

Wado-Ryu Karate Manual for monitor

Volume 2

KIHON ... Etc...



Yoshikazu KAMIGAITO

www.wado-kamigaito-ryu.be

基本技法

上垣内 克 一 

This english translation of the first edition of the french version has been done by Xavier Wispenninckx with the help of Microsoft Word Software. My apologies for, probably, a lot of errors. Anyone who could help to get this translation better is welcome. See our mail adres on the website. Thanks.

FIRST EDITION (000173)

This first edition (in french) was printed in 300 copies numbered from 1 to 300. Translation, reproduction and adaptation rights reserved for all countries.

Text and illustration by Master Yoshikazu KAMIGAITO

Editor in charge: ASBL Wado-Ryu Kamigaito Belgium VZW

Belgian monitor from November 1, 1979

ID number 11299-79

Printed at LEUVEN, December 1980.

Correction of French texts and shaping by Jean-Maurice Huard

New shaping and adding some illustrations by Paul Gazon
with the utmost respect for the texts and drawings of the original manual
for reading via e-books, computers and tablets

2015 edition in P-gas notebooks

TABLE OF CONTENT

I	KAMAE	8
II	SONO BA ZUKI	20
III	JUN ZUKI	24
Iv	GYAKU ZUKI	31
V	JUN ZUKI NO TSUKKOMI	38
Vi	GYAKU ZUKI NO TSUKKOMI	51
Vii	KERIS	60
	A. SURIKOMI MAE GERI	62
	B. SURIKOMI MAE GERI - ZUKI GYAKU	63
	C. KETTE - JUNZUKI	66
	D. KETTE - ZUKI GYAKU	68
	E. MAWASHI GERI	70
	F. SOKUTO	75
Viii	AGE UKE	83
Ix	GEDAN BARAI	88
X	KOTE UKE	95
Xi	SHUTO UKE	102
Xii	UCHI UKE	107
Xiii	TAI SABAKI	110

Foreword

A few years ago, when I was still living in Liège, I had a rather curious adventure. For a Japanese who was still unaccustomed to the Belgian way of life, it was very revealing of a trait of character specific for Europeans.

At the time, I was a Karate instructor at university and received a lot of visits from practitioners from other schools. One of them, a brown belt from the Shotokan school, seemed very friendly and very sincere in training. So I was quite happy to work with him.

One day, I hear that he says that he can no longer participate in our training, that he complains about that I hide from him all the techniques of Wadô-Ryû and what I do make him and others only repeat the KIHON (i.e. the basic techniques) when he shows up for training and that he finally finds it a pity to spoil the training.

These statements, quite unexpected, stunned me and deeply saddened me; it is true that I did practice KIHON a lot, especially when he was there, but my intention was the opposite of his impressions; I had revised my teaching method almost in his own favor only. I also thought that this was a good opportunity to have everyone repeat KIHON because it was an exercise that we tended to overlook.

My reflections on this subject have changed my way of doing things a lot, but I have always remained true to the value of KIHON. I have retained from my childhood a Western fairy tale that I still like very much. I will limit myself to sketching the outlines because I lack the space to tell it back and forth.

"Once upon a time there was a young man who had been put in possession of a magnificent ruby by chance. This ruby contained a very beautiful princess that a sorcerer had thus locked up by evils and his spells. The young man fell madly in love with her and resolved to save her by all means. He travelled for years to discover the way to annulate this charm, but without any result. He knew that the solution was both fort simple and very difficult. Finally, as he walked along a large river, the lord of the region, very interested in the jewel, tried to seize it. Desperate the young man threw the stone into the water and was going to throw himself into it when suddenly

the princess appeared beside him in the flesh. The key to the spell, so simple and yet so difficult to discover, was that the treasure had to be abandoned." In my eyes this Liègeois of the Shotokan School looks like the young man of this tale.

We often hear that those who have practiced several schools are much stronger than those who have practiced only one, and that is also my opinion. Deep down, I never really liked the wadô-Ryû practitioners who didn't have experience of other schools or martial arts.

In addition, studying the style of another school means giving up your entire old career in Karate, starting over with a clean slate of your knowledge and learning the KIHON of the new school with the mindset of a simple beginner (and with a white belt of course).

I arrived in Belgium with some ideas behind my head, a bit like a cuckoo (without building a nest and laying eggs in the nest of some passers-by)). But the Europeans were smarter than I thought, and I pretty much gave up the idea of teaching the Wadô-Ryû style to experienced students from another school.

I know it's unpleasant to start at another school again. I started in the Wadô-Ryû style when I was in my thirties, with a black belt and a lot of clumsiness. For me it was the third or fourth school. A rather pretentious young man, wearing a black belt, came to give me the order to fight against him and tried to make me a living sandbag. So I had to show this white-belt an aspect of the complexity of this low-world.

This humble volume is therefore first dedicated to people simple and modest enough to leave their school and approach the Wadô-Ryû, starting at the beginning.

This tome will also be useful to those who want to get an idea of our school and read it; it contains just about all the essential elements of Wadô-Ryû.

Finally it concerns you, Karatekas of Wadô-Ryû, who might think you are good enough in KIHON and start to get tired. But I dare bet that if you turn a few pages and read one or two, you will feel baffled by the richness of the world of KIHON. You may even feel that he was quite foreign to you.

You say you want to start again as a beginner! That's a good thing. It's not too late to convert. Don't turn around again, go ahead! What you have discovered is nothing. Everything is still to be searched!

At the end of these sentences,
I sincerely express my thanks
to Jean-Maurice Huard
as well as ...
André De Rijk
(Tshinto Karate Klub Leuven),
Peter Keijers
(Tshinto Karate Klub Leuven)
and Xavier Wispenninckx
(University Karate Club of Louvain-La-Neuve)
who were always my best collaborators
By their help to correct the French and Dutch texts,
the forming and publication of this edition.

I. KAMAE

It's the guard. During daily workouts, the first movement of all exercises (KATA, KIHON, YAKUSOKU KUMITE, JYU KUMITE, SHIAI KUMITE) is to take a KAMAE position, to warn yourself.

Its purpose is to mentally prepare for combat by taking a more or less determined bodily attitude, and at the same time to respect a kind of etiquette; BUDO does not restrict its purpose to the field of defence techniques, but it also aims to improve the character of its practitioners. KAMAE therefore contains elements of greeting, feelings of gratitude and respect for the opponent.

An experienced fighter can judge at a glance the character, mental state and even the technical level of an opponent he meets for the first time, simply looking at his guard in combat. KAMAE contains very profound subjects of reflection, which apply not only to Karate, but also to all other martial arts. The truly effective attack seems to be a simple and banal movement in the eyes of the viewer of a real fight. It all ends at the moment of the blow, when the body of a fighter goes from a leap from a stillness to a dazzling movement. The maxim "IKKEN HISSATSU" (one shot, one life: kill at once, with certainty) applies to Karate as for other martial arts. Everything has to be focused in this shot, it's going to bet everything on this one shot. It is the KAMAE that prepares, physically and mentally, the realization of this decisive coup. It should not be treated lightly.

To return to more concrete things, we can distinguish several topics to be dealt with in the KAMAE:

1. Show his intention to fight

Taking this attitude shows your opponent that you don't hesitate to fight, and gives him time to prepare physically and mentally. This moral aspect is essential when one considers combat as a duel in which it is a question of defending justice or its honour.

2. Preparing mentally

Even in the place of combat, one can put oneself in the mindset of daily training, simply by taking a familiar attitude.

Competition or actual combat is, in a sense, only the extension of training at Dôjô.

Self-control depends very much on the habit of taking an external attitude (position or movement) at the time of danger.

3.Responds to technical requirements

KAMAE is the best attitude for a fight where you face an opponent. It is an open position on both the attack and the defence; in a word, it is a neutral position. If you are ready, it evolves towards attack. If your opponent is walking on you, it should allow you to instantly evolve into defense.

If one wants to defend oneself, the most appropriate body direction is a perfect profile of the trunk; the vital points of the body will thus be as little exposed as possible to the blows of the opponent. But this position has the failure to make it difficult to attack and counterattack.

When one is only concerned with attack, the front position is the best because it allows the four members to be used again. But, of course, this attitude presents more dangers because it exposes vital places (solar plexus, testicles...).

We generally take the HANMI attitude (where the chest and belly appear three-quarters), neutral pose for these two goals: defense and attack.

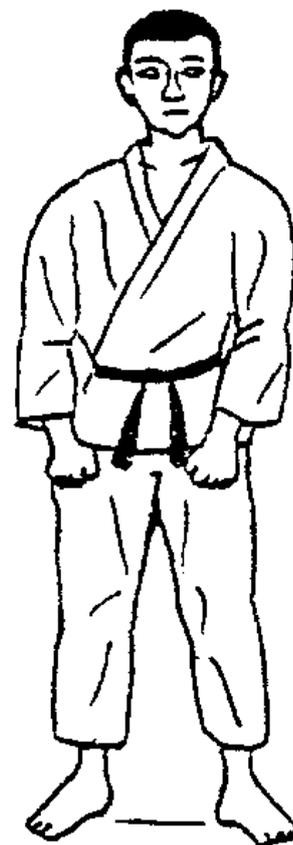
In reality, the number of possibilities is infinite; I will limit myself to present here the two most typical attitudes.

A. SHIZEN TAI

This position is also called YOI or, more exactly, it is the form of it. It is by itself elements of the etiquette; one can therefore salute by simply tilting the head from this position, without altering the attitude of the other parts of the body.

In training, all Karate movements begin with this position; similarly when one finishes a series of movements, one waits in this attitude.

When you practice KATAS or KIHON, where you have to work without a partner, you can directly start from that position. During YAKUSOKU KUMITE, JIJU KUMITE or SHIAI KUMITE where you work with a partner, you adopt the position described later as HANMI GAMAE.



Description:

1. The distance between the outer edge of the heels is roughly equal at the width of the hips; the tips of the feet are pointed outwards and the knees are slightly and softly bent. The center of gravity should not be deported to the right or left.
2. The fists are gently closed and held a little in front of the groins. We're letting our shoulders down.
3. The neck is straight and supple, and the look carries off.
4. The body is filled with vitality (KI). It is necessary to distribute its strength equally among all muscles without contracting them.

A. HANMI GAMAE

This position is taken to study kicks and combinations, to work with a partner or for any more practical exercise.

HIDARI HANMI GAMAE attitude where the left leg and arm are forward, and MIGI HANMI GAMAE attitude where the right leg and arm are forward.



Description:

1. The leg is, in large part, facing forward (slightly inward). The rear leg is made with the direction of the front leg at an angle of 45 degrees. We take this position by taking a step from SHIZEN TAI.
2. The distance between the feet in width (the gap between the feet) is about one fist. The knees are softly bent; the weight of the body is evenly divided between the two legs.
3. The fists are slightly clenched; the front forearm is held a little above the horizontal and the distance of a fist between the elbow and the trunk is left. The rear forearm is more or less horizontal in front of the bust, with the sensation of protecting the stomach, but without pressing the chest.
4. The two palms are oriented one and the other, in general. Beginners can turn the palm back upwards, which strengthens their TSUKI. At the SHIAI the front palm is also turned upwards.
5. The other elements are the same as in SHIZEN TAI.

When travelling (YORI ASHI, FUMIKOMI, forward or backward, right or left), care must be taken to always stay in the same position. Both arms must be able to be used to do all the defense techniques (AGE UKE, GEDAN BARAI, SHUTO UKE ...) and to carry all types of attacks (TSUKI, URAKEN, NUKITE, etc ...).

Similarly, both legs must be able to perform MAE GERI, MAWASHI GERI, SOKUTO etc ... freely, which is acquired through daily training to perfect THE KAMAE.

Externally, the KAMAE is immobile but it contains all the elements of the movement if necessary: it is said that the movement is in immobility and immobility in movement.

KAMAE



What does KAMAE mean?

What is the explanation of KAMAE?

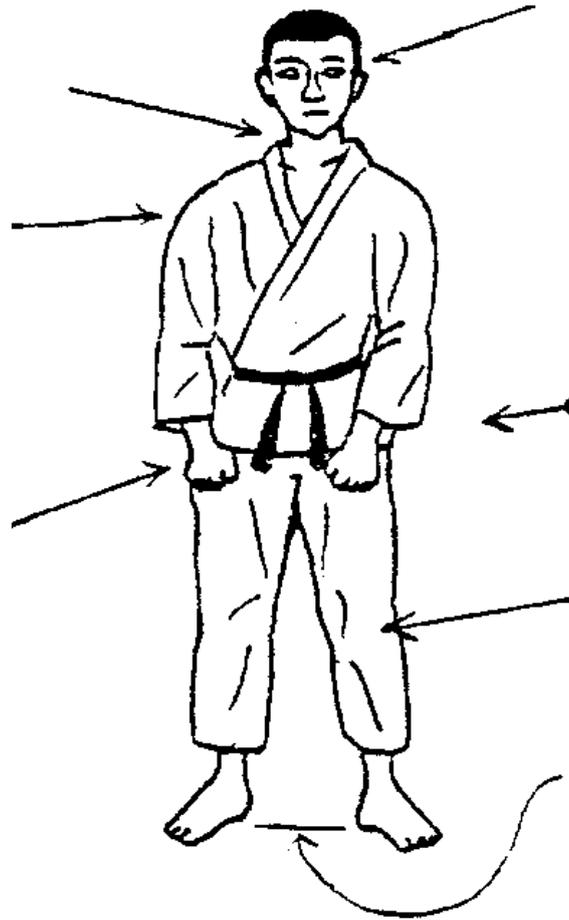
- 1. Show his intention to fight.***
- 2. Mentally prepare for the attack.***
- 3. Solve technical problems.***

Explain each point.

About 3,

explain why HANMI GAMAЕ is often used.

SHIZEN TAI



What is the position of the neck?

How are the shoulders?

What is the position of the fists?

How do I direct the gaze?

This attitude contains etiquette elements.

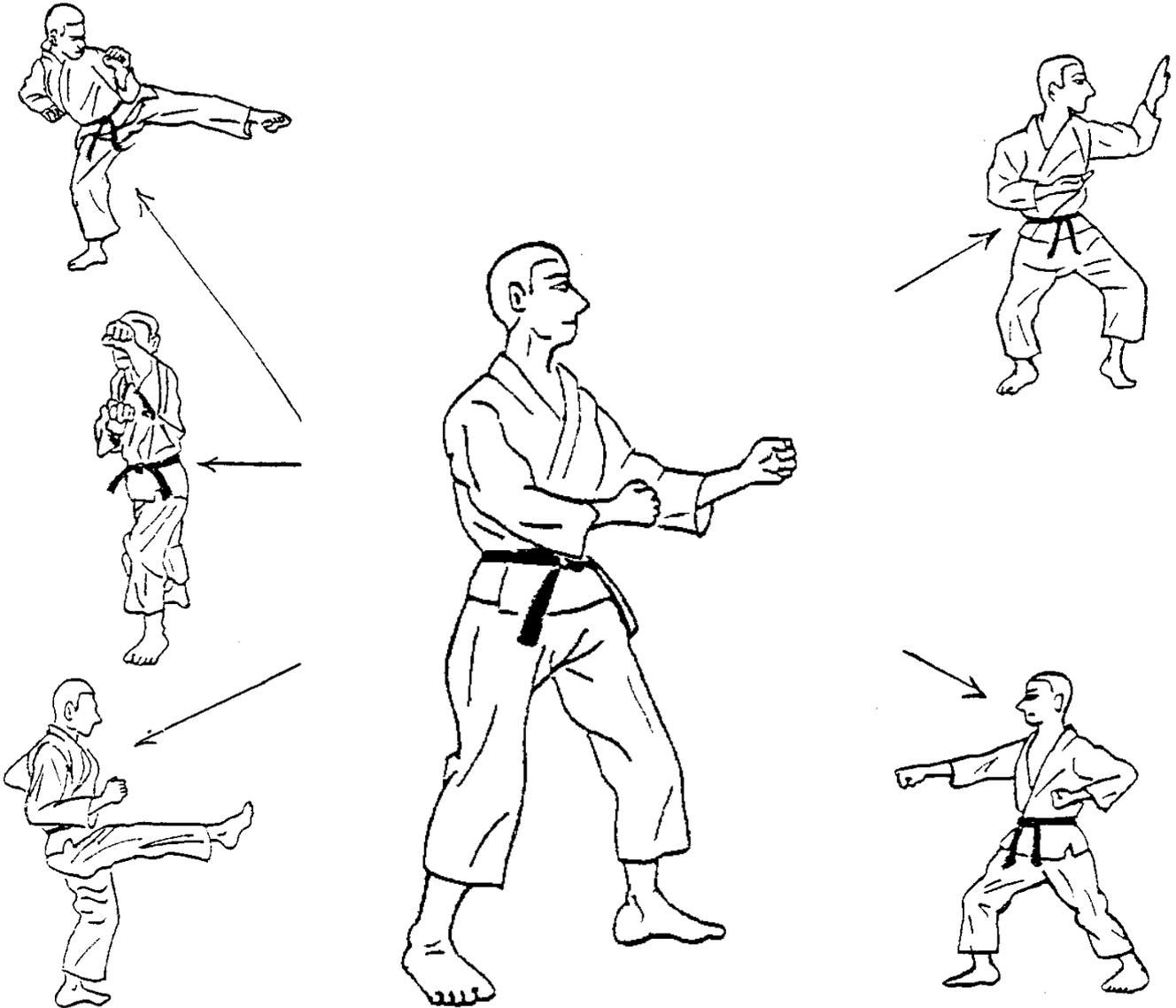
Explain why this is necessary.

How is the center of gravity?

What is the condition of the knees?

What is the leg gap?

HANMI GAMAE



What kind of exercise do you use this position in?

*Explain the differences in usage
compared to SHIZEN TAI.*

What is HIDARI HANMI GAMAE?

What about MIGI HANMI GAMAE?

How are the shoulders?

What is the position of the fists?

How is the center of gravity?

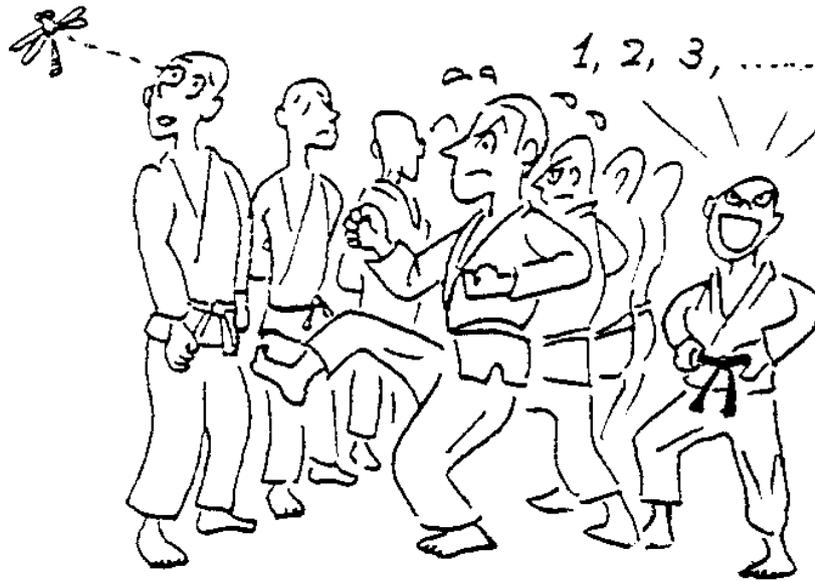
What is the condition of the knees?

How long is this attitude?

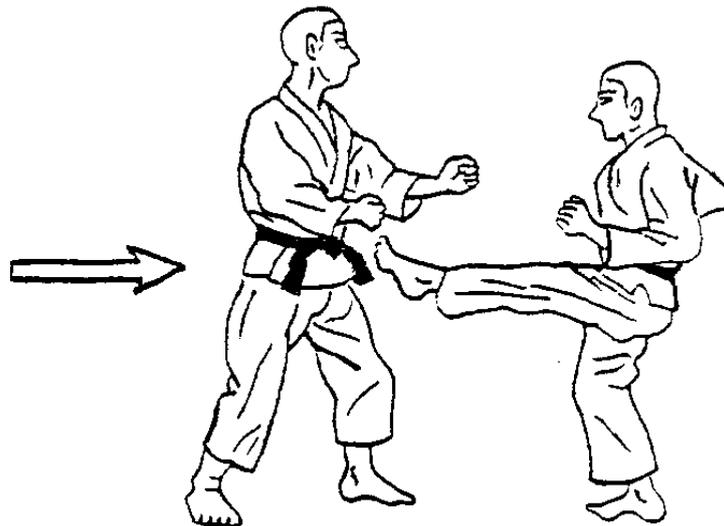
What is the direction of the legs?

What is the leg gap?

A distressing sight!



*Some doesn't understand
SHIZEN TAI is a guard.*



That's why it's best to use HANMI GAMAE.

SONOBAZUKI

What is the main purpose of this exercise?

NAIHANCHI-DACHI



What does it mean to close the armpits?

What is the essential point when doing HIKITE?

Why is the striking arm under the horizontal?

Describe the condition of the wrist.

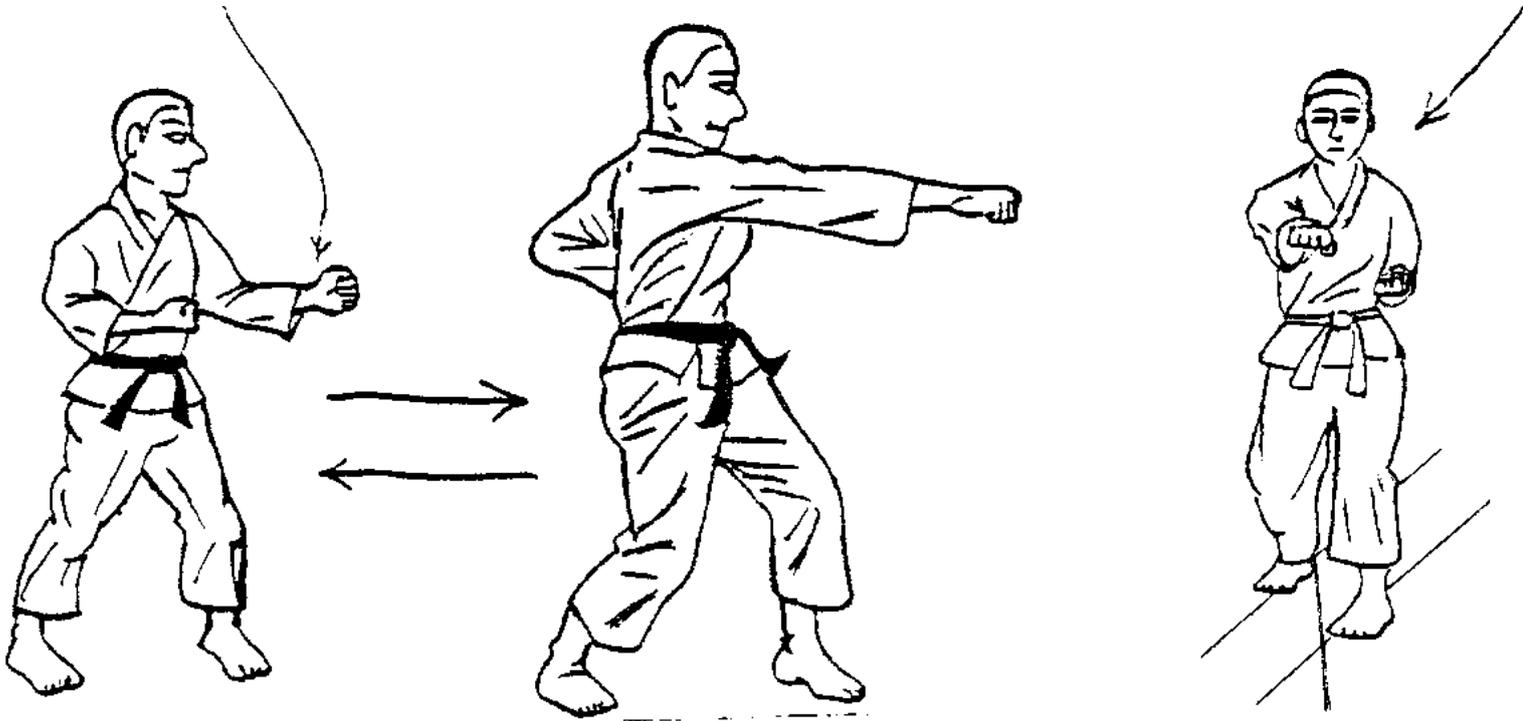
Why should I relax after TSUKI?

