

Wado-Ryu karate manual for instructors

Appendix to volume 5 (Yakusoku Kumite)

**RENZOKU KUMITE or "CONTINUOUS
KUMITE**



YoshikazuKAMIGAITO

This english translation of these 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 address on the website. Thanks.

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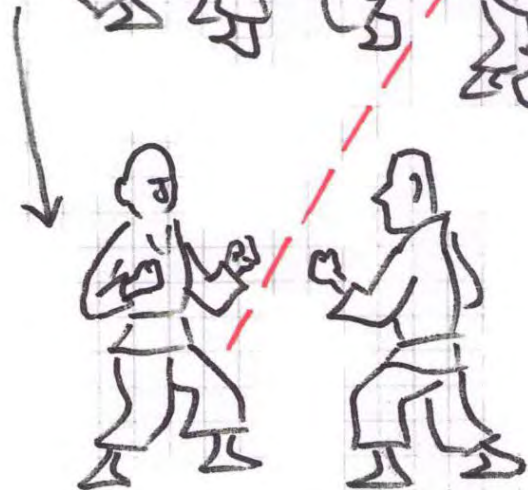
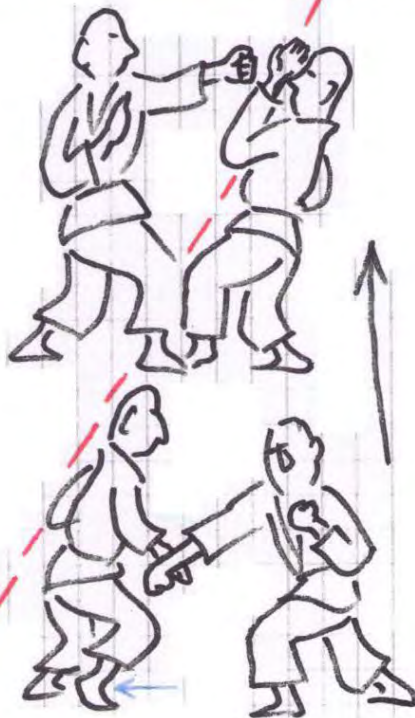
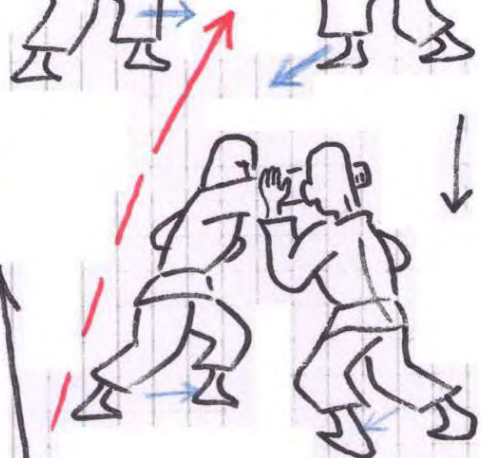
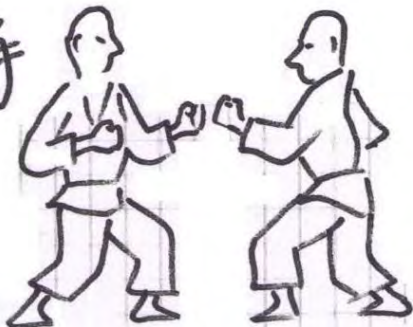
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PART III

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PART I

KUMITE CONTINUUEL

RENZOKU KUMITE

Original drawings by Master Yoshikazu KAMIGAITO

Renzoku Kumite-(Continuous Kumite)-is a sequence of uninterrupted attack-defence movements with a partner.



Text by Xavier WISPENNINCKX, foreword by Peter KEIJERS
Boutersem 16 April 2016

New layout and some new illustrations by Paul Gazon, with the greatest respect for the texts and drawings in the original manual.
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[2018 edition in Carnets de P-gaz](#)

Foreword

Renzoku Kumite was developed by Kamigaito Sensei during his stay in Belgium ... in the 70s of the last century.

He was surprised by the rigid way in which Europeans practised Karate.

Hip movements, specific to 'Budo', were very weakly present. The concept of 'soft' was confused with 'agile'.

He was therefore convinced that karatekas in Belgium, with such an approach, would not be able to grasp the subtle movements of Wado-Ryu such as those taught in Kihon Kumite.

He looked for a way to introduce them to this Japanese tradition. So he developed two series of exercises.

To get the Europeans to move more flexibly, he introduced [Nippon Kempo](#) (*) exercises.

Alongside this, Kamigaito Sensei developed around thirty partner exercises that he called Yakusoku Kumite as preparatory exercises for Kihon Kumite.

In these exercises, the study of Tai Sabaki is progressively developed. These exercises have been described and illustrated in detail by Kamigaito Sensei in an edition of the ASBL WADO KAMIGAITO BELGIUM VZW :

[KarateWado-Ryu Manual for Monitor-Volume5-](#)

[YAKUSOKU KUMITE FUNDAMENTALS in 1980.](#)

At the same time, he developed Renzoku Kumite (continuous Kumite) as a series of uninterrupted movements with a partner based on Yakusoku Kumite techniques.

Renzoku Kumite ... are dynamically constructed and this sequence of exchanges between partners is also designed to simulate a real fight.



And finally, this:

For more explanations on Tai Sabaki dodging techniques such as Sokushin, Hikimi, Sorimi, Chinshin, Kaishin and Senshin, please refer to the [Wado-Ryu Karate Manual for Instructors.](#)

= [Volume 2 - KIHON - by Yoshikazu KAMIGAITO](#)

published by ASBL WADO KAMIGAITO BELGIUM VZW in 1980.

(*) These movements, mainly initiated by the hips, were described "in detail" by Jean-Maurice HUARD in an edition of the ASBL WADO KAMIGAITO BELGIUM VZW in 2001: ["NIPPON KEMPO".www.wado-kamigaito-ryu.be](#)

