



**RyuBuKan Dojo
KarateKids
Student Handbook**

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E-Mail: pedro@pedrobernardy.com

WEB Site: <http://www.pedrobernardy.com/>



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2.0 Introduction: Dojo and Instructor

2.1 The RyuBuKan Dojo

Mission Statement: To promote the arts and culture of Okinawa, particularly those related to the martial arts; to embrace all other cultures and their indigenous methods of self-defense; to provide a safe, effective, and enjoyable experience for a lifetime study of martial arts.

Dojo History: The RyuBuKan Dojo was established by Pedro J. Bernardy as a means for giving back to his instructors and their arts. The name *Ryu Bu Kan* is formed from the Ryukyu culture from which the basis of our studies originate (*RYU*), the expression of martial art as a way of life (*BU*), and a home for all who wish to learn and share from these efforts (*KAN*). The RyuBuKan Dojo is a family affair where lessons are earned by consistent effort and positive attitude. Students come and go but our hope is that the strength and sincerity learned here will carry them through all of life's challenges.

Curriculum (KarateKids): Students from age four years to eight years of age receive instruction in basic self-defense techniques and safety awareness. Lessons consist of practice of basic strikes and blocking techniques, role-playing scenarios, and lectures on practical safety tips. Students also learn fundamental lessons on the cultural aspects of our martial arts, including basic Japanese grammar used during class to provide a complete experience and appreciation of their lessons. Parents and guardians are encouraged to observe and participate in each class to enhance their understanding of this training.

Curriculum (Traditional): Students above the age of eight years receive instruction in Okinawan Karate, ancient weapon arts known as Kobudo, and basics of Small Circle Jujitsu. Our Karate practice is based on a curriculum of technique from Okinawan styles known as Shuri-Te, Naha-Te, and Tomari-Te from the areas on the island of Okinawa where these techniques were developed. Jujitsu basics taught in the RyuBuKan Dojo are from Jim Silvan *Sensei* and his teacher, Professor Wally Jay, founder of Small Circle Jujitsu. There are two systems of Kobudo practiced in our studio; Matayoshi Family style as taught by Kimo Wall *Sensei* and his teacher, Matayoshi Shinpo *Sensei*, and Yamani-Ryu as taught by Silvan *Sensei* and his teacher, Oshiro Toshihiro *Sensei*.



2.2 Instructor's Resume: Pedro J. Bernardy

I began formal martial arts training in 1973 in my home town of Reading, Pennsylvania at the age of twenty with George Dillman in the style known then as Okinawan Kempo Karate. My initial desire was to acquire the incredible skills I witnessed from my teachers coupled with a practical need to defend myself. I soon learned that it requires much more skill to keep from fighting, and that the martial arts are intended as a life-long endeavor.

I continued my training after moving to Chicago in 1974. The studio was the Ali Kai Academy in Maywood, Illinois, where I was taught the basics of Shuri-Ryu karate. My teachers were students of Robert Trias, including Bill and Bernice Downs, who conducted classes that required no less than 100% commitment. These were serious, hard-hitting sessions that I believe are seldom seen in today's commercial dojo setting. Unfortunately the Ali Kai Academy closed just a few months of my joining due to the sudden death of its founder, Pat Wyatt. For the next two years I studied Chinese Kenpo in a local studio of the Tracy Brothers system and practiced what I could with friends and family.

In 1976 I moved to California where by a stroke of great fortune met several martial art leaders of the Okinawan community in Los Angeles. Among these special individuals are Takushi Yasukazu, Oyakawa (Roy) Shogen, Kimo Wall, and Kenneth L. Penland. These teachers showed me the beauty that is Ryukyuu culture with its folk dance and music, proud history, and many other treasures previously unknown to me. I will be forever in their debit for what they shared. The RyuBuKan Dojo is a small measure of payment for their contributions to the martial arts and to me personally. In 2003, I entered the Health and Wellness industry as a personal trainer and lifestyle coach to enable me a full-time opportunity to teach the importance of leading a balanced way of life through a healthy mind, body and spirit.

After gaining black belt ranking in Okinawan arts I sought to gain a greater appreciation of related disciplines. I studied Japanese Karate, Jujitsu, Calligraphy, Tea Ceremony and language. I have also trained in martial arts from other cultures including Kenpo, Tae Kwan Do, Tang Soo Do, Eskrima and Tai Chi Chuan. Since 1991, I have taught and trained in Northern California, both privately and in the public sector. My students come in all ages and levels of martial arts experience. I continue my own training primarily with Jim Silvan, and with mentors that have included Oshiro Toshihiro, Professor Wally Jay, Matayoshi Shinpo, Nakamura Yoshio, and Shinzato Katsuhiko. Beginning in 2010, I began serious study of Chinese martial arts to learn more about the origins and influences on the Okinawan arts I teach.

Of all the many benefits I have thus far derived from my training, it is the support and involvement of my wife, Junko, daughters and students Julia Ai and Christina Machiko, and the members of the RyuBuKan Dojo that provide me the most sense of accomplishment.



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STUDENT REGISTRATION FORM (SEE NEXT PAGE)

Please complete and return to your instructor at next class meeting



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2.3 Registration Form

RyuBuKan Dojo ***Registration Form***

Student Name: _____ **Age:** _____

Address: _____ **City:** _____ **Zip:** _____

Parent's Names (if under 18): _____

Telephone: Home: _____ **Work:** _____

E-mail Address: _____

Previous martial arts experience: _____

I, the undersigned student, parent or legal guardian of the student described above, recognize that the study of martial arts involves physical exertion and potential contact that could result in injury. By signing this registration form I release all liability and claims against the ***RyuBuKan Dojo*** and agree to hold harmless any liability against the ***RyuBuKan Dojo***, any sponsoring organization, facility, instructor, and any other party involved, due to any injuries, accidents, negligence, or other circumstances arising from participation in the ***RyuBuKan Dojo*** training program at any time prior, during and after class times.

