



Japan Karate Association of
New Mexico
&
New Mexico Karate
Association

Student Handbook

THE ORGANIZATION	2
THE INSTRUCTOR.....	4
MEMBERSHIP DUES	5
GETTING STARTED	6
STANCE FINDER™.....	8
DIFFERENT KINDS OF MARTIAL ARTS	9
HISTORY OF KARATE.....	9
PHILOSOPHY OF KARATE	11
MAKING A DECISION.....	19
WHAT IS KARATE-DO?.....	9
WHO IS KARATE-DO FOR?.....	6
WHAT IS A SENSEI?.....	20
WHAT IS THE DOJO?	20
WHAT IS A KARATE-GI OR DO-GI?.....	20
THE BELT.....	21
THE PATCH.....	24
KARATE MANNERS AND ETIQUETTE	24
EMPTY YOUR CUP	27
HAVE TWO FACES	27
FOLLOW THE DOTS.....	27
THREE AGREEMENTS.....	29
PREVIEW, VIEW, REVIEW	29
CLASS DESCRIPTIONS.....	30
GENERAL CLASS PROCEDURES	30
WARMING UP	34
KIAI	37
HOW TO BREATHE	37
HOW TO WATCH.....	39
STANCES.....	40
BLOCKING.....	40
KICKING.....	41
PUNCHING.....	41
TIMING	42
KUMITE {COO-ME-TAY} (SPARRING)	44
KATA {CAH-TAH}.....	45
ZANSHIN	47
ENHANCING YOUR TRAINING	48
ITEMS AVAILABLE THROUGH NMKA.....	50
JAPANESE TERMS/PHRASES	51

WELCOME TO THE NEW MEXICO KARATE ASSOCIATION!

This handbook is intended to accompany classes taught at the New Mexico Karate Association (NMKA) dojo in Albuquerque, NM. It provides information and is also a workbook to aid the karate-ka (karate student) in his or her endeavors.

The purpose of this handbook is to help you understand the Japanese culture and Japanese Martial Arts. Many people think of martial arts as a way of self-defense, but self-defense is only a by-product of true karate training. True karate training takes place when the student practices diligently every day, and tries to apply karate to everyday life. Karate can teach positive ways for living, conducting business, playing sports and nearly every other facet of life.

To enjoy training, it is important to understand training. The classes and this handbook will help to provide a clearer picture of what karate-do is and what it can do for you.

I was born in Kumamoto and raised in Miyazaki Kyushu Island, Japan. Kyushu is located in the southern part of Japan and is well known as a martial arts island. As a Japanese native, I grew up in the culture that karate comes from, a culture that is deeply rooted in the martial arts tradition. I want to share this tradition with Americans so they can understand *true* karate better. I have been studying and teaching karate since 1980. Since there are few Japanese instructors in the U.S., there is no one in this area who can teach Japanese martial arts and karate-do as I can.

What follows is what I want to teach over the course of your studies. Limited class time prevents me from covering all of the subjects in the depth that I would like. Therefore, use this handbook to complement your class training and use it as a reference to help you remember and apply what is taught.

Good Luck in your studies and I hope you enjoy your training.

THE ORGANIZATION

Shotokan Karate-do

Master Gichin Funakoshi is the father of modern karate-do. He brought karate to Japan from Okinawa. *Shoto* is Master Funakoshi's pen name and *kan* means place or house. Therefore Shotokan refers to the karate-do that was taught by Master Funakoshi.

There are 4 major styles of karate in Japan: Shotokan, Wado, Goju and Shito. In addition to these, there are also full-contact styles such as Kyokushin, Shorinji Kenpo styles, Isshin Ryu and many other styles of martial arts.

New Mexico Karate Association (www.stancefinder.com)

The New Mexico Karate Assoc. Inc. is a non-profit corporation formed under the laws of the state of New Mexico. Therefore, dues are exempt from New Mexico Gross Receipts tax; however, it is not a charitable organization, and donations and dues are not tax deductible.

Once you join the club you are a member of the NMKA, which leases the space, maintains the dojo, and employs Mr. Nagatomo, the Chief Instructor. Mr. Nagatomo is available for private instruction, for an additional fee. The NMKA is affiliated with the Japan Karate Association (JKA) and is the administrative office for JKA/WF America.

A President and Secretary/treasurer who are selected by a Board of Directors run the club. Additionally, the club members elect three directors. Each member votes for one director position according to his or her rank at the time of the election. None of the Officers or Directors is compensated in any way. The meeting minutes of the NMKA are open for inspection at any time by any member. The club depends on the volunteer services of all the members. It is only through the generous donations of time and resources that the NMKA has been able to build a first-class dojo and retain the services of an exceptional instructor.

JKA/WF America

JKA/WF America, founded in 2007, is officially recognized by JKA Headquarters in Tokyo, Japan as a JKA organization. A primary board of three (3) Founding Members, namely Takayuki Mikami, Shojiro Koyama, and Shigeru Takashina will form the Founding Directors and will be empowered to make important final decisions. The Founding Directors named will provide guidance in settling questionable policy and disputes and will assist toward following the rules and regulations of the Japan Karate Association/World Federation of Japan.

A second board, the Operating Board, was established and consists of five (5) members referred to as Operating Directors. They are Messrs. Takayuki Mikami, Shojiro Koyama, Shigeru Takashina, Yasuaki Nagatomo, and Nariman Afkhami. The Operating Board will be in place for the period of one year from the date of this meeting. During this one-year period, this board will work together with all members to establish new regions. Each region will then appoint a regional representative who will join a yet to be established Regional Board of Director. Ultimately the Regional Board of Directors will reflect the choices made by each region in the election of their respective representatives.

THE INSTRUCTOR

Yasuaki Nagatomo {Yah-sue-ah-key Nah-gah-toe-moe} is the chief instructor of NMKA. He began studying karate in college in 1980 and came to the Albuquerque from Miyazaki, Kyushu Japan in 1986. Sensei (teacher) Nagatomo has been teaching karate-do since 1986 and is the founder of the current JKA of New Mexico and NMKA. Sensei Nagatomo holds a 6th degree black belt and is on the Operations Board of JKA/WF America. Some of his achievements are:

- Member of the U.S. National Team since 1992
- Kumite Champion and Grand Champion, 1998 Master Camp, Pennsylvania
- 1st place in team kumite (sparring) and 2nd place in team kata (form) at the 1997 Pan-American Games in Mexico City
- U.S. team member 1st place team kumite, Pan-American Mexico City, Mexico, 1997
- Kumite Champion, Master Camp Goodwill Tournament, Pennsylvania, 1997
- In 1996, one of the top 16 competitors at the 6th World Shoto Cup competition in Japan
- Kumite Champion, Western States Karate Championship, Phoenix AZ, 1996
- Kumite Champion, Master Camp Goodwill Tournament, Pennsylvania, 1996
- Mountain States Team 1st place kumite, U.S. ISKF Nationals, Santa Rosa, Ca, 1995
- Kata Champion, Western States Karate Championship, Phoenix AZ, 1995
- Grand Champion, 1st place kata, 1st place kumite, Mountain States Regional tournament, Greeley, CO 1995
- Competed in the 5th World Shoto Cup in Philadelphia, 1994
- U.S. team member 1st place team kumite, Pan-American Games, Canada, 1993
- Kata Champion and Grand Champion, 1st place team kumite, 2nd place individual kumite, Western States Karate Championship, Phoenix AZ, 1993
- Kumite Champion and Grand Champion, Western States Karate Championship, Phoenix AZ, 1992
- 1st place team kumite and 2nd place individual kumite, U.S. ISKF National Tournament, Anchorage Alaska, 1992
- Kumite Champion, Western States Karate Championship, Phoenix AZ, 1990
- U.S. Team member, 2nd World Shoto Cup in England, 1988

Sensei Nagatomo has been interviewed many times by KRQE-13 for sports segments. He also has been featured several times in articles in the Albuquerque Journal, the Albuquerque Tribune and his victories in competition have been featured in Black Belt magazine.

In addition to teaching and competing, Sensei Nagatomo is the inventor of the Stance Finder™, a unique training aid.

MEMBERSHIP DUES

Dues are prepaid monthly to the NMKA and must be received by the 25th of each month. There is a late fee for students who pay after the due date. If you are unable bring your dues to class, please mail them to the dojo at 5701 Carmel Ave. Suite B Albuquerque, NM 87113. Dues are not prorated or refunded. If you have any difficulty paying your dues please call Sensei at 256-0700.

Students must pay the full amount of dues each month even if they plan to go on vacation or will be gone for several weeks. Students who do not pay dues for one month or more will lose their NMKA membership and must pay a re-enrollment fee. Also, a student who is gone from training for more than a month may not be allowed to test for an additional 3 months. (For Dan exam: this period will extend one full year.)

Policy for Leave of Absence/Resignation

A member is expected to continue paying dues until he/she resigns or is otherwise given a leave of absence. The maximum time for a leave of absence is two months, and students who take a leave of absence must pay half of their normal dues. (Exceptions can be made for medical leave of absences) Students who take a leave of absence also may be subject to a reduction in rank.

If a member is injured and unable to train, he/she is strongly encouraged to watch classes, not to apply for a leave of absence.

WHO IS KARATE-DO FOR?

Karate-do is open to all individuals, regardless of their present physical condition or age. Conditioning will improve gradually through training and students are encouraged to progress at their own rate. Students are expected to expand their physical limits and increase their level of accomplishment, while at the same time using self-control to prevent over-training which leads to injury. Since the effects of practice are cumulative, practice every day, even if only for a few minutes. We all need to improve every day mentally and physically.

The kinds of people who study karate-do and their reasons for doing so are as varied as each individual. However, there are four general categories:

1. Competition Karate

Since there are tournaments in traditional karate, there is the possibility of being a competitor on a local, regional, national and international scale. This person should train very hard and have frequent attendance, at least 5 times a week. This person should take every test to progress as quickly as possible.

2. Karate for Health and Exercise

Many people study karate for health and exercise reasons and are not concerned with progression of rank. These people should enjoy karate-do and not compare themselves with the student who trains to compete. This person should attend 3 times a week.

3. TRADITIONAL KARATE

This person is taking karate for more than just physical benefit. He or she wants to learn about eastern philosophy and culture along with the old style of karate-do. People seeking self-discipline also fall into this category. This person should attend 3 times a week.

4. KARATE FOR SELF-DEFENSE

This person enrolls in karate in order to defend himself. However, self-defense is only a by-product of true karate training. Many children and women take karate for this reason. This person should attend 3 times a week.

Regardless of your reason for learning karate, you have to learn with the right attitude and apply it to your life.

GETTING STARTED

- You will need the following to start your training at NMKA:

-
- White karate GI and JKA of NM patch
 - Jump rope

STANCE FINDER™

Stance Finder™ is a very unique sports device that can help you to learn a variety of sports, especially karate. The Stance Finder™ consists of Velcro® adjustable cuffs and adjustable, couple straps. It is recommended that you have two sets—one for your legs and one for your arms. To improve your skill, you need to know what you are doing wrong; otherwise you never can fix it. Stance Finder™ will help you to see what you are doing wrong. Stance Finder™ shows you the correct line (direction) your legs and arms should follow and the correct distance when moving into your next stance.

