* learned the secrets of striking the vital points from the eminent *gongfu* master *Wang Cheng-nan*. Together, they were indirectly responsible for having passed on their knowledge to the *Shaolin* temple located on Mount *Chiu-lien*, which borders *Guandong* and *Fujian* provinces. The *Shaolin* temple on Mount *Chiu-lien* was responsible for having had an enormous impact upon the growth and direction of the civil fighting traditions of China, south of the *Yangtze* River, during the *Ching* Dynasty. All classical works that were passed down over the generations (including the schools in *Fujian* Province) contained the secrets of "Vital Point Striking".

A detailed analysis of these documents reveals that they have something in common and something separate. It is regrettable that in all these diagrams, the location of the vital points are not identical or complete.

Moreover, drawings of the human body seem to emphasize appearance rather than the practical applications which apply to them. Most is speculation about various medicines for treatment of wounds at certain vital points or locations, and little is mentioned of physical use.

Associated with the function of internal organs, meridian points were originally discovered by Taoists and practitioners of acupuncture. Their relentless pursuit to improve medical science and empirical observation over thousands years ultimately lead to recognizing definite skin hypersensitivity which concurred with specific organ dysfunction. As such, a myriad of corresponding meridian points were located and recorded for posterity.

Taking the forbidden vital points and developing a remarkably effective method of self-defense, Taoist *Feng I-yuan*, contrived his discipline around 36 variations. Among those disciples of his was another Taoist named *Chang Chuan-i*. During *Chang's* time the points were increased to 72.

By the time that the *Shaolin* school was established on Mount *Chiu-lien*, the vital points suitable for attacking with the hands and feet had been increased to 108 and the *Shaolin* recluses had concocted special names describing each maneuver. In an effort to memorize attack procedures and corresponding vital points, continuous attacking postures (complete with individual names to identify the attack), were brought together to form set routines, and were named accordingly: 24, 36, 54, 108 etc. Often the set routines carried an obscure name which revealed its specialty.

After the "Boxers Rebellion", and the fall of the *Ching* Dynasty in 1911, little importance was placed upon striking vital points or even learning the fighting traditions in general. The development and widespread use of firearms had reduced the effectiveness of hand-to-hand self-defense. Moreover, a suffering economy and the collective responsibilities under the new Republic of China (1912-49), left few with the time or money needed to seriously pursue the fighting traditions. After that time most, but not all, who learned the fighting traditions,

essentially studied them for recreational interest, artistic performance, personal improvement. That is why so few people actually understand the secrets of striking the vital points today.

### **Vital Point Analysis**

Now let me conclude this analysis by discussing the skill for striking the 12 *Shih-chen* (bi-hourly) vital points developed and passed down through the *Ming* Dynasty Taoist *Wu-Liu-Yuan*. The *Shih-chens* are the divisions of a day, once used in the ancient Chinese system of time. There are 12 *Shih-chens* to a day, therefore, each *shih-chen* is equivalent to two hours. It is through this method that a certain vital point could be most fatally traumatized during a corresponding *Shih-chen* interval. The correlation between the vital points and intervals to traumatize them are as follows: *Shui-kou Hsueh* during the time of the Rat (11-1am), *Tien-yen Hsueh* during the time of the Ox (1-3am), *Chiao-kung Hsueh* during the time of the Tiger (3-5am), *Tzu-sai Hsueh* during the time of the Rabbit (5-7am), *Tai-ying Hsueh* during the time of the Dragon (7-9am), *Chiang-tai Hsueh* during the time of the Snake (9-11am), *Mai-kuan Hsueh* during the time of the Horse (11-1pm), *Chi-kan Hsueh* during the time of the Ram (1-3pm), *Hsuan-hai Hsueh* during the time of the Monkey (3-5pm), *Pai-hai Hsueh* during the time of the Cock (5-7pm), *Tung-hu-ti-lou Hsueh* during the time of the Dog (7-9pm), *Yung-chuan Hsueh* during the time of the Boar (9-11pm).

Comparing these 12 vital points with those corresponding points of the bronze man for acupuncture we discover that the locations are similar but all the names but two are different. These variations surfaced from an attempt to keep the locations a secret through oral tradition and misunderstandings.

