

沖繩首里流空手道



Presents

The Study of



Karate

Basic Manual

Dojo Etiquette

1. Upon entering the dojo, it is customary to rei just inside the door.
2. Always rei to other students.
3. When you rei to a Blackbelt, rei eyes down, rei to kyus eyes up.
4. Always when stepping onto the mat (training area) you must rei.
5. If you are the highest rank on the mat, you must call attention to the rest of the class when a Blackbelt enters the mat and rei.
6. No talking when class is in session.
7. Never correct an instructor unless asked too.
8. We asking questions during class, raise your hand until you are called upon.
9. When stepping off the mat, you must rei.
10. It is your responsibility to help newer students than yourself to become comfortable in a new atmosphere.
11. No swearing!
12. You are responsible for any valuables left in the training area.
13. Respect everyone!
14. Work hard
15. Pay attention!
16. Always have control – no accidents!
17. The dojo Sensei is Mr. Kraig Schlosser, and he is to be respected and listened to at all times.

Tying gi/obi (formal and informal)

The Gi is the uniform traditionally worn by the karate-ka. It will consist of two pieces - the top and the pants. Usually the pants are held in place by a draw string that will loop around the waist twice. The string can be cinched tighter by first tightening in the opening on the sides, and then tightening the loose ends in the front. Any knot will suffice for this string, although the same knot that we use in tying our shoes works well and is easy to undo. The gi top will usually have strings that are used to fasten it, although many judo style gi's do not. Regardless of this, the right side will cross first, and tied if pertinent, and then the left side will cross, and tied. If strings are not present, the gi top will still tend to stay put once the obi (belt) is in place.

The method used to tie the obi is as follows:

- 1> Place the center of the obi at the front of the waist.
- 2> Wrap the ends of the obi around the waist until they are back in front.
The obi will cross in the small of the back.
- 3> place the end of the obi that is on the left hand over the end in the right. So that they are crossed in front.
- 4> Bring the end that is now on the right underneath both parts of the obi that are in front of the waist, between the waist and the obi. Snug obi tight. You will now have one end pointing downward in your left hand, and the other end pointing upward in your right.
- 5> Place the end in your right hand over the end of the left so that they cross. Keep hands in place.
- 6> Bring the end in the left hand up and down through the opening created by the above.
- 7> Pull both ends to tighten.

Formal tying:

Formal tying of the obi is used for testing or seminars. The only difference is that in step number 2, care is taken so that the ends do not cross, making a single "stripe" across the back. This is done by keeping the "left" end of the obi underneath the "right" end until it is at the front. This effectively hides the crossing of the ends behind the knot.

Obi notes:

The obi should never be washed. It represents the spirit of the karate-ka. Care should be shown to never allow the obi to touch the ground needlessly (do not lay it on the ground). The same goes for the knot of the obi, which is why we turn the knot of the obi to the side or back when doing push-ups. Never use another person's obi without permission. In the days of old, there were no colored obis. Everyone started with a white belt, and as they trained, it got darker until eventually it was black.

Introduction to Shuri--ryu

Shuri-Ryu is a very traditional system. Its foundation is proper form utilized with strong stances, powerful punches (both hard and soft) and the many katas and wazas that teach turning, shifting from one direction to another, breathing, relaxation and tension. Other benefits will also become apparent after a fair amount of training. Grandmaster Trias, the founder of our beautiful system, once stated that only 1 out of every 500 people that begin their training achieve the level of black-belt. That being said, once you've obtained your black belt in Shuri-Ryu, you have made a great accomplishment. Yet, once one reaches Shodan, a new beginning starts. The learning process never stops.

As you train in the martial arts, do not place undo emphasis on achieving rank. Rather than focusing on achieving a particular belt color, focus on achieving what that rank represents and the knowledge associated with it. Without this, the belt color has no meaning. The respect that is associated with the various rank levels was earned by those who have trained before you.. They have set a standard. By striving to transcend these standards we will ensure that our system will continuously improve. The goal of our dojo is for the students to be better than the teachers. This will ensure that Shuri-Ryu will become stronger.

The body of this manual is organized in the order of requirements for each belt rank, the same order that the techniques are typically taught. This manual alone will not take the place of training with competent instructors – rather it should complement the training.

The National Dojo Kun

- ◆ I shall conduct myself in a manner which reflect credit upon myself and society.

- ◆ I shall be loyal to my school and to the art it teaches.

- ◆ I shall be honest and exercise integrity with the purpose of developing cooperation and trust with my fellow karate-ka and my teachers.

- ◆ I shall exercise restraint with the use of my karate knowledge, employing it only in fair competition and the defense of my life, my family, and my country.

What is Karate?

Karate is more than a pastime or a sport. For the serious practitioner, it becomes a way to live. Just training in the Dojo won't make you successful in the art. Living and training daily inside and outside of the dojo will bring you closer to that means. Karate is a philosophy of life as well as the ultimate system of unarmed self defense. It becomes something that is not just used occasionally, rather it is truly something that is part of you and exists constantly no matter what your life endeavors are. It is a never-ending learning process that continues throughout your life. Karate is physical in nature but greatly influenced by mental processes in the brain. Just as you don't have to think about walking, breathing or blinking or even sleeping, the mind still controls all these things. When you were a baby, you began at some point learning to crawl. At some point when you had mastered crawling, you decided to stand up. Eventually you learned to walk. Today you do not consciously think about how to walk. The same holds true with karate. You first learn the basics. Once you've mastered the basics, they become second nature and do not require much mental effort to perform them. You will then begin learning more advanced techniques. As you learn more and more about the art, you will realize the one of the benefits from constant harmonizing of the body, mind and spirit is that you have taught yourself how to better learn all things. You've also learned more about yourself!

It is important to remember that there is no end point of learning karate. Just reaching your first black belt doesn't make you a master. In fact once you've reach that point, a new beginning starts. There will always be something new to learn for the rest of your life.

Excerpts taken from "The Pinnacle of Karate" by Grandmaster Robert Trias

The historical roots of karate can be traced back to the Buddhist monks of Sil Lum monastery in China. Taishi Daruma (Bodhi Dharma or Dot Mor), a Chinese Indian abbot, crossed the Himalayas from India to China on foot (ca. 500 A.D.) to enlighten the monks at Shorinji Temple and teach them the way of Zen. Taishi Daruma found the Chinese monks lacking in physical and mental development and unable to endure the severity of the discipline required to bring them to Satori or enlightenment. In addition, they were often helpless victims of the bandits of the area. To remedy such matters, Daruma incorporated a physical fitness program based on the Buddhist doctrine of the inseparability of mind and body, with the purpose of strengthening them to endure the rigors of his discipline. The success of his program was so complete that in a few years the monks had earned the reputation of being the most formidable fighters in China. The Shorinji-ryu system of defense became the foundation of Chinese Kempo or Tode, which soon spread throughout China, undergoing various changes and mutations, and then passed to Korea and Okinawa, and from the latter to Japan and the rest of the world (during the present century).

