



DILLSBURG KARATE ACADEMY, LLC
Student Handbook

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DILLSBURG KARATE ACADEMY



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DILLSBURG KARATE ACADEMY



WELCOME

The Dillsburg Karate Academy is dedicated to teaching the art of Isshin-ryu Karate as handed down by its founder, Tatsuo Shimabuku, Hanshi Angi Uezu and, through Kyoshi Tsuyoshi Uechi. The instructors of the dojo attempt to guide the students and help them learn more about themselves. It is our desire for them to become highly skilled in the art of self-defense.

Isshin-ryu Karate is not a sport, but a martial art. This Isshin Ryu Karate System is designed to have many facets: self-defense, self-confidence, focus, physical fitness, and philosophy. The study of karate is a serious endeavor and the student must be prepared to work hard, both in and out of class.

Our instructors teach out of dedication and love for the art, which has been taught to them, in respect and love. This book was developed and is available to students as a partial store of information. It is not a complete encyclopedia of knowledge for our dojo. Many subjects are taught in class and others learned by the student's own research – it is not a complete reference manual for all you need to know.

ISSHIN-RYU KARATE

Isshin-ryu (one heart/one mind) was introduced in 1954 by Tatsuo Shimabuku on the island of Okinawa. Soke (Founder) Shimabuku studied two styles of martial arts before creating Isshin-ryu: Shorin-Ryu and Goju-Ryu. He also studied Kobudo (weapons) from multiple masters and incorporated weapons into the system of Isshin-ryu. The hallmarks of Isshin-ryu include:

- Techniques that are delivered from natural stances as opposed to wide, locked positions, giving the practitioner mobility and dexterity.
- A vertical fist compared to the horizontal fist
- Close-in techniques and low kicks for street practicality
- Snap style techniques that permit you to move quickly, deliver more punches or kicks and lead naturally into other techniques
- Hand and foot techniques are equally stressed, so that a student learns to use all of the weapons at his or her disposal

BOWS

A bow (or rei: pronounced RAY) is a traditional way of displaying respect and humility. Informal bows (tachi rei) are executed by standing with the heels together, with toes pointed outward at 45 degree angles, hands are at the side with palms turned towards the thighs, with thumbs closed in, and bowing from the waist with a straight back. Bows are used when:

- Entering or leaving the Dojo (school) – facing inwards
- Addressing another student, especially anyone with a black belt or higher rank
- Beginning and ending katas
- Beginning and ending kumite
- Any time that you wonder if you need to
- Thanking another student, especially anyone with a black belt or higher rank

DOJO

The word dojo (道場) is comprised of two Japanese pictograms; DO meaning “the way” and JO meaning “place” – so it translates to “place of the way.” Dojo, as a word, does not represent a place to practice and learn, it is to represent the home of the Sensei and the Sensei’s loyal students.

If a student displays manners and shows respect, the Sensei may grant you the privilege to study in his Dojo. Money is the least important part of operating a dojo, although it is necessary to run the dojo.

As a student at the dojo, from time to time the Sensei may ask you to do something that will require extra effort on your part. If you are able to perform the task, tell him or her - if you cannot, be honest and tell the Sensei. Keep in mind, whether you are able or not to perform the request, you may be being tested.

Lastly, the dojo should be a sanctuary and will lend itself to the person who is looking for the better things in life.

SEMPAI / KOHAI RELATIONSHIP

When you become part of our dojo, those already training are your seniors – your **Sempai**. Those who come after you are your **Kohai** – your juniors. This is regardless of rank, age, or experience. Since everyone has a relationship to those above or below him, this system keeps things moving in an orderly manner.

The Sempai/Kohai relationship employs a method called **on giri** (debt, duty, or obligation). “*On*” is, essentially a “downward favor” for which no return favor is expected. “*Giri*” is essentially a duty to one’s name, honor, and loyalty. Put together – “*on giri*” is effectively a duty both to those above and those below.

The junior has a certain debt, which he owes to his seniors by virtue of their willingness to pass on what they have learned. The senior, in turn, has the duty to his Sensei and Dojo to bring his junior up through the ranks, much as a big brother would help a younger sibling. A sempai assumes tremendous responsibility - by helping you, by acting as an advisor, coach, and confidante. The **Kohai** who has been tutored and taken care of, by his **Sempai** becomes an **Onjin**, a person under obligation. As an old Japanese adage goes, “Life and death are light as a feather, but obligation is heavy as a mountain.”

Based on the deep respect for loyalty and obligation that characterized old Japan, the **Sempai-Kohai** relationship is one that often extends throughout the lives of those involved in it. It is a convention that allows a Kohai to begin to develop the attitudes of helpfulness and leadership that are necessary for mastery and so, in a reciprocal way, the lives of the Sempai and Kohai are bettered.

“I believe that success is the result of intelligent effort and does not depend upon luck or cheating. I believe I will get out of life exactly what I put into it; therefore I will conduct myself towards others as I would want them to act towards me. I will not slight my work, no matter what we may see others doing. I will render the best service of which I am capable and I know that success is always the result of conscientious and efficient effort.”

KARATE CREED

The Karate Creed was developed by Master Ed Parker (1931-1990), founder of American Kenpo Karate, and based on the Yoshido Code, which was composed by Grandmaster Masayoshi Mitose (1916-1981) from Japanese Kenpo. It was designed to give the student a "mission statement" for the martial arts. The creed has meaning that merits reflection on what karate means to all of us.

I come to you with empty hands – I have no weapons, but should I be forced to defend myself, my principles, or my honor, should it be a matter of life or death, of right or wrong, then here are my weapons, Karate, my empty hands.

KARATE CODE

The Karate Code is based on the Bubishi and the "Eight Precepts of the Fist". The Code should be first memorized. Once memorized, the student should attempt to determine what each item means. There are many published meanings and many are valid of their own right, but each student should strive to find meaning for each item of the code for them in their journey.

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

一心流道場心得六ヶ条

第一条 道場は心身の修練場である。
イ、神の活在を信じ、人は神の子たることを知る。
ロ、武道は礼に始り礼で終る。
ハ、一心流の守護神を拝し師弟の礼を重んず。

第二条 練習中の行動は精神を統一し、厳密であること。

第三条 練習中酒、煙草は一切に禁ず。

第四条 空手修業中は道場を愛し用具は丁寧にあつかうこと。

第五条 初心者には先輩を敬い先輩は後輩をイタワリ、誠実を以って指導する。

第六条 違反者は解消す。

Kenpo Gokui (Code of Karate) in Kanji

OUR DOJO AND ISSHIN-RYU ORGANIZATIONS

Upon the death of Shimabuku Soke in 1975, Isshin-ryu splintered into several groups. Each group believed that they taught the most “correct” form of the style and had the most legitimate instructors among their ranks. Today, there are more than 20 different Isshin-ryu organizations in the United States alone, with many others in various countries throughout the world. Each organization strives to teach the style to the best of its ability, but many differences have been created within the kata and other techniques due to each organization’s individual teaching methodology and lineage.

At the Dillsburg Karate Academy, we believe in working with open-minded and courteous martial artists, regardless of style or organizational affiliation. Our door is open to all Isshin-ryu and martial arts practitioners who feel and share our beliefs. To date, our instructors have been associated with the OIKKA (via Hanshi Uezu), the IOTKA (via Hanshi Hovey and Kyoshi Uechi), and finally with the USIKA (via Hanshi Phil Little), and with the Hovey-Kan Dojo Association.

At this time, despite our organizational affiliations, we choose to support Kyoshi Uechi, because we feel that he best represents the style as it was taught by Shimabuku Soke and he is recognized by the Okinawa Rengokai as the formal chief instructor of Isshin-ryu. Kyoshi Uechi has visited our dojo twice to teach, and has taught students and instructors all over the world, representing Okinawan Karate in an official capacity.



OIKKA



USIKA



Hovey-Kan
Dojo Association

RANKING SYSTEM

The Dillsburg Karate Academy uses the traditional rank system of Okinawan karate based on the ranking standards used by Grandmaster Uezu and Grandmaster Hovey. Rank is based on the physical skills of the student and his/her ability to learn the techniques and teachings of Isshin-ryu as they are presented in class. However, to be awarded rank, one must not only have the physical skill, but also show a positive attitude and show good moral character. Also, attendance in class is necessary to truly learn the art, so those students who attend classes *at least* twice a week will progress more rapidly than those who attend sporadically.

