

WADO RYU KARATE HANDBOOK



INTRODUCTION

Karate is a way of life – an attitude of mind

This handbook is designed as an information that would be of assistance to Karate-Ka at all levels.

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

This small booklet contains a collection of as much relevant information as possible in order to help you progress in your Karate.

The information compiled from many Sensei with vast experience.

HISTORY

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

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

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

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

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

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

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

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

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

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

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

SCHOOLS OF KARATE

1. Shito School (founder Kenwa Mabuni)

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

2. Goju School (founder Chojun Miyagi)

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

3. Shotokan School (founder Gichin Funakoshi)

Named after the term Funakoshi used for calligraphy, Shoto.

4. Wado School (founder Hironori Ohstuka)

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

WHAT IS A TRADITIONAL DOJO?

By definition, dojo means “place of the way”, or “place for seeking the way”. And what THAT means is a dojo is more than just a practice hall; it is an institution for bettering oneself through effort and determination.

One of the most dominant characteristics of a traditional dojo is the emphasis placed on serious self-defence and combat. No matter how graceful or beautiful an art, the techniques MUST boil down to stark effectiveness.

Almost as important as technique is the development of character. While some fighting styles in the modern world are indeed effective, they lack a sense of deeper personal perfecting that is a trademark in traditional arts. This is not a critique on either traditional or non-traditional – simply an observation about priorities.

Traditional dojo are often austere places that utilize methods handed down over many generations. However, as time moves on, teachers find what space they can to offer their arts. To determine if you are in a traditional dojo, you need to examine the mind-set of the place more than the walls. And part of that mind-set involves formality.

GETTING THE BEGINNER'S MIND-SET

When you have made it into a traditional dojo. You're getting a good feeling from the instructors and everything seems on the up and up.

Now what?

Before you throw a single punch or kick, you need to establish a beginner's mind-set.

The Beginner's Mind-set...For Beginners

This will be easy, so long as you keep several things in mind.

- First, fear and anxiety are to be expected.
- Walking into a new environment is never easy.
- Don't worry about feelings of dread or reservation – they will pass.
- Next – savour the sensation that you have no idea what's going on.
- Believe it or not, it's going to be one of your greatest tools in learning your art.
- Martial arts instructors actually like blank slates.
- When a new student comes in with no former knowledge of fighting, they can be moulded much easier to a new style.

BAD BODY BEHAVIOR

At first your body is going to do a lot of complaining. If you're younger and in great physical shape, you will find new aches and pains from stances and manoeuvres that you've never attempted before. If you're older, your body will gripe at the increase in activity and exertion. Knowing that, you can use your body's feedback as a mental springboard.

THE THREE KEYS TO LEARNING

It may seem deceptively simple, but here are the three things you should keep in mind to be an effective beginner: **observe, try, and take it slow.**

- Always look before you leap when performing a technique.
- Analyse every part of your instructor as he/she moves.
- From there, never be afraid to try and try again as you fail to grasp certain intricacies.
- Finally, always take things slow.
 - Even though attacks happen fast on the street, you must remember that the best learning occurs slowly, and is then methodically increased in speed.

THE BEGINNER'S MINDSET FOR ESTABLISHED STUDENTS

So far things have been pretty straight-forward, but now it gets a little trickier. How do you keep a beginner's mind-set when; you are no longer a beginner.

Why would you?

One of the great pleasures of studying a martial art is those 'ah-ha!' moments when you finally come to understand a technique, kata, etc.

Naturally, as you gain more understanding, your ego feels boosted and you come to believe yourself an adequate practitioner. In fact, you may start excelling and teaching others!

This is great, up until it hinders your practice.

When you believe yourself good enough at anything in particular, you stop paying attention to the details.

When an instructor starts pontificating about a stance or punch, you begin to phase out what he/she is saying because you don't 'need' to listen to those basic concepts anymore. Unfortunately, by operating this way, you create a mental brick wall that prohibits deeper understanding.

