

## BWKS MEMBERSHIP DETAILS

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Date of starting Karate .....  
Club .....  
Membership No: BWKS .....  
Date of expiry .....  
EKGB No. 98 ..... 99 .....  
2000 ..... 01 .....  
02 ..... 03 .....  
04 ..... 05 .....  
06 ..... 07 .....

12 years and under must use Junior Grading Syllabus

16 years and above must use Senior Grading Syllabus

All students must have a minimum of 3 months and 20 lessons between their Kyú grading

Students must show their valid BWKS/EKGB Licences when they take their Grading

Examiners have to give official BWKS Certificate to the successful candidates of the Grading. (BWKS official certificates bear the Chief Instructor's Red Stamp on the front and name stamp at the back).

## HISTORY OF KARATE

**K**arate is a martial art, developed in Loochoo (the old name of Okinawan Islands) since the ancient times. The inhabitants of these islands had peculiar bare hand striking and bare feet kicking techniques which constituted special features of Karate. They called their martial art "Tei" which means hand.

**D**uring the Tang dynasty of China, a special method of Kempó (boxing) was introduced to the islands together with the culture of the dynasty. This contributed so much to the development of the native way of boxing. The inhabitants named this superior foreign way of fighting "Tó-dei" which literally means "Tang Hand".

**I**n 1406, the King of the Loochoo Islands proclaimed the establishment of a peaceful country and forbade inhabitants to hold or carry weapons. This prohibition is said to have made "Tó-dei" more popular although some warriors were allowed to re-arm themselves later to protect their islands from possible invasion.

**I**n 1609, Ryúkyú (as Loochoo was subsequently re-named) was conquered by the Japanese Shimazu Daimyó of Satsuma and made a dominion of the clan. The conquerors confiscated all the weapons of the Ryúkyúans in order to rule the islands with greater ease and prohibited the practice of martial arts. The Ryúkúan warriors (most of whom were members of the Shizoku = Samurai class) fought against the soldiers of the Shimazu clan and were renowned for their bravery and fighting skills. This prohibition led to them practising the art of weaponless defence Tó-dei clandestinely. This art of Okinawan unarmed combat was introduced to the public of Japan proper for the first time in the spring of 1922, as Okinawa Kempó of Tó-dei or Ryúkyú Karate Jutsu. Japanese Martial Arts master Mr Hironori Otsuka studied the Karate-Jutsu with great interest and later combined the art with techniques from an ancient form of Japanese unarmed combat, Jújitsu, to produce an advanced fighting art Wadó-Ryú Karate-dó in 1934. Wadó-Ryú Karate-dó is now one of the most popular styles of Karate in the world. (Wadó means 'the way of peace and harmony' Karate-do means 'the way of the empty hand' meaning without weapons).

photos.

## KARATE-DÓ

Except in the defence of life or limb, Karate techniques must never be used outside the Dójó, because they can be extremely dangerous.

The purpose of Karate training is to develop and maintain health and strength, both physical and mental, to teach good manners, self-discipline and mutual respect between Karate-Ka and others, and also to encourage decency and respect between all members of society.

Karate is endless, because every technique can always be improved upon. This inculcates modesty and a strong intellectual stature.

Karate-dó has no connection with Buddhism, Shintoism, Confucianism or any other religion.

- Seiryoku Zenyó jita kyóei. (Kanó Jigoró. 1859-1938. Kódókan Júdó) Use your energy for good purposes to achieve prosperity for yourself and others.
- Martial art techniques are as infinite as the universe, there is no perfection in the techniques. (H.Otsuka. 1892-1982. Wadó-Ryú).
- The ways of the martial arts are not only physical but also a search and to master the ways of WA. (H.Otsuka).
- This art of self-defence makes use of no weapons, only bare feet and empty hands, Karate-ka aim not only towards perfecting their chosen art but also towards emptying heart and mind of all earthly desires and vanity. (G.Funakoshi. 1868-1957. Shótókan).
- Karate-ka must render his mind empty of selfishness and evil thoughts in an effort to react appropriately towards anything he might encounter. (G.Funakoshi)
- Systematic and scientific training is essential, incorrect training methods can result in acquiring bad habits which can obstruct progress or even cause physical injury. Hard training is necessary to obtain proficiency, but thoughtless, unsystematic training will do more harm than good. (M.Nakayama. 1914-1987. JKA)

## DÓJÓ RULES & ETIQUETTE (Dójó Kun)

1. Before entering and leaving the Dójó (training hall) bow from the waist. "Karate wa rei ni hajimari rei ni owaru" (Karate begins and ends with courtesy).
2. In the Dójó (whilst used as Dójó) silence must be maintained, no radio and stereo, no mobile phone, no chatting, no smoking, no gum-chewing, no eating, no drinking and no bad language to be used.
3. Nobody will be allowed to train while under the influence of alcohol or drugs.
4. Clean white Karate-gi must be worn, not more than one badge may be worn on the front of a jacket and no markings of any kind on the back of the jacket or the trousers.
5. No wrist watches, jewellery or other accessories may be worn.
6. Finger and toe nails must be kept short and clean at all times., hands and feet must always be clean.
7. However intimate master and pupil may be outside the Dójó, inside the instructor is always called Sensei and treated with upmost respect. If, for whatever reason, the pupil loses respect for his master, he MUST immediately find another master.
8. 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.
9. Punctuality at all times is essential.
10. Outside the Dójó or Shiaijó (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).
11. Karate students must always inform their Sensei if they are to be absent for more than 2 weeks.
12. Visitors are always welcome, subject to their observing the above rules, where applicable.

