

# THE ART OF KARATE

## STUDENT GUIDE



心技体空手道

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空手道は勝敗も完極  
の目的とするものではなく、  
練磨を通じて人間の完  
成を信條とするのである。

松本



"The ultimate aim of karate-do lies neither in victory nor defeat,  
but in the perfection of the character of its participants."

**Gichin Funakoshi**  
Founder, Shotokan Karatedo

## STUDENT GUIDE

This is your official student guide which serves as an instructional instrument and guideline for your ranking within **SHIN GI TAI KARATE-DO**, our dojo's style of *karate-do*.

## SHIN GI TAI SHOTOKAN KARATE-DO

Founded in 1994 in Flagstaff, Arizona as the **NORTHERN ARIZONA KARATE ASSOCIATION** and succeeded by **CENTRAL VALLEY SHOTOKAN KARATE** (Albany, Oregon in 2007) and **SHIN GI TAI SHOTOKAN KARATE-DO** (Muncie, Indiana in 2018), **THE ART OF KARATE** (aka **SHIN GI TAI KARATE-DO**) is an independent Shotokan & Shindo Jinen Ryu Karate-do dojo. For more information on our teaching and training practices, please see "A Brief History of Japanese Karate." Training is conducted in the traditional Japanese method and stresses discipline, etiquette, and hard work. *Karate-do* training is life-long and can be continued regardless of age.

Modern training in *Shotokan karate-do* incorporates elements of *karate-do* and *jujitsu* in the formal curriculum, with an emphasis on philosophy and education. The purpose of training in *Shotokan karate-do* is to develop the whole human being, mentally and physically. Through long-term and dedicated training, the student of *Shotokan karate-do* learns to develop and unite *Shin* (spirit), *Gi* (mind), and *Tai* (body) in proper proportions. With this curriculum, *Shotokan karate-do* has spread worldwide, to encompass numerous schools in nearly every country outside of Japan.



## A BRIEF HISTORY OF JAPANESE KARATE

Though karate was first introduced to Japan during the 1920's, its traditions in Okinawa are centuries old, and, like many Japanese and Okinawan arts, its roots can be traced to ancient China. Tote (also called simply Te), meaning "hand", was an art of self-defense that had been undergoing development in Okinawa for centuries. Because of trade and other relationships between Okinawa and China, it is probable that it was influenced by the Chinese fighting techniques known as Chuan-fa. Chuan-fa traces its origins back more than one thousand years. It is believed that the Chuan-fa fighting art called Nan-Pei-Chun, which was developed in the Fukien Province of China, had the greatest influence on the development of Okinawan Tote. However, there are no written records giving a clear line of development for Tote.

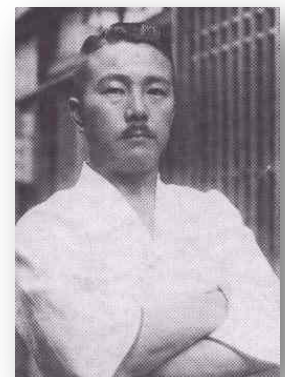
Okinawa was unified under King Shohashi of Chuzan in 1429, and later, during the reign of King Shoshin, an edict was issued prohibiting the practice of the martial arts. It is known that an order prohibiting weapons was promulgated by the Satsuma clan of Kagoshima after they gained control of Okinawa in 1609. Tote then became a last means of self-defense, but since the Satsuma clan clamped down severely on this, it had to be practiced in great secrecy. For the Okinawans, there was no alternative and they developed it into the art we know today.



Gichin Funakoshi, one of karate's pioneers in its introduction to Japan, was born in Shuri, Okinawa in the Fall of 1868, and it is he who would have the greatest influence on the development of karate in the Twentieth Century. Funakoshi was born prematurely and not expected to live a long life; however, it was when he was around the age of 11 that he began playing with the son of the karate enthusiast Yasutsune Azato. Although his health was still poor, the result of Funakoshi's playing with Azato's son was the recommendation by the family physician that he be submitted to Azato as a student of karate. While practicing in Azato's backyard with the other young men of the village, Yasutsune Itosu, a friend of Azato's and a karate teacher, would come by and watch the students performing kata and make comments on their techniques. Between Azato and Itosu, Funakoshi was exposed to the two main karate traditions of the time - Shorin-ryu and Shorei-ryu.

Although a teacher by profession, Funakoshi was considered to be one of the more proficient karate masters in Okinawa by the time he was in his early thirties. In 1902, Gichin Funakoshi and his students put on the first formal public demonstration of karate for Shintaro Ozawa, the commissioner of schools for Japan's Kagoshima Prefecture. Ozawa was so impressed by this art and the young men demonstrating it that he made it possible for Funakoshi's karate to be included in the schools on a formal basis. With the exception of Itosu, who openly assisted Funakoshi in developing the karate program in the public school system, this action was against the wishes of many of the older karate teachers on Okinawa.

1906 marked the first public demonstration of karate, but it wasn't until 1913 that Funakoshi was finally able to organize a demonstration team of approximately 25 men to travel around Okinawa and demonstrate this art to the public. Funakoshi was invited as the representative of the Okinawan Prefecture to demonstrate at the Butokuden (the official center of all martial arts in Japan) in 1916 and in Kyoto, Japan in 1917, but there was little more than passing interest at these displays. However, on March 6, 1921, the Crown Prince of Japan, Hirohito, visited Okinawa while en route to Europe and witnessed a karate demonstration in Shuri Castle's great hall. In the early Spring of 1922, Funakoshi returned to Japan at the request of the Ministry of Education to demonstrate at the first National Athletic Exhibition in Tokyo. The martial arts community, particularly Jigoro Kano (the founder of judo), and the educational community were so impressed and so eager to learn that Funakoshi was convinced to remain in Japan. After that exhibition, Funakoshi was besieged by requests for him to stay on in Japan to teach karate. Two of the people requesting that he stay were Hoan Kusugi, the popular painter who later created the Shotokan Tiger, and Jigoro Kano. As a result, the 53-year old Funakoshi migrated from his home to teach and spread the art of karate to Japan.



Initially, Funakoshi taught in the dojo of other arts. In September 1924, Hironishi Ohtsuka, the founder of the Wado-ryu style of karate, and Gichin Funakoshi arrived at the kendo training hall at Keio University. They approached Yasuhiro Konishi with a letter of introduction from Professor Kasuya of Keio University. Funakoshi

asked if it would be possible to use the training hall to practice Ryukyu Kempo Tote-jitsu. During this era, it was unheard of for one martial arts school to allow a martial arts teacher from another system to teach in their dojo. Such a request would be considered a challenge to the dojo. Konishi, however, saw the value in cross-training; he remembered the kata demonstrated during his university days by fellow student Tsuneshige Arakaki, and agreed to Funakoshi's request.

On October 15, 1924, the study group of Tote started training at Keio University. Konishi bought the book written by Funakoshi ("Ryukyu Kenpo Tote"), but could not fully understand its concepts. So, at the recommendation of Ohtsuka, Konishi entered into the dormitory called Meisei-jyuku (where Funakoshi was living, together with other students from Okinawa), to observe and participate in this new art. Funakoshi, Konishi, and Ohtsuka ultimately became the principal instructors of this group.

