

# WRITTEN EXAM INFORMATION



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# THE PRINCIPALS OF WADO RYU KARATE

## THE 20 PRECEPTS OF KARATE

1	Karate begins with courtesy and ends with courtesy.
2	There is no first attack in karate.
3	Spirit, first technique second.
4	Karate is an aid to Justice.
5	First control yourself before attempting to control others.
6	Spirit, first technique second.
7	Be ready to release your mind.
8	Accident arrived from negligence.
9	Do not think that karate training is only in the dojo.
10	It will take you an entire life to learn karate there is no limit.
11	You every day living into karate and “MYO” (the subtle secrets).
12	Karate is like boiling water, if you do not heat it constantly it will cool.
13	Do not think you have to win, rather that you do not have to lose.
14	Victory depends on your ability to distinguish vulnerable points from vulnerable ones.
15	The battle is an according to how you move, guarded and unguarded (move according to your opponent).
16	Think of your hands and feet as weapons
17	When you leave home sink you have numerous opponents waiting for you. It is your behaviour that invites trouble for them.
18	Beginners most master low stances and posture, natural body positions are on the advanced. Practising kata is one thing, engaging a real fight as another.
19	Do not forget to correctly apply; stress and weakness of power, stretching and contraction of the body and slowness and speed of techniques.
20	Always think and devise ways to live the precepts every day.

## TAI-SABAKI

<b>TENI</b>	Move the body out of the way of the attack
<b>TEN-TAI</b>	Twist the body to avoid an attacking technique
<b>TEN-GI</b>	Attack follow-through while countering
<b>SAN-MI-ITTAI</b>	Above examples of possible elements of the body movement (tai-sabaki) which can be implied while countering an attack. Collectively, they are known as “ <b>San-Mi-Ittai</b> ”.

## TIMING

<b>SEN</b>	To launch an attack when you perceive the opponent intends to attack.
<b>SEN-SEN NO SEN</b>	This refers to attacking at the precise moment the opponent attacks and beating him to the attack
<b>GO NO SEN</b>	This is a reaction to the opponent’s attack. The attacking technique is blocked or parried and counter technique is delivered.

## THE 3 MAJOR WADO-RYU PRINCIPLES

<b>NORU</b>	TO RIDE.” ANTICIPATING AN ATTACK BEFORE IT IS FULLY EXECUTED. “JAMMING” AND STOPPING THE ATTACK AT THE BEGINNING, OR INTERCEPTING IT IN THE MIDDLE.
<b>NAGASU</b>	TO LET FLOW.” NOT STOPPING AN ATTACK, BUT SIMPLY RE-DIRECTING IT. DIVERTING RATHER THAN OPPOSING; SWEEPING (BRUSHING) RATHER THAN BLOCKING.
<b>INASU</b>	TO DODGE.” AVOIDING OR SIDE-STEPPING AN ATTACK.
<b>SORU</b>	CURVED – TWISTED MOVEMENT

## BODY OF MOVEMENT

<b>KOBO NO ICHI</b>	ATTACK AND DEFEND AS ONE
<b>CHIISAI WAZA/UGOKI</b>	SMALL TECHNIQUE/MOVEMENT
<b>KOSHI WO KIRU</b>	FIRE – TWIST THE HIP TO GENERATE SPEED & POWER

## TYPES OF TRAINING

<b>KIHON</b>	BASIC TECHNIQUES
<b>KATA</b>	SET FORM
<b>KUMITE</b>	PARED WORK / FIGHTING
<b>IPPON KUMITE</b>	ONE STEP SET SPARING
<b>OHYO KUMITE</b>	SET SEMI FREE FIGHTING
<b>KIHON KUMITE</b>	SET BASIC FIGHTING
<b>JI YU KUMITE WAZA</b>	SET FREE FIGHTING TECHNIQUES

