



RyuBuKan Dojo Student Handbook

January 2017

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RyuBuKan Dojo
Student Handbook



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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 marital 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: Students receive instruction in Okinawan Karate and ancient weapon arts known as Kobudo, and in the basics of Small Circle Jujitsu. Our Karate practice is based on a curriculum of technique from Okinawan styles called Shuri-Te, Naha-Te, and Tomari-Te. 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 Yamanni-Ryu as taught by Silvan *Sensei* and his teacher, Oshiro Toshihiro *Sensei*.



2.2 Instructor's Resume: Pedro J. Bernardy

Martial Arts Background: I began formal martial arts training in 1973 with George Dillman in the style known 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 Ryukyu culture; 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.

After gaining black belt ranking in Okinawan arts I sought to gain a greater appreciation of related disciplines. I studied Japanese Karate, Calligraphy, Tea Ceremony and language. I also trained in martial arts from other cultures including Chinese Kenpo, Korean Tae Kwan Do and Tang Soo Do, and Filipino Eskrima. 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 am honored to have friends and mentors that include Oshiro Toshihiro, Professor Wally Jay, Matayoshi Shinpo, Nakamura Yoshio, and Shinzato Katsuhiko. In 2010 I began serious study of Hunyuan Tai Chi to further my understanding of this influence on the Okinawan martial culture.

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 *Student 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: _____



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Please complete and return to your instructor at next class meeting



3.0 Martial Arts History (condensed version)

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 jujitsu, 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 own knowledge and experience.



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4.0 General Rules & Information

4.1 Class Times

Classes are held two times weekly for members 16 years of age and older:

Tuesday and Thursday
6:30 PM - 8:00 PM

4.2 Class Fees

- **Group Classes: \$90/month**
- **Private Lessons: Available upon request**

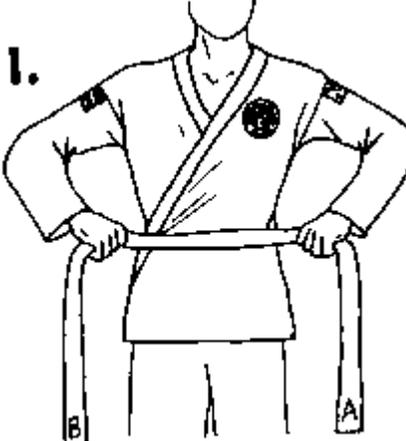
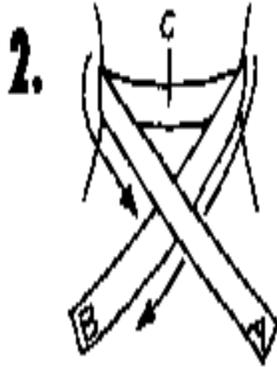
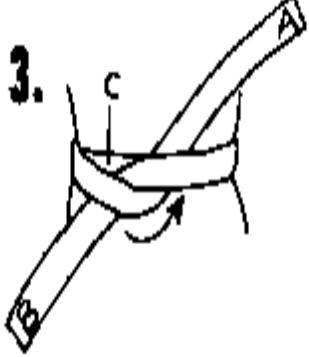
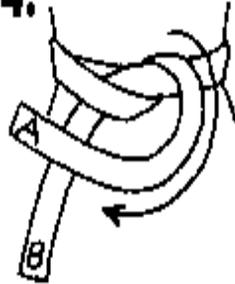
4.3 Class Locations:

Renaissance ClubSport
2805 Jones Road
Walnut Creek, CA 94597
(925) 938-8700

- 1. Monthly fees are due on the first of each month.**
- 2. Rank advancement fees will be announced when testing is scheduled. These fees are in addition to monthly dues and due in advance of the test date.**
- 3. Students are expected to maintain a consistent attendance record and advised to achieve an average of two classes per week.**



4.4 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. Don't 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. **Don't 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 6th kyu rank without permission. Fooling around can result in injuries and is absolutely prohibited.**
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 have to temporarily discontinue your training.**



6.0 Ranking Requirements (Note: These requirements may change at the discretion of the senior instructor.)

6.1 Yellow Belt (7th Kyu)

I. Exercises

II. Kihon

- a) Blocks
- b) Hand Strikes
- c) Kicks
- d) Stances
- e) Basic Break falls (Ukemi)

III. Kata

- a) Fukyugata Ichi
- b) Fukyugata Ni
- c) Kicking Kata One

IV. History

- a) Describe origins of karate
- b) Name three karate masters
- c) Name three martial arts

