

Wado-Ryu karate manual for instructors
Volume 5

YAKUSOKU KUMITE
FONDAMENTALS



Yoshikazu KAMIGAITO

基本 約束組手

上垣内 克一 

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Foreword

The circumstances surrounding the Budō have changed considerably. In the days when karate was practised in the strictest secrecy, it was difficult to train with fellow practitioners. The Master would often train only one pupil at a time, and training consisted mainly of the diligent repetition of the techniques taught. The Master never lowered himself to his pupil's level; with a word, or a tap from his pipe or fan, he would correct his pupil's mistakes; sometimes he would masterfully deliver his instruction by throwing or striking his pupil without giving him the chance to retaliate.

The Ki-Hon and Katas arose from these circumstances; as any other form of training was impossible, they were accorded an importance that may seem exaggerated today; hence, too, maxims such as 'the Katas are the beginning and the culmination of Karate'.

Times have changed since then.

It is not a question of giving in to the whims of fashion or fleeting fads; but by stubbornly clinging to the perpetuation of ancient customs, the Budōka risks becoming a somewhat anachronistic curio.

If the circumstances in which we live are, in many respects, conducive to the evolution of training methods, we must make the most of them. Training now takes place within a group whose members share inspiration and technique.

The purpose of studying katas has also changed.

An overly exclusive focus on Katas dulls the reflexes that are the lifeblood of Karate; whilst repeating these exercises, one imagines an opponent, but the imagination has its limits and one very quickly risks becoming complacent in an illusory sense of security. Furthermore, by repeating only the Katas, one soon begins to pose, exaggerating one's movements excessively to delude oneself and impress spectators.

In short, one loses all touch with the reality of combat, where everything is irregular and unpredictable.

Unlike other schools, Wadô Ryû considers that the purpose of Katas is the study of the body's movements in relation to the limbs... with movement forming the essence of this work and the movements of the limbs being secondary.

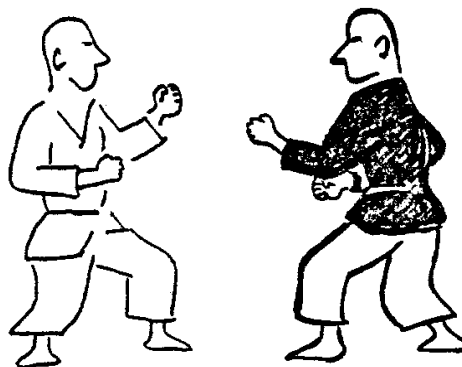


Yaku Soku Kumites are a step towards real-world application; they put into practice the knowledge and habits acquired through the practice of Kihon and Katas. Fine movements take on greater importance here; in other words, Yaku Soku Kumites prioritise limb movements (in attack and defence) over the body's dynamics.

This volume systematically presents fundamental Yaku Soku Kumites, which does not mean ... that they are easy; we have selected Yaku Soku Kumites that are suitable for a wide range of applications. Beginners should confine themselves exclusively to studying Ippon Kumites or Tanshiki Kumites*.

One could endlessly devise Yaku Soku Kumites of varying degrees of effectiveness, but as these exercises help practitioners to form their own understanding of karate, it is important to retain only those movements that shed light on the guiding principle of the chosen school; one must avoid casually adapting Yaku Soku Kumites from another school or creating Yaku Soku Kumites from scratch, guided merely by a vague intuition. There are plenty of unfortunate examples in this field; they have caused a great deal of damage.

I sincerely hope that this book will not be one of them.



The Purpose of Yaku Soku Kumites.

The Yaku Soku Kumites of the Wadô Ryû school are primarily Nihon Kumites, meaning that they consist of two strikes directed at different targets. The Tanshiki Kumites are merely a preparation for these. The Sambon Kumites are considered less useful.

Ippon Kumite has several shortcomings :

- by definition, there is only one attack, which obscures the timing issues involved in the parry;
- the attack is relatively slow and predictable;
- the defender can parry without worrying too much about the position they end up in after the parry;
- these flaws will not be penalised by a second attack;
- finally, the choice of counter-attack depends solely on the whim of the person who has parried.

In Nihon Kumite, the quality of the second technique (in attack and, above all, in defence) depends on the stance adopted at the end of the first;

- its execution requires good timing and the ability to judge the right moment;
- whilst the first attack is as predictable as in an Ippon Kumite, the same cannot be said of the second, which benefits from the momentum gained during the first attack;
- it is almost impossible to execute a correct defensive movement without dodging the first attack, as this is the only way to ensure that the parry and counterattack remain a single, seamless action;
- finally, the type of counter-attack depends on the opponent's stance, which is more realistic.

In a real fight, the ideal is to take the attacker out of action by responding with a single strike to their first attack; paradoxically, practising Nihon Kumite is the best way to prepare for this.

TAI SABAKI : evasion (dodging) techniques.

In the Wadô Ryû school, no standard techniques are defined; rather, it is considered that all techniques form a continuum; movements are therefore not codified or systematically classified.

In the world of Budo, it is accepted that one can attain the universal by delving deeply into the particular:

- studying a single technique for a very long time paves the way for all the others;
- this is why we do not concern ourselves with compiling as many techniques as possible.

These two factors explain why Master Ohtsuka did not establish a classification of evasion techniques nor did he give them names.



However, the traditions of Budo are foreign to European culture. To make it easier to understand and study karate, we are provisionally adopting the NIPPON KENPÔ terminology set out below:

1. **SOKUSHIN, YOKOMI** (literally: 'body to the side'): evasion by taking a side step.
2. **CHINSHIN, SHIZUMI** (literally: 'diving of the body'): evasion by crouching down on the spot.
3. **SORIMI** (literally: 'diving of the body'): evasion by crouching down on the spot.
4. **HIKIMI** (literally: pulling the body back): a dodge performed by pulling the hips backwards.
5. **SENSHIN, KUGURIMI** (literally: the body passes underneath): a dodge performed by spiralling the torso around a circular attack.
6. **KAISHIN, HIRAKIMI** (literally: 'opening the body'): a dodging manoeuvre involving rotation about the body's longitudinal axis, which can be compared to the movement of a revolving door.

In reality, this distinction is artificial, and evasion manoeuvres are a mixture, in varying proportions, of several of the techniques mentioned above.

The first five movements are found in many other schools, as well as in boxing.

Kaishin is found only in Aikido and in high-level karate.

It is also the most difficult movement; even amongst highly ranked Japanese practitioners, there are very few who are capable of performing a typical Kaishin such as that seen in Kihon Kumite No. 1. All other techniques separate the defence from the attack to a greater or lesser extent; only Kaishin allows them to be executed simultaneously using URA ZUKI or FURI UCHI.

Yaku SoKu Kumites that do not feature this movement are rather primitive. The use of this technique instantly shifts the practitioner from a passive stance to an offensive one.



It is said that mastering Master Ohtsuka's ten Kihon Kumites makes one invincible; at first glance, they appear extremely simple; this is a false impression. The aim of the Kumites presented here is to dispel any illusions on this subject and to prepare the way for their study. In the Kihon Kumites, one must perform Kaishin from Shiko Dachi, which is the most uncomfortable stance for doing so.

Furthermore, as mentioned above, there is much we do not know about the cultural background underpinning Budo; this series also aims to fill that gap.

Finally, the relentless repetition of a technique is tedious for us; these Yaku Soku Kumites help to overcome this difficulty by introducing a degree of variety into the repetition of identical techniques.

All these Kumites vary in value and interest. Some are essential, others less so; each, however, has its own specific purpose. This needed to be stated to avoid any misunderstanding.

Ultimately, it is up to you to choose from among these Yaku Soku Kumites those which you feel constitute a coherent teaching system.

The text in this volume owes a great deal to J.M. Huard. It is likely that, without his help, this book would have been very different and might not even have seen the light of day.

When it comes to Katas and Ki-Hon, one can speak in fairly categorical and deductive terms, whereas Yaku Soku Kumites always present problems of comparison, relationship and adaptation; there are, in fact, numerous ways to respond to an opponent's attack; the best one takes into account the physique of both practitioners, their respective positions, and so on...

A single misinterpreted detail can render even the best solution extremely dangerous.

Furthermore, when imagining a real fight, one must envisage a number of very subtle, often contradictory details, which leads to numerous misunderstandings, even amongst experts.

To tell the truth, I almost lost hope in this endeavour.

Mr J.M. Huard has always been an attentive listener to me; a mere hint was enough for him, thanks to his research into the theories of the Budō, his tireless practice of karate and his knowledge of the Japanese language.

My thanks also go to Messrs X. Wispenninckx and P. Keijers, who were of great assistance to me in producing the photographs contained in this booklet.



General information on the technique of Yaku Soku Kumite

One always begins by assuming the HIDARI HANMI GAMAE stance:

- this is a neutral stance;
- it is intended neither for attack nor for defence;
- although the left side is further forward than the right, it allows both legs and both arms to be used;
- it allows complete freedom of movement in all directions;
- it requires the centre of gravity to be correctly positioned.

During the first attack, one must avoid signalling the start of the strike, for example by rotating the foot; during the second attack, one must avoid opening the stance by sliding the front foot to the side. To achieve this, the joints must move freely and supple.

Each attack must be executed with kime, followed by an instantaneous release; you should then move on to the next technique as quickly as possible; however, each technique must be performed in its own right: the second attack must not be carried out out of habit, automatically, as if it were inevitable.

The defender must react - even with a small movement - to all of the opponent's actions ... in other words, they must not remain frozen in place. By doing so, they neutralise each of the opponent's moves, preventing them from aiming accurately at their target and from utilising their speed of movement. By thwarting the attacker's intentions in this way, they create an opportunity to seize the initiative.

During the second attack, one does not retreat; the aim is instead to increase the relative speed of the opponents' movements and use this to launch a counter-attack.

Before beginning the Nihon Kumites (two attacks), one should first familiarise oneself with the Ippon Kumites (a single attack) which appear at the start of each series.

We will then focus on three key aspects:

- assessing distance,
- identifying opportunities - in other words, assessing timing,
- preparing for the impact.

The Nihon Kumites are presented in sets of three (sometimes four); the first is in fact an Ippon Kumite, whilst the second and third are Nihon Kumites proper.

- **The person who initiates** the action is designated as **(A)** ;

- **the person who reacts to** it is designated as **(B)**.

