

2012 supercedes all other editions
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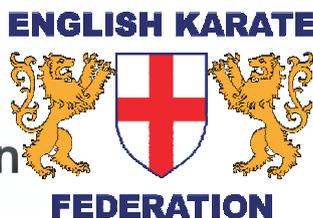


Chikara Wado Ryu

Grading Syllabus



British
Karate
Federation



DOJO KUN (RULES & ETEQUETTE)

These Maxims are mottos, the spirit of which serious students of Karate should try to follow if they wish to gain the maximum from their training. The Maxims are like the English saying 'Service not self', 'Deeds not words', 'Be prepared' and exemplify an attitude which dictates a way of life.

Reisetsu O Mamori (Stick to the rules).

In the dojo good etiquette must be observed by the following rules.

1. Try not to be late for class (allow enough time to get changed and pay fees). Late arrivals should enter the Dojo quietly and warm up. When ready to join the class, they must kneel at the back and side of the class, where they can be seen by the Sensei, and watch carefully for the Sensei's signal to join in. When the signal is given, they should remain kneeling, bow deeply, and then walk quickly and quietly to a convenient position.
2. Always bow every time you enter or leave the Dojo.
3. Keep the Dojo clean, by immediately removing outdoor shoes when entering the Dojo. It is polite to walk around the edge of the training area.
4. Keep finger and toe nails short and clean.
5. Jewellery or watches should not be worn. If it is not possible to remove rings or earrings, they must be safely covered.
6. Instructors should be referred to as Sensei.
7. Junior grades should acknowledge that respect should be shown for seniority.
8. It is the responsibility of the individual to ensure that their Gi fits correctly and is kept clean and in a good state of repair. The appropriate belt must be worn with the Gi at all times.

Shingi O Omanji (A student must have loyalty to his instructor).

This is the most important thing in Martial Arts. It is not possible for someone to change his style in Japanese Martial Arts - people who do so cannot learn the correct etiquette and spirit of Martial Arts.

Jojitsu Ni Oberezu (Teachers and students are not all one).

Outside the Dojo you can be friendly with your Sensei but do not take advantage of this friendship.

Shinkenmi Ni Tesseyo (Be serious in your efforts).

No flippancy, chattering, smoking, gum chewing, eating or drinking in the Dojo. Concentrate solely on Karate and train hard in everything you do. The Dojo is not a social gathering hall and visitors as well as students shall respect the rules and Maxims.

WADO RYU KARATE-DO

Founder HIRONORI OHTSUKA (1892 – 1982)
Established 1st. May 1934

SPECIAL DISTINCTIONS OF WADO RYU

- NAGAS –** Brushing techniques
- INAS -** Feinting techniques
- KAWAS –** Dodging techniques
- NORU –** Anticipation, Counter techniques
- TORU –** Holding, Throwing and Sweeping Techniques

2012 (Supersedes all other issues)

9th KYU (Red Belt)

KIHON WAZA

1. Jodan Uke Zenshin (Step forward upper rising block)
2. Gedan Barai (Step forward, downward sweeping block)
3. Chudan Soto Uke (Stomach outer block)
4. Chudan Uchi Uke (Stomach inner block)
5. Junzuki Chudan (Forward Punch)
6. Gyakuzuki Chudan (Reverse Punch)
7. Maegeri Chudan (Front kick to stomach)
8. Uraken Jodan (Back fist to head)
9. 10 knuckle Press ups
10. Fasten belt correctly

8th KYU (Yellow Belt)

KIHON WAZA

1. Junzuki Chudan
2. Gyakuzuki Chudan
3. Junzuki No Tsukkomi
4. Gyakuzuki No Tsukkomi
5. Okutte/Surikomi Ashi Barai
6. Mawashigeri Chudan
7. Sokuto Fumikomi (Gedan)
8. Empi Chudan Zenshin
9. 10 knuckle press ups

RENRAKU WAZA

1. Maegeri Chudan - Gyakuzuki Chudan
2. Mawashigeri Chudan - Uraken Jodan - Gyakuzuki Chudan

KATA

Pinan Nidan

7th KYU (Orange Belt)

KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki No Tsukkomi
4. Shuto uke zenshin
5. Maegeri Chudan
6. Mawashigeri Chudan
7. Sokuto Chudan
8. Uraken Jodan
9. 10 knuckle press ups

RENRAKU WAZA

1. Maegeri Chudan - Mawashigeri Chudan - Gyakuzuki Chudan
2. Sokuto Chudan – Uraken Jodan - Gyakuzuki Chudan

SANBON GUMITE

1. Jodan Uki (Ipponme)
2. Chudan Uki (Ipponme)
3. Maegeri Uki (Ipponme)

KATA

Pinan Nidan, Pinan Shodan

6th KYU (Green Belt)

KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Tobikomizuki
4. Shuto Uke Zenshin
5. Okutte/Surikomi Maegeri Chudan
6. Okutte/Surikomi Mawashigeri Chudan
7. Okutte/Surikomi Sokuto Chudan
8. Ushirogeri Chudan
9. 10 knuckle Press ups

RENRAKU WAZA

1. Maegeri Chudan - Okutte/Surikomi Sokuto Chudan - Gyakuzuki Chudan
2. Uraken Jodan Chudanuki - Okutte/Surikomi Mawashigeri Chudan

SANBON GUMITE

1. Jodan Uki (Nihonme)
2. Chudan Uki (Nihonme,)
3. Maegeri Uki (Nihonme)

OH YO GUMITE

Ipponme

KATA

Pinan Shodan, Pinan Sandan

5th KYU (Blue Belt)

KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki No Tsukkomi
4. Kette Gyakuzuki No Tsukkomi
5. Tobikomizuki
6. Nagashizuki
7. Tobigeri Jodan
8. Ushirogeri Chudan
9. 10 Finger tip press ups

RENRAKU WAZA

1. Maegeri - Okutte/Surikomi Mawashigeri – Uraken Chudanzuki
2. Okutte/Surikomi Sokuto – Ushirogeri Gyakuzuki

KIHON GUMITE

Ipponme

SANBON GUMITE

1. Jodan Uki (Sanbonme)
2. Chudan Uki (Sanbonme)
3. Maegeri Uki (Sanbonme)

OH YO GUMITE

Nihonme

KATA

Pinan Sandan, Pinan Yodan

SHAI

1 – 2 Minutes

4th KYU (Purple Belt)

KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Nagashizuki
4. Shuto Uki Zenshin
5. Maegeri Chudan
6. Mawashigeri Chudan
7. Sokuto Chudan
8. Okutte/Surikomi Ushirogeri Chudan

RENRAKU WAZA

1. Maegeri - Nagashizuki Jodan - Gyakuzuki Chudan - Mawashigeri
2. Gyakuzuki Chudan - Okutte/Surikomi Mawashigeri Chudan - Ushirogeri - Uraken Jodan Chudanzuki

KIHON GUMITE

Nihonme

SANBON GUMITE

1. Jodan Uki (Yonhonme)
2. Chudan Uki (Ipponme)
3. Maegeri Uki (Yonhonme)

OH YO GUMITE

Yonhonme

KATA

Pinan Yodan, Pinan Godan

SHAI

1 – 2 Minutes

3rd KYU (Brown Belt 1 Stripe)

KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki No Tsukkomi
4. Kette Gyakuzuki No Tsukkomi
5. Tobikomizuki
6. Nagashizuki
7. Okutte/Surikomi Mawashigeri Jodan
8. Okutte/Surikomi Sokuto Jodan

RENAKU WAZA

1. Tobikomi Jodan Chudan Zuki - Kakatogeri - Gyakuzuki Chudan
2. Mawashigeri - Ushirogeri - Okutte/Surikomi Sokuto - Gyakuzuki Chudan
3. Uramawashigeri/Mawashigeri – Tobigeri Jodan

KIHON GUMITE

Ipponme, Nihonme, Sanbonme

SANBON GUMITE

1. Jodan Uki (Yonhonme)
2. Chudan Uki (Nihonme)
3. Maegeri Uki (Ipponme)

OH YO GUMITE

Sanbonme, Yonhonme

KATA

Pinan Kata of examiners choice, Kushanku

JI YU GUMITE

1 – 2 Minutes

SHAI

1 – 2 Minutes

2nd KYU (Brown Belt 2 Stripes)

KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Nagashizuki
4. Shuto Uke Zenshin
5. Maegeri Jodan
6. Mawashigeri Jodan
7. Sokuto Jodan
8. Ushirogeri Chudan
9. Nidan Geri Chudan - Chudan/Jodan
10. Ushiro Wawashigeri

RENRAKU WAZA

1. Leading leg Mawashigeri - Ushiro Mawashigeri - Gyakuzuki Chudan
2. Uraken Chudan Zuki - Okutte/Surikomi Uramawashigeri/Mawashigeri - Ushiro Mawashigeri
3. Double Sokuto – Ushirogeri - Okutte/Surikomi double Mawashigeri - Gyakuzuki Chudan

KIHON GUMITE

Sanbonme, Yonhonme, Ropponme

SANBON GUMITE

1. Jodan Uki (Nihonme, Sanbonme)
2. Chudan Uki (Ipponme, Nihonme, Sanbonme)
3. Maegeri Uki (Ipponme, Nihonme)

OH YO GUMITE

Yonhonme, Gohonme, Ropponme

KATA

Pinan Kata of examiners choice, Kushanku, Naihanchi

JI YU GUMITE

1 – 2 Minutes

SHAI

1 – 2 Minutes

1st KYU (Brown Belt 3 Stripes)

KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki No Tsukkomi
4. Kette Gyakuzuki No Tsukkomi
5. Tobikomizuki
6. Nagashizuki
7. Okutte/Surikomi Mawashigeri Jodan
8. Okutte/Surikomi Sokuto Jodan
9. Okutte/Surikomi Ushirogeri Chudan
10. Tobi Mawashigeri

RENRAKU WAZA

1. Zenshinshite Jodan - Chudanzuki - Maegeri Chudan - Nagashizuki Jodan - Gyakuzuki Chudan - Mawashigeri
2. Maegeri Mawashigeri Jodan - Ushirogeri Mawashigeri - Gyakuzuki Chudan
3. Tobikomi Jodan – Chudan Zuki - Okutte/Surikomi Sokuto – Ushirogeri - Uraken

KIHON GUMITE

Yonhonme, Ropponme, Nanahonme, Happonme

SANBON GUMITE

1. Jodan Uki (Sanbonme, Yonhonme)
2. Chudan Uki (Sanbonme)
3. Maegeri Uki (Sanbonme, Yonhonme)

OH YO GUMITE

Gohonme, Ropponme, Nanahonme

KATA

Naihanchi, Seishan, Chinto

JI YU GUMITE

1 – 2 Minutes

SHAI

1 – 2 Minutes

INTRODUCTION

Karate is a way of life – an attitude of mind

To pass your Dan grade at any level you need to sit a written examination. The examination usually, comprises of a few questions, which you are expected to answer in half an hour. Often Karateka view this as a chore and really a waste of time, just delaying getting on with the real stuff, the kicking and punching which makes up the rest of the Dan grade examination.

