

SHOTO RYU KARATE KAI ASSOCIATION

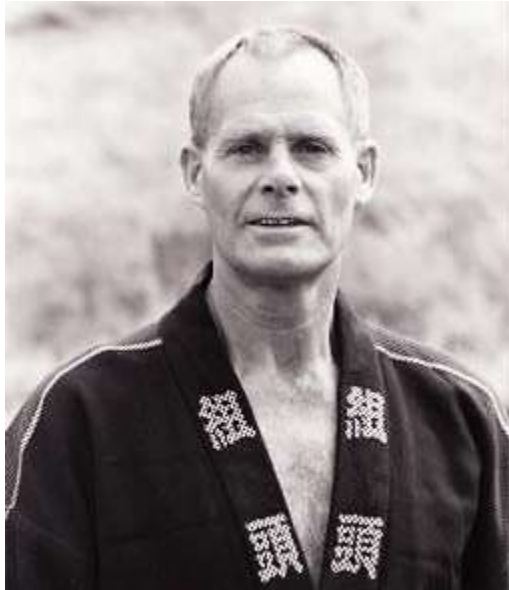


HISTORY, RULES
&
GRADING SYLLABUS

Master Vivian Nash 8th Dan

FOUNDER OF SHOTO RYU KARATE KAI ASSOCIATION

1931 - 2009



Viv, as he liked to be known (outside the dojo), was born in Radstock, near Bristol, but his family settled in Plymouth when he was around five years old.

BOXING

Viv spent much of his life practicing and studying physical activity, and fighting arts. His mother had a theatrical background and encouraged Viv to explore the rhythm and harmony of music and dance. His father, a keen amateur boxer, taught Viv to box to a high standard. It is perhaps this positive encouragement, from a very early age that put Viv on the path to become the martial arts master and perfectionist that he certainly was.

Viv was successful in the Amateur Boxing Association and during two years of National Service in the Army he became Middle-weight Battalion Champion. He also boxed in fair ground booths and often said that his boxing experience underpinned the physical side of his early karate practice.

'I fought in many competitions, winning most of them. Later I boxed in fairground booths for £3 for three rounds; in those days, I liked to fight very much. I believe that boxing certainly helped the physical side of my karate.'

However, whilst in the army he was involved in a fire accident and was badly burned, thus ending his boxing career.

While in the army he served in Suez and during his off-duty hours would spend many hours in the library, reading about many different religions. It was there that he came across Zen and in particular Zazen, which he was particularly interested in.

Back in Plymouth after the army, something seemingly small and insignificant happened that would change the course of Viv's life forever – a piece of newspaper blew against his leg. On it was an advert for a book about karate and on the cover it mentioned Zen and Zazen. This peaked Viv's interest and prompted him to go to the library to borrow it. At that time, karate was all but unheard of and the book was restricted because of its content.

"I had to explain my reasons for borrowing it and sign it out, presumably to ensure I wasn't up to no-good!"

KARATE

Viv started his karate journey in 1960, practicing with four others at Stonehouse in Plymouth under the tutelage of Dick Fennick, a judo Dan grade who taught a crude form of karate.

'Back then there was no organised Karate in Plymouth, so we practised a real rough-house mixture of Karate, Judo and Boxing.'

During 1961 Sensei Harada and Sensei Kanazawa held regular courses in Plymouth which Viv attended.

'In the early sixties I went on a course instructed by Sensei Harada and that really opened my eyes as to what Karate was all about.'

Viv was greatly influenced by Sensei Harada's Ki, harmony and softness and although both Harada and Kanazawa were equally skilled, Viv choose to follow the teachings of Sensei Harada.

'One week I would practise Shoto-Kai with Sensei Harada and the next week Shoto-Kan with Sensei Kanazawa. Both instructors were very good.'

In 1962 Sensei Harada invited Viv to become Lead Instructor and to take the reins of the Plymouth Shoto Kai Karate Club. Training with Sensei Harada was physically demanding yet creative and innovative. Viv excelled technically and spiritually and over time his technique became soft, relaxed and extremely powerful. Viv often said that this was the start of his search for kime (explosive focus).

Viv attended many Shoto Kai courses throughout the UK and all of the annual summer camps held at Grange Farm until 1972 and at Keele University from 1973 onwards.

Viv's sincere practice and development were recognised and he was awarded 4th Dan and promoted to become the Western Area Executive Representative for Shoto-Kai by Sensei Harada.

SHOTO-RYU KARATE KAI

Viv cared little for sport Karate and even less for the internal politics that in 1979 he considered were weakening the Shoto Kai and so, with great reluctance, in 1980 he resigned from Sensei Harada's tutelage and formed the Shoto Ryu Karate Kai Association.

Viv gave up his job as a plumber in order to concentrate on his karate. He practiced diligently every day and his standard steadily increased leading to being graded to 5th Dan in 1982 by an English Karate committee.

Sensei Nash was severe and demanding with his closest students as he encouraged them to develop clear, sincere practice, precision, speed, softness and explosive power. He taught that physical training is the way to internal power and that all motion is rhythmical, flowing and harmonic. Correct posture, distance, timing, relaxation, concentration, natural movement and harmony of mind and body through correct breathing were always high on Viv's agenda.

He set himself very high standards and expected his senior grades to follow his example. He often said that he wasn't born special but became so as a result of dedication to his ideals and practice.



Master Nash and Sensei Barrie Rafton, on top of the Bristol Evening Post building, circa 1982

However hard he was with his senior students, he always had time for every level of practitioner, and was especially understanding and encouraging to those younger or less able. Viv had a big family that he doted on, but also saw his association as an extended family; he would sometimes refer to his instructors as his karate 'children' and to their students as his 'grandchildren'. He was also a strong supporter of women who practice karate and would say that they have an advantage over men, as they are more likely to understand 'softness'.

Viv had a keen sense of humour outside the dojo, but would also use humour in his teaching sessions to lighten the mood and to enhance understanding, and although his voice would often boom out across the dojo, so would his broad smile, infecting all those around him.

INNOVATION

Viv was prepared to break with tradition and not to be locked into the past. He always looked to the future and sought new ways to develop himself and his students. To this aim he introduced the study of T'ai Chi Ch'uan, Bo and Sword sets to cultivate spirit, internal energy and soft, relaxed, fluid techniques.

At the time of his death in March 2009 he had achieved 8th Dan, but grades were not his goal. His fondest wish was that his teaching legacy continue in his senior instructors, and to that end, just a few months before he died, he said that he felt he had achieved his goal.

Viv's was a life of self-discovery and development, and although he never sought the limelight he was seen by all his students as a true Master of Karate.

'Don't Judge or assess me by my grade or what someone says I am, but come and practise with me, or watch my practice; that's my testimonial, not the grade I wear. Grades are not unimportant, but the message that the teacher or instructor is trying to get over to his students is more important'



Master Nash demonstrating Heian Nidan with Sensei Doug Gerrard
Summer Camp 2006 - Bideford

KARATE DO SHOTO RYU

Soft, soft hard,
Yielding bamboo,
Harmonious, relaxed,
Intention true.