Student Signature: _____

(Parent or legal guardian if under 18)

Date: _____

STUDENT REGISTRATION FORM (SEE PREVIOUS PAGE)

Please complete and return to your instructor at next class meeting



3.0 Martial Arts History

3.1 Shorin-Ryu Karate

Shorin-Ryu Karate developed from a combination of indigenous Okinawan fighting art and Chinese martial arts, and is regarded as one of the three major schools of Okinawan karate. The style was originally termed “Shuri-Te” or “Hands of Shuri”, where the principal kingdom of the Ryukyu Islands resided, and was practiced secretly for generations while Okinawa was ruled by the Japanese. It was in the late 1800's that Shuri-Te began to be called Shorin-Ryu, a reference to the arts' roots at the Shaolin temple in China (Shorin is the Japanese pronunciation of Shaolin). It was a Shorin-Ryu practitioner, Funakoshi Gichin, who was instrumental to the introduction of karate to mainland Japan. This art has branched into several major variations along with the original art and is practiced all over the world. The specific versions of Shorin-Ryu practiced in the RyuBuKan Dojo are Kobayashi, formulated by Chibana Chosin, *Matsubayashi*, developed by Nagamine Shoshin, and *Matsumura Seito*, from the legacy of Hohan Sokan.

3.2 Kobudo

Kobudo literally means "ancient martial way," and is an art comprised of weapons mainly devised from agricultural tools native to Okinawa and other armaments influenced by other cultures that include China, Korea, Japan, and Philippine Islands. These techniques were often practiced in secrecy for hundreds of years until the late 1800's when Japan's feudal era ended and martial arts began to be practiced publicly. The use of these weapons became highly refined over several centuries, eventually becoming almost as widely practiced as karate. It is not unusual to see karate and kobudo practice integrated in Okinawan karate schools. Although seemingly impractical and often illegal to carry these weapons in modern society, kobudo is practiced as an effective means of strengthening the body and for the preservation of these ancient arts.

3.3 Small Circle Jujitsu

The Japanese combat techniques of Jujutsu (also commonly known as Jujitsu and other spellings) date back at least 2000 years. The exact origins of jujutsu are unclear, as most of its history was only passed on in the oral tradition. The few early written references show that its origins date back to mythology. Jujutsu was formalized and most popular during the Edo period of Japan, the era of the Samurai, and was regarded as the samurai's primary knowledge of unarmed combat techniques. There have been many styles of Jujutsu throughout the history of Japan and more recently the rest of the world. The origins of Small Circle Jujitsu are based on the 2000-year-old classical jujutsu, but the revelation of the small circle emphasis dates back to approximately 1944. The founder, Professor Wally Jay studied a style known as Kodenkan Jujitsu from Professor Henry S. Okazaki in Hawaii. Professor Okazaki had studied classical jujutsu styles as well as Okinawan karate, Filipino knife fighting, and Hawaiian *Lua*, western boxing, wrestling and kung fu. Professor Jay's Small Circle Jujitsu techniques are smooth and functional because of the flowing manner in which interchangeable techniques are used to attack and counterattack. Small Circle Jujitsu evolved from combining many sources and elements and continues to evolve as Professor Jay and others enhance the style with their growing knowledge and experience.



4.0 General Rules & Information

4.1 Class Times:

Classes are held twice weekly for all experience levels as indicated below. Students are encouraged to attend both classes weekly in order to achieve full benefit from their training.

Tuesday and Thursday

3:30 PM – 4:15 PM
4 years to 5 years old

4:30 PM – 5:15 PM
6 years to 8 years old

5:30PM – 6:15 PM
9 years to 16 years old

4.2 Class Location:

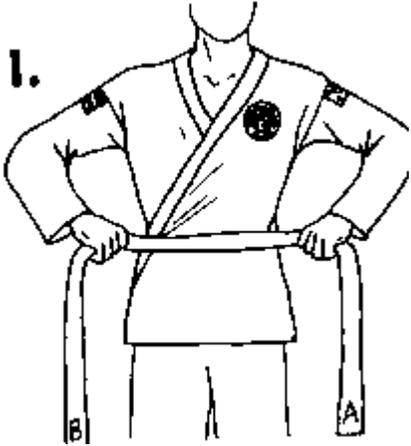
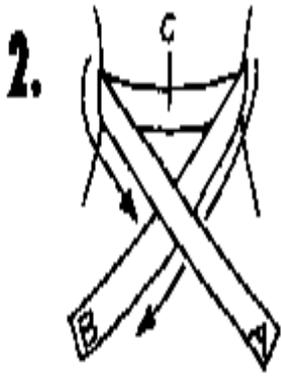
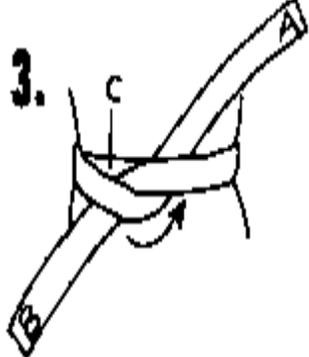
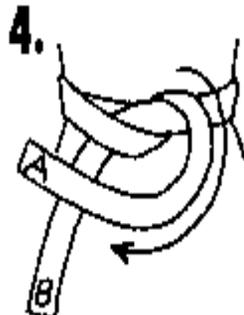
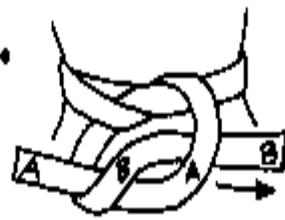
Renaissance Club Sport
2805 Jones Road
Walnut Creek, CA 94596
(925) 938-8700

