



TKU HANDBOOK

INCORPORATING

KYU GRADE SYLLABUS V6

Published October 2011

YOUR TKU MEMBERSHIP DETAILS

NAME. _____

ADDRESS. _____

CLUB. _____

TELEPHONE No. _____

DATE OF STARTING KARATE. _____

TKU MEMBERSHIP NUMBER. _____

Please remember that your TKU licence must be renewed every year, it is your responsibility to ensure that your licence is renewed at or before its expiry. An up to date licence is also evidence that your karate insurance is up to date; if you allow your licence to expire then your karate insurance will also expire. Please do not take the risk of allowing your licence to become out of date.

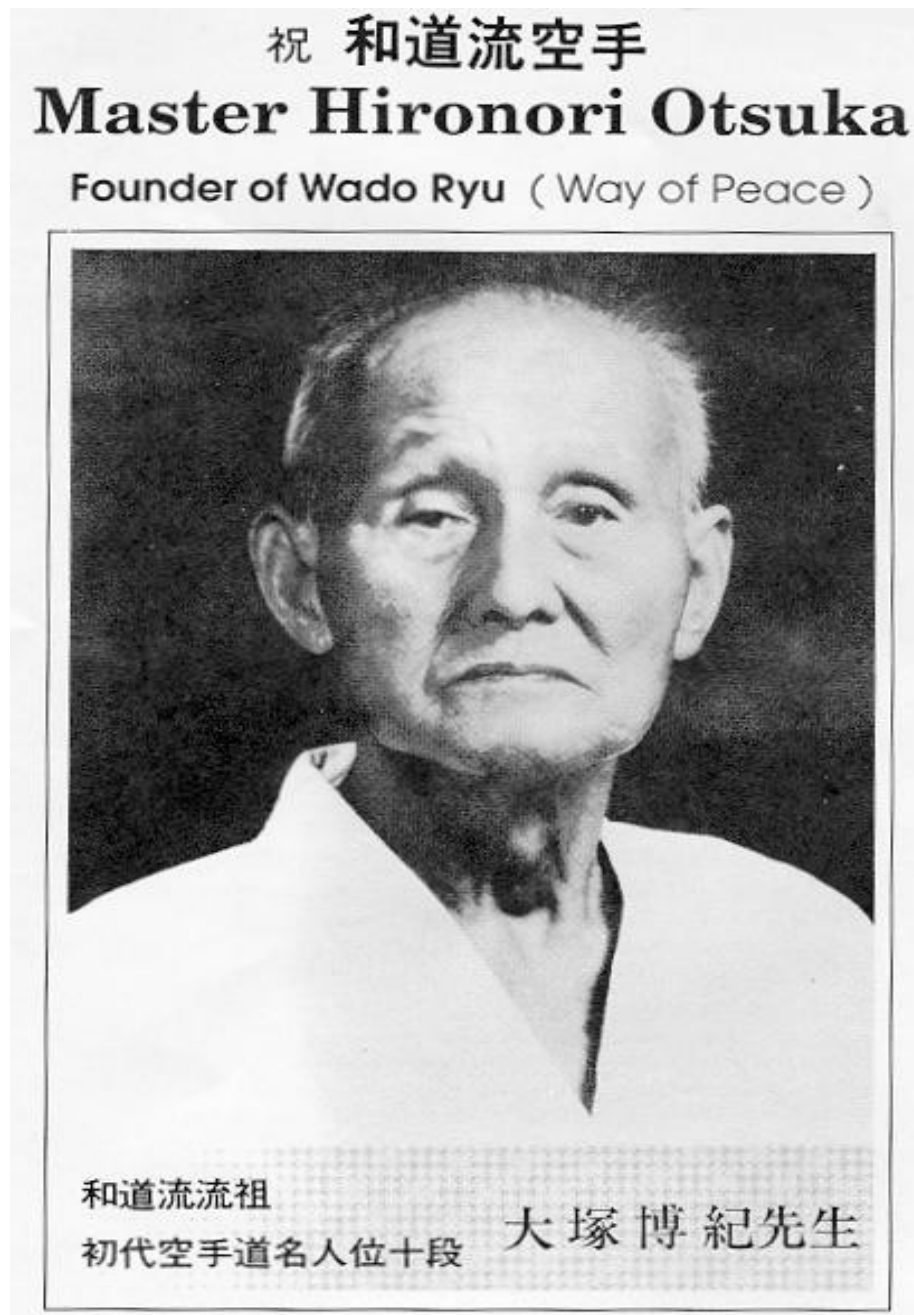
Warning

Karate techniques are potentially dangerous and should not be attempted by anyone without expert supervision and guidance, in some instances physical exercise may also result in injury or harm, anyone suffering from any health issues should consult their doctor before undertaking karate training or embarking on any exercise regime.

Any person performing any of the techniques described in this handbook and syllabus does so entirely at their own risk. The TKU does not accept responsibility for any injury resulting from practicing any of the karate techniques or moves described in this handbook and syllabus.

Master Hironori Otsuka. 1892 - 1982

Founder of Wado-Ryu Karate



'The ultimate aim of the Art of Karate lies not in victory nor defeat, but in the development of the character of its participants.'

Contents

What is Wado-Ryu?	Page 7.
History of Karate	Page 8.
Karate Code of Behaviour and Dojo Etiquette	Page 12.
What is Karate?	Page 5.
Kyu Grade Syllabus, 10th Kyu to 1st Kyu	Page 14.
Commands and Numeration	Page 30.
Kata	Page 31.
Kihon Gumite	Page 32.
Yakusoku Gumite	Page 36.
Ohyo Gumite	Page 40.
Hand / Foot Techniques	Page 43.
Glossary	Page 45.
Stance Charts	Page 46.
Summary of Pair Work Stances	Page 50.

What is Karate?

Karate is a system of self defence and physical culture originally developed in Okinawa and later refined in Japan.

The word Karate, formed from the Japanese words Kara (empty) and Te (hand), defines a martial art that uses techniques of fighting with all the body's natural weapons of hands, feet, knees, elbows etc, together with body movement to avoid, deflect or throw an opponent.

During its long history a number of styles of karate have evolved, the four most common being *Shotokan* characterised by long low stances, *Wado ryu* a faster style with more upright stances, *Shukokai* noted in particular for its strong punches and *Gojo ryu* a traditional style that displays much of its original form.

While different styles emphasise different techniques no style can be said to be "better" than another, all have their positives and negatives, Master Gichin Funakoshi who brought karate to Japan from Okinawa was very much opposed to the development of different styles and believed that the different styles should be amalgamated into one. As with many systems of combat that have developed into sports e.g. Fencing, Archery, Javelin, Wrestling etc, karate has seen the growth of Competition Karate which does not allow the use of dangerous techniques but through discipline and control still retains the speed, variety and power of the original martial art; Competition Karate has become a spectacular and exciting sport which has done much to popularise karate throughout the world.

While not everyone will want to enter competitions discipline and control is essential in everyone who undertakes karate training. It is always necessary to remember that karate techniques are potentially dangerous; the original intention of these techniques was to kill or disable an opponent in the shortest possible time. In training it is necessary to practice karate techniques with vigour and spirit while maintaining the self-control necessary to ensure that the energy generated by the techniques being practiced is focused just short of the opponent. Exercising physical self-control in this way also trains the mind to control aggressiveness and thereby has positive psychological affects. Karate is founded on a tradition of discipline and respect; this is in part as a result of the culture out of which karate was developed but in addition, because of the nature of the techniques being taught, it is essential to have both respect for the teacher (Sensei) and the mental discipline necessary to control when and how those techniques are used. Discipline and respect are key threads that run through all aspects of karate, the ritual bow is a symbol of this respect, as is the bow on entering and leaving the dojo, similarly the bow that partners make to each other before and after partner training is not an empty gesture but a real demonstration of respect for one's partner.

Karate can be practised by anyone of any age, which means that the whole family can take part, although the Tokui Karate Union sets a minimum starting age of six years as children below this age tend to have difficulty with the level of coordination and concentration required. Those who are middle aged, or who have not taken part in any sport or physical activity recently should start at a fairly gentle pace, building up to a higher level of activity over time, as progress is made through the grading system. Any illness or disability should be brought to the attention of the instructor prior to the commencement of training.

Most people are aware that karate is a system of fighting and we have defined karate above as a martial art that uses all the body's natural weapons. Karate is however much wider and deeper than this simplistic understanding, karate offers many other benefits. Parents for instance may encourage their children to take up karate because it will help them to become fit and healthy and will also assist in the development of their self-confidence and self-discipline as well as teaching them how to defend themselves. Teenagers or adults may decide to start karate training for any of the following reasons:

Self-defence.

The first principle of self-defence is to avoid those situations where there is any risk of actual attack by one or more assailants; if the situation cannot be avoided then the risk of violence should be minimised by the use of observation, reasoning, commonsense or escape, any kind of physical response should be an absolute last resort. If all else fails then karate will, with the proper amount of control, provide an excellent way of defending oneself from assailants.

Physical fitness.

Karate provides physical health benefits on a number of levels.

Because karate uses all the body's muscle groups it provides excellent all round exercise for body strengthening, in addition the explosive nature of karate techniques develops and encourages the body's fast muscle response system.

Part of karate training involves muscle stretching to improve the mobility of joints and allow greater reach and speed. Stretching also releases tightness in the muscles, improving both flexibility and circulation, which reduces the risk of injury and helps to relieve stress.

Karate training also exercises the heart and lungs, improving breathing, circulation and a sense of general well-being.

Body movement, balance and coordination are all important aspects of karate training and all are important to a healthy life.

Sport.

While many people enjoy karate training for its physical fitness benefits many others enjoy participating in karate competitions. People entering competitions can do so either as individuals or as part of a team; competitions are exciting events and can provide motivation for training and recognition of ability.

A way of life.

Karate is sometimes referred to as *Karate-Do*. Do means way or method. Much of what has been referred to above in relation to respect, discipline and control is relevant here, in addition karate provides a structured grading system that acknowledges progress and allows an individual to recognise their achievements. Many people have stressful lives; it is well known that the best way to reduce stress is to do something to take your mind off the cause of the stress. Karate training demands a very high level of concentration; you cannot train in Karate while thinking of something else. Karate therefore reduces stress and aids mental relaxation, people often feel refreshed after a training session, and may see the problems they had before the training session started in a different light. Finally be assured that everyone has the ability to progress in karate. Whether you achieve the grade of black belt or not depends entirely on you, all the Sensei can do is point the way, you must choose whether to follow, those that do will achieve the highest levels and gain the full benefits that karate has to offer.

What is Wado-Ryu

The term “*Wa*” refers to harmony or peace, as noted elsewhere “*Do*” means way or method, “*ryu*” means style. Wado-ryu therefore means – the way of peace / harmony. The founder of Wado-Ryu Karate is Sensei Hironori Ohtsuka (1892-1982) Sensei Ohtsuka started training Jujutsu when he was 6 years old. In 1921, when Sensei Ohtsuka was 29 years old, the famous Gichin Funakoshi introduced the Okinawan Shuri-te method of karate to Japan. Sensei Ohtsuka was so impressed by karate that he began karate training, eventually becoming Funakoshi’s senior student.

Sensei Ohtsuka developed Wado-Ryu by incorporating Jujutsu techniques into the Shurite karate he had learned from Funakoshi, Wado-Ryu is therefore a blend of Jujutsu and Shuri-te karate resulting in a softer style of karate, meaning that Wado-Ryu does not rely so heavily on physical strength but instead puts more emphasis on body movement to defeat or disarm an opponent, a concept that is also found in other Japanese martial arts.

The basic principle is to utilise an opponent’s own strength to your advantage so that a weaker defender can overcome a stronger attacker, this principle is clearly demonstrated in Kihon Gumite, where the special distinctions of Wado-Ryu can all be found. These special distinctions are described by the following techniques: -

Nagas. Sweeping or brushing away, where the block acts as if it were helping the opponents attack.