Breath bringing ki,
Concentration directing.
Feeling, timing,
Technique intercepting.

Slow before fast,
Soft before hard,
Practice not fighting,
Ever on guard.

Clear, unfettered,
Ready; mind open.
Centered, focused,
Spirit unbroken.

Imagination key.
Forward projection.
Drive on; aspire;
Strive for perfection!

HISTORY OF KARATE

PREHISTORY

Although karate is an ancient art of weapon-less combat it is by no means the first form developed by man. There were five other fighting techniques which may have contributed to modern-day karate, they were: Egyptian barehanded fighting as depicted in pyramid wall murals; Greek Pankration and Roman gladiatorial combat; Japanese sumo wrestling, Ju-jitsu, and bare-handed samurai fighting arts; Indian and Persian foot fighting, and a genus of weapon-less fighting found in: Thailand. Malaysia, Cambodia. Laos, and Vietnam. Even though there is no apparent link between the five techniques, karate contains elements of them all. The implications, of course, is that karate must have developed in a country that carried on an active and extensive intercourse with the West as well as with all of Asia. The finger of logic points inevitably to China, although India appears to have been the birthplace of some archaic forms of weapon-less combat.

INDIA

It is generally accepted that karate had its beginnings in India around 450 AD. Oral tradition tells us of a wealthy Indian Prince who experimented with slaves by jabbing them with needles to find weak parts of the body. He also watched animals as they fought. He noticed how, for instance the tiger tensed its body before springing into action and how it used its claws to tear its opponent. He also watched the movements of other animals and adapted them to the human body. Having done this he experimented on slaves, this time using punches and kicks instead of needles and discovered where and how to strike to achieve the desired effect. According to the legend over 100 slaves were killed in this bizarre experiment. Unarmed combat was an integral part of early Indian culture. A warrior class called the Kshatriya were the dominant strata in the early Indian society. This group antedates Buddhism and has a direct relationship to at least one early fighting style. The first written

evidence of a weapon-less fighting art is in the Buddhist scripture called the Lotus Sutra, translated as Fa Hua San Ch'ing in Chinese. It mentions a pugilistic art called Hsiang Ch'a Hsiang P'u in Chinese which means 'mutual striking'. The Lotus Sutra also mentions a fighting art called Nata, which apparently had dance-like movements similar to Ch'uan Fa katas. A bare-handed martial art called Vajramushti, which was practiced by the Kshatriya warrior class, seems to be the first real karate-like technique. Many early Buddhist statues of deities such as the Nio Bodhisattvas seem to be executing karate-like strikes and are usually in exact karate stance.

CHINA

China had many fighting techniques, some closely associated with Taoist philosophy. However, the Bodhidharma legend stresses the Buddhist philosophy of non-violence and the development of both mind and body. According to the legend, an Indian monk named Bodhidharma (sometimes called Daruma), who was also a member of the Kshatriya class, travelled to China about 500 AD taking with him two books, the I Chin Ching and the Hsieu Seu Ching, both dealing with self-defence. Bodhidharma taught the monks at the Shaolin monastery not only the mental discipline of Buddhism, but also physical exercise to strengthen their bodies because he felt both were important. These exercises, which could also be used for self-defence were called Shih Pa Han Sho, or 'The eighteen hands of Lo Han'.

The Shaolin monks continued to develop these fighting techniques. Ch'uch Yuan shang-jen (or Kiao Yuan chang-jen) increased these eighteen fighting positions to seventy two. Later a monk named Li added further positions bringing the total to about 170. The monks based their movements on the movements of various animals especially the tiger, the leopard, the snake the crane and the dragon. The tiger movements were developed to strengthen bone, tendons and muscles. Emphasis was on strength and dynamic tension. Movements were short, hard and snappy.

The snake movements developed endurance. Breathing was slow, deep, and soft. Movements were flowing and rippling with emphasis on the fingers.

The leopard movements were used to develop speed and strength. Techniques were fast and crafty, with narrow stances and clenched fists.

The crane movements were to develop control and spirit. Movements were often done on one leg stances, and executed with considerable meditation.

The dragon movements developed alertness and concentration. They were done without strength and were long flowing and continuous, with the emphasis on lower abdominal breathing.

These Shaolin techniques developed into Ch'uan fa. Their style of fighting was sometimes called Shaolin szu kempo.

The Shaolin monks were trained in Buddhism with the emphasis on developing control of mind over body through meditation. Passive meditations were performed in a stationary posture, while active meditation was practiced while performing the moves of Shaolin szu kempo. After completing their training, the monks frequently travelled to other provinces to teach what they had learned. Because of personal preferences, different styles began to develop and as the dialects varied so did the names given to the fighting style. For example, Ch'uan fa came to be called Kung fu, which means 'work art' in one area.

Two main divisions of Ch'uan fa developed over the centuries. Eight main 'External Schools', or Wai Chia, all said to have been founded by Taoist demi-gods, developed during the Sung, Ming and Ching dynasties. Six 'Internal Schools' or Nei Chia, including Tai Chi Ch'uan were developed in post-Sung dynasties. The practice of Ch'uan fa by secret societies became prevalent under foreign Manchu dynasties beginning in the 17th century. Some of the secret societies called 'Boxers' by the British were involved in the 1900 'Boxer Rebellion' against Western domination. Only recently, in the 1960's were foreigners allowed to study Kung Fu.

SOUTHEAST ASIA

(Cambodia, Vietnam, Thailand, Indonesia, Malaya)

Empty handed self-defence techniques have existed in Southeast Asia for hundreds of years. Some of these techniques are indigenous, and some were imported from other areas. Present day Cambodia is the site of the ancient Khmer Empire (802-1432 AD.). The Khmer were people of Indian heritage, and in the ruins of their cities are found statues and reliefs depicting weapon-less combat and many fighting stances which are unmistakably those of Ch'uan fa, showing considerable Chinese influence as well as Indian influence in the area. Vietnam was under Chinese influence for over 2,000 years and while a form of Ch'uan fa is practiced in modern Vietnam the date of its origin is unknown. Judo, which they call Nhu Dao is also practiced in present day Vietnam. Thailand's weapon-less fighting arts show influence of both India and China, and they were perhaps acquired from the Khmer when Thailand conquered the Khmer empire in 1432. They also developed Thai boxing which is similar to boxing except that lightning kicks to the head, legs and torso are allowed and the matches begin with a typically Indian rite or invocation. Chinese communities living in Thailand have also brought with them the influence of Ch'uan Fa.

Indonesia was exposed to both Asian and Western influence, and developed four main types of unarmed combat. The first of these is Pukulan which is strictly Indonesian and is particularly common in West Java. Seven types of Pukulan have developed.

