

The 10 Kihon-Kumite - Wado-Ryu

- foreword
- Overview
- A few remarks before you start



• Kihon-Kumite No. 1 - ipponme presentation. description.	• Kihon-Kumite No. 2 - nihonme Presentation. Description.
• Kihon-Kumite No. 3 - sanbonme presentation. description.	• Kihon-Kumite No. 4 - yonhonme presentation. description.
• Kihon-Kumite No. 5 - gohonme presentation. description.	• Kihon-Kumite No. 6 - ropponme Presentation. Description.
• Kihon-Kumite No. 7 - nanahonme presentation. description.	• Kihon-Kumite No. 8 - hachihonme presentation. description.
• Kihon-Kumite No. 9 - kyuhonme Presentation. Description.	• Kihon-Kumite No. 10 - jipponme presentation. description.

Source books:

**Book published on the occasion of the Wado-Ryu School World Championships and
Wadokai Japan's 50th anniversary
Book of Master Hironori Ohtsuka on the Kihon-Kumite**

Translation from Japanese, foreword and comments by Jean-Maurice HUARD (1988)

Foreword:

Karate is like living things: to dissect it, you have to kill it. That is to say if karate books can be harmful to him.

The following may seem obscure; this is always the case when you have to learn a movement through a book.

However, there are other reasons for this darkness:

First explanation: this text has been translated and adapted from Japanese which is the language of Karate; there is no way to separate them; to understand karate with finesse, one must be born in Japan; this is not our case and there is nothing to regret; to each people its culture.

So I tried to tighten the text as closely as possible, without, however, violence to our languages; however, some turns are almost untranslatable; they were therefore put in brackets, as a result of the translation found worthless.

Second explanation: "It is by forging that one becomes a blacksmith."

It is not in books that one can find the essence of an art or follow its lineaments.

Indeed, karate, like arts, crafts or trades, is a practice; it learns himself "on the job" through work; theories are harmful in this kind of area. One Japanese expression speaks of teaching "from heart to heart" ("kokoro kara, kokoro e"), another says that art is transmitted from one man to another, "as with a candle one lights another candle".

Sometimes beginners, distraught because of their inexperience and humiliated by their impotence, try to save face by quoting a book or by opposing, to the explanations of their monitor, the opinions of authors they know.

Sometimes too, they dispute details because they have not yet had time to make a value scale, they do not yet distinguish the essentials of the accessory. Books are often harmful to beginners; they do not often introduce to the practice of Karate; sometimes they mislead.

At best they make you want to learn or have a desire to work.

That's why these booklets are primarily intended for monitors.

Like the previous ones, these few pages are a memory aid or a reminder for those who have already studied the Kihon-Kumites; it does not constitute a Karate manual.

Third explanation: the details described are often striking, but many others that are also important have been omitted; practice will teach you much more; the more experience you have, the more you will see things come together.

Too much attention to detail is tedious and prevents the practice from evolving; the texts are like photos: we risk wanting to imitate them too much or follow them, and lose sight of the lack of sight that these exercises are enriched only by the study of other aspects of karate.

It is better to keep a little darkness in the texts; too much clarity may be misleading, for as the saying already quoted by the master says: "The bird of Minerva does not take flight until dusk."

*Extract from the book "WADO" Volume 1, Wado-Ryu Karate Manual for Instructors
by Yoshikazu Kamigaito Sensei*

I hope that each reader knows how to read between the lines and does not take each sentence in a too categorical or dogmatic way:

"The bird of Minerva flies only in the twilight".

ミネルヴァの鳥は夕闇に飛ぶ。



The bird of Minerva flies only in the twilight.

In the Budo world, no subject can stand the bright light of the intellect (the tendency to reason, to analyse, to systematise ...).

Everything is acquired through enlightenment and is transmitted from heart to heart, without any other explanation than some metaphorical suggestions.

Overview:

The Kihon Kumites were developed by Master Ohtsuka. It is said that the one who masters them perfectly is invincible. Master Ohtsuka was first and foremost a practitioner of Jû-jitsu. At the end of his life he was said to have returned to his first love; he said to himself Jû-Jitsuka and not Karateka.

