

Karate-Ka Manual

(The Beginning)
White to Green Belt



(MUDANSHA -Kyu Grades)

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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 1 BEGINNERS-INTERMEDIATES

White to Blue Belt - Emptying the Cup

Blue to Green Belt - Opponent awareness

PART 2 INTERMEDIATES-ADVANCED

Green to Brown Belt - Inner awareness

Brown to Black Belt -The gathering of knowledge

PART 3 ADVANCED

The Dan Levels - Development of the Doctrine

PART 4 TEACHERS

The Teachers Training - The sharing of knowledge

PART 1

White to Blue Belt **“Emptying the Cup”**

INTRODUCTION

"Beginners start at white belt indicating purity in the martial arts sense. i.e. one of no knowledge. As a white belt you spend most of your time learning individual techniques and the "rules of thumb" as to how the system works".

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

- * Awareness of your own body
- * Introducing the body to the (martial arts) "way"
- * Rei shiki (martial art etiquette)
- * Tai sabaki (body movement / evading)
- * Ni uke (double deflection)
- * Tsuki (strike)
- * Maai (distancing / clearing)
- * Straight line sparring mode

Blue to Green Belt **“Opponent Awareness”**

INTRODUCTION

“This is blue belt and is an incentive colour. There is little new material at this level with the bulk of your time being spent “threading techniques together”. Partner sparring begins here”

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

- * Fluency in multiple movements
- * Ma ai (partner distancing)
- * Kiai (spirit voice)

Part 1

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Introduction

Welcome to the world of the All Stars Self Defence Centre. Since being founded over 11 years ago the organisation has grown into one of the largest martial arts schools in Victoria with over 2000 students.

Our background has Chinese influences from Fukien Province and Southern Shaolin, but of Okinawan origins from Naha-te to Goju Ryu, "go" meaning hard a "Ju" meaning soft and "ryu" meaning stream, to the Goju Kai system today, "kai" meaning organisation. Our chief instructor Kyoshi Bob Jones started with Goju Kai's Tino Ceberano in 1966 and later left after receiving his Shodan Black Belt under Goju Kai in 1970. Bob Jones started his own system in 1970 called Zen Do Kai and our beginning. Our style is an old style *karate do* philosophy, but our methodology and ideology is universal. We incorporate the latest up to date training methods from around the world to give you a comprehensive and practical system for self-defence. What this means for you is a system of training that is unrestricted in what we have to offer you, but is also well structured to give you the best results. All Stars Martial Arts is an application based universal martial arts focussing on forced confrontations.

The challenge in training is from you to yourself. We build strength where there is none. We show you how to use the strength you already have. We build confidence where there is none. We show you how to use the confidence you have. Strength and confidence comes from within. The journey is an internal one, overcoming the internal battles that rage within to find happiness in society. Our martial arts program is designed to meet your needs incorporating, having fun, making new friends, learning new skills, and developing healthy attitudes. Through these guidelines you will develop better concentration, motivation, discipline, social skills, and self-esteem.

Our system is based on teaching the 8 essentials of martial arts,

- Loyalty
- Truth
- Benevolence
- Self Control
- Etiquette
- Courage
- Justice
- Honour

As the organisation grew, students became instructors, they opened their own school which were known as Families. That brings me to us, we are part of the All Stars Family with our head instructor being Rod Catterall. Our Club is called the All Stars *dojo*. All Stars being the name of the club and *dojo* being the place which we conduct training. All Stars was officially opened in 1991 and has produced over 100 instructors. I understand that you could have trained at any one of a dozen clubs in the area but chose All Stars. I would like to thank you very much for doing so and hope to live up to expectations.

Yours in service
Rod Catterall.

Statement of Purpose

Our Aim

We aim to enhance our style without effecting the signature characteristics and practices of kata, with the help of the International RyuKyu Karate Research Society, is an information based world-wide organization dedicated to studying, the origins, ethos & tactical application theories of traditional karate & Okinawan kobudo. We aim to develop students with strong moral and ethical values as well as strong self-defence capabilities. Who are fit, balanced, disciplined individuals. Who can enjoy life, focus, set goals and find their place in society knowing and respecting others.

Scope

The All Stars is a self-defence teaching organisation and provider of quality professional trainers. We have helped personally develop some of Australia's top professionals through our wide range of programs. Our strong client base ranges from some of Victoria's major corporate, educational and sporting institutions, to training the police tactics unit at the academy. This is but one of the many aspects our company is proud to enjoy in today's market place. Our commitment, reputation and the name of All Stars is everything, as we strive for excellence in delivering a level of service and training others would only dream of.

Methodology

Our methodology is one of teaching the physical aspects of the student and developing the mind through strict discipline, which the student needs and, together, they build a strong ethical, moral philosophy and spiritual introspection, that which is essential.

Our Method

- Physical development
- Development of intellect
- Awareness of inner self
- Fighting without fighting
- Development of self discipline
- Self defence against a single opponent
- Frontline leadership
- Development through reflection
- Awareness of body movement extensions through basic weaponry
- Expression of self
- 360 degrees awareness
- Progressive loading principals
- Understanding defensive themes and application principles
- Development of data base through kata
- Mastery of weapons
- Awareness of a second opponent
- Learning your place in the overall scheme of things

History of Okinawan Kobudo

Okinawan Kobudo - A traditional weapon art

At different times and for various reasons during its history weapons were banned on the island of Okinawa. In 1429, Sho Hassi united the kingdom of Okinawa under his rule and renamed North and South. During the era of his grandson Sho Shin, the policy of "Bunji-Kokka", or government by culture not military force, was put into effect. At this time all weapons were banned except for those used by military forces in 1477. The objective was to restore peace and to disarm rival clans.

Upon seizing control of Okinawa in 1609, the Shimazu clan instituted numerous rules of martial law, one of which was a ban on all weapons. This time, however, the ban was on a much larger scale than that instituted by Sho-Shin. Only the Satsuma samurai, who were the invaders and conquerors of Okinawa, were allowed to have weapons. The methods used by the Satsuma for enforcing the weapons ban were ruthless. Any weapons found in an Okinawan's possession were immediately confiscated and the owner was severely punished. As part of the ban, the Shimazu also prohibited the Okinawans from participating in the study or practice of the martial arts. This ban had a number of serious effects on the Okinawan martial arts. All study and participation was forced underground, and all teaching was done by word of mouth only. No written records exist which would allow us to trace the development of the Okinawan arts during this time period. This has led to the creation of many false legends due to the inability to document facts.

Secrecy became such an obsession that instructors hid true techniques from rival schools, as in the changing or hiding of moves in kata. This eventually led to the development of new and unique fighting techniques and systems including the modification of farming and work tools into weapons for combat use. Thus, weapons were called "farm implements", but underground the fighting population was training in the use and proficiency of these tools. The - 6-foot staff (bo), rice-grinder handle (tonfa), horse's bridle (nunchiyaku), boat paddle (ueku), rice sickle (kama), etc. -- for self-defensive purposes.

Soon the weapons masters became a most feared force in the battle for political freedom, feared by the Japanese and idolized by the Okinawan people whose protectorate they were. This was the birth of what we now know as Okinawan Kobudo - A traditional weapon art. The word "kobudo" means "ancient weapons way". The weapons of traditional Okinawan Kobudo can be divided into two groups or categories: the Major Weapons and the Minor Weapons. The major weapons are those which are widely known and practiced with numerous traditional kata in existence. The minor weapons are those lesser-known weapons for which a limited number of kata exist. In fact, with some of the weapons, practice is limited to weapons manipulations and one-step applications. The major weapons of Okinawan Kobudo include: Bo (6 ft. staff), Kama (sickles), Sai (3-pronged metal weapon), Tunfa (wooden handle from grinding stone), Nunchaku (2 wooden sections connected with cord). Over time, the use of these weapons became formalized into a beautiful, graceful, and effective art that has been passed down from generation to generation.

The fighting attitudes in the martial arts schools became very violent due to the suppression of civil liberties and the general sentiment of the times. And above all, the ban made Karate one of the most practical and effective hand-to-hand combat systems ever developed. The need for practical application kept Karate from degenerating to a mostly theoretical art or a simple or obscure form of exercise.

Martial Arts History & Development

Ancient Martial Arts (Shou' Shu' , "The Lost Art")

Throughout history the art of Shou Shu has been held tightly guarded within elite groups, and was originally practiced by the highest members of society. In Egypt it was the Pharaohs, in India the ascetics. When It was brought to China it was used by the Shaolin warrior monks or later called Triads to fend off the oppressive Manchurians. During this time it was underground and most thought it no longer existed. For this reason it is sometimes referred to as "The Lost Art" or "The Secret Art".It is a rare and somewhat obscure art, usually unmentioned in the written histories. However, It as an extremely powerful yet sophisticated system considered a true privilege for those that trained in it. For this reason it was closely guarded and still is. At many points in history it was nearly lost but fortunately carried on by a few to be taught to the next generation. However it has been carried on and will continue to benefit the human race.

As far as we know, no one has ever put to paper the history of the art. Histories of martial arts as a whole do not mention it. The histories of most modern day martial arts do not intertwine themselves with the history of our art. Most martial arts, and especially Chinese Martial arts, of the modern day evolve from the same place, the Shaolin Temple. Therefore most histories of martial arts will begin there. To most this is where it all started and all histories will begin there. Our history is much older and gently passes the Shaolin Temple, but does not enter. For this reason, you will not find mention of our art in the commonly accepted histories of the various forms of Kung Fu. However the facts of our history can be verified in the histories and legends of many great cultures. Even today archeologists are uncovering symbols which we believe were training aids in our art. Buddhist, Taoist, Hindu and Christian religions alike, all contain bits of our history recorded within their manuscripts.

The first written histories are from about 4500 B.C. They tell of the existence of the art but there is much we do not know. It is hard to say whether this was the beginnings of the art or if it was an already highly developed system of moving. Most historians believe that the art was very basic and consisted mainly of grappling style moves. Basic moves which would rely more on physical strength than skill. However symbols found in ancient drawings are the same symbols we use today to depict certain training drills. Small statues of warriors in training have been found which are unmistakably very sophisticated stances which only someone highly trained in the art would recognize.

Martial Arts of India (Shou' Shu' - Indian History)

The next place we find Shou' Shu' is in the ancient cultures of India. In India it was practiced again by a select group, the high priests and the warriors, the two upper classes of that civilization. However at this time it was not practiced only as a fighting discipline. The art as a whole included the art of Yoga and that of massage. The symbol we use today to signify a student of Shou' Shu' actually has one of its meanings as massage. So the discipline was not only a warriors discipline but also a healer's discipline. The motions of the war art are also found in the ancient eighteen Yoga postures. Motions of the cobra are very evident in these postures and some of the same names are even used by today's Yoga practitioners. There are many systems that teach only one or two of these beasts yet go by another name.

Shou Shu is based on seven different fighting beasts:

1. Bear (Xiong)
2. Tiger (Hu)
3. Mongoose (You)
4. White Crane (Ba He)
5. Praying Mantis (Tang)
6. Cobra (Fu)
7. Imperial Dragon (Long)

The fighting discipline part of this art was called Kalari Payut originating from India. It is still practiced today by certain tribes in India. As of yet, we have not detected the animal motions in the motions of the art of these tribes but this is not proof that they do not have it or did not have it. The motions are evident in the Yoga of these tribes. Due to a lack of written history, little is known of the history of the Indian arts. Much has been passed down as separate but related disciplines in the form of Yoga and massage but little exists as a whole.

Martial Arts of China (Da Mo - Bodhidharma arrives in China).