It is often said that the martial arts are as much a battle within yourself as with an external opponent.

Here is a situation where your internal self can really sabotage your progress.

TRICKS TO HELP KEEP THE RIGHT MINDSET

For current students, here are some helpful tips and tricks you can use to keep on the right mental path:

- **Ask questions.** By being inquisitive, you keep your mind actively engaged on the lesson being taught. This tactic
- might be harder than you think – it is our natural instinct to choose the method of least resistance. You'll be very inclined to 'not make waves' during class so that you needn't expend more energy or, worse yet, become the demonstration dummy for the instructor. Resist the urge to blend in. Create thoughtful questions and go for it.
- **Practice with people better than you.** This is another case of fighting your instincts. As you get better, you'll feel the desire to work with people that can't compete against you. Not only will this bolster your ego, but it will lessen the likelihood of them using unpredictable, effective techniques on you.
- **By working with new or lesser students.** You may in fact avoid embarrassment or ego burn for a while, but you'll never get to experience first-hand what the more advanced people know.
Find the kind, knowledgeable students in your class and take full advantage of them.

TAKING CARE OF YOURSELF

With so much emphasis on the martial art itself, people sometimes forget to take care of themselves. There are certain things you can do to properly prepare yourself for training.

Looking at some good habits that can help people train successfully.

Following simple guidelines can help you and your training partners stay safe during practice.

KEEP NAILS IN CHECK

Long, sharp nails might seem like good self-defence tools (and they are), but other practitioners might not be so enthusiastic after getting scratched and sliced.

Remember, most martial arts use both hands and feet so keep nails trimmed back as far as comfortably possible and everyone will still want to work with you.

LEAVE JEWELRY IN THE LOCKER ROOM OR YOUR BAG

Jewellery can be dangerous for you and your training partners. There can be incidences where people get punched with rings or get an earring torn out. Watches, chains, necklaces, earrings, toe rings, piercings...they should all be removed if possible.

Sometimes people with piercings are told to leave in a stud/ring for a certain amount of time to prevent the hole from closing up.

Most instructors will understand and accommodate you – but it is good to let them know the situation so they can guide your training around it. If you get your belly button pierced and no one knows about it, don't be shocked when it gets punched or kicked and it hurts.

A lot of times adults aren't sure if they should take off their wedding bands, and in some cases aren't able to because the ring gets stuck.

The general rule here is if you can take it off, do it, if not, try to be careful both for your fingers sake and for the wellbeing of your partners.

Don't let real-world fashion compromise your ability to train safely.

KEEP IT CLEAN

It might seem obvious, but pay close attention to personal hygiene like teeth, showering, deodorant, etc. You will be in much closer proximity to people than normal, so make sure getting up close and personal with you is not an exceptionally unpleasant experience.

In general, keep your DoGi as clean and ironed as possible. It's not a critical issue, but helps show your commitment to self-perfection.

As for your obi, **do not wash it**. The stains, rips, and age that are shown on your belt are a testament to your training and shouldn't be "fixed".

Conversely, be certain not to make any attempts to overtly wear out your obi. Efforts to make yourself look more experienced and hardworking through roughening up your belt is in bad taste and is obvious to people who have achieved the kind of "sabi" (Japanese; Sabi means things whose beauty stems from age) that is legitimate.

KEEP THE MENTAL BALANCE

While it may take only minor effort to look your best, achieving a mental balance is much more difficult.

There are two main ways people lose balance and drop out from their training – burning up and fading away.

DON'T BURN UP

Burning up (or burning out) is something people rarely see coming.

Once you train in a dojo for a while you'll notice that new students, from time to time, pop onto the scene with extreme zeal. They want to be involved in every class, and work as hard as possible.

At first, it's tempting to be envious of their energy and commitment. Here's the problem – it's those same individuals who become ghosts a year later. Either dropping out entirely or stopping in only when their fizzled motivation allows it, burners are rarely suited for the long haul.

