

BLUE BELT TRAINING MANUAL



"Don't just workout. "

Learn a skill that can save your life!!!

1. [Mizu Gami](#)
2. [Student Creed](#)
3. [Basic Exercises - Upper Body](#)
4. [Basic Exercises - Lower Body](#)
5. [Seiunchin Kata](#)
6. [Kata Concepts](#)
7. [History of Seiunchin Kata](#)



"MIZU GAMI"

In 1953, Master Tatsuo Shimabuku was teaching in the court yard of his home, in Agera, Okinawa. In the yard, the Master had a tank, which was used to collect water in case of drought 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 out 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 Mizu Gami, the Shinto Water Goddess.

What impressed him most about the picture was that the lady, this Mizu-Gami, was in the

same stance that he took the night before in his dream against the strange man. Furthermore. Mizu-Gami 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 first one is 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 G.I. 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. The Isshin Ryu patch as it is known today is of oval shape to represent the vertical Isshin Ryu fist. In the center is the figure of Mizu Gami (water goddess) and at the top are three stars representing Master Shimabuku's three teachers: Chojun Miyagi (Goju Ryu), Chotoku Kyan (Shori Ryu), and Choki Motobu (Shorin Ryu). The stars are at the top to represent the Masters' looking down on the developing karateka, Tatsuo Shimabuku. 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) circle signifying the flame that surrounded Shimabuku in his dream. The flame signifies evil; the water purity; and Mizu-Gami, the equalizer, and it is always worn on your uniform over the heart symbolizing the "one heart way."

Above Mizu Gami flies 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.

Shimabuku's Instructors

Shimabuku's thirst for knowledge led him to Chojun Miyagi Master of Goju ryu. Tatsuo spent 2 years studying Seiunchin and Sanchin and was ranked again #1 student



Chojun Miyagi (1888-1953)

One month after training with Motobu, Tatsuo began training with Chotoku Kyan from Kadena village. Kyan taught Shorinryu. Tatsuo later incorporated Seisan, let chi, Wansu, Chinto,

Kusanku. Tatsuo studied for 2 years with Kyan and was ranked #1 student. During those days there were no belts just titles given #1 student #2



Tatsuo started his formal training at the age of 15 with Motobu Choki (1871-1944) He was taught Chinto. Motobu taught Ryukyu Kempo.



[Back to top](#)

Student Creed



1. 1. I intend to develop myself in a positive manner and avoid anything that will reduce my mental growth or physical health.
2. 2. I intend to develop self discipline in order to bring out the best in myself and others.
3. 3. I intend to use what I learn in class constructively and defensively to help myself and my fellow man, and never to be abusive or offensive.

[Back to top](#)

Basic Exercises

UPPER BODY

- 1. seiken oitsuki**
straight forward punch
- 2. jodan tsuki**
uppercut
- 3. seiken giyack tsuki**
reverse punch
- 4. jodan giyack tsuki**
reverse uppercut
- 5. gedan berai, seiken giyack tsuki**
downward block, reverse punch
- 6. chudan uke, seiken giyack tsuki**
midbody block, reverse punch
- 7. tegata berai, nukite**
open hand block, stab spear hand
- 8. tegata uke, jodan giyack tsuki**
overhead d open hand block, reverse uppercut
- 9. jodan uke, seiken giyack tsuki**
roundhouse punch to face, block, reverse punch
- 10. ura uchi, seiken giyack tsuki**
back fist, reverse punch
- 11. gedan berai, go den joku tsuki**
downward block, 5 straight punches
- 12. chudan uke, go den joku tsuki**
midbody block, 5 straight punches

- 13. shuto-uke, shuto-uchi**
downward block, open hand
- 14. o-uchi, o-uchi**
big punch
- 15. hige no ato tsukai**
stance, elbow strike

[Back to top](#)

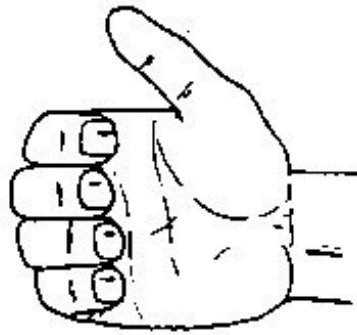
LOWER BODY

- 1. mae geri (kin geri)**
straight forward kick(groin kick)
- 2. shoba konate**
forward angle
- 3. ura geri**
crossover kick
- 4. yoko geri**
side snap
- 5. shoba geri**
side pivot
- 6. hize geri**
knee kick
- 7. o toshi geri**
squat kick
- 8. mae konate**
heel thrust
- 9. ushura geri**
back kick
- 10. mae geri**
to the throat and solar plexis
- 11. yoko kakoto geri**
side snap with heel
- 12. kensui**
pushups
- 13. ashino shugeno be**
Left foot in right hand
- 14. ashino shuge no be**
body twist
- 15. shin ko kyu**
breathing exercise

Note: -include ashino shuge no be...,one legged knee bends -junan taisho twist exercise (rt.-left, rt.-kick) Basic exercises, practise: #1 - 4...step forward #5



(A)



(B)



(C)

[Back to top](#)

The Creed of Karate

I come to you with only KARATE, 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, or right or wrong, then here are my weapons, KARATE my empty hands.

