

KIHON NO KATA and KETTE KIHON NO KATA

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These two Kihon No Kata are those taught by Yoshikazu Kamigaito Sensei

Foreword

KIHON NO KATA, also called KIHON NO KATA N°1 (WADO-RYU) is a basic Kata taught to us by Yoshikazu Kamigaito Sensei in the years 1970-1990 in Belgium. (More information about Yoshikazu Kamigaito Sensei on the website <https://wado-kamigaito-ryu.be/en/yoshikazu-kamigaito-sensei-english/>)

This apparently very simple Kata is initially intended to be taught to beginners in Wado-Ryu Karate.

After the starting Yoi position, only the Zen Kutsu Dachi position is used.

There are three techniques used in this Kihon No Kata N°1, namely, Junzuki Chudan, Gedan Barai and Jodan Age Uke. For more details on these techniques, I refer you to the Wado-Ryu Karate Manual for Instructors - Volume 2 "KIHON" written by Yoshikazu Kamigaito Sensei (<https://wado-kamigaito-ryu.be/en/yoshikazu-kamigaito-sensei-english/wado-ryu-karate-manual-for-monitor-yoshikazu-kamigaito-sensei/>)

In addition to these three techniques to be worked on during the Kata, there are two important aspects to develop:

1. Body rotations with change of direction and execution of Gedan Barai.

Here, the greatest possible range of rotation of the hips should be sought and therefore, in the first movement for example, the placement of the left foot should be in the right place before the body and hips change attitude or direction. Only the left arm will

be placed with the fist a little lower than the right shoulder, back of the fist downwards.

Only then will the fast, solid and ample rotation of the hips, counter-clockwise, allow the correct unfolding of the *Gedan Barai* with *Kime*. At the end of the *Gedan Barai*, the fist should ideally be above your left leg (neither to the right nor to the left of your left leg).

Ideally this good arm position is actually the result of your good use of hip rotation.

For the first rotation, the body weight in 1a is 90% on the right leg and will shift to 60-70% on the left leg in 1b after the rotation. So be aware of these weight transfers for the other movements in this kata as well.

All other movements with body rotation follow these general principles.

It is this particular way of executing a defensive change of direction of the body that differentiates *Kihon No Katas* from *Pin An Katas*. The strict observance of this type of change of direction will naturally and efficiently prepare you to perform a change of direction in the *Pin An Katas* in a fluid way, in one step, but with decisive speed, with a good defense *Kime*, a good balance, a good use of the body weight, a good *Zanshin*...

2. *Kihon* type moves including all three *Age Ukes* and all three *Junzuki*, as well as all individual *Junzuki* after each change of direction.

This can also be seen as an application of the traditional *Kihon* (along the length of the dojo).

In Kihon No Kata only one series of three Age Uke and one series of three Junzuki is repeated, each series ending with a decisive Kiai.

There is therefore a way to seek a varied rhythm in amplitude, speed and power in the execution of these three repetitions, which makes it a more lively element than in traditional Kihon.

This simple Kata also allows us to approach the concentration of mind (Zanshin) in our attitude and movements. Indeed, during each rotation or backward movement, we must remain aware of the opponent in front of us or behind us.

This leads us to work on our general vision of the environment in which we find ourselves, to work on our balance in rapid movements of change of direction and to remain always on the alert and ready to defend ourselves or attack again.

This concentration of spirit (Zanshin) is of course also found after the execution of each technique of defense or attack, whether the body is rotated or not.

Two other aspects are also covered in this Kihon No Kata:

The Kiai, repeated four times, allows beginners to get used to performing certain attacks or defenses with power and Kime with a powerful Kiai; it also allows to work on the rhythm mentioned above.

Hikite, especially in the rotations of the body, can also be worked on consciously and voluntarily here.

This Kata is therefore a good preparation for the PIN-AN Katas for all the points mentioned.

All these positive aspects of Kihon No Kata No 1 also make it an ideal Kata for the more advanced and even for those who have several Dan on their belt.

Indeed, the advanced ones, because of their experience and their years of practice, will be led to perform lesser movements in amplitude, to take higher positions, to be less in Zanshin because of their "level of perfection"...