There are two styles in East Java: Pentjak & Kun-tow. Kun-tow is really a style of Ch'uan Fa and there are five types of Kun-tow practiced. The fourth type of Indonesian fighting art is called Silat. Malaya was influenced culturally by India, & it is likely that Indian methods influenced the development of the Malayan weapon-less fighting art called Bersilat. Bersilat means 'self-defence' but according to legend it's origin came from a woman named Bersilat, who, through a series of dreams, acquired a knowledge of the fundamentals of empty-handed fighting. According to experts Bersilat originated in Sumatra & exists today in two forms: silat pulat, which is mainly for display, & silat buah which is used in actual combat. Kun-tow is also practiced in several of the larger cities.

OKINAWA

Okinawa, the principal island of the Ryukyu chain, has always been heavily influenced by both China & Japan. In 1609, the Satsuma clan, led by the Shimazu family, marched against & conquered the Ryukyu island, in spite of continued nominal possession of Okinawa by China, which continued to have a strong cultural influence on the island. The Satsuma clan had lost a civil war in Japan in 1600 to the Tokugawa clan, but as was customary, Satsuma retained its feudal territories. In 1609 the Satsuma samurai were 'permitted' to march against the Ryukyus, both to punish Okinawa for refusing to supply Japan with materials necessary for her aborted attack on China in 1592, & because the Tokugawa shogun feared the strength of the Satsuma samurai & felt that the overseas adventure would help soothe the frustrations of the Shimazu's warriors. After completely conquering Okinawa, Iehisa Shimazu banned all weapons & any Okinawan possessing them was severely punished. The islanders found it difficult to bear this subjugation, & continued to clash with authorities, using mainly their hands & feet as weapons in order to get revenge for Japanese 'wrongs'. Farming implements such as the bo, sai, tonfa, nunchakus, naginata & kama were also eventually developed as weapons. Two different fighting styles were already present in Okinawa at this time. Ch'uan fa had become popular under Chinese influence after the annexation of Okinawa by China in 1372. The Okinawans had also developed their own indigenous weaponless fighting art which was called tode (or to-te). The various ch'uan fa & tode societies merged in 1629 to present a united front to the enemy. The result was a new fighting style called te, meaning hand, which developed from a combination of ch'uan fa & tode. This is the first recorded instance of an art that closely resembles modern karate. During these early years the practice of te was strictly secret, due to Satsuma edicts designed to eradicate all traces of Okinawan martial arts. Because of this, te took on two major characteristics: firstly, it became known as an esoteric art because of its secrecy, & second, it became extremely effective & streamlined since the sole purpose of its practitioners was to maim or kill. This also halted the written history of the art for around a century, so we must rely on

oral tradition. The best verified of these traditions comes to us in the form of legend. One such legend is that a man named Sakugawa from Shuri went to China in 1742 to learn ch'uan fa. He was gone for so many years that his family thought him lost, but he finally returned & demonstrated the complex ch'uan fa katas, attracting many students to him. This was the beginning of the now famous Sakugawa school of karate. Another legend states that Kusanku, an expert in Chinese ch'uan fa, gave a demonstration in 1761. His movements formed the basis for the kusanku kata (renamed to Kanku Dai by Gichin Funakoshi). According to another legend, a Chinese sailor named Chinto was shipwrecked on Okinawa. Chinto hid during the day & stole from the villages at night. The villagers complained to the shogan, who sent his best samurai, Matsumura, to kill the thief. Matsumura attacked Chinto with his weapons, but could not defeat him. Chinto blocked all his techniques, but never attacked. At length, Matsumura returned to the shogan & told him that the thief was taken care of. He then returned to Chinto & befriended him, & Chinto taught Matsumura his techniques. The Chinto kata is said to have been formed from these techniques. Eventually the Okinawans came to feel more a part of Japan, especially during the latter part of the 1880's when Japan moved from the feudal to the modern era. Different styles of karate developed, centred around the cities of Shuri, Naha & Tomari. Shuri-te emphasized natural stances, natural breathing, & straight, quick movements. The main styles of Shuri-te are Shorin Ryu (Shorin is another term for Shaolin) & its variations of Kobayashi Ryu and Matsubayashi Ryu. Naha-te emphasized natural stances, steady, rooted movement, with the feet moving along a crescent path & deep, harsh, breathing. The two main styles of Naha-te are Gojo Ryu & Shorei Ryu. Some Chinese influenced styles such as Uechi Ryu & Ryukyu Kempo also developed. By 1904 the term, karate meaning 'empty hand' had begun to be used in place of te or tode. In this year, karate was first introduced into the schools system in Okinawa by Anko Itosu. Itosu trained many prominent karateka, including Chomo Hanashiro, Kenwa Mabuni, Gichin Funakoshi, Yabiku Moden & Chotoku Kiyan. In 1936, a group including Chojun Miagi, Chomo Hamashiro, Choki Motobu & Chotoku Kiyan met & officially

designated the ideograph for 'empty-hand' - karate, to represent the martial art.

KOREA

Tae Kwon Do is the Korean term for a system of unarmed combat that is virtually identical to Japanese karate, and indeed was influenced in recent times by Japanese karate. The origins of Tae Kwon Do, however, can be traced to ancient Korean history. Ch'uan fa was introduced into northern Korea by Buddhist monks during the 4th century, and evolved into a form called Tae Kyon. The skills eventually spread beyond the temples & were passed on as a system of self-protection. Religious statues from the Silla period (A.D. 668-935) depict karate-like techniques, suggesting a close association between Tae Kyon & religion at this time.

Another group was important to the development of Tae Kwon Do in Korea. They were the Hwa-Rang-Do, and their purpose was to cultivate moral & patriotic ideals among Korean youth. Tae Kyon became part of the official training of the Hwa-Rang-Do, and the melding of the two groups produced a martial art which stressed magnanimity, sympathy & respect for one's opponent. In 935 A.D. the Silla kingdom was overthrown by the warlord Kyoghum who established the kingdom of Koryo, which remained strongly martial in spirit. Many of the soldiers of the period were also students of Tae Kyon & the art flourished. In the 15th century, the era of warrior princes ended & was replaced by the Yi dynasty, Confucianism replaced Buddhism as the state religion, and Tae Kyon virtually vanished.

When the Japanese overran Korea, in 1915, outlawing the practice of Tae Kyon, many students left to live & work in China & Japan. There, they were exposed to other forms of karate and, after World War Two, many Koreans returned to Korea & opened dojangs (karate schools), blending techniques learned in China, Okinawa, and Japan with what was remembered of the old Tae Kyon to form a new system. Eventually, in 1955, the name of Tae Kwon Do, suggested by Choi Hong Chi, was adopted by leading masters of the art.