This list of rank requirements is designed to give the student a better idea of what they are expected to be able to perform at advancements. Advancement testing is individual and are held when the instructors agree that the student has met the criteria needed for advancement and is in good standing in the dojo. Black belt tests are individual and are given according to time accrued by the student and continuing progress in the system.

First, let us understand the "kyu" based ranking system, which is for under-blackbelt ranks.

English Rank

10th Kyu

9th Kyu

8th Kyu

7th Kyu

6th Kyu

5th Kyu

4th Kyu

3rd Kyu

2nd Kyu

1st Kyu

Belt/Stripe

white belt no stripe

white / 1 yellow stripe

yellow belt

orange belt

green belt no stripe

green / 1 brown stripe

green / 2 brown stripes

brown belt no stripe

brown belt / 1 stripe

brown belt / 2 stripes

The following pages will show a list of the physical and knowledge requirements for advancements. You should be striving to learn these things so that you can prove to yourself and to your sempai that you are worthy of consideration for advancement. However, all awards of rank are subjective, and instructors evaluate students individually based on these and other factors. The following list of requirements list what you need to know to test for the rank indicated. For example, you will need to know a minimum of 10 open-hand self-defense techniques to be promoted to the White Belt rank of 9th or 8th kyu.

RANK REQUIREMENTS FOR KIDS

In ranking kids, there are a number of factors involved and considered when testing and promotions are involved. Following is a guideline that we use to determine where a child is. It is NOT the final word or only criteria considered.

WHITE BELT (All kids start with a white belt)

YELLOW BELT

1. Must know and demonstrate SHIHAN ICHI (1)**
2. Must be able to tie their own belt
3. Must be able to perform “Seisan Walk”
4. Must do all basic stances
5. Demonstrate at least 5 Self-Defense Techniques¹
6. Demonstrate very basic kicks and punches

** Note if a child does NOT know a full kata – a single stripe may be awarded instead of a belt

ORANGE BELT

1. Must know and demonstrate SHIHAN NI (2)**
2. All of the YELLOW Belt Requirements
3. Show improvement in knowledge and demonstration of stances
4. Show improvement in performance of basic kicks and punches
5. Demonstrate at least 10 Self-Defense techniques¹
6. Demonstrate basic knowledge of Isshin-ryu History

** Note if a child does NOT know a full kata – a single stripe may be awarded instead of a belt

GREEN BELT

1. Must know and demonstrate SHIHAN SAN (3)**
2. All of the ORANGE Belt Requirements
3. Show improvement in knowledge and demonstration of stances
4. Show improvement in performance of basic kicks and punches
5. Demonstrate additional punching and kicking techniques
6. Demonstrate at least 10 Self-Defense Techniques¹
7. Demonstrate improved and expanded knowledge of Isshin-ryu History

** Note if a child does NOT know a full kata – a single stripe may be awarded instead of a belt

BLUE BELT

1. Must know and demonstrate SHIHAN SHI (4)**
2. All of the GREEN Belt Requirements
3. Demonstrate at least 15 Self-Defense Techniques¹

** Note if a child does NOT know a full kata – a single stripe may be awarded instead of a belt

RANK REQUIREMENTS FOR KIDS

PURPLE BELT

1. Should be beginning to learn SEISAN kata
2. All of the BLUE Belt Requirements
3. Demonstrate at least 15 Self-Defense Techniques¹

** Note if a child does NOT know a full kata – a single stripe may be awarded instead of a belt

BROWN BELT

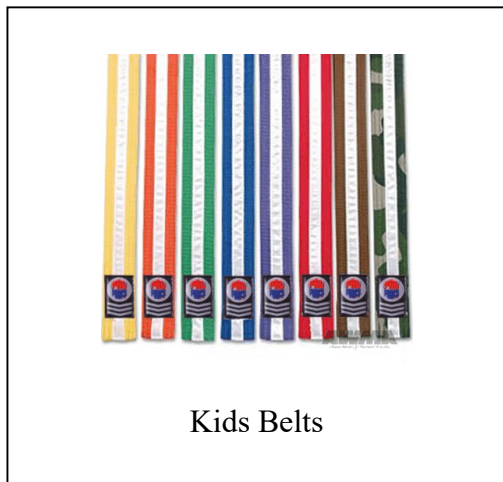
1. Should be able to demonstrate at least $\frac{3}{4}$ of SEISAN kata
2. All of the PURPLE Belt Requirements
3. Demonstrate at least 20 Self-Defense Techniques¹

** Note if a child does NOT know a full kata – a single stripe may be awarded instead of a belt

¹ Please see the appendix at the end of this book for a list of “Self-Defense Situations for Kids” that can be used to work on Self-Defense Techniques

Please remember that these are only guidelines. Other factors that are taken into consideration include:

1. Time associated with the school
2. Attendance record
3. Attitude
4. Fighting (kumite)
5. Realization that these ARE CHILDREN
6. Age of the student
7. Advice of all Adults involved in Assisting with the Kids Class



RANK REQUIREMENTS FOR ADULTS

10th Kyu: White Belt. Everyone starts here

9th Kyu: White Belt with one Yellow Stripe
No test required

Kata: Must have started Seisan.

Techniques: Must be participating in Kihon
Must participate in self-defense techniques.

Knowledge: Should know their Karate #, Founder's Name, Home of Karate
Learning "Yes Sir/Maam"

Kumite: Must participate, begin learning etiquette.

8th Kyu: Yellow Belt (promoton from Kids' Class would land here to start)

Kata: Perform Seisan reasonably well

Techniques: Improved kihon – target and technique
Must know Seisan, Seiunchin, Masubi, and Heiko Dachi
Demonstrate 5 self-defense techniques

Knowledge: Speak Karate Creed, Patch history (some), begin dojo handbook
Consistently using "Yes Sir/Maam"

Kumite: Must participate, spar using etiquette w/o being reminded

7th Kyu: Orange Belt

Kata: Perform Seisan, Seiunchin, and Shi-Shi-Ban (beginning) kata

Techniques: Improved kihon – stance, power, focus
Demonstrate 10 self-defense techniques

Knowledge: Speak Patch Information, Know names of Founder, his instructors
Learning history of Isshinryu

Kumite: Multiple techniques, control, uses etiquette w/o being told

6th Kyu: Green Belt

Kata: All previous, complete Shi-Shi-Ban, Naihanchin

Techniques: Improving kihon – target, effort, learning names in Japanese
Demonstrate 15 self-defense techniques

Knowledge: Written knowledge test, must have started karate notebook

Kumite: Improving kumite

5th Kyu: Green Belt with one brown stripe

Kata: All previous (improving) Sanchin

Techniques: Proficient in kihon – good power, focus, target,
Demonstrate 20 self-defense techniques, must include knife
Better understanding of technique names, all stances

Knowledge: Essay test (take home) on history of karate, in-depth written test

Kumite: Improvement – using angles, multiple techniques

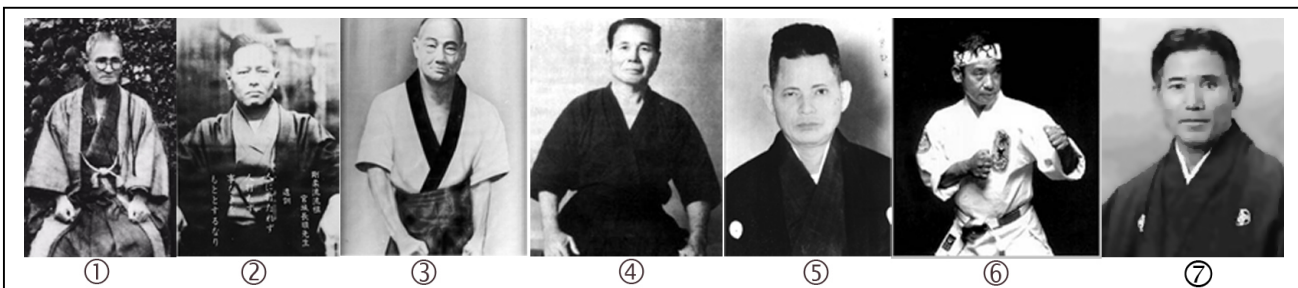
RANK REQUIREMENTS FOR ADULTS (continued)

4th Kyu: Green Belt with two Brown Stripes
Kata: All previous (improving), Wansu
Techniques: Proficient kihon
Demonstrate 20 self-defense techniques, must include knife
Knowledge: In-depth written test including terms, dojo rules, and karate code
Kumite: Good control, improving

