



STUDENT MANUAL

15 Thickson Rd N. Unit #10
Whitby, ON L1N 8W7
905-242-3298
www.whitbykarate.com
info@whitbykarate.com

Whitby Karate

松林流空手道

The Way of OKINAWAN KARATE

WHAT IS KARATE?

KARATE IS A MEANS OF MOLDING PERSONALITY. It is a physical, mental and moral culture which is based upon a unique Martial Art. The purpose of Karate is not and never was one of aggression but of self-defense. From ancient times Karate men used their trained bodies as weapons only after being attacked. This ethical principal was stressed by The Karate Masters of the past in their instruction, and in the very soul of karate. Since Karate can be a terrible weapon, it is most important that the student of Karate develop morally in addition to developing his techniques.

KARATE IS A FIGHTING ART. The word Karate is Japanese which means literally "empty hand". It is a system of empty handed fighting against armed or unarmed opponents in which its practitioners rely not upon the use of lethal weapons of any kind but on their trained bodies. In truth, the human body is composed of many natural weapons: hands, feet, elbows, knees, etc. The techniques for using each are many and varied. It is most important that the Karate man is never the first to attack - not only from a moral standpoint, but as a fighting principle. It is basic in that the best possible offense is a good defense. In warding off "an" attack, a defense is chosen that will not only block the attack but will place the defender in such a position as to make a successful counterattack. If the attack is blocked forcefully enough, in many cases there is no need for a counterattack. In some instances the attack is forestalled by anticipating it. As a matter of fact it would be very difficult to overpower a truly skilled Karateka by any form of direct body attack.

Many people erroneously think that the "essence" of Karate consists only in developing tremendous striking power in the hands and feet, instill confidence in one's power; however, true objective of such demonstrations is to the speed, power and technique of the Karate man who has been training for some time. There is much danger in emphasizing this aspect of karate. We should remember that there is a considerable difference between a stack of boards and a living, thinking, moving opponent. Strength by itself is not an assurance of victory.

KARATE IS A PHYSICAL ART. Since brute force is not required, the old and young, both men and women, can practice Karate with profit and pleasure (profit in the sense of better health, self-confidence and knowledge of self-defense). In Karate the practitioner can suitably regulate the degree of effort according to his own capabilities a strength. Even those suffering from certain physical disabilities can easily practice Karate. No special equipment is necessary. Karate can practiced at any time and almost anywhere oneself or with others.

THE DOJO (SCHOOL)

The dojo is traditionally known among the Oriental People as a school or institution who students are instructed in and of the Martial Arts such as Karate, Judo, etc. The dojo is treated with particular respect and veneration by all karate students. They always bow whether entering or leaving it. While class is in session, conversation of any type is strictly forbidden. Total concentration of energy and thought is focused upon the exercise being performed. Even while in repose the karate student maintains solemn and quiet deportment out of respect for the others who are using the exercise deck and for the serious purpose to which the exercise deck is devoted.

The dojo is the meeting house of all karate students who use it, and so high is the esteem in which it is held that its care and maintenance is not entrusted to outsider or janitors. The dojo is washed, cleaned, and kept spotless through the personal attention of each and every karate student who uses it.

The karate dojo is no ordinary place of exercise. The high respect given the dojo by the karate student can only be explained by its close association with the devotion which the teacher and the serious student share toward karate. It is the place where the student strives to arrive at the high point

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of readiness and willingness to submit his body and his mind to the learning of the ancient discipline of Karate.

THE HISTORY of KARATE

The origin and development of Karate are intimately tied to the history of the Okinawan people, who brought it to its present form and preserved its tradition for centuries. A major root of the discipline, however, can be traced to ancient China, where in about the year 562 B.C. Doruma Tashi developed an exercise form for the use of Buddhist monks. The exercise form was first taught by Tashi at the Shorin Temple and eventually became known as "Shorin Ji Kempo" meaning "Way of the Fist". The exercise discipline concentrated upon the art of learning to control and master the body, mind, and soul.

In the 7th century, Chinese feudal warlords invaded and occupied the Ryukyu Islands, known then as Uruma (Okinawa). They brought with them the techniques of Shorin Ji Kempo. The Okinawan people had already developed a system of self-defense called "To" or "Hand": The combination of the Chinese and Okinawan systems was the beginning of Karate.