Probably the most important figure in the history of martial arts is Bodhidharma (his Indian name) or Da Mo (as he is called in Chinese), or the Bodhisattva warrior, (Bodhisattva is a Buddhist term for one who has achieved enlightenment), was an Indian Buddhist prince who came to China not long after 500 A.D. The Indian Buddhist monk Da Mo or as he is also known, Bodhitara, P'u-t'i Ta-mo, Ta-mo, Bodai Daruma, and Daruma to mention a few of his names... all refer to a central figure that spread knowledge in several disciplines and chose to stay among the common people to help them achieve enlightenment. This would be in contrast to a bodhidharma who also has achieved enlightenment but chooses to go on along the path of an ascetic alone.

Bodhidharma was born around 440 A.D. in Kanchi, the capital of the Southern Indian kingdom of Pallava he is thought to have died around 534 A.D. . He was a Brahman by birth, the third child of King Sugandha, was a member of the Kshatriya or warrior caste, and had his childhood in Conjeeveram (also Kanchipuram or Kancheepuram), a Buddhist province south of Madras. He received his religious training from the Dhyana Master Prajnataras, and was considered very wise in the way of Dhyana or Zen practices. Da Mo is said to also have been proficient in Kalaripayat (an ancient karate-like art that was influenced itself by vajramushti) which while including some weaponry included weaponless forms that were practiced in conjunction with the controlled breathing techniques of pranayama. Pranayama is part of the "Eightfold Path of Discipline" in Astanga yoga.

The Eightfold Path

The Eightfold Path, like the Ten Commandments, is a code to live by; but unlike the Commandments, which are held to be equally true and binding for all men at all times, the Path is a set of rules to be followed in ascending order; until the first step has been mastered, one cannot expect to succeed in later steps.

1. The first step in the Eightfold Path is Right Understanding. Man must know what he is about if he is to win salvation; he must know the Four Noble Truths.
2. The second step is Right Purpose: he must aspire to reach salvation.
3. The third is Right Speech: he must not lie and must not commit slander, for both arise out of the will to perpetuate individuality, and thereby shut the aspirant off from salvation.
4. The fourth is Right Behavior, toward which the Buddha offers five precepts: Do not kill; do not steal; do not lie; do not unchaste; do not drink intoxicants.
5. The fifth is Right Means of Livelihood: one must be engaged in an occupation conducive to salvation - preferably the monastic life.
6. The sixth is Right Effort: one must exercise will power if he would succeed.
7. The seventh is Right Awareness: one must constantly examine one's behavior and, like a patient in psychoanalysis, trace it to the cause, trying to understand and remove the cause of misdeeds.
8. The eight and final step on the Path is Right Meditation: one must ponder often and deeply on ultimate truth if one is to find salvation.

As a Bodhisattva, Da Mo was given the job of teaching Chan Buddhism or what is known in Japan as Zen Buddhism. Around 520 to 535 A.D he travelled across the Himalayas to the kingdom of Wei to explain the teachings of Chan Buddhism to the Emperor Wu of China during the Liang Dynasty and to Shaolin temple. Chan is known in the West mostly through its Japanese form of Zen Buddhism. Chan and Zen have the same roots but they developed into different philosophies over the centuries. History tells us that the emperor was not happy with the explanation and expelled him from his court.

Da Mo arrives at Northern Shaolin Temple

Now most histories will say that at that time Da Mo travelled to the Shoaling temple and eventually became the abbot of the temple. Upon his arrival at the temple at age 76, he found the monks in poor physical condition. In order to strengthen them so that they would be able to carry out their meditations and perform the physical labors necessary to maintain the monastery, and if attacked by bandits, could not even defend the Shaolin Temple, he began teaching the monks the Eighteen Lohan Qi Gong exercises to improve the health of the monks.

Da Mo's teachings instructed the Shaolin priests how to gain health and change their physical bodies from weak to strong (muscle/tendon changing), and taught the priests how to use Chi to strengthening the blood and immune system, and to energize the brain and attain enlightenment (marrow washing). He also taught the 18 Lohan movements and the 5 animal forms. This is where the histories of martial arts as told by most scholars will begin. The first two exercises are what Sanchin kata is based directly on exercises taught by Daruma.

The four sets of exercises are,

1. Yi Jin Jing or Ekkin Kiko (Chi Kung): muscle and tendon transforming ki exercise or form, focuses on first circulating ki through the primary meridians then through the whole body. As this is done, the muscles and tendons are strengthened and stretched.
2. Xi Xue Jing or Senzui Kiko (Chi Kung): bone marrow washing form or ki exercise stresses leading the ki into the bones and up the cerebrospinal system.
3. 18 Lohan Shi Ba (Kung Fu): Also known as Shou or Shihpa Lohan Shou, or Eighteen Hands of the Lohan Buddha. 18 Lohan movements from which develop the 18 Lohan forms. Later the 54 Lohan forms and then the 108 Lohan forms develop from the original 18 movements. The physical drills of which were incorporated into the Shaolin Chi Kung and martial arts (what became known as Kung Fu - which is pronounced gung-fu, or, Shaolin ch'uan fa in Mandarin and which in Japanese is Shorinji kempo training of the times. At the present time, Lohan is used to designate all famous disciples of the historic Buddha, but more generally the term refers to those five hundred arhats (Sanskrit term for those who have achieved nirvana) who are supposed to reappear on earth as Buddha.
4. Wu Xing Shou (Five Animal Kung Fu Forms): Dragon, Tiger, Leopard, Crane and Snake.

During this time, Da Mo travelled the Wu Tang Mountains (Not to be confused with Wu Dang, the root of Wu Shu). He chose five disciples worthy of learning the full art of Law Hong Gung, or the monk's martial way. He taught the seven animal systems known for their balanced motion and fighting ability. Each of these animals comprised a complete fighting system and combined they formed the most powerful fighting system ever known to man. These animals are: The Bear, the Tiger, the Mongoose, the Crane, the Mantis, the Cobra, and the Dragon.

These five disciples were given the responsibility of carrying on these arts for the protection of their country. While each of these disciples went their separate ways and taught their arts, two are very important in our history, Elder Cheng and Elder Chin.

It is believed that Elder Chin took it upon himself to specialize in this form and teach it to the common people to aid them in the preservation of their health. Over time it lost definition in its weapons. This could be due to the fact that communism outlawed martial arts and all of the masters were either exiled or executed. Or possibly it happened prior to this. This form eventually evolved through different schools into what is now modern day Tai Chi. The Tai Chi forms taught today have evolved into forms very different from that original snake and crane form but if you look very closely and you know what you are looking for you can still see remnants of the old form within them.

Northern and Southern Styles of Shaolin Temple

The name Shaolin comes from the Shao She Mountain and from the forest that surrounds it. The Chinese word for forest is "Lin" and for temple it is "Su". Shao Lin Su = Shaolin Temple. The Shaolin Monastery is built in Henan Province in 495 A.D is the location of Northern Shaolin Temple. The first abbot is "Ba Tuo". Ba Tuo received the land at the foot of the Shao She mountain from the Chinese emperor to build the monastery. Ba Tuo's lineage was short because he taught Xiao Xing Buddhism. This narrow, restrictive form of Buddhism had so many rules (250 for men, 500 for women) that it was impractical for most people. As a result, Ba Tuo had few disciples. However, the two former generals Qui Wong & Sheng Tsu become his students and bring martial arts to the temple. His lineage ended when Da Mo became abbot of the Shaolin temple.

Many think of the Shaolin temple as the beginning, and for most it was. The Shaolin Temple is generally accepted as having the greatest influence on all existing martial arts today, it was a melting pot for various strands of the original arts. It was a place of refuge, especially for those who had fought as soldiers. These "unshaved monks" as they were called, were allowed to live and train in the temple to avoid persecution. They blended their military arts with the bits and pieces of Law Hong Gung that were practiced in the temple.

It is important to remember that the training of these soldiers was very different than that of the training of Law Hong Gung. They were trained in a military atmosphere and very quickly. Where a person can study Kung Fu over a lifetime, soldiers had to learn a fighting art in months to be readied for battle. Therefore a soldier's training was a simplified fighting system which trained for the circumstances that a soldier would most likely encounter and trained in a way that could most quickly prepare for that circumstance. Not necessarily trained in a complete and thorough manner. A soldier trains to fight for his leader and is expendable. A martial artist fights for his own preservation and does not normally consider himself expendable. Therefore the arts are very different.

Northern Shaolin Styles ;In the colder Northern regions of China the ground was hard, allowing more stability when kicking and stepping. Therefore, Northern Shaolin styles emphasize kicking, long-range, acrobatic, and ground-fighting techniques. Many of the fancier kicks are acrobatic and graceful as well as powerful, but the basic kicks can be effectively applied by any well-trained student.

Upon becoming abbot of the Shaolin temple, Da Mo made a sort of prophecy. He tied six knots in the belt of his robe and stated that his lineage would end upon the fifth abbot following him. After Da Mo, his disciple Hui Ke was named abbot of the Shaolin temple. After Hui Ke; Sheng San, Gao Xing, Hung Jen and Hui Neng were each appointed abbot in turn.

Each received the robe of Da Mo upon becoming abbot. During the six generations of Da Mo's lineage, the teaching of Ch'an Buddhism was done using a mind to mind, heart to heart philosophy, avoiding unnecessary verbal instruction. Hui Neng changed this philosophy by writing down the teachings of Ch'an. These writings allowed Ch'an to spread outside the Shaolin temple, but they also signalled the end of Da Mo's lineage.

Southern Shaolin Temple - The Southern Shaolin Temple in the Southern Province of Fujian, China was ultimately the result of Northern Temple monk warriors responding to a request for martial assistance from a young Tang Dynasty. Tang Emperor, Lee Shimin (600-649 AD), approved the proposed site and the construction of a Southern Shaolin Temple. He was particularly appreciative, as the warrior monks had earlier saved his life in a conflict with a rogue General who challenged his ascendancy to the throne. Lee Shimin (Imperial title - Tai-Tsung) reigned from 626-649 AD. He brought Taoism and Buddhism together with Confucian policy to rule the country. The Chan tradition of the Southern Shaolin was also created at this time, together with that temple's practice of martial arts.

Southern Shaolin Styles; In the warmer Southern regions of China, the ground was softer and often muddy, making kicking and stepping more difficult. As a result, Southern Shaolin emphasizes higher stances and hand techniques. The practitioner of Southern Shaolin will patiently wait for an attack, then quickly block and counter as the opponent strikes, catching the opponent off guard.

Destruction of Southern Shaolin Temple

Centuries later, events during the Ming / Qing transition produced a political climate that precipitated an increased need for martial arts development in the south. During that time, Ming supporters and

Southern Shaolin warriors formed a secret society called the Hung Fa Wui. Additional society members included high-level ex-Ming military officers and members of the Ming Royal Family. The creation of the Hung Fa Ting and the Hung Fa Wui to 1646 A.D. - two years following the collapse of the Ming Dynasty in Northern China. The martial experts of the Hung Fa Wui pooled their knowledge to create a combat system that would be quick to learn and effective against all styles via the mapping of spatial, temporal, and energetics characteristics of the battlefield to human physiological structure. The highly scientific paradigm shift of this fighting system occurred in the Southern Shaolin Temple through the combined efforts of Shaolin monks and the Hung Fa Wui secret society - specifically in a place called the "Weng Chun Tong".

The fighting effectiveness and revolutionary activities of the Southern Shaolin systems astounded the Qing Emperor at that time. In response, the Qing ordered the destruction of the Southern Shaolin Temple through the use of overwhelming odds. Surviving members scattered throughout the Southern Provinces. Supported by other secret societies, these revolutionaries continued to spread their activities and fighting style.