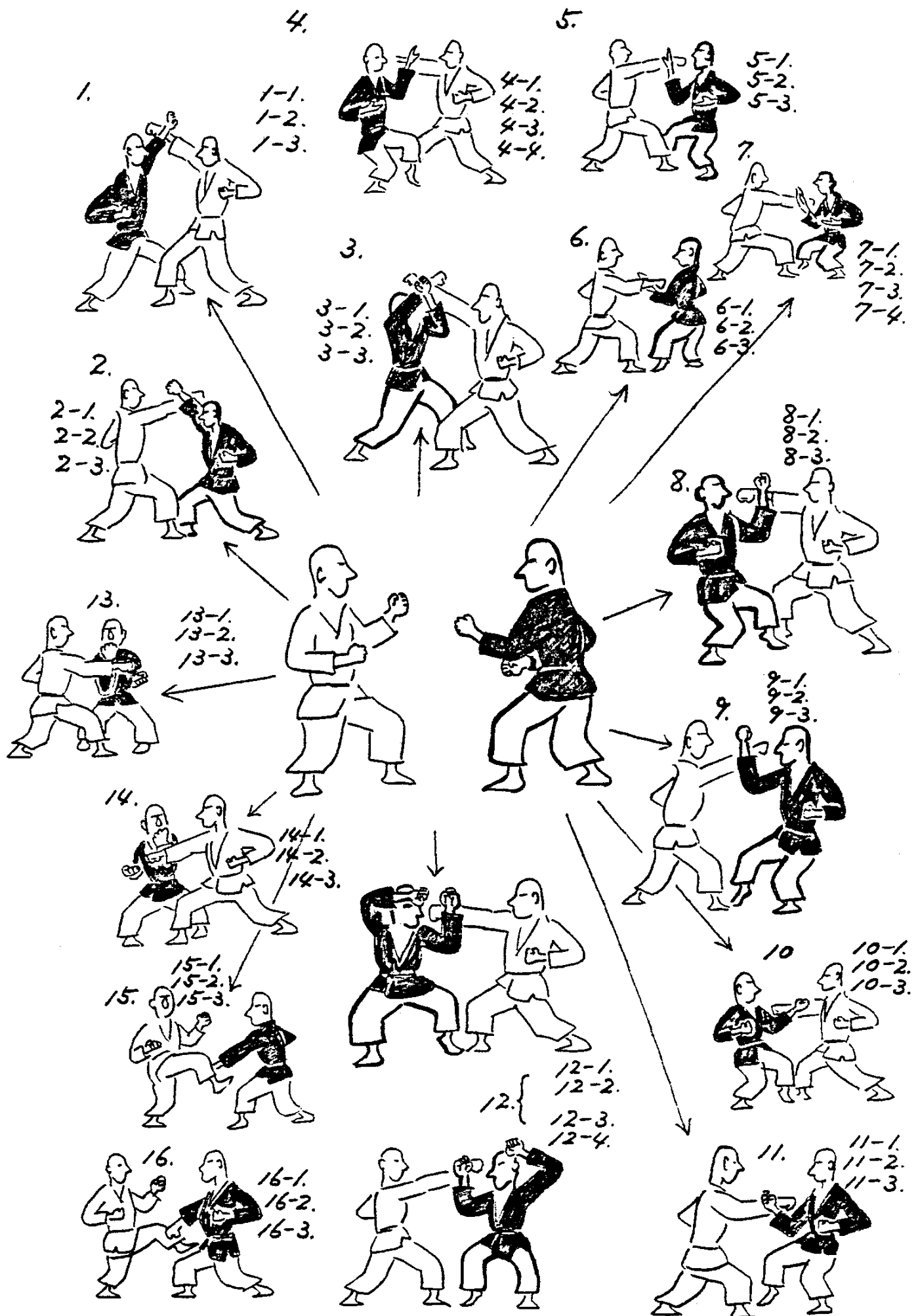
At the start of each set is the name of the first defensive technique, followed by the term OMOTE or URA.

This is followed by a description of each Kumite, detailing in order the first attacking movement, the first defensive movement, the second attack and the defensive counter (or, where applicable, the second counter) that follow.

- **OMOTE** refers to **attacks that penetrate the inside of the block,**
- **URA** refers to **attacks that pass on the outside.**

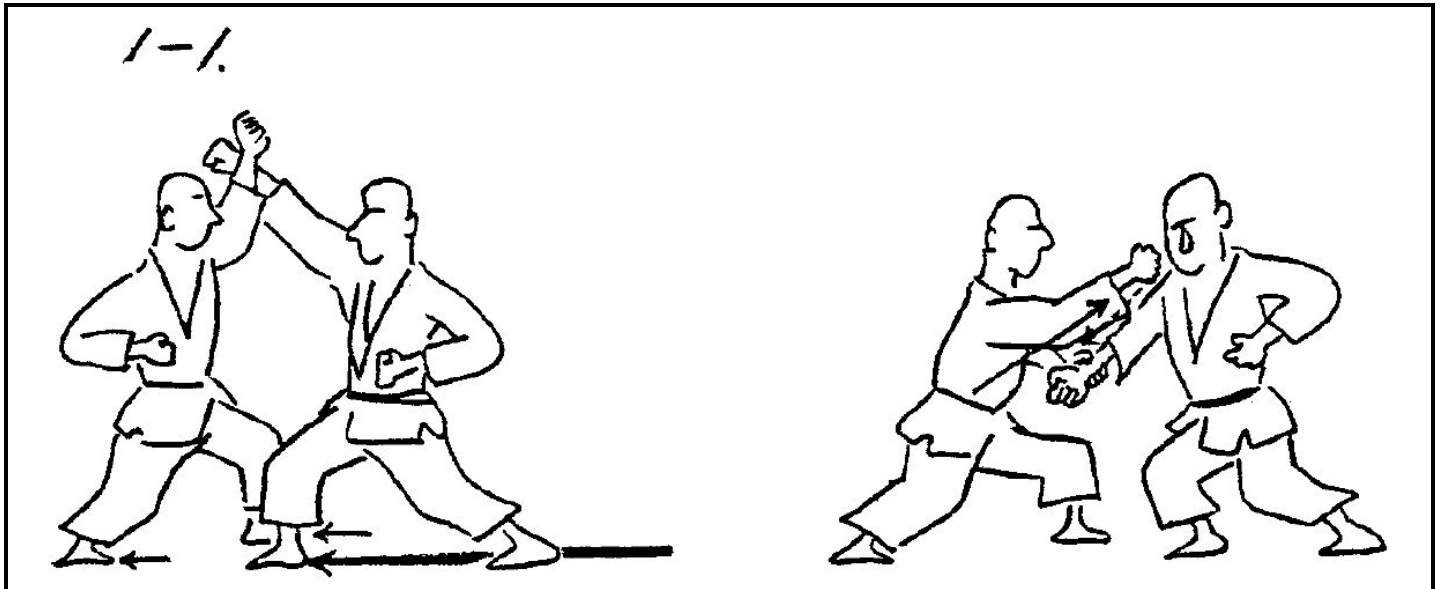
In the Yaku Soku Kumite of the OMOTE group, the counter-attack is fairly simple; it is therefore advisable to be more cautious, even during the Ippon Kumite in these series.

In the URA group, the second attack is more difficult to execute and therefore tends to become unusual, unnatural, or even surprising.



1. JODAN AGE UKE (OMOTE)

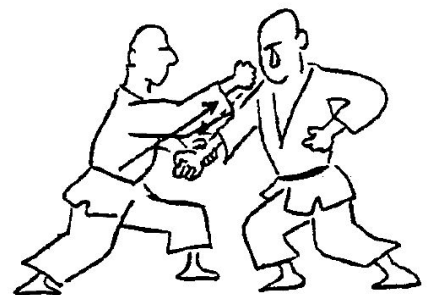
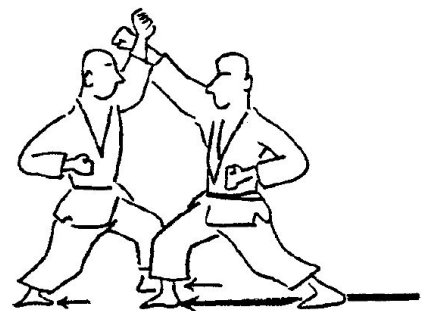
1-1.



- 1) (A) JÔDAN JUN ZUKI right.
(B), whilst sliding back slightly, blocks the opponent's strike with a left JODAN AGE UKE.
- 2) (B) grasps the opponent's right wrist with his left hand and, whilst pulling it, strikes the opponent's face with a right GYAKU ZUKI (in TATEKEN).

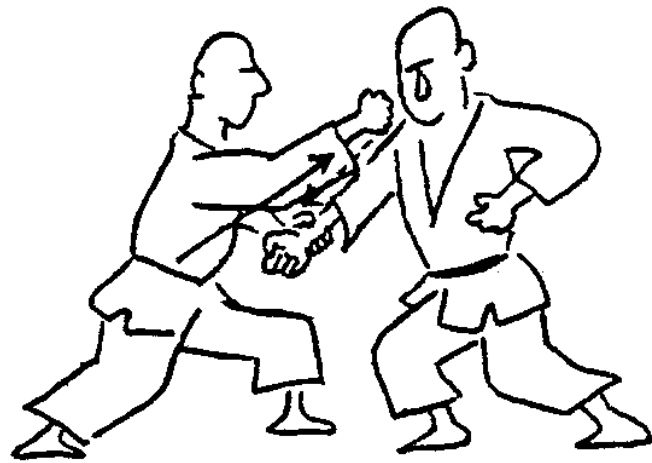
Remarks :

- a) The position of the gripping hand is the same as at the end of the fourth PINAN and on beat 12 of SEISHAN; bend the wrist outwards whilst hooking the opponent's wrist, applying most of the force through the ring finger; pull the opponent's fist directly towards the left hip, closing the armpits; using the rotation of the hips, engage the whole body to pull the opponent.
- b) The counter-attack is executed along a line parallel to (i.e. in the same direction but in the opposite sense to) the pull on the wrist. The aim of this movement is to keep the opponent's attention fixed on the seized arm and thus prevent them from following up with a second attack.
- c) However, one must not rush into the second technique (wrist grab) whilst neglecting the first defence, as the aim of this first Kumite is to practise AGE UKE.

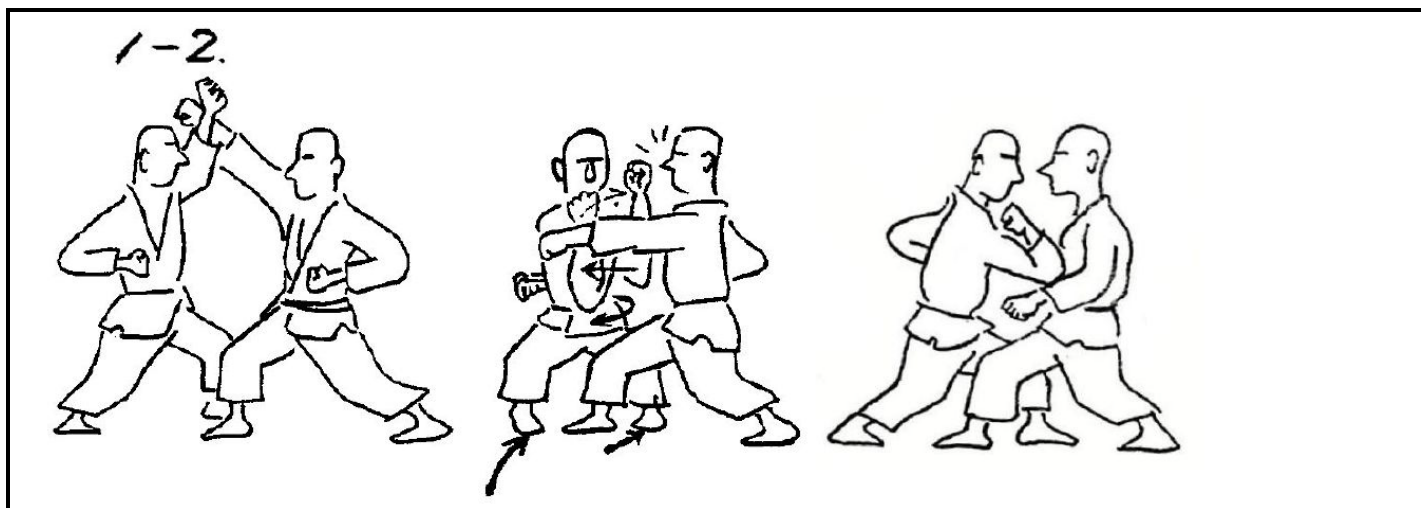




1-1-1



1-1-2



1) (A) JÔDAN JUN ZUKI right.

