

ROCKS KARATE **Family Martial Arts**

İ»ç

TRAINING MANUAL

"Don't just workout "

Learn a skill that can save your life!!!

1. [The Codes of Karate](#)
2. [Wansu](#)
3. [History of Wansu Kata](#)
4. [Basics - Upper Body](#)
5. [Basics - Lower Body](#)

**"Strength comes from health, speed comes from effort,
technique comes from experience,
will power comes from faith,
serenity comes from knowledge,
progress comes from new knowledge."**

**Be efficient and seize opportunity quickly
Correct all errors
Look and act sharp
Know nothing is for free
Block hard Hit hard
Give 100% all the time
Learn by your mistakes
Learn self control**

Codes of Karate

The Codes of Karate

- 1. A Person's heart is the same as heaven and earth.
- 2. The blood circulating is similar to the moon and sun.
- 3. The 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 directions 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.

Explanation of the Codes of Karate A person's heart is the same as heaven and earth.

- 1. The earth is limited while heaven knows no limits. Man has characteristics of both as evidenced by the fact that he is both the strongest, yet the weakest being in the universe.
- 2. The key word is harmony; that is, man and his environment. If he has no quarrel, then there is no fight.

Shimabuku relates a story of an old Chinaman who was travelling through the countryside when a terrible storm broke loose, Upon seeking shelter in a nearby cave the old man found himself face to face with a tiger who had, himself, fled the elements and sought shelter in the cave. The old man, for he was wise with his many years, had no interest in anything but shelter and made no motion toward the tiger whatsoever. The tiger also bore no malice toward the old man and in this manner they shared the cave together. They both had something in common and were in harmony. So, if man has no quarrel, there is no fight. The blood circulating is similar to the moon and sun.

- 1. A person should always remain in motion, should always circulate. As a result, in facing an obstacle, one will bend, but never break.
 - 2. The moon and sun are necessary to life itself. Without their energy and growth cycle, plants could not survive ... therefore, man would perish also. Animals must move or they too will die for they must seek food and shelter. So it is with the blood, it must move or we will die just like a plant that has been broken. Without the moon and sun and their effect on the environment, existence itself would be impossible. The manner of drinking and spitting is either hard or soft.
-
- 1. In reference to combat techniques: if one becomes angry (hard), his balance is destroyed, if he remains calm (soft), his balance is maintained. When blocking a blow it is possible to meet the attack head-on, force against force (hard), or deflect or parry the blow past you, dissipating its force as it goes (soft). Good self-defense techniques are often the result of combining both hard and soft movements to produce the desired results.
 - 2. Consider the relationship between the hand that strikes (hard) and the hand that is withdrawn (soft), to that of the hand that blocks (hard) and the hand that is withdrawn (soft). It is to be hoped that a student will come to have a good grasp of the relationship, of hard becoming soft and soft becoming hard. With the practice of katas, one seeks the root of the universe. A person's unbalance is the same as a weight.
-
- 1. Anytime one is unbalanced, that serves as an additional obstacle which must be overcome.
 - 2. It takes minimum effort by your opponent to upset you if you are unbalanced. You will fall as though you were hit by a great weight. This principle is applicable to virtually all phases of life. The body should be able to change directions at any time.