During the 17th century Okinawa was overrun and occupied by the Japanese. The Okinawan Samurais were disarmed and forbidden to own, use or carry any weapons. Faced with the necessity of defending themselves and their people from their oppressors, and having only their bare hands with which to fight, the Samurai warriors turned to the ancient forms of karate. In those desperate years they developed and refined the techniques of karate until their bodies and hands were as deadly and effective in their defense as had been the swords that were taken from them. Karate was taught in secret and was only known to the king and his most loyal subjects. Where and how it was taught was a mystery to most Okinawans for to be introduced to the discipline of karate was to be marked as one of the most poised and trusted human beings and was an honor as high as any that could be bestowed.

In the more settled times that followed, karate although remaining secret and known only through word-of-mouth on the island of Okinawa became a course of exercise valued for its health and character building. In the 17th century Master Matsumura collected and studied the various forms of karate that had grown up, systematized them, and designed an overall method for the training of karate men. His way, "Shorin Ryu", the way of Master Matsumura, is the style of karate taught by our school.

THE AIM OF KARATE

The aim of Karate is not to injure others, but to defend oneself when attacked. The Karateman should be courageous, fighting only for justice. He is never reckless for personal gain or glory. He will not lose patience nor be impetuous. He practices his art to develop his character.

Gichin Funakoshi, known as "The Father of Japanese Karate" once said, "The ultimate Aim of Karate lies not in victory or defeat, but in the perfection of the character of its participants."

WHY STUDY KARATE?

It is erroneous to think that karate is only for the mature young man. There can be found in karate a curriculum suitable to both the very young whose bodies are not yet fully developed, and the elderly who wish to retain their flexibility. With proper practice the old will become healthier and the weak will become stronger. Naturally those who begin young will have an advantage, but that does not mean that older persons cannot profit. Women and girls as well as men study Karate in almost all karate schools because of its good benefits.

Good karate training is done in a good karate school. This school is called a dojo. The karate dojo provides a growing place for the developing karate man or woman. Many extraordinary changes come over the serious students. The sluggish and undisciplined people become energetic. They learn to function well with all types of persons in the competitive system. Obese and uncoordinated people soon lose weight and become graceful. Hostile paranoiacs lose their hatreds and become more confident people. The competitive aggressive athletic type finds an entire new world of challenges to his abilities. The weak un-athletic type finds a way to become stronger from the daily physical training and lose their inferiority. Karate builds pride in self for them. It is the students that stay with it that get the most

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benefit. It lasts them all of their lives. WHY STUDY KARATE? Each person must answer this, after searching their own heart.

Author: Unknown

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BASICS:

Style of Karate	Shorin Ryu specifically Shin Matsubayashi Ryu
Grand Master	Shoshin Nagamine
Home Dojo	Whitby, Ontario
Karate-do	Empty Hand: Kara = empty, Te= hand, Do = way
Weapons	Tonfa, Sai, Nunchaku, Bo, Tekko

KATA:

Kata - a unified sequence of movements designed to develop mental and physical skills in karate

Four groups: Fukyugata 1 & 2

Pinan 1-5

Naihanchi. 1-3

Eight Fighting Kata: Ananku, Wankan, Rohai, Wanshu, Passai, Gojushiho, Chinto and Kusanku

Total Kata 18

WEAPONS KATA:

Bo (staff): Kihon Bo, Shiratara No Kun, Shushi No Kun, Yondan Bo

Tonfa: Ota No Kihon Kata Ichi No Tonfa , Ota No Kihon Kata Ni No Tonfat Shodan Tonfa, Nidan Tonfa, Sandan Tonfa

Sai: Shodan Sai, Nidan Sai, Sandan Sai, Yondan Sai, Chikin Shita Haku No Sai

Nunchaku: Maezato No Nunchaku, Nidan Nunchaku

Tekko: Maezato No Tekko

Kama: Yamame Ryu Kata

Total Weapons Katas: 18

TECHNIQUES:

Power is a function of hip action and use of leg muscles.

Calmness is the most important factor in movement (Relaxation).

The 45 degree angle is the most common angle in stances etc. It is natural, conducive to swift easy movement and allows for stability by broadening the base of support in a stance.

A strike moves in an arc to its target. A punch moves in a straight line.

Blocks are High = upper chest, neck and head
 Middle = Solar plexus, chest
 Low = Stomach and tanden

Any technique is composed of: 1. Delivery, 2. Focus, 3. Relaxed-follow-through; 4. Full concentration -- a relax-focus-relax pattern of movement is overseen by mental concentration. The period between techniques is characterized by calm with zanshi.

The strongest techniques in Shorin Ryu are: Mae-Geri (front kick), Tsuki/Zuki (punch), Shuto-uchi (knife hand strike), Empi-ate (elbow strike).

Posture is fundamental to karate techniques and body/mind attitude.