3rd Kyu: Brown Belt
Kata: Tokomine-no-Kun, beginning Bo-Bo-Kumite
Techniques: Can lead kihon, demonstrate 25 self-defense techniques, must include knife
Knowledge: Essay test on a sensei-chosen aspect of karate, intensive written test
Kumite: Improving techniques and control, Learning to corner judge

2nd Kyu: Brown Belt w/ one black stripe
Kata: Chinto, Chatan-Yara-no-Sai (start)
Techniques: Can lead kihon – watching and helping students – teach Japanese names
Demonstrate 30 self-defense techniques, must include knife
Knowledge: Present karate notebook, intense written test, Essay test on a sensei-chosen aspect of Karate, can recite code
Kumite: Improving techniques

1st Kyu: Brown Belt w/ 2 black stripes
Kata: Chatan-Yara-no-Sai (complete), Kusanku
Techniques: Can lead kihon, can teach aspects of self-defense, can assist teaching kata up to Wansu
Demonstrate 30 self-defense techniques, must include knife
Knowledge: Present Karate Notebook, intense written test, intense oral test, essay test on a sensei-chosen aspect of karate, can recite code
Kumite: Starting to learn to center-judge, continual improvement, 15 min continuous, must demonstrate ability to teach lower ranks and control



Who are these men? - Why are they important? If you don't know, turn to page 32

RANK REQUIREMENTS FOR ADULTS (continued)

| | |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------|
| Sho-Dan: | Black Belt |
| Kata: | All must be demonstrated with proficiency |
| Techniques: | Fully proficient in kihon, knowledge of all associated terms Demonstrate AT LEAST 50 self-defense techniques, stick, knife |
| Kumite: | Demonstrate good techniques, control, survive continuous sparring, improving ability to Center-judge |

Average minimum time to Sho-Dan is 36-48 months. This is available for students who are of good moral character, attend regularly throughout the training period, are dedicated, and practice both inside and outside the dojo. YOUR journey is unique and testing points are ALWAYS subjective and be determined by the Sensei.

BLACK BELT (SHO-DAN) TESTING

The Sho-Dan test will show the physical and mental capability of the student. Black belt tests are individual and are administered privately (NO SPECTATORS). 1st Kyu brown belts are expected to be ready to test for black belt AT ANY TIME. While the sempai reserve the right to test ANYTIME, they will usually give the candidate at least a month's notice before the test. The test will be long, grueling, and difficult to pass, but rest assured that the instructors would not test the candidate unless they felt that passing was the end result.

BLACK BELT (beyond Sho-Dan)

Subsequent tests for dan grades (yudansha) are given according to time accrued by the black belt student/assistant instructor. The following are guidelines for time in between black belt ranks but are not always strictly adhered to:

| | |
|-----------|---------------------------------------------------------------------------|
| Ni Dan | 2 years after Sho Dan - Sunsui and Urashi Bo |
| San Dan | 2 years after Ni Dan - Kusanku Sai, Shishi no Kun No Dai Bo-Sai Kumite |
| Yon Dan | 2 years after San Dan - Hamahiga No Tuifa |
| Go Dan | 3-4 years after Yon Dan - Eku No Kun |
| Roku Dan | 4-6 years after Go Dan |
| Nana Dan | 7-9 years after Roku Dan |
| Hachi Dan | over 30 years of training |
| Ku Dan | over 40 years of training |
| Ju Dan | over 50 years of training |

Yudansha must continue to train hard and progress in their skills. They are also expected to show the capacity to teach the class well. As the student tests for San Dan (3rd degree) they have the option of also testing for their instructor rank and earn the title of Sensei. Yudansha are addressed as Mr. or Mrs. (Miss) until they attain Sensei rank. All instructors are addressed as Sensei until they attain 7th dan as Master/Kyoshi or 9th as Grandmaster/Hanshi. An instructor may prefer to be called Sensei instead of Master or Grandmaster and Master instead of Grandmaster. However, at public events, one should use Kyoshi/Master or Hanshi/Grandmaster.

KATAS

Kata are prearranged exercises in which the student "fights" imaginary opponents with karate techniques. All basic stances, kicks, and punches are found in the kata as well as grappling, trapping, and pressure point techniques. Every move, or set of moves, in every kata has one or more explanations – (bunkai).

Every kata also has a history and a meaning behind it. At our dojo, there are 8 traditional Isshin-ryu open hand kata, There are 8 empty-hand kata that teach all of the stances in Isshin-ryu Karate. There are also thirteen additional kata that involve weapons. This information is designed to help the student learn the history of each kata. Katas are described on the following pages.

When you are on your journey in learning kata – always strive to do the best possible techniques. Practice is critical to success – practice until you can repeat the correct techniques each time – and then ask to be reviewed by a senior student. Finally, when being reviewed by a Sensei, you should ask to be reviewed for correctness – **NEVER** ask to be “moved on”. This would only serve to demonstrate your impatience and/or overconfidence. Seek to do the techniques as well as you can – the Sensei will move you on when they feel you are ready.

Kata taught at Dillsburg Karate Academy (in order)

White Belt

Seisan
Seiunchin
Shi Shi Ban

Green Belt

Naihanchi
Sanchin
Wansu
Tokomine No Kun

Brown Belt

Bo-Bo Kumite
Chinto
Chatanyara No Sai
Kusanku

Yudansha (Dan Rank)

Sunsu
Urashi Bo
Kusanku Sai
Shi Shi No Kun No Dai/Sueyoshi no Kun
Hamahiga No Tuifa
Bo-Sai Kumite
Kyan-no-Sai
Nunchaku Kata

Advanced Kata

Ekū No Kun
Kashima Tachi



TRADITIONAL ISSHIN-RYU OPEN HAND KATA

1. **Seisan**-one of the oldest kata still taught today, seisan is of Shorin-ryu origin and was taught to Shimabuku Soke by Chotoku Kyan. It is named for a great Chinese master known as Seishan. The Isshin-ryu version contains about 130 movements and should take about 1 minute to perform. Seisan translates as “13” for 13 opponents and is also called Hangetsu in Japanese (“Half Moon Kata” or “Crescent Kata”).
2. **Seiunchin**-another old kata, named for master Seiunchin who was said to be so powerful that he could rip strips of meat from the side of a cow. The name means “Marching Far Quietly” and can also mean “the Lull in the Storm” and most popularly “War Kata.” It has 125 moves and takes a minute to complete. Some schools teach ubuki breathing with the kata. There are no kicks and the student learns to block and punch simultaneously. This is a Goju-ryu kata taught to Soke by Chojun Miyagi.
3. **Naihanchi**-taught to Soke by both Kyan and Choki Motobu, this kata is of Shorin-ryu origin and means “Iron Horse.” It has 67 movements and takes about 35 seconds to perform. There is no movement to the front or back, only to the side. The karateka learns to defend attacks from the front and both sides while using complex hand techniques and avoiding leg sweeps with both feet. Each half of the kata is a mirror image of the other. This is a ki building kata and focuses strength on the inner thighs.
4. **Sanchin**-thought to be the oldest kata still taught today, the name means “Three Conflicts.” The conflicts are mind, body, and spirit. The entire kata is performed using ubuki breathing and constant tensing and relaxing of the muscles. If done properly, this kata builds physical strength, inner power, and mental focus. There are only 29 movements but it should take 1 ½ minutes to complete. This kata is taught in many styles of Okinawan karate, but it was taught to Soke by Miyagi of Goju-ryu. It utilizes the traditional corkscrew punch of all other styles rather than the vertical Isshin-ryu fist.
5. **Wansu**-meaning symbolically, “karate is my secret,” it also translates as the “dumping form” due to the hip throw it teaches. It is also known as Empi or “flying swallow” in Japanese karate. It has about 50 moves and takes about 45 seconds to perform. It has strong stances with powerful counterattacks, making it pleasant to watch. Wansu is of Shorin-ryu origin and was named for master Wanshu who stressed counterattacks and footwork.
6. **Chinto**-an advanced kata with a colorful history. Chinto was a Chinese sailor who was shipwrecked on Okinawa. He hid in a cave by day and stole food by night to survive. The king sent his swordsman, Matsumura, to arrest Chinto but the Chinese master was able to evade Matsumura in his cave. Matsumura later became friends with Chinto and learned his techniques. Chinto translates as “Fighting toward the East” and contains many advanced techniques like the flying kick, grappling moves, and shifting stances. The whole kata is performed on a diagonal line and teaches the student how to fight on uneven terrain like a hill, stairway, or boat. Chotoku Kyan taught this kata from Shorin-ryu to Soke.
7. **Kusanku**-named for master Kushanku and translating as “to view the sky,” Kusanku is a highly advanced kata. Taught by Chotoku Kyan of Shorin-ryu, the kata has about 80 moves and takes about 1 minute to perform. The kata is designed to teach how to fight in the dark based on sounds and movements involving spinning and leaping.
8. **Sunsu**-this is the only open-hand kata that is unique to the Isshin-ryu system. It is named for Shimabuku himself and means “Strong Man.” It is a combination of the other 7 empty hand kata with the most influence on kusanku and wansu. It is highly advanced and considered difficult to perform with the correct balance, power, and speed. It is comprised of Soke’s favorite karate techniques and is also called the Master’s kata.

