

NIPPON KEMPO

Jean-Maurice Huard

Based on the original drawings by Yoshikazu Kamigaito Sensei



WADO KAMIGAITO BELGIUM

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

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

FOREWORD

Interest comes from observation and discovery. Not spending enough time on this can lead to a false picture. Intelligence and imagination generate interpretations that explain discoveries. So great is the temptation sometimes to seek the truth only by the force of thought. It is a dangerous course to follow it alone, neglecting the ferule of observation.

This book is a guide. A guide that first awakens our interest, then encourages us to observe and finally refines our observations. With extreme caution, it provides the guideline for our study. A caution that proposes a goal while leaving us free to do our own research. A goal within the framework of Nippon-Kempo but also beyond. Far beyond.

Pieter Vandenhout,

Chairman of the non-profit organisation Wado Kamigaito Belgium VZW

20/05/2000

Table of contents :

Acknowledgements	6
A Loose Method - Le Nippon Kempô	8
Movements of Nippon Kempô	11
With the hands	11
1. Choku-zuki	11
2. Yoko-uchi	11
3. Age-uchi	11
4. Oroshi-uchi	12
5. Ura-uchi (ou Soto-uchi)	12
With the legs	12
1. Tsuki-geri	12
2. Age-geri	12
3. Hiza-geri	12
4. Fumi-geri	13
The dodges	13
1. Yokimi ou Sokushin	13
2. Hikimi	13
3. Sorimi	13
4. Shizumi ou Shinshin	14
5. Kaishin ou Hirakimi	14
6. Kugurimi ou Senshin	14

The movements	14
1. Yoriashi zengo	14
2. Yoriashi sayu	14
3. Fumikomi zengo	14
4. Fumikomi sayu	14
5. Sakyoku	15
6. Kaishin	15
Exercises in pairs	16
Ryôte Waza	17
Kumité n°1 to Kumité n°24	18 to 41
Katate Waza	42
Kumité n°25 to Kumité n°32	43 to 50
Finally :	
Butterflies, foxes and wild boars	51

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All the books are written by several hands, this one like the others.

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Kamigaito Yoshikazu Sensei.

Because he placed a certain way of being above titles and vanities, which he abhorred.

Because in seeking with us the means to illuminate the path, he revealed himself as a guide, full of concern, attentive and fraternal.

It was he who designed these Kumities in the early 1970s.

To Laurent Herbiet and Françoise Hespel who helped me in the first trials and tribulations, which were not an easy task.

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To all those who, through their mistakes and hesitations, have helped us to understand what "teaching" means.

Jean-Maurice Huard

A Loose Method - Nippon Kempô

Many of you are wondering where the elders got the strange Kumites where, with unusual freedom and at unusually short distance, they hit, parry and dodge in an unorthodox way.

You sometimes hear the older ones talking nostalgically about Kumites that we practised under the direction of the Master already twenty years ago, without anyone really knowing where they came from.

This little booklet is therefore a bit of our history.

Master Kamigaito practised Nippon Kempo before Karate, at the University of Nagoya. The setbacks he suffered in competition against a more powerful opponent, but with a much lower technical level, made him doubt the effectiveness of this method: For him it was a question of finding a means that would allow a small person to defeat larger opponents by "technical" means; he therefore abandoned the Nippon Kempo and began to study other schools (Shitô Ryû, Gôjû Ryû, Shôtôkan) before finally finding the answers he was looking for in the Wadô Ryû school

This method was developed around the 1950s by Mr. Sawayama, who was trading in it, which is quite opposed to the BUDO traditions. It has its limits, to which we will return at the end of this booklet.

But they have influenced the Master's Karate and, by ricochet, that of the elders and therefore yours. As you learn them, you will gradually understand why the Master's Karate is so different from that of all other Japanese Karatekas.

For combat, Nippon Kempo practitioners wear an armour composed of a mask, gloves and body protections. This obviously influences the movements: how to strike fast and straight with such a cumbersome equipment? The trajectory of the blows is longer, they become more predictable, and after the first moment of surprise, dodging is less difficult.

The blows are really made; the dodges, initiated at the beginning of the attack, are therefore very concrete and not very stylised. The blows, unusual for a

Karate practitioner, are also more practical; it is for example quite normal to grab the opponent to hit him or to throw him on the ground.

As the distance of the fight is very short, one cannot afford to be careless or distracted; one must take into account the opponent, follow his every move and follow his every movement. This is a good way to get rid of the egocentricity and narcissism that threaten most Karate practitioners: no frills or show-offs: you must avoid the blows.

Another striking characteristic is the fluidity and dynamism of the movements which follow one another without any jerks.

To defend, attack, move or dodge, one must learn to constantly use the energy contained in each movement and in each situation; there is no question of suspending our vigilance for a moment.

The movements are classified into attacks, displacements (movements) and dodges; this distinction is artificial and only exists in training; in reality, each movement is born from the previous one and generates the following one.

The Master would have preferred that we forget the original name of "Nippon Kempô" (which means: Japanese boxing) and call it "loose (flexible) method".

For Teachers

I was very reluctant to give this booklet to a publication, even a limited one. The impatience that I sense here and there - especially among the older generation - has finally led me to do so, reluctantly. My misgivings remain.

This booklet is not primarily intended for beginners, but for instructors. Their job is to correct their pupils' faults. To do this, they have to make up a pharmacy, from which they draw one or another medicine to treat the diseases they diagnose. The movements explained here can be used, for example, to treat blind egocentrism, excessive academicism or rigidity, a tendency to narcissism; they are also very useful to see with what mentality a practitioner, even an advanced one, approaches the study of Karate. No doubt you will discover other uses for them.

Make your own experience as teachers with wisdom!

Students who find this book by chance should not be under any illusions. In spite of appearances, they cannot get anything useful out of it in the long term; as attractive as they are, these movements are much poorer and more superficial than those of Karate. But because their effectiveness seems self-evident, they are prone to bitter disappointment and can be a kind of poison. It is not without reason that the Master abandoned them for Karate.

Technically, the movements described here have nothing to do with Karate; to learn them, it is best to recover the naivety of one's beginnings.

In practice, the movements can be studied alone or in pairs; the first part will be devoted to the movements of the solo study, the second to the Kumite.

If the explanations and descriptions are not very detailed, it is not by chance or ignorance. Words do not help much in a field like this.

Consider the following example:

If you want to learn to build, you will look for someone who can teach you the trade, its tricks and turns: what kind of mortars can be made and what each one is used for, how to make them and how long they can be used, how to break a brick with precision or cut a stone...All this without much theory; when it comes to their work, craftsmen are not often talkative and often they jealously guard their trade secrets.

Besides, words and pictures are not very useful to describe movements and to make people understand a way of doing things; nothing beats working with other more experienced practitioners.

So consider these notes as a memory aid.

Movements of Nippon Kempô

The starting position is Hanmi-Gamae: the L-leg is about one step forward;
the body is turned three quarters;
the legs are loose;
the hands are held half-open, at chest level, palms facing slightly forward and downward.

With the Hands

When striking the face with one hand, put the other hand in front of the body and vice versa.

On impact, bend the wrist in a short, sharp movement ("snap").

Unlike Karate, these techniques are not accompanied by a rotation of the fist, nor by the withdrawal of the other fist to the side (Hikite).

A distinction can be made between thrusting (Tsuki) and round (Uchi).

1. Choku-Zuki

A direct punch to the face or trunk. This blow is delivered palm down.

This is a very simple punch which makes the faults very visible. Be sure to turn the pelvis to strike with the whole body, use one hand to guard and the other to strike.

The striking hand closes at the moment of contact; it is this movement of the wrist that gives the blow its effectiveness.

2. Yoko-Uchi

Lateral blow to the face or trunk.

Be sure to remove back the elbow to the trunk very quickly after the impact, as the flanks are exposed during the blow, which is very dangerous. It is better to shorten this moment as much as possible by closing the armpit very quickly.

3. Age-Uchi

A upward blow to the chin ("uppercut").

The blow is delivered with the whole body, as if the elbow were resting on the pelvis; the blow is supported on the ground by the root of the toes and rises towards the chin or the body of the opponent.

4. Oroshi-Uchi

An downwards stroke to the head.

This movement is often compared to a cat scratching; here too the whole body supports the blow, a bit like a tennis or volleyball smash.

5. Ura-Uchi (ou Soto-Uchi)

Backhand punch to the face.

The blow is delivered with the whole arm, not just the fist. Remember to throw the forearm and elbow forward, and the hand will follow.

With the legs

Learn to use your weight by bending the supporting knee when your foot hits the target.

Protect the lower abdomen with the hand on the same side as the striking leg, e.g. if you are striking with the L foot, protect the lower abdomen with the L hand, and hold the other hand in front of the chest.

1. Tsuki-Geri

Direct kick to the body.

To study this kick, one learns to kick with the underside of the forefoot, "pedalling" into the opponent's stomach.

Therefore, raise the knee well and uncoil the foot at the moment of touching the opponent.

2. Age-Geri

Kick from the bottom up (to the chin or the pit of the stomach).

It is even more important to let the centre of gravity drop and use the stored energy to let the foot go towards your opponent's face.

3. Hiza-Geri

Knee strike to the body

The starting position is a little different: to strike with the R knee, the L foot is in front of the R and the pelvis is three-quarters of the way up; both arms are raised forward and upwards, as if to grab an opponent by the neck.

Deliver the knee strike by kicking with the R knee, from back to front and upwards; at the same time, both hands are pulled to the sides, as if to draw the opponent's chest towards you. Then place the R foot next to the L foot, move the L foot back and continue by kicking the L knee forward, placing the L foot back next to the R

Step back on the R foot (which brings you back to the starting position) and continue the exercise.

4. Fumi-Geri

Heel strike, downwards, crushing (back of the foot, most often)

To strike with the R foot, raise the R foot as high as possible, lowering the ball of the foot and, placing the R hand in front of the lower abdomen; strike downwards, raising the ball of the foot to hit the target with the heel.

Use the body in the following way:

body a little bent forward when preparing the shot, it relaxes until it is completely in line with the striking leg when the heel hits its target.

The dodges

1. Yokimi or Sokushin

Literally: "the body to the side";

To move the body to the side, to the R or L.

In reality, the dodge is often a small shift of the trunk or even the head, which moves the face away from the aiming blow.

2. Hikimi

Literally: "to withdraw the body";

To move the pelvis back on a body blow.

3. Sorimi

Literally: "bending the body";

Tilting the upper body backwards, tucking the chin; the weight of the body is shifted onto the back leg.

4. Shizumi or Shinshin

Literally, this word means "to immerse the body, to let it sink";

Letting the centre of gravity fall by bending the legs and tucking the head into the shoulders, "like a turtle tucking its head into its shell"; one naturally arrives in a position quite similar to Shiko-Dachi.

5. Kaishin or Hirakimi

Literally "to open the body";

This movement resembles that of a revolving door. It is often compared to the movement of a small insect (gyrin or water spider) that can be seen on summer evenings gliding across the surface of still waters, as if it is walking on water.

6. Kugurimi or Senshin

Literally "going under";

It consists in turning the trunk in a spiral around the opponent's arm during lateral blows (Yoko-Uchi, hooks, etc...); during the movement one approaches the opponent to the point of touching his ribs and then his armpit with the top of the head; during the whole movement, one must of course watch him out of the corner of the eye.

The movements

The main movements are described in detail in the book on Kihon. They will simply be recalled here.

The starting position is that of *Hidari Hanmi Gamae*.

1. Yoriashi Zengo

slide the feet one after the other forward (zen) then backward (go), without crossing them.

2. Yoriashi Sayu

slide the feet, one after the other, to the L (yu) then to the R (sa), without crossing them.

3. Fumikomi Zengo

Move forward and then backward crossing the feet (the back foot slides in front of the front foot and vice versa).

4. Fumikomi Sayu

slide to the L and then to the R, crossing feet.

5. Sakyoku

Move obliquely towards L (with the L foot) and then towards R (with the R foot), without crossing the feet in the first step and then crossing them in the second.

Then backwards obliquely towards L without crossing the feet, and then obliquely towards R crossing them.

6. Kaishin

By rotating the pelvis counter-clockwise, slide the R foot in front of the L foot, then the L behind the R, and vice versa.

Exercises in pairs

The movements of Nippon-Kempo are studied either alone or with a partner; the movements of the solo study have been briefly described in the previous paragraphs; the exercises for two are explained in the following pages.

They are presented in two groups:

- Those where both hands are used (Ryote-Waza = both hands).
- Those where the hand that defends is also the one that counter-attacks (Katate-Waza = one hand).

When practising them, keep in mind the following thoughts:

- When parrying, do not try to hit the opponent's arm or leg; rather, think of rubbing the attack, engulfing it by drawing it towards you.
- It is much easier to control a limb by its extremity.
- The body generates and guides all movements; the limbs are for finishing.
- Think of stepping on the opponent rather than waiting for him.
- The mindset with which you study these exercises (and also Karate and probably many other things) is decisive. It is on it that your successes and failures depend, in the short and especially in the long term. It is on it that one gauges a practitioner.

After systematically studying each exercise in pairs, one can move on to the next step, which is to do all thirty-two exercises at once and quietly and repeat them until they become second nature.

Ryôte Waza

Techniques where both hands are used; in other words, one hand is used for defence and the other for attack.