## KARATE-DO

MARTIAL ART  
SELF-DEFENCE  
SPORT  
SELF-DISCIPLINE (SELF-CULTURE)

### WADÓ RYÚ KARATE DÓ

Founder: HIRONORI ÓTSUKA (1892-1982)

Established: 1st May 1934

### SPECIAL DISTINCTIONS OF WADÓ RYÚ

NAGASU: Flowing, brushing techniques

INASU: Diversion, feinting techniques

NORU: Anticipation, counter techniques

KAWASU: Ducking, dodging techniques

TORU: Holding, throwing and sweeping techniques

### KARATE TRAINING SUCCESSION

1. KIHON WAZA (basic techniques)
2. RENKEI WAZA (combination techniques)
3. KATA (form)
4. KIHON GUMITE (basic fighting techniques)
5. YAKUSOKU GUMITE (prearranged fighting techniques)
6. JIYÚ GUMITE (free fighting)
7. SHIAI/SHINPAN (contest/judging)

## 8TH KYU (Yellow Belt)

(Junior Grading is same as Senior Grading)

### KIHON WAZA (basic techniques)

1. Jódan uke Zenshin (step forward, upper rising block)
2. Chúdan Soto uke Zenshin (step forward, outer body block)
3. Chúdan Uchi uke Zenshin (step forward, inner body block)
4. Gedan barai Zenshin (step forward, downward block)
5. Junzuki Zenshin (step forward, straight body punch)
6. Gyakuzuki Zenshin (step forward, opposite body punch)
7. Maegeri Zenshin (front kick, step forward)
8. Uraken Zenshin (step forward, back fist strike)

### RENKEI WAZA (combination techniques)

1. Maegeri Chúdan - Tobikomizuki Jódan  
(front kick to body - snap punch to face)
2. Maegeri Chúdan - Gyakuzuki Chúdan  
(front kick to body - opposite punch to body)

### YAKUSOKU GUMITE (prearranged fighting techniques)

1. Jódan (zuki) Uke      L & R Ipponme (No. 1 face punch, and block)
2. Chúdan (zuki) Uke    L & R Ipponme (No. 1 body punch, and block)
3. Maegeri Uke          L & R Ipponme (No. 1 front kick, and block)

## 7TH KYU (Orange Belt)

(Junior Grading is same as Senior Grading)

### KIHON WAZA

1. Junzuki
2. Gyakuzuki
3. Junzuki no Tsukkomi
4. Gyakuzuki no Tsukkomi
5. Maegeri Chúdan
6. Mawashigeri Chúdan
7. Sokutógeri
8. Uraken Jódan

### RENKEI WAZA

1. Maegeri Chúdan - Mawashigeri Chúdan - Gyakuzuki Chúdan
2. Gyakuzuki Jódan - Okutte Maegeri Chúdan

### KATA

Pin'an Nidan (2)

### YAKUSOKU GUMITE

- |                      |                   |
|----------------------|-------------------|
| 1. Jódan (zuki) Uke  | L & R Nihonme (2) |
| 2. Chúdan (zuki) Uke | L & R Nihonme (2) |
| 3. Maegeri Uke       | L & R Gohonme (5) |
| 4. Mawashigeri Uke   | L & R Ipponme (1) |

## 6TH KYU (Green Belt)

(Junior Grading is different in Kata and Yakusoku Gumite)

### KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Tobikomizuki
4. Shutó Uke Zenshin
5. Okutte Maegeri Chúdan
6. Okutte Mawashigeri Chúdan
7. Okutte Sokutógeri Chúdan
8. Ushirogeri

### RENKEI WAZA

1. Okutte Maegeri Chúdan - Sokutógeri Chúdan - Uraken Jódan
2. Tobikomi Jódan + Chúdanzuki - Okutte Maegeri Chúdan

### KATA

Pin'an Shodan (1)

Pin'an Sandan (3)

### JUNIOR GRADING (-13)

Pin'an Nidan (2)

Pin'an Shodan (1)

### YAKUSOKU GUMITE

- |                      |                                |                 |
|----------------------|--------------------------------|-----------------|
| 1. Jódan (zuki) Uke  | L & R Sanbonme (3)             | 1. Sanbonme (3) |
| 2. Chúdan (zuki) Uke | L & R Sanbonme (3)             | 2. Sanbonme (3) |
| 3. Maegeri Uke       | L & R Nihonme (2) Ropponme (6) | 3. Nihonme (2)  |
| 4. Mawashigeri Uke   | L & R Nihonme (2) Yonhonme (4) | 4. Nihonme (2)  |

### JUNIOR GRADING

### JIYÚ GUMITE

(Free fighting)

## 5TH KYU (Blue Belt)

(Junior Grading is different in Kata, Kihon Gumite, Yakusoku Gumite)

### KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki no Tsukkomi
4. Kette Gyakuzuki no Tsukkomi
5. Tobikomizuki Jódan
6. Nagashizuki Jódan
7. Ushirogeri Chúdan
8. Tobigeri Jódan

### RENKEI WAZA

1. Maegeri Chúdan - Mawashigeri Chúdan - Ushirogeri Chúdan  
Gyakuzuki Chúdan
2. Tobikomi Jódan + Chúdanzuki - Mawashigeri Chúdan

### KATA

1. Pin'an Shodan (1)
2. Pin'an Yodan (4)

### KIHON GUMITE

Ipponme (1)

### YAKUSOKU GUMITE

1. Jódan (zuki) Uke L & R Nihonme (2)
2. Chúdan (zuki) Uke L & R Yonhonme (4) Gohonme (5)
3. Maegeri Uke L & R Sanbonme (3) Kyuhonme (9)
4. Mawashigeri Uke L & R Sanbonme (3) Ropponme (6)

### JYÚ GUMITE

### JUNIOR GRADING

1. Pin'an Shodan (1)
2. Pin'an Sandan (3)

### JUNIOR GRADING

Not Required

### JUNIOR GRADING

1. Ipponme (1)
2. Yonhonme (4)
3. Ropponme (6)
4. Sanbonme (3)

## 4TH KYU (Purple Belt)

(Junior Grading is different in Kata, Kihon Gumite, Yakusoku Gumite)

### KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Nagashizuki Jódan
4. Shutó uke Zenshin
5. Maegeri Chúdan
6. Mawashigeri Chúdan
7. Sokutógeri Chúdan
8. Okutte Ushirogeri Chúdan

