

Requirements for 7th Kyu in Ryukyu Kempo Green Belt with Blue Strip

History Knowledge	
Be able to give a general history of Ryukyu Kempo from its origin in China through the introduction of Kempo in Japan and Karate.	See handout
Be familiar with the following people:	
Gichin Funakoshi	Founder of Shotokan Karate (Modern Japanese Karate)
Seyiu Oyata	10 th Dan teacher of Dillman
George Dillman	10 th Dan, Father of American Pressure Point movement, founder of DKI (Dillman Karate International)
Jack Hogan	8 th Dan, Founder and Leader of HKI (Hogan Karate International)
Daniel Pai	Early instructor of Dillman/Deceased
Itosu Anko	Creator of Pinan kata Funakoshi teacher
Hohan Soken	10 th Dan teacher of Dillman/Deceased
Chang Seng Feng	Founder of original 108 movement Tai Chi set

Basics:		
Skipping side kick	Scoop kick	Snap kick to the groin
Shovel Kick	Turning Back Kick	Elbow attacks (7 directions)

Basic Principals:	
Escape from grab from behind at shoulder or neck	Shoot arms above your head. Turn to face attacker. Lock your elbow straight down at your side
Escapes from bear hug attacks	1) Use TW 3 to open hands. Then use finger lock. 2) Breath in, breath out and drop/roll. 3) Jab thumbs into SP 21.
The power of the eyes	Your power follows your eyes. Look at you arm or leg to make it stronger.
Body Balance	When in a normal stance, your body lacks strong balance from front to back. (Opposite of length and strength principle.)
Locking kicks vs. snap kicks	Locking kicks are generally used against the outside of the legs while snapping kicks are generally used against the inside of the leg.
Cross extensor reflex.	Attacking the HT or SI meridian at the wrist with a joint lock will generally cause the opponents opposite arm to swing back.
Ground Grappling basics	Mount, Escape from Mount Clinch, Escape from Clinch

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Kata: Pinan Nidan

Bunkai: Highlighted Bunkai are required for test		
Kata Movement	Attack	Bunkai
Double block (opening move)	Punch	Parry with upper block and seize LU 8 and HT 6. Strike opposite side of opponent at TW 17. Skip crossing arms and strike ST 5 with hammer fist.
Fists cross chest	Push to Chest or Lapel grab	Parry with upper block and seize LU 8 and HT 6. Strike opposite side of opponent at TW 17. Skip crossing arms and strike ST 5 with hammer fist.
Fists cross chest	Lapel grab	Strike LU 5 & LI 7 strike TW17
Knife hand block	Inside middle punch	Knife hand to block and parry. Seize fire and metal at the wrist. Follow the knifehand to ST 9, SI 16, or LI 18.
Knife-hand Blocks	Push	Parry DOWN at LI7 or 8 & straight knifehand to L1&2 using spearhand bunkai
Double block	Punch	Parry seize L8/H6, striking opposite side TW17, skip step 2 of Kata and go to Step 3, striking ST5
Double block	Punch	Parry seize L8/H6 single knuckle punch to Ht1
Fists cross chest	Punch Advanced variation	Fist cross with attack to SP 16, releasing floating rib with opposite fist striking Kidney back to front
Hands at waist and Kick	Punch or cross wrist grab	Parry or reverse seizing fire/metal at wrist, pull to hip while kicking GB 33
Knife hand block	Outside middle punch	Parry and seize fire/metal at wrist attack TW 12 with “sawing” motion down
Spear hand	Front choke	“Spear hand” to CV 22 while prying baby finger followed by ½ wrist lock
Spear hand	Front choke	“Spear hand” to CV 22 while seizing LI10
Outblock front kick	Punch or cross wrist grab	Parry or reverse seizing fire/metal at wrist, pull to hip while kicking LV9