One of the most important chapters in history of Karate, and the direct link to present day Karate, was its development in Okinawa. In 1477 the Sho Dynasty

consolidated its civil administration with the prohibition and confiscation of all arms, leading to the increased interest in fighting with hands, feet, and farming implements and self made weapons. Fresh impetus was given to this inclination when the Chinese replaced their civil emissaries with military personnel, some of whom were in Chinese Kempo (Tode). This ancient art was well received by Okinawans and absorbed into the native system of unarmed self-defense, and became known as Okinawan-te. (Sometimes referred to as Bushino-te)

Further interest was fanned in Okinawa-te when a Kyushu lord terminated the Sho Dynasty with the capture of Okinawa and a fresh prohibition against weapons. It is not clear whether this was brought about by the Satsuma clan or the Shimazu clan, since the sources consulted on this point are in conflict.

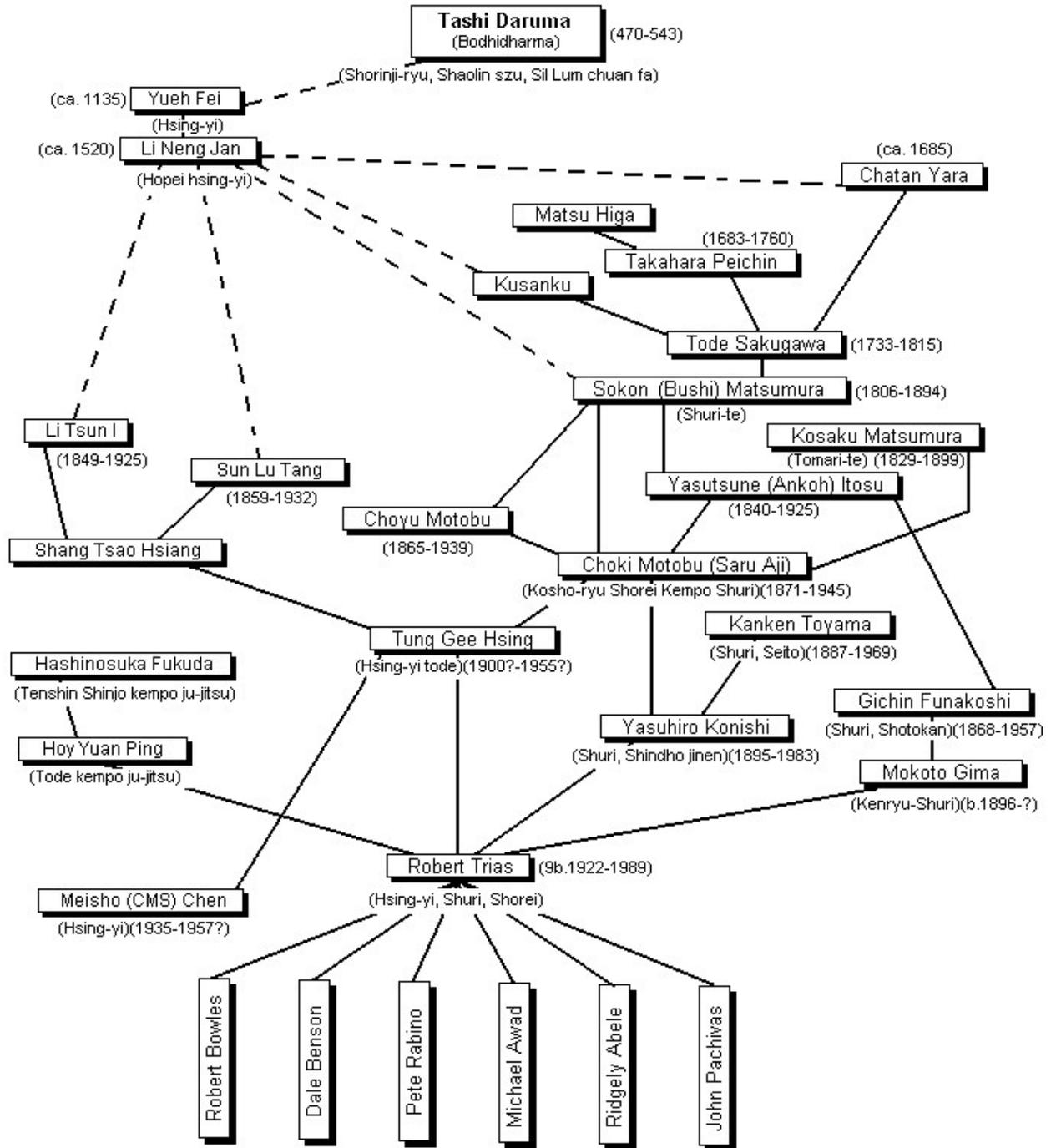
Okinawa-te advanced tremendously as a result of such oppressive measures. From this rose the styles of Shuri-te, Naha-te, Tomari-te, Bushi-te and Shaolin-te, among others. Due to the fear of civil authorities, it was necessary to teach the Okinawan systems with the utmost secrecy and they were not to come out into the open again until around 1900. Such Okinawan systems developed the present day styles of Yoshi-kan (Shotokan), Shorin-ryu, (Suidi, Matsumura, Matsubayashi, Kobayashi, Ryukyu, Shorin-ji and Chubu Branches), Shonen-ryu, Gojo-ryu, Isshin-ryu, Wado-ryu, Chito-ryu, Shito-ryu, Uechi-ryu, Motobu-ryu, Kykoshin-ryu, Kojo-ryu, Ryuei-ryu, Itose-ryu and Ishimine-ryu, etc.

Modern Karate as we know it today is of relatively recent origin and was systematized from elements of Chinese, Korean, and Okinawan forms. In 1901, Master Ankoh Itosu broke with the tradition of secrecy by teaching Karate as part of regular curriculum in the Okinawan Normal School. This action followed by Granmaster Choki Motobu's work in Okinawa and Grandmaster Gichin Funakoshi's work in Japan, did much to speed the dissemination of modern Karate knowledge throughout the world.

Although the development of the science of Karate over the centuries has been long and arduous, and even in danger of being lost to mankind by suppression or indifference, it has nevertheless persisted due to the devotion of its many students and masters, often in the face of great hardships.

Karate, which clearly surpasses all the other martial arts, must be considered in its final form and spirit as an expression of man's indomitable will to survive adversity in the most direct and self-reliant manner possible, requiring only that which nature gave him - a mind and body rigorously disciplined as an inseparable entity.