- 1. The body should be able to respond to situations instead of allowing the mind to anticipate or attempt to out-guess events.
 - 2. In its self-defense reference this precept means being able to meet attackers from any direction. When weight is placed on one foot, the other is able to be free to meet the attacker quickly without upsetting the weight of the body. To be ultimately successful, whether at living or self-defense, one must be aware of everything around him and be able to defend and change direction to face new problems as they arise. The time to strike is when the opportunity presents itself.
-
- 1. Always examine your opponent and attempt to locate his weakness. After finding his weakness, attack the point.
 - 2. In any strata of society, the people who get ahead are those who can spot opportunities and act upon them.
 - 3. This precept is of utmost importance in self-defense situations where opportunities may come in only split-second windows. If a drunk in a bar says he is going to hit you and then reaches for a bottle, you know it is time to move. By his own words he has already made it a self-defense situation. It is the fool who will wait for the bottle to start swinging before he moves to defend himself. The eye must see all sides.
-
- 1. Literal application of this idea means developing peripheral vision. The next time you are walking down the street, try walking with your eyes ahead in a natural unfocused attitude. As this comes more easily to you, you will notice that movements and objects on either side are much more easily registered. This is applicable to human relations by trying to always consider the other man's view of the situation. Most things in life, ideas included, take on new meaning when reexamined from another viewpoint.
 - 2. In sparring never take your eyes off of your opponent. The ear must listen in all directions
-
- 1. This obviously ties in with precept seven above. It is impossible to "see" another person's point of view until you "hear" his reasons for thinking that way.
 - 2. One must be aware of all things about himself. One must use perceptive power to develop all senses to their fullest. The next time you are in a crowd of people listen carefully to conversation beside and behind you. With a little practice you will be surprised at how much more interesting life can be than by restricting yourself only to what is directly in front of you.

With comprehension of these basic principles it is easier to relate them to life and, indeed, to each other. Are you in harmony with all things so that your movement can be either blocking or deflecting without you being off balance so that you can change direction at any time and strike when the opportunity presents itself as you look and listen in all directions? Can you change direction while looking in another direction? The purpose of the Codes and the philosophies of other styles is to elevate you. Having the fastest side kick in the dojo is of little importance if you do not understand when to use it, and more importantly, when not to use it. Increasing your perception of life around you will make you grow as an individual. We must turn to the philosophies of our arts to give us insight into what it really means to be a master of Karate. It is an endless quest. For those who are the real masters are still searching for even deeper truths.

[Back to top](#)

WANSU

This is the fourth hand Kata of Ishshinryu. This Kata is a fine example of strong attack and defense.

All positions are demonstrations of good balance and very aggressive blocking. This Kata is very good for contests because of the strong stances which make a very severe demonstration for the performer. Wansu is named after a famous Karate master of the past.

- 1. ATTENTION . . . or Musubi Dachi the same as in all Katas.
- 2. BOW . . . just deep enough to be able to see the feet. Do not go too deep.
- 3. SIGNATURE, as in all Katas this position is the "Trade Mark" of Isshinryu.
- 4. The READY POSITION in WANSU KATA is different from the other katas. The hands are kept in contact in tense ready position as you step out sideways with the right foot into Seiuchin stance.



- 5. Without moving the feet do HIDARI GEDAN uke. At the same time draw right fist back to right hip.
- 6. MIGI SEIKEN done in special manner. This punch is short and "stubby" done across and in front of the body toward the left side. It is directed outward at about 45 degrees. It should

not extend out beyond the side of the body.

- 7. Step forward with the left foot into HIDARI SEISAN DACHI and do regular HIDARI GEDAN UKE. Right fist drawn back to right hip.
- 8. Without changing stance do a MIGI GYAKU SEIKEN (right reverse punch) left fist drawn back to left hip. WANSU
- 9. Step forward with right foot into Migi Seisan Dachi and do Migi Shuto Chu-Dan Uke. This is a special block, coming down at 45 degree angle, half way between a "slap" block and a pure Shuto.



- 10. MIGI NUKITE directed at opponents Obi and at the same time place right hand in defensive position in front of, but not touching, the collar bone.
- 11. Step across and behind with the left foot. The left hand is closed tightly and the right hand is drawn back to the right hip.
- 12. Holding the stance as is, do strong Migi Seiken and at the same time with equal force pull left fist to the left hip.

- 13. Leaving both feet as in # 12 turn half way around toward your left. You will now be facing rear on the Kata line. From this position do Hidari Ge-Dan Uke.
- 14. Without changing feet do a Migi Gyaku Seiken (right reverse punch).
- 15. Step forward with the right foot and repeat exactly numbers 9, 10, 11 and 12. The only difference is that you are now facing the rear of Kata line.



