



# Shito-Ryu

Nippon Karate Do Kai / International Karate Do Kai

## Seminar for Basic Technology Unification

07/22,2023

### ※Philosophy of Shito-Ryu Karate-Do

The founder of Shito-Ryu Karate Do, “Sensei Kenwa Mabuni (1889–1952)” mastered Shuri-te, Itosu-ha (style) from Sensei Anko Itosu (1831–1915). Afterwards he then learned Naha-te from Sensei Kanryo Higaonna (1853–1915). He created his own style combining the teachings of both Itosu and Higaonna as well as incorporating katas and techniques that he had researched and refined. He named his style “Shito-ryu” by taking the first characters of the names of each of his two primary teachers, Sensei Itosu and Sensei Higaonna.

The philosophy of Shito-Ryu Karate Do is not to confuse the two styles, but to develop rationality, agility, and physical fitness through practice that takes advantage of the characteristics of both styles. Shito-ryu karate-do has no fancy movements, but is based on the practice of living kata with an understanding of the content of the techniques.

Shuri-te Sensei Anko Itosu taught him to have the magnificent strength as the strong sharp blue dragon, and Naha-te Sensei Kanryo Higaonna trained him in the powerful, air-breathing out with “Byakko No Ken” (the fist of the white tiger)

### ※Purpose and Objectives of Nippon Karate Do Kai

To honor the legacy of the founder of Shito-ryu Karate-do, Mabuni Kenwa Sensei, and the second Soke, Mabuni Kenzo Sensei, and to ensure that their great legacy of Shito-ryu Karate-do techniques and spirit are accurately taught and transmitted to the current and next generations.

To contribute to the spread of Shito-ryu Karate-do, including the strengthening and nurturing of the body and mind, by providing clear proof and guidance of the technical theory of Shito-ryu Karate-do, and by spreading the essence of the spirit of Karate-do and the pride of

its refinement to people around the world.

## ✂Karate Practitioner's Attitude

Significance of no first attack “strike” (Sente) in Karate.

Karate is an expression of the mental attitude that karate is not belligerent, and a lesson that one should not poke or kick without reason. However, when there is a disturbance to the peace or harm to oneself, it is only natural to take the initiative and suppress the violence. The “no first attack” is a spiritual one and it is a theorem that when the situation cannot be stopped, one should try to be the first to take the first move. Therefore, it should be understood that karate practitioners should never take a belligerent attitude, such as wanting to start a fight, and should always deal with others with the virtue of warm respect and humility.

Three Significance of Kata Beginning with the Receiver

1. The meaning of cultivating the correct mental attitude of “no first attack in karate.”
2. The reason why the first move of a kata is the Uke-te is that one should not be too aggressive without knowing how strong one's opponent is. Therefore, there are even kata in which the first move is “Sasae-Uke” which means to be especially careful in order to know the opponent. (Kata Bassai-Dai)

It also means to know your opponent first, and then seize the opportunity to win a hundred battles in an undefeatable position.

This is also the meaning of the instruction to always take a step back when explaining the Kata Bunkai.

3. Expressing the true value of karate, which is defense-instant-attack.

When the enemy attacks, the receiver does not move from defense to offense, but the defense itself becomes more powerful than the enemy's attack and blocks the enemy's attack. The purpose of karate training (Tanren) is to train to have that much power.

## ✂Stance (excerpt)

Musubi-dachi—Refer to the stance where the toes are apart while heels are together.

Heiko-dachi—Refer to the stance where one leg is forward with similarities to a walking step from the stance “Namiheiko-dachi”

Uchihachiji-dachi—Refer to the stance with both feet shoulder-width apart and wider at the heels. Squeeze both knees inwards, tighten your buttocks and push pelvis forward,

and stand with a strong feeling in your “Tanden” (abdomen, below the navel button). When moving, the heel of the front foot should face forward, the rear foot should move straight forward, and then open the heel. As the instruction says to open both feet shoulder-width apart, be careful not to open them too wide, or you will have to put your weight on the front foot to move, which will cause the back foot to circle inward.

Sotohachiji-dachi---Refer to the stance where the toes point outward from Namiheiko-dachi.

It is the ready position for the Pinan Katas.

Nekoashi-dachi---Refer to the stance where the body weight is transferred to the rear leg; the heel of the front leg is raised with the toes placed lightly on the ground; with both knees bent, and the posterior drawn back. You can feel the energy gather in the “Tanden” (abdomen, below the navel button) naturally when you raise the upper body straight.