The Development of Okinawan Shuri-Ryu Karate



Shuri-Ryu of Today

The Shuri-Ryu Pinetree Seal



- Three Roots - of the Pine tree - Power, Speed & Form/Body, Mind, Spirit.
- Trunk - Strength, Longevity & Endurance (Character).
- Branches - Growth and Progress it also represents the 12 meridians (Chinese medicine) that flow through the body (Chi).
- Individual Branches - refer to belt levels white, yellow, blue, green, purple, brown, and the top is black.
- Red Sun - Sun gives life to the system - It is the duty of the Chief Instructor, to do research and continue the growth of the style throughout the world.
- Red Circle - and Black Pine holders - Duty of the Assistant Chief Instructors teach and propagate the system.

The Representation of the Seal Colors

- White - Purity
- Black - Steadfastness and stubbornness of the karate-ka.
- Green - Everlasting refers to nature.
- Red - Courage
- Circle - Everything returns to the source.

Shuri-Ryu Meaning:

- Shu -To learn from tradition.
- Ri - To transcend, School to go beyond.
- Ryu - School

The 23 Ways to Recognize the Shuri-Ryu System

1. Stances – exceptionally low in kata (form)
2. Seiken thrust – slightly downward to the center of the body.
3. Fist – index finger under curled thumb.
4. Hips – rotate with a definite forward movement.
5. Back fist – four arm and four shoulder back fists.
6. Blocks – five major blocks.
7. Head snaps when turning.
8. Thousand hand and five – and six count rice exercises.
9. High rising block – executed from the thigh up.
10. Teeth Clenched.
11. Eyes – wide eyed stare.
12. Eight faces – confident, friendly, solemn, unconcerned, contempt, shock, fear, anger.
13. All kicks, blocks, strikes are 90% circular.
14. Kicks – for every forward kick, there is a reverse kick.
15. Twelve detailed punches (six long and six short).
16. Block, punch and cover.
17. Block, punch, shift and cover.
18. Tegatana uke cover – very obvious in all Shuri techniques.
19. Body always relaxed until the exact moment of impact.
20. Form sparring.
21. Ippons, Tazus, and Kihons.
22. The mention of Motobu, Hsing, Trias and “yourself”
23. Pine Tree – stands for strength, endurance and longevity

Grandmaster Robert A. Trias

Father of American Karate



Who is Grandmaster Robert A. Trias? He is not only the founder of the Shuri-Ryu system, but the “Father of American Karate”. How did this come about? Trias, stationed in the British Solomon Islands during W.W. II was a middleweight boxing champion for the United States Navy. In 1942 while training for an upcoming boxing match, a small Chinese missionary named T’ung Gee Hsing offered Trias to teach him “American Boxing” in exchange for Hsing-Yi. Trias refused and was annoyed by the offer in the middle of a busy training schedule. But Hsing kept insisting until Trias decided to teach him a lesson in the ring. The famous exchange that took place made a believer out of Trias. He could not deliver even one blow to his adversary. The event changed him totally and from that point on, Karate became his life. Hsing became Trias’ first teacher. Later Trias met Hoy Yuan Ping from Canton, China whose association in the martial arts had been with Hashinosuka Fukuda, of the Tenshin Shinjo School of Kempo ju-jitsu in Japan. Trias was able to further his expertise in true Karate-do while training with his second teacher Hoy Yuan Ping in Singapore, at the Hock Keng Temple.

Trias traveled all over the world in search of further knowledge involving the system. Karate was first introduced to this country by Trias in 1945. In 1946 he opened the first Karate school in the nation. In the years to follow, Trias chose some of his top students to become his Chief Instructors. Those Instructors, fanned across the United States to spread Shuri-Ryu.

The Dojo

The Shuri-Ryu Karate Academy's style of karate is Shuri-Ryu. The Shuri-Ryu style is an Okinawan style, and incorporates the best aspects of many different traditional martial arts forms. Styles such as Kempo, Hsing-yi, Shuri-te, Shotokan, Ju-jitsu, Judo, and others have all been absorbed into our system. While being a very traditional system, it is also a dynamic system, constantly growing and improving. Our Lineage traces back to Taishi Daruma (Bohidharma) in 500 AD. Shuri-Ryu was brought to the United States by Grandmaster Robert A Trias, the father of American Karate. We are very proud of our heritage.

The dojo emblem:

Our Dojo emblem contains symbolism that spans centuries of Karate history. Each and every aspect of our emblem represents what karate means to us.



The shape of the emblem, the circle, represents never-ending flow – all things return to the source. The triangle represents the goals of every master and student of martial arts: to attain mastery, to stand firmly upon the summit of existence. It is also a human symbol for mountain. Throughout history, the mountain has been representative of power, cleanliness, and holiness. According to Eastern tradition, Mt. Sumeru was the center and the source of power (home of the winds, souls and God) in the universe. The power of the mountain is expressed in the body of the master who stands atop it. The triangle with the apex pointed down also represents the trinity and spiritual completeness, as well as the pinnacle of achievement. The three sides of the triangle represent the triple natures, such as the three conflicts (birth, life and death), The three forces (physical, spiritual, mental), and others. The outstretched arms of the Samurai represent gathering wisdom, and the green of the word wisdom represents everlasting, as wisdom is. The Samurai itself represents the strength and spirit of the Samurai. In his posture, he is reading, in the constant search for wisdom. The pine tree behind the Samurai represents strength, longevity, and endurance. The white background represents Purity of body, mind and spirit. The black represents steadfastness and determination.

Okinawan Shuri Ryu Karate:

Shu – to learn from before

Ri – to transcend or go beyond

Ryu – system or school

Basic terminology and techniques:

5 basic blocks: (Bari)

Jodan Bari - High block

Chudan Bari – middle block

Gedan Bari – low block

Haishu Bari – back hand block

Nagashi Bari – pushaway block

Basic hand strikes: (zuki)

Seiken zuki – forward thrust (punch)

Reiken zuki – backhand

Shuto – edge of hand strike

Basic kicks: (geri)

Mae Geri – front kick

Mawashi Geri – round house kick

Yoko kokomi Geri – side thrust kick

Basic stances: (dachi) (on all basic stances, the feet face forward)

Hachi dachi - feet shoulder width apart, facing forward

Zen Kutso dachi - forward stance – 70% of weight on forward leg

Heisuko dachi - attention stance – feet together

Kiba dachi – horse stance – feet wide apart.

Han Mae Kiba dachi – half front kiba stance – 45 degree angle

Gogeki: (foot work) (methods of advancing and retreating)

Gogeki 1 – normal walking, feet circle inward

Gogeki 2 – feet circle outward

Gogeki 3 – step and slide

Gogeki 4 – “boxers shuffle”

Gogeki 5 – foot replace foot

Gogeki 6 – step in front of foot

Gogeki 7 – step behind foot.