(B), whilst sliding back slightly, blocks the opponent's strike with a left JÔDAN AGE UKE.



2) (A) CHUDAN GYAKU ZUKI left.

(B) Slides to his left and performs a KAISHIN to the right (clockwise) whilst executing a left UCHI UKE CHUDAN, then follows up with a left URAKEN to the bridge of the nose.



3) (B) moves his left foot to the left to strike the stomach with a right TATE ENPI (vertical elbow strike) from the GYAKU-ZUKI stance.



Remarks :

- a) Ducking is essential; blocking is secondary (it serves as a safety measure). When blocking, keep the forearm vertical without turning the fist, and insert it like a wedge between the arm and the body.
- b) When ducking, the frontal plane of B's body is perpendicular to that of A's body; B shifts his body weight by stepping slightly towards his opponent.
- c) B's left forearm makes a rapid back-and-forth movement as it transitions from the parry to the attack; this is to gain time. The final counter-attack is executed without haste, with a powerful KIME, utilising the time gained by the URAKEN.

1-3.



1) (A) JODAN JUN ZUKI right.

(B), whilst sliding slightly backwards, parry the opponent's strike with a left JODAN AGE UKE.



2) (A) CHUDAN GYAKU ZUKI left.

performs the same KAISHIN evasion to the right (clockwise) as in Kumite 1-2; during UCHI UKE, he keeps his left hand open (SHUTO) and simultaneously slides the heel of his right hand (SHOTEI) between his own left forearm and his body towards his opponent's face



Remarks :

- It is essential to use body movement for the counter-attack.
- The open left hand used for the parry is employed more or less unconsciously. One must focus all one's attention on the heel of the right hand.
- With experience, one can replace SHOTEI with NUKITE to the eyes during the counter-attack.
- The counter-attack movement can be likened to the third and sixth movements of PINAN SHODAN: here too, the aim is to learn to use both arms simultaneously for independent purposes.

1. 上段揚受(表)

JÔDAN AGE-UKE
(OMOTE)

1-1.



1-2.

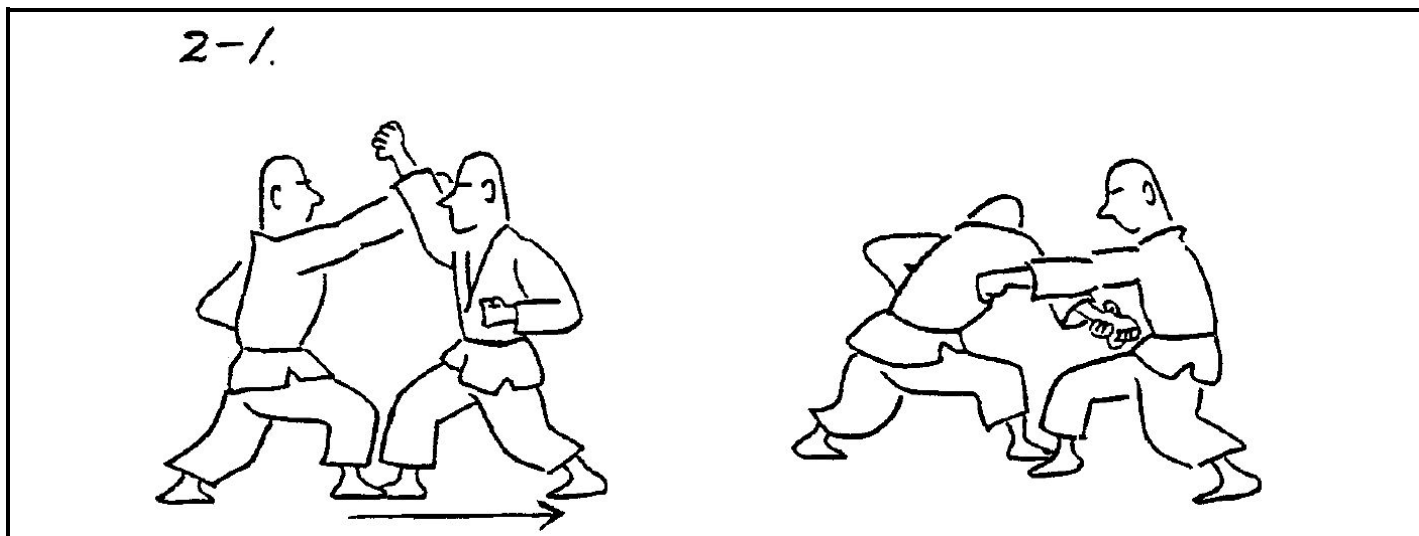


1-3.



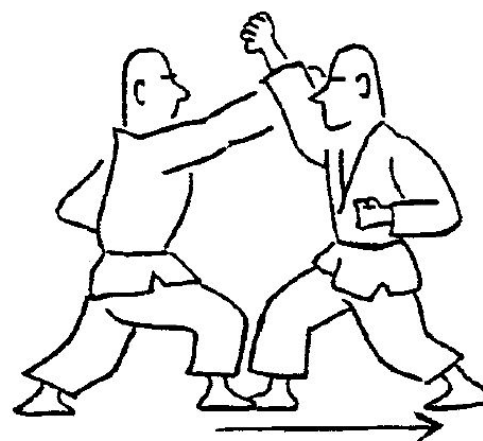
2. JODAN AGE UKE (URA)

2-1.

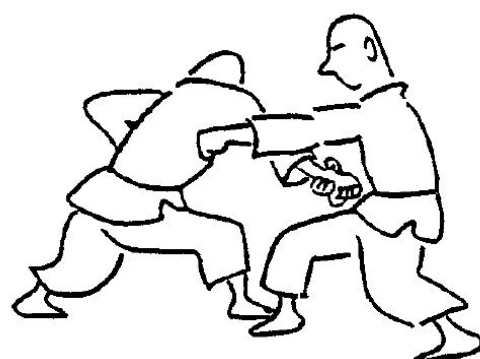


1) (A) JODAN JUN ZUKI right.

(B) steps back with the left leg, moves into a right ZEN KUTSU DACHI stance and performs a right JODAN AGE UKE.



2) (B) grasps the opponent's right wrist with his right hand and, pulling it sideways away from his body, strikes the body with a left GYAKU ZUKI.



Remarks :

- a) Compared to 1-1, there is no need to rush, as the loss of balance caused by the pull of the right hand prevents any follow-up attack.
- b) If (A) is stronger than (B), it is better to pull him towards one's right hip whilst striking with the left fist.



2-1-1

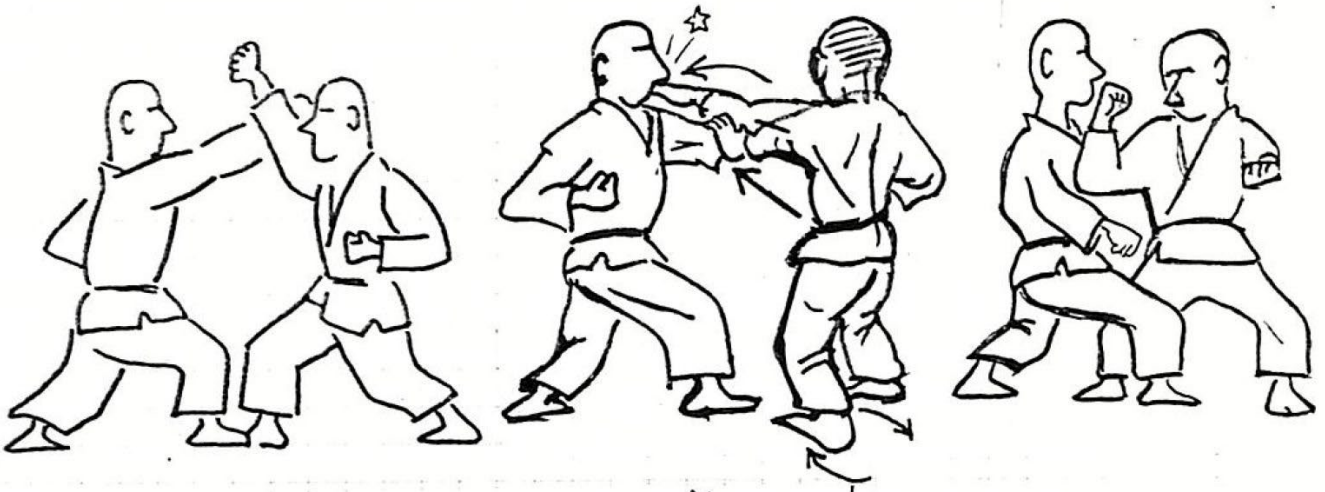


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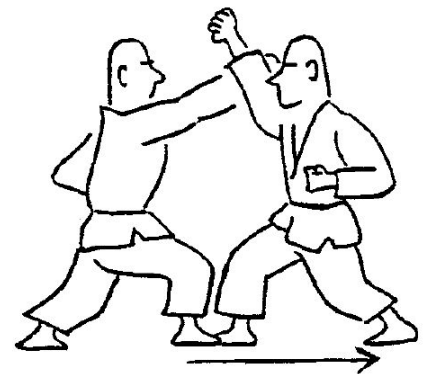


2-1-2

2-2.



- 1) (A) JODAN JUN ZUKI right
(B) steps back with the left leg, moves into a right ZEN KUTSU DACHI stance and performs a right JODAN AGE UKE.



- 2) (A) CHUDAN GYAKU ZUKI left.
(B) performs KAISHIN clockwise, pushing the opponent's arm away with a left SHUTÔ (in training, we practise TEISHÔ - the lower part of the palm - so as not to hurt our partner) then delivers a SHUTÔ-UCHI to the opponent's left temple.

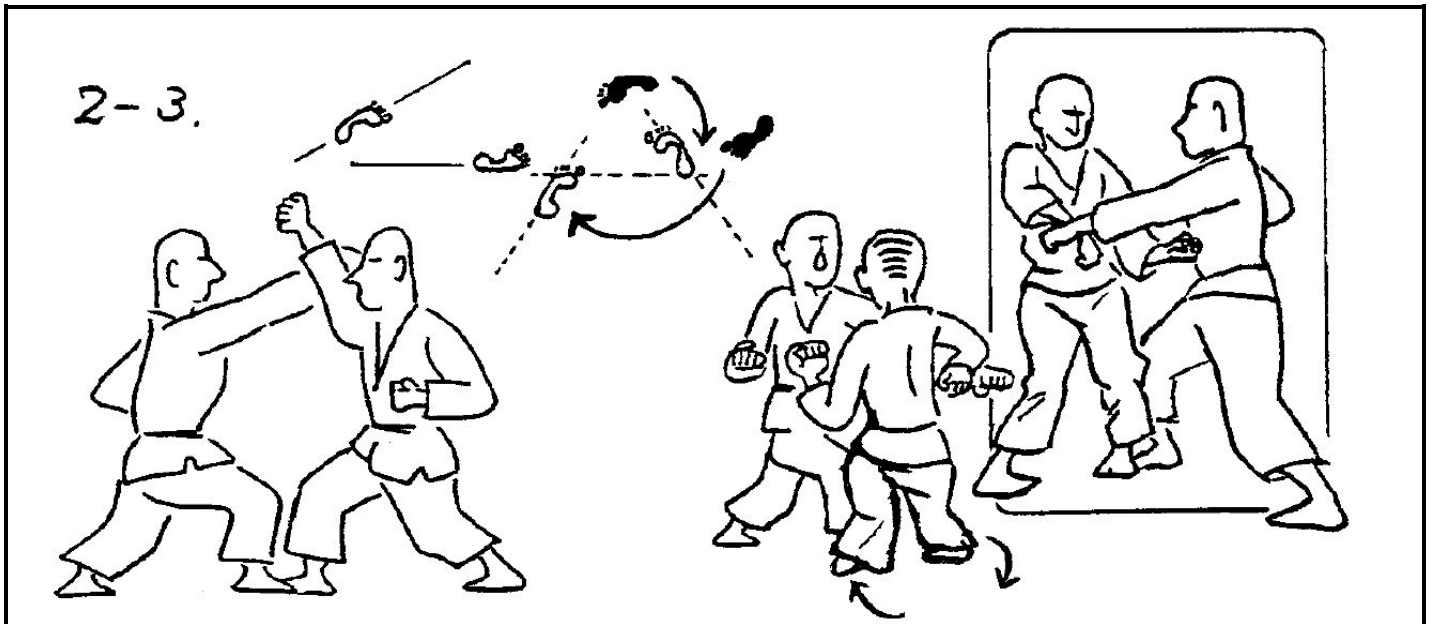


- 3) (B) then slides into a right SHIKO-DACHI whilst delivering a TATE ENPI CHÛDAN (vertical elbow strike).

