

WRITTEN EXAM INFORMATION



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

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

TIMING

SEN	To launch an attack when you perceive the opponent intends to attack.
SEN SEN NO SEN	This refers to attacking at the precise moment the opponent attacks and beating him to the attack
GO NO SEN	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

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

BODY OF MOVEMENT

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

TYPES OF TRAINING

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

DOJO KUN

Reisetsu O Mamori	Stick to the rules	Good dojo etiquette must be observed
Shingi O Omanji	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
Jojitsu Ni Oberezu	Teachers and students are not all one	In the dojo, respect and revere your Sensei. Outside you can be friends
Shinkenmi Ni Tesseyo	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)

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

DATCHI (Stances)

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

KATA (Form)

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

COMMANDS

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

COUNTING

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

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