What does it mean to hit with your hips?

What is leverage in this TSUKI?

To take advantage of this effect, what should you pay attention to?

SEISHAN-DACHI



***SEISHAN DACHI is an application of NAIHANCHI DACHI:
What for?***

What are the advantages of this position?

***Compare the position of the fists
NAIHANCHI DACHI?***

Explain the movement that follows the KIME?

***What is the difference between these exercises
and those who are preparing for SHIAI?***

II. SONO BA ZUKI

This is called the exercise of repeating the TSUKIS and KERIS without moving the body.

At the beginning of each training, even the experts prepare physically and mentally by doing this exercise. Beginners need all their attention to perform arm and leg tests; if we add the movements of the body, their attention disperses and they tend to neglect the KIME; if body movements are eliminated, they can more easily focus on arm movements. This exercise helps to understand the fundamental role of the hips and helps to develop the sense of KIME.

During group training, the transition from warm-up to the group exercises itself is ensured by the on-site repetition of TSUKIS and KERIS; this creates an atmosphere conducive to working in groups.

Typical of this exercise are the repetitions of TSUKIS right and left in the position of NAIHANCHI DACHI or SHIKO DACHI or the repetition of GYAKU ZUKI from SEISHAN DACHI.

A. NAIHANCHI DACHI - ZUKI

In terms of attitude, you can basically refer to the drawing. But to perfect this attitude, we must wait to be able to study the Kata NAIHANCHI.

By the KIHON, the skeleton of his technique is manufactured and refined by KATAS and KUMITES, to return to KIHON, and so on; it is in this way that one maintains the solidity of his Karate; it is also what everyday training is all about.

1. The left arm is horizontal, the palm facing down; the right fist is pulled on the side, palm up. From this position, the right fist is thrown forward, turning the palm downwards, while pulling the left fist towards the flank and tingling your palm upwards; we continue in this way by alternating the right and left shots.
2. When striking, the force of the fist (which creates leverage) should be used as much as possible. The forces of both arms, both hips and both legs must act simultaneously with the same magnitude.
3. Both forearms brush the flanks (during TSUKIS and HIKITES) for the longest possible length: it is said that the armpits should be closed ("Waki o Shimeru").
4. The HIKITE is strictly backward; rather than thinking about pulling your fist, it's better to think about pulling your elbow.

5. One has the sensation of hitting horizontally but because of the force of gravity (to which you don't resist), the arm is slightly below the horizontal.

6. The wrist joint is not used but the back of the fist is kept aligned on the back of the forearm.

7. The hips initiate the fist and accelerate its movement; they are the ones who hold him back, without any arm involvement. To learn to recognize the role of hips, we can combine the TSUKIS and train NIDO ZUKI, SANDO ZUKI etc ...

To study hip movement, SHIKO DACHI is an inappropriate attitude; if you do this exercise at the beginning, you may misunderstand the role of the hips and only hit with your arms.

8. Immediately after the KIME, you have to relax completely. Keeping strength after the TSUKI has only bad meanings. The duration of the KIME should be as short as possible; before and after the KIME, the body must be completely relaxed.

B. TATE SEISHAN DACHI - ZUKI

TATE SEISHAN DACHI is considered to be a variant of NAIHANCHI DACHI. The rotation of the hips is quite free, but the position of the knees and the attitude of the lower half of the body are those of NAIHANCHI DACHI. As this position allows to perform GYAKU ZUKI by swivelling the front foot inwards, without moving the leg position, from JUN ZUKI or HANMI GAMAE, it is quite practical.

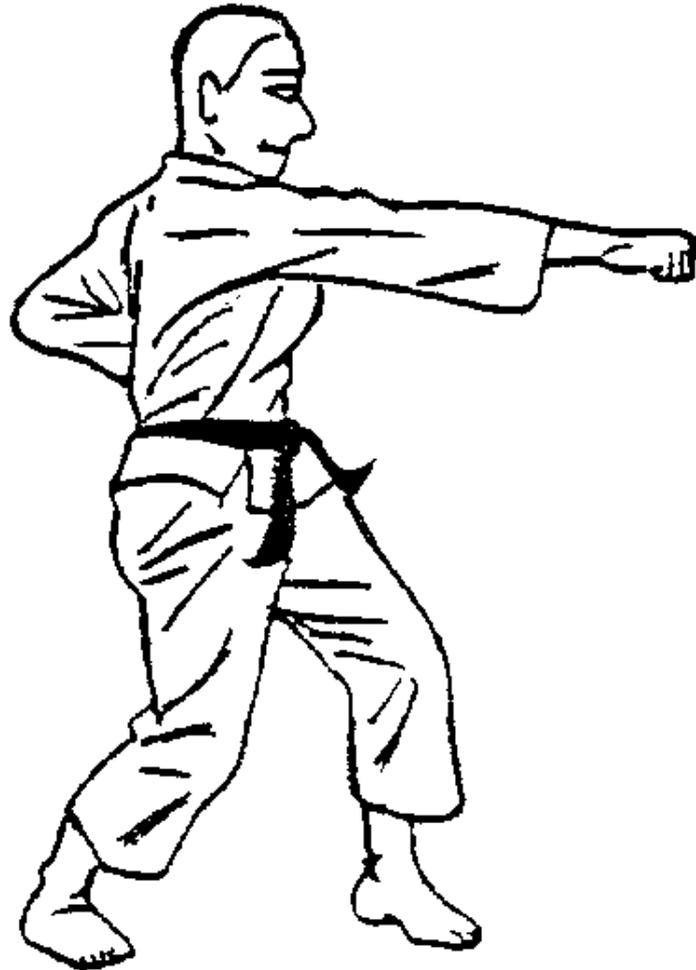
This position can only be perfected by practicing Kata SEISHAN.

1. The essential point of this TSUKI is pretty much the same as in NAIHANCHI DACHI - ZUKI. The advanced arm is in practice more flexed; the rear fist is located further forward than in the position of NAIHANCHI. As you gain experience, you become able to give a TSUKI from the position of the back fist in HANMI GAMAE.

2. Strike from the initial position of the fist, without removing it. To do this, the movement of the fist must be accelerated using the rotation of the hips; at the time of the KIME, the front fist is pulled as far back as possible.

3. After the KIME, you have to relax abruptly; as in reaction, the hips return to their original place and the bust and fists return to their starting position.

4. To practice at the SHIAI ZANSHIN, one takes the position of SHIKO DACHI and performs the same TSUKI, with an emphasis on removing the fist from the hip after the TSUKI.



III. JUN ZUKI

JUN ZUKI is the blow of the fist on the same side as the leg that is moved; in general, it is practiced by walking in the attitude of ZEN KUTSU, but the idea is often broadened by carrying the blow from a different position, such as, for example, SEISHAN DACHI, SHIKO DACHI, etc. .

Traditionally, JUN ZUKI was considered as the heart of basic techniques; GYAKU ZUKI was a variant made from the same position.

The movement of the fist is the same as that of the body, it does not involve rotation. Compared to GYAKU ZUKI or JUN ZUKI NO TSUKKOMI, it does feel like it's simple; In practice, it makes it difficult to use the TAI SABAKI; this is why JUN ZUKI is the most difficult technique to use in its purest form in the case of the opponent's counter.

However, it is also the technique in which moving forward is the most directly used; experts who have a good balance and a great confidence in the effectiveness of their fists, use it with predilection; in short, it is a very simple technique and also very difficult, but once acquired it proves very effective.

In this sense we can say that Karate begins and ends with JUN ZUKI. It is said that the father of modern Karate, FUNAKOSHI GICHIN, once said, at the age of 80, that he felt a little mean grasping what JUN ZUKI was. It would have happened two or three years before his death; it gives the somewhat literary impression that he was closing his life on the perfection of JUN ZUKI. It's a word to taste at length.

While we also study parades and dodges, we must always keep in mind the concern to perfect JUN ZUKI.

A. Attitudes:

1. Legs

- a) The front leg is directed strictly forward; The rear foot is 50°-55° in relation to the direction of walking, and the back knee forms an angle of about 45° relative to the same axis; the direction of the knee is more important than that of the foot.
- b) The distance between the inner edges of the heels is two fists.
- c) The front edge of the leg is perpendicular to the ground.
- d) The rear leg should not be rigid but give an impression of flexibility.

(e) Care must be taken not to lift the heel of the back leg; however, it is enough to keep in touch between the inner edge of the foot and the ground.

2. Hips and bust

a) All foot positions of the KIHON are determined by the height of the hips.

To the extent that this does not prevent them from making the next movement with naturalness, beginners will try to go down a little lower; More advanced practitioners may be applied to work at different heights; if you are tired or older, you can work higher.

b) You train with the impression of keeping the knot of the belt (or navel) facing forward; in reality, it is slightly outward-facing (i.e. on the side of the back leg).

c) The bust is more or less perpendicular to the ground; avoid leaning forward or backwards. Worse still is to lift the shoulder of the HIKITE or twist the bust skewed backwards; this defect is a sign that its strength is poorly distributed among the different muscle groups.

3. Fist and arm

a) The fist is in front of the middle of the body. The blow is carried with the sensation of hitting horizontally, but as one gives in a little to the force of gravity, the result is that the arm is a little below the horizontal.

b) The HIKITE is pulled in the narrower place of the trunk (waist); beginners will try to pull the fist at the height of the false ribs to better focus on the HIKITE. The fist of the HIKITE is strictly on the flank and the elbow is pulled back.

4. Head and neck

a) The neck is relaxed and straight; you never pull out your chin. You don't put force in your neck either.

b) The gaze is horizontal, directed towards the distance (similar to look at a mountain). During the movement, care must be taken not to alter this arrangement of the gaze.

B. The movement

1. During group training, at the behest of HIDARI GAMAE, the left leg is advanced from the position of YOI, and the left fist is thrown forward, putting a little KIME at the head where the heel touches the ground. Then on each order (ichi, ni, san ...), we alternately advance

each leg to arrive at the same position. At the behest of MAWATTE JODAN UKE, we change direction, we make AGE UKE, then we continue the series of JUN ZUKI.

2. At the beginning of the movement, the back knee is stretched, which makes the hips forward; the front knee flexes a little and turns outwards; The heel rotates around the toes of the foot inwards; all the body weight moves on the front leg.

3. To focus strength forward, it is very important not to climb or descend on your legs while moving.

To achieve this, you must leave the knees and other joints very flexible and eliminate unnecessary muscle strength. The hips are pushed forward and the legs accompany them; this is called "walking with the hips". In short, the movement of the gravity center is straight and horizontal. It is said that one must be able to "train on the first floor without making any noise" (in the traditional Japanese house, the floor of the first floor is very thin and resonates with the slightest jolts).

4. For the same reason, avoid swinging the body from right to left. The joints remain flexible and the leg is slid forward with the help of describing a curve; when you move the knee, the whole leg follows.

5. In the so-called SURI ASHI leg move, the feet brush the floor; between the foot and the ground, there is the thickness of a sheet of paper.

6. At the end of the movement, while shifting the weight of the body to the tip of the foot, the ball of the foot is gradually and strongly pressed on the ground for a few centimeters, which slows down the movement of the body; at this point, the fist leaves the hip and the moment the heel lands on the ground, the KIME is put in the fist.

For this exercise, the quality of the floor is decisive: it must not be, ... or too smooth, which would prevent friction and shutdown, ... or too rough, which would prevent the foot from moving properly. As far as the movement of fists is concerned, we will refer to SONO BA ZUKI in the attitude of NAIHANCHI.

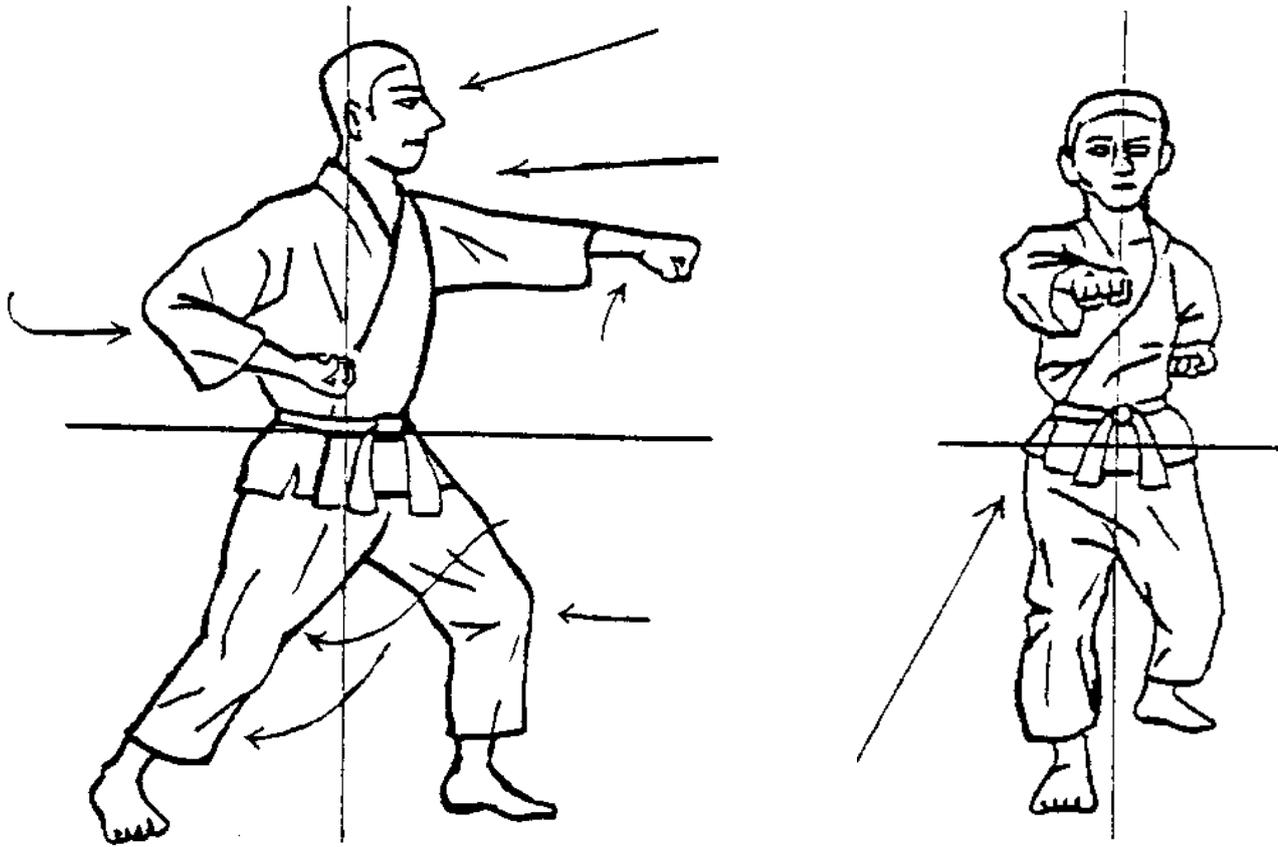
7. All movements controlled by the hips: the beginning of the movement, the movement of the body and the end of the movement are decided and governed by the hips. For example, the shoulders should not be used to stop the movement of the fist, or the front knee should be extended to maintain the movement of the body.

This is why, when the hips stop, the muscles of the fist and arm are briefly contracted, but the bust and shoulders rotate softly, and the knees play softly, giving uno great force of penetration. It is a question of making the most of the energy created by the displacement of the body mass.

This kind of TSUKI, performed with an ideal concentration and relaxation of strength, gives the do-it-do and those who look at it the impression that the arm that strikes is like lead; it is called "a heavy TSUKI" (which does not mean that it is slow).

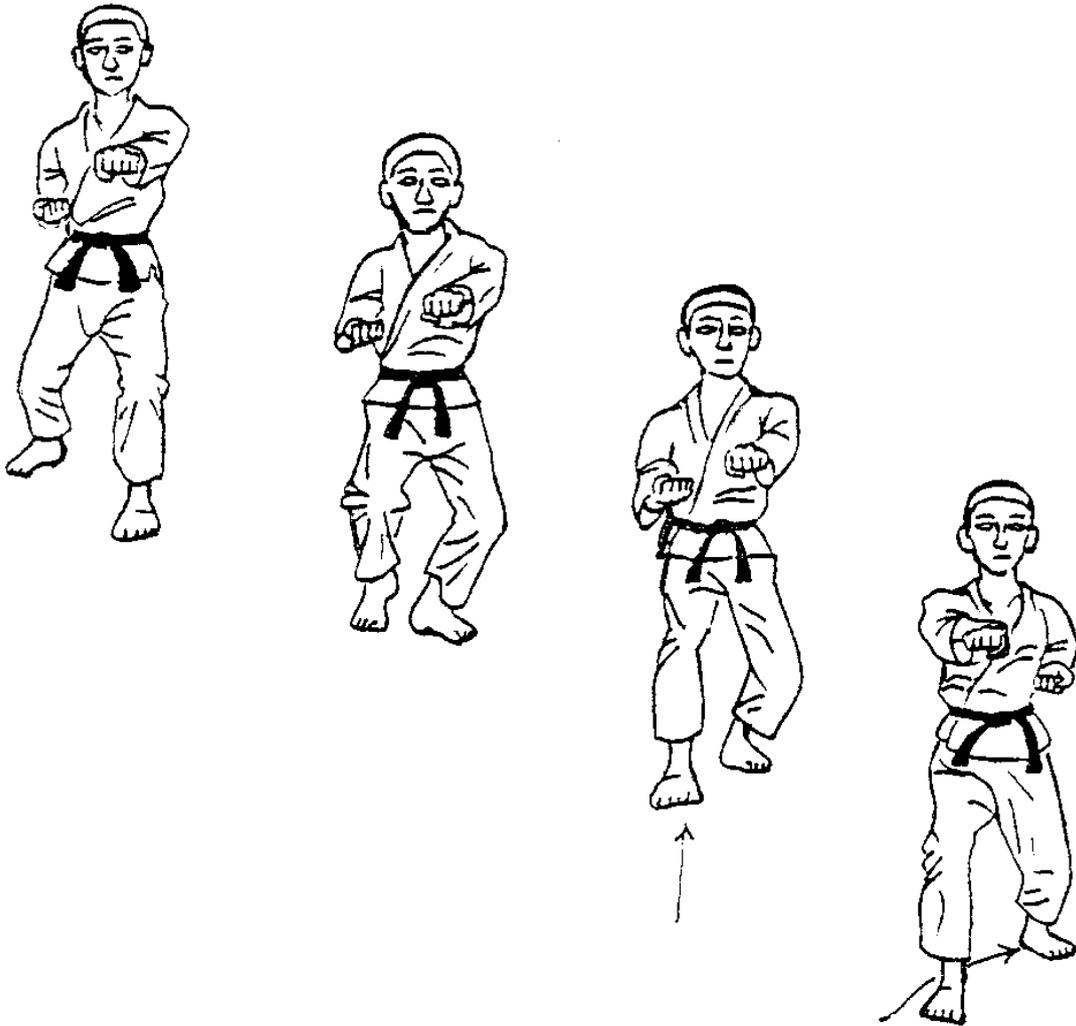
8. At the end of the move, the back foot is not dragged on the ground. An erroneous choice of the position of the front foot requires sliding back to the side; this fault quickly becomes a habit that is difficult to get rid of. But you don't have to force yourself to put your back foot on the ground either. When KIME is put in the shot, the heel can rotate around the forefoot (the ball of the foot).

JUN ZUKI



- *Why JUN ZUKI is simple in KIHON and difficult in applications?*
- *Why is JUN ZUKI loved by experts?*
 - *What is the direction of the look?*
 - *What is the condition of the neck?*
- *What is the position of the chin and its effects on the neck?*
- *What is the direction of the arm being removed, and its position?*
 - *What is the direction of the fist striking, and its position?*
 - *What are the conditions of the knee, tibia and back foot?*
 - *What about the knee, tibia and front foot?*
 - *How high are the hips?*
- *What is the direction of the trunk as seen from the front? And from above?*
 - *What is the width of the feet?*
 - *What is the determination of the leg gap in length?*

The movement



- *What does it mean to walk with your hips?*
- *What should be the motion of the center of gravity? Why.*
 - *To get there, what do you have to pay attention to?*
 - *What is a "heavy" blow?*
 - *In practical terms, explain the control of movement by the hips.*
- *Explain the beginning of the movement.*
 1. *Which part of the body moves first?*
 2. *What is the movement of the knee and leg?*
 3. *What is the movement of body weight?*
 - *What is SURI ASHI?*
 - *What is the movement of the back leg at the end of the trip?*
 - *And what should we pay attention to?*
- *Explain the relationship between the KIME and the condition of the floor.*

IV. GYAKU ZUKI

This is called the blow given by the fist on the opposite side of the leg that is moved.

This is done, like JUN ZUKI, in the position of ZEN KUTSU DACHI, but the position of the feet in relation to the other is not the same as for JUN ZUKI. Translation (walking forward) combines a large rotation of the trunk (mainly hips); this combination presents some difficulties, it is more complicated.

The forward movement is less than during a JUN ZUKI, but on the other hand the hip rotation has been much more marked; it is for this reason that we adopt a wider foot position, which allows to carry this blow with more stability.

When you combine this shot with a KERI (KETTE GYAKU ZUKI), you have more stability than in JUN ZUKI; this combination is easier and more practical in combat.

One of the characteristic features of this TSUKI, which is also very important, is to allow in its applications to launch an attack from a safer position; you can use the front arm in support of the dodge in case the opponent seeks to take you against.

Whether you're walking in YORI ASHI or waiting for the enemy attack, you can always punch each other by tilting side by side on the front leg; this is another advantage of GYAKU ZUKI.

This TSUKI is very often practiced on the counter-attack, especially between beginners, because after using the front arm for a defensive movement, one naturally switches to this position for the counter-attack.

These examples demonstrate that this TSUKI is more practical than the others.

You can be a good fighter in all competitions, just thanks to GYAKU ZUKI. Beginners will therefore first be concerned with making this TSUKI an effective technique in combat.

A. Attitude

1. This TSUKI is worn at the same height (or slightly lower) as JUN ZUKI. The slot (the distance between the feet in length, back and

forth) is a little shorter but the leg spread is wider than in JUN ZUKI, which makes the hip rotation to the HIKITE side wider.

If the feet are placed in such a way that the line that joins the heels forms an angle of 45 degrees with the axis of the step, and if you fix the height of the hips, the gap of the feet naturally results.

The width of the feet (measured between the outer edges of the feet) is, roughly, equal to the width of the shoulders; the small differences that may appear are due to differences in morphology between practitioners.