At their level, however, the work of this Kihon No Kata N°1 will remind them of certain fundamental concepts that they might have forgotten while practicing the "superior" Katas.

It will perhaps make them (re)discover a vigor that has been somewhat forgotten by routine or age, a will to attack and defend, a spirit that is ready at any moment.

He will also make beginners understand that this Kihon No Kata N°1 for beginners is in fact also a Kata for advanced.

This, I notice, comes out very well from the video in which the Kihon No Kata N°1 is performed by Lars, Michel and Giovanni, three Karatekas with many years of practice but still enthusiastic about this "simple" Kata. (see <https://wado-kamigaito-ryu.be/la-communaute-wado-ryu/les-videos-de-katas-de-la-communaute/>)

All of the above will also apply to the performance of Kette Kihon No Kata (or Kihon No Kata No.2).

KIHON NO KATA or KIHON NO KATA N°1

KIOTSUKE POSITION (literally: stand to attention),
Drawing 1: Heels together, big toes apart, hands hanging in front of the thighs.

Pull the chin back, but the neck should be vertical and flexible. The direction of the gaze is horizontal and aimless (as if looking at distant mountains). In any case one should be mentally and physically calm and natural.

Bow and announce the Kata: Kihon No Kata!

YOI POSITION,

Drawing 2: From KIOTSUKE position, first move the left foot to the left, then the right foot to the right. The distance between the feet measured from the outer edge of the heels is approximately equal to the width of the hips.

The fists should be closed on the spot, but not too tightly (see the KIHON Karate Manual - VOL.2 I A free to download on <https://wado-kamigaito-ryu.be/en/yoshikazu-kamigaito-sensei-english/wado-ryu-karate-manual-for-monitor-yoshikazu-kamigaito-sensei/>).

(1a) Move the left foot to the left. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(1b) Turn the hips 90 degrees to the left while doing GEDAN BARAI with the left arm and HIKITE with the right arm with a KIAI. Synchronise these two arm movements with the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front. With the ZEN KUTSU DACHI position, the body weight is now 60-70% on the left foot and 40-30% on the right foot.

After this defense do not keep the body and muscles contracted but be relaxed and ready (Zanshin) for the next movement. This applies to all the movements that follow!

Note: For the GEDAN BARAI technique, please refer to the Karate KIHON manual - VOL.2 IX.

(2) Step forward with the right leg, place yourself in ZEN KUTSU DACHI on the right and strike a right TSUKI CHUDAN (JUNZUKI) while performing a left HIKITE. Synchronize these two arm movements. The gaze is horizontal towards the far front.

All ZUKI attacks in this kata will be done at the CHUDAN level.

Note: for the JUNZUKI technique, refer to the Karate KIHON manual - VOL.2 III.

(3a) Place the right foot 180 degrees back in preparation for the right ZEN KUTSU DACHI position. The direction of the body and hips has not changed. Only the right foot has moved and rests on its toe; the weight of the body rests mainly on the left foot, about 90%, and about 10% on the right foot. The right fist is placed, back down, near the left breast. The left

fist has not moved.

(3b) Turn the hips 180 degrees to the right while doing *GEDAN BARAI* with the right arm. Synchronise the *Gedan Barai* and the rotation of the body. The right fist is placed above the right knee, forearm parallel to the thigh, the fist is about the same height as the right hip. The position is that of *ZEN KUTSU DACHI*. The gaze is horizontal towards the far front.

(4) Step forward with the left leg, place yourself in *ZEN KUTSU DACHI* on the left and strike a left *TSUKI (JUNZUKI)* while performing a *HIKITE* with the right fist. Synchronize these two arm movements well. The gaze is horizontal towards the far front.

(5a) Move the left foot to the left at 90 degrees. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(5b) Turn the hips 90 degrees to the left while doing *GEDAN BARAI* with the left arm. Synchronize the *Gedan Barai* and the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of *ZEN KUTSU DACHI*. The gaze is horizontal towards the far front.

(6) Step forward with the right leg and, while standing in *ZEN KUTSU DACHI* position on the right, perform *JODAN AGE UKE* with the right arm and *HIKITE* with the left arm. Synchronize these two arm movements well. The gaze is horizontal towards the far front.