In 1925, Funakoshi began gaining students and developing clubs at the various colleges and universities in the Tokyo area. By the early 1930's, there were karate clubs at every major university in Tokyo, and by 1933, Funakoshi had developed basic drills for practicing the techniques with a sparring partner. In 1934, a method of practicing these attacks and defenses with partners in a slightly more unrestricted way, semi-free style, was added to the training. Finally, in 1935, additional examination of methods of free sparring with opponents had begun. Until this time, all of the karate practiced on Okinawa had been composed of kata training.



During this time, there was an ongoing philosophical debate among martial artists as to the definition of budo. Some believed budo required the death of the opponent; to others that meant supporting or educating the opponent in the proper ways. Funakoshi always taught budo as technique and education. Konishi especially believed in Bu bun ryo do, loosely translated as "for karate to be perfect, it cannot be just technique, but also education." As technique disciplines the body, education should discipline the mind; thus, Konishi believed that budo involved educating the opponent.

Karate gradually became more popular and many masters from Okinawa began to visit Japan. Among them were: Kenwa Mabuni (founder of Shito-ryu), Chojun Miyagi (founder of Goju-ryu), and Choki Motobu. How Tote could be improved to the same level of development that kendo and judo had attained was the task to be tackled. Only a few people besides Funakoshi, Ohtsuka, Konishi, and Takeshi Shimoda (1901-1934) recognized the importance of this.

In 1929, teachers and students in Keio University's Karate Research Group discussed the translation of the kanji for karate, and agreed to change the kanji of karate to mean "empty hand." They contended that this new kanji was a better representation of what karate had developed into. This change was adopted over the protests of many Okinawans, but remains the accepted translation to this day. Gichin Funakoshi was instrumental in this movement through his publication of a series of newspaper articles as well as his book, "Karate-do Kyohan". Originally, the symbol kara had meant "Tang", referring to the Tang Dynasty of China. Another character for kara was chosen, which came from the Zen concept meaning "empty" or "rendering oneself empty." Te was both the Okinawan and Japanese word for "hand." It was the consensus of the Keio research group that these kanji characters more accurately represented the true nature of karate as a method of character development through physical training. Eventually, this interpretation became the accepted definition. Funakoshi explained the reason for the change, including historical, sociological, and philosophical arguments in his "Karate-do Nyumon":

*"Just as an empty valley can carry a resounding voice, so must the person who follows the Way of Karate make himself void or empty by ridding himself of all self-centeredness and greed. Make yourself empty within, but upright without. This is the real meaning of the "empty" in karate . . . Karate alone explicitly states the basis of all martial arts. Form equals emptiness; emptiness equals form. The use of the character in karate is indeed based on this principle."*

While the issue of whether to call this art "Chinese hand" or "empty hand" might seem trivial, it inspired a storm of controversy in both Okinawa and Japan during the 1920's and 1930's. Some of the fervor had to do more with cultural identity and socio-political issues among the Japanese and Okinawan peoples than with philosophical arguments about the ultimate meaning of the martial arts. But in successfully adopting the "empty hand" version of karate, the way was paved for the adoption of this martial art into Japanese culture. More importantly, the name change marked a philosophical turning point for the art of karate. Only with this change and its introduction into Japan did karate become karate-do (the Way of karate), part of the tradition

of Japanese budo. When Funakoshi introduced karate-do to Japan, he introduced much more than an Okinawan fighting art. By calling his art karate-do, rather than simply karate, he claimed a spiritual and philosophical foundation for karate training. As a -do form, karate was transformed into an art form, a way of life, and a path to self-knowledge and self-improvement. "Art" is defined as creativeness, skill, or a making or doing of things that have form and beauty. The mastery of an art form implies communication with and mastery of the inner self. With the mastery of the inner self, and the death of the self-conscious observing ego, comes an undistorted perception of reality; the ability to see things as they are. . . the ability to see truth.

In a -do, the mastery of physical techniques is less important than perfection of human character. However, this does not mean that any less emphasis is placed on detail and precision. Emphasis is placed on exact performance, which allows the discipline required for improvement to serve its prime function, which is that of a vehicle or "way." Thus, the physical techniques are not an end in and of themselves but merely tools to be used to shape the practitioner. With the publication of Funakoshi's "Karate-do Kyohan" in 1935, karate-do became firmly established. Though Ryukyu traditional martial arts, Ryukyu Kenpo, Tote-jitsu, and Karate-jitsu had started to be known throughout Japan, the history of their dissemination in Japan was still short, and they were still considered to be inferior to kendo and judo. Konishi worked to disseminate karate through his connections in the jujitsu world, but the results were not satisfactory. In the kendo world, people who recognized karate, like Hakudo Nakayama, were a minority, and there was still a strong tendency to define karate as a primitive art in which thrusting and kicking were representative techniques.

The Mecca of martial arts in Japan was the Dai Nippon Butoku-kai, and when Konishi introduced and demonstrated karate into this association, Chairman Fusataro Hongo was surprised at Konishi's smooth, circular movements containing both softness and hardness. Hongo suspended the rest of the matches scheduled for the day and ordered Konishi to continue his study of the art in an effort to complete this new martial art. The Dai Nippon Butoku-kai was politically very strong and set the standards for ranking individual martial artists as well as signed all certificates of membership. Konishi, already a member through both kendo and jujitsu, felt that karate would be effective in the education of the Japanese people, and so he applied to the Dai Nippon Butoku-kai for recognition of karate.

In 1935, the Dai Nippon Butoku-kai recognized karate as a member and, in 1939, awarded Kyoshi (Master Instructor) rankings to Yasuhiro Konishi, Chojun Miyagi and Sannosuke Ueshima. Toshiyuki Shimizu, Kenwa Mabuni, Masahiro Kasuya, Hironori Ohtsuka, Takehiko Eto, Gichin Funakoshi, Toshiyasu Niizato, Kazuya Nozawa, Toyosaku Sodeyama, Takeshi Shimoda, Masaji Kushihashi, Nuinosuke Yamamoto, Torakichi Inagaki, Kazuo Miura, Kotaro Namiki, Jitsuro Ueno, Shujiro Kihara, Giko Funakoshi, Kanemori Kinjyo, Ryusuke Kawarabuki, Shosin Nagamine, Seko Higa, and Sanemi Yamaguchi were all awarded the title of Renshi.

At the recommendation of Morihei Ueshiba and Danjyo Yamaguchi, the principle karate instructors of the day began to devise names for their particular styles of karate-do. Konishi named his Shindo Jinen Ryu Karate-jitsu (godly, natural style, complete empty-handed way), while Miyagi named his style Goju-ryu, as it blended hard and soft techniques (go and ju). Mabuni studied under both Yasutsune Itosu and Kanryo Higashionna (Okinawan masters of Tote), and named his style Shito-ryu, combining the first kanji from each of their names. For Hironishi Ohtsuka, the study of budo places one in harmony (wa) with the universe; his style became known as Wado-ryu. Ueshima based Kushin-ryu (Sky-Heart) on the idea of the universe and person as center and in harmony. And students convinced Funakoshi to name his style Shotokan (based upon Funakoshi's pen-name as a poet). By the late 1930's, the karate movement was gaining strength, with Funakoshi having established and taught at more than 30 karate clubs on college campuses (including Keio University, Tokyo Imperial University, Shoka University, Takushoku University, Waseda University, and Nihon College of Medicine).