The body assumes “Irimi-Hanshin” (body half facing), where the body turns to a 45-degree angle naturally when the back foot is at a 45-degree angle and the front foot is placed forward on the same line as the back heel.

Zenkutsu-dachi---Refer to the long forward stance where both legs are elongated forward and backward with the front leg bent and the back leg straight. The back leg is straightened, the front leg should be bent so that the knee and the front of the toes are perpendicular. To measure correct length of stance, you should be able to put two fists between the front heel and the back knee when you kneel with your back leg with the stance. Be careful not to be too deep in the stance as this would limit your forward and backward mobility.

Kokutsu-dachi---Refer to the back stance where the back knee is bent, and the front leg is straight while both legs are elongated forward and backward. It is an opposite stance of “Zenkutsu-dachi”.

Shiko-dachi---Refer to a wide stance where both legs are pushed outward with the feet position similar to “Sotohachiji-dachi”. The waist is lowered while the upper body is kept straight with both knees bent. The stance is further enhanced by bending the knees so that the lower part of the leg (from the knee to the ankle) is perpendicular to the floor. You need to take heed as this stance does not permit

forward and backward movement with ease and that balance will be difficult to maintain in the events that your leg gets swept.

The phrase "with both feet shoulder-width apart" means that both feet are under the shoulders. In other words, the feet are perpendicular to the shoulders.

If they are narrower than shoulder-width, they cannot cope with the swinging state of the body. If they are wider than shoulder-width apart, the center of gravity must be placed on the front foot before moving forward, and then the rear foot must be turned inward in a circular motion, making it impossible to move quickly.

In both forward bending and forward-legged stances, the knees should be vertical, which is the basis for quick and stable movement.

### ✕Three Rules of Attacking Behavior (excerpt) Tsuki, Uchi, Geri,

Choku-Tsuki --- Grip the fist tightly, with the back of the hand facing down to set as "hikite" and rotate the fist until the back of the hand faces up while the arm straightens or thrust while rotating the fist. The reason that the fist needs to rotate is the same as barrel of a gun which has a spiral groove inside, providing the bullet with strong velocity and power. Do not position the wrist upward or downward. Be careful not to lean forward or upward with the shoulders when punching.

Hiki-te-----Pull the fist while it is rotated, make the back of hand face down, ensure the elbow and the fist are horizontal, do not bend the wrist, pull the elbow as far back so that the wrist rests adjacent to the waist. If the power of thrust is 10, the power of "hiki-te" (pulling hand) should be 12.  
By pulling back firmly, one can acquire the extension, strength, and speed of the Tsuki (thrusting).  
In recent years, there has been a tendency to use fists and Shuto against the body in order to produce a "Bashi" sound, but this is a misconception. The sound produced by movement is the sound that is made when the cloth of one's karate gi touches the body during a quick and strong thrust, kick, or defense.

Chudan—Tsuki—Thrust solar plexus, that is, Suigetsu with Daikento.

Daikento--- The position where the Seiken hits. At the base of the index and middle fingers.

Furi-Zuki----- Thrust out in the manner of an Jodan-tsuki, twist the wrist just before extending, and strike the temple.

### Way of Uchi

Uraken-uchi-----To use “Uraken”, close the armpit, set the fist under the jaw and attack the “Jinchu” (line between the nose and the mouth), “Suigetsu” or the side of the abdomen. To execute, stand with “Morote Chudan Yoko-Uke”, hit “Jinchu” alternating left and right and return quickly to the other wrist. “Morote Chudan Yoko-Uke”, hit “Jinchu”. Use a snap/fast movement of the elbow and the wrist.

Uraken----- The base of the middle finger when viewed from the back of the Seiken.

### Way of Kick

Bend the knee of the supporting leg, drop the waist, pull the knee of kicking leg, snap the part below the knee and kick. When the knee is raised, let loose the power at the ankle, and pull back the part below the knee quickly after the kick, then stabilize the landing.

#### Preliminary training

Hiza-age-- Bend the knee of supporting leg, drop the waist, let loose the power at the ankle of kicking leg, and pull the knee up high and quickly as the knee hits the chest. This practice is necessary to kick fast at the level where you aim.

Furi-age---Bend the knee of the supporting leg, drop the waist, do not bend the knee of the kicking leg, and swing up the kicking leg above the head. This is a leg stretch exercise that increases flexibility behind the thigh and the knee so that fast and high kicks can be executed.