4.3 Class Fees:

- **\$90 per month – Two Classes Weekly**
 - **Private Classes: Available by appointment and instructor availability**
1. **Monthly fees are due on the first of each month and pay directly to Renaissance Club Sport.**
 2. **Rank advancement fees will be announced when testing is scheduled. These fees are in addition to monthly dues and paid in advance of the test date to the instructor.**
 3. **Uniforms and other equipment used in class are available for sale by the instructor.**



4.3 How to Tie Your Belt:

<p>1.</p>  <p>Hold your belt in front of you with both ends A and B at the same length.</p>	<p>2.</p>  <p>Wrap both ends of your belt around you keeping both sides even. Side B is under Side A</p>	<p>3.</p>  <p>Tuck side A under side B and C and pull up. Pull on both ends to tighten the belt.</p>
<p>4.</p>  <p>Bring Side A down and point it to your right.</p>	<p>5.</p>  <p>Side B comes up over A then tucks through A. Pull both ends to tighten Knot</p>	<p>6.</p>  <p>When finished both ends of the belt should be even.</p>



5.0 Dojo Etiquette

The dojo is a special place where we train our spirit, body and mind, not in order to fight others but to improve ourselves and our interaction with others. Students at all levels should respect each other and the dojo by observing the following manners and rules:

1. Always show courtesy, politeness, respect, and kindness to all.
2. Observe the training schedule by arriving early and being prepared for class. If you're late, change immediately, and then wait for permission from the instructor before entering the training area.
3. Shoes should be removed when entering the dojo and placed neatly in the area provided.
4. When entering or leaving the training area, show your respect by bowing.
5. Your uniform should be kept clean and neat. Wearing jewelry or hair ornaments is not allowed and your fingernails and toenails should be kept short to prevent injury to other students and yourself.
6. When the instructor calls for training to begin, line up quickly, facing the *Shomen* (front of the dojo).
7. Bow to the instructor, senior students, and each other with appreciation and respect.
8. Training with cuts or open sores is strictly prohibited unless properly covered. If injured while training, stop immediately and ask permission to obtain first aid supplies.
9. When adjusting your clothing or wiping perspiration from your face, always turn away from the instructor.
10. During class, *kata* should be performed with *kime* (focused power). If you become tired, rather than proceed weakly, rest for a short period and then continue.
11. Never leave the class for water, or early dismissal, without first getting permission.
12. Listen carefully to the advice and instructions given to you. Do not forget to thank the instructor and senior student(s) to show that you have heard and understood their comments.
13. *Sempai* (senior students) are responsible for setting the example of cooperation and conduct in the dojo. *Kohai* (junior students) should observe closely the actions of the *sempai* to correctly further their learning.
14. Do not talk in class except to ask or answer a question. While observing training, always stand, kneel, or sit in a proper way and do not bother others by talking.
15. No sparring is allowed below sixth kyu (Green Belt) rank without permission of the chief instructor.
16. Any outside activities (fighting, etc.) that bring discredit to the teachers, school, or the student are sufficient reason for dismissal. Any incident that occurs should be reported to Sensei immediately.
17. If injured, it is recommended that you still come to the dojo and learn by observing training.
18. You should advise your instructor if you are unable to attend a scheduled class or have to temporarily discontinue your training.



6.0 Ranking System & Requirements: KarateKids Ages 5 to 8

Belt colors and ranks are awarded to KarateKids students in the following order:

YELLOW – 1st Degree (No Stripe)
YELLOW – 2nd Degree (2 Stripes)
YELLOW - 3rd Degree (3 Stripes)

ORANGE – 1st Degree (No Stripes)
ORANGE – 2nd Degree (2 Stripes)
ORANGE - 3rd Degree (3 Stripes)

PURPLE – 1st Degree (No Stripes)
PURPLE – 2nd Degree (2 Stripes)
PURPLE - 3rd Degree (3 Stripes)

BLUE – 1st Degree (No Stripes)
BLUE – 2nd Degree (2 Stripes)
BLUE - 3rd Degree (3 Stripes)

GREEN – 1st Degree (No Stripes)
GREEN – 2nd Degree (2 Stripes)
GREEN - 3rd Degree (3 Stripes)

BROWN – 1st Degree (No Stripes)
BROWN – 2nd Degree (2 Stripes)
BROWN - 3rd Degree (3 Stripes)



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- 1) Each rank is awarded following a period of consistent attendance, conduct and participation in class, and satisfactory performance of requirements for the desired rank.
- 2) Every belt color is associated with degrees or stripes added to the belt upon successful completion of each advancement process.
- 3) Timing of advancement sessions is at the discretion of the senior instructor.
- 4) An additional fee will be charged for each advancement session to cover costs of associated materials.
- 5) Rank above Brown 3rd Degree will be considered only for students who have completed more than three (3) years of consistent study, demonstrated ability as a leader, and training in the traditional karate program offered by the RyuBuKan Dojo.