Explanation of the Creed

1. 1. The most important thing that a karate-ka must keep in mind is that his hands and feet are lethal weapons.
2. 2. A karate-ka must, as an obligation to society and the art, do the utmost to avoid fighting with any human being.
3. 3. You do have the right to protect yourself but keep in mind that another person is guaranteed his or her right under the law. Therefore, do nothing to offend anyone by speech or action. If you follow this course, there is no just cause for any person to attack you.
4. 4. If you are offended by speech or action, then remember that discretion is the better part of valor. Smile and ignore provocative actions. If one pursues a course of offending you, walk away. 'If a person asks you to prove your ability, imagine yourself holding a loaded gun and pulling the trigger. The law will deal with you as it would any person who takes the life of another.
5. 5. If you are attacked and find no avenue of escape, then protect yourself. This is your right. If in the process of self defense, you knock your opponent senseless, or knock him down, or in any way render him helpless, then do not press your attack and kill him. This would make you the same "animal" he has proven himself to be. If you do kill him with your first blow, then you have acted in self-defense, and that is every person's right under the law.

[Back to top](#)

Seiunchin

Seiunchin Kata has its origins in China. although the individual who formulated this kata into its present form is unknown . Kanryo Higaonna returned with this kata from China after studying

with the exalted Master Woo Lin Chin in Fukien Province. Other sources state that Seiunchin Kata was developed in 1920 by Chojun Miyagi, the founder of Okinawan Goju-Ryu and was possibly formulated after Miyagi spent a year in China studying Pa Kua Ch'ang Kung Fu. Pa Kua Ch'ang explores soft breathing techniques and is one of the three internal styles of Kung Fu. Miyagi combined his learning of traditional Okinawan Naha-Te from Kanryo Higoanna and his training in China to form Goju-Ryu. Regardless of who developed this kata, its Chinese influences are apparent, resulting in Seiunchin Kata's power and beauty. Seiunchin is one of two Goju-Ryu kata selected by Tatsuo Shimabuku for inclusion in Isshinryu, the other being Sanchin.

Seiunchin translates from the Japanese as "War Kata" and also as "Storm Within the Calm" or "Lull Within the Storm". Seiunchin is found exclusively in Okinawan karate and practiced by Isshin-ryu, Shito-Ryu, and Goju-Ryu karateka. Eizo Shimabukuro learned this kata from his brother, Tatsuo Shimabuku, and teaches this kata in his Shorin-Ru dojo. Seiunchin is an obvious Naha-Te based kata because it contains the deep tension breathing common in that style. Seiunchin is also spelled as Seiuchin, Seiyunchin, and Seiechin.

As the second kata taught to an Isshin-ryu student, Seiunchin simulates fighting on an oppressive, powerful opponent. One interpretation suggests the opponent fights with a ho or other weapon, thus necessitating reinforced blocking techniques. The kata's 126 movements require about 55 seconds to work through. Seiunchin is unique because of its stability and rootedness coupled with powerful execution, as compared with, for example, Shorin-Ryu based kata which emphasize lightning quick techniques. Shaolin monks trained in a stance similar to Seiunchin for sheer muscular development. The stance lowers the center of gravity by opening the knees directly over the ankles with feet wider than shoulder width apart.

Seiunchin forms a "Y" shaped floor pattern and contains many techniques which are not found in Charts 1 and 2. All the movements in Seiunchin demand power rather than speed. Because Seiunchin is possibly designed for fighting on a boat, there are not any kicks, and the stances are wide and stable. The kata opens with slow, deliberate ibuki breathing and with precise open-hand blocks and nukite, all generated from the deep horse stance (Seiunchin Dacha). The kata then proceeds with more rapid movements.

Shimabuku chose Seiunchin to serve as a predecessor to Sanchin Kata, in that it introduced tension breathing and body conditioning. Seiunchin includes a number of simultaneous low and blocking techniques, reinforced punches and blocks, as well as the "archer block" which is the position of the Mizu Gami on the Isshinryu emblem.

The major stances, found in Seiunchin kata are Seiunchin, Seisan, and Nekoosa. Seiunchin Kata's smooth transitions from stance to stance, while retraining balanced and connected to the ground with a low center of gravity. This kata clearly illustrates Okinawan karate's link to Chinese Kung Fu and is often selected as the favorite empty-hand kata among Isshinryu Dan-level practitioners due to its blending of breath with stance. After growing comfortable with the deep connection to the earth developed through Seiunchin stance and with organic rhythm of hard and soft through conscious breathing, the karateka is ready for investigating these principles further in the next kata, Naihanchi.

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SEIUCHIN

This is the second hand Kata of Isshinryu. It is unique in the fact that there are no kicks in its content. It is however a fine exercise and display of the use of the hands in attack and defense.

Like the Kata Seisan, this Kata Seiuchin is named after one of Isshinryu's basic stances. The Bow-in, Signature and Ready-stance are exactly the same in all details as the Bow-in of Seisan Kata.



1. 1. From the Ready-stance step forward with the right foot, facing to the left of the Kata line. Hold both of the open hands palm up at shoulder level. The arms are held forward just far enough from the body to have room to place the fist at arm pit at "A." This is for measurement purpose only. Keep body in good erect posture.

2. 2. Hold posture #1 for a couple of seconds then close both hands into fists, pull both hands down toward lower position. The head turns slowly to look forward down Kata line at the same time the hands are moving down, Do NOT straighten arms. The thumbs of the fist point forward.

3. 3. Still seen from the side, the right hand does a Migi Haito Chu-dan Uke. The left hand, also in open position is held palm up at the waist line, a little to front side of body.

4. 4. Right hand is turned palm down as if to make a seizure and then pulled slowly to you, back side of your body. The left hand is pushed at the same speed forward in Nukite position. Turn shoulders ninety degrees if possible but do not collapse your stance in order to achieve this.

5. 5. Next bring left foot forward making one half turn. You are now facing to the right of the Kata line. Make fists and repeat numbers 2, 3 and 4. Reverse hands etc.. so that you will continue to look and work forward down the Kata line.