Re-Construction of Southern Shaolin Temple

In June, 1991, the Northern Shaolin Temple sent their Martial Monks to teach martial arts at Putian. Hand in hand with the Putian Southern Shaolin Research Association, they started to rebuild the "Southern Boxing and Northern Kicking" magnificent martial arts era. The Putian Southern Shaolin Research Institute was further invited to make a horizontal inscribed board with the words on it saying "World's No. 1 Temple" on August 21st, 1991. The board has been hung at the top of the gate of Tian Wang Dian of Song San Shaolin Temple signifying the unity of the two temples as one Shaolin identity. The reconstructed Southern Shaolin Temple has been a very effective driving force for propagating and developing Chinese traditional martial arts, while simultaneously strengthening relations with the Chan Grandmaster of the Northern Shaolin Temple. By Dec. 8, 1998, the Temple re-opened to the public.

What evolved in the Shaolin system was a combination of the soldier's way, the exercises taught by Da Mo (which were intended as exercises, not fighting arts) and bits and pieces of Law Hong Gung. This came to be known as Chuan Fa or Kung Fu. This eventually spread to the commoners in mainland China and was called Kung fu. They needed an empty handed fighting system. This part of the history is common and can be found in almost all texts on the fighting arts. From China it spread into Okinawa and practiced there, in Okinawa it was called Kenpo. Kenpo meaning ("The Law of the Fist" is used by Okinawans to denote any fighting system that has Chinese influences).

Influences on Okinawan Martial Arts

Okinawan martial arts have been influenced by many changes in Okinawan history. In 1669, the ban on weapons was joined by a further edict banning the practice of martial arts. Okinawa-te was forced to become an "underground" activity and began to be practised in great secrecy. Over the next two centuries the techniques of the both the empty-handed art and the weapons art of Kobujutsu were refined and systematized. In Okinawa, the Chinese influence in the development of the Okinawan martial arts led to their martial arts, originally only known as "Te" (Hands), to be referred to as To-De, "Chinese Hands".

Te becomes Tode;

In 1761, the first recorded demonstration of Chinese martial arts or Tode took place on Okinawa when a expatriate Chinese by the name of Ku Shanku (who spent six years in Okinawa) performed his boxing

and grappling skills in front of a delighted audience. This served to elevate Chinese arts above Okinawa-te in the eyes of many Okinawans so that those known to have the "Chinese hand(s)" attained legendary status overnight (much in the same way as those who claimed to know "Kung-fu" would become legends in the Western world over 100 years later!). By the mid-nineteen century, the distinction between the various Te taught in particular areas became blurred and Okinawan martial arts became known by the style of the teacher(s), rather than the location in which they taught. Chinese boxing was now well and truly integrated into the native arts and the term Te had fallen into disuse, being replaced by Tode. Tode had been introduced and was now being taught by either Chinese expatriates like Ku Shanku or Okinawans who had studied Chinese boxing in China (mostly from the Fukien province).

Okinawan -Te The development of Karate began in Okinawa, an island south of Japan. Okinawans travelled to China, where they learnt the Chinese martial arts. On their return to Okinawa they set about blending their own martial arts, okinawan te or (initially simply called Te, "Hands") with what they had learnt in China and called it To-De, Chinese Hands. Three main villages became known for the teaching of Te and this gave rise to three styles; Naha-te, Shuri-te and Tomari-te, each named after the village in which they were taught. These systems were:

1. Shuri-te Hard techniques (Go) influenced by Kenpo, seen more as an offensive system. Shuri-Te is the name of the particular type of Okinawan martial art that developed in the Shuri, the ancient capital of Okinawa. One of the early Okinawan masters, To-De Sakugawa (1733-1815) is credited as being one of the initial importers of Chinese martial arts to Okinawa, in particular to Shuri, where he started the development of the Shuri-Te style of Okinawan martial arts. Sakugawa had a student named Sokon Matsumura, who in turn taught Ankoh Itosu, who was destined to become a great martial artist and teacher in the 19th century, who introduced the practice of To-De, as the Okinawan martial arts were called, to the Okinawan school system. Ankoh Itosu's contribution to To-De was the emphasis of Kata and its practical application, called Bunkai. Many students of Ankoh Itosu became significant figures in the early development of Karate. Amongst Itosu's students are Gichin Funakoshi (1867-1957), who later moved to Japan and founded Shotokan Karate, and Kenwa Mabuni (1890-1954), combined aspects of Naha-Te and Shuri-Te, also moved to Japan, and founded Shito-Ryu Karate.

2. Naha-te Softer techniques {Ju) of Kenpo, plus strong breath control and is regarded as more of a defensive system, with grappling, throws, and locks. Naha-Te is the name of the particular type of Okinawan martial art that developed in the port town of Naha, the modern-day capital of Okinawa. The martial art that indigenously developed in Okinawa was called Te ("Hands"), and the continuous Chinese influences that incorporated Chinese Boxing (Chuan Fa, nowadays known as Kung Fu) were eventually reflected by naming the Okinawan martial arts To-De, "Chinese Hands". Credited for the early development of Naha-Te is Kanryo Higaonna (1853-1915). Kanryo Higaonna's students include Chojun Miyagi (1888-1953), the founder of Goju-Ryu Karate and Kenwa Mabuni (1889-1952), the founder of Shito-Ryu Karate.
3. Tomari-te The hard and soft techniques of Kenpo.

Tode becomes Karate;

In 1879, with Japan united under the new Meiji government and the power of the Satsuma clan broken, Okinawa was made a province of Japan and became subject to the system of law governing all of Japan (this fortunately meant that the practice of martial arts was no longer illegal). However, the authorities set about "Japanizing" the Okinawan culture and way of life and although this met with some resistance, it also inevitably led to many changes. With the education system now conforming to the Japanese system, Chinese and Okinawan words began to be replaced with Japanese pronunciations. Since Tode was pronounced Karate in Japanese, from this point on, there was an increasing trend to use the Japanese pronunciation. Notwithstanding this, the term Tode continued to be used until just before World War II and was still used by some styles well into the 1960's.

From these three original systems four main styles of Karate developed - Goju Ryu, Shorin Ryu, Uechi Ryu and Shorei Ryu. Naha-te, has become Goju-Ryu and Tomari and Shuri-te became Shorin-Ryu and again split into a few different styles. Funakoshi introduced Shotokan to Japan in the early 20th century. Other Okinawan masters soon followed him - Chojun Miyagi with Goju Ryu and Kenwa Mabuni with Shito Ryu. From these masters many new styles were soon developed. For example Kyokushinkai by Mas Oyama is an amalgamation of Goju-Ryu and Shotokan Karate, Goju Kai by Gogen Yamaguchi, Wado Ryu by Hinonori Ohtsuka. However, the modern-day karate has evolved into something completely different and bears little to no resemblance to the original system, it has been taught outside of Japan now for over 40 years. There are now hundreds of different styles of karate across the world, but all can be traced back to the original four styles from Okinawa.

Karate ("Chinese hand") becomes Karate - Do ("the Way of the Empty hand")

In 1935, a group of Okinawan masters decided to change the kanji (Chinese characters) for the first part of the name karate. This was suggested by the famous karate master Gichin Funakoshi who believed that in order for the art to be fully accepted into Japanese culture it first needed to be seen as an indigenous art. At a time when Japan was swept up by nationalist fervour and in particular, about to go to war against China, he felt that it was time to change the Kanji (Chinese character) for kara from one referring to China (or more correctly - the Tang dynasty) to another with the same pronunciation but meaning "Empty" . At the same time it was decided to adopt the suffix -do (hence Karate-do), which not only allowed the art to become registered as a Japanese cultural icon but for the first time formally acknowledged Karate as an art of self-perfection rather than simply as a means of self-defence. In Gichin Funakoshi's own words: "Karate-do strives internally to train the mind to develop a clear conscience enabling one to face the world truthfully...mind and technique are to become one in true Karate".

Goju Ryu Karate Do to Goju Kai;

There were three epochs mentioned with three masters respectively in their evolution in the history of

Goju-Ryu school. First was the time when the school was known only as Naha Te by Kanryo Higaonna during 1870s of which time the islanders were forced to surrender their nationality under Japanese rule. Second was when the school was named Goju-Ryu by the group headed by Chojun Miyagi during 1930s of which time Japan engaged in the World War II. The third and final time period was when the national structure of Goju-Ryu organization was established in mainland Japan by Gogen Yamaguchi in 1950 during the post war period. The organization has been called Goju-Kai Karate-Do since that time.

Goju Ryu, "go" meaning hard a "Ju" meaning soft and "ryu" meaning stream, to the Goju Kai system today "kai" meaning organisation named by Gogen Yamaguchi in the 1950's after the old Masters Miyagi Chojun death.

Karate is currently popularised by:

- Masatoshi Nakayama, Keinosuke Enoeda: Shotokan Karate
- Morio Higaonna: Goju Ryu Karate
- Gogen and Gosei Yamaguchi: Goju Kai Karate
- Mas Oyama: Kyokushinkai Karate
- Fumio Demura: Shito Ryu Karate
- Richard Kim: Shorin Ryu Karate

Our Lineage

Aragaki Seisho (1840-1920) – Aragaki the Cat a Naha te Master. The curriculum of Aragaki includes at least Seisan, Chishaukin, Sochin, Unshu and Niseishi, Sanchin, Sanseriru, and Superinpei. He was also said to of been proficient at Ryukyu Kobudo, and was responsible for passing on the following Kobudo Kata: Urasoe Bo, Sesoko no Sai, Shokyu no Kon, Aragaki no Sai and Tsuken Hantagwa no Sai. It is said that when Aragaki left for China on official business as interpreter for the Ryukyu Royal government, that he left his young protege Higaonna Kanryo in the capable hands of his friend and senior Kogusuko Taitei.

Xie Zhong Xiang or Ryu Ryuko Sensei as he was called (July 1852-February1930) was a Chinese Master who taught Chinese Kenpo (Kenpo meaning "The Law of the Fist" is used by Okinawans to denote any fighting system that has Chinese influences), and he learnt the martial arts from master called Kwan Pang Yuiba at Shaolin Temple. Xie Zhong Xiang, sometimes referred to as "Rusi" by locals of his village was born in Chang-le, Fujian. In his early years, he followed in the footsteps of "Pan Yuba" to study Ming He Quan. In 1883, he set up a martial arts center and started to receive students and pass on his style of Wushu. His Chinese boxing style Quan Fa had its own special and unique characteristics. He was a first generation master (Shi) of Whooping Crane Boxing. In 1866, RyuKo formally started teaching his form of Te. Many believe that Xie was the teacher of Higashionna Kanryo and other turn-of-the-century Okinawan.

He was also called RyuKo. Weather this was truly his real name and picture or his actual birth and death date. Whooping Crane which strikingly resembles Goju Ryu definitely plays a generous role in many Okinawan as well as Goju Ryu Kata. Defined particularly in Suparunpai, Kururunfa, Saifa, etc; those Kata brought back to Okinawa from China each demonstrate specific movements from White Crane. This would explain as back up evidence to the current line of history, which is still somewhat fuzzy due to the destruction of material during the Second World War. RyuKo is given credit for being the teacher of Kanryo Higaonna.

Higaonna, Kanryo “ (10/03/1853-23/12/1917) may be the earliest master who can be traced back in the history and who founded a background of Goju-Ryu system. The system was called Naha-Te. Prior to Higaonna, there was another master named Aragaki Seiso, (1840-1920) of Kume recognized as a Naha-Te master who was said to of been Higaonna Kanryo's first teacher. Unlike Shuri-te, Naha-te represents newly imported Chinese forms from Fukien Province of China. Kanryo was known as the master who introduced kata Seisan. Almost all of the Goju kata were handed down from Higaonna Kanryo Sensei. The following kata were handed down by Higaonna Sensei from Ryu Ryuko Sensei: Sanchin, Saifa, Seiyunchin, Shisochin, Sanseru, Sepai, Kururunfa, Sesan, and Suparinpei. The original creators of these kata are unknown. Most notable students of Higaonna Sensei was Miyagi, Chojun the founder of Goju-Ryu, and Mabuni Kenwa of Shito Ryu.