Remarks :

- In AGE UKE, the aim is to slide the arm against the opponent's attack rather than to block it.
- With SHUTÔ or TEISHÔ, one can use the pushing motion on the opponent's arm to perform the KAISHIN evasion. This prepares one for 2-3.





- 1) (A) JODAN JUN ZUKI right
(B) steps back with the left leg, moves into a right ZEN KUTSU DACHI stance and performs a right JODAN AGE UKE.

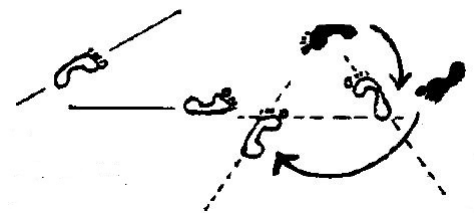


- 2) (A) CHUDAN GYAKU ZUKI left.
(B) perform KAISHIN in a clockwise direction, brushing your right arm against your chest and stomach as if sliding a wedge between your body and the opponent's attack, whilst simultaneously delivering a left CHÛDAN URA ZUKI.



Remarks :

- a) During AGE UKE, the centre of gravity rises slightly; the body therefore tenses slightly before settling down again during KAISHIN.
b) During the wedge-like movement of the right arm, the arm is bent and the fist stops in front of the right hip.





2-3-1

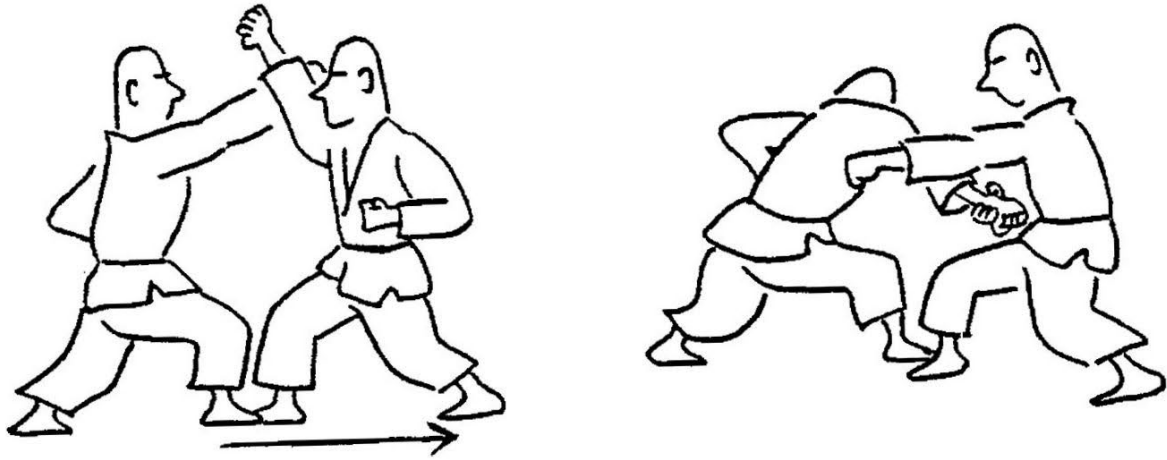


2-3-2

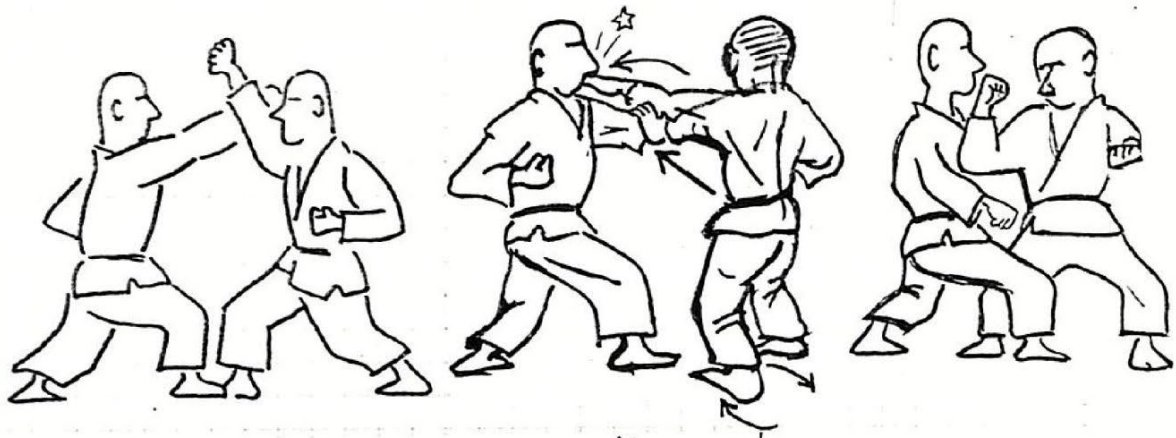


2. 上段揚受(裏) JÔDAN AGE-UKÉ (URA)

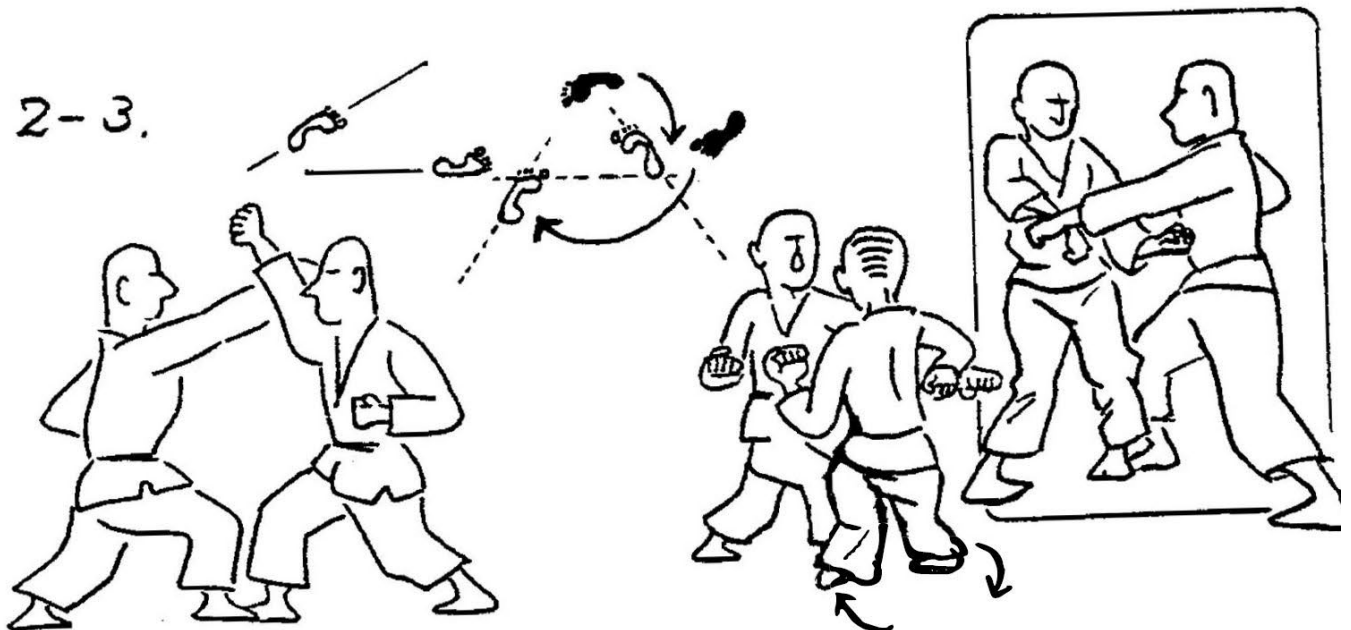
2-1.



2-2.



2-3.



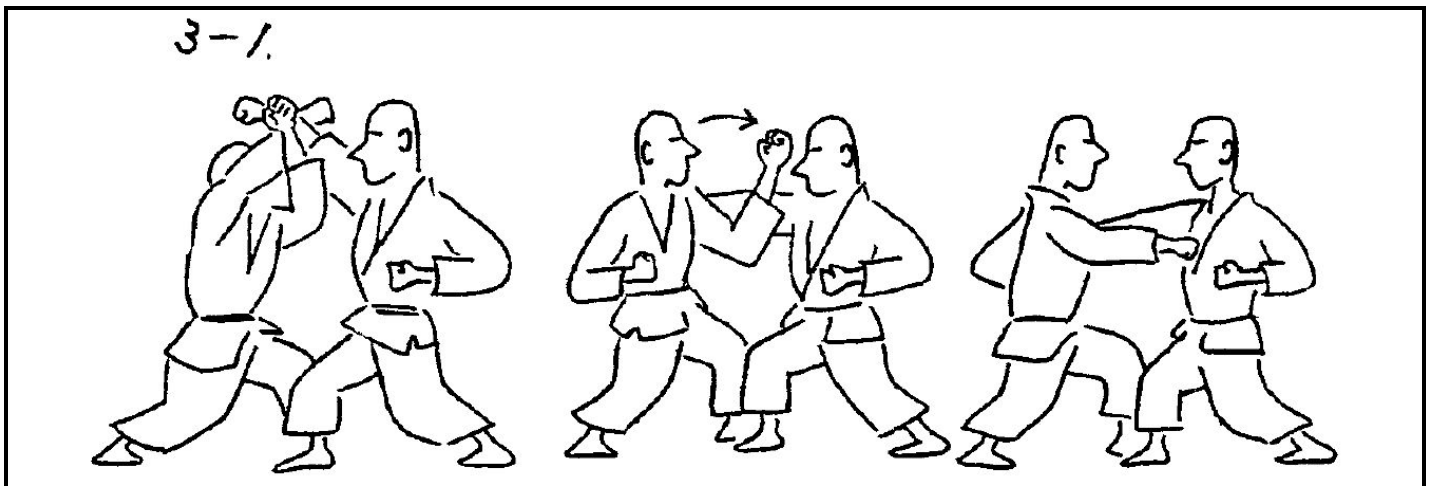
3. JODAN KOSA UKE

In the Wadô Ryû style, we avoid using this type of block; indeed, the simultaneous use of both arms prevents one from taking the initiative and forces one into a passive stance.