Kawas. Avoiding, do not meet the opponents power with your own power avoid it instead.

Irimi. Entering, to enable your counterattack to reach your opponent you come towards your opponent, the counterattack is more effective if performed at the same time as your opponent attacks.

Nogare. Escaping, evading or avoiding an opponent’s attack by moving outside the opponents range.

Toru. Holding, throwing, or sweeping techniques.

Wado-Ryu also emphasises the relaxation of muscles before and after the performance of a technique. To achieve maximum effect it is necessary to concentrate as much energy as possible into the very instant when the technique makes contact with the opponent, the use of energy either before or after this point is wasted. This concentration of energy at the point of impact is known as focus or *Kime* in Japanese. The generation of maximum energy requires maximum speed, which can only be achieved when the muscles are relaxed, Wado-Ryu therefore teaches how to perform techniques with relaxed muscles which only tighten at the point of impact, in this way maximum speed and maximum focus can be achieved and in addition energy is conserved and any feelings of tiredness minimised.

Wado-Ryu was introduced to Britain in 1964 following a demonstration in London, the principle demonstrator being Tatsuo Suzuki, then a seventh Dan and a senior student of Sensei Ohtsuka. Mr Suzuki was followed by a number of other senior Japanese instructors and various clubs were established.

Today Wado-Ryu is one of the country’s most popular styles of Karate.

History of Karate

Karate originated on the island of Okinawa, which is about five hundred and fifty miles east of China and approximately half way between China and Japan. Okinawa is semi-tropical, it is large enough to have a significant population but not large enough to sustain a standing army, it also has an attractive deep-water harbour.

The reason Karate evolved on Okinawa is part historical and part geographical, throughout their history the Okinawans have had Japan threatening on one side and China on the other.

From the seventh Century the Kings of Okinawa ruled under licence from the Emperor of China. In 1477 an official, Sho En, was successful in petitioning the Emperor for a charter to be king of Okinawa. Sho Shin, the son of Sho En is a significant figure in oriental history, during his thirty-year reign he transformed Okinawa from a collection of warring factions into a peaceful and prosperous single state with a strong central government based at Shuri, which became the capital of Okinawa. To prevent the resumption of civil war Sho Shin took away the swords of the Okinawan samurai, moved the samurai families to Shuri and put them to work as ministers and officials in his new government. Disarming the samurai began a long Okinawan custom of living without weapons; this custom prevented the reintroduction of civil war but left Okinawa vulnerable to invasion.

In 1603 the warlord Ieyasu Tokugawa took control of Japan away from the imperial family and declared himself shogun (military dictator). Tokugawa was a ruthless and cruel tyrant determined to establish his own dynasty; he eliminated all dissent and took drastic steps to ensure that revolution against him was impossible. A stranded English sea captain named Will Adams had assisted Tokugawa in his conquest of Japan by building ships and forging cannon. Tokugawa had no intention of allowing such foreign technology or foreign ideas to become a threat to him or his family and therefore issued orders to seal the borders of Japan, contact with the West was prohibited for the next 250 years. Innovation and new ideas were seen as dangerous by Tokugawa and therefore forbidden, Japanese society was also strictly regulated; even the slightest infringements were severely punished. An individual who broke the rules not only faced torture and execution but often his family would be executed as well and sometimes his neighbours and friends. The only safe way to act was to follow the rules and behave exactly the same as everyone else, anyone questioning the rules or attempting to behave differently faced a harsh punishment.

In 1609 Tokugawa gave permission to Lord Shimazu of Japans Satsuma province to invade Okinawa, while the Okinawans put up a stiff resistance their culture of living without weapons left them without combat experience or training and in consequence they were no match for the Satsuma samurai who quickly took control of the island. Unsurprisingly the Japanese victors ordered that the Okinawans should continue with their former practice of not carrying weapons, an order that remained in force for the next 250 years.

Although Okinawa was still technically a province of China it was now actually controlled by Japan, a situation tolerated by both countries as neither wished to force a confrontation over Okinawa, nevertheless the Satsuma samurai ordered the King and his officials to cover up their relationship with Japan.

Although the Okinawan Kings, the descendants of Sho, were allowed to remain on the throne they were permitted very little independent authority; the king and his government were under the strict supervision of the Satsuma overlords.

Until the later half of the 1800's Okinawa appeared to the outside world as an independent, disarmed kingdom, while in reality Japan imposed control, which included its strict policy of isolationism.

Before the Satsuma invasion Okinawa had strong trade and cultural links with China resulting in the introduction of Chinese fighting arts to Okinawa, from the time that Sho Shin disarmed Okinawa, sections of the nobility practiced martial arts, both to maintain order and provide the kings bodyguards. There is no record of the type of martial art practiced in Okinawa during this period but given the strong links with China it is safe to assume that the unarmed combat developed by the Okinawan nobility would have been heavily influenced by the Chinese martial arts which, in reflecting their Buddhist origins (e.g. Shaolin Temple), avoided inflicting unnecessary pain and emphasised the preservation of life by the subduing of an opponent.

There is one further, apparently unconnected event, which led to the development of Karate, in 1762 John Harrison, an English clockmaker, revolutionised sea travel by inventing a marine chronometer which allowed the calculation of a vessels exact location, this was to lead to a vast increase in both the number and range of sea voyages. There is no written record of the development of karate, following the Satsuma invasion as the practice of martial arts was banned on Okinawa, although the Okinawan nobility nevertheless continued to practice this now had to be done in secret, with information being communicated by word of mouth.

The first major figure in the development of karate is said to be Satunushi Sakugawa 1733 – 1815. When Sakugawa was a teenager his father was murdered by bullies, as a result of which Sakugawa sought instruction in martial arts from an Okinawan noble called Takahara. Takahara was an expert in the Okinawan style of Chinese unarmed combat and worked at Shuri Castle as a surveyor, he accepted Sakugawa as an apprentice. Sakugawa studied under Takahara for six years before becoming the student of a Chinese official called Kusanku an expert in white crane martial art and the person who is reputed to have brought Kushanku Kata to Okinawa. In time Sakugawa became an important royal official (and no doubt Royal bodyguard). When Sakugawa was about 78 years old he was approached by an enthusiastic 14 year old who wanted to become the greatest fighter in Okinawa, the youth was called Sokon Matsumura, after much hesitation Sakugawa decided to accept Matsumura as a student. Matsumura was a fanatical martial artist studying both in Okinawa and making trips to China and Japan to learn their martial arts. There are many stories about the renowned fighting abilities of Matsumura, all we will say here is that he became the kings chief bodyguard during a turbulent period when western ships, particularly whaling vessels, were making frequent visits to Okinawa. This was also at a time when the outside world regarded Okinawa as a peaceful, weapon less, independent kingdom while in reality the Satsuma samurai were still enforcing Japans official policy of isolationism in Okinawa. This combination made life difficult and dangerous for the Royal bodyguards, turning away a ships crew while often being outnumbered, keeping order and protecting the King from the Satsuma overlords were all factors at the root of the changes that Matsumura made to the Okinawan style of unarmed combat.

Matsumura abandoned the idea of avoiding unnecessary pain and preserving life, instead the new principle was to disable or destroy an adversary in the shortest possible time, ideally with a single blow. If a bodyguard is under attack by multiple assailants or the King is in danger then the key objective must be to eliminate the assailants or the threat instantly, techniques that did not help in achieving this objective were removed and new techniques were introduced, the result was an extremely effective, ruthless and violent martial art that became known as Shuri-te. Shuri-te forms the foundation of much of modern day karate.

The Tokugawa shogunate came to an end in 1868 following the ending of Japan's policy of isolationism and the Japanese imperial family was reinstated, this event is known as the Meiji restoration, Meiji was the name of the first restored emperor.

Yasutsune Itosu was born in 1830 and studied under Matsumura as an apprentice bodyguard and later became the king's personal secretary until the restored emperor removed the King to exile in Tokyo in 1879. Itosu was an outstanding fighter and talented teacher and taught Shuri-te to a small number of students, which included some of the now famous names in karate; the training sessions were always conducted in secret. Itosu had a great friend and renowned fellow martial artist called Yasutsune Azato, the young Gichin Funakoshi attended primary school with the son of Azato and the two became close friends, Funakoshi was eventually to receive his first instruction in karate from Azato whom Funakoshi describes as being unsurpassed in all Okinawa in the art of karate. The ban on the practice of karate remained in force during the early years of the Meiji restoration, in his book *Karate-Do my way of life*, Funakoshi describes how his training was carried out at night and how the teachers strictly forbade pupils to mention to anyone that they were learning karate. On some occasions Funakoshi would practice under the instruction of both Azato and Itosu and explains how they would introduce him to other teachers urging him to learn from them the techniques in which they excelled, Funakoshi also trained under Matsumura, (who must have been very old at that time) Funakoshi records a great debt of gratitude to Azato and Itosu for entrusting him with their karate knowledge and wisdom.

By the late 1880's the practice of karate in secret was more of a habit and tradition than a necessity. Emphasising the benefits of karate in building moral character, discipline and improving health Itosu campaigned to have karate incorporated into the Okinawan education system and in 1902 was successful in having karate included as part of the physical education curriculum of Shuri Elementary School. Because Itosu considered karate to be too dangerous to be taught to children he removed or disguised some of the more dangerous techniques, in this way the children could gain the benefits of karate without gaining the knowledge of the potentially lethal applications. The modifications that Itosu introduced into katas are still with us today and is partly the reason why kata applications are sometimes shrouded in mystery, it is important to remember that Itosu had the objective of teaching kata for the cultivation of health rather than its practical use and for this reason kata applications were not taught.

Itosu formulated the Pinan katas for teaching in schools and was appointed as karate teacher to the prefectural teachers training college in 1908 and shortly afterwards karate was introduced into all Okinawan schools.

When Itosu died in 1915 Funakoshi was 47 years old and Itosu's senior student. In 1921 Funakoshi travelled to Japan to perform karate demonstrations, he was so well received that he decided to stay in Japan to promote karate.

Funakoshi wrote poetry under the pen name of “Shoto” and named the first public karate school the Shoto-Kan, the type of karate practiced by Funakoshi later became known as Shotokan.

Funakoshi developed a systematic training system, adopted a standard training uniform similar to the judo gi and adopted the Kyu to Dan grade ranking or grading system used in judo.

Sensei Hironori Ohtsuka (1892-1982) a Japanese Jujutsu master began training with Funakoshi, in the early 1920's. As already mentioned Ohtsuka later modified the karate taught by Funakoshi and founded Wado-Ryu by reintroducing an element of the softer martial techniques previously removed by Matsumura nearly a hundred years earlier.

There are a number of myths surrounding karate that this very brief history will hopefully dispel. Karate is not, for instance, an ancient martial art, the karate we practice to day is probably not more than 150 years old, the Pinan katas are less than 100 years old, karate was not developed or practised by the downtrodden peasants of Okinawa, it was the nobility, the upper classes, the original Okinawan samurai, now employed by the government as ministers and officials who practiced and developed karate, with the objective of keeping law and order and providing the royal bodyguard.

Karate Code of Behaviour and Dojo etiquette

KARATE CODE of BEHAVIOUR

The Art of Karate-Do places great emphasis on the development of the character of its students, and a code of behaviour is used, together with the physical training, so that Technical skill, physical fitness and good behaviour become synonymous with Karate-Do. The code is based on a mutual respect of Teachers and Students for The Art of Karate-Do, and acknowledges that respect must be shown for Seniority. Practitioners of the Art of Karate-Do are expected to show the same respect for the society in which they live, and for those who live in and administer that society. It is a source of great satisfaction that English Karate has earned a reputation for producing World-class Teachers and Competitors, and all Karate students have a duty to behave in a way, which will maintain and enhance this reputation on behalf of their Club, their Association and their Governing Body.