Correct posture allows for: calmness (relaxation)
 Flow of fluids in the body
 Unhindered action of the muscles
 Unrestricted breathing

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Flow of chi or ki
Good balance and stability
Clear thought
Together these spell speed and power

Stability and **Balance** are directly dependent upon:

1. The position of the center of gravity relative to the feet and ground
2. The distance between the feet-- which defines the base of support and the direction it shapes itself into.

First the mind then the Body-- train the mind first as it directs the body. The mind must learn the sequence in which to fire the nerves to produce physical movement.

ETIQUETTE:

Bowing: demonstrates respect for the art of karate and the tradition behind it, for the dojo as a hall of learning, for the master, for the other students (Karate-ka) and their study of the way.

Rules exist: a. to allow for structure in the class which ensures an even, logical flow of events thus benefiting all and contributing to-one's study of the way (do)
b. to teach, and ensure discipline -- most important is self-discipline

Correcting others: If you are lower rank than another student, do not offer corrections unless the senior student requests them. You may offer corrections in that case or if you obtain the senior students permission to offer correction(s).

Accepting corrections: If an instructor or student senior in rank to you offers corrections, listen politely and thank them for the feedback, even if you do not agree with the observation. Try to make the change that the senior student has given you. If a student junior in rank to you offers you a correction, politely thank them, even if you do not agree with them. You may choose to continue to do what you were doing prior to the correction of the junior student as is your prerogative as the senior student. Practice according to the instructor who is teaching your class even if it conflicts with earlier teaching or that of a more senior instructor. You may reserve questions for that instructor at the break regarding the discrepancy or for the senior instructor/head sensei Adrian Robichaud, the next time you see him.

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DOJO STANDARDS

1. Students will bow when entering the training area.
2. The Karate Instructor is to be called sensei at all times. The senior assistant instructors are to be called sensei if black belt or sempai if otherwise.
3. Students will bow to sensei and the black belts as a form of greeting when entering and leaving the dojo.
4. Students will show respect to each other and to all higher belts. There will be no horseplay, profanity or joking around in the dojo. Do not criticize others. Help those below you in rank and knowledge.
5. Acknowledge anyone who assists or corrects you with the appropriate term "Arigato" or "Thank you".
6. No talking during class. Questions are permitted. Do not leave the Karate deck during class without permission.
7. Karate uniforms must be clean, toe and fingernails cut short, hands should be clean and personal cleanliness observed at all times. No jewelry is permitted during training. Hair should be kept back out of eyes.
8. Members will remove their shoes when entering the dojo.
9. Be on time for class. This means coming early to do pre-class warm ups and helping to clean the dojo. To be late is disrespectful to Sensei and your fellow students.
10. Smoking or chewing gum is not permitted in or on the dojo premises.
11. Do not demonstrate karate in public or show karate techniques to anyone outside of the dojo.
12. Do not provoke, or allow yourself to be provoked into violence. Stay out of fights unless impossible to avoid. Behave as gentle people both inside and outside of the dojo.
13. Read all signs and announcements. Ask if you do not understand these. You are responsible to keep yourself informed. Check your email and bulletin board at the dojo.
14. Train seriously to the best of your ability. You alone determine what you get out of the training.
15. Observe the maxims of Matsubayashi-Ryu Karate-do: COURTESY, CLEANLINESS DILIGENCE. IF YOU MUST ARRIVE LATE FOR CLASS, please observe the following procedure: if class is in progress, stand in the doorway until the Instructor acknowledges you. Then bow onto the deck, bow to the Instructor and join class. If warm-up exercises have started, bow onto the deck and join class without waiting for the Instructor's acknowledgement. If meditation has started change into your gi and join class as quickly as possible. If you need to leave class early, then tell the Instructor before class or on the break.

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TERMINOLOGY:

For pronunciation purposes, pronounce the vowels like so: a=ah, i=ee, u=oo, e=e like from pet, o=oh

Punches:

Jodan Zuki (joe-dawn zoo-key)	High Punch
Chudan Zuki	Middle Punch
Gedan-Zuki	Low Punch
Gyaku Zuki	Reverse Punch
Oitsuki	Lunge Punch (sideways from jigotai dachi)
Morote Zuki	Double Fist Punch
Nukite	Spear Hand Thrust

Strikes:

Shuto Uchi	Knife/Sword Hand Strike
Uraken	Back Fist (knuckle) Strike
Tetsui-uchi	Hammer Fist Strike
Hiji-ate/Empi-ate	Elbow Smash
Haito Uchi	Reverse Knife Hand Strike

Kicks:

Mae Geri	Front Snap Kick
Yoko Geri	Side Kick
Mawashi Geri	Roundhouse Kick

Stances:

Shizen-tai Dachi	Natural Stance (high)
Zenkutsu Dachi	Front Leg Bent Stance (low)
Neko Ashi Dachi	Cat. Stance (high)
Jigotai Dachi	Straddle Leg Stance (feet at 45 degree)
Naihanchi Dachi	Straddle Leg Stance (feet-forward)
Hidari Ashi Mai	Left Foot Forward
Migi Ashi Mai	Right Foot Forward

Blocks:

Jodan Uke	High Block
Chudan Uke	Middle Block
Gedan Uke	Low Block
Gedan Berai Uke:	Downward Sweeping Block
Yoko Uke	Double Block
Soto Uke	Outside Middle Block
Shuto Uke	Knife Hand Block
Tsuki-uke	Punching Block
Morote Uke	Augmented Forearm Block
Empi Uke	Elbow Block
Uchi Uke	Cross block/Striking block

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TERMINOLOGY CONT':

0 Negai Shimasu	Please Teach us (class to instructor)
Arigato Gozaimasu	Thank You Very Much
Arigato Gozimashita	Thank You Very Much for What You Have Done
Bunkai	Analysis of Movement or Understanding of Kata
Dojo	Training Hall – School/: Sacred Place of the "Way" Or Learning Hall
Keri	Kick (Pronounced Geri when in a word such as Mae Geri)
Oshigo	Line-up - Prepare for class
Hajime	Start
Hidari	Left
Jo-kyoshi	Assistant Instructor
Kamae	Relaxed Ready Position
Karate	Empty Hand
Kata	Form (formal exercise)
Keiko O Hajimeimasu	Exercise Begins (instructor to class)
Keiko O Owarimasu	Exercise Finished (inst. to class)
Kiai	Loud Shout or Yell
Kumite	Sparring
Kyotsuke	Attention
Makiwara	Punching Board/Striking Board of Various Types
Mawate	Turn
Meiso	Meditation
Migi	Right
Mo-ikai	Do Again
Nunchaku:	Wooden Sticks Joined By a String or Chain
Rensoku	No Count/At Your Pace
Sai	Three Pronged Weapon
Sensei	Teacher
Tanden Kumite	Arm Training
Tekko	Japanese Brass or Metal Knuckles
Yame	Stop
Yashime	Relax
Yoi	Ready Position
Zanshin	a calm state of readiness and being centered within
Zazen	Meditation

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TERMINOLOGY CONT':

Tanden-- The point two inches below the navel -- The center or point from which all power is generated-- The center of the body-- The seat of the soul or spirit.

Focus/Kime (Kee-may)-- is the moment of mental, spiritual and physical union. Actions are:
Physical: feet, buttocks, tanden and fists tighten.
Mental: all concentration is upon the target and directed outward along the line of the technique.
Spiritual: all ki - 'heart and soul' is directed outward with the technique

Kiai—(Kee-eye) is a shout which draws together the mental, physical and spiritual into a moment's maximum effort. A kiai kick starts breathing for action as well as kick starts adrenalin flow.

Shizen (she-zen)- a fundamental principle in Shorin-ryu which holds that all techniques are best generated through natural movements or movements which utilize the body in a manner consistent with its structure and the all stances are natural in the same manner natural movement allows for: ease of learning, power, speed, clear thinking, absence of injury, easy/fluid motion, control of the body.

Zazen -- is an exercise designed to train the mind and body. Its object is calm (non-focus non-grasping) a receptiveness which does not tire, a union with the flow of events in our environment, a state of preparation which is the calm coupled with receptiveness.

Nizu-no-kokoro (nee-zoo-koe-koe-roe)-- mind like the water-- water takes the shape of any vessel it is poured into

Tsuki-no-kokoro (zoo-kee-no-koe-koe-roe)-- mind like the moon--a full moon shines equally over all

Kata-no-Bunkai (ka-ta-no-boon-keye)-- meaning of the kata-- this exercise provides a physical interpretation of the kata, highlighting the nature of the movements, rhythm of the kata, ma, the mechanics of the relax-focus relax-pattern of movement

COUNTING:

<u>Word:</u>	<u>Phonetic.</u>	<u>Number:</u>
Ichi	Eee-chee	One
Ni	Nee	Two
San	Sawn	Three
Shi	Shee	Four
Go	Go	Five
Roku	Roe-koo	Six
Shichi	Shee-chee	Seven
Hachi	Haw-chee	Eight
Ku	Koo	Nine
Ju	Joo	Ten

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BUNKAI

Bunkai (boon-keye) is an exercise that students do to get an understanding of possible applications for techniques that they practice in the kata. Bunkai consists of one individual practicing the kata while the other students are attackers. It is important for students to go through this exercise slowly and with control to get an understanding of this and so that the exercise can be done properly.