#### Chudan-geri (Middle level kick)

Kick “Suigetsu” with the ball of the foot. Stretch the ankle and point the toes upward.

Josokutei--Refer to the ball of the foot. On the underside of the foot at the base of the toes.

#### Yoko-geri (Side, knife edge, middle area kick)

Kick the “Suigetū” the side of abdomen, the jaw and “Jinchū” etc. with Sokuto and the sole.

Sokuto-geri-----Kick the knee joint “Sokuto”. Raise the kicking leg to the knee level of your leg, point the toes up, and kick downward angle with “Sokuto” as you step down.

Sokuto-----Refer to the outer edge of the foot. It is used mainly for kicking at the knee joint.

### ✂Basic Movements of Defense (excerpt)

Jodan Age-uke-----Move the elbow to the front of “Suigetsu” (solar plexus) while straightening the “Kote” (forearm) vertically and set the fist (the back of fist faces front) in front of the jaw. The fist is always from the jaw about the distance of two fists. Then, flick up the fist strongly while rotating the wrist with the vertical “Kote”.

“Zanshin” (mind and body awareness/end pose) forms that the wrist is in front of the forehead about the distance of two fists away without raising the elbow. The fist must be sticking out above the head, and the elbow should not be stretched outward, and the opponent should be visible from the thumb side of the wrist. If you can see the opponent’s fist from the little finger side, you cannot defend the opponent’s fist, and it will hit your face. The rotation of the wrist (the back of the hand faces to the head) creates repulsion when the opponent’s attack makes contact.

Jodan Uchiotoshi--Do not bend the elbow. Rotate the arm as if drawing a circle in front of the body without bending the elbow, and extend “Kentsui” (bottom of the fist) to the level of the shoulder downward. “Soto kote” (outside kote-between the wrist and the elbow) is used to knock down a Jodan attack. By rolling backward at an angle and drawing a large circle with the arm in front of the body without bending the elbow, the entire arm becomes a defense against the Jodan attack. If the elbow is bent, the elbow is lowered and an opening is created in the Jodan area.

Jodan Ko-uke-----Snap the “Koken” (arc of the wrist) upwards at the center line of the body to protect the “Jinchū”. The elbow and the armpit are about one-fist

distance. Defend in front of the opponent's wrist as you flick up the wrist of the opponent's thrust with your own wrist.

Koken-----Koken is mainly used for Uke. When the wrist is bent strongly upward with all five fingers extended and is the point where the "Uchi Kote" and the arc line of the wrist meet.

Chudan Yoko-uke--Place the fist (the back of the hand is up) under the elbow of the opposite arm, move the fist to the height of the shoulder and the front of the shoulder while rotating the wrist. The distance between the elbow and the armpit is about one fist from the body, and the angle of the arm at the elbow is right angle. Defend "Chudan-Tsuki" with "Uchi Kote" (the side of the thumb of the forearm between the wrist and the elbow)

Chudan Harai-uke--Place "Kentsui" (the bottom of the fist) on the top of the shoulder at the opposite side without raising the elbows, move the fist down diagonally to the front of the body while rotating the wrist. Defend a Chudan attack with "Soto Kote" (outside of the forearm). Rotate the wrist when it contacts the attack to create a snap effect. Do not bend the wrist and elbow. The reason for "not raising the elbows" is that if the sides are open, it becomes an uncontrollable defense.

Kentsui-----Refer to the bottom part of the fist when you grab your fist into Seiken.

Chudan Shotei-uke--Retract the elbow, place "Shotei" (the bottom of palm) below the jaw (the palm is facing outward), and press "Shotei" down forward. Defend against Chudan attack by pressing the opponent's elbow with "Shotei". You push down the elbow of the opponent's thrust with your palm bottom, so you defend in front of the opponent.

Shotei----- (Palm heel) The bottom part of the palm which is used to push or thrust. The thumb is bent on the side of hand.

Chudan Shuto-uke--Place "Shuto" (sword hand) at the top of shoulder without raising the elbow, move "Shuto" to the level where it is a bit lower than "Chudan Yoko-uke" while rotating the wrist. Keep fingers upward constantly, and rotate the back fist 45 degrees angle. Creates repulsion by rotating the wrist when the opponent's attack makes contact. Defend against a Chudan attack with "Shuto".