The Stance Finder™ was invented for not only Shotokan or karate practitioners but also for anybody who participates in any active sport. Golf and tennis are excellent examples of sports that can benefit from using the Stance Finder™.

Good athletes have good form; poor athletes have poor form. Good athletes practice each movement precisely. By using the Stance Finder™ you can find the secrets of good form and therefore practice each movement more precisely. Stance Finder™ will help you to understand the mechanics of your body. You can use it on almost any part of your body to show how far you should expand and contract during each movement.

Of course, most every one desires to perform like a professional. But in reality there are only a handful people actually become a professional. You do not *need* to be a pro but you can achieve your goal of performing like one and Stance Finder™ will help you to do this faster.

By using the Stance Finder™ you can find out why you are not performing like the professionals. You can *see* what you are doing wrong and make any necessary changes. Being able to quickly determine what you are doing wrong and correcting it will dramatically reduce the amount of time it takes to become as good as a professional. Using the Stance Finder™ is like have a personal coach with you whenever you practice. The Stance Finder™ is the secret of sports. Try it for yourself. Your performance will improve.

To learn about the Stance Finder™ see Sensei Nagatomo

The following items will also help you to get started:

- Stance Finder™
- Video tapes #1(Heian 1,2 & 3) and #2(Heian 4,5 & Tekki 1)
- Best Karate Books #1,2 & 5

UNDERSTANDING KARATE-DO WHAT IS KARATE-DO?

Karate-do {kah-rah-tea dough}, the "way of the empty hand", (Kara meaning "empty", te meaning "hand" and do meaning "way") is a path to self development. Karate is best known as a method of self-defense, but self-defense is only a by-product of true karate training. Karate-do develops character through training; the karate-ka (karate student) learns to surmount any obstacle, tangible or intangible.

"The ultimate objective of karate-do lies not in determining who is the winner and the loser, but in the perfection of the character of the participants."

-Master Gichin Funakoshi, founder of modern karate.

To fully develop both physically and mentally in karate-do, students must learn to work together for their mutual benefit. Respect must always be shown to one's training partner and their needs. Respect in sparring means to give your partner strong training that will help to expand their abilities without trying to injure or humiliate. When training with lower ranking students, be respectfully instructive, not condescending. When training with more experienced practitioners, challenge their abilities.

Some people want to learn karate just to become strong or because they think wearing a black belt looks good. Learning only the technical skills and how to be strong and not learning manners can transform an evil person into a dangerous killer.

Learn the way of life of karate-do, not just the technique! We must learn karate-do not only karate.

DIFFERENT KINDS OF MARTIAL ARTS

Sumo	Aikido	Karate-do	Shorinryu
Kendo	Shorinji Kenpo	Shotokan	Iai
Kyudo	Naginata	Wado	Kobudo
Judo	Jukendo	Goju	Koshiki Karate

HISTORY OF KARATE

It is held by recent tradition that some form of fighting art came to Okinawa from China around the 1400s. Okinawa is in the southern tip of the Japanese archipelago called the Ryukyu Islands and had long been subjugated by Japanese samurai and Chinese warlords alike. During these times, it was not uncommon for the rulers, especially the Japanese rulers, to prohibit the populace from bearing arms. Thus, when this "Chinese hand" or kara-te came to the Ryukyus, it gave those who practiced it a means to defend themselves.

"Chinese hand" was taught in secret and handed down to a handful of students from each master. However, this changed at the beginning of 20th century. Gichin

Funakoshi had the good fortune to study under three Okinawan Kara-te masters, and thus, be influenced by the two prevalent kinds of karate, Shorin and Shorei. He fused these two types into one as he taught his students. At this time he decided that “Chinese-hand” should be “empty-hand.” In 1930, he was invited to demonstrate his art before the Emperor Akihito. From then on and until his death he taught in Japan at the request of powerful friends. Master Funakoshi standardized the various katas from both schools of thought, and taught systematically to all, publicly.

Master Funakoshi taught to hundreds of students in his building in Tokyo, and many students took what they learned and started schools of their own. Soon, there were many kinds of karate including some older Okinawan styles. Master Funakoshi always called what he taught karate, so the other styles of karate named his style. Master Funakoshi was an accomplished calligrapher and poet, and wrote under the pen name “Shoto.” So, the other styles called his style “Shotokan” {show-toe-con}, or literally, “the style they do at Shoto's place.”

Our organization is now called the Japan Karate Association (JKA). Among Master Funakoshi's best students was Masatoshi Nakayama, who for many years was the chief instructor of the JKA, the governing body of karate. He wrote the very helpful book, Best Karate. Master Nakayama held the rank of 10th Dan when he passed away in 1987. Master Sugiura who holds the rank of 9th Dan now heads the JKA.

The JKA sends some of the best instructors, who graduated from instructor training, all over the world. This practice has continued to introduce karate to the world.

PHILOSOPHY OF KARATE

Karate is a life long endeavor. Karate is a means to develop oneself physically and spiritually, to develop character, to develop discipline and to instill respect for others. The following are some quotes from karate masters that express the meaning of karate-do.

“Karate-do is attained one step at a time, and so is life. Just train every day and try your best, and the truth will come to you.”—Masatoshi Nakayama

“In the ancient royal capital of Shuri, the tug of war has been a popular sport for centuries...What I learned from observing these tugs of war is that the team that is intent only on winning will usually fail to do so, while the team that enters the contest in order to enjoy the sport without worrying too much about winning or losing will frequently emerge victorious. The observation hold as true for a karate bout as for a tug of war.”—Gichin Funakoshi Karate-Do: My Way of Life

“When I get to heaven, I hope Master Funakoshi doesn’t beat me up for introducing sport karate...But I don’t think he’ll be too upset. He wanted me to spread karate-do around the world, and sport karate has certainly done that.”—Masatoshi Nakayama Conversations with the Master: Masatoshi Nakayama

“...The physical aspects stressed early in training serve to build a knowledge of only physical skills, but in essence the strength of the knowledge becomes the key to further advancement. The most competent karate athlete is the one who realizes that although the development of physical strength and skill is necessary the development of a complete knowledge of karate is of paramount importance. In other words, knowledge of karate, if it is acquired through proper training, always progresses.”—Teruyuki Okazaki The Textbook of Modern Karate

“...I had read something about karate in the newspapers, but I didn’t know much about it, so I decided to sit down and watch for awhile. Very shortly, an old man came into the dojo and began instructing the students. He was extremely friendly and smiled at everyone, but there was no doubt that he was the chief instructor. On that day, I got my first glimpse of Master Funakoshi and karate. I decided that I really liked him and that I would try karate at the next class because, with all my kendo background, it would be easy. At the next class, two things happened which changed my life: First, I completely forgot about kendo, and second, I found that karate techniques were not at all easy to perform. From that day to this, I have never lost the sense of challenge inherent in trying to master the techniques of karate-do.”—Masatoshi Nakayama Conversations with the Master: Masatoshi Nakayama

“One of the most striking features of karate is that it may be engaged in by anybody, young or old, strong or weak, male or female.”—Gichin Funakoshi Karate-Do: My Way of Life

“...What you have been taught by listening to others’ words you will forget very

quickly; what you have learned with your whole body you will remember for the rest of your life.”—Gichin Funakoshi Karate-Do: My Way of Life

“Do means “way” or “path,” and it means that the art is a vehicle for improving human character. What is most important to understand is that this seeking after better character is not a temporary or fleeting goal. It is a life-long process...”—Masatoshi Nakayama Conversations with a Master: Masatoshi Nakayama

“The most important this has been, and will continue to be, the practice of strong fundamental karate for the purpose of physical education, self defense, and spiritual discipline. Karate training is for the development of the individual—emotionally, physically and spiritually.”—Masatoshi Nakayama Conversations with the Master: Masatoshi Nakayama

“The correct understanding of karate and its proper use is Karate-do. One who truly trains in this and actually understands Karate-do is never easily drawn into a fight. Students of any art, clearly including Karate-do, must never forget the cultivation of the mind and the body. To win one hundred victories in one hundred battles is not the highest skill. To subdue the enemy without fighting is the highest skill.”—Gichin Funakoshi

999 Slippers

The story of the 999 slippers is a Japanese story whose moral is one of honesty and perseverance, two qualities that are an integral part of karate.

Once upon a time there was a Japanese fisherman. One day when he was returning from his fishing trip he heard a beautiful sound. He walked along the shore and came upon a hidden beach where the sound was coming from. When he peered around a bush he saw three beautiful angels bathing in the ocean and singing. It was the prettiest sound he had ever heard. As he listened, he saw their flying-kimonos on the ground not far in front of him. The kimonos were just as beautiful as the angels were, very colorful and made of a transparent material. Because the angels and the singing were so beautiful, he couldn't resist, so he took one of the kimonos. He took it home so he could remember the sight and sound of the angels.

When the angels got out of the water and went to put their flying-kimonos on to fly back to heaven, one of the angels couldn't find hers. She asked her friends if they had seen it or knew what had happened to it. They of course did not know and she would be unable to return to heaven without it. So, without her flying-kimono she had to go to each house, knocking on the door and asking "Please sir, have you seen my robe?" and at each house she was told no. Finally, she came to the fisherman's house and said, "Sir, I was bathing in the ocean today and I lost my special kimono and I can not go home until I find it. Please sir, have you seen my special kimono?" The fisherman replied, "No, miss, I have not seen it, I do hope that you find it."

Knowing now that the angel was looking for her flying-kimono, the fisherman knew that he had to hide it so he would not be caught. So, he wrapped the kimono up in very nice paper into a neat package and stored it above the ceiling in his room, knowing that it would be safe from discovery.

Now the angel had been to every house in the village, it was getting dark and she still had not found her robe. So, she went to every house again. When she came to the fisherman's house for the second time, he again told her he had not seen and did not have it. "Here," he said, "Come in, it is already late. You may stay here tonight. This is not your special kimono, but you may wear it and stay here until you do find your robe, and in exchange you may cook my meals and clean my house."

With no other options the angel gladly accepted the offer. Now, you must keep in mind that the angel was very beautiful, and the fisherman was very glad to have her in his home.

Well, as time went on, she continued to look for her flying-kimono, but did not find it. The fisherman loved having the angel in his home, for she was a beautiful woman. Eventually the fisherman and the angel fell in love and got married and had a son. She was beginning to forget where her true home really was. Now she had a husband and a son and was happy with her life.

One day, a few months after her son was born, she was cleaning the house very thoroughly. She was in the bedroom and went to clean above the ceiling and felt a package. "What is this?" she thought. Looking at the package she saw that it was wrapped very nicely. "This must be something very special to be wrapped in such a way." So, she opened it and found that it was her flying-kimono, what she had been looking for all this time. She was very excited because now she could fly again, though she did not understand why her husband had deceived all this time.

She went to Buddha and said, "Buddha!! See, I have found my robe!"

"Then, you must come home to heaven now," Buddha replied.

"But sir, I am married now and I even have a little child. I must be able to stay here so that I can take care of my child."

"No, now that you have found your robe, you must come back to heaven. This is no place for an angel to live."

So, she went back to heaven.