Miscellaneous terms:

Rei – bow

Sensie – teacher “one who has been before”

Dojo – training area

Kiotsu-ke – attention

Mokso – meditate

Yame – stop

Hajime – go/continue

Kaitte – turn around

Kaiyi - spirit yell

Japanese counting:

Ichi - one

Ni - two

San - three

Shi - four

Go - five

Rokyu - six

Shichi - seven

Hachi - eight

Ku – nine

Ju - ten

Executing Karate techniques:

Some things are common to all karate techniques, a few of which follow:

Relaxation and tension:

Relaxation is the key to developing speed, and speed is the key to developing powerful techniques. A tense body will also use more energy than a relaxed one. All of the Shuri Ryu blocks, kicks, and strikes require that the body be relaxed until the moment of impact, at which point the body should become completely tense, then relax again.

Breathing:

Breath control is one of the most important parts of karate. It adds speed and power to techniques and enables the body to absorb much harder strikes that would normally be possible. Control of breathing will also aid in relaxation, which translates to speed, and also increase stamina. The execution of all techniques should be accompanied with breath.

Kiaii:

A kiaii is an important part of breathing. While a non karate-ka may think is it merely a yell, it is actually a release of spirit and has several functions. It will startle and distract an opponent, release additional energy to a technique, and allow the karate-ka to absorb even more energy from a blow with no adverse affects.

Hip movement:

All of our techniques achieve incredible power by proper utilization of hip movement. Many of our drills, wazas, and katas will concentrate on developing the correct use of the hips in our techniques.

Kaette (turn around):

This term is heard often during a class. It is the command for everyone to turn around. We have a specific way of doing this so that we maintain spacing and consistently have everyone in the same stance while training. There are two different ways of performing a kaette, depending on which foot is forward. The end result is that you will end up in a left stance of whatever stance you were in when you started.

Left foot forward:

If your left foot is forward, the kaette will consist of moving the right foot at a 45 degree angle across the front of the left foot until it is the same distance away from the left foot that it was when you started. You then head snap over your left shoulder, pivot 180 degrees counter clockwise, and execute a left low block over your left leg. You should end up in the same stance that you were, with correct foot positioning, facing the opposite way from which you started in.

Right foot forward:

If your right foot is forward, the kaette will consist of moving the right foot straight across to the left until it is the same distance away from the left foot that it was when you started. You then head snap over your left shoulder, pivot 180 degrees counter clockwise, and execute a left low block over your left leg. You should end up in the same stance that you were, with correct foot positioning, facing the opposite way from which you started in.

Seiken Zuki (forward thrust):

The sieken zuki is the main punch of our system. It is executed with the Shuri Ryu fist. This fist is made by tightening the little finger as tight as you can, followed by the next two fingers. The index finger is unique in that it is straight at the outer most joint rather than folded in as the other three fingers. The thumb is folded across the index finger creating a tight fist. The striking area of this fist is the first two knuckles. Bone alignment is critical in the wrist and elbow to insure maximum force is transmitted and to avoid injury. The wrist should be aligned so that the back of the hand is in alignment with the forearm. The elbow should be pointed downward and close to the body. The arm should be slightly bent to avoid hyper extending the elbow. The sieken zuki will start from the pullback position, palm up at your side, and travel forward and slightly downward. As the elbow clears the body and the technique nears completion, the fist is rotated until the palm is facing downward. If flexibility is limited in the elbow, only turn the fist as far as you can while keeping the elbow pointing downward.

The reverse punch (gayaku zuki or short punch) is a seiken zuki thrown from the rear leg. A long punch (Choku zuki) is when a seiken zuki is thrown over the forward leg.

Basic blocks:

There are 5 basic blocks in the shuri ryu system. The gedan, chudan, and jodan bari are hard blocks, whereas the haishu and nagashi baris are soft blocks with open hands. On all blocks, the block and pull back should start and stop at the same time, and the block should always be outside of the pull back.

There are 3 ways to block:

- Block to block
- Block to strike
- Block to break

There are also 3 levels of blocking:

- Level 1: blocking at the forearm (or lower leg)
- Level 2: blocking at the elbow (or knee)
- Level 3: blocking at the upper arm (or leg)

Gedan Bari (low block):

This block will start with the blocking hand's palm facing the opposite ear. The cover hand will be out in front, around stomach level, with the palm the same direction as the blocking hand's palm. The blocking hand's elbow should be pointed downward and close to the body. The opening that remains between the arms is called the keoh. As the block is executed, the cover hand will retreat to a pull back position (closed fist, palm up at the side, protecting the floating rib), while the blocking hand will pivot about the elbow in a downward motion, ending just off the knee (it should not move outboard of the knee). The arm should be slightly bent at the elbow when the block is completed. As the block travels this path, the hand will close to a fist, and rotate at the end of the block so the outer edge of the fist (opposite the thumb) is facing outward. This block may utilize either the hammerfist or the lower forearm for the block.

Chudan Bari (middle block):

This block will start with the blocking hand open, palm down, at the opposite hip. The cover hand will be out in front of the body, about solar plexus height. As the block is executed, the cover hand will retreat to a pull back position (closed fist, palm up at the side, protecting the floating rib), while the blocking hand will pivot about the elbow. Its ending position should have the elbow about a fist-distance away from the body, with the palm facing the body (the fist will rotate as the block is completed). The upper arm will be angled down away from the body at around a 45 degree angle, and the lower arm will upward from the body at a 45 degree angle. The fist should be about the same height as the shoulder, and not extended past the body. As this block is executed, the lat muscle is quickly tightened (snapping the elbow down) to add additional power to the block.

Jodan bari (high block):

This block will start with the blocking hand in the pull-back position (hiki-te), and the cover hand out in front of the body about chest high. As the block is executed, the cover hand will retreat to a pull back position (closed fist, palm up at the side, protecting the floating rib), while the blocking hand will move upward in the center of the body, pivoting at the shoulder, a few inches away from the front of the body. As the fist moves in front of the face, the fist will begin twisting and start moving at an angle away from the body, and opposite the side it started from. The elbow will continue rising until it is about a fist distance from the ear, and the blocking hand should be about a fist distance from the head. The fist should be rotated so that the palm is facing out, away from the head.

Haishu Bari: (back hand block):

The haishu bari is executed identical to the chudan bari with the exception that the blocking hand will be open with the backhand facing outward (thumb up). The thumb on the blocking hand should be away from the hand, pointed toward the little finger. This position is similar to the position your hand would be in if you were to shake hands. This thumb position aids in grabbing the arm following the block.

Nagashi Bari (push-away block):

This block will start with the blocking hand in the pull-back position, and the cover hand out in front of the body about chest high (same as the Jodan Bari). As the block is executed, the cover hand will retreat to a pull back position (closed fist, palm up at the side, protecting the floating rib), while the blocking hand will move across the body. As the block moves across, the hand will open and rotate until it is vertical, finger tips pointing up. The forearm should be horizontal and just a few inches from the body. The block will be made with the palm of the hand, and stop at the center of the body, or just slightly past the center.