TRADITIONAL ISSHIN-RYU WEAPONS KATAS

1. **Tokomine No Kun**-first kata taught utilizing the bo or 6 foot staff. Taught to Soke by Chotoku Kyan and possibly refined by Taira Shinken, a kobudo (weapons) master who worked with Soke Shimabuku. Named for Tokumine Peichin.









2. **Urashi Bo**-second bo kata, taught by Taira Shinken who may have learned it from Mabuni Kenwa of Shito-ryu.
3. **Shi-Shi No Kun No Dai / Sueyoshi-No-Kun** – the 3rd bo kata, likely comes from Taira Shinken. The longest and most difficult bo kata. (the name confusion exists because the kanji for shi-shi and sueyoshi are identical).
4. **Chatanyara No Sai**-said to be taught by Taira Shinken who originally learned it from Kamiya Jinsei. Named for master Chatan Yara.
5. **Kusanku Sai**-developed by Shimabuku himself, he simply added sai to the Kusanku kata he learned from Chotoku Kyan.

NON-TRADITIONAL KATA TAUGHT AT OUR DOJO






1. **Fukyugata Ichi** – open-hand kata created by Shoshin-Nagamine (Shorin-ryu) as a beginner kata and taught on Okinawa by all accepted karate styles. It was introduced to our dojo by Hanshi Hovey and would be advised for anyone who travels to Okinawa.
2. **Fukyugata-Ni** – open-hand kata created by Chojun Miyagi (Goju-ryu) as a beginner kata and taught on Okinawa by all accepted karate styles. It was introduced to our dojo by Hanshi Hovey and would be advised for anyone who travels to Okinawa.
3. **Shi Shi Ban**-this kata comes from Bando and was introduced to our school through Grandmaster George Iberl. It utilizes the 3 foot stick, or jo.
4. **Ekū No Kun**-passed to the DKA by Grandmaster George Iberl, this kata comes from Shorin-ryu and utilizes the eku or kai, which is a boat oar or paddle.
5. **Kashima Tachi**-again passed down by Grandmaster George Iberl, this is our only kata that involves the use of the samurai sword or katana. Angi Uezu **MAY** have originated this kata and it is only taught to a select group of black belts at our school.
6. **Kyan-no-Sai** – originally taught by Soke Shimabuku in honor of Chotoku Kyan, it is not normally accepted as an Isshin-ryu standard kata but it was introduced to our dojo by Hanshi Hovey.
7. **Hamahiga no Tuifa**-this tonfa form was taught to Soke by Taira Shinken. It is said that Shimabuku never taught this kata on Okinawa and only remembered bits and pieces of it. Incorrectly referred to as Che Fa in many schools, the Isshin-ryu version seems to be condensed compared to that of other schools.
8. **Nunchaku** – This kata was taught by Master Angi Uezu and utilizes the Nunchaku.
9. **Bo Bo Kumite** –said to be developed by Shimabuku himself, this is an exercise for the students to learn attacks and defense for the bo. To truly learn the kata, one must learn both parts. The defensive part is the winner. Originated by Angi Uezu.
10. **Bo Sai Kumite**-same origin as Bo-Bo, the bo attacks while the sai defends. The sai wins due to its sophistication. Again, it is imperative to learn both parts. Originated by Angi Uezu.

WEAPONS







At DKA we teach the use of the jo, bo, sai, tonfa/tuifa, eku/kai, kama, and katana.

| Weapon Name | Description | Photo |
|----------------|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| JO | 3-foot staff |  |
| BO | Also called Roku Shaku Bo, the oldest and most versatile of martial arts weapons. A 6 foot staff |  |
| SAI | Symbol of Okinawan karate and kobudo. Used in pairs with a third sai in the belt. |  |
| TUIFA or TONFA | Rice grinding handle |  |
| KAMA | Implement used for harvesting rice. A devastating bladed weapon |  |
| EKU or KAI | Boat oar used much like the bo with other advanced techniques involving slashing and eye smashing. |  |
| NUNCHAKU | This weapon originated as a horse bridle and was modified as a defensive weapon. |  |
| KATANA | Samurai sword, king of all weapons. |  |





15 Basic Isshin-ryu Hand Techniques (Te Waza)

| # | <i>English</i> | Japanese | <i>Illustration</i> |
|---|------------------------------------------------------------------------|-------------------------------------------|---------------------------------------------------------------------------------------|
| 1 | Seisan Dachi RFF-RH straight punch to solar plexus | (Chudan oi tsuki) or (Seiken oi tsuki) |  |
| 2 | Seisan Dachi RFF-RH upper cut to chin | (Jodan oi tsuki) |  |
| 3 | Seisan Dachi LFF-RH straight punch to solar plexus | (Chudan gyaku tsuki) |  |
| 4 | LFF-RH upper cut to chin | (Jodan gyaku tsuki) |  |
| 5 | Seisan Dachi RFB-LH down block-RH straight punch to solar plexus | (Gedan barai – chudan tsuki) |  |

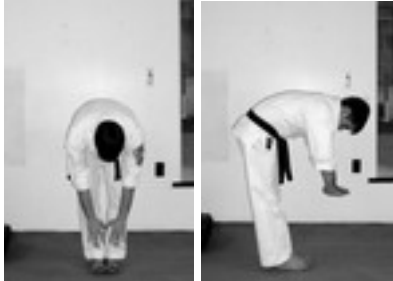




15 Basic Isshin-ryu Hand Techniques (Te Waza) - continued

| | | | |
|----|-------------------------------------------------------------------------------------------------|-------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| 6 | Seisan Dachi RFB-LH side block – RH straight punch to solar plexus | (Chudan uke – chudan tsuki) |  |
| 7 | Seisan Dachi RFB-LH open hand side block –RH spear hand to solar plexus | (Chudan tegata barai – tegata nuki) |  |
| 8 | Seisan Dachi RFB-LH open hand head block – RH upper cut to chin | (Jodan tegata barai – jodan tsuki) |  |
| 9 | Seisan Dachi RFB-LH closed fist head block – RH straight punch to solar plexus | (Jodan uke – chudan tsuki) |  |
| 10 | Seisan Dachi RFB-LH closed fist head block- LH snap to nose – RH straight punch to solar plexus | (Chudan ura uchi – chudan tsuki) |  |
| 11 | Seisan Dachi LFF-LH down block – 5 fast punches to solar plexus | (Gedan barai – renzok-tsuki go kai) |  <p style="text-align: right;"><i>5 times</i></p> |













15 Basic Isshin-ryu Hand Techniques (Te Waza) - continued

| | | | |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 12 | Seisan Dachi LFF-LH side block – 5 fast punches to solar plexus | (Chudan uke – renzok-tsuki go kai) |  <p style="text-align: right;"><i>5 times</i></p> |
| 13 | Seisan Dachi LFF-LH open hand down block – RH open hand strike to neck | (Tegata no tsukikata) |  |
| 14 | Zenkutsu Dachi, LFF-LH open hand palm chest block – RH roundhouse punch solar plexus – LH roundhouse punch to kidneys | (O-ouchi) |  |
| 15 | RFB Neko-Ashi Dachi – cross arms in front- butt hip back, at same time strike with arms by blocking the head and striking back with elbow (Bear-Hug Break) | (Hizi no atotsukai neko ashi dachi) |  |


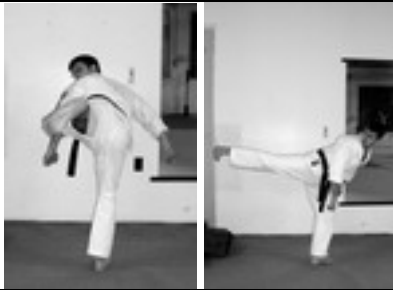
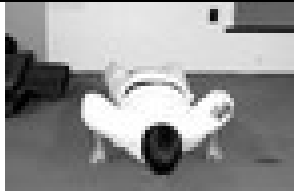


