

International Combat Martial Arts Unions Association



COMBAT MARTIAL ARTS PROGRAMMS AND MANUALS ICMAUA

ICMAUA: CMAPM-ShK-DF-2010005

Shinshindo-kai



Dario A. Fleita

www.icmaua.com

2010

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Editor:

Dr. Mihails Pupinsh, ICMAUA

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Address for correspondence:

info@icmaua.com

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Shinshindo-kai

Dario A. Fleita

MEANING OF COAT OFFICIAL:



Logo meaning:

PART 1: The color white represents the innocence of the disciple as the beginner who has no prior knowledge of SHINSHINDO-KAI KARATE.

PART 2: The red color represents the SEITO sempai (elder brother student, instructor). As it represents the danger that the student requests RENSHUSEI, exercising control, and advise their opponents away.

PART 3: The color black represents the sempai, Sensei, Shihan (instructor, teacher, teacher). As it represents the opposite of white, ie the maturity and knowledge KARATE SHINSHINDO-KAI, also shows the unpredictability of darkness and fear.

PART 4: The blue color that is located in the outer contour represents some of the patriotic colors of the national flag Argentina. PART 5: Representing the students, trainees, students, teachers, professors and teachers from the Association Shinshindo-Kai Karate School.

PART 6: The Japanese KANJI letters, the first four SHINSHINDO-KAI (art or way of the mind, body and spirit) KAI (express team spirit, team organization or association).

PART 7: The last two means Karate (empty hand). STUDENTS - DANISH black belt: The dragon is the symbolic meaning of victory. STUDENTS - KYU ribbon that: Under the EI Tigre to feel the enemy. This is called KOTEKI RYUDA, meaning that when the Tiger attack, the dragon replied.

Styles: Karate Okinawense, Karate de contacto, Deportes of contacto Kickboxing, Muay thai, MMA, Jiujitsu, Kobudo.

Description: SHINSHINDO-KAI is the name of a style of traditional Karate-Do and contact, characterized by maintaining its essence as Budo or "Martial Way." The Shinshindo-kai is a unique style that is based on realism for the development of truly effective system of combat and self-defense, but that in turn includes all the important elements of Eastern philosophy themselves, resulting in an integral way development of human capabilities through the path of Karate.

Sinshindo-Kai: Combined style: Naha-Te, Shuri-Te and Tomari-Te.

Date of foundation: 28 October 2002 in Corrientes Argentina.

Features Style: Shuri. Quick movements, speed and natural positions.

Naha. Movements of concentration, Power, Shock, Anticipation and stable positions.

Tomari. Shares characteristics of the two. "Simultaneity"

SHINSHINDO-KAI - descendant of the style of karate Isshin-Ryu Karate Goshinkan Budo Kai

Unlike the other styles of Karate and Martial Arts

The punch style Shinshindo-Kai Karate is very unique characteristics compared to other styles of karate as it is a quick hit but at the same time very effective and decisive. The strike is made vertically without rotating his fist and became, therefore, very fast. Not fully extended arm at the moment of kime and this becomes quickly to protect our body, Master Tatsuo Shimabuku Founder (creator of Isshinryu style) to see that the traditional punch applied against jujitsu and judo practitioners saw that these achievements Karateca grab the arm and apply their sets and even break the limbs of the practitioner. He also saw that with the arm fully extended, practitioners, and have some time to practice had joint problems. Seeing all this, I modify the blow to his arm after impact quickly retreat again avoiding the grips and quickly covering the dorsal body area to be protected and ready to strike again.

The Okinawans define the coup as an efficient and devastating technique, which uses the muscles, bones and energy together. The blow can be described as a process of physical conditioning that addresses the elements of mind and body in a single moment with the desired effect of a rapid and forceful technique.

Simply defined as a concentration or focus of strength and power. It is a blow that brings the technique since complete relaxation and fluidity to a tense state and firm at the time of impact, the muscles suddenly tense at the moment of impact (foot, ankle, thigh, hip, waist, torso, shoulder, biceps / triceps, forearm, wrist), sending energy from below the body and sending dare dare fist.

The strike is made through the simultaneous contraction of the muscles of the body at the moment of impact. Not only is important in offensive techniques or attack, it is very important in defensive techniques such as blocking.