## DOJO KUN

<b>Reisetsu O Mamori</b>	Stick to the rules	Good dojo etiquette must be observed
<b>Shingi O Omanji</b>	A student must have loyalty to his instructor	A student should stick with his Sensei and style to learn the correct spirit of martial arts
<b>Jojitsu Ni Oberezu</b>	Teachers and students are not all one	In the dojo, respect and revere your Sensei. Outside you can be friends
<b>Shinkenmi Ni Tesseyo</b>	Be serious in your efforts	Concentrate solely on your karate and train hard in everything you do

# THE PRINCIPLES OF KATA

## INYO

The active and passive (Yin & Yang). That can be no soft without hard and no hard without soft. The movements of Kata must complement each other.

## CHIKARA NO KYOJAKU

The method of using (CHIKARA) Physical and strength properly in relation to each technique and movement of the Kata.

## CHIKARA

While CHIKARA Is a Japanese term and the notes the physical strength of a person, the Okinawan term “CHIKARA” refers to the application of internal strength or energy (Ki) from the intrinsic movement of the Kata.

## TAI NO SHINSHUKU

The degree of expansion (relaxation) or contraction (tension) of the body in each movement and positioning in the Kata Perfection of this element will allow one’s ability to deliver multiple, explosive and extremely accurate techniques.

## KOKYU

Breath control and relation to the posture and movement in the Kata. Many Kata Make use of unique method of breath control to accomplish specific goals in karate. Some of the goals are: increased awareness due to increased oxygen supply and decreased carbon dioxide increase speed, increase tension, hardening of the body. Method of causing the body to settle (root itself to the ground) or relax (enabling the body to become airborne use of powerful jumping methods).

## TYAKUGAN

Target awareness in the Kata. Techniques are to be executed with a specific target in mind. It has been said “are we technique on the target? Is better than a strong technique off “target“. This element has apart the experienced and novice practitioner and in many cases divides the “sports” aspect of simply attempting to school appoint as opposed to the original “Budo” side which strives to for all aspects of technique perfection.

## MUDA NO WAZA

No wasted movement in the Kata. When using economy of movement in the Kata there are no empty movements. In order to apply this element of movements of the Kata must be fully understood. The Kata is not fully understood movements may be added or excluded.

## SHIN TAI WAZA

Unity of spirit, body and technique should appear in the execution of each technique.

## **KIAI**

Spirit shout (demonstrating Marshall spirit releasing all of one's mental and spiritual and energy into the technique and therefore into the opponent's body) A well-focused KIAI will enhance one's ability to deliver a very explosive technique. This explosiveness is called Kime.

## **KIME**

The ability to deliver a focused technique that transmits one's energy into the opponent's body with explosive results. This energy being transmitted into the opponent's body as opposed to simply releasing the energy on the body surface can result in internal damage that any visual external signs of injury. It has been said that all karate techniques must have Kime and without this Kime a technique, cannot be considered a true karate technique.

## **KEITAI NO HOJI**

Great positioning in both movement and instance, (Postures) Must be maintained. The term SHISEI implies more than simply the repositioning in relation to the lower body or stance. SHISEI includes the upper body as well as the lower body (stance). Examples of correct KEITAI NO HOJI are: correct weight distribution, correct spinal alignment and correct foot positioning. Adhering to these will enhance one's ability to deliver techniques with maximum speed and power and will allow one to both become rooted and maintain highly Mobile at the same time.

## **EMBUSEN**

Performance line of the kata. This element expresses the ability to move and maintain the proper direction Kata as by the kata's originator. Some kata form an "H" Pattern why others may form an "I" pattern. Most Japanese kata stress moving at 90° angles on the turns of the kata many Okinawan kata may stress use of a 45° angle in relation to these turns.

## **MUSHIN**

The ability to maintain a calm mind ready to handle any situation. While in most cases instructors will list this element in relation to Kumite only, it should be understood that everyone practices or performs the kata properly, this element must be demonstrated and fully understood. One should, an all-time practice a kata as if the opponent were visible and present. it is only through this type of kata practice that the kata becomes alive and is not simply a collection of empty movements to be performed with no real applications in mind.