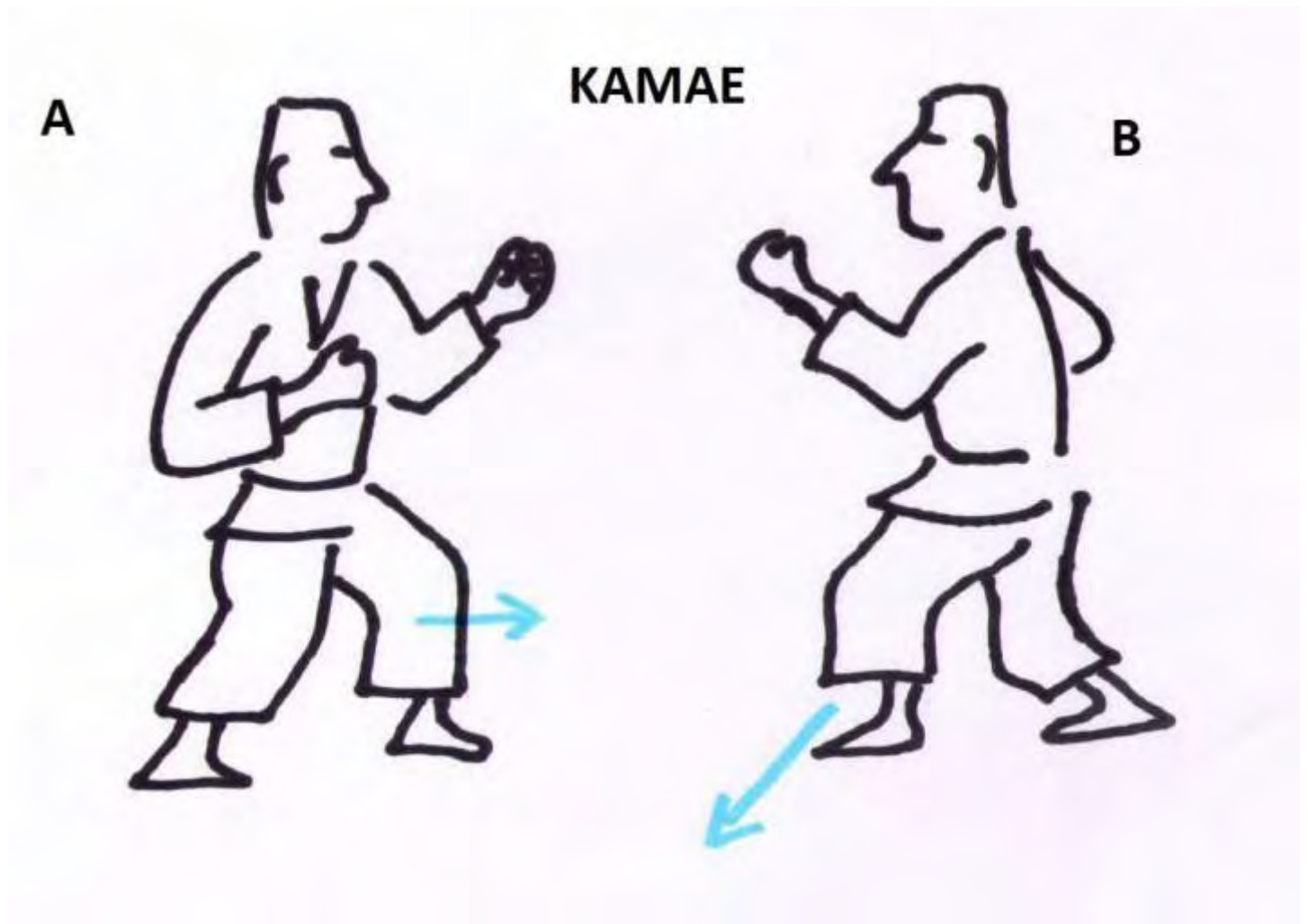
This first series of Renzoku Kumite is constructed in three parts, each comprising three attack-defense techniques, with the initiative changing between A and B.

Kamigaito Sensei also called them "Continuous Kumite" and it is in this sense that they should be practiced: continuously from beginning to end, starting again at the beginning ... and so on ... !

[This video of Master Otsuka explaining five Kihon Kumite masterfully explains some of these delicate movements used in Renzoku Kumite.](#)

Yoi

The fighters face each other, each in ... "Yoi" position ... (not shown). The distance is such that neither A nor B can touch the other with a one-step attack.



A voluntarily takes a "half step" forward with his left foot towards B and places himself in Hidari Hanmi Gamae. A has already decided to quickly take the initiative as soon as he moves towards B.

However, A must be aware that B could attack if the opportunity was too obvious!

B, mirroring A (in harmony with), moves the right foot back a "half step" and places himself in Hidari Hanmi Gamae.

B must already be feeling the pressure from A and is ready to defend (or attack if the opportunity is too obvious).

A moves towards B to attack. B prepares to defend (but could also attack if the opportunity arises)!

That's why the distance between A and B is so important ... and, in a real fight, will decide whether A or B takes the initiative.

But here the roles are defined from the start between A and B.

The distance ... "Maai" ... is quite close and allows A to make an attack with a "half step" forward (indicative) (further explanations on "Maai" in Manual 6 "Shiai" p. 63). During each technique, A and B are constantly attentive to their partner's movements and in harmony with them.

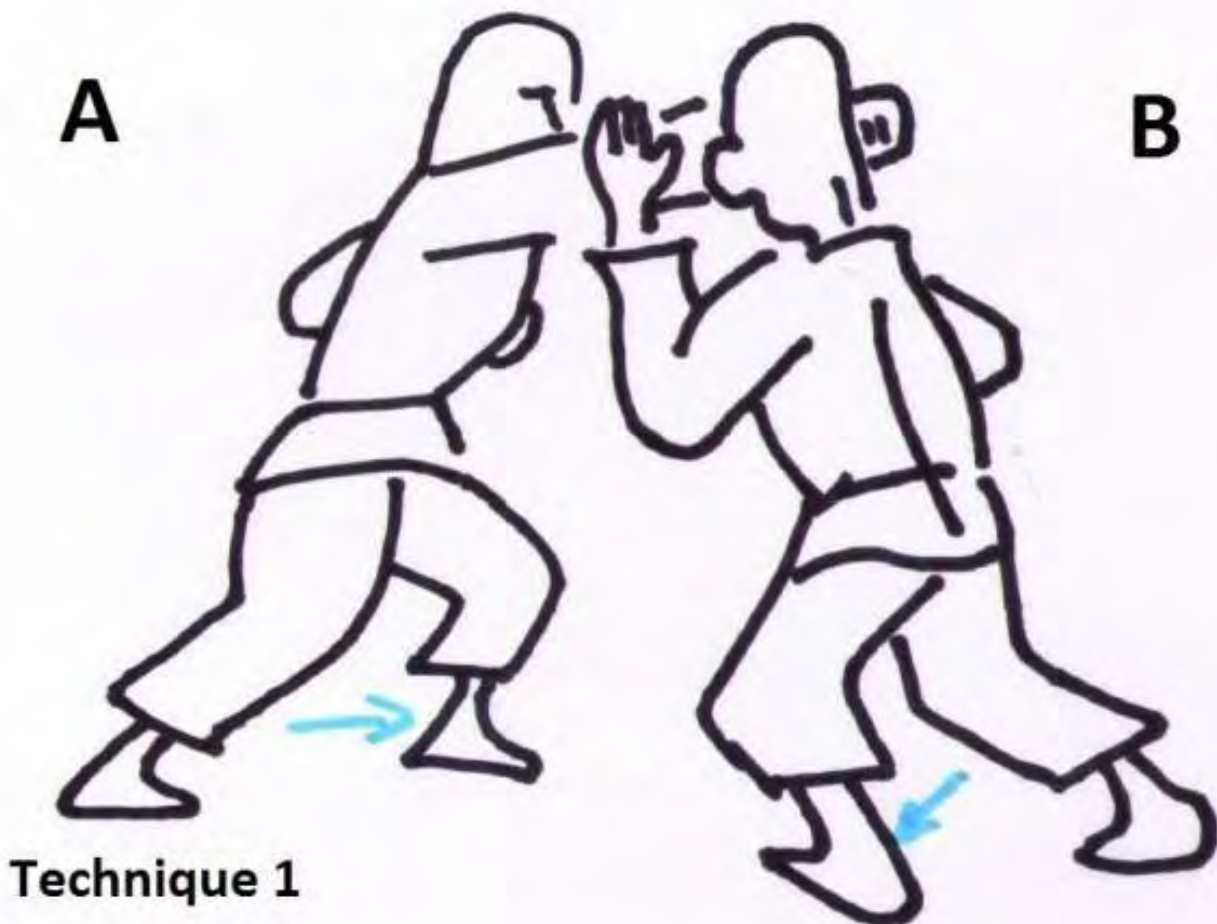
The two fighters observe each other attentively. Kamigaito Sensei often evoked the idea that the two fighters should move like the two opposite poles of a magnet. Throughout the exchange, A and B remain on their toes, slightly contracting their abdominal muscles, their hips firmly in place, feeling each other's "Maai".

You need to observe (feel) ... all your movements (attacks, defenses, movements) as well as your partner's hesitations, distractions and breathing. You must also observe (feel) other possible partners.



Technique 1

A, taking a "half step" forward, hits B with a right Gyaku Zuki Jodan. A keeps his left fist in chest guard.



B dodges to the left by Sokushin. For the dodge, B starts the movement to the left by the hips, so the left foot also moves to the left.

To protect himself as much as possible when dodging, B uses his left palm (light thrust) to control the Gyaku Zuki.