The idea for attacking the 12 bi-hourly vital points surfaced from research surrounding the polarity or "Meridian Flow Theory" of acupuncture. By the *Sung* Dynasty, *Hsu Wen-po* (an eminent acupuncturist and the official Doctor for the Imperial family), developed this theory into a science. Concluding that the breath (respiratory system), and blood (circulatory system), behaved within the body in the same way as the earth moved rotated in the sky, he discovered how the locations changed with time. The 12 meridians of the human body correspond to the 12 bi-hourly time divisions of the day. His analysis illustrated the behavior of the respiratory and circulatory system as it corresponded to a given meridian or vital point, and which vital point opened and closed at a what time.

It is believed that ancient Taoist recluses made use of this polarity theory and the opening and closing of vital points when they developed the methods of striking them and intercepting meridians. Cutting off the breath and the blood at a certain meridian or vital point, during a corresponding two hour interval, prevents the meridian from receiving its nourishment which results in tissue and blood degeneration which reduces *qi* energy. Meridians carried breath, blood, and nutrients (energy) to the organs. If and when they are intercepted or blocked (pressed, squeezed, rubbed, vibrated, or traumatized), it would ultimately cause neurological shutdown, or death. The length of time it would take someone to die would depend upon how the point was struck. For example it may take several days for the head to fill with blood after being struck before one drops dead etc.

There are five main hand techniques to administer these Dim Mak or Pressure point strikes, they are fist, palm, first knuckle (phoenix eye), second knuckle (dragons eye), two fingers (sword fingers) and other finger type strikes, knife, ridge hand etc. These strikes are present in every kata or drills in your system.

## **Pressure Points**

As presented in the Bubishi, the body of knowledge presented at this type of seminar was once a closely guarded secret of the ancient masters. It addresses those anatomically weak areas of the body susceptible to kinetic energy transfer based on the five principles:

1. **Location** (The precise anatomical structure to be attacked)
2. **Tool** (Which part of the body [fist, foot, elbow, knee, fingertips, etc.] used to attack with)
3. **Angle** (The angle of energy transfer)
4. **Direction** (The direction of energy transfer; i.e. back to front, perpendicular to location, etc.)
5. **Intensity** (The amount of energy transfer necessary to achieve the desired outcome)

On a primary level, single point attacks cause localized pain. On the secondary and tertiary levels, it can affect the body in 3 more ways.

1. Setup the "primary" (next) target.
2. Affect the associated internal organ.
3. Affect the paired organ or other related organ(s).

Two or more point strikes in the appropriate sequence will cause sensory overload to the PNS. Anything which affects the PNS will have a secondary effect on the CNS. Hence your KO, organ failure, and death. From a MWM standpoint, KOs are bad because of the loss of blood (& hence oxygen) to the brain. It's not hard to figure out how to KO someone....just need to know how a KO works - I don't think it matters whether you approach it from a TCM POV or a MWM POV, although I feel that TCM gives you a better idea of what's happening (energetically) internally...and hence provides you clues as to possible revival techniques.

The "quadrant theory" is a useful mnemonic for remembering the TCM theories ie. yin & yang aspects of the body, proximal/distal point effects, associated point effects etc. So, if you stick to TCM theory, you won't go wrong. TCM is useful for a deeper understanding of the effects. From a combative POV, attacking a distal point to access a proximal point is similar to attacking a secondary target to expose a primary target. Simply attacking L-R/T-B or vice versa makes it harder to defend also. You don't need TCM to explain that.

The reason to learn Dim Mak nowadays is to learn how to avoid being hurt and how to heal yourself if you do get hurt. Such was not the case many years ago, when some would think nothing of ending a man's life with a simple touch of the hand – the death touch. The delayed death touch is death by a number of single or combined strikes causing a variety of symptoms to cause immediate death or death within 60 days. This is calculated by the exact minute to when the person will die if you calculate correctly. Just knowing these points is not enough to allow the average person to practice on someone else. You need to know exact location, depth, and measurement of each point. You must also know how to focus your own energy called Ki into these Dim Mak strikes, ie with intent and also condition your hands and fingers.