Chudan Sukui-uke— Move the palm (facing upward with a slight angle) in front of “Suigetsu” upwards from the position of Hikite. The elbow and the armpit are about a one-fist distance. Sweep the opponent’s elbow inward without stretching your own elbow. Defend against a Chudan attack with palm heel. Also, it defends the attack by moving the palm downward and outward.

Gedan Harai-uke— Place “Kentsui” (the bottom of the fist) on the top of the shoulder at the opposite side without sticking the elbow out, move the fist down above the knee (about a distance of two fists away). Rotate the wrist when it contacts the attack to create a snap effect. Do not bend the wrist and elbow. Defend a kick with “Soto Kote” (outer forearm).

### Difference between Chudan Ukenagashi and Jodan Sashi-te.

Chudan Ukenagashi—From “Hikite” (pulled side arm), move the open hand to the opposite side of body at the level of “Suigetsu”. Defend against a Chudan attack as the palm heel crosses the front side of body. As the opponent’s elbow is outside the body, position of the Shotei should be forward from the body by the distance between the fist and the elbow.

Jodan Sashi-te— Move “Kaisyu” (open hand – with the back of the hand facing outside of the body) from “Hikite” across the front of “Jinchu”, to the opposite side of the face while the elbow is close to the body. Defend a Jodan attack by crossing “Shotei” (the bottom of the palm) upward diagonally in front of the face. “Zanshin” (end pose) is at about two fists away.

### Difference between Chudan Kote-uke and Jodan Kote-uke.

Chudan Kote-uke— Keep the elbow close to the body and straighten the forearm. Defend against a Chudan attack by moving the forearm with Kaisyu (the open hand: the back of the hand; side/finger: upward) across “Suigetsu” from the opposite side of body. “Zanshin” looks as fingers are at eye level which is a bit higher than “Chudan Yoko-uke”.

Jodan Kote-uke— Extend the forearm without protruding the elbow while putting the “Kaisyu” (the open hand: the back of the hand; side/finger: upward) at the opposite side of the face (the back of the hand is facing side) and defend against a Jodan attack by moving “Hira Kote” (flat forearm) in front of the face,



diagonally upward as it crosses. “Zanshin” (end pose) looks like the wrist is at eye level, similar to a raising “Yoko-uke” where the shoulder and the elbow are placed on the horizontal line.

### Difference between Chudan Kakete and Jodan Kuri-uke.

Chudan Kake-te—From the form of open-handed Chudan Yoko-uke, invert the wrist (the palm is facing down) and defend against a Chudan attack at the wrist. “Zanshin” looks as fingers are pointing outward diagonally.

In Chudan Kakete, as it says “from the form of Yoko-uke,” the way of defense is not rational. It must be said that the way of defense lacks rationality.

Jodan Kuri-uke—Bring “Kaisyu” (open hand— the back of the hand is facing to your face) to the opposite side of the face while leveling the wrist up to “Jinchu” (the part between the nose and the mouth), and squeezing/retracting the elbow to the body. Tilt the wrist to the direction of the little finger and move the wrist to the opposite side of the face, in front of “Jinchu”. Defend against a Jodan attack as the wrist crosses in front of the face. “Zanshin” is at about two fists away.

### ✂Five Principle of Uke (Defense)

Rakka (Falling Flower) --- Refers to the way of defense whereby one confronts the opponent's attack directly and with strength. It means that the attitude to receive the opponent's attack with strength and without retreat.

e.g. Heiko-dachi / Chudan Yoko-Uke

Ryusui (Flowing Water) --- Refers to the way of defense whereby one diverts the opponent's attack by redirecting the opponent's energy, similar to a river around a boulder. The Body is Hanmi and parry the attack while rotating the body to bypass the opponent.

e.g. Nekoashi-dachi / Chudan Ura-Uke

Kusshin (Flexibility) ----- Refers to the way of defense that uses flexibility of posture against the opponent's attack.

Retraction: Block the opponent's fist with “Ura-Uke” for example while pulling the leg and taking a low posture with “Nekoashi-Dachi”. Refers to the

defense that uses the power that is created when the posture retracts.

e.g. Nekoashi-dachi / Chudan Ura-Uke

Expansion: Block the opponent's fist with "Age-Uke" for example while breaking opponent's balance by pushing opponent's arm hard upwards. Refers to the defense that uses the power that is created when the posture expands.

e.g. Zenkutsu-dachi / Jodann Age-Uke

Teni (Body Shifting) ----- Refers to the way of defense by avoiding the opponent's attack.

For Jodan Attack – Bob the head to the left or right, or drop the hip and duck.