Miyagi Chojun (15/04/1888-08/10/1953) Miyagi was advised to travel to China by his Sensei to study the martial arts. His search led him to the hard school of Shaolin Chuan; the soft school of Pakua Chan; and from these two he developed his own style of Goju. The system of Goju-Ryu was founded. He advocated that both the hard and soft complimented each other and he created his version to Sanchin kata with closed fists and Tensho kata ("rokkisho") from white crane system with open hands, a formal exercise which combined both these elements. Miyagi Chojun also created the katas Gegisai Dai Ichi and Gegisai Dai Ni. Miyagi was the only student of Higaonna to be taught all of the kata that had been passed down from Ryu Ryu Ko. With the exception of some Bo techniques however, Higaonna did not pass on his knowledge of weaponry, believing weapons to be unnecessary in peaceful Okinawa. One of Miyagi's students was Master Shimabuku and it's through this lineage that Seiuchin Kata arrived in

Isshinryu. On his death bed, the old master Miyagi called for all the Senior Members and announced to them his choice of a successor. It was then that Gogen Yamaguchi became 10th Dan and the Grand Master of Goju Karate – the Kaicho!!

Gogen Yamaguchi (20/01/1909-20/05/1989) also known as the cat renamed the system and founded Goju Kai (Kai – meaning Organisation) in the 1950's after the old Masters death.. He was a student of the Carpenter Murata who was a senior student of Miyagi Chojun. Gogen. Established the All Japan Karate Federation 1964. Yamaguchi travelled to Hawaii on the invitation of Instructor Masaichi Oshiro. (Kyoshi Tino Ceberano's Instructor.) It was here at the Hawaiian Goju Karate School back in 1966 that Kyoshi Tino first met and studied under Grand Master Yamaguchi.

Tino Ceberano after receiving his 3rd Dan by the Grand Master, and at the request of Kaicho Yamaguchi, the young instructor Tino Ceberano left his native country of Hawaii in 1966 to start life in Melbourne with the purpose of establishing the style of Goju Karate in Australia. In May 1989 Kaicho Gogen Yamaguchi died aged 81. In 1990 Goshi Yamaguchi (3rd Son of the Master) a long time friend of Kyoshi Ceberano took over the reins of the Goju Kai and promoted himself to the rank of 10th Dan. Kyoshi Ceberano decided his future lay separate of the Organisation and formed the International Goju Karate School maintaining the ideals of the truly traditional Style of Goju Karate.

Kyoshi Bob Jones was a student of Tino Ceberano. In 1965 Bob trained under Jack Rezinsky for 12 months, and then in 1966 trained under Tino Ceberano receiving his Shodan rank from Tino 4 years later in 1970. Bob later left Tino to develop his own system called Zen Do Kai in the 1970's. The kata's passed down were Tensho, Sanchin with closed fist, Saifa, Seiyunchin, Shisochin, Sanseru, Sepai, Kururunfa, Sesan, Suparinpei. He also created 2 versions of Nihunchin. Some of the most famous of Bobs students are Richard Norton, Grant Kenny, Jimmy Barnes, Stevie Nicks, Mick Jagger, Dave Berry, Billy Manne, Steve Nedelkos, Ralph Lanciana.

Shihan Raffael Lanciana one of Bob Jones most senior students of Zen Do Kai, began his training over 30 years ago.

Sensei Rod Catterall (8/10/1965-) one of Raffe's students began his training in October 1979 under George Zakaria one of Raffe's senior instructors. Later Rod attended one of Raffe's training camps and met Raff for the first time. Raff asked Rod what he wanted to be in life, and Rod answered to be in the movies. From that point onwards Shihan Raff has been Rod's trainer, mentor and advisor assisting Rod in achieving those goals. Rod had been successful in appearing in a movie with Jackie Chan, Anthony Hopkins, Guy Pearce, Sam Neil and auditioned for Street Fighter with Van Dam. Rod received his Shodan rank under Raff in December 1985. Sensei Rod later started his own school teaching the old Zen Do Kai kata's as passed down by Kyoshi Bob Jones and Raff Lanciana calling his schools All Stars Self Defence Centres in 1991 preserving the old ways and ideals of Zen Do Kai and Goju Kai Karate do, in order to understand the new.

About the Head Instructor

Rod Catterall was born in October of the year of the snake. Rod's family have all been involved in some form of teaching or training, starting with his father's cousin who was a special tactics instructor during World War 2 to an elite secret commando unit unknown to Australians until after the war called Z-Force. Rod met two members of that unit and they started teaching him all they knew about hand to hand combat and the martial arts. (the skills that kept them alive during those war years)

These two men fought in the early years in underground death matches to determine who was the best in the world. They both were world champions and are still alive today to talk about it. They are brothers. They are also pioneers in their own right, studying many different forms of martial arts, for example Savat, La Savat, Judo, Kodakan, Karate, Jujitsu, Sumo, Shou Shu and Chinese boxing. Rod's father, too, did his time in the military for some years stationed in Australia, much of which is unknown. His grandfather served in the great war, World War 1 and was a decorated hero. Rod's grandfather was a boxer who fought in the old circus or carnival days when they went from town to town and took on or comers in bare knuckles fighting.

Rod began his martial arts training in 1972 in a school of Judo, then a couple of years later in 1979, decided to take up a style of karate do called Zen Do Kai, under Sensei George Zakaria, under the wildcat family headed by Shihan Raff Lanciana, in conjunction with Kyoshi Bob Jones. Sensei Rod Catterall later founded All Stars Self Defence Centre in 1991. A prominent tutor and lecturer of self defence in Victoria, in his school years Rod excelled in sport, karate do, judo, boxing, weapons and taught karate in his spare time. During his early years of training he competed in various karate tournaments and became State Champion in weapons, combat and kumite or fighting. He also competed in various full contact kickboxing bouts and later retired undefeated after starting full time work. He continually studies and researches his chosen art form, recently being awarded, in December 2001 his full 4th dan in Zen Do Kai. He has appeared on national television, featured in films both here and overseas. He has been featured in radio interviews, published in numerous newspapers and magazines.

In later years he spent time working with the Department of Sport and Recreation and the Martial Arts Control Board. Developing guidelines for licencing of instructors, training of coaches at an Olympic level, and implementing effective strategies for teaching women self defence. He is also a lecturer for ACU (Australian Catholic University) and instructor to the PDT (Police Defensive Tactics Instructor Unit).

In recent times he has been researching and designing corporate training and personal development programs, for example, corporate games, motivation, conflict resolution, stress control, anger management, harassment and bullying etc.

He has had the pleasure of working with such people as Sam Neil, Jackie Chan, Anthony Hopkins, Samo Hung, Marcus Graham, Guy Pearce to name a few.

*“Which is better to fulfill one thousand desires
or concore just one.”*

Unknown.

Ethics of Karate

Karate training builds character. It makes one a better human being. Most people are familiar with the rigorous physical training endured by karate students, particularly in the early days of the art, in Okinawa, Japan and Hawaii. Despite the seemingly superhuman feats of some karate practitioners, physical conditioning and demonstrations represent only the most basic level of training.

Because of the tremendous danger posed by a well-trained fist, the teachers of old were extremely careful in selecting their students. A prospective student might be forced to endure numerous rejections, insults and even physical attacks from the teacher before he was considered for acceptance. Once accepted, he might then have to endure months or years of menial chores followed by gruelling and monotonous basic training exercises. A student could expect to spend at least three years on the first kata (form or sequence of movements).

All this was designed to test the student's patience and determination. Moreover, it ensured that the student would develop sound basics -- something that is overlooked far too often in today's fast-paced world where even young children are awarded black belts! Naturally, a high percentage of students quit out of sheer frustration. The system was designed to eliminate hot-tempered and impatient students before they could learn the more dangerous aspects of karate. In addition, students were constantly taught ethics in the form of sayings or stories that were handed down from generation to generation.

Courtesy

One of the most well-known sayings is that "karate begins and ends with courtesy." On the surface level, we observe that each kata begins and ends with a bow. The student also bows when entering and leaving the Dojo and when greeting his Sensei and seniors. Bowing and similar formalities, however, represent only the outer form of courtesy. A karate student's courtesy must flow from the heart (kokoro) and extend to respect for life itself. As such, karate is never used for aggressive purposes but only for self-defence as a last resort.

Restraint

The greatest ethic of karate is to avoid its use. "Karate ni sente nashi" means that "there is no first attack in karate." As a defensive, unarmed art, karate is only used when there is no other alternative. The best strategy is to prevent or avoid a confrontation. When one is attacked unexpectedly, karate may be used but only to the extent necessary. If attacked by a single assailant, some of the teachers of old recommended the use of non-deadly techniques similar to those practiced in judo or jujutsu. The potentially lethal striking and kicking techniques of karate were reserved for attacks by armed or multiple assailants.

"Karate ni senti nashi" means more than 'not attacking first'. By such a simple definition, a karate practitioner could simply wait for an attack and deliver a deadly counter-attack. Karate students are taught to hold back their fists when angry and to ensure that they are calm and clear-headed when forced into a defensive situation. Zuiho Mutsu, who visited Hawaii in 1933 along with Kamesuke Higashionna, was quoted as saying that "a fist in the pocket is the best place for it." Hawaii's Kenpo pioneer James Mitose described the fist as a "treasure in the pocket." Just as a sword is best kept in its scabbard (saya), so too is a fist best withheld, or kept in the pocket.

Determination

When the situation calls for it, a karate practitioner will commit oneself wholeheartedly to the cause of justice, whether directed toward their own defence or the protection of others. Gichin Funakoshi, one of the Okinawans most responsible for the introduction of karate to mainland Japan, and the founder of the Shotokan form of karate, wrote that "true *Karate-Do* is this: that in daily life, one's mind and body be trained and developed in a spirit of humility and that in critical times, one be devoted utterly to the cause of justice." Shoshin Nagamine, founder of the Matsubayashi-Ryu form of Shorin-Ryu wrote "the dojo is the place where courage is fostered and superior human nature is bred through the ecstasy of sweating in hard work."

Karate in Daily Life

The goal of being able to defend oneself is limited. Of infinitely greater importance is how the karate students conduct themselves in daily life. Teijunsoku (Nago Oyakata) wrote "no matter how you may excel in the art of te, and in your scholastic endeavors, nothing is more important than your behaviour and your humanity as observed in daily life." Gichin Funakoshi added "when you learn how karate is related to everyday life, you will have discovered its essence. In this respect, daily life can be considered to be the true Dojo.

It is useful to be able to block punches. On a day-to-day basis, it is probably more useful to be able to handle criticism and unexpected difficulties. How does one act when faced by a problem at work or at home? A karate student sees such situations as part of their training. They can remain calm when punched and easily deflect the blow -- so too should they be able to remain calm when cursed at or when a driver acts rudely on the freeway. How do they act in an emergency? Can they summon all their strength and determination at a moment's notice? This is the true test of their ability.

A karate student will train for hours in the dojo without complaint. How hard will they work at their job? There should be no difference at all. A student could work for years to obtain a dan ranking. Will they similarly strive to educate themselves? A student treats their seniors in the dojo with respect and their juniors with understanding and compassion. How do they treat their family and friends? Again, why should there be a difference?