15 Basic Isshin-ryu Kicking Techniques (Geri Waza)

| # | English | Japanese | Illustration | |
|---|----------------------------------------------------------------------------------------------------|----------------------|--------------------------------------------------------------------------------------|--|
| 1 | Legs together – knees locked – toes curled up, hands on hips, touch toes (breathing) | (Ashi no sujinobe) |  | |
| | Spread legs – hands behind on lower back – bend back – exhale 5 times (breathing and stretching) | |  | |
| 2 | LH hold right foot – RH push down on right knee – straighten leg – switch (stretching and balance) | (Kata ashi sujinobe) |  | |
| 3 | Squat stretch – legs apart – arms out – squat down to right side – left toes up – alternate | (Yoko-ni sujinobe) |  | |
| 4 | Front snap kick to groin | (Mae geri) |  | |

15 Basic Isshin-ryu Kicking Techniques (Geri Waza) – continued

| | | | | | | |
|----|--------------------------------------------------------|------------------------------|--|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--|
| 5 | 45 degree blade kick to knee | (Soba geri) or (Sokuto geri) | |  |  | |
| 6 | Cross over heel stomp kick to knee | (Soba kon ate) | |  |  | |
| 7 | Side blade kick to solar plexus or ribs | (Yoko geri) | |  |  | |
| 8 | Front snap kick from neko-ashi dachi | (Yoko soto geri) | |  |  | |
| 9 | Squat to side – front kick to groin (unblockable kick) | (Otoshi geri) | |  |  | |
| 10 | Heel thrust kick to solar plexus | (Mae kon ate) | |  |  | |

15 Basic Isshin-ryu Kicking Techniques (Geri Waza) – continued

| | | | |
|----|---------------------------|-----------------|--------------------------------------------------------------------------------------|
| 11 | Knee smash to groin | (Hisa Geri) |  |
| 12 | Back kick to solar plexus | (Ushiro Geri) |  |
| 13 | Push ups | (Udetate fuse) |  |
| 14 | Body twist | (Ayunan Taisho) |  |
| 15 | Breathing exercise | (Shin kokyu) |  |

Other Kicks not on the diagram:

1. Side thrust kick (*Yoko Kekomi geri*)
2. Roundhouse kick (*Mawashi geri*)
3. Jumping double kick (*Tobi Mae geri*)

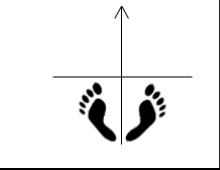
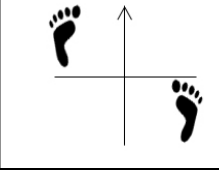
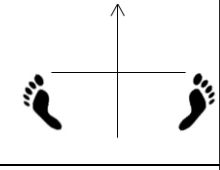
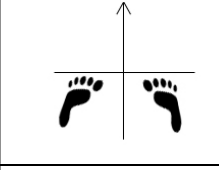
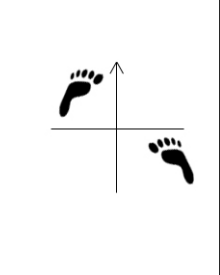

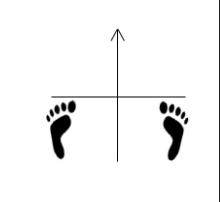

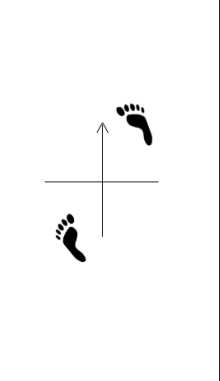

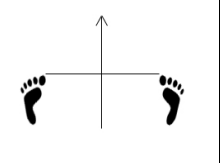
Japanese Terminology

| Term | Meaning | Term | Meaning |
|-------------------|-------------------------------------------------|--------------------------|-------------------------------|
| COLORS | | NUMBERS | |
| Ao | Blue | Ichi | 1 |
| Chairo | Brown | Ni | 2 |
| Kiro | Yellow | San | 3 |
| Kuro | Black | Shi | 4 |
| Midori | Green | Go | 5 |
| Murasaki | Purple | Roku | 6 |
| Shiro | White | Shichi | 7 |
| Orenji | Orange | Hachi | 8 |
| Rank Terms | | Ku | 9 |
| Dan | Black belt rank/grade | Ju | 10 |
| Kyu | Rank below black belt | Ju-Ichi | 11 |
| Sensei | Teacher (3rd dan) | Ni-Ju | 20 |
| Renshi | Teacher (5 th / 6 th dan) | Ni-Ju-Ichi | 21 |
| Kyoshi | Master (7 th / 8 th dan) | Yon-Ju | 40 |
| Hanshi | Headmaster (9/10 Dan) | Nana-Ju | 70 |
| Kohai | any student junior to you | Hyaku | 100 |
| Mudansha | Student below Blackbelt | Hyaku-Yon-Ju-Ichi | 141 |
| Sempai | any student senior to you | Sen | 1000 |
| Shihan | Dojo Head Instructor/Owner | Man | 10,000 |
| O'Sensei | Teacher of Teachers | Hyaku-Man | 1,000,000 |
| Soke | Founder | NUMBERS (special) | |
| Yudansha | Students at/above Blackbelt | Sho (Sho-Dan) | First (only in Yudansha Rank) |
| Weapons | | Ik (Ik-Kyu) | First (only in Mudansha Rank) |
| Bo | 6-foot wooden staff | Yon | Fourth |
| Jo | 3-foot wooden staff | Nana | Seventh |
| Katana | Sword | | |
| Nunchaku | Two batons connected by rope | | |
| Sai | 3 pronged metal weapon | | |
| Tonfa / Tuifa | Wooden handled baton | | |

Japanese Terminology (continued)

| Term | Meaning | Term | Meaning |
|--------------------|---------------------------|------------------------------|--------------------------|
| Basic Terms | | Techniques (General) | |
| Bunkai | Application of Techniques | Empi | Elbow |
| Dachi | Stance | Harai (Barai) | Sweeping Block |
| Domo Arigato | Thank you very much | Keri | Kick (Geri IN Kick Name) |
| Gi | Uniform | Kubodo | Weapons |
| Hai | Yes | Nukite (Nuki) | Spear-hand |
| Hajime | Begin | Shuto | Side-hand strike |
| Ie (ee-ay) | No | Tegata | Open Hand |
| Isshin-Ryu | One Heart Way | Tobi | Jump |
| Ippon | One Point | Tsuki | Punch |
| Jodan | Head / Upper area | Uchi | Strike |
| Karate | Empty Hand | Uke | Striking Block |
| Kata | Pre-arranged Form | Uraken | Backfist |
| Keotske | Attention | Waza | Technique |
| Ki | Mind, spirit, energy | Techniques (Specific) | |
| Ki-ai | Spirit shout | Chudan-Tsuki | Punch to mid-level |
| Kime | Focus | Jodan-Tsuki | Upper-cut punch |
| Kohai | One who follows | Age-Tsuki | Rising Punch |
| Kumite | Sparring / Fighting | Sakotsu Shuto Uchi | Shuto to Collar Bone |
| Jokkyu | Senior | | |
| Makiwara | Punching Board | Chudan Uke | Mid-level block |
| Matte | Wait | Jodan Uke | High Block |
| Mawatte | Turn around | Gedan Barai | Down Block |
| Mizu Game | Isshinryu Goddess (1) | Tegata Barai | Open-hand sweep block |
| Obi | Belt | | |
| Sinban | Referee | | |
| Shitogi | Uniform pants | | |
| Uwagi | Uniform top | | |
| Yame | Relax/Stop | | |