However, Karate is a way of life, an attitude of mind. In order to have a greater depth to your Karate it is important to understand basic concepts; have an appreciation of the history of Karate and above all just enjoy learning everything you can about your chosen martial art.

Hopefully, you will find it interesting and encourage you to do your own further research not because you are forced but because you want to.

WADO-RYU JAPANESE PRONUNCIATION GUIDE

Contrary to what many perceive, the Japanese language is one of the easiest languages to learn to speak correctly. For those of us who train in the first truly Japanese style of karate Do, learning the basics of Japanese, or Nihon, should be as actively practiced -on and off the dojo floor- as the basic techniques of Wado itself.

By learning basic pronunciation, we not only add to our knowledge of the culture and country that gave birth to the art we practice, but in doing so, we show our respect for its origins and those willing to share its secrets with those of us outside its borders.

Japanese is essentially syllabic; which means that words are broken into individual syllables, much the same as those languages westerners are perhaps more familiar with. However, the inherent problem we westerners have with Japanese words is not in their syllables -- it's with their **vowels**; and once you get past those differences, you'll be on your way to correct pronunciation!

So, as you explore and familiarize yourself with our Budo and Karate Do terminology, use the following vowel guide to aid you in your pronunciation.

VOWEL PRONUNCIATION

- a)** Pronounced: ah. Example: rajah
- e)** Pronounced: eh -- as a short ay sound. Example: met
- i)** Pronounced: ee. Example: see
- o)** Pronounced: oh. Example: no
- u)** Pronounced: oo. Example: cool

COMMONLY USED VOWEL-CONSONANT COMBINATIONS

- ai)** Pronounced: eye
- ei)** Pronounced: ayee
- tsu)** Pronounced: dzoo
- ite)** Pronounced: eetay
- chi)** Pronounced: chee

ADDITIONAL PRONUNCIATION REMINDERS

The letter 'g' is always pronounced hard -- as in the word go.

The letter 'j' is always pronounced soft -- as in the word jump

When used as the last letter, and when following the letter 's', the letter 'u' is not emphasized. For example; the word jutsu is pronounced, 'joots', leaving off the sound of the vowel 'u' at the end.

HISTORY

Karate (**Kara** – empty; **Te** – hand) means the art of the empty hand.

Before the 12th Century little was know about the primitive community in Okinawa. However, over the next few centuries there was extensive trade with China and in 1392 Chinese immigrants were allowed to settle. Relations with Japan were also active.

At this time the Martial Arts on neither Japan nor China were popular as there was peace under a thriving Buddhist culture.

Firstly in the 16th Century the Chinese occupied Okinawa and all weapons were forbidden. Secondly, in 1609, the islands of Ryukyu were easily conquered by troops sent by the Satsuma Clan from Japan. The Prince of Okinawa was taken prisoner and a police force set up in Naha the capital of Okinawa. All the military class was banned and again weapons were confiscated. The only combative techniques of Okinawa that have been handed down today are therefore the stick, the club and Karate.

Karate was inspired by similar Chinese techniques, which originated from those practised at the Shaolin Temple by Buddhist monks. At that time the peasants trained in secret and they invented various techniques that enabled them to defend themselves against attack.

Their centuries of contact the Chinese brought the Okinawans some knowledge of Kempo. This was another system of fighting with the feet and hands using striking techniques without actually grappling with an opponent.

Gichin Funakoshi took Karate over to Tokyo in 1921. Sensei Hironori Ohtsuka started training with Funakoshi in 1922. Ohtsuka had already trained in Jujitsu since he was 6 years old and blended the best points of Japanese with Okinawan Karate to develop a new style, Wado Ryu.

Karate was originally called *Tode* (T'ang Hand) or just *Te* (Hand) in Okinawa. It was changed to Karate (Empty Hand) in 1905 in Okinawa. In the 1930's the famous Karate instructor Gichin Funakoshi in Japan had also changed T'ang Hand to Karate.

The Japanese character Kara or Ku symbolises the essence of Budo (martial way,) that is to defend oneself against an enemy with empty hands.

Those who practise Karate should do so with an empty mind devoid of selfish or evil thoughts. It is said in Buddhism 'Form is Emptiness. Emptiness is Form'.

Karate is the basic of all the martial arts for it teaches fighting with no more weapons than a man is born with and follows the teaching of Emptiness as in Zen Buddhism.

THE PROMOTION STRUCTURE IN WADO-RYU

The promotion structure in Wado-Ryu Karate-Do, as in most martial arts, is split into two categories. These are the Kyu grades and the Dan grades. Kyu grades are student grades rising from the lowest 10th Kyu to 1st Kyu. Various coloured belts denote these grades. Dan grades are denoted by a Black belt progress from 1st Dan upwards. This structure is to assist in evaluating the ability and progress of a student, or Karateka, and help create an incentive to learning.

The challenge of Wado-Ryu Karate-Do is an intense and personal one. Basically, it is a question of whether the student has the determination for the diligent practice required to improve. The amount of time it takes to become proficient varies and is largely dependent upon dedication to training. In addition, grading examinations are invariably nervous times and therefore they will be a test of your mental approach as well as your technical ability.

A grading examination is divided into four sections as follows:

1. Kihon Waza

Kihon Waza, or basic techniques, are the foundations of all Karate technique. It is impossible to make progress in true Wado-Ryu Karate-Do without first acquiring these foundations. It is essential that all Karate students repeat the same basic technique again and again. It is no exaggeration to say that it is impossible to repeat the basic techniques too often. There is infinite meaning to be gained from their repetition. On the mental side, we can build up our character for through them we learn patience and concentration. On the physical side, we acquire bodily powers and control of our bodies, learning how to relax our shoulders in action, how to concentrate our energy on a single point or on a movement, how to twist our waist or our fist, and how to preserve perfect balance at all times. Basic techniques involve such profundity of skill, and are so fundamental to good karate, that one may say that not even a lifetime would be enough to acquire perfection, or even near perfection.

2. Renraku Waza

Renraku Waza, or combination techniques, are where the basic blocking and attacking techniques of karate are combined into a sequence of moves in a rational and realistic sequence, whereby each preceding technique is a preparatory move to the following technique so that all the moves are connected. Since karate includes various blocking and attacking techniques using both hands and feet, the number of these combinations is almost infinite.

3. Kata

The word Kata is a Japanese word for which there is no literal translation into English. Its nearest translation is "form". Kata is a prearranged set of techniques, performed in a certain sequence and in a prescribed manner.

The Karateka defends himself or herself against a series of imaginary attacks from one or more opponents approaching from different directions. It is a practical device for teaching and passing on the techniques of karate. The techniques themselves are common to all styles but the manner in which they are performed will clearly identify the style, such as Wado, Shotokan, Goju, etc. The Kime (focus) in these three styles, for instance, are of different duration and they place different emphasis on breathing. The variation in stances adopted whilst performing Kata will also identify a style, in much the same way that a school of art can be identified; the school providing the structure and format together with the prescribed reason for each technique.

Kata is a fundamental part of karate. It is impossible to understand Kata from just talking or reading about it; you must physically study it and you will discover that the old masters had a profound knowledge of the human body. The construction of a Kata is not just a haphazard collection of techniques drawn together on a whim because it looks pretty. It is a vast storehouse of knowledge that only continuous practice will reveal a little at a time.

Kata is the thesaurus of techniques as well as method of preserving techniques. In addition, it is the study of physics, in particular the study of dynamics of the human body and the methods of producing kinetic energy by specific and quite unique use of the body, through rotation, acceleration, momentum, velocity, moment, action and reaction. This also involves the study of balance, timing, focus, tension,

relaxation, breathing and meditation. With a long period of study, Kata will show all of these component parts.

However, even if we accept all of this, it is evident that an important ingredient is missing. The vital component that makes Kata come alive is the individual spirit, the expression of will or spirit that the performer himself or herself brings to that Kata. Without this will, or without soul, the Kata is just mechanical, it does not live. Kata is your way of expressing your will in karate. It is where you blend your spirit and karate together.

4. Kumite "Sparring"

Kumite is the term used for a form of training in which two opponents confront each other. There are a number of types of Kumite, all-different:

- Yakusoku Kumite - one step sparring
- Ohyo Kumite - two step sparring
- Sanbon Kumite – three step sparring
- Kihon Kumite - basic sparring

All of these types of Kumite the attacks are predetermined. By this method the students develop defensive technique, and gain experience in distancing and timing, which cannot be practised in individual training. After this predetermined sparring is somewhat mastered, the students learn Jiyu Kumite "free sparring" in which there is a free exchange of blows, blocks and counterattacks, none of which is predetermined.