DOJO ETIQUETTE

Always bow on entering or leaving the dojo. Junior grades must bow first to their seniors. Instructors must be referred to as Sensei, and not by name. Nails must be kept clean and short enough to avoid scratching and cutting, Jewellery or watches should not be worn. If it is not possible to remove rings or earrings, they should be safely covered. It may be requested that shoes are removed before entering the Dojo. If not, it is polite to walk around the edge of the training area, and not across. Late arrivals should enter the dojo quietly, change, and warm up in the changing room. When they wish to join in the class, they must kneel to the front and side of the class, where they can be clearly seen by the Sensei, and watch carefully for the Sensei's signal to join in. When this signal is given, they should remain kneeling, bow deeply, then walk quickly and quietly around the back of the class to the lower-grade end until it is convenient go to a position appropriate to their grade.

Dojo Rules

1. Before entering and leaving the Dojo (training hall) bow from the waist. "Karate wa rei ni hajimari rei ni owaru" (Karate begins and ends with courtesy).
2. In the Dojo (whilst used as Dojo) silence must be maintained, any musical devices or mobile phones must be turned off, there should be no chatting, smoking, gum chewing, eating or drinking (unless for medical reasons) and no bad language whatsoever shall be used.
3. A clean white Karate-gi must be worn, not more than two badges may be worn on the jacket the belt (obi) should be correctly tied.
4. Any body piercing to be removed prior to training, no wristwatches, jewellery or other accessories may be worn.
5. Personal hygiene is of utmost importance, fingernails and toenails must be kept short and clean, hands and feet must always be clean, excessive make-up to be avoided.

6. However intimate master and pupil may be outside the Dojo, inside the instructor is always called Sensei and treated with utmost respect. If, for whatever reason, the pupil loses respect for his master, he **MUST** immediately find another master.
7. The Karate-ka must always respect an opponent, never losing his temper no matter how an opponent might have behaved. Karate-ka of inferior grade to oneself must be treated with consideration.
8. Punctuality at all times is essential.
9. Outside the Dojo or Shiaijo (contest area), the Karate-ka must never use the techniques he has learnt, other than in defence of life or limb. He must never be the first to attack (Karate ni sente nashi).
10. Visitors are always welcome, subject to their observing the above rules, where applicable.

Training at another Dojo

An Association licence with governing body recognition and valid insurance may permit you to train at another Dojo, but permission is needed from the Dojo Instructor, and from your own Instructor. Please note that the TKU governing body applies certain restrictions on training at none affiliated clubs or associations, your own Instructor will be able to advise on any applicable restrictions. The usual Seniority structure will apply at another Dojo.

Gis and Belts

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. Tears and other damage must be repaired prior to the following training session. Association or club badges can be embroidered or stitched on to the Gi, and for competitions. A number or Country badge may be required for identification. During training the appropriate coloured belt, signifying the wearer's rank, must be worn with the Gi at all times, at competitions a red or blue belt will be worn in accordance with the competition rules.

TOKUI KARATE UNION

KYU GRADE SYLLABUS

10th KYU WHITE BELT

TO

1st KYU BROWN BELT

Version 6
Published September 2011

10th KYU (White Belt, Red Stripe)

No	KIHON WAZA	BASIC TECHNIQUES
1	Zenshinshite, Jodan Uke	Step forward, upper rising head block
2	Zenshinshite, Soto Gedan Barai	Step forward, outer lower sweeping block
3	Zenshinshite, Tobikomizuki jodan	Step forward, snap punch to face
4	Maegeri Chudan	Front kick to stomach

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Maegeri Chudan / Tobikomizuki Jodan	Front kick to stomach / Snap punch to face
2	Zenshinshite, Gedan Barai / Jodan Uke / Chudan Zuki	Step forward, outer lower sweeping block / Head Block / Punch to stomach with back hand

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	Jodanzuki (Seme / Mamoru) <u>Ipponme</u> (H/M Dachi)	Head punch (attack / defence) <u>No 1, (see Page 36)</u> (L/R Stance)
2	Maegeri (Seme / Mamoru) <u>Ipponme</u> (H/M Dachi)	Front kick (attack / defence) <u>No 1, (see Page 38)</u> (L/R Stance)

9th KYU (Red Belt)

No	KIHON WAZA	BASIC TECHNIQUES
1	Zenshinshite, Chudan Soto Uke	Step forward, middle level outer block
2	Zenshinshite, Chudan Uchi Uke	Step forward, middle level inner block
3	Zenshinshite, Uraken Jodan	Step forward, back fist strike to head
4	Mawashigeri Chudan	Round kick to stomach

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Okutte Maegeri Chudan / Gyakuzuki Chudan	One step front kick to stomach / Back hand punch to stomach
2	Zenshinshite, uchi uke chudan / Uraken Jodan / Chudan Zuki	Step forward, middle level inner block / Back fist strike to head / Back hand punch to stomach

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	Chudanzuki (Seme / Mamoru) <u>Ipponme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 1, (see Page 37)</u> (L/R Stance)
2	Chudanzuki (Seme / Mamoru) <u>Sanbonme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 3, (see Page 37)</u> (L/R Stance)

8th KYU (Yellow Belt)

No	KIHON WAZA	BASIC TECHNIQUES
1	Zenshinshite, Junzuki Chudan (Mawate, Jodan Uke)	Step forward, front hand punch, to stomach (Turn, upper rising head block, opposite hand on hip)
2	Zenshinshite, Gyakuzuki Chudan (Mawate, Gedan Barai, Gyakuzuki)	Step forward, back hand punch, to stomach (Turn, outer lower sweeping block, reverse punch)
3	Zenshinshite, Shuto Uke	Step forward, Knife – hand block, covering face
4	Ashi Barai Gedan	Foot sweep (Under foot) to lower calf

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Okutte Mawashigeri Chudan / Gyakuzuki Chudan	One step round kick to stomach / Back hand punch to stomach
2	Maegeri Chudan / Uraken Jodan / Gyakuzuki Chudan	Front kick to stomach / Back fist strike to head / Back hand punch to stomach

No	KATA	FORM
1	Pinan Nidan	Pinan Kata No 2 (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 29-42)

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	Jodanzuki (Seme / Mamoru) <u>Nihonme</u> (H/M Dachi)	Head punch (attack / defence) <u>No 2, (see Page 36)</u> (L/R Stance)
2	Chudanzuki (Seme / Mamoru) <u>Nihonme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 2, (see Page 37)</u> (L/R Stance)
3	Maegeri (Seme / Mamoru) <u>Nihonme</u> (H/M Dachi)	Front kick (attack / defence) <u>No 2, (see Page 38)</u> (L/R Stance)

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Ipponme	Application <u>No 1, (see Page 40)</u>

7th KYU (Orange Belt)

No	KIHON WAZA	BASIC TECHNIQUES
1	Zenshinshite, Junzuki No Tsukkomi (Mawate, Jodan Uke)	Step forward, front hand leaning punch to head (Turn in upper rising head block, opposite hand on hip)
2	Zenshinshite Gyakuzuki No Tsukkomi (Mawate, Gedan Barai, Gyakuzuki)	Step forward, back hand leaning punch, to groin (Turn, outer lower sweeping block, reverse punch)
3	Mawashigeri Chudan	Round kick, to stomach
4	Sokuto Fumikomi Gedan	Stamping / thrusting kick to the knee, (with edge of foot)

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Maegeri Chudan / Mawashigeri Chudan / Gyakuzuki Chudan	Front kick to stomach / Round kick to stomach / Back hand punch to stomach
2	Tobikomi Jodan / Chudanzuki / Ashi Barai / Gyakuzuki Chudan	Moving forward, front hand punch to head / Backhand punch to stomach / Foot sweep / Backhand punch to stomach

No	KATA	FORM
1	Pinan Shodan	Pinan Kata No 1 (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 11-27)

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	Chudanzuki (Seme / Mamoru) <u>Sanbonme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 3, (see Page 37)</u> (L/R Stance)
2	Maegeri (Seme / Mamoru) <u>Ropponme</u> (H/M Dachi)	Front kick (attack / defence) <u>No 6, (see Page 38)</u> (L/R Stance)
3	Mawashigeri (Seme / Mamoru) <u>Ipponme</u> (H/M Dachi)	Round kick (attack / defence) <u>No 1, (see Page 39)</u> (L/R Stance)

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Nihonme	Application <u>No 2, (see Page 40)</u>

6th KYU (Green Belt)

No	KIHON WAZA	BASIC TECHNIQUES
1	Kette Junzuki	Front kick to stomach, front hand punch to stomach
2	Kette Gyakuzuki	Front kick to stomach, back hand punch to stomach
3	Okutte Maegeri Chudan	One step front kick to stomach
4	Okutte Mawashigeri Chudan	One step round kick to stomach
5	Okutte Sokuto Chudan	One step edge of foot kick to stomach
6	Ushirogeri Chudan	Back kick to stomach

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Okutte Maegeri Chudan / Sokuto Fumikomi / Uraken Jodan	One step front kick to stomach / Stamping (thrusting) kick to the knee, with edge of foot / Back fist strike to side of head
2	Tobikomi Jodan / Chudanzuki / Okutte Maegeri Chudan	Moving forward, front hand punch to head / Backhand punch to stomach / One step front kick to stomach

No	KATA	FORM
1	Pinan Sandan	Pinan Kata No 3 (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 43-55)

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	Jodanzuki (Seme / Mamoru) <u>Sanbonme</u> (H/M Dachi)	Head punch (attack / defence) <u>No 3, (see Page 36)</u> (L/R Stance)
2	Chudanzuki (Seme / Mamoru) <u>Yonhonme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 4, (see Page 37)</u> (L/R Stance)
3	Maegeri (Seme / Mamoru) <u>Yonhonme</u> (H/M Dachi)	Front kick (attack / defence) <u>No 4, (see Page 38)</u> (L/R Stance)

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Happonme	Application <u>No 8, (see Page 42)</u>

No	JIYU GUMITE	FREE SPARRING
1	(1x match)	(For 1 minute)

5th KYU (Blue Belt)

No	KIHON WAZA	BASIC TECHNIQUES
1	Kette Junzuki No Tsukkomi	Front kick to stomach, front hand leaning punch to head
2	Kette Gyakuzuki No Tsukkomi	Front kick to stomach, back hand leaning punch to groin
3	Tobikomizuki Chudan	Snap punch, moving forward, to stomach
4	Nagashizuki Chudan	Snap punch, moving forward with body twist, to stomach
5	Sokuto Chudan	Side kick with edge of foot, to stomach
6	Tobigeri Jodan	Jumping forward kick, to head

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Mawashigeri Chudan / Ushirogeri Chudan / Gyakuzuki Chudan	Round kick to stomach / Back kick to stomach / Back hand punch to stomach
2	Tobikomi Jodan / Chudanzuki / Mawashigeri Chudan	Front hand punch to head, moving forward / Backhand punch to stomach / Round kick to stomach

No	KATA	FORM
1	Pinan Yodan	Pinan Kata No 4 (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 59-76)

5th KYU (Blue Belt) Pair work

No	KIHON GUMITE	BASIC SPARRING
1	Ipponme	Basic Sparring, attack / defence <u>No 1, (see Page 32)</u>

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	Jodanzuki (Seme / Mamoru) <u>Nihonme</u> (H/M Dachi)	Head punch (attack / defence) <u>No 2, (see Page 36)</u> (L/R Stance)
2	Chudanzuki (Seme / Mamoru) <u>Nihonme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 2, (see Page 37)</u> (L/R Stance)
3	Maegeri (Seme / Mamoru) <u>Sanbonme</u> (H/M Dachi)	Front kick (attack / defence) <u>No 3, (see Page 38)</u> (L/R Stance)
4	Mawashigeri (Seme / Mamoru) <u>Sanbonme</u> (H/M Dachi)	Round kick (attack / defence) <u>No 3, (see Page 39)</u> (L/R Stance)
5	Mawashigeri (Seme / Mamoru) <u>Yonhonme</u> (H/M Dachi)	Round kick (attack / defence) <u>No 4, (see Page 39)</u> (L/R Stance)