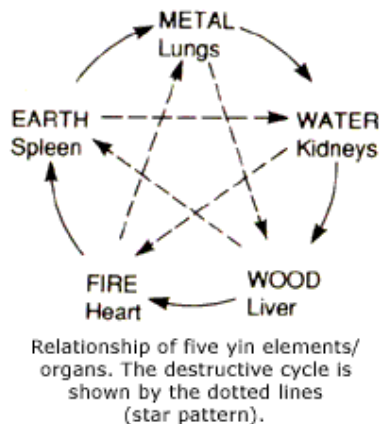
## **Understanding Traditional Chinese Medicine (TCM)**

Centuries ago in China, doctors discovered "passageways" of energy flow, which are called meridians (a geographical term) in English (McCarthy, 1995). There are 12 major bilateral meridians, for various internal organs. They are: Lung, Large Intestine, Stomach, Spleen, Heart, Small Intestine, Bladder, Kidneys, Pericardium, Liver, Gall Bladder, and the Triple Warmer.

In TCM for health to be maintained, yin energy and yang energy must be balanced within the body (Sato, 1996). The medical arts such as acupuncture, shiatsu, and kikoo (qi gong in Chinese)

seek to restore this balance. In contrast, kyushojutsu, in simple terms, can be viewed as attacking this balance, or the flow of energy, within the body to cause bodily damage to the opponent.

One method of using vital point or acu-point strikes employs The Five Element Theory. Some schools of TCM categorize the body's organ meridians into five separate but interrelated elements, namely Fire, Water, Earth, Metal and Wood (Sato, 1996). This is known as the Five Element Theory (FET) which is used to understand how energies related to these elements, which are associated with organs, interrelate, balance, nurture or regulate each other.



The simplistic method of utilizing the FET in kyushojutsu is to follow what is known as the Destructive Cycle. This is done by attacking the meridians in a specific order to inflict damage upon the opponent by disrupting the flow of energy that regulates (destroys or absorbs) the succeeding or related meridian in the cycle. The Destructive Cycle can be easily remembered by the following formula: Metal cuts Wood; Wood drains nutrition from Earth; Earth absorbs Water; Water puts out Fire; and Fire melts Metal (Sato, 1996; Nakayama, 1998).

Yet another way to apply the kyushojutsu is to attack the meridians during specific time frames, known as shichen in Chinese (McCarthy, 1995). This theory states that the energy and blood flow through the meridians is strongest during a specific time of day, corresponding the 12 meridians with 12 two hour periods of the old Chinese clock (McCarthy, 1995; Sato, 1996; Nakayama, 1998). The shichen are broken down into the hours of the Rat, Bull, Tiger, Rabbit, Dragon, Snake, Horse, Ram, Monkey, Bird, Dog, and Boar, respectively (McCarthy, 1995; Sato, 1996; Nakayama, 1998).

Proponents of the MWM approach state that the body's neurological and other systems are well understood and verified scientifically. They point out that meridians have never been scientifically verified (to their satisfaction) and that the whole concept of qi (or chi in Chinese) flies in the face of MWM biochemical concept of the body and its systems. Furthermore, since most acu-points are the same or closely located to neurological points, MWM adherents suggest that a MWM approach makes more sense.

Through studying TCM it is very easy to learn where these points are. Many good examples are listed in Patrick McCarthy's "Bubishi". Look at the shichen death points and then study them. Look for the patterns that emerge and then do a little careful experimentation of your own.



Yin/Yang symbol  
illustrating the balance  
between these two  
energies.

## Numerology and Kyushojutsu

If things weren't confusing enough, another aspect of the study of kata and its relation to kyushojutsu is the seeming fascination with numerology. Many traditional kata (as Gojushiho meaning 54 steps, Nijushiho or 24 steps, Seipai or 18 hands and Senseryu or 36 hands) are named after numbers.

While many seem to think this might be a Chinese phenomenon, it may have actually been imported from India (Zarrilli, 1992). While they are not the only numbers associated with the fighting traditions, some of the more prominent ones are 18, 36, 54, 72, and 108. These numbers can be seen in Indian, Chinese, and Japanese martial arts literature (Jin, 1928; Zarrilli, 1992; McCarthy, 1995; Sato, 1996) and within the names of kata.

One of the most common explanation of the use of these numbers is that there are 108 effective vital points on the human body (used in the martial arts), **36 of which are fatal** (Jin, 1928). Another school of thought is that there are 36 vital points, and **72 variations in attacking methodology**, making a total of 108 (McCarthy, 1995). Yet another theory lists 36 fatal vital points and 18 non-fatal points (Sato, 1996).

