

# DAN GRADE KARATE THEORY HANDBOOK



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# INTRODUCTION

*Karate is a way of life – an attitude of mind*

To pass your Dan grade at any level you need to sit a written examination. The examination usually, comprises of a few questions, which you are expected to answer in half an hour. Often Karateka view this as a chore and really a waste of time, just delaying getting on with the real stuff, the kicking and punching which makes up the rest of the Dan grade examination.

However, Karate is a way of life, an attitude of mind. 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 book contains a collection of as much relevant information as possible in order to help you through your Dan grade theory examination.

The sources for this book include sheets given to me by Tatsuo Suzuki at various courses; information from the syllabi books (U.K.K.W. and H.K.A.) information from the W.I.K.F licence and from the following text books-

A Dictionary of Martial Arts: Louis Frederic

Karate Katas of Wado Ryu: Shingo Oghami

An Introduction to Karate: Shingo Oghami

Karate Do: Tatsuo Suzuki

WKF: The Rules for Competition

Hopefully, you will find it interesting and encourage you to do your own further research not because you are forced but because you want to.

# HISTORY

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

Before the 12<sup>th</sup> 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 16<sup>th</sup> 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.

## 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 lions 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 Seikishusai, 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. Try not to be late for class (allow enough time to get changed and pay fees). 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

一、形ノ六原則  
KATA NO ROKU GEN SOKU

一、意ノ念  
I NEN

一、力ノ強弱  
CHIKARA NO KYO JAKU

一、投ノ援急  
WAZA NO KAN KYU

一、足ノ吐  
KI SOKU NO DON TO

一、BALANCE

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 you 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 his 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.



## KIKIOJI, MIKAZURE, FUTANREN



Futanren  
Inadequate training



Mikuzure  
Being afraid because  
the enemy looks  
very fierce and strong.



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

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 no 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 you 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 SENTE NASHI



The Japanese writing above stands for ' Karate Ni Sentenashi', 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 Senti Nashi' are intense, purposeful Karate training and correct dojo etiquette.

# SHINITAI

**Shinitai** means Dead Body. For example you should never place you 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

## Used in Kata And Dan Grades

1. Shodan
2. Nidan
3. Sandan
4. Yodan
5. Godan
6. Rockudan
7. Shichidan
8. Hachidan
9. Kudan
10. Judan

## Ordinal

- Ipponme
- Nihonme
- Sanbonme
- Yonhonme
- Gohonme
- Ropponme
- Nanahonme
- Happonme
- Kyuhonme
- 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 your 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, the 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.

## **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.

## **SPECIAL DISTINCTIONS OF WADO RYU**

<b>NAGAS –</b>	Brushing techniques
<b>INAS -</b>	Feinting techniques
<b>KAWAS –</b>	Dodging techniques
<b>NORU –</b>	Anticipation, Counter techniques
<b>TORU –</b>	Holding, Throwing and Sweeping Techniques

# TACHIKATA (STANCES USED IN KARATE)

## SHIZENTAI (NATURAL STANCES)

- |                                |                          |
|--------------------------------|--------------------------|
| 1. Heisokudachi                | Closed Toes stance       |
| 2. Masubidachi                 | Attention Stance         |
| 3. Heikodachi                  | Parallel Stance          |
| 4. Hachijidachi (Shizenhontai) | Yoi Stance               |
| 5. Renojidachi (Migi/Hidari)   | Tobikomizuki/Nagashizuki |

## UNEVEN STANCES

The following stances have more weight upon one leg compared to the other.

## ZENKUTSUDACHI (FRONT STANCE)

**ZEN = FRONT KUTSU = BENT DACHI = STANCE**

About 60% of weight is on the front leg and 40% on the back leg.

### **1. Junzukidachi**

This stance is used to perform front hand techniques such as Junzuki.

### **2. Gyakuzukidachi**

This stance is used primarily when performing hand techniques such as Gyakuzuki.

### **3. Junzuki Tsukkomidachi**

This stance is used to perform longer (deeper) front techniques such as Junzuki Tsukkomi and Tobikimizuki. The front foot and back heel are in line.

### **4. Gyakuzuki Tsukkomidachi**

This stance is used to perform long reverse hand techniques such as Gyakuzuki Tsukkomi. The front heel and the toes of the back foot are in alignment.