V. Terminology & Culture

- a) Count to ten in Japanese
- b) Define three Japanese or Okinawan language terms used in class
- c) Define the name RyuBuKan



6.2 Blue Belt (6th Kyu) (Note: These requirements may change at the discretion of the senior instructor.)

Exercises

- a) Iron Man minimum score of 100

II. Kihon (Single and combinations)

- a) Blocking
- b) Hand Strikes
- c) Kicking
- d) Footwork
- e) Stance Patterns
- f) Basic and intermediate Break falls (Ukemi)

III. Kata

- a) All subjects from previous rank
- b) Pinan Shodan
- c) Pinan Nidan
- d) Pinan Sandan
- e) Pinan Yondan
- f) Pinan Godan
- g) Kicking Kata Two

IV. History

- a) All subjects from previous rank
- b) Define the term “Martial Arts”
- c) Describe differences between karate and other martial arts
- d) Name three masters/originators of martial arts

V. Terminology & Culture

- a) Define four terms used in class
- b) Explain three formalities used in class

VI. Kumite

VII. Self-defense

- a) Blue belt techniques
- b) Demonstrate three applications from kata



6.3 Green Belt (5th Kyu) (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

- a) Iron Man minimum score of 150
- b) Lead class in Warm-up Drills

II. Kihon (Single, combinations, movement)

- a) Blocking
- b) Hand/Arm Strikes
- c) Kicking/Leg Strikes
- d) Footwork/biomechanics
- e) Stance Patterns
- f) Basic and intermediate Break falls, standing and squatting postures

III. Kata

- a) All subjects from previous rank
- b) Naifanchi Shodan
- c) Ananku
- d) Tensho
- e) Sanchin

IV. History

- a) Present written account of martial arts research. Minimum of two, double-sided pages

V. Terminology & Culture

- a) Demonstrate basic conversational skills in an Oriental language
- b) Describe an Oriental art not associated with martial arts

VI. Kumite

- a) Sparring against single and multiple partners

VII. Self-defense

- a) Green belt techniques
- b) Unrehearsed attack & defense



6.4 Green w/Brown Stripe Belt (4th Kyu) (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

- a) Lead class in Warm-up drills
- b) Iron Man minimum score of 175

II. Kihon (Single, combinations, movement)

- a) All subjects from previous rank
- b) Demonstrate power against bags
- c) Advanced Footwork
- d) Stance Patterns
- e) Basic, intermediate, advanced Break falls

III. Kata

- a) All subjects from previous rank
- b) Wanshu
- c) Rohai
- d) Wankan
- e) Demonstrate three techniques from kata and their applications

IV. History

- a) Present written report of a martial arts book. Minimum of three, double-spaced pages

V. Terminology & Culture

- a) Demonstrate conversational skills in an Oriental language
- b) Describe two Oriental arts not associated with martial arts

VI. Kumite (optional)

- a) Sparring against single and multiple partners

VII. Self-defense

- a) Green belt techniques
- b) Unrehearsed attack & defense



6.5 Brown Belt (3rd Kyu) (Note: These requirements may change at the discretion of the senior instructor.)

I. Exercises

- a) **Lead class in Warm-up drills**

II. Kihon (Single, combinations, movement)

- a) **All subjects from previous rank**
- b) **Demonstrate one minute of continuous movement**

III. Kata

- a) **All subjects from previous rank**
- b) **Passai Sho**
- c) **Favorite Kata**
- d) **Demonstrate five kata applications with partner**

IV. History

- a) **Present written report of a martial arts book. Minimum of three, double-spaced pages**

V. Terminology & Culture

- a) **Demonstrate conversational skills in an Oriental language**
- b) **Describe two Oriental arts not associated with martial arts**

VI. Kumite

VII. Self-defense

- a) **Brown belt techniques**
- b) **Unrehearsed attack & defense**



7.0 Kata Descriptions (written by GoJu-Ryu karate teacher, Higaonna Morio)

A *kata* is a pattern of movements, which contains a series of logical and practical attacking and blocking techniques. In each *kata* there are certain set or predetermined movements which the student can practice alone, without a partner. These *kata* have been created by previous masters after many years of research, training, and actual combat experience.