Beginners take a slightly broader attitude than more advanced practitioners.

2. The hips are rotated to feel as if you are keeping the knot of the belt facing forward; in reality it is turned slightly to the side of the front leg, unlike what happens in JUN ZUKI.

3. The knees are both facing forward. The back foot, slightly twisted, is facing outwards from 20° to 30°.

4. All the elements of the attitude, i.e. the right angle formed by the tibia of the front leg with the ground, the very slight bending of the back knee, the position of the bust, the HIKITE, the arm that has just been struck, etc., all these elements are about the same as in JUN ZUKI.

5. Due to the rotation of the bust, the arm of the blow slightly exceeds the surface of the chest, but it is necessary to avoid putting too much tension on the side of the HIKITE.

In other words, strength must be distributed equally among all muscles.

B. The movement

1. During group training, the movements made on the orders YOI and HIDARI GAMAE are the same as for JUNZUKI.

Then, on the order SONO BA DE IPPON TOTTE, one gives a blow of the right arm, on the spot, turning the hips. With this movement of the hips, the left foot naturally moves backwards and is changed in the position of GYAKU ZUKI.

Then, on each order (ichi, ni, san ...), we advance the back leg to hit GYAKU ZUKI in the same position.

At the behest of MAWATTE GEDAN BARAI, we turn 180° by running GEDAN BARAI, then we continue by doing GYAKU ZUKI after the order SONO BA DE IPPON TORU.

2. Given the spread of the feet, one often tends to shift the entire weight of the body on one leg, before moving the other; it is a bad movement. The line on which the center of gravity moves should be, as in JUN ZUKI, a straight line, directed from the back to the front and not a winding line.

To be able to move properly, you have to leave a lot of flexibility in the joints of the hips and knees and walk by describing from the knee a small curve inwards (a little more marked though than the curve described by the knee in JUN ZUKI).

3. This knee movement can be explained as follows:

a) If you move the foot in a straight line in ZEN KUTSU, you risk hitting or rubbing your foot to the ground, and going up the center of gravity to avoid this boredom.

This error can be avoided by drawing a curve inward with your foot.

b) With this small circular movement of the knee, the rotation of the hips that must follow can be carried out more naturally.

c) This movement allows you to acquire the habit of not exposing the crotch to the opponent, by closing the knees when moving forward.

4. The pressure of the rear leg that pushes the hips forward rotates the heel of the front foot inwards (this position of the heel maintains a correct position in the center of gravity); then we pass the back leg as described in the paragraphs above. The tip of the foot brushes the ground and stops; When the heel is landing, the back punch is punched by turning the hips.

The essential points of this sequence of movements are about the same as those of JUN ZUKI, with the exception of the length of movement and the extent of the hip rotation.

5. It is very important that this sequence of movements that begins with the pivoting of the front foot and ends with the KIME followed by the relaxation of the body, is circular, flexible, naturelle and regular (smoothly).

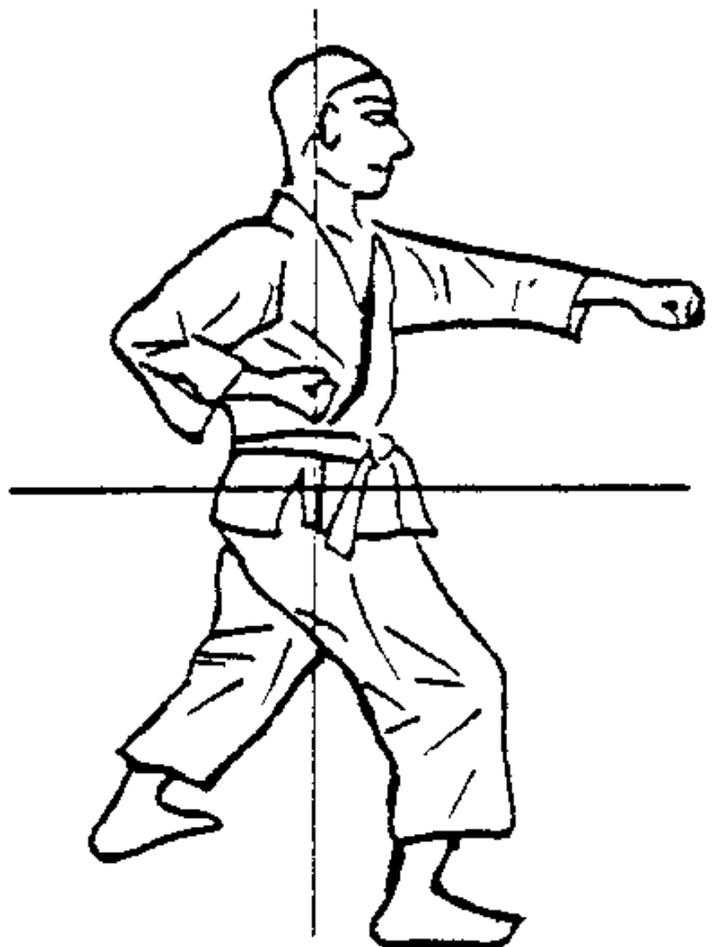
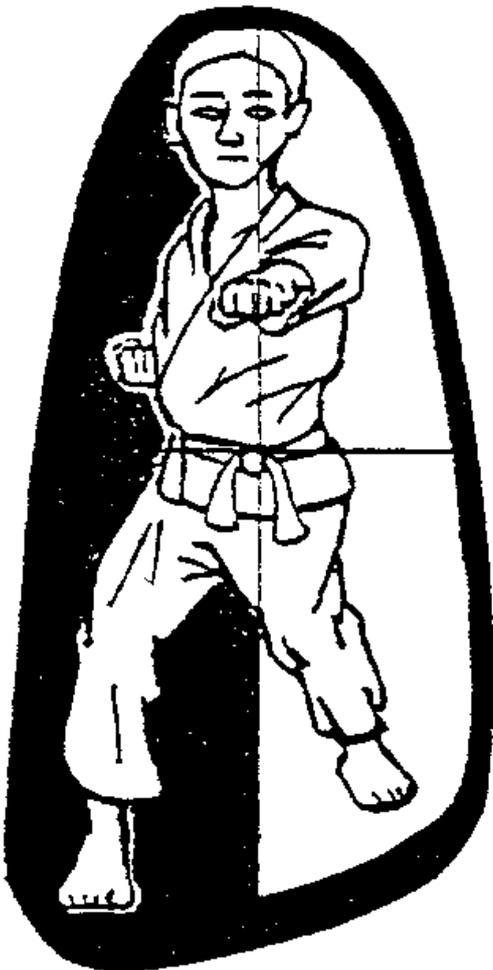
However, at the beginning of training or ... when it comes to showing beginners the typical hip movement of GYAKU ZUKI, it is more didactic to pause the moment the tip of the foot touches the ground,

and then to strike the blow by laying the heel and vigorously turning the hips.

6. At the time of the blow, due to the rotation of the hips, the knee and heel of the back leg turn inward in the attitude of GYAKU ZUKI. You should not drag your leg back after yourself, nor do you fix it by contracting your muscles. The hips govern all movements, and if the hip movements are correct, the hips will result in a natural way.

GYAKU ZUKI

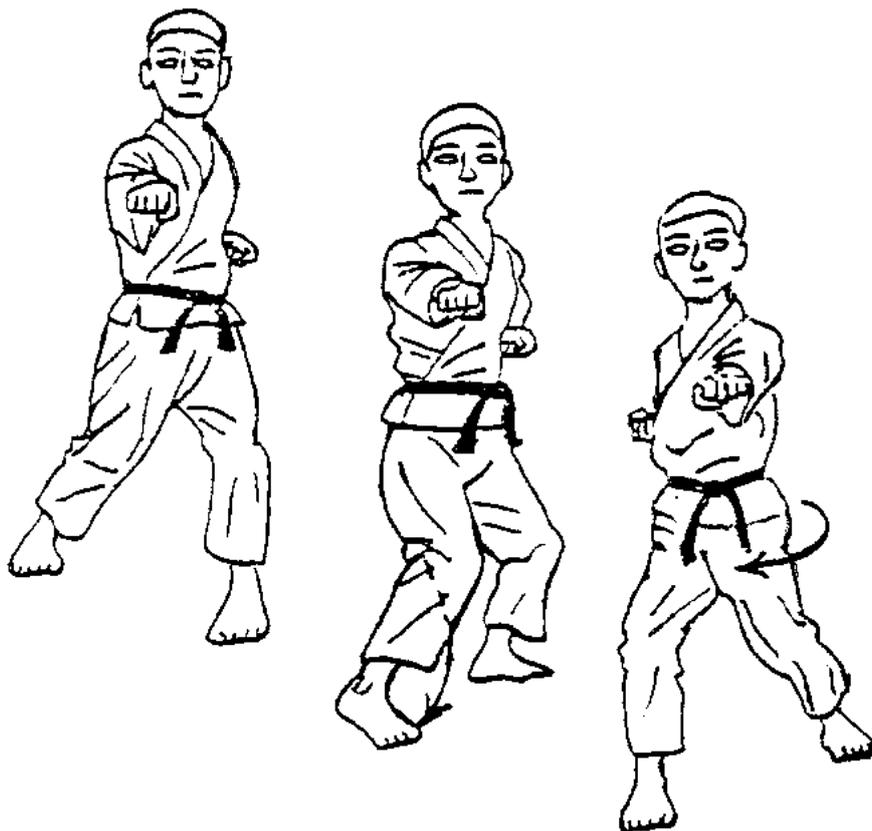
- *Explain the differences between this technique and JUN ZUKI:*
 - 1) *Benefits or defects (on-site or with displacement)*
 - 2) *Elemental body movements such as translation and rotation of the body, relaxation of the fist, ...*
 - 3) *The lateral spread of the feet (the reason for this difference)*
 - 4) *The specifics in use (advantage, defect, on-site, with displacement)*



(Attitudes)

- *What is the lateral and deep spread of the feet?*
- *What is the position of the feet determined?*
- *What is the direction of the foot and back knee?*

(Movements)



- *Explain the movement of the body specifying the center of gravity.*
- *When moving, the foot describes a small half-circle; give in at least three reasons.*
- *Compare the amplitude of hips rotation for GYAKU ZUKI and JUN ZUKI.*



To the competition

V. JUN ZUKI NO TSUKKOMI

This movement can be considered a kind of JUN ZUKI application.

In the sense of the Japanese word (TSUKKOMU: dive in), one naturally imagines the decision by which one embarks without hesitation in the attack and one plays everything on this one. What we play at this time is often the stability of the body or the quality of the following moves in case the attack fails.

But as a top or bicycle finds stability in the speed of their movement, the Karatekas of Wadô-Ryû must fight in a gentle tranquillity and link their movements smoothly, as the water of a river flows. The secret to which one can easily evolve from a hard position where one flexes a knee very deeply, lies in the kinetic function of the hips (they give birth to the motion) and the flexibility of the body; we must be able to live and move in a world that practitioners in other schools do not even suspect.

It takes less time to punch before but this blow often lacks sufficient power because of the short trajectory of the fist. JUN ZUKI NO TSUKKOMI can remedy this defect by tilting the trunk and rotating the hips by 90 degrees until the bust presents the opponent with a perfect profile.

Regardless of the idea of hitting away, one must focus on knowing this face of the characteristics of JUN ZUKI NO TSUKKOMI and train by looking for the widest possible amount of movement in the techniques described above.

When studying this TSUKI, one must aim to grasp its basic conception and learn a typical movement.

For combat, it is necessary to know its different variants.

One of them is TOBIKOMI ZUKI, another NAGASHI ZUKI.

The problem of striking a distant target can often be solved by moving forward to TOBIKOMI ZUKI.

When you do JUN ZUKI NO TSUKKOMI, it is more difficult to counter the attack of the opponent. It is NAGASHI ZUKI who fills this gap with a dodge movement in KAISHIN. This KAISHIN movement can also complement the trend of JUN ZUKI NO TSUKKOMI whose lateral balance is precarious.

Finally, training at JUN ZUKI NO TSUKKOMI and its applications is in itself likely to correct the movements of people whose knees are too stiff or too little bent.



A. JUN ZUKI NO TSUKKOMI

1. Attitude

a) In this TSUKI, there is no spread of the feet: the heel of the back foot is behind that of the front foot and the back foot is turned 90) relative to the axis of the walk.

Beginners can keep a small gap between the feet and gradually reduce it depending on their progress.

Be careful not to adopt a position such that the back foot cuts the extension of the axis of the front foot and forms a T with it.

b) Bend the front knee deeply, so that it comes to the top of the tip of the foot.

In this attitude, the slit (distance between the feet in length) is a little shorter than that of JUN ZUKI, because we advance further the knee bent while keeping the hips at the same height as in JUN ZUKI.

c) Turn the trunk backwards so that the trunk, and especially the hips, present the opponent with a perfect profile. The belt knot is turned perfectly to the side (it is oriented at 90° in relation to the axis of the walk).

d) Pull the back arm strongly (a bit like pulling it behind the back), so that the forearm makes a right angle with the surface of the chest.

e) Strike with the other fist at the JODAN level, at the height of your eyes, with the impression of looking upwards between the index and middle fingers.

(f) The back leg (knee and foot) is directed strictly to the side (it forms a 90° angle with the axis of walking); the knee is both soft and tense.

2. The movement

a) During group training the orders are the same as for JUN ZUKI.

b) The effects of three types of forces must be concentrated... , i.e. walking (moving forward), rotating hips (90°), and inclining the body forward.

At the beginning of each workout, it is better to work a little slower by focusing on correcting the overall shape of the shot and each of its components in particular, then ... gradually increase the speed and power of the shot as you get used to this attitude.

This remark applies to all KIHON workouts, but in JUN ZUKI NO TSUKKOMI, it is more difficult to make the synthesis of the important elements: acceleration, preservation of movement, its form, and maintenance of balance, concentration of strength, etc. ...

c) Many elements of these movements are the same as those of JUN ZUKI; but TSUKI'S movement does not stop at the laying of the heel on the ground. The bending of the front knee and the rotation of the hips continue the movement, and the shoulder of the front arm is advanced as much as possible.

d) To avoid moving the center of gravity up and down when moving, keep the same angle of the front knee at the beginning of the movement when you always twist the knee and front foot.

The same applies to other basic techniques, but in JUN ZUKI NO TSUKKOMI, this movement is comparatively more difficult, especially for beginners, due to the bending of the front knee.

When you slide the leg forward, stretch the knee that was previously bent tightly, to push the body forward.

e) Important note for beginners: it is important to pull the hip on the HIKITE side backwards to get more clearly in profile (MAHANMI).



B. TOBIKOMI ZUKI

1. This word comes from the verb "TOBIKOMU" (throwing, darting, jumping and penetrating), but this technique is practiced by brushing the soil of the soles of the feet (SURI ASHI) like the rest of the KIHON.

There is, however, an important difference between the movement of this technique and those of other basic techniques: the back leg is dragged behind you and accompanies the progression of the body.

2. The starting attitude is HANMI GAMAE. In combat, the palms of the hands face each other (they are turned towards each other), the TETSUI are turned down. But during basic training, one seeks to use the greatest amount of arm movement; therefore, the palm of the front hand is turned upwards and the palm of the back hand is turned downwards. Both fists are held a little lower than in a normal HANMI GAMAE, about at belly height.

3. In general, this TSUKI is exercised from the position described above, and strike directly from the front arm before the end of the YORI ASHI movement.

At the beginning of this exercise, we can repeat this TSUKI on the spot to find the KIME. This technique is also very effective when using the movement called FUMI KOMI.

4. The body is launched and in the same time leaning forward. The front leg is widely advanced and the rear leg is naturally dragged behind you, so that the lower half of the body is in the same position as for JUN ZUKI NO TSUKKOMI.

When the heel of the front foot touches the ground, the front arm strikes, bringing your back fist at chest height and the palm turned upwards.

In this technique, there is no rotation of the bust; do not change the orientation of the chest surface.

5. The beginning of the fist movement can be compared to what happens to the passengers of a bus that stops abruptly: their inertia causes them to fall forward. This phenomenon of inertia can be used to strike this TSUKI by launching the body forward and tilting the trunk to accentuate this effect.

6. Take advantage of the sudden shift from concentration of force to relaxation to raise your fist. When this movement is performed ideally, it gives the whole body a pleasant shock and slams like a whiplash.

It is said that as long as you can see for yourself the return of your fist, you will have to consider yourself inexperienced.

Beginners must remove the fist consciously, but experts do so almost unconsciously, as if by an action-reaction effect.

7. It is also important to give this shot, on occasion, from MU GAMAЕ (without KAMAЕ), i.e. from the natural standing position, the arms during the body. It's a real combat preparation.

C. NAGASHI ZUKI

This technique is an evolved form of TOBIKOMI ZUKI. It's about doing this while dodging in KAISHIN.

At the moment of the bending of the front knee and the accompanying punch, we combine with the movement of TOBIKOMI ZUKI, a rotation of the hips backwards ("towards the back").

Through this movement of the hips, the back foot describes an arc towards the back around the pivot of the front foot, much like a compass rotates on its tip. The direction of the final attitude is at a 45-degree angle with that of the starting position.

The other movements are quite the same as those of TOBIKOMI ZUKI. It is essential to start this movement with an imperceptible rotation of the hips and front foot outwards by throwing the body straight in front of you. This movement aims to take the initiative back to an opponent who is already attacking you in real combat or in a high-level free fight (GO NO SEN O TORU).

Without paring or blocking the blow of the opponent who is already attacking you, in a time, you dodge it by turning the body in profile and take advantage of this rotation of the body to hit it.

This allows you to take advantage of the adverse movement for your counter-attack.

In general, the back arm is used to ensure the effect of the dodge by placing him between the body and the opposing arm (or leg) like a corner in a tree. (Review KIHON KUMITE No. 3).

Note

Recall some definitions about the movings:

YORI ASHI is the movement by which one slides forward first, to make it follow by the back leg; at no time do the two legs cross.

FUMI KOMI consists of moving the back leg forward.

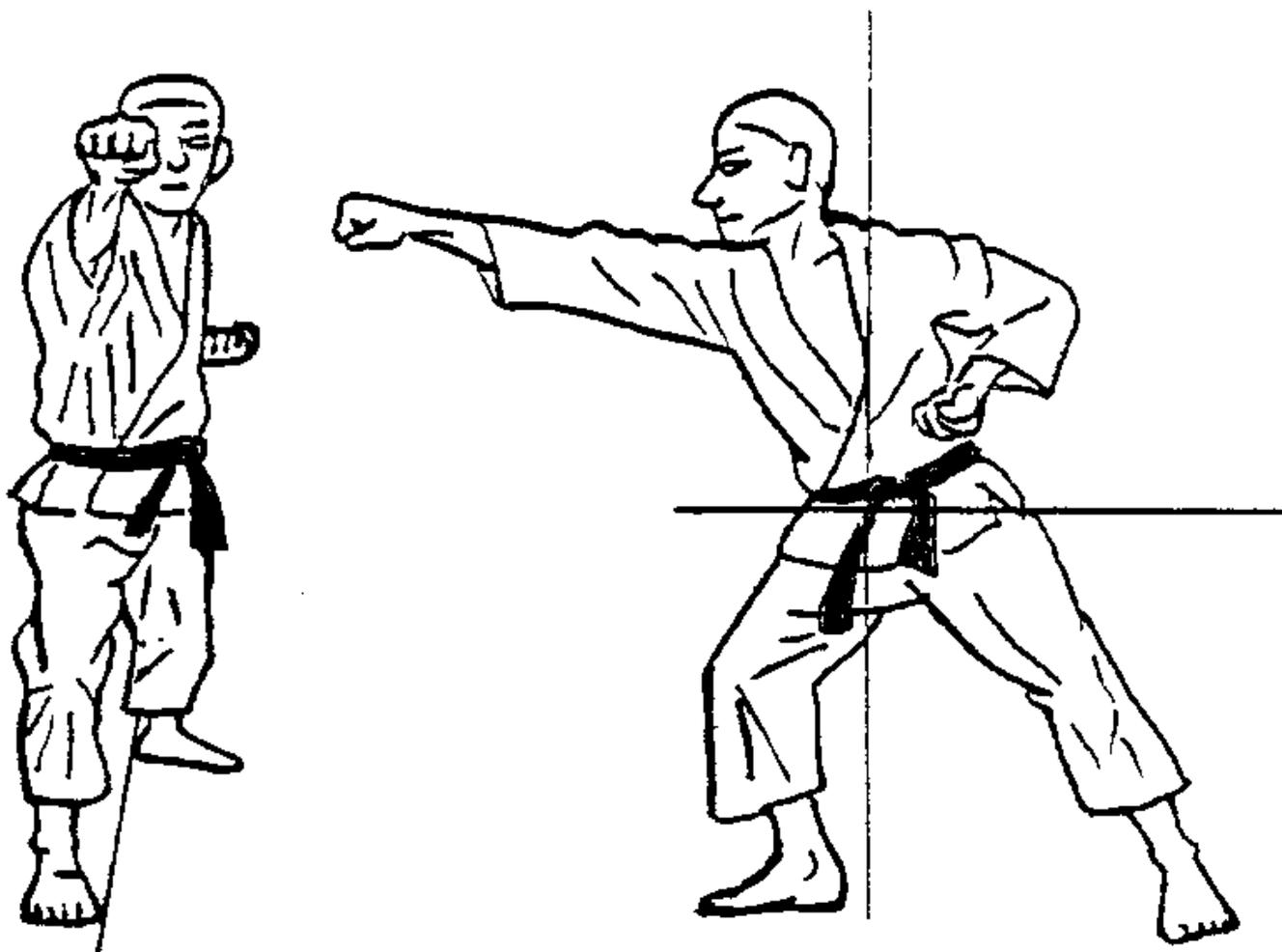
"Translation" refers to the movement of a body in a straight line.

"Rotation" is the movement of a body around an axis; thus a circular motion.