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Points:				
Point	Location	Angle & Direction	Attack type	Element Polarity
GB 33	On the side of the leg, 1 AU above the knee joint. In the hollow of the bone.	Strike diagonally down (through the knee.)	Strike	Wood Yang
SP 10	On the inner thigh, about 3 AU up from the kneecap level.	Strike diagonally down (through the knee.) Dislocate knee and/or knock opponent to the ground.	Strike	Earth Yin
CV22 (Conception 22)	1/2 AU above the notch in the collar bone in the center of the body.	Push or strike straight in	Touch or Strike	Yin
HT1	Center of armpit	Strike 45 degrees up and in	Strike	Fire Yin
SP 16	1 ½ below GB24 and 4 ½ from midline	Strike in	Strike	Earth Yin
SP 9	About 2 AU below the kneecap on the inside front of the leg.	Strike diagonally upward on a line through the center of the knee. Dislocates the joint	Strike	Earth Yin
LU 1	1 AU below the outside end of the collar bone.	Strike down and in	Strike or touch	Metal Yin
LU 2	1 1/2 AU above LU 1	Struck down into clavicle to break or separate or struck with L1 with same Attack/Defense	Strike or touch	Metal Yin
SI 16	On the side of the neck, level with the Adam's apple, and just behind the muscle.	With the opponent's head turned slightly, strike this point at about a 30-degree angle from back to front.	Strike	Fire Yang

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Ryukyu Kempo History

Karate comes from Okinawa, one of the Ryukyu Islands that form the chain of ‘stepping stones’ between Japan and China. Because of their position midway between the two, it was there that the cultures of Japan and China met and mingled. The native Okinawans were pawns in a political machine and from time to time their island was overrun by occupying Japanese forces. The Japanese overlords forbade Okinawans the right to carry weapons. This was a normal practice for the Japanese, who operated a rigid caste structure in which only the warriors were permitted to bear arms.

Also in Okinawa were military and cultural missions from China. These occupied set areas, collectively known as ‘The Nine Villages.’ From time to time, members of these missions could be persuaded to give demonstrations of Chinese martial arts to the populace. From these demonstrations, techniques and concepts were analyzed by the Okinawans who added them to their own native system. Two Chinese military attaches whose names have come down to the present day are Chinto and Waishinzan (the Japanese rendering of their names.) The former is remembered by having a Karate kata named Ku Shanku and, if he did exist, it is interesting to speculate whether he contributed anything to the other Karate kata of the same name.

A second way of introducing new techniques might well have been via the large number of foreign sailors that docked at Okinawa. There is some evidence that these introduced some new weapons techniques and perhaps even the weapons themselves.

There arose three main schools of Okinawan martial art based upon the main areas of populace. There were known as Naha-te, Shuri-te, and Tomari-te. The suffix ‘Te’, incidentally, means ‘hand’ and a way of referring to all three schools was to call them simply ‘Okinawa-te,’ or ‘Hand of Okinawa.’ There were various other names used at different stages of development and generally these all used the word ‘hand.’

Despite the veil of secrecy drawn over the study of Okinawan Hand, various rumors began circulating about the exploits of certain masters. One, it was said, had perfected the claw-hand technique to such a degree that he could strip the bark from a tree in a matter of seconds. Another was said to be able to punch so hard that he could bury his fist as far as the forearm in hard ground! One of the renowned early masters of Okinawan Hand was ‘Karate’ Sakugawa. This first use of the term ‘Karate’ is interesting, though in this case it meant ‘Chinese Hand.’

The extent to which the Chinese arts affected the Okinawan forms cannot now be accurately judged but it is certain that there was a measurable effect. Well into the late nineteenth and early twentieth century, Okinawan masters were traveling to the Chinese mainland to continue their studies and a careful study of the modern Okinawan based karate reveals a number of similarities with Southern Chinese Shaolin systems. To be fair, however, it is important to point out that the number of things one can do using the hands and feet as weapons, is limited and so there are bound to be similarities which are not based upon a common origin.

Regardless of where the actual techniques came from, there was great interest in the study of the Okinawa Hand and not unnaturally, such interest leaked back to the Japanese overlords. The Japanese navy was particularly interested in Okinawa-te and contacted one practitioner, a mild mannered, scholarly poet/school teacher named Gichin Funakoshi. He was prevailed upon to give a display and so impressed the visiting admirals that they secured a subsequent demonstration from Funakoshi, this time in front of the emperor of Japan.