6.1 Yellow Belt 1st Degree Requirements (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

II. Blocks

- a) High
- b) Low
- c) Inside
- d) Outside

III. Hand Techniques

- a) Reverse Punch
- b) Jab Punch
- c) Elbow Strike

IV. Kicks

- a) Front (Standing)
- b) Front (Stepping Forward)
- c) Front (Sitting)
- d) Side (Standing)
- e) Side (Sitting)

V. Self-Defense

- a) Describe one or more Safety Tips

VI. Terminology & Culture

- a) Count to ten in Japanese



6.2 Yellow Belt 2nd Degree Requirements (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

II. Blocks

- a) High/Low Combination
- b) Inside/Outside Combination
- c) Double Arm
- d) All subjects from previous rank**

III. Hand Techniques

- a) Punching in Horse Stance
- b) Rear Hammer Strike
- c) Four-way Elbow Pattern

IV. Kicks & Footwork

- a) Roundhouse Kick
- b) Back Kick
- c) Kicking Combination: Front-Side Kick
- d) Basic Footwork

V. Self-Defense

- a) Three or more Safety Tips

VI. Terminology & Culture

- a) Describe one aspect of martial arts etiquette
- b) Define the meaning of RyuBuKan



6.3 Yellow Belt 3rd Degree Requirements (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

II. Blocks

- a) All subjects from previous rank
- b) Parry Block

III. Kicks & Footwork

- a) All subjects from previous rank
- b) Front-Side-Back-Roundhouse Combination (all four kicks in succession)
- c) Inside Crescent Kick

IV. Self-Defense

- a) Five Safety Tips
- b) Self-defense Demonstration with Instructor or Parent-Helper

V. Terminology & Culture

- a) Count from 1 to 10 forward and backward in Japanese



6.4 Orange Belt 1st Degree Requirements (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

II. Blocks

- a) All subjects from previous rank
- b) Low Knife Hand Block

III. Hand Techniques

- a) All subjects from previous rank
- b) Basic Ten Fist Pattern
- c) Front Kick Elbow Defense (Parry the kick and push the attacker back)

IV. Kicks & Footwork

- a) All subjects from previous rank
- b) Outside Crescent Kick
- c) Sitting Roundhouse Kick
- d) Foot Switch with Turn

V. Safety Tips

- a) Describe appropriate safety tip for scenario presented by Instructor

VI. Terminology & Culture

- a) Describe one aspect of Asian culture



6.5 Orange Belt 2nd Degree Requirements (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

II. Blocks

- a) All subjects from previous rank
- b) High-Low-Inside-Outside Combination Block

III. Hand Techniques

- a) All subjects from previous rank
- b) Knife Hand Strike
- c) Parry Block with Reverse Punch

IV. Kicks & Footwork

- a) All subjects from previous rank
- b) Jump Side Kick
- c) Foot Switch with Reverse Punch
- d) Recovery Drill

V. Safety Tips

- a) Describe appropriate safety tip for Three (3) scenarios presented by Instructor

VI. Terminology & Culture

- b) Describe your reason(s) for studying martial arts



6.6 Orange Belt 3rd Degree Requirements (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

II. Blocks

- a) All subjects from previous rank
- b) High-Low-Inside-Outside-Knife Hand Combination Block

III. Hand Techniques

- a) All subjects from previous rank
- b) Four-way Elbow Pattern
- c) Parry Block with Reverse Punch/Palm Heel

IV. Kicks & Footwork

- a) All subjects from previous rank
- b) First Five Kicks of Kicking Kata One
- c) Foot Switch with Reverse Punch/Front Kick
- d) Recovery Drill with Defense/Offense

V. Safety Tips

- a) Teach a safety tip to the class

VI. Terminology & Culture

- c) Write one-page essay on a martial arts teacher



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6.7 All Ranks above Orange Belt

- a) Requirements will be presented to each individual student by their instructor



7.0 Martial Arts Terminology/Dictionary

Martial Arts Dictionary *Japanese to English*

Counting

Ichi
Ni
San
Shi
Go
Roku
Shichi
Hachi
Ku
Ju

One
Two
Three
Four
Five
Six
Seven
Eight
Nine
Ten

A

Age
Age tsuki
Age uke
Anaku
Arakaki no Sochin
Ashi
Ashi guruma
Ashi hishigi
Ashi kubi
Ashi kubi hishigi
Ashi waza
Atemi
Atemi waza

Rising.
Rising punch.
Rising block.
Karate form originated by Kyan Chotoku *Sensei*
Karate form practiced in Shorin styles
Foot/leg.
Leg wheel.
Leg crush.
Ankle.
Ankle crush.
Foot techniques.
Striking.
Striking techniques.

B

Bo
Bojitsu
Bunkai
Bushi
Bushido
Bujutsu

Staff (long).
Staff techniques (long).
Application of form.
Warrior class of Japan.
Way of the warrior.
Fighting arts of the warrior class of Japan.



C

Chinto
Choku tsuki
Chuan fa
Chudan

Karate form used in most Shorin styles
Straight punch.
Fist way.
Middle (of body, *i.e.* torso).

D

Dachi
Dan
De ashi barai
Denzook
Do
Dojo

Stance.
Rank of black belt; 1st Dan is the lowest, 10th the highest.
Forward foot sweep.
No count.
The way.
Exercise hall, the place where one practices the martial arts.

E

Ekū
Empi
Empi uchi

Oar, used as a weapon in Ryukyu martial arts
1. Elbow.
2. Name of a kata in Japanese karate
Elbow strike.

F

Fudo dachi
Fukyugata
Fumikomi
Funakoshi, Gichin

Rooted stance.
Basic training form
Stamping kick.
Father of Japanese Karate

G

Ganmen
Ganmen shuto
Gari
Gatame
Geashi
Gedan
Gedan barai
Gedan juji uke
Gedan shuto uke
Geri
Gi
Go
Gohon
GoJu
Gojushiho
Goshi
Guruma
Gyaku
Gyaku tsuki
Gyaky juji jime

Face.
Face knife-hand.
Reap.
Hold, arm bar.
Reversal.
Lower, waist or below.
Low block.
Lower X-block.
Lower knife-hand block.
Kick.
Uniform for practicing martial arts.
Five.
See also *Counting*
Five-finger strike.
Karate style developed by Miyagi Chojun *Sensei*; "Hard-Soft"
Advanced karate form; "54 steps"
Hip throw.
Wheel-like throw.
Reverse, reversal.
Reverse punch (opposite hand and leg).
Reverse cross choke.