JAPAN

Japan developed many martial art forms of its own, including Sumo wrestling, yawara, judo, ju jutsu, ken-justu, ashikeri & torite. The Japanese Budokai was a martial arts organization, supported by the government, which promoted these traditional martial arts. Around the turn of the century, young Okinawans drafted for the Japanese army were found to be in excellent physical condition, no doubt due to the introduction of karate into the high school curriculum. The Japanese army became very interested in karate for its fighting techniques & physical fitness benefits.

The Japanese Budokai extended an invitation to the Okinawans to demonstrate their art in Japan. Gichin Funakoshi, a diplomat & scholar as well as a karate master, was selected to represent the art & he travelled to Japan in 1915, accompanied by Kenwas Mabuni. After repeated invitations from the impressed Japanese, Funakoshi returned to Japan in 1922 & spent his remaining years teaching there, founding the Shotokan school. Mabuni also established his own school of Shito Ryu, and eventually Choki Motobu, another prominent karateka, also went to Japan & founded the Shorin Ryu school there.

One of the most important developments in Japan was karate's introduction to the university system by such eminent karateka as Gichin Funakoshi, Shigeru Egami (of Shoto Kai), Hinori Ohtsuke (the founder of Wado Ryu) & Masotoshi Nakayama (of Shotokan). It was also in Japan that the practice of kumite (free-sparring) developed in the 1930s. The theory, techniques & principles of the art of the sword & of ju-jutsu were also applied to karate by the Japanese. Judo's emphasis on the martial art as a sport also influenced karate in Japan, & karate as a sport became popular in the 1950's.

Japan's growing dominance in Asia during the 20's, 30's & 40's spread karate to Korea, throughout South East Asia, and into the Philippines & North China. America's victory over Japan & the stationing of U.S. troops in the area led to the introduction of karate to America through servicemen who had studied the art while stationed in Japan, Okinawa or Korea.

NOTES ON LEARNING KARATE

Free sparring is a relatively new addition to Karate, its development started in Japan in the 1930's. Sparring has some very real benefits to offer for students i.e. realistic self-defence experience, in particular sparring in class under controlled situations is the closest you can get to real combat. A constant change of partners allows you to try your techniques under a variety of different circumstances & gives you valuable experience in perfecting your Karate. But there will be no free sparring in the Dojo without permission of the instructor or Sensei, as supervision by an experienced person is an absolute necessity.

The essence of Karate Do is in the Kata (patterns) and it should be practiced & repeated continuously.

'The ultimate aim of Karate lies not in victory or defeat, but in perfection of character of its participants' Gichin Funakoshi.

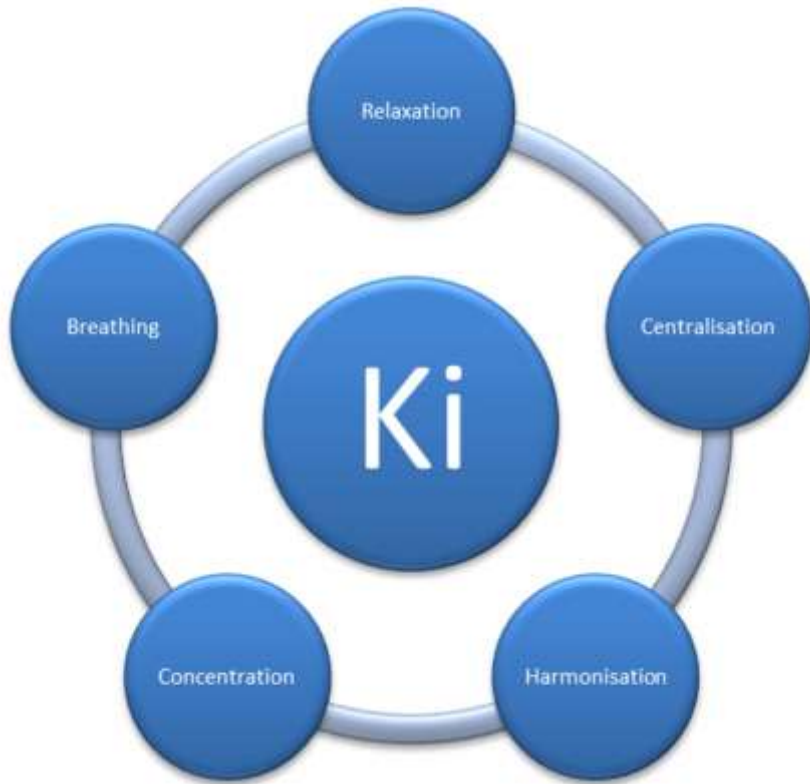
'Oss' is a common greeting in the Japanese Karate circles, it's a derivative of the Japanese word meaning 'To push ahead'. The word has come to symbolize acknowledgement / understanding. It is this attitude you must adopt in order to progress, i.e. to strive to improve.

It is not enough to hit with the body, foot or fist alone, you must hit with the mind & spirit.

The Five Tenets of Shoto Ryu Karate Kai

- Relaxation
- Concentration
- Centralisation
- Breathing
- Harmonisation

All of which help in producing mental intent i.e. extension of Ki (Chi)



1. Learn the Karate Katas/Tai Chi forms, mastering the movements
2. Work on smoothness & study breathing, while staying relaxed
3. Concentrate on centralisation, the perfection of the movements and precision of combinations
4. Gain understanding of the techniques' combat applications. Continuously use positive imagination. Extend your Ki/Chi.
5. Practice every move as if in fighting situations, perfecting the control of ki. Using the mind, instead of the body, to direct the movements

The above five steps must be learnt one at a time, gaining perfection in one before moving on to the next step, always remember that correct breathing is essential to produce Ki/Chi energy.

Students are recommended to learn and practice Chi Kung breathing only after being taught and advised by their instructor. Chi Kung breathing helps to develop, control, and project positive Ki/Chi energy.

ETIQUETTE

Arrive 10-15 minutes early for class so you have time to get ready.

Remove all jewellery, watches, earrings, bars & rings prior to training. These items can cause injury to oneself and others. If a piece of jewellery cannot be removed, then tape must be wrapped around it.

Bow when entering or leaving the dojo, at the beginning and the end of class, before and after working with a partner, and when acknowledging the instructor.

Do not chew gum while training

Follow the instructions of your seniors and instructors, quickly and respectfully

Do not engage in idle talk while training is in session

Remain quiet and attentive when not training

Seek the instructor's permission to leave class if it has not ended

Be courteous and helpful to each other

Do not lean on the walls or fold your arms

Acknowledge your Sensei's instructions with 'Oss!', or 'Yes, Sensei!'

GRADING SYLLABUS

The following grading syllabus is only meant to give the student some idea as to what is expected of them for progression through the grades. There are many other aspects of the student's training and character that will be taken into consideration, i.e. dedication, attendance, attitude and personal development.

Each grade builds on the last, so that the student must be able to show the techniques and abilities from all the previous grades, but with greater skill, confidence and intent.