- 16. Pivoting on both feet as in # 13 you are once again facing forward on Kata line. Now do Hidari Shuto Jodan Uke, right hand is placed on right hip.
- 17. This combination technique is very important. The right hand executes a Migi Age Tsuki ... the left hand, palm up, slaps the bottom fore arm of the right arm and at the SAME time do a Migi Mae Keage Geri . . . with Kiai. The high right hand technique is used as a fake, the slapping hand adds to the effect, drawing the opponent's attention upwards. At the same instand the right snap kick will score to the opponent's stomach or groin. This technique is very successful in Ku mite.
- 18. From the Mae Keage Geri step forward with right foot into Seisan Dachi. Do Migi Ge-

Dan Uke. The left hand is held in Shading position. The back of left fist lightly touches the forehead.

- 19. Following the Ge-Dan Uke step backward (or shift the weight backward) to the left foot into Neko Ashi Dachi. The left hand is still touching the forehead. The right hand is held ready in a palm up Nukite position.
- 20. Step forward with right foot into Seiuchin Dachi. Left hand stays at forehead. Right hand does palm up Nukite to the Chu-dan.



- 21. Pivoting on the left foot turn 180 degrees to the left, which will leave you with left shoulder facing forward down Kata line. Left fist to hip. The right hand which has been brought from over the head is pressed down in Shotai position thumb side toward your body fingers to the left.
- 22. Turn 90 degrees now facing to the left of Kata line, move in and do an aggressive Hidari Chu-dan Uke. Note the position of the wrist.
- 23. Holding left hand in the same position do a very strong fake with the right knee . . . note

that in this case the toes of the right foot are depressed or pointed downward.

- 24. Do a strong Migi Seiken. At the same time draw left fist back to hip.
- 25, 26 and 27. Turning 180 degrees to your right, repeat numbers 22, 23 and 24, except exchange right for left, etc.
- 28. Turn to your left facing forward down Kata line, pause just a second with both hands on the hips. This posture appears almost like a stop, but actually the right foot is slightly unweighted in preparation for next move.





- 29. Step forward strongly with right foot and do two seikens. The reverse (in this case the left) Seiken first. Both of the punches are diagonal across front of body.
- 30. Close the feet again as in #28, except this time it is the left foot that is slightly unweighted.
- 31. Repeat the two Seikens. The reverse (right) Seiken first.
- 32. Following the Hidari Seiken place both fists on right hip and do a low (knee high) Hidari Yoko Kekomi Geri.
- 33. Immediately change hands to left hip and do Migi Yoko Kekomi Geri.







- 34. Put right foot down to the right side, in line with the left foot, then step forward with the left foot into Seisan Dachi. Both hands held open in Nukite positions are brought up into ready posture. The left hand has a slight lead over the right hand.
- 35. From ready posture step powerfully forward with right foot and do a Migi Mae Empi Uchi. It is important that the right thumb is anchored to center chest for stability and that the elbow is not so high that it will harm forward vision.
- 36. Leaving the weight on the forward (right) foot, pivot to your left until you are now facing to the rear down the Kata line. Hold this posture a second. Both hands are on the right hip.
- 37. Leaving hands on the hip do a Hidari Mae Keage Geri.
- 38. Before the left foot is replaced to the ground take a big step (or even a small jump) forward with the left foot, then turn right backwards into a Neko Ashi Dachi. Both hands on left hip. You are now once again facing forward down Kata line.
- 39. Leaving both hands on left hip, do a Migi Mae Keage Geri.
- 40. Before replacing the right foot to the ground, step forward right into Migi Seisan Dachi and do Morote Shuto Ge-dan Ukes. This block is done with extra strong Kiai.
- 41. Following the Morote Uke, both hands are brought to the ready position. The hands are in the open Nukite manner and the body is tense as if expecting an attack.

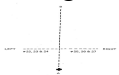


- 42, 43 and 44. After a slight pause bow out in the prescribed manner.



- ALL KATAS BEGIN IN PEACE AND END IN PEACE.

OVERHEAD VIEW SHOWING FLOOR PATTERN OF WANSU KATA Indicates bow in spot B ... looking at "B" is forward down Kata line. A ... looking at "A" is backward along Kata line. The floor pattern is simple . . . only moves #22, 23 & 24 are left of Kata line, and moves #25, 26 & 27 are to the right.