H

Hachi	Eight. See also <i>Counting</i>
Hachiji dachi	Open leg stance.
Hachimachi	Towel used as a headband.
Hadake	Naked.
Hadake jime	Naked choke/strangle.
Hadari	Left.
Haishu	Back of the hand.
Haishu uchi	Back hand strike.
Haisoku	Instep.
Haisoku geri	Instep kick.
Haito	Ridge hand (first knuckle of thumb and side of hand).
Haito uchi	Ridge hand strike.
Hajimae	Begin.
Hane	Spring.
Hane goshi	Spring hip throw.
Hane makikomi	Springing winding throw.
Hangetsu dachi	Hourglass stance.
Hara tsurikomi ashi	Lift-pull foot sweep.
Harai	Sweep.
Harai goshi	Sweep hip throw.
Heisoku dachi	Attention stance.
Hidari	Left (side).
Hiji	Elbow strike (upward, downward, forward, rear).
Hishigi	Crush.
Hittsui	Knee.
Hittsui geri	Knee strike (upward, side).
Hiza guruma	Knee wheel.
Hon	Fingers. See also <i>Gohon</i>
Honbu	Headquarters.

I

Ichi or Sho	One. See also <i>Counting</i>
Ippon	Full point in a contest.
Ippon ken (tsuki)	One knuckle fist.
Ippon kumite	One step sparring.
Ippon Seoi Nage	One-armed shoulder throw.
Irimi waza	Entering techniques.



J

Jigo-tai	Defensive posture.
Jime	Choke or strangle.
Jiyu kumite	Free sparring.
Jo	Short staff.
Jodan	Upper, shoulders or above.
Jodan juji uke	High X-block.
Jo-jitsu	Short staff techniques.
Joseke	Upper seat.
Ju	Ten. See also <i>Counting</i>
Judo	A martial arts style featuring throwing. Literally, "gentle way", referring to giving way in order to gain victory.
Judoka	Practitioner of Judo.
Ju-ichi	Eleven. See also <i>Counting</i>
Juji	Cross. Juji gatame , juji uke .
Juji gatame	Cross-body arm bar through legs and across hips.
Juji uke	X-block.

K

Kagi tsuki	Hook punch.
Kakato	Heel.
Kakato uke	Bent wrist block.
Take	Application of the technique.
Kakiwake uke	Pushing through block.
Kama	Sickle, used in pairs in Okinawan Karate.
Kamae	Posture.
Kami shio gatame	Upper four-corner hold.
Kane sute	Flying sacrifice.
Kani basami	Flying scissors.
Kano, Jigoro	Founder of Judo.
Kansetsu	Joint lock.
Kansetsu waza	Joint locking techniques.
Kara	Empty.
Karate	A martial arts style originated in the Ryukyu island archipelago Literally, "Empty Hand".
Kata	1. Stylized form, pre-arranged techniques. Nage no kata . 2. Shoulder. Kata guruma .
Kata gatame	Shoulder hold.
Kata guruma	Shoulder wheel throw.
Kata ha jime	Single wing choke.
Kata juji jime	Half cross choke.
Katame	Grappling.
Katame waza	Mat work (i.e., grappling and ground-fighting techniques). Also known as Ne-waza .
Katana	Long sword used by samurai
Katate Tori	Grasping of hands.
Katsu	Revival techniques.
Kazuri kesa gatame	Modified scarf hold.
Kempo	Fist way.
Kendo	Japanese sword fighting.
Keri waza	Kicking techniques.
Kesa gatame	Scarf hold.
Ki	Vital energy.
Kiai	Shout or yell with vital energy (ki).
Kiba dachi	Horse stance.
Kime	Focus.
Kitskay	Attention.
Ko	Minor.
Kodokan	Headquarters of Judo in Japan.



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Koko uchi
Kokutsu dachi
Komi
Koshi

Koshi guruma
Koshi jime
Koshi waza
Kosoto gaka
Kosoto gari
Kouchi gari
Ku
Kubi
Kumikata
Kumite
Kusanku
Kusarigama
Kusho
Kuzushi
Kyu
Kyusho
Kyusho-jitsu

Literally, "school for studying the way".
Tiger mouth strike.
Back stance.
Pulling.
1. Hip.
2. Ball of the foot.
Hip wheel throw.
Hip choke.
Hip techniques.
Minor outer hook.
Minor outer reaping throw.
Minor inner reaping throw.
Nine. See also *Counting*
Neck.
Methods of holding.
Sparring.
Advanced karate form named for Chinese originator
Sickle with a rope or chain attached.
Vital points of the body.
Unbalancing (eight directions).
Grade under black belt; 10th kyu is the lowest and 1st the highest.
Vital point.
Pressure point strikes.

L

M

Ma-ai
Mae
Mae geri
Mae geri keage
Mae geri kekomi
Mae tobi geri
Maki
Maki geashi
(Soto) maki komi
(Soto) maki komi harai
Makiwara
Matae
Mawashi geri
Mawashi tsuki
Migi
Mikazuki
Mikazuki geri
Mikazuki geri uke
Moro
Morote
Morote seoi nage
Morote tsuki
Morote uke
Moro ubi tori
Mudansha
Mune
Muni gatame
Mushin

Distance.
Front.
Front kick.
Front snap kick.
Front thrust kick.
Jump front kick.
Wrapping.
Wrapping reversal.
Outside wrapping pulling.
Outside wrapping pulling sweep.
Punching board.
Stop.
Roundhouse kick.
Roundhouse punch.
Right (side).
Crescent.
Crescent kick.
Crescent kick block.
Augmented.
Two arm or two hand.
Two arm shoulder throw.
Double forward fist strike.
Double forearm block.
Augmented finger pull.
Non black belt holder.
Chest.
Chest hold.
Mind of no mind.