Kumite n° 1

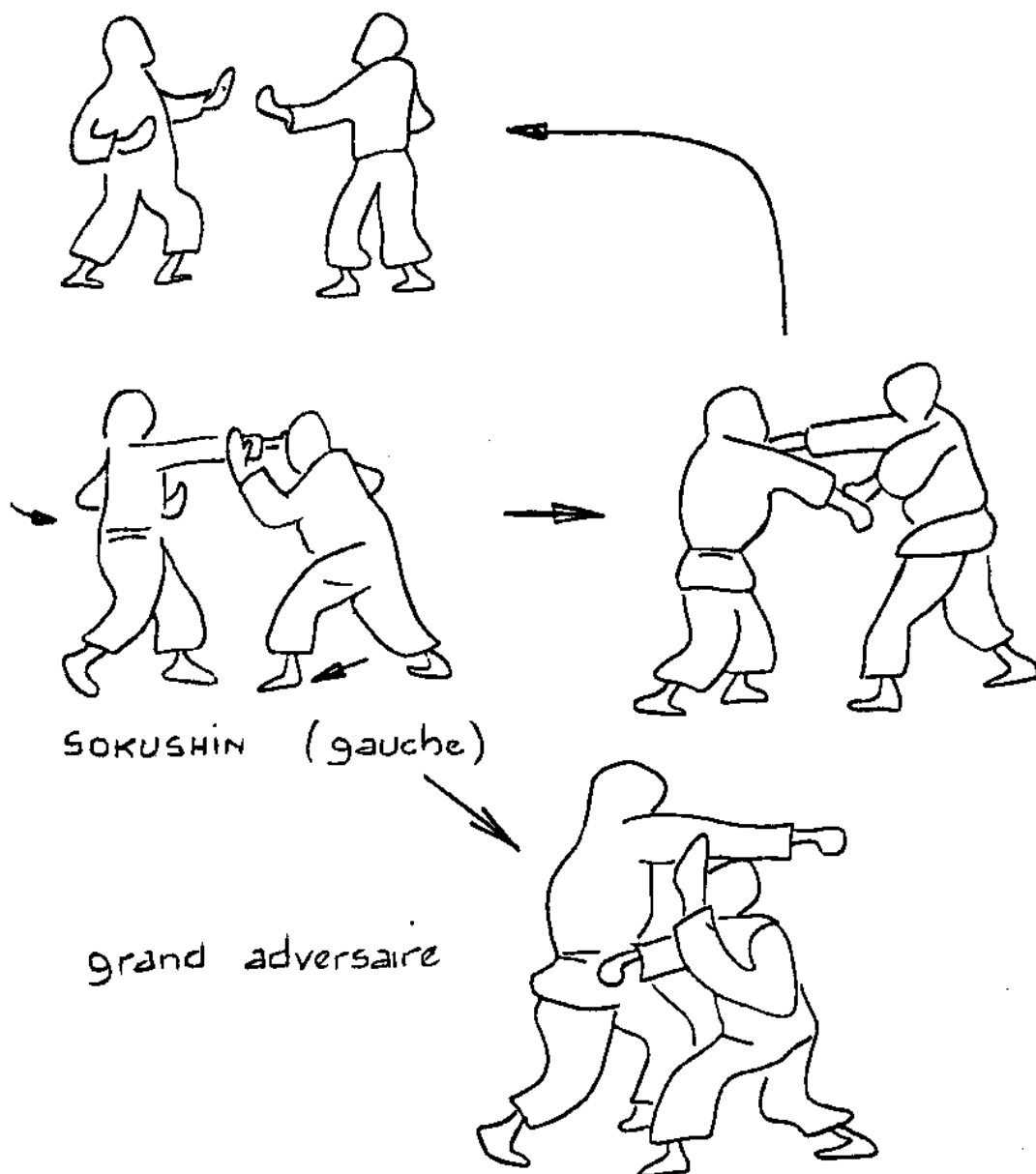
Attack: R Choku-Zuki to the face.

Defense: L Sokushin by hitting the L hand on the outside of the opponent's arm with a small 'snap' effect and then lowering his arm and doing R Choku-Zuki to the face.

If the opponent is much larger, it is better to simply push his arm in and hit him in the body.

Commentary:

This exercise gives practice in side dodging and how to break the effect of a blow.



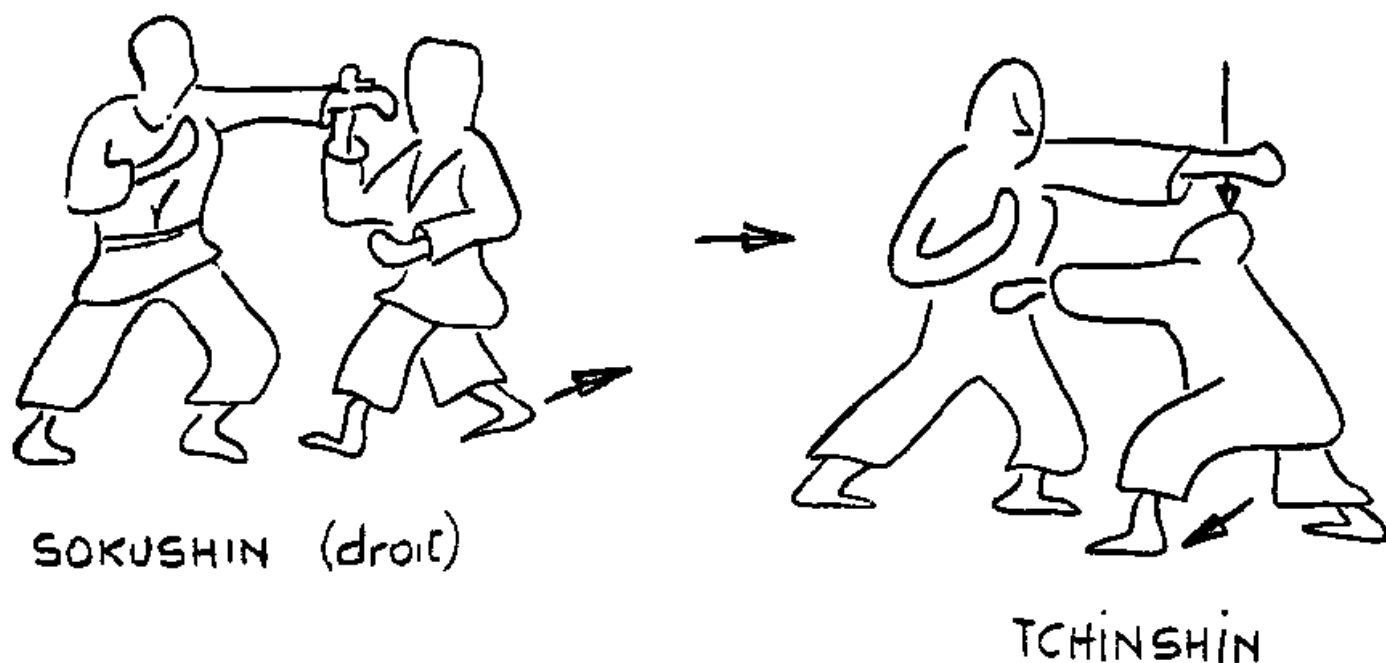
Kumite n°2

Attack: L Choku-Zuki to the face.

Defense: R Sokushin by striking the outside of the opponent's L forearm with the R hand; drop the centre of gravity (Chinshin) by sliding the L foot forward and do L Choku-Zuki to the body.

Commentary:

This exercise like the previous one gives the habit of dodging sideways and breaking the force of a blow with a small movement of the wrist. It also makes you feel what happens in the L-fist when you drop the centre of gravity.



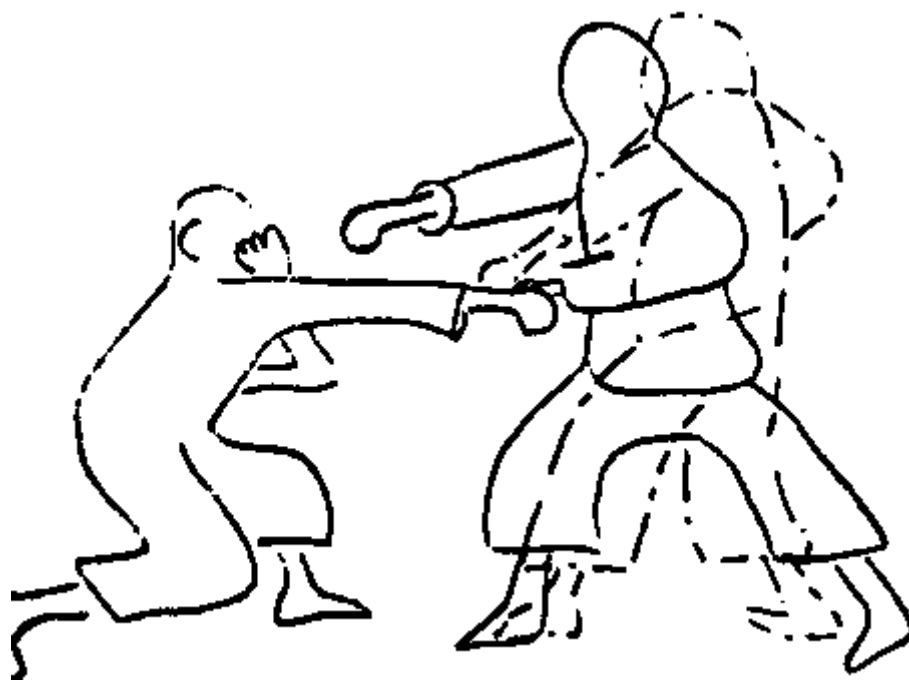
Kumite n°3

Attack: : R Choku-Zuki to the body.

Defense: Turn the pelvis clockwise on the spot, spreading the opponent's hand to the L with the L palm, then returning to the original position, deliver R Choku-Zuki to the face.

Commentary:

This exercise teaches how to link body and arm movements. It also makes you feel how to use all the movements of the body: on the way out to dodge and on the way back to strike. It also gives the opportunity to refine the sense of contact of the parrying hand with the striking arm.



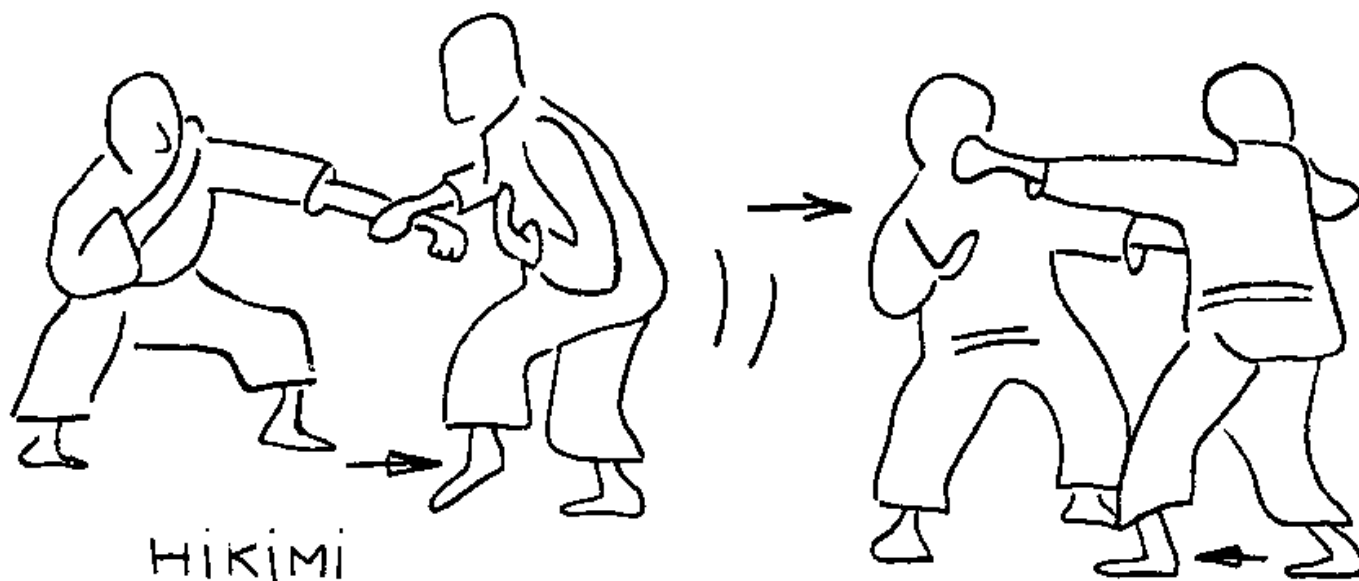
Kumite n°4

Attack: : L Choku-Zuki to the body.

Defense: withdraw the body by retracting the stomach and pushing the opponent's R forearm outwards with the R hand, then returning to the starting position, do L Choku-Zuki to the face.

Commentary:

This exercise teaches mainly the dodging by withdrawal of the body; it is a good opportunity to learn to estimate one's distances. It also teaches the sense of contact between parrying hand and striking arm. Finally, it gives the opportunity to feel the effect of the body movements on the striking fist.



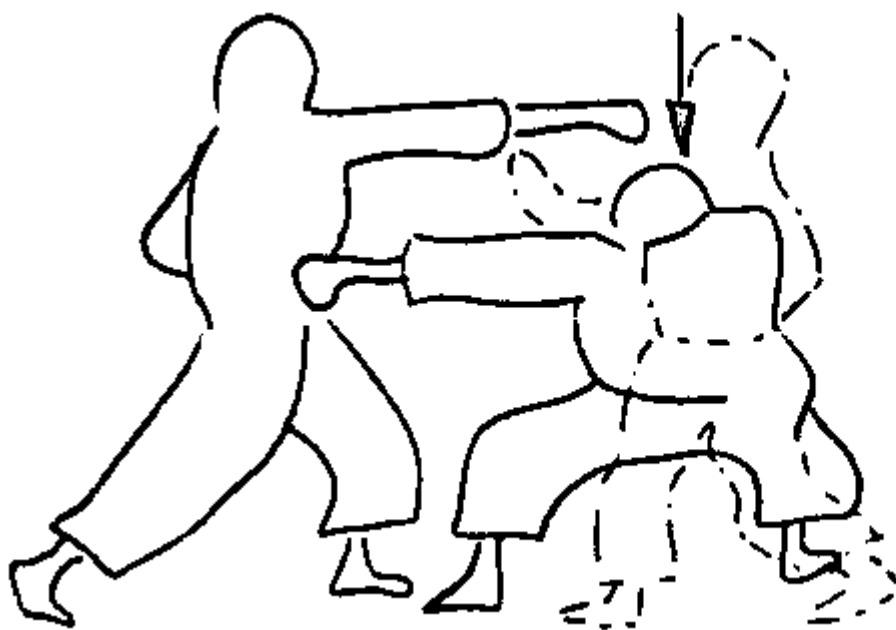
Kumite n°5

Attack: R Choku-Zuki to the face.

Defense: In one movement, drop the centre of gravity (Chinshin) and hit L Choku-Zuki on the trunk.

Commentary:

This is mainly about learning to gauge the opponent's state of mind and to sense when to attack. This is a good way to learn to attack at the right moment. Dropping the centre of gravity also has an effect on the hit. Finally, it provides an opportunity to research what mindset to cultivate in order to attack successfully.



TCHINSHIN

Kumite n° 6

Attack: L Choku-Zuki to the face.

Defense: In one movement, drop the centre of gravity by turning the pelvis counter-clockwise (this is a downwards spin) and do R Choku- Zuki to the body.

Commentary:

The same comments can be made on these movements as for the previous Kumite.