To avoid becoming a burner, first analyse your own tendencies.

Ask the following questions:

- Do I go all-out, 120% on everything I do?
- Have I quit many things in my life?
- Do I often get an exasperated feeling at work or school of things just being 'too much'?
- Who do I identify more with, the tortoise or the hare?
- Have I set a strict deadline on my martial arts progress?
- Do I get quickly discouraged at setbacks?
- Do I generally have a short attention span?

You needn't share your answers with me or anybody else; just be honest with yourself. Once you recognise your own behaviour, you can work to consciously avoid pitfalls and mistakes.

The key for burners is to pace themselves. Instead of training 5 nights a week for 6 months and then having to quit for 'personal reasons', train 3 nights a week and keep a refreshed spirit.

Burners often want what they see in more advanced practitioners, and they want it now. They want the recognition, envy, and attention of other people in the dojo. These are natural feelings, but if unchecked can cause negative growth.

HERE ARE SOME TIPS TO AVOID BEING A BURNER.

As stated earlier, pace your training regimen. Leave a feeling of wanting more.

- Avoid constantly telling others, both inside the dojo and out, about your training and progress.
- The thrill of their external envy and awe can become an addiction that ultimately bottoms out.
- Don't expect to 'beat' your fellow students, both in promotions and fighting, due to your enthusiastic work ethic. Internal, unnoticed progress is the true goal of martial arts training.
- Be careful not to solidify bad habits.
- Expect setbacks and delays, even for you.
- Don't quiz other students about how much they work out.

STRETCHING AND EFFECTIVE PRACTICE

It is very possible to go to a class and learn nothing at all because you weren't mentally and physically prepared for it. Even worse, it's possible to study for years and do nothing but spin your wheels.

Don't let that happen – optimize your practice!

Martial art techniques require agility and stamina, and the supplier you can make your body, the better.

STRETCHING MINDSET

One of the worst mistakes people make is considering stretching a mild 8 minute annoyance before class starts. It's true that dojo time is limited and should be focused on technique, but if good stretching gets sacrificed you might as well invest in ice packs and frustration. Furthermore, assuming that faster and harder stretching can condense the time while getting the same quality results is incorrect and can be dangerous.

Fast and hard stretching without proper warmup can lead to pulled muscles, soreness, stiffness, and a generally unpleasant experience (which will deter you in the future).

When going into stretching, you have to accept that it's going to take some time. You also have to understand that improvement in your range of motion will be a very gradual process, and trying to force your body into flexibility before it's ready can cause damage and setbacks.

POTENTIAL STRETCHING CYCLE (BEFORE WORKOUT)

- Warmup
- Limb shake out
- Body rolling
- Shallow stretching
- Deep stretching
- Muscle conditioning/building
- Limb shake out
- Class

WARMUP

Warmup is glossed over more than it should be. A lot of practitioners want to get right into leg stretches (for example) because that's where they want to see results. Unfortunately, without proper preparation, they are working against themselves.

WARM UP SHOULD BE LIGHT, EASY,

It involves all aspects of the body. Furthermore, you can involve the whole class by having everyone count out 10 reps one after the other.

Another option is jogging around the dojo floor/building (or something similar depending on what you have nearby).

This needn't be a sprint as you don't want any real hard exertion yet; you can also do gentle kata utilizing light punches and low kicks.

Whatever you eventually decide on, make sure to get your blood pumping and muscles warm before you stretch. Cold muscles are tight, grumpy, and unwilling to cooperate. Warmed up muscles will let you achieve that vaunted increase in range of motion that you want.

LIMB SHAKE OUT

After doing your warmup, take a really loose stance and shake out your limbs. Start with your wrists. Relax them completely and flop them up and down and around. Then move to your arms as a whole. After that do the legs and the ankles.

There is nothing fancy or secret about this stage of stretching, it just helps get the rust out.