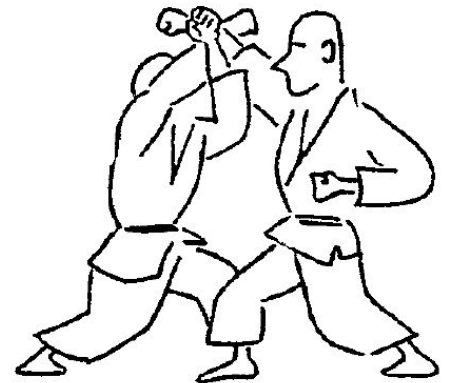
However, in a real fight, the opponent may launch a desperate attack, in which case this type of block may prove useful and give the defender the upper hand. In any case, we present the traditional movement here; it could possibly be interpreted as a double JODAN AGE UKE.

One final point: in principle, the left forearm is crossed in front of the right in the left ZEN KUTSU DACHI stance, and the right forearm is crossed in front of the left in the right ZEN KUTSU DACHI stance.

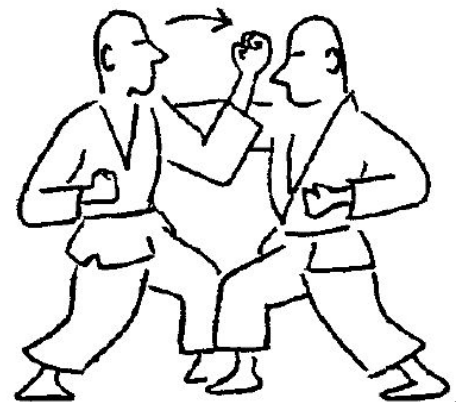
3-1.



- 1) (A) JODAN JUN ZUKI right.
(B) performs a left KOSA UKE.



- 2) (B) executes a left JODAN URAKEN whilst pulling the right fist back to the hip.

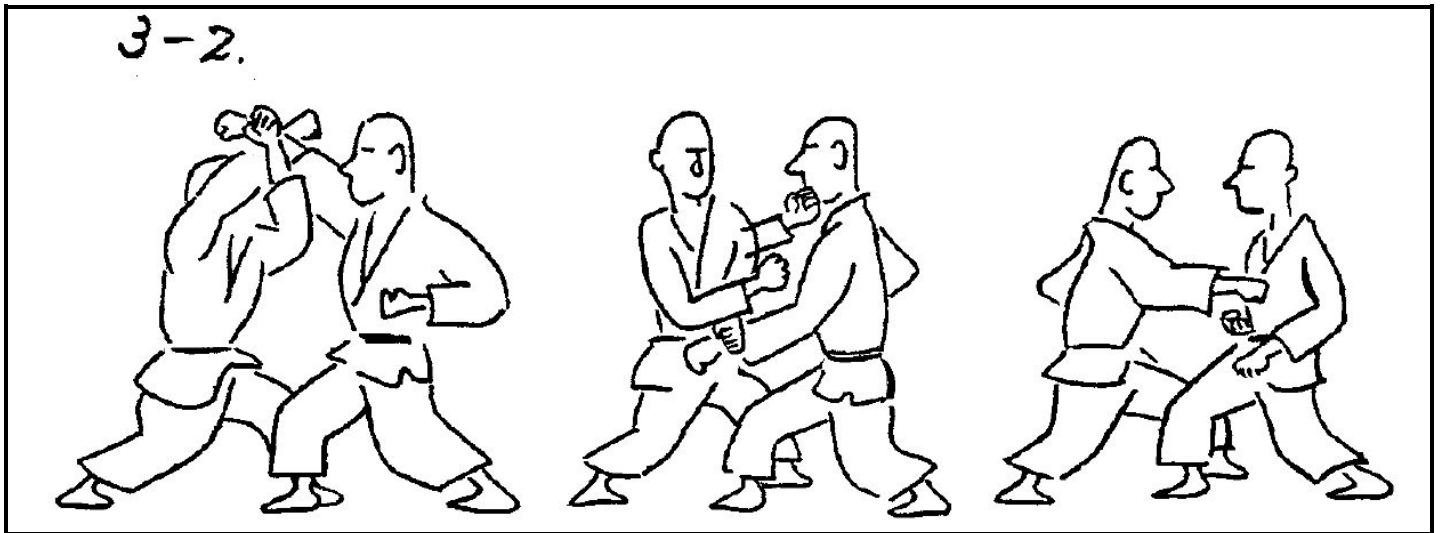


- 3) (B) performs a right CHUDAN GYAKU ZUKI.

Remarks :

- a) During KOSA UKE, drop your centre of gravity abruptly ... whilst feeling as though you are striking the sky with both fists.
- b) Perform a left URAKEN with Kime, using the power of the Hikite.
- c) The final GYAKU ZUKI is performed without haste or rushing.

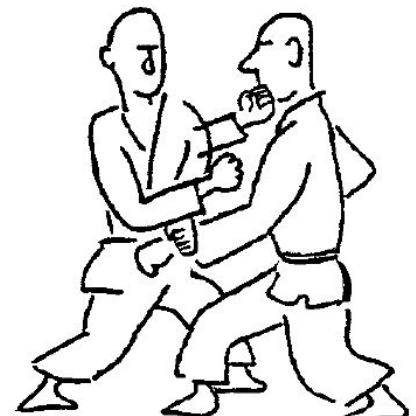




- 1) (A) JODAN JUN ZUKI right.
(B) fait KOSA UKE left.



- 2) (A) performs a left CHUDAN GYAKU ZUKI.
(B) lowers both wrists into OSAE UKE
then throws the left fist in a JODAN TATE
ZUKI.

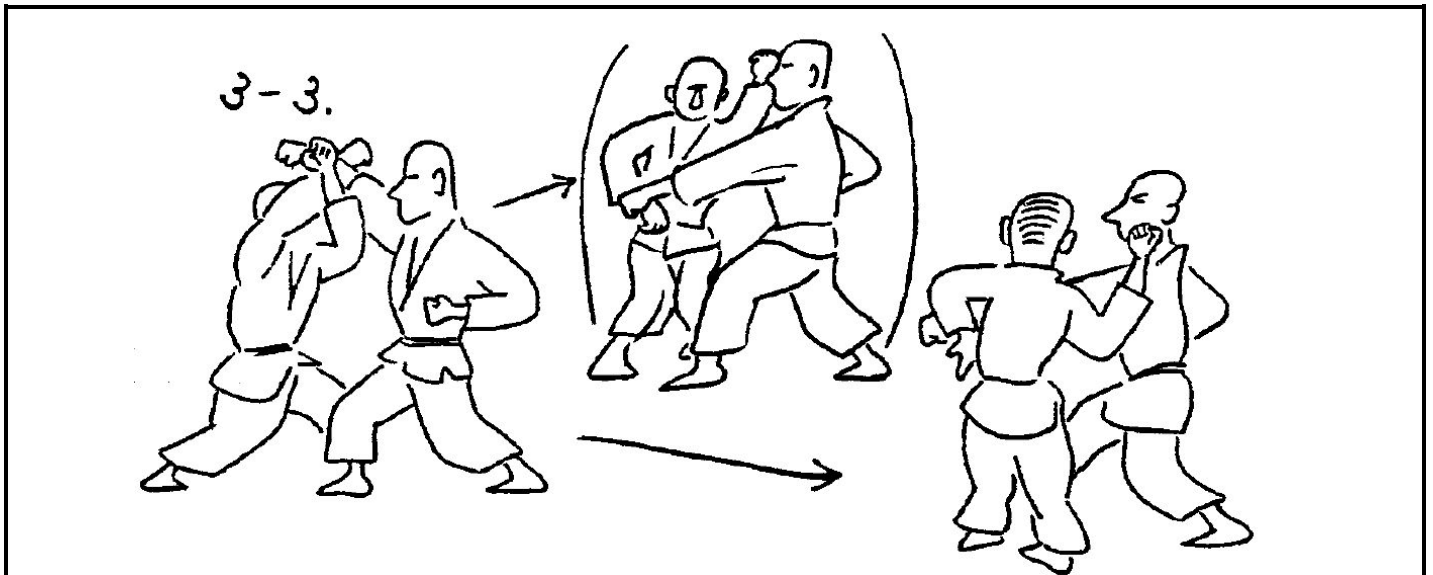


- 3) (B) concludes with a right CHUDAN GYAKU ZUKI.

Remarks :

- a) OSAE UKE with both wrists occurs ...at time 47 of KU SHAN KU, and times 6 and 7 of CHINTO.
b) Both arms bounce off the opponent's arm towards their face; this sensation can be compared to a stone skipping across water; this allows the arms to be quickly disengaged from the opponent's.





- 1) (A) JODAN JUN ZUKI right.
(B) fait KOSA UKE left.

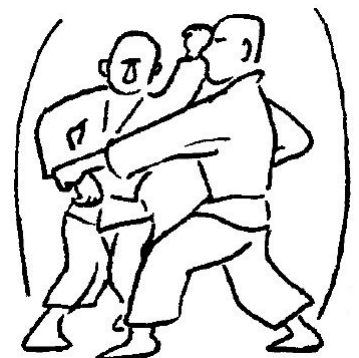


- 2) (A) performs a left CHUDAN GYAKU ZUKI.
(B) slides in KAISHIN to the left (anti-clockwise), whilst performing a corner block with the left arm and delivering a JÔDAN URA ZUKI with the right arm.



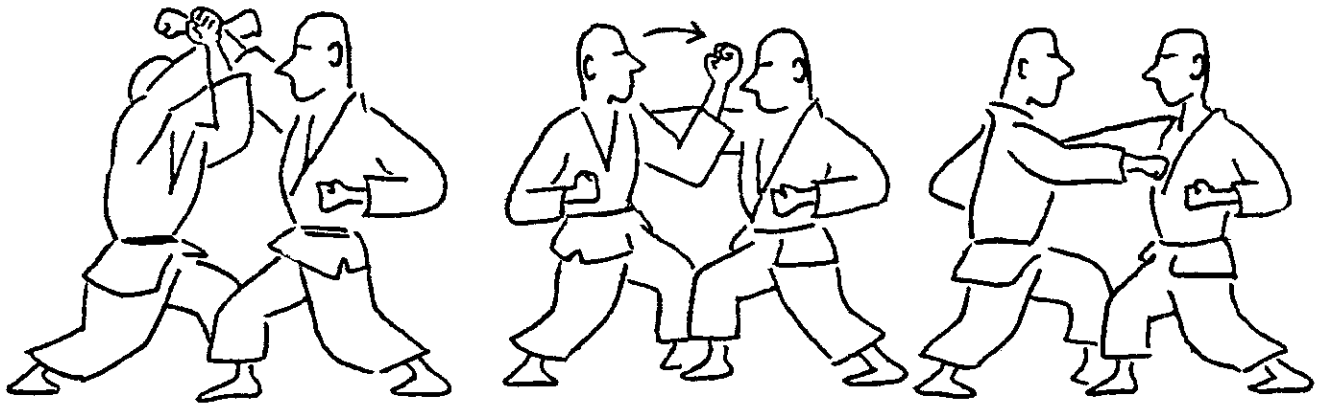
Remarks :

- a) The parry in (B) resembles that in 2-3, with the differences that KAISHIN is performed in the opposite direction and that URA ZUKI is directed at the face here.
- b) It is helpful to slide outwards (to the right) of the opponent's attack to perform KAISHIN.
- c) It is also possible to perform KAISHIN in a clockwise direction, moving inside the opponent's attack; in this case, slide the right arm diagonally between the body and the strike, deliver a left JODAN URAKEN, then launch a right CHUDAN GYAKU ZUKI.
For a description of the dodging, please refer to 2-3.