The measure of a karate student is how they acts as a son, daughter, father, mother, husband, wife, friend, and co-worker. If they excel in the techniques of karate but fails in the responsibilities of life, then they should reassess their training. Karate without the ethical component has been described as nothing but "bestly behaviour."

Karate is not merely athletics, although there is an athletic component to the art. It also differs from dance and similar performance activities in that karate students bear a greater responsibility to restrain themselves. One of my teachers was fond of saying: "learn to know yourself, be sure you know yourself, then don't show yourself." Karate is definitely not a sport, although some people practice it as such. In Karate there is no sense of winning or losing. If forced to use the art, the student will abandon all sense of self, which negates the premise of any external award or competition. A student accepts rank and title with quiet humility and an acceptance of responsibility rather than with "high fives" and cheers.

The Self As The Opponent

With daily life constituting the student's real dojo, their own self becomes their true opponent. In this respect, "karate ni senti nashi" can be viewed as a koan or internal riddle. How can there be a first attack when the opponent is the self? Put another way, how can there even be an opponent?

Sadao Yoshioka, one of Hawaii's leading Aikido sensei, used to liken the spirit to a mirror. When covered by dirt and dust, the mirror cannot properly reflect the world. The internal aspect of martial arts training consists of constantly polishing the mirror of self. For each step forward in physical training, the student should take two steps inward!

Karate training builds character. It makes one a better human being. The rigors of internal training are just as arduous as those of physical training. When asked for a brief definition of a good Karate person, Shoshin Nagamine replied: "Kisshu fushin (Oni te hotoke kokoro) -- a demon's hand, a saint's heart."

By Charles C. Goodin



The Japanese character for Zen.

Calligraphy by Junko N. Sadjadpour

Dojo Etiquette

Strict formalities are observed in almost all phases of *karate-do* practice. The rigid training methods are partly due to the military training of the art. There are many benefits to a detailed code of behaviour or conduct in a *dojo* (training hall). These customs have been handed down from ancient times and are continued today as part of *karate-do* training.

Follow these rules of etiquette in all your *karate-do* training as it is one of the ways by which you learn discipline, self control, patience and respect. When you embark upon something, before you start, fix your intention on the “four oaths” and put selfishness behind you, then you cannot fail.

The Four Oathes

- 1-Never be late in respect to the way of the warrior (bushido)
- 2-Be useful to the *sensei*
- 3-Be respectful to your parents
- 4-Get beyond love and grief and exist for the good of man

Students of *karate-do* are encouraged to look to the senior students (*sempai*) to learn proper behaviour. The senior students are relied upon as role models and are treated with respect. The *sensei*, or instructor, needs only to correct the senior student and all others are expected to take the same criticism to heart.

Basic rules of etiquette

1. Remove your shoes BEFORE entering the dojo.
2. Always bow when ENTERING and LEAVING the dojo.
3. Bow to your partner at the start and finish of each practice.
4. Greet the head teacher first when you enter or leave a class.
5. If you arrive late to class do not proceed onto the training area until the instructor acknowledges you.
6. Always bow first and lower before and after addressing higher ranks.
7. Always use the correct teaching title when addressing instructors. Eg, *sensei*, *sempai*.
8. Never step over or touch another students weapon or equipment without permission.
9. If your uniform or belt becomes loose or untied, stop practice and bow to your partner. Move to the back of the dojo away from the training area, correct your equipment whilst on one knee and return to training. Remember to bow to your partner.
10. Never leave the training area during training without the permission of the *sensei* or *sempai*.
11. Always obey the instructor’s commands quickly and without question.
12. Where possible, never walk in front of a higher rank, walk behind them.

Supplementary Rules

1. Never swear, spit or use any other form of bad behaviour.

2. Students will maintain a serious attitude at all times. No profanity or loud talking is permitted in the dojo.
3. No Karate-Ka will provoke violence outside the dojo or allow himself to be provoked into violence, under pain of expulsion from the sport of Karate for life
4. If you are not sure what to do, follow the example of the senior students or ask for help.
5. At all times, show respect to your parents, *sensei*, fellow students and equipment.
6. Spectators are to please keep quiet and seated until class has finished.
7. Always show your training card and sign in before class.
8. Do not smoke or eat in the *dojo*.
9. Never lean on the walls or other places.
10. Leave all non-essential equipment in the change rooms.

“Karate begins and ends with courtesy.”

Gichin Funakoshi, Okinawan Karate master

Code of Conduct

Objective

The Training Academy (“TTA”) has as its key objectives:

Providing instruction in a safe environment in the martial art of All Stars Self Defence Centres.

1. Developing the mental and physical tools for improving personal safety and security.
2. Promotion of good health and vitality.
3. Development of positive self-esteem and self-confidence.
4. Development of a person as a positive role model in the community.
5. Creating expertise in confrontation management.
6. Pro-active crime prevention through increased awareness and positive attitudes.
7. Developing healthy community attitudes and values.

All persons participating in a class or course conducted by TTA must agree to be bound by this Code of Conduct. TTA reserves the right to make amendments or additions to this Code of Conduct at any time.

Participant Understanding

All Stars Self Defence Centre is a contact martial art, meaning it involves physical contact with one or more other practitioners in ways designed to simulate as closely as possible the self-defence options available to a practitioner when confronted with physical aggression and/or threatening behaviour. As in any other physically demanding recreational activity, there is always a risk of injury. Any person participating in a class conducted by TTA does so with the full understanding that whilst it is the policy of TTA to minimise this risk, the nature of contact physical activity prevents its total elimination. Persons participating in a class conducted by TTA do so of their own volition and at their own risk.

Safety

1. Persons must not wear jewellery or watches during training.
2. All persons participating in training agree to maintain self-control at all times and maintain all care in the application of any technique.
3. Any person who, in training, exhibits behaviour that, in the judgement of the Instructor, is a danger to other participants, shall not be allowed to continue training until the Instructor determines the danger is no longer present.
4. Any injury must be reported to the instructor in charge with all details of incident documented.

Training Area Etiquette

1. Persons will bow in the appropriate manner upon entering the Training Area.
2. Shoes must be taken off before entering the training area unless the shoes are special martial arts footwear approved by the Instructor (see “Clothing” below).
3. Persons must be punctual, preferably early, so that they are ready to train when class commences. If arriving late, a person must wait at the side of the Training Area until the Instructor indicates that a person may join the class.
4. Persons must not chew gum whilst training.
5. Food and/or drink (including water) must not be consumed whilst on the training area.
6. Mobile phones must be turned off during training. Mobile phones inadvertently left on during training may not be answered. Any person who is “on-call” for work may seek

approval from the instructor prior to the commencement of class to leave his or her mobile phone on.

Uniforms & Training Gear

All Persons must wear the following approved clothing during all training sessions:

1. Pants: Plain white karate pants, and approved kickboxing shorts.
2. Tops: Plain white karate tops, and approved colour singlet or shirt for kickboxing.
3. Shoes: Only special martial arts training footwear which has been approved by the instructor.
4. Belts: Graded students must wear their belts.
5. All clothing must be free of all logos or markings unless the logo is that of TTA.
6. Persons inappropriately attired will not be allowed to train.
7. In addition to the general uniform requirements, persons must bring a towel and filled water bottle to each training session.

Sparring Requirements

1. Persons participating in sparring activity must purchase and wear an approved mouth guard and bring this mouth guard to every training session.
2. As boxing drills are a regular conditioning activity, persons are encouraged to purchase their own set of boxing mitts of an approved 14oz or 16oz size.
3. In addition to their personal mouth guards, persons participating in sparring must wear full protective clothing, either their own or as supplied by TTA, comprising body guards, head guards, shin guards, groin guards and 14oz or 16oz boxing mitts.
4. Sparring is to be of the non contact to touch contact kind during training sessions, all sparring is to be supervised by one senior ranked student at all times. (The ratio is 1 supervisor to 2 students sparring)

Sickness or Injury

1. Persons must not train if they are suffering from the flu or other viral infection that may be passed on to other persons.
2. Persons must advise the Instructor if suffering from any injury or medical condition, either permanent or temporary, which may be adversely affected by certain types of training. Some examples of this may include blood pressure problems and cardiac disorders, neck and back injuries, diabetes and asthma.
3. If requested by the Instructor, persons with the above or like conditions must show this Code of Conduct to their physician and secure a medical certificate clearly stating that the person is able to participate in classes conducted by All Stars Self Defence Centres and whether there are any restrictions or conditions applicable.

Other Health Issues

1. Persons must not attend training under the influence of alcohol or illegal drugs.
2. Smoking is not allowed in the Training Area.
3. Persons training must give proper attention to personal hygiene and exhibit clean grooming; and ensure that fingernails and toenails are trimmed and clean..
4. Persons with a cut or bleeding injury must cease training immediately and receive appropriate first aid. Rejoining the training session will not be allowed until the instructor has deemed that is safe to do so.
5. Persons administering first aid to a person suffering a cut or bleeding injury must wear protective gloves.

Training Area Ethics

1. Persons must always be courteous and helpful to each other.
2. Physical contact between persons who are training must be appropriate to the situation and necessary for the skill development of those persons.
3. Sexual harassment, defined as being where a person is subjected to unwanted or uninvited sexual behaviour, will not be tolerated.
4. Any form of discrimination based on sex, ethnic origin, language, colour, or other form of differentiation will not be tolerated.

If found breaking any of the above rules may result in instant expulsion from the club and any or all titles, awards and or privileges being revoked.

Grading Conditions

1. Opportunity to grade under the TTA syllabus occurs only four times per calendar year. A person may only grade at these times subject to the final determination of the instructor.
2. Grading fees must be paid one month prior or no later than two week before the grading.
3. In assessing a person's readiness to grade, the Instructor takes into consideration such factors as consistency of attendance, attitude, focus and attention during training sessions, as much as a person's knowledge of the TTA syllabus to the point he or she wishes to grade.
4. To secure grading under the TTA syllabus a person must be a current financial member of TTA.
5. Membership of TTA requires a person to agree to be bound by this Code of Conduct.
6. TTA reserves the right to revoke the grading of any person who breaches this Code of Conduct or is convicted of any criminal offence.

Training Session Restrictions

1. Training sessions with TTA are structured as either Conditioning Training Sessions or Technical Training Sessions with a 1-hour class usually comprising a Conditioning Training Session of 30 minutes followed by a Technical Training Session of 30 minutes.
2. Only persons authorised by the Instructor are allowed to participate in any physical contact drills as required for gradings.
3. Persons who commence training with TTA for the first time may take part in regular soft drill work, but no hard partner contact drill training for a period of 9 months or their first full grade, which ever comes first.

Obligations of the student and parents

When a new student starts *karate-do* there can be problems and confusion. *Karate-do* is a traditional Japanese martial art and for many that have not trained in any form of martial arts, the tradition that comes with *karate-do* is strict. However, that is what *karate-do* is all about, and many people join *karate-do* because of the tradition. It is said when you begin the journey of training in the martial way you should set your sights on never stopping once you start, let the art consume your ever thought, be forever loyal to your one dojo and teacher and try to develop the arts doctrine further in what may be missing in its teachings as a complete art form.

Parents Responsibilities

Responsibility as a parent is just as important as the responsibilities of your child. Your child relies upon you, in most cases to get to training, and attend many other important sessions as required by *sensei*. We require you as parents to help enforce these responsibilities/obligations set down by *sensei* as though you were the teacher yourself. This in turn will develop the discipline and responsibilities you as parents want to see developing in your child. We cannot achieve what you want to see, without your support.

Your Responsibility as a Karate Student

Pay Attention

Pay attention to the instructor and listen. Try to understand what is being said and shown. No speaking when the instructor is speaking.

No Messing Around

Most injuries occur when messing around.

Concentrate

You should be concentrating on the aspect of what is being taught, not on what happened at work or at home.