### RENKEI WAZA

1. Maegeri Chúdan - Nagashizuki Jódan - Gyakuzuki Chúdan
2. Maegeri Chúdan - Sokutógeri Chúdan - Ushirogeri Chúdan  
Uraken Jódan

### KATA

- Pin'an Yodan (4)
- Pin'an Godan (5)

### KIHON GUMITE

Nihonme (2)

### YAKUSOKU GUMITE

1. Jódan (zuki) Uke L & R Sanbonme (3)
2. Chúdan (zuki) Uke L & R Yonhonme (4)
3. Maegeri Uke L & R Yonhonme (4) Nanahonme (7) Happonme (8) Jupponme (10)
4. Mawashigeri Uke L & R Nihonme (2) Gohonme (5)

### JYÚ GUMITE

### JUNIOR GRADING

- Pin'an Sandan (3)
- Pin'an Yodan (4)

### JUNIOR GRADING

Not Required

### JUNIOR GRADING

1. Nihonme (2)
2. Gohonme (5)
3. Sanbonme (3)
4. Yonhonme (4)

## 3RD KYU (Brown Belt)

(Junior Grading is different in Kata, Kihon Gumite, Yakusoku Gumite)

### KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki no Tsukkomi
4. Kette Gyakuzuki no Tsukkomi
5. Tobikomizuki Jódan
6. Nagashizuki Jódan
7. Okutte Mawashigeri Jódan
8. Okutte Sokutógeri Chúdan

### RENKEI WAZA

1. Tobikomi Jódan + Chúdanzuki - Okutte Maegeri Chúdan  
Sokutógeri.Chúdan - UrakenUchi Jódan
2. Zenshinshite Jódan + Chúdanzuki - Maegeri Chúdan  
Nagashizuki Jódan - Gyakuzuki Chúdan - Mawashigeri Jódan

### KATA

- |   |                     |
|---|---------------------|
| 1. One Pin'an Kata of Student's choice (tokui gata) | 1. Pin'an Yodan (4) |
| 2. Kúshankú   | 2. Pin'an Godan (5) |

### KIHON GUMITE

Ipponme (1), Nihonme (2), Sanbonme (3)

### YAKUSOKU GUMITE

(No arrangements with partner)

- |  |                 |
|--|-----------------|
| 1. Jódan (zuki) Uke L & R any 2 of student's choice  | 1. Sanbonme (3) |
| 2. Chúdan (zuki) Uke L & R any 2 of student's choice | 2. Sanbonme (3) |
| 3. Maegeri Uke L & R any 2 of student's choice       | 3. Juponme (10) |
| 4. Mawashigeri Uke L & R any 2 of student's choice   | 4. Gohonme (5)  |

### JYÚ GUMITE

1-3 minutes

### JUNIOR GRADING

1. Pin'an Yodan (4)
2. Pin'an Godan (5)

### JUNIOR GRADING

Ipponme (1)

### JUNIOR GRADING

1. Sanbonme (3)
2. Sanbonme (3)
3. Juponme (10)
4. Gohonme (5)

## 2ND KYU (Brown Belt)

(Junior Grading is different in Kata, Kihon Gumite, Yakusoku Gumite)

### KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Nagashizuki Jódan
4. Maegeri Jódan
5. Mawashigeri Jódan
6. Sokutógeri Jódan
7. Ushirogeri Chúdan
8. Nidangeri Chúdan + Jódan

### RENKEI WAZA

1. Maegeri Chúdan - Mawashigeri Jódan - UshiroMawashigeri Jódan -  
Gyakuzuki Chúdan
2. Sunegeri + Mawashigeri Jódan - Ushirogeri Chúdan - Gyakuzuki Chúdan

### KATA

1. One Pin'an Kata chosen by Examiners
2. Kúshankú
3. Naihanchi

### KIHON GUMITE

Sanbonme (3), Yonhonme (4), Ropponme (6)

### YAKUSOKU GUMITE

(No arrangements with partner)

- |  |                                |
|--|--------------------------------|
| 1. Jódan (zuki) Uke L & R any 2 of student's choice  | 1. -                           |
| 2. Chúdan (zuki) Uke L & R any 2 of student's choice | 2. Gohonme (5)                 |
| 3. Maegeri Uke L & R any 2 of student's choice       | 3. Haponme (8)<br>Kyúhonme (9) |
| 4. Mawashigeri Uke L & R any 2 of student's choice   | 4. Ropponme (6)                |

### JYÚ GUMITE

1-3 minutes

### KUMITE SHIAI

Nihon Shóbu, 1-3 minutes

### JUNIOR GRADING

1. Pin'an Godan (5)
2. Kúshankú

### JUNIOR GRADING

1. Ipponme (1)
2. Nihonme (2)

### JUNIOR GRADING

1. -
2. Gohonme (5)
3. Haponme (8)  
Kyúhonme (9)
4. Ropponme (6)

## 1ST KYU (Brown Belt)

(Junior Grading is different in Kata, Kihon Gumite, Yakusoku Gumite)

### KIHON WAZA

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki no Tsukkomi
4. Kette Gyakuzuki no Tsukkomi
5. Nagashizuki Jódan
6. Okutte Mawashigeri Jódan
7. Okutte Sokutógeri Jódan
8. Okutte Ushirogeri Chúdan

### RENKEI WAZA

1. Zenshinshite UrakenUchi Jódan + Gyakuzuki Chúdan - Maegeri Chúdan  
Mawashigeri Jódan - Ushirogeri Chúdan - Gyakuzuki Chúdan
2. Nagashi UrakenUchi Jódan - Gyakuzuki Chúdan - Ashibarai  
Gyakuzuki Chúdan - Okutte Sokutógeri Jódan - Gyakuzuki Chúdan

### KATA

1. Kúshankú
2. Naihanchi
3. Scishan

### KIHON GUMITE

Yonhonme (4), Ropponme (6)  
Nanahonme (7) Happonme (8)