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Sanbonme	Application <u>No 3, (see Page 40)</u>

No	JIYU GUMITE	FREE SPARRING
1	(1x match)	(For 1 minute)

4th KYU (Purple Belt)

No	KIHON WAZA	BASIC TECHNIQUES
1	Kette Junzuki	Front kick to stomach, front hand punch to stomach
2	Kette Gyakuzuki	Front kick to stomach, back hand punch to stomach
3	Zenshinshite Shuto – Uke	Step forward knife hand block, covering face
4	Maegeri Jodan	Front kick, to head
5	Okutte Mawashigeri Jodan	One step round kick, to head
6	Okutte Ushirogeri Chudan	One step back kick, to stomach

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Maegeri Chudan / Nagashizuki Jodan / Tobikomi Gyakuzuki Chudan	Front kick to stomach / Jumping forward, body twist, snap punch, to head / Back hand punch to stomach, moving forward
2	Maegeri Chudan / Sokuto Chudan / Ushirogeri Chudan / Gyakuzuki Chudan	Front kick to stomach / Edge of foot kick to stomach / Back kick to stomach / Back hand punch to stomach

No	KATA	FORM
1	Pinan Godan	Pinan Kata No 5 (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 77-89)

4th KYU (Purple Belt) Pair work

No	KIHON GUMITE	BASIC SPARRING
1	Ipponme	Basic Sparring, attack / defence <u>No 1, (see Page 32)</u>
2	Nihonme	Basic Sparring, attack / defence <u>No 2, (see Page 32)</u>

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	Jodanzuki (Seme / Mamoru) <u>Ipponme</u> (H/M Dachi)	Head punch (attack / defence) <u>No 1, (see Page 36)</u> (L/R Stance)
2	Chudanzuki (Seme / Mamoru) <u>Sanbonme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 3, (see Page 37)</u> (L/R Stance)
3	Chudanzuki (Seme / Mamoru) <u>Yonhonme</u> (H/M Dachi)	Stomach punch (attack / defence) <u>No 4, (see Page 37)</u> (L/R Stance)
4	Maegeri (Seme / Mamoru) <u>Gohonme</u> (H/M Dachi)	Front kick (attack / defence) <u>No 5, (see Page 38)</u> (L/R Stance)
5	Mawashigeri (Seme / Mamoru) <u>Nihonme</u> (H/M Dachi)	Round kick (attack / defence) <u>No 2, (see Page 39)</u> (L/R Stance)

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Yonhonme	Application <u>No 4, (see Page 41)</u>

No	JIYU GUMITE	FREE SPARRING
1	(1x match)	(For 1 minute)

3rd KYU (Brown Belt)

No	KIHON WAZA	BASIC TECHNIQUES
1	Kette Junzuki No Tsukkomi	Front kick to stomach, front hand leaning punch to head
2	Kette Gyakuzuki No Tsukkomi	Front kick to stomach, back hand leaning punch to groin
3	Tobikomizuki Jodan	Snap punch, moving forward, to head
4	Nagashizuki Jodan	Snap punch, moving forward with body twist, to head
5	Mawashigeri Jodan	Round kick, to head
6	Nidangeri, Chudan - Jodan	Jumping forward, double level kick, stomach - head

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Tobikomi Jodan / Chudanzuki / Okutte Maegeri Chudan / Sokuto Chudan/ Uraken Jodan / Gyakuzuki Chudan	Front hand punch to head, moving forward / Backhand punch to stomach / One step front kick to stomach / Edge of foot kick to stomach / Back fist strike to head / Back hand punch to stomach
2	Mawashigeri Jodan / Okutte Ura Mawashigeri jodan/ Gyakuzuki Chudan	Round kick to head/ One step forward reverse round kick to head / Back hand punch to stomach

No	KATA	FORM
1	Kushanku	Kushanku (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 91-128)

3rd KYU (**Brown Belt**) Pair work

No	KIHON GUMITE	BASIC SPARRING
1	Ipponme	Basic Sparring, attack / defence <u>No 1, (see Page 32)</u>
2	Nihonme	Basic Sparring, attack / defence <u>No 2, (see Page 32)</u>
3	Sanbonme	Basic Sparring, attack / defence <u>No 3, (see Page 33)</u>

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	2 x Jodanzuki (Seme / Mamoru)	Any two head punch attacks, (as page 36) Defence improvised by student
2	2 x Chudanzuki (Seme / Mamoru)	Any two stomach punch attacks, (as page 37) Defence improvised by student
3	2 x Maegeri (Seme / Mamoru)	Any two front kick attacks, (as page 38) Defence improvised by student
4	2 x Mawashigeri (Seme / Mamoru)	Any two round kick attacks, (as page 39) Defence improvised by student

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Gohonme	Application <u>No 5, (see Page 41)</u>
2	Ropponme	Application <u>No 6, (see Page 41)</u>

No	JIYU GUMITE	FREE SPARRING
1	(1x match)	(For 1 minute)

No	SHIAI	CONTEST (Competition Fighting)
1	(1x match)	(For 1 minute)

2nd KYU (**Brown Belt, 1 White Tag**)

No	KIHON WAZA	BASIC TECHNIQUES
1	Kette Junzuki	Front kick to stomach, front hand punch to stomach
2	Kette Gyakuzuki	Front kick to stomach, back hand punch to stomach
3	Mikazukigeri Jodan	Crescent kick, to head
4	Uchi Mawashigeri Jodan	Inner round kick, to head
5	Sokuto Jodan	Edge of foot kick, to head
6	Ushirogeri Chudan	Back kick to stomach
7	Sensei's Choice	Examiner (teacher) to chose any basic technique from any previous grade
8	Sensei's Choice	Examiner (teacher) to chose any basic technique from any previous grade

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Zenshinshite Uraken Jodan / Gyakuzuki Chudan / Maegeri Chudan / Mawashigeri Chudan/ Gyakuzuki Chudan	Step forward back fist strike to side of head / Backhand punch to stomach / Front kick to stomach / Round kick to stomach / Back hand punch to stomach
2	Mawashigeri Jodan / Ushiro Mawashigeri Jodan / Gyakuzuki Chudan	Round kick to head / Full reverse round kick (360 degree) to head Back hand punch to stomach

No	KATA	FORM
1	Kushanku	Kushanku (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 91-128)
2	Naihanchi	Naihanchi (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 129-150)

2nd KYU (**Brown Belt, One White Tag**) Pair Work

No	KIHON GUMITE	BASIC SPARRING
1	Yonhonme	Basic Sparring, attack / defence <u>No 4, (see Page 33)</u>
2	Ropponme	Basic Sparring, attack / defence <u>No 6, (see Page 34)</u>
3	Kyuhonme	Basic Sparring, attack / defence <u>No 9, (see Page 35)</u>

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	2 x Jodanzuki (Seme / Mamoru)	Any two head punch attacks, (as page 36) Defence improvised by student
2	2 x Chudanzuki (Seme / Mamoru)	Any two stomach punch attacks, (as page 37) Defence improvised by student
3	2 x Maegeri (Seme / Mamoru)	Any two front kick attacks, (as page 38) Defence improvised by student
4	2 x Mawashigeri (Seme / Mamoru)	Any two round kick attacks, (as page 39) Defence improvised by student

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Tokui	Students own choice of any one Ohyo

No	JIYU GUMITE	FREE SPARRING
1	(1x Match)	(For 1 minute)

No	SHIAI	CONTEST (Competition Fighting)
1	(1x Match)	(For 1 minute)

1st KYU (Brown Belt, 2 White Tags)

No	KIHON WAZA	BASIC TECHNIQUES
1	Kette Junzuki No Tsukkomi	Front kick to stomach, front hand leaning punch to head
2	Kette Gyakuzuki No Tsukkomi	Front kick to stomach, back hand leaning punch to groin
3	Tobikomizuki Jodan	Snap punch, moving forward, to head
4	Nagashizuki Jodan	Snap punch, moving forward with body twist, to head
5	Okutte Ura Mawashigeri Jodan	One step forward reverse round kick, to head
6	Okutte Sokuto Jodan	One step edge of foot kick, to head
7	Sensei's Choice	Examiner (teacher) to chose any basic technique from any previous grade
8	Sensei's Choice	Examiner (teacher) to chose any basic technique from any previous grade

No	RENKEI WAZA	COMBINATION TECHNIQUES
1	Zenshinshite Jodan / Chudanzuki / Maegeri Chudan / Nagashizuki Jodan / Tobikomi Gyakuzuki Chudan/ Mawashigeri Jodan	Step forward front hand punch to head / Backhand punch to stomach / Front kick to stomach / Jumping forward, body twist, snap punch, to head / Jumping forward back hand punch to stomach / Round kick to head
2	Tobikomi Jodan / Chudanzuki / Mawashigeri Jodan / Ushirogeri Chudan / Gyakuzuki Chudan	Front hand punch to head, moving forward / Backhand punch to stomach / Round kick to head / Back kick to stomach / Back hand punch to stomach
3	Okutte Maegeri Chudan / Nagashizuki Jodan / Mawashigeri Jodan	One step front kick to stomach / Moving forward, body twist, snap punch to head / Round kick to head
4	Maegeri Chudan/ Sokuto Chudan / Uraken Jodan / Chudanzuki	Front kick to stomach / Edge of foot kick to stomach / Back fist strike to head / Back hand punch to stomach

1st KYU (Brown Belt, 2 White Tags)

No	KATA	FORM
1	Seishan	Seishan (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 151-178)
2	Chinto	Chinto (See: Karate Katas of Wadoryu by Shingo Ohgami, pp 179-207)

No	KIHON GUMITE	BASIC SPARRING
1	Gohonme	Basic Sparring, attack / defence No 5, (see Page 33)
2	Nanahonme	Basic Sparring, attack / defence No 7, (see Page 34)
3	Happonme	Basic Sparring, attack / defence No 8, (see Page 34)

No	YAKUSOKU GUMITE	PREARRANGED BASIC SPARRING
1	2 x Jodanzuki (Seme / Mamoru)	Any two head punch attacks, (as page 36) Defence improvised by student
2	2 x Chudanzuki (Seme / Mamoru)	Any two stomach punch attacks, (as page 37) Defence improvised by student
3	2 x Maegeri (Seme / Mamoru)	Any two front kick attacks, (as page 38) Defence improvised by student
4	2 x Mawashigeri (Seme / Mamoru)	Any two round kick attacks, (as page 39) Defence improvised by student

No	OHYO GUMITE	SEMI-FREE SPARRING
1	Any 2 of Sensei's choice	Any 2 of examiners (teachers) choice

No	JIYU GUMITE	FREE SPARRING
1	(2 x Matches)	(For 1 minute)

No	SHIAI	CONTEST (Competition Fighting)
1	(2 x Matches)	(For 1 minute)

Commands and Numeration

GOREI (Commands)

Kiotsuke	Attention (Musubi 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 (Lenoji Dachi)
Mawatte, Jodan Uke	Turn with upper rising block
Mawatte, Gedan Barai	Turn with downward block
Sonobade Gyakuzuki	Change to reverse punch stance
Kiai	Shout
Yame	Stop
Naore	Relax
Kyukei	A break, a rest, recess

NUMERATION

	Cardinal	Used in Kata and Dan grades	Ordinal
1.	Ichi	Shodan	Ipponme
2.	Ni	Nidan	Nihonme
3.	San	Sandan	Sanbonme
4.	Shi	Yodan	Yonhonme
5.	Go	Godan	Gohonme
6.	Roku	Rokudan	Ropponme
7.	Shichi	Shichidan	Nanahonme
8.	Hachi	Hachidan	Happonme
9.	Ku	Kudan	Kyuhonme
10.	Ju	Judan	Jipponme

Kata

KATA DEFINITION

Kata is a combination of basic Karate techniques arranged in a series of consecutive body movements, which form various attacking and defending techniques, using both hands and feet, against a number of imaginary opponents who attack from every possible direction. This demands good balance and posture, correct stances, speed, strong focus, vigorous application, swift and accurate perception and correct breathing.