## Revival Techniques

Wally Jay teaches a technique I find very useful. As long as the person does not have an obstructed airway or possible spinal injuries, you can sit the person up and place your knee between the shoulder blades. Your hands cup the breast and as you push in with the knee you pull up on the breast. I used to be an Emergency Medical Technician (EMT) and I have performed CPR a number of times. While Wally's technique is not allowed, I believe it is much better for several reasons. One, you can do it even when the person's heart is still beating, unlike CPR. It pumps the heart, lungs (ie. no mouth to mouth - no AIDS!), and Wally claims it pumps the energy system which is good for knock outs. Be gently when you first began practicing due to the powerful body mechanics.

Wally Jay's technique, I believe it sounds similar to Tachi Katsu. This was for a blow or falling impact effecting the ribcage. Tachi Katsu is basically an osteopathic method for manipulating the spine and ribs, to crack the back and set the ribs in place. If the ribs and spine are "out," it makes it difficult to breath or to sit or stand straight. I recommend people do not practice these techniques without supervised training. But they are very useful for common injuries in martial arts training.

### Knee to back technique\*

Sit the person up with one leg crossed. Place your right kneecap between their shoulder blades, with the weight on your right ball of your foot (heel elevated). Put the flat of your palms on their lower chest (just below the pecs). With inward pressure from the palms slowly slide your hands upward opening the ribcage, continue through bringing both of the victim's shoulders back, while lowering your heel at the same time and pressing the knee inwards. Hold for a couple of seconds and then slide your hands down while elevating your right heel and straightening your leg. Repeat until the person has clearly regained consciousness, breathing on their own. This that this revival was only to be used as a last resort, for example if the person's heart has stopped because they were on some kind of drugs when you gave them the meridian strike. He told me, hope that you never have to use this revival.

#### 4 Revivals by Kyusho International,

1. One point revival - slap the point in either direction that's been hit and massage in a circular direction, pushing or drawing energy up or down to fingers. For heavy arm point strikes massage down the arms to the fingers and pop the fingers at the end start with either little finger or first finger.
2. Neurological /or nerve shutdown revival – sit the client up cross legs and arms support chin as they are very limp slap the back of the neck hitting the spinal accessory nerve, from rear to the front in an upwards 45 degree direction to the opposite side that was hit, go around hair line and then rub down the GB 20 point, drawing energy down 3 times, then push upwards on back right hand side kidney area, in a balancing method in between each cycle do this three times.at the end massage down the arms and also legs if necessary to balance out the energy from the head.
3. Lung revival for l winding or a lung deficiency – stretch out the rib cage, arms out wide then gently hit SP 17. inwards and upward on 45 degrees. (Can also hit LI 10 for a basic revival of the lungs)
4. Heart revival, hit back at the right hand side below shoulder blade, two finger in from spine and up two fingers up from that point and hit with an open palm, hitting in a circular fashion or a knuckle strike in an inward and upward strike to the heart. BL 15

#### **Drills also use Tegumis**

1. Hook punch- strike to inside bicep hitting either lung 3,4 or Pericardium 2, 3 or NU-E 9 . Hitting also Pericardium 6 or L8 or H6 on wrist.
2. Stomach strike – double strike with back of knuckles to LI 11,10, on forearm and TW 3 on hand.
3. Straight head punch – with knuckles, hit to back of the hand on TW 3 or to the side of the wrist on H6
4. Straight punch to head- parry with left hand hitting TW 3, H6 , and with back of forearm on TW 5,6,7 'v' or 6,7,8 hit the back of their LI 13 or TW 12 to outside of bicep lower down or behind the elbow.
5. Straight punch stomach– (hitting inside of arm) double block hitting TW 3, OR H6, then hitting H2, P3, NU -E 9
6. Head Punch - cross block – parry hitting H6, TW 3, then hitting H 3 or MU- E 28 on inside of forearm

#### **Healing**

Diarrhea – hit LI 13, 14 outside of bicep lower down

Cramps – hit ST 36 , front of shin .

Dead arms – to reenergize the arms stroke upwards from side lats to under arm pit to tricep

# Kata

## The Nine Forms

### 5. Lightning Strikes Twice: (Saifu kata)

The old adage of lightning never strikes the same place twice is made obsolete when performing this form. Its constant whiplash turns, thrusting strikes and thrusting kicks not only strike once but also often strike the same target areas twice, symbolic of lightning bolts.