SCHOOLS OF KARATE

1. Shito School (founder Kenwa Mabuni)

The name of this school comes from the Japanese characters of instructors Itosu and Higaonna.

2. Goju School (founder Chojun Miyagi)

This derives from the same origin as the Shito School. The name is taken from the Japanese words Goken (strong fist) and Juken (soft fist).

3. Shotokan School (founder Gichin Funakoshi)

Named after the term Funakoshi used for calligraphy, Shoto.

4. Wado School (founder Hironori Ohstuka)

Wado means Way of Peace/Harmony and is based on the belief that Budo is the way of peace.

KIAI

Kiai-Jitsu was an old Japanese martial art. An expert of Kai-Jitsu could break a glass purely by shouting.

One famous Kendo master went to a zoo to steal the roar of a lion, because many people were afraid of the roar. The master spent a long time in front of the lion's cage and when he learned how to roar he used his roar to scare his opponents.

When you **Kiai** you must shout from the stomach and not the throat to let the power out like a lion's roar.

1. The **Kiai** can be used before fighting to frighten or distract the opponent and for yourself to make your spirit strong.
2. When your opponent wishes to attack you, if you understand his intention, immediately before he can move, you can shout loudly at your opponent to surprise or shock him and stop his attack immediately (Sen Sen no Sen).
3. When you want to attack your opponent you can shout loudly at your opponent to disorientate him and confuse him as you attack.
4. When you punch or kick your opponent if you use a **Kiai** you can generate more power by focusing your energy on the strike or kick.

FUDOSHIN (IMMOVABLE MIND)

Immutable in Heart. It is the state in which the mind is not troubled by anything external. A person knows no fear when faced with danger, aggression or unexpected events. It is total impassivity before the hazards of life. This concept was expressed by Takuan and was developed by Miyamoto Musashi who gave it the name Iwa-No-Mi 'Body like a Rock'. It applies to a warrior who remains calm and imperturbable in all circumstances.

HIEJO-SHIN (TRANQUIL SPIRIT)

Heijo-Shin is somewhat like *Fudoshin* (immovable mind). It means that you should always try and keep normal feelings and not be afraid or worried. When something happens do not tense up. For example, if you are walking down the street and suddenly you are attacked you must keep calm and relaxed without fear so that you can block or attack immediately.

A Japanese General was presented with a big dog. The dog was very mean and when the general tried to touch the dog's head the dog tried to bite his hand. Instead of pulling back as a normal person would do, the General instantly put his hand deeper into the dog's mouth so that the dog could not bite him. The General always kept a feeling of **Heijo-Shin**.

YU-NITSUITE (BRAVE HEART)

A famous Kendo master of Japan, Yagyu Seikishusai, said that the final skill a Martial Artist must have is Yu or a brave heart. If somebody is technically wonderful but without a brave heart he will lose a fight against somebody who is just as good technically but who has a strong heart.

There was a young Kendo student who had a very strong spirit. He studied a Kendo style, Jigen-Ryu, which is one of the Kendo styles with the very hardest training. Normally, this man looked feminine and soft but when he trained in the Dojo he was completely transformed. His face became like a demon and everybody was afraid of him.

One day somebody asked him why he was completely different in the Dojo compared to at other times. He answered that when he fought we would imagine that the opponent killed his parents and that behind the opponent there were many people with guns who were trying to shoot him. He also imagined there was somebody with a spear who also wanted to kill him.

In his mind he knew that if he was attacked he would die but before he was killed he wanted to kill them also. It was his brave heart facing certain death that caused his face to change and made everybody afraid of him.

KUMITE NO GOGENSOKU

Five principles of Kumite

1. **Kiwa Hayaku** – Attack you opponent with a strong spirit, do not think of defence, only your attack.
2. **Kokorowa Shizuka** – Always maintain a calm mind and spirit.
3. **Miwa Karuku** – Your movement and technique must be polished and smooth.
4. **Mewa Akirakani** – When you look at your opponent see all of him. Do not fix your gaze on only one spot.
5. **Wazawa Hageshiku** – Your technique must be sharp.

MAAI (CORRECT DISTANCING)

Distancing means always keeping the proper distance, neither too far apart no too near.

When two opponents are so close that their hands held in the ready position are nearly touching they are incorrectly distanced being too close. In such a case you can be easily surprised by a front kick; by having your hand grasped or being punched by your opponent who need not even shift his body.

However, if you distance is too great you will be unable to reach your opponent in one pace so he will have no difficulty in avoiding your attack.

The correct distance is near enough to knock down the opponent by half a step forward with the leading foot from the ready position but far enough away to allow for manoeuvre and body-shifting.

ZANSHIN

Zanshin means keeping your mind alert. If you knock you opponent down you must not relax your attention. You must always be prepared for his counter-attack.

Once there was an expert in Japanese fencing called Yoshioka Kenpo. One day he went mad and wounded many Samurai. Nobody wanted to fight him until another Samurai came along well known for his skill at fencing. He approached Yoshioka and fought with him. Yoshioka stumbled on a stone and fell. Any ordinary man would have struck at him from above but this Samurai refused to saying he would not strike a fallen man and asked him to stand up quickly. The moment Yoshioka stood up the Samurai cut at him with his sword.

The reason the Samurai refrained from attacking Yoshioka on the ground was because he knew that Yoshioka was an expert in a move called Tsubamegoeshi (Swallow's Turn) a technique in which one strikes from below after one has fallen. At that moment Yoshioka was indeed ready. To use

Tsubamegoeshi but when his opponent did not attack him but instead asked him to stand up he was temporarily distracted giving the other Samurai the opportunity to attack. Thus Yoshioka neglected **Zanshin** as opposed to the other Samurai who did not.

SHINITAI

Shinitai means Dead Body. For example you should never place you instep flat on the floor when you have been thrown whilst doing Ohyo Gumite. You should always be in a position where you can recover and move easily.

KIME

Focusing of all one's physical and psychological forces at one point. It is pure effectiveness.

KAISETSU, KAISHAKU & BUNKAI

Kaisetsu; Application. Kaishaku; Interpretation. Bunkai; Analysis.

There is a common misconception in reference to 'Bunkai' when interpreting Kata movement.

To 'interpret' Kata movement in its 'classical form' should be referred to as Kaisetsu. This is where you would 'fit' the application to the classical movements of the form, within its traditional movement, without modification.

Kaishaku refers to an 'interpretation' of what the 'classical' move may represent in a more 'informal' perspective.

Bunkai refers to the breakdown of the individual elements and placing the sequence within a more practical, flexible, and more natural element of combat. Therefore, with Bunkai, one can be much more creative with the interpretation/s of the classical form. *From Kaisetsu comes Kaishaku, which then creates Bunkai.*

MOKUSO

Mokuso is part of the training of the mind called **Mushin** which comes from **Zen Buddhism**. One must attempt to return to the state of a new born child – that is – without sense of fear, not conscious of distress, pain, cold etc. a baby cannot anticipate these things and therefore has no fear and does not hesitate before moving. An adult knows fear and is afraid. When attacked he feels tense and is often useless against the assailant because movement is restricted.

If one sees a beautiful flower, normally the mind concentrates on it - but with an empty mind (**Mokuso**) the mind is aware of everything else as well as the flower.

So when one fights an enemy – attacking and defending – if only concentrating on blocking techniques – the mind is restricted to that movement, but if the mind is empty (and blocking is practised enough) the body is able to the next movement automatically and movements will always be natural.

If the body is tense it is wasting energy and restricting speed – it is essential to move without being conscious of it – that feeling is called **Mushin**. **Mokuso is part of the training for Mushin.**

How To Practice Mokuso

Sit in Seiza position with your back straight, chin pulled in with your eyes half-closed. Look at a spot on the floor two metres in front of you.

In the beginning it is difficult to empty the mind so the first step is practice **SUSOKU-KAN** – that is control of the mind.

To do this count from 1 to 10 repeatedly. Breathe in as your count 1 and out as you count 2 etc.. do not concentrate on anything but counting. If you can do this for 30 minutes then you can control your mind.

The next step is to empty your mind. If you have to think of emptying your mind then it is not empty, there should be no effort involved. When you can do this you will find a great difference in your free fighting.

REI (THE BOW)

The Dojo is a training place and it like holy ground or a church. When a Martial Artist studies their Martial Art, as they go into the Dojo they bow before entering and as they leave out of respect.

In Japan many clubs have a shrine, so the first command to bow is **Shinzen Ni Rei**, which is a bow to the Shrine and the objects in it. In many Wado Clubs where there is a picture of Ohtsuka Sensei, it is proper to bow only to the shrine and not also to Ohtsuka Sensei. The second bow is **Sensei Ni Rei** and the third **Otagai Ni Rei**.

Why do we do this? Firstly **Shinzen Ni Rei** or **Ohtsuka Ni Rei** is a request for serious training. Secondly, **Sensei Ni Rei** is a sign of respect for the instructor. Thirdly **Otagai Ni Rei** is a request from the students to each other for help, respect and seriousness in training and also to help prevent trouble between students whilst training.

The bows after finishing class are the same as the bows at the beginning of class. These are done out of respect and gratitude for good hard training with no trouble. There are two kinds of bow. Firstly, **Zarei**, which is done kneeling down and secondly, **Ritsurei**, which is done standing up. Normally, the bow is **Zarei**. To bow in **Zarei**, place both hands on the thighs, drop your hands to the floor together and move your hands to the front of the body with the thumbs and index fingers touching. When you bow, your eyes don't need to look at your opponent but should be naturally down whilst maintaining awareness of everything with peripheral vision. Keep the weight off your hands so that you move if necessary. This is an important point as this is a Samurai like bow, always ready. In the standing bow the hands may be placed either side of the legs or in front of the thighs. Either way is acceptable.