For Chudan Attack – Avoid the attack by shifting the body to left or right.

Hangeki (Counterattack)---Attack an opponent with an attitude of "Aizuki"

(attack at the same time) with "Tsuki-Uke" or "Wa-Uke"

### ✘The Way of Tenpo-Gosoku

De-ashi (stepping straight in)---- Refers to the stepping action you take when moving the leg forward or to the side.

Hiki-ashi (stepping straight back)- Refers to the stepping action you take when you move your leg backwards.

Yori-ashi (shuffling)----- Refers to the stepping action you take when you move the body position forward, backward or to the side without changing the position of both feet.

Mawashi-ashi (spinning)-----Refers to the stepping action you take when you move the body in a circular direction, regardless of how big or small the movements are.

Tobi-ashi (jumping/springing) ---Refer to the stepping action you take when you change the body location by jumping.

✘Tenshin "Taisabaki" (Body Shifting), "Bogyo" (Defense), "Hangeki" (Counterattack)

The five principles of uke, Tenshin-Happo and Tenpo-Gosoku are combined and compounded in a variety of ways to produce a variety of sophisticated "Uke" techniques. Those who aspire to master karate-do must not neglect the training of these principles and techniques.

## Karate is body rolling (Tenshin) and hand handling

In karate, where you do not have any weapons in your hands, you should know how important the method of shifting is. If you think that you can block anything with your hands, you will have a big problem when you meet an opponent with a weapon. If you have practiced shifting your body in your daily life, even if your opponent has a weapon, you will be able to subdue him by shifting and counterattack without letting him touch your body.

## Relation between Tenshin and Josokutei (upper sole)

When changing the position of the other foot with weight on one foot, the Josokutei (upper sole) should be the axis of rotation, not the heel of the foot. If the weight is placed on the Josokutei, there is no danger of staggering or falling even if an opponent's force is applied during the rotation. However, if the weight is placed on the heel, even a slight touch will cause the foot to stagger or fall. However, even when rotating with the upper sole as the axis of rotation, the heel should not be lifted high.

## Stance with half body (Hanmi)

Hanmi (the diagonal stances) is a posture in which only half of the body is turned against the opponent, instead of the whole body. It is a convenient posture to protect oneself by narrowing the enemy's attack area.

## Foot Movement

The feet should always move with a degree of contact on the floor or surface area. One should never move in such a way as to cause sound by stomping one's feet more than necessary, or to drag the feet on the floor.

“The five principles of Uke”, “Tenshin Happo” and “Tenpo Gosoku no Ho” are combined and compounded in a variety of ways, resulting in a multitude of clever ways of receiving. Those who aspire to karate must not neglect the training of these principles and techniques.

## ✂Yakusoku Kumite ( 1-pon, 2-hon, 3-bon)

In order to correctly understand and perform karate kata, we must have mastered the significance of the various techniques in the kata and their arts through kumite.

Please make full use of the standing, turning, attacking, and defensive methods explained today.

### Attacker Side:

- \* Pull one leg back, stance: Zenkutsu-dachi, and Gedan Harai-Uke
- \* When attacking with a large step with the back foot, measure the distance to reach the back of the back of the opponent.
- \*The Kamae-te and Hiki-te remain in the ready position until the back foot which is stepped quickly lands on the ground. The moment the back foot lands on the ground, the fist is thrust sharply and strongly in a straight line toward the target from the position of Hikite.
- \*Do not thrust your fist sluggishly earlier than your back foot lands. If you thrust your fists out slowly, your opponent will be able to see the direction of your attack and easily defend himself.

### Defense Side:

- \* When an attacker attacks, always keep in mind that you must shift your body to weaken the attacker's power, and do not rely on force to defend yourself.
  - \* You can deflect an opponent's attack by drawing his attack close to your body and then quickly shifting your body. Do not retreat unnecessarily and significantly when practicing Tenshin, because when you have disrupted your opponent's position by the Ryusui, Kusshin, and Teni, you must quickly counterattack.
  - \* If you do not deflect the opponent's attack close to your body, the opponent will be able to see the direction of your turn, and you will be easily attacked.
- Confirmation of Uchi-Uke and Soto-Uke are also important.

## ✘ Kata

### Three Key Elements of Kata

#### 1. Variation of Techniques:

A kata contains several different techniques. Mastering these techniques is the most important part of kata practice.