Saifa kata uses the same kanji found in Gekisai kata. The second portion of the name is traditionally pronounced "ha", but due to the Okinawa influence it is pronounced "fa", giving us Saifa. It means to "smash, beat and tear away". There are several bottom-fist and back-fist strikes in Saifa, which is a more aggressive kata. The bunkai of the kata reveals a grappling technique where the hands are literally torn away from the opponents grip. Evidence from other Chinese disciplines shows Saifa to be one of the oldest of the classical kata and taught as the first kaishu kata in many Goju schools. .

## Saifu Kata

- 1 step up with L foot and turn to LHS, R fist in centre of LH, step back R foot deep lunging stance, drag back L foot into cat stance to prepared stance with RH pulled back vertical in LH, snap across stomach to LHS hip, lunge back with LL, side on squatting stance, rolling horizontal back fist to F, with LH deflecting down over RH as back fist comes out, ending up on side of RHS ribs palm outwards.
- 2 repeat move no.1 to RHS on opposite side of body
- 3 repeat move no.1 as above to LHS
- 4 step up feet together facing F, step to LHS side on deep lunging stance, double block, RL front kick,
- 5 repeat to F, RHS,
- 6 stepping back LL, deep lunging stance, at same time both hands back to back, pull back, double head strike, lift open LH, circular hammer fist strike moving down.
- 7 step back with right foot turn facing rear, RH on top of L, palms facing down cross grab, step back R foot deep lunging stance, both hands pull back fists facing downward, double head strike, lift open RH, circular hammer fist strike downward
- 8 step up across behind LL, turn sweep with RL, facing F, RH hammer fist strike above head land in bear stance with R foot F, LH in middle of chest open. vertically, RH open karkae, LH chissel fist strike to throat, RH pulls head forward to centre of chest, for choke over chissel fist
- 9 repeat to rear with opposite side body, with body rip instead of chissel fist strike to throat, LH pull back chissel fist strike, fist facing down
- 10 step up R foot feet together, R inside elbow, rolling hammer strike to F, LH forms fist, as you step F, into bear stance R foot F,
- 11 twist feet, LH head strike,RH pull back
- 12 turn F, LL drag back behind RL knee, RH, knife strike F, LH, palm heel stop at ribs
- 13 step back LL cat stance, pull back LH, pull back RH across chest horizontally, LH slide underneath RH, clockwise turn, extend out to centre palm -heel strikes RH up, LH down,
- 14 cover finish off

## **6. Eye of the Tornado: (Sanseiru kata) Translates as “36”**

This third form of the second group of three again exemplifies the devastating forces of nature. With the storm of Form 4 and the lightning of Form 5, in the centre of this form the left foot is "locked" to the floor for a total of 27 devastating manoeuvres. The body forms a sweeping full circle in multi-directionally, with that left foot glued to the floor, thus the name, “Eye of the Tornado”. This form emphasises low attacking techniques, joint dislocation techniques and disarming techniques. When performing this form, the meditation principles is of being attacked by someone who is much bigger than yourself.

Sanseiru represents the number thirty six ( $6 \times 6 = 36$ ) or 36 hand positions. When the six aspects of kon (eye, ear, nose, tongue, body and spirit) create three worldly desires of good, bad and peace, and become eighteen worldly desires, which is Sepai. Then another three worldly desires; pain, pleasure and abandonment touch the six kon to make another eighteen worldly desires, which added up to thirty-six (Sanseiru).

Sanseiru develops low kicks and double hand techniques. It is believed that this kata was taught in the Kume section of Okinawa and taught by Aragaki Seisho before Kanryo Higashionna made his trip to China. Several Fujian Quanfa styles practice a kata with this name, for instance, Kanbum Uechi brought back the Fujian Tiger Quanfa version back to Okinawa. Ryuei-Ryu also practices Sanseiru, their kata being very similar to the Goju-ryu version. Considering that Nakaima Kenko and Miyagi Chojun were good friends, I believe it more likely that one borrowed from the other than the likelihood that both descended from the same "Ryuruko".