The text you will read, was published in Japan on the occasion of a world championship of the Wadô-Ryû school, and reviewed on the basis of the text of Master Ohtsuka; neither text was written by the founder (there is none to my knowledge); it is therefore quite possible that these descriptions do not reflect his way of doing things, but for lack of thrushes, it will be necessary to settle for robin ...

A few remarks before you start:

These Kihon-Kumites are - with one exception – Nihon Kumites, i.e. Kumites where two exchanges of blows take place, at different levels.

You will recognize a **OMOTE version** and an **URA version** of each situation.

Forms are of great importance, both in attitudes and movements.

You might feel like these Kumites are easy, but it's only after many years that you understand the depth and finesse; so don't believe too fast that you've gone around.

Some attitudes lend themselves particularly badly to defensive or attacking movements (e.g. the attitude of Shiko-Dachi to make Kaishin, in the No. 1). Despite this it is necessary to focus on making the body movement with great care and attention to detail.

More than anywhere else it is impossible to reduce the movements of Kihon-Kumites to usual techniques (such as Kote Uke, Gedan-Barai, Jôdan-Age-Uke...): these Kumites are not assemblages of known movements.

This can only be prepared indirectly by deepening other forms of exercise.

Parades never break the blow but embrace the movement of the body that dodges in different directions.

The free forearm is in front of the trunk and not pulled to the side (Hikite) as in the Kihon.

Dodges, simple at first glance, are actually very subtle; for example, the Kaishin movement often mixes one or more other dodge movements such as Sorimi or Hikirni.

From the beginning you must try to clear the barrier that separates you from the opponent and to embrace his intentions.

It is in this way that one can make a whole with him and let a harmony or a kind of connivance be established between him and oneself; in short, you have to try to put yourself on the same wavelength as him.

Thus the two opponents face each other and greet each other at the beginning of the series of Kumites, react to the slightest movement of the other, begin to move at the same time, separate together, and return together to their original location.

The Yaku-Soku-Kumites are a valuable preparation and explanation to the Kihon -Kumites; they are sometimes very similar. It is therefore better to have a solid experience before risking to practice Kihon-Kumites.

Abbreviations used:

R: right (e)

L: left

Referenced books:

for the Yakusoku Kumité, see the book Wado_5_YakuSoku_Kumite_Yoshikazu_Kamigaito on www.wado-kamigaito-ryu.be)

for the Renzoku Kumité, see the book Wado-5-Renzoku-Kumite-FR-Yoshikazu-Kamigaito on www.wado-kamigaito-ryu.be)

Kihon-Kumité No.1 ipponme:

PRESENTATION,

This Kumite is one of the most difficult.

The movement of Kaishin, the key to this Kumite, must be made from Shiko-Dachi when this position does not lend itself to it; but, if this difficulty is obvious, others are less so.

He begins, like the next six Kumites, with a deceptively simple dodge movement; it's about sliding his arm like a wedge between the attack and his own body.

Finally it is a matter of doing a dodging movement (Tai-Sabaki) with the whole body.

As a preparatory exercise, one can do, among other things, the Yakusoku Kumites No.2-3, 13-3 or also the Renzoku Kumite

description

DEPARTURE ATTITUDE:

Attack: migi-gamae;

Defense: migi-gamae.

Progress:

- Attack: advances the R foot with one step and gains the distance.

- Defense: step back the L foot one step.

- Attack: R Jôdan-Tobikomi-Zuki;

- Defense: clears the body slightly backwards, in the position of Shiko-Dachi; he slides his R forearm along his attack, from the outside like a wedge between the opposing forearm and his head.

- Attack: slightly advances the R leg and throws L Chûdan-Gyaku-Zuki;

- Defense: with the same movement, he turns the body towards the R, makes R Gedan-Barai and L Chûdan-Zuki (Kaishin).

On a small push from Uke, the two opponents separate in guard at R; both remove the R leg at the same time, without taking their eyes off each other, and always keeping a fair attitude.