THREE PATTERNS OF ATTACK INITIATIVE

Attack is the best form of defence. When facing an opponent there are three patterns of attack initiative.

SEN SEN NO SEN

In this situation you and your opponent are ready and willing to attack. Your attack must be made first in the split second between the time you opponent mentally commits to the attack and his actual movement. His commitment to the attack will prevent him from responding with a defence.

SEN

In **Sen** you and you opponent begin to move simultaneously which would seemingly result in Aiuchi. Your awareness of his intention to attack allows you to attack just slightly faster making your focus before his.

GO NO SEN

You must remain calm and watch your opponent very carefully. Your block should be an automatic response to his attack and you should attack him before he is able to recover from his initial movement.

GOREI (COMMANDS)

Kiotsuke – Attention (Masubi Dachi)

Seiza – Kneel

Sensei-Ni-Rei – Bow to instructor

Otagai-Ni-Rei – Bow to all assembled (each other)

Kiritsu – Stand

Yo-oi – Ready stance (Hachiji Dachi)

Junzuki Hidari Gamae – Left Junzuki stance

Hidari Hanmi Gamae – Left fighting stance

Hidari Shizentai – Left natural stance (Renoji Dachi)

Mawatte – Turn

Sonobade Gyakuzuki/Ippon Toru – Change to reverse punch

Kiai – Shout

Surikomi/Okutte – One Step

Yame – Stop

Naore – Relax

Tachi Rei - Standing Bow

Shomen Ni Rei - Bow to the front (of the dojo)

Yudansha Ni Rei - Bow to a particular, or all, Black Belts

Sempai Ni Rei - Bow to the senior student or students

NUMERATION

1 – 10 - Ichi, Ni, San, Shi, Go, Roku, Shichi, Hachi, Kyu, Ju

11 – 20 - Ju-Ichi, Ju-Ni, Ju San, Ju-Shi, Ju-Go, Ju-Roku, Ju-Shichi, Ju-Hachi, Ju-Kyu, Ni-Ju

21 – 30 - Ni-Ju-Ichi, Ni-Ju-Ni, Ni-Ju-San, Ni-Ju-Shi, Ni-Ju-Go, Ni-Ju-Roku, Ni-Ju-Shichi, Ni-Ju-Hachi, Ni-Ju-Kyu, San-Ju

31 – 40 - San-Ju-Ichi, San-Ju-Ni, San-Ju-San, San-Ju-Go, San-Ju-Roku, San-Ju-Shichi, San-Ju-Hachi, San-Ju-Kyu, Yon-Ju

41 – 50 - Yon-Ju-Ichi, Yon-Ju-Ni, Yon-Ju-San, Yon-Ju-Shi, Yon-Ju-Go, Yon-Ju-Roku, Yon-Ju-Shichi, Yon-Ju-Hachi, Yon-Ju-Kyu, Go-Ju

Used in Kata And Dan Grades

1. Shodan
2. Nidan
3. Sandan
4. Yodan
5. Godan
6. Rockudan
7. Shichidan
8. Hachidan
9. Kudan
10. Judan

Ordinal

1. Ipponme
2. Nihonme
3. Sanbonme
4. Yonhonme
5. Gohonme
6. Ropponme
7. Nanahonme
8. Happonme
9. Kyuhonme
10. Jipponme

ORDER OF WADO-RYU KATAS

1. Pinan Nidan – Actually number two but is performed first as it is easier to learn.

2. Pinan Shodan - Actually number one but is performed second.

3. Pinan Sandan

4. Pinan Yodan

5. Pinan Godan

6. Kushanku

7. Naihanchi

8. Seishan

9. Chinto

10. Bassai

11. Wanshu

12. Ni Sei Shi

13. Rohai

14. Jitte

15. Jion

WEAPONS USED IN KARATE

In Karate all parts of the body are used to attack and to block. Listed below are the parts of the body generally used.

KEN	Fist
SEIKEN	Fore Fist
URAKEN	Back Fist
TETTSUI, KENTSUI	Hammer Fist
IPPONKEN	One Finger Fist
1. Hitosashi Ipponken	With Forefinger
2. Nakadaka Ipponken	With Middle Finger
3. Oyayuki Ipponken	With Thumb
HIRAKEN	Flat Fist (Using the middle knuckles)
KOKEN, KAKUTO	Bent Wrist (Using the upper part of the wrist)
KEIKO	Chicken Beak (press the tips of your fingers together)
SHUTO	Knife Hand (Outside edge of hand)
HAITO	Inner Knife-Hand (Inside edge of hand)
NUKITE	Spear Hand
1. Ippon Nukite	One Finger Spear Hand
2. Nihon Nukite	Two Finger Spear Hand
3. Yonhon Nukite	Four Finger Spear Hand
SHOTEI. TEISHO	Palm Heel
NAIWAN	Inner Forearm
GAIWAN	Outer Forearm
HIJI	Elbow
ASHI	Foot, Leg
JOSOKUTEI	Ball of Foot
YUBISAKI	Toe Tops
SOKUTO	Knife edge of Foot
HAISOKU	Instep
CHUSOKU	Sole of Foot
KAKATO	Heel of Foot

SUNE

Shin

HIZA

Knee

TE WAZA (HAND TECHNIQUES)

TSUKIWAZA – PUNCHING TECHNIQUES

SEIZUKI

Normal Punch

TATEZUKI

Vertical Punch

URAZUKI

Back Punch

Seizuki, Tatezuki and Urazuki can all be performed using various fist techniques listed below:-

- 1. Hiraken**
- 1. Ipponken**
- 2. Nukite**
- 3. Shotei**
- 5. Tateshuto**

Flat Fist
One Finger Fist
Spear hand
Palm Hand
Vertical Knife-Hand

AGEZUKI

Upper Punch

KAGIZUKI

Hook Punch

MAWASHIZUKI

Round Punch

The following are punches using both hands simultaneously.

HASAMIZUKI

Scissor Punch (Two Kagizukis)

HIEKOZUKI

Parallel Punch

AWASEZUKI

Combined Punch (E.g. Urazuki & Seizuki)

YAMAZUKI

Mountain Punch

UCHIWAZA – STRIKING TECHNIQUES

SHUTOUCHI

Knife Hand Strike

URAKENUCHI

Back Fist Strike

TETTSUIUCHI

Hammer Fist Strike

HAITOUCHI

Inner Knife-Hand Strike

SHOTEIUCHI/TEISHOUCHI

Palm Heel Strike

HAISHOUCHI	Back Hand Strike
KOKENUCHI	Wrist Strike
TOHOUCHI	Hollow between Thumb and Forefinger
KAKETE	Hook Hand
EMPI	Elbow Strike
1. Mae Empi	Front Elbow Strike
2. Age Empi	Upward Elbow Strike
3. Yoko Empi	Sideward Elbow Strike
4. Tate Empi	Vertical Elbow Strike
5. Mawashi Empi	Round Elbow Strike
6. Otoshi Empi	Dropping Elbow Strike
7. Ushiro Empi	Backward Elbow Strike
8. Uchi Empi	Inward Elbow Strike
9. Soto Empi	Outward Elbow Strike
10. Soto Mawashi Empi	Outward Circular Elbow Strike

UKEWAZA – BLOCKING TECHNIQUES

JODANUKE	Upper Block
1. Basic	Hand as Fist
2. Shuto Jodanuke	Knife-Hand
3. Shotei Jodanuke	Palm-Hand
GEDANBARAI	Lower Sweeping Block
1. Basic	Hand as Fist
2. Shuto GedanBarai	Knife-Hand
3. Shotei GedanBarai	Palm-Hand
SOTOUKE	Outer Block
1. Basic	Hand as Fist
2. Haito Sotouke	Inner Knife-Hand outward Block
3. Haisho Sotouke	Over-Hand Outward Block
4. Haisho Kakiwakeuke	Over-Hand shoving aside Block (Using both hands as in Chinto)
SUKUIUKE	Scooping Block
OTOSHIUKE	Dropping Block
1. Tetsui	Hammer Fist
1. Shotei	Palm-Hand
2. Shuto	Knife-Hand
3. Uraken	Back Fist
SHUTOUKE	Knife-Hand Block
HIJIUKE	Elbow Block
KOKENUKE	Wrist Block

KAKEUKE	Hook Block
OSAEUKE	Press Block
HAISHUUKE	Over-Hand Block
JUJIUKE	Cross Block
TOMEUKE	Stop Block
ASHHIBO KAKEUKE	Leg Hook Block
SOKUTO OSAEUKE	Knife-Foot Press Block
AHISOKO MAWASHIUKE	Foot sole Round Block (Same action as Mikazukigeri)

ASHI WAZA (FOOT TECHNIQUES)

KERIWAZA – KICKING TECHNIQUES

MAEGERI	Front Kick
1. Keage	Snapping Kick
2. Kekomi	Thrusting Kick
MAWASHIGERI	Roundhouse Kick
1. Haisoku	Using the Instep
2. Josokutei	Using the ball of the Foot
UCHI MAWASHIGERI	Inner Round House Kick
URA MAWASHIGERI	Reverse Round House Kick
USHIRO MAWASHIGERI	Back Roundhouse Kick
YOKOGERI	Side Kick
SOKUTO	Knife Edge of Foot Kick
USHIROGERI	Back Kick
FUMIKOMI	Stamping Kick
1. Mae Fumikomi	Front Stamping Kick
2. Yoko Fumikomi	Side Stamping Kick
3. Ushiro Fumikomi	Back Stamping Kick
HIZAGERI	Knee Kick
HIZAMAWASHIGERI	Round Knee Kick

USHIRO KINGERI	Backward Knee Kick
SOTO MIKAZUKIGERI	Outward Crescent Kick
OTOSHIGERI	Dropping Kick
TOBIGERI	Jumping Kicks
1. Tobi Maegeri	Jumping Front Kick
2. Tobi Mawashigeri	Jumping Roundhouse Kick`
3. Tobi Yokogeri	Jumping Side Kick
4. Tobi Ushiro Mawashigeri	Jumping Back Round Kick
5. Tobi Ushirogeri	Jumping Back Kick
NIDANGERI	Double Level Kick

ASHI-SABAKI (FOOT MOVEMENT)

Zenshin Ashi – Step forward
Okuri Ashi – Sliding Step (Okutte)
Hiraki Ashi – Turning movement (Nagashizuki)
Kaiten Ashi – Turning (Mawatte)
Yokoido Ashi – Sideways step
Ashi Barai – Foot sweep
Kanibasami – Scissor trip

METHODS OF ATTACKING VITAL POINTS

In a human body there are parts and points, which are quite difficult to develop. These places are known as the Vital Points, Kyushu. When you attack your opponent it is very effective to attack these points but you must protect these points on your own body by use of blocking techniques.