Grading will be on the following basis:

- Character and attitude
- Ability to perform stances, blocks, strikes, kicks and kata
- Knowledge and ability to apply techniques
- Length of time in practice
- Development of control, precision, power, speed, and form
- Teaching ability and assistance given to others
- Correct hip movement and correct breathing
- An understanding of circular movements
- An understanding of yin and yang of body posture
- Positive mental intent when performing techniques
- Respect given to others

All students and members who practice Shoto-Ryu Karate Kai must join the Association and renew their membership each year whether wishing to grade or not. Lapsed members must have renewed at least three months prior to a grading, or will be ineligible to grade.

Except where specified, candidates failing a Kyu grade must practise for at least 3 months before trying again.

9TH KYU – YELLOW

DACHI

Zenkutsu Dachi

UKE

Geden Barai

UCHI

Oi Tsuki

GERI

Mai Geri

KATA

-

OTHER

Rei

Rei gi

Hikite

Kihon

STANCES

Front stance

BLOCKS

Groin level sweep

STRIKES

Lunge Punch

KICKS

Front Kick

FORMS/PATTERNS

Bowing

Dojo Etiquette

Pulling Hand (to the hip)

Basics (stepping forward
in stance)

8TH KYU – YELLOW, ORANGE TAG

DACHI

Kokutsu Dachi

UKE

Ude Uke

UCHI

-

GERI

Yoki Geri, Kikomi

KATA

Taikyoku Shodan

Taikyoku Nidan

OTHER

Kiai

STANCES

Back Stance

BLOCKS

Wrist Block

STRIKES

KICKS

Side Kick, Thrusting

FORMS/PATTERNS

First Cause, 1st Level

First Cause, 2nd Level

Meeting of the spirits (shouting)

7TH KYU – ORANGE

DACHI

Kiba Dachi

UKE

Age Uke

Soto Uke

UCHI

-

GERI

-

KATA

Taikyoku Sandan

Taikyoku Yodan

Taikyoku Godan

OTHER

-

STANCES

Horse-straddle Stance

BLOCKS

Rising Block

Outside Block

STRIKES

KICKS

FORMS/PATTERNS

First Cause, 3rd Level

First Cause, 4th Level

First Cause, 5th Level

6TH KYU – ORANGE, GREEN TAG



DACHI

Renoji Dachi

UKE

Teisho Barai

Shuto Uke

UCHI

Maete Tsuki

Tettsui Uchi

GERI

Fumikomi Geri

Mawashi Geri

KATA

Heian Shodan

OTHER

Renraku Kihon

STANCES

L Stance

BLOCKS

Palm Heel Sweep

Knife Hand Block

STRIKES

Front Hand Punch

Hammer Fist Strike

KICKS

Stamping Kick

Roundhouse Kick

FORMS/PATTERNS

Peaceful Mind – 1st Level

Multiple techniques in combination

5TH KYU – GREEN

DACHI

-

UKE

Osae Uke
Morote Ude Uke

UCHI

Gyaku Tsuki
Uraken
Nukite

GERI

Yoko Geri, Keage

KATA

Heian Nidan

OTHER

Ten No Kata

Ippon Kumite

STANCES

BLOCKS

Pressing Block (in Heian Nidan)
Two-handed Wrist Block

STRIKES

Reverse Punch
Back fist
Spear Hand

KICKS

Side Kick, Snapping

FORMS/PATTERNS

Peaceful Mind – 2nd Level

Timing practice
(The kata of the Universe)

1 Step Sparring as directed

4TH KYU – BLUE

DACHI

-

UKE

-

UCHI

Mawashi Tsuki

Shuto Uchi

Empi Uchi

GERI

Mikazuki Geri

Hiza Geri

KATA

Heian Sandan

Heian Yodan

OTHER

Sanbon Kumite

Ma-ai and Aiki

STANCES

-

BLOCKS

-

STRIKES

Roundhouse Punch

Knife Hand Strike

Elbow Strike

KICKS

Crescent Kick

Knee 'kick'

FORMS/PATTERNS

Peaceful Mind – 3rd Level

Peaceful Mind – 4th Level

3 Step Sparring as directed

Timing, distance and harmony

3RD KYU – PURPLE

DACHI

Sanchin Dachi

Teiji Dachi

UKE

Manji Uke

UCHI

-

GERI

-

KATA

Heian Godan

Sanchin

OTHER

Personal Kata: 1 of own choice

Kime

Sanbon Kumite, Jiu

Irimi

STANCES

Hourglass Stance

(literally: three battles stance)

T Stance

BLOCKS

Crooked-Cross block

(two-level block in Godan)

STRIKES

-

KICKS

-

FORMS/PATTERNS

Peaceful Mind – 5th Level

Three battles

Focus

3 Step Sparring, freestyle

Entering against an attack

2ND KYU – BROWN

DACHI

-

STANCES

-

UKE

-

BLOCKS

-

UCHI

Yama Tsuki

STRIKES

Mountain punch

(two handed punch in Bassai Dai)

GERI

-

KICKS

-

KATA

Bassai Dai

Tekki Shodan

FORMS/PATTERNS

Penetrate a Fortress

Iron Horse 1st Level

OTHER

Personal Kata: 1 of own choice, 1 of grading Panel's choice

Must be able to practice with both Bo and Bokken

1ST KYU – BROWN, BLACK TAG

DACHI

Hangetsu Dachi

Neko Ashi Dachi

STANCES

Half Moon Stance

Cat Foot Stance

UKE

-

BLOCKS

-

UCHI

-

STRIKES

-

GERI

-

KICKS

-

KATA

Hangetsu

Tekki Nidan

FORMS/PATTERNS

Half Moon

Iron Horse 2nd Level

OTHER

Personal Kata: 2 of own choice, 1 of grading Panel's choice

Candidates must practice for at least 6 months at 2nd Kyu before attempting 1st Kyu

Candidates failing their 1st Kyu must practise for at least 6 months before trying again

1ST DAN – BLACK

DACHI

-

STANCES

-

UKE

Tensho uke

BLOCKS

Rotating Palms Block

UCHI

-

STRIKES

-

GERI

-

KICKS

-

KATA

Kanku Dai

Jion

Tensho

FORMS/PATTERNS

View the Heavens (Major)

Kata of the Jion temple

Rotating Palms

OTHER

Personal Kata: 2 of own choice, 2 of grading Panel's choice

Kumite as required, with complete control.

Candidates must practice for at least 1 year at 1st Kyu before attempting 1st Dan

Candidates failing their 1st Dan must practise for at least 1 year before trying again

2ND DAN AND ABOVE – BLACK

Grades of 2nd Dan and above do not require a grading examination; the practitioner is constantly assessed by the senior grades of the association, and will be awarded their next grade when ready. The aspects taken into consideration are the same as those for all previous grades although, obviously, the standard expected will be much higher.