Basic kicks:

Mae Geri (front kick):

The most common mae geri we use is a mae kioge geri, or front snap kick. This kick is performed by raising the knee as high as possible, pointing toward the target, keeping the leg tucked. This is called the chamber position. The foot is then snapped out toward the target. The toes should be pulled back inward so that the striking part of the foot is the ball of the foot (koshi). The leg should never be straightened completely (not locked), and the foot should be retracted as quickly as possible back to the chamber position, and then placed back into the desired stance. As the kick is executed, the hips will drive forward. This kick should drive forward toward the target rather than upward. The other leg, called the base leg, should be slightly bent to maintain balance.

Mawashi geri (round house kick):

The mawashi geri begins with the base leg foot pointing away from the target. This helps align the hips for a proper kick. The kicking leg is lifted to the chamber position – the knee should be pointed toward the target, the leg tucked, and the foot should be the same height as the knee (horizontal). The foot is snapped out toward the target, then retracted as quickly as possible back to the chamber position, then placed back into the desired stance. The striking surface can be either the ball of the foot with the toes pulled back (koshi), the top of the foot (ken), or the shin when close-in fighting.

Yoko Kekomi geri (side thrust kick):

This powerful kick starts with the base leg foot pointing away from the target. The chamber position will have the kicking leg knee raised high and pointing away from the target, with the leg tucked. The foot is thrust toward the target and the leg is completely straightened, with the knee momentarily locked at contact. The foot should be pulled back to allow the heel (kokato) to strike the target. The foot should be angled downward – that is, the toes should be lower than the ankle – to insure proper hip alignment. The kick is then retracted to the chamber position, and then lowered to the desired stance.

Basic stances:

All stances should have good balance and posture. There are three levels of stances, with a level one stance being more upright, and a level 3 stance being very low to the ground. We practice stances lower than what we would normally use in a fighting situation to help negate the bodies tendency to rise in these situations. A stance will be called a right or left stance depending on which foot is forward.

Zen kutso dachi (front stance):

The zen kutso dachi will have 75% of the weight on the forward leg, 25% on the rear leg. The front leg should be bent, with the knee inside of the foot. The forward toes should be barely visible, if at all. The rear leg should be almost straight, but not locked. Both feet should be pointed slightly inward to insure the hip alignment, and the heels should be on the ground. The feet should be positioned such that they would be in opposite corners of a square to insure proper balance.

Kiba dachi (horse stance):

The kiba dachi will have the weight distributed evenly on each foot. The feet should be around twice shoulder width apart and pointing slightly inward. The knees should be inboard of the feet. Normally when stepping into a full face kiba dachi, we will step to the right with the right foot and execute a double low block. A Yoko kiba dachi (side horse stance) is the same stance, only sideways. If you are asked to step back into to a right kiba dachi, you will step back with the left foot into a kiba dachi and execute a low block over the forward leg. A Han mai (half front, or hanbon) kiba dachi is a diagonal kiba dachi at a 45 degree angle.

Hachi dachi:

The hachi dachi is the stance you are normally in when receiving instruction. The legs are shoulder width apart, feet forward. Both fists should be comfortably held in front of the body. The legs are straight like when standing in a conventional fashion.

Heisuko dachi (attention stance):

This is the stance you normally rei in. The feet are together, pointing forward, with the legs straight.

Fudo dachi (Mosubo dachi):

This is the same as a heisuko dachi except that the feet will point outward at 45 degree angles with the heels together. The legs are slightly bent.

Neko dachi (cat stance):

The back leg will be slightly bent, or more. The front foot is forward, resting very lightly on the ball of the foot (not the toes). Nearly all the weight is supported by the back leg.

Gold Belt Standards:

Shuto: The shuto is the knife hand strike. The preferred striking surface is the oxjaw. The fingers should be together with the thumb away from the hand pointed toward the little finger – about the same position it would be in if you were shaking hands. A shuto strike can be at any angle or straight out like a seiken zuki.

Shuto Uki and Zuki: A shuto uki is a block using the shuto hand position. A shuto zuki is a strike. The striking hand starts with its palm facing the opposite ear. It finished in a position similar to a chudan barai or a haishu barai except that the palm is facing more downward.

Moroto Shuto uki: This is a shuto uki done with two hands. The second non-striking hand starts with the palm facing the above ear and strikes down into you solar plexus, palm facing upward. This is an augmentation that can add to the effect of the shuto. The first moroto shuto uke of any series starts with the thumbs together at the waist level, making a circle as they move to the above position.

Thousand hand exercise: This is done from a neko dachi (cat stance). In this stance the front foot is barely touching the floor with the ball of the foot in light contact. This starts with a shuto strike with the same side hand as the forward foot. At the start, this hand would have its palm facing the same ear and the other hand held out as a cover hand. Strike straight downward to the collarbone with a pullback on the cover hand. The hand is then moved horizontally to the opposite ear and strikes straight across to the neck. It follows through this strike until it is facing the same side ear, and then executes a strike at the base of the neck at a 45 degree angle. Switch stance to a neko dachi with the other foot forward and repeat for this side.

Ippon kumite Kata: There are 26 Ippons in our system. They are worked to develop form and power. They should be practiced from both sides, in all directions. The first 5 are as follows:

Ippon #1: Attacker throws a right punch to the face

- > Step back into a left zenkutsu dachi with a left high block
- > Execute a right mae geri to the groin, placing right foot down into a right zen.
- > Execute a right shuto to the collarbone. Kaii.
- > Execute a left punch to the solar plexus
- > Execute a right punch to the solar plexus
- > Step back with right foot into a left zen, execute a left low block.

Ippon #2: Same as #1, but replace shuto with tatui zuki (hammerfist) to shoulder.

Ippon #3: Same as #1 but replace shuto with leopard fist to throat and pull back block.

Ippon #4: Same as #1 but replace shuto with tatai (vertical punch) to solar plexus.

Ippon #5: Same as #1 but replace shuto with shotei (tiger fist) to face.

Shift and cover:

An essential key to developing the power inherent to many Shuri Ryu techniques is the proper utilization of the hips. This is emphasized in many of our katas and wazas. The shift and cover drills are exercises designed to help teach and develop a strong, proper hip shift. The two drills we use are "short punch shift and cover", and "long punch shift and cover".

Short punch shift and cover:

From a han mae kiba dachi (half front horse stance), with the forward hand in a cover position and the rear hand in a pullback position, execute a reverse punch while shifting into a zen kutso dachi. The hips will drive forward, pivoting on the front foot. The nature of this hip movement, when performed correctly, will cause the rear foot to move forward slightly. The cover hand will retract strongly to the pullback position.

After completion of the reverse punch, the karate-ka now shifts back to the kiba dachi while striking forward with the cover hand, with a strong pullback and strong hip movement. This is a strike, using the oxjaw (serra uto) bone in the hand. The hand will be vertical, fingers up, and thumb toward the body.

The hip movement will take advantage of the weight shift that naturally occurs when shifting back and forth between a zen kutso dachi and a kiba dachi to add additional power to the forward strikes.