These vulnerable points appear all over the body along the lines or meridians used in acupuncture. When struck they can produce sever pain, loss of consciousness and even death. Thus the effect on the assailant can be fatal, disabling or discouraging and may put him completely at the mercy of the defender.

Listed below are suggested techniques to attack the vital points of the human body. They are listed in Japanese; however, you will find all their meanings in the next section.

Centre of the Skull

Tettsui, Hiji

Temples

Seiken, Uraken, Haito, Nakadaka Ipponken, Ipponken, Haisoku.

Bridge of Nose

Hand: Seiken, Uraken, Shuto, Haito, Nakadaka Ipponken, Ipponken, forehead.

Under the Nose

Hand: Seiken, Uraken, Haito, Nakadaka Ipponken, Ipponken, forehead.

Foot: Sokuto

Side of Chin

Hand: Teisho, Seiken, Hiji

Foot: Haisoku (Mawashigeri)

Front of Chin

Hand: Seiken, Teisho

Foot: Josokutei (Maegeri), Hiza, Sokuto, Kakato (Ushirogeri)

Adams Apple

Hand: Nakadaka Ipponken, Shuto, Haito, Ippon Nukite

Side of Neck

Hand: Shuto, Tetsui, Haito.

Foot: Haisoku (Mawashigeri)

Pit of Neck

Hand: Nihon Nukite

Armpit

Hand: Nakadaka Ipponken, Ipponken and Hiji.

Heart

Hand: Seiken, Haishu, Uraken, Teisho, Hiji, Haito

Foot: Josokutei (Maegeri), Sokuto, Haisoku (Mawashigeri), Hiza, Kakato

Solar Plexus

Hand: Seiken, Uraken, Nakadaka Ipponken, Ipponken, Yonhon Nukite, Haito, Teisho, Hiji

Foot: Josokutei (Maegeri/Mawashigeri), Hiza, Kakato (Ushirogeri), Sokuto

Side Ribs

Hand: Seiken, Nakadaka Ipponken, Ipponken, Hiji, Teisho

Foot: Josokutei (Maegeri), Sokuto

Side of Arm

Hand: Shuto, Tetsui

Groin

Hand: Haito, Uraken, Seiken, Teisho

Foot: Josokutei (Maegeri/Mawashigeri), Haisoku (Mawashigeri), Hiza, Kakato

Under Knee Cap

Foot: Sokuto, Josokutei (Maegeri)

Side of Calf

Foot: Josokutei (Maegeri), Sokuto, Kakato (Ushirogeri)

Instep

Foot: Kakato (Ushirogeri)

Base of Skull

Hand: Shuto, Tetsui, Nakadaka Ipponken, Ipponken, Hiji

Foot: Haisoku (Mawashigeri)

Centre of Shoulder Blades

Hand: Seiken, Nakadaka Ipponken, Ipponken, Tetsui, Hiji

Foot: Josokutei (Maegeri/Mawashigeri). Hiza

Kidneys

Hand: Seiken, Nakadaka Ipponken, Ipponken, Tetsui, Hiji

Foot: Josokutei (Maegeri/Mawashigeri), Hiza

Coccyx

Foot: Josokutei (Maegeri/Mawashigeri), Hiza

Hollow of knee

Foot: Josokutei (Maegeri/Mawashigeri), Sokuto

Calf

Foot: Josokutei (Maegeri/Mawashigeri)

Achilles Tendon

Foot: Sokuto, Kakato, Josokutei

Basic Anatomy

Jodan - (High level) Upper area of the body from the neck up

Chudan - (Middle level) Mid- area of the body from the waist to the shoulders

Gedan - (Lower level) lower area of the body from the hips down

Ashi Kubi - Ankle

Sune - Shin

Koshi - Hips

Hiza - Knee

Ude - forearm

Me - Eye

Nodo - Throat

Te - hand

KIHON NO GENGO (BASIC BUDO TERMS)

Ai - Blending, harmony in movement

Aiki - (United Spirit) the spiritual principle of overcoming an adversary (externally or internally) by harmonizing with his force and re-directing it.

Budo - (Martial Way) originally referring to The Martial Way; a warrior's way of life devoted to self development.

Now, more commonly used in reference to particular combative systems

Bugei - (Martial Art) the Classical methods of fighting as developed by Japanese warriors (Samurai) for the sole purpose of real combat

Bujutsu - (Same as Bugei)

Bunkai - (Practical Application) the practice of applying specific techniques to real situations.

Bushido - (The Way of the Warrior) the martial ethic developed among warriors in Japan's medieval and feudal periods. Derived from the practical ethics held in common by the Samurai class, stressing the importance of loyalty, bravery, integrity, respect and honour!

Bushi Kai - Warrior's society

Daisho - The term given to the two swords customarily worn by Samurai

Dan - Degree, level or grade. Commonly used as a suffix following the numbered rank of a Black Belt (Yon Dan)

Do - (Way) From the Chinese, Tao, meaning Way or Path. A term used to describe a path one uses to seek or achieve spiritual enlightenment. (Wa-do, Ai-ki-do, Jo-do).

Dojo - (Way Place) A hall or place in which one seeks spiritual enlightenment. Usually used in reference to traditional martial arts training halls or schools.

Gaman - Perseverance, endurance, or suffering.

Gi - More formally termed, Do Gi -- the term given to the uniform worn by practitioners of traditional Japanese martial arts.

Hakama - Pleated, skirt-like pants worn by practitioners of classical Japanese martial arts.

Hanshi - Master Instructor.

Ju - Suppleness, flexibility. (Also, the number 10)

Kamae - Ready position of the hands.

Kamizza - (Spirit Seat) - A Holy place, or shelf on the front wall of traditional Japanese Dojos, where a shrine often resides.

Karate - Empty hand.

Keagi - Term used to describe the 'snap' of a hand or kicking technique, when recoiled.

Kekome - Term used to describe a thrust, or thrusting movement of a particular technique

Kata - A formal, prearranged set of prescribed movement

Katsu - Victory.

Ki - From the Chinese Chi, the term used to describe the life force present and flowing in all living things. Energy.

Kiai - (Harmonious energy) Focused, concentrated life force, given form in sound.

Kihon - Basic, elementary

Kime - Focus; mental, physical or spiritual

Koan - A Zen riddle with no logical answer.

Kokoro - Spirit.

Kohai - Junior or lower ranking student.

Kumite - (Sometimes termed, Gumite) Free fighting, or sparring

Kyoshi - An advanced teacher

Meijin - A Great Master.

Menkyo - License or certificate.

Mokuso - Meditation.

Mudansha - Martial arts term used to define all students under the rank of Yudansha (Black Belt).

Mushin - (Mind-no-mind) The term used to describe the state of pure consciousness unburdened by thought.

Obi - Sash or belt.

Okuden - Hidden teachings; sometimes referred to as, Okuden Waza.

Pinan - harmonious or flowing movement.

Rei - To bow.

Renmei - League, union, alliance

Ryu - (Current, flow, style) usually used in reference to particular schools or styles of classical martial arts.

Sabi - The term used to describe the feeling one has when finding beauty in a simple, solitary, and perhaps imperfect thing.

Samurai - (One Who Serves) From the verb, Saburau, meaning to serve. A member of the elite class of warriors in feudal Japan's social order.

San - A term used as an honorific suffix following someone's name, denoting respect.

Satori - Enlightenment

Sempai - Senior student.

Shugyo - Austere, rigorous training.

Taisabaki - Oneness of movement (usually implied in training with one or more partners).

Tatami - Floor mats traditionally made of bundled straw.

Wa - Harmony. The classical concept of non-resistance.

Wado - The Way of Peace and Harmony. The formal name given to the style of karate fathered by Meijin Hironori Ohtsuka.

Wabi - A sense of loss or loneliness.

Waza - Technique

Yudansha - Black Belt student.

Zanshin - The state of pure and heightened mental, physical and spiritual awareness.

Zen - One of the major branches of Mahayana Buddhism that arose in China and flourished following its introduction there in the 13th century.

CLASSICAL BUDO, BUJITSU AND RYU

Aikido - (Flowing Harmony Way) Believed to have originated as AIKIJUJTSU near the year 1100, the art of Aikido as we know it today is most closely associated with it's founder. Morihei Ueshiba (1883-1970). It is said that Ueshiba learned the basics of aikijujutsu from Sokaku Takeda (the seventh generation of the Takeda family), and in a moment of spiritual enlightenment, or Satori, envisioned aikido.

Aikijujutsu - (Flowing harmony art) - Historically regarded as the root, or birth, of DAITO RYU, and all classical systems of jujutsu, including aikido.

Diato Ryu - (Great Eastern School) - A school of classical martial arts dating from the Heian period, and passed down generationally through the Takeda family.