Drawings, questions and remarks

JUN ZUKI NO TSUKKOMI



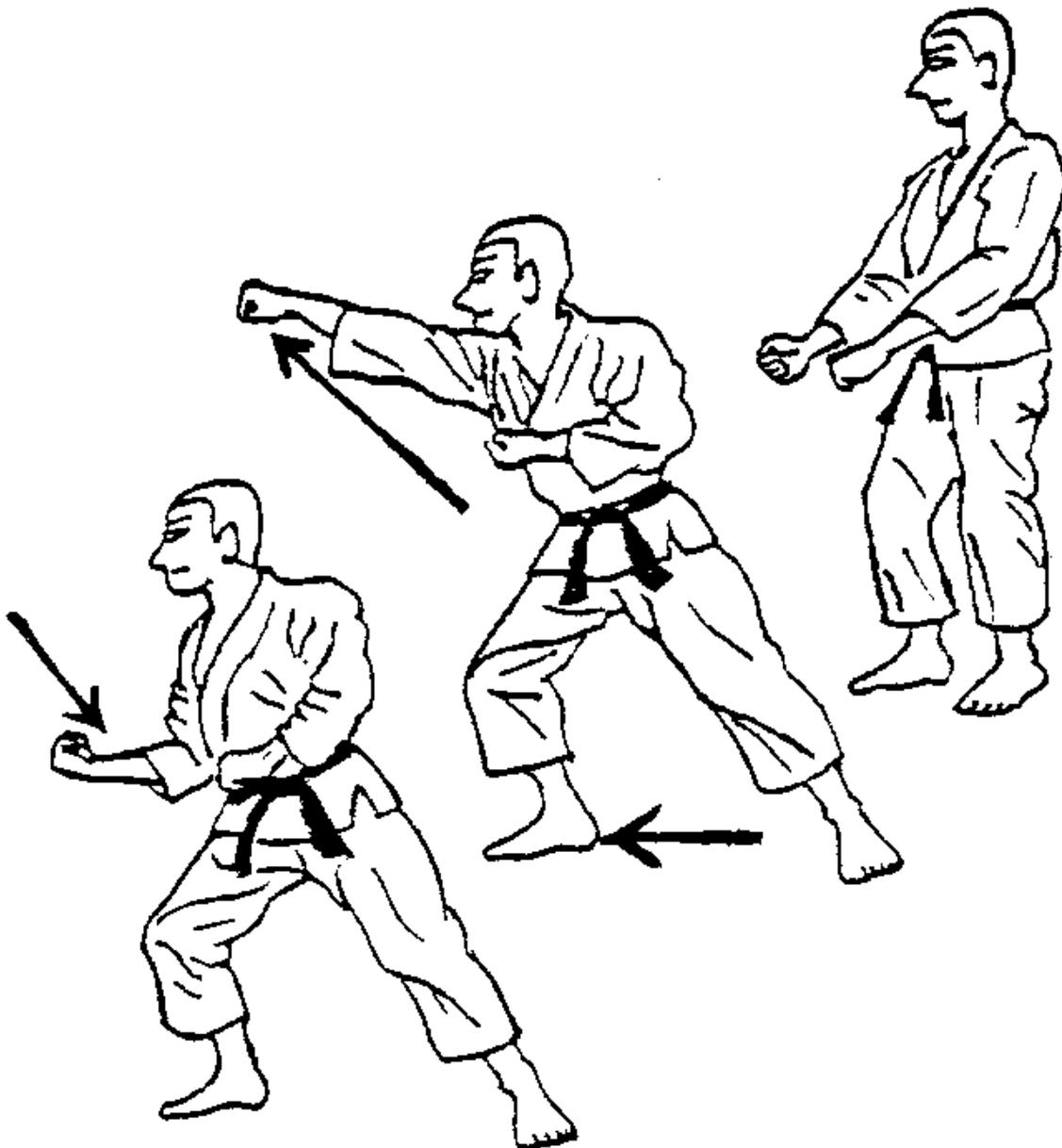
- *What are the unique characteristics of this TSUKI that compensate for JUNZUKI's flaws?*
- *To achieve its advantageous character, how effective does this TSUKI sacrifice himself in relation to other techniques?*
 - *As it is, this KI HON movement is not practical in combat; show two application techniques.*
- *Describe the strengths that contribute to this TSUKI (compared to JUN ZUKI and GYAKU ZUKI).*

Attitudes



- *What is the lateral and deep spread of the feet? Remember JUN ZUKI.*
 - *What is the direction of the bust (especially the hips)?*
 - *How high is the punch given?*
 - *What is the condition of the front knee, the back knee?*
 - *What are the directions of the feet?*

TOBIKOMI ZUKI



- *Difference with JUN ZUKI NO TSUKKOMI.*
- *Explain the position on guard of the fists (situation and direction).*
 - *Elements of strength of this TSUKI; compare with the basic movement.*
- *The fist that does not strike is not pulled back (Hikite); why?*
 - *For the arm movement, explain the use of inertia strength.*
 - *What are the precautions necessary for this TSUKI in real combat?*

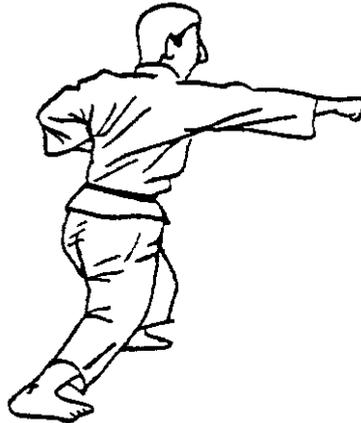
NAGASHI ZUKI



- *Difference between TOBIKOMI and NAGASHI ZUKI concerning the lower half of the body?*
 - *Because of its main character (which one?), which benefits does this TSUKI provide?*
 - *What is the meaning of GO NO SEN O TORU?*

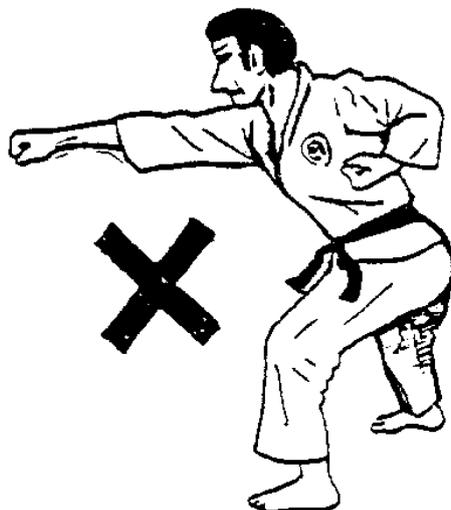
VI. GYAKU ZUKI NO TSUKKOMI

This is the technique where the rotation of the hips is used at the maximum. The shoulder that accompanies the TSUKI is carried quite widely forward. In addition, the trunk is tilted slightly forward. The displacement of the body is of little importance and this is characteristic of this punch.



The main purpose of this technique is the study of a very advanced hip movement.

A movement such as the one marked with a cross makes no sense (drawing). This is the most prick example of an unstable attitude; it is called quite vulgarly "Heppiri goshi" (literally: "the butt that makes a fart"). There is much to lose and little to gain from working from such a distressing position.



In real combat, hitting GYAKU ZUKI at the middle level is often not enough because the human body is protected, at the chest, by the ribs, and, at the

belly, by a fat layer quite thick.

Moreover, anyone who has practiced a sport or martial art tends to instinctively retreat the body to put it completely or close out of the reach of the blows; hence, the need to increase the penetration force of blows to the trunk compared to that of blows to the face. It can therefore be assumed that this technique is primarily aimed at developing this penetrating force.

Second, it often happens in combat to hit your opponent while dodging side by side in SOKUSHIN and so to defeat a possible counter. GYAKU ZUKI NO TSUKKOMI is very useful for preparation of this kind of attack.

He is also in time to take the initiative on a defense (GO NO SEN O TORU - see NAGASHI ZUKI). This basic technique can naturally train you to this attitude of mind in combat, and develops the ability to conduct fights of high quality.

Finally, serious training in this technique tends to correct the lack of hip rotation that is seen in some in the practice of other KIHON movements (especially in GYAKU ZUKI).

A. Attitude

1. The foot position of this movement can be taken by advancing the leg on the opposite side of the knocking arm, starting from NAIHANCHI DACHI. However, the advance of the front foot on the back foot is not important. The tip of the back foot is on the same line as the back edge of the front foot.

The gap between the feet should be a little wider than that of NAIHANCHI DACHI, at least when training in basic techniques. For people of normal morphology, I would advice a gap roughly equal to the double of shoulder width; this gap is measured between the outer edges of the feet.

Experts work with a smaller gap than beginners, the older Karatekas are also satisfied with an smaller gap than the young.

It is the height of the hips that determines the gap between the feet and it is rare that the hips are significantly higher than in JUN ZUKI, GYAKU ZUKI, etc . .

2. The front knee is deeply bent, to the point that the front edge of the knee is at the top of the tip of the foot. The front leg, seen in front view, must be strictly vertical.

The front foot is slightly inward-facing, which removes the temptation to stretch the front leg and avoids exposing the inner side of the thigh (which would happen if the foot and front knee were facing outwards).

3. The back knee is directed sharply inwards, from the path of the hip rotation.

The back foot follows this hip and knee shift; he is also inward-looking, therefore. The back knee may be slightly bent, but should remain supple.

4. The hips are rotated in such a way that the hip bone on the side of the TSUKI points forward in the direction of the blow.

5. The bust is slightly tilted forward, the striking arm is below the horizontal after the blow, and the shoulder follows it widely forward.



B. The movement

1. The orders used (YOI, HIDARI GAMAE, SONO BA DE IPPON TORU) are the same as for GYAKU ZUKI.

2. The heel of the front (right) foot rotates around the tip of the foot from the inside (like a compass around its tip); the whole front (right) leg follows him and heads outwards. All the weight of the body is on that leg.

3. Without further altering the position of the front (right) leg, bring the back (left) knee to the front knee by causing it to be ahead by a knee length; the tip of the back (left) foot touches the ground. See drawing

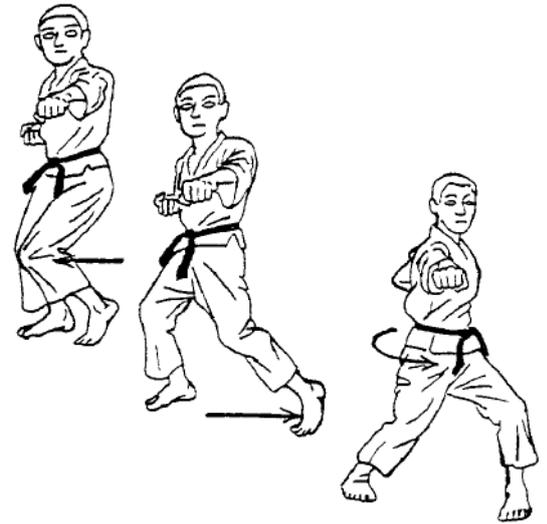
4. Then slide this (left) leg aside, outwards and slightly forward; this (left) leg becomes the front leg.

When laying the (left) heel on the ground, turn the hips vigorously and hit following the typical shape of this (right) TSUKI. Pull the (left) elbow HIKITE hard back to amplify this movement.

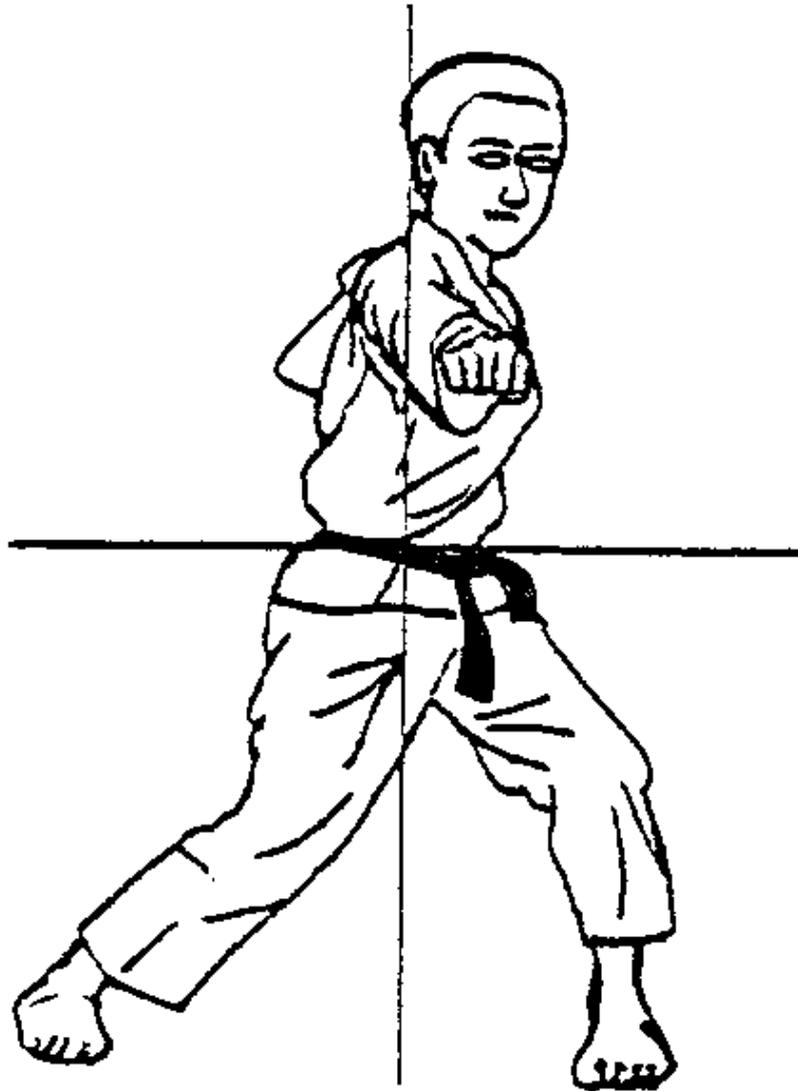
5. The back (right) knee rotates inwards, the rear (right) heel rotates around the tip of the foot and is directed backwards and outwards, which completes the attitude of this TSUKI.

6. This succession of movements must be carried out at a stroke, without pause, without slowing down but also without haste, depending on the skill one feels at each training.

The hips should always remain at the same height for the duration of the movement.

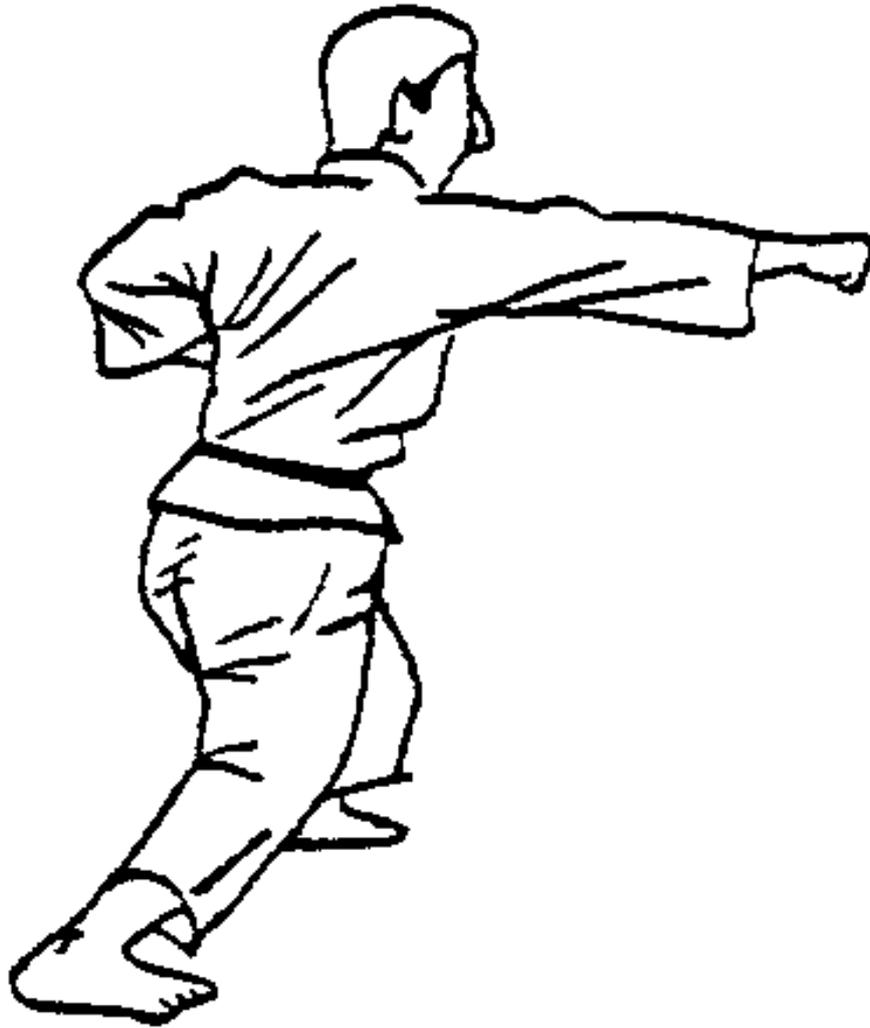


GYAKU ZUKI NO TSUKKOMI



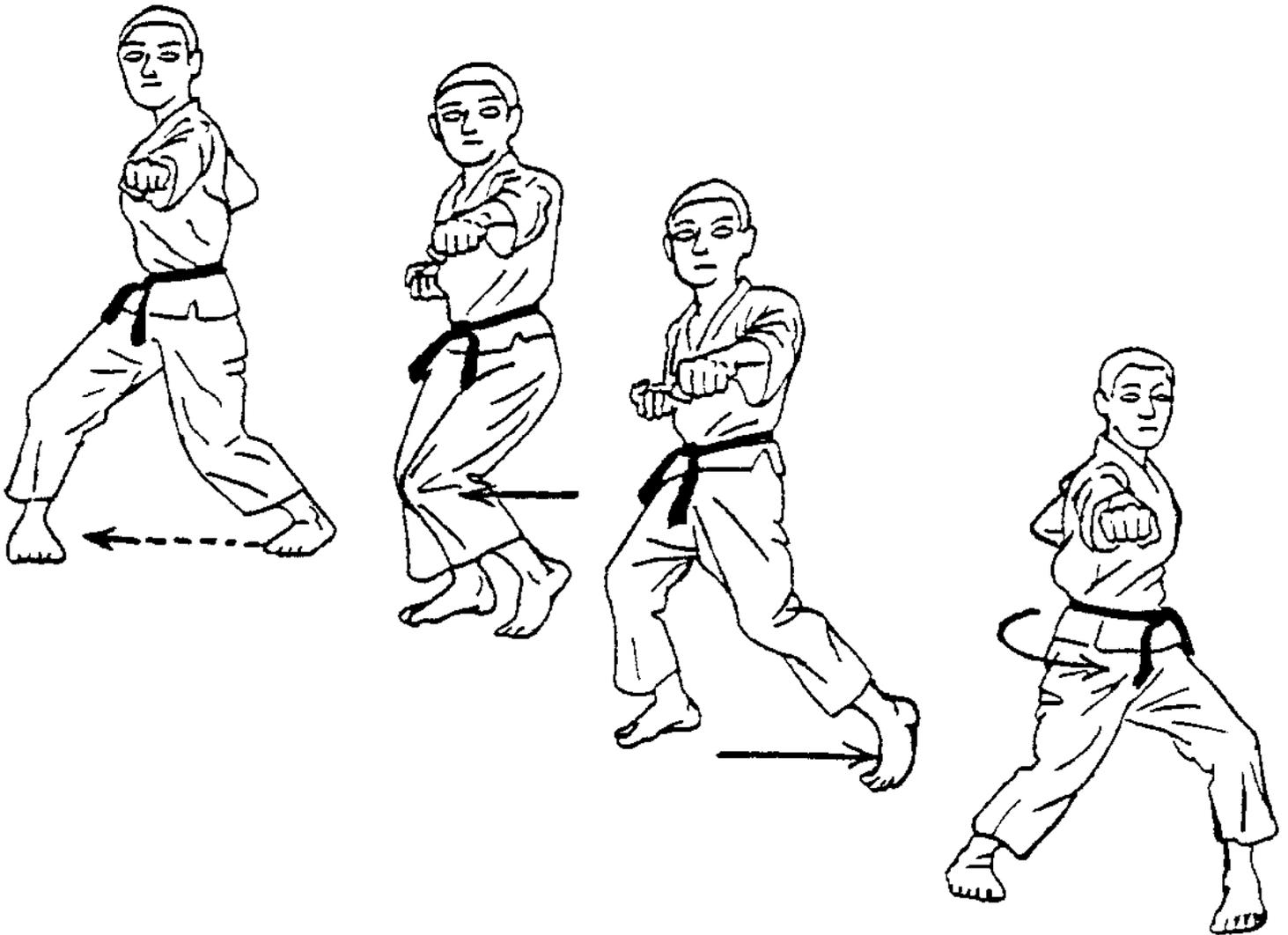
- *Detail the main characters of this punch technique; see GYAKU ZUKI again.*
 - *What is the purpose of this training?*
 - *What are the aspects of this technique? that make it possible to improve GYAKU ZUKI? why are they necessary?*

Attitudes



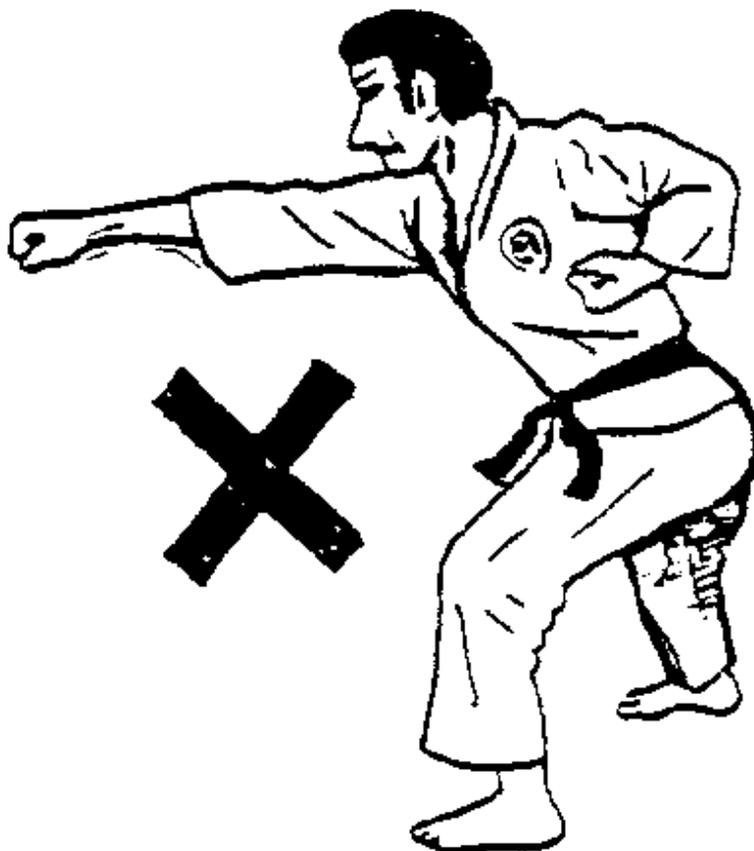
- *What is the lateral and deep spread of the feet?*
 - *Height and direction of the hips?*
 - *Condition of the front knee, the back knee?*
- *Describe the upper half of the body (shoulders, trunk, etc.).*

Movements



- *What is the initial movement of this TSUKI?*
- *Explain the movement of the leg (foot and knee).*
- *Compare this TSUKI with GYAKU ZUKI at the time of KIME.*
 - *When the displacement ends, how do the knee and the back foot fit?*

The shape as on this attitude is very bad!



Why?

THE KERIS

The KERIS (Karate kicks) characterize Karate, compared to boxing for example.

The displacement in SURI ASHI play a big role in the execution of the KERIS.

In fact, SURI ASHI is almost essential to their execution. This mode of travel in turn requires the ability to perform very difficult dodge movements, such as KAISHIN.

During the youth, while one enjoys an overflowing energy, great flexibility and sharp reflexes, one must develop several types of KERIS and put them into practice in free fights or in competition.

The preference of experts often goes to TSUKIS as they are more often effective; this does not mean that the KERIS are worthless. If an expert finds the smallest flaw in his opponent's movements or attitude, his KERI leaves automatically.

Their opponents should therefore not neglect to guard against the KERIS of experts. This silent threat can restrict the freedom and audacity of their adversarie's movements; this fact alone makes it possible to say that the KERIS are still as useful to experts.

Training at KERIS should not be overlooked, even if they are not often used. Compared to the TSUKIS, the KERIS are much more difficult to adapt to the real fight. As one of the two legs is immobilized to support the body, a little of its stability is sacrificed in the situation.

Given this limitation on leg movements, we tend to be satisfied with stereotyped movements.

This is one of the most serious flaws of the KERIS.