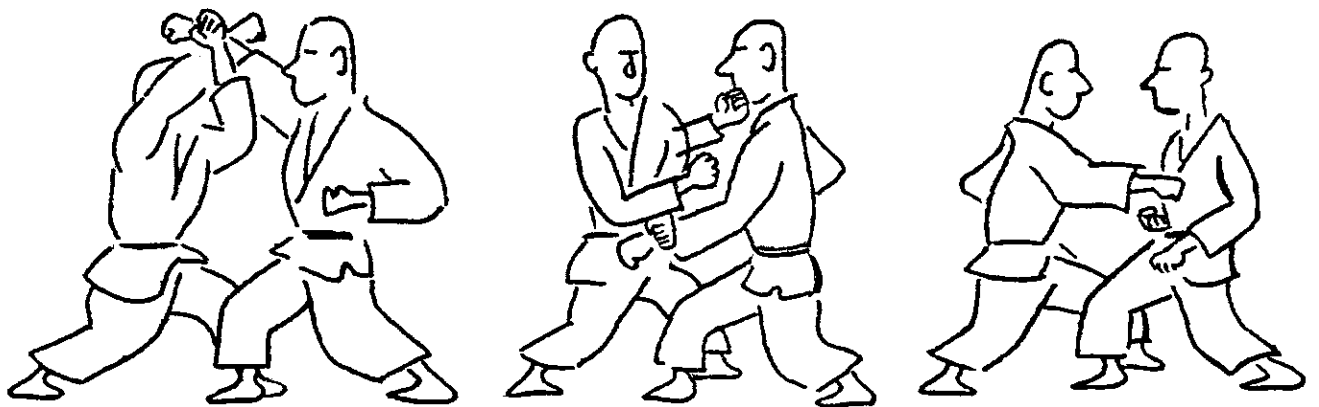


3. 上段交叉受 JÔDAN KÔSA-UKÉ

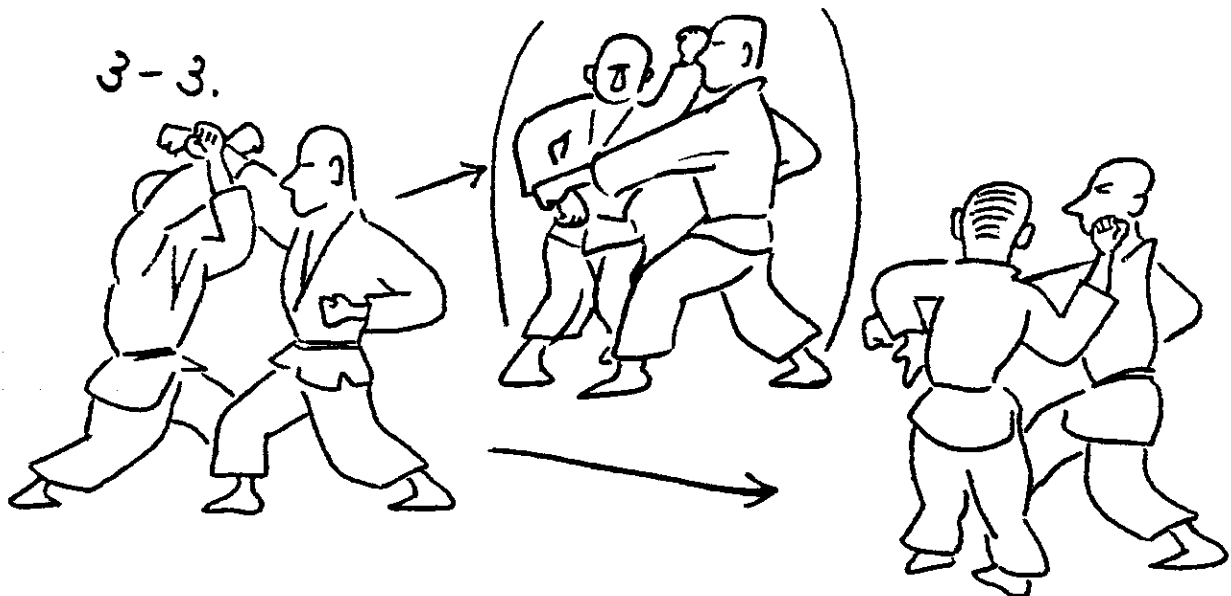
3-1.



3-2.



3-3.





3-3-1



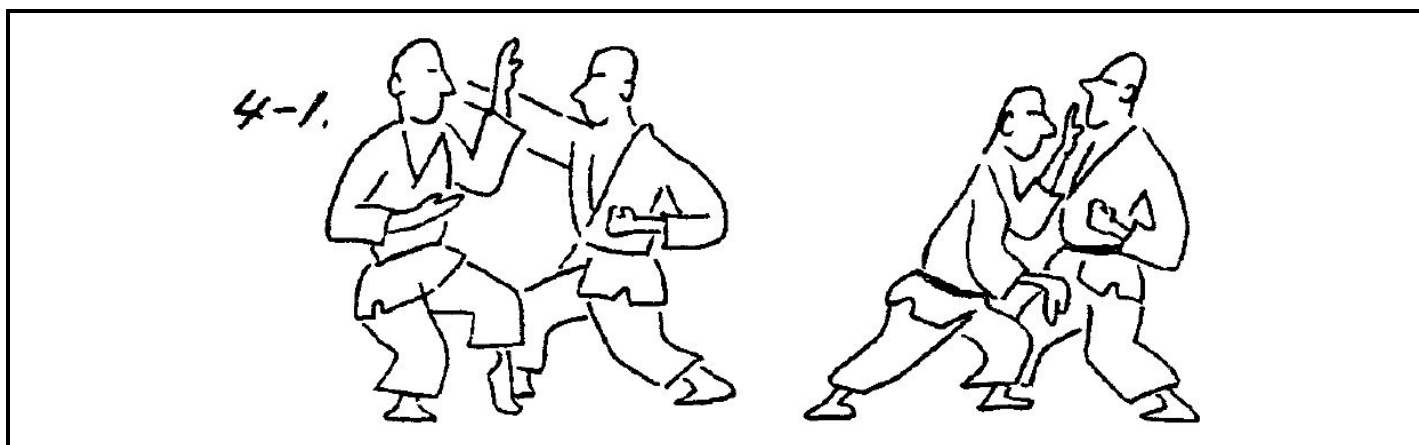
3-3-2

4. JODAN SHUTO UKE (OMOTE)

Generally speaking, when using JODAN SHUTO UKE in Yaku Soku Kumite, the hands are kept open from start to finish; this makes the arm movements much faster but reduces the striking power; it is therefore essential to make the best use of one's body weight.

This type of technique (NUKITE, TEISHO, etc.) requires great precision in targeting (one can only strike soft parts effectively) and demands that there be no obstacles in the way during the counter-attack, otherwise injury may result.

4-1.



1) (A) JODAN JUN ZUKI.

(B) slides backwards into a left NEKO ASHI and performs SHUTO UKE with the left arm.



2) (B) steps forward into a left ZEN KUTSU DACHI stance whilst simultaneously striking with the heel of each hand at the chin and lower abdomen.

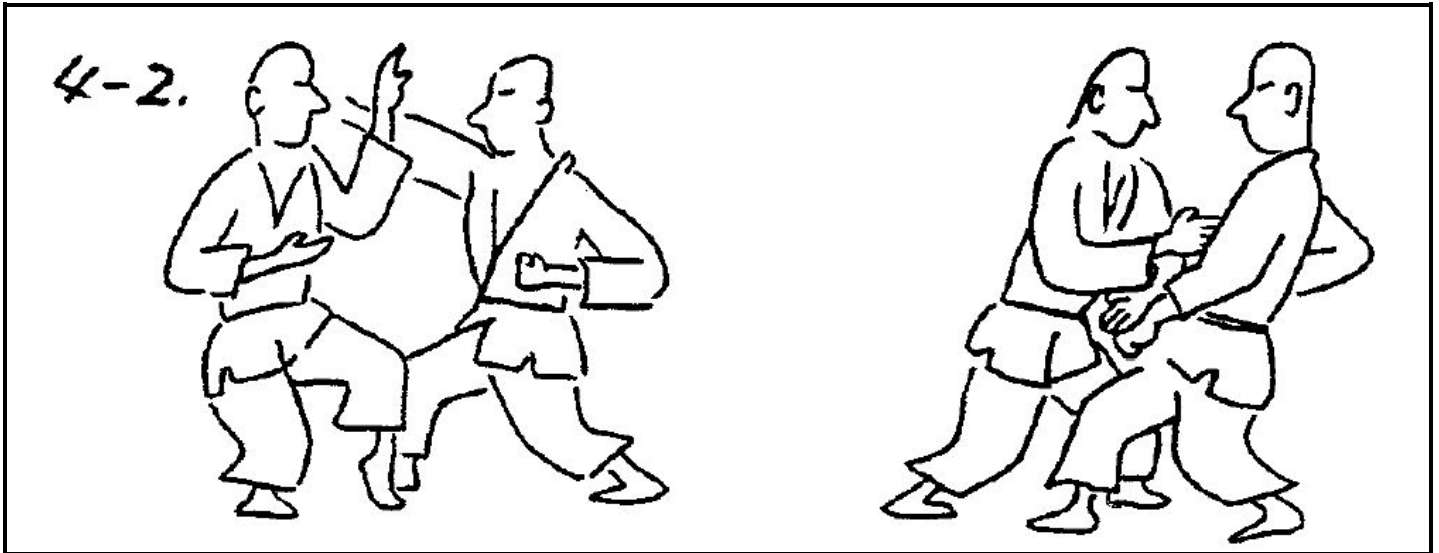
Remarks :

a) You must use the momentum gained during the transition from NEKO ASHI to ZEN KUTSU DACHI to drive the attack; indeed, it is very difficult to execute an attack with open hands whilst maintaining Kime. You can also strike the ground with your left heel to increase the power of the strike.

b) One can also illustrate this sensation of contact with the opponent in real combat by comparing it to the feeling of shouldering open a door or shoving someone: here too, one uses one's full body weight.

The counter-attacker (B) must, however, remain stable despite their momentum.





1) (A) JODAN JUN ZUKI.

(B) slides backwards into a left NEKO ASHI and performs SHUTO UKE with the left arm.



2) (A) throws a left CHUDAN GYAKU ZUKI.