Stances

| <i>Name</i> | <i>Description</i> | <i>Image</i> | <i>Name</i> | <i>Description</i> | <i>Image</i> |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Masubi | Attention, heels together, feet at 45-degree angle, hands tight to the sides. |  | Seisan | Feet shoulder width, pointing straight. Lead foot heel to front of rear foot. Weight is 50%/50%. Knees bent slightly, back straight |  |
| Seiunchin | Feet 1 ½ times shoulder width, feet pointed at 45-degree angle, thighs at 45-degree angle, back straight |  | Naihanchin | Feet pointed straight ahead and shoulder width, pivot on heels, toes toward center, can drop knees to come together to protect groin |  |
| Sanchin | Start in Seisan, pivot on heels, toes towards center, grip floor with toes |  | Chinto | Front foot turned with toes pointed 90 degrees towards outside, front leg bent, back leg on ball of foot. If you drop down, knee will be at heel of front foot (90%/10% weight distribution on front/back foot) |  |
| Heiko | At east, feet shoulder width pointing forward, hands behind back, knees bent comfortably |  | Neko-Ashi | Rear foot turned 90 degrees outward, lead foot on ball of foot about 12 inches from rear foot (90%/10% weight distribution on back/front foot) |  |
| Zenkutsu | Start in a deep Seisan, turn both feet to point at 45 degrees to the inside of the lead foot. (to the right, if the left foot is forward) and place a 70 / 30 weight distribution to the front. Zenkutsu means "front stance" or "looking forward". Make sure you bend the knees. |  | Kokutsu | Start in a deep Seisan, turn both feet to point at 45 degrees to the inside of the lead foot. (to the right, if the left foot is forward) and place a 30 / 70 weight distribution to the front. Kokutsu means "back stance". Make sure you bend the knees. |  |
| Shiko | Feet pointed straight ahead, inside of feet to just outside shoulder width, knees bent and pointed out, back straight, squatted down |  | | | |

KNOWLEDGE

Gaining and passing on knowledge is a large responsibility of the student in the Dillsburg Karate Academy. There is more information available than this booklet can possibly present. The information presented here is only a taste of what the student should **WANT** to learn. It is the desire of the Sensei and the dojo that the prospective student would wish to pass on the knowledge that they have gained to those who will follow. In order to be able to pass on knowledge, one must possess it. Gaining knowledge can be tedious, and memorization is not an enjoyable task, but it is part of the tradition of Isshin-ryu and is something the student is expected to do. **YOU** need to do the research - ask the Sensei - many of the Sensei are willing to explain, discuss, and in some cases share their sources of information - but **YOU** must seek this knowledge - it won't be handed to you.

Much of the history of Isshin-ryu, and karate in general, has been passed down from person to person, without being written down. From time to time, the instructors may make time available during class to go over knowledge. Some items are presented here and some will just be stated in class. The history of the Isshin-ryu patch, as presented on the following pages, is one of the items we expect a student to fully know and understand - memorization of that page is encouraged.

HEART or "SHIN"

Isshin-ryu, as translated, means "one (ish) heart (shin) way (ryu)." If you examine our patch and the Japanese letters - the first is the symbol for "one" - a simple horizontal line. The second character is "shin" (heart) and looks like this:



The Sensei will mention the term "heart" during testing and at other times when your efforts are being examined - many times they will point to the Isshin-ryu patch of (Mizu-Gami/Go-Shu-Jin-Sama) when they mention heart.

But what do they mean by "heart?" The term "heart" can mean many things: desire, drive, passion, and tenacity. Traditionally, the Japanese term for heart (shin) means heart AND/OR spirit. The meanings of the word "shin" itself are very complex. "Shin" combines all those other terms - desire, drive, passion, and tenacity, but it goes well beyond.

The "shin" in Isshin-ryu means, to the Sensei the answer to this questions. Does the student have the drive, desire, will, focus, and passion to learn the techniques correctly? Is the student willing to do, literally, whatever it takes to improve themselves - to be ready to show known techniques - to provide knowledge - to defend themselves - to humble themselves to the Sensei and do as they are told - to have the patience to learn at the pace set by the Sensei - to give 100% to their training.

However, "shin" involves "why". Why are you studying? You should examine your heart to better understand. Are you just in the dojo to get healthy? A spa or health club would be a better fit. Are you here to learn only self-defense? There are other schools which train in only self-defense, you may become frustrated here.

The Sensei desire all of us, as students to learn, to train, to work hard, to fight hard with the goals of improving yourself, and to pass on their training to others - respecting and honoring our Sempai - giving them credit and passing on information and techniques correctly. If you have the drive, heart, focus, and tenacity, and want to learn, and pass on, an ART that will allow you to not only defend yourself, but improve yourself (physically, mentally and in some cases spiritually), then Isshin-ryu is right for you - and if you continue this passion - you will advance and excel.

SOKE SHIMABUKU

The man we know as Tatsuo Shimabuku was born on September 19, 1908 in the village of Chan (now Kyan). When he was born, his parents gave him a girl's name to ward off evil spirits - his original name was Kana. After his infancy, his Okinawan given name was made to be Shinkichi Shimabukuro (he preferred Shimabuku).

The master first tried to learn the martial arts to defend himself from his brothers. His first teacher was his uncle Ganeku who taught him Shuri-Te/Shorin-ryu. After a time, his uncle took him to the dojo of Chotoku Kyan, a master of Shorin-Ryu karate for further training. During this time of training, the master became one of Kyan's best students, learning Seisan, Naihanchi, Wansu, Chinto, Kusanku, and likely Tokomine-no-kun katas.

While in his 20s, the master went on to study under Chojun Miyagi, the founder of Gojo-Ryu karate. He learned Seiunchin and Sanchin from Master Miyagi, he also learned to gain physical strength and breathing techniques. Again, the master became one of Miyagi's best students.

Next, the master studied under Choki Motobu, learning Tomari-Te (Shorin-Ryu). Motobu was known especially for his fighting ability. Motobu was known also for his execution and knowledge of Naihanchin kata. Shimabuku learned many concepts from Motobu, including the concept that it is not how many katas you know, but how WELL you know them. Our version of Naihanchin derives from Motobu. Again, the master became one of Motobu's best students.

Having attained great proficiency in these varying martial arts, he was praised and recognized for his performance of kata. He also impressed the crowds with the ability to drive nails into wood with his bare hands.

In 1956, the master had a vision (see the history of the patch) and decided to take the best parts of the arts he had studied, and join the knowledge and techniques, and joining them with the common-sense knowledge that he had gained from practice, and create a new style of karate. The first name he used was Chan-Migwa karate, and then changed it to Sun-Nu-Su Karate (in honor of a nickname he was given). However, after some discussion and searching, he eventually developed the concept of Isshin-ryu (one-heart way) - because "all things begin with one".

Sometime after 1958, the master sought out, trained with, and became friends with, Kobudo master Taira Shinken. Shimabuku learned weapons kata and techniques from Shinken. Shimabuku developed Kusanku Sai kata. Soke Shimabuku passed away on May 30, 1975.

Soke Shimabuku had two sons, Kichiro (oldest) and Shinso, who both studied Isshinryu with their father. He also had 3 daughters, Haruko (oldest), Matsuko, and Yukiko.

From a historical view, Soke passed the style according to tradition to the oldest son, Kichiro. His youngest daughter, Yukiko married Angi Uezu, whose lineage we follow. Due to reasons outside the scope of this document, Kichiro was never recognized by the Okinawan Karate Organizations as head of Isshinryu. However, after some time, Angi Uezu was recognized as head of Isshinryu. Tsuyoshi Uechi is now the recognized head of Isshinryu.



Soke Shimabuku's 5 Contributions to Martial Arts

1. Making of a fist – vertical, thumb on top (much “harder” fist, does not absorb the punch, more stable, less prone to injury), hit with two knuckles (concentrate power)
2. Snap-punch – 90 percent out and 10 percent back (cracks like a whip, less strain on the elbow), elbow in (a twist punch can be dislocated easier because the elbow is out), economy of motion, speed, can throw faster than the twist punch (can throw 2-3 punches to one twist punch), bones do not twist, when retracted ready for another punch, more power than a twist punch (mass x speed = power)
3. Block protected by muscle - Changed the way we block. Use the muscles to protect the bones. He changed this after he broke his arm blocking.
4. Katas: Sunsu kata - “Son of Old Man” and was derived as a tribute to Tatsuo Shimabuku’s grandfather, an Okinawan dance master who created a dance called Sunnu-Su (shortened to Sunsu). The mayor of Kyan village gave the nickname “Sunsu” to Shimabuku because everyone knew of the dance his grandfather had created. Kusanku Sai kata
5. "Un-blockable" Kick (squat kick)

Karate Codes on the Isshinryu-no-Megami Patch

1. A person's heart is the same as heaven and earth. Dragon (heaven) overhead and tiger (earth) in the headress.
2. The blood circulating is similar to the sun and moon. The dragon which leaves the water and flies overhead to return to the sea. The never-ending cycle.
3. The manner drinking (inhaling) and spitting (exhaling is either hard or soft. Open hand and fist of the Megami.
4. A person's unbalance is the same as a weight. There is a balance of the yin and yang in the symbol.
5. The body should be able to change directions at any time. The dragon flying overhead is Tatsuo who looked at change in a positive light.
6. The time to strike is when the opportunity presents itself. This again is represented by the opened and closed fist, to strike only as a last resort.
7. The eyes must see all sides. Represented by the stars or teachers who light or guide the way.
8. The ears must listen in all directions. Megami is alert and listens. Listening is knowledge.