TCHINSHIN

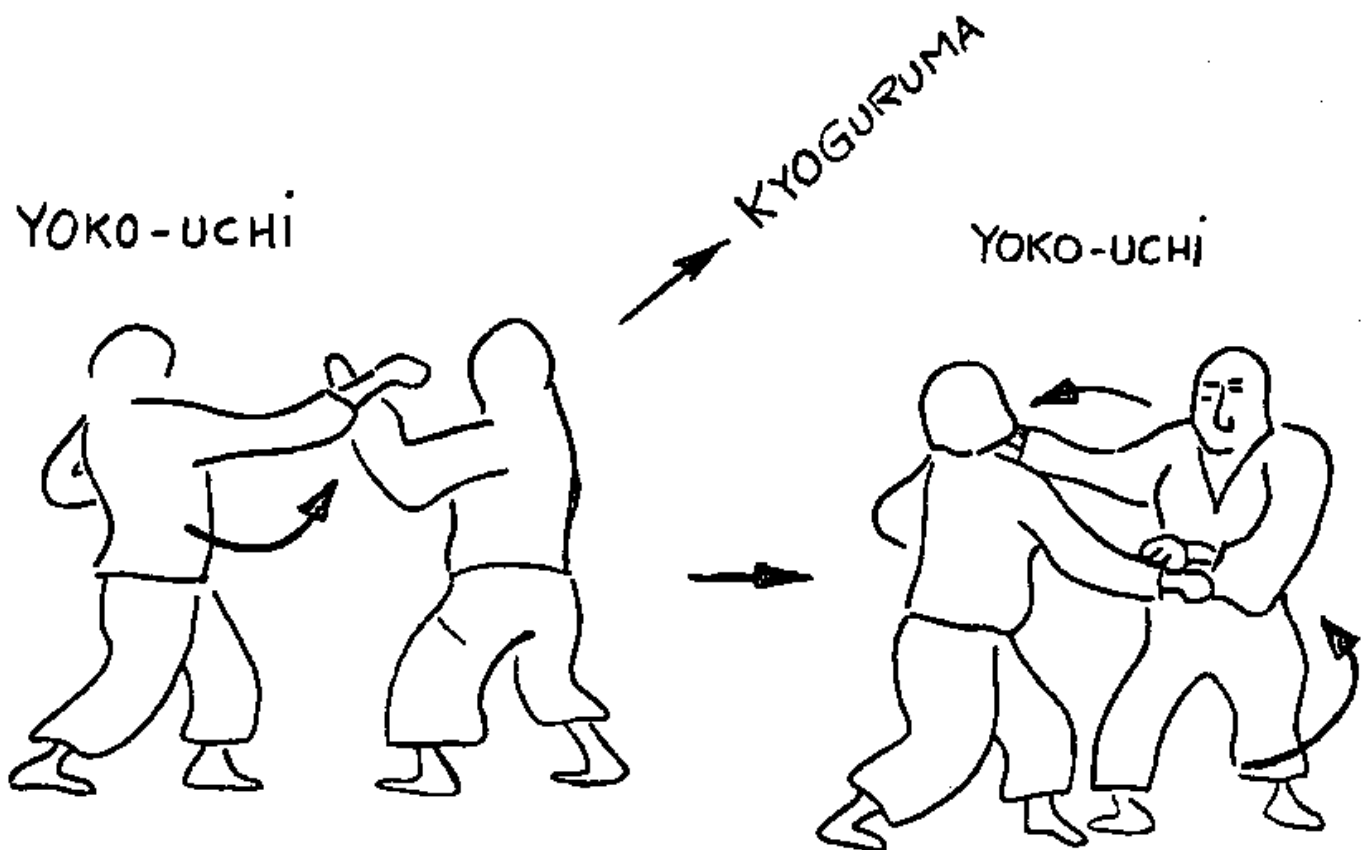
Kumite n° 7

Attack: R Yoko-Zuki to the face.

Defense: parry with L palm and lower the opponent's R hand while doing Kaishin counterclockwise and, taking advantage of the body movement, do R Yoko- Uchi to the head.

Commentary:

This kumite uses and refines the sense of timing already developed in the previous two kumite. This kumite requires a long practice of Kaishin.



Kumite n°8

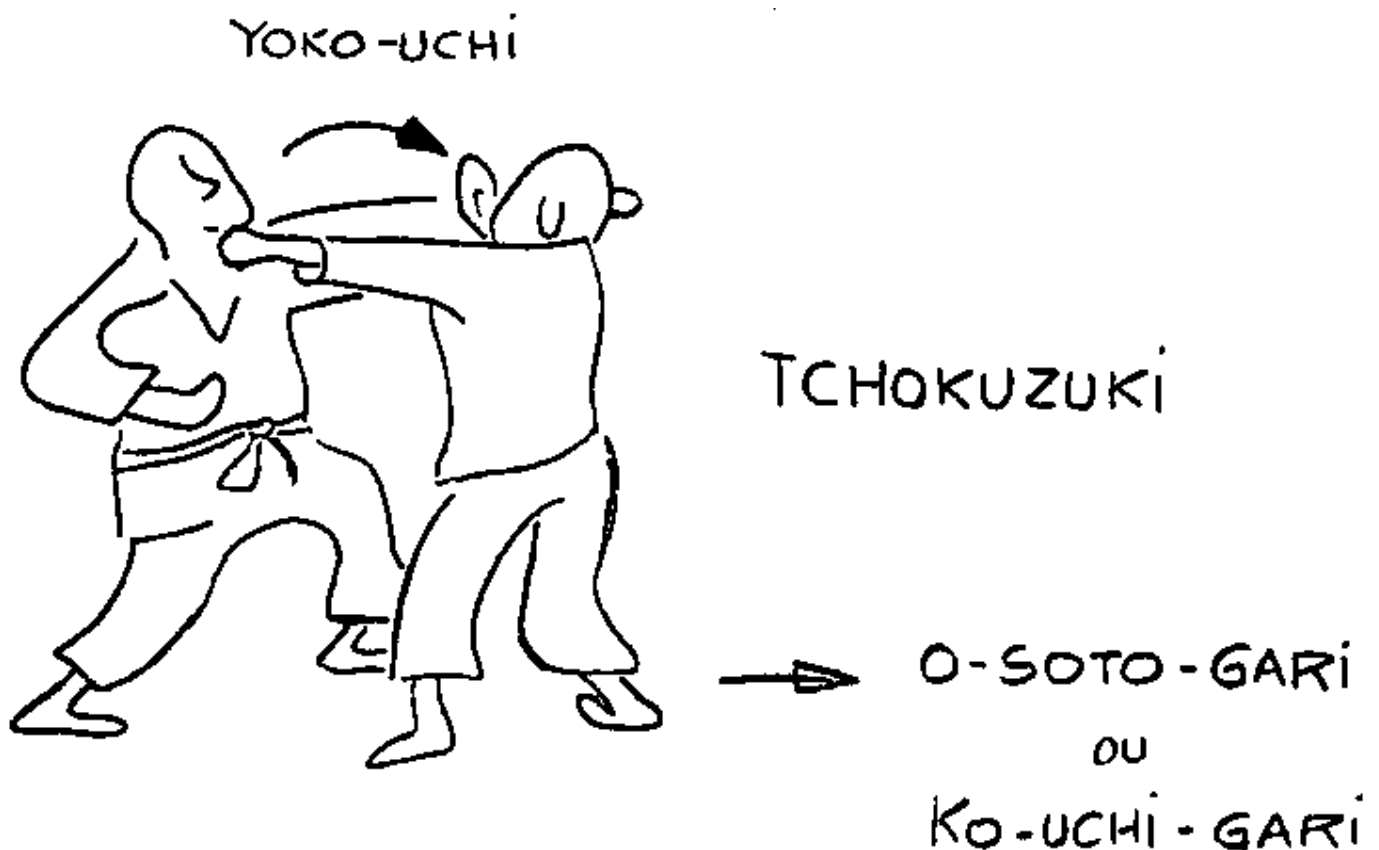
Attack: L Yoko-Zuki to the face.

Defense: parry with the R hand by pulling the hand slightly towards you and at the same time do L Choku-Zuki to the face.

Comment:

The small pulling movement of the R hand is enough to smother the opponent's attack, however violent it may be. The counter-attack comes very quickly; be sure to control it.

One can follow up with projections such as O Soto Gari to R (mow down the opposite L leg from the outside with the L leg) or do Ko Uchi Gari to R (mow down the left leg from the inside with the left foot).



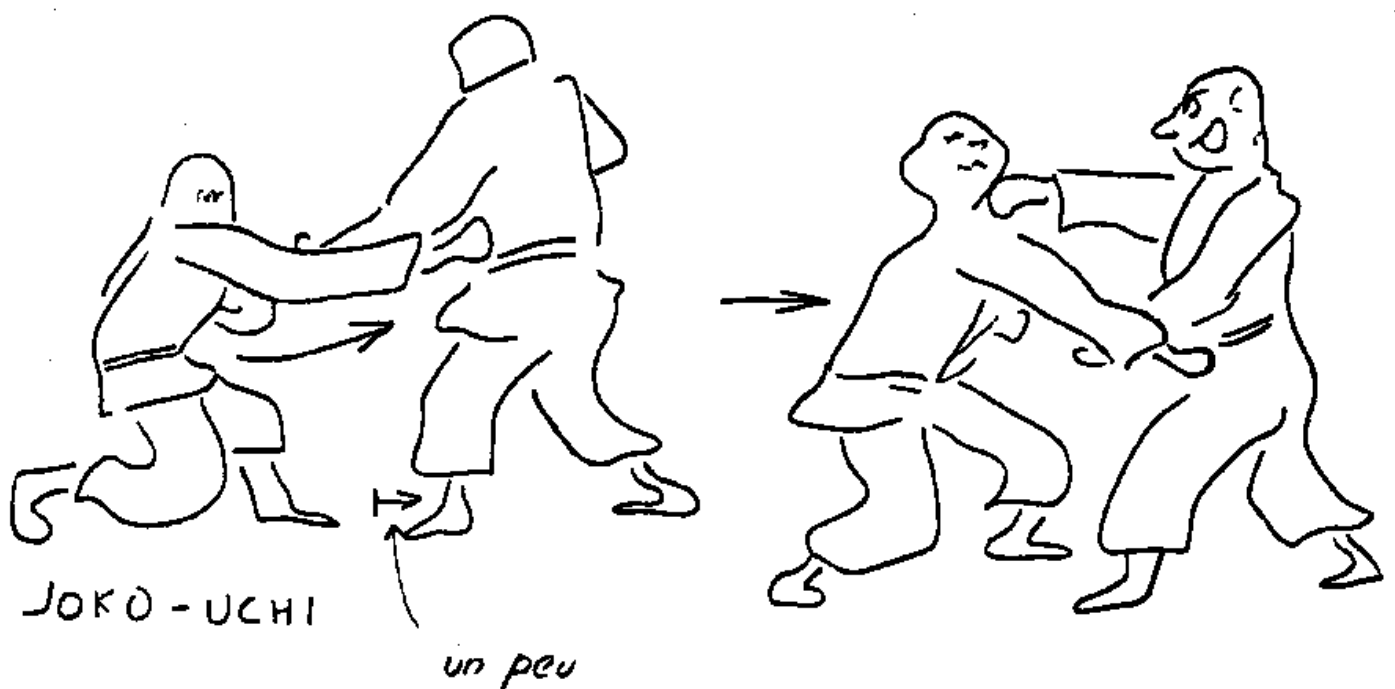
Kumite n°9

Attack: R Yoko-Uchi to the body.

Defense: by sliding slightly backwards (Yori-Ashi), cushion the blow with the L hand, then return to the opponent while taking advantage of the body movement to deliver R Choku-Zuki to the face.

Commentary:

Here again the small withdrawal movement of the body and of the L hand is enough to smother even a very violent attack with ease.



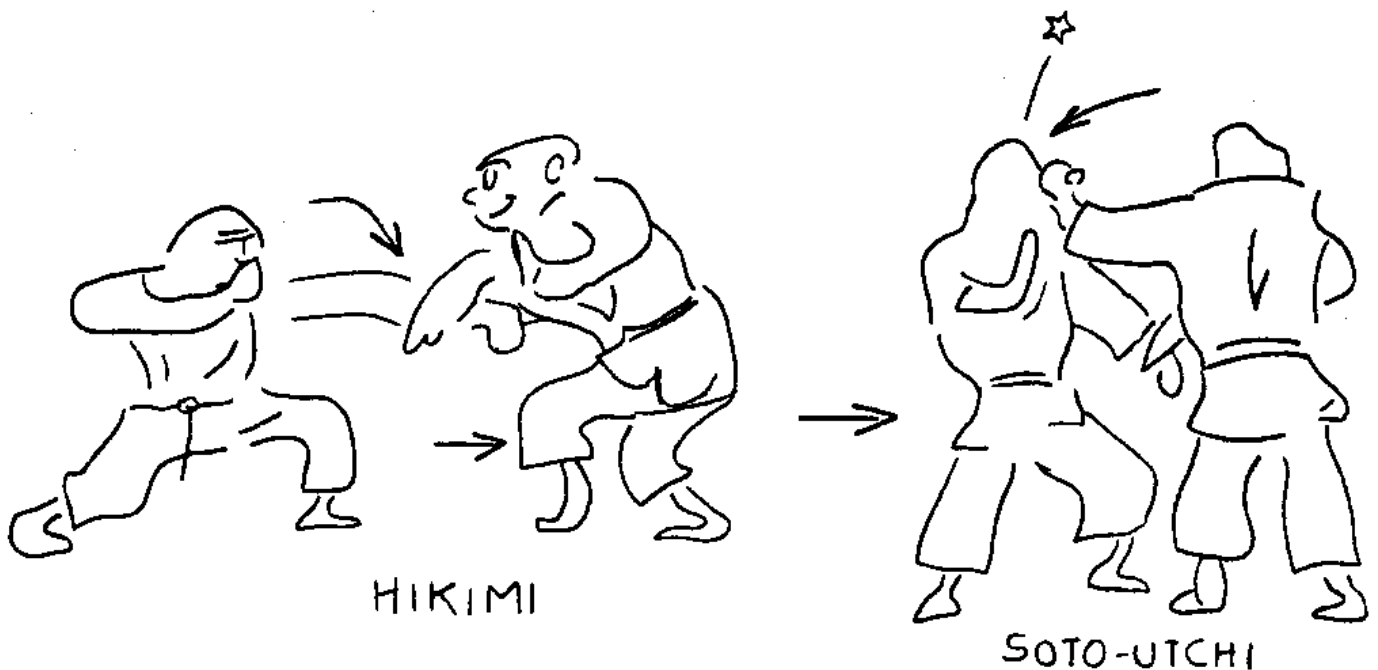
Kumite n° 10

Attack: L Yoko-Uchi to the body.

Defense: do Hikimi (dodge by withdrawing the trunk) by cushioning the blow with the R hand, then return to the opponent while taking advantage of the body movement to deliver L Soto-Uchi to the face.

Comment:

Remember also to pull the opponent's attack towards you to extinguish its effect. The effect of Soto-Uchi comes from the rotation of the body which launches the fist.