Long punch shift and cover:

This drill will start from a yoko kiba dachi (side horse stance) with the front hand out in a cover position, and the rear hand in a pullback. The rear leg will step forward 180 degrees into a yoko kiba dachi facing the opposite direction, while executing a long seiken zuki along with a strong pullback. The rotation of the hips occurs simultaneously with the execution of the seiken.

Without advancing, the pullback hand is then thrust forward to a cover position, striking as in short punch shift and cover. The rotation that this creates will require that the stance shift back to a kiba dachi facing the original direction. The feet will trade places, while the body does not move forward.

Te uke and Tekatna uke cover positions:

These cover positions will appear in many of our katas, and also are traditionally used when stepping into a Zen Kutso dachi during classes.

The Te uke cover will have the bottom hand in the standard pullback position, while the opposite hand crosses the body and is held directly above the pullback hand, palm facing downward. When executing a te-uke, it should always be worked hard, with the added benefit of body conditioning.

The Tekatna uke cover position is similar to the Te uke with the exception that the top hand will be open, palm facing the pullback fist. The Tekatna uke can be worked hard like the te uke, or soft with breath.

Taezu Naru Wazas (Speed Fist Techniques)

In order to develop speed and fluidity and to eliminate the possibility of static, no-flow movements, one should master the “continuous motion techniques” of the Taezu Naru Wazas. Also known as Taizo to the Chinese (meaning “fist techniques”), the Taezu Naru Wazas, like the Ippon Kumite Katas begin and end with a block. It is important to develop these techniques to perfection preferably with 2 to 4 attackers. This will improve your ability in body turning, shifting, stepping and changing directions. These wazas should be executed with one breath, with a kiai beginning with the first strike and lasting though the entire waza. These wazas also help develop the ability to execute multiple strikes with only one breath, which is an important aspect of fighting multiple attackers. They will also assist the karate-ka in learning relaxation, without which proper execution of these wazas is not possible. The snake head thrusts to the eyes may be worked to the attackers chest for practice purposes. There are 10 Taezu’s in our system.

Taezu Naru Waza 1:

- 1> Attacker steps in with a right punch to the face. Step back with the right foot into a left zen kutso dachi while executing a left high block.
- 2> Step forward with the right foot into a right zen kutso dachi while executing a right shuto uke to the attacker’s left clavical.
- 3> Remain in this stance and execute a left, then right seiken zuki to the attacker’s heart.
- 4> Execute a double snake thrust to the attacker’s eyes. The fingertips rake the eyes, while the thumbs drive inward.
- 5> Bring both hands back to a cover position, across the chest with palms facing outward. Execute a right mae geri to the attacker’s groin.
- 6> Bring the right leg back into a left zen kutso dachi and execute a left low block.

Taezu Naru Waza 2:

- 1> Attacker steps in with a right punch to the face. Step back with the right foot into a left zen kutso dachi while executing a left high block.
- 2> Step forward with the right foot into a right zen kutso dachi while executing a right hammerfist to the attacker’s right shoulder (brachial plexus tie-in).
- 3> Bring both hands to the left side through a te-uke cover position then drive them forward in a couple spear hand strike to the attacker’s temple and throat. The left hand is on top with both palms facing each other.
- 4> Execute a double snake thrust to the attacker’s eyes. The fingertips rake the eyes, while the thumbs drive inward.
- 5> Bring both hands back to a cover position, across the chest with palms facing outward. Execute a right mae geri to the attacker’s groin.
- 6> Bring the right leg back into a left zen kutso dachi and execute a left low block.

Taezu Naru Waza 3:

1> Attacker steps in with a right punch to the face. Step back with the right foot into a left zen kutso dachi while executing a left high block.

2> The left hand grabs the attacker's right wrist. Step forward with the right foot into a right zen kutso dachi while executing a right leopard fist strike to the attacker's throat.

3> Execute simultaneous strikes – right fist to attacker's heart, left fist to attacker's temple.

4> Execute a double snake thrust to the attacker's eyes. The fingertips rake the eyes, while the thumbs drive inward.

5> Bring both hands back to a cover position, across the chest with palms facing outward. Execute a right mae geri to the attacker's groin.

6> Bring the right leg back into a left zen kutso dachi and execute a left low block.

Eight performance categories of Shuri-Ryu:

1. Ippon Kumite Kata - emphasize body power. (There are 26 Ippons)
2. Taezu Naru Wazas - emphasize speed and fluidity. Also known as continuous motion techniques (There are 10 Taezus)
3. Kihon Kumite Kata - emphasize speed, power and form. (There are 30 Kihons)
4. Jiju Undo - self-expression or free exercise.
5. Kime Dachii Kumite - (stance focus sparring) are techniques executed at will against an opponent while facing each other in a straddle (kibi) or stand-up (shiko) stance.
6. Kata Kumite - form sparring.
7. Kata - prearranged forms. There are 18 forms used in the Shuri-Ryu system.
8. Jiju-Kumite and Sessen-Kumite - (dojo or contest sparring) close in sparring.

Shuri-Ryu Promotion Criteria: Orange belt:

General karate procedures
5 basic blocks
Seiken Zuki (Forward punch)
Reiken Zuki (back fist)
Zen Kutsu Dachi (forward stance)
Kiba Dachi (horse stance)
Mae Geri (front kick)
Combinations of the above

Gold Belt:

All Orange belt standards
Gogekis 1,3,6, & 7
Mawashi geri (roundhouse kick)
Yoko kokomi Geri (side thrust kick)
Short punch shift and cover
Long punch shift and cover
Shuto-uke
Ippon kumite kata 1&2
Thousand hands exercise
Combinations of the above

Yellow Belt

General Karate knowledge and procedure.
Introduction to basic blocks, strikes, kicks and stances.
Tai Kyoku (exercises) 1-3.
Kime Dachi Kumite (Kiba & Shiko Stances).
2 Ippons
1 Taezu Naru Waza
5 Body forms (1st of each series)
4 Self-defenses
Form sparring (full speed 2 minutes)
Approximately 65 class hours.

Blue Belt

General Karate knowledge and procedure.
All basic blocks, strikes, kicks and stances.
Wunsu Kata (3 categories: mind-spirit-universe)
Jiju Undo (free exercise)
Ukemi (falling exercises)
4 Ippons
2 Taezu Naru Waza
5 Body forms (2nd of each series)
6 Self-defense
Form sparring (full speed 3 minutes)
Approximately 195 class hours.

Green Belt

General Karate knowledge and procedure.
All basic blocks, strikes, kicks and stances.
Anaku Kata (3 categories: mind-spirit-universe)
6 Ippons

4 Taezu Naru Waza
5 Body Forms (3rd of each series)
8 Self defenses
Advanced Ukemi
Leg sweeping
Form Sparring (full speed 4 minutes)
Introduction to throwing techniques
Approximately 225 class hours.