KIAI

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

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

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

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

FUDOSHIN (IMMOVABLE MIND)

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

HIEJO-SHIN (TRANQUIL SPIRIT)

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

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

YU-NITSUITE (BRAVE HEART)

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

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

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

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

DOJO KUN (DOJO MAXIMS)

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

Reisetsu O Mamori (Stick to the rules).

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

1. Late arrivals should enter the Dojo quietly and warm up. When ready to join the class, they must kneel at the back and side of the class, where they can be seen by the Sensei, and watch carefully for the Sensei's signal to join in. When the signal is given, they should remain kneeling, bow deeply, and then walk quickly and quietly to a convenient position.
2. Always bow every time you enter or leave the Dojo.
3. Keep the Dojo clean, by immediately removing outdoor shoes when entering the Dojo. It is polite to walk around the edge of the training area.
4. Keep finger and toe nails short and clean.
5. Jewellery or watches should not be worn. If it is not possible to remove rings or earrings, they must be safely covered.

6. Instructors should be referred to as Sensei.
7. Junior grades should acknowledge that respect should be shown for seniority.
8. It is the responsibility of the individual to ensure that their Gi fits correctly and is kept clean and in a good state of repair. The appropriate belt must be worn with the Gi at all times.

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

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

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

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

Shinkenmi Ni Tesseyo (Be serious in your efforts).

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

KATA NO ROKUGENSOKU (THE SIX PRINCIPLES OF KATA)

形の六原則

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



KUMITE NO GOGENSOKU

Five principles of Kumite

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

SU HA RI

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

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

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

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

守
破
離

KIKIOJI, MIKAZURE, FUTANREN

The calligraphy for Kikioji is written vertically in three characters: 'き' (ki) at the top, 'こ' (ko) in the middle, and 'い' (i) at the bottom. The strokes are bold and expressive, with a long vertical line extending from the bottom character.

Kikioji

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

The calligraphy for Mikazure is written vertically in three characters: '見' (mi) at the top, '前' (mae) in the middle, and 'れ' (re) at the bottom. The strokes are bold and expressive, with a long vertical line extending from the bottom character.

Mikazure

Being afraid
because the
enemy looks very
fierce and strong.

The calligraphy for Futanren is written vertically in three characters: '不' (fu) at the top, '鍛' (tan) in the middle, and '錬' (ren) at the bottom. The strokes are bold and expressive, with a long vertical line extending from the bottom character.

Futanren

Inadequate
training.

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

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

MAAI (CORRECT DISTANCING)

Distancing means always keeping the proper distance, neither too far apart nor too near.

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

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

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

ZANSHIN

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

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

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

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

KARATE NI SENTENASHI

空手に先手なし

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

SHINITAI

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

KIME

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

BUNKAI

This relates to being able to explain and demonstrate the application of all the Karate moves to a real situation. This is particularly important with Katas, however, there may be several different **Bunkai** for each move.

NUMERATION

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

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

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

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

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

	<u>Used in Kata And Dan Grades</u>	<u>Ordinal</u>
1.	Shodan	Ipponme
2.	Nidan	Nihonme
3.	Sandan	Sanbonme
4.	Yodan	Yonhonme
5.	Godan	Gohonme
6.	Rockudan	Ropponme
7.	Shichidan	Nanahonme
8.	Hachidan	Happonme
9.	Kudan	Kyuhonme
10.	Judan	Jipponme

MOKUSO

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

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

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

If the body is tense it is wasting energy and restricting speed – it is essential to move without being conscious of it – that feeling is called **MUSHIN**. **MOKUSO IS PART OF THE TRAINING FOR MUSHIN.**

HOW TO PRACTICE MOKUSO

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

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

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

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

REI (THE BOW)

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

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

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

The bows after finishing class are the same as the bows at the beginning of class. These are done out of respect and gratitude for good hard training with no trouble.

There are two kinds of bow. Firstly, **Zarei**, which is done kneeling down and secondly, **Ritsurei**, which is done standing up. Normally, the bow is **Zarei**.

