

Karate-Ka Manual

**(Inter-Advanced)
Green to Black 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 2

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Belt System

Colours of belt and their meanings

Brown Belt

This level is known as the stepping off point. Will you have what it takes to be a black belt? The question brown belts learn to live with. The brown belt continues to gather knowledge, to serve as your data base in coping with the “what if” situations that are constantly raised. Awareness of ground fighting and the principles of unarmed combat against weapons.

In between each of these solid belt colours there exists bar level or tips. These bars represent two benefits;

- The first is that the student has not reached the next solid belt requirement to grade but has made significant improvement and is on the way.
- the second is that the student has fulfilled all requirements and expectations plus indicated a mental maturity above that current grading level.

The colours of white blue, green, brown and black are chosen to show both consolidation (density) of knowledge and skill and the recognition of increasing humility on ones character.

Black Belt

Kyu means boy/girl and *dan* means man/woman. Your black belt is done in two stages. Shodan ho and then full black belt at shodan. At your black belt grading and only this grading you are able to keep your previous belt being brown to represent the acceptance of martial arts as a way of life and to remember who you were before becoming a black belt. Upon being presented your belt at gradings you are not to take off your black belt for a minimum of 48 hours up to and no more than 72 hours. You must wear it to work, school even in the shower and to bed. When wearing it in the shower you should cover your belt with glad wrap. The reason for wearing your belt for this amount of time is so you mentally accept that you are now a black belt following the way of bushido and that you can never be the same person again. Your life will change from this point onwards. Black represents coming full circle, you start at white and get to black but over time your black belt fades to white again. Signifying coming full circle. From this point onwards you are required to assist in teaching for minimum time of 6-12 months under supervision, this is needed in the maturing of ones character for 1st dan level. (A technical level in ideal conditions).

Advanced Chi Kung Breathing (3 stages)

Chi kung is the training and mastery of the essential Ki within the body.

In comes the energy... out goes the stress: By Philip Smith

Unlike most nutrients, oxygen cannot be stored in the body. Every minute, we require a steady, fresh intake of air. Yet most of us use our lungs at only one - third of their full capacity.

To counter this, I have developed several basic breathing programs that use the respiratory system to its maximum potential, letting as much oxygen into the body as possible while removing as much waste carbon dioxide as possible.

The most effective is the total breath. Practise it until it becomes second nature. When that happens you should find that your body is functioning more efficiently.

The Total Breath

Inhale slowly through the nose, aiming the breath at mid - abdomen and letting it full the lower part of the lungs with air.

Continue the breath until the abdomen is fully extended; then expand the rib section outward to the sides and fill the mid section of the chest with air.

Finally, let the breath fill the upper part of the lungs by lifting the chest area and letting it expand outward and to the side. This procedure should take about five seconds.

Hold the breath for five seconds. With practice, you should be able to hold it for 10 seconds or more to give the lungs a chance to absorb all the oxygen. Now exhale slowly, gently contracting the lower lungs empty, the rib section will slowly deflate, following by the upper chest. Pause for a second or two before beginning the next inhalation. Repeat 10 times.

“Without mastering breathing, nothing can be mastered.”

By G. I. Gurdjieff

Spirit Voice / Shout Theory (Kiai)

Kiai is the materialisation of Ki intrinsic or inner energy present in all living creatures. The word **Kiai** is a compound of **Ki**: meaning will, mind, spirit and **Ai**: the contraction of the word **AWAZU**: meaning to unite.

This combination can suggest;

- a. On an individual plan: unification of the spirits (perception, decision, action, will) enable the intrinsic energy to flow out free of all shackles.
- b. On a social plan: in a situation in which two minds are united into one in such a way that the stronger controls the weaker.

In short: blending body, mind and spirit towards a single goal.

This force or the Power of one can best be described as being the combination of three major components.

Kensei: Is the shout or **Kiai**; materialisation of physical and mental tension that comes to an end.

Kime: Is the short but intense concentration of physical energy plus mental release in one direction; at the impact the kinetic energy is transformed in striking force.

Haragei: Throughout Asia, mainly India, China, Tibet and Japan; there are scores of ancient doctrines based on the concept of the center; three levels.

- a. Individual centre, The **hara** point where ki spring from; is situated 50 mm below navel.
- b. Social centre: interacting with others.
- c. Cosmic or universe centre: where the person reaches the maximum integration, balance, harmony, not only with themselves but with mankind, their environment and the universe at large.

Origins of Ki

Recorded history of ancient Taoist medical science is 5,000 years old, however it has been known to Chinese culture for many thousand years before that. Tao or Dao is often translated as “The Way’ or ‘The path” to maintaining harmony between man kind, nature and the universe. Taoism the life movement of Ki.