THE HISTORY OF THE ISSHIN-RYU PATCH

In 1953, Master Tatsuo Shimabuku was teaching in the courtyard of his home in Aghena, Okinawa. In the yard, the Master had a tank, which was used to collect water in case of droughts and to supply hard-working students with a refreshing drink between workouts. One day, after a full day of teaching, the Master sat on top of the tank in order to enjoy a little sake and cup of tea.

The day's activities and tensions began to float away, leaving the Master in a very restful state. Soon, he fell asleep and began to dream. In his vision he heard a man enter the gate of the courtyard and approach him. When the man confronted Shimabuku, he challenged the Master to a fight, but instead of accepting his challenge, Shimabuku waved the man away with his left hand and made a fist over his head with his right hand. Symbolically, Shimabuku put an open hand, meaning peace, but backed up the peace with a closed fist representing his ability to destroy the stranger if he tried to hurt the Master. (This open left hand and closed right fist is also the salutation before performing each Isshin-ryu Kata).



Instead of leaving in peace, however, the man encircled the Master in flames, and as mysteriously as he appeared, the man disappeared.

This left Master Shimabuku in a rather difficult position, but instead of running about in panic, the Master kept a cool head and used the bucket in the tank to pour water over the flames. Before too long, all the flames were extinguished - so was his dream. The Master awoke.

This left a lasting impression on the Master, so much so that he couldn't get the dream out of his mind. The next day, when he went to Naha (Capital of Okinawa), for business, he entered a great house and there hanging on a wall was a picture of a woman waist deep in water. Immediately he ran to an employee of the building and asked her who that was in the picture. The master was told that it was Go-Shu-Jin-Sama, (defense goddess) or Mizu-Gami.

What impressed him most about the picture was that the lady, this Go-Shu-Jin-Sama, was in the same stance that he took the night before in his dream against the strange man. Furthermore, Go-Shu-Jin-Sama was in water - like he was on the tank - and she was using water to extinguish flames in the sea - as he used to extinguish the flames around his body.

The Master came to the realization that water was the symbol of purity, strength, goodness; whereas fire was the symbol of evil, aggression, and destruction. What's more, he came to understand that evil can only be destroyed if one is first willing to yield to it with an open hand, tempered with the strength and confidence one achieves through proper karate training.

As the Master discussed the woman's image and how he would like it to somehow represent his karate system, an understanding and creative American soldier (A.J. Advincula) who was studying with Master Shimabuku at the time, set out to design and incorporate the Master's thoughts into an emblem. The soldier also did this to honor the Master. This Isshin-ryu patch as it is known today is of oval shape to represent the human heart. In the center is the figure of Go-Shu-Jin-Sama and at the top are three stars representing Master Shimabuku's three teachers: Chojun Miyagi (Goju-Ryu), Chotoku Kyan (Shorin-Ryu, and Choki Motobu (Shorin-Ryu). The stars are at the top to represent the Masters looking down on the developing karateka, Tatsuo Shimabuku. This was later changed to 5 stars by Grand Master Uezu to incorporate Master Shimabuku and Taira Shinken. They are in heaven, and if you follow the right path, they too, will guide you to attainment.

The emblem is bordered by a red (sometimes-orange) oval, which signifies the flame that surrounded Shimabuku in his dream. The flame signifies evil; the water purity; and Go-Shu-Jin-Sama, the equalizer, and it is always worn on your uniform over the heart symbolizing the one heart way.

Above Go-Shu-Jin-Sama is a dragon. The dragon in eastern mythology represents good fortune. Also, the serpent, like the karateka, is born of the sea (or starting from the bottom), and when the dragon matures (or the karateka develops) he ascends into the heavens and achieves attainment.

SYMBOLISM WITHIN THE ISSHIN-RYU PATCH

Woman

Mizu Gami or Go Shu Jinn Sama is a Shinto Defense Goddess and is known as an equalizer.

5 Stars = 5 masters:

Master Chotoku Kyan
Master Chojun Miyagi
Master Choki Motobu
Master Taira Shinken
Soke Shimabuku

Gray Sky

The gray sky symbolizes the calm before the storm.

Hands

Soke used the same hand positions in his dream. The open hand represents Peace and the close hand, War. In other words, I come in peace but will destroy you if I must.

Water

Mizu Gami is standing in water – as on the tank in the dream and Soke used water in his dream to put out the fire. Water symbolizes purity, strength and goodness

Orange/Gold Border

Ring of Fire that encircled Soke in his dream. Fire symbolizes evil, aggression and destruction

Oval Shape

Originally “fist shaped” to represent the vertical fist of Isshin-ryu, the oval still represents that fist.

Dragon

The dragon in the sky represents attainment of the karateka who begins as a serpent. The dragon also represents good fortune in mythology and finally, the dragon can represent the “Dragon Boy” – Soke Shimabuku.

Serpent

The serpent represents the aspiring karateka born of the sea (starting at the bottom) and struggling to reach enlightenment and attainment.

Waves

The waves represent the stormy conditions that all karateka must endure on their journey.



NOTE: You will see patches with 3-stars and 5-stars. Master Arcenio Advincula created the original patch to include the masters who studied with Soke Shimabuku, at the time Master Advincula studied with Soke, therefore the 3-star patch was created. However, after Soke passed away, and Angi Uezu was recognized, he added 2 stars, one for Taira Shinken and one for Soke Shimabuku. At this time, only students who have directly studied with Master Uezu should wear the 5-star patch.

BASIC TECHNIQUE LIST

Stances (Dachi)

1. Masubi
2. Seisan
3. Seiunchin
4. Naihanchi
5. Sanchin
6. Chinto
7. Neko-ashi
8. Heiko
9. Shiko
10. Zenkutsu
11. Kokutsu

Kicks

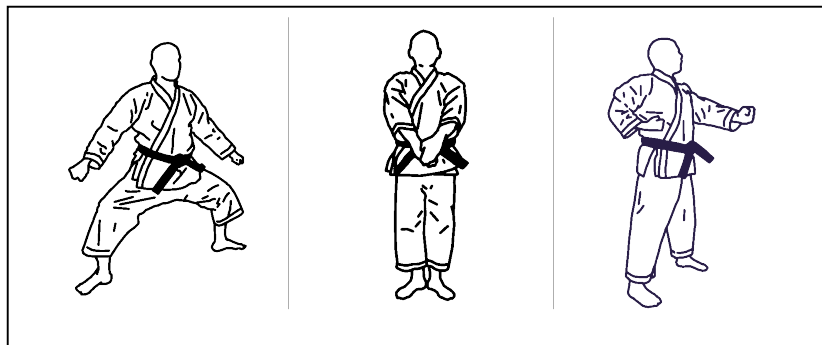
1. Front snap
2. Half front snap
3. Round house
4. Half round house
5. 180 degree side snap
6. Side snap
7. Jumping side snap
8. Side thrust (foot at 45 degree angle)
9. Inside crescent
10. Half inside crescent
11. Outside crescent
12. Half outside crescent
13. Spinning crescent
14. Back kick
15. Spinning back kick
16. Heel kick
17. Spinning heel kick
18. Ax kick
19. Knee kick
20. Push kick

Basic Hand Techniques

1. Straight punch
2. Upper-cut
3. Back-fist (to temple)
4. Chop (to collarbone)
5. Chop (to neck)
6. Palm strike (nose, solar plexus, groin)
7. Ridge hand (to temple)
8. Spear-hand (to solar plexus)
9. Knuckle-spear-hand
10. Twist-punch