A particular kata teaches the use of this coup, the kata Sanchin (three battles), one of the work of the kata is to combine three elements (mind, body and spirit), with emphasis on having a correct position (for base) correct movement and proper breathing (inhalation and exhalation to accumulate energy). This kata teaches reach a state of tension THROUGH a state of flux and returning to a state of tension by moving from one position to another and running technique. THROUGH practice and check the kata, the karateka learns to perform in a coup reflected the use of karate in both offensive and defensive moves.

From the physical point of view ... It is so hard to hit the target as possible and quickly. How is a blow? Force = Mass * Acceleration of kime The physical expression is the ability to analyze and implement separate movements in the same time creating the maximum efficiency in the coup. The implementation of this concept allows people to make small technical with great power and shoot down opponents much larger than the. The various movements for maximum energy delivery include the rotation of the hip, the mass movement and adjustment of all Moslem at the precise moment of impact.

High speed is essential for the proper execution of technique. This determined the maximum velocity of the hand (about 7 m / sec) is produced when the arm is at 70-80% of its total length. Based on this, Assumes that there is a significant deceleration in the extension point total.

The physical component to consider in applying the coup de Shinshindo-Kai Karate is the use of body mass when running technique. The whole body should be used, placing the legs in the direction of the target.

The key is to relax the body to perform movements smoothly and with great speed to get to apply the technique devastating blow by transferring the energy of motion in the moment of impact THROUGH contraction of muscles.

The purpose of this association

Train hard in karate-do using both body and spirit.
Among practitioners develop the spirit of noble sport.
To promote international understanding and develop the youth in each country.

THE INTENTION OF THIS ASSOCIATION

Educate and promote the growth of Karate-Do.
Promoting good physical development to develop a long life for everyone.
To teach correct technique and spirit of karate and martial arts.
Promoting good harmonious relations between all Karatekas and martial artist.

Technical Features Shinshindo-kai

The most striking feature is the idea based on actual combat.

Particularly in regards to the techniques and katas, with its defenses and attacks an imaginary to real combat, with special emphasis on positionality, hip, kime and practicality. This technique and spirit has to show to the outside, showing that feeling to others, being an essential condition to possess good fundamental technique. This feature is demonstrated not only at the technical level of expression, if not also through actual application in all its breadth. It pays particular importance in the technical details and hidden techniques and in the low to bunkais made more difficult because now you lose the originality of them due to the imposition of sport.

TRAINING BASES

HOJO UNDO: Refers to the auxiliary exercises, physical, mental, respiratory, muscular, elasticity, flexibility, hardness, etc..

KIHON WAZA: Basic techniques, development of uke, uchi geri, tsuki, dachi, etc.. own style in all its breadth.

HIJI ATE WAZA: Techniques elbow with their analysis, and progressions.

KOTEKITAE: Strength Training and Breathing.

Tenshin: displacements.

It is imperative to apply the rule attacks and defenses of displacement or tensin, major shifts are:

De ashi, Hiki ashi, ashi Tsugui, Yori ashi, ashi Mawari, Tobi ashi,. Etc.

TRAVEL (Tenshin)

MAE ASHI (posting front without changing the front).

USHIRO ASHI (posting back without changing the front).

YOKO ASHI (side shift without changing the front).

KAE MAE ASHI (posting changing face forward),

KAE USHIRO ASHI (posting changing from front to back).

HIDARI NANAMAN MAE ASHI (Moving diagonally forward right)

MAE ASHI MIGUI NANAMAN (Moving diagonally forward left)

HIDARI USHIRO NANAMAN ASHI (Moving diagonally back right).

USHIRO MIGUI NANAMAN ASHI (Moving diagonally back right).

ASHI or TAI MAWARI SABAKI (posting in a circle).

JUJI ASHI (posting crossed, from the position intermediate form DACHI KOSA).

TOBI ASHI (displacement jump).

Distance MA.

CHI MA (short distances).

TO MA (Long Distance).

USHI MA (Distance Media).

MAAI (sense of distance, adaptability to changing the distance of the opponent).

HIOSHI (Rhythm).

WHAT IS Sabaki?

* Sabaki is a unique method of meeting an attack by a combination of defense and offense into one.