N

Nagashi uke

Flowing block.



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Nage
Nage waza
Nage no kata
Naginata
Naifanchi
Nami juji jime
Necho
Necho ashi dachi
Ne-waza
Ni
Nidan geri
Nihon nukite

Ni-ju
Ni-ju-ichi
Nukite
Nunchaku

Throwing.
Throwing techniques.
Formalized throws.
Halberd used by Japanese women.
Karate form derived from straddle stance training
Normal cross choke.
Cat.
Cat stance.
Ground fighting techniques, also known as katame waza.
Two. See also *Counting*
Double jump kick.
Two finger spear hand.
See also *Gohon nukite, Nukite*.
Twenty. See also *Counting*
Twenty one. See also *Counting*
Spear hand.
Flail-like weapon of two rods joined by rope or chain.

O

Obi
O goshi
O guruma
Ohten
Ohten gatame
Oi tsuki
Okinawa te
Okuri
Okuri ashi barai
Okuri eri jime
Okuri (ashi) harai
Osae komi
Osae komi waza
Osoto gari
Osoto guruma
Otoshi
Ouchi gari

Belt.
Major hip throw.
Major wheel throw.
Barrel roll.
Barrel roll arm-bar.
Forward lunge punch (same side hand and leg).
Okinawan hand.
Sliding.
Foot sweep.
Sliding collar choke.
Sliding foot sweep.
Hold-down.
Hold-down techniques.
Major outer reaping throw.
Major outer wheel throw.
Drop.
Major inner reaping throw.

P

Pinan Karate form created by Itosu Ankoh. Commonly referred to as "Tranquil, Peaceful, Heavenly"
Passai Advanced karate form. Translated as "Breaking through"; "Crashing barriers"

Q

R

Randori Free practice (judo sparring).
Rei Bow.
Rohai Karate form commonly translated as "White Heron"
Roku Six. See also *Counting*
Ryu Style of school or martial art.
RyuBuKan Name of our dojo; translated as "Home of Okinawan Martial Arts"
Ryukyu Island chain located south of mainland Japan. Okinawa is the largest in this archipelago.



S

Sai	Three-pronged metal weapon.
Sakotsu	Collarbone.
Sakotsu shuto	Collarbone knife-hand.
Samurai	Warrior class in feudal Japan
San	Three. See also <i>Counting</i>
Sanchin	Karate kata found in Naha-Te styles. Translated as "Three conflicts"
Sanchin dachi	Hourglass stance (derived from Sanchin kata).
San-ju	Thirty.
Sasae	Block.
Sasae (tsuri komi) ashi	Lifting pulling foot block.
Seiza	Sitting position.
Sempai	Senior.
Sensei	Teacher.
Seoi	Shoulder.
Shi	Four. See also <i>Counting</i>
Shiai	Contest.
Shichi	Seven. See also <i>Counting</i>
Shihan	Master instructor (4th-5th Dan).
Shiho	Four corners, or all directions.
Shiho nage	All directions throw.
Shime	Choke.
Shime waza	Choking techniques.
Shizen-tai	Natural posture.
Shotei	Palm heel strike (also may use as block).
Shuto	Knife-edge hand (little-finger side of palm).
Shuto uchi	Knife hand strike.
Shuto uke	Knife hand block.
Sode	Sleeve.
Sode tsuri komi goshi	Sleeve lifting pulling hip throw.
Soto	Outside (of opponent's stance).
Soto age uke	Outer upper block.
Soto makikomi	Outer winding throw.
Soto mikazui geri	Outer crescent kick.
Soto shuto	Outside knife-hand block.
Soto ude uke	Outside forearm block.
Sukui nage	Scooping throw.
Sumea gaeshi	Corner reversal.
Sumi otoshi	Corner drop.
Sute	Sacrifice.
Sutemi	Sacrifice or roll.
Sutemi-waza	Sacrifice techniques.
Tachi-waza	Standing throwing techniques.
Tai otoshi	Body drop.
Tameshiwari	Breaking demonstration.
Tanden	Point just below the navel.
Tani otoshi	Valley drop.
Tanto	Short sword.
Tate tsuki	Vertical punch (boxer's jab).
Te	Hand. See also <i>Karate</i>
Tensho	Goju-Ryu form originated by Miyagi Chojun <i>Sensei</i> . Translated as "Flowing Hands"
Teisho	Palm heel.
Teisho tsuki	Palm heel punch.
Teisho uchi	Palm heel strike.
Teisho uke	Palm heel block.
Teiji dachi	T-stance.
Tekubi	Wrist.
Tekubi tori	Wrist pull.

T

Standing throwing techniques.

Body drop.

Breaking demonstration.

Point just below the navel.

Valley drop.

Short sword.

Vertical punch (boxer's jab).

Hand. See also *Karate*

Goju-Ryu form originated by Miyagi Chojun *Sensei*. Translated as "Flowing Hands"

Palm heel.

Palm heel punch.

Palm heel strike.

Palm heel block.

T-stance.

Wrist.

Wrist pull.



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Tettsui
Te-waza
Tomoe nage
Tonfa
Tori
Torite
Tsuki
Tsuki waza
Tsukuri
Tsuru
Tsuru goshi
Tsuru komi goshi
Tuite

Hammer fist; downward strike with closed fist, little finger side as the striking surface.
Hand techniques.
Stomach throw.
Wooden rod with handle at right angle, used in pairs.
Defender, demonstrator of technique; or, pull.
See Tuite
Punch; knuckle strike with first two knuckles only.
Punching techniques.
Stepping into the throw.
Lifting.
Lifting hip throw.
Lifting pulling hip throw.
1. Grappling techniques.
2. Using pressure points for joint manipulation.