Hakko Ryu - (Eighth-light School) A jujutsu system developed from Daito Ryu Jujutsu by Ryuho Okuyama in 1941.

Itto Tenshin Ryu - A school of KENJUTSU (Art of the Sword) from the Edo period, founded by Kurosawa Kojiro, legendary foe of Miyamoto Musashi.

Judo - (Yielding Way, or The Way of Gentleness) Contemporary Budo style and sport, derived from JUJUTSU, founded by Jigoro Kano in 1881.

Karate Do - (Empty Hand Way)

Karatejutsu - (Empty Hand Art) - System of unarmed combat developed on the island of Okinawa

Kendo - (The Way of The Sword) - Fencing method developed from KENJUTSU (Art of the Sword)

Kenjutsu - (Art of The Sword) Classical Japanese swordsmanship

Kyubo No Michi Do - (The Way of The Bow and Horse) - A code of warrior ethics developed in the 12th century during the reign of Minamoto Yoritomo (Also known as Kyusen No Michi Do - The Way of The Bow and Arrow)

Kyudo - (The Way of The Bow) the classical art of Japanese archery.

Shotokan - (House of Shoto) - The first historically recognized school of Karate, as founded by Gichin Funakoshi in 1922. Shoto was the pseudonym under which Funakoshi wrote and published his books of poetry.

Te - (Hand) historically regarded as the name originally given to the system of empty handed combat system as developed on Okinawa.

COMPETITION KARATE – THE TERMINOLOGY

FUKUSHIN - Judge

SHUSHIN – Referee

KANSA – Match Supervisor / Arbitrator

AO - Blue

AKA - Red

SHOBU HAJIME - **Start the Match or Bout.** After the announcement, the Referee takes a step back.

ATOSHI BARAKU - **A little more time left.** An audible signal will be given by the timekeeper 30 seconds before the actual end of the bout and the Referee will announce "Atoshi Baraku".

YAME - **Stop.** Interruption, or end of the bout. As he makes the announcement, the Referee makes a downward chopping motion with his hand.

MOTO NO ICHI - **Original position.** Contestants and Referee return to their starting positions.

TSUZUKETE - **Fight on.** Resumption of fighting ordered when an unauthorised interruption occurs.

TSUZUKETE HAJIME - **Resume fighting - Begin.** The Referee stands in a forward stance. As he says "Tszukete" he extends his arms, palms outwards towards the contestants. As he says "Hajime" he turns the palms and brings them rapidly towards one another, at the same time stepping back.

SHUGO - **Judges called.** The Referee calls the Judges at the end of the match or bout, or to recommend Shikkaku.

HANTEI - **Decision.** Referee calls for a decision at the end of an inconclusive Echo-Sen. After a short blast of the whistle, the Judges render their vote by flag signal and the Referee indicates his own vote at the same time by raising his arm.

HIKIWAKE - Draw. In case of a tied bout, the Referee crosses his arms, then extends them with the palms showing to the front.

TORIMASEN - Unacceptable as a scoring technique. The Referee crosses his arms then makes a cutting motion, palms downward.

AIUCHI - Simultaneous scoring techniques.

No point is awarded to either contestant. Referee brings his fists together in front of his chest.

AKA/AO NO KACHI – Red/Blue wins. The Referee obliquely raises his arm on the side of the winner.

AKA/AO IPPON - Red/Blue scores three points. The Referee raises his arm up at 45 degrees on the side of the scorer.

AKA/AO WAZARI - Red/Blue scores two points. The Referee extends his arm at shoulder level on the side of the scorer.

AKA/AO YUKO - Red/Blue scores one point. The Referee extends his arm downward at 45 degrees on the side of the scorer.

CHUKOKU - is imposed for the first instance of a minor infraction for the applicable category. For Category 1 offences, the Referee turns toward the offender and crosses his arms at chest level. For Category 2 offences, the Referee points his index finger (arm bent), at the face of the offender.

KEIKOKU - is imposed for the second instance of a minor infraction for that category, or for infractions not sufficiently serious to merit HANSOKU-CHUI. The Referee indicates a Category 1 or 2 offence then points with his index finger downwards at 45 degrees in the direction of the offender, and awards Ippon (one point) to the opponent.

HANSOKU-CHUI - This is a warning of disqualification usually imposed for infractions for which a KEIKOKU has previously been given in that bout although it may be imposed directly for serious infringements, which do not merit HANSOKU. The Referee indicates a Category 1 or 2 offence then points with his index finger horizontally in the direction of the offender and awards Nihon (two points) to the opponent.

HANSOKU - This is the penalty of disqualification following a very serious infraction or when a HANSOKU CHUI has already been given. In team matches the fouled competitor's score will be set at eight points and the offender's score will be zeroed. The Referee indicates a Category 1 or 2 offence then points with his index finger upwards at 45 degrees in the direction of the offender, and announces a win for the opponent.

JOGAI - Exit from the match area. The Referee points his index finger on the side of the offender to indicate to the Judges that the contestant has moved out of the area.

SHIKKAKU - Disqualification "Leave the Area". The Referee points first upwards at 45 degrees in the direction of the offender then motions out and behind with the announcement "Aka (AO) Shikkaku!" He then announces a win for the opponent.

KIKEN - Renunciation. The Referee points downwards at 45 degrees in the direction of the contestant's starting line.

MUBOBI - Self Endangerment. The Referee touches his face then turning his hand edge forward, moves it back and forth to indicate to the Judges that the contestant endangered himself.

NO KACHI – Winner

HIKIWAKE – Draw

TATAMI – Mat

SHIA – Contest

JIYU – Free Fighting

KUMITE – Exchange hands

KARATE NI SENTE NASHI



The Japanese writing above stands for ' Karate Ni Sente nashi', a basic and very essential part of karate training! It means that the Karateka must never attack first - Mentally or physically. To understand this fully, years of hard, correct training are needed. As the Karateka grows in stature so also will grow their good manners and etiquette, both outwardly and, more importantly, inwardly. Included in the concept of ' Karate Ni Sente Nashi' are intense, purposeful Karate training and correct dojo etiquette.

KIKIOJI, MIKAZURE, FUTANREN



Futanren

Inadequate training



Mikazure

Being afraid because
the enemy looks
very fierce and strong.



Kikioji

Being afraid, before
fighting because of
your enemy's reputation.

These are historical Samurai maxims; any one of these could be enough to cost a Samurai a contest or his life.

They also apply to all martial arts as well as Karate.

KATA NO ROKUGENSOKU (THE SIX PRINCIPLES OF KATA)

一、^{KI} ^{SOKO} ^{NO} ^{DON} ^{TO} ^{BALANCE}
一、^{WAZA} ^{NO} ^{KAN} ^{KYU}
一、^{CHIKARA} ^{NO} ^{KYO} ^{JAKU}
一、^I ^{KI} ^{TA} ^{KATA} ^{NEN}
一、^{KATA} ^{NO} ^{ROKU} ^{GEN} ^{SOKU}
形の六原則

1. **Ikita Kata.** Kata must be alive and done with feeling and purpose.
2. **Inen.** Kata must be performed with spirit.
3. **Chikara no Kyojaku.** Kata should be done with changes in application of power. Technique can be strong or yielding, hard then soft.
4. **Waza no Kankyu.** Kata should be done with variations in the timing of movement, sometimes fast, sometimes slow.
5. **Kisoku no Donto.** Kata must be done with proper rhythm of breathing, when to inhale and exhale.
6. **Balance.** Proper balance must be maintained in the performance of Kata.

KIHON KUMITE

Kihon No 1

Attacker in right stance. Defender in right stance. Attacker performs Tobikomi Jodan; Chudan Zuki. Defender guard's Jodan then turns blocking Chudan and punching Chudan simultaneously.

Kihon No 2

Attacker in right stance. Defender in right stance. Attacker performs Tobikomi Jodan half step up Sokuto Chudan. Defender guard's Jodan then deflects the kick immediately striking to kidneys with both hands.

Kihon No 3

Attacker in right stance. Defender in right stance. Attacker performs Tobikomi Jodan half step back lift knee as if to perform Maegeri Chudan. Defender guards Jodan then as the attackers knee is lifted drops inside the leg striking to the inside of the leg and to Chudan simultaneously.

Kihon No 4

Attacker in left stance. Defender in right stance. Attacker performs Tobikomi Jodan; Jodan Zuki. Defender guards jodan then deflects the second punch followed by a strike to the shoulder and to the under side of the arm.

Kihon no 5

Attacker in left stance. Defender in right stance. Attacker performs Tobikomi Jodan; Chudan Zuki. Defender guards Jodan deflects and grabs the Chudan punch, strikes to Jodan; then Empi to Chudan, lifts the attacker by locking the arm, throws the attacker then performs a second arm lock on the floor enabling the final strike to Jodan.

Kihon no 6

Attacker in left stance. Defender in right stance. Attacker performs Tobikomi Jodan half step up Sokuto Chudan, Gyakuzuki Jodan. Defender guards Jodan, deflects the kick then turns sharply deflecting the Gyakuzuki punching to Chudan simultaneously

Kihon no 7

Attacker in left stance. Defender in right stance. Attacker performs Tobikomi Jodan half step back Jodan Mawashigeri. Defender guards Jodan then performs Teisho Nagashizuki to chest causing the attacker to stumble back.

Kihon no 8

Attacker in right. Defender in right. Attacker performs Tobikomi Chudan; Jodan Zuki. Defender deflects Chudan, deflects Jodan punches past knee, Empi Chudan then takes the attackers balance.

Kihon no 9

Attacker in right. Defender in right. Attacker performs Tobikomi Chudan Jodan Zuki. Defender blocks Chudan turns simultaneously deflects the second punch and counter punch to Jodan.