With World War II, many karateka left to fight for their country, and further development of karate as art was stymied. Following the war, karate and budo were developed and introduced into the public education system. Karate had thus become a way of life in Japan. While Funakoshi concentrated his teaching efforts in Japanese schools, Konishi was more often found in a business, teaching employees. While both arenas may seem unusual to the Western mind, their efforts were highly respected and very practically arranged, since it prevented open competition between them.

Shortly after the war, Funakoshi's son, Giko, a promising young karateka and the student that Funakoshi saw as his replacement as the chief instructor of the Shotokan, contracted tuberculosis and died. Almost immediately after the war, the karateka of Japan began reorganizing. Their goal was to build a large, strong organization. In May of 1949, the Nihon Karate Kyokai (Japan Karate Association) was officially organized, with Funakoshi named chief instructor emeritus. Since



Funakoshi was 81 years old, Masatoshi Nakayama was chosen to handle the actual teaching and Hidetaka Nishiyama was appointed chief of the instruction committee.

Beginning in 1951, the United States Air Force instituted a program of martial arts instruction which was taught at the Kodo-kan. This program was the result of the Air Force's desire to improve the physical condition of its pilots and interest in this was generated by karate demonstrations at various air bases in Japan by Nakayama and Isao Obata between 1948 and 1951. Contact with the Americans had a great impact on the Japanese instructors in that the Americans always wanted to know why things were done the way they were done. Nakayama and Nishiyama were forced to study and research the scientific basis for karate technique in anatomy, kinesiology, psychology, exercise physiology, and physics. This search for and development of a rational scientific basis fundamentally altered both teaching and training methods, making them more palatable to foreigners.

Gichin Funakoshi, the father of modern karate, died on April 26, 1957. On his black, cross-shaped gravestone are the words "Karate ni sente nashi" ["There is no first attack in karate"].

In pursuit of the goal of making karate international in nature and popularity, rules were devised which would allow sport competition. Kata competition was modeled after Olympic sports such as gymnastics and ice skating. Sparring rules were also devised, with much concern for the safety of the competitors, discussion centering on target areas and the level of acceptable contact. The first All-Japan Karate-do Championship was held in June of 1957.

In addition to developing the sport aspect of karate, the Japan Karate Association also instituted an instructor training program for the development of instructors to be sent overseas to spread the art of karate. To be admitted, one had to be a college graduate and a second-degree black belt. In addition to karate training, instructors studied anatomy, psychology, physics, the history and philosophy of physical education and sport, and business management. To complete the program, they were required to pass their third-degree black belt test, as well as serve a teaching internship for a year.

Beginning in 1961, these instructors began arriving in the United States. By the early 1970's, men such as Teruyuki Okazaki, Takayuki Mikami, Yutaka Yaguchi, and Hidetaka Nishiyama had established strong organizations. Due to political infighting, two separate organizations were formed in the 1970's: the International Shotokan Karate Federation (I.S.K.F.), headed by Okazaki, and the American Amateur Karate Federation (A.A.K.F.)/International Traditional Karate Federation (I.T.K.F.), headed by Nishiyama. These two organizations are now separate but equal members of the J.K.A. (which itself has now split numerous times).

## DOJO ETIQUETTE

Respectful gestures and rules of etiquette vary from culture to culture. When a person enters a new situation, a new social group, a new cultural situation, or even a new friend's home, a new set of behavioral rules (both spoken and unspoken) must be learned.

In our *dojo*, where Japanese and American cultures come together, it can be confusing as to what to do or say and when to do or say it. The following list will help to clarify what is expected of each and every student in the *dojo*:

- Do **NOT** interrupt when someone else is speaking.
- Do **NOT** wear hats inside the *dojo*
- Do **NOT** eat or drink beverages (other than water) inside the *dojo*. Water usage is limited to non-training areas only.
- You must bow when you enter the *dojo* and as you step on to the training area.
- Likewise, you must bow when you leave the training area and as you leave the *dojo*.
- Bow to anyone you wish to speak to before beginning to talk (it does not matter what rank they are).
- Remove shoes when entering the *dojo*. Never walk on the training area with your shoes on.
- The *dojo* must be kept as clean as possible. Clothing and personal items should be placed neatly out of the way of traffic and classroom activity.
- Good hygiene must be observed: Finger and toenails should be kept short to reduce the possibility of injury, and uniforms must be kept clean and in good repair.
- Jewelry (watches and rings in particular) must not be worn while training.
- There are only two ways to stand while in the training area during class: attention stance or ready stance. Use the same stance as the senior student in the training area.
- When directed to sit down, remember that you are not to put your hands on the floor.
- Never stand with your back to the instructor during class unless you are following instructions.
- Never address an instructor by their first name. *Sensei* should always be addressed as "*Sensei*." All other instructors/black belts should be addressed as "*Sempai*", unless otherwise directed by that instructor/black belt.
- Students should not talk when in the training area unless they are answering a question for the instructor. If you have questions, raise your hand and wait to be acknowledged.
- The *dojo* must be called to attention for *sensei* each time he/she enters or exits the *dojo*. The first student to notice *sensei* entering or exiting should call the *dojo* to attention.
- Once a class has begun, all students wishing to enter the training area must seek permission from the ranking black belt beforehand.
- If you have questions, you should go directly to the *sensei*.
- Since promptness is part of the self-discipline that *karate-do* encourages, arriving late for class should be avoided whenever possible. Anytime you arrive late and training has begun, wait in *seiza* until the instructor motions you in before entering class.
- Active *dojo* training should be engaged in a regular manner and frequency. Students should also engage in home practice as often as possible.

## KARATE-DO PHILOSOPHY

*Karate-do* training is not merely technique, it is also important to apply the knowledge of this and any other martial art rationally. The ability to do damage to another human being must be tempered with the development of character and proper attitude. In *Shotokan Karate-do* this can be summed up in the expression "**Karate ni sente nashi**" ("There is no first strike in *karate*"). The techniques learned in class are to be used as a last resort, when no other reasonable recourse is possible.

空手に先手なし

*Karate ni sente nashi* (There is no first strike in *karate*).



## CLASS PROCEDURES

### A. Formal Line-up and Meditation (*Mokuso*)

The class presents itself to the instructor(s) by rank, standing shoulder-to-shoulder. At the command, the group kneels into formal sitting position (*seiza*) and meditates (*mokuso*). When the meditation period is over, the class bows to the memory of the founders of Japanese *karate-do*, to the instructor(s), and to each other as a sign of respect for each of the aforementioned.

### B. Warm-up

Warming-up exercises are designed to prepare the body for the training session through calisthenics and flexibility exercises.

### C. *Kihon*

*Kihon* are the basic techniques of blocking (*uke*), punching (*tsuki*), striking (*uchi*), kicking (*geri*), stance (*dachi*), and body shifting (*tai sabaki*).

### D. *Kata*

*Kata* are pre-arranged sequences of techniques done in a prescribed pattern and tempo. *Kata* are the "textbooks" of *karate-do*, since much of our present knowledge of *karate-do* has been passed on in these forms. The *kata* also contain most of the self-defense techniques practiced in class.