Now, when the fisherman came home, he found his son crying, because he was hungry and there was no one there to feed him. The fisherman could not figure out what had happened to his wife. He called for her and searched for her, but did not find her. He found a nursemaid to feed and care for his son and then continued to look for his wife. Finally he went to his bedroom and found the wrapping that he had wrapped her flying-kimono in. "Oh!" he thought, "She has found her flying-kimono that I hid from her."

Now knowing that she had returned to heaven, he went to Buddha and cried and pleaded to see his wife saying "Buddha, please hear me. I need my wife. I love her. She has a son that she needs to feed. Please, let me see my wife."

Buddha replied, "Why should I let you see her. You took her flying-robe from her so that she could not return. She is where she belongs, in heaven."

Again the fisherman pleaded for his son's sake, because he was still nursing from his mother and needed her milk to survive.

Finally, Buddha answered, "You may see her, but first you must weave 1,000 pairs of slippers."

"I cannot do that," he replied, "I am a fisherman not a weaver." Then he quickly changed his mind and said, "I can do that, I will do that."

By tomorrow morning at 7:00 am," Buddha said.

“7:00 am is impossible,” he said, “I need at least a week.” But Buddha had quietly disappeared.

I will have to stay up all night to weave that many slippers, but I will do it, he thought to himself. It was already beginning to get dark, so there was not much time to complete the task. He collected all the materials that he needed and began weaving the slippers.

Midnight—seven hours left—400 pairs of slippers to go. His hands were beginning to swell.

2:00 am—200 pairs of slippers to go. Now the fisherman was beginning to get very tired, but he told himself he had to keep working so he could see his wife.

4:00 am—100 slippers to go. By now his hands were bleeding. “Now I have plenty of time left to finish the rest of these slippers,” he thought, “So I will rest now and sleep for an hour. That will leave me two hours to finish only 100 pairs of slippers.” So the fisherman fell asleep.

When the fisherman woke, he realized that he had just heard the bell tower ring 6:00 am. He had overslept! He must work very hard to finish 100 pairs of slippers in only one hour. His hands started to bleed again. He worked as fast as he could and at 6:55 am, it was time to leave to meet Buddha, he counted all of the slippers he had made and he had only 999 pairs. The fisherman thought, “What difference does one pair in 1,000 make anyway. Buddha will not notice that I am short one pair. He will understand my effort.” He said this not knowing why Buddha had asked him to make all of those slippers.

When he arrived at the meeting place Buddha asked, “Have you finished all 1,000 pairs of slippers like I told you to do?”

“Yes!” The fisherman replied proudly. Then Buddha told the fisherman to hand them to him, and Buddha stacked the slippers like a staircase that led up to the heavens. Then Buddha said, “Come, climb the slippers so that you may see your wife.”

So the fisherman climbed the slippers and when he got to the top, he could go no further. “Why can I not enter the heavens? I have climbed all of the slippers,” asked the fisherman.

Buddha asked again, “Did you make 1,000 pairs like I instructed you to?”

The fisherman replied, “Yes, I thought I did. I tried my best.” And then the fisherman confessed, “No, I only had time to make 999 pairs because I fell asleep. But, please let me see my wife!”

“No, you may not. I required 1,000 pairs of slippers for you to climb and reach

the heavens. You only made 999 pairs, it is not good enough.” Replied Buddha.

So, the fisherman had to return home unable to see his wife ever again.

What is the moral of this story?

How can you apply it to Karate-do?

Mr. Funakoshi's 20 Principles of Karate

1. In karate, start with a bow and finish with a bow.
2. There is no first attack in karate.
3. Karate is a great assistance to justice.
4. Know yourself first and then others.
5. Spirit first: techniques second.
6. Be ready to release your mind.
7. Accidents come out of idleness.
8. Do not think that you can learn karate only in the dojo.
9. It will take your entire life to learn karate. Karate training is lifetime.
10. Karate-ize everything.
11. Karate is just like hot water. If you do not give heat constantly, it will again become cold water.
12. Do not think you have to win. Think, rather, that you do not have to lose.
13. Move according to your opponent.
14. Victory depends on your ability to tell vulnerable points from invulnerable ones.
15. Consider your opponent's hands and legs, as you would sharp swords.
16. As soon as you leave home for work, think that millions of opponents are waiting for you.
17. Low stance for beginners, natural stance for advanced students.
18. Practicing a kata is one thing and engaging in a real fight is another.
19. Do not forget (1) soft and hard application of power, (2) expansion and contraction of the body, (3) slow and fast speed of techniques.
20. Devise at all times.

If Excuses

The failure to achieve goals is often accompanied by an excuse. It is much easier for many of us to make an excuse for failure rather than taking a close and objective look at ourselves to discover the real reason for the failure. The following is a list of "if excuses." Always strive to achieve your goals. When you do not meet your goal, take a close look and find the reason why, do not simply make an excuse.

- | | |
|--|--|
| If things were different. | If I could start my life over. |
| If I did not care about what other people say. | If I am lucky. |
| If a miracle happens. | If other people do not think I am the enemy. |
| If no one stops me. | If I was a younger. |
| If I had done it before. | If I was born in a rich family. |
| If I was surrounded by good people. | If I had average ability. |
| If I could speak my opinion. | If I used a chance I had. |
| If other people did not disturb me. | If I did not take care my family. |
| If I saved some money. | If my boss evaluates me right. |
| If someone helps me. | If my family understand me. |
| If I lived in big city. | If I started earlier. |
| If I am free. | If I had another personality. |

If I was not fat.
If I could rest.
If I did not fail.
If no one disagrees.
If I married a better person.
If my family saved more money.
If I did not have bad luck.
If it was not true that “you do, you get.”
If I did not lose them.
If I had a different past.
If other people would listen to me.

If my knowledge was well known.
If I did not have debts.
If I know how.
If I did not need to worry about so many things.
If other people were not so stupid.
If I had self-confidence.
If I was not born under bad fortune.
If I did not struggle for so long.
If my neighbors were better people.
If this was my company.

When you spend more time analyzing yourself you will have a less time to make an excuse. Failure always has a reason. When you find the reason you can achieve your goal.

Why is it important to not make excuses?

What are some of the excuses you make?

MAKING A DECISION

As you see from above, karate teaches you to make decisions, not excuses. Sometimes those decisions are good, other times they are not. In karate, when making a decision you must never hesitate. Hesitation can be very dangerous. When you hesitate, you accomplish nothing. Deciding “to do” or “not to do” is a form of hesitation. Start now, not later. Mistakes make you improve; hesitation does not.

Furthermore, “can’t” never accomplishes anything . “Can’t,” means either “won’t” or “I don’t know how.” Instead of saying, “I can’t” say either, “I won’t” or “I don’t know how.” Recognize the difference.

WHAT IS A SENSEI?

Sensei {Sen-say} means instructor or teacher. Sen means before; sei means student. In karate, sensei means a lot. To be a sensei is to achieve the highest respect in martial arts.

There are those who are only a Sensei part-time. Ask yourself if you really want to learn from someone who does not devote all of his time to being a Sensei. When you pick a Sensei, be certain that you respect him. In other words is he a professional? Is he truly committed to teaching you all that he knows and encouraging you to achieve your best? Choose someone that truly wants you to learn and get better. Don't let the location of the dojo be the only factor in making your decision. Just because a Sensei teaches near your home does not necessarily mean that he is the best Sensei for you. Find the best Sensei possible, even if it takes ten years. When you find the Sensei that is right for you, make the most of your search and get the most from your training by studying hard. Your Sensei can make all the difference. Searching for a Sensei for one year and then training with that person for ten years could be equivalent to searching for the right Sensei for ten years and training for one.

Just as a good dojo does not require you to sign a contract a good Sensei does not require a contract. A Sensei who is not good or truly committed to teaching tends to require a contract. If he is a good instructor, students will always come. If you build a good dojo they will come. Sound familiar?

WHAT IS THE DOJO?

A dojo {dough-joe} means ways of a place. Only karate-do has a dojo, and you must have much respect for your dojo. Dedicated club members who volunteered hundreds of labor hours and financial resources built the NMKA dojo. You improve it and you keep it clean. Some dojos have a lot of things, some dojos have just a floor. Some dojos have a lot of members and some do not. Some dojos charge a lot, some dojo charge none. Some dojos have both female and male members, but some dojos do not.

A dojo you want to join should be clean and is one that encourages families to join together. You do not want to have a contract to learn karate-do. But a dojo that charges nothing may lack the resources to maintain a high quality facility. Remember nothing in life is free and you get what you pay for.

WHAT IS A KARATE-GI OR DO-GI?

The 'karate-gi' or 'do-gi' is the karate uniform. Some people call it a keiko-gi {kay-co ghee} which means practice uniform. In the United States it is referred to as simply a gi. The karate uniform looks the way it does because of tradition (although there are many different styles of gi nowadays). Its design is the same as the kimono worn for so long in Japan. The gi is white because white symbolizing pureness and cleanliness.

Black-gis became popular when Americans started to learn about karate. In the early days of karate's emigration, demonstrations would be given where the "bad guy" would be a student volunteer of a different martial art and would wear a dark gi. Even though the gi from this martial art is indigo, not black, Americans saw this and thought that the man in the dark gi looked sharp, and so they started to dye their gis black.

A long time ago in Japan, Ninja wore black to hide themselves in the dark. The Ninja's job was to kill opponents, not necessarily in a fair fight, or steal the opponent's important secrets without being seen. Since karate always teaches a fair fight we wear the traditional color, white and we always begin and end with a bow as a means of showing respect to our opponent.

Other martial arts, for example judo, are considering wearing different color gis. This shows the world is changing from the traditional way to new and modern way. At NMKA we strive to preserve the old tradition and pass it on to new generations.

THE BELT

At the beginning of this century, the famous Jigoro Kano founded judo, and began teaching at the universities. Soon, some of his students came to him and asked if there might be some way of telling the students who had practiced for a while from those who were recent beginners. Sensei Kano gave the older students a black Obi {oh-bee} or belt to wear as a sign of their greater experience. This same tradition was picked up by karate.

Since then, finer distinctions in rank have been established. Originally in Japan, there were only white and black belts. Here in America, we have seven colors to tell what rank people are. However, what is important is the attitude and skills, and not the color of the belt.

The belt is like a canvas for painting. It is white and blank at first, pure and innocent. As time goes on, more and more colors are added and the color gets darker and darker until it gets muddy and brown and then black with the mixture of all colors. If a person quits karate practice and later begins again, he or she must start over as a white belt.

The order of the belts are as follows:

White	
Yellow	9 th & 8 th Kyu
Orange	7 th Kyu
Green	6 th Kyu
Purple (two levels)	5 th & 4 th Kyu
Brown (three levels)	3 rd , 2 nd & 1 st Kyu
Black (ten levels)	Dan

White through orange are considered beginners, green through purple are

considered intermediate level students and brown and black belts are considered advanced students. Beginners and intermediate level students are encouraged to attend advanced classes in addition to the beginning level classes so that they may challenge themselves. Advanced students are encouraged to attend beginning level classes in addition to the advanced classes so that they may continually refine their skills.

Obtaining a black belt is similar to obtaining a masters or doctorate degree. It requires a strong commitment to studying and applying all that encompasses karate-do.

Becoming a black belt can be very dangerous because it is new and very black and the student may think he or she has reached the end of their training cycle. In reality the new black belt is at the beginning of the cycle, not the end. You may notice experienced Black Belts' belts getting frayed and white over time. They are returning, circularly, to the state of purity as in the beginning, an illustration of Zen concepts of life.