U

Uchi
Uchideshi
Uchikomi
Uchi mata
Uchi waza
Ude
Ude gatame
Ude tori
Ude uki
Uke
Ukemi
Ukemi waza
Uki
Uki goshi
Uki otoshi
Uki waza
Ulna
Ulna press
Ura
Uraken uchi
Ura nage
Ura tsuki
Ushiro
Ushiro geri
Ushiro goshi

Inner; or, Strike.
Special disciple.
Repeated practice of throwing techniques.
Inner thigh throw.
Striking techniques.
Forearm.
Forearm arm-bar.
Forearm pull.
Forearm block.
Block (*Age uke*); or, Attacker, to whom techniques are done.
Falling and rolling exercises.
Falling techniques.
Floating.
Floating hip throw.
Floating drop.
Floating throw.
(*English*) Bone on little-finger side of wrist.
Straight arm bar with wrist on opponent's elbow.
Back or flip side.
Back fist strike.
Back throw.
Flip side punch.
Rear.
Back kick.
Back hip throw.

V

W

Wakare
Wankan
Wanshu
Waza

Separation.
Shorin-Ryu karate form
Shorin-Ryu karate form
Technique.

X

Y

Yama
Yama bushi

Mountain.
Mountain warriors.



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Yama tsuki	U-punch resembling boxing uppercut. Sometimes performed in karate kata with both arms simultaneously
Yari	Spear.
Yawara	Control.
Yoi	Ready.
Yoko	Side.
Yoko gake	Side body drop.
Yoko geri	Side kick.
Yoko guruma	Side wheel.
Yoko haitto	Side ridge-hand.
Yoko kekome	Side thrust kick.
Yoko otoshi	Side drop.
Yoko shio gatame	Side four corner hold.
Yoko shuto	Side knife-hand.
Yoko tobo geri	Jump side kick.
Yoko wakare	Side separation.
Yubi	Finger.
Yubi tori	Finger pull.
Yudansha	One who is a black belt

Z

Zazen	Sitting meditation.
Zen	1. Buddhist sect.
Zenkutzo dachi	2. Religious meditation. Front stance.



8.0 Student Contributions: Research, Articles of interest, etc.

8.1 “The Endless Path” - contributed by Pedro Bernardy

THE ENDLESS PATH

By

John Richard Derosé

(Reprinted From *Black Belt Magazine*, April, 1987)

The chipped red paint flaked away beneath the gentle touch of the old man's rough fingertips. He stepped back and closed his eye, remembering the warm summer day when he painted this sign and nailed it to the doorway. The background was red with two large Japanese characters, one above the other, painted in black paint. The upper character was "Kara" meaning "Empty". The lower character was "Te", meaning, "Hand". Back then, his was the only *dojo* (karate school) in the city.

He opened his eyes and raced 31 years back to the present. The sign was old and warped; the red paint was cracked and peeling. The sign fit the building and his dojo perfectly...tired and worn out. He stepped toward the entrance and allowed his eyes to focus on another sign. This one was new, white on red, made of cardboard, brought in a supermarket and thumb tacked onto the front door: "Out of Business". He felt as if these three words summarized his three decades of teaching karate - out of business, finished, no more.

He opened the door and walked into his dojo. The wooden floor was wearing away from years of being rubbed by a thousand bare feet. One of the corners was covered with an old orange wrestling mat, brought secondhand from a local junior high school, and now cracked, brittle and almost as hard as the floor itself. The rest of his equipment was simple, mostly handmade, worn and weary but still usable. The items hadn't changed much over the years: one heavy bag, one light bag, three *makiwara* (punching board), two buckets filled with sand and gravel for developing the fingertips, one target glove and a half-dozen sets of wrist and ankle weights. In a far corner was the heart of the dojo - a small shrine decorated with a ceramic Buddha. Above the shrine, hanging on the wall, was his only family heirloom; a not-too-expensive samurai sword handed down from a great, great, great grandfather who was a retainer for the Tokugawa shogunate.

The old man walked over to the shrine, knelt down, and began to wonder about the life he had made for himself in his small world of sweat and callous. At one time it had meant everything to him; the learning, the teaching, the training, the practice - walking the endless path. For a brief instant, a light seemed to flicker in the old man's eyes and the



corners of his mouth curved into a sad smile. He had always liked that ancient analogy - the endless path - and once he even believed it was true, believed that karate would be his "Way" for a lifetime. But now it was over, and he was starting to think it wasn't even worth the journey.

Closing his eyes once again he could almost hear the past, the shuffle of feet, the slapping of canvas. In the beginning, he had dozens of students, eager to learn and dedicated to the art, but as the years passed the students changed; their attitudes manifested a selfishness the old man could not understand. They came and then they went, with ever-increasing frequency, duration of their pupilage becoming shorter and shorter. At first they were lured away by the franchise studios owned by big-name tournament fighters and offering guaranteed promotions. Then came the fascination with more exotic arts like kung fu, kali, and now ninjutsu. Some of his students could not resist the spa-type dojo with saunas, swimming pools and health bars - the most for your money. The old man could offer none of these things; just a simple dojo and a way called karate. He lowered his face into the palms of his hands and hid the moisture in his eyes.

"Sir?"

The old man raised his head.

"Mr. Tsutaka?"

He looked around and saw a young man with a rolled-up karate *gi* (uniform) tucked under his arm, standing in the doorway.

"Mr. Tsutaka?"

"What is it? Tsutaka answered in his orneriest voice. The young man came through the door and partway into the dojo.

"Sir, I was wondering if I might ask..."

"I'm closed," the old man interrupted, "out of business! Read the sign, young man, read the sign!"