## **ZANSHIN**

Total awareness. Demonstrating one's ability to maintain an active, ready mind even when the actual movement of the kata may have stopped. this element must be practised at all times, before the kata during the kata and after the kata is finished.

## **CHAKUGAN**

Putting eyes on the correct spot. This is one of the "external" visible signs of Zanshin. Without this element one cannot deliver the maximum explosive power that karate techniques are known for. This terms should not be confused with starring or simply looking at a particular area of the body. Many times a person can "look" and still not "see". This term exemplifies the idea about looking at nothing in particular once sees everything in general

# TRANSLATIONS

## TSUKI WAZA (Punching Techniques)

SEIKEN	FOREFIST
KAZAMIZUKI	LEADING HAND PUNCH
GYKUAZUKI	REVERSE PUNCH
NAKADAKE IPPONKEN	MIDDLE FINGER ONE KNUCKLE PUNCH
NUKITE	SPEAR HAND
MOROTE UKE	DOUBLE PUNCH
URAZUKI	BACK PUNCH
AWASEZUKI	COMBINATION PUNCH

## UKE WAZA (Blocking Techniques)

JODAN UKE	RISING / HEAD BLOCK
GEDAN-BARAI	DOWNWARD SWEEPING BLOCK
SOSO UKE	OUTER BLOCK
UCHI UKE	INNER BLOCK
SHUTO UKE	KNIFE HAND BLOCK
TEISHO UKE	PALM HEEL BLOCK
JUJI UKE	CROSS BLOCK
NAGASHI UKE	COVERING BLOCK
OTOSHI UKE	DROPPING BLOCK
KAKIWAKE UKE	DOUBLE KNIFE HAND BLOCK
SASAE UKE	SUPPORTING BLOCK
SUKUI UKE	SCOOPING BLOCK
HAISHO UKE	BACK HAND BLOCK
HAIWAN UKE	BACK OF ARM BLOCK

## UCHI WAZA (striking Techniques)

TETSUI	BOTTOM FIST
URAKEN	BACK FIST
SHUTO	KNIFE HAND
FURAKEN	SWING PUNCH
TEISHO	PALM HEEL
HAITO	RIDGE HAND
KAKETE	HOOK HAND
EMPI	ELBOW
HAISHO	BACK HAND
TENO HIRA	OPEN HAND

## KERI WAZA (Kicking Techniques)

<b>ASHI</b>	LEG AND FOOT
<b>MAGERI</b>	FRONT KICK
<b>MAWASHIGERI</b>	ROUNDHOUSE KICK
<b>URA MAWASHIGERI</b>	REVERSE ROUNDHOUSE KICK
<b>USHIRO MAWASHIGERI</b>	SPINNING ROUNDHOUSE KICK
<b>YOKOGERI</b>	SIDE KICK
<b>SOKUTO</b>	FOOT EDGE KICK
<b>USHIROGERI</b>	BACK KICK
<b>TOBIGERI</b>	JUMPING KICK
<b>NIDANGERI</b>	BOUBLE LEVEL KICK
<b>ASHI BARAI</b>	FOOT SWEEP
<b>SUNIGERI</b>	SHIN KICK
<b>MIKAZUKI GERI</b>	CRECENT KICK
<b>HIZA GERI</b>	KNEE KICK
<b>JOSOKUTEI</b>	BALL OF FOOT
<b>ASHI KUBI</b>	INSTEP
<b>KAKATO</b>	HEEL
<b>CHUSOKO</b>	SOLE OF FOOT