In the words of Lao-tzu, 'From Tao arises one; from one arises two; from two arises three; and from three arise the ten thousand things.'

'One' stands for the state of undivided form, or Nothing, where all things exist as potential (Nothing = No Thing = No One Thing). 'One' divided into 'Two' (ying and yang), which allowed for 'Three', the individual expression of form of all things (everything, including the original Nothing).

Thousand of years ago the Hindus knew the existence of the “original force” the knew it as “prana” or vital energy cosmic and thought that the final and real aim for nutrition and respiration was to store that energy for spiritual advancement.

Later the Chinese, going even further thought that, the study of yoga pushed to extreme, could see the materialisation of a new, better, healthier being. Through their own form of philosophy, disciplines and meditation they developed acupuncture following the “CHI” principle. (Note that CHI is Chinese for KI)

The Japanese in turn called that intrinsic energy “KI” and following the Chinese, developed their own disciplines, meditation, etc. They saw in Ki a potential means of domination. Around the seventh century many Bujutsu schools taught Kiai as a complement to other martial arts, however, some schools taught Kiai as a sole means of combat, but unfortunately little is known about them or their techniques.

The training for the development of Ki was the main ingredient to reach a balance between: physical, functional, moral, mental and spiritual factors enabled the Samurai to concentrate all their power upon a single goal while remaining aware of their surrounding, regardless of the outcome.

In the eternal struggle , which is the struggle of natural forces, they generate a special kind of energy. Ki which fuels the creation. In turn which causes all to come to birth. This is why the yin and yang symbol shows two forces curled around each other. With a dot of the other in the centre of each. All things have their origin in the interaction of the two opposites of the yin and yang. See diagram below.



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

The small contrasting circles within the larger division represents the fact within yin there is yang and vice versa. Yin and yang are responsible for the existence of each other. Neither force can dominate the opposite force, as at that point it transforms into the other hence the symbol. Two forces curled around each other. Nothing is absolutely yin or yang. The dynamic curve which separates these two fundamental elements symbolizes both, the continual cyclic interlay between the forces and the energy Ki, which is both a product and a catalyst of that interplay.

The centre of Ki is the one point “Taiten”, where the centre of gravity is for the human body. “Tanden means spiritual centre. The original source of vital energy 2 cm below your naval .”

Ki is defined as an inner strength,. Through visualization, we can direct this energy to areas within and outside our body. It can combined with gravity to produce dead weight and extreme heaviness within the body. As with a child who does not want to be lifted. Your Ki is your physical mental and spiritual make up, in other words your personality and the way you behave. “The Ki of man”, for example, when we put someone elses shoes on, even if they are the correct size, they will feel uncomfortable. Ki of man is described as your personality. Universal Ki is the subdivided into three majot types, “The Ki of heaven”, which is the Ki of the universe. Its influence is carried out through phenomena’s such as the energy produced by the sun and the gravitational pull of the moon upon the tides. The Ki of heaven in turn is influenced by the Ki of earth and man. “The Ki of earth”, is the awesome power of the energy to continually provide life. It absorbs heaven Ki and is influenced in return. Even minor amounts of energy changes from the sun have an impact on the earth’s climate.

Identifying Ki

Those who are aware of Ki feel it as a prickling of the skin or gooseflesh or bumps, which fear, or powerful feelings etc, can all produce. This prickling is the manifestation of excessive Ki.

How to Direct the Flow of Ki

Ki Flowsthrough 12 regular energy lines, six yin, (lung, spleen, heart, kidney, pericardium, liver) and six yang, (colon, stomach, small intestine, bladder, three heater, gall bladder). They run both on the surface and deep inside, called meridians, channels or pathways. These connect and affect major organs and act as a circulatory system for energy, matching a specific hour of the chinese 12 hour day. This is separate from the nervous system and blood circulatory system. Ki leads the blood, the blood is the mother of all Ki.

By Pressing on strategic points throughout the body, the energy flow can be made to surface. The body’s energy that flows through these meridians is called Ki. This Ki energy can be encouraged to circulate better by martial arts, meditation, acupuncture, acupressure, balanced diet, breathing therapy and massage.

At various locations along the channels, are acupuncture or pressure points, which act as a safety valve through which Ki flows and may be regulated. There are also various points located on nerves, arteries and veins. Kimoves in four direction, up down in and out. Whenever Ki ceases to move and vital functions stop death ensues.

Specific Training Principles

Each technique comprises numerous principles but these listed are just the main ones at a beginners level.

Step and Slide

Step and slide principles are evident throughout our kata and applications. We just have to look hard to find it. Over the years it has been overlooked and left out through bad understanding of the principles

Restraints

For restraining someone you must first understand the principle of restraint which is, a two way action is needed to apply this technique. Whether it is a strangle, choke, arm or leg restraint it is all the same.