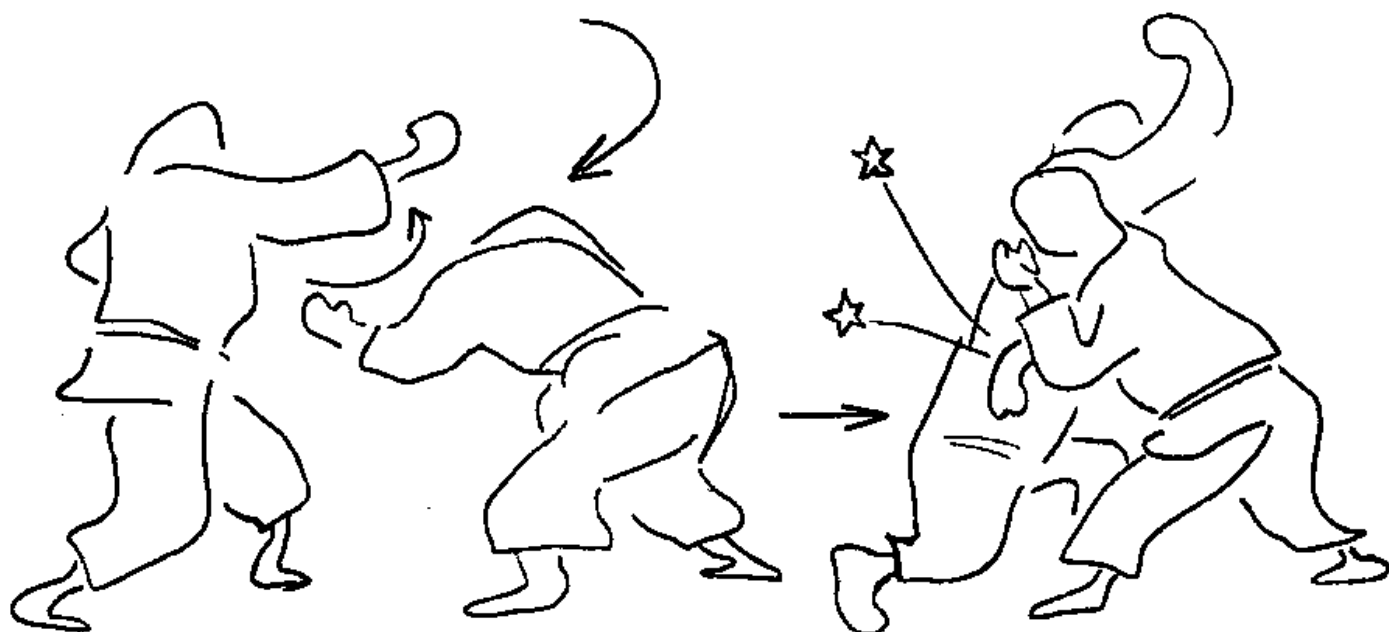
Kumite n° 11

Attack: R Yoko-Zuki to the face.

Defense: do Senshin (go under the R arm of the opponent, turning around the arm, clockwise, and approaching him, as if going under his armpit) and hit R Yoko-Uchi or R Age- Uchi to the trunk.

Commentary:

This kumite develops a sense of timing and refines it. For safety, one can strike with the palm of the hand to do Yoko-Uchi. To slip under the attack, remember to tuck in the chin; this is an opportunity to observe the opponent's feet and the relationship between feet, body and arms.



Kumite n° 12

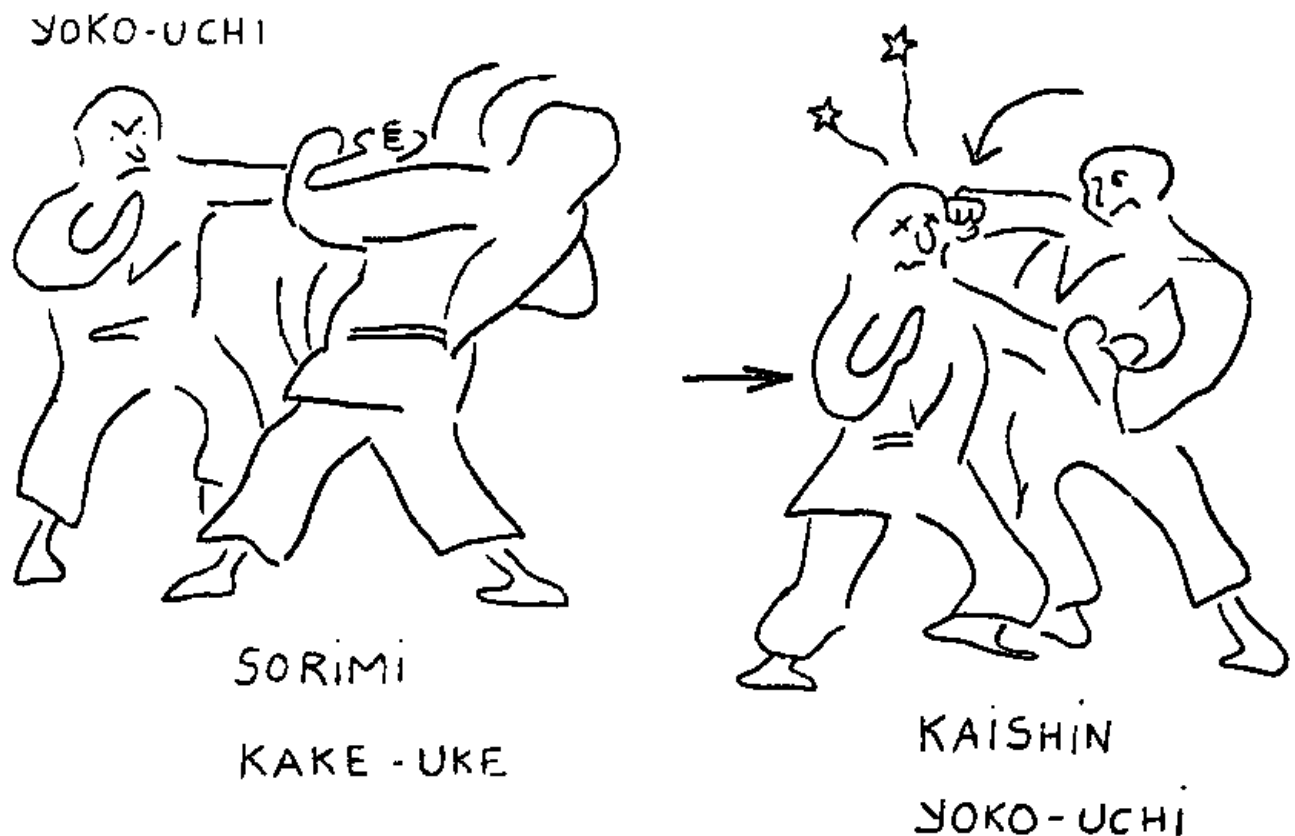
Attack: L Yoko-Uchi to the body.

Defense: make Sorimi (bend the trunk backwards) to dodge the blow, while hooking the opponent's L arm with the L forearm (Kake-Uke) and in the same movement, make Kaishin counter-clockwise while carrying R Yoko-Uchi to the head.

Commentary:

This kumite teaches one to find one's footing. When you have mastered this kind of exercise, you always remain in balance, a bit like a poussah that cannot be knocked down.

Note: to do Kake-Uke, one must absorb the opponent's blow, and let the L hand fall on his wrist: it is better to stick to his blow and choke him than to break him.



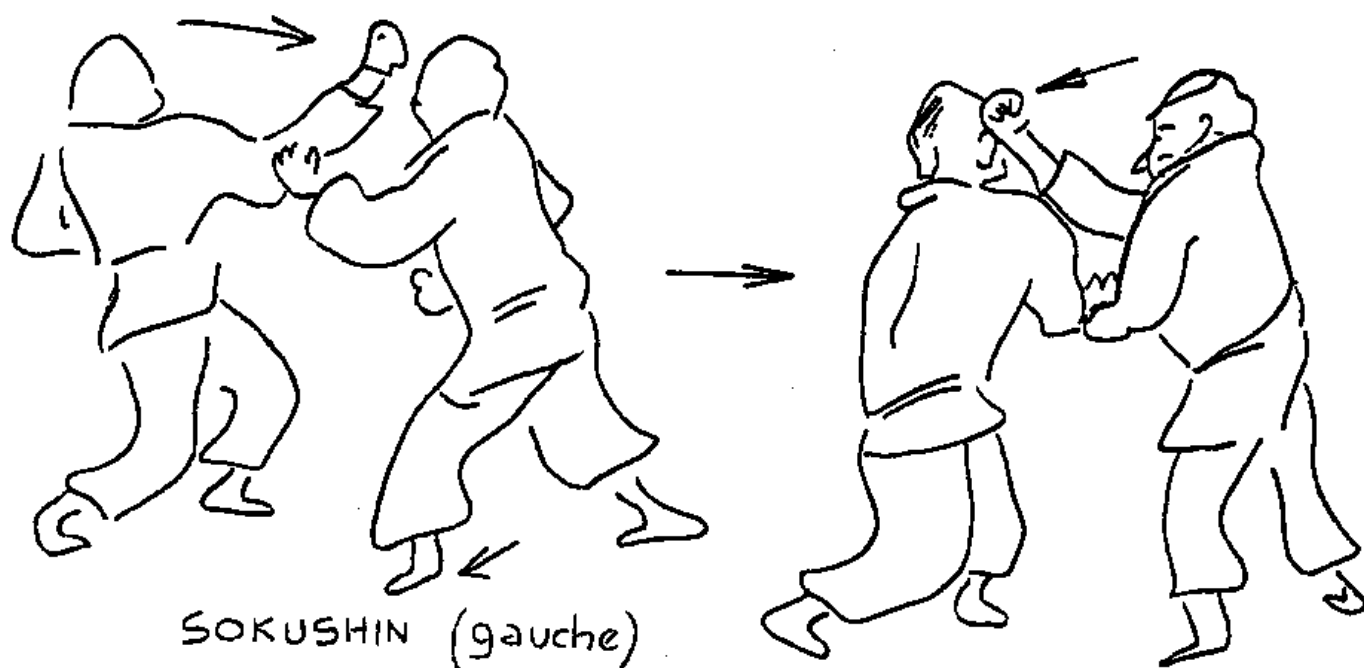
Kumite n° 13

Attack: R Soto-Uchi to the head.

Defense: slide slightly in Sokushin to the L by pressing the L palm against the opponent's R elbow inwards and downwards, while carrying R Soto-Uchi to the face.

Commentary:

As with the first kumite, slide sideways while remaining squarely in front of the opponent.



Kumite n° 14

Attack: L Soto-Uchi to the head.

Defense: Make Sokushin to the R by pushing the opponent's attack away from the back of the L hand (i.e. outwards), then by grabbing the opponent's wrist, make a small rotation of the pelvis to bring R Yoko-Uchi to the face.

Comment:

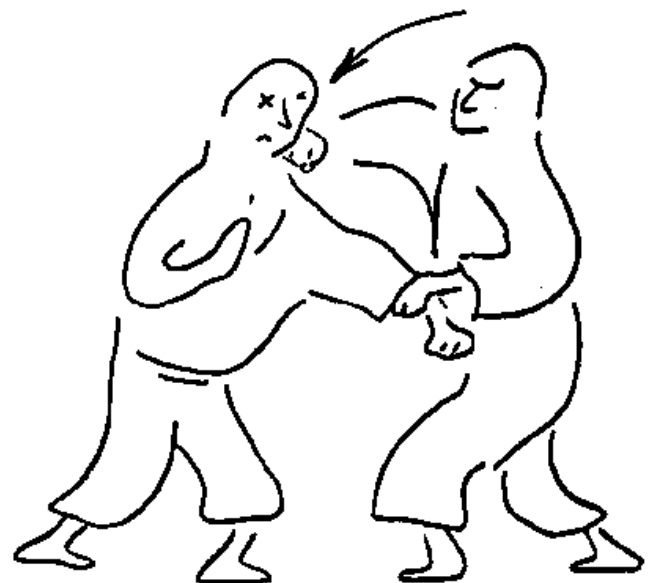
Here too slide sideways while remaining facing forward; Yoko-Uchi is carried by the body movement; the pivot of the movement is at the point of contact of the two hands.

SOTO-UTCHI



SOKUSHIN (droit)

YOKO-UTCHI



(Pas KAISHIN)

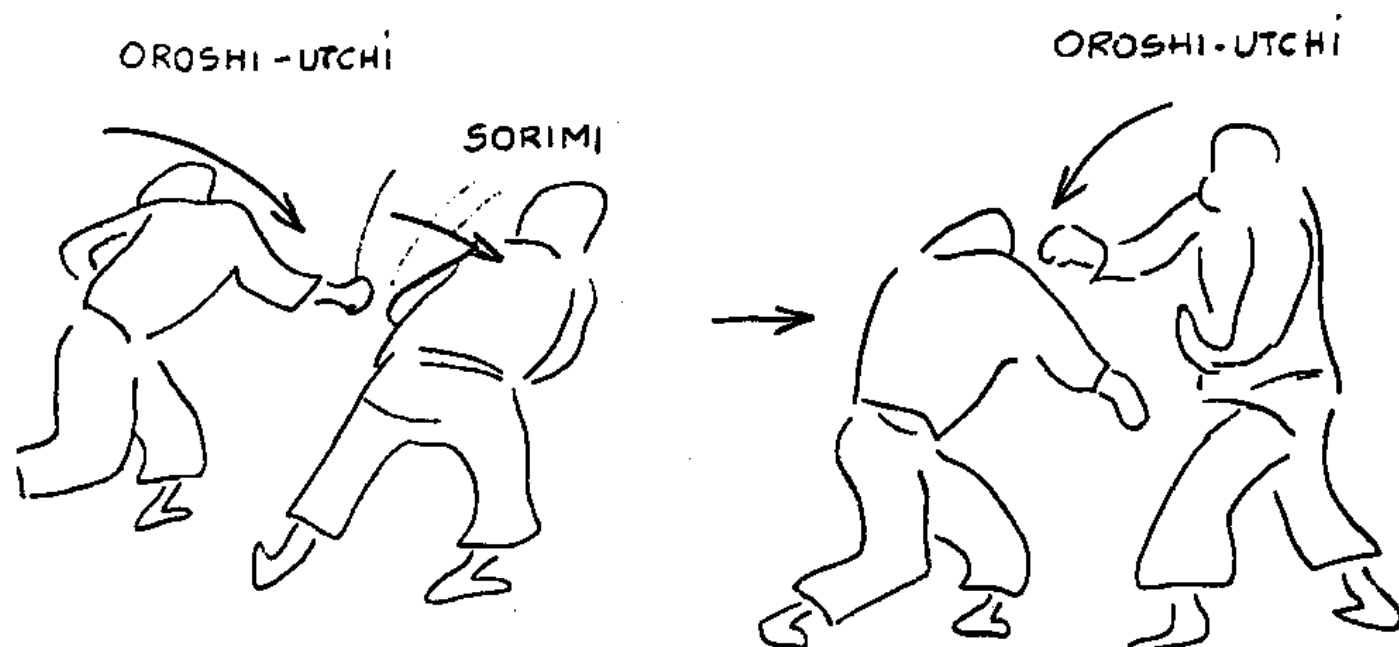
Kumite n° 15

Attack: R Oroshi-Uchi to the head.