Note: For the JODAN AGE UKE technique, refer to the Karate KIHON manual - VOL.2 VIII.

(7) Mirror movement of (6): Step forward with the left leg and, while standing in ZEN KUTSU DACHI position on the left, perform JODAN AGE UKE with the left arm and HIKITE with the right arm. Synchronize these two arm movements well. The gaze is horizontal towards the far front.

(8) Same movement as (6): Step forward with the right leg and, while in ZEN KUTSU DACHI position on the right, perform JODAN AGE UKE with the right arm and HIKITE with the left arm with a KIAI. Synchronize these two arm movements well. The gaze is horizontal towards the far front.

(9a) Move the left foot to the left at 270° back. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(9b) Turn the hips 270 degrees to the left while doing GEDAN BARAI with the left arm and HIKITE with the right arm. Synchronize these two arm movements with the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(10) Step forward with the right leg and, while standing in ZEN KUTSU DACHI position on the right, perform a TSUKI of the right arm (JUNZUKI) and HIKITE of the left arm. Synchronize these two arm movements. The gaze is horizontal

towards the far front.

(11a) Place the right foot 180 degrees back in preparation for the right ZEN KUTSU DACHI position. The direction of the body and hips has not changed. Only the right foot has moved and rests on its toe; the weight of the body rests mainly on the left foot, about 90%, and about 10% on the right foot. The right fist is placed, back down, near the left breast. The left fist has not moved.

(11b) Turn the hips 180 degrees to the right while doing GEDAN BARAI with the right arm. Synchronize the Gedan Barai and the rotation of the body. The right fist is placed above the right knee, forearm parallel to the thigh, the fist is about the same height as the right hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(12) Step forward with the left leg and, while standing in ZEN KUTSU DACHI position on the left, perform a TSUKI of the left arm (JUNZUKI) and HIKITE of the right arm. Synchronize these two arm movements. The gaze is horizontal towards the far front.

(13a) Move the left foot to the left at 90 degrees. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(13b) Turn the hips 90 degrees to the left while doing GEDAN BARAI with the left arm. Synchronize the Gedan Barai with the rotation of the body. The left fist is placed above the left

knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(14) Step forward with the right leg and, while standing in ZEN KUTSU DACHI position on the right, perform a TSUKI of the right arm (JUNZUKI) and HIKITE of the left arm.

Synchronize these two arm movements. The gaze is horizontal towards the far front.

(15) Mirror movement of (14): Step forward with the left leg and, while standing in ZEN KUTSU DACHI position on the left, perform a TSUKI with the left arm (JUNZUKI) and HIKITE with the right arm. Synchronize these two arm movements. The gaze is horizontal towards the far front.

(16) Same movement as (14): Step forward with the right leg and, while standing in ZEN KUTSU DACHI position on the right, perform a TSUKI of the right arm (JUNZUKI) and HIKITE of the left arm with a KIAI. Synchronize these two arm movements. The gaze is horizontal towards the far front.

(17a) Move the left foot to the left at 270° back. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(17b) Turn the hips 270 degrees to the left while doing GEDAN BARAI with the left arm and HIKITE with the right arm. Synchronize these two arm movements with the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the

left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(18) Step forward with the right leg and, while standing in ZEN KUTSU DACHI position on the right, perform a TSUKI of the right arm (JUNZUKI) and HIKITE of the left arm.

Synchronize these two arm movements. The gaze is horizontal towards the far front.

(19a) Place the right foot 180 degrees back in preparation for ZEN KUTSU DACHI position on the right. The direction of the body and hips has not changed. Only the right foot has moved and rests on its toe; the weight of the body rests mainly on the left foot, about 90%, and about 10% on the right foot. The right fist is placed, back down, near the left breast. The left fist has not moved.

(19b) Turn the hips 180 degrees to the right while doing GEDAN BARAI with the right arm. Synchronize the Gedan Barai and the rotation of the body. The right fist is placed above the right knee, forearm parallel to the thigh, the fist is about the same height as the right hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(20) Step forward with the left leg and, while in the ZEN KUTSU DACHI position on the left, perform a left TSUKI with a KIAI (JUNZUKI) and a HIKITE with the right arm.