6. The entire sequence numbers 1 through 4 is repeated three times. The first time you are facing to the left of the Kata line. The second time to the right and the third time you are once again facing to the left of Kata line.

7. 6. After the third time as you are pulling the hand back turn the right fist over and strike it into palm of left hand with as much noise as possible.

8. 7. Step rapidly back into Neko Ashi Dachi hiding the right fist with the open left hand near the right thigh.

9. 7. Hide right fist.

10. 8. Step quickly forward into Migi Seisan Dachi. Do a Migi Seiken to Chu-dan

augmented by left hand which holds right wrist and hand. This is followed immediately with right fore arm smash to palm of left hand.



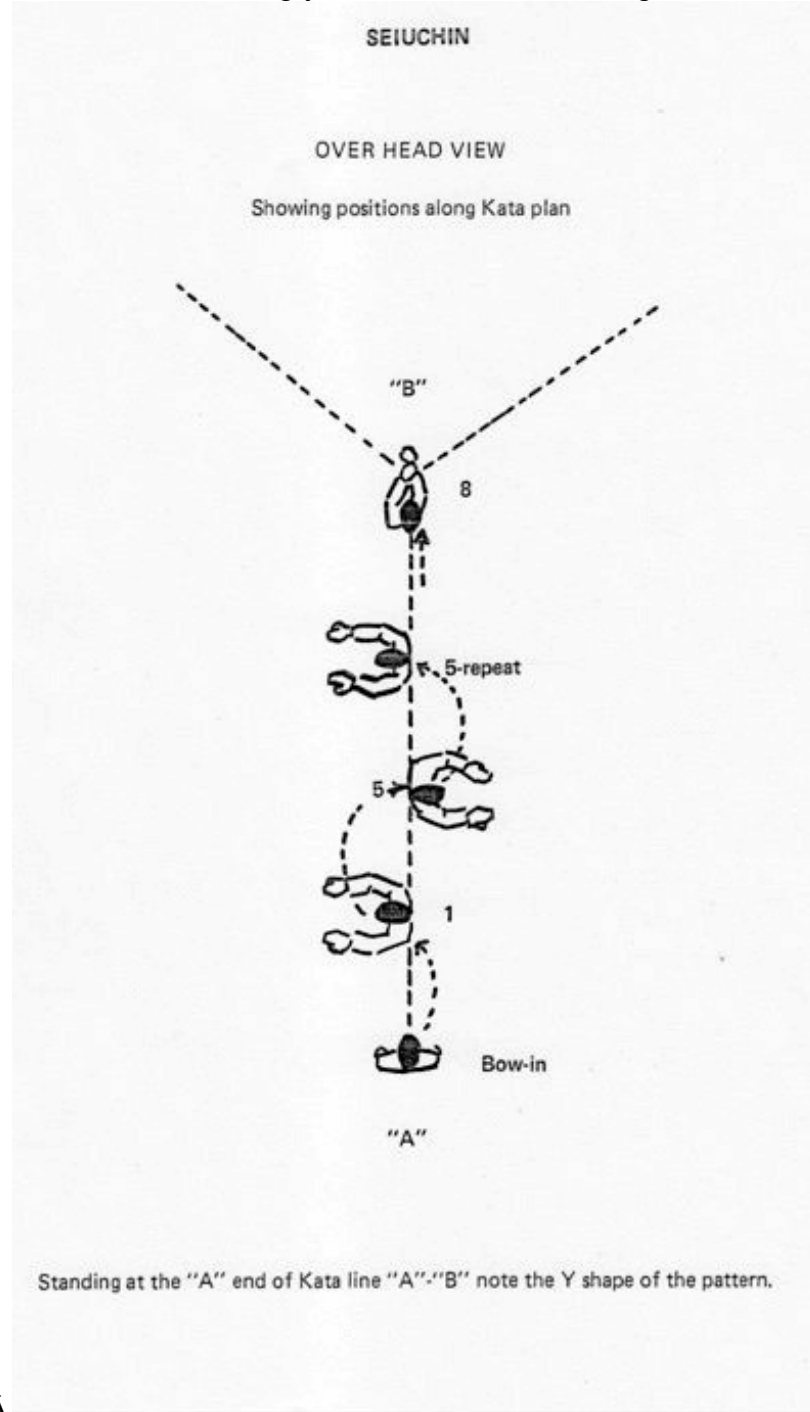
11.9. Face half right in migi seisan daichi and do Augmented migi chu-dan uke. This is the left hand pushes right for added power.

12.10. Step out on this same angle with left foot into Seiuchin Dachi, do a very aggressive Hidari Ge-dan Uke.

13.11. Step back with the left foot on same line and do Migi Ge-dan Uke. As this last block is completed snap the head to the left and look out along the other (left branch of the "Y") side of the Kata line.



14. The completion of #11 will bring your left foot back to original Kata line and junction of



the imaginary "Y."

15.12. Face out along left side of the "Y" in Hidari Seisan Dachi and do augmented Hidari Chu-dan Uke. Check with #9.

16.13. Step out on this same angle with right foot into Seiuchin Dachi and do a strong Migi Ge-dan Uke.

17.14. Step back with right foot into Seiuchin Dachi, leaving left side "exposed", do a strong Hidari Ge-dan Uke. This will bring your right foot back to where the two angles of the "Y" meet the main Kata line forming the floor pattern of Seiuchin Kata to this point.

18.15. Pivot on right foot, bring left foot back to the rear and place it on Kata line, standing in Seiu-achin Dachi with your body facing to left of Kata line. Your head is facing forward. The hands with palms facing each other with the back of the left hand closest to your face.