### E. *Kumite*

Sparring is learned in a progression. Starting with basic pre-arranged sparring at the earliest stages of training and leading into *jiyu* (free) sparring in which nothing is pre-arranged. Control is essential at all stages, as sparring is a chance to practice techniques with a partner in a dynamic way, but it is not an opportunity to cause someone injury.

### F. Special Topics

This includes lessons in the history of *karate-do*, *goshin* (self-defense), and other issues of interest or concern to the instructor(s) and students.

### G. Cool-down

This is the opposite of the warm-up phase. Cool-down is designed to return the body to its normal cardiovascular and metabolic levels.

### H. Formal Line-up and Meditation.



## THE DOJO KUN

*Hitotsu. Jinkaku kansei ni tsutomu beshi.*

**We shall endeavor to build our character [seek perfection of character].**

*Hitotsu. Makoto no michi o mamoru beshi.*

**We shall be faithful in our study [be faithful].**

*Hitotsu. Doryoku no seishin o yashinau beshi.*

**We shall cultivate courage and tenacity [endeavor to excel].**

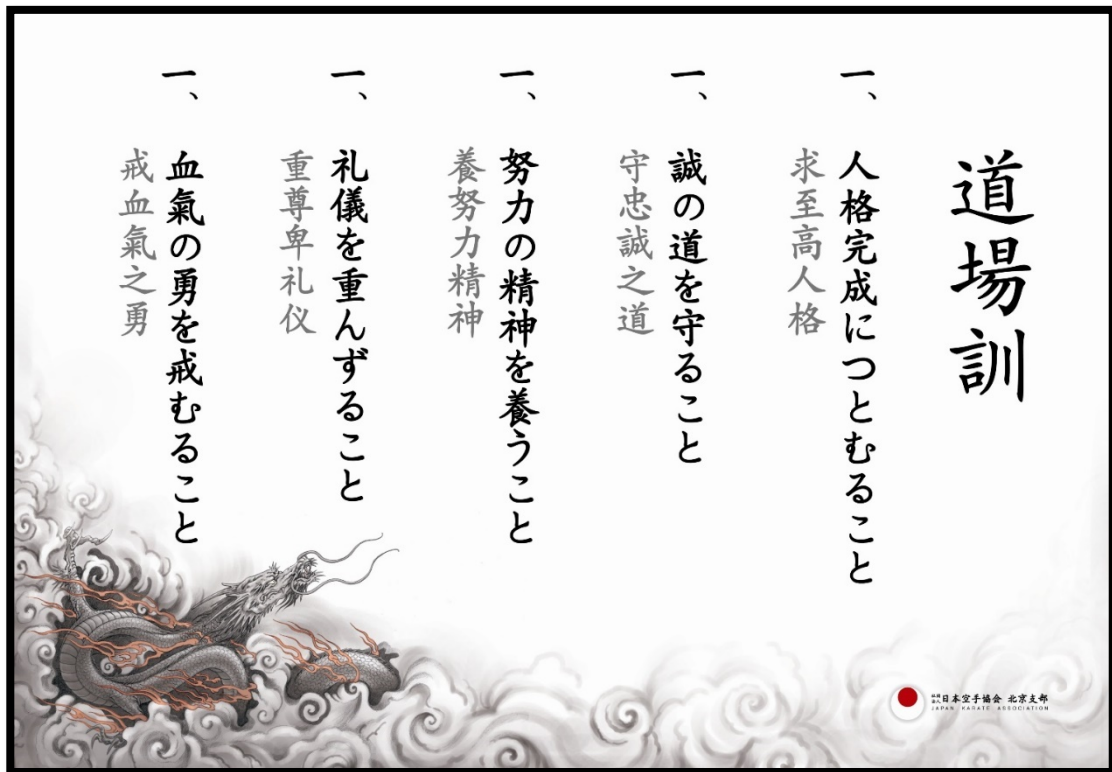
*Hitotsu. Reigi o omonzu beshi.*

**We shall attach great importance to etiquette [respect others].**

*Hitotsu. Kekki no yu o imashimu beshi.*

**We shall be wary of foolishness [refrain from violent behavior].**

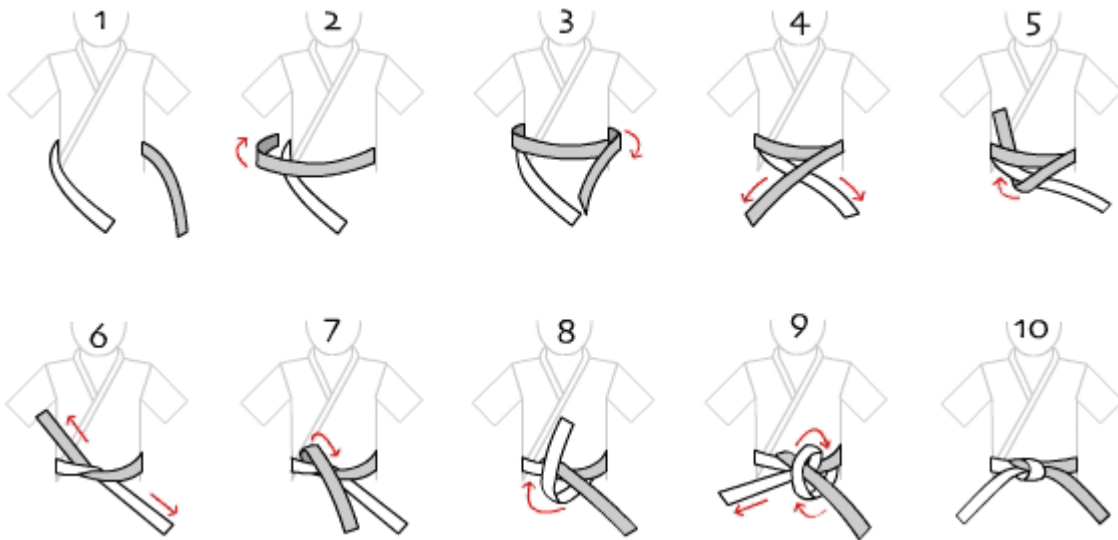
It is necessary for instructors and students to constantly remind themselves of the importance of the *dojo kun*, not only in the *dojo* but in their daily lives.



## THE KARATE-DO UNIFORM (GI) AND BELT (OBI)

The uniform used in *karate-do* is called a *karate-gi* or *keiko-gi*, and consists of a wide-fitting jacket made of cotton and white cotton trousers long enough to reach halfway down the lower leg (but frequently almost ankle length). Tradition dictates that the jacket's lapel be worn left over right at all times. It is equally vital that respect be shown to the *karate-gi* and that it be clean and free from stains, tears, and the like for it is believed that the individual who does not show respect to his own equipment will not learn to respect either himself or others.

The belt (*obi*) is a symbol of the student's proficiency in *karate-do*. The *obi* distinguishes the different grades (ranks) in the martial arts. For the *kyu* grades (*mudansha*) they are of different colors (white, green, and brown), indicating the level of technical and philosophical development which the Abeginner@ has reached. Though obviously the standard of skill varies enormously in the *kyu* grades, it is not until a student has reached black belt grade (*yudansha*) that he or she is regarded as being truly established in the martial arts. The proper method of tying the *obi* is shown in the diagram below.