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It is evident from this, that at the turn of the century, the Japanese attitude towards Okinawans studying martial arts had now become more liberal. From his writings, Funakoshi appeared totally loyal to the Emperor and was clearly not the type one would have imagined disobeying imperial edicts. Japan was moving with colossal speed into the twentieth century and many old values, prohibitions and laws were swept aside.

Funakoshi was well received in Japan and there was set up the first Karate training school, or 'Dojo'. This was known as the 'Shotokan', or 'Shoto's Club'. The word 'Shoto' was Funakoshi's pen-name that he used when writing poetry. Being translated, it means 'Waving Pines.'

At first, Funakoshi referred to his art as Ryukyu Kempo ('Okinawan Way of the Fist'). This may well have caused some confusion since there was already a 'Kempo' in existence in Japan at that time. The Japanese Kempo was in some ways similar to the Okinawan variety, concentrating upon the use of blows and kicks to injure an opponent. It was one of the branches of Jiu Jitsu and because of its effectiveness, the study of it was suppressed by the Japanese government. This might well have influenced Funakoshi into adopting the name 'Karate-do' ('Way of the Chinese Hand').

At that time, Jigoro Kano and devised judo – 'The compliant way' – also from the ancient Japanese art of Jiu Jitsu. Having noted the fate of Japanese Kempo and the popularity of judo, it is a possibility that Funakoshi decided upon a development of the Okinawan martial art taught to him by masters Azato and Itosu, moving away from the dangerous techniques and towards a form more acceptable to the Japanese authorities.

In Japan during the period before the outbreak of the Second World War, an anti-Chinese atmosphere began developing and by a neat change in calligraphy, the pictogram for Karate-do, 'The Way of the China Hand,' became Karate-do, 'The Way of the Empty Hand.' Together with this alteration came many other changes in technique names with the syllabus taking on a decidedly Japanese appearance. In order to teach the larger classes, the previously described methods had to be used, with the result that Funakoshi's Karate-do moved quite a way from the art he was taught.

Assisting Funakoshi with the development of Karate-do were his two sons, Yoshitake ('Gigo') and Yoshihide. The basic stances from which the Karate techniques were practiced became lower and lower and the semi-circular forward step was abandoned in the search for a more rapid movement. The form of the front fist altered and the front kick came to be practiced with the ball of the foot rather than with the toes pulled downwards.

Some of these later changes contrasted sharply with Funakoshi's original methods. He still practiced with a long wooden staff – know as a 'Bo' and many movements of his school were based upon its use. He described how, when forced to fight as a last resort, might was no match for skill. He explained how an old man, when faced with a young would-be mugger, stepped inside the younger man's attack and seized his testicles!

Despite this clear example of effective karate, his school continued to concentrate upon the breaking up of movements into easily learnt sequences and some of his senior students began to feel that much of the original Karate had been lost. As a result of this, the Japan Karate Association, which had grown from the Shotokan, lost a number of its most senior instructors. These instructors formed the Shotokai, or 'Shoto's Way', a body dedicated to amateur principles.

Funakoshi's hold over Karate-do was perhaps loosening slightly as he got older. Always aware of the dangers of the original Okinawan martial art, he forbade free sparring (where two opponents actually fight each other but using 'muted' techniques). This ban was not observed and informal, bloody sparring between different schools of karate continued unabated whilst the senior students of

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Funakoshi worked on even faster forms of pre-arranged sparring, culminating in a syllabus requirement to free fight for the black belt examination! This was another milestone in the development of Karate-do.

Funakoshi believed that katas were the only way that Karate-do techniques could be performed properly and though he had moved a great way from his original practice, he nevertheless still regarded it as being a true fighting art, whereas his students were becoming preoccupied with the idea of testing Karate-do techniques by means of sparring. Quite clearly, some sort of rules had to be devised and in so doing, Karate-do took a further step away from the original effective system.