## KOKUTSUDACHI (BACK STANCE)

**KO = REAR KUTSU = BENT DACHI = STANCE**

60% of the weight is on the back leg and 40% on the front. Kokutsudachi is commonly used for blocking but may also be used for attack.

### 1. Kokutsudachi

The rear leg is bent but the front leg is straight.

### 2. Mahanmi Kokutsudachi (Side viewing Back Stance)

Bend both knees. Keep your body straight in a side viewing posture. This posture is used with upper blocks such as Shutouke and Sotouke by twisting your body in the opposite direction.

### 3. Hanmi Kokutsudachi (Half-Side viewing Back Stance)

Same as above but your body is in Hanmi so that you can be more easily prepared for your opponent.

## NEKOASHI (CAT STANCE)

### NEKO = CAT ASHI = FEET

More weight is put on one leg compared to the other and the heel is raised from the floor.

#### 1. Mashomen No Nekoashi (Front Viewing Cat Stance)

The front foot is directed towards the opponent whilst the rear foot is at an angle of about 30 degrees. In general 90% of the weight is on the rear leg and 10% on the front. The body faces the front, for example, the first move of Pinan Sandan and Pinan Godan. This is mainly used when you twist your body in the same direction as the hand techniques, for example when you perform your right outward block and twist your body also to the right.

#### 2. Hanmi No Nekoashi (Half-Side Viewing Cat Stance)

Your feet are placed in the same way as in **Mashomen No Nekoashi** but the body is twisted about 45 degrees. This stance is mainly used when you twist your body in the opposite direction of the hand techniques.

#### 3. Mahanmi No Nekoashi (side Viewing Cat Stance)

This is the same stance as **Mahanmi No Kokutsudachi** (Side-Viewing Back Stance). This is a proper stance to train the reverse twisting of the body as in Hanmi No **Nekoashi**. You can twist more using this stance.

#### 4. Gyaku Nekoashi (Reverse Cat Stance) Soeashi Dachi

In this stance more weight is put on the front leg than on the rear. This stance is mainly used when you jump into the opponent and perform techniques, for example, in Pinan Yodan and Kushanku.

## EVEN STANCES

### SOTOWADACHI (OUTER CIRCULAR STANCE)

- |               |                             |
|---------------|-----------------------------|
| 1. Shikodachi | Feet on same line, toes out |
| 2. Kibadachi  | Feet parallel, on same line |



## **UCHIWADACHI (INNER CIRCULAR STANCE)**

- |                              |                                  |
|------------------------------|----------------------------------|
| 1. Naifanchi Dachi           | Feet on same line, toes in       |
| 2. Sanchin Dachi Migi/Hidari | One foot ahead of other, toes in |
| 3. Yoko Seishan Dachi        | As above, larger gap widthways   |
| 4. Tate Seishan Dachi        | Yoko Seishan but vertical        |

## **OTHER STANCES**

- |                                   |                  |
|-----------------------------------|------------------|
| 1. Hanmigamae                     | Fighting Stance  |
| 2. Kosadachi                      | Cross Stance     |
| 3. Sagiashi Dachi / Katashi Dachi | Stand on one leg |

## **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 sever 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: Josokutie (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.

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

<b>KAKATO</b>	Heel of Foot
<b>SUNE</b>	Shin
<b>HIZA</b>	Knee

## **TSUKIWAZA – PUNCHING TECHNIQUES**

<b>SEIZUKI</b>	Normal Punch
<b>TATEZUKI</b>	Vertical Punch
<b>URAZUKI</b>	Back Punch

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

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

<b>AGEZUKI</b>	Upper Punch
<b>KAGIZUKI</b>	Hook Punch
<b>MAWASHIZUKI</b>	Round Punch

The following are punches using both hands simultaneously.

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

## **UCHIWAZA – STRIKING TECHNIQUES**

<b>SHUTOUCHI</b>	Knife Hand Strike
<b>URAKENUCHI</b>	Back Fist Strike
<b>TETTSUIUCHI</b>	Hammer Fist Strike
<b>HAI TOUCHI</b>	Inner Knife-Hand Strike