19.16. The hands pass on through the position of #15. The right hand is lowered to low front ready position in Shotai and the left hand is held in the rear approximately shoulder

high with the fingers pointing straight up. This is a POSTURE. It is not done with focus or any excessive show of strain or tension. The elbow of the rear arm is pulled down very slightly to add strength.

20.17. Turning with the weight on the left foot, turn 180 degrees right backwards placing your right foot also on Kata line. You are in Seiuchin Dachi facing to right of Kata line. Repeat numbers 15 and 16 except change which hand is forward. Left this time instead of right. And this time the right hand will be raised in the rear. REMEMBER this series is done with out focus and a little slower than the Tempo of the rest of the Kata.



21.18. Step forward with right foot into Migi Seisan Dachi. You are now facing in the original direction down Kata Line. Strike the right fore-arm in the palm of left hand.

22.19. Keeping the right foot in the lead, step again forward with the right foot with a little "chicken" step. The left hand does not lose contact with right fore-arm. Do a Migi Uraken to the Jo-dan area.

23.20. Keeping the weight on the left foot, make a little more than a full half turn facing to the rear of the Kata line and a little to it's left in Hidari Seisan Dachi. Do a double block. A tight-in Migi Ge-dan Uke and a Hidari Chu-dan Uke. Also a little closer to the body than normal. Be sure to emphasis the knuckles in this particular Migi Ge-dan Uke.

24.21. Hold the double block for a second then place the right open hand in position on the centre chest and the left fist, with back of fist downward on the left hip.

25.22. Stepping in with the left foot into Seiuchin Dachi do a Hidare Age Tsuki (raising punch) with a Kiai. Still holding right hand at centre chest do a Hidari Uraken to Jodan area.

26.23. Without moving the feet, but pulling right fist to hip do a Hidari Gedan Uke.

NOTE three hand techniques from this one stance.





27.24. Step backwards with the left foot and do a Migi Gedan Uke.

28.25. With only a slight shift of position change to Hidari Seisan Dachi. Do double blocks exactly as in #20. Then without changing foot position change hands...but this time the left hand goes to the centre chest as protection and the right hand back of fist goes down to the right hip.

29.26. Step in with the right foot into Seiuchin Dachi. As you go in, lift the right foot higher than normal, as if to pin the opponent's foot, do a Migi Age Tsuki with Kiai and then a Migi Uraken. After putting left fist on hip do Migi Gedan Uke. ***NOTE*** once again there are three hand techniques from this one stance.

30.27. After the Migi Gedan Uke step backwards with the right foot again in Seiuchin Dachi and do a Hidari Gedan Uke. This will once again put your right foot on the main Kata Line.





31.28. From the Seiuchin Dachi of #27 bring the left foot back into Neko Ashi Dachi. Hold left arm with back of fist down and right arm horizontally in front of body, back of right fist also down.

32.29. Do a Hidari Ushiro Empi Uchi and raise the right arm with power in order to break an arm seizure from the rear.

33.30. Step to the rear with right foot into Neko Ashi Dachi with left foot forward down the Kata Line. Same arm positions as in #28 except reversed.

34.31. Same elbow strike and arm lift as in #29 except reversed.***NOTE*** in both #29 and 31 the break is accompanied with a strong rear action with the hips.

35. Both of the blocks at #24 and 27 will bring the foot back to the Kata lines A-B. **Notice the new angle line that is added to the "Y" Pattern.

36.32. After the "break out" of #31 step forward with the right foot into Seisan Dachi at the same instant your right foot hits the floor your hands will assume the position as shown in #32.

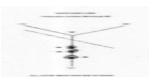
37.33. With left hand make a forward fake and Kiai ... as the left hand starts to return to same chest position as in #32 roll a Migi Uraken over the left.

38.34. - Step back with left foot into Neko Ashi Dachi. Bring both elbows up and down in between two imaginary arms. Palms of hands face each other.

39.35. Now with elbows out and arms in "A" position hold with tension.

40.36. Close feet, do signature and Bow-out ending Seiuchin Kata.





[Back to top](#)

Kata Concepts

1. Proper Stances
2. Keep chin tucked in

3. 3. Timing
4. 4. Back Straight
5. 5. Speed
6. 6. Proper muscles tighten and loosen
7. 7. Tight Fist
8. 8. Focus
9. 9. Breathing
10. 10. Determination
11. 11. Poles in line
12. 12. Pull Back
13. 13. Rhythm
14. 14. Eye contact
15. 15. Snap head
16. 16. One fist between elbow
17. 17. Power
18. 18. Listen for Opponent
19. 19. Move from 3rd eye
20. 20. Show fighting
21. 21. No dead limbs
22. 22. Strong techniques
23. 23. Watch your Angles
24. 24. Imagine head hanging from a rope
25. 25. Watch back heel doesn't come off floor
26. 26. Exhale no more than 90%
27. 27. Balance
28. 28. Keep same head level through transition
29. 29. Appearance
30. 30. Fast out, twice as fast back
31. 31. Watch retraction on kicks
32. 32. Breath in through nose out through mouth
33. 33. Push and pull principles
34. 34. Kiai (work different types of kiais)
35. 35. Watch for proper hand positions
36. 36. Knees should always be slightly bent
37. 37. 12 inch explosion
38. 38. Start strong and stay strong
39. 39. Visualize your opponent
40. 40. Punch straight, watch punches that wave
41. 41. 2 point system
42. 42. 6 inch snap on all blocks
43. 43. Freeze for a split second on all tech
44. 44. Watch time lag between tech
45. 45. Softer katas flow from tech to tech
46. 46. Short Kiai
47. 47. Knees over toes
48. 48. Know your bunkai
49. 49. Set hands before moving head
50. 50. Don't over extent tech
51. 51. Grip ground with toes
52. 52. Foot positioning
53. 53. Sure footness
54. 54. Point on ball (nail concept)
55. 55. Close hand blocks are done hard