## **Sanseiru Kata**

- 1 step RFF bear stance, RH over LH cross lift and open outwards, pull back LH vertical shoulder strike repeat with LFF
- 2 repeat as above RFF horizontal straight punch at end.
- 3 RH cuts LH bicep RH knife strike
- 4 LH cut RH bicep RH turns with palm upwards, step back RF side on lunging stance, LH slides down RH, LH knife strike low
- 5 step RF deep lunging, RH vertical spear hand out and pull back to L arm pit as RH palm heel strikes to side of knee
- 6 drag RF back half lunging stance both hands go down out up for circular cross block
- 7 LL half shuffle up RL front kick land RFF deep lunging stance, R elbow groin strike L punch to inside thigh in shudder shock motion
- 8 drag back RF cat stance reverse kami LH up RH down, RL low side kick to ankle 45 % to front, high knee lift on return, turn to rear, LFF, L/R H rolling side block with RH in line with L elbow
- 9 step out 45% squatting stance double back fist to sides with fist horizontal, double block RH up LH down repeat but opposite, L elbow to LHS hands open LH knife strike
- 10 RL front kick landing deep lunging stance , R elbow, L punch to inside thigh
- 11 drag back RL cat stance reverse kami, RL side kick to RHS and LH grab to half turn to LHS high knee on return land in deep lunging stance to LHS, R elbow L punch to thigh
- 12 step up facing rear squatting stance, double outer block to sides palms facing outwards, spear and scoop downwards RH or, top
- 13 pull back hands, step over and backwards landing in squatting stance double punch downwards RH on top
- 14 step over squatting stance R circular elbow high, LH grabbing low with palm upwards and open,
- 15 slap ear with RH, pull back LH foot sweep rotate double punch LH high RH low bear stance RFF
- 16 step up and back RF, LH vertical RH horizontal hands back to back, LH knife strike, RH side on high elbow in squatting stance
- 17 step up RFF kendo stance R inside elbow low, LH open on inside R elbow

- 18 lung F extend RH support punch inverted
- 19 step back squatting stance L elbow high, RH low grabbing with palm open upwards
- 20 repeat no 15 opposite hands
- 21 turn RF step back 45 % squatting stance , unwind body to front, double wrist strike, grabbing and pulling in with hands, hold and cover

## **7. Wrath of the Python: (Seisan kata)**

The name “Seisan” has been described as meaning “13 hands”, as it contains 8 defensive and 5 offensive techniques, both involving change in direction. This form stresses close range fighting using short punching and low kicking techniques to break through an opponents defences. In martial arts history the snake is often depicted with its body protectively wrapped seven times around the blade of the sword. During three repeats of the centre run of this form the fists are slowly reared and thrust like the head of a snake during it’s striking. The angular body turns and reaching out of the arms and the withdrawing techniques have the feel of the python as it encircles and crushes all that would challenge. As the python "Protects the Way of the Sword", who would dare provoke its wrath?

Seisan represents the number thirteen. Thirteen is a prime number, and in China is a number representing good luck and prosperity. Practiced by many Okinawan (both Shuri and Naha) styles, as well as Fujian Quanfa styles. Believed to be one of the oldest kata on Okinawa, this kata seems to stress fundamental stepping, punching, and kicking techniques. Called one of Goju's two training kata by Meitoku Yagi, this kata begins like Sanchin, contains techniques aimed at dominating the opponent's centerline, and contains several low kicks. Strangely, many current Goju organizations include this near the end of the curriculum.