[Back to top](#)

HISTORY OF WANSU KATA "Dumping Kata"

This kata was named after Wanshu, a Chinese missionary. He was sent to Okinawa in 1683 to help with trade negotiations. Wanshu was also a Martial Arts Master who taught his art in Tomari Village near Shuri, the Okinawan Capitol at that time. Takahara Peichin learned Wanshu's techniques and taught them to Sakugawa from 1750 to 1756. Sakugawa had three top students, one of which was Chokun "Birdman" Makabe. Makabe developed the Wanshu Kata. This kata is also known as Empi or "Flying Swallow." Wanshu and Makabe both studied the swallow as well as other birds while they were developing their techniques. Tomari-te became famous through the efforts of Kosaku Matsumora, a student of the "Birdman." At this time the progression of the kata into the Isshinryu system is unclear. There were three paths that kata could have taken, which all three eventually led to Tatsuo Shimabuku. Karate Sakugawa taught Sokon "Bushii" Matsumora, who taught Chotoku Kyan, who was Tatsuo Shimabuku's first Master Instructor. Matsumora also taught Choki Motobu, who was another one of Tatsuo Shimabuku's major instructors. Tatsuo Shimabuku's uncle and his first karate instructor, Irshu Matsumora was related to Kosaku Matsumora. Irshu Matsumora was taught by Kosaku and Itosu Yasutsune. It is possible that Tatsuo Shimabuku could have learned the Wanshu Kata from any or all of his instructors, however, it is believed that he learned it from Master Chotoku Kyan. When Tatsuo developed his own system, he eliminated the wasted movement from the kata, changed the name to Wansu, and incorporated it into the Isshinryu style. This elimination of wasted movement sets Isshinryu apart from most other styles.

Opening

Stand in attention stance-heels together, toes 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 towards 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 pigeon toed stance with the knees slightly touching together (this is a cover for the groin against possible attacks at that level).

SERIES NUMBER 1

- 1. Step to the left into a Kiba-Dachi and raise the hands, as in the opening to in front of the solar plexus. (Note: The elbows are parallel to the ground with the tips of the elbows pointing 90 degrees to the left and right (respectively)).
 - (A) This is a ready stance.
 - (B) Your opponent is punching at your solar plexus with his left hand. As you step out with the left foot into a Kiba-Dachi you strike his arm with a double striking action. Your left hand strikes the opponent above the wrist with a palm strike and at the same instant your right-hand-vertical fiat strikes into the fiat. This doubles striking action causes the wrist to buckle and causes your opponent much pain. The buckling of the wrist sets up the next move.
- 2. Look 45 degrees to the left and perform a left-hand low block 45 degrees to the left, followed by a right-hand, cross-body punch at cheat level.
 - (A) The opponent has kicked from the left 45 degrees front with a right-front kick; the low block deflects the kick and punch is aimed at his kidney or at the floating ribs, depending on how much the block has turned his upper body.
 - (B) You have grabbed the opponents arm in the preceding move and now you pull the arm downward 45 degrees to your left. This pulls the opponent off balance and because you hold on he can not retreat before the punch is delivered. The punch will strike the opponent in the head as you have pulled the opponent body over and the head is cheat level to you.
- 3. Look 45 degrees to the right and step with the left foot into a left-footforward Seisan-Dachi and perform a left-hand-leg block followed by a righthand-vertical punch. The step with the left foot serves two purposes:
 - (A) It moves you in position to execute an effective counter-attack after the block.
 - (B) The movement of the hip removes the groin as a target from the right front kick that the second opponent has thrown; a kick that is blocked by your left low block. The punch is directed into the body of the second opponent as he falls forward.
- 4. Step forward with the right foot into a right-foot-forward Seisan-Dachi and deliver a right-hand-palm-down shuto at throat level followed by a left-handpalm-up spear hand to the groin. After the spear hand to the groin, step with the left foot to a right foot forward cross-stance. (Slide the left foot 90 degrees to the right until the knees are together with the toes of the left foot pointing 90 degrees to the left, the toes of the right foot point down the main kata line.) As the step is made bring the right hand to the right hip, in a vertical fiat position. Raise the left hand (still palm up) to in front of the cheat and perform a right hand vertical

punch 45 degrees to the left - as the punch is performed pull the left hand to the left hip.