Specific points of consideration, over and above those already mentioned for all grades may include:

- Embodiment of the five tenets of Shoto Ryu Karate Kai: Relaxation, Concentration, Centralisation, Breathing and Harmonisation
- Ability and willingness to plan and teach a lesson to groups of varying size
- Ability to set different practices, for students of differing abilities, within a group
- Ability to apply & demonstrate different aspects of a technique
- Mental intent & extension of ki

2ND DAN AND ABOVE – BLACK (CONTINUED)

There are no 'required' kata above 1st Dan, the lists that follow give the karate kata you may learn once you have achieved your 1st Dan.

KATA

Bassai Sho
Kanku Sho
Tekki Sandan
Meikyo
Nijushiho
Sōchin
Empi
Ji'in
Jutte
Gankaku
Gojushiho Dai
Gojushiho Sho
Wankan
Unsu
Chinte

FORMS/PATTERNS

Penetrate a fortress (Minor)
View the Heavens (Minor)
Iron Horse (Third level)
Mirror of the Soul
Twenty Four Steps
Tranquil Force
Flying Swallow
Temple Grounds/Hidden Mercy
Ten Hands
Crane on a Rock
Fifty Four steps (Major)
Fifty Four steps (Minor)
Crown of a King
Hands in the Cloud/Cloud Defence
Rare Hand

WEAPONS

Whilst Shoto Ryu Karate does not have specific weapons practices as part of the syllabus, the following weapons, especially bo & bokken, are used within the association as an enhancement to karate. They may be introduced in order to encourage the development of: co-ordination, footwork, hip movement, fluidity, focus, spirit, harmony, timing and extension of ki.

KON 'BO'

A bo, or staff, is usually fashioned from a single stalk of bamboo. Being bamboo, when wielding the bo with sharp movements of hips and hands you will see the end whipping back and forth. In order to achieve this, you must move the body and the bo as one. We practise both Chinese T'ai Chi forms and Japanese kata. Both are practised as though the bo is an extension of our limbs, and can also be done empty-handed.

BO KATA

Japanese/Okinawan

Sueyoshi No-Kon

Sakugawa No-Kon

Shirotaru No-Kon

Matsukazi No-Kon

Chinese

Shuāng duān bó

'Double-ended bo'

NAIFU 'KNIFE'

Knives are primarily used in kumite to encourage flowing movements, extension of ki and correct distance.

BOKKEN ‘TRAINING SWORD’

The bokken we use is a training sword, or suburitō, and is heavier than a normal bokken. Suburitō are used for practicing suburi (practise swings) and in order to enter in against when practising timing. Its weight makes the bokken ideal for strengthening and conditioning, as well as the development of spirit and focus. For sparring and where weapons clash, a bamboo shinai is used instead.

ESCRIMA STICKS

From the Filipino martial arts, Escrima sticks are primarily used in kumite to encourage, extension of ki, two-handed co-ordination, correct distance and timing.

DAO ‘SABRE/BROAD SWORD’

The sabre, or broad-sword, is a single broad-bladed weapon a little like a machete. There are three forms that may be practiced. All the forms encourage: flowing movement, the use of hips, and the co-ordination of hands and feet; as well as how to use the momentum of the sabre to power its movement.

SABRE FORMS

Chen’s single sabre

Chen’s double sabre

Wúmíng

TÀIJÍQUÁN - T'AI CHI CH'UAN

Although never demanding it, Master Nash greatly encouraged the practice of T'ai Chi Ch'uan as an addition to karate, as some, by practicing it, would more easily be able to find the necessary condition of both body and mind. Master Nash practiced T'ai Chi Ch'uan for over 30 years, and was just as skilled in this martial art as he was in karate.

YANG

Yang style T'ai Chi is characterised by its slow, soft and steady movements. It is a very good form for beginners to start with because of this; as well as being elegant and calming. However, its continuous slow movements are ideal for practitioners of any experience to perform 'moving meditation'. The two-person form was introduced by Master Nash to aid with the martial arts applications of the solo form.

CHEN

Chen style is the oldest form of T'ai Chi, often referred to by Master Nash as 'The Great Grand-daddy of Karate'. It is characterised by alternating slow, soft movements with fast, explosive movements. It is more demanding than Yang style with spiralling, twisting and powerful techniques, making this a form for the more experienced practitioner. The Chen forms encourage small, quick movements of the hip to generate power usually gained from larger movements. The Chen forms were particular favourites of Master Nash.

KATA

TAIKYOKU 'FIRST CAUSE'

Five Forms: Shodan, Nidan, Sandan, Yodan, Godan

The Taikyokus are a set of kata that enable beginners to learn basics. The first three were developed by Gichin Funakoshi's son Yoshitaka, the others are thought to have been added later.

Gichin Funakoshi named the set of kata Taikyoku. In his book 'Karate-do Kyohan' he explains the development of the kata and why he named them Taikyoku. Translated in the same book as 'First Cause' and 'a philosophical term denoting the macrocosm before its differentiation into heaven and earth: hence, chaos or the void'.

The Chinese kanji used for the name Taikyoku (太極) are pronounced as 'Tai Chi' in Chinese, which translates as 'Grand Ultimate' and is commonly represented by the 'Yin and Yang' symbol.

Master Funakashi also wrote: 'Because of its simplicity, the kata is easily learned by beginners. Nevertheless, as its name implies, this form is of the most profound character and one to which, upon mastery of the art of karate, an expert will return to select it as the ultimate training kata'.

HEIAN 'PEACEFUL MIND'

Five Forms: Shodan, Nidan, Sandan, Yodan, Godan

Known originally by the Okinawan name Pinan; Gichin Funakoshi is credited by many with being the first to refer to this kata series by the Japanese word Heian, meaning 'Peaceful mind' or 'peace and tranquillity'. The name change was likely due to the growing national spirit in Japan at that time, causing Funakoshi and others to change Pinan to a Japanese word.

The word Heian was chosen by Master Funakoshi to demonstrate a philosophy of being confident in one's karate abilities. The thought was that, if you mastered each of the five kata in the series, you could enjoy the peace of mind the kata afforded.

Funakoshi also reversed the order of the first two kata in the original series to reflect the difficulty of the kata. Hence Heian Shodan is equivalent to Pinan Nidan and Heian Nidan to Pinan Shodan.

SANCHIN 'THREE BATTLES'

The name is sometimes interpreted as the battle to unify the mind, body, and spirit. It is a kata of Southern Chinese origin that is considered to be the core of several styles, the most well-known being the Okinawan Karate styles of Goju Ryu and Uechi Ryu. The kata requires deep breathing, dynamic tension and a great deal of concentration.

HANGETSU 'HALF MOON'

Originally known as Sesan, has many crescent-shaped techniques, stances and stepping routines, which is why it was later named 'half-moon'.