Kihon no 10

Attacker in right stance. Defender in right stance. Attacker performs Tobikomi Jodan; Jodan Zuki.

Defender

blocks then Empi Chudan, grab, strike to groin, turn, throw over head.

OHYO KUMITE

Ohyo no 1

Attacker in left. Defender in left. Attacker performs Zenshinshite Jodan; Chudan Zuki; Ashibarai;

Gyakuzuki Chudan. Defender steps back and blocks Jodan Uchi Uke.

Ohyo no 2

Attacker in right. Defender in left. Attacker performs Tobikomi Gyakuzuki Jodan; Ashibarai; Gyakuzuki

Chudan. Defender blocks Jodan Uchi Uke on the spot.

Ohyo no 3

Attacker in left. Defender in right. Attacker performs Zenshinshite Jodan; Chudan Zuki; move in twist defender over knee, strike on the floor. Defender steps back performs Jodan Uchi Uke; Tobikomi Jodan Zuki.

Ohyo no 4

Attacker in right. Defender in right. Attacker performs Zenshinshite Gyaku Uraken Jodan; Chudan Zuki;

Hizageri Chudan. Defender guards Jodan.

Ohyo no 5

Attacker in left. Defender in left. Attacker performs Zenshinshite Gyakuzuki Jodan; Okutte Maegeri

Chudan. Defender steps back blocks Jodan Uchi Uke, steps back Uchi Gedan Barai, kneel down sweep and strike to throat.

Ohyo no 6

Attacker in left. Defender in left. Attacker performs Okutte Maegeri Chudan; Gyakuzuki Jodan; Ashibarai;

Mawashigeri Jodan. Defender steps back and performs Uchi Uke Jodan.

Ohyo no 7

Attacker in left. Defender in left. Attacker performs Tobikomi Jodan twice, Uchi Gedanbarai; Gyakuzuki

Chudan; Ashi Barai; Gyakuzuki Chudan. Defender blocks Uchi Uke twice and then performs Maegeri

Chudan.

Ohyo no 8

Attacker in right. Defender in left. Attacker performs Okutte Ashi Barai; Ashi Barai, Ushirogeri Chudan;

Gyakuzuki Chudan. Defender steps back twice.

SU HA RI

The below Japanese writing stands for 'SUHARI', an old important Martial Arts word in Japan.



SU indicates that a beginner must correctly copy all karate techniques from his instructor.

HA means that after a number of years of training, when the Karateka has attained a high degree black belt, he is allowed to develop new techniques provided they are improvements. This applies to all movements with the exception of basic techniques.

RI is the highest form. It means that after an even longer period of training than for HA, the Karateka must be able to perform all forms of karate automatically, not stopping to think about his moves.

SANBON KUMITE THREE STEP SPARRING

'Three-step sparring'. A system of combat, developed by Suzuki Tatsuo 8th Dan Hanshi, where an attacker steps back into stance (with Kiai), then forward with three consecutive punches or kicks. The defender moves back, and the third attack is countered with a finishing technique.

SANBON-GUMITE-JUNZUKI-UKE:

Ipponme; A - Yoi, step back into left Junzuki - Step forward 3 Junzuki attack, Jodan. D - Yoi, step back into R, L, R, 2 head blocks (Jodan-Uke), left back hand block (Haishu-uke), right rising punch to the head (Jodan-Age-Tsuki), slide in left elbow strike to the body (Chudan-Empi-Uchi).

Nihonme; A - As above. D - Yoi, back into L, R, L, 2 head blocks (Jodan-Uke), left Kagi-Tsuki (incorporating left 'precautionary' Ude-Uke), horse riding stance (Shiko-Ashi-Dachi), grab arm (wrist) with left hand at same time as shuto strike with the right hand to left side of neck. Transfer strike to back of opponent's neck, pull onto right knee strike to the body (Hiza-Geri-Chudan).

Sanbonme; A - As above. D - Yoi, step back into L, R, L, 2 head blocks (Jodan-Uke), left flowing punch to the head (Nagashizuki-Jodan), draw back left leg for distance, right roundhouse kick to the body (Mawashigeri-Chudan).

Yonhonme; A - As above. D - Yoi, step back into L, R, L, 2 head blocks (Jodan-Uke), rising/deflecting left elbow/forearm block (Age-Empi-Uke), left downward back-fist strike to the body (Uraken-Uchi-Tate-Mawashi-Chudan), slide in with left leg (Gyakuzuki-Dachi), right (closed hand) ridge hand strike to the groin/stomach (Haito-Uchi-Gedan/Chudan).

SANBON-GUMITE-CHUDAN-UKE:

Ipponme; A - Yoi, step back into left Junzuki - Step forward 3 Junzuki attack, Chudan. D - Yoi, step back into R, L, R, 3 outer body blocks (Soto-Uke-Chudan), right short cat-stance (Shomen-No-Neko-Ashi-Dachi), right grab, right front kick off leading leg (Mae-Ashi-Maegeri-Chudan), left reverse punch (Gyakuzuki-Chudan).

Nihonme; A - As above. D - Yoi, step back into R, L, R, 3 inner body blocks (Uchi-Uke-Chudan), horse riding stance (Shiko-Ashi-Dachi), slide in right elbow strike (Yoko-Empi-Uchi-Chudan).

Sanbonme; A - As above. D - Yoi, step back into L, R, L 3 outer stomach sweep blocks (Chudan Gedanbarai), grab arm, reverse elbow (Gyaku Empi Jodan), strike with knee (Hiza Geri).

SANBON-GUMITE-MAEGERI-UKE:

Ipponme; A - Yoi, step back into left fighting stance (Hidari-Hanmi-Gamae) - Step forward 3 front kicks to the body (Maegeri-Chudan). D - Yoi, back into R, L, slide back, left inner open-hand deflecting block (Te-Nagashi-Uke), right reverse punch Chudan.

Nihonme; A - As above. D - Yoi, back into L, R, L, left inner open-hand deflecting block, right reverse punch Chudan.

Sanbonme; A - Yoi, step back into left fighting stance - Step forward 2 front kicks (Maegeri-Chudan), one step front kick (Surikomi-Maegeri-Chudan). D - Yoi, step back into R, L, R, right inner open-hand deflecting block, left reverse punch Chudan.

Yonhonme; A - Yoi, step back into left fighting stance (Hidari-Hanmi-Gamae) - Step forward 3 front kicks (Maegeri-Chudan). D - Yoi, step back into R, L, slide forward with left foot (Junzuki-No-Tsukkomi-Dachi), left lower forearm block (Gedan-Ude-Uke), right reverse punch Chudan.

Gohonme; A - As above. D - Yoi, back into L, R, slide body to the left, right open-hand deflecting block, slide back in with left reverse punch.

Ropponme; A - Yoi, step back into left fighting stance - Step forward 2 front kicks (Maegeri-Chudan), one step front kick (Surikomi-Maegeri-Chudan). D - Yoi, back into R, L, slide body to the right, left open-hand deflecting block, slide back in with right reverse punch.

YAKUSOKU KUMITE (PREARRANGED FIGHTING)

(A)Attacker (D) Defender L. Left Stance R. Right Stance

Jodan Zuke/Uke

1. (A) L.R. Zenshinshite Jodanzuki	(D) L.R.	Step back: Jodan Uke – Gyakuzuki Chudan
2. (A) L.R. Zenshinshite Jodanzuki	(D) L.R.	Step side: Mawashigeri Chudan
3. (A) L.R. Tobikomi Jodanzuki	(D) L.R.	Step side: Counter Gyakuzuki

Chudan Zuki/Uke

1. (A) L.R. Zenshinshite Chudanzuki	(D) L.R.	Step back At 45 Degrees: Soto Uke Gyakuzuki
2. (A) L.R. Zenshinshite Chudanzuki	(D) L.R.	Step back At 45 Degrees: Chudanbarai Gyakuzuki
3. (A) L.R. Zenshinshite Chudanzuki	(D) L.R.	Step back: Uchi Uke Uraken Jodan
4. (A) L.R. Tobikomi Chudan Gyakuzuki	(D) L.R.	Counter Maegeri Chudan
5. (A) L.R. Tobikomi Chudan Gyakuzuki	(D) L.R.	Counter side step Otoshi Uke, Uraken Jodan

Maegeri Uke

1. (A) L.R. Maegeri Chudan	(D) L.R.	Uchi Gedan Barai Gyakuzuki
2. (A) L.R. Maegeri Chudan	(D) L.R.	Half step back Maegeri
3. (A) L.R. Maegeri Chudan	(D) L.R.	Half step back Mawashigeri Chudan/Jodan
4. (A) L.R. Maegeri Chudan	(D) L.R.	Tobikomi Chudan Gyakuzuki
5. (A) L.R. Okutte Maegeri Chudan	(D) L.R.	One Step back: Uchi Gedan Barai Gyakuzuki
6. (A) L.R. Okutte Maegeri Chudan	(D) L.R.	Slide back: Soto Gedan Barai Gyakuzuki
7. (A) L.R. Okutte Maegeri Chudan	(D) L.R.	Tobikomi counter Nagashizuki
8. (A) L.R. Okutte Maegeri Chudan	(D) L.R.	Tobikomi counter Gyakuzuki Chudan
9. (A) L.R. Maegeri Chudan	(D) R.L.	Slide back: Soto Gedan Barai (1) Ashibarai (2) Gyakuzuki
10. (A) L.R. Maegeri Chudan	(D) R.L.	Tobikomi counter Nagashizuki

Mawashigeri Uke

1. (A) L.R. Mawashigeri Chudan	(D) L.R.	Pivot to 45 Degrees on front foot: Chudanbarai Gyakuzuki
2. (A) L.R. Mawashigeri Chudan/Jodan	(D) L.R.	Half step back Mawashigeri Chudan/Jodan
3. (A) L.R. Okutte Mawashigeri Chudan	(D) L.R.	One Step back to 45 Degrees: Chudanbarai Gyakuzuki Chudan
4. (A) L.R. Okutte Mawashigeri Chudan	(D) L.R.	Tobikomi counter Nagashizuki
5. (A) L.R. Okutte Mawashigeri Chudan	(D) L.R.	Tobikomi Ashibarai Nagashizuki
6. (A) L.R. Mawashigeri Chudan	(D) R.L.	Tobikomi counter Nagashizuki

TACHIKATA (STANCES USED IN KARATE)

SHIZENTAI (NATURAL STANCES)

- | | |
|--------------------------------|--------------------------|
| 1. Heisokudachi | Closed Toes stance |
| 2. Masubidachi | Attention Stance |
| 3. Heikodachi | Parallel Stance |
| 4. Hachijidachi (Shizenhontai) | Yoi Stance |
| 5. Renojidachi (Migi/Hidari) | Tobikomizuki/Nagashizuki |

UNEVEN STANCES

The following stances have more weight upon one leg compared to the other.