Throws or Takedowns

For throws or takedowns the principle you need to understand is that of leverage or balance. Take your opponents centre and he /she is easily thrown. This means drop your centre of gravity below theirs and cantilever their body weight.

Floor work

In grappling on the floor the best principle I had been taught was to relax and not use force against force but to blend.

Standard front attacks

Here we incorporate the basic move, deflect, counter, clear principles at all times.

Standardize weapon attacks

The one principle pointed out to me concerning weapon attacks is the attackers action should not be called at a grading or in class. The principle is to recognise the attack before or as it happens.

Rear attacks

One of the principle here is to work on breaking the balance of the attacker by moving away first.

*“To hear is to forget, to see is to remember,
to do is to understand”*

Chinese proverb

Kata

The Nine Forms

2. Three Battles: (Sanchin kata)

According to legend, an Indian monk named Bodhidharma had been the son of a Brahman king in Southern India, who had renounced all his riches and titles and adopted the mantle of a wandering monk. In his later years he travelled to China but his doctrines of teaching meditation were so severe his disciples were unable to cope. For this reason he formulated what are believed today to be the martial arts first two forms, incorporating Chinese fighting movements with the Yoga breathing principles he had learned during his own studies in India.

This Three Battles form (Sanchin) exemplifies the meditation aspects and spiritual background from which all true martial arts doctrines are born. This form centres itself on the student learning of conquering the conflicts of imbalance of the physical, psychological and spiritual traits within each of us. The Three Battles form does this by cultivating an external forceful breathing process that in time will unify the practitioner and create the balance. This balance is the ability to harness this breathing technique into an intrinsic force and further direct the mind to channel this "energy" through the body. Combined with the right martial attitude (spirit) this energy can be devastating.

Breath Control

Many of the specific instructions associated with Sanchin kata relate directly to Shoshyuten Kiko. In Shoshyuten Kiko the ki or vital energy is circulated through the two primary meridians of the body (Tokumyaku-kei the Governor Vessel and Ninmyaku-kei the Conception Vessel). In Sanchin kata the ki is circulated in coordination with the breath and small movements of the internal musculature and sacrum. In detail this is how the breath is produced

Inhalation

As you inhale you envision the ki/breath descending down the center line (Ninmyaku-kei) of the body towards the Tanden area. As you do this the abdomen will expand very slightly. This motion should be very small and scarcely visible to the naked eye. This slight expansion of the abdomen helps to draw ki to the lower abdomen. As you are reaching the upper limit of your inhalation the pelvis rotates very slightly back. Again this motion should be very small and scarcely visible to the naked eye. At the same time you do this you visualize the ki circling from the Tanden down under the body and then up to the base of the spine. This is the end point of the inhalation phase. The slight outward/backward motion of the pelvis helps to lead the ki from the tanden to lower areas (in this case towards the spine).

Exhalation

As you exhale, you lead the ki up Tokumyaku-kei. As you do this your abdomen will move slightly inward (again this motion is very small). This inward motion aids in leading the ki to the back. You also lightly lift the urogenital diaphragm (lift the anus) and pull up on (rotate it tightly forward) the pelvis as you exhale. These actions both help to force the ki gently up the back (in this case via Tokumyaku-kei). Towards the end of the exhalation the ki is lead up around the head to the nose and then the tongue. At this point you have completed one cycle of the Shoshyuten. Note that the beginning of the next cycle begins where the last stopped (i.e., just under the tongue). This type of

breathing can be used in all of the "long breaths" of the kata. There are a number of "short breaths." During the "short breaths" the cycle does not need to be precisely visualized but rather one should simply feel a sense of "movement" along both Ninmyaku-kei and Tokumyaku-kei.

Daishyuten

A more advanced stage of Sanchin training involve leading the ki through the entire body. This training is called Daishyuten kiko. Daishyuten kiko is really just an expansion on the Shoshyuten training outlined above. In Daishyuten kiko the ki is still circulated through the entire paths of both of the primary meridians. Thus the anal lift, pelvis rotation, spinal alignment, and tongue position still are used and serve the same purpose. The main difference between the Shoshyuten and Daishyuten methods is that the ki is also circulated through the limbs in the Daishyuten method.