The Belt and Zen

Shosin ni kaere {shore-sin knee car-eh-reh} means to go back to a beginner's mind.

In life, as well as karate-do, most people do not remember their childhood. I still remember so many things about my childhood; my teachers at school, what it would be like to be an adult, and so many other things.

I always wanted to become a teacher, to teach anything. When I decided to become a karate instructor, I wanted to become like my favorite teachers whom I had a long time ago. They were so good, so funny, so smart, so kind and so respectable. When they taught, they were so interesting and funny. However, when we misbehaved they were very serious and would not tolerate that type of behavior. They earned respect by controlling their kindness, humor, intelligence and seriousness. I want my students to feel about me the same way I have felt about my teachers.

When my students become black belts I sometimes wonder if they remember when they were white belts. Most of them start out as very careful and polite listeners to everyone, including me. However, after they become accustomed to the dojo and to me, their attitudes start changing. Some even start to tell me what to do or tell me what is right or wrong. When they were beginners they never thought to act in such a manner. They change because they think they are at the same level as I am.

This type of behavior occurs throughout our lives, especially when raising children. Do you remember when you were a child? Did you not like way the adults treated you? Do you remember thinking that you knew more than your parents? After you became an adult, did your attitude towards and appreciation of your parents change?

“Shosin ni kaere”, to go back to the original point you have left, can apply to when you are just beginning, to when you become an advanced student, to when you cannot solve a problem, or to when you get mentally lost.

When we are babies we need to be taken care of. As we grow we become more self-reliant. When we become very old we again need to be taken care of. Our belts are same way. A white belt is like a baby who needs to learn everything. Yellow belts are like toddlers, moving around without balance. An orange belt is like a “terrible two-year-old,” they start doing things their own way, without knowing what is going on and they are continually asking “why?” A green belt is beginning to do well and is beginning to understand, like a good elementary school student. Purple belts, like children who want know more and learn more, usually try hard all the time as they strive to earn a brown belt. Brown belts are like teenagers, they want to have independence and continually test just how far they can push. A first-degree black belt is a college student, thinking that he or she knows everything and can do everything. However, in fact first degree black belts do not know everything because they do not yet have enough experience. First degree black belts tend to judge others based on their own knowledge. They think they know it all and if they see something that they do not know or understand they believe that it cannot be right or true.

Karate is like an iceberg—it runs very deep. What is at the surface is only a small portion. There is much to be uncovered. Those who understand this can adjust and progress, those who do not understand this cannot progress.

It is a very important to realize the need to grow but do not forget that going back to the beginner’s mind is sometimes necessary.

Remember, Shoshin ni kaere (go back to the beginner’s mind).

What can you do to return to the beginner’s mind?

THE PATCH

Wear your patch with pride! The patch is worn to identify the club you belong to. It is worn proudly over the heart to show the loyalty that you feel to the club, and more importantly to your school. People who do not wear a patch are seen as hiding something, no wanting to be a part of a group. A long time ago in Japan, fighting against other schools was prohibited. However, some of the big-headed students would fight against other schools to practice and find out who was best. Because wearing a patch would identify them, they would remove their patch to prevent themselves from being identified and their school being disgraced.

Our dojo prohibits fighting or competing against other styles because it would be like comparing apples to oranges. The comparisons are of two totally different techniques and therefore cannot be accurately judged.

KARATE MANNERS AND ETIQUETTE

At NMKA the traditional Japanese style of karate is taught. Therefore, the guidelines of behavior and etiquette are as if the students were in Japan. Students should show proper respect to the Sensei and Senpais (senior students) at all times. Because karate is a way of life, and respect is a fundamental part of karate, you should always show proper respect to your parents, neighbors (regardless if they are older or younger than you) brothers, sisters, teachers and anyone you come in contact with.

How to Sit, Bow and Stand

Your posture in the karate class says a great deal about your attitude. Carrying yourself properly indicates that you have respect for the dojo, your Sensei, and for your fellow students.

Sitting—When you sit down seiza {say-zah}, sit on your knees. Seiza is a formal posture on your knees, sitting on your heels, with the tops of your feet flat on the floor. If told by Sensei, you can relax into cross-legged position. Do not put your hand down on the floor, or sit with your knees splayed wide apart. In Japan, it is considered rude to show the bottoms of your feet, so in general sit in a position that is comfortable without

lounging or showing the bottoms of your feet.

Bowing—A correct bow is done by bending at the waist only, with your hands at your sides. Do not slap your thighs. Do not curl or bend your back or neck.

Standing—Do not fold your arms in front of you or put your hands on your hips. Stand ready, lightly on your feet with your weight evenly balanced. Do not lean on one hip.

Entering/Leaving the Dojo

It is your dojo and it is polite to say something when you enter or leave . You should announce your arrival and departure by saying “Osu” {Oss}. Only a thief does not say something when entering someone’s place. Remember, always start with a bow and end with a bow. When entering or leaving the wooden floor, it is polite to briefly bow in the direction of the front of class.

When you come in and a class is in progress, enter quietly, and do not disturb the class in progress.

How to Respond

When answering Sensei or a senpai, respond quickly and clearly. Usually, the only correct response is “Osu!” which means yes. Some people may respond “Nosu” which means no. “Nosu” is never a proper response! Although you may not like it, the proper response is always “osu.” For instance, if your Sensei tells you to do 10 push-ups, he has a good reason. Rather than asking why, just say “osu” and do what is asked. However, if you feel that your Sensei gives you unreasonable orders, its time to say “good bye” and find a new instructor.

Senpai/Kohai

Japanese etiquette calls for a hierarchical system known as Senpai-Kohai system (senior student-junior student). Your Senpai {Sen-pie} is any student with a higher rank than you. Anyone with a lower rank than you is your Kohai {coe-high}. Senpai must earn respect from Kohai. You cannot force junior students to call you Senpai just because you have been training longer than they have. The Senpai-Kohai system applies regardless of age. A Senpai may be younger than you and a Kohai may be older than you. However, children and adults are different. Children owe the proper respect and should treat an adult as a Senpai, regardless of the adult’s rank.

Beginning students are encouraged to make mistakes, and can expect their Senpai to guide them. It is appropriate for a Senpai to correct the behavior of a Kohai. Any questions concerns or comments should be directed to your Senpais. This builds the relationship between the Senpai and Kohai. If they do not know the answer, they will

find out for you, or direct you to a higher Senpai or to Sensei.

Responsibilities

Students should come to class at least 15 minutes before it is scheduled to begin. Arriving late to class is a sign of disrespect and irresponsibility. If you cannot be on time, how can you expect a teacher to teach you effectively? People who are late never achieve good results. If you know you are going to be late, call and let Sensei know. After you have arrived late, you will be required to sit sieza until Sensei indicates that you may join the class.

Karate students are expected to keep the dojo clean. It is yours to use and yours to take care of. After class, Sensei, or the highest ranking belt, will give the order to clean the floor. All students must clean the floor, leaving it ready for the next class. This is part of training and helps to improve strength and stamina. Brown belts are expected to clean more of the dojo, such as vacuuming and cleaning the bathrooms and emptying the trash. We do not ask new student to do too many things. The new student can learn by watching brown belts. Black belts do not need to do too much either but you should always help them any way you can.

You are expected to attend the entire class. Make sure you set your priorities and schedule your time appropriately. If, however, on a rare occasion you must leave early inform Sensei before class starts. If you must leave early you should still make an effort to contribute to the cleaning of the dojo before you leave.

Personal Appearance/Hygiene

Your gi should always be clean. It is recommended that you have at least two gis. Women should always wear a sports bra underneath their gi.

Make sure your fingernails and toenails are trimmed. Otherwise you may hurt yourself or someone else when you practice with partners.

Jewelry can be dangerous when practicing. Wearing a watch can seriously hurt your opponent when blocking their attack; wearing rings can seriously hurt your opponent when punching. Keep expensive jewelry at home. If you do wear jewelry to class, remove it before class begins and keep it in your gi bag.

Elaborate makeup or hairdos will only get in the way of doing karate. Remember that it is a physical sport, and as such, you will perspire and exert yourself.

EMPTY YOUR CUP

When coming to karate class, you must come with your mind open and ready to learn. Attending class with many other things on your mind means that you will not really hear what is going on in class, and you will forget what is taught. Many people tend to carry an outside attitude to the inside of the dojo. A brief meditation or “Mokuso” before class is used to clear your mind, and become receptive.

If you have learned another martial art, or style of karate, when you enter the dojo, forget what you have learned before and keep your mind open. Remember, you came over here to learn our style not to show us what you have learned.

I use the analogy of a glass of orange juice. The orange juice that I give my students in class is the best orange juice there is, high-calorie, lots of vitamins, a super karate-do juice. The juice is what I teach in class. If you come to class with your glass full of other stuff like coffee (office things) or soda (pleasure things), then you will have no room for my great OJ and mixing them could create a bad taste.

So, before you come to class, empty your cup so that you are ready to get my super orange juice. Do not come to karate class full of other things such as work, school, or kids. Just come and let go of everything and simply learn. This is a part of training.

HAVE TWO FACES

When you are learning karate in my class, first you must empty your cup then you have to change your face to a serious one. Learn to control your face and do not show emotion when you want to laugh or cry, especially in an advanced class. By doing so you can learn how to better concentrate and you can control your attitude.

You must have two faces, a happy face and a serious face. If you always have happy face, other people may think you are a comedian and never serious. On the other hand if you always have a serious face, other people may think you are not friendly. So you must control you face depending on the situation. In a serious situation, if you are smiling you may not get respect. However at a party, if you have a serious face, no one will want to talk to you.

FOLLOW THE DOTS

In our lives we have many “dots,” or paths, that we follow to achieve our goals. Everything we do, such as breathing, studying, playing sports, being a champion, being successful and so on is comprised of dots. The dots are what ultimately get us to our destination. Arriving at our destination is not as important as how we get there. If we follow the correct dots, we will always achieve our goals.

Everyone needs some guidance, which is the same as dots, in their lives. The first step is to find the correct dots. The next step is to see the dots. The final step is to follow the dots.

When breathing, the dots are timing. For example, inhaling for 6 seconds and exhaling for 12 seconds.

The dots for studying are Preview, View and Review. Think about what you are about to study (preview). Study it (view). Think about what you just studied (review).

The dots for competition are the rules of competition.

When striving to become a champion, follow the dots of training.

The dots to follow to be successful vary with your definition of success. First you must define what being successful means to you. Then determine what the dots are that will get you there. Finally, follow those dots.

Movements such as in katas and golf need guidance too. These movements are comprised of groups of dots. Karate movements have many dots. You can not miss any of dots. When you follow the dots you can perform correctly and effectively.

In kata the most important dots are the numbers. Each kata has a specific number of movements. Breaking the kata down into smaller groups of numbers enables you to learn the sequence quickly. It is easier to digest small bites of information rather than the entire thing at once. Memorizing the number of each movement allows you to go directly to that movement. This ensures that you understand the movements of the kata and it becomes easier to see the bigger picture of how each movement relates to the others.

Golf also has dots. If the Golf club head is following correct dots, a ball should move the same.