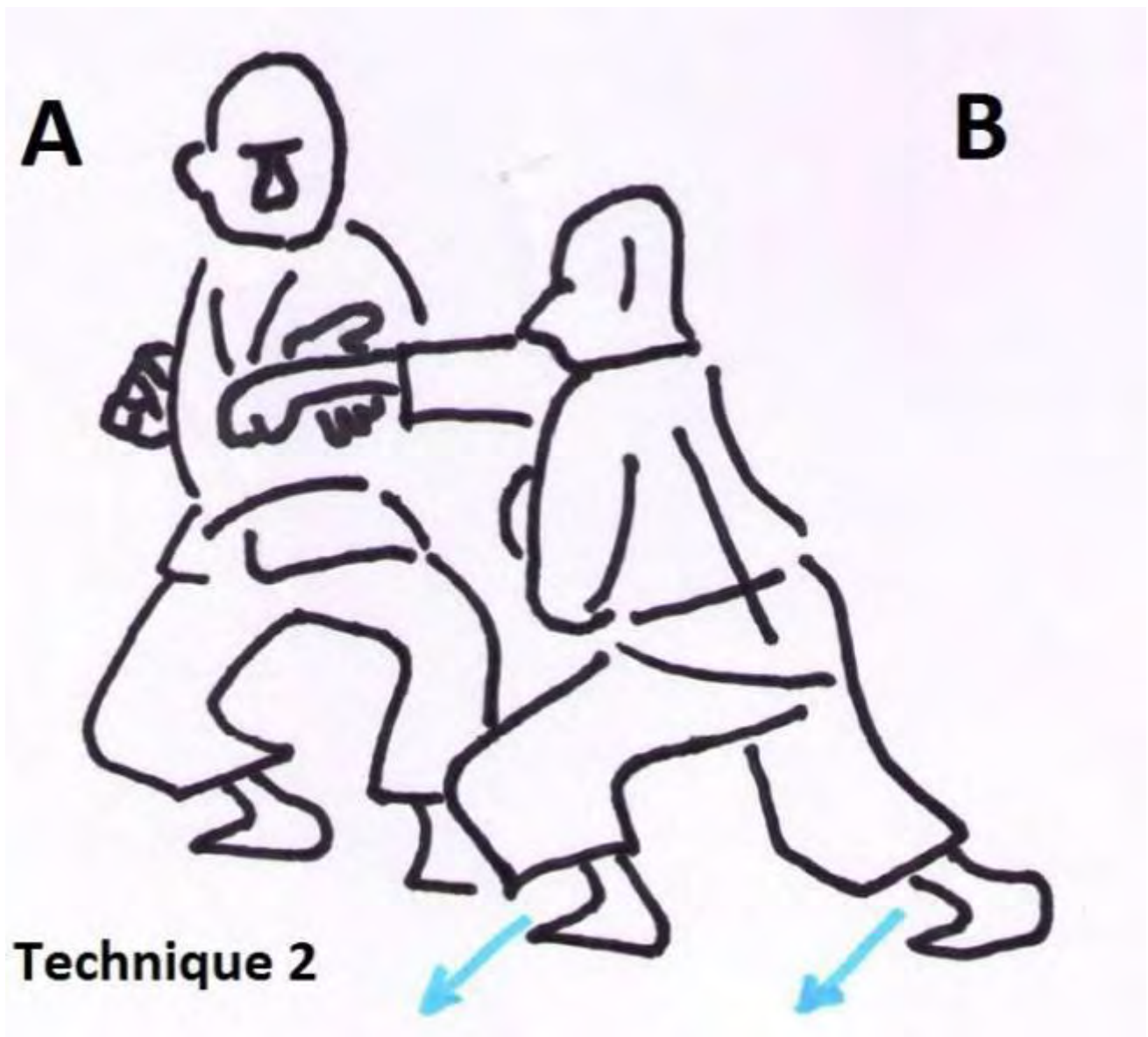
B's head and torso lean slightly to the left.



Technique 2

B, having dodged A's 1st attack, and having remained close to A, immediately strikes a counter-attack in Gyaku Zuki Chudan¹. B's attack is carried out with a Yori Ashi move towards A in order to hit.

To carry out this counter-attack with good timing, B, when dodging, must be in a spirit of defense-attack. In other words, defense alone (even if effective) is not the aim here ... but, each time, the lost initiative must be regained immediately.



A defends with a sweeping left hand palm strike.

The key to this defense is also the "Tai Sabaki" evasion of the body by withdrawing the hips backwards.

The right hip is withdrawn 90° to the right and, at the same time, the sweep with A's left palm goes from left to right² over B's forearm.

A's final position is in Shiko Dachi.

Preparation of technique 3 :

Having avoided B's attack, A prepares for Sokuto's counter-attack.



B, having sensed that his Gyaku Zuki Chudan did not succeed, must ... either perform a second attack (which is not the point here)

or feel that A is going to regain the initiative with an attack.

(¹) In Renzoku Kumite, attacks with Gyaku Zuki go quite far. In Technique 1, A's attack is between a Gyaku Zuki chudan and a Gyaku Zuki No Tsukkomi chudan.

(²) A's defence with the palm is not initiated by the arm but is the result of the withdrawal of the hips.

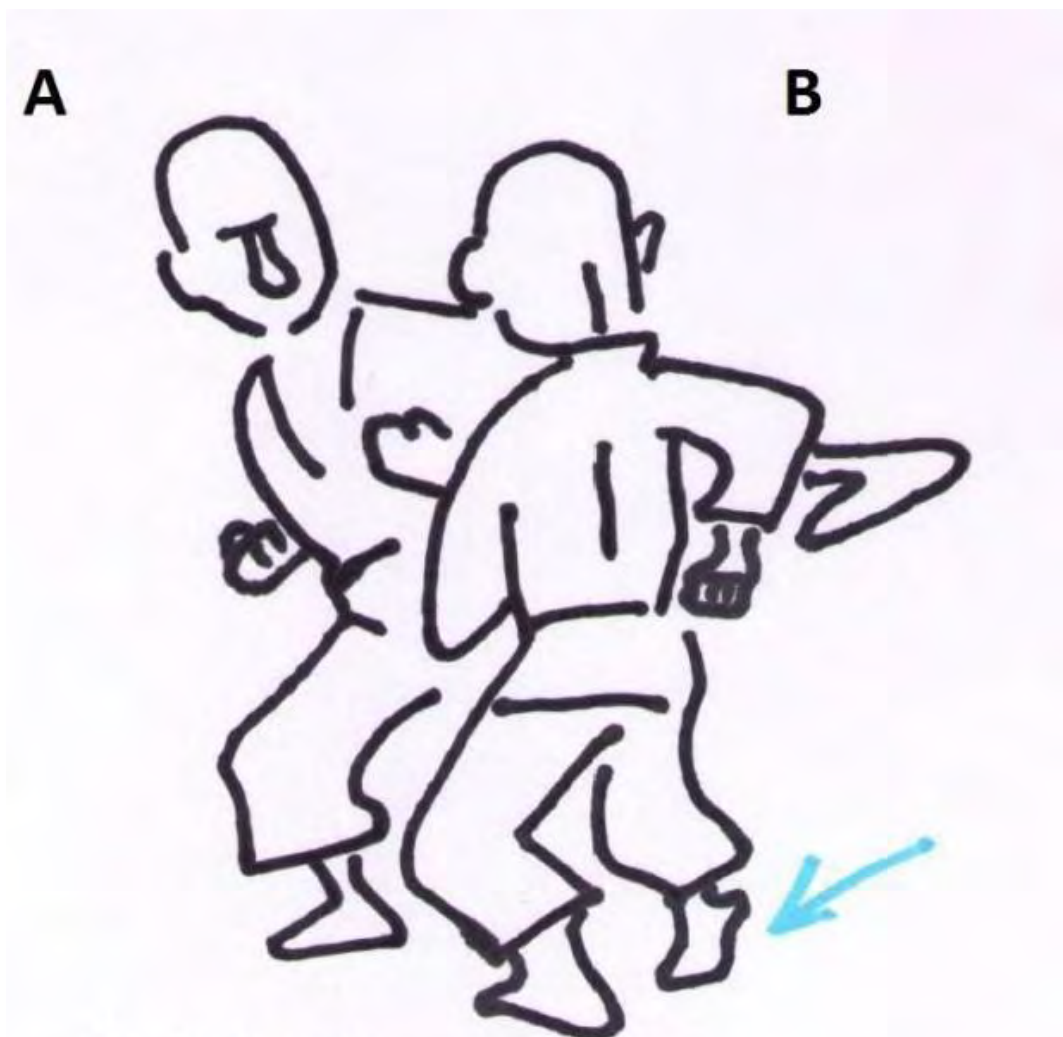
Technique 3

A moves forward with Surikomi on the right foot without going over the left foot, and immediately hits Sokuto left Chudan.