Defense: do Sorimi while turning the chest to the R and do R Oroshi-Uchi at the head using the elastic movement of the trunk.

Commentary:

The dodging movement is a hybrid of recoil, rotation and trunk withdrawal; thus a tension is created in the body which is resolved in the blow.



Kumite n° 16

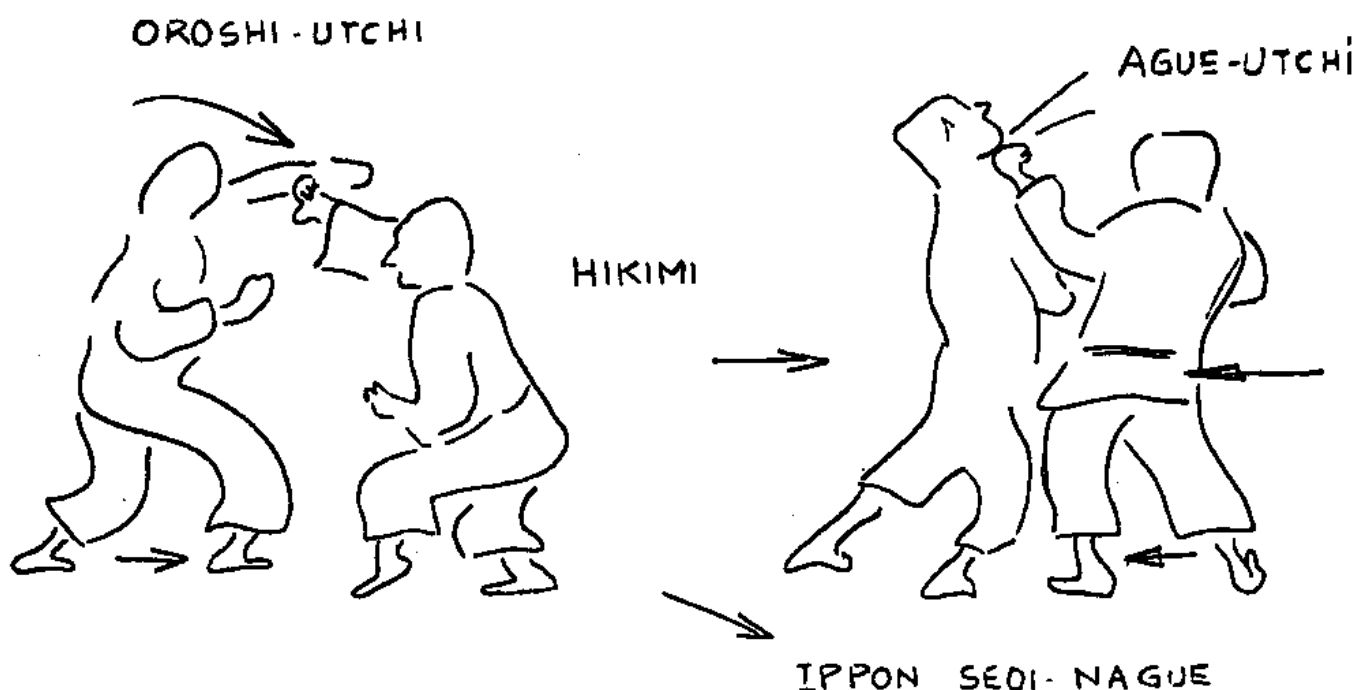
Attack: L Oroshi-Uchi to the head.

Defense: execute Hikimi by bringing the weight of the body on the R leg and parrying the blow with the R hand above the head (this position is very similar to Mae-No-Nekoashi), and take advantage of the elastic movement of the body to make L Age-Uchi on the chin.

Commentary:

This exercise makes the link between parry and counter-attack clear; the withdrawal of the body into itself creates a tension from which the attack is born.

Note: one can follow with Ippon-Seoi-Nage at L instead of Age-Uchi; one then grabs the opponent's L hand with the R hand and draws him to oneself by guiding his arm with the hollow of the L elbow, then one slides under his outstretched arm by turning around and lowering his centre of gravity under his own (the kidneys against his thighs); this is sufficient most of the time to throw him.



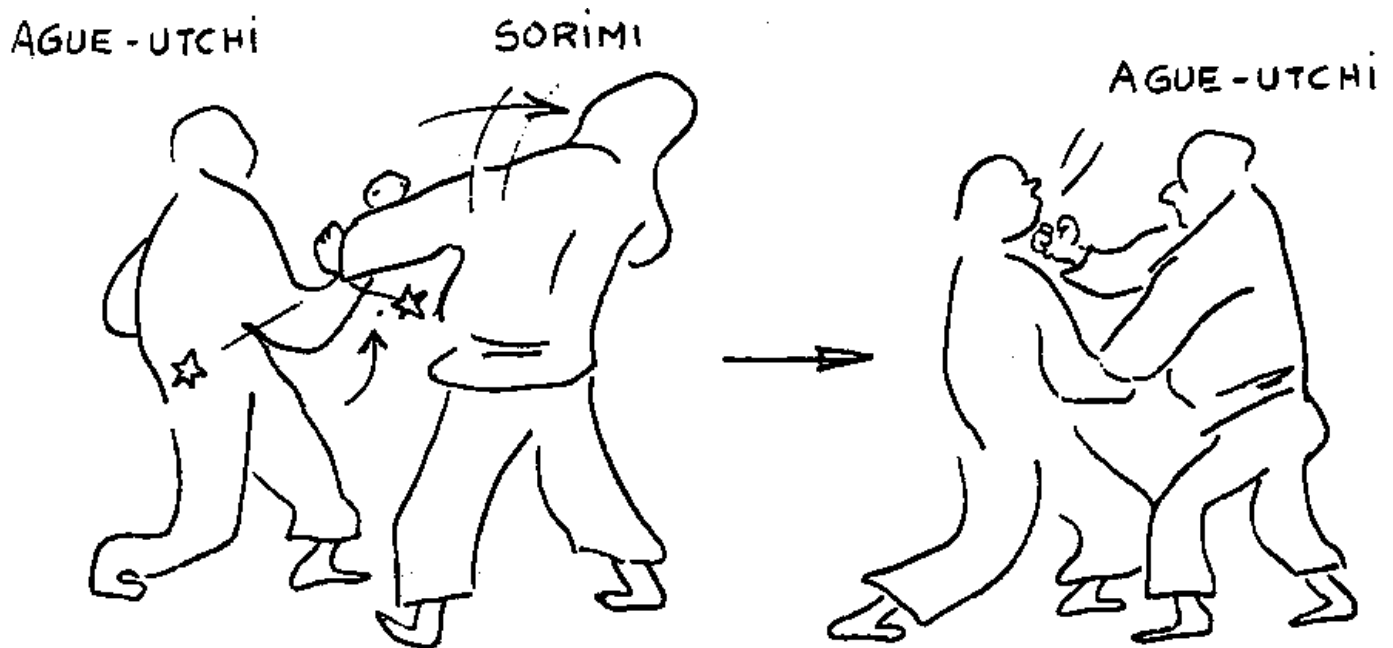
Kumite n° 17

Attack: R Age-Uchi on the chin.

Defense: Leaning the chest backwards (Sorimi), pressing the L palm into the hollow of the opponent's R elbow, and hitting Age-Uchi with the R hand on the chin.

Commentary:

With this exercise one learns to feel the efficiency of an apparently harmless movement; here also the tension born from the fact that the body is bending is used to give Age-Uchi when he straightens up.



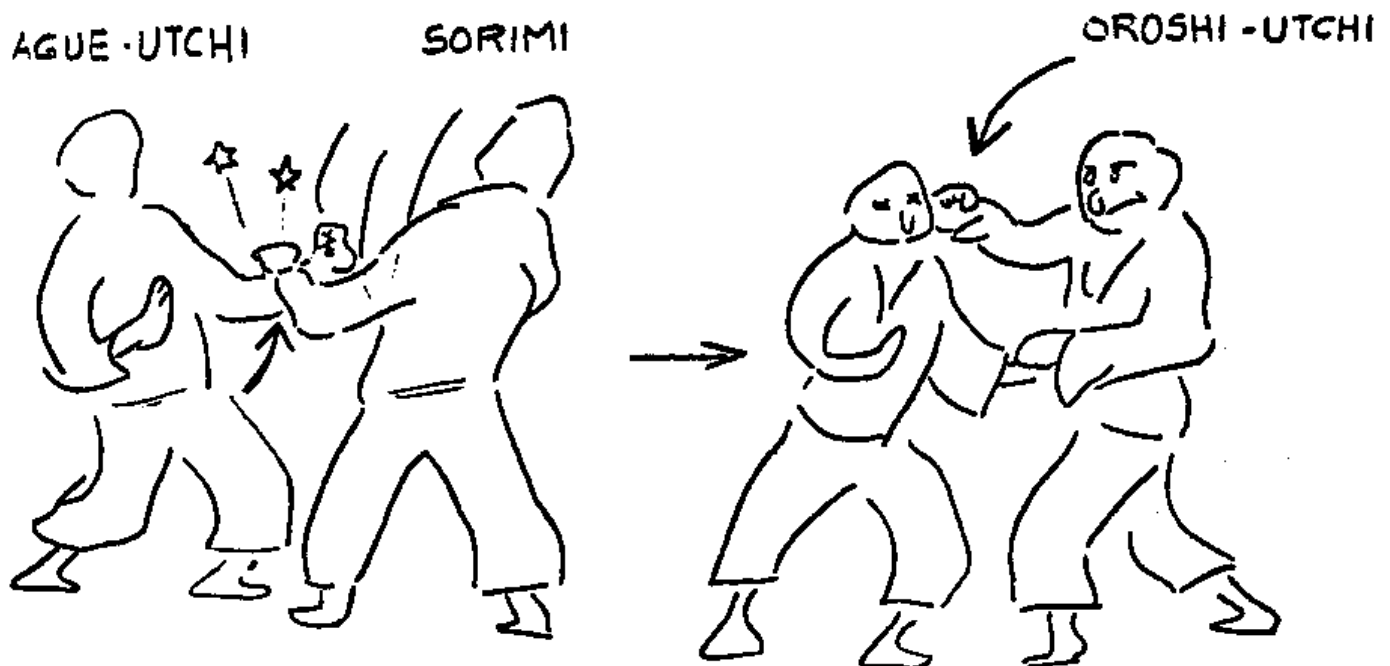
Kumite n° 18

Attack: L Age-Uchi on the chin.

Defense: dodge by leaning the torso backwards while pressing the L palm into the hollow of the opponent's L elbow; then - without pause - strike R Oroshi-Uchi to the head.

Comment:

As the distance between the opponents is shorter (it is the front fist that strikes), common sense leads one to move away: this is the quickest and most spontaneous dodge. Here too the tension of the dodge (a movement of the trunk from front to back) is resolved in the attack from back to front.



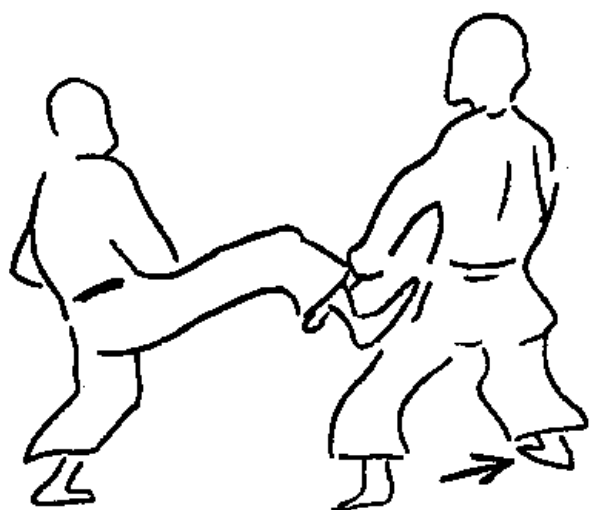
Kumite n° 19

Attack: R Tsuki-Geri to the body.

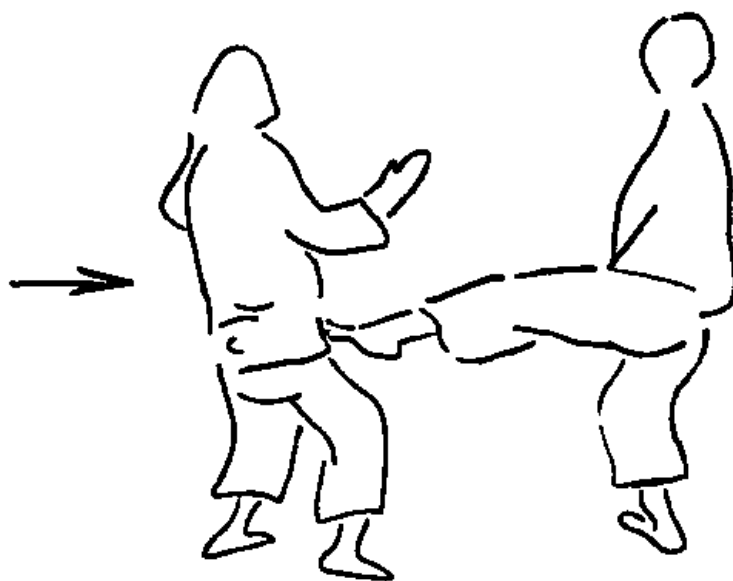
Defense: make a small Yori-Ashi backwards and to the R while turning the pelvis clockwise and pushing the opponent's leg with the L hand outwards; then take advantage of the opponent's momentum and his own movement to bring L Tsuki-Geri (i.e. from the front leg) to the body.

Commentary:

The opponent's foot can be pulled back slightly, throwing him off balance and removing any chance of a useful follow-through.