Successful people are following the correct dots and are successful because they can see the dots. These people know how and when to see them.

Many people assume that they see the right dots; however, oftentimes they are not the correct ones. First you need a textbook of dots. You need to know all the dots that may be possible and study them to discover which ones are the right dots. In karate, watch Sensei's movements. He is your textbook. Take advantage of his many years of studying, training and teaching.

Use to tools at your disposal to follow the dots. The finest tool still needs a person who knows how to use it. Our tools are our knowledge. We all know a lot of things, which means we have a lot of tools but we do not necessarily know how to use them. Others around us also have many tools. Learn how to use your tools and the tools of others.

THREE AGREEMENTS

There five senses that we use continually. These are visual, auditory, touch, smell and taste. In karate the first three (visual, auditory and touch) are very important to develop.

Visual	watch how the technique is demonstrated
Auditory	listen to what Sensei is saying and listen to the sound your gi and stance finder makes.
Touch	feel how your body is positioned. What parts of your body are touching to the opponent?

Focusing on these senses will help you to follow the dots and will help you to learn faster.

Most basic techniques consist of three agreements. These agreements are: Shoulder, hips and knees—These should be going in the same direction

Shoulder, elbow and tip of the hand—These should be going in the same direction, forming a straight line so that your energy moves forward.

Head torso and legs—These should be going in the same direction so that your energy moves forward.

Understanding these agreements will help you to see and follow the correct dots.

PREVIEW, VIEW, REVIEW

To learn, it is advantageous to follow the dots of preview, view and review. Before you begin, first study by yourself (this is the Preview). Before class starts, think about what you want to learn.

Second, learn from Sensei, (this is the View.) When you view you must find out what was different from what you previewed and what Sensei taught.

Finally, when class is finished, you go though the class in your mind again (this is the review). During your review imagine the class from the time you entered the dojo to the time you finished cleaning the dojo.

You can also apply this learning method on a smaller scale during class. For example, when performing a technique preview becomes visualizing how the technique should be done. View becomes performing the technique. Review is assessing how well you performed the technique and discovering the differences between preview and view.

CLASS DESCRIPTIONS

There is no limit to the number of classes you can attend.

Adult classes are divided by Beginner (white, yellow, orange and green belts); Intermediate (green, purple, brown and black); Advanced (brown and black). You are encouraged to attend all levels so that you receive different levels of instruction.

Children's classes are divided by beginner (younger children; 7 – 12 years of age) and advanced (older, more advanced children; 10-15 years of age). The parent members of a child may attend class with their child. However, other adult members can not attend children's classes.

Evening Classes

These classes are the most important classes to attend because they greatly improve skill.

Saturday Classes

Saturday classes are opened to all students and are a great way to meet other NMKA members. Sensei teaches a variety of special skills.

Noon Classes

Noon classes often have a smaller number of students and are recommended for improving a student's skill level. If you attend only noon classes, you may progress more slowly than students who also attend evening classes.

GENERAL CLASS PROCEDURES

When class begins, students line up according to rank, with the higher-ranking member to your right. Sensei will take position in front of the class, and sit in Seiza (formal kneeling posture). The highest-ranking belt will announce these commands:

- **“Seiza!”** {Say-zah}- a formal posture on your knees, sitting on your heels, with the tops of your feet flat on the floor, spine straight, hands on your lap. If you are unable to sit this way, simply kneeling or standing is permitted. Students assume seiza in rank order, beginning with the highest rank. Therefore do not assume the seiza position until the person to your right is sitting seiza.
- **“Mokuso!”** {Mock-so}- A brief period of meditation where students close their eyes, and remain still. Inhale through your nose for about 6 seconds and exhale through your mouth for about 12 seconds (do at least 2 sets of these). During this time everyone in the dojo (both on and off the floor) should be perfectly silent, while the students mentally prepare themselves for the training session.

- “**Mokuso Yame!**” or “Yame!” {Yah-meh}- means to stop
- “**Shomen ni Rei!**” {Show-men knee lay}-bow to the front, where the flags are. This has no religious significance, but is intended to show respect to the former Masters, Funakoshi and Nakayama, whose pictures are beside the flags.
- “**Sensei ni Rei!**” {Sen-say knee lay} - bow to Sensei. Sensei will say, “Yoroshiku onegai shimasu” {Your-o-she-ku on-nay-guy she-mas} which means, “please teach me something.” You should respond by saying the same thing. Sensei will instruct the class to stand, all members at the same time.

Following this, an upper belt will lead the class in stretching and warm-up exercises. If you are late to class, you must bow to the front of class and kneel in seiza and meditate briefly on your own. You must wait for the person who is leading the class to allow you to join. Once you have received permission, you must start warming up quietly on your own in the corner for at least five minutes before participating.

During class, proper respect and discipline shall be maintained at all times for Sensei and classmates.

If you need to leave the training floor for any reason, no matter how small, you must first get the permission of the instructor. Normally, drinking water and going to the restroom is not allowed. Make sure you go to the restroom 10 minutes before class starts.

When moving about the floor, always pass behind (rather than in front) other people. It is always good manners to cross behind people regardless if you are inside or outside the dojo.

When moving around the dojo, if you have to move farther than two steps, run. Anytime Sensei asks you to move to a new position, respond immediately, and “run, do not walk.”

Anytime Sensei is speaking, immediately stop what you are doing, and pay attention. 100% of what Sensei says is important and has meaning. Unless Sensei is asking for a response, the only acceptable answer in the dojo is "Osu!" Do not talk back, contradict, or offer suggestions. If you have a question, raise your hand. Many people continue moving while Sensei is explaining something. By moving your body your attention goes to your body not to what is being said. Consequently you have to ask a question to which the answer has already been given. The best student is always the best listener!

At the end of class, Sensei will always ask, “What did you discover from the class?” Some students are always discovering something. However, some students never raise their hands. This happens for one of two reasons: 1) they did not discover anything or 2) they discovered something but are unwilling to share this with other people, afraid what other people may think. Regardless of the reason, this will prevent you from improving. The best way to learn and improve is to share with others. Two brains are

always better one.

Sensei will then direct you to line up. Line up as you did for the beginning of class. The ranking student will call out the commands:

- Seiza {Say-zah}
- Mokuso {Mock-so}
- Mokuso Yame { Mock-so Yah-meh}
- Dojo Kun {Dough-joe koon} This is the creed of the karate-ka, precepts that we foster in and out of the dojo. In the beginner class the Dojo Kun is recited in English. In the advanced class the Dojo Kun is recited in both Japanese and English. The senior belt leading, must say the Dojo Kun loudly and clearly. The class will then repeat what the leader has said.

Dojo Kun in English:

"Seek perfection of character!"
"Be faithful!"
"Endeavor!"
"Respect others!"
"Refrain from violent behavior!"

Dojo Kun in Japanese:

Hitotsu {He-totes} “Jinkaku kansei ni tsutomurukoto” {Gin-cah-coo can-say knee sue-toe-more-oh-coe-toe}—Meaning Strive for perfection of character

Hitotsu “Makotono michi wo mamorukoto” {Mah-coe-toe-no me-chee who mah-more-loo-coe-toe}—Meaning to defend the path of truth

Hitotsu “Doryokuno seishin wo yashinaukoto” {Door-ee-oh-coo-no say-chin who yah-she-now-coe-toe}—Meaning to foster the spirit of effort

Hitotsu “Reigi wo omonzurukoto” {Lay-ghee who oh-moan-zoo-row-coe-toe}—Meaning to honor the principle of etiquette

Hitotsu “Kekkino yu wo imashimurukoto” {Kay-key-no you who e-mash-e-more-oh-coe-toe}—Meaning to guard against impetuous courage.

In the Dojo Kun, there is no such thing as first, second, third etc. At one time or another, any one of the precepts may come first, depending on the situation. Therefore, “Hitotsu,” meaning “At first,” always precedes the precepts. However, the Dojo Kun is always repeated in the same order.

After the Dojo Kun has been recited, the ranking student will continue:

- Shomen ni rei {Show-men knee lay}
- Sensei ni rei {Sen-say knee lay}
- Senpai ni rei!" {Sen-pie knee lay} - the students will bow to the line of black belts on the right.

Sensei will then say, “Arigato gozaimashita” {ah-ree-got-toe go-zi-mah-shta} which means, “Thank you very much.” You should respond by saying the same. (Some people who speak Japanese tend to say “Arigato” this means “Thanks” not “Thank you very much.” It is impolite to say to a teacher, who can help you learn, just “Thanks.” When you know a little, you tend to make big mistakes).). Sensei will direct the ranking student to stand and the remainder of the class will stand in order of descending belt rank. All members bow to Sensei to complete the class.

After class, Sensei will leave the floor. An upper belt will give the order to clean the floor. Follow the lead of the upper belts. This is part of training and helps to improve strength and stamina. After class, it is recommended that students stay briefly since this is a good time to ask questions and get personal attention from your Senpais.

WARMING UP

Prior to the beginning of class, the students are expected to spend about five minutes jumping rope or some similar exercise that will increase the heart rate, and get the blood flowing to all parts of the body. This warms up the muscles so that the stretching exercises will be more effective. Jumping rope is also a way to practice timing. Athletes know that stretching a ‘cold’ muscle does not get as good results as stretching a muscle that has been ‘warmed up’ through some low-level exercise. Also, stretching ‘cold’ muscles could result in injury.

The stretching routine is designed to stretch every muscle group in the body, giving special attention to those muscle groups that are used the most in karate.

The following is the warm up routine:

1. Bend at the knees to a count of four; straighten your legs, while bending at the waist, to a count of four. Repeat
2. Leg open (one leg straight, the other leg should be bent with your heel on the floor) to a count of eight; repeat other side to a count of eight. Now switch sides and go deeper to a count of eight; repeat other side to a count of eight.
3. Bend forward at the waist placing your hands on the floor to a count of four; bend backward at the waist to a count of four. Repeat
4. Rotate your upper body in a circular motion to a count of eight; reverse direction to a count of eight.
5. Jump to a count of eight; repeat, jumping higher to a count of eight
6. Rotate your wrists and ankles to a count of eight; repeat with the other ankle and reverse the direction you rotate your wrists to a count of eight.
7. Rotate your arms in a large circle to a count of eight. Repeat, reversing the direction to a count of eight. Now bring your arms straight back and then forward, bending at elbows and touching your shoulder blades—two sets of eight.
8. Rotate your hips to a count of eight. Reverse the direction to a count of eight.
9. Rotate your knees in a circle to a count of eight. Reverse the direction to a count of eight.
10. Bend your front leg and keep your back leg straight, stretching your Achilles to a count of eight. Change sides and stretch your other Achilles to a count of eight. Now:
 - a. Stretch deeper, rolling your back foot to the insole to a count of eight.