## Seisan Kata

1. Break into shoulder width stance, step forward right foot bear stance right hand on top bring arms up and over and behind head in an arc as to do a double hammer strike to temples. Withdrawal RH to hip then do a snapping head strike and redraw to original position.
2. **Repeat again 2 times LHS, then ending up RHS with right foot back.**
3. Open hands cut to centre head height, then reverse cut back thru eyes, then knife cut to throat, then reverse cut to floating ribs, ending up cutting into centre in front of groin as per first cut to centre above.
4. Withdraw right leg as kick yourself in bottom, hand are open on hips with fingers pointing down, step forward and extend hands up and out doing like double palm heel with fingers pointing out straight with palms facing down at shoulder height. **Repeat 2 more times.**
5. Turn feet to your left 90 degrees and snake with right hand across as if to reach out and tiger claw throat at same time pulling arm in with left hand. Right leg low side kick to ankle and turn to rear 180 degrees ending up in right foot back bear stance.
6. Both hand are now doing karkae marwashi right hand on top then going under left arm turning and doing a smaller karkae to front as if to seize and pull in with both hands. Hands end up with right on hip and left just a short way out from body at chest height. **Repeat 2 more times.**
7. Reverse tiger claw to left normal tiger claw to right right leg hooks behind your left leg then step and lung forward with right foot forward , 4 nuckle strikes (1<sup>st</sup> to below right eye, 2<sup>nd</sup> to below left eye , 3<sup>rd</sup> to base of nose , 4<sup>th</sup> to base of chin)
8. Pivot left 90 degrees , right circular elbow, right leg side kick, turn 90 degrees to left, karkae as if pulling on a rope in 45 degree squatting stance. Step up and repeat karkae ending up in 45 degree squatting stance.
9. Right punch to centre chest, left shoulder joint, right shoulder joint, right leg groin kick under last right punch finish landing forward right elbow pointing down.
10. half shuffle up to right foot raising elbow to horizontal position, right leg side kick, right back fist.
11. Turn 90 degrees to left karkae as above, in bear stance or half lunging stance , right leg front kick, straight right punch, cutting in with left hand landing in deep lunging stance RFF,
12. Step back half way, both hands go out to sides at shoulder height as if grabbing or pushing away, step back with RF into cat stance marwashi, extending RH into tiger claw at throat height, left hand down as if to do a lower black finish and cover.

## **8. The Master of Darkness: (Shisochin kata)**

Many years ago a Master had a blind student. After ten lessons the master felt the student was not progressing fast enough. Looking at the blind student there was a frustration both that the master could see the student was not progressing and that the student could not see his own progression. Suddenly the master said, "Today I shall wear a blindfold so that you can see what you may have learned." For the next five minutes the student thrashed the master soundly. The student replied "Thank you master. For the first time I can see what I have learnt." Ever since that day the founder has always practised the "Master of Darkness" form. In this, the eighth form, you must visualise you cannot see. All of your eight opponents are bigger and stronger and the given situation of self defence is that of complete darkness. This is why the form is so low and constantly attacks the legs and lower body of your opponents.

Shisochin also uses the same kanji for "chin" as in Sanchin. In this case it is combined with the kanji "shi" (four) and "so" (redirection) to form Shisochin or "four-face battle". Shisoochin uses the characteristic open hands of tiger techniques, and classic Chinese techniques such as the "angry tiger walking through the forest".

## **9. The Dragons Way: (Seipai kata) Represents the number 18**

Seipai represents the number eighteen ( $3 \times 6 = 18$ ). The six in this case is the same as the second six in Sanseiru (colour, voice, taste, smell, touch and justice), while the three represents good, bad, and peace. Seipai is made up of a variety of unusual hand, foot and body techniques. This is the last of the forms to this level which is fifth degree, the upper masters level. There are no forms for the next three dans (sixth, seventh and eighth). These three dans are not relative to specific forms, although constant practise will enhance integration and enhance the understanding of philosophy.

There are however, two more forms, but you do not involve yourself with either of these until ninth and tenth dan level. They are named respectively "Kururunfa" and "Suparunpei".

Sepai represents the number eighteen ( $3 \times 6 = 18$ ). When the six aspects of kon (eye, ear, nose, tongue, body and spirit) touch the six aspects of jin (color, voice, smell, taste, touch and justice), the six kon create three worldly desires of good, bad and peace, and become eighteen worldly desires, which is Sepai. The six in this case is the same as the second six in Sanseiru (colour, voice, taste, smell, touch and justice), while the three represents good, bad, and peace. It is said it is based upon the crane techniques which can be seen in the leaning stances, whipping style of striking, and evasive footwork. Seipai is made up of a variety of unusual hand, foot and body techniques.

## **10. ....(Kururunfa)**

To remain still, then quickly attack and destroy

Kururunfa was handed down to us from Ryu Ryu Ko Sensei to Higaonna Kanryo Sensei, but the original creator of this kata is unknown. Kururunfa contains a wide variety of open handed techniques and especially hand / hip coordination techniques.