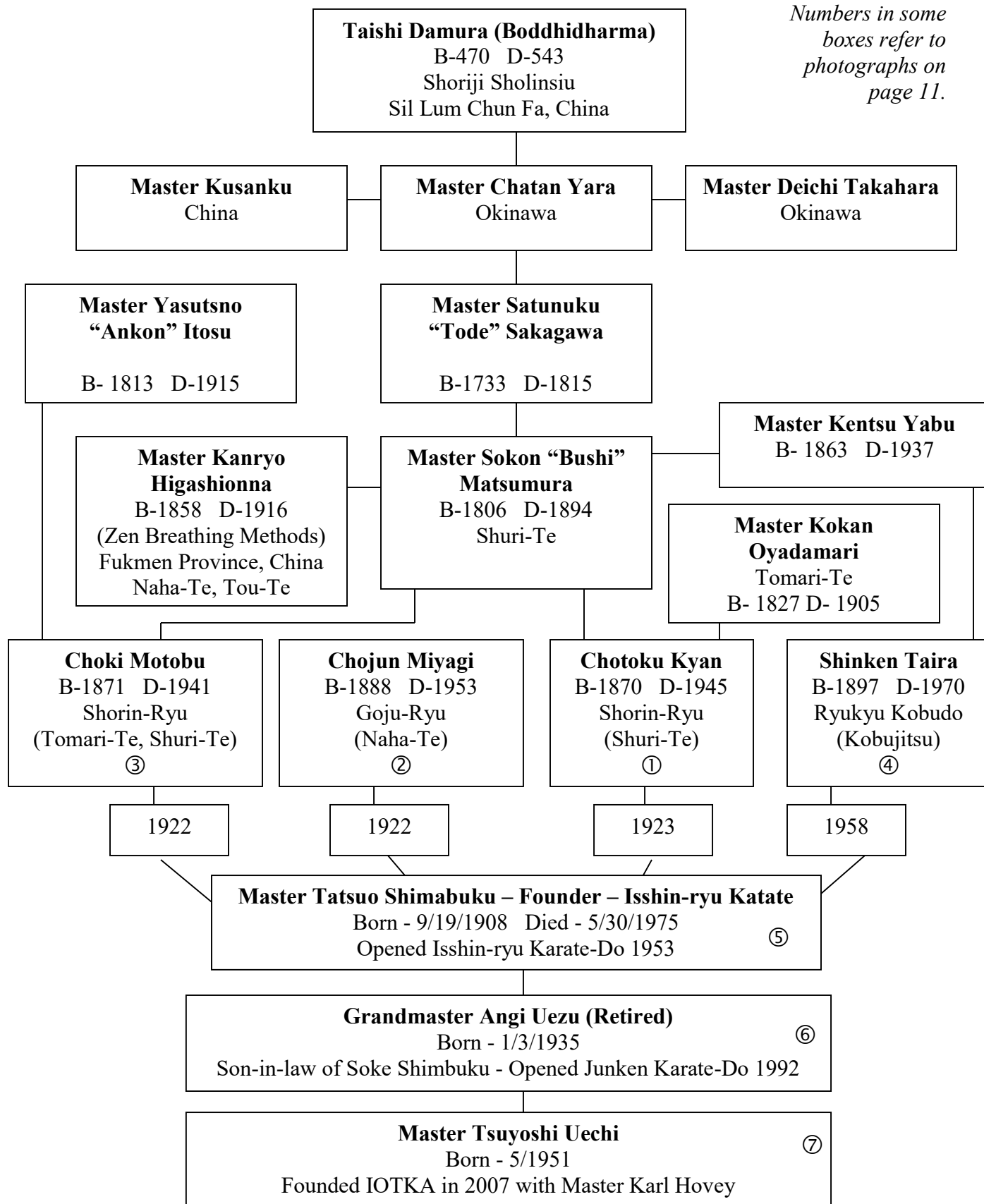
Empi (Elbow) Techniques

1. Upward to jaw
2. Across jaw
3. Backwards across jaw
4. Down onto head or collar-bone
5. Across into temple
6. Into solar-plexus
7. Across into ribs
8. Backwards across ribs
9. Behind into ribs
10. Behind into solar plexus
11. Behind up into jaw
12. Behind across ribs
13. Behind backward across ribs



THE ROOTS OF ISSHIN-RYU

Numbers in some boxes refer to photographs on page 11.



Dillsburg Karate Academy

DOJO RULES



1. No profanity
2. No smoking in dojo
3. No gum chewing in class
4. No sparring without a black belt present
5. Rei before entering or leaving the dojo floor
6. Remove shoes before entering dojo floor
7. Gi's are to be clean and wrinkle free
8. Fingernails and toenails should be clean and trimmed
9. Let sensei know if you must leave early
10. Ask permission to leave dojo floor
11. Help keep dojo clean
12. Make every attempt to make at least 2 classes per week
13. Arrive at least 15 minutes before class starts
14. Make a karate notebook
15. Call or let sensei know if you are going to miss a class
16. Get Sensei's approval before going to a tournament or seminar
17. No public demonstrations without Sensei present
18. RESPECT is to be given to all Higher and Lower ranks
19. No jewelry (except wedding rings) to be worn during class
20. Protective gear must be worn during sparring classes
21. If a student arrives late, wait to enter dojo floor and have Sensei wave you in
22. Black belts should be addressed as Mr. or Ms. Followed by their last name
23. Dues are due by the 28th of each month
24. Most important is to have FUN learning the martial arts.



APPENDIX A

Children's Program Self Defense

20 Common Attack Scenarios for Kids

Grabs/Holds

Wrist Grab with Same Side
Wrist Grab with Opposite Side
2 Hands Grabbing 1 Wrist
2 Hands Grabbing Both Wrists
Wrist Grab from Behind while Walking Away
1 Hand Shirt Grab
2 Hand Shirt Grab (Front)
2 Hand Shirt Grab (Behind)
Headlock
Bear Hug (Front)
Bear Hug (Behind)

Strikes

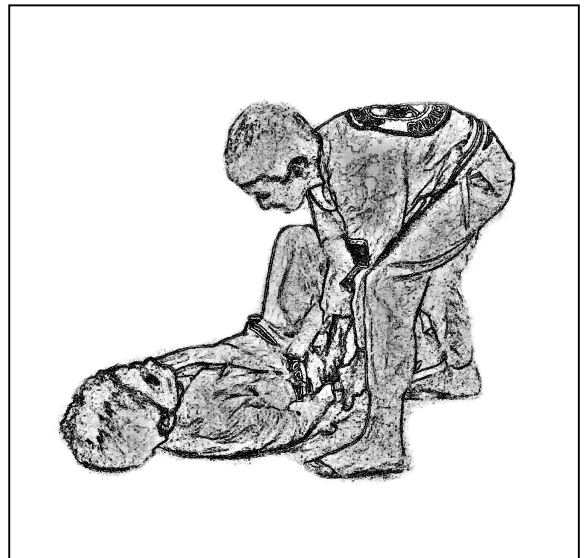
Straight Punch
Round House Punch (Haymaker)
Front Snap
Round House Kick

Ground Attack

Lying on the Ground with Opponent Standing
Basic Escape when Lying on the Ground with
Opponent Sitting on Chest (Mount)

Other

Approached by a Stranger
Picked up by a Stranger
Adult pressure points



APPENDIX B

Regular Program Self Defense

50 Common Attack Scenarios for Adults

Grabs/Holds/Takedowns

Wrist Grab/Same Side
Wrist Grab/Cross Side
2 Hand Wrist Grab Haymaker-
Both Wrists Grab
Rear Wrist Grab
Label Grab – 1 Hand
Label Grab – 2 Hands
Choke – 1 Hand
Choke – 2 Hands
Rear Shirt Grab
Shoulder Grab
Headlock
Rear Chokehold
Rear Chokehold with Arm Grab
Bear Hug – Front
Bear Hug – Rear
Full Nelson
Clinch – Muay Thai
Clinch – Collar and Elbow
Clinch – Dirty Boxing
Tackle – Double Takedown
Leg Grab – Single Leg Takedown

Strikes

Straight Punch
Face Punch
Round Punch
Front Kick
Round House Kick
Leg Kick

Weapons Attack

Knife-Stab Back
Knife-Overhead
Knife-Upward Strike
Knife-Slash
Knife-Round Stab
Knife at Neck-Front
Knife at Neck-Rear
Club – Downward Strike
Club – Round Strike
Gun – Front
Gun – Side

Ground

Mount-Top
Mount-Bottom
Side Mount-Top
Side Mount-Bottom
Guard-Top
Guard-Bottom
Half-Guard-Top
Half Guard-Bottom
Mount – Top
Back Mount – Bottom
On Ground-Opponent Standing