FINAL ATTITUDE:

migi-gamae for both partners.

Kihon-Kumité No.2 nihonme:

PRESENTATION,

This Kumite seems easy at first; yet the importance of dodges is essential; it is never a question of blocking the blows, but of using the momentum or intent of the opponent.

One of the difficult moments of this Kumite is, in addition to the first movement, the one where we return to the opponent to the last counterattack; she asks to have learned to distribute her energy and balance, and also to know how to change the orientation of the body.

To prepare there we will do for example the Renzoku Kumites or the Yakusoku-Kumite n° 9-2.

description

ATTITUDE FROM DEPARTURE:

Attack: migi-gamae;

Defense: migi-gamae.

Progress:

- Attack: R Jôdan-Tobikomi-Zuki;

- Defense: clears the body slightly backwards in the position of Shiko-Dachi; he slides his R forearm along the attack, from the outside, like a wedge between the opposing forearm and his head;

- Attack: approach the L foot of the R foot and hit the opponent with R Sokuto in the belly;

- Defense: slide the L leg and then the R backwards L by slightly bending the knees, while doing R Gedan-barai;

- Attack: drop the foot of the attack and arrive in the Shiko-dachi position, with your back facing the opponent;

- Defense: slides towards the back of your opponent and, turning the hips (clockwise), strikes from the edge of the R hand (inch side) under the R shoulder blade and the sword of the L hand at the height of the opponent's floating ribs.

On a small push, the two opponents separate.

FINAL ATTITUDE:

- Attack: migi-gamae;

- Defense: migi-gamae.

Kihon-Kumité No.3 sanbonme:

PRESENTATION.

The most delicate point of this Kumite is the timing of the counter-attack on the kick; indeed this shot comes very quickly and almost always surprises.

It's impossible to do this Kumite if you only put your strength in your arms. The whole body gives the movement. It is called a "head shot" for the counter-attack movement; it is impossible to strike with the head with restraint or reluctance; you have to strike with all your body and your whole being, otherwise this movement is dangerous.

The movement of the hips is discreet but essential.

If the timing of the defense is perfect, it is almost impossible for the man who makes Mae-Geri to kick thoroughly.

During exercise, counter-attack movements are made with open hands, making sure to orient the palms correctly:

- L Palm: fingers pointed downwards, palm to R;
- R palm: fingers pointed forward, palm upwards); in reality, one strikes with the R hand with Ura-Zuki (palm up) and L hand with Ipponken (palm to itself).

It is necessary to have often done Pinan Sandan to make the hand movement without a hitch, or also the beginning of Pinan Shôdan and Yôdan; other useful movements are for example those of the Yakusoku-Kumites No. 4-2 and 4-3, 5-2 and 5-3, or 11-3, and in general all those whose timing is the most delicate element.

description

DEPARTURE ATTITUDE:

as in No. 1 and 2, both opponents are wary of R (migi-gamae),

Progress:

- Attack: as in No. 1 and 2, R Jôdan-Tobikomi-Zuki.
- Defense: as in No. 1 and 2, dodge by sliding the body L backwards, in the position of Shiko-Dachi; at the same time he slides his R forearm along the opposing attack, from the outside, like a wedge between the opposing forearm and his head.
- Attack: Sketch Chudan-Mae-Geri of the L leg, without moving the front foot.
- Defense: take the opponent on his movement, engage his body and slide the R leg forward ("as if to hit with his the R knee the knee of the opponent"), and strike him with his R fist to the stomach (Ura-Zuki) and L fist (Ippon-Ken)

FINAL ATTITUDE: The two opponents separate by:

- Attack: migi-gamae;
- Defense: migi-gamae.

Kihon-Kumité No.4 yonhonme:

PRESENTATION.

This Kumite, which seems easy, uncovers unexpected defects among practitioners; in particular the excessive use of force or an exaggerated confidence in his arms; these defects are difficult to correct, and it always takes a long detour through the other movements of Karate to get there; for example it is better to have practiced assiduously the Yakusoku-Kumites No. 6-2, 15-2 and 16-2 and also the second part of Renzoku Kumites.