Sanchin kata

(right R , left L , leg L , hand H , side S , forward F,)

- 1 step forward RF bear stance, double outer centre block with both hands
- 2 pull back LH, then extend out LH, head punch then return to LH, outer block
- 3 step F, L foot bear stance, pull back RH, then extend out head punch then return outer block
- 4 step F, R foot bear stance, cut across stomach with LH look to LHS,
- 5 step across with R foot and turn facing opposite way in bear stance, pull back RH
- 6 extend out RH head punch and return to outer block
- 7 step F, R foot bear stance, cut across stomach with LH, look to LHS,
- 8 step across with R foot and turn and pull back RH,
- 9 extend out RH head punch and return to outer block
- 10 step F, R foot LH head punch, RH head punch and LH again leaving, out, and RH also,
- 11 they come together in the centre, open roll back to back, drop to waist level, both hands pull back, open extend across to centre of stomach, rolling downwards and outwards with hands open and palms facing down repeat 2 more times , from centre of stomach
- 12 step back RF , RH comes up LH stays put and then start circular blocks with both hands(anti clockwise)
- 13 step back LH , LH comes up RH stays put and then start circular blocks with both hands(clockwise)
- 14 cover finish off.

3. Rotating Palms (Tensho kata)

It is said in history that the ancient master Bodhidharma was one day observing the force of nature. The winds were so strong that a bird flying north could no longer withstand the buffeting of this head on storm. From the incredible force applied by the bird combating the winds to suddenly switching to a relaxed state of going with the flow, the bird developed incredible speed. So much so that as the bird passed the masters house the feathers at the tip of its wings shattered the corner tiles of the roof, thus the Three Battles form (Yang) and Rotating Palms (Yin), gave birth to the first two forms of the martial arts. (Some say this story even gave birth to the karate man and his practise of breaking tiles with the open hand).

Rotating Palms is practised with the story of the bird being mindful of fluidity and circular movements accompanied by a relaxed state of inward breathing. Although the principles of both forms 2 and 3 are opposite, the integration of both, explains the esoterics of all martial arts systems.

Rokkishu which later became the building block on Kata Tensho. With his additional martial art training Okinawa-te, Naha-te and the Chinese arts Sensei Miyagi developed a refined form of empty hand, and even today its Whooping Crane Chinese Gung Fu roots can still be seen in its forms or Kata. Rokkishu, "6 Hands of Shaolin", denotes the different hand positions that are used in pressure point striking and high level breath control found in this kata. The Six hands are:

1. Iron Spearhand - the cutting or chopping hand, using little finger edge of hand
2. Iron claw drilling hand - seizing technique, with individual fingers squeezing into target
3. Iron sand hand - palm/palm heel strike, includes the open back hand and wrist
4. Iron wing hand - ridge hand strike around base of index finger
5. Iron spearfingers hand - handstrike using the fingertips pressed together
6. Iron dagger hand - extended index finger.

It is a hand technique kata and within these soft hand movements tremendous power is generated. In Goju "ju" means soft as in tensho kata. Six also refers to the number of directions from a central starting position: up, down, left, right, forwards and backwards. Tensho is a higher level breathing Kata.

Tensho kata

(right R, left L, leg L, hand H, side S, forward F,

- 1 step forward RF, 1/2 lunging stance, RH karkae block out/ in, palm heel, inverted grab and elbow behind, palm heel to groin, pull back repeat , wrist strike up palm heel down, wrist strike out palm heel in.
- 2 repeat as above on LHS with L foot Forward.
- 3 repeat as above in bear stance with R foot forward, with both hands together L over R , R over L on return of karkae block.
- 4 in place, both hands together lift up like lifting water to drink, elbows and forearms touching, palm upwards and roll down and out palms downwards
- 5 repeat above moving R foot backward

- 6 repeat above moving L foot backward
- 7 moving backwards, with two handed circular block(anti clockwise) with palm heel strikes at end like sanchin kata
- 8 repeat above moving L foot backwards, circular blocks clockwise)
- 9 step up and cover finish off

4. Lull Before the Storm: (Seinchin kata)

The *karate ka* grows up with this form all through the coloured belt stages. For Blue belt it must be done by the numbers with hands held on the hips. For Green belt it is performed with personal interpretation of hand techniques (without kicking techniques). For Brown belt the students add in hand and kicking combinations while strictly adhering to the floor pattern. Now as the student prepares for the coveted Black belt the exact floor pattern is done again for the fourth grading in succession. This time it is performed with the traditional hand postures (again without kicking techniques). Along with one hundred push ups, one hundred sit-ups, advanced stretching routine, explosive freeform , free combat etc. etc. etc. - this is what is referred to as the "Lull before the Storm". The other forms are found in part 2, 3 of our manuals.