To bow in **Zarei**, place both hands on the thighs, drop your hands to the floor together and move your hands to the front of the body with the thumbs and index fingers touching. When you bow, your eyes don't need to look at your opponent but should be naturally down whilst maintaining awareness of everything with peripheral vision. Keep the weight off your hands so that you move if necessary. This is an important point as this is a Samurai like bow, always ready. In the standing bow the hands may be placed either side of the legs or in front of the thighs. Either way is acceptable.

ORDER OF WADORYU KATAS

1. **Pinan Nidan** – Actually number two but is performed first as it is easier.
2. **Pinan Shodan** - Actually number one but is performed second.
3. **Pinan Sandan**
4. **Pinan Yodan**
5. **Pinan Godan**
6. **Kushanku**
7. **Naihanchi**
8. **Seishan**
9. **Chinto**
10. **Bassai**
11. **Wanshu**
12. **Ni Sei Shi**
13. **Rohai**
14. **jitte**
15. **Jion**

KATAS OF WADO RYU

Origin of the Pinan Kata

The Pinan kata are a series of five empty hand forms taught in many karate styles. The Pinan kata originated in Okinawa and were adapted by Anko Itosu from older kata such as Kushanku into forms suitable for teaching karate to young students.

Pinan (平安) literally means “the way of peace” or “peaceful and calm”. The Pinan kata consist of five kata:

1. Pinan Shodan
2. Pinan Nidan
3. Pinan Sandan
4. Pinan Yodan
5. Pinan Godan

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”.

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.

THREE PATTERNS OF ATTACK INITIATIVE

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

SEN SEN NO SEN

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

SEN

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

GO NO SEN

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

TENI, TENTAI, TENGI

1. TENI

- Moving off the line of attack,

2. TENTAI

- Turning the body to minimize exposure,

3. TENGI

- Allow the attack to go past while counterattacking at the same time, are the three-in-one are the three-in-one (San-mi-Ittai).

SPECIAL DISTINCTIONS OF WADO RYU

NAGAS – Brushing Techniques

INAS – Feinting Techniques

KAWAS – Dodging Techniques

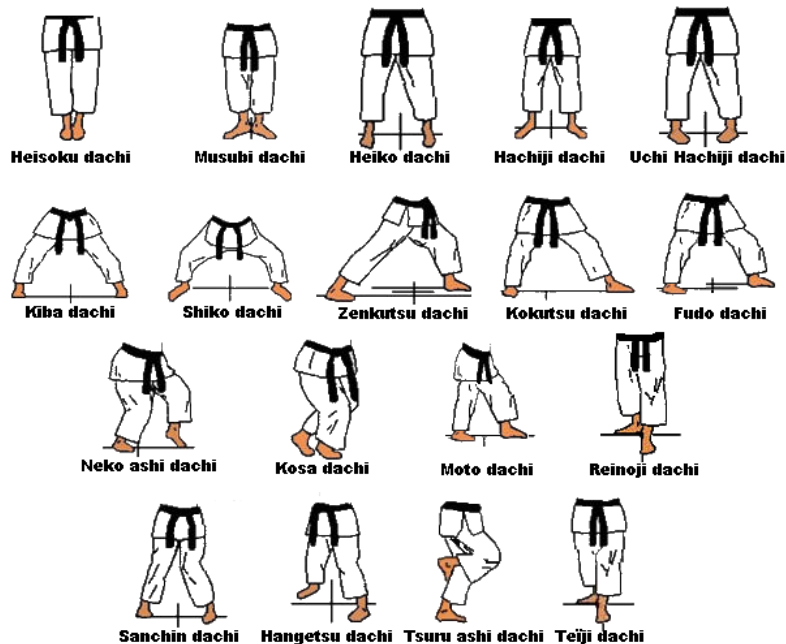
NORU – Anticipation Counter Techniques

TORU – Holding, Throwing and Sweeping Techniques

TACHIKATA (STANCES USED IN KARATE)