- 56.56. Open hand blocks are done soft (speed)
- 57.57. Watch our landing both in the air and on the ground
- 58.58. Don't blink eyes when throwing tech
- 59.59. Eyes, hands, than feet
- 60.60. Keep poles in line
- 61.61. Use panavision in proper places
- 62.62. Emotional content principle.
- 63.63. Insides
- 64.64. Hold all kicks in the chamber position for a split second
- 65.65. Attitude, Attitude, Action
- 66.66. Facial, Oral, Rhythm, Movement expression
- 67.67. Lock muscles 2 inches before target
- 68.68. Think through the target
- 69.69. Intensity
- 70.70. Zanshin
- 71.71. Mushin
- 72.72. Vibration
- 73.73. Hips
- 74.74. Down
- 75.75. Up
- 76.76. Forward
- 77.77. Contract
- 78.78. Keep tech. Inside your power zone
- 79.79. Let the Ki flow
- 80.80. Watch for hidden keys
- 81.81. Play and change the rhythm according to tech
- 82.82. Lagging Sai
- 83.83. Reinforce forearm
- 84.84. Don't cross center line with downward blocks
- 85.85. Let the weapon do the work
- 86.86. Ki finger
- 87.87. Sai and Bo (whistle)
- 88.88. Bo retracts twice' the speed to hip
- 89.89. All purpose blocks stays to outside of the power zone
- 90.90. Work both ends
- 91.91. Strike hands, clear the weapon, strike target
- 92.92. Think 6 feet beyond target
- 93.93. Mind keys in on last three fingers
- 94.94. Keep elbows down
- 95.95. Trail hand' stays on hip
- 96.96. Turn knuckles over on thrust punches
- 97.97. Keep bo in thirds
- 98.98. Parry from top of the head down to waist
- 99.99. Keep back heel planted
- 100.100. Throw your weight

[Back to top](#)

HISTORY OF SEIUCHIN KATA

The translation of Seiuchin is "lull in the storm" or "calm within the storm." The origin of the

kata is unknown, however, it is believed to have been named for a famous Chinese martial artist from the 16th century.

Kanryo Higashionna traveled to the Fukien Province in Southern China to study Chuan-fa and learned Seiuchin Kata from Master Woo Lu Chin. When he returned to Okinawa in 1800, he began teaching in the City of Naha and developed the system of Naha-te (named after the city). Later Chojun Miyagi became Higashionna's top student and learned Seiuchin kata as well as Sanchin at the age of nine. Miyagi refined the Naha-te system and founded the Goju-ryu style of karate after traveling extensively throughout China in search of further martial arts knowledge.

Goju-ryu is one of two styles that Isshinryu Karate is based upon. Seiuchin is another kata Tatsuo Shimabuku learned during his studies under Chojun Miyagi in 1921. Tatsuo Shimabuku further refined the kata and incorporated it into the Isshinryu system as the second kata taught. Many people employ dynamic tension and deep breathing in Seiuchin Kata. Originally, they were not a part of this form. According to some writings handed down by Chojun Miyagi, the only two katas which use dynamic tension and deep breathing in Goju-ryu karate are Sanchin and Tensho. Tatsuo Shimabuku taught Seiuchin without using deep breathing or tension.

SEQUENCE/BUNKAI

For reference, each technique and movement is numbered below on its respective line of orientation. Occasionally two Bunkai will be given: (A) The basic Bunkai, and (B) the intermediate to advanced Bunkai. Opening Stand in attention stance, heels are together, toes point at a 45-degree angle. The spine is straight (including the neck) with the knees bent slightly. Hands are open with the palms against the thighs (fingers point toward the ground). Relax by taking a few deep breaths utilizing the diaphragm and set the mind toward the purpose of concentrating on the kata. Perform the Tachi-Rei (standing bow). Bend from the waist to a 45-degree angle; do not take the eyes off of the opponent and do not show the back of the neck (this is a form of disrespect); straighten back up to the original position. Bring the hands (left over right) left hand open (palm toward the body) and the right hand (also palm toward the body) in a fist. Lower the hands from the solar plexus to in front of the groin (The fingers of the left hand now point to the ground). As the hands are lowered, pivot the feet inward to a pigeon-toed stance with the knees slightly touching together (this is a cover for the groin against possible attacks at that level).

1. 1 . From the ready, pivot 90 degrees on the left foot to the left into a Seiuchin-Dachi using a circular step. While pivoting, draw both fists up to rib level, palms up. As soon as the stance is set, immediately perform a downward twisting strike with both fists; the thumbs should end up nearly touching each other with the backs of the hands facing the opponent.

1. (A) This is a block against a groin kick. The strike of the fists is intended to injure the instep, shin or ankle of the opponent.

2. 2. Start to raise the fists upward toward the ribs. As the hands are even with the solar plexus, open the hands into a palm-up shuto position in preparation for a spear hand attack. Thrust both hands upward into a spear hand at chin-level about 12 inches from your face. The fingertips should have a very slight amount of overlap. From the double spear hand, continue the movement by spreading the hands outward until they are even with the shoulders. Keep the elbows tightly tucked in along ribs as this is a guard.

(A) This is a double spear hand to your opponents throat causing the opponent to break a choke hold he has on you. The spreading of the arms tears the opponent's hands from around the neck. (B) During the spear hand movement the wedging thrust of the forearms is intended to help in the break the choke hold. At this time, both wrists are grabbed.

3. 3. Sweep both hands down in a double-down block.

1. (A) This action will cause disjointing of shoulders if grasp is maintained.