* Sabaki uses one of four fundamental circular movements in response to an attacker's thrust. These movements bring the defender to the outside-left or right of an attack, or move slightly forward or backward.

* In each case, the defender to move to the back of the attacker. This limits the exposure of the frontal attack defender. In addition, it allows the defense to develop a "blind spot" in the position of the attacker.

* Once the defender has developed this "blind spot", he / she can take strategic advantage of this position to enter into "blind spot" and countering effectively with various combinations of punches and kicks.

* No matter what the distance - short, medium or long - this strategy and move beyond an opponent's "blind spot" is essential.

* In Shinshindo-Kai Karate the practitioner learns to be aware of the three types of distances and the Sabaki that applies to each.

What is Sabaki?

Sabaki is a difficult concept to translate Japanese. Overall, Sabaki refers to the movement, often with a concept of control, often involves preparation for further movement. For

example, Sabaki can be used in reference to training a horse. The broker performs certain movements in an effort to control the animal, so that the animals behave as he / she wants.

(Five reasons defensive)

Rakke: stop beating the member who attack us, and without displacement.

TEN I: defense based on the displacement, change the point of support, not to be.

HANGUEKI: anticipate, stop with the attack itself, stop and counter attack.

KUSSIN: changing heights, flexion extension

RYUSUI: divert not resist the attack.

OTHER TECHNIQUES

GYAKU WAZA: technical control of the adversary.

SHIME WAZA: strangulation techniques.

NAGUE WAZA: projection techniques, sweeps and imbalances.

KANSETSU WAZA: Techniques of dislocation.

KATAME WAZA: immobilization techniques.

KYUSHO WAZA: grappling techniques to vital points.

SEKKIN: practical fighting techniques surprise.

FUSEGUI WAZA: escape of dislocations.

HARAI or BARAI WAZA: Technique for scanning. It is a form of Nage Waza

THE WORK OF KATA

Kata is working three main styles of Okinawa, Surita, Nahata, Tomarite are:

KIHON KATA: basic kata.

TANREN KATA: senior kata.

BUNKAI KATA: study of kata. Application of the techniques of the kata, in blocks.

BUNKAI KUMITE: real application of the kata in all its breadth and sustained, there are two ways, against one or two opponents.

OYO BUNKAI: the same principle as the bunkai, but with a more open, other possible applications. It is a personal quest.

YAKUSOKI KUMITE: Assault previously prepared with a working approach to combat

KATA PRACTICES

The control of force in executing the kata.

Elasticity of appropriate body position and technique.

Controlling the hardness-softness, pace-speed.

The control of gaze.

The attitude, the position of the trunk.

Kiai: shout, well controlled, appropriate to the technique.

Application of breathing properly.

UNZOKU: how to move their feet properly.

ZANCHIN: Feeling before, during and after the technique.

CENTER OF GRAVITY: Do not raise the center of gravity, changing positionality.

EMBUSEN: Diagram of the kata.

TYPES OF BREATHING

There are other ways to breath

The inspiration and expiration cut short.

The inspiration short and long expiry.

Inspiration long and short end.

The inspiration and expiration long long.

Breathing in combining all the above.

Other features of the breathing

Donto: or normal breathing. Ibuki: diaphragmatic breathing with abdominal contraction, with little sound on the exhale. Nogare: diaphragmatic breathing with abdominal contraction and without sound.

KATA LIST SHINSHINDO-KAI

KIHON KATA

Kihon Kata Ichi

Kihon Kata Ni

Kihon Kata Sam

Kata Shingitai

Naihanchi

Gekisai dai Ichi

Gekisai dai Ni

ADDITIONAL KATA

Pinan shodan

Pinan nidan

Pinan sandan

Pinan yondan

Pinan godan

Pasai Sho

ARAGAKI HA

Unsu

TATSUO SIMABUKU HA

Sunsu

NAHATE

Sanchin

Seienchin

Gekisai dai

Seisan

Suparimpei

SHURITE-TOMARITE

Naihanchin

Wansu

Jion

Pasai dai

Sunsu

Kusanku

Chinto

Bo Tokumine no kun

Hamahiga no Tonfa

Nunchaku no Kata

Chatanyara no Sai

Urashi Bo

Gojushiho

TYPES OF KUMITE

KIHON KUMITE

Is the application of basic techniques and fundamental to start the basic principles of kumite, are subdivided into:

KUMITE CLASSES:

- Kihon Kumite: Assault of study.
- Ippon Kumite: Assault with a step or conventional attack.
- Sambon Kumite: Assault on three steps or conventional attacks, changing the heights.
- Gohon Kumite: Assault conventional five-step and attacks, changing the heights.
- Shiai Kumite: Assault on regulated competition or combat.
- Jyu Kumite: Assault free or free sparring and flexible.
- Yakusoku Kumite: Assault previously prepared with a working approach to combat.
- Full contact Kumite: Assault or full contact fighting.

KUMITE Jiyu Kumite & Fullcontact

It is the total combat-free in all its breadth, is the only one who is taught and practiced in school.

Kumite

It's the feeling before, during, and after the technique.

Kiai is the cry made at the time of impact, coordination of same with the technique, spirit and body should be in unison.

The crucial technique is performed at the optimum time and the right attitude.

The spirit, technique, body. To perform the waza no kime in all its intensity, it is necessary to unite these three elements, a free spirit with determination techniques, and a perfectly trained body.

The wise punch literally, that is nobly control your shots in the practice of Karatedo.

Tactics or HIGHLIGHTS IN THE WORK OF THE KUMITE

KAMAE (guard)

It is extremely important, and we have to cover us and allow access to the techniques of attack and defense with ease.

MAAI (distance)

The distance is the space between one and the enemy to fight, whether one or more attackers. Basically there are three distances to carry out short, medium and long. Although it can be divided amid short, medium long and so on. depending on the actions to take.

CHIKA MA (Short Distance)

Space shorter than posterior. As the strike action may be faster, but we risk that our opponent also hits us. At this distance the speed of reaction is very important action.

CHU KAN (mean distance or ideal)

It is the space which allows us to make effective attacks with shorter or longer route and also allows us to see the actions of the enemy attackers, with some benefit, is very personal. With the same can develop, various actions or tactics, because the space available is very difficult to surprise the opponent attacks, unless you make chained techniques.

TO MA (Long Distance)

It is longer than the average or ideal to beat the same should not initiate any attack, as we run the risk of having to know in advance our action, and the same goes for the opponent. To make this distance is sufficient to reverse the lead leg.

DACHI KATA (Position)

Will be to have Seisan dachi, kihon dachi, for your convenience. We must move to allow fluidity and speed. It is advisable to divide the 50 percent weight on each leg. They will be with a slight bend, hence split the remaining positions.

UNZOKU (Displacement)

It is the lower body action directed towards or away from the opponent in terms of a technical or tactical objective.

Types of displacement.

Yori ashi, ashi Tsuji, mae ashi, ashi yoko, mawari ashi, ashi ushiro, hiki ashi, ashi tobi

(Attack)

Technical action aimed at hitting the opponent with both feet, legs, arms or hands, etc..

UKE (Defense) is the technical action designed to intercept an opponent's attack, we must not forget that a defense can be an attack.

Types of defense

Block, divert, draw, catch, dodge, anticipate.

(Counterattack) is when after a defense, we articulate a single technique such defense later. In short stop and counterattack quickly.

SEN NO SEN (Advance)

Surprise offensive action aimed at another counter offensive action. It has an important component that is the surprise and the tremendous power of the blow, taking advantage of the inertia of the opponent if executed correctly.

(Feint)

It is a technical action in order to distract the opponent while shortening the distance for an effective technique. He cheated.

Ashi Barai (Sweeping or technical support)

It is a technical action aimed at breaking the concentration or knocking the opponent off balance and then implement an effective technique. In itself is not a valid technique if not accompanied by an effective technique.

NAGE WAZA (Projection)

Action melee technique designed to upset or overthrow the opponent to the ground to then perform an effective technique. It has a feature similar to scanning.

Reaction rate.

It is extremely important that paragraph. They are reacting to a stimulus of attack in the shortest time possible. Speed is subdivided into premotor and motor reaction.

Timing

The timing of action, reaction and response is due to perform at the right time, ie when your opponent can no longer respond.

NOTES FOR AUTHORS

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