## TRADITIONAL JAPANESE KARATE-DO PROMOTIONAL REQUIREMENTS

The martial art of *karate-do* has no limitations to offer its practitioners. *Karate-do* is the unlimited development of the individual's physical and mental powers. Each day presents a new opportunity to improve over the day before. Indeed, the training of *karate-do* can be likened to a staircase that has no end. Every step brings one closer to the goal, but the ultimate goal is very high. The true *karate-ka* counts each step as a substantive measure of his or her progress. These measures are referred to as ranking levels. Each individual will find him- or herself at their own particular level of training achievement. Some will be higher than others, and yet it is all relative, for the final goal cannot be reduced to the mere attainment of one level. The objective is rather to progress, to advance, and to achieve in the context of continual training and seeking of *karate-do*.

### PROPER ATTITUDE OF THE RANKING EXAMINEE

- (1) *Karate-do* ranking is like a mirror which correctly reflects the individual's past and present level of achievement. It is a guidance tool used to gauge and assess not only what has been learned, but what will be learned. The goals in *karate-do* are high and the development of the practitioner is ongoing. Ranking does not signal an end to learning. Rather, it is a step taken on the way toward the refinement and more complete development of *karate-do* abilities.
- (2) The ranking process should be viewed as the respite from daily training which marks that time for evaluation of both quality and quantity of training received. And yet, because of this, the necessity of training must remain of paramount importance. Without it you cannot hope to advance. Moreover, an attitude that devalues the importance of training can result in the loss of *karate-do* vitality, stability, and development.
- (3) At ranking examination time, the examinee must exhibit a posture of assurance and optimum appearance. One must be prepared physically and mentally to show his or her best. The effort should be made, then, to peak in one's training at precisely that moment when ranking examination occurs. By striving for this position of readiness, the examinee will exude self-confidence, composure, and determination.
- (4) The human side of *karate-do* ranking must not be overlooked. Ranking is not simply an evaluation of technique. It is a cultivation of human values of conduct, sportsmanship, and etiquette. Placed in this context, it takes on even greater importance as a method to appraise the state of one's character.
- (5) There cannot be any sense of finality to the ranking process. It is a lifelong undertaking that challenges each of us to pursue and attain each goal on the way toward the next. Taken in that light, the examinee should not be discouraged by a temporary setback in his or her progress. And by the same token, the examinee should not be unduly elated at the attainment of a particular ranking level. There is time yet to achieve and perfect each level before the next is challenged.
- (6) Therefore, the proper attitude should be one that encourages the strengthening of technique as each level is encountered. The result of the ranking examination then becomes secondary.

### RANK STRUCTURE, KATA & TIME IN RANK REQUIREMENTS

Belt color	Rank	Kata	Minimum time in rank	Miscellaneous comments
White	No kyu	N/A	N/A	Recruit
Yellow	9 <sup>th</sup> kyu	<i>Taikyoku Shodan</i>	1 month	Beginner (Youth rank only)
Gold	8 <sup>th</sup> kyu	<i>Heian Shodan</i>	3 months	Novice
Orange	7 <sup>th</sup> kyu	<i>Heian Nidan</i>	3 months	Novice
Green	6 <sup>th</sup> kyu	<i>Heian Sandan</i>	3 months	Intermediate
Green	5 <sup>th</sup> kyu	<i>Heian Yondan</i>	3 months	Intermediate
Green	4 <sup>th</sup> kyu	<i>Heian Godan</i>	3 months	Intermediate
Brown	3 <sup>rd</sup> kyu	<i>Tekki Shodan</i>	6 months	Advanced
Brown	2 <sup>nd</sup> kyu	<i>Bassai Dai</i>	6 months	Advanced
Brown	1 <sup>st</sup> kyu	<i>Jion</i>	6 months	Advanced
Black	1 <sup>st</sup> dan	<i>Advanced kata</i>	6 months – 1 year	Advanced

## 9<sup>TH</sup> KYU EXAM

(Yellow Belt)

### Terminology

Sensei	Ki-o-tsuke	Yoi	Hai	Arigato gozaimashita
Yame	Hajime	Rei	Mokuso	Koshin
Onegai-shimasu	Yasume	Dojo	Kata	Mawatte
Kumite	Kihon	Zenshin	Gi	Kiai

### Kata

Taikyoku Shodan

### Kihon (Emphasis: familiarity of techniques)

Zenshin	Zenkutsu-dachi	Jodan Oi-zuki
Zenshin	Zenkutsu-dachi	Chudan Oi-zuki
Zenshin	Zenkutsu-dachi	Age-uke
Koshin	Zenkutsu-dachi	Gedan-barai
Zenshin	Zenkutsu-dachi	Soto-uke
Koshin	Zenkutsu-dachi	Uchi-uke
Zenshin	Zenkutsu-dachi	Mae-geri

### Kumite: Sanbon Kumite

Tori:	Jodan Oi-zuki	Uke:	Age-uke, Gyaku-zuki
Tori:	Chudan Oi-zuki	Uke:	Soto-uke, Gyaku-zuki

## 8<sup>TH</sup> KYU EXAM

(Gold Belt)

### Terminology

All terms from the previous examinations, plus:

Onaji waza	Zenkutsu-dachi	Kokutsu-dachi
Obi	Kiba-dachi	Shuto-uke

### Kata

Heian Shodan

### Kihon

Zenshin	Zenkutsu-dachi	Jodan Oi-zuki
Zenshin	Zenkutsu-dachi	Chudan Oi-zuki
Zenshin	Zenkutsu-dachi	Age-uke
Koshin	Zenkutsu-dachi	Gedan-barai
Zenshin	Zenkutsu-dachi	Soto-uke
Koshin	Zenkutsu-dachi	Uchi-uke
Zenshin	Zenkutsu-dachi	Mae-geri
Koshin	Kokutsu-dachi	Shuto-uke

### Kumite: Sanbon Kumite

Tori:	Jodan Oi-zuki	Uke:	Age-uke, Gyaku-zuki
Tori:	Chudan Oi-zuki	Uke:	Soto-uke, Gyaku-zuki
Tori:	Chudan Mae-geri	Uke:	Gedan-barai, Gyaku-zuki

## 7TH KYU EXAM

(Orange belt)

### Kata

Examiner's choice of one: Taikyoku Shodan, Heian Shodan  
Mandatory: Heian Nidan

### Kihon

Zenshin	Zenkutsu-dachi	Jodan Oi-zuki
Koshin	Zenkutsu-dachi	Age-uke / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Oi-zuki
Koshin	Zenkutsu-dachi	Gedan-barai / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Soto-uke / Chudan Gyaku-zuki
Koshin	Zenkutsu-dachi	Uchi-uke / Jodan Gyaku-zuki
Zenshin	Kokutsu-dachi	Shuto-uke
	Zenkutsu-dachi	Nukite
Zenshin	Zenkutsu-dachi	Jodan Mae-geri
Zenshin	Zenkutsu-dachi	Chudan Mawashi-geri
Sideways	Kiba-dachi	Chudan Yoko-geri keage (Hidari & Migi)