### YAKUSOKU GUMITE

(Improvised by students)

1. Jódan (zuki) Uke 2 of each
2. Chúdan (zuki) Uke 2 of each
3. Maegeri Uke 2 of each
4. Mawashigeri Uke 2 of each

### JYÚ GUMITE

1-3 minutes

### KUMITE SHIAI

Nihon Shóbu, 1-3 minutes

### JUNIOR GRADING

1. Kúshankú
2. Naihanchi

### JUNIOR GRADING

1. Ipponme (1)
2. Nihonme (2)
3. Sanbonme (3)

### JUNIOR GRADING

1. -
2. Yonhonme (4)
3. Yonhonme (4)  
Nanahonme (7)
4. Gohonme (5)

## GÓREI (Commands)

Kiotsuke!	Attention! (Musubi dachi)
Mokusó	Meditation
Seiza	Kneel
Sensei-ni-Rei	Bow to Instructor
Otagai-ni-Rei	Bow to (all assembled) each other
Kiritsu	Stand
Yói	Ready stance (Hachiji dachi)
Junzuki Hidari Gamae	Left Junzuki position
Hidari Hanmi Gamae	Left (fighting) sideway stance
Hidari Shizentai	Left natural stance (Lenoji dachi)
Hidari Shutó uke	Left knifehand block position
Mawatte Jódan uke	Turn with upper rising block
Mawatte Gedanbarai	Turn with downward block
Sonobade Gyakuzuki	Change to reverse punch and position
Kiai	Shout (not always audible). intense life force
Kake goe	(audible regular interval) shout
Yame	Stop
Naore	Relax
Kyúkei	A break, a rest, recess

### NUMERATION

(Cardinal)	(Used in Kata and dangrades)	(Ordinal)
1. Ichi	Shodan	Ipponme
2. Ni	Nidan	Nihonme
3. San	Sandan	Sanbonme
4. Shi, Yon	Yodan	Yonhonme
5. Go	Godan	Gohonme
6. Roku	Rokudan	Ropponme
7. Shichi, Nana	Shichidan	Nanahonme, Shichihonme
8. Hachi	Hachidan	Happonme
9. Kú, Kyú	Kyúdan	Kyúhonme
10. Jú, Tó	Júdan	Jupponme, Jipponme

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, swift and accurate perception and correct breathing.

Kata is very important in Karate training and is considered to be the 'Life and Soul' of Karate-dó, 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.

### WADÓ-RYÚ KATA (15)

Pin'an Shodan (1)

Pin'an Nidan (2)

Pin'an Sandan (3)

Pin'an Yodan (4)

Pin'an Godan (5)

Kúshankú

Naihanchi

Seishan

Chintó

Bassai

Jion

Jitte

Róhai

Niseishi

Wanshú

In these pair work exercises, all attacks must be executed with accuracy and meaning. Each punch and each kick must be intended to hit its target. In Kihon-gumite, you can learn Taisabaki, which means body shift, consisting of Ten-i (foot work), Ten-tai (body turning), and Ten-gi (arm blocking) techniques, used in conjunction with each other (=Sanmi ittai)

**ATTACKER** (Preparation No. 1 through to No. 10)

Migi Hanmi gamae (right fighting stance) in No.s 1,2,3,8,9,10.

Hidari Hanmi gamae (left fighting stance) in No.s 4,5,6,7.

Move closer to the Defender with Nijiri ashi to get correct distance to attack, but without moving body.

**DEFENDER** (Preparation No. 1 through to No. 10)

Migi Hanmi gamae

Slightly move back from the attacker to adjust safe distance and prepare for the attack.

No.s 1,2,3,8,9,10 = Ai gamae

No.s 4,5,6,7 = Gyaku gamae

\* There are three stages of basic attitude of mind during Martial Art combat;

1. Zenshin = Awareness, before an attack
2. Tsúshin = Awareness, during an attack
3. Zanshin = Awareness, after an attack



## YAKUSOKU-GUMITE (Prearranged Fighting)

Yakusoku-gumite consists of blocks, evasions or sweeps, followed by counter-blows, and is carried out as pair work.

The counter-blows are a mixture of punches and kicks, and foot sweep is also used.

Whether in attack or in defence or in counter-attack, the Karate-ka must be ambidextrous. Therefore, attacks and defenses must be practiced left-handed and right-handed, left-footed and right-footed. Throughout, the word 'counter' means pre-emptive action to forestall an attack.

In all pair work, the exercises are ineffective unless the attacks are executed with accuracy and meaning, because otherwise the defender cannot defend properly. Each punch and each kick must be intended to hit its target, but the defender must control his/her techniques.

## YAKUSOKU-GUMITE (Prearranged Practical Fighting)

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

### JODAN (ZUKI) UKE

1. (A) L.R. Zenshinshite Jódanzuki (D) L.R. Step back, Jódan uke Gyakuzuki Chúdan
2. (A) L.R. Zenshinshite Jódanzuki (D) L.R. Step back and side, Mawashigeri Chúdan/Jódan
3. (A) L.R. Tobikomi Jódanzuki (D) L.R. Step side, Counter Gyakuzuki Chúdan

### CHUDAN (ZUKI) UKE

1. (A) L.R. Zenshinshite Chúdanzuki (D) L.R. Step back and side Soto-uke Gyakuzuki Chúdan
2. (A) L.R. Zenshinshite Chúdanzuki (D) L.R. Step back/side, Chúdanbarai Gyakuzuki Chúdan
3. (A) L.R. Zenshinshite Chúdanzuki (D) L.R. Step back 1/2 turn, Uchi uke Uraken Jódan
4. (A) L.R. Tobikomi Chúdan Gyakuzuki (D) L.R. Counter, Maegeri Chúdan
5. (A) L.R. Tobikomi Chúdan Gyakuzuki (D) L.R. Side step, Otoshi-uke Uraken Jódan