B dodges and immediately moves to the left by Yori Ashi, the right foot joining the left foot ... and defends himself from the Sokuto by Gedan Barai right. Both legs are slightly bent, the body turned to the left to avoid the Sokuto.

When A realises that his Sokuto won't be effective, he doesn't use it fully in Kekomi because the target has missed ... but immediately withdraws his Sokuto and returns in Migi Hanmi Gamae.

B, realising that A is temporarily breaking the "Maai", also places himself on hold in Hidari Hanmi Gamae.

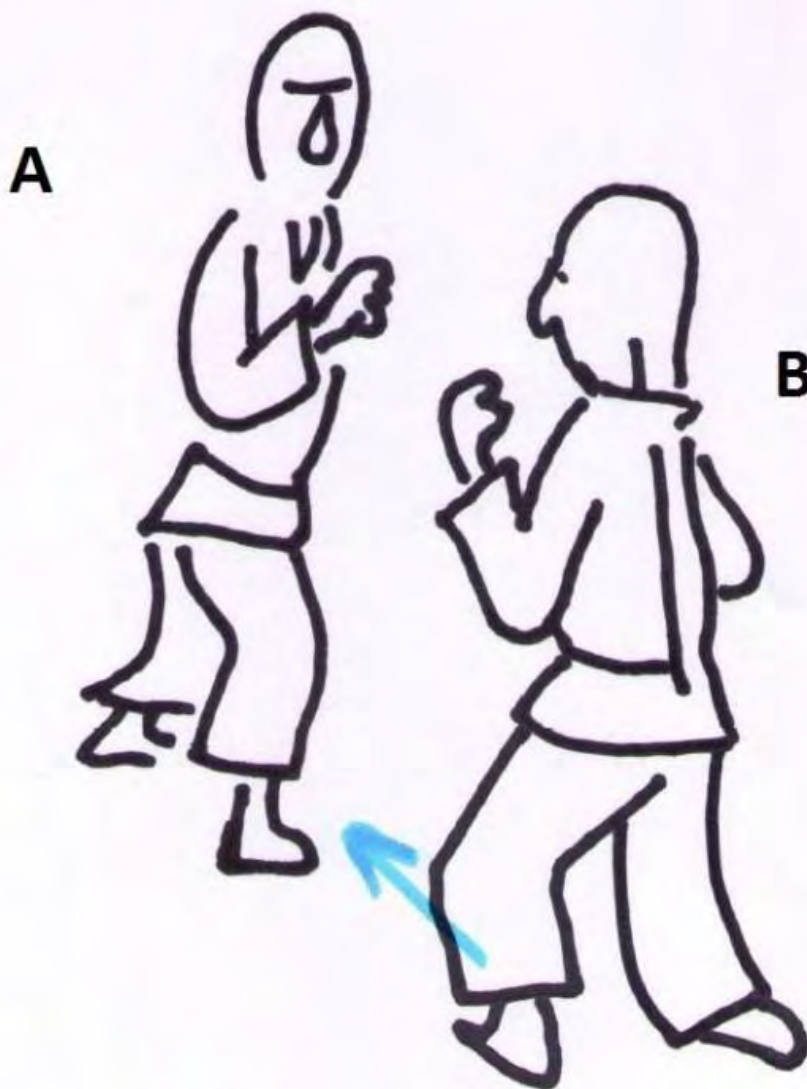


Technique 3

Explanation of these waiting periods:

A and B, having attacked and defended a few times while remaining very close to each other, do not find an immediate solution and therefore prefer to start a new attack from a more comfortable position.

In other words, you should never attack unilaterally using one of your favorite and very well mastered techniques, but you should take account of your partner's openings and then attack using the technique that best responds to that opening.



1er KAMAE INTERMEDIAIRE

A is in Migi Hanmi Gamae - B in Hidari Hamni Gamae

Technique 4

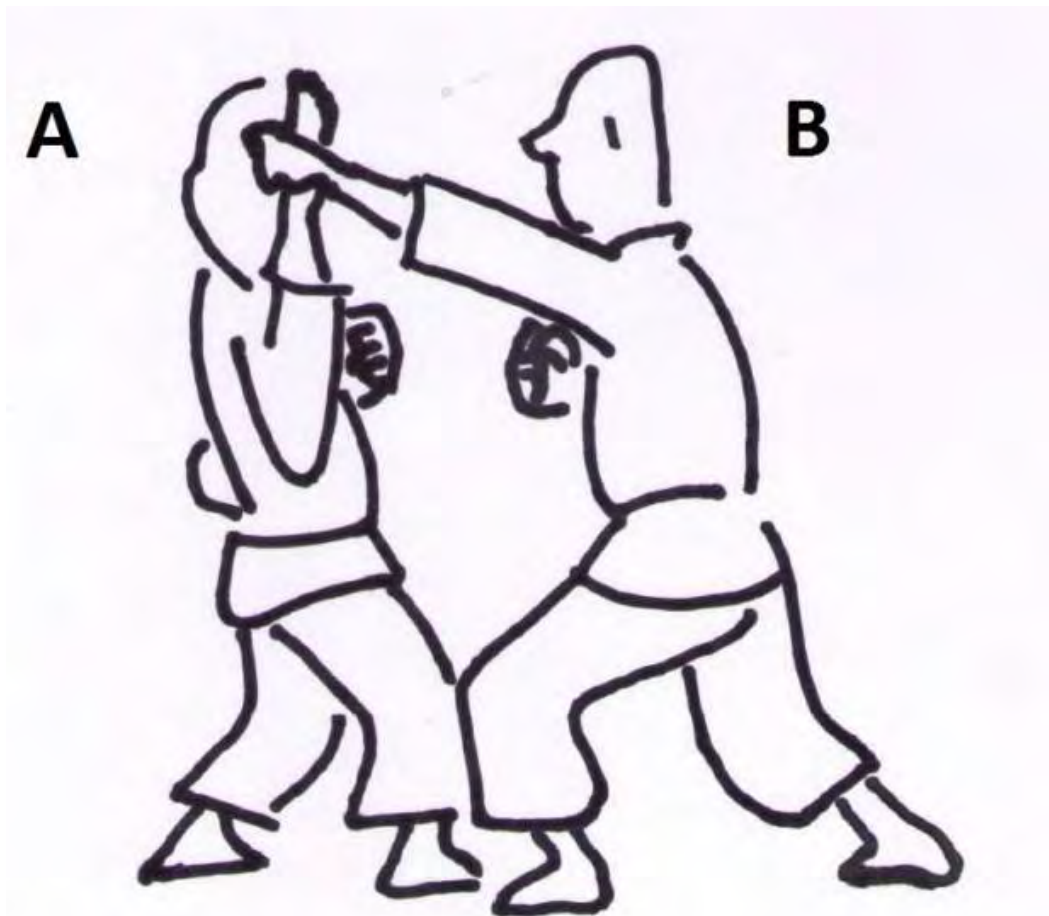
If the distance between A and B is too great, B ... who will take the initiative ... moves closer to A.