### Kumite: Kihon Ippon Kumite

Tori:	Jodan Oi-zuki	Uke:	Age-uke, Gyaku-zuki
Tori:	Chudan Oi-zuki	Uke:	Soto-uke, Gyaku-zuki
Tori:	Chudan Mae-geri	Uke:	Gedan-barai, Gyaku-zuki

## 6TH KYU EXAM

(Green belt)

### Kata

Examiner's choice of one: Taikyoku Shodan, Heian Shodan, Heian Nidan  
Mandatory: Heian Sandan

### Kihon

Zenshin	Zenkutsu-dachi	Oi-zuki Sanbon-zuki
Koshin	Zenkutsu-dachi	Age-uke / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Gyaku-zuki
Koshin	Zenkutsu-dachi	Gedan-barai / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Soto-uke /
	Kiba-dachi	Chudan Empi-uchi
Koshin	Zenkutsu-dachi	Uchi-uke / Gyaku-zuki
Zenshin	Kokutsu-dachi	Shuto-uke / Kizami Mae-geri /
	Zenkutsu-dachi	Nukite
Zenshin	Zenkutsu-dachi	Mae-geri rengeru
Zenshin	Zenkutsu-dachi	Jodan Mawashi-geri
Sideways	Kiba-dachi	Jodan Yoko-geri keage (Hidari & Migi)
Sideways	Kiba-dachi	Chudan Yoko-geri kekomi (Hidari & Migi)

### Kumite: Kihon Ippon Kumite

Tori:	Jodan Oi-zuki	Chudan Oi-zuki
	Chudan Mae-geri keage	Chudan Mawashi-geri
Uke:	Choice of defense and counter-attack from Kihon	

## 3TH KYU EXAM

(Green belt)

### Kata

Examiner's choice of one: Taikyoku Shodan, Heian Shodan - Heian Sandan  
Mandatory: Heian Yondan

### Kihon

Zenshin	Zenkutsu-dachi	Oi-zuki sanbon-zuki
Koshin	Zenkutsu-dachi	Age-uke / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Soto-uke /
	Kiba-dachi	Chudan Yoko-empi-uchi / Jodan Tate-uraken-uchi
Koshin	Kokutsu-dachi	Shuto-uke / Kizami Mae-geri
	Zenkutsu-dachi	Nukite
Zenshin	Zenkutsu-dachi	Chudan Gyaku-zuki
Koshin	Zenkutsu-dachi	Gedan-barai / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mae-geri Rengeri
Koshin	Zenkutsu-dachi	Uchi-uke / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Mawashi-geri / Gyaku-zuki
Sideways	Kiba-dachi	Chudan Yoko-geri-keage (Hidari & Migi)
Sideways	Kiba-dachi	Chudan Yoko-geri-kekomi (Hidari & Migi)

### Kumite: Kihon Ippon Kumite

Tori:	Jodan Oi-zuki	Chudan Oi-zuki
	Chudan Mae-geri	Chudan Mawashi-geri
	Chudan Yoko-geri-kekomi	
Uke:	Choice of defense from kihon	

## 4TH KYU EXAM

(Green belt)

### Kata

Examiner's choice of one: Taikyoku Shodan, Heian Shodan - Yondan  
Mandatory: Heian Godan

### Kihon

Zenshin	Zenkutsu-dachi	Oi-zuki Sanbon-zuki
Koshin	Zenkutsu-dachi	Jodan Age-uke / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Soto-uke/
	Kiba-dachi	Chudan Yoko-empi-uchi / Jodan Tate-uraken-uchi
Koshin	Kokutsu-dachi	Chudan Shuto-uke / Kizami Mae-geri /
	Zenkutsu-dachi	Chudan Nukite
Zenshin	Zenkutsu-dachi	Soto-uke / Uchi-uke / Mae-geri keage / Gyaku-zuki
Koshin	Zenkutsu-dachi	Soto-shuto-uchi
Zenshin	Zenkutsu-dachi	Mae-geri Rengeri
Zenshin	Zenkutsu-dachi	Mawashi-geri Rengeri
Sideways	Kiba-dachi	Jodan Yoko-keage (Hidari & Migi)
Sideways	Kiba-dachi	Chudan Yoko-kekomi (Hidari & Migi)
Zenshin	Zenkutsu-dachi	Mae-geri / Mawashi-geri / Gyaku-zuki

### Kumite: Ippon Kumite

Tori:	Jodan Oi-zuki	Chudan Oi-zuki
	Chudan Mae-geri	Chudan Mawashi-geri
	Chudan Yoko-geri kekomi	
Uke:	Choice of defense from kihon	

## 3RD KYU EXAM

(Low Brown belt)

### Kata

Examiner's choice of one: Taikyoku Shodan, Heian Shodan - Godan

Mandatory: Tekki Shodan

### Kihon

Zenshin	Zenkutsu-dachi	Oi-zuki Sanbon-zuki
Koshin	Zenkutsu-dachi	Jodan Age-uke / Kizami Mae-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Soto-uke /
	Kiba-dachi	Chudan Yoko-empi-uchi / Jodan Tate-uraken-uchi
Koshin	Kokutsu-dachi	Chudan Shuto-uke / Chudan Kizami Mae-geri
	Zenkutsu-dachi	Chudan Nukite / Mae-geri / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mae-geri Rengeri (Chudan Kizami Mae-geri / Jodan Mae-geri)
Koshin	Zenkutsu-dachi	Soto-uke / Uchi-uke / Mae-geri (rear leg) / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mawashi-geri Rengeri (Chudan Kizami Mawashi-geri / Jodan Mawashi-geri)
Koshin	Zenkutsu-dachi	Soto-shuto-uchi / Uchi-shuto-uchi / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Ushiro-geri
Sideways	Kiba-dachi	Jodan Yoko-geri-keage (Hidari & Migi)
Sideways	Kiba-dachi	Chudan Yoko-geri-kekomi (Hidari & Migi)
Zenshin	Zenkutsu-dachi	Chudan Yoko-kekomi / Chudan Mawashi-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Mawashi-geri / Chudan Yoko-kekomi / Chudan Gyaku-zuki
In Place	Zenkutsu-dachi	Jodan Mae-geri / Jodan Yoko-keage (side)

Pencil Test: Examinee executes gyaku-zuki to stationary target held by examiner at maximum speed and focus point just short of making contact.