The starting position, identical in the first three Kumites, is different for the attacker.

description

DEPARTURE ATTITUDE:

- Attack: hidari-gamae;
- Defence: migi-gamae;

Progress:

- Attack: L Jôdan-Tobikomi-Zuki;
- Defence: makes the same defensive movement as in the first three Kumites, but with a more marked dodge of the body;
- Attack: slightly advances the R leg by making R Jôdan Gyaku-Zuki;
- Defence: slightly removes R leg and, with the L hand, lets the opponent pass and guides it to the side of the face; his R fist is guarded on the flank;
- then with his whole body, he engages in the opposing guard; from the edge of the L hand (side of the little finger), he presses with the whole body on the root of the R opponent's arm up, and makes the R hand, in Ippon-Ken, Chûdan-Zuki.

Opponents separate in the usual way;

FINAL ATTITUDE:

- Attack: hidari-gamae;
- Defense: migi-gamae.

Kihon-Kumité No.5 gohonme:

PRESENTATION,

Beginners and practitioners from other schools always admire this Kumite because it is more spectacular; it is this kind of exercise that allows us to trace our parentage to Jû-Jitsu, at least vis-à-vis the outside world.

However, it lacks the dynamism found in other Kumites, and the counter-attack is a bit long to seem achievable by normal individuals; we probably lack references to get a good idea of its origin or usefulness.

Even the most experienced karatekas do not do it in the same way; there is therefore no consensus on this issue.

The most delicate time is that of bringing it to the ground, which differs according to the masters.

It also includes, next to the dodge already described, a movement close to Hikimi (where the body is removed in front of the blow) of which there is little example in the Yakusoku Kumites.

The exercises of the Nippon-Kempô, especially the 4th, are a possible preparation. Some aspects are more understandable or easier to execute after studying the Yakusoku-kumite No.11-1

description

DEPARTURE ATTITUDE:

- Attack: hidari-gamae;
- Defense: migi-gamae.

Progress:

- Attack: as in No. 4, L Jôdan-Tobikomi-Zuki;
- Defence: as in No. 4, makes the same defensive movement as in the first three Kumites, but with a more marked dodge of the body;
- Attack: wins the distance and makes R Chûdan-Gyaku-Zuki;
- Defense: removes the body slightly skewed, from the R forearm it slides on the opponent's shot by pushing it down,
- grabs his R wrist (thumb side) with the L hand, advances the R leg by hitting him in the nose with the inside edge of the R fist (thumb side; Haïto)

- slides the R leg further to arrive in profile in Shiko-Dachi, and hits the R elbow (Chûdan-HijiAte),
- Withdraws a little by twisting the R opponent's wrist with his L hand, grabs him (little finger side) of the R hand,
 - presses two thumbs on the back of the R hand by twisting it, which breaks his position,
 - turns the body towards the L by pulling on the opposing arm outwards, throws the opponent who receives himself with the arm and L leg, the R leg remaining in the air,
 - slides the tip of the R foot under the armpit of the opponent until he feels his knee touch his elbow,
 - presses the elbow with the knee and brings the palm of the opponent to the ground, weighs his L hand on both edges of the R hand of the opponent, and punching R in the face,
 - leans R's hand on the opponent's elbow, and removes the R leg by turning backwards;
- Attack: moves his R leg to his L;
- Defense: simultaneously loose the opposing arm and remove the L foot behind the R, remaining legs bent;
- Attack: straightens while rolling on the L side;
- Defense: gets up.

The two standing opponents face each other, then without taking their eyes off each other, return to their original location.

FINAL ATTITUDE:

- Attack: hidari-gamae;
- Defense: migi-gamae.

Kihon-Kumité No.6 ropponme:

PRESENTATION,

With the 5th Kumite begin to appear the **URA** versions of the situations addressed at the beginning; the 6th is thus the correspondent of the 2nd ... They have almost identical beginnings; only the last movement differs from the corresponding Kumite.