- (A) The shuto can be interpreted as either a strike or block depending on how much the opponent's attack is developed. The forearm may block the punch while the hand strikes the opponent's throat. The spear hand is directed to either the groin or rib cage. The lifting of the left hand with the cross step is a grab and pull which drags the opponent past you. The punch is delivered as the opponent is pulled past and out of the way. The pulling and pushing action (pulling and punching) increases the amount of power that the opponent is hit with.

SERIES NUMBER 2

- 1. Pivot on the balls of the feet 180 degrees to the left into a left foot forward Seisan-Dachi and perform a left hand leg block followed by a right hand vertical punch. As the turn is made, the opponent, who has grabbed your left shoulder and has tried to punch you with his right hand. The block disengages the grab and the punch strikes the opponent in the solar plexus.
 - (A) The turn disengages the grab and the punch strikes the opponent in the solar plexus. It moves you in position to execute an effective counter-attack after the block.
 - (B) The movement of the hips into the turn removes the groin as a target from the right front kick that the opponent has thrown; a kick that is blocked by your left leg block. The punch is directed into the body of the opponent as he falls forward.
- 2. Step forward with the right foot to right-foot-forward Seisan-Dachi and deliver a right-hand-palm-down shuto at throat level followed by a left hand palm up spear hand to the groin. After the spear hand to the groin, step with the left foot to a right foot forward cross-stance. (Slide the left foot 90 degrees to the right until the knees are together with the toes of the left foot pointing 90 degrees to the left, the toes of the right foot point down the main kata line.) As the step is made bring the right hand to the right hip, in a vertical fist position. Raise the left hand (still palm up) to in front of the chest and perform a right hand vertical punch 45 degrees to the left as the punch is performed pull the left hand to the left hip.
 - (A) The shuto can be interpreted as either a strike or block depending on how much the opponent's attack is developed. The forearm may block the punch while the hand strikes the opponent's throat. The spear hand is directed to either the groin or rib cage. The lifting of the left hand with the cross step is a grab and pull which drags the opponent past you. The punch is delivered as the opponent is pulled past and out of the way. The pulling and pushing action (pulling and punching) increases the amount of power that the opponent is hit with.

SERIES NUMBER 3

- 1. Pivot on the balls of the feet 180 degrees to the left into left foot forward Seisan-Dachi and perform a left hand open sweep block, followed by a right hand re-enforced uppercut punch (the right forearm is grasped by the left palm.)
 - (A) The opponent has grabbed your left shoulder from the rear. The pivot and block disengages the grab and the opponent's arm is grabbed and pulled into the uppercut punch.
 - (B) The opponent has grabbed your left shoulder from the rear. The pivot and block disengages grab and the opponent's arm is grabbed before he can recoil. The uppercut is a strike into the arm that is being held by the left hand.
- 2. Perform a right-foot-front kick only do not retract the kick back to left forward Seisan-Dachi, set the right foot down in front of you and assume a KibaDachi with orientation to the

right. (You are still facing down the main kata line). From the Kiba-Dachi, perform a right hand hammerfist at groin level and a left hand upper block to in front of your forehead (the strike and block are performed simultaneously).