Kata Seinchin

- 1 step F 45 degrees RHS squatting stance, hands pullback and spear out/down, roll up back to back with forearms touching, 1st finder grabbing forming fist and pulling down/out to both sides groin strike in front of knees, hands open, double block, front hand low rear hand high inside block, reaching and dabbing tiger claw to front, pull back front hand spear out with rear hand
- 2 repeat to F45 degrees LHS
- 3 repeat to 45 degrees RHS
- 4 step back with RL heel strike, slap RH into LH palm, form fist step F,R foot in bear stance, supported head strike.
- 5 RH pull back, R inside elbow
- 6 step up with R foot, RH fist rolls into LH palm on LHS chest, take across chest to RHS supported outer centre block
- 7 step F, RHS 45 degrees to corner in squatting stance, groin strike with LH,
- 8 stepping back to R, LHS 45 degrees to corner in squatting stance, side hammer fist strike with LH
- 9 repeat move no.6 to F, LHS using opposite hand and legs
- 10 repeat move no.7 to F, LHS “ “ “ “

- 11 repeat move no.8 to R,RHS “ “ “ “
- 12 drag LF in to centre to cat stance, wrist strike up, RH palm heel up to groin, coming up cut L arm bicep, LH inverted grab step back LF to side on squatting stance, RH side on knife strike to F
- 13 repeat move no. 12 stepping back RF on other side body
- 14 step up RF sweep, RH inside elbow to L palm, step F in bear stance back fist elbow with RH, LH in centre of chest
- 15 step across with LL, turn to back LHS corner bear stance 45 degrees, double block, LH up, RH down,
- 16 LH opens, turn L foot, step through to corner with RF, in squatting stance inside elbow, punch up, elbow down, back fist out horizontally, pull in and around groin strike.
- 17 step back RF to F, RHS corner, LH side hammer fist strike,
- 18 drag RF in to centre into cat stance, RH hooking ridge strike R elbow,
- 19 repeat move no.18 with L foot, F, LH hooking ridge strike, L elbow
- 20 repeat move no.15 to back RHS corner on other side of body
- 21 repeat move no.16 “ “ “ “
- 22 repeat move no.17 “ “ “ “
- 23 repeat move no.18 with L foot F “ “
- 24 repeat move no.18 with R foot F “ “
- 25 step back with RL heel, strike, LH wrist strike to rear, LH slaps over down to F palm facing down in front of groin area stepping F in bear stance RL , RH rolling back fist horizontally to F ,
- 26 step back with RL in cat stance L foot F , both hands slap thighs, hands go up and around above head, hands back to back, slap shoulders, pull down and through, to centre, hands open palms facing down forming a circle with hands and focus through for 3-5 sec.

Personal form (kata). “8 Directions

1st Cover stance (Masubi dachi) ready / prepare (Yoi) shoulder stance (Heiko dachi)

Starting and Finishing position

50x50 cm start - finish base.

Time frame; 55 - 65 sec

Types of kata

- 1- Kihon kata,
- 2- Kaishu kata
- 3- Heishu kata

Tools of kata

Kata brings together 5 fundamental sets of tools;

- 1-Punches
- 2-Kicks
- 3-Stances
- 4-Strikes
- 5-Blocks

Basic Exercises-(Kihon kata)

Classically speaking 6 sets of associated exercises (kihon kata or waza) facilitated the development of these tools. Historically speaking, delivery systems reflect an individuals interpretation of these tools and represent individual teaching styles, these exercises are from a classical systems called Koryu Uchinadi.

- | | |
|-----------------|--|
| 1-Tsuke Waza | - Techniques of fore fist punching |
| 2-Keri Jutsu | - Kicking methods, leg manoeuvres and associated practices |
| 3-Kamae No Waza | - Stances and posturing |
| 4-Kaishu Waza | - The use of empty hand (i.e. finger thrusting, seizing, chopping, scratching, flicking, slapping, palming etc). |
| 5-Heishu Waza | - Tools of impacting (knees, elbows, head butting & bumping etc). |
| 6-Uke Wza | - Checking, trapping & blocking |
| 7-Ukemi Waza | - Breakfall drill |
| 8-Ne Keri Jutsu | - Crab walk drill |

Kata - (Kaishu / Heishu kata)

The kata Sanchin Miyagi/San Po/Dai chi, Sanchin Higashionna/Dai ni and Tensho are of the Heishu teaching or the closed/clasped hand forms that are associated with control of tension and breath that lead in combination to the cultivation of the internal energies. All other kata are of the Kaishu teaching or the open hand.

The term closed or clasped hand teaching would indicate those teachings that are passed from master to student which are specific to that individual. In this instance we would say it is knowledge 'handed' on from one generation to another.

The open (empty) hand teaching would therefore be the general teachings and openly available knowledge but were not necessarily those which a student needed given his specific temperament and abilities.

This being the underlying concept of the Heishu and Kaishu kata then this would indicate that the closed hand forms contain the teachings that are specifically relevant to our journey to master and realize ourselves.