It is also important that students are familiar with the kata that they are doing the bunkai application to. Bunkai as a general practice is to allow the students to work with a partner to see how their technique can be applied more realistically without instilling pain into the attackers that they are working with.

Oya Bunkai is one in which students can put in their own flavour to the kata based on applications they have been studying that work for them. Students depending on rank and ability will vary in their complexity and applications for a particular bunkai in the kata.

Students must be familiar with the basic structure of the bunkai for a particular kata before they begin to put their own application together for a particular move in the kata. Oya Bunkai is done at a higher level of practice usually brown belt or above, and sometimes not until the level of shodan.

Bunkai is a great way for students to understand their kata and the importance of all of the little intangibles of the particular pattern of movement. Even though this is not done always as a regular practice it can be a fun and challenging way to get the students to think about what they are doing in their kata and whether or not this makes sense.

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Grading Requirements

White-Yellow (Junior)

From white to white-yellow the estimated time is two to five months at two to three classes per week

New kata: Fukyugata Ichi

Yellow (Junior and Adult)

Junior: From white-yellow to yellow the estimated time is two to five months at two to three classes per week

Adult: From white to yellow the estimated time is two to six months at two to three classes per week

New kata (junior): Fukyugata Ni; new katas (adult): Fukyugata Ichi, Fukyugata Ni

Yellow-Orange (Junior)

From yellow to yellow-orange the estimated time is two to five months at two to three classes per week

New kata: Pinan Nidan

Orange (Junior and Adult)

Junior: From yellow-orange to orange the estimated time is two to five months at two to three classes per week

Adult: From yellow to orange the estimated time is three to six months at two to three classes per week

New kata (junior): Pinan Shodan; new katas (adult): Pinan Nidan and Pinan Shodan

Orange-Green (Junior)

From orange to orange-green the estimated time is three to five months at two to three classes per week

New kata: Ananku

Green (Junior and Adult)

Junior: From orange-green to green the estimated time is six months to one year at two to three classes per week

Adult: From orange to green the estimated time is six months to one year at two to three classes per week

New kata (junior): Pinan Sandan; new katas (adult): Ananku and Pinan Sandan

One bunkai (meaning of movements) per kata including Pinan Sandan

Adult: one weapon kata

Green-Blue (Junior)/Green with One Brown Tip (Adult)

Junior: From green to green-blue the estimated time is six months to one year at two to three classes per week

Adult: From green to green with one brown tip the estimated time is six months to one year at two to three classes per week

New kata: Naihanchi Shodan

One bunkai per kata including Naihanchi Shodan

Adult: one weapon kata

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Blue (Junior)/Green with Two Brown Tips (Adult)

Junior: From green-blue to blue the estimated time is six months to one year at two to three classes per week

Adult: From green with one brown tip to green with two brown tips the estimated time is six months to one year at two to three classes per week

New kata: Pinan Yondan

One bunkai per kata including Pinan Yondan

One weapon kata

Blue-Brown (Junior)/Brown (Adult)

Junior: From blue to blue-brown the estimated time is six months to one year at two to three classes per week

Adult: From green with two brown tips to brown the estimated time is six months to one year at two to three classes per week

New katas: Pinan Godan, Naihanchi Nidan

One bunkai per kata including Pinan Godan and Naihanchi Nidan

Any two weapons katas

Brown with White Tips (Junior)/ Brown with One Black Tip (Adult)

Junior: From blue-brown to brown with white tips (junior) the estimated time is six months to one year at two to three classes per week

Adult: From brown to brown with one black tip the estimated time is six months to one year at two to three classes per week

New katas: Naihanchi Sandan and Wankan

One bunkai per kata including Naihanchi Nidan and Wankan

Any three weapons katas

Brown-Black (Junior)/ Brown with Two Black Tips (Adult)

Junior: From brown to brown-black the estimated time is one year at two to three classes per week

Adult: From brown with one black tip to brown with two black tips the estimated time is one year at two to three classes per week

New katas: Rohai and Wanshu

One bunkai per kata including Rohai and Wanshu

Any four weapons katas

Black with white stripe (Junior)/ Black (Adult)

Junior: minimum age 14

Junior: the estimated time from brown-black to black is one year or more training at two to three times per week

Minimum age 16 for full black belt

Adult: the estimated time requirement from brown with two black tips to black is eight months to one year at two to three classes per week, plus personal training of one to three times per week