We find the movement of Kaishin, this time used in an attack at the Jôdan level; the parade and the counterattack stem from the movement of the body. Here, as elsewhere, excessive or poorly distributed force is very detrimental to the efficiency of the movement.

NOTE: This Kumite is a Sambon-Kurnite (i.e. it has THREE exchanges of moves at different levels).

description

DEPART ATTITUDE: identical to that of No.4.

- Attack: hidari-gamae;
- Defense: migi-gamae.

Progress:

- Attack: wins the distance and makes L Jôdan-Tobikomi-Zuki;
- Defense: as at No. 4, makes the same defensive movement as in the first three Kumites, but with a more marked dodge of the body;
- Attack: advances the R leg by about half a step and makes L Sokutô on the flank of his opponent;
- Defense: slide the L leg and then the R widely backwards L by slightly bending the knees, while doing R Gedan-Barai;
- Attack: as his L foot hits the ground, he hits R Jôdan-Gyaku-Zuki;
- Defense: turns the body towards the R and, in the same movement, guides with the back of the open R hand, the opponent's shot and hits L Chûdan-Ura-Zuki.

FINAL ATTITUDE:

- Attack: hidari-gamae;
- Defense: migi-gamae.

Kihon-Kumité No.7 nanahonme:

PRESENTATION,

This Kumite takes up the situation of No. 3; the problem of timing is less acute but that of dodging predominates; an important aspect of the Kihon-Kumite becomes evident here: it is a kind of abandonment, of "sacrifice"; without some sort of let it happen, it's hard to do this Kumite accurately.

This kind of abrupt stealing from the body can be studied in the Pinan Godan, and in the Yakusoku-Kumites No.4-4.

description.

DEPART ATTITUDE: like No.4.

- Attack: hidari-gamae;
- Defense: migi-gamae.

Progress:

- Attack: wins the distance and makes L Jôdan-Tobikomi-Zuki,
- Defense: makes the same movement as in the previous five Kumites;
- Attack: makes the movement of R Mawashi-Geri to the chest or face of the opponent;
- Defense: on the opposing movement, turns the body towards the L and in the same movement, makes L Gedan-Barai (by slightly flexing the elbow to let the blow pass), advances the R leg and hits the edge of the R hand the throat of the opponent;

FINAL ATTITUDE:

- Attack: hidari-gamae;
- Defense: migi-gamae.

Kihon-Kumité No.8 hachihonme:

PRESENTATION,

This Kumite sees the return to the positions used in the first three Kumites: the two opponents are on guard at R.

The initial dodge is different from the one used so far; you always have to slide your forearm like a corner between the opponent's attack and your own body, but you stay inside the attack. The erasure of the body is obviously essential, and the movement of the body accompanies the opposing blow. The second movement must be fast, and you must learn to be dragged by the force of gravity.

Fortunately the Yakusoku-Kumites give several opportunities to study this movement, such as the No. 12-4 or especially 16-3; we will study with profit the Kumites No.4 or 5 of the Nippon-Kempô.

description.

DEPARTURE ATTITUDE:

- Attack: migi-gamae;
- Defense: migi-gamae.

Progress:

- Attack: wins the distance and makes R Chûdan-Tobikomi-Zuki;
- Defence: recoil the L leg by turning the body towards the L, recoiling and putting the R forearm vertically, like a wedge between the opposing forearm and his own body, accompanying the opposing blow;
- Attack: advance the L leg to gain the distance and wear L Jôdan-Gyaku-Zuki;
- Defence: removes the L foot obliquely backwards L,
- lets his centre of gravity down by raising the R elbow up to spread the opponent's fist if the dodge was not enough ("Hane-Age-Uke");
- slides the R leg forward and makes a wide L Gedan-Junzuki on the outside of the opponent's thigh;
- straightens the trunk, slides into Shiko-Dachi and, with his whole body, hits a R elbow to the body;
- then he turns the body towards the R, vertical forearms;
- press two open hands on the R opponent's forearm;

FINAL ATTITUDE: The two opponents separate in guard at R migi-gamae.