Purple Belt

General Karate knowledge and procedure. All basic blocks, strikes, kicks and stances.
Nai Han Chi (3 categories: mind-spirit-universe)
10 Self defenses
8 Ippons
6 Taezu Naru Waza
15 Body Forms
Form Sparring (full speed 5 minutes)
Introduction to choking and pinning
Approximately 300 class hours.

Brown Belt

Perfection of general Karate knowledge and procedure.
Empi Sho & Sanchin Katas (3 categories: mind-spirit-universe) - for 3rd Brown level
Tsue-sho Kata (3 categories: mind-spirit-universe) for 2nd Brown level
Basai-Dai Kata (3 categories: mind-spirit-universe) for 1st Brown level
10 Ippons
1-10 Kihons
14 Self defenses
8 Taezu Naru Waza
Form Sparring (full speed 6 minutes)
May start learning and can perform Go Pei Sho and Dan Enn Sho katas
Introduction to joint locks
Introduction to Zen philosophy and meditation
Approximately 450 class hours.

Black Belt 1st Grade

Perfection of general Karate knowledge and procedure. Perfection of basic blocks, strikes, kicks, and stances.
Knowledge of Mushin and Shin nyo
Go Pei Sho Kata (3 categories: mind-spirit-universe)
15 Ippons
15 Kihons
15 Self defenses
10 Taezu Naru Waza
Use of Bo (Tai Chi Tu Theories)
Form Sparring (full speed 7 minutes)
Basic knowledge of grappling
Knowledge of teaching principles
Approximately 600 class hours.

Taiyoka Exercises (body side form):

The taiyoka exercises were developed by Geichen Funakoshi and his son around 1955 to help teach kata, and to allow large groups of students to move together. There are three levels of the taiyoka exercises:

Taiyoka ichi (one): Low block, low punch

Taiyoka ni (two): middle block, middle punch

Taiyoka san (three): high block, high punch.

The attacks that are being defended against can be kicks or punches. Taiyoko ichi is described in the following:

Opening:

A> Feet together, hands are at the side (heisuko dachi). Rei

B> Hands cross in front, left over right.

C> Turn hands over into mokuso (meditative) position, while shifting feet to fudo dachi.

D> Shift feet to hachiji dachi while moving hands to the side.

E> Bring right fist to the open left hand, chest high, while bringing the right foot in to the left.

Exercise:

1> Step out with right foot into a full face kiba dachi while executing simultaneous double low blocks.

2> Head snap left. Step out with right foot while pivoting on left into a left zen kutso dachi facing left. (90 degree turn.) Execute left low block.

3> Step forward with right foot into a right zen kutso dachi and execute a right low seiken zuki.

4> Head snap right. Pivoting on your left foot, step the right foot back 180 degrees into a right zen kutso dachi. Execute a right low block.

5> Step forward with left foot into a left zen kutso dachi and execute a left low seiken zuki.

6> Head snap left. Pivoting on right foot, step to the left with the left foot into a left zen kutso dachi. (90 degree turn.) Execute a left low block. You are now facing the same direction that you started in.

7> Step forward with right foot into a right zen kutso dachi and execute a right low seiken zuki.

8> Step forward with left foot into a left zen kutso dachi and execute a left low seiken zuki.

9> Step forward with right foot into a right zen kutso dachi and execute a right low seiken zuki. Kiai.

10> Head snap to the right. While pivoting on the right foot, step forward and to the right with the left foot into a left zen kutso dachi. (90 degree turn.) Execute a left low block.

11> Step forward right foot into a right zen kutso dachi and execute a right low seiken zuki.

12> Head snap to the right. While pivoting on the left foot, step back with the right foot 180 degrees into a right zen kutso dachi. Execute a right low block.

13> Step forward with left foot into a left zen kutso dachi and execute a left low seiken zuki.

14> Head snap to the left. While pivoting on the right foot, step back and to the left with the left foot into a left zen kutso dachi. (90 degree turn.) Execute a left low block.

15> Step forward with right foot into a right zen kutso dachi and execute a right low seiken zuki.

16> Step forward with left foot into a left zen kutso dachi and execute a left low seiken zuki.

17> Step forward with right foot into a right zen kutso dachi and execute a right low seiken zuki.

18> Head snap to the right. While pivoting on the right foot, step forward and to the right with the left foot into a left zen kutso dachi. (90 degree turn.) Execute a left low block.

19> Step forward with the right foot into a right zen kutso dachi and execute a right low punch.

20> Head snap to the right. While pivoting on the left foot, step back with the right foot into a right zen kutso dachi facing the opposite direction (180 degree turn). Execute a right low block.

21> Step forward with the left foot into a left zen kutso dachi and execute a left low punch.

22> Head snap to the left. While pivoting on the right foot, step back with the left foot into a full face kiba dachi facing the original starting direction. Execute double low blocks. (End of exercise)

Closing:

A> Bring right foot to left foot into fudo dachi while bringing the right fist to the open left hand, chest high. (*Karate is my secret*)

B> Open hand in front of chest, palms facing outward. (*I bear no weapons*)

C> Bring hands back to chest into prayer (*gasho*) position (*I pray for forgiveness and accept responsibility for using my karate*)

D> Turn hands over, lowering into mokoso (meditative) position.

Move hands to side, feet together to heisuko dachi, hands to side and rei (*end*).

Wansu

Explanation and History

The originator of Wunsu (Wanshu) is not known. It is believed that the kata was named and/or composed by Okinawan students after a Chinese martial artist by the name of Wanshu who was in Okinawa around the year 1695. Through time and difference in translations, the kata is also called Wansu, Ansu, Unsu and Unshu. The kata strongly emphasizes the use of left and right punches, for which reason it is called Strong Arm form. Tatsu Shimabuku later referred to the kata as Dragon Boy or Dumping Form.

Hidden Physical Movement

Wunsu's hidden physical movement occurs when the first right forward punch is executed. The punch is "hidden" slightly behind the right kidney with the thumb side away from the body. Execute a forefinger knuckle punch (keiko ken zuki) that glides forward alongside the body with a sharp twisting motion (thumb facing straight up). Delay the twist (hi neri) until the last possible moment. The theory behind the hidden punch is that while the normal punch (seiken) cannot be executed at close quarters, the forefinger punch can, as it does not require a full twist. (In the regular performance of this kata, execute at this point a middle punch (seiken tsuki) the keiko ken tsuki being kept as a hidden or secret movement option).