### MAEGERI UKE

1. (A) L.R. Maegeri Chúdan (D) L.R. Uchi-Gedanbarai, Gyakuzuki Chúdan
2. (A) L.R. Maegeri Chúdan (D) L.R. Half step back, Maegeri Chúdan
3. (A) L.R. Maegeri Chúdan (D) L.R. Half step back, Mawashigeri Chúdan/Jódan
4. (A) L.R. Maegeri Chúdan (D) L.R. Tobikomi Counter Gyakuzuki Chúdan
5. (A) L.R. Okutte Maegeri Chúdan (D) L.R. Step back 1/2 turn Uchi-Gedanbarai Gyakuzuki Chúdan
6. (A) L.R. Okutte Maegeri Chúdan (D) L.R. Move back/side, Soto-Gedanbarai Gyakuzuki Chúdan
7. (A) L.R. Okutte Maegeri Chúdan (D) L.R. Counter, Nagashizuki Jódan/Chúdan
8. (A) L.R. Okutte Maegeri Chúdan (D) L.R. Counter, Tobikomi Gyakuzuki Chúdan
9. (A) L.R. Maegeri Chúdan (D) R.L. Move back/side Soto Gedanbarai, Ashibarai-Gyakuzuki Chúdan/Jódan
10. (A) L.R. Maegeri Chúdan (D) R.L. Counter Nagashizuki Jódan/Chúdan

### MAWASHIGERI UKE

1. (A) L.R. Mawashigeri Chúdan (D) L.R. Back foot step side Chúdan-uke Gyakuzuki Chúdan
2. (A) L.R. Mawashigeri Chúdan/Jódan (D) L.R. Half step back Mawashigeri Jódan/Chúdan
3. (A) L.R. Okutte Mawashigeri (D) L.R. Step back/side Chúdan/Jódan-uke Gyakuzuki Chúdan
4. (A) L.R. Okutte Mawashigeri (D) L.R. Counter Nagashizuki Jódan/Chúdan
5. (A) L.R. Okutte Mawashigeri (D) L.R. Tobikomi, Kakae-Nage, Gyakuzuki Chúdan/Jódan
6. (A) L.R. Mawashigeri (D) R.L. Counter Nagashizuki Jódan/Chúdan

## JİYŪ-GUMITE (Free Fighting)

In Jiyū gumite, there are neither rules nor any prohibited techniques, nor can protectors be worn.

Any techniques can be used to make full contact on the opponent on any part of his body, especially to the vital points or pressure points, including Sunegeri (skin kicks), Kingeri (groin kicks), Barate Uchi (open backhand strike) to the face, any throwing techniques, arm locks and strangle holds, until the opponent surrenders. Therefore for safety, free fighting must always be conducted under the supervision of a qualified Dangrade referee. However in Kyū-grading, examiners look only for effective attacking and defending techniques.

### FIGHTING STRATEGY

Includes forestalling the opponent. There are three principal methods, known as SEN.

These are:

1. **SEN-TE**, or Ken-No-Sen (first attack) - This is to attack the opponent before he has prepared for the attack.
2. **GO-NO-SEN**, or Go-Sen-No-Te, or Tai-No-Sen (counter attack) - After the attacker has started his attack, defender (with block, if necessary) strikes attacker before he has struck.
3. **SEN-NO-SEN**, or Sen-Sen-No-Sen-Te, or Tai-Tai-No-Sen (anticipatory attack) - This is to attack the opponent after he has prepared his attack, but has not yet carried it out.

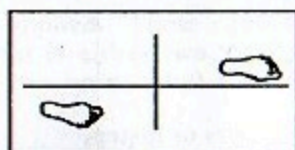
## SHIAI AND SHINPAN (Contest and Judging)

- |                                |  |
|--------------------------------|--|
| 1. Shushin                     | Referee                                  |
| 2. Fukushin                    | Judge                                    |
| 3. Kansa                       | Arbitrator                               |
| 4. Shōbu Sanbon (Ippon)-Hajime | Start Sanbon (Ippon) match               |
| 5. Fujūbun                     | Technique insufficient                   |
| 6. Torimasen                   | Unacceptable as a score                  |
| 7. Aiuchi                      | Simultaneous blow                        |
| 8. Jōgai                       | Exit from fighting area                  |
| 9. Keikoku                     | Warning with Waza-ari penalty            |
| 10. Jōgai-Chūi                 | Jogai warning with an Ippon penalty      |
| 11. Hansoku-Chūi               | Foul warning with an Ippon penalty       |
| 12. Aka (Shiro) Waza-ari       | Red (White) scores a half point          |
| 13. Aka (Shiro) Ippon          | Red (White) scores a full point          |
| 14. Tsuzukete-Hajime           | Resume fighting-begin                    |
| 15. Tsuzukete                  | Fight on                                 |
| 16. Ato-Shibaraku              | A little more time left (30 secs)        |
| 17. Yame!                      | Stop!                                    |
| 18. Motono-Ichi                | Resume original position                 |
| 19. (Shōbu) Soremade           | End of match                             |
| 20. (Fukushin) Shūgo           | Judge called                             |
| 21. Hantei                     | Judgement/Decision                       |
| 22. Hikiwake                   | Draw                                     |
| 23. Enchō-Sen                  | Extended Match                           |
| 24. Shōbu-Hajime               | Start the extended bout                  |
| 25. Daishō sen                 | Deciding bout                            |
| 26. Hansoku                    | Foul                                     |
| 27. Shikkaku                   | Disqualification                         |
| 28. Kiken                      | Withdrawal/Renunciation                  |
| 29. Mubōbi                     | Lack of regard for own safety (no guard) |
| 30. Aka (Shiro) No Kachi       | Red (White) Wins                         |
| 31. Fusenshō                   | Walkover/Bye                             |

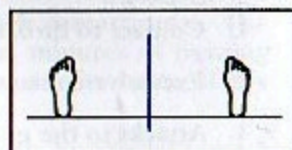
## TACHIKATA (Stances)