- (A) Maintain the hold on opponent number 1 and kick to a second opponent you move back and attack with a punch to your head level. The hammerfist strikes his groin while the punch is blocked. By stepping into Kiba-Dachi, you position yourself for the next move.
- (B) You maintain hold of the opponent's arm and deliver a right leg front snap kick to the groin. Your opponent blocks the front kick by moving his groin back by bending over at the waist and simultaneously parries with his right arm. You retract the kick and step into your opponent, pulling his left arm over your head and strike him in the chest with a hammer strike. The hammer strike drives your opponent upright, but he can not get away because you still have hold of his left arm.
- 3. After striking the opponent in the groin, step back with the right foot to a right Neko-Ashi-Dachi. The right hand withdraws to the right hip (open and palm up) and the left hand opens with the palm out in front of the forehead. Step with the right foot to Kiba-Dachi and thrust the right hand to groin level and the left hand to throat level.
 - (A) The right hand strikes and grabs your opponent in the groin as the left hand strikes and grabs the opponent in the throat area
 - (B) The right hand strikes the groin. The strike come up under the groin driving your opponent upward. If you strike directly into the groin as most students are taught, you will drive you opponent away from you making the next move impossible. The left hand traces the opponent's left toward his neck and you grab his throat or collar.
- 4. Pivot on the ball of the left foot and step 180 degrees left with the right foot to the left into a Kiba-Dachi. The left hand withdraws to the left hip and the right hand moves from the hip to the right shoulder and continues its motion until it is thrust from the right shoulder to center-line at groin level. After the kick in number 2, you withdraw your right foot from the front of the opponent's right foot to the front of his leading foot and grab his throat or collar and between his legs. The step in number 4 is a hip throw. The throw may be performed in several ways depending on height of the opponent and on the person using the throw:
 - (A) As a hip throw where the two combatants are of similar height
 - (B) Like a fireman's carry when the person using the throw is shorter than his opponent
 - (C) As a hip drag or leg drag when the opponent's strength is greater than that of the person using the throw Upon completion of the throw the opponent is on the ground in front of you.

SERIES NUMBER 4

- 1. Look over the right shoulder and pivot/turn 180 degrees to the left into a left foot forward Seisan-Dachi. Perform a left hand-outside-shuto block followed by a right knee at groin level. As the knee is delivered, lower the left elbow to the right hip. Set the right foot down into left foot forward Seisan-Dachi and execute a left vertical punch at solar plexus level.
 - (A) An opponent has grabbed your left shoulder and is attempting to strike you with a right punch; the pivot or turn and block/grab disengages his grab and stops his punch. The knee is directed to his groin or midsection. The left hand pulls the opponent into the knee. Just prior to the punch, the left hand extends to allow proper range for the punch. You pull your opponent to the left hip and punch him with the right hand vertical fist.
 - (B) An opponent has grabbed your left shoulder and attempts to strike you. The pivot and left outside shuto block tears your opponents hold loose. The knife hand portion

of the shuto block actually grazes the opponent on the side of the head. This causes the opponent's head to turn or go with the strike. Because of this he does not get his head turned back in time to see or block the knee strike. (If you work the kata bunkai in reverse you can see this hidden punch. Set your partner at the distance he would be for you to perform the knee shout and then step back into the previous move. If you now perform the move you should block the punch with the forearm during the turn and strike your partner in the side of the head with the shuto.)

- 2. Look over the left shoulder and pivot/turn 180 degrees to the right into a right foot forward Seisan-Dachi. Perform a right hand-outside-shuto block followed by a left knee at groin level. As the knee is delivered, lower the right elbow to the left hip. Set the left foot down into right foot forward Seisan-Dachi and execute a left vertical punch at solar plexus level. (This is a mirror image of #1)

SERIES NUMBER 5

- 1. From the left vertical punch in series number 4, look 90 degrees to the left and step 90 degrees left into a closed stance. The step is performed with the right foot closing to the left foot. The body turned 90 degrees left. As the feet come together, raise the hands above the head in an outside semi-circular motion. Step with the right foot to a wide Kiba-Dachi and perform a left then right punch toward center line.
 - (A) The raising of the hands over the head is clearing motion for any attack that may be coming from that direction. The reason for the step into a KibaDachi is that you are side-stepping an opponent's punch and your punches are directed inward towards the opponent.
- 2. Step with the left foot to closed stance. The step is performed by sliding the left foot next to the right foot, raise the hands over the head in an outside semi-circular motion, step with the left foot and perform a right then left punch toward center line.
 - (A) The raising of the hands over the head is clearing motion for any attack that may be coming from that direction. The reason for the step into a KibaDachi is that you are side-stepping an opponent's punch and your punches are directed inward towards the opponent.
- 3. After eliminating the last opponent, another attacker attempts to attack you from the left. Step back and 90 degrees to the right and immediately execute a left side-snap kick at knee level.
- 4. An opponent is attacking from the rear (right). Step 90 degrees to the left and execute a right side-snap kick at knee level.