The applications of the techniques in these *kata* have evolved from and have been tested in actual combat. In this way each *kata* has been improved and refined, and has evolved into the *kata* we practice today. Because of the time and the *kata's* complex evolution it is impossible to trace the exact development that the *kata* underwent, but it is known that the old masters studied the combative techniques and movements in the fighting between animal and animal, animal and man, and man-to-man. They also studied the physiology of the human body and its relationship to combat. They took into account such factors as the circulation of the blood in a twenty-four hour day, the vulnerability of the vital points in relation to the time of day, other cyclic laws of nature such as the rising and setting of the sun, and the rise and fall of the tides. All of these elements are incorporated into the *kata*.

The purpose for developing *kata* also varied with the times and with the people who developed them. For example, in China over 1600 years ago *kata* was developed and practiced for the purpose of self-defense, whereas the Buddhist monks would practice *kata* for the purpose of strengthening the spirit as well as the body.

The true meaning and spirit of karate are imbedded in the *kata* and only by the practice of *kata* can we come to understand them. For this reason, if we change or simplify the *kata* either to accommodate the beginner or for tournament purposes, then we also will have lost the true meaning and spirit of karate. In karate there is no first attack. Every *kata* begins with a defensive movement, which exemplifies this spirit. Not only is there no first attack, but the best defense is to avoid the fight altogether. That is why it is said that karate is the art of a wise man.

To practice the *kata* correctly every movement must be repeated over and over again. Only through constant repetition can the techniques become reflex action. Fortunately to that end, an important aspect of *kata* is that it can be practiced alone, anytime and anywhere. When *kata* is performed by a well-trained person, its dynamic power and beauty of movement become almost aesthetic in quality.

Many of the *kata* names are Chinese numbers symbolizing Buddhist concepts. For example, *Suparinpei* (the number 108 in Chinese) has a special significance in Buddhism. It is believed that man has 108 evil passions, and so in Buddhist temples on December 31st, at the stroke of midnight, a bell is rung 108 times to drive away those spirits. The number 108 in *Suparinpei* is calculated from 36×3 . The symbolism of the number 36 is given in the explanation of *Sanseru* which follows. The number 3 symbolizes past, present and future.

Sanseru, written in Chinese characters, is the number 36. Symbolically it is calculated from the formula 6×6 . The first six represents eye, ear, nose, tongue, body, and spirit. The second six symbolizes colour, voice, taste, smell, touch, and justice.

Sepai, similarly, is the number 18. It is calculated from 6×3 . The six here is the second six of *Sanseru*. The three represents good, bad, and peace.

The four *kata*, *Gekisai Dai Ichi*, *Gekisai Dai Ni*, revised *Sanchin*, and *Tensho* are relatively new, having been created by Miyagi Chojun Sensei. *Gekisai Dai Ichi* and *Dai Ni* were developed by Miyagi Sensei in order to popularize karate among young people. These two *kata*, performed with exaggerated movements, are relatively easy to understand.

Miyagi Chojun Sensei's *Sanchin*, preserves the essence of Higaonna Kanryo Sensei's *Sanchin*, of which it is a variation. Miyagi Sensei developed it particularly to balance the former one. Its performance requires a different use of the muscles, leading it to a more symmetrical development. This is important for optimum use of the body, and especially in the prevention of injury to the back and other areas. A detailed explanation of *Sanchin* will be given later.

Whereas *Sanchin kata* can be considered an aspect of the *go* (hard) of *Goju*, *Tensho kata* represents the *ju* (soft). One of the purposes of *Tensho kata* is concentration on shifting focus points while performing the soft hand movements. Moreover, within these soft hand movements tremendous power is generated.



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7.1 KARATE KATA

Kihon (Basic)

Fukyugata Ichi
Fukyugata Ni

Naha-Te

Tensho
Sanchin

Renshu (Training)

Kicking Kata One
Kicking Kata Two

Shuri-Te

Pinan Shodan
Pinan Nidan
Pinan Sandan
Pinan Yondan
Pinan Godan
Naifanchi Shodan
Naifanchi Nidan
Naifanchi Sandan
Ananku

Wankan
Matsumura no Kusanku
Kusanku Sho
Kusanku Dai
Kyan no Chinto
Itosu no Chinto
Wanshu
Gojushiho
Arakaki no Sochin

Rohai
Passai Sho
Passai Dai
Tomari no Passai
Passai Gwa (Koryu Passai)
Chantanyara no Kusanku