- b. Bring your heel up to a count of eight.
 - c. Place your hands on the floor with your knee to your chest to a count of eight.
 - d. Place your hands to the outside of your knee to a count of eight.
 - e. Straighten your torso and lock your hands behind your back to a count of eight. Change hands to a count of eight.
 - f. Repeat steps a through e on your other side.
11. Straighten your arms and curl your fingers to make fist, straighten your fingers—two sets of eight. Now, bend your arms and curl your fingers to make a fist, straighten your fingers—two sets of eight.
 12. Straighten your arms, while keeping your fingers in a fist, tense and relax your body to a count of eight. Now, bend your arms, while keeping your fingers in a fist, tense and relax your body to a count of eight.
 13. Bring your big toes up and then put your big toes down and bring your little toes up—two sets of eight.
 14. Bring one foot up:
 - a. Curl and uncurl your toes—two sets of eight.
 - b. Move your ankle in a circle to a count of eight. Reverse direction to a count of eight.
 - c. Repeat steps a and b using your other foot.
 15. Splits. Ease down into a front split:
 - a. Keeping your torso straight rock side to side to a count of eight.
 - b. Without touching the floor rock back and forth to a count of eight.
 - c. Without touching the floor, place the top of your head on the floor between your hands to a count of eight. Roll to your forehead—two sets of eight. Roll to your nose—two sets of eight. Roll to your chin—two sets of eight.
 - d. With your hands on the floor, bring your head up and swing upper body side to side, trying to touch your head to your knees—two sets of eight.
 - e. Turn to a side split and hold to a count of eight. Now bring your chest to the floor with one on each side of your front leg to a count of eight. Straighten your spin and without touching the floor hold to a count of eight.
 - f. Reverse direction and hold to a count of eight.
 - g. Turn back to a front split, bring your toes up and hold to a count of eight. Now place your head on the floor and hold to two counts of eight. Roll to your forehead and hold to two counts of eight. Roll to your nose—two sets of eight. Roll to your chin—two sets of eight.
 - h. Remain in the splits on your own—two sets of eight.
 16. Rotate your hips in a small circle to a count of eight. Reverse direction to a count of eight.
 17. Bend your knees, moving side to side to two counts of eight.
 18. Move into shiko dachi {she-coe dah- chee} (legs open 45, knees bent , feet pointing out and spine straight):

- a. Bring your left shoulder in, keeping your elbow straight, to a count of eight. Repeat on the right side to a count of eight.
 - b. Place your arms on the inside of your knees and push out with arms, rocking side to side—two counts of eight.
19. Bring your knees in and out—two sets of eight.
20. Squat while keeping your heels on the floor, bring your elbows to floor—two sets of eight.
21. Pelvic Stretch (spine straight, knees open, heels touching)
 - a. Push forward—two sets of eight.
 - b. Lay flat—two sets of eight.
 - c. Arch back up while on your elbows—two sets of eight.
22. While kneeling, curl toes under you, place your arms straight in front of you and stretch your lower back—two sets of eight.
23. Keeping your toes curled, lean torso back touching head and knees to floor—two sets of eight.
24. In a kneeling position with you heels wider than your knees:
 - a. Rotate your neck in small circles to a count of eight. Reverse direction to a count of eight.
 - b. Turn your neck to the left and right—two sets of eight.
 - c. Bring your ear to each shoulder—two sets of eight.
 - d. Nod up and down—two sets of eight.
 - e. Rotate your neck in big circles to a count of eight. Reverse direction to a count of eight.
25. Stretch your Achilles to a count of eight.
26. Rotate your knees in a circle to a count of eight.

Note: counting is always said out loud and in Japanese. See page 45

KIAI

There is a great deal of fiction about the kiai {key-i}, especially in movies with the animalistic screams that the hero lets out before finishing off several bad guys. These drawn-out yells are just that—a yell, and not a kiai. When I came to the United States for the first time to see a karate tournament, I was surprised by the way the competitors kiai. Some of them were yelling like Tarzan or like crazy people. A kiai is short and piercing and much more startling than screeching at your opponent.

Kiai's meaning is composed of the characters *ki* for “breath, energy, or mind” and *ai* for “meeting.” So it roughly means “the togetherness of energy.”

Kiai is a function of normal *breathing* that we practice. When you breathe out quickly, focusing on a technique, you simply add sound to the breath. Think of it this way; make an “s” sound. That is just breath. Now make a “z” sound. That is just an “s” with sound added. So, when you breathe out 80% and hold it, the last half of your breath out is “sounded.”

Many people make the mistake of saying “kiai” for their kiai. This is not correct. Doing this would be like yelling the word “yell.” Usual or acceptable sounds can be “Ya” “Ei” or “Oh.” These sounds come from the Seika Tanden {Say ka Tān-den} naturally. The Tanden is about 1½ inches below your belly button and is the physical center of the body.

HOW TO BREATHE

Breathing is one of the most critical components of karate. Most of people think they know about breathing but in actuality they do not. Therefore you need to practice breathing correctly.

Breathing makes everything better. You feel, think and even perform better. This is because breathing improves your blood circulation and your brain receives more oxygen.

Relate your breathing to swimming. When you are swimming, knowing when to inhale and when to exhale is critical. You can inhale only when your face is above water; otherwise your lungs would fill with water and you would drown.

When your face is under water you have a choice. You can either hold your breath or exhale. To be able to inhale better, you should exhale when your face is under the water.

In theory, this is a very easy concept to grasp. However, in reality it is much more difficult. This is why you need to learn and practice correctly. It is about timing and knowing how to use your body efficiently. If you exhale and inhale when your face is above water you end up trying to do two things at once. When you try and do two

things at once, neither thing can be done well. Just as a good hunter never chases two rabbits at the same time, a good karate student never tires to chase too many rabbits by attempting to do too much at once.

When practicing karate compare your body to a car. Your legs are the wheels, your muscles are the drive shaft, your hips are the engine, your breathing is the carburetor, your eyes are the windshield and your brain is the driver.

To have an efficient car, the carburetor must work well. To be efficient at karate, you must breathe well. Your breathing should be relaxed, making full use of your lungs. Breathe in through your nose, out through your mouth. However, when you attain higher ranks you must breathe in and out through your nose, otherwise your opponents will discover your timing.

Fuku shiki kokyu {Foo-coo she-key coh-que} means abdomen breathing. It is important to make your breathing relaxed, like when you are asleep. When sleeping, your stomach rises and falls, not your chest. Apply this same method in karate. When inhaling, your abdomen should push out; when exhaling your abdomen should contract in. This will also allow you to tense your stomach muscles at the last moment, creating connection between your upper and lower body.

Concentrating on exhaling is important to achieve speed and timing. Exhale only 80% of the air in your lungs as you punch, block or kick. If you do not save 20% of your air, it is difficult to move or recover. The number of times you exhale should be equal to the number of moves your are completing. For example:

- 1 inhale-1 exhale—for single punch, kick or block.
- 1 inhale-2 exhales—combinations of two techniques (i.e., double punch)
- 1 inhale-3 exhales—combinations of three techniques (i.e., triple punching)

HOW TO WATCH

Watching Your Opponent

A very important concept in martial arts is how to watch. In Japanese this is called Metsuke {Met-sue-key}. Often, it is easy to look at something, and not really see it. In karate, it is essential to look at your opponent with total concentration, and without blinking. In the time it takes to blink, many things can happen that can catch you off guard. While you look at something, pay attention to it, concentrate on it, and do not let your mind wander.

Do not simply concentrate on your opponent's eye. You must be able to see everything. When looking at something close, look at it as if it is far away. This way you will see everything.

When you come to Karate class the same concept applies. You must watch Sensei's eye. You must see everything he does.

This can apply to everything you do—always strive to see everything. True karate training takes place when the student practices diligently every day, and tries to apply karate to everyday life. Karate can teach positive ways for living, conducting business, playing sports and nearly every other facet of life.

Practice at home by drawing a spot, about the size of a dime, on a sheet of paper. Hang it on a wall, sit about five or six feet away and look at it without blinking for 30 seconds, then a minute, then a minute and a half. Your eyes may hurt a little after doing this. Do not worry, as this is just normal soreness; however, do not practice this excessively.

What does it mean to look at something close as if it is far away? Something far as if it is near?

When to watch

Now you know how to watch, you must learn when to watch. Whenever a speaker speaks, you must stop whatever you are doing. If you don't stop what you are doing you begin to chase too many rabbits and will be unable to completely understand what has been said. When you listen to a speaker with your full attention you will understand the main point of the story. However, people who do not understand the story are most of the time, talking to themselves in their head. Do not talk yourself while the speaker is talking.

STANCES

- **Zenkutsu-dachi** {Zen-coo-sue dah-chee}—front stance
- **Kokutsu-dachi** {Coe-coo-sue dah-chee}—back stance
- **Kiba-dachi** {Key-bah dah-chee}—straddle-leg stance

Seven Basic Stances

1. **Heisoku-dachi** {Hay-so-coo da-chee}—heels and toes together
2. **Musubi-dachi** {Moo-sue-bee dah-chee}—heels together, toes 45 degrees
3. **Uchi-hachiji-dachi** {Üchee hah-chee-gee dah-chee} or **Uchi-hachi-no-ji-dachi** {Üchee hah-chee no gee dah-chee}—toes in, heels out 45 degrees
4. **Heiko-dachi** {Hay-coe dah-chee} or **Shizen-tai** {She-zen tie}—parallel stance
5. **Hachiji-dachi** {Hah-chee-gee dah-chee} or **Hachi-no-ji-dachi** {Hah-chee-no-gee dah-chee}—shoulder width, toes, pointed out
6. **Kiba-dachi** {Key-ba dah-chee}—straddle-leg stance
7. **Shiko-dachi** {She-coe dah-chee}—square stance

Other Stances

- **Neko-ashi-dachi** {Neh-coe ah-she dah-chee}—cat stance
- **Fudo-dachi** {Foo-dough dah-chee} or **Sochin-dachi** {Sew-chin dah-chee}—immovable stance
- **Tei-no-ji-dachi** {Tea-no-gee dah-chee}—T-stance
- **Renoji-dachi** {Lay-no-gee dah-chee}—L-stance
- **Hangetsu-dachi** {Han-get-sue dah-chee}—half-moon stance
- **Sanchin dachi** {Son-chin dah-chee}—hourglass stance
- **Sagi ashi dachi** {Soggy ah-she dah-chee}—one-foot stance

BLOCKING

Basic Blocks

- **Age-uke** {Ah-gay ükay}—Rising block, face block.
- **Gedan-barai** {gah-dawn bah-lie}—downward, sweeping block, groin block.

- **Soto-uke** {so-toe ükay}—middle-level block, stomach block, outside-inward.
- **Uchi (Soto) ude-uke** {Üchee [So-toe] ew-day ew-kay}—stomach block, inside-out forearm block.
- **Shuto-uke** {Shoe-toe ükay}—knife-hand block.

Some Other Blocks

- **Kakuto** {Kah-coo-toe}—Crane’s head (bent wrist)
- **Seiryuto** {Say-re-ütoe}—Ox-jaw hand
- **Nagashi uke** {Nah-gah-she ükay}—S weeping block
- **Hiji uke** {he-gee ükay}—Elbow block
- **Teisho uke** {Tay-show ükay}—Palm-heel
- **Osae uke** {Oh-sigh-eh ükay}—Push down block
- **Otoshi uke** {Oh-toe-she ükay}—Dropping block
- **Haito uke** {High-toe ükay}—Back hand block
- **Kake uke** {Cah-kay ükay}—Hooking block
- **Tsukami uke** {Sue-cah-me ükay}—Grasping block

KICKING

Basic Kicks

- **Mae-geri** {May-eh gary}—front snap kick.
- **Yoko no keage** {Yo-coh no key-ah-gay}—side snap kick.
- **Yoko no kekomi** {Yo-coh no kay-coh-me}—side thrust kick
- **Mawashigeri** {Mah-wah-she-gary}—roundhouse kick.