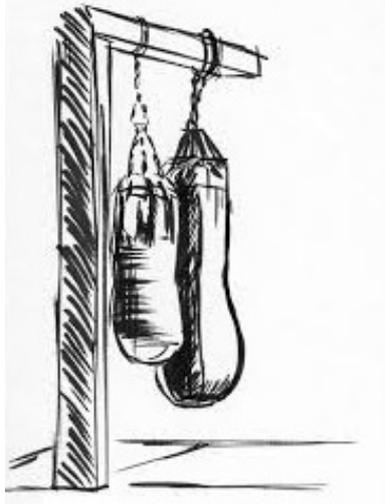
Anyway, there is nothing to learn from KERIS... on the plan of ideas or concepts; all progress has to come from concrete exercises. Training, in which one can aim for a partner's vital points, is much more important here than in the study of TSUKIS.

It is essential to train for real hitting on a sandbag or, better yet, on a TSURI MAKIWARA (large sheaf of suspended straw), focusing on maintaining the stability of the center of gravity, resisting softly with the hips and gaining force of penetration in the shot.

To gain stability, it is better to hit two or three times in a row with the same

foot or both feet alternately.

It should be noted that KERIS that have never been exercised on a real object have a lot of flaws and are almost useless in real combat.



A. SURIKOMI MAE GERI

1. This movement is made from HIDARI HANMI GAMAE. Keep this attitude at the top half of the body (especially with the orientation of the bust, the direction of the line that joins the shoulders), push the hips forward, cross the legs gliding the right leg forward.

Do not change the direction of the feet during this movement. This way of getting forward is called SURIKOMI.

Practice this way to walk with your hips (KOSHI DE ARUKU - read about it JUN ZUKI: Movement 3).

2. Keep the knees supple. The heel of the left foot lifts slightly and the right foot touches the ground through its outer edge (its slice on the side of the small toe).

3. When moving the trunk, naturally carry the entire body weight on the right leg.

Raise the left knee and as soon as the thigh reaches the horizontal, kick at the level Chûdan (or Jôdan), like a spring that relaxes.

4. After the KIME, instantly remove the leg by taking advantage of the relaxation that follow the concentration of strength. The thigh is then horizontal, the leg hangs downwards and the foot points to the ground. Make movements 3 and 4 at a stroke. Then stand for a moment in balance on one foot.

5. Gently lower your left leg and return to the original attitude. Divide the body weight evenly over both legs.

Repeat this movement until the order MAWATTE ... and, at this point, rotate 180° on the left leg (in a clockwise direction); you then arrive at the attitude MIGI HANMI GAMAE.

Then practice at the KERIS on the right.

6. The bust is always flexible, independent of the movements of the lower half of the body.

B. SURIKOMI MAE GERI - GYAKU ZUKI

After the movement described in the previous paragraph, in Attitude 4, one can perform directly GYAKU ZUKI in the stand of TATE SEISHAN DACHI ...

Then, with a rotation of the hips in the opposite direction, we resume the position of HANMI GAMAE (review SONO BA ZUKI in SEISHAN DACHI).

The purpose of this movement of GYAKU ZUKI is to feel the relaxation of strength and stability of attitude after the KERI. Each movement must be independent of the others.

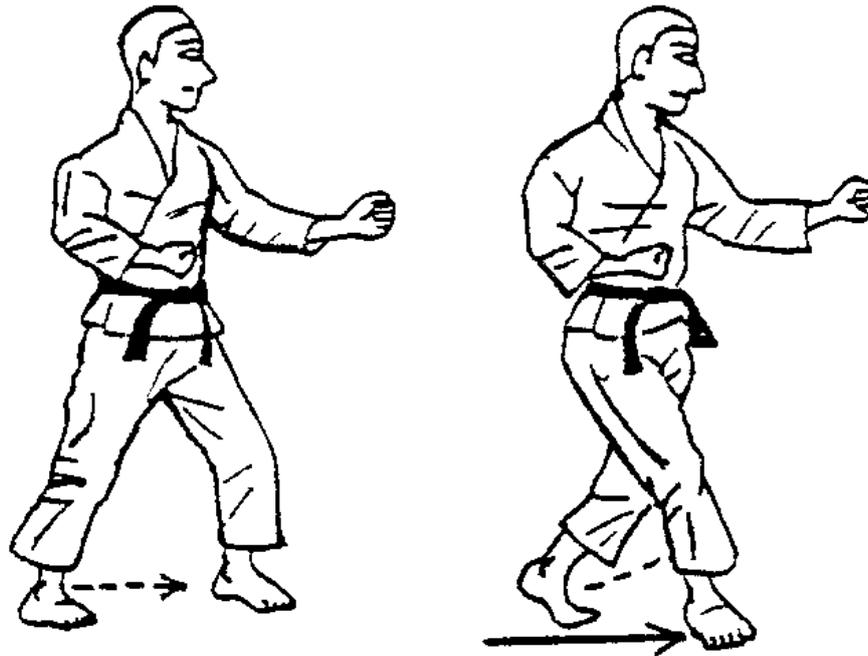
Practice putting all your strength into every movement; in other words, do not prepare the TSUKI while doing the KERI.

KERI

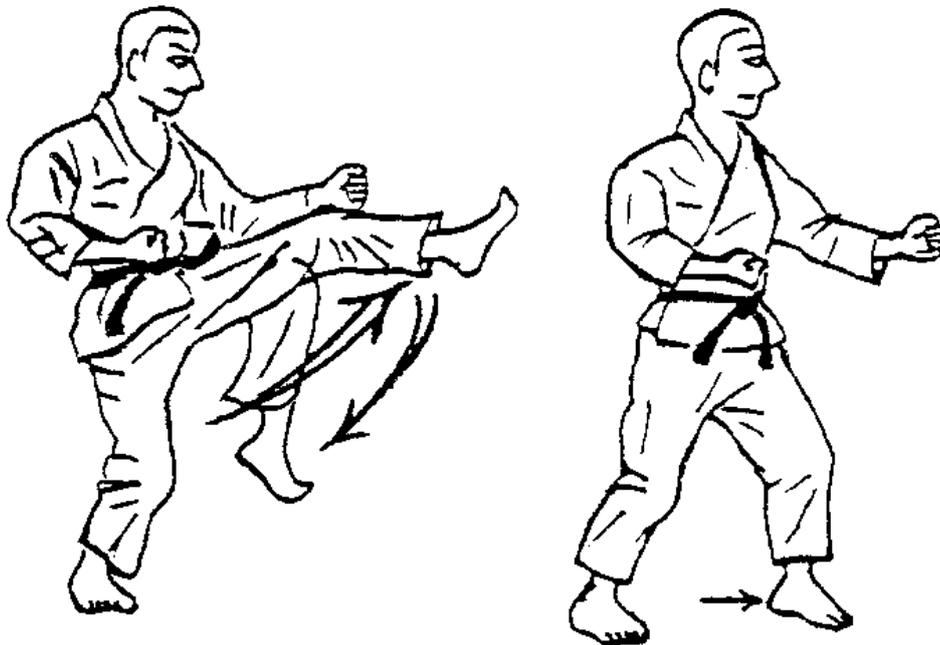


- *Why stereotyped KERIS movements have a very serious defect?*
- *What are the solutions for this?*
- *Experts don't often use KERI in serious combat. Can we say that KERI has become less important to them?*

SURIKOMI MAE GERI



- *What is SURIKOMI?*
- *What are the purposes of this movement?*
 - *Describe the condition of the bust.*



- *The position of the knee is important just before and just after the KERI impact . Explain it.*
- *After the KIME of the KERI, the foot and leg return to an upright position. Why?*

C. KETTE - JUN ZUKI

It is the combination of MAE GERI and JUN ZUKI. The orders are the same as those of JUN ZUKI.

Notes:

1. "KERI" and "TSUKI" are independent of each other. When you kick, you don't have to change anything about the attitude of the upper half of the body, especially the arms, to keep the balance, gain more speed or power, etc. ...

A KERI must be performed by the lower half of the body, "under the reign of the hips", regardless of the hips and arms that during this time always remain flexible.

2. After the concentration of strength (KIME) and the relaxation that follows, immediately pull the leg as in reaction, and keep a balance instant on one foot. The thigh is horizontal, the leg vertical, the foot hangs vertically, completely relaxed.

3. We move than on to the TSUKI movement. You have to be able to choose the position of the front foot in relation to the hips (which is why the balance attitude on one foot described in the previous paragraph is so important).

Hit by taking advantage of the inertia of the body that slides forward. The other movements are the same as those of JUN ZUKI.

4. After the KIME of this punch, do not mechanically move the back leg in the intention to correct your attitude. An incorrect attitude results from a wrong placement of the front foot: it is therefore this one that must be corrected.

Drawings, questions and remarks

KETTE JUN ZUKI



- *Justify the balance of the body on the supporting leg after the KERI.*
 - *What determines the position of the feet?*
 - *Consequence of a poor choice of foot position?*

D. KETTE - GYAKU ZUKI

It is the combination of MAE GERI and GYAKU ZUKI. The orders are the same as for GYAKU ZUKI.

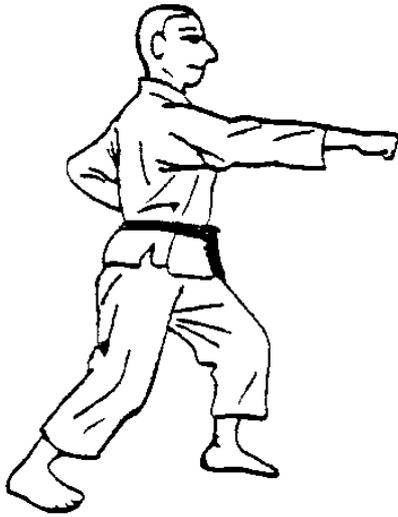
During this technique, the balance is easier to maintain than in the previous technique, since the gap between the feet is wider.

But after the KERI, it takes more balance and time to choose the location where you will put the front foot; it needs to be put aside more broadly here.

The other remarks that can be made about this shot are the same as for the previous technique and for GYAKU ZUKI.



KETTE GYAKU ZUKI



- ***When kicking, what is the attitude of the bust?***
 - ***For beginners in particular, how easy and difficult is this technique compared to KETTE JUN ZUKI?***

E. MAWASHI GERI

If we establish a hierarchy between the KERIS, we must give the first place to MAE GERI because of its likely effectiveness in real combat.

This is worth telling those who prefer other KERIS to MAE GERI because they are apparently more difficult and more complex. In a real fight, opponents can afford to act without hesitation and no worries about controlling themselves; under these conditions, it is difficult to find an opportunity to wear MAWASHI GERI, URA MAWASHI GERI, or USHIRO GERI etc...

However these strokes are of some use to develop the abilities and to reveal the possibilities of the body, provided not limited to one of them.

1. Raise the knee as for MAE GERI and then, when the thigh reaches the horizontal, kick along a curved trajectory, in an arc, by means of a rotation of the hips.

The source of this KERI'S strength is the rotation of the hips.

Give this KERI at once, without pause or slow down.

2. In a basic training, the back of the foot can be used to hit the target because the principal movement is that of the hips.

But we must not forget that the back of the foot is a fragile part in the human body.

Often practice hitting a real object with the ball of the foot.

3. Turn the hips so that they look perfectly in profile to the opponent. The entire support leg (foot, knee, thigh) rotates widely and takes the same shape as in the MAHANMI NO NEKOASHI of the KATAS PINAN.

The aim of the study of this attitude in the PINAN is precisely to strengthen this form of MAWASHI GERI and also SOKUTO GERI.

4. In every martial arts attack movement, the initial speed is essential to touch the opponent's body. The slightest movement of the opponent must trigger your MAWASHI GERI almost automatically, like a reflex. His practice in JIYU KUMITE is essential to achieve this result.

5. In Europe, probably because of the individualism that prevails in daily life, one likes unilateral attacks (i.e. launched without taking care for opposing) and aggressive moved; we therefore love the

combinations of several movements; in these cases, MAWASHI GERI mostly follows another more simple KERI, for example MAE GERI. The first KERI plays the role of starter of the series of movements.

6. After the concentration of the force, at the moment of relaxation, the original attitude is resumed by a vigorous return of the hips to their starting orientation.

To check stability at the end of this movement, we can add a GYAKU ZUKI.

7. When studying fundamental movements, neither the bust nor the arms are used to kick. But in practice, we can tolerate some variations such as the one shown below.

Drawings, questions and remarks

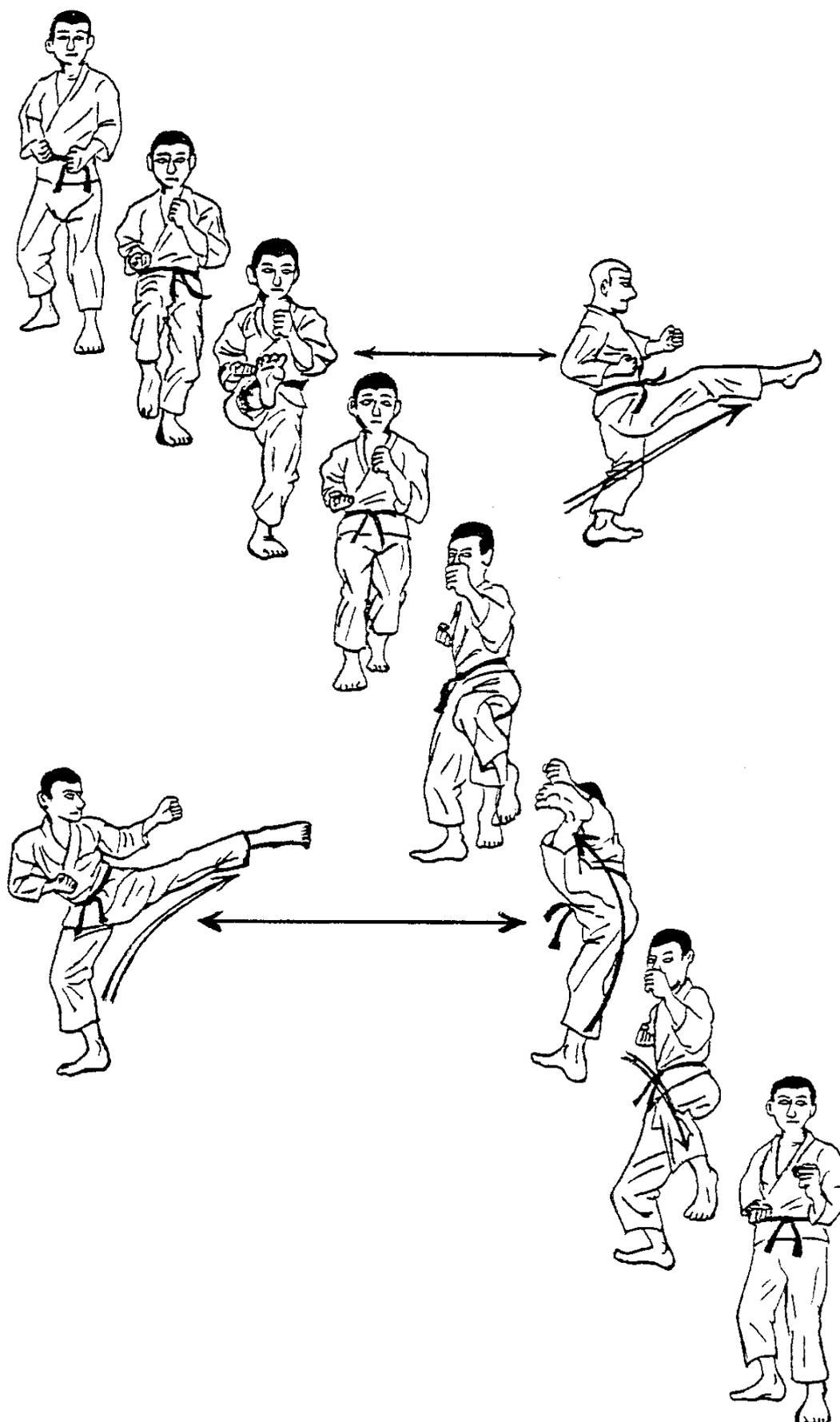
MAWASHI GERI.

- *Why does this KERI have to cede first place to the MAE GERI from the point of view of martial arts?*
 - *A favourite technique in competition is the MAWASHI GERI in two stages: preparation in MAE GERI with sudden change in MAWASHI GERI to the face. Effectiveness in real combat?*



- *Explain the difference in position upper body (application) or KIHON. Is that justified?*
- *Find the relationship between this KERI and the position MAHANMI NO NEKOASHI of katas PIN-AN. The role of the GERI in this combination?*

- *The role of the MAE GERI in this combination? (MAE GERI CHUDAN followed by MAWASHI GERI JODAN)*



F. SOKUTO GERI

1. SOKUTO NO KEKOMI

a) In KIHON, we take the attitude of NAIHANCHI DACHI profile in relation to the direction of walking. The movement is a kind of SURI KOMI, but it is practiced quite laterally as in the KATA NAIHANCHI.

First cross the right leg in front of the left leg, then raise the left knee vertically and hit SOKUTO sideways at the opponent's knee.

Hit with all the weight of the body but keep the minimum balance necessary to be able to return to the starting attitude by going up the knee by rotating the hips (in reverse of the clock hands) immediately after the KIME.

In real combat, there is no parade or blockage possible against this movement; one can therefore study this KERI by focusing on the KIME or the power of the blow.

b) Application: Without changing much the position of the body, hit this KERI as if you were throwing your body to the side, towards the opponent. If you wear this KERI from the beginning of the opponent's movement, there is almost no way for him to defend himself.

Given the risks involved in using this technique, it is forbidden to use it in competition and free combat. We can say that this KERI is practical as well as dangerous.

c) There is not much defense against this type of attack if not remove the attacked leg as in the KATA CHINTO.

Do not lightly expose the outside of the front knee to the opponent's attacks.

Drawings, questions and remarks

***SOKUTO
KEKOMI***



- *Why is this technique prohibited in competition?*
- *What is the defense against this attack in combat?*

2. SOKUTO NO KEHANASHI

a) In general, this KERI is used to hit the opponent's ribs or stomach, but the same can be struck at the opponent's JODAN (face) level by leaning the trunk aside.

This KERI is of little use in combat or competition against a Karateka because its "timing" makes it difficult to use. But, against opponents armed with a dagger, or who know nothing about Karate, it can hit a relatively distant target. It's a character unique to this KERI.

b) The movement of the leg that strikes roughly that of KEKOMI.

The angle formed by the thighs is more open and this blow requires more flexibility of the hip joints.

The rotation of the hips is wider than in KEKOMI. Seen globally, this movement gives a rather different impression of KEKOMI.

c) This blow is given by concentrating its strength into a point located just below the ankle on the outer edge of the foot (the center of SOKUTO or "foot sabre"). The course of this point is straight. The execution of this movement requires flexibility in the joints of the hips and knees, and the support foot must rotate freely. The muscles of the bust should not interfere with the movements of the lower half of the body.

d) Unlike what happens in KEKOMI, this KERI puts the attacker in a very delicate position; his leg is very easy to grasp for his opponent. It must therefore be removed as soon as possible after the KIME, taking advantage of the sudden relaxation that follows the concentration of force; The striking leg should not descend directly from the KIME's position on the ground; SOKUTO's foot must be pulled up to the knee of the supporting leg so that it feels like it is following the same path on the way back, but in the opposite direction. We then resume the original attitude by descending without haste foot on the ground.

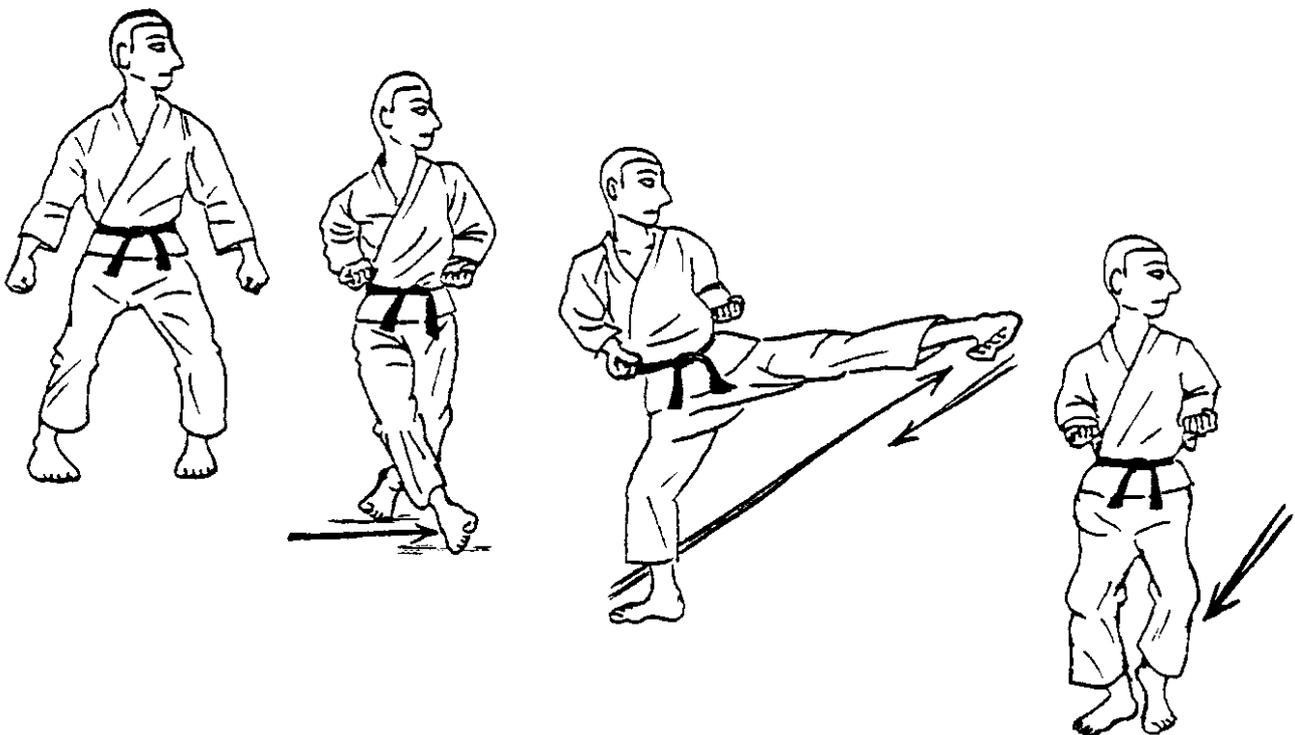
This KERI is launched by a rapid rotation of the hips and the leg is removed in the same way by rotating in the opposite direction.

e) In the KIHON, we hit this KERI without tilting the body too far aside. Efforts should be made to keep as small an angle as possible between the flank and the striking leg.