### Kumite: Ippon Kumite

Tori:	Jodan Oi-zuki	Chudan Oi-zuki
	Chudan Mae-geri	Chudan Yoko-geri kekomi
	Mawashi-geri	Ushiro-geri
Uke:	Choice of defense from kihon	



## 2ND KYU EXAM

(Middle Brown belt)

### Kata

Examiner's choice of one: Taikyoku Shodan, Heian Shodan - Godan, Tekki Shodan  
Mandatory: Bassai Dai

### Kihon

Zenshin	Zenkutsu-dachi	Oi-zuki Sanbon-zuki
Koshin	Zenkutsu-dachi	Jodan Age-uke / Kizami Mae-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Soto-uke /
	Kiba-dachi	Chudan Yoko-empi-uchi / Jodan Tate-uraken-uchi
	Zenkutsu-dachi	Chudan Gyaku-zuki
Koshin	Kokutsu-dachi	Chudan Shuto-uke / Chudan Kizami Mae-geri
	Zenkutsu-dachi	Chudan Nukite / Mae-geri / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Soto-uke / Uchi-uke / Mae-geri / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mae-geri Rengeri
Zenshin	Zenkutsu-dachi	Mawashi-geri Rengeri
Sideways	Kiba-dachi	Jodan Yoko-keage (Hidari & Migi)
Sideways	Kiba-dachi	Chudan Yoko-kekomi (Hidari & Migi)
Zenshin	Zenkutsu-dachi	Chudan Yoko-kekomi / Chudan Mawashi-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Mawashi-geri / Chudan Yoko-kekomi / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mawashi-geri / Ushiro-geri
In Place	Zenkutsu-dachi	Jodan Mae-geri / Chudan Yoko-kekomi (side)
Pencil Test		

### Kumite: Ippon Kumite

Tori:	Jodan Oi-zuki	Chudan Oi-zuki
	Chudan Mae-geri	Chudan Yoko-geri kekomi
	Mawashi-geri	Ushiro-geri
Uke:	Choice of defense from kihon	

## 1ST KYU EXAM

(High Brown belt)

### Kata

Examiner's choice of one: Heian Shodan - Godan, Tekki Shodan, Bassai Dai

Mandatory: Jion

### Kihon

Zenshin	Zenkutsu-dachi	Oi-zuki Sanbon-zuki
Koshin	Zenkutsu-dachi	Jodan Age-uke / Kizami Mae-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Soto-uke /
	Kiba-dachi	Chudan Yoko-empi-uchi / Jodan Tate-uraken-uchi
	Zenkutsu-dachi	Chudan Gyaku-zuki
Koshin	Kokutsu-dachi	Chudan Shuto-uke / Chudan Kizami Mae-geri
	Zenkutsu-dachi	Chudan Nukite / Mae-geri / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Soto-uke / Chudan Gyaku-zuki
Koshin	Zenkutsu-dachi	Soto-shuto-uchi / Uchi-shuto-uchi / Mae-geri keage / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Soto-uke / -uke / Mae-geri / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mae-geri Rengeri
Zenshin	Zenkutsu-dachi	Mawashi-geri Rengeri
Sideways	Kiba-dachi	Jodan Yoko-keage (Hidari & Migi)
Sideways	Kiba-dachi	Chudan Yoko-kekomi (Hidari & Migi)
Zenshin	Zenkutsu-dachi	Chudan Yoko-kekomi / Chudan Mawashi-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Mawashi-geri / Chudan Yoko-kekomi / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mawashi-geri / Ushiro-geri
In Place	Zenkutsu-dachi	Jodan Mae-geri (front) / Jodan Yoko-keage & Chudan Yoko-kekomi (side)
Pencil Test		

### Kumite: Ippon Kumite

Tori:	Jodan Oi-zuki	Chudan Oi-zuki
	Chudan Mae-geri	Chudan Yoko-geri kekomi
	Mawashi-geri	Ushiro-geri
Uke:	Choice of defense from kihon	

## SHODAN EXAM

(1<sup>st</sup> Degree Black Belt)

### Kata

From list provided by student: One chosen by examiner and one by student.  
Bunkai for 3 movements, selected by examiner, from each kata performed.

### Kihon

Zenshin	Zenkutsu-dachi	Oi-zuki Sanbon-zuki
Koshin	Zenkutsu-dachi	Jodan Age-uke / Chudan Kizami Mae-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Sptp-uke /
	Kiba-dachi	Chudan Yoko-empi-uchi / Jodan Tate-uraken-uchi /
	Zenkutsu-dachi	Chudan Gyaku-zuki
Koshin	Kokutsu-dachi	Chudan Shuto-uke / Chudan Kizami Mae-geri
	Zenkutsu-dachi	Chudan Nukite / Mae-geri / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Soto-uke / Jodan Kizami-zuki and Chudan Kizami Mae-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Mae-geri Rengeri
Zenshin	Zenkutsu-dachi	Mawashi-geri Rengeri
Zenshin	Zenkutsu-dachi	Soto-uke / Kizami Yoko-kekomi / Gyaku-zuki
Koshin	Zenkutsu-dachi	Uchi-uke / Kizami Mawashi-geri / Gyaku-zuki
Zenshin	Zenkutsu-dachi	Ushiro-geri / Gyaku-zuki
Sideways	Kiba-dachi	Jodan Yoko-keage (Hidari & Migi)
Sideways	Kiba-dachi	Chudan Yoko-kekomi (Hidari & Migi)
Zenshin	Zenkutsu-dachi	Chudan Kizami Yoko-kekomi / Chudan Mawashi-geri / Chudan Gyaku-zuki
Zenshin	Zenkutsu-dachi	Chudan Kizami Mawashi-geri / Chudan Kizami Yoko-kekomi / <u>STF</u> Jodan Oi-zuki
In Place	Zenkutsu-dachi	Jodan Mae-geri (front) / Jodan Yoko-keage & Chudan Yoko-kekomi (side)/ Chudan Mawashi-geri (front)

Pencil Test

### Kumite: Ippon Kumite (Kihon & Jiyu Ippon Kumite)

Tori:	Jodan Oi-zuki	Chudan Oi-zuki
	Mae-geri	Yoko-geri-kekomi
	Mawashi-geri	Ushiro-geri
Uke:	Choice of defense from kihon	

## KARATE-DO GLOSSARY

**AGE UKE** - Upward Block.

**AGE ZUKI** - Rising Punch.

**BUNKAI** - A study of the techniques and applications in KATA.

**CHUDAN** - Mid-section. During the practice of KIHON IPPON KUMITE (one step basic sparring), the attacker will normally announce where he/she will attack JODAN, CHUDAN, or GEDAN (Upper level, Mid-level, or lower level).

**CHUDAN ZUKI** - A punch to the mid-section of the opponent's body.

**DAN** - Level, Rank, or Degree. Black Belt rank. Ranks under Black Belt are called KYU ranks.

**DOJO** - Literally place of the Way. Also place of enlightenment. The place where we practice Karate-do. Traditional etiquette prescribes bowing in the direction of the designated front of the dojo (SHOMEN) whenever entering or leaving the dojo.

**DOMO ARIGATO GOZAIMASHITA** - Japanese for "thank you very much." At the end of each class, it is proper to bow and thank the instructor and those with whom you've trained.

**EMBUSEN** - Floor pattern of movement in a given KATA.

**EMPI** - (1) One of the Black Belt level KATA, translated as The Flight of a Sparrow.

**EMPI** - (2) Elbow.

**EMPI ATE** - Elbow Strike. Also referred to as EMPI UCHI.

**GEDAN** - Lower section. During the practice of KIHON IPPON KUMITE (one step basic sparring), the attacker will normally announce where he/she will attack JODAN, CHUDAN, or GEDAN (Upper level, Mid-level, or lower level).

**GEDAN BARAI** - Downward Block.

**GERI** - Kick.

**GI (DO GI) (KEIKO GI) (KARATE GI)** - Training uniform. In most traditional Japanese and Okinawan Karate-do Dojo, the GI must be white and cotton (Synthetics with Cotton allowed).