BASSAI 'PENETRATE A FORTRESS'

Two Forms: Dai (Major) and Sho (Minor)

Bassai-dai was originally known as Passai, but was more commonly referred to as Matsumura-no-passai. The original Passai form was developed by Bushi Matsumura, and was one of the first kata taught to Anko Itosu. After years of practicing the kata, Itosu developed the Passai Sho form.

The most common interpretation of Bassai is 'to penetrate a fortress,' but another translation: 'to break through the enemy's defences by shifting and finding the weak points' is more descriptive. Although this is not a literal translation, it is ultimately the true meaning of the kata because of the variety of techniques in the kata.

TEKKI 'IRON HORSE' OR 'HORSE RIDING'

Three Forms: Shodan (1st level), Nidan (2nd level), Sandan (3rd level)

Was originally referred to as Naifanchi meaning 'fighting, holding your ground'. As the new name implies, this series of kata is performed exclusively in kiba dachi (straddle/horse-riding) stance.

Itosu may have learned the kata from Sokon Matsumura, who learned it from a Chinese man living in Tomari. Itosu is thought to have changed the original kata. Before Itosu created the Pinan (Heian) kata, Naihanchi would traditionally be taught first in Okinawan schools. Gichin Funakoshi learned the kata from Anko Asato. Funakoshi renamed the kata Tekki (Iron Horse) in reference to his old teacher, Itosu, and the form's power.

The originator of the first tekki kata is unknown, but it is believed that Anko Itosu developed the second and third forms.

KANKU 'VIEW THE HEAVENS'

Two Forms: Dai (Major) and Sho (Minor)

The name describes the opening move in the kata whereby the practitioner literally views the sky through their hands.

Kanku is one of the oldest forms practiced today. The original name for this kata was Kusanku. Kusanku was a Chinese official and martial artist stationed in Okinawa. It is not known if he was sent to Okinawa by his government to spread martial arts, or was simply on a diplomatic assignment. He eventually stayed in Okinawa for at least five years and taught karate to many individuals, the greatest of whom may have been Satunuku Sakugawa.

When Kusanku was transferred back to China, he left behind many students but only one official kata, which eventually was named after him. From this form, Sakugawa developed many others as he disseminated this early style of karate.

It was, however, Anko Itosu, and not Satunuku Sakugawa, who probably discovered the most from his practice of Kusanku. Around 1900, Itosu was asked to teach karate in the Okinawan school system. Because he thought the Kusanku kata was too difficult for elementary school children, he developed the Pinan kata series from Kusanku over a five year span.

Master Funakoshi introduced it to his Japanese students and changed its name to Kanku.

MEIKYO 'MIRROR OF THE SOUL'

Also known as Rohai which translates to 'white heron' or 'vision of a crane'. This kata is also from Tomari-Te.

JION ‘MERCY’

Jion is the name of both a Buddhist temple and a patron saint of Buddhism and is thought to have been developed by a Chinese monk who learned his art in the Jion temple.

Ji'IN ‘TEMPLE GROUNDS/HIDDEN MERCY’

Ji'in, along with Jutte and Jion are from the Shurei School although historically they may have originated with the Tomari-Te system and Matsumura.

JUTTE ‘TEN HANDS’

The name implies that one who has mastered this kata is as effective as ten men.

SŌCHIN ‘TRANQUIL FORCE’

Originating from China, it evolved from Naha-te, the kata has slow, deliberate movements interspersed with dynamic bursts of speed. The dominant stance in this kata is sōchin dachi ‘rooted stance’. The version of Sochin that was later introduced to Japan was developed by Master Gichin Funakoshi and his son.

TENSHO ‘ROTATING PALMS’

The ‘sister’ to Sanchin, Tensho was created in 1921 as a ‘softer Sanchin’ by the founder of Goju Ryu, Chojun Miyagi, who adapted earlier Chinese forms in order to balance the hard Sanchin kata. It combines dynamic tension with deep breathing and flowing hand movements. The kata requires a balance of tension and softness, and requires a great deal of concentration. The name comes from the ‘rotating palms block’ used at the end of the kata.

NIJUSHIHO 'TWENTY FOUR STEPS'

Master Gichin Funakoshi changed the name of the kata from Niseishi. This kata was derived from 'Kaisan' and it, along with Sochin was a favourite of Master Arakaki Seisho.

EMPI 'FLYING SWALLOW'

Originally named Wansu, it is one of the only forms left from Okinawan Tomari-te. Tomari-te, and most of its kata and techniques were lost to history due to the secrecy of its practitioners.

Wansu was a Chinese official who arrived in Tomari around 1683 during the reign of King Sho Tei. Wansu was highly adept at martial arts, and this knowledge soon became known to the local population.

Little is known about Wansu, however, other than the fact he only taught a few students at a time. After only a few years in Okinawa, Wansu returned to China, leaving his students to fend for themselves. He did, however, leave behind a kata that eventually became known as Wansu (and later Empi).

Wansu was therefore practiced exclusively in Tomari until after 1865, when it spread to both Shuri and Naha. Funakoshi altered the original name to the Japanese word 'Empi' in order to describe the upward and downward movements of the kata. These movements, along with the quick shifting of stances, are similar to the movement of a flying swallow, thus its namesake.

GANKAKU 'CRANE ON A ROCK'

Originally known as Chinto, this kata was eventually called Gankaku because of the one-legged stance which is predominant throughout the form. Gankaku was developed by Anko Itosu.

GOJUSHIHO '54 STEPS'

Two Forms: Dai (Major) and Sho (Minor)

Originally known as Useshi, the kata originates from China, but was developed fully by Bushi Matsumura.

The second version; Gojushiho-sho was introduced by Itosu.

WANKAN 'CROWN OF A KING'

Not much is known about the history of this kata. It originates from the Tomari-te and in some styles, is also known as Matsukaze - 'pine tree wind'.

UNSU 'HANDS IN THE CLOUD' OR 'CLOUD DEFENCE'

Unsu, literally 'cloud hands', was created by Seisho Arakaki around 1860. Arakaki was a Japanese and Chinese language interpreter to the Shuri court, and a master of monk fist and white crane styles.

CHINTE 'RARE HAND'

Chinte originates from China. It is one of the few kata in which fudo-dachi (unshakable stance) appears. It also has some rarely seen techniques, such as tate-tsuki (vertical fist punch), nakadaka-ken (extended middle knuckle), and nihon-nukite (double finger strike). It is a particularly dynamic kata; with alternating slow, deliberate movements and quick, explosive movements.