ZENKUTSUDACHI (FRONT STANCE)

ZEN = FRONT KUTSU = BENT DACHI = STANCE

About 60% of weight is on the front leg and 40% on the back leg.

1. Junzucidachi

This stance is used to perform front hand techniques such as Junzuki.

2. Gyakuzucidachi

This stance is used primarily when performing hand techniques such as Gyakuzuki.

3. Junzuki Tsukkomidachi

This stance is used to perform longer (deeper) front techniques such as Junzuki Tsukkomi and Tobikomizuki. The front foot and back heel are in line.

4. Gyakuzuki Tsukkomidachi

This stance is used to perform long reverse hand techniques such as Gyakuzuki Tsukkomi. The front heel and the toes of the back foot are in alignment.

KOKUTSUDACHI (BACK STANCE)

KO = REAR KUTSU = BENT DACHI = STANCE

60% of the weight is on the back leg and 40% on the front. Kokutsudachi is commonly used for blocking but may also be used for attack.

1. Kokutsudachi

The rear leg is bent but the front leg is straight.

2. Mahanmi Kokutsudachi (Side viewing Back Stance)

Bend both knees. Keep your body straight in a side viewing posture. This posture is used with upper blocks such as Shutouke and Sotouke by twisting your body in the opposite direction.

3. Hanmi Kokutsudachi (Half-Side viewing Back Stance)

Same as above but your body is in Hanmi so that you can be more easily prepared for your opponent.

NEKOASHI (CAT STANCE)

NEKO = CAT ASHI = FEET

More weight is put on one leg compared to the other and the heel is raised from the floor.

1. Mashomen No Nekoashi (Front Viewing Cat Stance)

The front foot is directed towards the opponent whilst the rear foot is at an angle of about 30 degrees. In general 90% of the weight is on the rear leg and 10% on the front. The body faces the front, for example, the first move of Pinan Sandan and Pinan Godan. This is mainly used when you twist your body in the same direction as the hand techniques, for example when you perform your right outward block and twist your body also to the right.

2. Hanmi No Nekoashi (Half-Side Viewing Cat Stance)

Your feet are placed in the same way as in **Mashomen No Nekoashi** but the body is twisted about 45 degrees. This stance is mainly used when you twist your body in the opposite direction of the hand techniques.

3. Mahanmi No Nekoashi (side Viewing Cat Stance)

This is the same stance as **Mahanmi No Kokutsudachi** (Side-Viewing Back Stance). This is a proper stance to train the reverse twisting of the body as in Hanmi No **Nekoashi**. You can twist more using this stance.

4. Gyaku Nekoashi (Reverse Cat Stance) Soeashi Dachi

In this stance more weight is put on the front leg than on the rear. This stance is mainly used when you jump into the opponent and perform techniques, for example, in Pinan Yodan and Kushanku.

EVEN STANCES

SOTOWADACHI (OUTER CIRCULAR STANCE)

1. Shikodachi Feet on same line, toes out
2. Kibadachi Feet parallel, on same line

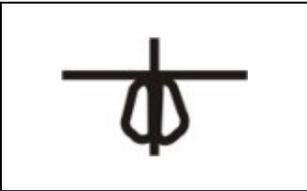
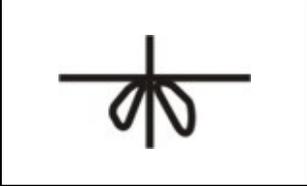
UCHIWADACHI (INNER CIRCULAR STANCE)

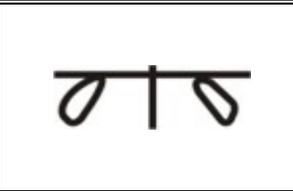
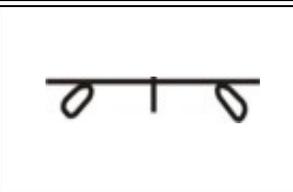
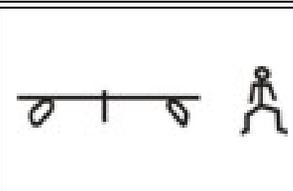
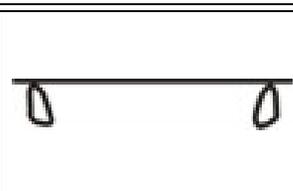
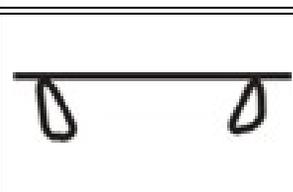
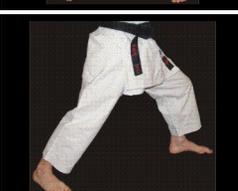
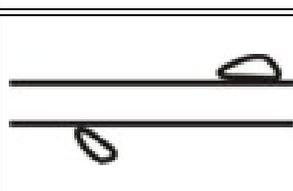
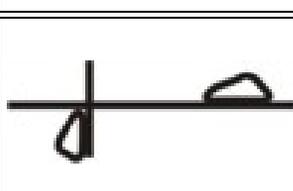
1. Naifanchi Dachi Feet on same line, toes in
2. Sanchin Dachi Migi/Hidari One foot ahead of other, toes in
3. Yoko Seishan Dachi As above, larger gap widthways
4. Tate Seishan Dachi Yoko Seishan but vertical

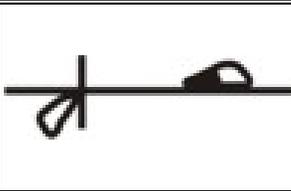
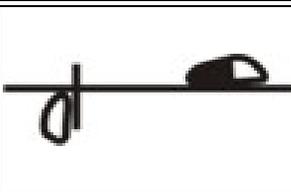
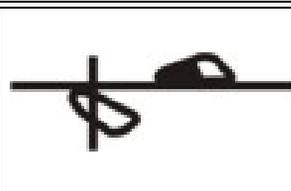
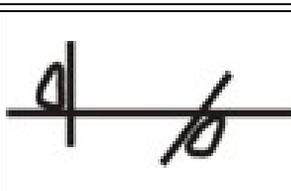
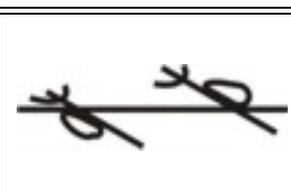
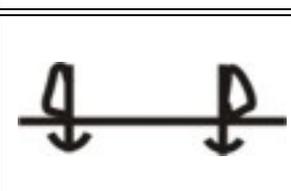
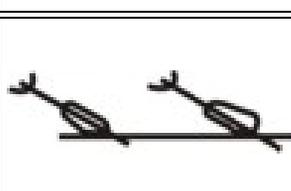
OTHER STANCES

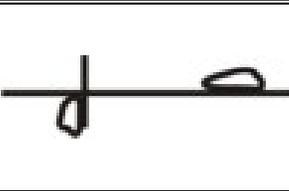
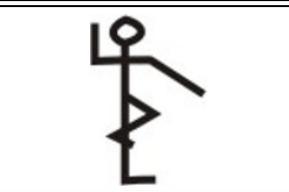
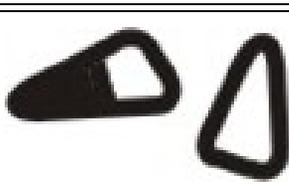
1. Hanmigamae Fighting Stance
2. Kosadachi Cross Stance
3. Sagiashi Dachi / Katashi Dachi Stand on one leg

STANCES

Heisoku Dachi			
Masubi Dachi (Fudo-Tai)			

<p>Hachiji Dachi (Shizentai Hontai)</p>	<p>(Yoi)</p>		
<p>Jigo Tai</p>	<p>(i.e. Kushanku)</p>		
<p>Shiko Dachi</p>	<p>(Sumo stance)</p>		
<p>Kiba Dachi</p>	<p>(Wider than Nai Hanchi)</p>		
<p>Nai Hanchi Dachi</p>			
<p>Zenkutsu Dachi</p>	<p>(Forward stance)</p>		
<p>Kokutsu Dachi</p>	<p>(Back stance)</p>		

<p>Neko Ashi Dachi</p>	<p>1. Ma-Hanme</p>		
	<p>2. Hanme</p>		
	<p>3. Shomen</p>		
<p>Seishan Dachi</p>	<p>1. Yoko</p>		
	<p>2. Tate</p>		
<p>Heiko Dachi</p>	<p>1. Yoko</p>		
	<p>2. Tate</p>		

<p>Teiji Dachi</p>			
<p>Katashi Dachi</p>	<p>(Single leg position, Chinto)</p>		
<p>Gyaku Nekoashi / Soeashi Dachi</p>	<p>(used in Pinan Yodan)</p>		
<p>Kosa Dachi</p>	<p>(Used in Wanshu)</p>		
<p>Renoji Dachi</p>	<p>(L or R Shizentai)</p>		