The intruder did not move, and in spite of the coarseness of the old man's speech, he continued in a soft and mild voice.

"Sir, I know you're closed down, and I was wondering if I might use your dojo until you rent or sell the building."



The old man said nothing.

"I'm afraid that I can't pay you anything, but maybe I could take care of the place, keep it clean, make a couple of repairs, just until you dispose of the property."

Again, the old man said nothing.

The young man shifted uncomfortably under Tsutaka's gaze, then moved backed toward the door.

"I'm sorry I bothered you, Mr. Tsutaka. I really didn't think you would mind."

"How do you know my name?" the old man asked.

"I came in a few years ago and tried to arrange to take some lessons, but I just couldn't afford it."

Tsutaka stood up and walked across the room, trying to recall the face of the stranger. The young man was tall, muscular, in his early 30's, but not familiar.

"You wish to use the dojo, yet you've had no lessons?"

Again, the young man shifted uncomfortably under the gaze of the dojo owner.

"I know a little, Mr. Tsutaka, just a little."

The old man looked at him suspiciously.

"Where have you studied? What is the name of the dojo?"

The young man cleared his voice and answered in almost a whisper.

"The library."

Tsutaka said nothing but looked deeply into the other man's eyes. Then, with a wave of his hand toward the inside of the dojo, he said in an offhanded manner,

"This place means nothing to me anymore. Do whatever you want!"

The young man thanked him and re-entered the dojo. He walked across the room and behind the dressing screen, reappearing in a few minutes wearing an old and worn gi, patched in several places. Around his waist was a tattered belt of dubious color, once



white, now stained to a darker black by years of sweat and frictional wear. The old man remembered the stories of how the original masters earned their black belts in this same fashion, the white of the belt eventually turning black from years of constant training. He stepped into the darkness of the doorway and watched.

The young man began with stretching and warm-up exercises. Tsutaka noticed the ease and smoothness of each movement, his body meeting the resistance almost effortlessly. Then the young man turned to the ankle and wrist weights. For the next 45 minutes, he moved through dozens of basic techniques, some at full speed, and others at a painfully slow, muscle-burning speed. At the end of the weight practice, sweat was pouring from the stranger's body, soaking the old cotton gi. The old man was impressed.

After a few minutes of rest, the young man began practicing *kata* (forms). Tsutaka recognized the form as a basic and practical exercise known as Heian Number Four. He watched the stranger move through the sequence of the movements, seeing for the first time a serious flaw in the man's training. Learning from books, the young man was unable to acquire the proper speed and timing of the individual parts of the form. He also needed instruction in *bunkai* (application), misinterpreting movement number 13 as a middle-inside block instead of the actual downward back fist strike.

Without thinking, Tsutaka walked into the room and began correcting the mistakes. His advice was readily accepted by the young man who soaked it up like a sponge. Once the stranger was executing the movements properly, Tsutaka went back to the doorway and watched the young man practice the correct form over and over again until he flowed through it both gracefully and powerfully.

Without rest, the young man started in on the makiwara, his fists pounding with such force that the vibrations could be felt through the floorboards.

"This strength was not developed in a library," Tsutaka interrupted.

The young man stopped and smiled. "I've strapped several empty canvas mailbags around a telephone pole behind my apartment complex. It may not look much like a makiwara but it sure works good."

The old man smiled, thinking about his first homemade striking board of burlap sacks tied around a tree in the yard of his father's home. He watched as the young man moved to the heavy bag, practicing kicks and thrusts. Tsutaka left him to his training and stepped out of the front door.

If only his other students had been this dedicated, he thought, perhaps things might be different today. To them, it was more of a sport than a way of life. They were more



interested in trophies and rank than skills. In 31 years, he had only promoted nine students to black belt rank, and none of these had earned it in less than seven years. Maybe this was severe, but Tsutaka believed in excellence and mastery of both the physical and spiritual concepts that developed a person into that special entity called a black belt. In his opinion, the modern student lacked the commitment to follow the endless path, preferring instead quick promotions and easy training. They were quitters who would not stay on the path and believe in the "Way".

The pounding of the heavy bag within the dojo was beginning to hammer an ugly realization into Tsutaka's mind. Was he any different from all of those frivolous students who had come and gone from his martial art so quickly? Was he not leaving his art because of disappoint and lack of achievement? Whether it was one year or 31, the result was the same - abandonment of principle and desertion of belief.

Tsutaka turned and looked through the doorway at the young man practicing with the enthusiasm of youth, and could not remember the first time that money and commercialism had dictated what students he would accept or reject. That attitude was not the "Way". It was not the way his teacher lived or the way he was taught to walk the "Path". Somewhere along the way things had changed; he began to look at karate as a business and not *bushido* (the way of the warrior). This young man was the true spirit of karate, and now the spirit had returned.

The old man looked at the warped and faded sign next to the door, once again rubbing his rough fingertips over the cracked and flaking red paint. He suddenly felt like he had 31 years ago when he first nailed it by the doorway; full of excitement to live the way of life he had chosen for himself. He felt young again, ready to practice, ready to train, and ready to teach. He glanced through the door at the young man inside, a man who had re-taught Tsutaka something he never realized he had forgotten. Lacking proper instruction, this young man had taught himself; lacking equipment, he had made his own; lacking a place to train, he practiced outdoors. The reward of his art was not in final achievement, but rather in the course of a simple continuance toward never-attainable perfection. Tsutaka looked at the young man and saw a fellow student, someone he could help along the "Way", just as the young man had helped him.



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The old man looked into his dojo with a new sense of pride and respect. Pulling the cardboard "Out of Business" sign down, crumpling it between his hands, he walked inside. His step was light, his heart was happy. Once again, he was following...the endless path.