Some Other Kicks

- **Uchi Mawashi geri** {Üchee mah-wah-she-gary}—Inside roundhouse kick
- **Ushirogeri** {Üshe- low-gary}—Back kick
- **Hizageri** {He-zah-gary}—Knee kick
- **Fumikomi** {Foo-me-coh-me}--Stepping in kick
- **Mikazuki geri** {Me-cah-zoo- key gary}—Half moon kick
- **Tobi geri** {Toe-be gary}—Jumping kick
- **Kani basami** {Cah-knee bah-sah-me}—Crab scissors
- **Tobi mawashi geri** {Toe-be mah-wah-she gary}—Jumping spinning kick

PUNCHING

Choku zuki {Cho-coo zoo-key} and **Jun zuki** {June zoo-key}—straight punch from a standing position to practice correct motion, breathing and focus.

Oi zuki {Oy zoo-key}—step punch. In a front stance with the same hand as the

leg that is forward (i.e., if the left leg is forward, punch with the left hand) .

Gyaku zuki {Ghee-ya-coo zoo-key}—reverse punch. Reverse of the oi zuki; when the left leg is forward, the right arm is punching.

Different Kinds of Punches and Strikes

- Kizami-zuki** {Key-zah- me zoo-key}—Jab punch
- Age-zuki** {Ah-gay zoo-key}—Rising punch
- Ippon ken-zuki** {E-pawn ken zoo-key}—One-knuckle-fist punch
- Uraken uchi** {Ülah-ken üchee}—Back fist strike
- Enpi uchi** {En-pee üchee}--Elbow strike
- Kentsui uchi** {Ken-sue-ee üchee}—Hammer fist strike
- Haito uchi** {High-toe üchee}—Back hand strike
- Shuto uchi** {Shoe-toe üchee}—Knife hand strike
- Nukite** {New-key-tay}—Spear hand
- Kage-zuki** {Cah-ghee zoo- key}—Hook punch
- Yama-zuki** {Yah-mah zoo-key}—Mountain punch
- Tate-zuki** {Tah-tay zoo-key}—Vertical punch
- Ura-zuki** {Ew-lah zoo-key}—Back fist punch
- Mawashi-zuki** {Mah-wah-she zoo- key} Roundhouse punch
- Awase-zuki** {Ah-wah-say zoo-key}—[Parallel punch](#)
- Heiko-zuki** {Hay-coh zoo-key}—Parallel punch
- Hasami-zuki** {Hah-sah-me zoo-key}—Scissors punch
- Baraken-uchi** {Gah-lah-ken ew-chee}—Loose knuckle strike

You may notice that some of the techniques are zuki, tsuki or uchi. Zuki uses the knuckles and is supported by the wrist and elbow. Tsuki is a thrusting attack, with a lot of power. Most often, tsukis are variations of the basic punch. The intent is to move or knock down the target. Uchi means “strike.” Uchis usually are intended not to move the target but to break it.

TIMING

Timing is critical to all moves in karate. All parts of the body must be in synch in order to deliver powerful and effective techniques.

What is important about the following timing?

Punching timing _____

Draw hand timing	_____

Exhale timing	_____

Stepping timing	_____

Attacking timing	_____

Defense timing	_____

Kata timing	_____

KUMITE {COO-ME-TAY} (SPARRING)

Respect must always be shown to one's training partners and their needs. Respect in sparring means to give your partners strong training that will help to expand their abilities without trying to injure or humiliate. When training with lower ranking students, be respectfully instructive, not condescending. When training with more experienced practitioners, challenge their abilities to your utmost.

Types of Sparring

Yakusoku San bon Kumite {Yah-coo-sew-coo Son-bon Coo-me-tay}—
Three-step sparring

Three-step sparring is the most basic and controlled type of sparring in karate. It is intended to develop spirit and get the beginner accustomed to being attacked without fear. It also begins to develop timing and a feel for distance between you and your opponent. Because this is beginning sparring, there are three chances to attack and defend to be successful.

Yakusoku Ippon Kumite {Yah-coo-sew-coo Eee-pon Coo-me-tay}—One-
step sparring

One-step sparring is intermediate level sparring. It is intended to develop the timing for blocking speed and counter attacking while only giving the student one chance to be successful.

Jiyu Ippon Kumite {Gee-ewe Ee-pon Coo-me-tay}—Semi free sparring

Semi-free sparring is brown belt level sparring. It is intended to develop moving with your opponent; however, the attacks and blocks are known ahead of time. This sparring is also called promise sparring because the attack is announced (therefore a promise made) before any moves are made.

Jiyu Kumite {Gee-ewe Coo-me-tay}—Free sparring

Free sparring is black belt level sparring. It is intended to teach the skills necessary to defend an unknown attack. It is the most dangerous practice in karate. It requires good control and integration of physical technique and the mental aspect of karate.

I have seen lower level belts from other dojos free spar. However, it is not a good idea to practice free sparring before you have developed a strong foundation and understand the basics. Because lower belts lack the necessary skill and mental control, free sparring with lower belts can develop a mind that is afraid of opponents.

KATA {CAH-TAH}

Kata means form or pattern and is the formal exercise of karate. All kata require and foster rhythm and coordination. Each kata of karate-do is a series of blocking, punching, striking and kicking techniques combined in a logical manner. Every kata starts with a defensive movement as karate is used for defending, never initiating an attack. While performing a kata, the karate-ka should imagine him or herself to be surrounded by opponents and be prepared to execute defensive and offensive techniques in any direction. When watching masters perform kata you can see invisible opponents whom they imagine.

The purpose of learning katas is not just for the sake of learning them, but for the tempering and disciplining of oneself. It is not necessary to learn, indiscriminately, large numbers of katas. In Shotokan Karate, we have more than 26 katas.

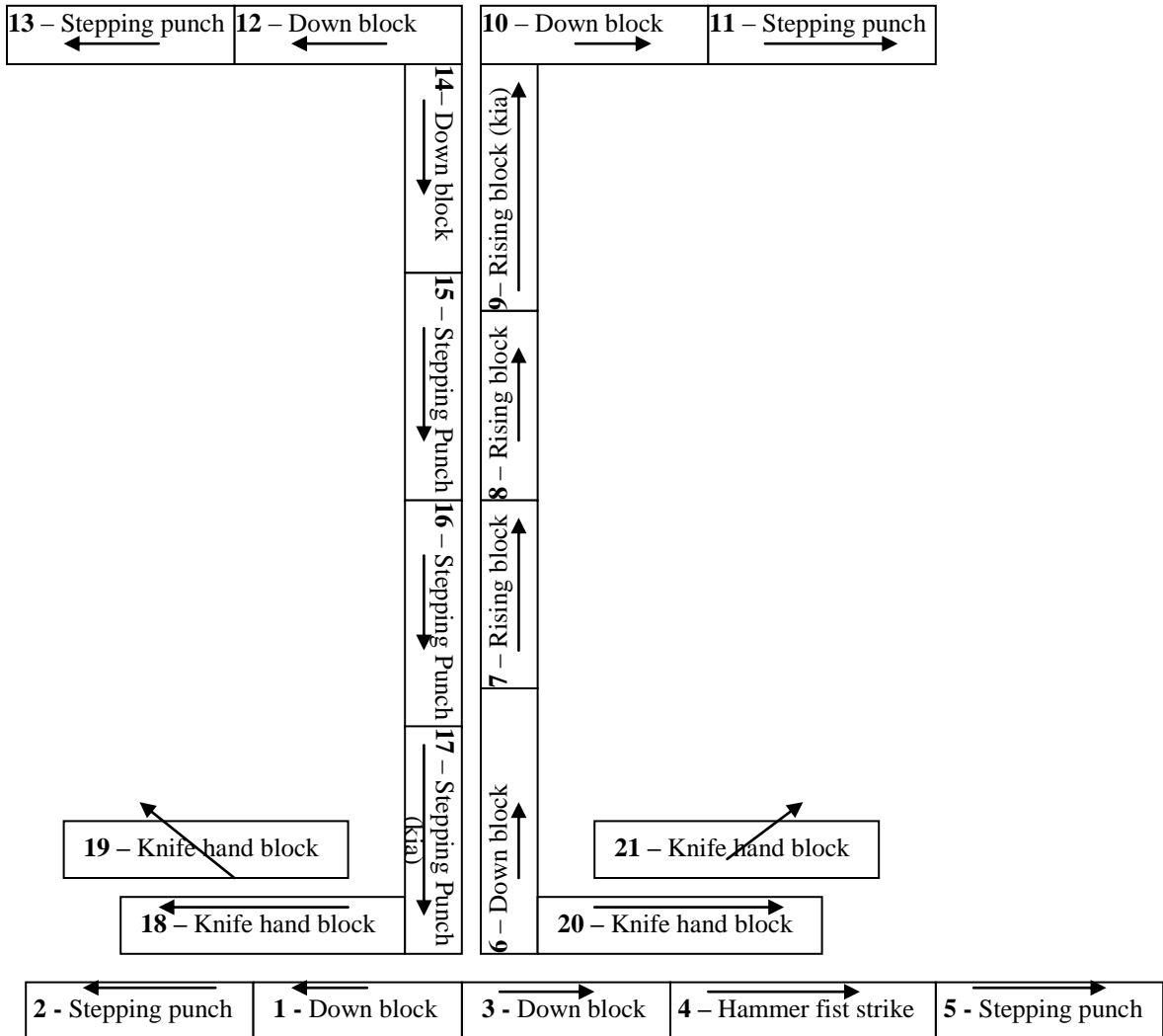
Kata can be divided into two broad categories—Shorei {Show-lay} and Shorin {Show-ling}. The shorei katas are those appropriate for physical development, strengthening bone and muscles, making the body solid, like a mountain. Though seemingly simple, these katas require composure for their performance and exhibit strength and dignity when performed correctly.

The shorin katas are suitable for the development of fast reflexes and the ability to move quickly. The lightning like movements in these katas is suggestive of the rapid flight of the swallow.

Heian Shodan

Heian Shodan is the first kata that students learn and tests on to earn kyu (rank). It teaches simple strategy and correct application of down block, rising block, knife-hand block, step punch, front stance and back stance.

This shows the actual shape of the kata. As you can see, the moves form the shape of an “I.”



Twenty-six Katas in Shotokan Karate

1. Hian shodan {Hay-on show-dawn}
2. Hian nidan {Hay-on knee-dawn}
3. Hian sandan {Hay-on son-dawn}
4. Hian yodan {Hay-on yo-dawn}
5. Hian godan {Hay-on go-dawn}
6. Tekki shodan {tech-key show-dawn}
7. Bassai dai {Bah-sigh die}
8. Kanku dai {Con-coo die}
9. Jitte {Jit-tay}
10. Hangetsu {Han-get-sue}
11. Enpi {En-pee}
12. Gankaku {Gone-cah- coo}
13. Jion {Gee-on}
14. Tekki nidan {Tech-key knee-dawn}
15. Tekki sandan {Tech- key son-dawn}
16. Wankan {One-con}
17. Bassai sho {Bah-sigh show}
18. Kanku sho {Con-coo show}
19. Nijushiho {Knee-jew-she-hoe}
20. Sochin {Sew-chin}
21. Unsu {Ün- sue}
22. Chinte {Chin-tay}
23. Jiin {Gee-in}
24. Meikyo {May-key-yo}
25. Gojushiho dai {Go-jew-she-hoe die}
26. Gojushiho sho {Go-jew-she-hoe show}

In addition to these, there are:

- Taikyoku shodan {Tie-key-yo-coo show-dawn}
- Taikyoku nidan {Tie-key-yo-coo knee-dawn}
- Taikyoku sandan {Tie-key-yo-coo show-dawn}

These katas are good for white belts to master enbusen {en-boo-sen} (performing lines) and distinguish the different stances, timing, blocking and punching levels.