Synchronize these two arm movements well. The gaze is horizontal towards the far front.

YAME: Return to YOI position. Stay alert in Zanshin, body

relaxed but ready.

NAORE: The KATA is finished. Return to MUSUBI DACHI.
Bow.

KETTE KIHON NO KATA or KIHON NO KATA N°2

Foreword

In addition to what was stated in the foreword of Kihon No Kata No. 1, new techniques appear in this Kette Kihon No Kata, namely Mae Geri, Gyaku Tsuki and Renzoku Tsuki.

In these three techniques, sincerely seek the connection with the whole body. The kick of Mae Geri, the punch of Gyaku Tsuki and the two successive punches of Renzoku Tsuki will only be effective if the whole body is involved and not just the limbs. In addition, look for the connection with the ground. For the Mae Geri for example, you will be on one leg only in contact with the ground. Put your mind and willpower strongly into that leg and its contact with the ground and the Mae Geri kick will be powerful and solid with a very good balance of the body.

KIOTSUKE POSITION (literally: stand to attention),
Drawing 1: Heels together, big toes apart, hands hanging in front of the thighs.

Pull the chin back, but the neck should be vertical and flexible. The direction of the gaze is horizontal and aimless (as if looking at distant mountains). In any case one should be mentally and physically calm and natural.

Bow and announce the Kata: Kette Kihon No Kata!

YOI POSITION,

Drawing 2: From KIOTSUKE position, first move the left foot to the left, then the right foot to the right. The distance between the feet measured from the outer edge of the heels is approximately equal to the width of the hips.

The fists should be closed on the spot, but not too tightly (see the KIHON Karate Manual - VOL.2 I A free to download on <https://wado-kamigaito-ryu.be/en/yoshikazu-kamigaito-sensei-english/wado-ryu-karate-manual-for-monitor-yoshikazu-kamigaito-sensei/>).

(1a) Move the left foot to the left. The direction of the body has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(1b) Turn the hips 90 degrees to the left while doing GEDAN BARAI with the left arm and HIKITE with the right arm with a KIAI. Synchronize these two arm movements with the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front. In the ZEN KUTSU DACHI position, the body weight is now 60-70% on the left foot and 40-30% on the right foot.

After this defense do not keep the body and muscles contracted but be relaxed and ready (Zanshin) for the next move. This applies to all the movements that follow!

Note: For the GEDAN BARAI technique, please refer to the Karate KIHON manual - VOL.2 IX.

(2) Strike MAE GERI CHUDAN with the right foot, stand in ZEN KUTSU DACHI on the right and strike a right TSUKI CHUDAN (KETTE JUNZUKI) while performing a left HIKITE. Synchronize these last two arm movements well. The gaze is horizontal towards the far front.

All ZUKI attacks in this kata will be at CHUDAN level as well as MAE GERI attacks.

Note: In the book KIHON Vol.2 VII by Yoshikazu Kamigaito Sensei, it is stated for KETTE-JUN ZUKI: "*It is the combination of MAE GERI and JUN ZUKI.*

Keri" and "Tsuki" are independent of each other. When kicking, one should not change anything in 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", independently of the hips and arms which during this time always remain flexible.

2. After the concentration of force (Kime) and the subsequent relaxation, instantly pull the leg as if in reaction, and keep the balance on one foot for a moment. The thigh is horizontal, the leg vertical, the foot hanging vertically, completely relaxed.

3. We move on to the Tsuki movement. It is important to be able to choose the position of the front foot in relation to the hips (this is why the one-footed stance described in the previous paragraph is so important). Strike by

taking advantage of the inertia of the body sliding 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 with the intention of correcting your stance. Incorrect stance is the result of incorrect placement of the front foot, so it is the front foot that must be corrected."

(3a) Place the right foot 180 degrees back in preparation for the right ZEN KUTSU DACHI position. The direction of the body and hips has not changed. Only the right foot has moved and rests on its toe; the weight of the body rests mainly on the left foot, about 90%, and about 10% on the right foot. The right fist is placed, back down, near the left breast. The left fist has not moved.