Defensive themes

The 12 fundamental defensive themes intertwined within kata include;

- 1-Seizing nerves
- 2-Attacking blood passages
- 3-Twisting bones
- 4-Attacking tendons
- 5-Manipulating joints
- 6-Takedowns
- 7-Throws
- 8-Grappling
- 9-Groundwork
- 10-Couter attacks
- 11-Impacting atomically vulnerable zones
- 12-Digging into cavities of the body unprotected by the skeletal structure.

Categories of application

Because spiritual recluses vowed never to take a human life, defensive applications fell into four separate categories;

- 1-Techniques of restraint
- 2-Neurological shutdowns
- 3-Attacking the respiratory system
- 4-Methods of stunning.

Pressure Points

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

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

“What you see depends on what you look for.”

Chinese proverb.

Non-violent restraints (standing)

The aim of non-violent restraints and immobilisation's is to control an opponent without damage in a non-critical situation, but still having the option to attack if the situation becomes violent.

The following techniques are the non-violent restraints and immobilisations for Green belt:

Arm bar

Step aside double deflection, elbow lock. Variation; press on tendon.

Snaking arm bar

Using opposite arm of attacking side, elbow deflection with one arm, snake your arm around to pressure his elbow with your hand.

Variation: Use both of your hands to press on elbow.

Wrist lock)

Grab hand (same) your palm on top of their palm, inside, and twist - step back.

Variation: Swing your elbow over to place weight on to their elbow.

Half nelson

Trap wrist in "fore finger - thumb " space (not grabbing, thumb up) Tap in elbow crack (up motion). Twist arm behind back - pressing wrist up and elbow down.

Variation: That the grip at their thumb and hold wrist (with one hand)

Note: All these controls will produce dislocations if taken to maximum (elbow, wrist, shoulder). Further damage can happen depending on; speed - strength. Extreme care should be taken during practice.

Grapple - Takedown

Takedown-(then release)

Hook Punch.

One handed push.

Double shoulder grab

Round Kick

Note: All these controls will produce dislocations if taken to maximum (elbow, wrist, shoulder). Further damage can happen depending on; speed - strength. Extreme care should be taken during practice.

Standardised Weapon

Principles of defence against weapons.

- a. Face situation, not the weapon
- b. Notice grip
- c. Weapon movement from centre identifies attack
- d. Soto (Outside theory)
- e. Ni uke (double hand deflection with the back of hands presented to threat)
- f. Counter. The exact counter is not specified here. The grading requirement is that you follow the steps **a** to **f** and then counter.

** What is required of your counter is that it has at least one easy exit point so as to give you the escape option should you decide that, having avoided getting yourself cut to pieces, your next responsibility is not in punishing the attacker but to escape.

Students should at all times be aware of where the weapon is and the likely hood that they will be cut.

OVERALL PLAN

1. **Avoid**
 - Yes, send help
 - No, why, your involvement is to what end ?
2. **Study environment**
 - How many potential opponents
 - Fight area
 - Person behind the attack
 - Escape / help route
 - Is defusion possible?
3. **Arm yourself**
 - yes. **Law**: not disproportionate to attack.
 - no Include setting up a “position of strength” for yourself.
4. **Identification of likely attack**
 - a. Weight weapon or sharp weapon and range and type of attack.
 - b. If the weapon is held in a hammer grip, with the weapon protruding downward:
 - The likely attack is an overhead (downward swing)
 - c. If the weapon is held in a fencing grip the likely attacks are :
 - Swing (your left to right)
 - Back swing (your right to left)
 - Lunge (straight forward from holding position)

DEFENDING

1st Attack – Lunge

The point of the weapon is pointing straight at you; when the attacker moves straight forward the attack is a lunge.

Where is the weapon?

4. Clear
5. Back to original position

2nd Attack – Horizontal midsection or diagonally swing

Attacker holding weapon in their right hand; when the weapon leaves the centre and moves to your left, the attack is a forward swing.

Where is the weapon?

4. Clear
5. Back to original position

3rd Attack – Overhead (ice pick)

Where is the weapon ?

4. Clear
5. Back to original position

4th Attack – Pinned against the wall with knife to throat

Where is the weapon?

4. Clear
5. Back to original position

NOTE. The above are only principles to give students an overview on how to move against weapons. On no account is it to be taken as a complete weapon control system.

Tamashiwari (Breaking Techniques)

The Development of Ippon Seiken (Iron Fist). Tameshiwari or the “art of breaking” has been an integral part of martial arts training for decades, allowing karate-ka to demonstrate their tremendous concentration and power gained from many hours of training and meditation. Today breaking is associated by many as a promotional demonstration tool, as nothing pleases a crowd more than a Martial Artist’s hand, foot, elbow or head smashing through a huge stack of boards, tiles or ice. With this aside, breaking can be a legitimate, worthwhile part of a students training.

What is the Aim of Breaking?