SERIES NUMBER 6

- 1. After the right side kick, you assume a left foot forward Seisan-Dachi and perform a left leading knife hand guard. Step forward and slap the left palm with the right elbow. You are in a right foot forward Seisan-Dachi.
 - (A) After the right side kick, an opponent attempts to punch you with his right hand. The double knife hand guard is an arm break. The elbow smash is to the same opponent. You place his head in your left hand and pull his head toward the elbow.
- 3. Look 180 degrees to the left and step into a left foot forward Neko-AshiDachi 180 degrees to the left. As the cat-stance is assumed, execute a right elbow to the rear, the left hand is on top of the right. Lift the left leg and perform a left front kick at groin level.
 - (A) You have struck the last opponent with an elbow strike and then you have kicked the next opponent in the groin.

- (B) The stack of the left hand on top of the right is a neck break, as you have never let go of the opponent from the last move. (**NOTE** If you practice this move on an partner in the Dojo go slowly as you will find that your partner has a great deal of trouble moving his body without hurting his neck. When you chamber the front kick hold the chamber a split second before executing your front kick. When you bring your knee up you are blocking a front kick that your opponent has thrown at your groin. Your kick will trace the inside of the opponent's leg to the groin.)
- 4. Turn 180 degrees to the right into right foot forward Neko-Ashi-Dachi and perform a left elbow to the rear, the right hand is on top of the left hand. Lift the right leg and perform a right front kick at groin level.
- 5. After the right foot kick in number 4, set the right foot down into left foot forward Seisan-Dachi and execute double shutos of the left and right respectively).
 - (A) The shutos are finishing blows to the opponent's in series numbers 3 and 4. (The ones that were kicked in the knee by the side kicks.)
 - (B) The opponent has bent over because of the kick, thus breaking his balance. When he bends over you grab his arms and pull him toward you. The pull gives the appearances of two shutos.
- 6. From the double shuto in number 5, bring the hands up to a left hand leading knife hand guard.
 - (A) This is not a guard but an arm break.
 - (B) This is not a guard, but a left hand leading neck break. The reason the left foot is set down in front and a left hand break is used is in the event that the break fails, or does not fully develop, you may pivot 90 degrees to the right into a left leading palm strike and follow up with a left elbow smash to the face. (The pivot and elbow is a hidden move and is not performed in the kata.) Also a pivot to the right would eliminate the groin as a target. If a right leading break were used and it failed, a pivot to the left would leave the groin open for the opponent to kick or strike.

Ending

From the right forward Seisan-Dachi, step back with the right foot to attention stance and perform the salute used in the opening. Bring the right hand to in front of the solar plexus (the right hand is in fist); simultaneously. The left hand (open with the fingers pointing to the left) is brought up to the right fist (the palm of the left hand rests on the knuckles of the right hand). Lower the hands to in front of the groin and pivot the feet inward to pigeon-toed stance. Step with the right foot to Kiba-Dachi and bring the fists to in front of the thighs. Return to attention stance and bend slightly from the waist (tachi-rei).

NOTES ON WANSU

1. KIAI POINTS:

- a) On the re-enforced punch
- b) Just prior to the throw
- c) On the elbow smash

2. SANCHIN POINTS:

- a) When the hands are raised over the head prior to the angle punches.
- b) On the knife hand arm breaks

[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 beraï, seiken giyack tsuki**
downward block, reverse punch
- 6. chudan uke, seiken giyack tsuki**
midbody block, reverse punch
- 7. tegata beraï, 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 beraï, 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



[Back to top](#) [Any errors in this document are the fault of the editor, not the author--
Sensei Gibbs]