Heisoku Dachi



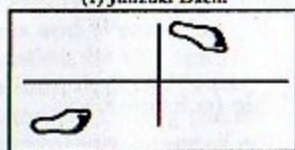
Zenkutsu Dachi (Forward stance)  
(1) Junzuki Dachi



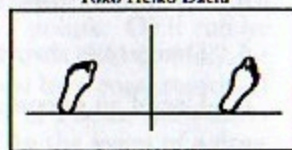
Heikō Dachi (1)  
Yoko Heikō Dachi



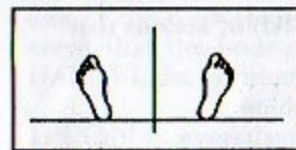
Musubi Dachi (Fudotai)



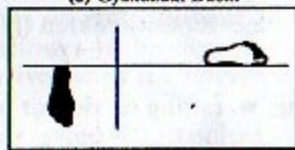
Zenkutsu Dachi (Forward stance)  
(2) Gyakuzuki Dachi



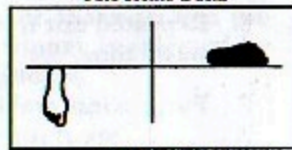
Heikō Dachi (2)  
Tate Heikō Dachi



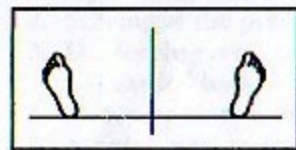
Hachiji Dachi (Shizentai) (yōi)



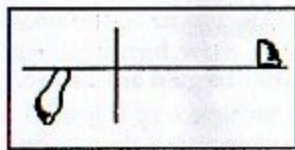
Kō kutsu Dachi (Back stance)



Teiji Dachi  
(Junzuki no Tsukukomi Dachi)



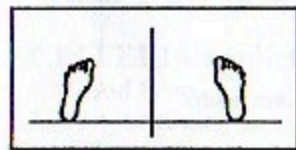
Jigo tai (Used in Kushanku)



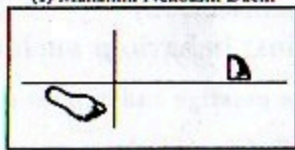
Nekoashi Dachi (Cat stance)  
(1) Mahanmi Nekoashi Dachi



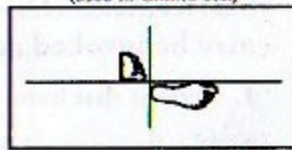
Kata-ashi Dachi  
(used in Chinto etc.)



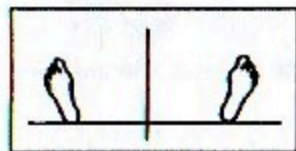
Naihanchi Dachi



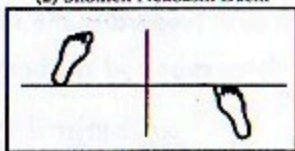
Nekoashi Dachi (Cat stance)  
(2) Shomen Nekoashi Dachi



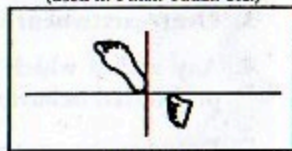
Sae-ashi Dachi  
(used in Pinan Yodan etc.)



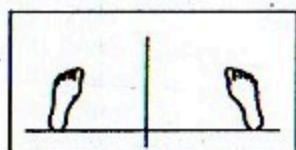
Shiko Dachi (Sumo Stance)



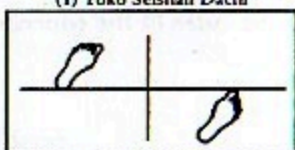
Seishan Dachi  
(1) Yoko Seishan Dachi



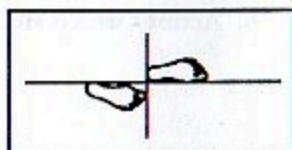
Kōsa Dachi



Kiba Dachi (Horse-back stance)



Seishan Dachi  
(2) Tate Seishan Dachi



Lenoji Dachi (1. or R Shizentai)

## TE WAZA (Hand Techniques)

### TSUKI WAZA (Punching (Thrust) Techniques)

- |                               |                                       |
|-------------------------------|---------------------------------------|
| 1. Seiken zuki                | Forefist punch                        |
| 2. Tateken zuki               | Vertical fist punch                   |
| 3. Gyakuken zuki              | Reverse (upside down) fist punch      |
| 4. Hitosashi Ipponken zuki    | Forefinger one knuckle fist           |
| 5. Nakadaka Ipponken zuki     | 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. Morote zuki                | Punch with both fists (at same level) |
| 10. Hiraken zuki, Chūsetsuken | Middle row of knuckles fist           |
| 11. Kagizuki                  | Short punch (arm bent)                |
| 12. Yamazuki                  | Double punch at different levels      |
| 13. Washide (Shizuki, Shishu) | Beak hand punch                       |

### UCHI WAZA (Striking Techniques)

- |                           |   |
|---------------------------|---|
| 1. Tettsui uchi (Kentsui) | Bottom fist strike                            |
| 2. Uraken uchi (Riken)    | Backfist strike                               |
| 3. Shutō uchi             | Knife hand strike                             |
| 4. Barate uchi (Hirate)   | Back of fingers strike                        |
| 5. Furiken uchi           | Swinging fist strike                          |
| 6. Teishō uchi (Shotei)   | Palm heel strike                              |
| 7. Haitō uchi             | Ridge hand strike                             |
| 8. Kumade uchi (Kumate)   | Bear hand strike                              |
| 9. Kakutō uchi (Koken)    | Crane head strike                             |
| 10. Mae Empi uchi         | Front elbow strike                            |
| 11. Yoko Empi uchi        | Side elbow strike                             |
| 12. Tate Empi uchi        | Upward elbow strike                           |
| 13. Ushiro Empi uchi      | Back elbow strike                             |
| 14. Furi Empi uchi        | Swinging elbow strike                         |
| 15. Otoshi Empi uchi      | Downward elbow strike                         |
| 16. Nekote                | Cat hand (thumb and fingers bent)             |
| 17. Hirabasami            | Flat scissors, thumb and open fingers strike  |
| 18. Yubibasami (kokou)    | Finger scissors, use of thumb and fore finger |