If it is A who is closing in on B, then ... B can attack as soon as the "Maai" is in his favour.

B takes a "half step" forward and attacks with a left Tobikomi Tsuki Jodan. B keeps his right fist in guard on the chest.

A dodges slightly to the left with Tai Sabaki ... while placing his right forearm open hand (or closed fist) between B's fist and his own face with Nagashi Uke. The open hand (or closed fist) moves backwards.

In this defense, there is no lateral thrust on B's fist. A's left fist remains in guard at chest level³.



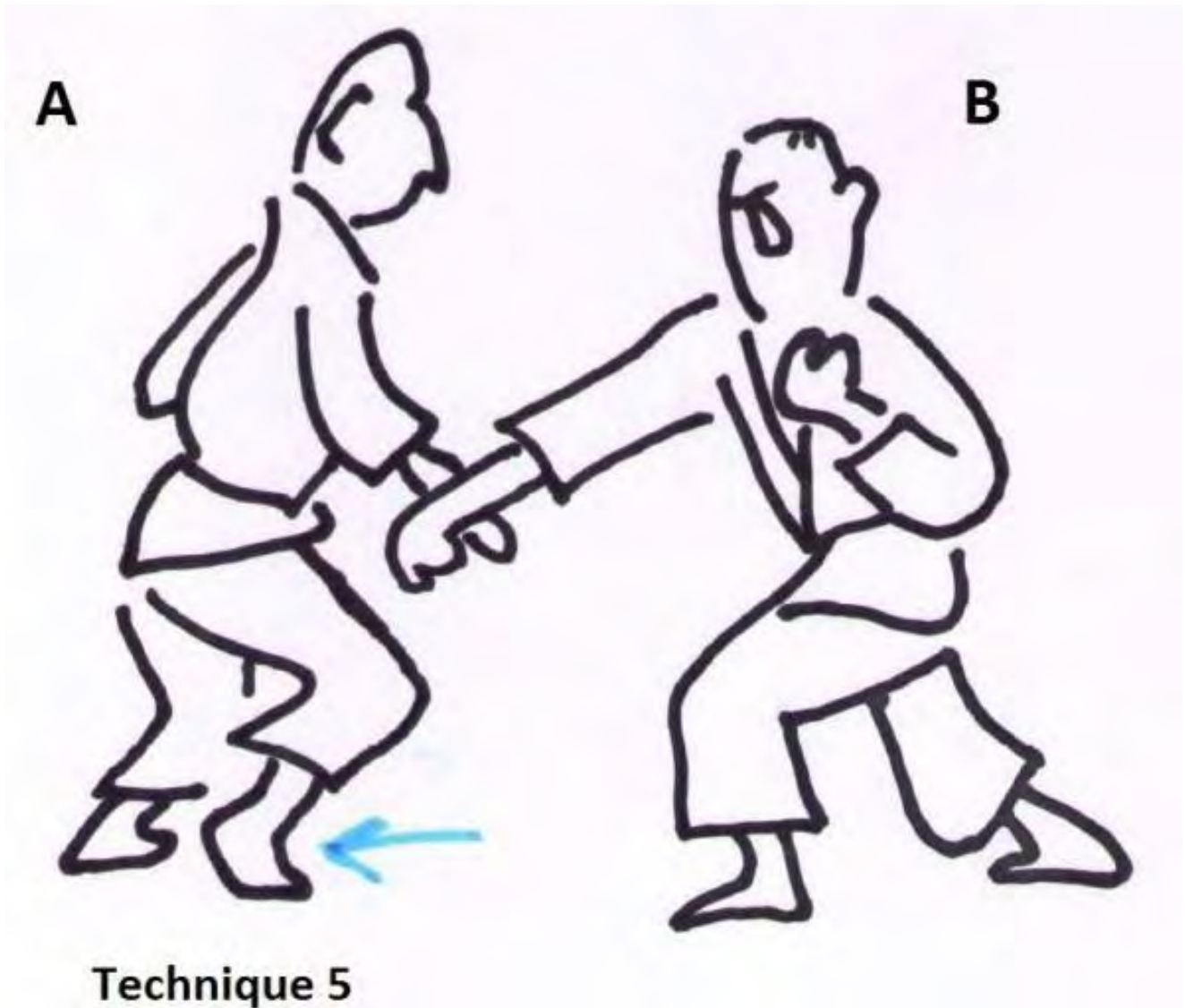
Technique 4

(³) See [Kihon Kumite N° 1](#), defense against the first attack.

Technique 5

B sees A's opening and immediately hits him with a right Chudan Gyaku Zuki with Yori Ashi movement. B's left fist remains in guard at the chest.

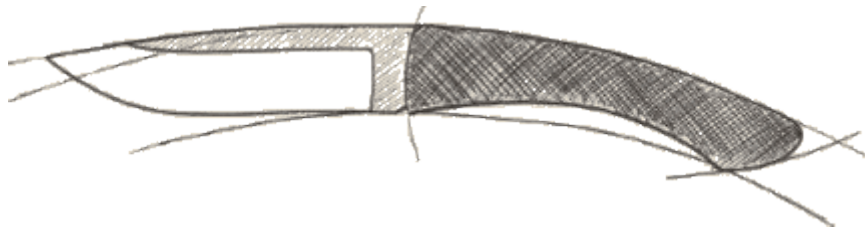
A dodges backwards into Hikimi Neko Ashi ... with right hand sweep of Gyaku Zuki. A's right hand stays glued to B's right wrist.



The Hikimi defense is important here because B can go quite far in its attack.

The first thing to do is to prevent B's fist from touching you and, to do this, you must first withdraw your hips backwards (moving your left foot if useful, followed by your right foot), withdrawing your abdomen with your buttocks backwards. Be careful not to lean your torso too far forward, exposing your face or chest to another attack.

Tip!



To make a good Hikimi, remember that B could have a dagger, in which case you really must avoid being hit!