New kata: Passai

One bunkai per kata up to and including Passai

Any five weapons katas

Minimum of three years training

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Second Degree Black Belt

Minimum age of 18

New kata: Gojushiho

Two bunkai per kata up to and including Gojushiho

Any seven weapons katas plus increased skill level over first degree

Minimum of one year from first degree to second degree

Third Degree Black Belt

New kata: Chinto

Two bunkai per kata, plus one oibunkai per kata* up to and including Chinto

At least nine weapons katas plus increased skill level over second degree and must have at least one weapon kata of each bo, sai, tonfa, nunchaku, tekko and kama

Minimum of two years between second and third degree or a minimum of six years of training

Fourth Degree Black Belt

New kata: Kusanku

Third bunkai, plus one oibunkai per kata* up to and including Kusanku

14 weapons katas plus increased skill level over third degree

Basic weapons kata bunkai

Minimum of three years between third and fourth degree or a minimum of nine years of training

Fifth Degree Black Belt

All empty hand katas (18)

All weapons katas (19)

All bunkai for all katas (approximately three per coloured belt kata and one per black belt kata)

Advanced weapons kata bunkai

Oibunkai for all bunkai for all katas*

All levels of teaching and performing katas

Title of Renshi may be tested for

Minimum of four years between fourth and fifth degree black belt or a minimum of 13 years of training

Sixth Degree Black Belt

Minimum age of 35

Complete knowledge of the system, as with fifth degree black belt

Self-development and personalisation of the katas, in particular with timing, kime and rhythm

Contribution to the art such as through videos, grading of second degree and/or higher

rank black belt(s) and teaching/running a club

Mentoring of first degree and/or higher rank black belts

Title of Shihan may be tested for

Minimum of five years between fifth and sixth degree black belt

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Seventh Degree Black Belt

Complete knowledge of the system

Further self-development and improvement in kime, timing and rhythm of katas

Further contribution to the art, such as through videos, grading of third degree and/or higher rank black belt(s), teaching and running a club(s) and helping others run a club(s)

Mentoring of second degree and/or higher rank black belts

Title of Kyoshi may be tested for

Guideline of seven years from sixth to seventh degree black belt

Eighth Degree Black Belt

Complete knowledge of the system

Further self-development and improvement in kime, timing and rhythm of katas

Further contribution to the art, such as through videos, grading of fourth degree and/or higher rank black belt(s), teaching and running a club(s) and helping others run a club(s)

Mentoring of third degree and/or higher rank black belts

Title of Hanshi may be tested for

Guideline of eight years from seventh to eighth degree black belt

Ninth Degree

Complete knowledge of the system

Further self-development and improvement in kime, timing and rhythm of katas

Further contribution to the art, such as through videos, grading of fifth degree and/or higher rank black belt(s), teaching and running a club(s) and helping others run a club(s)

Mentoring of fourth degree and/or higher rank black belts

Title of Hanshi may be tested for

Guideline of nine years from eighth to ninth degree black belt

Tenth Degree

Mastery of the system

Mastery of self-development, kime, timing and rhythm of katas

Further contribution to the art, such as through videos, grading of fifth degree and/or higher rank black belt(s), teaching and running a club(s) and helping others run a club(s)

Mentoring of fifth degree and/or higher rank black belts

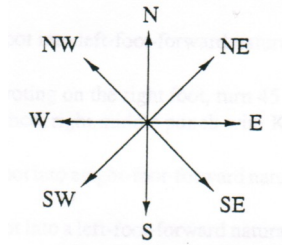
Title of Hanshi may be tested for

Guideline of ten years from ninth to tenth degree black belt

* There are many variations possible for black belt katas, but not so for coloured belt katas.

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FUKYUGATA ICHI



Yoi (ready): Feet: Formal attention stance: heels touching, toes 60 degrees apart.
Hands: Open, in front of abdomen, touching each other with left palm covering the right knuckles, approximately one fist width in front of abdomen.