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7.2 KOBUDO KATA

Bo

Choun no Kun
Shuji no Kun Sho
Shuji no Kun Dai
Choun no Kun Sho
Choun no Kun Dai
Sakugawa no Kun
Ryubi no Kun

Tonfa

Kihon Kata Ichi
Tonfa Ni

Kama

Kihon Kata Ichi
Kuda no Kama Ichi

Sai

Kihon Kata Ichi
Kihon Kata Ni
Matsumura no Sai
Kyan no Sai
San Chu Sai

Nunchaku

Nunchaku Ni

Tanbo

Kuda no Ni Tanbo



8.0 Self-defense Technique Descriptions

8.1 Blue Belt (6th Kyu)

1. Front Kick: Elbow Defense A, B
2. Punch: Parry Block – Stretch Block – Palm Heel
3. Punch: Back Knuckle A, B, C
4. Punch: Reinforced Technique
5. Punch: Elbow Block – Back Knuckle

8.2 Green Belt (5th Kyu, 4th Kyu)

1. Front Kick: Stepout
2. Front Kick, Punch: Plant – Punch A, B
3. Punch: Beginning of Passai w/Elbow Strike
4. Left-Right Punch: Inside Block – Shuto Strike – Elbow
5. Punch, Front Kick: Footwork A, B, C

8.3 Brown Belt (3rd Kyu, 2nd Kyu, 1st Kyu)

1. Front Kick: Takedown
2. Punch: Parry Block – Knee Strike – Arm Break
3. Double Punch: Pinan Godan Block & Throw
4. Punch: Seisan Break – Palm – Elbow
5. Punch: Simultaneous Block & Punch

8.4 Black Belt (1st Dan)

1. Punch: Reverse Shuto Block – Back Knuckle
2. Double Punch: Shuto Flick – Footwork – Combination Block
3. Punch: Gojushijo Block - Punch – Elbow
4. Punch: Hammer Block – Footwork – Gojushijo Block – Punch – Knee Stomp
5. Punch: Inside Block – Circle Block – Footwork – Punch – Knee Stomp



9.0 Takedown Descriptions

1. Front Kick, Knee Push Lock
2. Roundhouse Kick, Figure-four Leg Lock
3. Side Kick, Stomp Knee Break
4. Spin Back Kick
5. Back Knuckle, Dragon Choke
6. Drop Roundhouse
7. Stomp Sweep
8. Foot Throw Lock, Half-Boston Crab
9. Front Leg Sweep – A, B, C
10. Lunge Punch, Rear Leg Sweep
11. Shuffle
12. Tackle
13. Brown Belt Front Kick
14. Front Kick Base
15. Single Leg, Leg Pin
16. Spin Back Knuckle A, B
17. Shuto Block with Shuto Strike
18. Travis Roll
19. Iron Broom
20. Scissors A, B



10.0 Complex Stance Patterns

1. Back Knuckle – Kick – Punch
2. High Block – Middle Block – Low Block – Punch
3. Hammer Fist – Punch – High Block – Close Punch – Outside Block – Punch
4. Back Knuckle – Punch – Outside Block – Kick – Punch
5. High block – Close Punch – Outside Block – Punch – Low Block – Ridge Hand
6. Kick – Ridge Hand – Close Punch – Elbow



11.0 Jujitsu Technique Descriptions

11.1 Basic Joint Locks

1. Index Finger Lock
2. Finger Locking Exercise
3. Index Fingertip Lock
4. Index Finger Lock to Index Fingertip Lock Exercise
5. Lying Index Finger Lock
6. Two-hand Wrist Lock Throw
7. Reverse Wrist Lock
8. False Handshake into:
 - a. Wrist Lock
 - b. Regular Arm Bar
 - c. Shoulder Arm Lock
9. Wrist Lock-Reverse Wrist Lock Exercise
10. Chest Shove – Elbow Lock
 - a. All Finger Lock
 - b. Chest Shove Hand and Elbow Lock
 - c. Chest Shove Elbow Lock
11. Chest Reverse Arm Bar
 - a. Chest Shove Reverse Arm Bar
 - b. Chest Shove Reverse Elbow Arm Bar



12.0 Kicking Technique Descriptions

12.1 Basic Kicks

1. Front Kick
2. Roundhouse Kick
3. Side Kick
4. Back Kick
5. Hook Kick
6. Outside Crescent Kick
7. Inside Crescent Kick
8. Twist Kick
9. Hammer Kick

- All kicks should be practiced from standing, sliding, jumping and spinning positions, from each basic stance, and in combination with other kicks, upper body techniques and footwork.