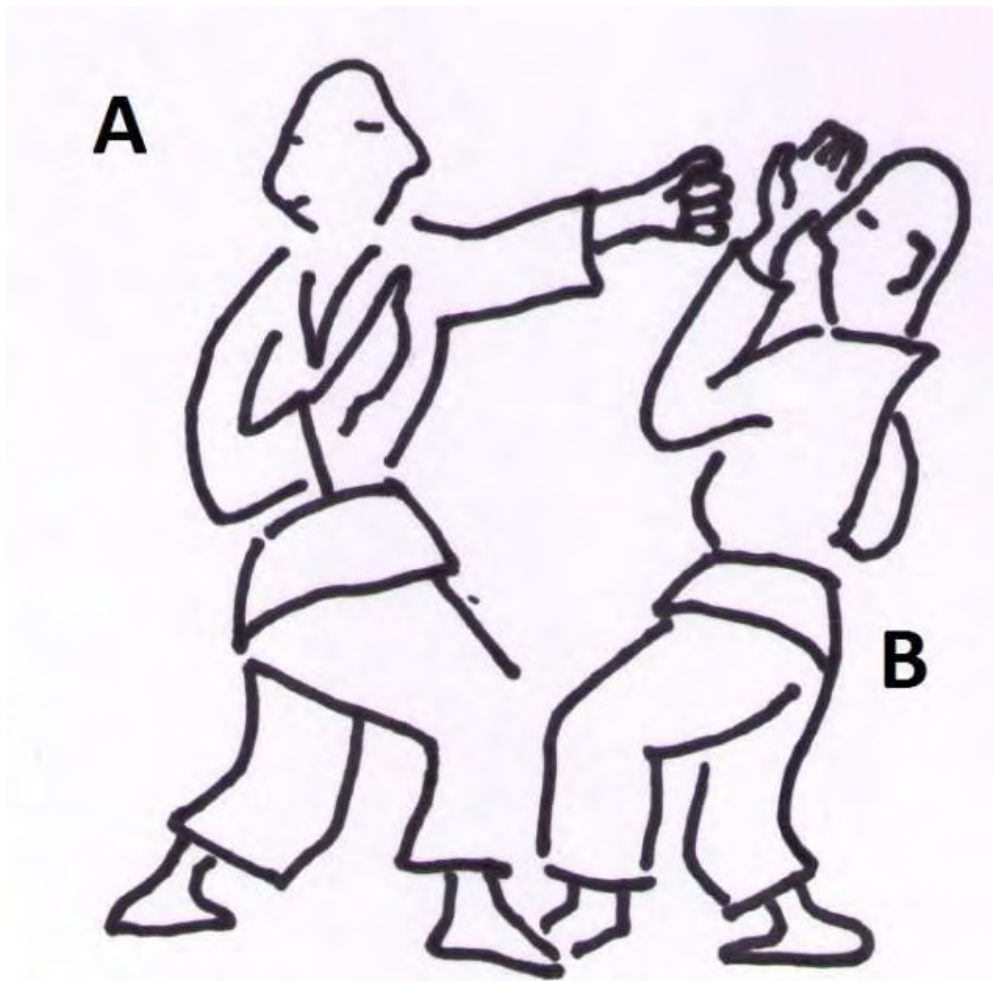


Technique 6

As soon as A has knocked B's fist away in Technique 5 and as he is in Neko Ashi, the energy in his left leg is high ... and he immediately brings his right foot forward to deliver a left Gyaku Zuki Jodan.

A's right fist stays in guard on the chest.

A immediately dodges Sorimi with a slight left footed front kick.



Technique 6

B's left hand sweeps A's fist back and forth with Shuto Nagashi Uke; B's torso turns on the spot to the right while leaning to the left.

During this Sorimi defense, you must also take care to keep your face away from the attack.

Preparation for technique 7 :

A has attacked, but although B has dodged his attack, A stays with his initiative and immediately advances with a new attack using the right Junzuki Jodan.

B, thanks to his Sorimi dodge-defense, has a lot of potential energy in his hips and right leg.

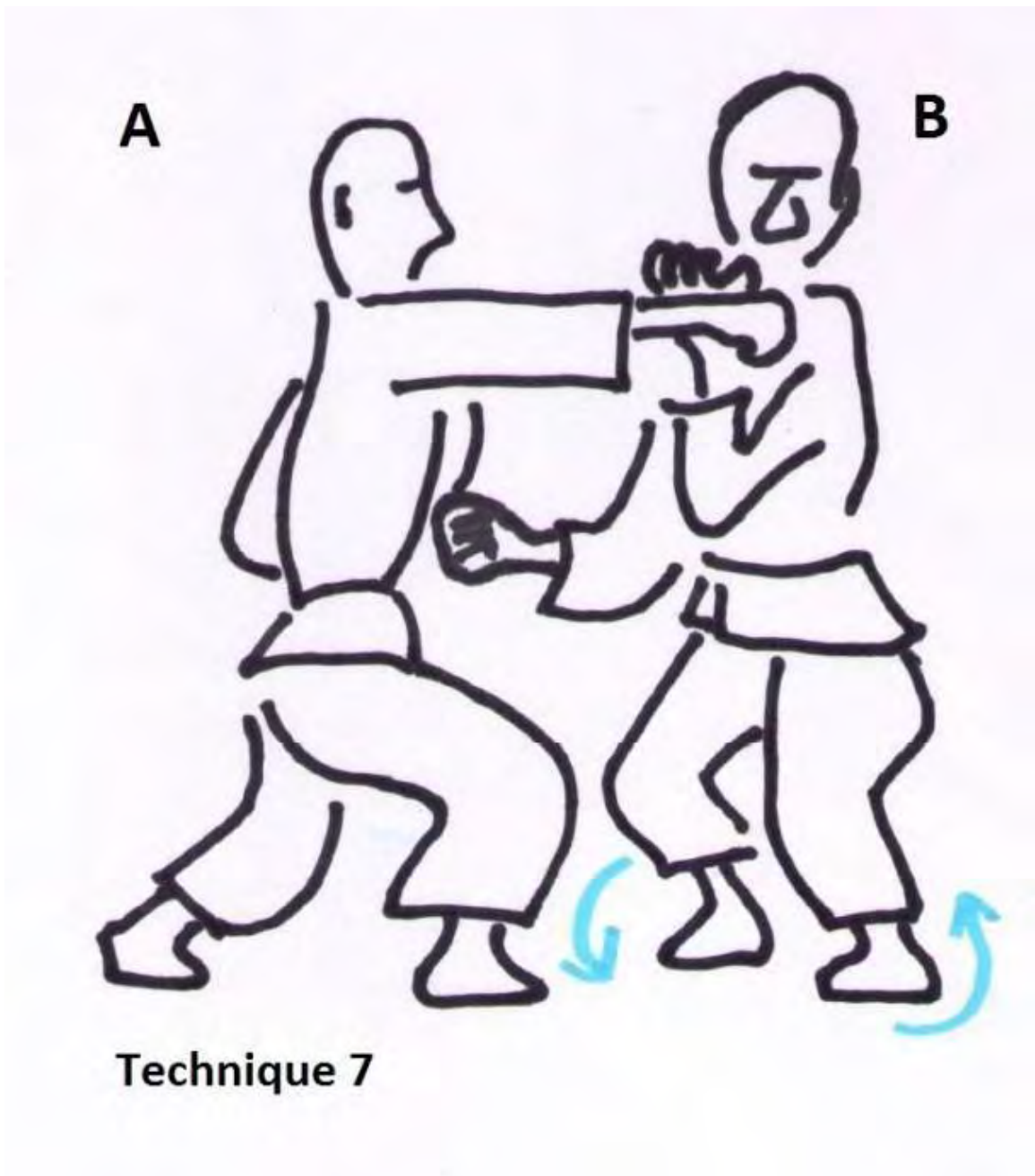


Technique 7

A attacks right away with Junzuki Jodan. The attack, which is very fast, is delivered with the right fist in guard at the chest (without passing through a Hikite position at the hip).

B immediately passes by dodging Kaishin⁴ on the right by pivoting on its axis of 180° with defense of the left hand in Haischu Uke and simultaneous attack in Urazuki Chudan right.

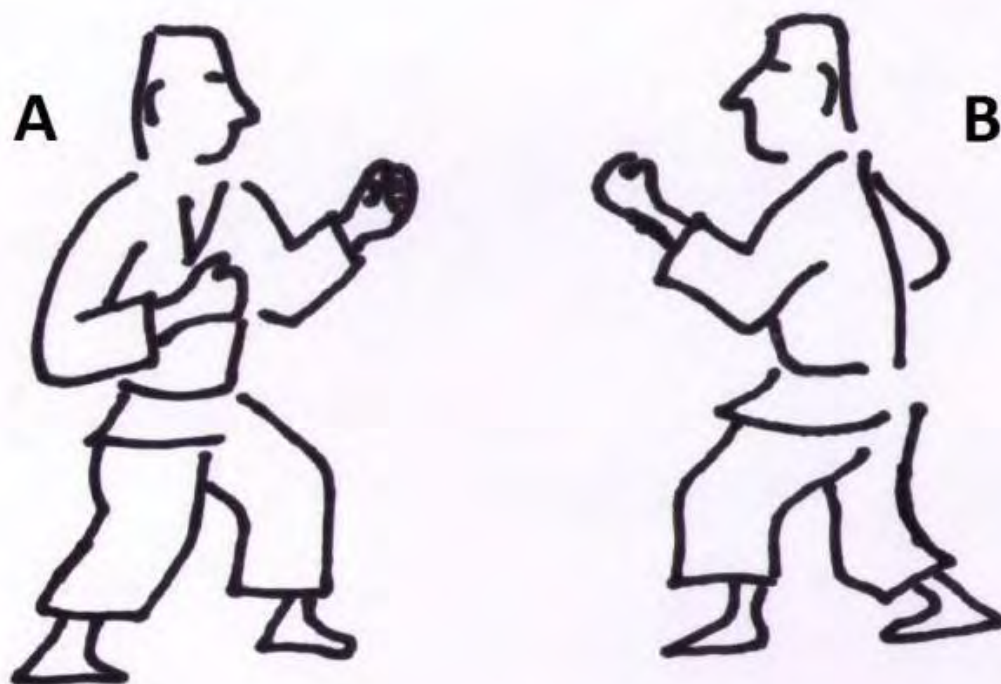
The final position is Seichan Dachi or Sanchin Dachi, depending on the amplitude of the Kaishin.