(3b) Turn the hips 180 degrees to the right while doing GEDAN BARAI with the right arm. Synchronize the Gedan Barai and the rotation of the body. The right fist is placed above the right knee, forearm parallel to the thigh, the fist is about the same height as the right hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(4) Strike MAE GERI CHUDAN with the left foot, place yourself in ZEN KUTSU DACHI on the left and strike a left TSUKI while performing a right HIKITE (KETTE JUN ZUKI). Synchronize these last two arm movements well. The gaze is horizontal towards the far front.

(5a) Move the left foot to the left at 90 degrees. The direction of the body and hips has not changed. Only the left

foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(5b) Turn the hips 90 degrees to the left while doing GEDAN BARAI with the left arm. Synchronize the Gedan Barai and the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(6) Step forward with the right leg and, while standing in ZEN KUTSU DACHI position on the right, perform JODAN AGE UKE with the right arm and HIKITE with the left arm followed immediately by GYAKU TSUKI CHUDAN left with HIKITE right. Synchronise these two arm movements well. The gaze is horizontal towards the far front.

Remarks: For the JODAN AGE UKE technique, refer to the Karate KIHON manual - VOL.2 VIII.

For the GYAKU TSUKI technique, refer to the Karate KIHON manual - VOL.2 IV.

(7) Mirror movement of (6): Step forward with the left leg and, while standing in ZEN KUTSU DACHI position on the left, perform JODAN AGE UKE with the left arm (the right fist has not moved from the right hip) followed immediately by GYAKU TSUKI CHUDAN right with HIKITE left arm. Synchronize these two arm movements well. The gaze is horizontal towards the far front.

(8) Same movement as (6): Step forward with the right leg and,

while standing in ZEN KUTSU DACHI position on the right, perform JODAN AGE UKE with the right arm (the left fist has not moved from the left hip) followed immediately by GYAKU TSUKI CHUDAN left with HIKITE right arm with a KIAI. Synchronize these two arm movements well. The gaze is horizontal towards the far front.

(9a) Move the left foot to the left at 270° back. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(9b) Turn the hips 270 degrees to the left while doing GEDAN BARAI with the left arm and HIKITE with the right arm. Synchronize these two arm movements with the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(10) Strike MAE GERI CHUDAN with the right foot, place yourself in ZEN KUTSU DACHI on the right and strike a right TSUKI while performing a left HIKITE (KETTE JUN ZUKI). Synchronize these last two arm movements well. The gaze is horizontal towards the far front.

(11a) Place the right foot 180 degrees back in preparation for the right ZEN KUTSU DACHI position. The direction of the body and hips has not changed. Only the right foot has moved and rests on its toe; the weight of the body rests mainly on the left foot, about 90%, and about 10% on the right foot. The

right fist is placed, back down, near the left breast. The left fist has not moved.

(11b) Turn the hips 180 degrees to the right while doing GEDAN BARAI with the right arm. Synchronize the Gedan Barai and the rotation of the body. The right fist is placed above the right knee, forearm parallel to the thigh, the fist is about the same height as the right hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(12) Strike MAE GERI CHUDAN with the left foot, place yourself in ZEN KUTSU on the left and strike a left TSUKI while performing a right HIKITE (KETTE JUN ZUKI). Synchronize these last two arm movements well. The gaze is horizontal towards the far front.

(13a) Move the left foot to the left at 90 degrees. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(13b) Turn the hips 90 degrees to the left while doing GEDAN BARAI with the left arm. Synchronize the Gedan Barai with the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(14) Step forward with the right leg and, while standing in ZEN KUTSU DACHI position on the right, perform a right arm TSUKI and left arm HIKITE (JUNZUKI) followed immediately,

on the spot, by RENZOKU TSUKI with both fists (first a left GYAKU TSUKI CHUDAN with right arm HIKITE followed immediately by a right TSUKI with left HIKITE). Synchronize these arm movements well. The gaze is horizontal towards the far front.