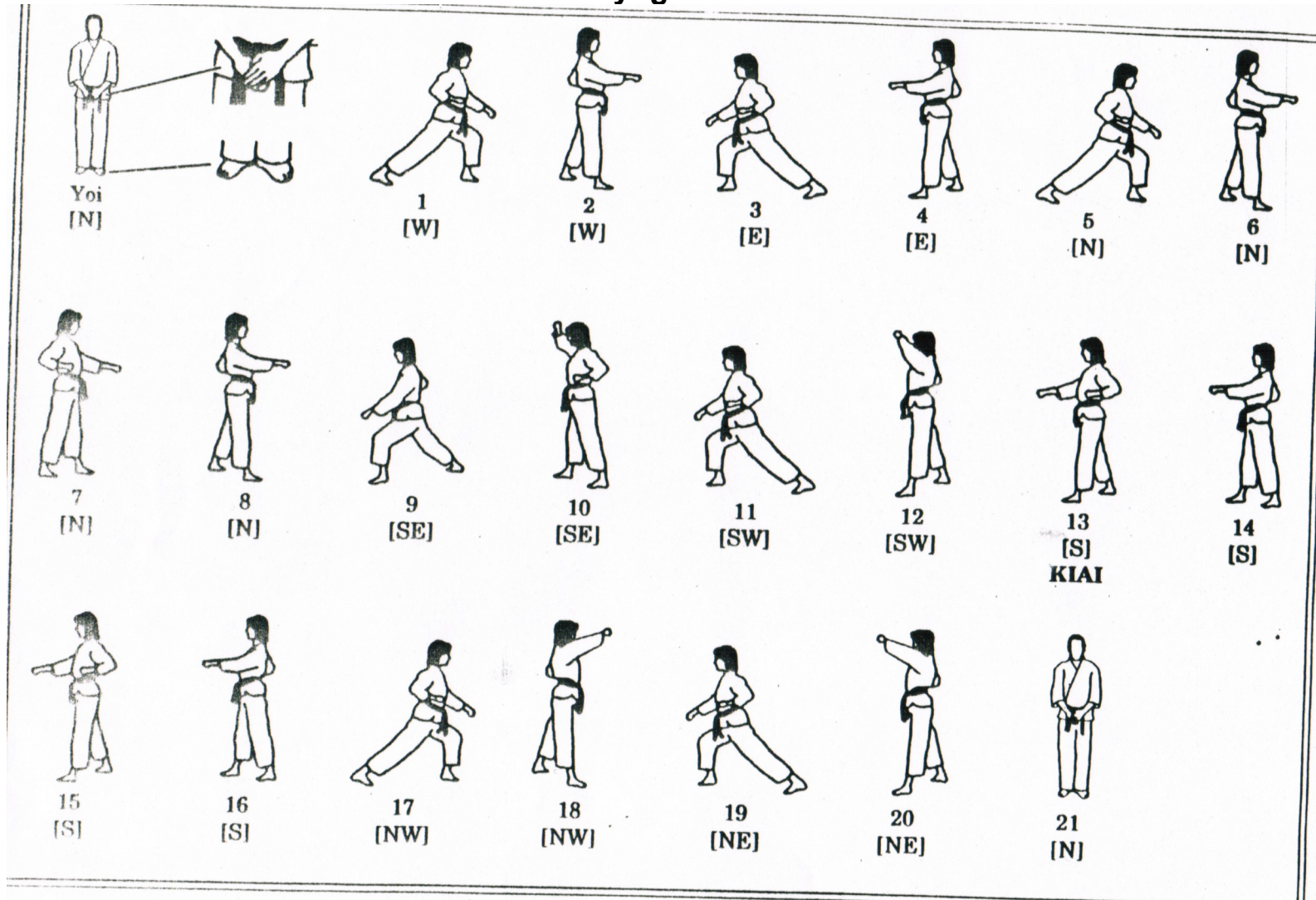
- 1) Look to the left, and then turn 90 degrees counterclockwise, by stepping with left foot and pivoting on the right foot, into a left-foot-forward forward stance, left low block. [W]
- 2) Step forward with the right foot into a right-foot-forward natural stance, right middle punch.
- 3) Moving the right foot and pivoting on the left heel, turn 180-degrees clockwise into a right foot-forward forward stance, right low block. [E]
- 4) Step forward with the left foot into a left-foot-forward natural stance, left middle punch. [E]
- 5) Moving the left foot and pivoting on the right ball of the foot turn 90 degrees counterclockwise into a left-foot-forward forward stance, left low block. [N]
- 6) Step forward with the right foot into a right-foot-forward natural stance, right middle punch. [N]
- 7) Step forward with the left foot into a left-foot-forward natural stance, left middle punch. [N]
- 8) Step forward with the right foot into a right-foot-forward natural stance, right middle punch.
- 9) Turn the right foot inwards by turning on the right heel, then step to the left with the left foot 225 degrees counterclockwise into a left-foot-forward forward stance, left low block. [SE]
- 10) Step forward with the right foot into a right-foot-forward natural stance, right high block. [SE]-
- 11) Moving the right foot and pivoting on the left ball of the foot turn 90 degrees clockwise into a right-foot-forward forward stance, right low block. [SW]