The performance of kata is strongly influenced by the style of karate being demonstrated in that the kata will embody the basic principals of that style and is thus a means of expressing the way chosen by that style.

Kata is very important in Karate training and is considered to be the 'Life and Soul' of Karate-do, having been practiced and developed for centuries by literally millions of Karate-ka.

Kata is said to be the expression of both mental culture and human nature.

WADO-RYU KATA (15)

Low Grade Kata

1. Pinan Shodan
2. Pinan Nidan
3. Pinan Sandan
4. Pinan Yodan
5. Pinan Godan
6. Kushanku
7. Naihanchi

High Grade Kata

8. Seishan
9. Chinto
10. Bassai
11. Rohai
12. Jitte
13. Wanshu
14. Jion
15. Niseishi

Kihon Gumite

(Basic Sparring)

Kihon is a series of techniques developed by Hironori Otsuka, the founder of Wado Ryu with the purpose of training defensive techniques that utilise your opponent's strength and speed to your own advantage allowing you to achieve the greatest effect with the minimum of force, so in the words of Lao Tsue "softness controls strength".

To achieve this purpose Kihon Gumite teaches the principles of: - **Body Movement** (*Taisabaki*), so that all the techniques are performed with coordination. **Avoiding** (*Kawashi*), avoid the opponent attack instead of meeting force with force. **Sweeping Away** (*Nagashi*), blocks in Kihon are performed with a sweeping or deflecting action as if helping the opponents attack. **Escaping** (*Nogare*), moving outside the opponents range and **Entering** (*Irimi*), to perform an effective counter attack you have to come closer into your opponent, your counter attack is more effective if performed as your opponent attacks you.

- Note:** - (1) All Kihon Gumite begin with Attacker and Defender in Musubi Dachi
 (2) Defender must kiai on counter technique.
 (3) Both Attacker and Defender to maintain Zanshin (awareness) at all times.
 (4) To finish; generally the last striking hand becomes the back cover hand.
 (5) A summary of beginning stances for Kihon Gumite is included on page 50

A. = Attacker **D.** = Defender

Kihon No 1 (Ipponme)

Attacker and Defender move into right stance. **A** slides forward half a step and performs right leaning punch to **D**'s head (Tobikomizuki Jodan). **D** slides obliquely back and to the left and covers **A**'s attack by bringing the right hand up to the side of the right ear i.e. a right sweeping outer block (Nagashi Soto-uke Jodan). **A** then slides forward slightly to the right, and performs left reverse punch (Gyakuzuki Chudan) to the right side of **D**'s exposed rib area. **D** immediately moves the left foot obliquely back and to the left and avoids **A**'s punch by twisting the hips to the right, pulling the front foot slightly back (so that the body turns 180 degrees) while at the same time blocking with the right hand (Nagashi Chudanbarai) and performing punch (with upside down fist Urazuki) with **Kiai**, to **A**'s stomach with the left hand. To finish **D** and **A** square off and pull back.

Note 1. Use the energy of the 180-degree body twist to accelerate the punch.

Note 2. The upside down fist (Urazuki) is a one-knuckle fist.

*Note 3. The sweeping outer block (Nagashi Soto-uke Jodan) is not performed sideward but backward deflecting **A**'s attack.*

Kihon No 2 (Nihonme)

The first attack and block are the same as Kihon No 1. **A** then slides the left foot forward half a step and performs right side kick (Sokuto) to **D**'s right lower ribs. **D** avoids the kick by sliding obliquely back to the left and, twisting the hips to the left moves into a reverse cat stance (Soeashi dachi) while at the same time deflecting **A**'s side kick with a downward

sweeping block (Gedanbarai). **D** immediately counter attacks by lowering the hands to the left side, making the right hand into ridge hand (Haito) and the left hand into palm heel (Teisho) **D** then places the right foot to the middle of **A**'s legs and by twisting the hips quickly, strikes **A**'s back (spine and kidney area) with right ridge hand and palm heel with **Kiai**. To finish **A** spins round and **D** steps back.

Note 1. D must use the energy of the hip twist to help the downward sweeping block and also on the counter attack with the ridge hand / palm heel strike.

Note 2. The right downward sweeping block is performed as a chopping action between D and the side kick so as to cover or deflect the side kick

Kihon No 3 (Sanbonme)

The first attack and block are the same as Kihon No 1 and 2. **A** then pulls the front (right) foot back slightly and raises the left knee as if to perform a front kick to **D**'s stomach (Maegeri Chudan). Immediately **A** raises the left knee **D** counter attacks by moving the right foot forward slightly and, while leaning the body forward, strikes the inside of **A**'s left thigh with a left one knuckle upside down punch (Urazuki Ipponken) and at the same time punches forwards into **A**'s solar plexus with a right vertical one knuckle punch with **Kiai**. To finish **A** steps back, adjusting the front foot and **D** steps back.

Note 1. When performing the punch to A's stomach D places the right elbow over the top of A's left knee.

Note 2. D must move in quickly, as soon as A lifts the knee, for the counter attack, correct timing is crucial.

Note 3. Both of D's counter strikes must be simultaneous.

Kihon No 4 (Yonhonme)

Attacker moves into left stance, Defender moves into right stance. **A** slides forward half a step with left and right foot and performs left leaning punch to **D**'s head (Tobikomizuki Jodan), (*note: - the same attack as in Kihon No's 1, 2 and 3 but in the opposite stance*). **D** avoids the punch by sliding back and to the left and performing a right sweeping outer block (*note: - the same first defence as in Kihon No's 1, 2 and 3*). **A** then slides forward and performs a right reverse punch to **D**'s head (Gyakuzuki Jodan) **D** avoids the punch by withdrawing first the left foot and then the right foot, sliding obliquely backwards and slightly left, twisting the body to the right while at the same time performing a left sweeping knife hand inner block (Nagashi Shuto Uchiuke) with the body leaning back, in back stance (front heel off – 95% of weight on back foot note, back foot flat). **D** then counter attacks by moving forward with the left knife hand striking against **A**'s right upper arm and at the same time striking into **A**'s armpit with a right one knuckle upside down punch (Urazuki Chudan Ipponken) with **Kiai**. To finish **A** slides back and **D** steps back.

Note 1. The knifehand inner block glides along the attackers right arm moving from elbow to wrist, deflecting the punch away, after the block D's left hand should be beside the right ear.

Kihon No 5 (Gohonme)

The first attack and block are the same as Kihon No 4. **A** then slides forward and performs a right reverse punch to **D**'s ribs (Gyakuzuki Chudan). **D** slides back on the side to avoid the

punch and performs right sweeping cover block (Nagashi Otoshiuke). **D**'s left hand then takes hold of **A**'s right hand and **D** counter attacks with a right backfist strike (Uraken) to **A**'s temple, **D** then slides in towards **A** in horse back stance (Shikodachi) pulling on **A**'s arm and performs right horizontal elbow strike (Yoko Empi) to **A**'s ribs. **D** then pulls back the right foot up to the left and with both hands holding **A**'s right hand and **D**'s elbow applying pressure to **A**'s elbow, (to keep **A**'s arm straight) throws **A** by moving the left foot a long step backwards turning the body to the left and twisting **A**'s arm clockwise, maintaining the elbow pressure as long as possible. After the throw **D** keeps hold of **A**'s hand and by placing the right knee on **A**'s elbow and the right foot under **A**'s shoulder then, stepping forward, **D** places **A**'s right arm on the ground, with the knee still on the elbow and performs a right palm heel strike (Teisho) with **Kiai**, to **A**'s face. To finish **D** keeps control of **A**'s right arm before standing up into left stance and sliding slightly back, **A** rolls over and stands up, **A** and **D** both finish together.

Kihon No 6 (Ropponme)

The first attack and block are the same as Kihon No 4 and 5. **A** then slides forward half a step, with the right foot, and performs a left side kick to **D**'s ribs (Sokuto Chudan). **D** performs the same downward sweeping block as in Kihon No 2, except that **D** must make a little more distance in avoiding the side kick. **A** then performs a right reverse punch to **D**'s head (Gyakuzuki Jodan). **D** counter attacks by twisting the body to the right and, while pulling the front foot slightly back performs right overhand sweeping block (Haishu Nagashi Sotouke) and at the same time strikes into **A**'s ribs with a left upside down punch (Urazuki Chudan) with **Kiai**. To finish **A** slides back, **D** slides back and to the left facing **A**.

Note 1. The Defenders body position and movement in performing the counter attack is the same as in Kihon No 1, the only difference is that the right hand performs a different type of sweeping block.

Note 2. The full energy of the hip twist should be used to gain momentum for the simultaneous sweeping block and punch.

Kihon No 7 (Nanahonme)

The first attack and block are the same as Kihon No 4, 5 and 6. **A** then pulls the front (left) foot back slightly, to adjust the distance, and performs a right round kick to **D**'s rib area (Mawashigeri Chudan). Before **A**'s kick is completed **D** slides forward while twisting the body to the left, with the front foot turned slightly inwards performs right knife hand strike to **A**'s chest area, (Shutouchi Chudan) with **Kiai**, and with the left hand in front of the chest to block the kick. To finish **A** and **D** step back.

Note 1. Correct timing is essential. D must move forward and strike at the moment A is about to launch the kick.

Note 2. D should lean forward on the knife hand strike and at the same time he avoids the round kick by moving the body slightly to the right.

Kihon No 8 (Happonme)

Attacker and Defender move into right stance. **A** moves forward half a step with right foot and performs right leaning punch to **D**'s stomach (Tobikomizuki Chudan). **D** avoids the punch by sliding back and to the right slightly, maintaining distance, at the same time **D** twists the body to the left and performs a sweeping inner block (Nagashi Uchiuke) as if

guiding **A**'s punch forwards. **A** then performs a left reverse punch to **D**'s head (Gyakuzuki Jodan); **D** avoids the punch by lowering the body into horse back stance (Shikodachi) and performing head block (Jodanuki). **D** then counter attacks with a right leaning punch to **A**'s right thigh (Junzuki No Tsukkomi) (*Note: - in training to the outside of A's thigh*), **D** continues the counter attack by changing the stance to horse back stance (Shikodachi) and sliding forward performs a right horizontal elbow strike (Yoko Empi) with **Kiai**, to **A**'s solar plexus, to reinforce the elbow strike **D**'s left hand is pressed against the right hand. **D** pushes the right knee against the inside of **A**'s knee and at the same time presses **A**'s right wrist with both hands, as soon as **A** loses balance **D** withdraws quickly. To finish **A** slides back **D** steps back.

Note 1. In D's leaning punch to A's thigh D must have the rear (left) leg straight.

Kihon No 9 (Kyuhonme)

The first attack and block are the same as in Kihon No 8. **A** then slides forward slightly and punches to **D**'s chest above the blocking arm, with a left reverse punch (Gyakuzuki Chudan). **D** avoids the punch by sliding slightly back and to the right, maintaining distance and counter attacks by moving the left foot backwards and sideward to the left, twisting the hips to the right and pulling the front foot slightly back performs right overhand sweeping block (Haishu Nagashi Sotouke) and at the same time strikes into **A**'s ribs with a left upside down punch (Urazuki Chudan) with **Kiai**. To finish **A** slides back, **D** slides back and to the right facing **A**.

Note 1. The defence and counter attack is the same as the last technique of Kihon no 6, the feet position and body movement is also the same as the Defenders last technique of Kihon No 1.