4. 4. Look 90 degrees to the right. Perform a right-ridge-hand block to the right at shoulder level. At the same time, cross the open left hand the right arm and then return as a fist to the left hip. Invert the right hand and strike with the knife hand to rib level.

1. (A) The left hand acts as a rib guard. The ridge hand (right) is either a middle level block or a strike to the neck/head of the opponent.

2. (B) This technique is based on which arm the opponents strikes with. If the opponent strikes with the right hand, perform the left cross-body technique over the right arm and catch the strike. Pull his arm across your body and strike the back of his elbow with the ridge hand. The knife hand is to the small ribs. If the opponent strikes with the left hand, your left hand will cross over the right arm. Catch the striking hand and pull the arm across your body, which will lock the elbow. The ridge hand strike will be directed to the center of the opponent's chest, which provides the necessary leverage for the elbow break. The knife hand strikes the solar plexus/small ribs.

5. 5. Pull the right hand back to hip with a tiger-claw. At the same time perform a cross-body spear hand, palm up, to rib level (cross-body to right).

1. (A) The right hand pulls the opponent in close for the spear hand to finish him off. The spear hand is to available torso targets.

***NOTE As you move the hands up and down in front of your body in moves 1-4 the hands will open and close when they are parallel to each other or when one is behind the other.

6. 6. Step across 180 degrees to the right to Seiuchin-Dachi; pivot on the ball of the right foot. Do not swing the left foot (stepping foot) but perform a type of tuck and slide. (Swinging the left foot produces centrifugal force that slows the step, unfavorably changes the center of balance, and produces vulnerable lower targets for your opponent). At the same time, draw both hands to the ribs, palm up, fist closed. As soon as the stance is set, perform a downward twisting strike with both fists; the thumbs should end up nearly touching each other with the backs of the hands facing the opponent.

1. (A) This is a block against a groin kick. The strike of the fists is intended to injure the instep, shin or ankle of the opponent.

7. 10. Withdraw the fists to the ribs, palm up and open, hands in preparation for a spear hand attack. Thrust both hands upward into a spear hand to chin-level about 12 inches from your face. The finger tips should have a very slight amount of overlap. From the spear hand, spread the hands outward till even with the shoulders. Keep the elbows tightly tucked in along the ribs, as this is a guard.

1. (A) This is a double spear hand to your opponents throat causing the opponent to break a choke hold lie has on you. The spreading of the arms tears the opponent's hands from around the neck.

2. (B) During the spear hand movement the wedging thrust of the forearms is intended to help in the break the choke hold. At this time, both wrists are grabbed.

8. 11. Sweep both hands down in a double down block.

1. (A) This action will cause disjointing of shoulders if grasp is maintained.

9. 12. Turn head to left. Perform a left ridge hand to the left. At the same time, cross the open right hand over the left hand and then return as fist to the right hip. Invert the left hand and strike with a knife hand.

1. (A) The left hand acts as a rib guard. The ridge hand (right) is either a middle level block or a strike to the neck/head of the opponent.

2. (B) This technique is based on which arm the opponents strikes with. If the opponent strikes with the right hand, perform the left cross-body technique over the right arm and catch the strike. Pull his arm across your body and strike the back of his elbow with the ridge hand. The knife hand is to the small ribs. If the opponent strikes with the left hand, your left hand will cross over the right arm. Catch the striking hand and pull the arm across your body, which will lock the elbow. The ridge hand strike will

be directed to the center of the opponent's chest, which provides the necessary leverage for the elbow break. The knife hand strikes the solar plexus/small ribs.

10.14. Pull the left hand back to the left hip with hand formed in tiger claw. At the same time, perform cross-body spear hand, palm up with right hand to left.

1. (A) The right hand pulls the opponent in close for the spear hand to finish him off. The spear hand is to available torso targets.

11.15. Step across 180 degrees to the left to Seiuchin-Dachi; pivot on the ball of the left foot. Do not swing the right foot (stepping foot) but perform a type of tuck and slide. (Swinging the right foot produces centrifugal force that slows the step, unfavorably changes the center of balance, and produces vulnerable lower targets for your opponent). At the same time, draw both hands to the ribs, palm up, fist closed. As soon as the stance is set, perform a downward twisting strike with both fists; the thumbs should end up nearly touching each other with the backs of the hands facing the opponent.

1. (A) This is a block against a groin kick. The strike of the fists is intended to injure the instep, shin or ankle of the opponent.

12.16. Withdraw the fists to the ribs, palm up and open, hands in preparation for a spear hand attack. Thrust both hands upward into a spear hand to chin-level about 12 inches from your face. The finger tips should have a very slight amount of overlap. From the spear hand, spread the hands outward till even with the shoulders. Keep the elbows tightly tucked in along the ribs, as this is a guard.

1. (A) This is a double spear hand to your opponents throat causing the opponent to break a choke hold he has on you. The spreading of the arms tears the opponent's hands from around the neck.

2. (B) During the spear hand movement the wedging thrust of the forearms is intended to help in the break the choke hold. At this time, both wrists are grabbed.

13.17. Sweep both hands down in a double down block.

1. (A) This action will cause disjointing of shoulders if grasp is maintained.

14.18. Turn head to right. Perform a right ridge hand to the left. At the same time, cross the open left hand over the right hand/and then return as fist to the left hip. Invert the right hand and strike with a knife hand.

1. (A) The right hand acts as a rib guard. The ridge hand (right) is either a middle level block or a strike to the neck/head of the opponent.