No Disruptions

Do not create any distractions when in class. Complaining demands that someone else has to pay attention to try to fix your problem. Fussing with your equipment, standing and stretching, talking to someone, practising something else or any of the other little things you might do, destroys the concentration of the class.

“The journey of a thousand miles begins with a single step.”
Lao-tzu, Chinese philosopher

Regular Attendance

Missing a class means you don't learn. Missing a class without good reason is simply rude, especially if the classes are small and there is a chance *sensei* will end up alone. It also shows your teacher that you don't take training seriously. It is bad discipline to decide not to go to training at the last minute. Part of the lesson of *karate-do* is to discipline yourself to go to classes even though you feel like having a rest. Okay – you have had a busy day at work, you feel mentally stressed out or you just feel like staying home and relaxing in front of the TV. How would you feel turning up to class, and you were told *sensei* wasn't coming to class tonight, because there was a good program on TV that he/she wanted to watch? With all the classes available each week, there should be no excuse. So you must ring if you are not attending class .

Arriving late

Coming late disrupts the class. Due to work commitments it is not always possible to leave work on time and we realise this. It is better to turn up late for training than not at all. There is no excuse for being late, but if it is unavoidable, come in quietly. Prepare your equipment, warm up quickly and wait by the side of the floor. Catch the *sensei's* eye, bow, then join in as instructed or directed. You should endeavour to let *sensei* know prior to class if you will be unable to attend, especially if you will be away for a while.

Extra Practice

It is *sensei's* job to present the material, it is your job to learn it. Those who do not practice outside the class, especially at the beginners level, keep the rest behind. *Sensei* must teach the whole class, if there is uneven effort, there is uneven progress.

Skepticism

Copying a move with no idea what it means is blind faith. This causes a search for the “true meaning” much further down the road. Students must question themselves why each movement is performed. It is not for students to doubt the movement. Find the reason, don't doubt the move.

Ego

There is no place in the *dojo* for someone's ego. There will often be students whose personalities clash. Students must work to prevent this. Avoid the outside battle, instead fight the inner one of ego, that teaches us to be full of pride.

*“Knowing others is intelligence; Knowing yourself is true wisdom.
Mastering others is strength; Mastering yourself is true power.”*

Lao-tzu Chinese philosopher

Empty your Cup

Enter the Dojo with your cup empty. That is the saying often echoed in the *dojo* by the *sensei*. Translated it means upon entering a school of martial arts you should empty your cup of knowledge and leave all of what you think you know and can do, outside the door of the *dojo*. In turn listen to your *sensei* and fill your cup of knowledge with all he/she can teach you during your stay. This should be done with an open mind and integrity that will withstand the test of time.

Duty and Loyalty

Students have no inherent duty or loyalty to either *karate-do* or the *sensei*. A student must earn the privilege to being loyal to *karate-do* or *sensei* through many years of hard work.

Medical

If you have a medical condition that the instructor should be aware of, you should notify him/her prior to training. During the course of training, if you become ill or have an injury, notify your instructor immediately. There is a difference with pushing yourself in training and putting up with a medical problem that may affect yourself and training.

Personal Hygiene

Students must maintain a level of cleanliness. Your hygiene also affects others.

1. Fingers and toenails must be clean and short to avoid injury. With the quick movement of hands and feet during training, long or sharp nails can easily cut your opponent.
2. Long hair can cause irritation to the eyes, distracting you at a critical moment during training. Long hair must be pulled back in a bun or ponytail.
3. Your uniform must be clean and pressed and in good order.
4. Keep your body clean. Make sure your hands are clean. Grimy hands will soil your uniform and other students' uniforms and equipment.
5. If you start bleeding in any way, shape or form, stop immediately and notify the instructor. Ensure that any blood is cleaned up properly prior to resuming training.
6. Bad body odour is distracting and shows a lack of courtesy to others.
7. Students must never come to class after drinking alcohol. It is too dangerous for everyone concerned.

Student Creed

I intend to develop myself in a positive manner, to avoid anything that would reduce my mental growth and my physical health.

I intend to develop self-discipline in order to bring out the best in myself and others.

I intend to use what I learn in class constructively and defensively, to help myself and others and never to be abusive or offensive.

Principles of Exercises & Stretching

Exercise Sets

All exercises are done FIRST with the principle of NON INJURY and SECOND for improvement/development. Students should have their exercise movements checked by their instructor before proceeding on to any great numbers.

1. Push ups

Main aim - development of Triceps and Pectorals

Main chronic injury concern - lower back

To avoid main chronic injury concern - curve lower back slightly by crunching the stomach.

2. Sit ups -

a. upper abs

b. lower abs

c. diagonals

Main aim - development of abdominal muscle group

Main chronic injury concern - lower back and back of neck

To avoid main chronic injury concern - curve lower back slightly by crunching the stomach (so that the lower back is touching the ground) & tuck chin into chest.

3. Squats (shoulder)

Main aim - development of quadriceps

Main chronic injury concern - lower back

To avoid main chronic injury concern - look up at 45 degrees when squatting

4. Jump (tuck)

Main aim - development of jumping muscle groups: ie, quadriceps, calves and hip flexes. **Main chronic injury concern** - ankles, knees and lower back.

To avoid main chronic injury concern - land on balls of your feet and bend the knees as you land.

5. Floor sprints (shuttle runs).

These have you running from one side of the Dojo to the other touching base lines, running forward, side and backwards. Across and back being one count.

Main aim - development of total body mobility

Main chronic injury concern - fainting.

To avoid main chronic injury concern - awareness and stop if you feel dizzy.

6. Stretching

Stretching must be done in the following order:

a. body joint mobilisation

b. static stretching (floor work first, then standing)

c. developmental stretching (done after body temperature has risen, ie, after exercises)

During all stretching, movements should be slow and with maximum control of body weight and movement; slow, passive, controlled three stage breathing should be used and stretching should be stopped immediately if any **SHARP** pain occurs.

***The RICED system of injury management is to be learnt and used on all appropriate injuries.*

R = rest, meaning "stop that movement"

I = ice the injured area. eg, put an ice pack on it (20 min max)

C = compression. eg, bind the area with a bandage (not too tight)

E = elevate. Raise the injured body part, above the heart, if possible

D = diagnose. Both the injury and the movement that caused it.

Note. A more detailed explanation is available from a FIRST AID MANUAL

Principles Covered During your Training

- | | |
|----------------------------------|---|
| 1. Fees | To give value. |
| 2. Gi | To belong. |
| 3. Class etiquette | A discipline and respect. |
| 4. Gradings | Style recognition of standard. |
| 5. Titles | Recognition of teaching standard. |
| 6. Formatting | In preparation of "our way". |
| 7. Lining up & bow in | To organise our numbers, acknowledge those present and focus our mind on the task at hand. |
| 8. Meditation | To line mind with body |
| 9. Static stretching | First step in injury prevention/minimisation. |
| 10. Joint mobilisation | Second step in injury prevention/minimisation. Existing injury check, joint range check, priming joint. ie, blood and heat. |
| 11. Warm up | To introduce blood and heat, to muscles about to be worked in, anaerobic mode. |
| 12. Light stretching | To maintain your stretch. |
| 13. Basics | Knowledge base and control of movement. |
| 14. Kata | Kata is the key of knowledge of karate, resting on the control of movement and breath in the search of harmony between body and mind. |

15. Style kata	Style standardisation of knowledge base and control of movement.
16. Personal kata	Personal statement of kata standard.
17. Yakusoku	Opponent awareness, controlled stages and self defence.
18. Weaponry	Extension of body, both physically and mentally
19. Sparring drills	To isolate specific fight responses.
20. Exercises	To build speed, strength, coordination, endurance and fitness.
21. Developmental stretching	To improve flexibility.
22. Sparring	To improve our fight responses in movement mode.
23. Non-violent restraints	Controlling opponent with no harm done.
24. Throws	To change the situation.
25. Break fall / roll	To change the situation & Minimise injury.
26. Grappling	To change the situation & Additional weaponry for ground fighting.
27. Immobilisation's	Subduing opponent with no pain or harm done.
28. Strangles	Completely subdues opponent.
29. Bow out	To check our numbers, acknowledge those who have taught us and to re focus.

Dogi/Uniform

The way we dress directly effects our state of mind. The *dogi* is the traditional uniform for *karate ka*. It gives you a feeling that you belong to a group who are trying to achieve similar goals. The colour of the uniform is traditionally white; white represents purity and a new beginning. By placing the uniform on you should immediately feel your whole attitude change, a feeling that you have been charged up ready for an explosive session of training. Having a crisp, clean *dogi* is very important. It shows that you have respect for the art and those you train with. No one wants to train with someone who cannot keep themselves or their *dogi* clean.

Putting on your uniform or *dogi* correctly means:

- pants first (right leg then left leg)
- tying the waist cord in a bow
- putting on the top (right arm then left arm)
- tying the right side under the left
- then the left side over the right.

All Stars Crest or Badge

The All Stars badge is quite unique, taking some 2 years to come up with the design. It is only once you have been given permission from your *sensei*, are you allowed, only at a *sensei* level, to design a crest and have your students wear it, to identify your own school and family. The tradition here is very old, dating back to the feudal times in Japan.



The overall shape of the badge is circular in design representing what comes around goes around, that which is kama. The triangle inside a circle represents the three pinnacles of life's existence the energies that facilitate that process, heaven, sun and the earth. The final circle inside the triangle represents the centre, oneness achieved through strict, disciplined training in *karate-do* and meditation. The white centre represents purity where knowledge flows from, the diagonal lines signifies eight offensive and defensive directions, with the figure identifying the founder.

The three colours seen in the crest are of extreme importance. Red identifying strength, courage and aggression. Yellow signifies intellect, ingenuity, optimism and knowledge. Blue identifies trust, diplomacy, stability, resourcefulness, spirituality and devotion of the art and the *sensei*. These three primary colours also represent the three major personalities types, described above when explaining the colours. Within the crest design you will see two locations for each colour in opposite locations, representing the opposites in ones personality, ie the good qualities and the negative qualities found in ones personality, yin and yang.

Belt System

Obi/belt

The *obi* is more than just letting people know what belt you are. It is a reminder to you every time you tie your belt, or what you have achieved and where you are heading. According to history it is said that karate masters never wash their belt. A black belt was considered a sign of status because it suggested that the masters years of experience gradually changed his white belt to black. One does not compete against another to gain belt ranks; you compete against yourself. Do not chase ranks, instead seek to improve your knowledge as well as your technique and the rest will fall into place. The belt is not to be put on until you are inside the dojo, as it has no real meaning outside of the dojo. This goes for taking of the belt as well it must be taken of inside the dojo only.

How to tie your belt:

- Unfold the belt and hold the middle of it just below your belly button.
- Wrap both ends of the belt around your back and cross them over.
- Bring both ends of the belt to the front and lay the end in your left hand over the end in your right hand.
- Tuck the left end (now in your right hand) under and behind both layers of the belt and pull it through.
- Pull both ends tight, keeping both ends even.
- Bring the belt end in your right hand over the belt end in your left hand.
- Take the end that is in your left hand and place it through the hole created by the crossed belt.
- Pull tightly. When you are done the belt ends should be level when hanging down and the knot is in the middle.

The philosophy that is associated with tying the belt is, as you wrap and cross your belt around your waist behind your back, signifies what can go on behind us, then as both ends come to the front you are learning what comes around goes around. As you cross the ends of your belt in front for the second time, this again signifies what goes on behind can occur under our nose as well. As you bring one end up under the waist and the other down serves to remind us of the two directions we can travel on the cross roads of life, and to the importance of constantly improving ourselves. The final knot reminds us to tighten our resolve in all matters as you seal your fate.