## DATCHI (Stances)

<b>HEISUKO DATCHI</b>	ATTENTION STANCE (formal)
<b>MUSUBI DATCHI</b>	ATTENTION STANCE (informal)
<b>HACHI-JI DATCHI</b>	YOY STANCE
<b>ZENKUTSU DATCHI</b>	FORWARD STANCE
<b>KOKUTSU DATCHI</b>	BACK STANCE
<b>SHIKO DATCHI</b>	STRADDLE STANCE
<b>HANSHIKO</b>	NARROW STRADDLE STANCE
<b>KIBA DATCHI (Nai Hanshi)</b>	HORSE RIDING STANCE
<b>SHOMEN NEKO ASHI DATCHI</b>	FRONT CAT STANCE
<b>HANMI NEKO ASHI DATCHI</b>	HALF TURN CAT STANCE
<b>MA HANMI NEKO ASHI DATCHI</b>	SIDE TURN CAT STANCE
<b>GYKU NEKO ASHI DATCHI</b>	REVERSE CAT STANCE
<b>SAGIASHI DATCHI</b>	ONE LEG STANCE
<b>SHIZENTAI</b>	NATURAL STANCE
<b>JIGO-TAI</b>	WIDE NATURAL STANCE
<b>SEISHAN DATCHI</b>	USED IN THE KATA SEISHAN
<b>TATE SEISHAN</b>	SIDE SEISHAN
<b>TE JI TEI</b>	JUNZUKE NO TSUKKOMI

## KATA (Form)

<b>PINAN</b>	PEACFULL MIND
<b>KU SHANKU</b>	TO VEW THE SKY
<b>NAI HANSHI</b>	SIDEWAYS FIGHTING
<b>SEISHAN</b>	HALF MOON
<b>CHINTO</b>	CRANE ON A ROCK
<b>BASSAI</b>	TO PENETRAIT A FORTRESS
<b>WAN SHU</b>	FLYING SWALLOW
<b>NE SEI SHI</b>	24 STEPS
<b>JIHON</b>	TEMPLE SOUNDS
<b>JITTE</b>	TEMPLE /TEN HANDS
<b>ROHAI</b>	VISION OF A WHITE HERRON
<b>TAI SHIN</b>	BODY AND MIND

## COMMANDS

<b>NORE</b>	ATTENTION STANCE
<b>SEIZA</b>	KNEEL DOWN
<b>SENSEI NE REI</b>	BOW TO INSTRUCTOR
<b>OTOGA NI REI</b>	BOW TO ALL ASSEMBLED
<b>KRITSU</b>	STAND
<b>YOI</b>	READY STANCE
<b>YAME</b>	STOP
<b>HIDARE / MIGI GAMAE</b>	LEFT / RIGHT FORWARD STANCE
<b>HIDARE / MIGI HANME GAMAE</b>	LEFT / RIGHT FIGHTING STANCE
<b>SHIZENTAI</b>	NATURAL STANCE
<b>MAWATTE</b>	TURN
<b>SONABA</b>	ON THE SPOT
<b>KIAI</b>	SPIRIT / SHOUT
<b>HADJIME</b>	START

## COUNTING

<b>1</b>	ICHI	SHODAN	IPPONME
<b>2</b>	NI	NIDAN	NIHONME
<b>3</b>	SAN	SANDAN	SANBONME
<b>4</b>	SHI	YONDAN	YOHONME
<b>5</b>	GO	GODAN	GOHONME
<b>6</b>	ROK	ROKDAN	ROPPONME
<b>7</b>	SHISHI	SHISIDAN	NANHONME
<b>8</b>	HATCHI	HATCHIDAN	HAPPONME
<b>9</b>	KU	KUDAN	KUHONME
<b>10</b>	JU	JUDAN	JUPPONME



## **SHUHARI**

### **SHU**

This is to maintain the teachings of the predecessor and strictly adhere to them. Follow your Sensei. IT indicates that a beginner must correctly copy all karate techniques from their instructor

### **HA**

This is to doubt anything that serves to disrupt the action of SHU

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

### **RI**

This is to be separated from the stages of SHU and HA, and to go to improve the teachings wherever possible. This is the highest form. It means that after an even longer period of training than for HA, the Karateka must be able to perform all forms of karate automatically, not stopping to think about his moves.