Kururunfa was handed down to us from Ryuryu Ko Sensei to Higaonna Kanryo Sensei, but the original creator of this kata is unknown. Kururunfa contains a wide variety of open-hand techniques and especially hand/hip coordination techniques. Like Sesan, Kururunfa [Kududunfa] has soft movements followed by hard movements. However in Kururunfa the difference between hard and soft are much more marked, with slow drawn out movements followed by a pause with devastating explosive techniques to follow, then the cycle repeats again. (Involves a lot of grappling, bear hugs, chokes, full nelsons, head locks)

## **11. ....(Suparinpei) Represents the number 108**

The 108 evil passions of man and his effort to conquer them.

Suparinpei represents the number 108 ( $3 \times 36 = 108$ ) and has special significance in Buddhism. It is believed that man has 108 evil passions, and so in Buddhist temples on December 31, at the stroke of midnight, a bell is rung 108 times to drive away those spirits. The number 108 is calculated from  $36 \times 3$ . The symbolism of the number 36 is the same as in Sanseiru (eyes, ears, nose, tongue, body, and spirit; color, voice, taste, smell, touch, and justice). Suparinpei is Gojoryu's longest kata. It utilizes a large number of techniques, including breath control, and it contains the greatest number of applications and depth of meaning.

According to oral tradition, there were three levels of Suparinpei, which were Jo (high), Chu (middle) and Ge (low). The Suparinpei, which we practice now, is Jo. Suparinpei Chu and Ge were lost sometime in the past. Suparinpei represents the number 108 ( $3 \times 36 = 108$ ) and has special significance in Buddhism. It is believed that man has 108 evil passions, and so in Buddhist temples on December 31, at the stroke of midnight, a bell is rung 108 times to drive away those spirits. The number 108 is calculated from  $3 \times 36$ . When the six aspects of kon (eye, ear, nose, tongue, body and spirit) create three worldly desires of good, bad and peace, and become eighteen worldly desires, which is Sepai. Then another three worldly desires; pain, pleasure and abandonment touch the six kon to make another eighteen worldly desires, which added up to thirty-six (Sanseiru). These thirty-six worldly desires are related to the past, present and future, and then it becomes one hundred and eight ( $36 \times 3$ ), which is Suparinpei. Suparinpei is Gojo's longest kata. It utilizes a large number of techniques, including breath control, and it contains the greatest number of applications and depth of meaning.

## **Personal Kata**

Personal kata. This is your personal statement on both style and personal standards at this grade level. Kata must have a name (English & Japanese) theme, start & finish on the same spot and go no less than and no longer than 60 seconds.

(Main points only)

Centre runs- a three times repeated sequence advancing forward.

(Main features: stability, focus, power, and precise technique)

Complex- (Main features: complex angles, footwork, advanced kick combinations, balance, multi directional attack/defence, speed and dexterity)

Visual finish- (Main features: flexibility, balance, gymnastics, acrobatics skills and aerial work)

## **Essay**

The Essay theme is “ Your thoughts on Karate at this point in time”

This is read out by a person of your choice during your Personal Kata performance.

Well, the Shodan Essay is meant to be a vehicle for introspection and self analysis to some degree. The idea is to encourage and make people "think". This is a a very important aspect...to make people think... The essay is supposed to encourage people to reflect up what & where they find themselves at this stage in their martial arts as compared to when they commenced. Goals, ambitions, attitudes, perspectives and the like do change and many a person can testify that their lives have changed once they really appreciate the significance of being a black belt. So, the essay is a tool to evoke such thinking and an attempt to lay the foundations upon which the next generation of goals and objectives can be built on...

## Delta

- Two warnings, three terminations.
- Delta must contain at least one takedown.
- All techniques used in delta to come from your personal kata.

## Format

- form a straight line with gradee second from the left
- bow to grader
- under instruction from gradee helpers will then take their place around gradee
- gradee bows to helpers and then begin
- gradee to call helpers to stand up
- gradee to bow to helpers
- under instruction from gradee helpers form a straight line as in the beginning
- bow to grader and leave

*“Much calculation brings victory  
Little calculation brings defeat  
What then for no calculation?”*

*Sun Tzu*

*Black Belt Pledge*

*I vow to live my life by the Principles of a Black Belt*

*Sincerity.....Modesty.....Courtesy.....Self Control.....Etiquette.....Integrity.....  
and an Unbeatable Spirit*



*Yu*