Tachikata (Stances)

- Heisoku-dachi (Closed-foot stance)
- Musubi-dachi (Open-foot stance) ...
- Heiko-dachi (Parallel stance)
- Soto Hachiji-dachi (Open natural stance)
- Shizentai-dachi (Natural walking stance)
- Nekoashi-dachi (Cat stance)
- Shiko-dachi, Jigotai-dachi (Wide open-leg stance)





METHODS OF ATTACKING VITAL POINTS

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

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

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

Centre of the Skull

Tettsui, Hiji

Temples

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

Bridge of Nose

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

Under the Nose

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

Foot: Sokuto

Side of Chin

Hand: Teisho, Seiken, Hiji

Foot: Haisoku (Mawashigeri)

Front of Chin

Hand: Seiken, Teisho

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

Adams Apple

Hand: Nakadaka Ipponken, Shuto, Haito, Ippon Nukite

Side of Neck

Hand: Shuto, Tetsui, Haito.

Foot: Haisoku (mawashigeri)

Pit of Neck

Hand: Nihon Nukite

Armpit

Hand: Nakadaka Ipponken, Ipponken and Hiji.

Heart

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

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

Solar Plexus

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

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

Side Ribs

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

Foot: Josokutei (Maegeri), Sokuto

Side of Arm

Hand: Shuto, Tetsui

Groin

Hand: Haito, Uraken, Seiken, Teisho

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

Under Knee Cap

Foot: Sokuto, Josokutei (maegeri)

Side of Calf

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

Instep

Foot: Kakato (Ushirogeri)

Base of Skull

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

Foot: Haisoku (mawashigeri)

Centre of Shoulder Blades

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

Foot: Josokutei (Maegeri/Mawashigeri). Hiza

Kidneys

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

Foot: Josokutei (Maegeri/Mawashigeri), Hiza

Coccyx

Foot: Josokutei (Maegeri/Mawashigeri), Hiza

Hollow of knee

Foot: Josokutei (Maegeri/Mawashigeri), Sokuto

Calf

Foot: Josokutei (Maegeri/Mawashigeri)

Achilles Tendon

Foot: Sokuto, Kakato, Josokutei

WEAPONS USED IN KARATE

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

KEN	Fist
SEIKEN	Fore Fist
URAKEN	Back Fist
TETTSUI, KENTSUI	Hammer Fist

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

TSUKIWAZA – PUNCHING TECHNIQUES

SEIZUKI	Normal Punch
TATEZUKI	Vertical Punch
URAZUKI	Back Punch

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

1. Hiraken	Flat Fist
1. Ipponken	One Finger Fist
2. Nukite	Spear hand
3. Shotei	Palm Hand
5. Tateshuto	Vertical Knife-Hand

AGEZUKI	Upper Punch
KAGIZUKI	Hook Punch
MAWASHIZUKI	Round Punch

The following are punches using both hands simultaneously.

HASAMIZUKI	Scissor Punch (Two Kagizukis)
HIEKOZUKI	Parallel Punch
AWASEZUKI	Combined Punch (E.g. Urazuki & Seizuki)
YAMAZUKI	Mountain Punch

UCHIWAZA – STRIKING TECHNIQUES

SHUTOUCHI	Knife Hand Strike
URAKENUCHI	Back Fist Strike
TETTSUIUCHI	Hammer Fist Strike
HAITOUCHI	Inner Knife-Hand Strike
SHOTEIUCHI/TEISHOUCI	Palm Heel Strike
HAISHOUCI	Back Hand Strike
KOKENUCHI	Wrist Strike
TOHOUCI	Hollow between Thumb and Forefinger

KAKETE

Hook Hand

EMPI

Elbow Strike

1. Mae Empi
2. Age Empi
3. Yoko Empi
4. Tate Empi
5. Mawashi Empi
6. Otoshi Empi
7. Ushiro Empi
8. Uchi Empi
9. Soto Empi
10. Soto Mawashi Empi