The aim of breaking is to “unite the mind and body in a single purpose and promote control of strike”. But to a student it can also be much more. Breaking not only develops physical ability but sometimes can be a means of overcoming crippling barriers of fear commonly present in realistic fighting situations.

What is Tameshiwari?

Tameshiwari can best be described as a test of good posture, balance, technique, speed and mental and physical focus that combined gives you a strong commitment and Kiai all balanced with a calm spirit. Masutatsu Oyama (founder of KyoKushin karate and Tameshiwari Master) said “.... Breaking techniques are no more than drill methods to be of help in progressing toward the true meaning of Karate....”.

The elements above should be mentioned in more detail, as they are primary elements in the art of breaking.

Posture, Stance and Balance.

Posture is important for delivering any strong technique, whether it is for combat or breaking purposes. A good posture and stance are also related to good balance, which supports the total energy flow of the technique. Related to posture, balance and stance, is the aspect of attitude, which is depicted in the term Kamae. This unites posture, balance, stance and attitude into a singular word; implying that a persons posture and body language are interconnected to their attitude.

Technique.

Technique can be tested through Tameshiwari, without the concern of harming a training partner. It gives the martial artist the freedom to deliver the technique fully, without holding back on an inanimate object.

Speed.

Speed is an important part of the breaking formula. It can be delivered with full commitment and without concern for the recoil or fast return of the weapon, however, it is important to maintain control of the speed to prevent the weapon coming into contact with the ground.

Focus.

Total focus and commitment to the task are a crucial part to the successes of the break; for without these two blending ingredients, you are guaranteed not to achieve your goal.

When speaking of focus we refer to the total focus of the body. The focus should be on the weapon passing through the material completely and not on the material itself. Combined with this is the complete concentration of mind power on the task at hand, focusing all energy on the break-commitment, focus and speed aiding the momentum of power awakened within.

Another element of focus is that of Spirit, described as the energy or force that flows within us all. A force that when combined with the body and mind creates the awesome explosive Kiai. The element of calm spirit in the art of Tameshiwari is beneficial to the technique, for to have a calm spirit at all times even in the face of an ordeal, means you can see things more clearly and respond in an appropriate and composed manner. To attempt a breaking technique in turmoil or anger is against everything that the art of Tameshiwari stands to achieve.

What are the dangers?

Hands, feet, elbows and heads were designed for many things, but pulverising wood, concrete and ice are not among them. Thus, the down side of breaking is that there is potential for injury. Most of the injuries caused by breaking are minor abrasions, cuts and bruised knuckles, etc. However, there is potential for shattered bones and even permanent deformity of the knuckles and other joints. Some problems induced by breaking such as arthritis only become apparent years down the road, when aging takes its inevitable toll on the skeletal system.

Once the spiritual side of Tameshiwari is achieved it's important to understand the physical side of setting up and conducting a break. Areas that should be considered are Safety, Materials, Equipment and Choice of the weapon.

Safety.

Keeping in mind the possible injuries mentioned earlier, safety is something that should not be treated lightly. It should be remembered that it's not only the person breaking that may be in immediate danger, but the assistants and spectators could also be injured. When holding materials, assistants should have their feet protected from falling debris and they should also turn their heads to avoid injuries to their eyes. Spectators should be at least two meters from the breaking area and out of the possible flight path of debris.

During all tile breaks a breaking pad should be placed on top of the material to minimise cuts from broken tiles, etc. This pad should be no smaller than 160mm X 100mm X 10mm and should be made from cloth or felt (a folded towel may also be used).

Observation and care should also be taken after breaking, as there may be small pieces of broken tiles on the ground where bare footed helpers are walking. This debris should be cleared before any further breaks.

Another safety concern is that of a failed attempt. It is important that the number of attempts is limited to only one additional attempt. If only a few of the tiles break it is of utmost importance that

they are **not** struck a second time without first clearing the broken tiles and replacing the break pad. It is better to suffer a bruised ego than to draw back the bloody remains of what used to be a perfectly good hand or foot.

Materials.

There are many different ways to break. The most common style being when the material is supported on blocks and various weapons in a downward action are used. The materials most commonly used in this style of break are tiles, pine boards, concrete blocks and slabs of ice. An assistant can also hold these items when a frontal or lateral striking weapon is used. Certain materials are suitable for being thrown into the air and stuck while in motion, the most common being fruit.

- a. **Tiles** – Only unglazed concrete or terracotta roofing tiles should be used.
- b. **Pine Boards** – Pine Boards should not be smaller than 205mm X 300mm X 15mm and should be free of moisture. Wet boards are difficult to break, as they tend to be more flexible.
- c. **Concrete Blocks** – Concrete blocks should be no thicker than 35mm and **not** be reinforced with steel rods.
- d. **Ice Slabs** – Ice Slabs should be no thicker than 200mm.
- e. **Fruit** – The most common fruit use in breaking are watermelons and apples.