*“It is good to have an end to journey toward;
but it is the journey that matters, in the end.”*

Ursula K. Leguin, American writer.

Colour of Belts and Their Meanings

White belt

Beginners start at white belt indicating purity in the martial arts sense. ie one of knowledge. As a white belt you spend most of your time learning individual techniques and the rules of how the system works.

Blue Belt

The next colour is blue belt and is in an incentive colour. There is little new material at this level with the bulk of your time being spent threading techniques together. Partner sparring begins here.

Green Belt

The next level is green belt and is the first sign of strength. The strength mentioned is the physical awareness that techniques practiced in the dojo are developing to a point where perhaps the student could make them work in a practical situation. This in turn builds a psychological awareness of confidence. At this level you are introduced to circular movements and begin to fight with an awareness of a potential second opponent.

Dojo Procedures

Dojo Duties

Students should get to class early and help with any preparation of the *dojo*. Before getting changed move any obstacles from the training area and sweep or vacuum the floor. If this is impossible due to other classes, all students should be ready to move in and do what is needed prior to class commencing. If class starts ten minutes late, it is no reason to show up ten minutes late. If you arrive to see *sensei* cleaning the floor, you should feel ashamed, even if the *sensei* wants to do it, its your job, not theirs.

Before Practice

After the *dojo* is ready for training, change into your *dogi*. Your uniform should be clean and in good order. The rest of your equipment should be placed at the back of the *dojo* in line according to rank. While waiting for class to start, stretch and warm up for training. On colder days and nights, give yourself more time for this. The older you get, the more warm up time is required.

Meditation

Almost every style of martial art includes some form of meditation. This is one of the most important things a martial artist can learn. Through meditation you will learn to quiet down your mind of thoughts, and calm the spirit of emotions and learn to find a sense of clarity in all things and stillness to find the answers you have been searching for all your life.

Meditation has added physical benefits too, and once you learn how, you find a new energy and vitality.

Once meditation begins, your breathing automatically becomes deeper and more regular, therefore the body becomes relaxed. It is believed that this relaxed state makes you more alert and energetic. The martial artist can then draw strength and focus. It has been described as the calm before the storm. Meditation is living in the present not the past or future. Live in the now.

Rei/Bow

Every *karate-do* practice starts and finishes with a kneeling bow. Students line up according to rank, the lowest rank takes the position to the left of the higher or senior rank. The command will be called by the head student to line up, followed by "*seiza*" to take the seated kneeling position (see bowing procedures below). Then "*mokuso*" will be called for meditation. Next there will be a bow to the front of the *dojo*, then a bow to the teacher (*sensei*). This is both a show of respect and a promise to try ones best. When bowing to the teacher, students call out the words "*onegai shimasu*" asking their teacher to teach them.

Then the students bow to each other and say "*osu*" which is the short version of "*onegai shimasu*" which has double meaning of 'I understand/yes/thank you/hello'. The students are then command to stand up at attention on the command "*kiritsu*". At the end of class a

similar pattern is followed, however this time the bow to the sensei is followed by “*agigato gozaimashita*”, meaning ‘thank you sincerely for teaching us’ and when students bow to each other they call out “*otsukara sama deshta*”, which means ‘you have trained diligently’.

Bowing Procedure

Start of Class

- *Seiza* (sit and kneel down left leg then right)
- *Mokuso* (eyes closed and meditate)
- *Mokuso yame* (stop meditating and eyes open)
- *Shoma ni* (face the front)
- *Rei* (bow)
- *Sensei ni* (face the teacher)
- *Rei* (all bow and say “*onegai shimasu*”)
- *Otegai ni* (turn and face each with left knee up)
- *Rei* (students bow and say “*osu*” then face the front)
- *Kiritsu* (stand up to attention)

End of Class

- *Seiza* (sit and kneel down left leg then right)
- *Mokuso* (eyes closed and meditate)
- *Mokuso yame* (stop meditating and eyes open)
- *Shoma ni* (face the front)
- *Rei* (bow)
- *Sensei ni* (face the teacher)
- *Rei* (all bow and say “*arigato gozaimashita*”)
- *Otegai ni* (turn and face each other with left knee up)
- *Rei* (students bow and say “*otsukara sama deshta*”)
- *Kiritsu* (stand up to attention)

*“When you are confronted with a problem, a challenge,
or an important decision, first of all be calm like still water.”*

*Tadashi Nakamura, Karate technique and spirit,
Shufunotomo Co. Ltd., Tokyo, 1986, 1993*

Warm up

Before you can exert yourself, you must go through a set of warm up exercises. Practice usually begins with a group warm up session that loosens your tendons and ligaments, touches on all the major muscle groups and get blood flowing to your muscles. The head student will call out the commands of each exercise. When exercising, do so correctly and with purpose. Your frame of mind here will effect the rest of your training for the session. If a particular exercise causes pain to an injury, do another in its place. Remember each person has different levels of fitness and flexibility. Listen to your body. This is especially so as a beginner and after an illness.

Stretching must be done in the following order

1-body joint mobilisation

2-static stretching(floor first, then standing)

3-developmental stretching(done after body temperature has risen, ie, after exercises)

During all stretching, movements should be slow and with maximum control of body weight and movement; slow, passive, controlled three stage breathing should be used. Stretching should be stopped immediately if any sharp pain occurs.



Gi

The right decision and rectitude

Breathing

Too much emphasis is wrongly placed in the development of ‘muscular control’ seen in sanchin kata, rather on the internal development of the energy, by the use of proper breathing methods. The words often echoed in the Dojo by sensei, ‘synchronise your breathing with your muscular activity’. The art of directing one’s breath is the art of the concentration of one’s strength.

Each of us inhale and exhale 28,000 times per day, only one fifth of the oxygen is retained in our body, while the rest is exhaled. When your body gets the oxygen it needs, your muscles will relax, allowing greater speed in executing moves. Breathing helps you to have a calm mind (mushin), making it easier to focus on your target (although this takes more than just breathing). An adult breathes 16 times per minute, inhaling about 600ml of air per breath. This intake adds up to about 900 litres of air per day. The maximum a person can inhale or exhale in one breath is called vital capacity. A good vital capacity is related to a greater life expectancy.

During combat or in daily life we should always breathe through our nose, not through our mouth. An exception to this rule is when striking, kicking, blocking, etc. in such cases you should exhale through your mouth using your trachea to condense and produce small bursts of air to guide your Ki.

Deep breathing increases the rate of toxic elimination by as much as 15 times the normal rate, increase oxygen to cells, so when cells get enough oxygen, cancer will not, cannot occur.

“If you breathe partially, you live partially”

Ancient chinese saying

Aim of Kiai in Training

To develop concentration. Blending body, mind and spirit towards a single goal. It also enhances the techniques galvanising the body. The best way for you to breathe properly is to learn to do a real karate shout. In *karate do*, the shout is called *kiai*, (pronounced key eye). This means "spirited yell." Get into the habit of doing a loud *kiai*, when you strike or kick, this will make you breathe correctly on the outward movement of each technique. This will also stimulate your body energy and spirit, giving the feeling of extra power and focus.

The kiai (literally: "spirit yell") is very important to karate. It involves tensing the diaphragm and expelling air through the mouth, making a short, sharp sound. The word "kiai" is not yelled; the appropriate sound should be like: "eye", "high" or "eigh". The exact sound will vary from person to person.

The kiai occurs during basic techniques, kata and sparring. It has three purposes:

- (1) to demonstrate fighting spirit;
- (2) to intimidate an opponent; and,
- (3) to tense the chest and stomach muscles.

Failure to make a strong kiai, at the appropriate moment, is regarded as an error.

In kata, there are generally two kiai. The placement is according to conventions set by the J.K.A. It is not really an error to add a strong kiai at some additional point, but this should be avoided in gradings and tournaments.

During basic techniques, students should always kiai on the fifth (go) and tenth (ju) techniques in each set. There should also be a kiai on the last technique of any set, when turning and when assuming any stance in preparation for a series of techniques.

During basic sparring, the kiai occurs on the last attack and on the counter-attack. In advanced sparring, the kiai occurs whenever the attacker uses a decisive technique. No attack is regarded as strong, or decisive, without the kiai.

A strong kiai can intimidate an opponent and create an opening to attack. It can also be used to cause an opponent to flinch or step back, when used prior to the actual attack.

It is said that a strong kiai can even be used to stun or intimidate an opponent, preventing an attack. At one time, there was even a martial art known as kiai-jutsu, which focused primarily on the use of the kiai (successful application would require a truly exceptional fighting spirit). Finally, the kiai helps increase the power of an attack by tensing the appropriate muscles. And, it helps to absorb an attack, by expelling air; this makes the chest and stomach firmer and less susceptible to having "the wind knocked out".

Kamae (fighting ready stance)

There are many types of good kamae , each having their own strengths and weaknesses. After green belt, when sparring becomes a larger time piece of your class training, you will need to examine / experiment with these different kamae and, working with the your instructor, select one that is best for you.

Your selection will be influenced by:

- a. Your preferred fighting style
- b. Who you are fighting (their fighting style)
- c. Ma ai = distancing. (Before green belt however your kamae MUST be,)

* Fighting stance

* Fist closed

* Leading hand chin height, minimum 150 mm away

* Reverse hand within the range of leading elbow height ~100 mm, away and chin height ~ 100 mm away from face.

This kamae offers (to the white and blue belt) the maximum versatility for protection of face, chest, stomach, ribs and groin with minimum readjustment.

Kata - The Soul of Karate

Kata is a series of formal movements strung together in an unbroken chain, each style of *karate do* have a number of katas and each kata has a name. They are done at different speeds and look like choreographed dances; within them unfolds effective self defence techniques. They sometimes can be obvious and also hidden (secret techniques and applications), only known to those who are dedicated and willing to preserve the tradition.

One of the reasons kata remains such a riddle or mystery, is that the original two man training methods or *tegumi* drills that link basic techniques to its defensive themes and application principles are no longer practiced. The *tegumi* we practice in our senior classes are those such drills reconstructed and revived through the International Ryukyu Karate Research Society.

From recorded history until this very day, kata has served as a principal vehicle through which the secrets of self-defence have been safeguarded, improved upon, which has been transmitted from master to disciple, father to son, mother to daughter. The defensive themes were not originally forged to be used in a rule bound arena, against a professional fighter, or a warrior on the battlefield, but instead to defend oneself against the habitual acts of physical violence in forced confrontations.

Spiritual recluses in the monastic sanctuaries of ancient China, were able to identify and catalogue no less than 36 different habitual acts of physical violence (standard forms of attack) that plagued society, individual application principles were meticulously forged, which also employed as many as 72 different variations surrounding confrontation and the struggle which often followed, totalling 108 defensive themes and application principles. Built upon anatomical principles and corresponding laws of nature, these individual techniques were configured into 18 solo composite exercises called *hsing/kata* which came to represent the shaolin standard through which a total of 108 offensive themes could be countered, totalling 108 defensive themes and application principles. Remember it was the techniques that came first not the kata. These techniques or applications in kata are found on three levels, surface (*omota*), hidden (*ura*) and an individuals personal interpretation (*oya*). Historically, this phenomenon represents the foundation upon which karate unfolded. This information has been researched in depth through the International Ryukyu Karate Research Society of which I am a member of.

Our Kata;(English Meaning)

- 1.Nihunchin (Iron Horse)
- 2.Sanchin (Three Battles)
- 3.Tensho (Rotating Palms)
- 4.Seinchin (Lull Before the Storm)
- 5.Saifu (Lightning Strikes Twice)
- 6.Sanseiru 36 (Eye of the Tornado)
- 7.Seisan (Wrath of the Python)
- 8.Shisochin (Master of Darkness)
- 9.Seipai 18 (The Dragons Way)
- 10.Kururunfa?????
- 11.Suparunpei 108 ??????