Front Elbow Strike
Upward Elbow Strike
Sideward Elbow Strike
Vertical Elbow Strike
Round Elbow Strike
Dropping Elbow Strike
Backward Elbow Strike
Inward Elbow Strike
Outward Elbow Strike
Outward Circular Elbow Strike

KERI-WAZA – KICKING TECHNIQUES**MAEGERI**

Front Kick

1. Keage
2. Kekomi

Snapping Kick
Thrusting Kick

MAWASHIGERI

Roundhouse Kick

1. Haisoku
2. Josokutei

Using the Instep
Using the ball of the
Foot

UCHI MAWASHIGERIInner Round House
Kick**URA MAWASHIGERI**Reverse Round
House Kick**USHIRO MAWASHIGERI**Back Roundhouse
Kick**YOKOGERI**

Side Kick

SOKUTO

Edge of Foot Kick

**USHIROGERI
FUMIKOMI**

Back Kick
Stamping Kick

1. Mae Fumikomi
2. Yoko Fumikomi
3. Ushiro Fumikomi

Front Stamping Kick
Side Stamping Kick
Back Stamping Kick

HIZAGERI

Knee Kick

HIZAMAWASHIGERI

Round Knee Kick

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

UKEWAZA – BLOCKING TECHNIQUES

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

KOKENUKE	Wrist Block
KAKEUKE	Hook Block
OSAEUKE	Press Block
HAISHUUE	Over-Hand Block
JUJUIKE	Cross Block
TOMEUKE	Stop Block
ASHHIBO KAKEUKE	Leg Hook Block
SOKUTO OSAEUKE	Knife-Foot Press Block
AHISOKO MAWASHIUE	Foot sole Round Block (Same action as Mikazukiger)

GENERAL JAPANESE TERMS

Ashi (ashh-hee) Foot, feet or legs.

Dachi (da-chee) Stance.

Do (doh) Way or path.

Dojo (doh-joe) Training hall. Literally – “The place of the way”.

Gedan (gay-dan) Low or lower.

Hai (hi) Yes.

Hajime (HAH-jee-meh) Begin.

Hikite (hik-i-tay) Position of the back hand when doing formal techniques.

Hiza (he-za) Knee.

Jodan (joe-dan) Upper. Also joudan.

Karategi (kah-rah-teh-gee) Also called “gi” or “dojogi” The uniform worn during the practice of karate. In most traditional Japanese and Okinawan karate dojos, the gi must be white and cotton (synthetics with cotton allowed).

Kata (kah-tah) Form or formal exercise. There are two major classifications of kata in training:

1. Godo-kata: Group form in which a group of students perform the same kata in unison.
2. Kojin-kata: A form performed alone by an individual student.

Keri (ker-ree) To kick. The sound of this word changes when combined with other words to make “geri” (ger-ree) which is the pronunciation used when referring to kicks.

Kiai (kee-ah-ee) A sharp sound made at the moment of kime to aid in the tensing of body muscles and focusing of the mind for a more effective technique.

Kime (KEE-meh) Focus. The pinpoint concentration of mind and body to achieve maximum effectiveness.

Kihon (KEE-hon) Basic or standard.

Kihon-no-keiko (KEE-hon-noh-keh-ee-koh) Practice in basic techniques.

Kiotsuke (kee-oht-soo-kay) Come to attention.

Kogeki (koh-geh-kee) To attack.

Kohai (KOH-hah-ee) A junior member of the dojo.

Kumite (koo-mee-teh). Sparring. Literally means to engage one's hands with an opponent. There are two types of kumite training:

- A. Kihon Kumite. Basic sparring in which attack techniques and target areas are predetermined.
- B. Jiyu kumite. Free sparring. The distance, timing and techniques are left to the judgment of the two participants.

Kumite-no-keiko (koo-mee-teh-noh-keh-ee-koh) Practice in sparring.

Maai (mah-ah-ee) Distancing. The correct distance between two opponents.