JAPANESE-ENGLISH TRANSLATIONS

GENERAL TERMS

| | |
|--------------|--------------------------------|
| Bushido | Way of the warrior |
| Choku | Direct |
| Chudan | Middle level |
| Dojo | Place of the way |
| Gedan | Lower level |
| Gi | Shirt (Karate uniform) |
| Hachi machi | Head band |
| Hadjime | Begin |
| Hidari | Left |
| Hikite | Pulling hand |
| Ippon kumite | One step sparring |
| Jiu kumite | Free sparring |
| Jodan | Upper level |
| Jodan ganmen | Head |
| Karate ka | Karate practitioner |
| Kata | Formal exercise |
| Keage | Snap |
| Kekomi | Thrusting |
| Kiai | Meeting of the spirits (shout) |
| Kime | Focus |
| Kite | Turn |
| Kumite | Sparring |
| Kyidsuke | Attention |
| Ma-ai | Distancing |
| Makiwara | Fighting board |
| Mawate | Turn |
| Migi | Right |
| Morote | Double/Augmented |
| Mukuso | Meditation |
| Obi | Belt |
| Rei | Bow |
| Renraku | Combination |
| Seiza | Kneel/sitting |
| Sempai | Senior belt (student) |
| Sensei | Teacher |

| | |
|-----------------|--------------------------|
| Sensei ni rei | Bow to instructor |
| Shoshi | Student |
| Tameshi-wari | Test of techniques power |
| Waza | Form-technique |
| Yakusoku kumite | Pre-arranged sparring |
| Yame | Stop |
| Yoi | Ready |
| Zazen | Sit, relax, nothingness |
| Zori | Slippers |

DACHI - STANCE

| | |
|--------------|--------------------------------------|
| Fudo | Unshakable |
| Hachiji | Natural stance |
| Hangetsu | Half-moon leg stance |
| Hanmi gamae | Fighting stance |
| Heiko | Open leg stance (feet parallel) |
| Heisoku | Attention (informal, feet together) |
| Kiba | Straddle horse riding stance |
| Kokutsu | Back leg stance |
| Musubi | Open toed (informal feet turned out) |
| Neko ashi | Cat leg stance |
| Renoji | 'L' (Feet put in 'L' formation) |
| Sanchin | Hour glass leg stance |
| Sochin | Rooted |
| Shiko | Straddle leg (Feet turned out) |
| Teiji | 'T' (Feet put in 'T' formation) |
| Tobi | Jump |
| Tsuru Ashi | Crane leg stance |
| Uchi hachiji | Open leg stance (feet turned in) |
| Zenkutsu | Forward front leg stance |

ASHI - FOOT

| | |
|---------|--------------|
| Chusoku | Ball of foot |
| Haisoku | Instep |
| Hiza | Knee |
| Kakato | Heel |
| Sokuto | Foot edge |
| Teisoku | Arch |

UKE - BLOCK

| | |
|-----------------|----------------------------------|
| Empi | Elbow block |
| Gedan barai | Groin sweep (block) |
| Haishu | Back hand |
| Haiwan nagashi | Back arm sweeping |
| Jodan age | Head level rising block |
| Juji | 'X' block |
| Kake | Hooking |
| Kake shuto | Hooking knife hand |
| Kakiwake | Reverse wedge |
| Kauto | Bent wrist |
| Keito | Chicken head wrist |
| Mawashi | Round house block |
| Morote sukiu | Two hands scooping |
| Morote tsukami | Two handed grasping |
| Nagashi | Sweeping |
| Osae | Pressing |
| Otoshi | Dropping block with upper wrist |
| Seiryuto | Ox-jaw |
| Shuto | Knife / Sword hand |
| Sokumen awase | Two hands side |
| Sokutei osae | Pressing block with sole |
| Soto | Outside block |
| Soete kake dori | Added-hand suspended capture |
| Sukui | Scooping |
| Tate shuto | Vertical knife hand |
| Teisho awase | Two hand palm heel |
| Tsukami | Grasping |
| Uchikome | Inside thrust (downward knuckle) |
| Uchi | Inside block |
| Ude | Forearm block |

TSUKI - PUNCH

| | |
|-------|--------------------|
| Age | Rising |
| Awase | 'U' (double punch) |
| Choku | Straight |
| Gyaku | Reverse |
| Heiko | Two arms parallel |

| | |
|-----------|----------------------------|
| Hiraken | Fore fist straight knuckle |
| Ippon ken | One knuckle fist |
| Kagi | Hook |
| Kizami | Jab |
| Mae te | Front hand |
| Mawashi | Round house |
| Oi | Lunge |
| Ren | Alternative punching |
| San ren | Three, consecutive |
| Seiken | Fore fist punch |
| Tate | Vertical fist |
| Teisho | Palm heel |
| Tettsui | Hammer fist |
| Ura | Close |
| Yama | Mountain (double punch) |

UCHI - STRIKE

| | |
|--------------|---------------------------|
| Empi | Elbow |
| Haishu | Back hand |
| Haito | Ridge hand |
| Ippon ken | One knuckle |
| Mae empi | Forward Elbow |
| Nakadaka ken | Extended (middle) knuckle |
| Nihon Nukite | Two fingered spear hand |
| Nukite | Spear hand |
| Otoshi empi | Downward elbow |
| Shuto | Knife hand |
| Tate empi | Upward/Vertical elbow |
| Teisho | Palm heel |
| Tettsui | Bottom/Hammer fist |
| Uraken | Back fist |
| Ushiro empi | Back Elbow |
| Yoko empi | Side Elbow |

GERI - KICK

| | |
|--------------------|---------------------------|
| Ashi barai | Foot sweep |
| Fumikiri geri | Cutting |
| Fumikomi geri | Stamping |
| Gyaku mawashi geri | Reverse roundhouse |
| Hiza geri | Knee |
| Kakato geri | Heel |
| Kebanashi geri | Kick off from back foot |
| Kesa geri | Diagonal |
| Kin geri | Groin |
| Mae ashi geri | Front leg |
| Mae geri | Front |
| Mae tobi geri | Front Jumping |
| Mawashi geri | Roundhouse |
| Mawashi tobi geri | Jumping round house |
| Mawashi uchi geri | Round house reverse |
| Mikazuki geri | Crescent |
| Mikazuki tobi geri | Jumping crescent |
| Nami gaeshi geri | Returning wave deflecting |
| Nidan tobi geri | Double jump |
| Renzoku geri | Combination kicks |
| Sokuto geri keage | Snap kick side of foot |
| Yoko tobi geri | Jumping side kick |
| Ushiro ashi geri | Rear leg kick |
| Ushiro geri | Back kick |
| Yoko geri | Side kick |
| Yoko geri keage | Side snap kick |
| Yoko geri kekomi | Side thrust kick |
| Yoko tobi geri | Side jumping kick |

SHOTO RYU KARATE KAI LINEAGE

Takahara Peichin
1683-1760

Kusanku
1670-1762

Satunuku 'Tode' Sakugawa
1733-1815

Sokon 'Bushi' Matsumura
1792-1887

Yasutsune Azato
1827-1906

Yasutsune (Ankoh) Itosu
1830-1915

Gichin (Shoto) Funakoshi
1868-1957

(Shoto Kai)
Shigeru Egami
1912-1981

(Shoto Kai)
Mitsusuki Harada
1928-

(Shoto Ryu)
Vivian Nash
1931-2009

NOTES