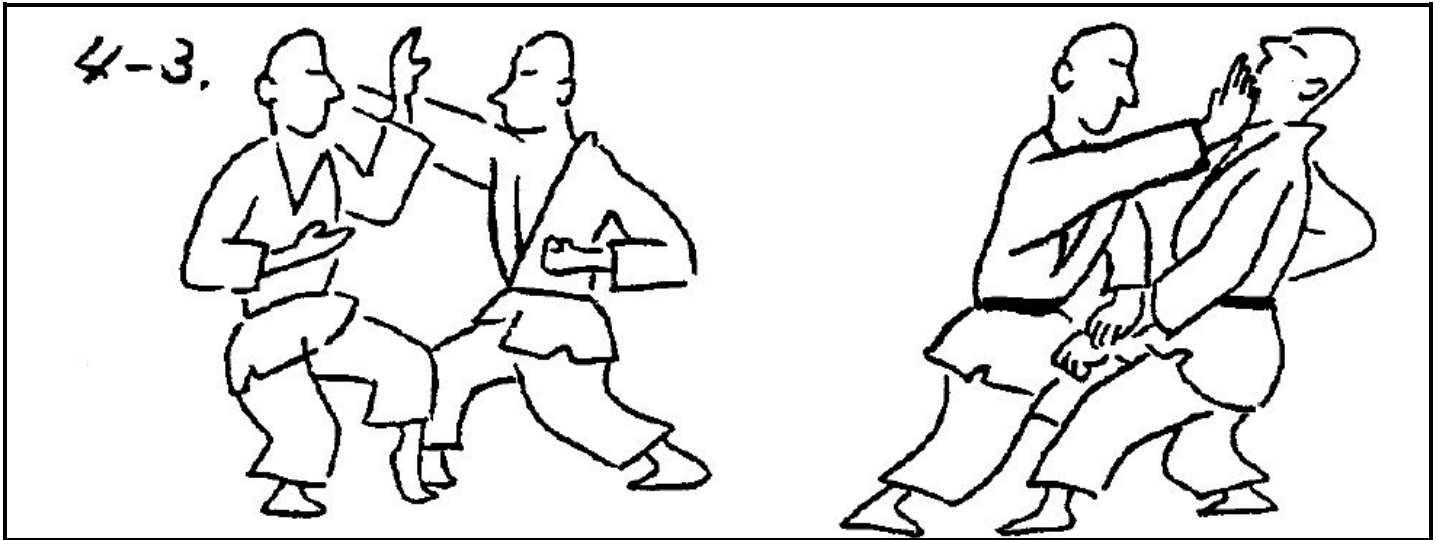
(B) moves into a left ZEN KUTSU DACHI, lowers the left palm into an OSAE UKE, and simultaneously slides the right TATE NUKITE over the left forearm towards the opponent's solar plexus.



Remarks :

- Here too, use the kinetic energy gained during the NEKO ASHI movement into ZEN KUTSU.
- OSAE UKE is used without concentration, almost as a matter of routine or habit.
- It is important to transition quickly from SHUTO UKE to the counter-attack, without any pause. OSAE UKE is used preventatively, in case the opponent attempts to follow up with a GYAKU ZUKI.

4-3.



This is a variation of 4-2.

The only difference lies in the target and the manner of striking: one strikes with the heel of the hand beneath the chin.

This type of counter-attack is psychologically more challenging: it exposes the armpit to an opponent's attack.

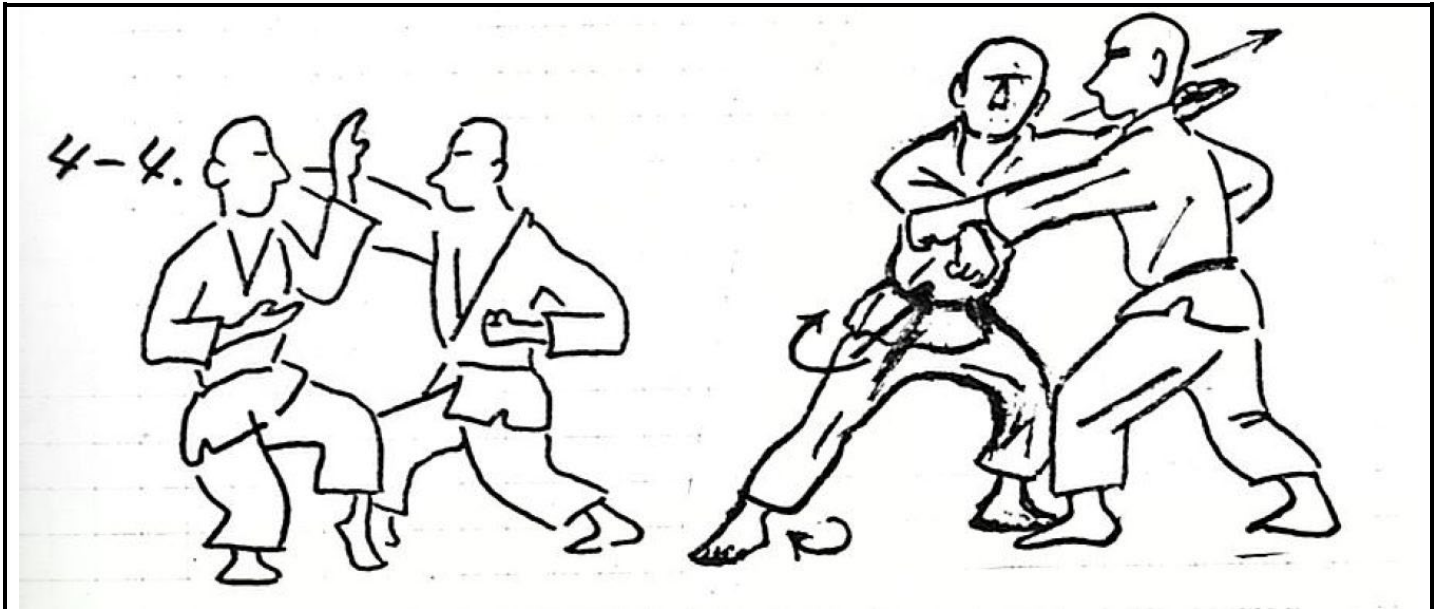
1) (A) JODAN JUN ZUKI.

(B) slides backwards into a left NEKO ASHI and performs SHUTO UKE with the left arm.

2) (A) throws a left CHUDAN GYAKU ZUKI.

(B) moves into a left ZEN KUTSU DACHI stance, lowers the left palm into an OSAE UKE, and simultaneously slides the right SHÔTEI (heel of the hand) over the left forearm towards the opponent's chin.





1) (A) JODAN JUN ZUKI.

(B) slides backwards into a left NEKO ASHI and performs SHUTO UKE with the left arm.



2) (A) throws a left CHUDAN GYAKU ZUKI.

(B) moves into the JUNZUKI-NO-TSUKKOMI stance and executes a sort of left NAGASHI-ZUKI with SHÛTO towards the opponent's carotid artery (or towards the collarbone in training) whilst performing a corner block with the right arm.



Remarks :

- a) In the Wadô-Ryû style, emphasis is placed on using the hand closest to the opponent for the counter-attack.
- b) As the movement of the left hand is very brief, its kinetic energy is low, making it all the more difficult to strike with Kime. This shortcoming can be overcome by employing the methods mentioned in the notes regarding 4-1.

4. 上段手刀受 (表)

JO DAN SHUTÔ-U KE(CMOTE)

4-1.



4-2.



4-3.

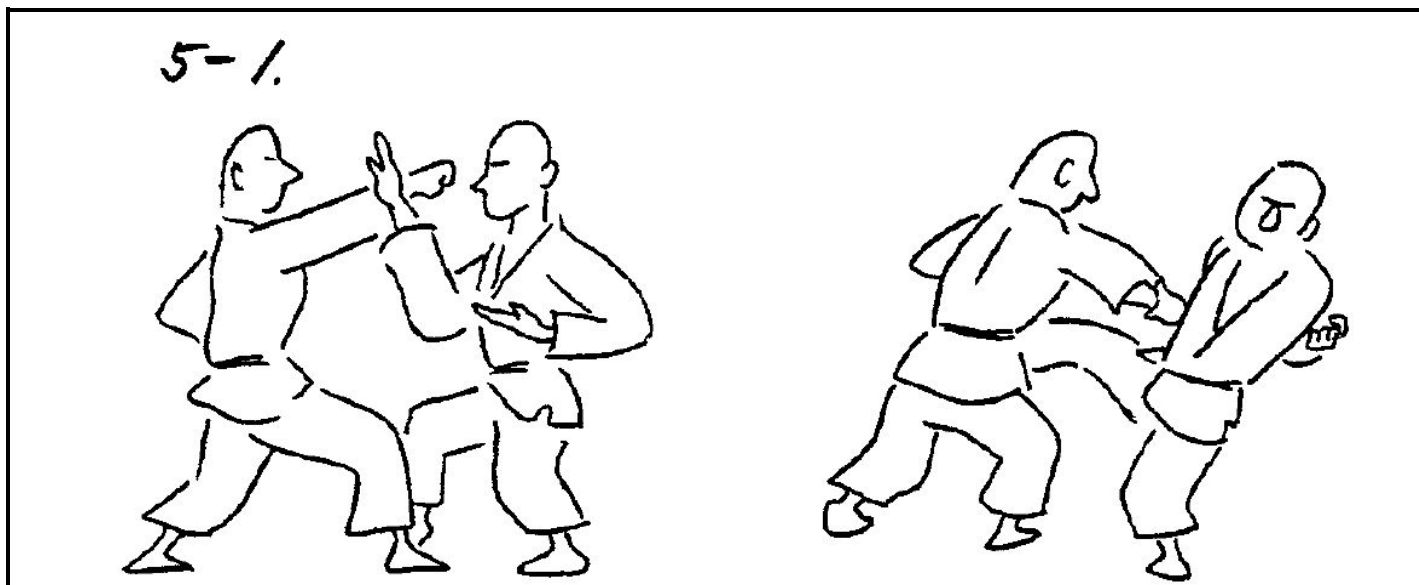


4-4.



5. JODAN SHUTO UKE (URA)

5-1.



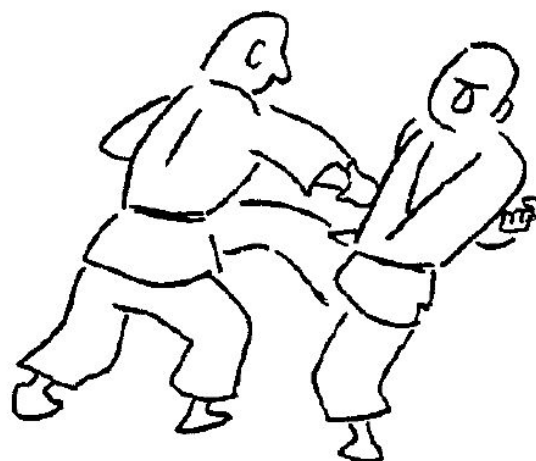
- 1) (A) JODAN JUN ZUKI right.
(B) steps back with the left leg into a right NEKO ASHI, and performs a right SHUTO UKE.



- 2) (B) grasps the opponent's right arm and, whilst pulling it outwards, strikes with a right CHUDAN MAWASHI GERI.

Remarks :

- a) The characteristic of the Wadô ryû school's SHUTÔ UKE is that it sticks to the opponent's attack and follows it rather than deflecting it to the side; the aim is thus to disrupt the opponent's movements rather than to break them. Consequently, gripping the opponent's arm occurs naturally, as contact is never lost.
- b) After gripping the opponent's arm, one attempts to pull it into the position best suited to a MAWASHI GERI.
This position depends on the partners' physiques and their capabilities.