(15) Mirror movement of (14): Step forward with the left leg and, while standing in ZEN KUTSU DACHI position on the left, perform a TSUKI of the left arm and HIKITE of the right arm (JUNZUKI) followed immediately, on the spot, by RENZOKU TSUKI of both fists (first a right GYAKU TSUKI CHUDAN with HIKITE of the left arm followed immediately by a left TSUKI with HIKITE of the right). Synchronize these arm movements well. The gaze is horizontal towards the far front.

(16) Same movement as (14): Step forward with the right leg and, while standing in ZEN KUTSU DACHI position on the right, perform a right arm TSUKI and left arm HIKITE (JUNZUKI) followed immediately, on the spot, by RENZOKU TSUKI of both fists, first a left GYAKU TSUKI CHUDAN with right arm HIKITE followed immediately by a right TSUKI with a KIAI and with left HIKITE. Synchronize these arm movements well. The gaze is horizontal towards the far front.

(17a) Move the left foot to the left at 270° back. The direction of the body and hips has not changed. Only the left foot has moved and is resting on its toe; the weight of the body rests mainly on the right foot, about 90%, and about 10% on the left foot. The left fist is placed, back down, near the right breast. The right fist has not moved.

(17b) Turn the hips 270 degrees to the left while doing GEDAN BARAI with the left arm and HIKITE with the right arm.

Synchronize these two arm movements with the rotation of the body. The left fist is placed above the left knee, forearm parallel to the thigh, the fist is about the same height as the left hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(18) Strike MAE GERI CHUDAN with the right foot, place yourself in ZEN KUTSU DACHI on the right and strike a right TSUKI while performing a left HIKITE (KETTE JUN ZUKI). Synchronize these last two arm movements well. The gaze is horizontal towards the far front.

(19a) Place the right foot 180 degrees back in preparation for ZEN KUTSU DACHI position on the right. The direction of the body and hips has not changed. Only the right foot has moved and rests on its toe; the weight of the body rests mainly on the left foot, about 90%, and about 10% on the right foot. The right fist is placed, back down, near the left breast. The left fist has not moved.

(19b) Turn the hips 180 degrees to the right while doing GEDAN BARAI with the right arm. Synchronize the Gedan Barai and the rotation of the body. The right fist is placed above the right knee, forearm parallel to the thigh, the fist is about the same height as the right hip. The position is that of ZEN KUTSU DACHI. The gaze is horizontal towards the far front.

(20) Strike MAE GERI CHUDAN with the left foot, place yourself in JUNZUKI DACHI on the left and strike a left TSUKI with a KIAI while performing a right HIKITE (KETTE JUN ZUKI). Synchronize these last two arm movements well. The gaze is horizontal towards the far front.

YAME: Return to YOI position. Stay alert in Zanshin, body relaxed but ready.

NAORE: The KATA is finished. Return to MUSUBI DACHI.

Epilogue

As Yoshikazu Kamigaito Sensei taught us, Wado-Ryu katas exist a priori independently of all senses and purposes as a dance.

These two Kihon No Katas are basic Katas. Their usefulness will only become apparent if you perform every attack and defense technique, every rotation and every body movement with attention to detail and depth. Only then will these techniques, repeated over and over, build your body and mind for the higher katas, the Yaku Soku Kumite, the Jyu Kumite and the Shiai.

Return to these katas as often as possible during your long career as a Karatekas. And you will see that there is no shame or embarrassment for a high rank to perform these basic Katas.

One should therefore not look for BUNKAI but rather for the harmony of the movements of the body and limbs, the balance and control of one's body at all times, the control of Kime and Kiai, the Zanshin at all times, a fluidity of movement, a rhythm of combat, a harmonious and invisible breathing, a will, in short one's own way and not the perfection or cloning of one's Master.

Read also the foreword of VOL.4 Superior Katas by Yoshikazu Kamigaito Sensei (<https://wado-kamigaito-ryu.be/yoshikazu->

[kamigaito-sensei/les-manuels-de-karate-wado-ryu-pour-moniteur-yoshikazu-kamigaito-sensei/ \)](https://www.wado-kamigaito-ryu.be/en/home/)

Wispeninckx Xavier, March 2023

PS: This little booklet about the two KIHON NO KATA will be with drawings in the future. Thank you for your patience.

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