ZANSHIN

Zanshin {Zawn-shin} is translated literally as “leave your mind.” In martial arts, it takes on a meaning that has to do with kata. When finishing a kata, you should not just relax after the last block, as if the kata is all done. Keep the concentration and attitude until you finally bow, signifying the end of the kata. Then you may relax.

Therefore, zanshin is about keeping the concentration for just a moment more,

being totally aware of your surroundings. As if that last imaginary opponent just might get up and attack you again.

ENHANCING YOUR TRAINING

Private Lessons

It is recommended that you take a private lesson at least once every three months. Private lessons are an excellent way to fine-tune your technique. During a private lesson, which lasts 30 minutes, you are able to work closely with Sensei on anything you request. The schedule for private lessons is by appointment only.

Testing

Testing gives the student the opportunity to have his or his skills evaluated. Additionally, it encourages students to challenge themselves and strive to improve by providing the opportunity to move up in rank.

Kyu testing occurs every three months and is an important part of training. Tests are held in February, May, August and November. The exact dates are announced at the beginning of each year.

Each student must attend a minimum of 25 classes (approximately two times a week) between each exam, or he/she will not be able to take the test. The only exception is for white belts who have not been members long enough to attend 25 classes. In such cases, Sensei will decide if the student has attained enough skills to take the test. The brown belt exam is very difficult. Therefore, purple belts preparing for this exam should attend a minimum of 35 classes.

It is expected that students will test every three months although they may not advance a belt level each time. Some students may be discouraged if they do not pass, but they should remember that the focus of karate-do is upon development of mind and body, not just passing each test. Everyone is different and there is nothing wrong with advancing every six months. If a student expects to pass every test, they must devote themselves to a level of training and effort geared toward that goal. The testing standards increase in difficulty as the student progresses, but do not worry, Karate is a life-long endeavor.

In addition to kyu testing, students are encouraged to schedule a kata test each month. This gives both the student and Sensei the opportunity to review and discuss the student's progress.

Clinic

Prior to kyu testing, a clinic is held. The clinic gives the students unique opportunity to train with the entire dojo. Attending the clinic is required of all students, regardless if a student is or is not testing.

Tournaments

Tournaments are an excellent way to gain self-confidence, improve skills and to use those skills against others in a formally judged event. Competing also gives the karate-ka the opportunity to discover and face his or her fear by forcing oneself to use all of his or her skill in an actual situation. It also helps the student to assess a situation and react quickly.

After competing one should always review his/her performance. If he/she won, determine why. If he/she lost, determine why.

JKA/WF America National Tournament is held each Fall. JKA/WF America National Camp is held each summer.

In addition to the JKA/WF America tournaments, a Dojo Tournament is held each April. All students are expected to compete in the Dojo Tournament.

Summer Camp

Each June JKA/WF America hold a National Camp. During this camp students have the opportunity to train with other clubs and compete against those clubs.

Kan Geiko

Each January, at the end of the month, Sensei conducts a special weeklong training. These unique training sessions begin at 5:30 a.m. and end at 6:45 a.m. Kan Geiko training is karate-do training, as it requires additional effort on the part of everyone. It requires the karate-ka to set his or her priorities and make a commitment. This training is held in addition to the regularly scheduled classes.

Keeping a Journal

Every student should keep a journal of his or her training. After each class, the student should make entries into the journal highlighting the important lessons that were learned in class. By writing these lessons down, the student reinforces what was taught and can begin to develop a deeper understanding of the lessons. Preview, View and Review!

Additional Classes

Additional classes are occasionally offered. These classes include breathing, the Book of Five Rings and instructor training.

If you are interested in attending these classes please consider the following:

Treat these classes as you would a class at the University. These are not merely “seminars.” They are serious classes and your commitment is necessary in order for you to get the most out of the class.

Beginning/End of Year Training

At the beginning of the year and again at the end of the year, Sensei holds special classes. Consider training a sentence. The beginning of the year training is the capital that begins the sentence. This can also be considered the preview stage of training. The end of year training is the period that ends the sentence. This can also be considered the review stage of training.

ITEMS AVAILABLE THROUGH NMKA

- The karate do-gi, belts and patches that are required for members. Gis range from lightweight and inexpensive to “the ultimate—Tokaido” a high quality gi made in Japan.
- Fist guards and mouthpieces that are required for brown and black belts for tournaments.
- Best Karate series, especially #5; by Master Nakayama. This book has detailed explanations of the first six required katas. It is highly recommended to assist the karate ka in learning the steps in a kata.
- Video tapes. Currently there are two videotapes produced by NMKA. One has the first three Heian Katas, (Heian Shodan, Nidan, and Sandan). The second has Heian Yodan, Heian Godan, and Tekki Shodan. Each tape has Sensei Nagatomo demonstrating the katas in full speed, slow motion, sectionals, and application of movements. This is a very helpful tool for learning kata.

T-shirts, sweatshirts, and sweatpants with the NMKA logo are also available.

JAPANESE TERMS/PHRASES

Dojo Kun

Hitotsu {He-totes} “Jinkaku kansei ni tsutomurukoto” {Gin-cah-coo can-say knee sue-toe-more-oh-coe-toe}—Meaning Strive for perfection of character

Hitotsu “Makotono michi wo mamorukoto” {Mah-coe-toe-no me-chee who mah-more-loo-coe-toe}—Meaning to defend the path of truth

Hitotsu “Doryokuno seishin wo yashinaukoto” {Door-ee-oh-coo-no say-chin who yah-she-now-coe-toe}—Meaning to foster the spirit of effort

Hitotsu “Reigi wo omonzurukoto” {Lay-ghee who oh-moan-zoo-row-coe-toe}—Meaning to honor the principle of etiquette

Hitotsu “Kekkino yu wo imashimurukoto” {Kay-key-no you who e-mash-e-more-oh-coe-toe}—Meaning to guard against impetuous courage.

Counting in Japanese

Ichi {Each}	One
Ni {Knee}	Two
San {Son}	Three
Shi {She}	Four
Go {Go}	Five
Roku {Lök}	Six
Shichi {She-chee}	Seven
Hachi {Hot-chee}	Eight
Ku {Coo or que}	Nine
Ju {Jew}	Ten
Niju {Knee-jew}	Twenty
Sanju {Son-jew}	Thirty
Hyaky {He-ya-coo}	One hundred
Hyakuichi {He-ah-coo-e-chee}	One-hundred-one
Hyakuju {He-ah-coo-jew}	One-hundred-ten
Ni hyaku {Knee he-ah-coo}	Two hundred
Sen {Sen}	One thousand

General Terms

Age uke {Ah-gay ükay}	Rising block, face block
Arigato gozaimashita {Ah-ree-got-toe go-zi-mah-shta}	Thank you very much
Choku zuki {Cho-coo zoo-key}	Straight punch
Gedan barai {Gah-dawn bah-lie}	Downward, sweeping block, groin block.
Gyaku zuki {Gay-ya-coo zoo-key}	Reverse punch

Hachiji dachi {Hah-chee-gee dah-chee} or Hachi no ji dachi {Hah-chee-no-gee dah-chee}	Shoulder width, toes, pointed out
Heiko dachi {Hay-coe dah-chee} or Shizen tai {She-zen tie}	Parallel stance
Heisoku dachi {Hay-so-coo da-chee}	Heels and toes together
Kata {Cah-tah}	Form or pattern
Kiai {Key-i}	Coming together of energy
Kiba dachi {Key-ba dah-chee}	Straddle-leg stance
Kiba dachi {Key-bah dah-chee}	Straddle-leg stance
Kime {Key-may}	Finish
Kokutsu dachi {Coe-coo-two dah-chee}	Back stance
Konnichiwa {ko-ni-chi-wa}	Good afternoon,
Kumite {Coo-me-tay}	Sparring
Mae geri {May-eh gary}	Front snap kick
Mawashigeri {Mah-wah-she-gary}	Roundhouse kick
Musubi dachi {Moo-sue-bee dah-chee}	Heels together, toes 45 degrees
Ohio gozimsu {Oh-hi-oh go-zeye-mus}	Good morning
Oi zuki {Oy zoo-key}	Step punch
Osu {Oss}	Yes
Oyasuminasai {Oh-ya-sue-mi-na-say}	Good night
Sayonara {Sigh-yo-nar-ya}	Goodbye
Shiko dachi {She-coe dah-chee}	Square stance
Shuto uke {Shoe-toe ükay}	Knife-hand block
Soto uke {So-toe ükay}	Middle-level block, stomach block, outside-inward
Uchi (Soto) ude uke {Üchee [so-toe] üday ükay}	Stomach block, inside-(out) forearm block
Uchi hachiji dachi {Ew-chee hah-chee-gee~dah-chee} or Uchi hachi no ji dachi {Ew-chee hah-chee no gee dah-chee}	Toes in, heels out 45 degrees
Yoi {Yoay}	Readiness
Yoko no keage {Yo-coh no key-ah-gay}	Side snap kick
Yoko no kekomi {Yo-coh no kay-coh-me}	Side thrust kick
Yoroshiku onegai shimasu {Your-o-she-ku on-nay-guy she-mas}	Please teach me something
Zenkutsu dachi {Zen-coo-two dah-chee}	Front stance

Tournament/Judging Phrases

Aiuchi {Eye-ew-chee}	Clash
Aka/Shiro No Kachi {Ah-cah/she-low no cah-chee}	Red/White wins
Attate Iru {Ah-tah-tay ee-roo}	Contact
Chui {Chew-ee}	Warning
Fujubun {Foo-jew-boon}	Not enough power

Fukushin shugo {Foo-coo-shin shoe-go}	Judges conference
Hansoku {Han-sew-coo}	Foul
Hikiwake {He-key-wah-kay}	Draw
Ippon {Ee-pon}	One point
Jogai {Joe-guy}	Out of ring
Maai Ga Tooi {Mah-why gah toy}	Not proper distance
Mienai {Me-ah-nigh}	Could not see
Nuketeiru {New-kay-tae-ee-roo}	Out of target
Shobu Ippon Hajime {Show-boo ee-pon ha-gee-may}	Begin
Taiming Ga Osoi {Timing gah oh-soy}	Not proper timing
Toranai {Tore-lay-nigh}	No point
Tsuzukete Hajime {Two-zoo-kay-tay hah-gee-may}	Begin again
Ukete Iru {Uh-kay-tay ee-roo}	Blocked
Wazaari {Wah-zah-ree}	Half point
Yame {Yah-may}	Stop
Yowai {Yo-why}	Weak focus