Kihon No 10 (Jipponme)

Attacker and Defender move into right stance. **A** moves forward half a step with right and left foot and performs right leaning punch to **D**'s head (Tobikomizuki Jodan), (*Note: - this is the same first attack as Kihon No 1, 2 and 3*). **D** avoids the punch by sliding back and to the right slightly, maintaining distance (*Note: - as in Kihon No 8 and 9*), and performs a right sweeping knife hand inner block (Nagashi Shuto Uchiuke). **A** then slides forward and performs left reverse punch to **D**'s head (Gyakuzuki Jodan) at the same time that **A** performs this punch **D** slides forward and covering, the punch with the right arm performs a right vertical elbow strike (Tate Empi) to **A**'s solar plexus at the same time **D**'s left hand presses **A**'s right hand for protection. **D** continues the counter attack by pushing up the right hand and gasping **A**'s collar while at the same time striking **A**'s groin with the back of the left hand (Haito Uchiage) with **Kiai**. **D** then turns 180 degrees to the right by stepping under **A**'s left arm and bringing the left foot a full step up to **A**'s left foot so that **D** is then in a correct position to throw **A** over the right shoulder. **D** then holds **A**'s left thigh and performs the throw by pulling the front (right) foot back, pulling down with the right hand (still holding **A**'s collar) and bending the upper body quickly forward. To finish **A** rolls over and stands up and **D** slides back.

Note 1. When the throw is completed A should land so that A's head is toward D.

Note 2. To perform the throw correctly D must move the body close in to A so that both are together from leg to shoulder

Yakusoku Gumite

(Prearranged Basic Sparring)

A. = Attacker D. = Defender (L) = Left Stance (R) = Right Stance
 (Seme) (Mamoru) (Hidari Dachi) (Migi Dachi)

- Note:** -(1) All Yakusoku Gumite begin with Attacker and Defender in Musubi Dachi
 (2) Defender must kiai on counter technique.
 (3) Both Attacker and Defender to maintain Zanshin (awareness) at all times
 (4) Yakusoku should be performed in both left and right stance
 (5) Attacker controls timing; Defender maintains correct distance (mi) at all times; after Defenders kiai, both Attacker and Defender must finish together.
 (6) A summary of beginning stances for Yakusoku Gumite is included on page 50

Jodanzuki / Head Punch

Seme / Mamoru

Attack / Defence

<p><u>Ipponme</u> A. (H) Zenshinshite Jodanzuki</p> <p>D. (H) Koutai / Jodan uke / Gyakuzuki - Chudan</p>	<p><u>No 1</u> A. (L) Step forward with straight leaning in punch to face. (To finish - step back into left)</p> <p>D. (L) Step back with head block, counter with a back hand punch to side of rib area. (To finish - step back into left)</p>
<p><u>Nihonme</u> A. (H) Zenshinshite Jodanzuki</p> <p>D. (H) Yoko e ugoku / Mawashigeri - Chudan</p>	<p><u>No 2</u> A. (L) Step forward with straight leaning in punch to face. (To finish - step back into left)</p> <p>D. (L) Step to side, avoiding the straight punch, and counter with a round kick to stomach. (To finish - step back into right)</p>
<p><u>Sanbonme</u> A. (H) Tobikomi Jodanzuki</p> <p>D. (H) Tobikomi / Gyakuzuki - Chudan</p>	<p><u>No 3</u> A. (L) Moves forward with snap punch to face. (To finish - move back into left)</p> <p>D. (L) Moves forward, off line, avoiding attackers punch, and counters with a backhand punch to stomach. (To finish - jump back into left)</p>

Yakusoku Gumite (Continued)**Chudanzuki / Stomach Punch****Seme / Mamoru****Attack / Defence**

<p><u>Ipponme</u> A. (H) Zenshinshite Junzuki - Chudan</p> <p>D. (H) Sen kara hanarete ushiroe sagaru / Soto uke / Gyakuzuki - Chudan</p>	<p><u>No 1</u> A. (L) Step forward with straight punch to stomach. (To finish - step back into left)</p> <p>D. (L) Step back off line / Upper outer block / Counter with reverse punch to stomach area. (To finish - step back into left)</p>
<p><u>Nihonme</u> A. (H) Zenshinshite Junzuki - Chudan</p> <p>D. (H) Sen kara hanarete ushiroe sagaru / Chudan uke / Gyakuzuki - Chudan</p>	<p><u>No 2</u> A. (L) Step forward with straight punch to stomach. (To finish - step back into left)</p> <p>D. (L) Step back off line / Lower outer block / Counter with reverse punch to stomach area. (To finish - step back into left)</p>
<p><u>Sanbonme</u> A. (H) Zenshinshite Junzuki - Chudan</p> <p>D. (H) Koutai shite nejiru / Uchi uke / Uraken - jodan</p>	<p><u>No 3</u> A. (L) Step forward with straight punch to stomach. (To finish - step back into left)</p> <p>D. (L) Step backward (twist on back foot) to avoid attackers punch / Inner block / Counter with back fist strike to temple. (To finish - step back into left)</p>
<p><u>Yononme</u> A. (H) Tobikomi Gyakuzuki - Chudan</p> <p>D. (H) Tobikomi / Otoshi uke / Uraken - Jodan</p>	<p><u>No 3</u> A. (L) Moves forward with reverse punch to stomach. (To finish - jump back into left)</p> <p>D. (L) Moves forward off line / Downward crossing cover block / Counter with backfist strike to temple. (To finish - jump back into left)</p>

Yakusoku Gumite (Continued)

Maegeri / Front Kick

Seme / Mamoru

Attack / Defence

<p><u>Ipponme</u> A. (H) Maegeri - Chudan. D. (H) Uchi Gedanbarai / Gyakuzuki - Chudan.</p>	<p><u>No 1</u> A. (L) Front kick to stomach. (To finish – step round into left) D. (L) Inner sweeping block with front arm / Backhand punch to kidney area. (To finish - step back into right)</p>
<p><u>Nihonme</u> A. (H) Okutte Maegeri - Chudan. D. (H) Koutai / Uchi Gedanbarai / Gyakuzuki - Chudan.</p>	<p><u>No 2</u> A. (L) One step front kick to stomach. (To finish - step round into right) D. (L) Step back / Inner sweeping block with front arm / Back hand punch to kidney area. (To finish - step back into left)</p>
<p><u>Sanbonme</u> A. (H) Okutte Maegeri - Chudan D. (H) Senkara hazurete ushirotobi / Soto Gedanbarai / Mawashigeri - Chudan or Jodan</p>	<p><u>No 3</u> A. (L) One step front kick to stomach (To finish - step round into right) D. (L) Jump back off line / Outer sweeping block / Round kick to Kidney area or back of head (To finish - move back into right)</p>
<p><u>Yonhonme</u> A. (H) Okutte Maegeri - Chudan. D. (H) Tobikomi Gyakuzuki - Chudan</p>	<p><u>No 4</u> A. (L) One step front kick to stomach. (To finish - jump back into left) D. (L) Moves forward off line / Back hand punch to stomach (To finish - jump back into left)</p>
<p><u>Gohonme</u> A. (H) Maegeri - Chudan. D. (M) Senkara hazurete ushirotobi / Soto Gedanbarai / Ashibarai / Gyakuzuki - jodan.</p>	<p><u>No 5</u> A. (L) Front kick to stomach. (To finish - roll over into right, hip forward, feet together) D. (R) Jump back off line / Outer sweeping block with front arm / Foot sweep, with back hand holding A's shoulder, take A to floor / Reverse punch to head. (To finish – step round into left)</p>
<p><u>Ropponme</u> A. (H) Maegeri - Chudan D. (M) Senkara hazurete ushirotobi / Gedanbarai / Uraken - jodan</p>	<p><u>No 6</u> A. (L) Front kick to stomach (To finish - step round into left) D. (R) Jump back off line / Sweeping covering block, with front arm/ Back fist strike to head. (To finish – move back into left)</p>

Yakusoku Gumite (Continued)**Mawashigeri / Round Kick****Seme / Mamoru****Attack / Defence**

<p><u>Ipponme</u> A. (H) Mawashigeri - Chudan D. (H) Chudanbarai / Gyakuzuki - Chudan</p>	<p><u>No 1</u> A. (L) Round kick to rib area (To finish - place foot back into left) D. (L) Move back leg round, cover block / Reverse punch to stomach (To finish - place foot back into left)</p>
<p><u>Nihonme</u> A. (H) Mawashigeri - (Chudan or Jodan) D. (H) Hanbun koutai / Mawashigeri - (Chudan or Jodan)</p>	<p><u>No 2</u> A. (L) Round kick (to rib area or head). (To finish - Move back into right) D. (L) Pull front foot half a step back, cover kick, with both arms / Round kick counter (to rib area or head) (To finish - step back into right)</p>
<p><u>Sanbonme</u> A. (H) Okutte Mawashigeri - (Chudan or Jodan) D. (H) Tobikomi Nagashizuki - (Chudan or Jodan)</p>	<p><u>No 3</u> A. (L) One step round kick (to rib area or head) (To finish – return foot to launch position, into left) D. (L) Moving forward, snap punch, with Body twist (punch to either stomach or head area) (To finish - jump back into left)</p>
<p><u>Yonhonme</u> A. (H) Mawashigeri - (Chudan or Jodan) D. (M) Tobikomi Nagashizuki - (Chudan or Jodan)</p>	<p><u>No 4</u> A. (L) Round Kick (to rib area or head) (To finish - place foot back into left) D. (R) Moving forward, snap punch, with body twist (punch to either stomach or head area) (To finish - jump back into right)</p>

Ohyo Gumite (Continued)

Ohyo No 4 (Yonhonme)

Attacker and Defender move into right stance. **A** steps forward and performs right back fist strike (*Urakenuchi*) to **D**'s head, Defender blocks with a right arm sweeping block (*Nagashi Soto uke Jodan*) and twists body slightly forward and to the left.

A withdraws the backfist strike quickly, then immediately pushes the left hand against **D**'s right arm and performs right reverse punch to **D**'s ribs (*Gyakuzuki Chudan*) then pulls the right reverse punch back to the hip. **A** then reaches across and grabs **D**'s left shoulder with the right hand and holds the top of **D**'s right sleeve with the left hand, **A** then pulls **D** downwards with both hands, slightly twisting **D**'s body and at the same time performs right knee kick (*Hizageri*) to **D**'s ribs. **A** then lowers the right leg in front of **D** (bringing **D** lower) and performs dropping elbow strike with **Kiai** (*Otoshi Empi*) to the base of **D**'s neck. To finish the Attacker and Defender both step away.

Ohyo No 5 (Gohonme)

Attacker and Defender move into left stance. **A** takes one step forward with right leg and performs left reverse punch to **D**'s stomach (*Gyakuzuki Chudan*) **D** takes one step back and blocks with right inner block (*Uchi Uke*). **A** performs one step front kick with right leg to **D**'s stomach (*Okutte Maegeri Chudan*) **D** takes one step back, with right foot, and deflects **A**'s front kick with left inner sweeping block (*Uchi Gedan Barai*) as in Yakusoku no 1. As **A** lands **D** strikes **A**'s stomach with right ridge hand (*Haito*) then immediately performs a right backfist strike to the right side of **A**'s head (*Uraken Jodan*). **D** then grabs the back of **A**'s collar with the left hand and, at the same time, drops the right knee to the floor and sweeps the back of **A**'s right knee with a right ridge hand (*Haito*) pulling **A** to the ground. When **A** is down **D** finishes with a right knife hand strike (*Shuto Uchi Jodan*) with **Kiai** to **A**'s throat or bridge of nose. To finish the Defender steps back and the Attacker rolls over.

Ohyo No 6 (Ropponme)

Attacker and Defender move into left stance. **A** performs one step front kick to **D**'s stomach and as the front (left) foot lands a right reverse punch to **D**'s head (*Okutte Maegeri Chudan* followed by *Gyakuzuki Jodan*). **D** takes one step back avoiding **A**'s kick and blocks the reverse punch with a right inner knife hand block (*Shuto Uchi Uke*). **A** moves forward slightly and with the left foot hooks **D**'s right foot pulling **D** forward and off balance (as in Ohyo Gumite No 2). **A** then performs a round kick with the right foot, with **Kiai**, to **D**'s head (*Mawashigeri Jodan*). To finish **A** puts the right foot down and moves the left leg backwards (to take the body away from **D**) and the Defender steps back. **A** and **D** should have the same timing when moving away from each other.