Preparation for technique 8 :

A and B suddenly separate and move into Hidari Hanmi Gamae position (2nd intermediate Kamae); A by withdrawing the right leg backwards, B by withdrawing the right leg backwards. A and B remain in fighting Kamae position.

... ready to rediscover them.



2ème KAMAE INTERMEDIAIRE

If the "Ma-Ai" is too big, A (who is going to attack again) moves closer to B.

However, if it is B who gets too close to A, then A attacks immediately.



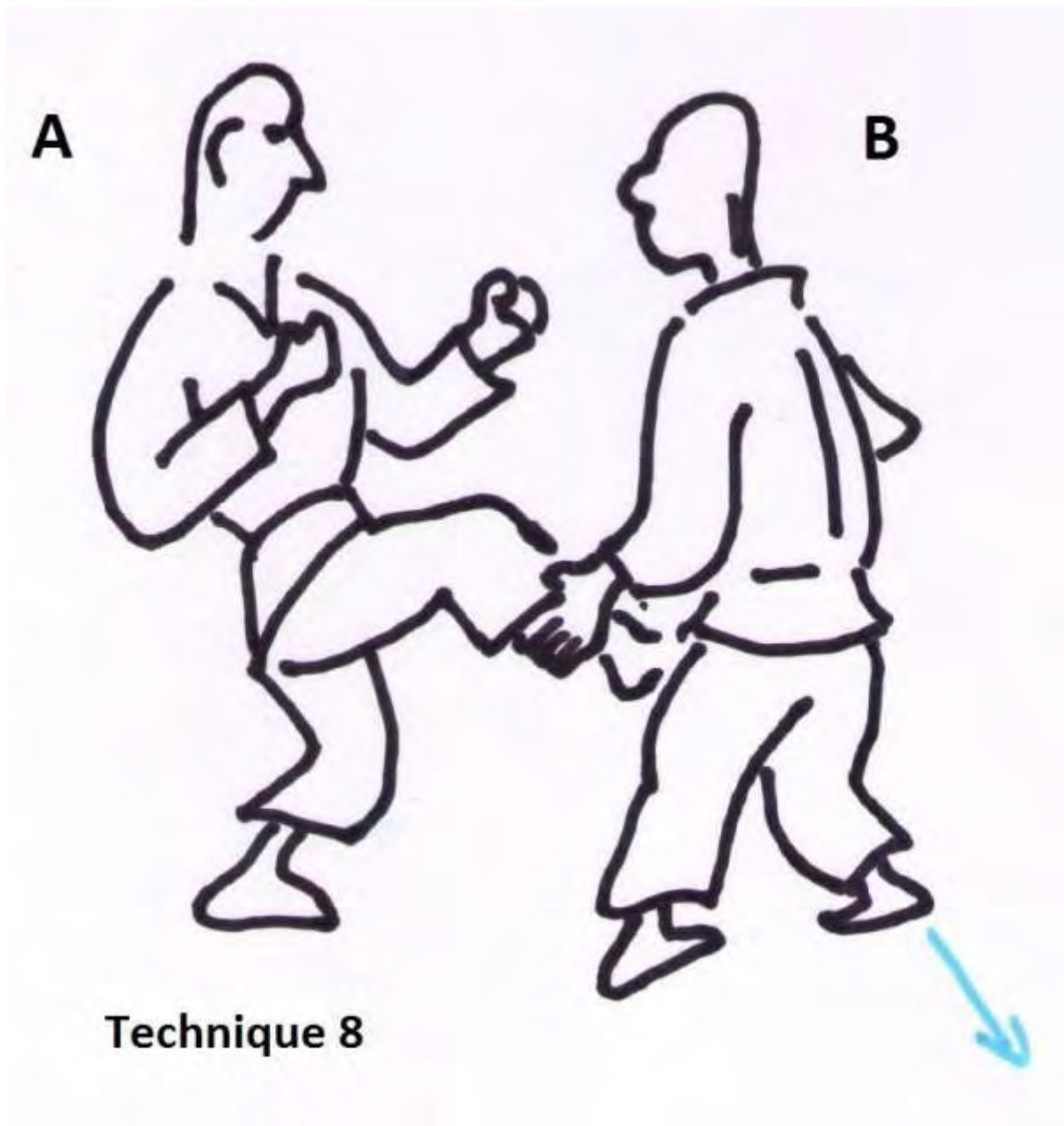
(⁴) This is the most difficult move in these Renzoku Kumite. This partly explains why the role of B is held first by the most advanced karateka.

Technique 8

A kicks Mae Geri Chudan Kekomi right.

B dodges with a Tai Sabaki by moving the left foot obliquely to the front left and using the left arm sweeping with the open hand in a corner ... Uchi Barai Uke ... between the Mae Geri and the body⁵.

For this Tai Sabaki, the hips turn sharply clockwise. Remember to pull the right hip to the right when dodging.



Please note.

In doing so, rather than placing the left hand ... in the corner ... between the Mae Geri and the body, you could sweep this left forearm and violently push B's right leg back ... to completely destabilise him (but that's not the point here).



(⁵) Even more importantly here than in Technique 2, A's defense with the palm ... is not initiated by the arm but is the result of the withdrawal of the hips.

Technique 9

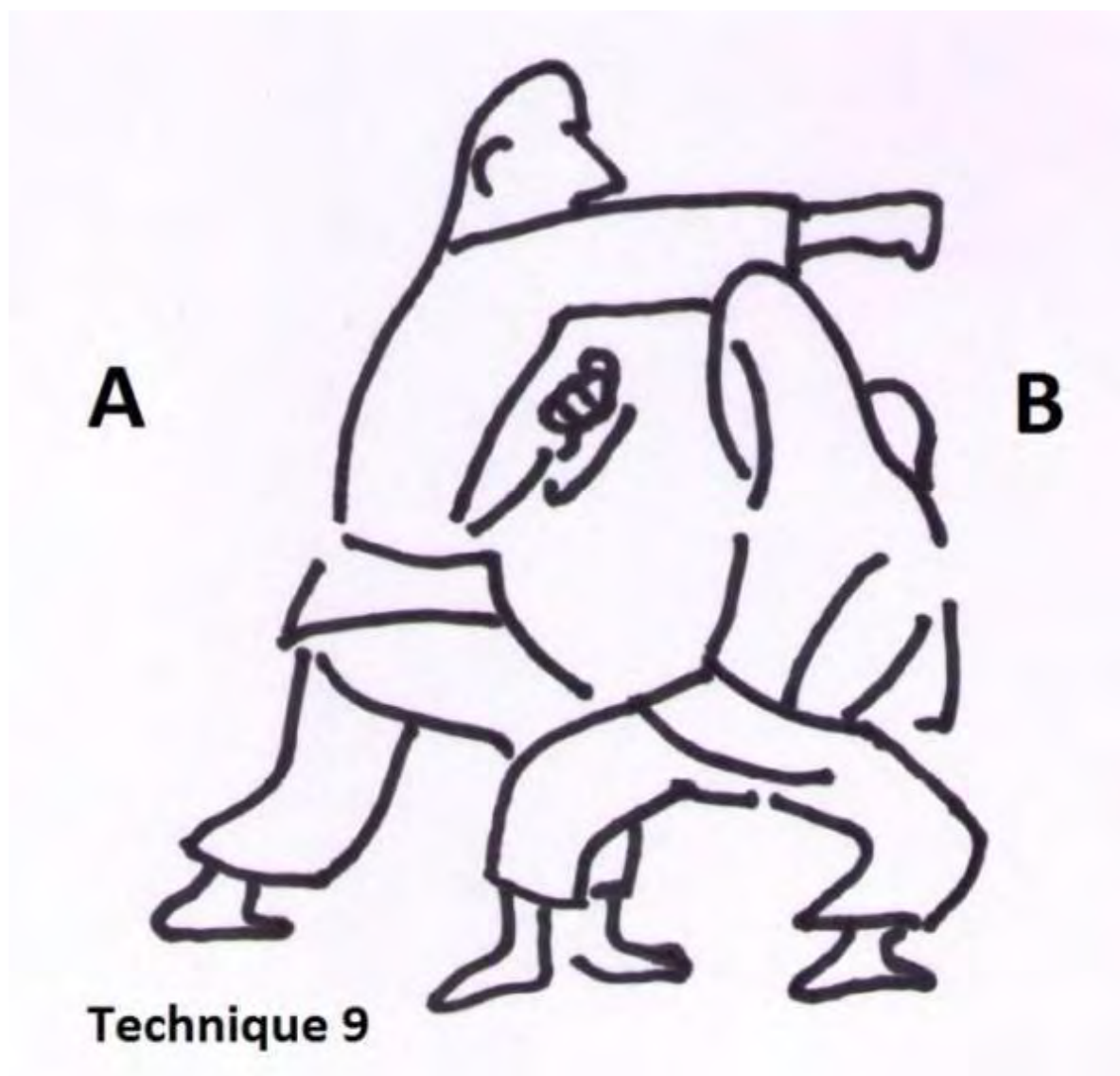
A, taking advantage of his Mae Geri attack and realizing that B, by dodging, was still within attacking range, immediately attacks with a right Junzuki Jodan.