2. (B) This technique is based on which arm the opponents strikes with. If the opponent strikes with the right hand, perform the left cross-body technique over the right arm and catch the strike. Pull his arm across your body and strike the back of his elbow with the ridge hand. The knife hand is to the small ribs. If the opponent strikes with the left hand, your left hand will cross over the right arm. Catch the striking hand and pull the arm across your body, which will lock the elbow. The ridge hand strike will be directed to the center of the opponent's chest, which provides the necessary leverage for the elbow break. The knife hand strikes the solar plexus/small ribs.

15.19. Pull the right hand back to the right hip with hand formed in tiger claw. At the same time, perform cross-body spear hand, palm up with left hand to the right.

1. (A) The right hand pulls the opponent in close for the spear hand to finish him off. The spear hand is to available torso targets.

16.20. Leave the palm up (left hand) spear hand extended. Bring the right hand up to a backfist, and strike downward onto left palm. Draw the right foot back and slide the left foot back into Neko-Ashi-Dachi. At the same time rotate the open left hand on top of the right hand (fist) and draw both hands back to right hip. (Note: As the hands are drawn back perform a right middle level block the right arm travels in a clockwise semi-circle on way to right hip.) Immediately step out into right foot forward Seisan-Dachi, and strike with right fist while grasping wrist with left hand. Leave the left hand extended while drawing right fist to ribs; follow up with right The elbow is shuffle-step. uppercut elbow to open left palm to head level, performed while executing a right lead in-3

17.21. Seiuchin to e 2. Cat Stance to Cat Stance Seisan pivot on ball of foot

1. (A) Drawing back into the Neko-Ashi-Dachi and stepping to Seisan-Dachi is to add momentum to the technique. The grabbing of the right wrist is to re-enforce the strike. The left hand acts as a guard or disengagement for any obstruction in the way of the punch. The elbow strike to the head is the killing blow as the left hand grasps the opponent's head to keep it from moving away from the elbow and to add impetus to the elbow strike.

2. (B) In opening this technique, it is supposed the left spear hand was parried and grabbed by a downward open hand push-block (either hand). The hammer fist strikes the holding hand to break grasp and injure the small bones in the top of the opponent's hand.

The hand rotation and drawback into the Neko-Ashi-Dachi is to extend the opponent's arm and lock the shoulder and elbow. (With this, the opponent will be pulled across and to the right). The forward step into Seisan-Dachi and punching-type thrust of the arms will bring about dislocation of the opponent's shoulder. Sufficient momentum will result in a flipping-throw. The elbow technique can be a breaking strike to an extended elbow or finishing strike to the head.

18.22. Pivot 45 degrees to right and shuffle step to right foot forward Seisan-Dachi. Bring the right hand across the body to shoulder block. Re-enforce the block with the left hand by placing left palm against heel of right hand.

1. (A) This is a re-enforced shoulder block or head strike.

2. (B) While performing elbow strike, you were grabbed at the throat by an opponent 45 degrees on your right. You pivot into the opponent and sweep across the elbows with the re-enforced right forearm against his grasp. 45 degrees to right with shuffle step

19.23. Pivot on ball of foot (right) into Seiuchin-Dachi while remaining on a 45 degree line. Bring the left hand from underneath with hammer fist to the groin. Bring the right hand back to hip. Direction of strike (Note: As the right foot pivots, take a step forward (on the 45 degree line) with the left foot and set into Seiuchin-Dachi.)

20.24. Step back into Seiuchin-Dachi by pivoting counter clock wise on the ball of the left foot and step (tuck-and-slide) with the left foot back toward main kata line. When stance is set, do a right hand down block to right and withdraw left hand to the hip.

1. (A) This was a retreating down block.

2. (B) While in previous stance, the opponent had counter kicked while you were striking at his groin. The forearm of the striking hand (left hand) deflected this kick. After the deflection, trap the kicking leg with the left hand. When you pivot back into Seiuchin-Dachi, you drag the leg with you to overextend his leg and destroy his balance. The down block thus becomes a strike to the side of the knee to complete the injury and dump the opponent.

21.25. From Seiuchin-Dachi, pivot 90 degrees to the left (you are now 45 degrees off-line to the left side) into a left foot forward Seisan-Dachi, with a small shuffle step. (Bunkai for number 22 applies)

22.26. Step with right foot into Seiuchin-Dachi. Hammerfist to groin with right hand, left hand on hip. (Bunkai from number 23 applies)

23.27. Step back with right foot and pivot clockwise with left foot into Seiuchin-Dachi. Perform a left hand down block and return right fist to hip. (Bunkai is the same as in number 24)

24.28. From Seiuchin-Dachi, pivot on right foot counter clock-wise into Seiuchin-Dachi along original line. At the same time draw the left hand to position in front of forehead, and strike along line with chest level knife hand, palm down. (Note: As the pivot on the right foot is performed, step back along main line with the left foot to assume Seiuchin-Dachi.)

1. (A) The left hand is a guard, the right hand is a chop.

2. (B) The left hand parries and catches opponent's punch coming from main line

while stepping back. When the stance is fully set and left hand pulled pack to forehead, the opponent's arm will be fully extended which exposes his rib cage. The knife hand chop is to the short ribs.

25.29. Pivot clockwise back into Seiuchin-Dachi and step with right foot on main kata line (backwards). While stepping back, draw open right hand back to forehead, palm outward, and strike down along line with left hand knife hand chop. (Bunkai from 28 applies)

26.30. Step forward into right foot forward Seisan-Dachi. While stepping draw right hand back to side of head and form a fist, the left hand is drawn back to chest level, hand open, palm down, about 12 inches from the chest and parallel to the ground. Once the stance is set, strike at head level with right hand hammer fist.

1. (A) Hammer fist strike with left hand guard.

2. (B) The left hand presses down on the arm you had control of in step 29. The hammer-fist strikes the head.