Mae ni (mah-eh-nee) Move forward.

Matte (maat-tay) Stop or wait.

Mawatte (mah-waht-teh) Turn around.

Naorei (na-o-ray) Recover. The command given when you move from heiko dachi to masuba dachi

Obi (OH-bee) Belt.

Rei (REH-ee) Bow. The three bows performed at the beginning and end of each class are:

- Shomen ni rei (Bow to the front)
- Sensei ni rei (Bow to the teacher)
- Otagai ni rei (Bow to each other)

Seiretsu (SEH-ee-reht-soo) Lineup in an orderly fashion.

Seiza (SEH-ee-zah) The Japanese formal method of sitting on the floor with the knees bent and the legs under the body.

Senpai (SEHN-pah-ee) A senior person in a school or organization. In Wado Ryu senpai is also a formal title given to 2nd Dan and above black belts.

Sensei (sehn-seh-ee). Teacher. The term may be applied to anyone who guides or instructs another, such as a doctor or lawyer. Literally, sensei means "one who has gone before". In Wado Ryu sensei is also a formal title given to 3rd Dan and above black belts.

Soto (so-toe) Outside or exterior.

Tai sabaki (tie-sue-bach-ee) Body movement/shifting.

Tatte (TAHT-teh) Vertical punch.

Torre (tore-re) Attacker.

Tachi-rei (taa-chee reh-ee) Standing bow.

Tsuyoku (t'soo-yoh-koo) Execute strong, fast techniques.

Uke (oo-key) block or defender.

Ushiro ni (00-shee-roh-nee) Move backward.

Wado Ryu (wa-doe-roo) The Japanese style of martial arts founded by Master Hironori Otsuka and taught at David Deaton Karate Studios. "Wa" meaning peace or harmony, "do" meaning way or path and "Ryu" meaning style of or school of. Literally translated Wado Ryu means "Style of Peace Way" or "Style of Harmony Way" but is normally referred to as "The Way of Peace" or "The Way of Harmony" in English.

Yame (yah-meh) Stop.

Yasume (yah-soo-meh) Relax.

Yoi (YOH-ee) Be ready.

Yowaku (YOH-wah-koo) Move lightly.

Yukkuri (yoo-koo-ree) Slowly, or "at ease".

Zanshin (zan-shen) "The remaining mind". Maintaining complete awareness and alertness at all times.

COMPETITION KARATE – THE TERMINOLOGY

FUKUSHIN - Judge

SHUSHIN – Referee

KANSA - Arbitrator

AO - Blue

AKA - Red

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

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

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

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

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

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

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

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

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

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

ENCHO-SEN - Extension of the bout. The Referee re-opens the match with the command, “Shobu Hajime”.

AIUCHI - Simultaneous scoring techniques.

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

AKA (AO) NO KACHI - Red (Blue) wins. The Referee obliquely raises his arm on the side of the winner.

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

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

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

CHUKOKU - First Category 1 or Category 2 warning without penalty. For Category 1 offences, the Referee turns toward the offender and crosses his arms at chest level. For Category 2 offences, the Referee points his index finger (arm bent), at the face of the offender.

KEIKOKU - Warning with Ippon penalty. The Referee indicates a Category 1 or 2 offence then points with his index finger downwards at 45 degrees in the direction of the offender, and awards Ippon (one point) to the opponent.

HANSOKU-CHUI - Warning with Nihon penalty. The Referee indicates a Category 1 or 2 offence then points with his index finger horizontally in the direction of the offender and awards Nihon (two points) to the opponent.

HANSOKU - Disqualification. The Referee indicates a Category 1 or 2 offence then points with his index finger upwards at 45 degrees in the direction of the offender, and announces a win for the opponent.

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

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

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

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

NO KACHI – Winner

HIKIWAKE – Draw

MIENAI – Did not see the technique

TATAMI – Mat

SHIA – Contest

JIYU – Free Fighting

KUMITE – Exchange hands