Kihon-Kumité No.9 kyuhonme:

PRESENTATION,

This Kumite disputes it in trouble at number 1, because it is here to make Kaishin almost on the spot; it is impossible to execute it if one has not yet managed to distribute his energy and place his center of gravity well.

In Japan, the movement of Kaishin is compared to the movement of the water bug (or notonecte), a small aquatic insect that is seen on summer evenings slipping in small, very vivid round movements on the pools of sleeping water

The first dodge move is done inside the attack, while the second moves you outside the attack.

For example, deepen the Yakusoku-Kumites No. 3-3, 6-3, or - for dodge movements - the No.13-3 or the 14-3 or also the Renzoku-Kumites.

description

DEPARTURE ATTITUDE:

- Attack: migi-gamae;
- Defense: migi-gamae.

Progress:

- Attack: as at No. 8, gains the distance and makes R Chûdan-Tobikomi-Zuki ;
- Defense: as at No. 8, recoil the L leg by turning the body towards the L, recoiling and putting the vertical R arm forward like a wedge between the opposing forearm and his own body to accompany the opposing blow;
- Attack: slides the L leg forward and carries L Chûdan-Zuki in the fold of the opponent's elbow (litt.): "above R arm";
- Defense: removes the L leg obliquely towards the rear L, turns the body widely towards the R and the same movement, guides the opposing blow outwards with a pressure of the back of the R hand and carries L Chûdan-Ura-Zuki

FINAL ATTITUDE: The two opponents find themselves on guard at R migi-gamae.

Kihon-Kumité No.10 jipponme:

PRESENTATION,

All the Masters are also reluctant to explain this Kumite and the versions are not unanimous; that is to say if the "secret" is well hidden and inaccessible to words.

It is likely that only Master Ohtsuka knew why these movements were to be included in the Kihon-Kumites series. However, we can understand why it is the last of the whole series: the other Kumites illuminate several aspects that the exercise will allow you to discover.

description.

DEPARTURE ATTITUDE:

- Attack: migi-gamae;
- Defense: migi-gamae.

Progress:

- Attack: wins the distance and makes R Chûdan-Tobikomi-Zuki;
- Defence: removes the L foot backwards by turning the body towards the L and the edge of the open hand, spreading the blow by sweeping it inwards;
- Attack: L Jôdan-Gyaku-Zuki;
- Defence: brings the R forearm vertically, open hand;
- Attack: Continues its attack in L Jôdan-Gyaku-Zuki;
- Defence: slides the R forearm inside the opposing L arm by spreading it,
- turns the body towards the L, leaps the R leg forward and R elbow, hits the opponent in the chest;
- grabs the opponent's collar with his R hand; breaks his attitude by pulling on his collar and hits him the testicles with the edge of his L hand (Haïto: thumb side);
- without letting go of the opponent's pass, he lets down the center of gravity by turning wide towards the R, and brings the L foot outside the opponent's L leg;
- engages under the arm of the opponent and grabs the L leg of his pants with his L hand;
- he leans forward by lifting the opponent with his hips and pulling him from his R hand, backwards widely R leg and throws the opponent;
- Attack: does not leave the eyes and retains a shape of both arms and R leg;
- Defence: does not lose the opponent's eyes either and keeps the L leg obliquely guarded in front of him, R leg bent under him, then straightens up;
- Attack: puts the R foot on the ground at its L, rolls on the L side and straightens up.

The two opponents face each other and return to the original location without taking their eyes off each other.

FINAL ATTITUDE:

The two opponents separate, the attacker, guarding L hidari-gamae; the one who defends himself in guard to R migi-gamae.



**Jean-Maurice Huard Senpai Successor of
Yoshikazu Kamigaito Sensei**

More information, photos and videos on:

www.wado-kamigaito-ryu.be

Electronic edition realized in february 2022
for the website **www.wado-kamigaito-ryu.be**

This english translation of the first edition of the french version has been done by Xavier Wispeninckx with the help of Deepl Pro 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.

The contents of this book can be used on two conditions:

- 1. Don't make it a profit**
- 2. Mention the source and author**

February 2022

www.wado-kamigaito-ryu.be

page 19/19