TSUKI GUERI



TSUKI GUERI

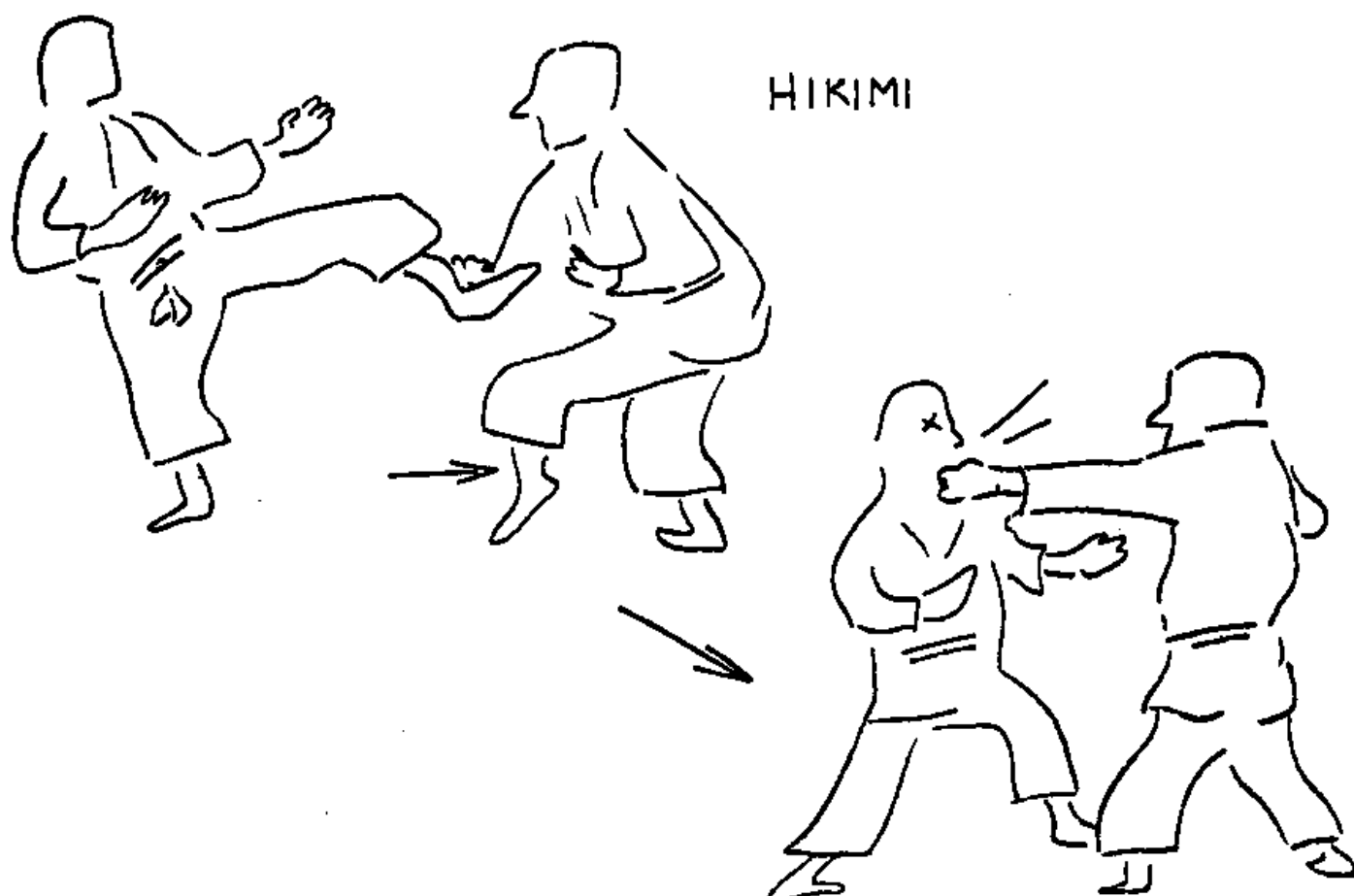
Kumite n°20

Attack: L Tsuki-Geri to the body.

Defense: do Hikimi by pressing the R palm on the outside of the opponent's leg and, returning to the starting position, bring L Choku-Zuki to the face.

Commentary:

This exercise teaches one to judge the opponent's movements accurately; here too the withdrawal of the body provides the energy for the punch.



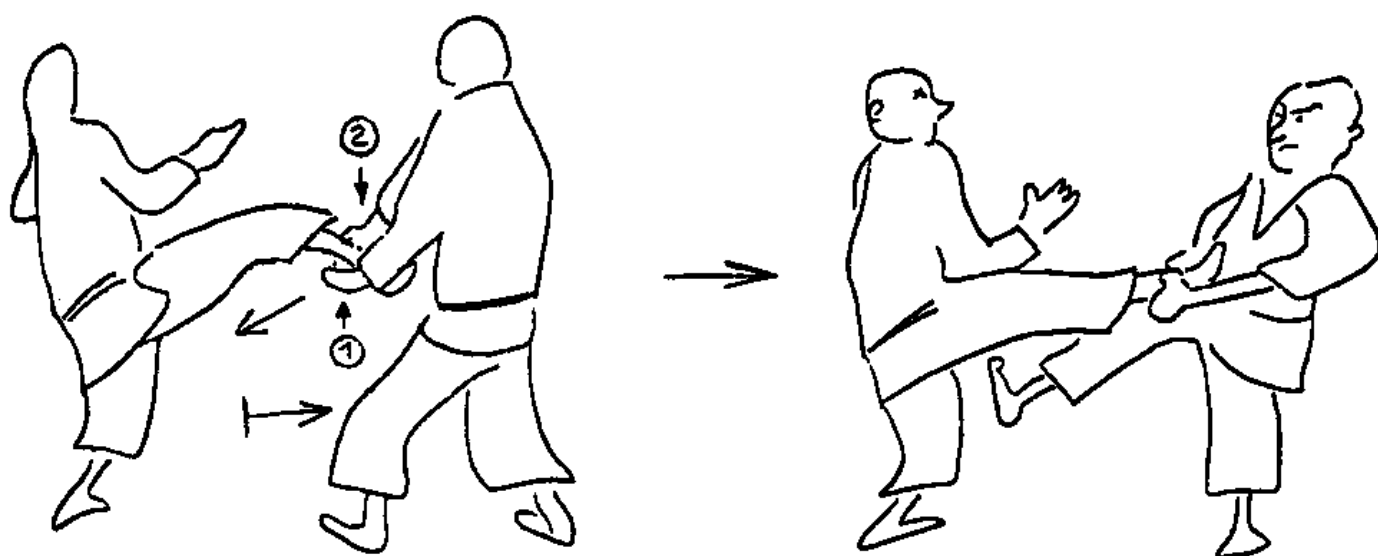
Kumite n°21

Attack: R Age-Geri in the body.

Defense: Make a small Yori-Ashi backwards by sliding the L palm under the opponent's heel and grabbing the opponent's ankle with the R hand, then coming back towards the opponent, bring R Fumi-Geri to the supporting leg.

Commentary:

The parry puts the opponent off balance, making him very vulnerable to counter-attack.



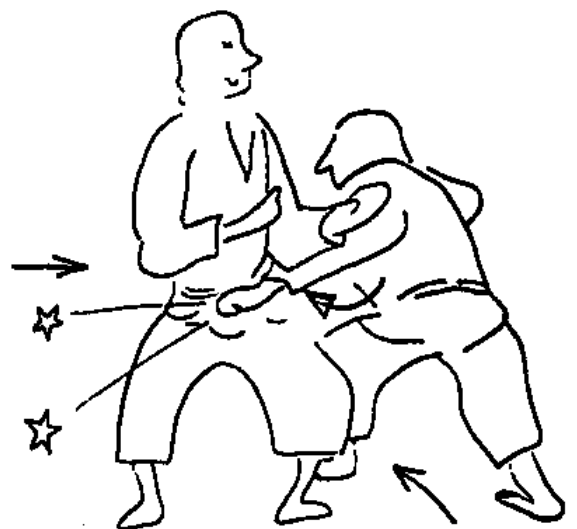
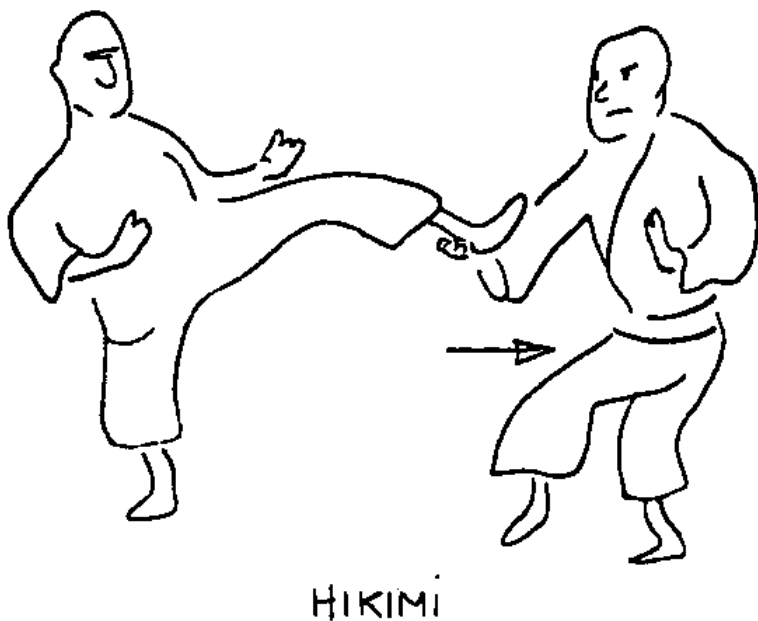
Kumite n°22

Attack: L Age-Geri in the body.

Defense: do Hikimi by stepping back with the L leg while impaling the opponent's L heel with the R hand and, on the return movement towards him, slide the L foot towards his L while bringing L Yoko-Uchi to his body.

Commentary:

Another application of the principle of action and reaction: the pelvis is turned counter-clockwise during the parry and the return movement of the pelvis is used to make Yoko-Uchi.



Kumite n°23

Attack: R Choku-Zuki to the face.

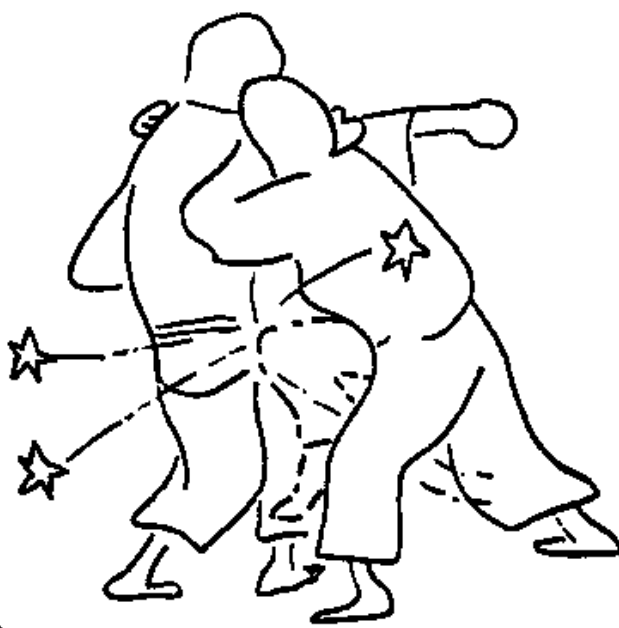
Defense: execute Sokushin towards the L by pressing the L palm against the R elbow, then in the same momentum towards the R, slide the R hand behind the neck and, still controlling the elbow, bring R Hiza -Geri to the body.

Commentary:

This exercise develops a sense of rhythm and timing. Be careful with the knee strike.



SOKUSHIN



HIZAGERI

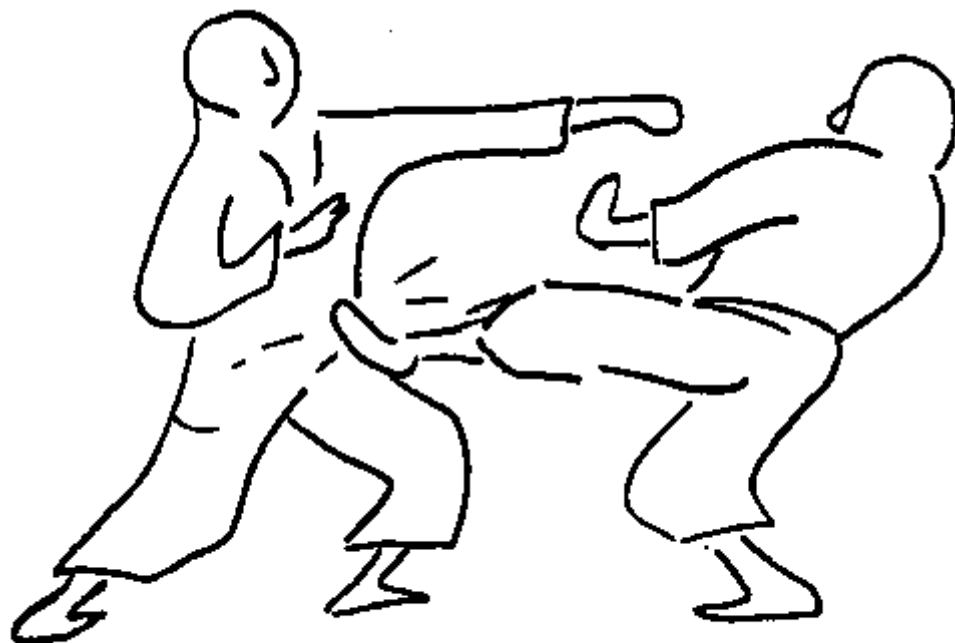
Kumite n°24

Attack: L Choku-Zuki to the face.

Defense: at the same time make Sorimi on the spot and carry L Tsuki-Geri to the body.

Commentary:

Here too it is the sense of rhythm and of the right moment that are put to contribution; this exercise also refines the sense of distance.



SORIMI

Katate Waza

Techniques carried out with one hand; in other words, the hand makes the defense and the attack.