<b>SHOTEIUCHI/TEISHOUCHI</b>	Palm Heel Strike
<b>HAISHOUCHI</b>	Back Hand Strike
<b>KOKENUCHI</b>	Wrist Strike
<b>TOHOUCHI</b>	Hollow between Thumb and Forefinger
<b>KAKETE</b>	Hook Hand
<b>EMPI</b>	Elbow Strike
1. Mae Empi	Front Elbow Strike
2. Age Empi	Upward Elbow Strike
3. Yoko Empi	Sideward Elbow Strike
4. Tate Empi	Vertical Elbow Strike
5. Mawashi Empi	Round Elbow Strike
6. Otoshi Empi	Dropping Elbow Strike
7. Ushiro Empi	Backward Elbow Strike
8. Uchi Empi	Inward Elbow Strike
9. Soto Empi	Outward Elbow Strike
10. Soto Mawashi Empi	Outward Circular Elbow Strike

## **KERIWAZA – KICKING TECHNIQUES**

<b>MAEGERI</b>	Front Kick
1. Keage	Snapping Kick
2. Kekomi	Thrusting Kick
<b>MAWASHIGERI</b>	Roundhouse Kick
1. Haisoku	Using the Instep
2. Josokutei	Using the ball of the Foot
<b>UCHI MAWASHIGERI</b>	Inner Round House Kick
<b>URA MAWASHIGERI</b>	Reverse Round House Kick
<b>USHIRO MAWASHIGERI</b>	Back Roundhouse Kick
<b>YOKOGERI</b>	Side Kick
<b>SOKUTO</b>	Edge of Foot Kick
<b>USHIROGERI</b>	Back Kick

<b>FUMIKOMI</b>	Stamping Kick
<ol style="list-style-type: none"> <li>1. Mae Fumikomi</li> <li>2. Yoko Fumikomi</li> <li>3. Ushiro Fumikomi</li> </ol>	<ul style="list-style-type: none"> <li>Front Stamping Kick</li> <li>Side Stamping Kick</li> <li>Back Stamping Kick</li> </ul>
<b>HIZAGERI</b>	Knee Kick
<b>HIZAMAWASHIGERI</b>	Round Knee Kick
<b>USHIRO KINGERI</b>	Backward Knee Kick
<b>SOTO MIKAZUKIGERI</b>	Outward Crescent Kick
<b>OTOSHIGERI</b>	Dropping Kick
<b>TOBIGERI</b>	Jumping Kicks
<ol style="list-style-type: none"> <li>1. Tobi Maegeri</li> <li>2. Tobi Mawashigeri</li> <li>3. Tobi Yokogeri</li> <li>4. Tobi Ushiro Mawashigeri</li> <li>5. Tobi Ushirogeri</li> </ol>	<ul style="list-style-type: none"> <li>Jumping Front Kick</li> <li>Jumping Roundhouse Kick`</li> <li>Jumping Side Kick</li> <li>Jumping Back Round Kick</li> <li>Jumping Back Kick</li> </ul>
<b>NIDANGERI</b>	Double Level Kick

## **UKEWAZA – BLOCKING TECHNIQUES**

<b>JODANUKE</b>	Upper Block
<ol style="list-style-type: none"> <li>1. Basic</li> <li>2. Shuto Jodanuke</li> <li>3. Shotei Jodanuke</li> </ol>	<ul style="list-style-type: none"> <li>Hand as Fist</li> <li>Knife-Hand</li> <li>Palm-Hand</li> </ul>
<b>GEDANBARAI</b>	Lower Sweeping Block
<ol style="list-style-type: none"> <li>1. Basic</li> <li>2. Shuto GedanBarai</li> <li>3. Shotei GedanBarai</li> </ol>	<ul style="list-style-type: none"> <li>Hand as Fist</li> <li>Knife-Hand</li> <li>Palm-Hand</li> </ul>
<b>SOTOUKE</b>	Outer Block
<ol style="list-style-type: none"> <li>1. Basic</li> <li>2. Haito Sotouke</li> <li>3. Haisho Sotouke</li> <li>4. Haisho Kakiwakeuke</li> </ol>	<ul style="list-style-type: none"> <li>Hand as Fist</li> <li>Inner Knife-Hand outward Block</li> <li>Over-Hand Outward Block</li> <li>Over-Hand shoving aside Block (Using both hands as in Chinto)</li> </ul>
<b>SUKUIUKE</b>	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
HAISHUUKE	Over-Hand Block
JUJIUKE	Cross Block
TOMEUKE	Stop Block
ASHHIBO KAKEUKE	Leg Hook Block
SOKUTO OSAEUKE	Knife-Foot Press Block
AHISOKO MAWASHIUKE	Foot sole Round Block (Same action as Mikazukiger)

## 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**

## **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**