27.31. Shuffle forward into right foot forward Seisan-Dachi. Keep left hand parallel to the ground. At same time, rotate the fist downward and back towards your body. As the stance is set, continue this motion upward and over the left arm in a cobra-style backfist or secondary punch to the bridge of the opponent's nose. (This applies to (B) and (A) Bunkai, as it teaches secondary or recoil punching. In other words, if the fist strike is blocked the block provides the momentum for a strike with the same hand). Shuffle with right, drag with left Right side view of secondary backfist from hammer fist. MOVEMENT ALONG STRAIGHT LINE ROTATION OF HAND. KEEP RIGHT ELBOW AS CLOSE TO LEFT HAND AS POSSIBLE THROUGHOUT STRIKE.

28.32. From Seisan-Dachi, pivot on the left foot counter clock-wise for 225 degrees (you end up 45 degrees off line in opposite direction). While turning, perform left hand shoulder block, palm inward, and right hand groin block. You will be in left forward Seisan-Dachi. Main line new direction

1. (A) Double shoulder/groin block.

2. (B) You have pivoted into opponent. Your left shoulder block has caught his striking left arm above the elbow. Your downward striking right hand catches left wrist and breaks the left elbow.

29.33. With the left foot, step into a deep Seiuchin-Dachi. Keep an open hand guard by placing the right hand over the solar plexus. (NOTE: The thumb should be just to the right of the solar plexus thus allowing the palm to absorb the force of any strike to the solar plexus and providing a solid base that will not be moved by a strike. The thumb should not be placed on the solar plexus as a strike to that area may have sufficient power to drive the thumb into the solar plexus thus negating the guard.) As soon as the stance is set, perform a left hand uppercut punch. Immediately follow with a left hand back fist (Again, the arm is rolled downward and inward in recoil punching manner.) The left hand now performs a down block, at the same time, pull right hand to hip in fist. Main line -o Direction of attack

1. (A) Uppercut punch, backfist punch, down block or groin strike.

2. (B) The open right hand guard catches opponent's punch, and the uppercut is to the elbow of the controlled arm. The backfist is cobra-style to bridge of nose. The down block blocks opponent's kick and grabs it at the ankle. (This sets up the next technique.)

30.34. Pivot 180 degrees to the rear on right foot to Seiuchin-Dachi keeping focus along same line. Perform a down block.

1. (A) The down block is to the side of the knee to the previously caught leg. The step will also hyper-extend opponent's stance causing him to fall.

31.35. Pivot on left foot in opposite direction to Seisan-Dachi. Left foot will be forward. As stance sets, perform left shoulder block, palm inward, and right groin block, palm inward. (Bunkai is same as in number 32.) Previous direction of focus New direction of focus

32.36. Step into Seiuchin-Dachi with right foot. As in step 33, uppercut backfist, down block. (All movements and Bunkai are identical to steps 33 and 34.)

33.37. From Seiuchin-Dachi, pivot back on right foot and step back on main line with the left foot. Draw right foot back into Neko-Ashi-Dachi; at the same time, drive the left hip upward and perform a high block with the right hand and elbow strike to rear with left elbow. (Identical to basic number 13.)

34.38. From the Neko-Ashi-Dachi, step back with the right foot to left foot forward Seisan-Dachi. At the same time, perform right rear elbow strike and bring left arm around until it is directly in front of the body approximately 12" from the body; elbow at 90 degrees, forearm parallel to ground.

35.39. Punch downward with right twisting fist, palm down. Left arm does not move, stance does not change. Bunkai for steps 37, 38 and 39 are interdependent on each other, and each forms one chain of logic.

1. (A) I Step 37 presumes you have been grabbed in a bear hug from the rear. The hip action and rising block unseats the opponents center of balance and breaks the hold. The elbow provides first strike. Step 38 is finishing elbow strike, and left arm provides guard or block to the front.

2. (B) Step 37 is a high block against opponent to your front while you retreat. Step 38 is circling punch to ribs, and Step 39 is finishing punch to groin.

3. (C) This next series requires excellent balance and timing. Step 36.37 again presumes you have been grabbed in a bear hug from the rear. The hip action and right rising block unseats the opponents center of balance and breaks his hold. As the hold breaks, the rising right hand grabs opponents left wrist.

37.38. As you step back into Seisan-Dachi (Step 38) you pull his arm across your body to your right hip. This will cause the unbalanced opponent to begin to fall around your body on your left side. As he comes around, grasp the bicep of the controlled arm with left hand to increase the momentum of his fall. When your left hand comes all the way around to the front, the opponent will be on the ground in front of you, in a sitting position.

38.39. Maintain control of his arm with left hand, and finish him off with right hand punch to head. (Step 39).

39.40. Step forward into right foot forward Seisan-Dachi. Keep left arm extended parallel to body as guard, and strike at new opponent with hammer fist to the head. (This strike is blocked. The opponent reaches across and over your left arm to grab your throat in a two-handed choke hold.)

40.41. Step back with right foot into a deep left hand forward T-stance. While stepping back, raise arms directly over head, elbows close together, palms to the rear. This movement backward will extend opponent's arms and weaken his balance. As soon as stance is set, drive the elbows downward into opponent's forearms and pin his forearms against your chest. The back of your hands should be just inches from his face. Invert the hands while keeping arms pinned, and jab your fingertips into his eyes. Rake eyes with short outward slash; at same time, shift feet into Seisan-Dachi for additional power.

41.42. Step up with right foot into Attention Stance and bring the hands to left over right. Left hand open and right hand in fist and step to ready stance with the right foot; at the same time, bring hands to in front of the thighs. Perform the tachi-rei after closing the right foot to the left foot into attention stance.

[Back to top](#)