Hidden Symbolic Movements

The hidden symbolic movements take place during the beginning and ending of the kata. The first one, at the beginning, is where the right hammer-fist is executed to the left extended open hand. This means Karate is my secret. The second movement immediately follows the first movement, when the left open hand is placed on top of the right fist just before the hands are brought back to the chest (both hands open), meaning I bear no weapons. The third symbolic movement is after the last left edge of hand block, as the left hand is brought back towards the right hand into a praying (gasho) position, meaning "I ask forgiveness and accept responsibility for my actions"

Note: the first 3 movements are common to all Shuri Ryu katas

- 1> Feet together (heisuko dachi), rei.
- 1b> Hands cross in front of body, left over right
- 1c> Shift to fudo dachi, the hands turning over into Mokuso (meditative) position
- 2> Shift to hachi dachi, hands move straight out in front, thumbs and index fingers touching to form a triangle. This is the mudra code for Wansu – "I bear no weapons and bring no evil"
- 3> Bring left foot to right foot into a fudo dachi. Bring the hands in and then circle them to the outside, ending with a right hand fist (palm facing in) striking an open left hand. *This is a strike to the temple of the first opponent who has his back to you choking an associate.*
- 4> Turn the hands over so that palms facing downward. Step back into a right zen kutso dachi. *The hands slide to the throat of the attacker #1, and breaks the attackers balance as you step back.*

- 5> Bring the right foot back into a fudo dachi, simultaneously bringing the hands to your chest. *The right thumb knuckle protrudes inward, crushing the attacker's larynx, finishing the opponent.*
- 6> Slide left foot directly to the left into a kiba dachi, executing a left low block (still facing the same direction as above), *blocking a right front kick from a new attacker.*
- 7> Remaining in kiba dachi, execute a right hook punch (kagi zuki). *This is a strike to the same attacker's temple, who is leaning forward after the low block above. This finishes this attack.*
- 8> Step with left foot into a left han-mae (half front) kiba dachi while executing a low left hammerfist. *The step is to avoid a new attacker's right middle punch, and the hammerfist is a strike to the attacker's groin.*
- 9> Shift to a left zen kutso dachi while executing a right seiken zuki. *This is a strike to the attacker's solar plexus, finishing the attacker.*
- 10> Move the right foot forward into a niko dachi while executing a moroto shuto uke to the right. *This is an augmented edge of hand block to a new attacker's left middle punch.*
- 11> Move the right foot forward into a right zen kutso dachi while executing a simultaneous right nagashi bari (push away block) and left seiken zuki. The right hand will finish on the left upper arm. *This is a simultaneous block against a left middle punch and strike to the previous attacker's solar plexus with a definite hip rotation.*
- 12> Slide the left foot in to a kaki dachi while executing a right low backfist, *striking the attacker's groin, finishing the attacker.* The body will now be facing directly toward the left, while the head is still looking toward the initial forward direction.
- 13> Head snap to the left. Slide the left foot out into a han-mae kiba dachi while executing a left low block *to a new attacker's right groin kick.*
- 14> Shift to a left zen kutso dachi while executing a right seiken zuki to the *same attacker's solar plexus, finishing the attacker.*
- 15> Move the right foot forward into a niko dachi while executing a moroto shuto uke to the right. *This is an augmented edge of hand block to a new attacker's left middle punch.*
- 16> Move the right foot forward into a right zen kutso dachi while executing a simultaneous right nagashi bari (push away block) and left seiken zuki. The right hand will finish on the left upper arm. *This is a simultaneous block against a left middle punch and strike to the previous attacker's solar plexus with a definite hip rotation.*
- 17> Slide the left foot in to a kaki dachi while executing a right low backfist, *striking the attacker's groin, finishing the attacker.* The body will now be facing directly toward the left, while the head is still looking ahead.
- 18> Head snap to the left. Moving opposite the previous sequence (180 degree turn) slide the left foot out into a han-mae kiba dachi while executing a left low block *to a new attacker's right groin kick.*
- 19> Shift to a left zen kutso dachi while executing a right seiken zuki to the *same attacker's solar plexus, finishing the attacker.*
- 20> Move the right foot forward into a niko dachi while executing a moroto shuto uke to the right. *This is an augmented edge of hand block to a new attacker's left middle punch.*
- 21> Move the right foot forward into a right zen kutso dachi while executing a simultaneous right nagashi bari (push away block) and left seiken zuki. The right

- hand will finish on the left upper arm. *This is a simultaneous block against a left middle punch and strike to the previous attacker's solar plexus with a definite hip rotation.*
- 22> Slide the left foot in to a kaki dachi while executing a right low backfist, *striking the attacker's groin, finishing the opponent.* The body will now be facing directly toward the left, while the head is still looking ahead.
- 23> Head snap to the right. Slide the left foot out into a han-mae kiba dachi, toward the front (same direction as when you started the kata) while executing a left low block *to a new attacker's right groin kick.*
- 24> Shift to a left zen kutso dachi while executing a right seiken zuki to the *same attacker's solar plexus.*
- 25> Place the left hand on top of the still extended right fist (*preparatory move*).
- 26> Bring the hands in, then circle outward, ending with a right fist in an open left hand. *This is a strike to the same attacker's temple.*
- 27> While the hands remain in the previous position, bring them directly into your chest. *The hands are holding the previous attacker's head, pulling him to your body.*
- 28> Execute a right mae geri, bringing the right foot down into a right zen kutso dachi. The hands remain in the previous position. *This is a kick to the same attacker's groin, finishing the opponent.*
- 29> Remain in previous stance while executing a left swim block/grab and a simultaneous right ura zuki (upper cut). The left fist will be directly below the right elbow. *The left hand parries and grabs a new attacker's right middle punch, directing it downward, while the right hand executes an uppercut to the chin, finishing the opponent.*
- 30> Head snap toward the right, at a 45 degree angle. Step out with the right foot to a han-mae kiba dachi, executing a tiger 1 position in this direction (*preparatory position*).
- 31> Turn the right hand over and reach both hands out with a short lunge. *A new attacker rushes in – the hands reach out and grab the attacker's groin and throat.*
- 32> Raise both hands above the head making fists. The upper arms are horizontal and the forearms are vertical. *Place the previous attacker on your shoulders.*
- 33> Pivot on your left foot, rotating 270 degrees (until facing the original front direction) into a left zen kutso dachi. Execute a right shotei (palm strike) downward. *Kiai! The attacker is spun around then dropped to the ground, with a palm strike to the chest as the attacker falls. This finishes the opponent.*
- 34> Step back with left foot into a right neko ashi dachi while executing a right morote shuto uke. (*Scan for attackers.*)
- 35> Step back with right foot into a left neko ashi dachi while executing a left morote shuto uke. (*Scan for attackers.*)
- 36> Step forward with the right foot into hachi dachi with hands in gacho (prayer) position.
- 37> Remain in previous stance, bring both fist down in front of body (*closing*).
- 38a> Slide right foot in to fudo dachi while bringing right fist to an open left hand (*closing*).
- 38b> Move both open hands straight out in front (*closing*).
- 38c> Bring hand in to gacho position (*closing*).
- 38d> Turn both hands over, lowering them to mokosu position (*closing*).
- 38e> Bring feet together to heisuko dachi, hands to side and rei (*end of kata*).