## UKE WAZA (Blocking Techniques)

- |                           |  |
|---------------------------|--|
| 1. Jódan (age) uke        | Upper rising block                             |
| 2. Gedan barai            | Downward block                                 |
| 3. Chúdán (Soto) Uchi uke | Middle (Outer) Inner block                     |
| 4. Shutó uke              | Knifehand block                                |
| 5. Teishó uke             | Palm heel block                                |
| 6. Juji uke               | Cross arms block                               |
| 7. Nagashi uke            | Arm brushing cover block                       |
| 8. Otoshi uke             | Downward cover block, dropping block           |
| 9. Kakiwake uke           | Uncross arms block, double block               |
| 10. Kake te (Kake uke)    | Hooking hand block                             |
| 11. Sasae uke             | Reinforced arm block                           |
| 12. Harai uke             | Open hand brushing cover block                 |
| 13. Haishu uke            | Back of open hand block                        |
| 14. Wa uke                | Both arms round block (used in Bassai)         |
| 15. Mawashi uke           | Circular block, arms spinning block (Niseishi) |
| 16. Hiji uke              | Elbow block (used in P3, Seishan)              |
| 17. Morote uke            | Both arms (hands) block                        |

### ASHI WAZA (Foot Techniques)

#### KERI WAZA (Kicking Techniques)

- |                       |  |
|-----------------------|--|
| 1. Maegeri            | Front kick                                   |
| 2. Shómen Mawashigeri | Front roundhouse kick                        |
| 3. Uchi Mawashigeri   | Inner roundhouse kick                        |
| 4. Ushiro Mawashigeri | Reverse roundhouse kick                      |
| 5. Ura Mawashigeri    | Forward reverse roundhouse kick              |
| 6. Yokogeri           | Side kick (used in P1, P4, Kú shankú)        |
| 7. Sokutógeri         | Edge of foot kick                            |
| 8. Ushirogeri         | Back kick                                    |
| 9. Tobigeri           | Flying kick                                  |
| 10. Nidangeri         | Double level flying kick                     |
| 11. Kesageri          | Flying edge of foot kick                     |
| 12. Mikazukigeri      | Crescent kick (used in Seishan, Bassai etc.) |
| 13. Hizageri          | Knee kick (used in P4)                       |
| 14. Sunegeri          | Shin kick (kick to shin)                     |
| 15. Kingeri           | Groin kick (kick to groin)                   |

#### ASHI SABAKI (Foot Movements)

- |                             |  |
|-----------------------------|--|
| 1. Zenshin ashi, Ayumi ashi | Step forward (Zenshinshite)                  |
| 2. Okuri ashi               | Sliding step (Okutte)                        |
| 3. Tsugi ashi, Yori ashi    | Sliding step but without crossing legs       |
| 4. Nijiri ashi              | Move forward with toes (used in Kihongumite) |
| 5. Hiraki ashi              | Twist open foot movement (Nagashizuki)       |
| 6. Kaiten ashi              | Turning movement (Mawatte)                   |
| 7. Yokoidó ashi             | Sideways step (used in Naihanchi etc.)       |
| 8. Ashi barai               | Foot sweep                                   |
| 9. Kanibasami               | Scissor trip                                 |

## GLOSSARY

- |                       |   |
|-----------------------|---|
| Ai gamae              | Attacker and Defender in the same stance              |
| Atemi waza            | Techniques of attacking vital points                  |
| Atenaiyóni            | Do not contact (warning)                              |
| Ashisabaki            | Foot work, foot movements                             |
| Ashiura               | Sole of the foot                                      |
| Ayumi ashi            | Stepping, walking                                     |
| Budó, Bujutsu, Bugei  | Martial arts  |
| Bushidó               | The way of Samurai warrior                            |
| Chúdan                | Middle area, body                                     |
| Chúshin               | The centre  |
| Dan                   | Rank, grade (Black belt)                              |
| Dentó Karate          | Traditional Karate                                    |
| Dóhai                 | Equal colleague                                       |
| Dójó                  | Training hall, Dojo kun=dojo (training) code          |
| Empi                  | Elbow (in Samuri language). long arm like monkey      |
| En, Wa                | Circle, circular                                      |
| Engisen               | Line of demonstration                                 |
| Fudóchi               | Immovable wisdom                                      |
| Fudóshin              | Immovable mind  |
| Fumikomi              | Stamping  |
| Futarigake, Niningake | One against two fighting                              |
| Ganmen, Kao           | Face  |
| Gedan                 | Lower area (hip and below)                            |
| Gijutsu to Shisó      | The techniques (skills) and the conception (thoughts) |
| Giri to Ninjó         | Obligation and humanity, love and duty                |
| Go-No-Sen             | Counter attack  |
| Goshinjutsu           | Self-defence techniques                               |
| Gyaku gamae           | Attacker and defender in the opposite stance          |
| Hampo hi-ite          | Half step back and...                                 |
| Hachimaki             | Head band   |
| Hakama                | Traditional long skirt-type garment                   |
| Hangetsu, Mikazuki    | Half moon, semicircular, crescent                     |
| Hanmi                 | Sideways posture                                      |
| Haisoku               | Instep of foot  |
| Hara                  | Abdomen, mind, heart, guts                            |
| Heijóshin             | Normal state of mind                                  |
| Henka Waza            | Variation of a technique                              |
| Hidari                | Left  |
| Hiji                  | Elbow   |
| Hikite                | Arm drawn back horizontally                           |