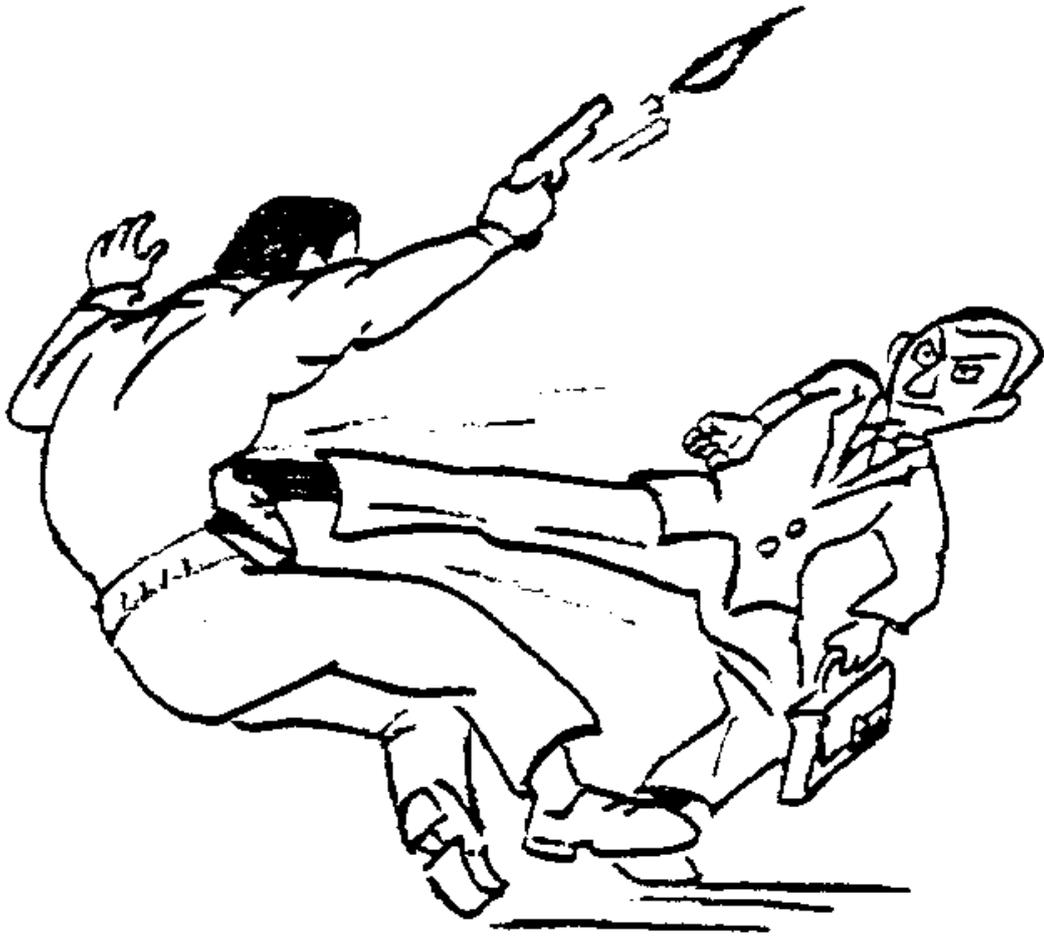
This effort to keep the bust vertical excludes the use of the upper half of the body to kick.



Drawings, questions and remarks
SOKUTO KEHANASHI



- *Why is it unusual in combat between Karatekas?*
 - *The foot that runs SOKUTO comes back by the same path of the attack. What for?*
 - *Why is the bust not leaning too much in KIHON?*
- *What are the criteria for hitting this KERI in a straight line?*



- *What is the probability of success of this attack in real combat?*

3. SOKUTO NO KEAGE

This KERI differs greatly from other types of SOKUTO in the use of the edge of the foot. The outer edge of the foot is struck roughly vertically from bottom to top, using the force of the leg that rises to the side.

The movement of the leg likes that of a spring that relaxes, that of the foot slice is a bit like that of a restless fan from bottom to top. You don't see any hip rotation in this KERI.

This technique can be interpreted as a blow to the opponent's chin or under his arm (if he is holding a gun); The blow is dealt in lowering the body. The effectiveness of this shot varies depending on the morphology of the practitioner who uses it. People of high size and long legs have a predilection for this kind of KERI.

In real combat or in competition, KEHANASHI is practiced with a marked hip rotation less than in the KIHON; in this case, an element of KEAGE is introduced at the beginning of KEHANASHI. In combat, no technique is practiced in its basic form; one must mix the technique in varying proportions. It is therefore necessary to train to execute this KERI even if one thinks that it is not very useful in real combat.

Drawings, questions and remarks

***SOKUTO
KEAGE***



- *Differences with other types of SOKUTO; about hips in particular.*
- *This kick is important despite a slight doubt its effective use in real combat. What for?*

VIII. AGE UKE

This defense technique aims to reject up an opposing JODAN ZUKI by a vertical elevation of the forearm.

She has little practice in combat against a Karateka. It is much easier and more effective to parse the blow sideways with the palm of the hand or forearm, dodging sideways in the opposite direction.

The attitude that results from the parade described in this paragraph is hardly not conducive to the parade against a second enemy attack; especially if the first is only a feint, because it exposes to the opponent the most vulnerable vital points (top of the nose, base of the nose, chin, solar plexus, hollow stomach etc ...).

It is said that this technique derives from some parades against a sword performed with a SAI, a TONFA, a NUNCHAKU ...

According to another version, Master ITOSU modified a similar technique once practiced with SHUTO when he adopted Karate as a new method of physical education in school.

Since it is not always necessary to aim for direct efficiency in the work of fundamental movements, it is better to study this technique sincerely, recognising its few advantages; they are not negligible, especially for beginners.

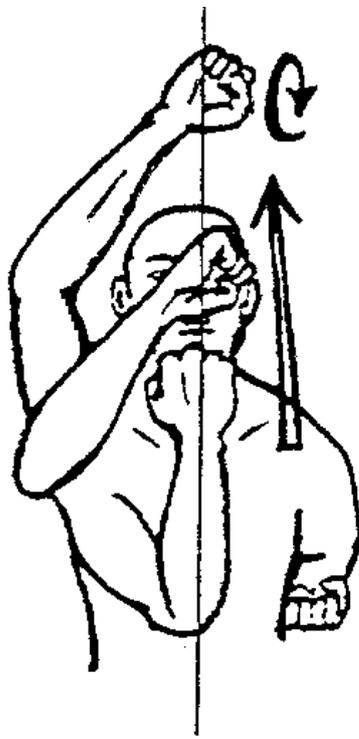
This technique can be adopted in the basic YAKU SOKU KUMITE where it carries little risk.

The clash of arms that collide at the moment of the parade is little painful for the two partners...! So you can work hard. It is an indispensable condition to search for his MAAI (correct distance), the "timing", the KIHAKU (determination, fighting spirit), etc. . .

We can work this parade in TANSHIKI KUMITE (simple repetition of the same attack and the same defense). This technique is also practiced during the JUN ZUKI and JUN ZUKI NO TSUKKOMI training sessions during rotations.

The movement

1. This training is generally done in the same attitude as JUN ZUKI (n. in ZENKUTSU DACHI). First bring the forearm on the same side as the front leg vertically in the center of the chest (the palm of the fist facing you, the top of the fist near the chin and at the same height).



2. Then mount the vertical fore arm as if to hit the sky.

When the top of the fist reaches eye level, start turning your fist and elbow outwards (the palm is moving backwards forward).

While the fist rotates, do not interrupt the ascent of the forearm (and fist). Concentrate your strength at the last moment of this movement by maintaining a slight bending of the elbow; the back of the fist is then turned towards you.

3. During KIHON training, don't ask too harshly about the meaning of this movement in its YAKU SOKU KUMITE applications.

In KIHON, one must look for the greatest extent of arm movement.

When using KUMITE, the forearm is tilted slightly to the opposite side (i.e. left for the right forearm and vice versa) and the extent of arm movement is then limited to the minimum useful.

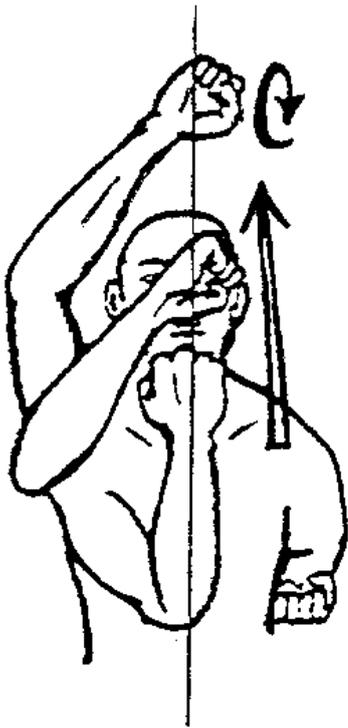
4. At first, the part of the forearm near the wrist is used to parry, but as progress is made, this point of contact with the opposing arm must be moved to the elbow.

5. You have to use your inertia and the effect of moving the body (forward or backward) to concentrate your strength in AGE UKE.

6. This defensive technique must be studied, especially with a backward movement in YORI ASHI, because this can neutralize the force and speed resulting from the speed of the enemy's movement.

Drawings, questions and remarks

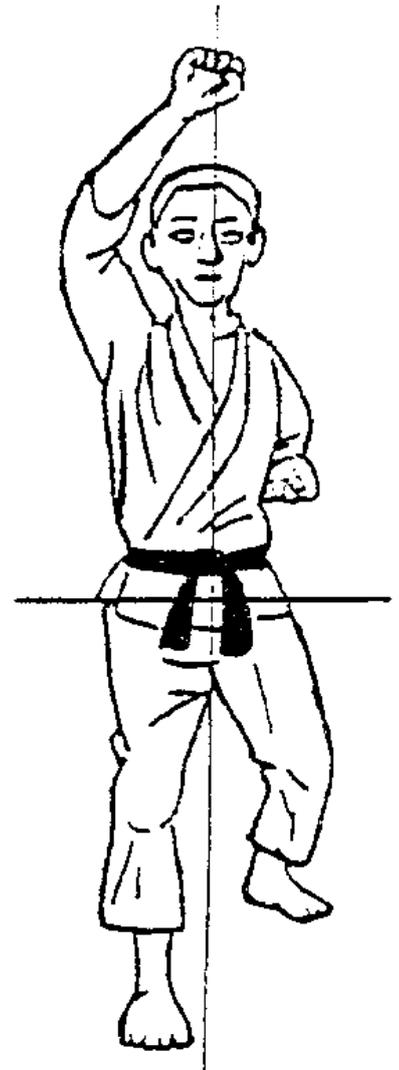
AGE UKE



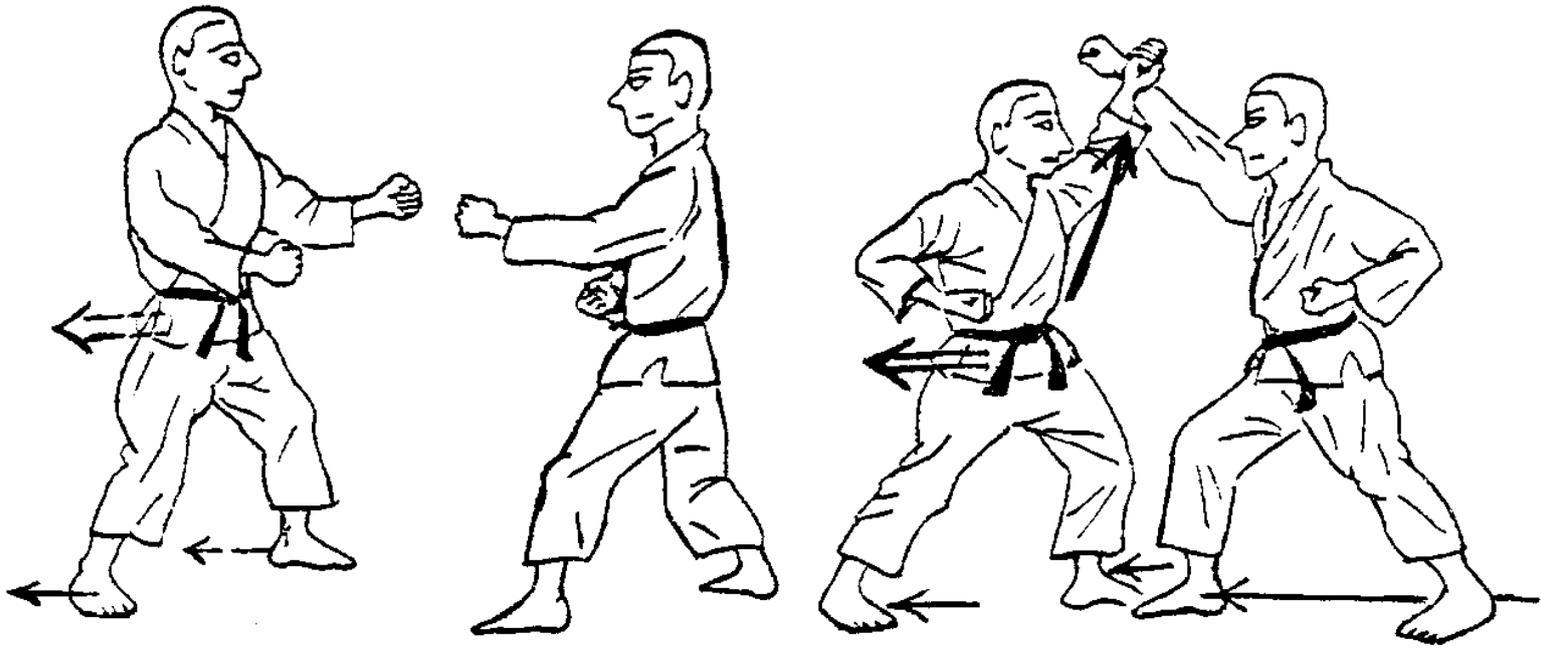
Principe



Application



- *How practical is this technique?*
- *What effectiveness is hoped to be taken out of the exercise defense (among other things in YAKU SOKU KUMITE)?*
 - *Why, in basic technology, is the forearm located, at the beginning of the movement, vertically in the center of the chest?*
- *KIHON Differences - Applications.*



- *Benefits of combining this technique with a backward move?*
- *Why do experts use the part of the forearm located near the elbow as a point of contact with the opposing arm while beginners work closer to the wrist?*

IX. GEDAN BARAI

This defensive technique aims to counter an opposing attack at the Gedan level (n. MAE GERI) by sweeping it from the forearm obliquely up and down and from the inside outwards.

During the study of GYAKU ZUKI, GYAKU ZUKI NO TSUKKOMI etc..., in KIHON, and in KATAS such as PINAN, it is also used for changes of direction. This can also be done at different angles (45°, 90°, 180°, 270°, etc.). Each time it is necessary to memorize the place where to put the foot to change the orientation of the body and end up in ZENKUTSU DACHI after the rotation of the trunk; a feeling of tension between the hips and legs will help you hold them back.

You also need to learn how to coordinate the sweeping movement of the arms with the rotation of the hips.

The rotation of the hips gives rise to sweeping and, throughout the parade, the hips govern every detail of the movement.

At the beginning of learning this technique, the part of the fore-arm used closest to the wrist; in the experts, the point of contact with the opposing arm (or leg) must be extended towards the elbow, so that an expert must be able to sweep the blows not only at the GEDAN level, but also at the CHUDAN level, up to near the armpit.

At the CHUDAN level, use the ELBOW and even the arm itself (i.e. the part of the upper limb between the elbow and shoulder, as opposed to the forearm).

Shape and movement

1. Without altering the attitude and direction of the upper half of the body, first place the foot on the other side of the body (to be able to arrive in JUN ZUKI's attitude) and the foot on the other side that the sweeping arm; foot rests on its tip.

At the same time bring the fist that will sweep, vertically in the center of the chest, turning it inwards. The base of the fist, on the side of the little finger (TETSUI) slightly touches the surface of the chest. Beginners can put it on the breast on the opposite side.

Some groups recommend putting your fist on the shoulder joint; at my end, these are just details.

The key is to avoid the use of only the arm's force to sweep. If the movement of the arm is wide, it is difficult to synchronize it with the

hip movement. A rapid and vigorous rotation of the hips results in a brisk sweeping movement of the arm. It is necessary to shorten the trajectory of the arm to keep the main role at the hips in this movement.

2. By transferring the weight of the body to the leg that has just moved, turn the body until you find yourself in the foot position of JUN ZUKI (JUN ZUKI NO ASHI). Make the most of the centrifugal force that this body rotation produces to initiate the arm sweep and, at the last moment, concentrate all that force in that arm (KIME).

The arm stops above the front leg; the arm and thigh are parallel. The arm and flank form an angle of about 45° .

Turn your fist widely to acquire an angular velocity that gives this movement some stability or resistance.

3. If the force is ideally distributed among all parts of the body and the hip rotation accelerates harmoniously, a whiplash-like noise is heard at the time of the KIME.

4. To make this movement correctly and maintain a solid balance after the sweep, it is important to choose the position of both feet; in particular, you have to choose and retain the best position for each angle of rotation (45° , 90° , 180° , ...).

By correcting the position of a foot, try to retain the best location by means of the sensation that gives each position (the tension between the legs and hips described above). You have to train in such a way that you can instantly choose the position of the feet for each angle of rotation.

5. Also be careful not to put any unnecessary force into either part of the body outside of the KIME moment. Hips and knees in particular must remain flexible.

6. Once you have acquired the synchronization sensation between hips and arms, you can also sweep with a counter-clockwise rotation of the hips. The harmony and synchronization between the sweep and the hips will be just as natural; one technique complements the other.

If you only use the arm to sweep the opponent's kick, you often fracture the ulna; but if the sweep is accompanied by even a tiny dodge movement, this kind of accident is almost miraculously avoided.

Indeed, if one wants to use only the arm to sweep the opposing KERI, one risks pressing the arm on the opponent's shin to adjust the rhythm of sweep to the movement he is paring; we receive the full force of the

leg against the ulna.

But if one sweeps with the intention of dodging, the movement is done without hesitation, and at the same time, due to the movement of the body, the speed of movement of the arm increases and one sweeps the opposing lateral leg in and no longer vertically.

Some schools advocate the use of TETTSUI as a point of contact between the arm and the opposing leg, but the movement of MAE GERI is difficult to assess exactly because of its speed, and its irregular flow makes it unpredictable.

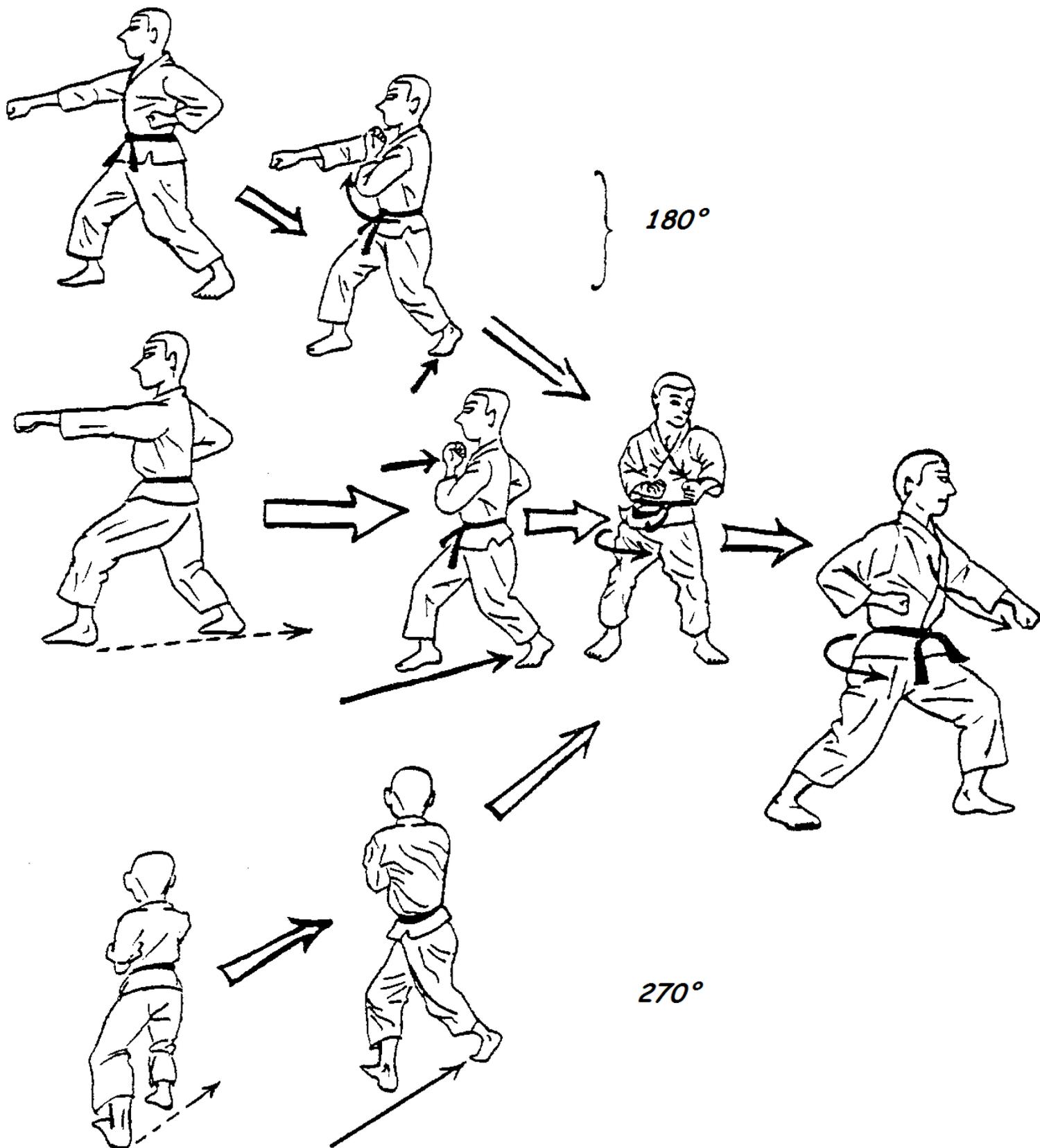
On the other hand, in the Wadô Ryû school, defense movements are only used as help to the dodge and to the counterattack. Therefore, this way of defending itself should not be retained. In training, the emphasis should be on the movements of the body itself, and the priority should not be switched by having members who are only parts of the human body play the main role.