Ohyo No 7 (Nanahonme)

Attacker and Defender move into left stance. Attacker slides forward with left foot and performs left leaning punch to **D**'s head (*Tobikomizuki Jodan*). **D** slides back and blocks **A**'s punch with left inner knife hand block (*Shuto Uchi Uke*). **A** slides forward with left foot again and again performs left leaning punch to **D**'s head, **D** slides back again and again blocks **A**'s punch with left inner knife hand block. **D** then counter attacks with right front kick to **A**'s stomach (*Maegeri Chudan*). **A** blocks **D**'s kick with left inner sweeping block (*Uchi Gedan Barai*) (as in Ohyo Gumite No 5). As soon as **D** lands **A** performs a right reverse punch to **D**'s ribs (*Gyakuzuki Chudan*) **A** then moves behind **D**, grabs the back of **D**'s collar, with the right hand and, with the right foot sweeps **D**'s right leg, (*Ashi Barai*) with sufficient force to break **D**'s balance, while at the same time pulling **D** down with the right hand forcing **D** to the floor. **A** keeps hold of **D**'s collar and performs left reverse punch (*Gyakuzuki*) with **Kiai**, before releasing **D**'s collar. To finish the Attacker steps back and the Defender rolls over.

Ohyo No 8 (Happonme)

Attacker moves into right stance, Defender moves into left stance. **A** slides forward and performs right foot sweep (*Ashi Barai*) to **D**'s front foot, **D** avoids the sweep by stepping back into right stance. **A** then performs a left foot sweep to **D**'s front (right) foot; **D** again avoids the sweep by stepping back into left stance. Immediately following the second foot sweep **A** places his left foot in front and to the right of **D** and, turning to the right performs a right back kick to **D**'s stomach (*Ushirogeri Chudan*) **A** then turns to the right and places the front (right) foot to the outside of **D**'s front (left) foot so that **A** is facing **D**. **A** then performs right outer block (*Soto Uke Chudan*) to **D**'s front hand and, at the same time, left reverse punch to **D**'s stomach (*Gyakuzuki Chudan*) with **Kiai**. To finish both Attacker and Defender step back.

Hand Techniques**Tsuki Waza****Punching (thrust) Techniques**

1.	Seiken-Zuki	Fore fist punch
2.	Tateken-Zuki	Vertical fist punch
3.	Gyakuken-Zuki	Reverse (upside down) fist punch
4.	Shitosashi Ipponken	Fore finger one knuckle fist
5.	Nakadaka Ipponken	Middle finger one knuckle fist
6.	Ippon Nukite	One finger spear hand
7.	Nihon Nukite	Two finger spear hand
8.	Yonhon Nukite	Four finger spear hand
9.	Morotezuki	Punch with both fists simultaneously
10.	Kagizuki	Short punch
11.	Yamazuki	Double punch at different levels

Uchi Waza**Hitting Techniques**

1	Tettsui-Uchi	Bottom fist strike
2	Uraken-Uchi	Back fist strike
3	Shuto-Uchi	Knife hand strike
4	Barate-Uchi	Back of fingers strike
5	Furiken-Uchi	Swinging strike
6	Teisho-Uchi	Palm heel strike
7	Haito-Uchi	Ridge hand strike
8	Mae Empi	Forward elbow strike
9	Yoko Empi	Side elbow strike
10	Tate Empi	Upward elbow strike
11	Ushiro Empi	Back elbow strike
12	Furi Empi	Swinging elbow strike
13	Otoshi Empi	Downward elbow strike

Uke Waza**Blocking Techniques**

1	Jodan (Age) Uke	Upper rising block
2	Gedan Barai	Lower Downward Sweeping block
3	Chudan Soto Uke	Middle Outer block
4	Chudan Uchi Uke	Middle Inner block
5	Shuto Uke	Knife hand block
6	Teisho Uke	Palm hand block
7	Juji Uke	Cross block
8	Nagashi Uke	Brushing block
9	Otoshi Uke	Downward cover block
10	Kakiwake Uke	Double block
11	Kake Te	Hooking hand block
12	Sasae Uke	Reinforced block
13	Harai Uke	Inner knife hand block
14	Haishu Uke	Back of hand block

Foot Techniques (Ashi Waza)**Keriwaza****Kicking Techniques**

1	Maegeri	Front kick
2	Shomen Mawashigeri	Front roundhouse kick
3	Uchi Mawashigeri	Inner roundhouse kick
4	Ushiro Mawashigeri	Reverse roundhouse kick (360%)
5	Ura Mawashigeri	Forward reverse roundhouse kick
6	Yokogeri	Side kick
7	Sokuto	Edge of foot kick
8	Ushirogeri	Back kick
9	Tobigeri	Flying front kick
10	Nidangeri	Double level front kick
11	Kesageri	Flying side kick
12	Sunegeri	Shin kick
13	Mikazukigeri	Crescent kick
14	Hizageri	Knee kick

Ashi-Sabaki**Foot Movements**

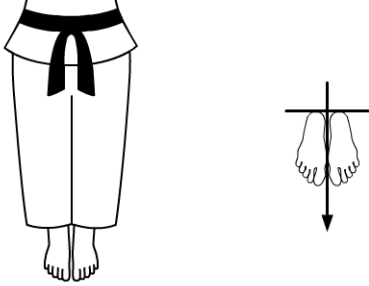
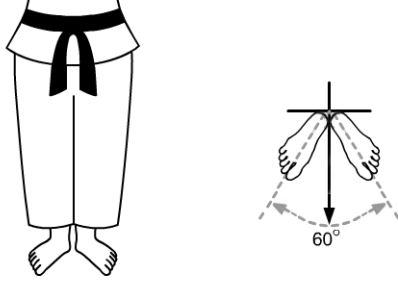
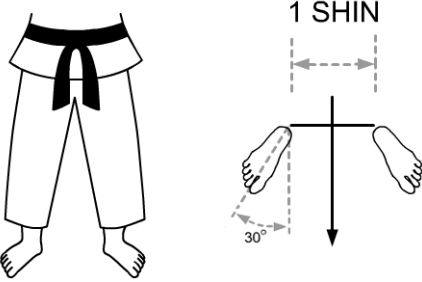
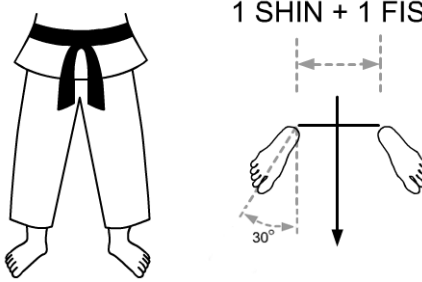
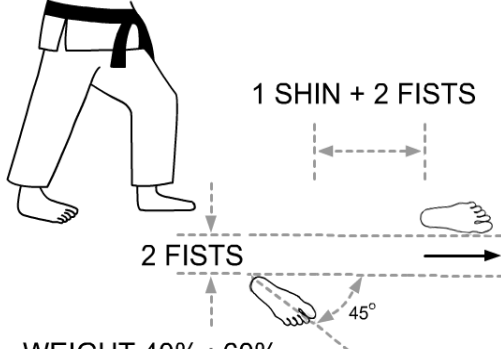
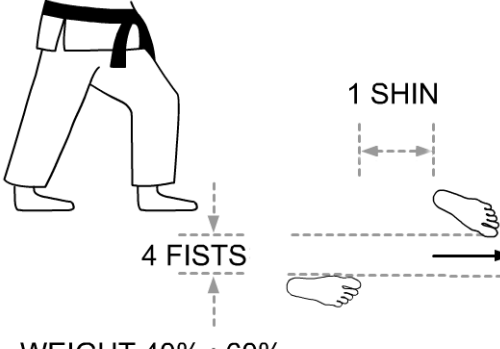
1	Zenshin Ashi	Step forward
2	Okuri Ashi	Sliding step (Okutte...)
3	Hiraki Ashi	Turning movement (Nagashizuki)
4	Kaiten Ashi	Turning (Mawatte)
5	Yokoido Ashi	Sideways step
6	Ashi Barai	Foot sweep
7	Kanibasami	Scissor trip

Glossary

Atemi Waza	Techniques of attacking vital points
Atenaiyoni	Do not make contact (warning)
Ashiura	Sole of the foot
Budo, Bujutsu, Bugei	Martial arts
Bunkai	Analysis, application
Bushido	The way of Samurai warrior
Chudan	Middle area, (of body)
Dan	Level, grade (Black belt)
Dojo	Training hall; Dojo Kun = (training code)
Empi	Elbow
Fumikomi	Stamping
Gedan	Lower area (hip and below)
Goshinjutsu	Self-defence techniques
Hangetsu, Mikazuki	Half moon, semicircular, crescent
Hanmi	Sideways posture
Haisoku	Instep of foot
Hidari	Left
Hiza	Knee
Hyoshi	Rhythm, timing
Isogi	Quick
Jodan	Upper level /area (neck and above)
Jikan	Time, limit of the contest period
Jiyu	Freedom, Jiyu Gumite = free fighting
Josokutei, Koshi	Ball of foot
Kakato	Heel of foot
Kamae, gamae	Preparation posture - on guard
Karate	Kara = empty, Te = hand
Karate-ka	Karate expert, professional
Karate-gi	Karate suit
Kime, gime	Focus of techniques
Kihon	Basic
Kumite, gummite	Fighting, sparring
Kyu	Class, grade (lower than Dan grade)
Ma'ai	Combat distance (between opponents)
Mamoru	Defence / Defend
Migi	Right
Obi	Belt (shiro obi white; kuro obi black)
Rei	Bow, salute, courtesy, gratitude
Seme	Attack
Sempai	Senior colleague
Shizentai	Natural posture
Tokui	Students choice
Yakusoku	Promise, agreement, contract, pact
Zanshin	Awareness
Zenshin (shite)	An advance, step forward

T.K.U. Stance Charts, version 6, 2011

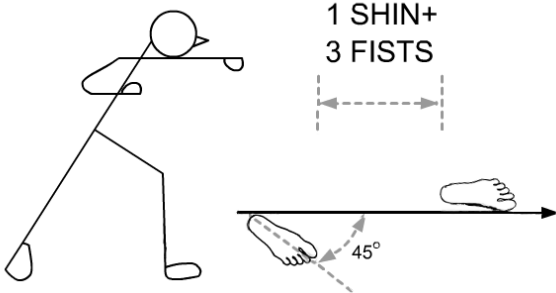
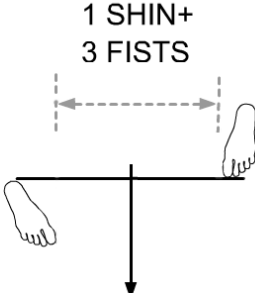
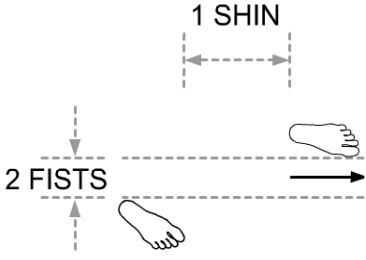
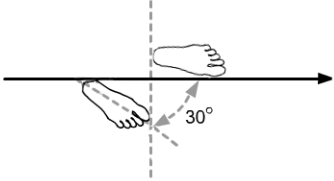
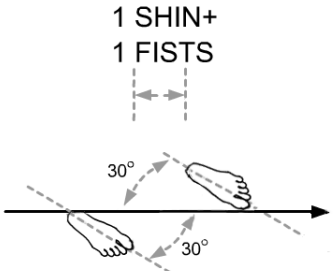
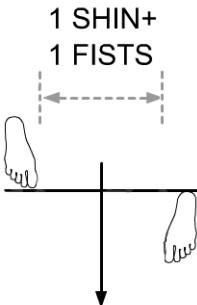
T.K.U. STANCE CHARTS