A's left fist stays in guard on the chest.

B doesn't have much choice but to dodge by Chinshin with Empi Uke's left elbow defense on A's arm.

B's right fist supports Empi Uke's defense ... and remains in guard at chest.

When performing Chinshin, B can move the left foot forward or the right foot back to have a greater effect on its defense and to position itself for the subsequent attack.



Note for Mae Geri:

Although carried in Kekomi, the attacking right foot must always return quickly, allowing the attacker to keep his balance and enabling him to make an effective second attack by not falling forward.



Technique 10

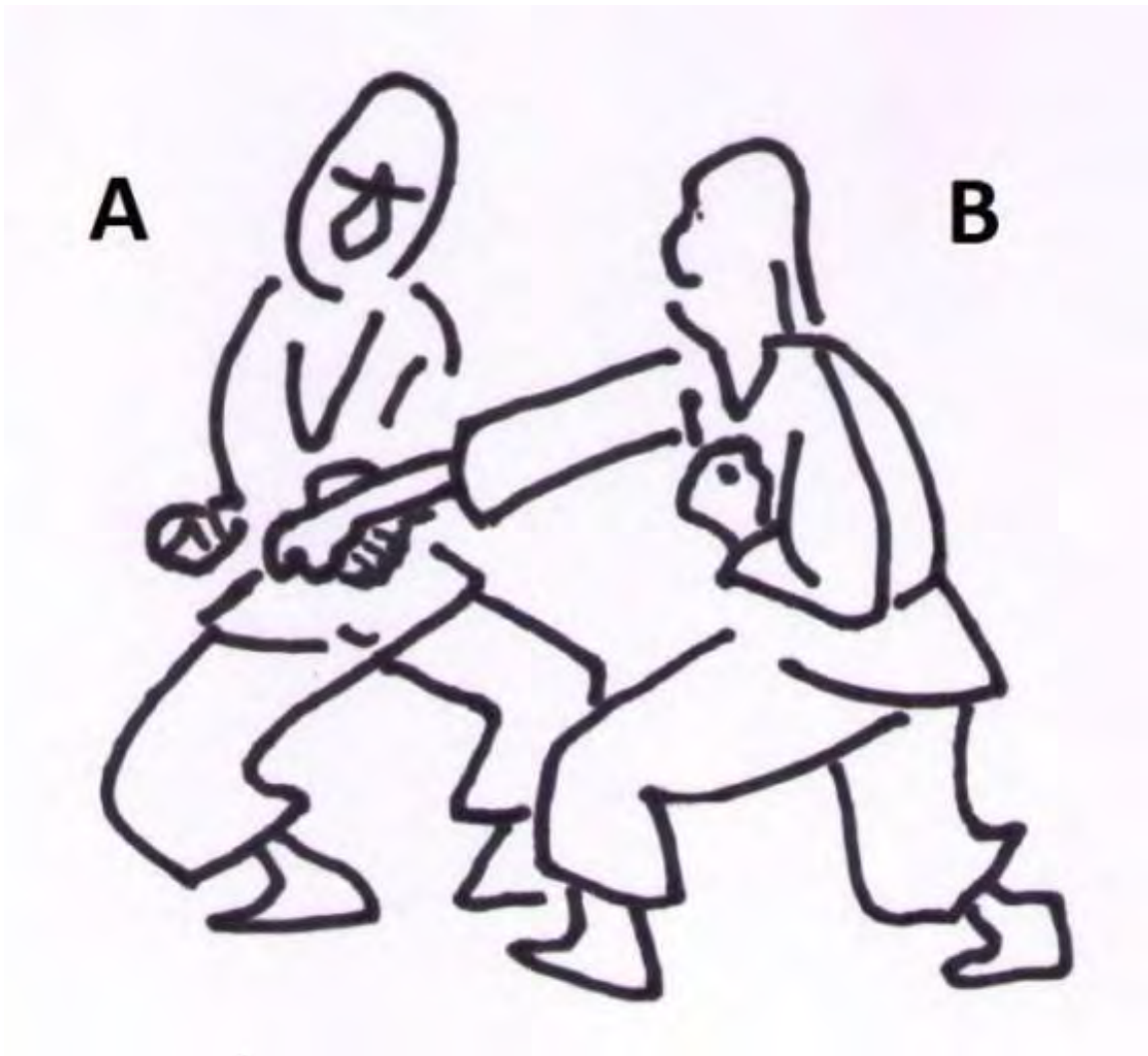
B attacks ... immediately ... with a straight Gyaku Zuki No Tsukomi Chudan⁶ deep.

B's left fist stays in guard on the chest.

A dodges by Tai Sabaki with a wide withdrawal of the right leg to the rear, a 90° clockwise rotation of the hips and Barai of the palm of the left hand on B's wrist or forearm.

A's right fist is placed in right Hikite and helps to perfect the Tai Sabaki.

The position is Shiko-Dachi stable.



Technique 10

A and B must, even at this last moment, be ready for any immediate attack or defense ... and so ... observe each other carefully.



DERNIER KAMAE

A and B, mirroring each other, each separate with a back Yori Ashi by withdrawing the right hip followed by the right and left feet to enlarge the "Maai", the fists in guard in Kamae. The final position is Hidari Hanmi Gamae.



(⁶) B's attack here is clearly a Gyaku Zuki No Tsukomi.

This article has benefited from the helpful comments of Peter KEIJERS, whom I thank.

Peter also provided the Dutch translation.

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- Always quote the source;
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Many of the techniques described here can be found in the following publications:

[Wado-Ryu Karate Manual for Instructors - Volume 2](#)
[- KIHON - by Yoshikazu KAMIGAITO](#)

[Wado-Ryu Karate Manual for Instructors - Volume 4](#)
[- SUPERIOR KATAS - by Yoshikazu KAMIGAITO](#)

[Wado-Ryu Karate Manual for Instructors - Volume 5](#)
[- YAKUSOKU KUMITE FUNDAMENTALS - by Yoshikazu KAMIGAITO](#)

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