Drawings, questions and remarks

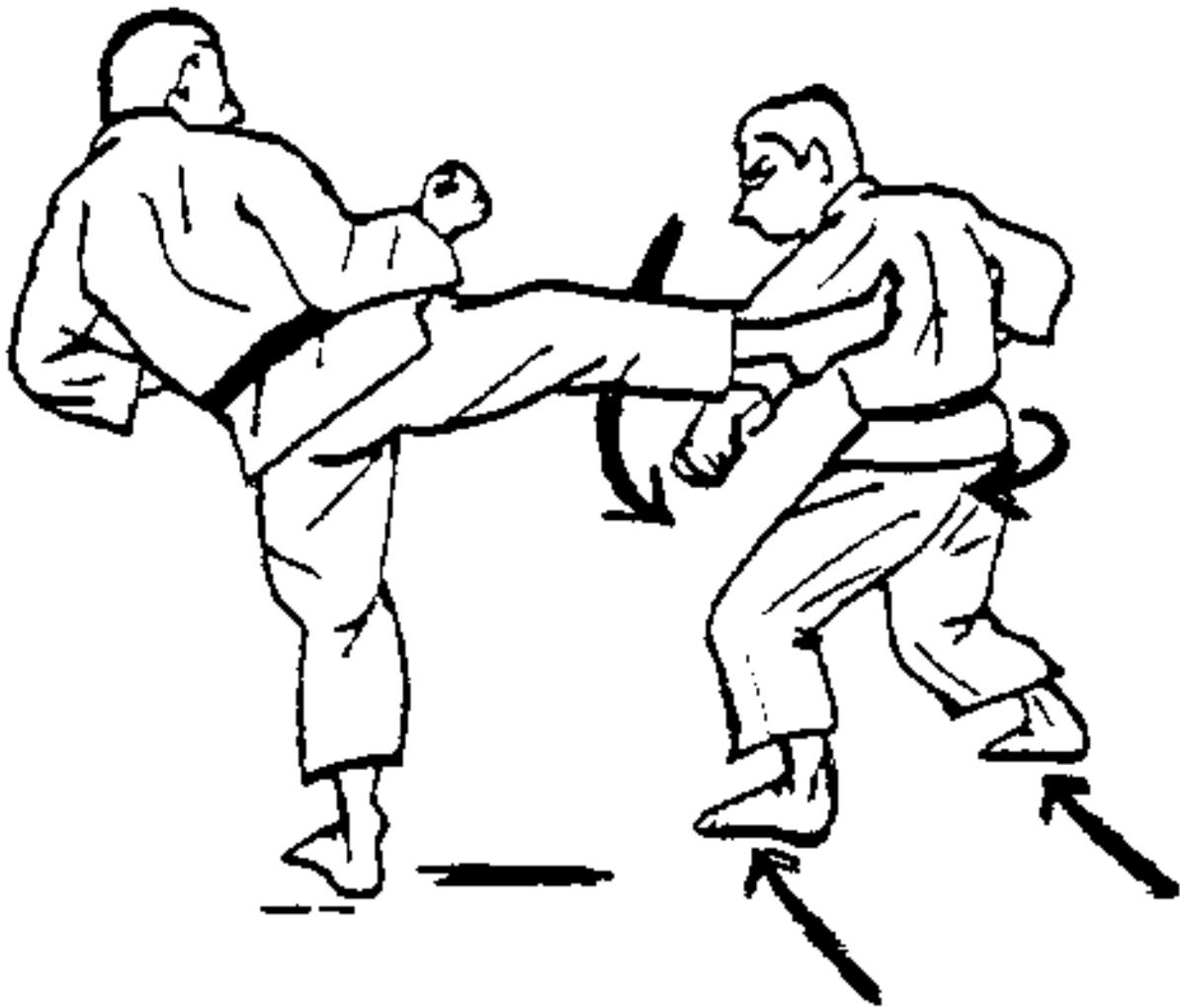
GEDAN BARAI



- *Give the conditions to take advantage of the centrifugal force during the sweep.*



- *Why doesn't this sweeping movement begin with the fist positioned on the opposite shoulder?*
 - *Quote the need to reduce the range the trajectory of the arm.*
- *Describe the positions of the fist and arm at the end of the sweep.*



- *Explain the combat effectiveness of the relations between the sweeping arm and hips.*
 - *Give solutions to GEDAN BARAI to avoid ulna fracture accidents*
 - *Why is TETTSUI not used?*
 - *During a sudden GEDAN BARAI (in a pulse) with a change in the body's orientation, which governs and determines the movements and position of the members?*

X. KOTE UKE

In this parade, the opposing blow is swept to the outside with the forearm; the elbow remains bent and serves as a kind of pivot on which the forearm is rotating from the bottom to the top; the back of the fist is turned towards the opponent's face.

In other schools, this defence technique is often considered, in its basic form, as one of the most practical technique in combat. The Wadô Ryû school has transformed it according to its basic principles and in practice a form that has been greatly modified by the dodging of the body in combat (see n°4 of this paragraph).

But if you sincerely study this technique as a basic movement, you will have the necessary basis for deepening the applied techniques.

To learn the movement and form of this technique, the Kata SANCHIN is particularly suitable (especially to study CHUDAN KOTE UKE).

This parade is also practiced in the position of NEKO ASHI, going backwards or advancing to acquire KIME and speed. To develop the KIME, a small circular movement (the "snap" is printed on the wrist).

When this technique is repeated alternately to the right and left, the forearms intersect each other in front of the body.

The forearm that will sweep must always pass outside (under and from in front) of the forearm responsible for HIKITE.

Concerning JODAN KOTE UKE, we will refer to the Katas PINAN where we often find him.

Knowledge of this technique requires working with a partner who learns the few rather delicate movements detailed below.

1. To partially or totally neutralize the speed and power that the opponent can put into his shot by taking advantage of his walk, we perform this sweep against CHUDAN ZUKI, while backing from HANMI GAMAE to NEKO ASHI DACHI. The fist describes an arc of a circle outwards by rotating around the elbow.

2. First, the back of the forearm, as he climbs, sharply touches the opponent's arm; As soon as you touch, turn your fist and forearm outwards (so palm to you), as if you were twisting your wrist and forearm around the elbow, which remains bent.

With this movement, one can deflect the arm of the opponent. This movement must be carried out with a flexible and continuous force;

stability and some hip strength are essential to do this.

3. These two movements (contact with the opposing arm and rotation of the forearm around the elbow) are in fact only one round movement, smooth, without shocks or angles. The opponent's arm should not be swept by a knock on the wrist. If your partner complains of arm pain, you'll know that your technique still lacks refinement.

4. When contact between the wrists, it is also quite effective to chase the opponent's blow by pulling back the shoulder on the opposite side (left shoulder if swept from the right wrist and vice versa), and to slide it behind the back while presenting its profile to the opponent.

YAKU SOKU KUMITE for JODAN KOTE UKE

(see Vol.5, 8-1, 9-1).

In JODAN KOTE UKE, the same slightly modified technique is used.

A small circle can be described with the fist at the face, hanging the opposing arm and chasing it outside with a small "snap" of the wrist.

In this case, the elbow also moves and the whole arm describes a small circle; there is no rotation of the fist.

As soon as you make contact, use hip strength to drag the opposing arm into your circular wrist movement and forcefully reject it outwards with a slight acceleration of arm movement.

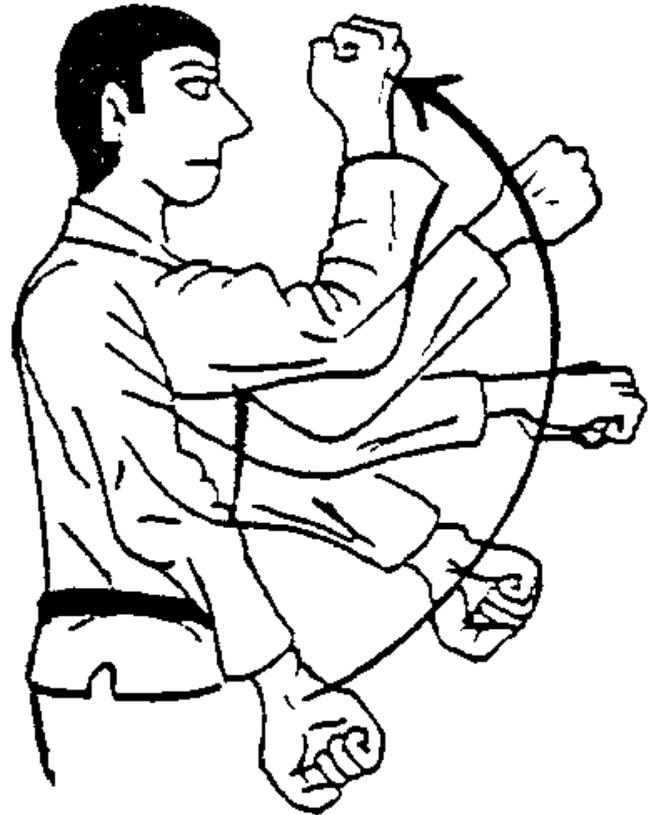
Your arm reacts roughly to its original position, in front of the chin, and you can instantly use the fist for a counterattack in URAKEN.

From its beginning to the counter-attack by URAKEN, the movement of the arm is neither interrupted nor even slowed down; it is done as one stroke.

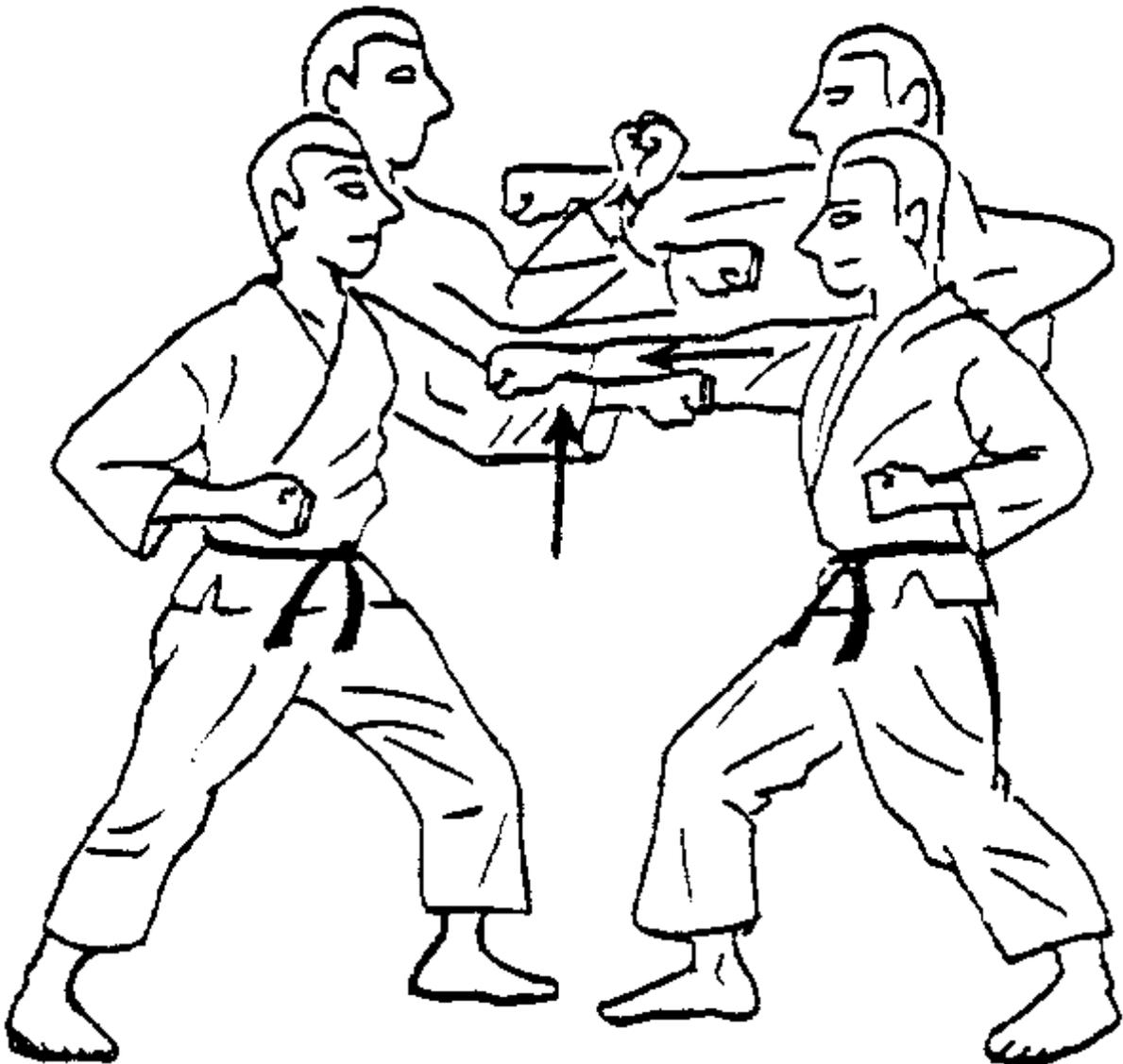
When the opponent's arm is cleared, the opponent can also be slightly unbalanced, and the opponent can also be taken advantage of to rush on him.

Similarly, if after CHUDAN KOTE UKE, you want to use the sweeping arm for the counter-attack, you have to get out of the opposing arm; In this case, use the technique described above in the paragraph devoted to JODAN KOTE UKE.

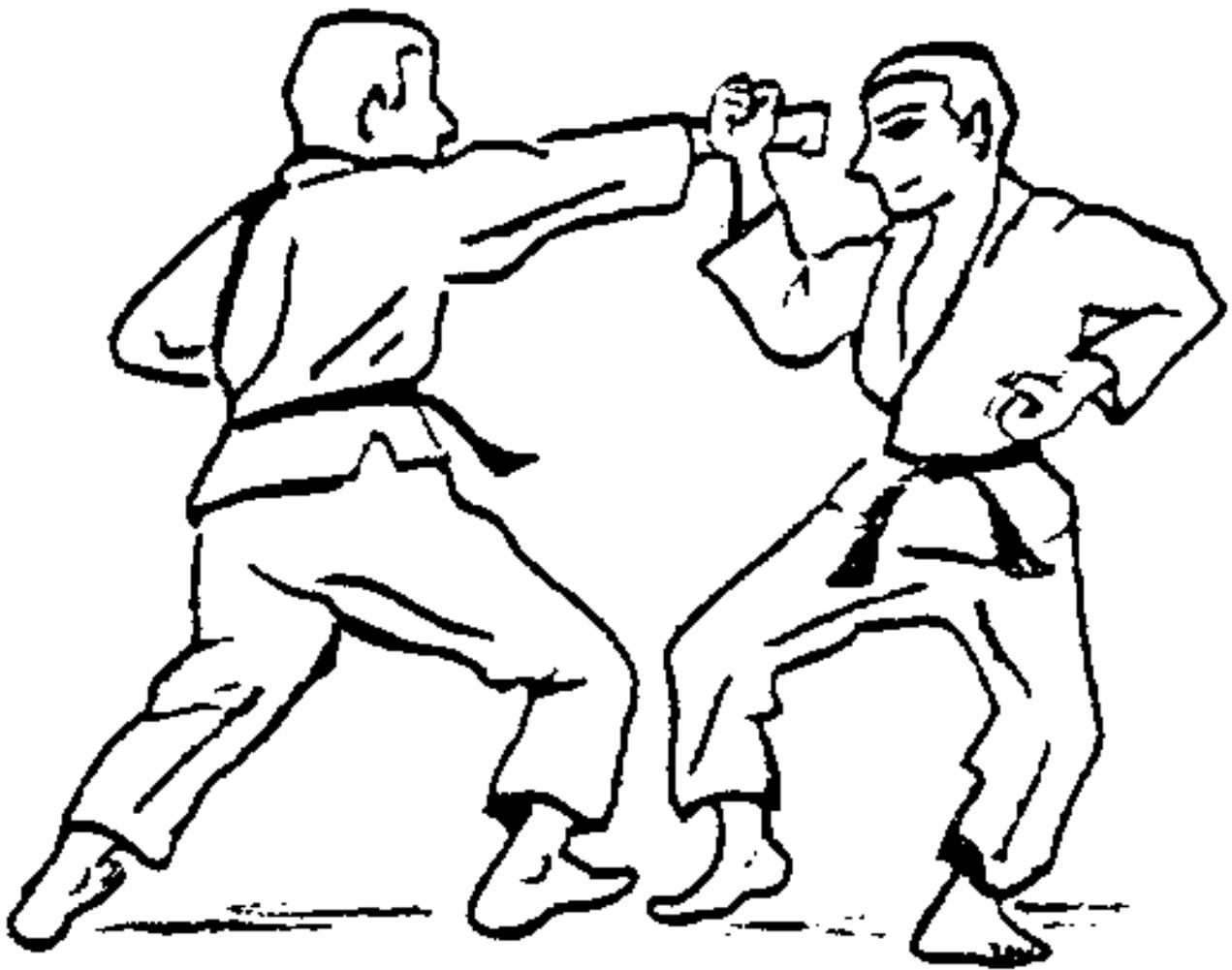
KOTE UKE



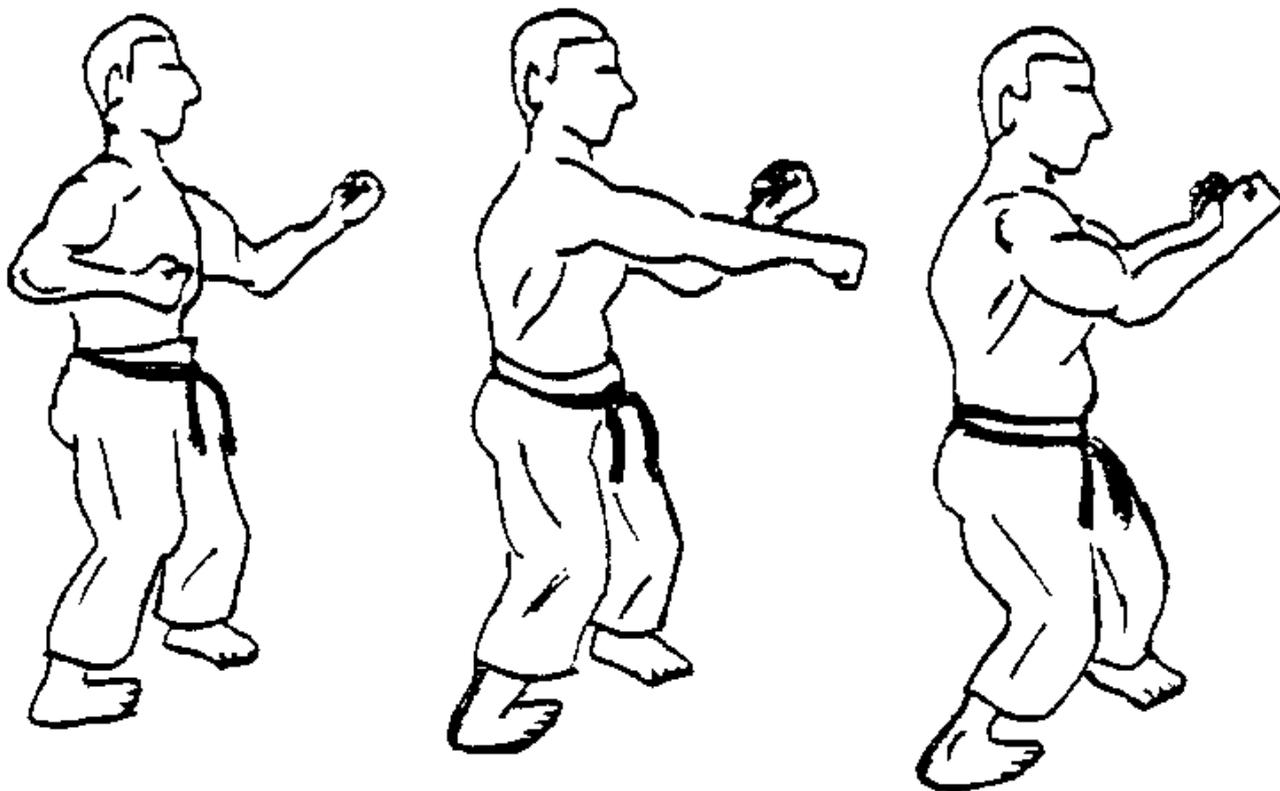
- *Main movement*



- *Defend the partner's blow without he is feeling pain.
What for?*
- *What is the technical condition?*



- *Explain the difference between JODAN KOTE UKE and CHUDAN KOTE UKE applied to settled fights (YAKUSOKU KUMITE).*



• *KOTE UKE at "SANCHIN" KATA*



Application with dodge and counter-attack, KAISHIN.

XI. SHUTO UKE

This technique is used to sweep the opposing shot by SHUTO. This movement is horizontal and to the outside.

It is the only KIHON defense technique that is practiced with open hands.

Open-handed movements have the following characteristics:

1. Arm movements are faster than in techniques with a closed fist.
2. They allow the grip of the opponent's wrist during the sweep.
3. This technique lends itself to many variations and finer applications because it allows the wrist to flex in different directions depending on the circumstances.
4. Their fault is often the lack of power.
5. Another flaw: if one decides to counter-attack with the arm that sweeps, there is a short delay between defense and counter, especially among beginners to close again their fist.
6. Third defect: open-handed techniques, expose you to fractures or dislocation of fingers more easily than fist techniques.

But for the experts, confident in their movements (mostly dodging), the qualities of these techniques more than compensate for their flaws.

Experts tend to replace the fist with the open hand in all defense techniques, and use not only the hand sword but also all other parts of the arm.

However SHUTO UKE is a technique safe and practical enough to be able to be used even by beginners. That is why we must apply to learn this technique with courage.

The movement

1. Following the basic idea of Wadô Ryû, it is essential to accompany SHUTO UKE with a dodge movement because open-handed techniques often lack the necessary power despite their promptness. As a precautionary measure, this technique is used in the position of NEKO ASHI (the body is the most often facing sideways: MAHANMI NO NEKO ASHI).

2. First bring the "palm of the front hand" near the ear on the opposite side, turning it towards the face. The forearm is vertical and the arm (part between the elbow and the shoulder) horizontal.

From this position, swipe horizontally outward with the entire forearm... by rotating the wrist (the palm is facing this way towards the

opponent).

Through the KIME, the arm stops at shoulder level, the palm is facing forward.

3. As a point of contact with the opposing arm, use not only the hand slice (SHUTO), but the entire edge of the forearm on the side of the little finger.

When training in basic techniques, place the application center of your force at the part of the forearm located near the elbow.

4. During the sweep of the front arm, the back arm is put roughly horizontally on the chest.

The SHUTO of the back arm touches the stomach slightly so that it can be used for the next response or movement.

For this technique, Wadô Ryû practitioners do not use the back arm; you don't pull that arm back to get the KIME from the front arm; This is to emphasize the role of the hips in the KIME of the front arm, the stability of the position and the speed of movement.

Sweeping your front arm, avoid hitting your chest with your back arm to make noise; it's a childishness designed to impress the audience, and one of Karate's goals is to get rid of that kind of vanity.

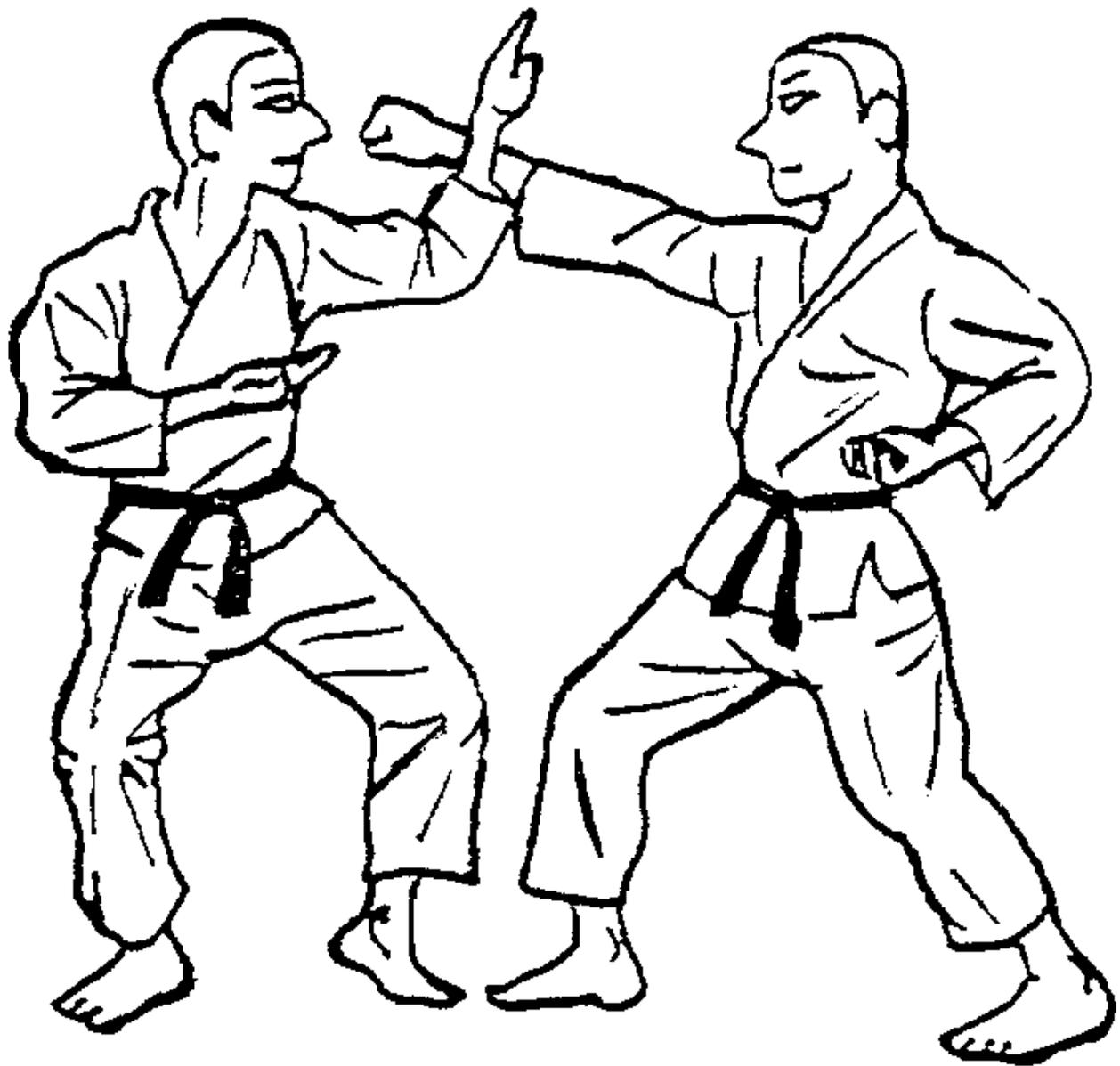
5. During repetitions of SHUTO UKE by advancing and recoiling in NEKO ASHI, one can add a MAE GERI of the front leg to check the stability of this attitude and the quality of the shape of the movement; In this case, do not change your position after the SHUTO.