12.2 Sample Kicking Combinations

1. Outside Crescent/Spinning Side (Same leg)
2. Front Kick/Step spinning Twist (Same Leg)
3. Inside Crescent//Hook (Same Leg)
4. Hook/Roundhouse (Same Leg)
5. Sliding Hook/Spinning Roundhouse (Both Legs)
6. Jump Front/Jump Roundhouse (Both Legs)



13.0 Hand Technique Descriptions

13.1 Basic Hand/Arm Strikes

1. Closed Fist
2. Leopard Fist
3. Index Knuckle
4. Middle Knuckle
5. Crane Fist
6. Snake Fist
7. Knife Hand
8. Ridge Hand
9. Palm Heel
10. Claw Fist
11. Upward Elbow
12. Downward Elbow
13. Inside Elbow
14. Outside Elbow
15. Bent Wrist
16. Back Knuckle

All strikes should be practiced from both sides of the body using varied sequences, footwork and targets.



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14.0 Martial Arts Terminology/Dictionary

Martial Arts Dictionary

Japanese to English

Counting

Ichi	One
Ni	Two
San	Three
Shi	Four
Go	Five
Roku	Six
Shichi	Seven
Hachi	Eight
Ku	Nine
Ju	Ten

A

Age	Rising.
Age tsuki	Rising punch.
Age uke	Rising block.
Anaku	Karate form originated by Kyan Chotoku <i>Sensei</i>
Arakaki no Sochin	Karate form practiced in Shorin styles
Ashi	Foot/leg.
Ashi guruma	Leg wheel.
Ashi hishigi	Leg crush.
Ashi kubi	Ankle.
Ashi kubi hishigi	Ankle crush.
Ashi waza	Foot techniques.
Atemi	Striking.
Atemi waza	Striking techniques.

B

Bo	Staff (long).
Bojitsu	Staff techniques (long).
Bunkai	Application of form.
Bushi	Warrior class of Japan.
Bushido	Way of the warrior.
Bujutsu	Fighting arts of the warrior class of Japan.



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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

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.



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Gyaku tsuki
Gyakyu juji jime

Reverse punch (opposite hand and leg).
Reverse cross choke.

H

Hachi
Hachiji dachi
Hachimachi
Hadake
Hadake jime
Hadari
Haishu
Haishu uchi
Haisoku
Haisoku geri
Haito
Haito uchi
Hajimae
Hane
Hane goshi
Hane makikomi
Hangetsu dachi
Hara tsurikomi ashi
Harai
Harai goshi
Heisoku dachi
Hidari
Hiji
Hishigi
Hittsui
Hittsui geri
Hiza guruma
Hon
Honbu

Eight. See also *Counting*
Open leg stance.
Towel used as a headband.
Naked.
Naked choke/strangle.
Left.
Back of the hand.
Back hand strike.
Instep.
Instep kick.
Ridge hand (first knuckle of thumb and side of hand).
Ridge hand strike.
Begin.
Spring.
Spring hip throw.
Springing winding throw.
Hourglass stance.
Lift-pull foot sweep.
Sweep.
Sweep hip throw.
Attention stance.
Left (side).
Elbow strike (upward, downward, forward, rear).
Crush.
Knee.
Knee strike (upward, side).
Knee wheel.
Fingers. See also *Gohon*
Headquarters.

I

Ichi or Sho
Ippon
Ippon ken (tsuki)
Ippon kumite
Ippon Seoi Nage
Irimi waza

One. See also *Counting*
Full point in a contest.
One knuckle fist.
One step sparring.
One-armed shoulder throw.
Entering techniques.



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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. <i>Juji gatame, juji uke.</i>
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.
Kake	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. <i>Nage no kata.</i> 2. Shoulder. <i>Kata guruma.</i>
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 <i>Ne-waza.</i>
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.