## GLOSSARY CONT.

Hiza.....	Knee
Hyóshi.....	Rhythm, timing
Ichigeki hissatsu.....	Certain (knock down) death with a single blow
Idori.....	Kneeling defence
Inasu.....	To avoid. feinting techniques
Jódan.....	Upper area (neck and above)
Jikan.....	Time, limit of the contest period
Jisoshin.....	The spirit of self-respect, one's pride
Jiyú.....	Freedom, liberty, jiyu gumite=free fighting
Jósokutei, Koshi.....	Ball of foot
Kakari geiko.....	One fighting against many (but one at a time)
Kakato.....	Heel of foot
Kakutó (jutsu) gi,	
Toshu bujutsu.....	Unarmed (grappling) combat (ie. Karate, Júdó)
Kamae, gamae.....	Prepared posture or position, on guard
Kansetsu waza.....	Joint locking techniques
Kara te.....	Kara - Empty, sky, infinity, endless, eternal, Te=hand, means, direction, skill, ability
Karate-ka.....	Karate (expert) professional, Karate-gi=Karate suit
Karate-ya.....	People who use Karate just for commercial business or financial gain
Karate renshúsei.....	Karate student (=Karate no seito)
Kata, gata.....	Form, prearranged series of techniques
Kawasu.....	Ducking, dodging techniques
Keage.....	Kick upwards
Keiko, geiko.....	(renshu, kunren, shúren, shugyó) practice, training
Kekomi.....	Stamping
Kempó.....	Oriental boxing (ancient & primitive form of Karate)
Kendó.....	Japanese fencing
Kenri to gimu.....	Right and duties
Kentai ittchi, Kóbó ittchi.....	Offence and defence are linked
Kerigaeshi.....	Returning kick
Kóhai.....	Junior colleague
Kokyú, ibuki.....	Breathing
Kime, gime.....	Focus of techniques
Kihon.....	Basics
Kiten-Shúten.....	Starting point - terminus (the end)
Kizamizuki.....	Jab
Kokoro to Karada.....	Mind (heart, feeling, spirit, thoughts) & body (physique)
Kokoro gamae.....	Mental attitude, readiness
Kótai.....	Retreat, step back
Kumite, gumite.....	Fighting, sparring
Kyú.....	Class, grade (lower than Black belt)

## GLOSSARY CONT.

Kyúsho.....	Vital points
Ma'ai.....	Combat distance (between opponent or opponent's weapon)
Menkyo kaiden.....	A certificate of full proficiency in an art
Metsuke.....	Focal point (=Mekubari: look out, watch out)
Migi.....	Right
Montel, deshi.....	Disciple, student
Mugen.....	Infinity, eternity, endless, unlimited
Mushin.....	Innocence, without any desire, feelings or vanity
Nagasu, Nagashi.....	Flowing, diverting, brushing technique
Nagewaza.....	Throwing techniques
Namigaeshi.....	Wave form (used in Naihanchi)
Nidozuki.....	Double punch (Sandozuki = triple punch)
Noru.....	Take an advantage, anticipation, counter attack
Obi.....	Belt (shiro obi=white belt, kuro obi=black belt)
Randori.....	Free fighting (in Júdó)
Rei.....	Bow, salute, courtesy, gratitude
Reigi sahó.....	Rules of etiquette, manners
Renkei (renraku, renzoku, renketsu) waza.....	Combination techniques
Ryúgi.....	A style, a way (ie. Wadó-ryú, Gojú-ryú)
Ryúha.....	A school or a Dójó (ie. Wadó-kai, Gojú-kai)
Sabaki, sabaku.....	Shifting, manipulation
Sagiashi dachi.....	Posture of a heron
Sanmi ittai.....	The three uses at all together (ie. Ten-i, Ten-tai, Ten-gi or Shin, Gi, Tai)
Seishin.....	Mind, spirit
Sempai.....	Senior colleague
Sente.....	First attack
Sen-No-Sen.....	Anticipatory attack (=Sen-Sen-no-Sente)
Seiryoku zenyó.....	Use one's energy for good purposes
Seme (te) kata-Uke (te) kata.....	Attacker - Defender
Sessa takuma.....	Train (study) hard to (perfect) improve
Shigoki.....	Severe training
Shihan.....	Master of exceptional quality, chief instructor
Shikú kai.....	Purple (meiji university's colour) Karate Association
Shimewaza.....	Strangling techniques
Shin-gi-ittai.....	Spirit and techniques in a body
Shin-Gi-Tai.....	Spirit-techniques-physique
Shiwari, tameshiwari.....	Breaking tests
Shizentai.....	Natural posture
Shu-Ha-Ri.....	Three stages of development in the traditional arts (Shu=obedience, Ha=divergence Ri=transcendence)

## GLOSSARY CONT.

Suki, kangeki .....	An opening, a gap, unpreparedness, a weak point
Sutemiwaza .....	Risky techniques, sacrificial techniques
Tanden .....	Lower part of abdomen (about 3cm below the navel)
Tai-iku .....	Physical (culture, training) education, athletics
Tai-sabaki .....	Body shift (Ten-i, Ten-tai, Ten-gi)
Tobikomi (zuki) .....	Jump forward (punch)
Tokui waza (i.e. gata) .....	Favourite technique (i.e. Kata)
Toru .....	Holding, throwing and sweeping techniques (in Wado-ryu)
Tsuki, zuki .....	Thrust punch, direct (attack) strike with
Ude .....	Arm (nino ude = upper arm)
Ude dameshi .....	A trial of one's strength or skills and ability
Ude mae .....	Ability, talent, skill
Unsoku .....	Foot movements, foot work (=Ashisabaki)
Wa .....	Peace, Harmony
Wadô-Ryû .....	Style of the way of Peace and Harmony
Yakusoku .....	Promise, agreement, contract, pact
Yakusoku gumite .....	Prearranged fighting
Yûdansha .....	Dangrades
Zanshin .....	Awareness after a decisive technique, perfect finish
Zenshin (shite) .....	An advance, step forward (and...)
Zutsuki .....	Head butt

### NOTES:

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Edited by Yoshi Shinohara  
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July 1998