Don't change especially by the position of the center of gravity: this kick just serves to control your position of the center of gravity; you give the kick directly and it has to be stable and completely natural.

SHUTO UKE



- *Explain the essential points of defense with your hands open (its qualities, its flaws).*
 - *Explain the position of the swipe hand at the beginning of this movement.*
- *The position of THE ARM of SHUTO UKE at the end of the technique.*



- *Why is NEKO ASHI DACHI the most often adopted position?*
 - *The wrist is not used in KIHON. The reason?*
 - *Why don't we practice HIKITE with the other hand?*

XII. UCHI UKE

Against an opposing JODAN ZUKI, turn the trunk on the spot, on the front leg or by recoiling the front leg, turn the trunk on the back leg, so that you are perfectly facing sideways compared to the opponent. While dodging in this way, sweep in a horizontal motion from the outside to the inside, with the forearm closest to the opponent; keep the forearm vertical throughout the movement.

In the Wadô Ryû school, this sweep does not hit the opposing arm but accompanies it without changing its direction much, in a position where it is parallel to the chest of the one who defends himself.

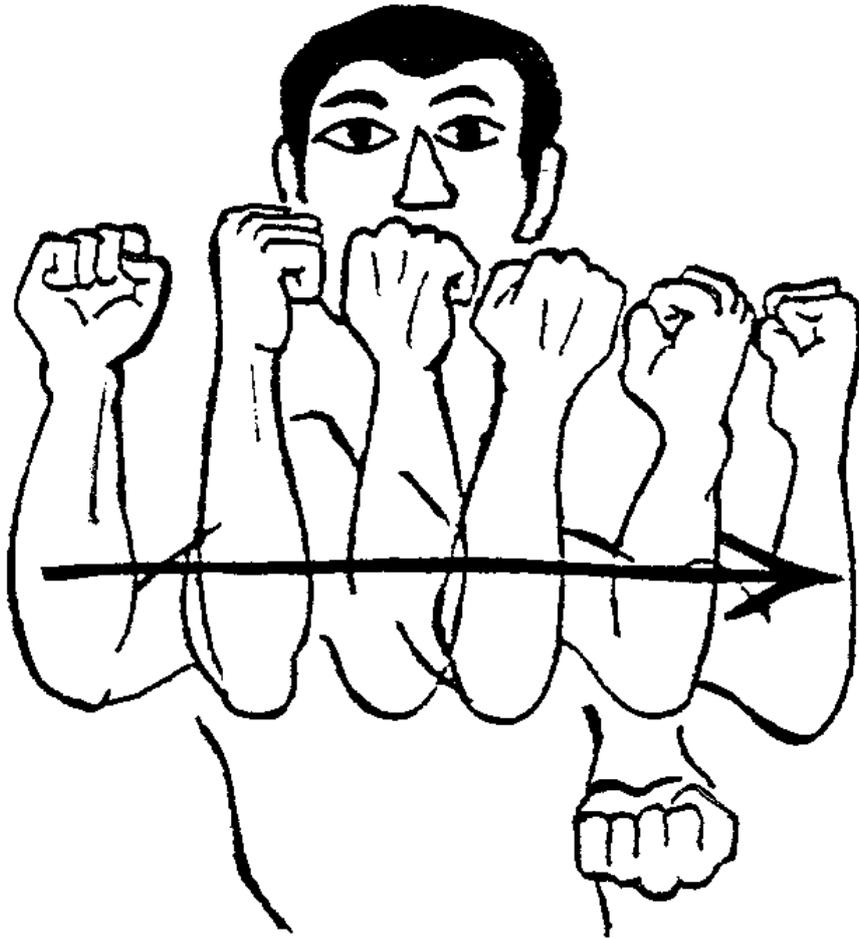
In the training of the KIHON or in the simplest YAKU SOKU KUMITE, we practice this parade by turning the wrist inwards as if to accelerate the movement of the opposing arm and free itself from it all at once.

But in the more complicated YAKU SOKU KUMITE or in free combat, one does not turn the wrist of the sweeping arm; it is simply slipped between the opposing arm and its own body like a corner to split the wood, simply to assist the dodging movement.

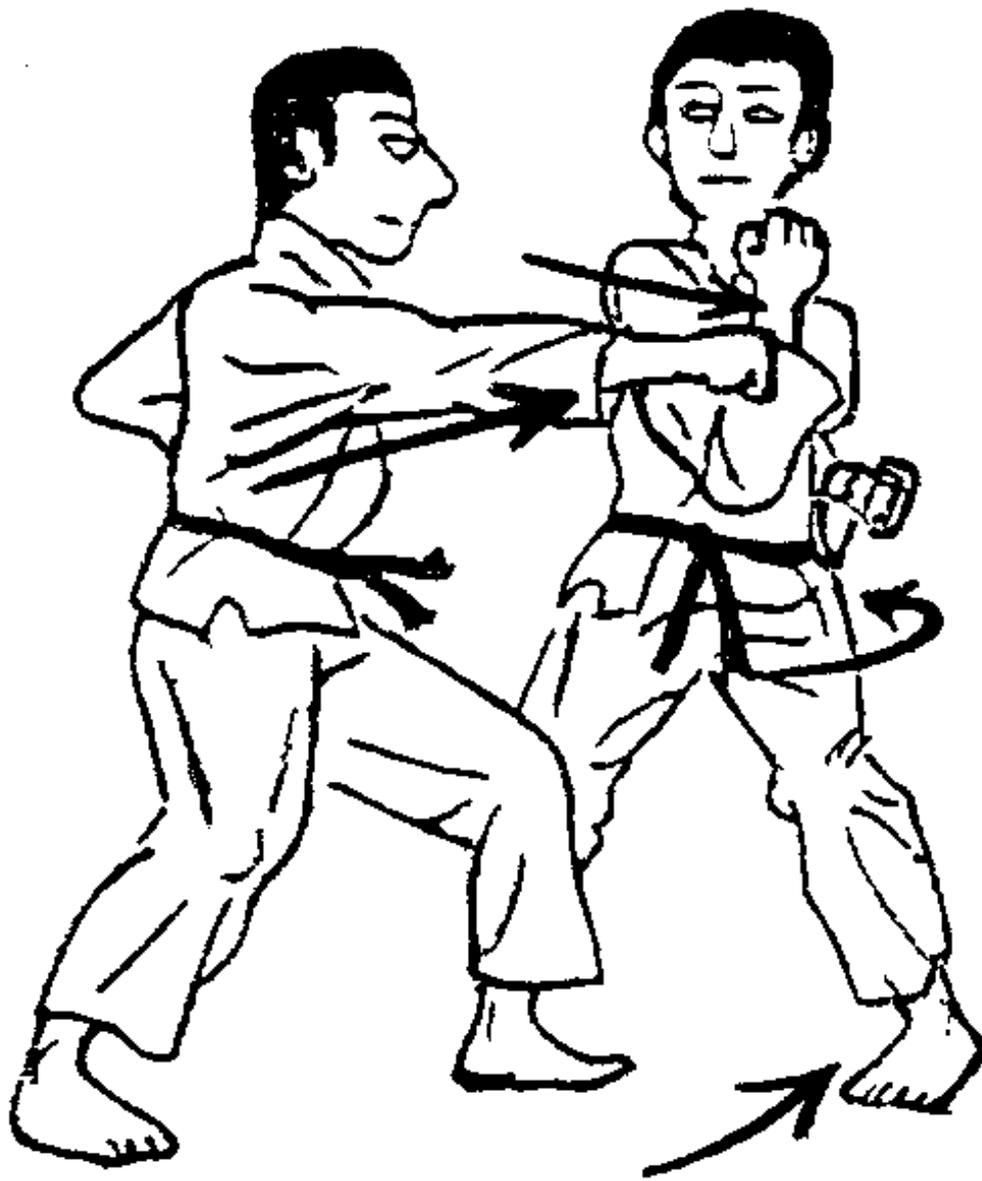
When you practice UCHI UKE in this way, without rotating the fist, you can perform with a parade and counterattack in URAKEN (review vol.5, No. 13-1, 1-2 and 8-2). This URAKEN is a temporary blow, it serves to save the time needed to prepare the decisive move, GYAKU ZUKI for example. As for the attitude of the lower half of the body, NAIHANCHI DACHI is often adopted in KIHON and YAKU SOKU KUMITE, and SANCHIN DACHI in free combat.

In any case UCHI HACHIJI DACHI, YOKO SEISHAN DACHI, NAIHANCHI DACHI often do the job because they allow to react to possible pressure from the front to backward area. SHIKO DACHI is in this case ineffective.

UCHI UKE



- *Principle*



- *Application.*

- *Differentiate the fundamental movement from the application movement.*
 - *During applications, fist rotation is avoided? The reason?.*
 - *Why do we like the "foot-in" position (UCHI HACHIJI DACHI)?*



XIII. TAI SABAKI

Martial arts (including weaponless) with simple dodge movements will eventually end up in a dead end.

This category of martial arts requires practitioners only to train that are exercised by muscle strength and reflex without looking at the expense of their youthfulness.

Karate competition is still practiced for the most part at this level of technique today. Karate trainings that are practiced for the sole purpose of participating in the competition do not have very high heights. You can reach your zenith in a few years. There is nothing more miserable than an ex-champion who has stopped evolving.

There are, on the one hand, techniques that can be learned in two or three years ... but, on the other hand, there are some who are so difficult that you have to work for ten or twenty years to possess them perfectly. The important thing is not to pluck the buds full of possibilities for the future... while working for techniques that are simple and immediately effective. Although it is painful to learn useless things at the moment, they will one day bear bright flowers!

Whether one can work, or not, by relying on one's future depends on the trust you place in your master and respect for your school.

Master OTSUKA says that for most of the TAI SABAKI of Wadô Ryû, we can know them as well as possible in their forties ... starting in childhood.

At Budô, some concepts are studied by calm attitude, without getting upset; so we do for the SABAKI TAI. Their movements are superior techniques.

I limit myself here to mentioning a small part of this subject in the hope of booking details for another occasion.

Like KIHON, you study the typical shapes and, step by step, as your level rises, you can study variations or applications; this by mixing in some proportion the elements of this KIHON with combinations of several movements.

1. SOKUSHIN

You practice it from HANMI GAMAE guard.

It is a movement from right to left or from left to right quite laterally. The position and direction (the line that joins the shoulders for example) of the upper half of the body do not change much.

This movement begins with the horizontal movement of the hips to the left (or right) and away the front leg follows spontaneously and slides in the same direction as you to prevent the body from falling.

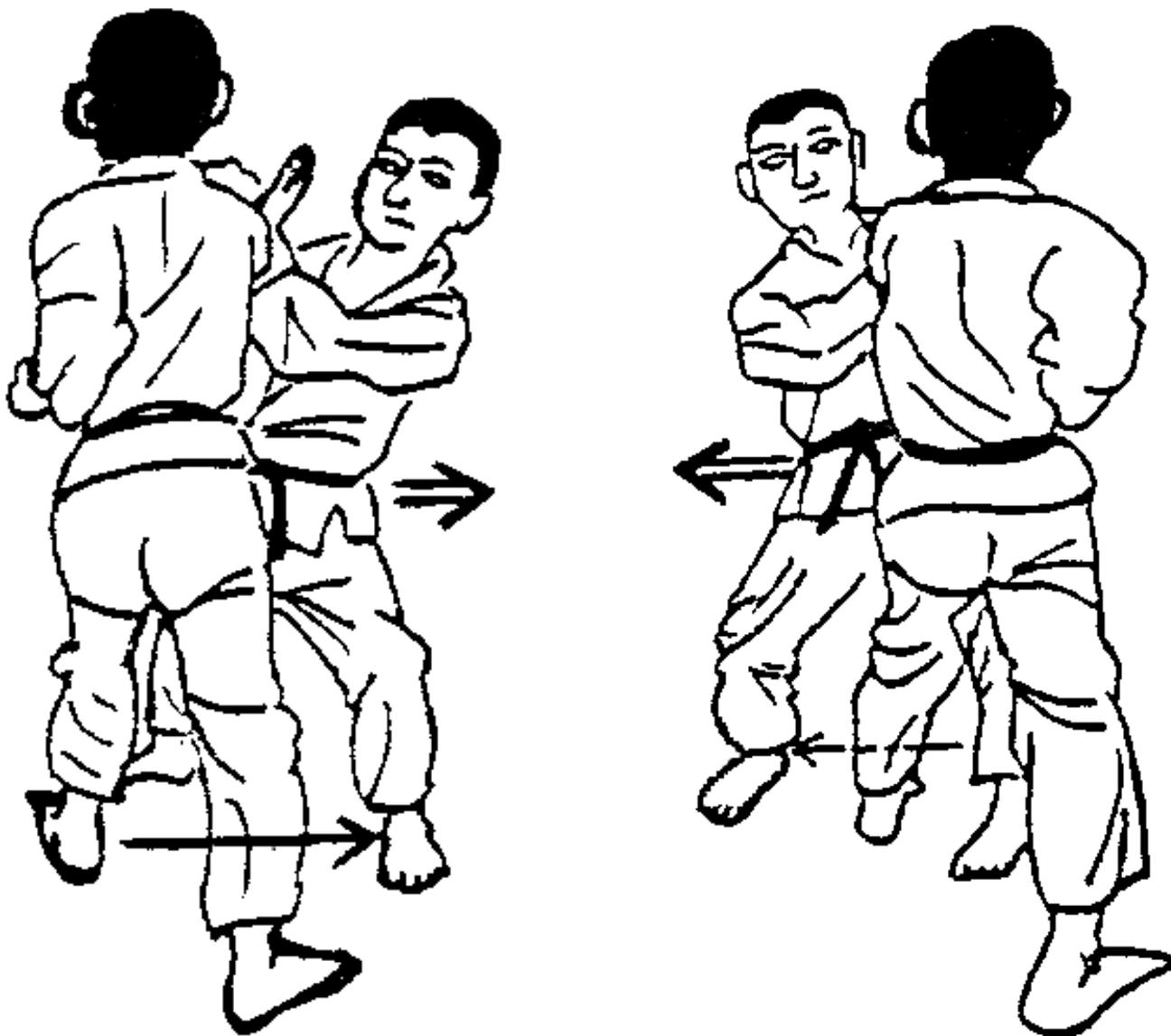
The back foot stays on the spot or follow the front foot as appropriate.

The head and bust lean slightly in the direction of the movement to show the flexibility of the body and to help the dodge against the opponent's blow.

In settled fights (YAKUSOKU KUMITE), the palm touches and pushes very slightly the opposing arm to the elbow. You take the attitude and the spirit where you could push that arm very hard if it's necessary, but it's a dodging training, not a sweep.

The trace of movement of the body's center of gravity is a straight lateral and horizontal line (or slightly sloping downwards).

SOKUSHIN



- *Will Karateka ever find itself at a dead end if he only works with simple, primitive dodge movements?*
- *How do you understand: don't suffocate buds of the future, study without haste?*
- *Why not change the direction of the bust?*
- *Represent the trace of the center of gravity.*
- *Why not apply a lateral thrust with your hand?*

2. HIKIMI

All TAI SABAKI movements are classified here according to the trace of movements of the bust and hips.

HIKIMI is a movement against the opposing blow where the body is pulled a rear by assigning the lead to the hips. The position of NEKO ASHI is normally taken by moving the entire body weight on the back leg.

Drawings, questions and remarks

HIKIMI



- *The NEKO ASHI DACHI position is most often chosen.
"The reason?"*
- *What is the trace of the center of gravity?*

3. SORIMI

It is a dodge movement (concerning the upper half of the body) against a blow at the JODAN (face) level.

We lean backwards; rather, the possibility of restoring the original shape should always be retained by taking advantage of the viscous resistance of the lower half of the body.

It's also important for this balance to pull the chin towards you.

The weight of the body moves entirely on the back leg but the hips remain in place.

Drawings, questions and remarks

SORIMI



- *What is the soft and persevering resistance of the lower half of the body?*
 - *Why retract the chin?*

Who decides the boundary of the rear flexing of the bust?

4. CHINSHIN

The trajectory of the displacement of the center of gravity is vertical. The literal meaning of this Japanese word is to let yourself be immersed to the depths of the water. The flexible body and especially the legs relaxed, we let ourselves down by surrendering to the function of the earthly attraction up to the level sufficient to avoid the opposing blow.

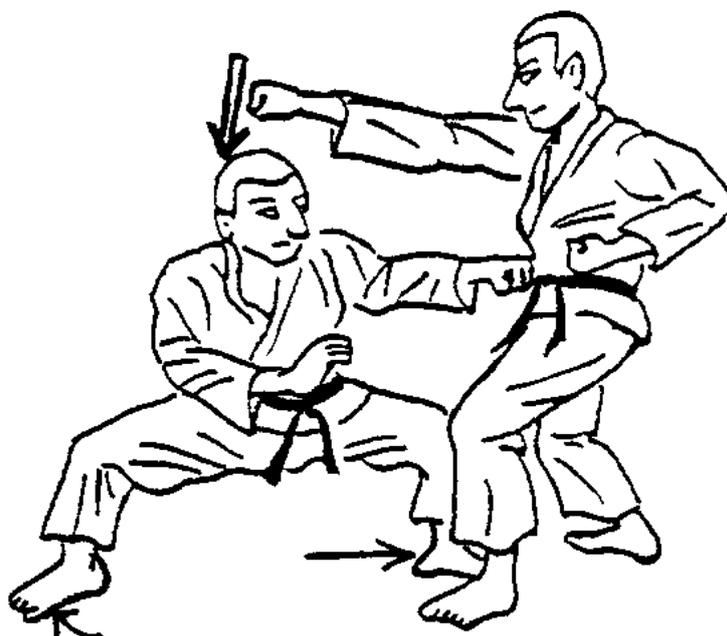
This fall movement accelerates by pushing the neck between the shoulders and contracting the body.

The position of SHIKO DACHI is frequently taken, the body leaning slightly forward. To get to the final spread of the feet, one pulls the back leg back or the front leg forward.

It is important to be able to use the fall reaction for the counterattack TSUKI.

Drawings, questionnement s and remarks

CHINSHIN



- *What are the main criteria to get the most profit of gravity?*
- *What is the trace of the center of gravity?*
 - *How best to connect dodge movement to counterattack?*

5. KAISHIN

The literal meaning is to "open the body." This is perhaps one of the most superior movements in martial arts.

As a movement, imagine a revolving door of a bank office. The whole body rotates on the axis of the body against the attack of the opponent. Like the typical movement, one does not change much the position of the center of gravity.

From the position of HIDARI HANMI GAMAE (position looking to the north), the body rotates to the left (in the counter-clockwise direction) and places itself in the position of YOKO SEISHAN DACHI (position looking to the west) (or SANCHIN DACHI); the right leg is then forward. The replicated movement is made from MIGI HANMI GAMAE.(body direction from north to east)

Essentially, while rotating the body, one is so situated that the chest or belly is parallel to the trajectory of the opposing blow. In this case, the angle of rotation of the hips is about 135°.

This rotation of the hips is a line of movement with very sudden acceleration. The beginning of the movement begins at this rotation of the hips and the legs follow the hips by moving the back foot (right) first and the front foot (left) then (this from HIDARI HANMI GAMAE).

The role of the hips can be compared to that of a gear, a kind of heavy wheel that serves to standardize the movement of the shaft (mechanical sense) on which it is attached and which also serves to conserve the energy of a kind of force of inertia. While dodging, you can counter-attack the opponent by taking advantage of this rotation for URAZUKI for example (n. drawing).

There are people who try to rotate the hips by a small jump by moving both feet simultaneously; on the contrary, you have to go down the body a little bit to take advantage, at the beginning of this movement, of gravity (n. the potential energy of position).

The human body is a living body and its movements cannot be properly explained by a solid (or flexible) model. But you have to know that if you have the muscles contracted absolutely you will not be able to apply this kind of movement. There is a tendency to contract the body during an opposite attack; a large amount of repeating exercise alone can make you able to do KAISHIN in case of danger.

Drawings, questions and remarks

KAISHIN



- *What is the axis of this movement?*
- *Explain the movement of the hips.*
- *Explain the use of the potential energy of the position KAISHIN.*

6. SENSHIN (KUGURI)

The literal meaning of this word is to pass by lowering. This movement rarely shows up in combat between Karatekas, while during boxing matches, it is very common as a dodge against the blow of the opponent's crochet ("hook").

The bare-handed punch is too fast for this dodge compared to that of the boxer's gloved hand where there is a bit of braking and the inertia effect of the gloves; this is a partial explanation.

Yet this dodging movement is still effective against attacks from people who do not know martial arts. Against these people, it is easy to predict the attack movements; this is also valid against the beatings of men armed with stick, sword, cane etc ...

The beginning of this movement is unlikely to resemble that of CHINSHIN. Relax the legs to lower, but at the same time, tuck your chin in; turn the top of the skull towards the opponent (it is important at this moment to make the effort to observe the opponent by directing the gaze upwards) and begin, with a movement of the whole body, to perform a kind of spiral widening more and more. Once descended, one climbs towards the side of the opponent by passing under the arm (almost shaving his side near the armpit).

Taking advantage of this movement back, we counterattack as on the drawing for example.

The topic "Tai Sabaki" is also developed in the other Karate Manuals of Yoshikazu KAMIGAITO Sensei. Take a look also to these manuals !

Drawings, questions and remarks

SENSHIN



- *The trace of the center of gravity is very particular.*
- *This movement is not practiced in combat between Karatekas; what for?*
 - *Explain the small movement of the neck.*



The author : **Yoshikazu KAMIGAITO Sensei**
(1937 – 2014)

More informations, books, pictures, videos
on Yoshikazu Kamigaito Sensei:

www.wado-kamigaito-ryu.be

You can use all the pictures, articles, publications,
videos of this website www.wado-kamigaito-ryu.be
under 2 conditions:

- 1.You should always mention the source.
- 2.Under no circumstances will this use be for profit.