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Ki	Vital energy.
Kiai	Shout or yell with vital energy (<i>ki</i>).
Kiba dachi	Horse stance.
Kime	Focus.
Kitsukai	Attention.
Ko	Minor.
Kodokan	Headquarters of Judo in Japan. Literally, "school for studying the way".
Koko uchi	Tiger mouth strike.
Kokutsu dachi	Back stance.
Komi	Pulling.
Koshi	1. Hip. 2. Ball of the foot.
Koshi guruma	Hip wheel throw.
Koshi jime	Hip choke.
Koshi waza	Hip techniques.
Kosoto gakae	Minor outer hook.
Kosoto gari	Minor outer reaping throw.
Kouchi gari	Minor inner reaping throw.
Ku	Nine. See also <i>Counting</i>
Kubi	Neck.
Kumikata	Methods of holding.
Kumite	Sparring.
Kusanku	Advanced karate form named for Chinese originator
Kusarigama	Sickle with a rope or chain attached.
Kusho	Vital points of the body.
Kuzushi	Unbalancing (eight directions).
Kyu	Grade under black belt; 10 th kyu is the lowest and 1 st the highest.
Kyusho	Vital point.
Kyusho-jitsu	Pressure point strikes.

L

M

Ma-ai	Distance.
Mae	Front.
Mae geri	Front kick.
Mae geri keage	Front snap kick.
Mae geri kekomi	Front thrust kick.
Mae tobi geri	Jump front kick.
Maki	Wrapping.
Maki geashi	Wrapping reversal.
(Soto) maki komi	Outside wrapping pulling.
(Soto) maki komi harai	Outside wrapping pulling sweep.
Makiwara	Punching board.
Matae	Stop.
Mawashi geri	Roundhouse kick.
Mawashi tsuki	Roundhouse punch.
Migi	Right (side).
Mikazuki	Crescent.
Mikazuki geri	Crescent kick.



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Mikazuki geri uke
Moro
Morote
Morote seoi nage
Morote tsuki
Morote uke
Moro ubi tori
Mudansha
Mune
Muni gatame
Mushin

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
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

Flowing block.
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.



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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. |



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Sode tsuri komi goshi
Soto
Soto age uke
Soto makikomi
Soto mikazui geri
Soto shuto
Soto ude uke
Sukui nage
Sumea gaeshi
Sumi otoshi
Sute
Sutemi
Sutemi-waza

Sleeve lifting pulling hip throw.
Outside (of opponent's stance).
Outer upper block.
Outer winding throw.
Outer crescent kick.
Outside knife-hand block.
Outside forearm block.
Scooping throw.
Corner reversal.
Corner drop.
Sacrifice.
Sacrifice or roll.
Sacrifice techniques.

T

Tachi-waza
Tai otoshi
Tameshiwari
Tanden
Tani otoshi
Tanto
Tate tsuki
Te
Tensho
Teisho
Teisho tsuki
Teisho uchi
Teisho uke
Teiji dachi
Tekubi
Tekubi tori
Tettsui
Te-waza
Tomoe nage
Tonfa
Tori
Torite
Tsuki
Tsuki waza
Tsukuri
Tsuru
Tsuru goshi
Tsuru komi goshi
Tuite

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.
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

Inner; or, Strike.
Special disciple.
Repeated practice of throwing techniques.
Inner thigh throw.



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Uchi waza	Striking techniques.
Ude	Forearm.
Ude gatame	Forearm arm-bar.
Ude tori	Forearm pull.
Ude uki	Forearm block.
Uke	Block (<i>Age uke</i>); or, Attacker, to whom techniques are done.
Ukemi	Falling and rolling exercises.
Ukemi waza	Falling techniques.
Uki	Floating.
Uki goshi	Floating hip throw.
Uki otoshi	Floating drop.
Uki waza	Floating throw.
Ulna	(<i>English</i>) Bone on little-finger side of wrist.
Ulna press	Straight arm bar with wrist on opponent's elbow.
Ura	Back or flip side.
Uraken uchi	Back fist strike.
Ura nage	Back throw.
Ura tsuki	Flip side punch.
Ushiro	Rear.
Ushiro geri	Back kick.
Ushiro goshi	Back hip throw.

V

W

Wakare	Separation.
Wankan	Shorin-Ryu karate form
Wanshu	Shorin-Ryu karate form
Waza	Technique.

X

Y

Yama	Mountain.
Yama bushi	Mountain warriors.
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.



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Yoko tobo geri
Yoko wakare
Yubi
Yubi tori
Yudansha

Jump side kick.
Side separation.
Finger.
Finger pull.
One who is a black belt

Z

Zazen
Zen
Zenkutzo dachi

Sitting meditation.
1. Buddhist sect.
2. Religious meditation.
Front stance.



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

14.1 “The Endless Path” - contributed by Pedro Bernardy

THE ENDLESS PATH

By

John Richard Derose

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 well."

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



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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.

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.