#### 2. Breathing IN and breathing OUT:

During normal kata practice, one naturally learns the most appropriate breathing method for the movement, so that when the time comes, there is no interruption in the breathing as the body moves, and the breathing method appropriate for the movement.

- ① Long IN long OUT   ② Long IN short OUT   ③ Short IN long OUT  
④ Short IN short OUT   ⑤ Combination of ①~④

### 3. Shift of the center of Gravity:

If the center of gravity is not stabilized, the technique will fail immediately. Good techniques and nimble Tenshin are useless without a stable center of gravity.

### Explanation of “Don (Breathing-IN) and To (Breathing-OUT)” method of Breathing:

When you strike the Makiwara, you breath the air in your body when you hold Hikite at your waist, and you breath it out when you attack or defend with the full force. This is the principle of the chi-breath in and out method.

When the fist is held in the retracted hand and is about to be thrust out (IN of Breathing), the breath is momentarily stopped, and the moment the fist hits the Makiwara, the breath is exhaled. The moment when the fist leaves the waist and strikes the Makiwara is called the moment of endurance of Don (Breath-IN), and the moment when the breath is transferred from Breathing-Out to Breathing-In is called the moment of endurance of Breathing-out.

### Kata and Breath:

In Goju-ryu (Higaonna-style) kata, the breath is clearly formalized so that a third person can hear it, but in other styles, it is not formalized in a way that a third person can hear it.

1. Itosu-ke kata are characterized by flexible, flowing, and sharp kata.
2. The kata of the Higaonna lineage are characterized by a strong, dignified kata with a clear and consistent breath and movement.
3. The Itosu and Higaonna lineage must be clearly distinguished.
4. In both systems, holding the posture beyond the “Zanshin” (remaining body) is a loss of flow and continuity of the kata.

## ✂ Notes on Kata Demonstration

Eye Contact:

When demonstrating kata, always keep in mind that you are facing the enemy, and do not neglect to watch the color of enemy's eyes. The mind always appears in the eyes the moment before the action. You must try to observe the enemy's mind by looking into his eyes. If you keep your eyes focused on the Gedan during a kata demonstration because of a Gedan Harai-Uke, you will immediately lose guard of your Jodan. Therefore, **we must always practice with our eyes fixed on the enemy's eyes, and with the intent of glaring at the enemy.**

In the first and last postures of the kata demonstration, the phrase, "look straight ahead as if you were looking at a distant mountain," is an expression of the ultimate in eye contact: to look into the enemy's eyes and not be absorbed by them, and to watch the movements of the enemy's arms and legs from a single vantage point.

The Beginning and the End:

The kata is performed by one person, but it is not dancing, it is fighting.

When performing kata, one should be serious and sincere from the beginning to the end. It should never be done with a careless mindset. **Therefore, when starting and finishing a performance, one must be especially polite, but also physically and mentally tense enough to stay alert.**

### Requirements for kata demonstration

- 1) Open your chest and lower your shoulders.
- 2) Open your eyes widely and pull your chin back.
- 3) Put your strength in your lower Tanden and stand with your feet firmly on the ground.

Do the above at the same time, and when you strike with your fist, do it with the will to pierce the iron barrel as well, and when you move forward and backward, do it with a mind that is just like facing the enemy.

**Today's Pinan Nidan kata instruction confirmed and demonstrated the principal awareness of "the way of Dachi, Uke, and Tsuki".**

✂Karate kata is not something you just have to memorize. It is only through the actual demonstration of kata that one can nourish one's physical strength and practice. When

practiced by those who understand and have practiced the kata enough, the kata becomes a living form.

Today's instruction is explained in detail in the Shito-ryu Teaching Handbook and the Guidance  
Way of Tachi: 12 types; Way of Tsuki: 10 types; Way of Uchi: 6 types; Way of Keri: 8 types;  
Way of Uke: 12 types for Jodan; 23 types for Chudan; 8 types for Gedan.

The seminar was held as a unification of basic techniques of Shito-ryu Karate-do, as not to confuse the two types (Ryu-ha) of Itosu and Higaonna, and to understand the content of the techniques without any fancy movements.

Shito-ryu Karate-do allows students to practice many techniques by utilizing the characteristics of both Itosu and Higaonna schools, and to study defensive techniques in Yakusoku Kumite that you are not be able to get in Jyu-kumite.

We hope that you will pass on the contents of this seminar to your fellow trainee and to your younger trainee when you return to your dojo.

糸東流

日本空手道会 国際空手道会