When setting up these materials for breaking ensure that there is a gap of approximately 10 to 15 mm between each item and that they are stable and that there is no movement in the stack or supports. In the case of pine boards it is important that the grain runs in the same direction for every board, and that the end grains are facing to and away from the breaker.

Equipment.

There is not a great deal of equipment required for setting up and conducting a break. A tarp large enough to cover the area of floor under and around the breaking area, solid and stable support blocks, striking pad and first aid kit are required. Consideration should also be given to the disposal of broken materials and the cost, storage and transportation of the breaking equipment.

Choice Weapon.

There are many weapons in a karate-ka's arsenal. However, it's up to the breaker to determine which weapon is appropriate for the particular material being used. In block supported breaks the material properties are similar (eg. solid, rectangular and supported by a firm base), however, the height of the stack will vary, (a factor that may determine the choice of weapon).

The most commonly used weapons in a block supported break are Seiken (fist), Shuto (knife hand), Tetsui (hammer fist), Empi (elbow), Kakato Geri (heel kick), Teisho (palm heel), Haitto (ridge hand) and Ude (forearm). All these weapons are very effective in achieving the goal. These weapons are also effective in breaks that are supported by assistants, with the addition of Mae Geri (front kick), Mawashi Geri (round house kick), Ushiro Geri (back kick) and Mawatte Kakato Geri (turning heel kick).

Breaking unsupported items that are thrown in the air is difficult and requires a great deal of practice. The most common weapons used in these breaks are the Shuto (knife hand) and Nukite (spear hand). As the materials are usually softer, it enables the breaker to use a slicing or thrusting action to penetrate the item.

Who should attempt breaking?

It should be mentioned that Tameshiwari is not a compulsory activity and should only be attempted by a student with a confident physical and mental attitude. As a rule, only students from Brown Belt up should attempt breaking, starting with 1,2 or 3 tiles and adding one for each new break. Breaking sessions should be supervised by a Sensei or higher, as safety is of the utmost importance.

Telling someone how to break is nearly impossible. However, there are tips that can help. Always aim beyond the target to maximize penetration. Unleash a spirited Kiai as you make contact with the target. Hit the target, don't push it. Don't make contact with the floor.

The most important key to breaking success is relaxation. Relax the limb you are going to break with, and try to focus your strength into the last few inches of the target. Take a deep breath, focus on the target, and give it your best shot.

Of course, relaxing is not an easy thing to accomplish when facing a stack of boards or tiles. Yet, a relaxed body and mind perform together much more efficiently than when the individual is tense.

Breaking is a legitimate Martial Arts training tool that can offer students many benefits. Instructors, however, must see to it that students take the correct safety precautions when breaking. Remember that the object is to break sticks and stones, **NOT BONES**.

Grading (how to)

As a green belt you would have (should have) taken the opportunity to sit with a higher grade and watch, and asked questions, as they graded. (As well as learning grading etiquette). As a brown belt you are now required to sit on a grading panel and grade (probably white and blue belts).

When grading the following steps should be taken:

- Step 1. If you have not done so already, you should firstly familiarise yourself with the grading format, grade requirements, calls and the grading sheet.
- Step 2. Next you should refresh your mind on the Hon (fundamental principles) and how these are to be tested
- Step 3. You should then take notice of exactly who you are grading ie, age range and injuries.

Tournament

Contest Rules

1. Defend yourself at all times
2. Lose twice and you're out
3. Abusive behaviour by fighters will not be tolerated and result in disqualification
4. Touch contact only
5. No contact to head
6. No punching to the head/face
7. No spinning back fists
8. No knees or elbows
9. No inside thigh kicks
10. No takedowns
11. No locks or holds
12. No punching to neck or throat
13. Excessive contact will not be tolerated.
14. The fighter will be given 2 warning and disqualified on the third.
15. Both competitors can be disqualified for ignoring the instructions of referee.
16. A referee may decide to disqualify a competitor without warning if they feel the foul is serious enough

General notes

1. Please make sure toe and hand nails have been cut
2. Kicks to the head are permitted if great control is shown
3. Spectators abusive behaviour will result in a warning being given followed by the offender being asked to leave the venue.
4. All competitors must wear approved hand, shin/instep protectors, groin guards under uniform, mouth guards and chest guards for the girls
5. All bouts are of 60 seconds duration following the super 8 draw card, (round robin format)
6. Earrings and rings must be removed or taped up
7. In some circumstances divisions will be combined if contestants agree. A min 3 contestants are required per division.
8. Trophies to 1st and 2nd 3rd place.