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- 12) Step forward with the left foot into left-foot-forward natural stance, left high block. [SW]
- 13) Moving the left foot across to your left and pivoting on the right foot turn 45 degrees counterclockwise into a left-foot-forward natural stance, right middle punch with KIAI. [S]
- 14) Step forward with the right foot into a right-foot-forward natural stance, left middle punch. [S]
- 15) Step forward with the left foot into a left-foot-forward natural stance, right middle punch. [S]
- 16) Step forward with the right foot into a right-foot-forward natural stance, left middle punch. [S]
- 17) Turn the right foot inwards by turning on the right heel, then step to the left with the left foot turn 225 degrees counterclockwise into a left-foot-forward forward stance, left low block. [NW]
- 18) Step forward with the right foot into a right-foot-forward natural stance, right high punch. [NW]
- 19) Moving the right foot and pivoting on the left foot turn 90 degrees clockwise into a right-foot-forward forward stance, right low block. [NE]
- 20) Step forward with the left foot into left-foot-forward natural-stance, left high punch. [NE]
- 21) Pulling back the left foot and pivoting on the right foot turn 45 degrees counterclockwise into the ready (starting) position.

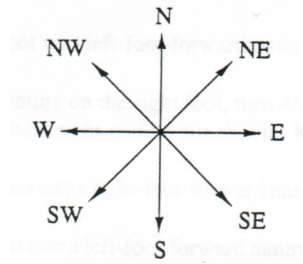
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FUKYUGATA NI



Yoi (ready): Feet: Formal attention stance: heels touching, toes 60 degrees apart.
Hands: open, in front of abdomen, touching each other with left palm covering the right knuckles, approximately one fist width in front of abdomen.

- 1) Stepping a little forward and to the right with the right foot and pivoting on the left foot, turn 90 degrees counterclockwise into a left-foot-forward natural stance, left high block. [W]
- 2) Step forward with the right foot into right-foot-forward natural stance, right high punch. [W]
- 3) Moving the right foot and pivoting on the left foot turn 90 degrees clockwise into a square (or squatting) stance, left sideways low sweeping block. [Body -> N; block and eyes -> W]
- 4) Stepping forward and left with the left foot and pivoting on the right foot, turn 90 degrees clockwise into a right foot-forward natural stance, right high block. [E]
- 5) Step forward with the left foot into left-foot-forward natural stance, left high punch. [E]
- 6) Moving mostly the left foot but also sliding the right foot a little to the left, turn 90 degrees counterclockwise into a square (or squatting) stance, right sideways low sweeping block. [Body->N; block and eyes -> E]
- 7) Step forward with the left foot into left-foot-forward natural stance, left middle block. [N]
- 8) Step forward with the right foot into right-foot-forward natural stance, right middle block. [N]
- 9) Perform a left front snap kick with KIAI. Bring foot back to the knee, then step forward into left foot forward stance, simultaneously strike with a left forward elbow strike to solar plexus. [N]
- 10) Left low block in half facing squatting stance, followed by a right reverse middle punch in forward stance. [N]
- 11) Moving the right foot and pivoting on the left foot, turn 90 degrees clockwise into a natural stance with heels on the same line (outer eight stance), simultaneously doing a right knife-hand strike across the body to the right side (throat level, palm down). [Body -> E; eyes and strike -> S]

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- 12) Stepping through with the left foot and pivoting on the right foot, turn another 90 degrees clockwise into a left-foot-forward natural stance, left middle block. [S]
- 13) Perform a right front snap kick. Bring foot back to the knee, then step forward into right-foot forward stance, simultaneously strike with a right forward elbow strike to the solar plexus. [S]
- 14) Right low block in half facing squatting stance, followed by a left reverse middle punch in forward stance. [S]
- 15) Moving the left foot and pivoting on the right foot, turn 90 degrees counterclockwise into a natural stance with heels on the same line (outer eight stance), simultaneously doing a left knife-hand strike across the body to the left side (throat level, palm down). [Body -> W; eyes and strike -> N]
- 16) Stepping back with the left foot and pivoting on the right foot turn another 90 degrees counterclockwise into a right-foot-forward forward stance; simultaneously perform a right middle block. Without stopping lower the right fist so that the right forearm is in a horizontal position and punch chest level with the left hand. [N]
- 17) Step forward with the left foot to end beside the right foot, then step back with the right foot into a left-foot-forward forward stance, simultaneously perform a left middle block without stopping lower the left fist so that the left forearm is in a horizontal position and punch chest level with the right hand. [N]
- 18) Bring the right foot up next to the left foot stepping forward, while opening both hands and lowering the left hand to meet the right hand, to return to the "Yoi" (ready), position.