<p>HEISOKU DACHI</p>	<p>MUSUBI DACHI (ATTENTION STANCE)</p>
 <p>WEIGHT 50% : 50% LEFT : RIGHT</p>	 <p>WEIGHT 50% : 50% LEFT : RIGHT</p>
<p>HACHIJI DACHI (READY STANCE)</p>	<p>JIGO TAI</p>
 <p>WEIGHT 50% : 50% LEFT : RIGHT</p>	 <p>WEIGHT 50% : 50% LEFT : RIGHT</p>
<p>ZENKUTSU DACHI (JUNZUKI POSITION)</p>	<p>ZENKUTSU DACHI (GYAKUZUKI POSITION)</p>
 <p>WEIGHT 40% : 60% BACK : FRONT</p>	 <p>WEIGHT 40% : 60% BACK : FRONT</p>

Note: Stances Are Not To Scale

T.K.U. Stance Charts, version 6, 2011

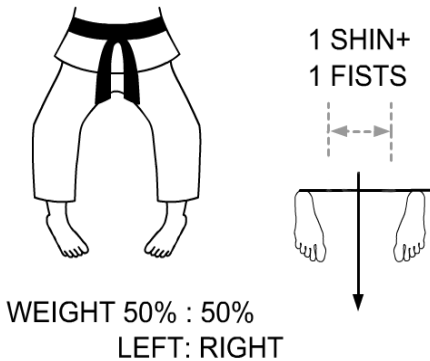
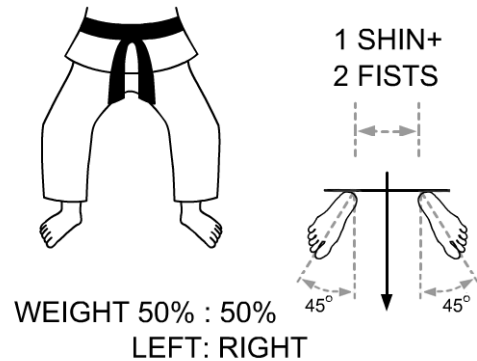
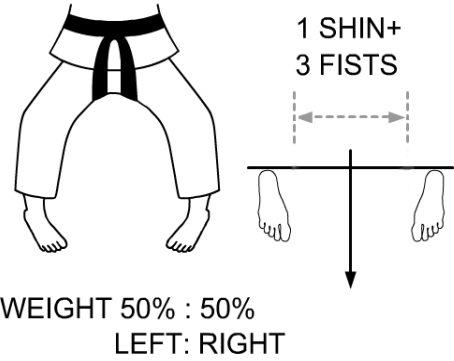
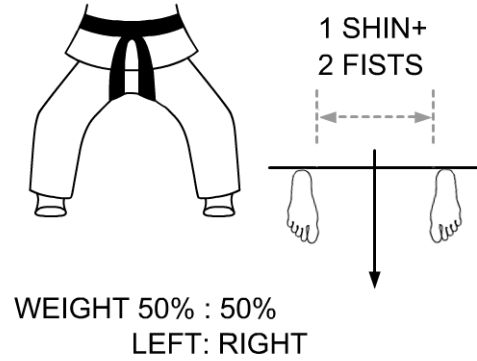
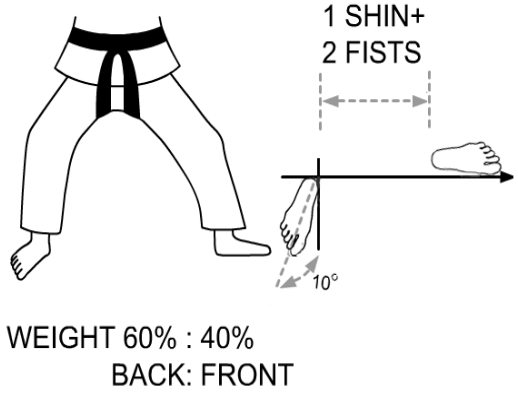
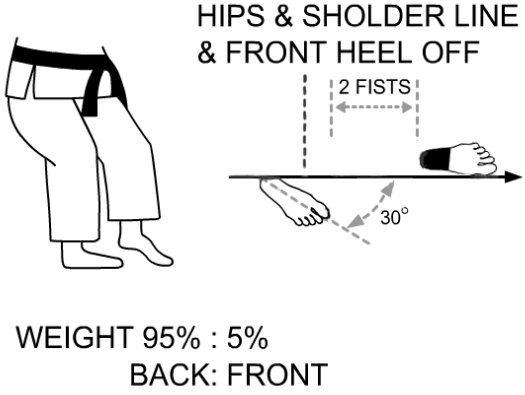
T.K.U. STANCE CHARTS

<p style="text-align: center;">TATE TEIJI DACHI (JUNZUKI NO TSUKKOMI)</p>  <p style="text-align: center;">WEIGHT 30% : 70% BACK : FRONT</p>	<p style="text-align: center;">YOKO TEIJI DACHI (GYAKUZUKI NO TSUKKOMI)</p>  <p style="text-align: center;">WEIGHT 30% : 70% BACK : FRONT</p>
<p style="text-align: center;">HANMIGAMMAE DACHI (FIGHTING STANCE)</p>  <p style="text-align: center;">WEIGHT 50% : 50% BACK : FRONT</p>	<p style="text-align: center;">LENOJI DACHI (SHIZENTAI)</p> <p style="text-align: center;">HIPS & SHOLDER LINE</p>  <p style="text-align: center;">WEIGHT 50% : 50% BACK : FRONT</p>
<p style="text-align: center;">TATE SEISHAN DACHI</p>  <p style="text-align: center;">WEIGHT 50% : 50% BACK : FRONT</p>	<p style="text-align: center;">YOKO SEISHAN DACHI</p>  <p style="text-align: center;">WEIGHT 50% : 50% BACK : FRONT</p>

Note: Stances Are Not To Scale

T.K.U. Stance Charts, version 6, 2011

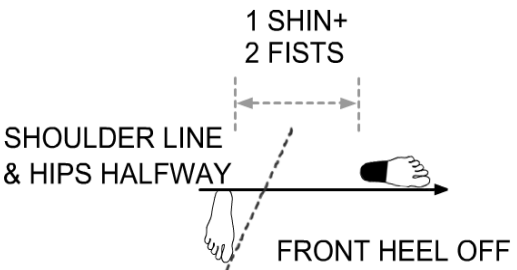
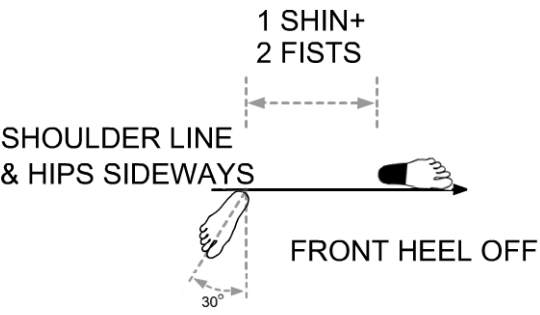
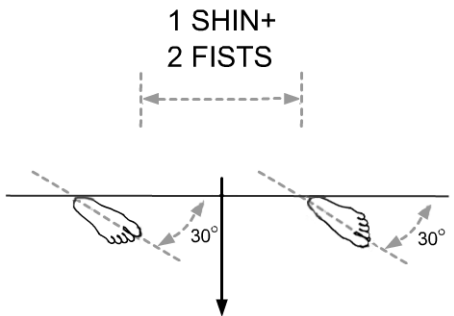
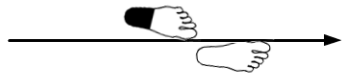
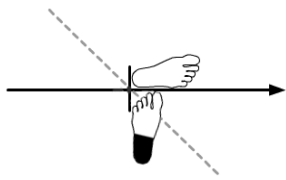
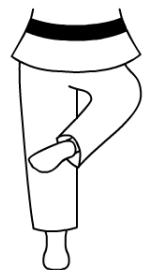
T.K.U. STANCE CHARTS

<p align="center">NAIHANCHI DACHI</p>	<p align="center">SHIKO DACHI</p>
 <p align="center">1 SHIN+ 1 FISTS</p> <p align="center">WEIGHT 50% : 50% LEFT: RIGHT</p>	 <p align="center">1 SHIN+ 2 FISTS</p> <p align="center">WEIGHT 50% : 50% LEFT: RIGHT</p>
<p align="center">KIBA DACHI</p>	<p align="center">YOKO HEIKO DACHI</p>
 <p align="center">1 SHIN+ 3 FISTS</p> <p align="center">WEIGHT 50% : 50% LEFT: RIGHT</p>	 <p align="center">1 SHIN+ 2 FISTS</p> <p align="center">WEIGHT 50% : 50% LEFT: RIGHT</p>
<p align="center">KOKUTSU DACHI (BACK STANCE)</p>	<p align="center">SHOMEN NEKO ASHI DACHI</p>
 <p align="center">1 SHIN+ 2 FISTS</p> <p align="center">WEIGHT 60% : 40% BACK: FRONT</p>	 <p align="center">HIPS & SHOLDER LINE & FRONT HEEL OFF</p> <p align="center">2 FISTS</p> <p align="center">30°</p> <p align="center">WEIGHT 95% : 5% BACK: FRONT</p>

Note: Stances Are Not To Scale

T.K.U. Stance Charts, version 6, 2011

T.K.U. STANCE CHARTS

<p>HANMI NEKO ASHI DACHI</p>	<p>MA-HAMNI NEKO ASHI DACHI</p>
<p>1 SHIN+ 2 FISTS</p> <p>SHOULDER LINE & HIPS HALFWAY</p>  <p>FRONT HEEL OFF</p> <p>WEIGHT 70% : 30% BACK: FRONT</p>	<p>1 SHIN+ 2 FISTS</p> <p>SHOULDER LINE & HIPS SIDWAYS</p>  <p>FRONT HEEL OFF</p> <p>WEIGHT 70% : 30% BACK: FRONT</p>
<p>TATE HEIKO DACHI</p>	<p>SOEASHI DACHI</p>
<p>1 SHIN+ 2 FISTS</p>  <p>WEIGHT 30% : 70% BACK: FRONT</p>	<p>BACK HEEL OFF</p>  <p>WEIGHT 5% : 95% BACK: FRONT</p>
<p>KOSA DACHI</p>	<p>KATASHI DACHI</p>
<p>HIPS HALFWAY & BACK HEEL OFF</p>  <p>WEIGHT 30% : 70% BACK: FRONT</p>	<p>TUCK FOOT BEHIND KNEE</p> 

Note: Stances Are Not To Scale

SUMMARY OF PAIR WORK STANCES**Summary of beginning set stances for Kihon Gumite**

Kihon	1	2	3	4	5	6	7	8	9	10
Attacker	R	R	R	L	L	L	L	R	R	R
Defender	R	R	R	R	R	R	R	R	R	R

Summary of beginning stances for Yakusoku Gumite (Practice in left and right)**Jodan**

Yakusoku	1	2	3
Attacker	L (R)	L (R)	L (R)
Defender	L (R)	L (R)	L (R)

Chudan

Yakusoku	1	2	3	4
Attacker	L (R)	L (R)	L (R)	L (R)
Defender	L (R)	L (R)	L (R)	L (R)

Maegeri

Yakusoku	1	2	3	4	5	6
Attacker	L (R)	L (R)	L (R)	L (R)	L (R)	L (R)
Defender	L (R)	L (R)	L (R)	L (R)	R (L)	R (L)

Mawashigeri

Yakusoku	1	2	3	4
Attacker	L (R)	L (R)	L (R)	L (R)
Defender	L (R)	L (R)	L (R)	R (L)

Summary of beginning set stances for Ohyo Gumite

Ohyo	1	2	3	4	5	6	7	8
Attacker	L	R	L	R	L	L	L	R
Defender	L	L	R	R	L	L	L	L