## **Advanced Kata**

### **KUSHANKU**

**Kushanku means, to “view the Sky”.**

Kushanku was the name of a Chinese public official who came to Okinawa in the 1700s. Tode Sakugawa was taught Chinese Kempo by Kushanku, and Sakugawa devised this kata to record Kushanku's striking and grappling methods. Kushanku is one of the longest katas and it contains a wide variety of techniques. This kata is a requirement for brown belt grading's upward. Students will also be taught the applications of the form and are required to demonstrate these applications for grading's. Ohtsuka was taught this kata by Funakoshi and Mabuni.

### **NAIHANCHI**

**Naihanchi means, “surreptitious steps” or “sideways fighting”,**

The word “Naihanchi” is said to mean “surreptitious steps” or “sideways fighting”, although there are also other meanings given for this name. It is said that Sokon Matsumura brought this kata back to Okinawa after a trip to China. Master Ohtsuka was taught this kata by Choki Motobu, who was one of the most feared fighters on the whole of Okinawa. The kata contains grappling, throwing and striking vulnerable areas. Many masters regard the techniques of this kata to be amongst the most effective of them all. Ohtsuka himself said that there was something deep about Naihanchi and it would take more than a lifetime to master. Naihanchi is a very old kata and no one is sure of its exact origin.

## SEISHAN

**Seishan means “thirteen hands” or “half-moon”.**

This kata is said by some to be the oldest of them all. It was introduced into Karate by Sokon Matsumura who was taught it while studying in China. This kata emphasizes close-range self-defence techniques, with the distinctive foot movement being used to destroy an opponent's stability.

## CHINTO

**Chinto means “Crane on a rock”.**

Chinto was the name of a shipwrecked sailor and martial artist who taught Matsumura Chinese Kempo. Matsumura formulated this kata as a means to record Chinto's methods. Practise of this form will teach the student many grappling and throwing techniques in addition to developing stability and balance. Ohtsuka was taught this kata by Gichin Funakoshi.

## BASSAI

**Bassai means “to storm a castle/fortress”.**

This kata was one of the most popular katas in history and it is believed to have originated in China contains a wide variety of striking and grappling techniques including throws, chokes, locks etc.

## WANSHU

**Wanshu means “flying swallow”.**

Wanshu was the name of a Chinese envoy who came to Okinawa in the 1600s. Whilst stationed in Okinawa, Wanshu taught a small group Shaolin White Crane Kempo. Wanshu taught the importance of fighting using evasive foot movements and this is reflected in the kata he inspired. This kata also contains a number of throwing techniques.

## ROHAI

**Rohai translates as “vision of a white heron”.**

The name of the kata reflects the large flowing arm movements contained in it that resemble the movement of a heron's wings. The version of Rohai practiced in Wado-Ryu is derived from Rohai Shodan as created by Anko Itosu. Ohtsuka was taught this kata by Kenwa Mabuni.

## NEISEISHI

**Neiseishi means “twenty-four steps”**

Neiseishi was created by Aragaki. With the exception of the Pinan series, Neiseishi is the only kata in Wado-Ryu of Okinawan origin, with the remainder originating from China. This Kata includes grasping and countering techniques along with close-range striking.

## JITTE

**Jitte means “ten hands”;**

Jitte is frequently taken to mean that if this kata is mastered it will give the karateka the power of five men. It is believed that this kata was developed by monks in China.

## **JION**

### **Jion means “Temple Sound”.**

Jion was the name of a temple in China and it is believed that this kata was developed at the temple, or by someone associated with it. Jion contains striking, locking throwing and methods of trapping the opponent’s limbs. It is a long physically demanding kata and consistent practise of Jion will develop a strong body.