Kumite No.25

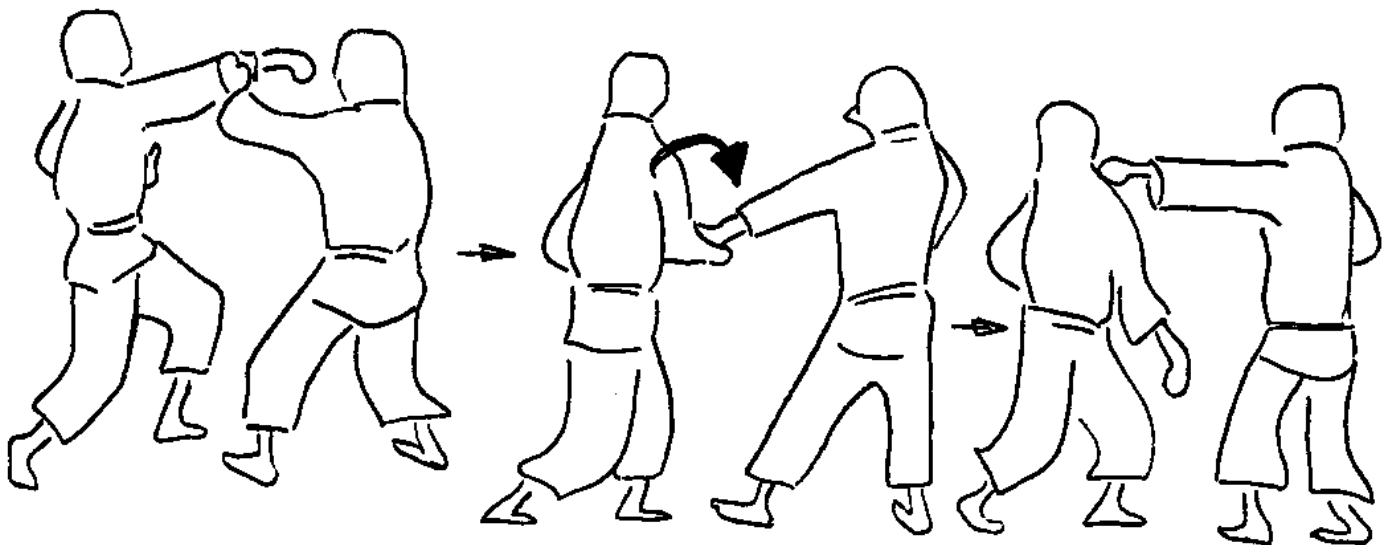
Attack: Choku-zuki R in the face.

Defense: Parse from the L hand to the outer edge of the R c, press the opponent's forearm from the L palm downwards and take advantage of the instinctive resistance to the top of the floor to let the L hand bounce towards his face in L Choku-Zuki.

comment:

This exercise refines the sense of contact and app makes to turn the opponent's effort against him.

KATATE WAZA



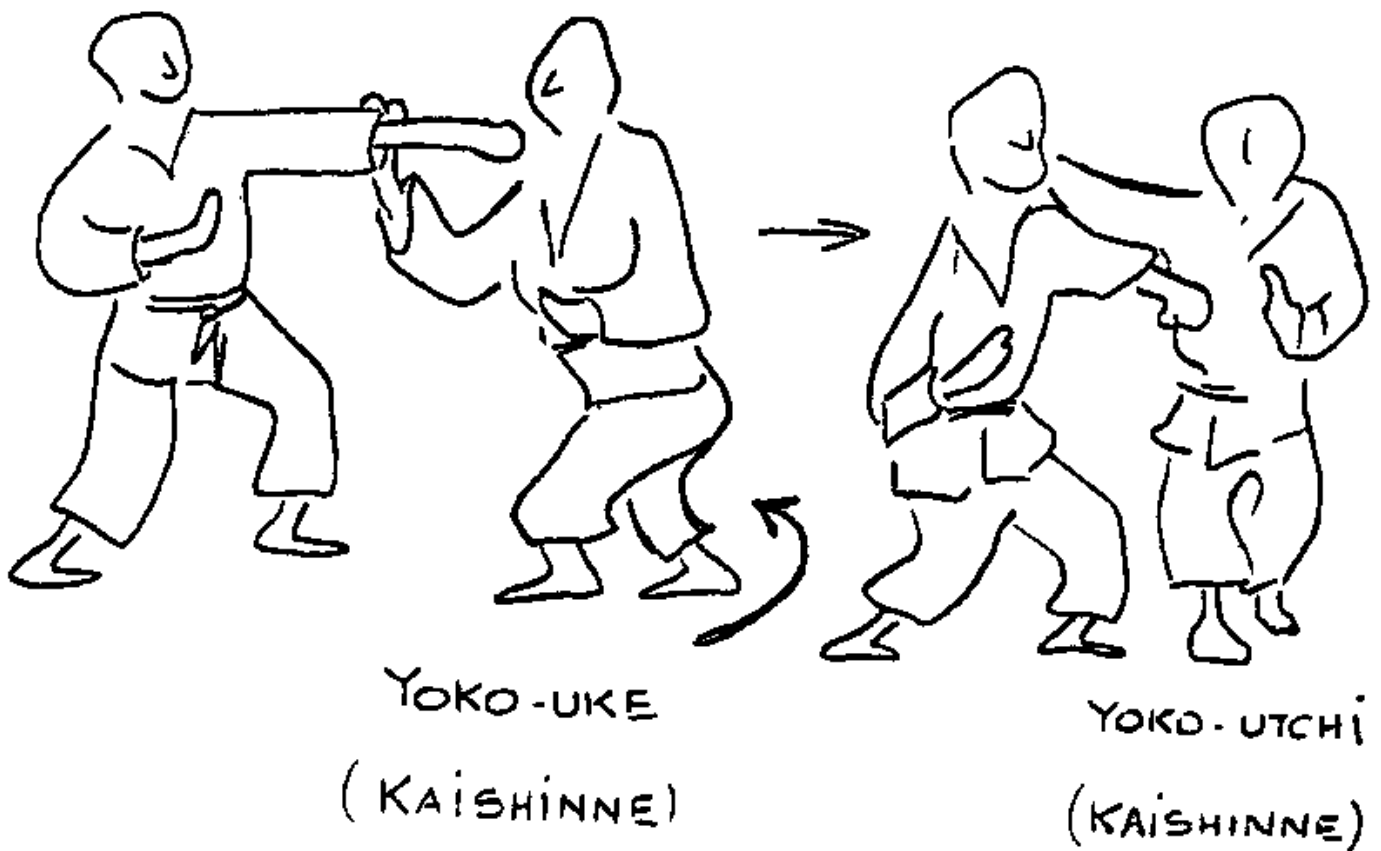
Kumite No.26

Attack: Choku-Zuki L au face.

Defense: by performing Kaishin in an anti-clockwise direction, pushing on the outside of the opponent's elbow to the inside and down (Yoko-Uke) and taking advantage of Kaishin and the resistance of the opposing arm upwards to carry him R Yoko-Uchi in the head.

comment:

This exercise renders empty the fact that it is the bas in (Kaishin) that guides the movement; this is also true for all these exercises and for that matter for those of the Karate also.



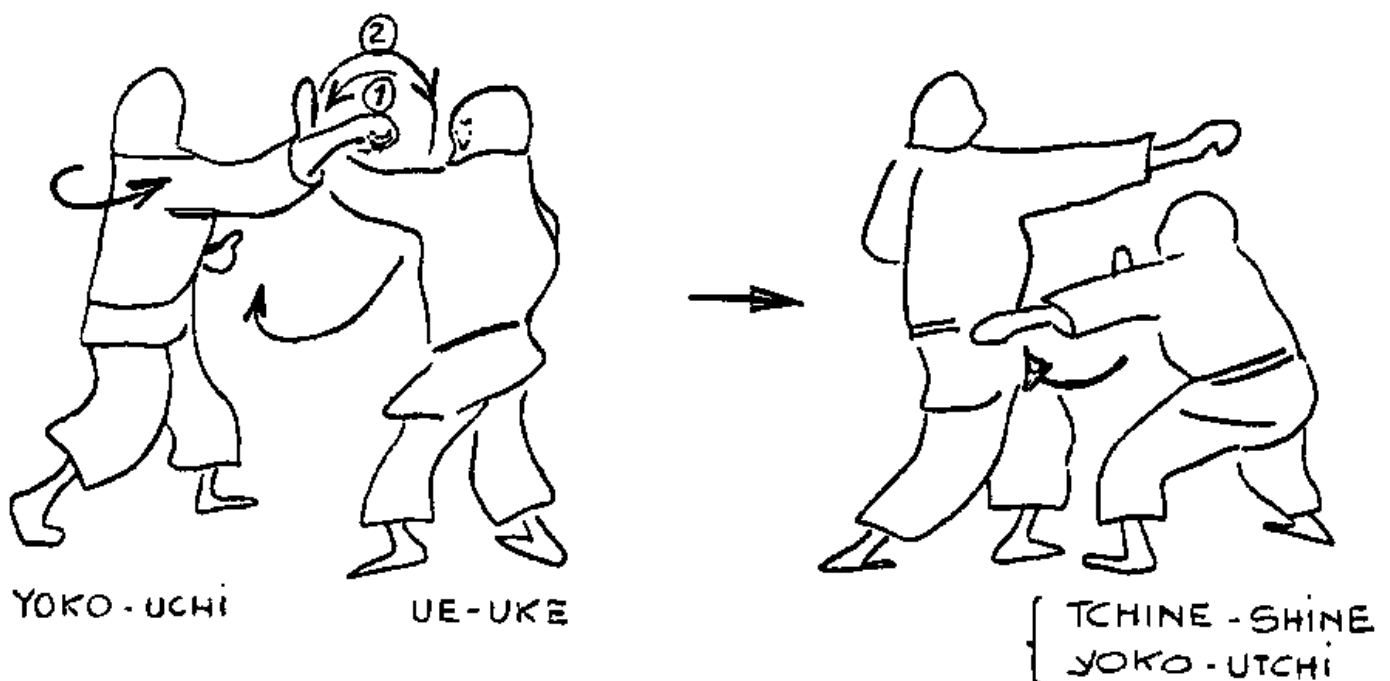
Kumite No.27

Attack: R Yoko-Uchi in the face.

Defense: make a round L palm movement on! opponent's R forearm (anti-clockwise, in front of the face) and use resistance to let the L hand return in a second larger circle (and this time in clockwise), while making Chinshin to carry L Yoko-Uchi to the body.

comment:

Here also it is the body that directs the movement; by practicing this exercise, we also learn to distinguish the large-work (the movement of the body) from the finish (the movement of the arms).



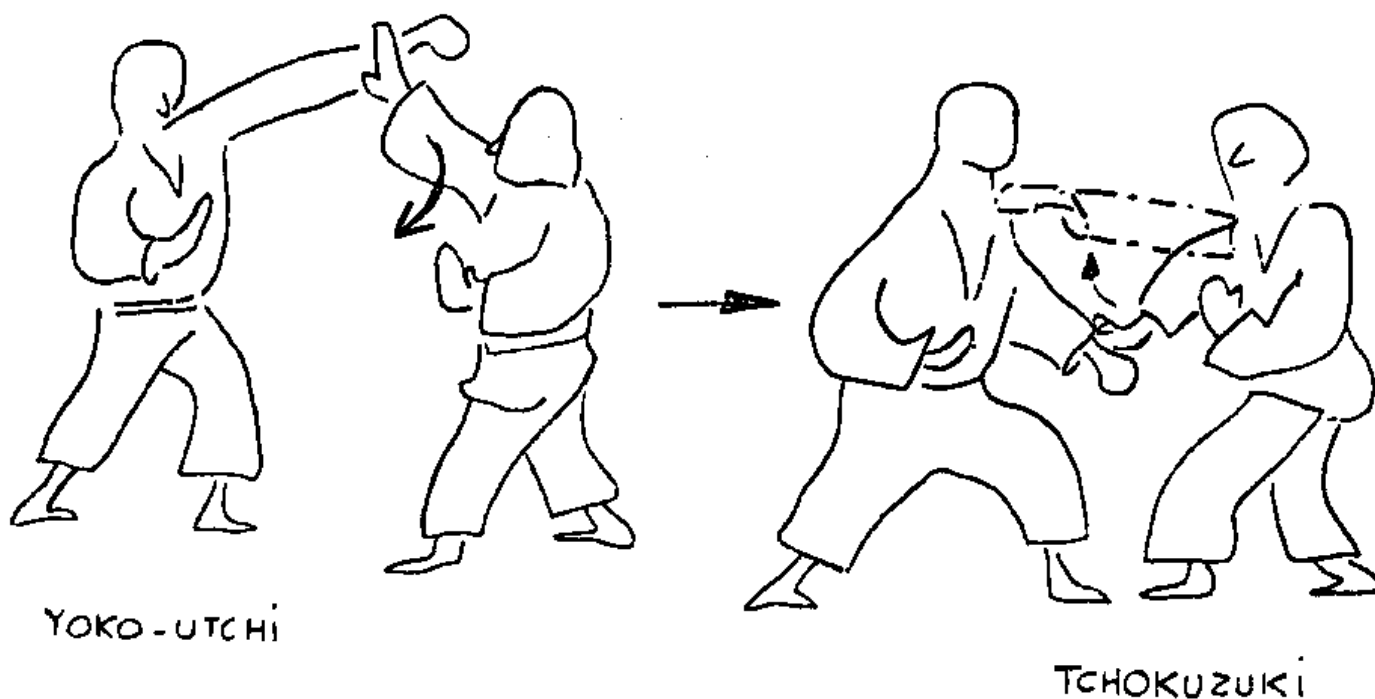
Kumite 28

Attack: L Yoko-Uchi in the face.

Defense: Touch the opposing hand of the R palm and guide it down in a circular motion (clockwise) and, taking advantage of the resistance of the opposing hand, let the L hand raise in Choko-Zuki to the face.

comment:

The movement surprises with its speed; so watch your fist.



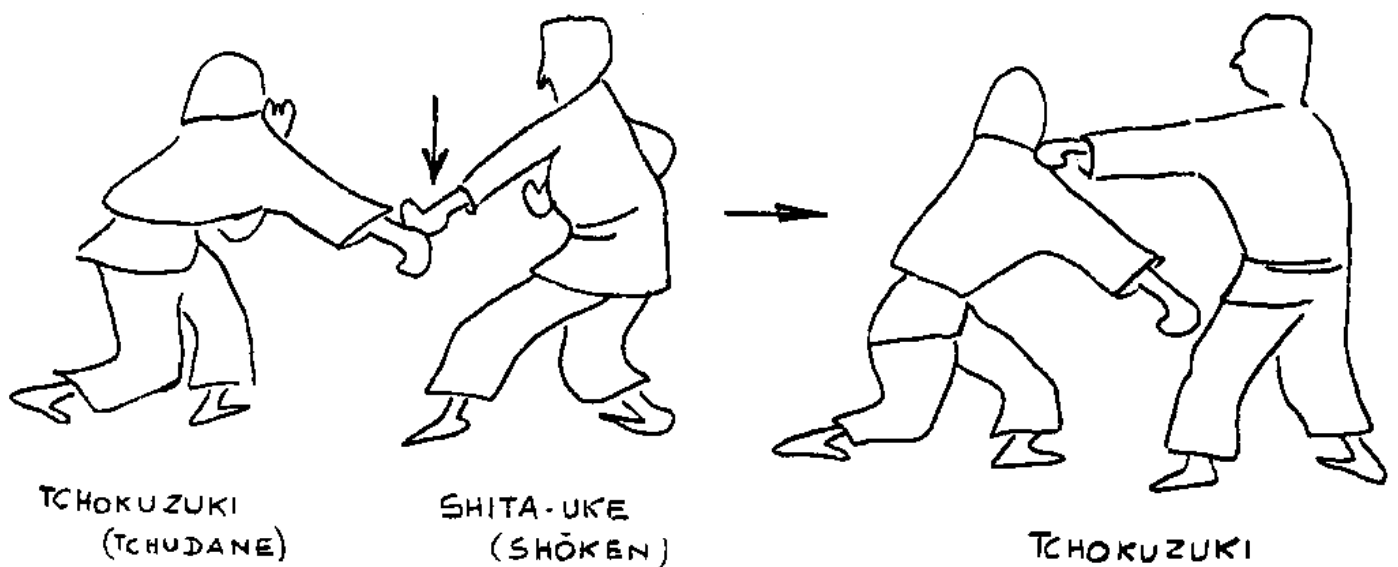
Kumite No.29

Attack: R Choku-Zuki to the body.