**GO NO SEN** - The tactic where one allows the opponent to attack first so to open up targets for counterattack.

**GOHON KUMITE** - Five step basic sparring.

**GYAKU ZUKI** - Reverse Punch.

**HACHIJI DACHI** - A natural stance, feet positioned about one shoulder width apart, with feet pointed slightly outward.

**HAI** - Yes.

**HAJIME** - Begin. A command given to start a given drill, Kata, or Kumite.

**HEIKO DACHI** - A natural stance. Feet positioned about one shoulder width apart, with feet pointed straight forward.

**HEISOKU DACHI** - An informal attention stance. Feet are together and pointed straight forward.

**HIDARI** - Left.

**HIKI-TE** - The retracting (pulling and twisting) arm during a technique. It gives the balance of power to the forward moving technique. It can also be used as a pulling technique after a grab, or a strike rearward with the elbow.

**IPPON KUMITE** - One step sparring. The designated attacker makes one attack, after which the defender counter-attacks.

**IPPON NUKITE** - A stabbing action using the extended index finger.

**JIYU IPPON KUMITE** - One step free sparring. The participants can attack with any technique whenever ready.

**JIYU KUMITE** - Free Sparring.

**JODAN** - Upper level. During the practice of KIHON IPPON KUMITE (one step basic sparring), the attacker will normally announce where he/she will attack JODAN, CHUDAN, or GEDAN (Upper level, Mid-level, or lower level).

**KAMAE** - A posture or stance either with or without a weapon. KAMAE may also connote proper distance (Ma-ai) with respect to one's partner. Although KAMAE generally refers to a physical stance, there is an important parallel in Karate-do between one's physical and one's psychological bearing. Adopting a strong physical stance helps to promote the correlative adoption of a strong psychological attitude. It is important to try so far as possible to maintain a positive and strong mental bearing in Karate-do.

**KAMAE-TE** - A command given by the instructor for students to get into position.

**KARATE-DO** - The Way of Karate. This implies not only the physical aspect of Karate-do, but also the mental and social aspects of Karate-do.

**KARATE-KA** - A practitioner of Karate-do.

**KATA** - A form or prescribed pattern of movement.

**KEAGE** - Snap Kick. (Literally, Kick upward).

**KEKOMI** - Thrust Kick (Literally, Kick Into/Straight ).

**KI** - Mind. Spirit. Energy. Vital-force. Intention. The definitions presented here are very general. KI is one word that cannot be translated directly into any language.

**KIAI** - A shout delivered for the purpose of focusing all of one's energy into a single movement. Even when audible KIAI are absent, one should try to preserve the feeling of KIAI at certain crucial points within Karate-do techniques. Manifestation of KI (simultaneous union of spirit and expression of physical strength).

**KIBA DACHI** - Straddle Stance. Also known as NAIFANCHI(N) or NAIHANCHI DACHI.

**KIHON** - (Something which is) fundamental. Basic techniques.

**KIME** - Focus of Power.

**KI-O-TSUKE** - Attention. Musubi Dachi with open hands down both sides.

**KIZAMI ZUKI** - Jab Punch.

**KOHAI** - A student junior to oneself.

**KOKUTSU DACHI** - A stance which has most of the weight to the back leg. Referred to in English as "Back Stance."

**KOSHIN** - Rearward.

**KYU** - Grade. Any rank below Shodan (1<sup>st</sup> degree black belt).

**MAE** - Front.

**MAE GERI KEAGE** - Front Snap Kick. Also referred to as MAE GERI.

**MAE GERI KEKOMI** - Front Thrust Kick.

**MAWASHI GERI** - Roundhouse Kick.

**MAWATTE** - A command given by the instructor for students to turn around.

**MIGI** - Right.

**MOKUSO** - Meditation. Practice often begins or ends with a brief period of meditation. The purpose of meditation is to clear one's mind. Perhaps more importantly, meditation is an opportunity to become aware of conditioned patterns of thought and behavior so that such patterns can be modified, eliminated, or more efficiently put to use.

**MUDANSHA** - Students without black belt ranking.

**MUSUBI DACHI** - An attention stance with feet pointed slightly outward.

**NUKITE** - Spear Hand.

**OBI** - A belt.

**SHIRO-OBI** - White belt.      **IRO-OBI** - Color belt.      **CHA-OBI** - Brown belt.      **KURO-OBI** - Black belt.

**OI-ZUKI** - Lunge Punch.

**ONAJI WAZA** - Same technique.

**ONEGAI SHIMASU** - "I make a request" or "I ask of You." This is said while bowing to one's partner when initiating practice, to the instructor at the beginning of training, or to anyone when asking a favor/request.

**REI** - Respect. A method of showing respect in Japanese culture is the bow. It is proper for the junior person to bow lower than the senior person. Etiquette dictates that one should bow when entering the dojo, when entering the training area, when greeting Sensei, when greeting a Black Belt, when beginning or ending a training session with a partner, when beginning or ending a kata performance, and when someone bows to you. Other expressions used with Rei: Shomen ni Rei - bow to the front, Sensei ni Rei - bow to the teacher, and Otagai ni Rei: Bow to each other.

**SANBON KUMITE** - Three Step Sparring.

**SEIRETSU** - A command to line up in an orderly fashion.

**SEIZA** - A proper sitting position on one's knees. Sitting this way requires much practice but provides both a stable base and greater ease of movement than sitting cross-legged. It is used for the formal opening and closing of the class.

**SENPAI** - A senior student.

**SEN NO SEN** - Attacking at the exact moment when the opponent attacks.

**SEN** - Attacking before the opponent attacks. Pre-emptive attack.

**SENSEI** - Teacher. It is usually considered proper to address the instructor as Sensei rather than by his/her name.

**SHIZENTAI** - Natural Position. The body remains relaxed but alert.

**SHOMEN** - Front or top of head. Also, the designated front of a Dojo.

**SHUTO UKE** - Knife-hand Block.

**SOTO (UDE) UKE** - Outside to Inside Forearm Block.

**TORI** - The person executing an attacking technique (the "aggressor").

**TSUKI** - A punch or thrust (especially an attack to the midsection).

**UCHI (UDE) UKE** - Inside to Outside Forearm Block.

**UKE** - A blocking technique or the person executing a defensive technique (the "defender").

**URAKEN** - Back Knuckle/Fist.

**USHIRO GERI** - Back Kick. Rear Thrust Kick.

**WAZA** - Technique(s).

**YAME** - Stop.

**YOI** - Ready.

**YOKO** - Side.

**YOKO GERI KEAGE** - Side Snap Kick. Also referred to as YOKO KEAGE.

**YOKO GERI KEKOMI** - Side Thrust Kick. Also referred to as YOKO KEKOMI.

**YUDANSHA** - Black belt holder (any rank).

**ZENKUTSU DACHI** - Forward Stance.

**ZENSHIN** - Forward.

Counting to 10 in Japanese:

1 = Ichi

2 = Ni

3 = San

4 = Shi

5 = Go

6 = Roku

7 = Shichi

8 = Hachi

9 = Ku

10 = Ju

為マイケルフィン先生

唐力



## HEI WA

[UNIVERSAL PEACE]

Let us have a universal spirit  
that loves and protects all creation  
and helps all things to grow and develop.

To unify mind and body  
and become one with the universe  
is the ultimate purpose of my study.