These nine traditional forms passed down over the centuries by the masters serve as a teaching guide. From the beginning each student develops his/her modern freeform. This self expression of creativity is possibly the most important aspect of *karate do* philosophy. This modern freeform develops its own depth of character as its creator learns each new group of traditional forms.

An advanced black belt (fourth degree) grading requirement develops this creativity concept even further with three personal weapons forms. Not that *karate do* advocates the use of weapons for self defence or even survival tactics, but as an awareness of defence against the unexpected in the guise of several assailants armed with weapons. Even more as a spiritual connection to the presence of the Japanese samurai (i.e. one who serves) and that infamous code of bushido (i.e. the way/path of the warrior).

Every form has a time span of approximately sixty seconds and must always finish on the exact spot that it commenced. In a lifetime of studying the martial arts, traditional forms, personal form and weapons forms add up to a total of "eighteen minutes".

The Nine Forms – Three Primary Colours:

The first primary colour of our crest is Red - Body: representing the "physical" aspect via this first group of forms.

1. Iron Horse (Naihunchin)
2. Three Battles (Sanchin)
3. Rotating Palms (Tensho)

Yellow - Mind, is the second primary colour in our crest is the "intellectual".

Qualities of philosophy will unfold during the study of this group of three forms.

4. Lull Before The Storm (Seinchin)
5. Lightning Strikes Twice (Saifa)
6. Eye Of The Tornado (Sanseiru)

The third primary colour is Blue - Spirit, and this completes the triangle of our crest. During the study of this final group the three primary colours of our crest shall start to paint the picture of philosophy.

7. Wrath Of The Python (Seisan)
8. Master Of Darkness (Shisoochin)
9. The Dragons Way (Seipai)

It should be noted that rarely did one school, teacher ever embrace more than one or two of these kata in their training curriculum. Such a thing did not unfold until the early Matsumura (1809-1901) period when Itosu ankoh (1832-1915) brought together many kata into a single tradition.

The Nine Forms:

1. Iron Horse: (Nihunchin)

The movements are designed for a student with limited knowledge to be aware of the environment surrounding a given self defence situation. Due to lack of experience this form suggests the beginner place his/her back to a wall, car, pole or anything to protect the rear angles. This enables a basic understanding of peripheral vision of the three major frontal angles and the nine o'clock and three o'clock minor angles. This forms major concern is to develop strength in the legs to prepare students for the rigorous leg work of the more advanced traditional forms - thus the name Iron Horse.

Nihunchin Kata

- 1 look to RHS, step out to RHS with right foot squatting stance RH groin strike,
- 2 step in and forward with left foot to a half lunging stance facing front, left circular elbow. The whole time your right foot does not move it stays still.
- 3 step back with left foot, feet together, right elbow coming over and down. This technique is a hip throw.
- 4 step back with left foot deep lunging stance, RH pulling back beside chest, LH stomach strike
- 5 step up with left foot, and then step out to LHS squatting stance, LH pulls back beside chest, RH palm heel to the side, just in front of LH. This technique is an arm bar.
- 6 look to RHS, step up with left foot into a shoulder width stance, at same time LH reaches under right armpit to grab to RHS, as we step up we are elbowing to the RHS.
- 7 RH push or parry across to LHS, LH reaches over the top of RH as in a grappling move, left straight knee, pulling hands back to left hip.
- 8 step back with left foot to a deep lunging stance, at same time left palm heel to front. This technique is a takedown (leg reap)
- 9 from the same stance as described above in point 8. we now do a RH stomach strike to finish we just stand up and cover. To finish the other half just repeat steps 1-9 on the other side of the body remember this time the left foot stays still without moving.

Legal Implications

The Law; You should only use as much force to stop the completion, continuance of the offence or attack. You must not continue to use force after they have stopped. Force must be legally justifiable in the circumstances. Must be reasonable and proportionate. Force means type, amount and duration.
(Section 462A of the Crimes Act).

Always act from a position of strength,
-Physically
-Lawfully
-Mentally

Legal Justification: -ones own defence
 -defend another person under our care

Note: A martial artist has no rights, in fact it may be seen and said, you have less rights than the citizens in the community when you are being charged with assault. The higher rank you become the more difficult it can be, because it is much easier to inflict damage on to people. In a self defence situation you can only use as much force as necessary, do not kick and do not punch the face. If you do either of these to win.....you lose.

Grading System

Beginners start of on 8th *kyu* white belt and by examinations or gradings they progress through the grades.

White belt		(1 blue tip) (2 blue tips)	Children/Adults Children
Blue belt	(6 th <i>kyu</i>)	(1 green tip) (2 green tips) (3 green tips)	Children/Adults Children/Adults Children
Green belt	(4 th <i>kyu</i>)	(1 brown tip) (2 brown tips) (3 brown tips)	Children/Adults Children/Adults Children/Adults
Brown belt	(2 nd <i>kyu</i>)	(1 black tip) (2 black tips) (3 black tips)	Children/Adults Children/Adults Children/Adults
Black Belt	(Probationary)		Children/Adults
Sho dan	(1 st dan)	(full back belt)	
Ni dan	(2 nd dan)	(red writing on belt, no change)	
San Dan	(3 rd dan)	(no change)	
Yon dan	(4 th dan)	(white and red on black belt, white worn up)	
Go dan	(5 th dan)	(red and white on black belt, red worn up)	
Roku dan	(6 th dan)	(black belt with 1cm red centre strip)	
Sichi dan	(7 th dan)	(black belt with 2cm red centre strip)	
Hachi dan	(8 th dan)	(black belt with 3cm red centre strip)	
Ku dan	(9 th dan)	(red belt with 2cm black centre strip)	
Ju dan	(10 th dan)	(solid red belt)	

Gradings are held four times a year at the end of each school term. There is no minimum time between gradings generally, but the focus is not to progress quickly but rather to learn thoroughly. If a student attends many classes regularly, puts in extra training at home and can perform the necessary grading requirements with the correct attitude mentally, he can attempt the next grading. If the standard of the examination is sufficiently high enough, the applicant can be asked to attempt the next grading on the same day or be awarded the above grading. A grading certificate is awarded on passing the grading.

Extra Training

There is a wealth of knowledge to learn in karate do. The beginner's manual is intended to give the beginner a fundamental grasp of the basics and to prepare him/her to enter the main stream of karate do.

You should be attending a minimum of two classes a week. Plus training in your spare time for at least twenty minutes a day. If you adhere to this schedule you will have no problems succeeding in the training. If you can attend more than two classes a week you will find the training much easier. With six classes a week to choose from there is no excuse why you cannot train often. If you miss your regular class you should try to make up a class on any of the other nights and locations.

Rules of training

1. Practice the next day what you have learnt the previous lesson.
2. Don't make excuses why you can not practice, you are only fooling your self.
3. Make it a duty to your self to practice each day.



Chugi

Japanese Terms for Karate

General Terminology

Jodan	Upper section
Chudan	Middle section
Gedan	Lower section
Karate	Empty hand
Kubudo	Weapon art
Kihon	Basics
Ido	Moving
Kiyotsuki	Attention
Yoi	Get ready/be prepared
Naote	Finish
Hajime	Begin
Yame	Stop
Kamae	Fighting form
Shomen	Front
Ushir	Behind
Mortei	Change/opposite side
Rei	Bow
Hidari	Left
Migi	Right
Kime	Focus
Hayaku	Speed
Tsugoi	Strong
Mokso	Close the eyes
Budo	Martial arts
Mushin	Free of ego
Dan	Degree
Zazen	Meditate
Kyu	Class
Dojo	Training hall
Gi	Training suit
Obi	Belt
Seidez	Line up
Seiza	Sitting position on knees
Tate/Tachimas	Stand up

Numbers

Ichi	One
Ni	Two
San	Three
Shi	Four
Go	Five
Roku	Six
Shichi	Seven
Hachi	Eight
Ku	Nine
Ju	Ten
Ni-ju	Twenty
San-ju	Thirty

Tachi Kata

The Way of Standing

Haesoko dachi	Feet together
Musubi dachi	Heels together
Heiko dachi	Feet parallel
Shiko dachi	Straddle stance
Sanchin dachi	Bear stance
Zenkutsu dachi	Deep long
Hanzenkutsu dachi	Half long
Kokutsu dachi	Back stance
Nekoashi dachi	Cat stance
Tji dachi	T stance
Tsuriashi dachi	Sliding stance
Renoji dachi	Turned in T stance
Moto dachi	Free stance
Sagiashi dachi	Crane stance

Yasume	Rest
Kumite	Free form fighting
Yuksuko	Arranged fighting
Kata	Patterns
Kiah	Yell
Karate-ka	Student of karate
Sensei	Teacher
Sempai	Instructor
Zen shin	Proper mind
Keage	Snap
Kekomi	Thrust
Gokuru san	Thank you for training
Tobi	Jump
Josokutei	Ball of the foot
Kubi	Instep
Sokoto	Edge of the foot
Tsumiashi	Toes
Hiza	Knee

Keri Kata **The Way of Kicking**

Mae geri	Frontkick
Mawashi geri	Round kick
Ushiro geri	Back kick
Sokoto geri	Side kick
Yoko geri	Kick to rib cage
Kansetsu geri	Knee joint kick
Hiza geri	Knee kick
Mae tobi geri	Front jumping
Yoko tobi geri	Side jumping
Nidan geri	Double kick
Teisoku geri	Crescent kick

Tsuki Kata **The Way of Punching**

Jodan tsuki	Head punch
Chudan tsuki	Middle section punch
Gedan tsuki	Lower section punch
Seiken tsuki	Fore fist punch
Age tsuki	Rising punch
Shuto uchi tsuki	Knife hand striking punch
Shita tsuki	Lower punch
Yama tsuki	Mountain punch
Morote tsuki	Double punch
Jun tsuki	Lunge punch
Gyaka tsuki	Reverse punch
Mawashi tsuki	Roundhouse punch
Tate tsuki	Up right punch
Kagi tsuki	Hook punch

Uke Kata **The Way of Blocking**

Jodan uke	Upper block
Chudan uke	Middle block
Gedan barai	Lower block
Mawashi uke	Double round
Yoko uke shita barai	Middle / lower
Joge uke	High and lower
Shuto uke	Knife hand
Taesho uke	Palm heel block
Kakoto uke	Chicken head
Uchi uke	Striking block
Morote uke	Double middle
Kake uke	Open hands
Juji uke	Cross block
Hiza uke	Knee block

Uchi Kata

The Way of Striking

Ura uke	Back fist strike
Furi uchi	Circular strike
Kokoto uchi	Bent wrist strike
Kuma-de uchi	Bear hand strike
Washi-de uchi	Eagle hand strike
Empi uchi	Elbow strike
Shuto uchi	Knife hand strike
Taesho uchi	Palm heel strike
Tettsui uchi	Hammerhead strike
Nukite uchi	Finger strike
Haito uchi	Ridge hand strike

Fee Structure

Monthly fees allow you to train at the dojo you are a member of with unlimited classes during that time. Monthly fees do not include seminars or advanced classes that may occur during the year. The prices do include GST.

Term fees are available to members only and are for students who find themselves training less frequent than they would like and need flexibility to attend various classes at various time. Keeping in mind regularity and consistency is the key to following the way.

Upon becoming a member you will receive your personal ID card which must be presented to your instructor every time you train or attend gradings when you attempt rank. A “student” is regarded as a person studying full time.

Membership cost is for continuous 12 month period from the date joined. The premium covers your insurance requirements, affiliation fees to the organisation and also includes the comprehensive student beginners manual.