Defense: press the L palm on the back of the opponent's wrist (Shita-Uke) and take advantage of the opponent's resistance to this pressure to let the L hand in Choku-Zuki to his face (like a pebble ricochets on the water).

comment:

Even faster and more surprising than the previous one: mouth injuries are frequent. Be than attentive!



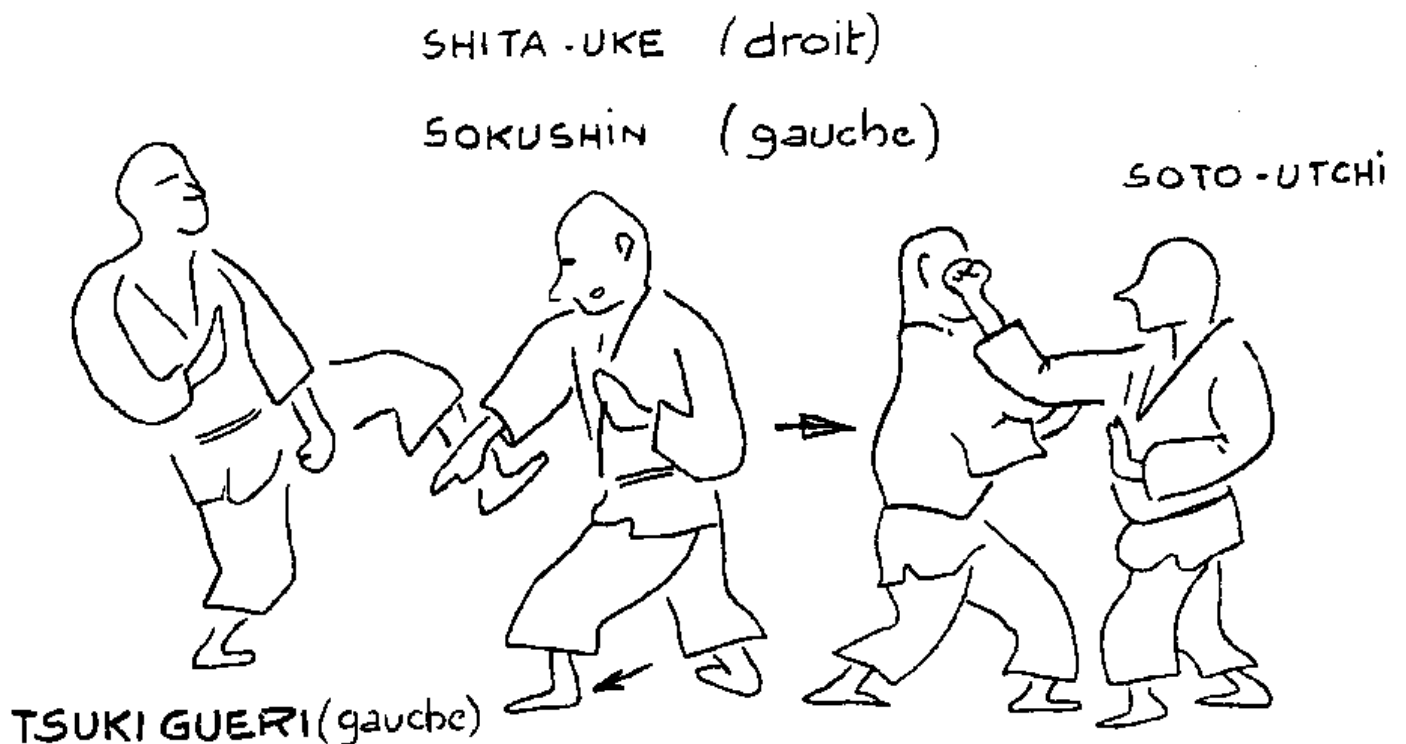
Kumite No.30

Attack: L Tsuki-Geri aucorps.

Defense: By doing Sokushin to L, press the R palm against the inside edge of the opponent's leg and let the hand rest in the face.

comment:

The move is fast and unexpected, but this sequence is a bit artificial, as indeed many of these exercises.



Kumite No.31

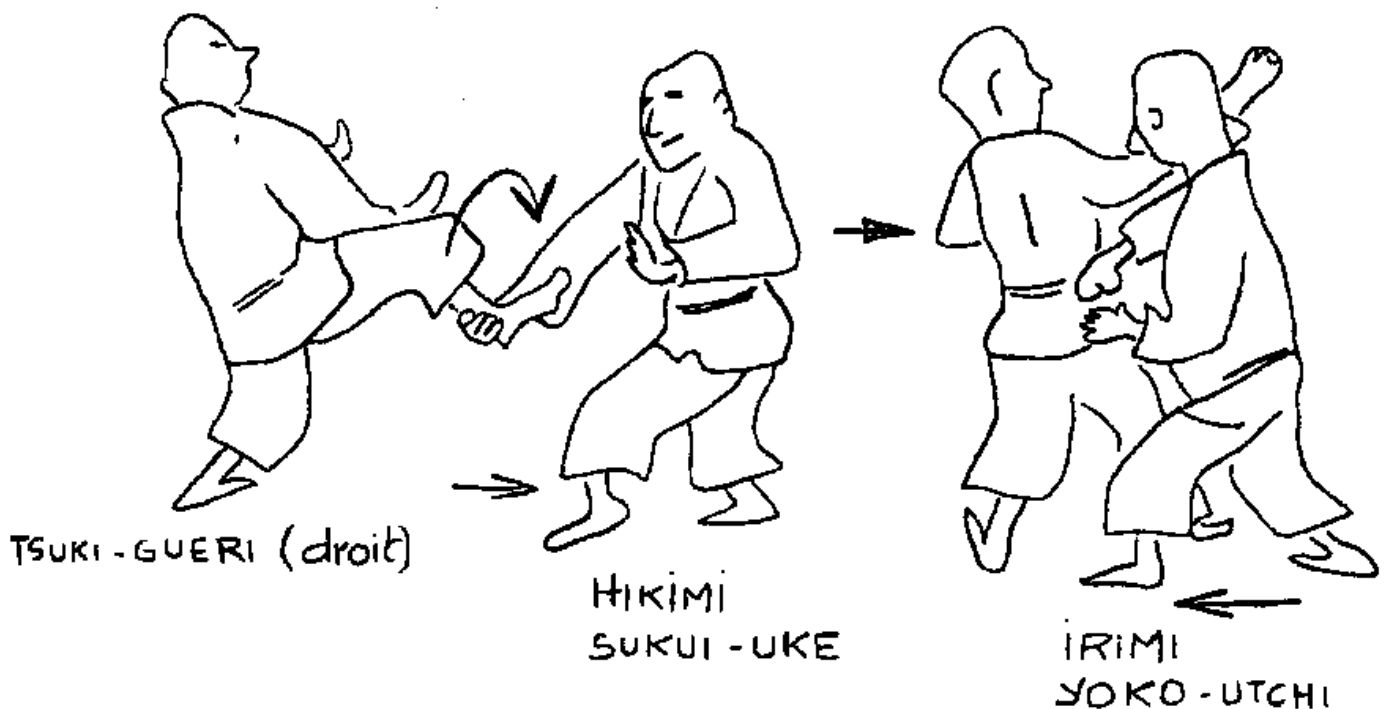
Attack: R Tsuki-Geri to the body.

Defense: make Hikimi by removing the L leg (in a kind of L Mae-No-Nekoashi), lifting the opposing heel from the R palm (Sukui-uke) and guiding the opposing foot towards the R by rotating the pelvis clockwise; by haunting the opponent's heel on the R, return to him (Irimi) with a rotation of the pelvis in an anti-clockwise sense by making R Yoko-Uchi to the body under his shoulder pad.

comment:

The spoon-defense of the R hand that throws the opposing foot at his R is artificial.

The purpose of this exercise is to put the focus on body movement and learn to use the opponent's movement (to rise the kicking rising foot).



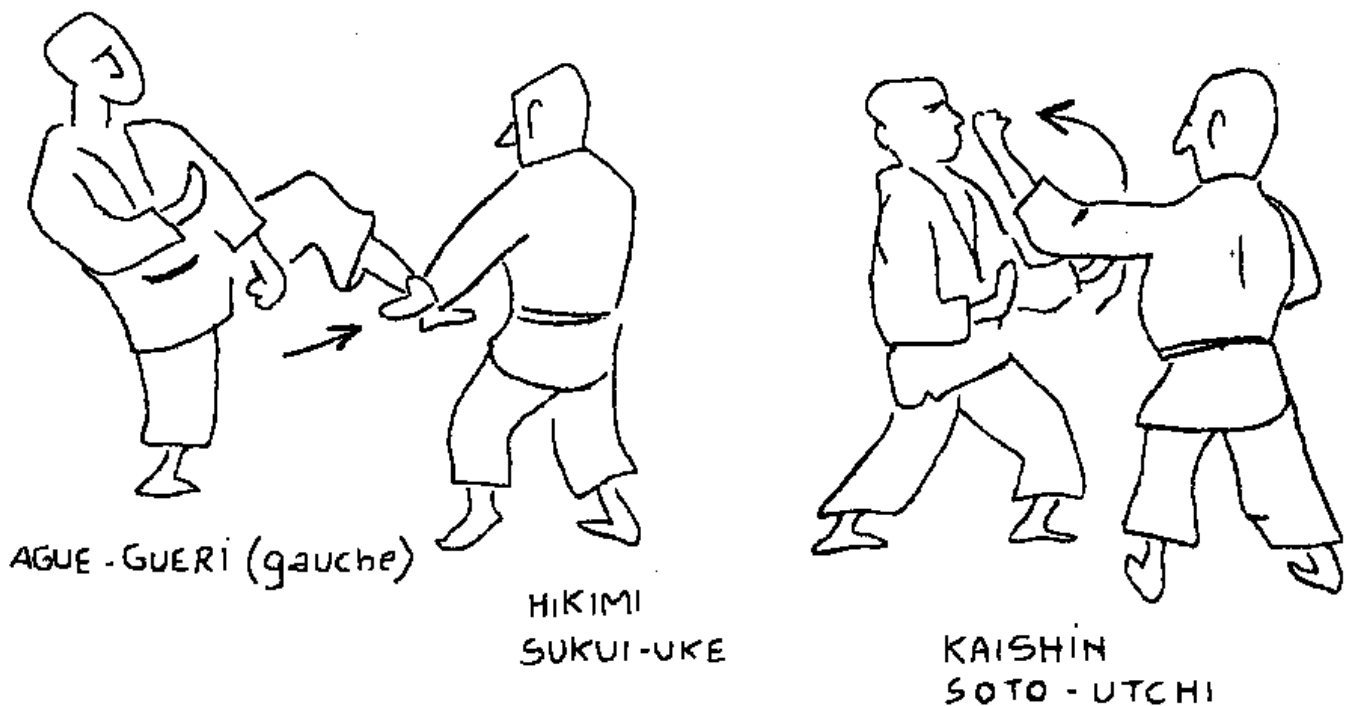
Kumite No.32

Attack: L Age-Geri.

Defense: make Hikimi by making Sukui-uke of the L palm and continue the movement by making Kaishin clockwise to wear L Ura-Uchi in the face.

comment:

This exercise seemed simple; all the difficulty behind a good mastering of Kaishin



Finally: Butterflies, foxes and wild boars

Someone said, "You can do your research either like a fox or like a wild boar"; let's add the butterflies.

Foxes hunt over a vast expanse and roam in search of prey. The wild boar, on the other hand, leaves little of its lodge (bauge), which it digs constantly to find what it needs. The butterfly forages here and there, according to its mood; the first pretty flower that falls before his eyes, makes him crack.

Many practitioners are butterflies; they give in to the fashion and desire of a moment and are unable to keep a constant direction. It is among other things to get rid of this habit that we practice Karate.

The fox mentality is less harmful but it is worthless to karatekas, at least during the learning years; indeed, Karate is not extensive, as are many Chinese martial arts.

On the other hand, the field of Karate is very deep; you only enter it by digging. Karatekas are more like wild boars; it is not necessary for them to always leave the Karate to find clarification on their work.

Karate is often enough on its own.

The techniques of Nippon Kempô are a bit like those of boxing, i.e. they are apparently very effective; there are many unusual movements for a karateka; that is to say if they are attractive, especially for beginners or practitioners of another school.

The reaction of those who learn them is always the same; we hear them say: "It's still more practical than Karate!" or also: "It's still more complete!"

In short, many have the illusion that you have to possess a variety of blows; it is for the same reason that many practitioners collect black belts from other schools.... Prisoners of this illusion, they are easy prey for the inventors of "modern" schools, for commercial purposes.

But in traditional Japanese art, movements are few but deep. They don't often look practical, and the qualities they develop are too deep to be obvious to an unsophisticated eye.

Let's give an example: in the Kyudô (Japanese archery), the bow used is a simple wooden rod, very long and curved in a strange way; neither viewfinder, nor counterweight, nor tensioner; a wooden bow, a rope and that's it. In short, it seems difficult to make a worse bow.

Yet the tradition of archery schools does not vary: it is always this bow that is made for the Kyudô. Indeed, it has been noticed that the main problem that a beginner must solve is in itself; it is not external and technical, but interior and personal. The problem is not the bow, but the archer. Mastering any technique is not very difficult for someone who has realized it. It is therefore a disservice to a young student to facilitate the beginnings.

The task is tough; it is better that he knows it right away and leaves quickly if it does not seem to him made for him.

So let us learn the movements that precede without being under any illusions or losing sight of the essentials. They help to understand certain aspects of Karate, to correct the defects of some students, or also in some ways to get used to the fight.

But despite all these qualities, they have their limits, such as maintaining the illusion that it is just a fight, when it may be something else.



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

More information, photos and videos on:

www.wado-kamigaito-ryu.be

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Februari 2022