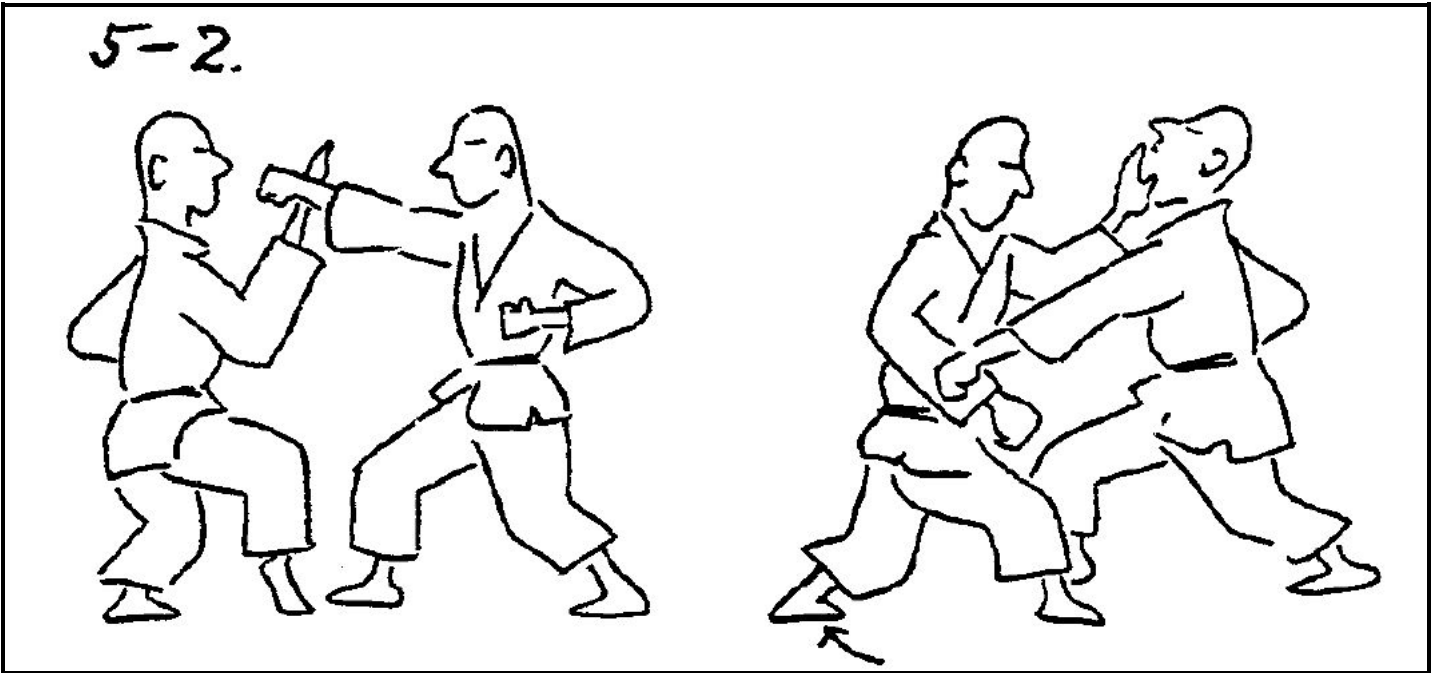


5-1-1



5-1-2

5-2.



- 1) (A) JODAN JUN ZUKI right.
 (B) steps back with the left leg into a right NEKO ASHI, and performs a right SHUTO UKE.



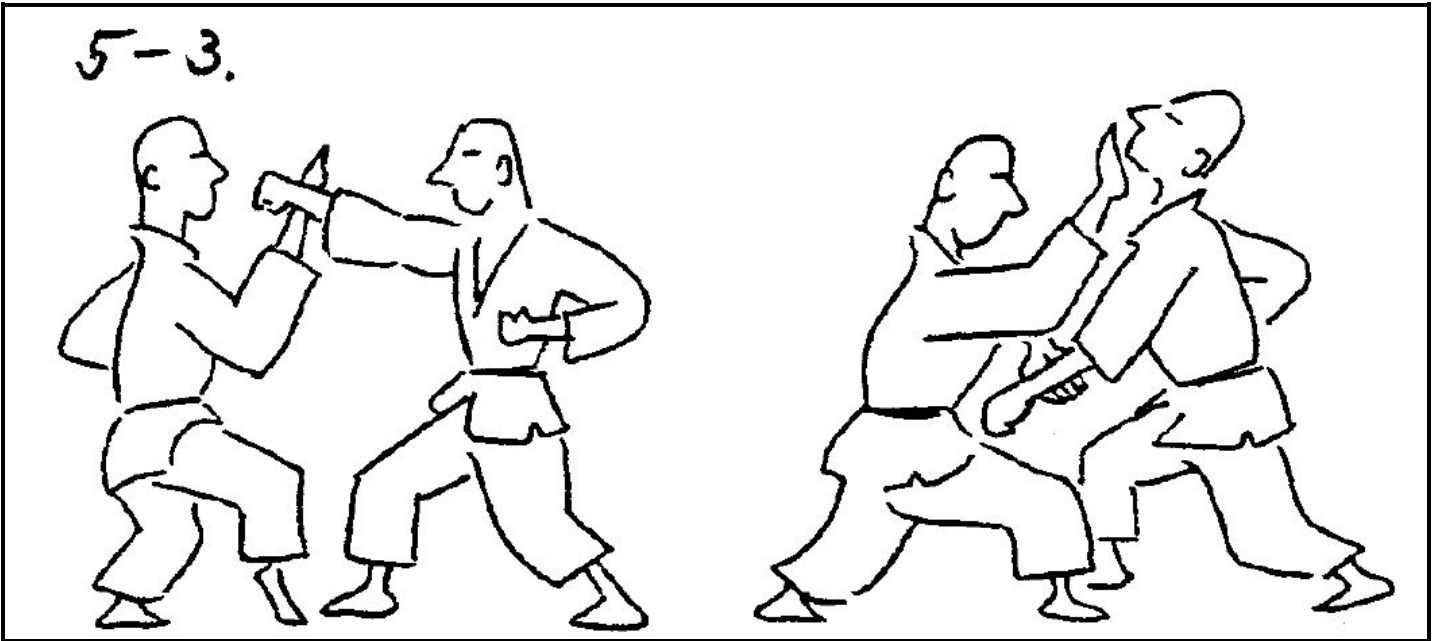
- 2) (A) follows up with a left CHUDAN GYAKU ZUKI.
 (B) slides into a right ZEN KUTSU DACHI and, at the same time, performs a GEDAN BARAI with the right arm (open hand) and strikes the face with the left SHÔTEI (heel of the hand).

Remark :

(B) must turn their hips to the right and, as a result, their back leg moves slightly to the left.



5-3.



- 1) (A) JODAN JUN ZUKI right.
 (B) steps back with the left leg into a right NEKO ASHI, and performs a right SHUTO UKE.



- 2) (A) follows up with a left CHUDAN GYAKU ZUKI.
 (B) moves into a right ZEN KUTSU DACHI stance and strikes the opponent's face with a right SHOTEI whilst pushing the opponent's forearm outwards with the left hand.

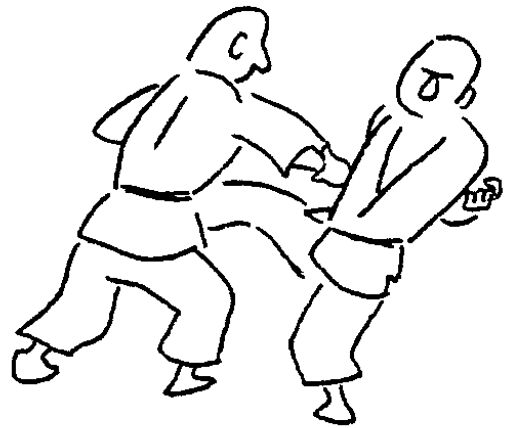
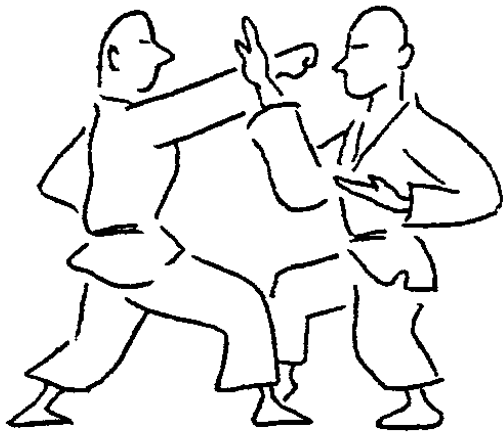


Remarks :

- This movement is similar to that of 4-1 (double SHOTEI), with the difference that the two hands no longer push in the same direction but in perpendicular directions.
- When performing this technique, press the inside of the left arm against the right elbow.
- When pressing the left palm against the opponent's forearm, care must be taken not to let the thumb protrude beyond the plane of the palm: the hand must form a single, flat surface to prevent injury to the thumb.

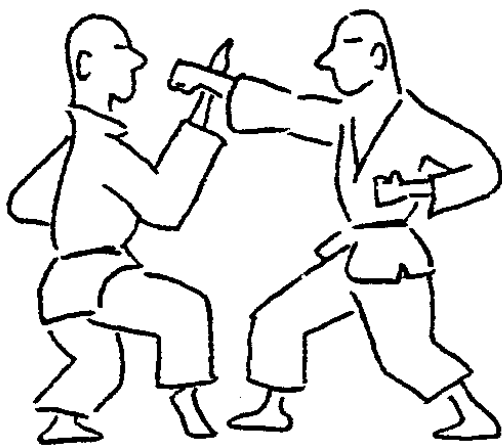
5. JÔDAN SHUTÔ-UKÉ (URA)

5-1.

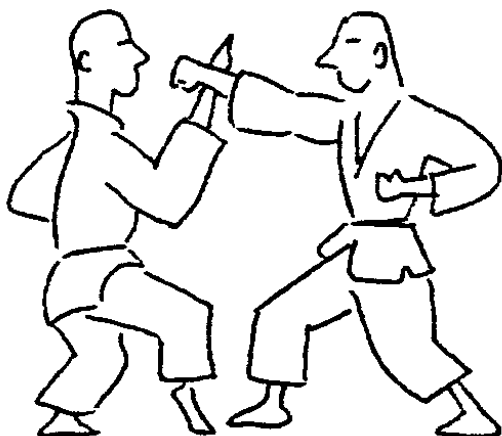


上段手刀受 (裏)

5-2.



5-3.



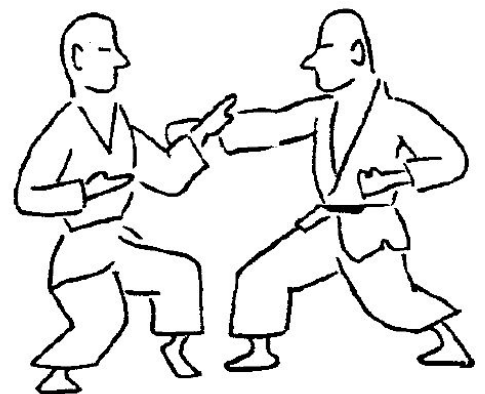
6. CHUDAN SHUTO UKE (OMOTE)

In the Wadô Ryû school, there is no sweeping technique using the hand at the CHUDAN level; however, an open hand with a bent wrist is used to hook the opponent's wrist, or URA TEGATANA (the outer edge of the hand, i.e. the side of the thumb). This technique has, however, been included here for practical reasons: it provides an opportunity to study attack sequences at the CHUDAN and JODAN levels and the appropriate counter-attacks.

6-1.



- 1) (A) CHUDAN JUN ZUKI right.
(B) performs a left SHUTO UKE whilst sliding backwards into a left NEKO ASHI.



- 2) (B) counters with a left MAE GERI at GEDAN level.



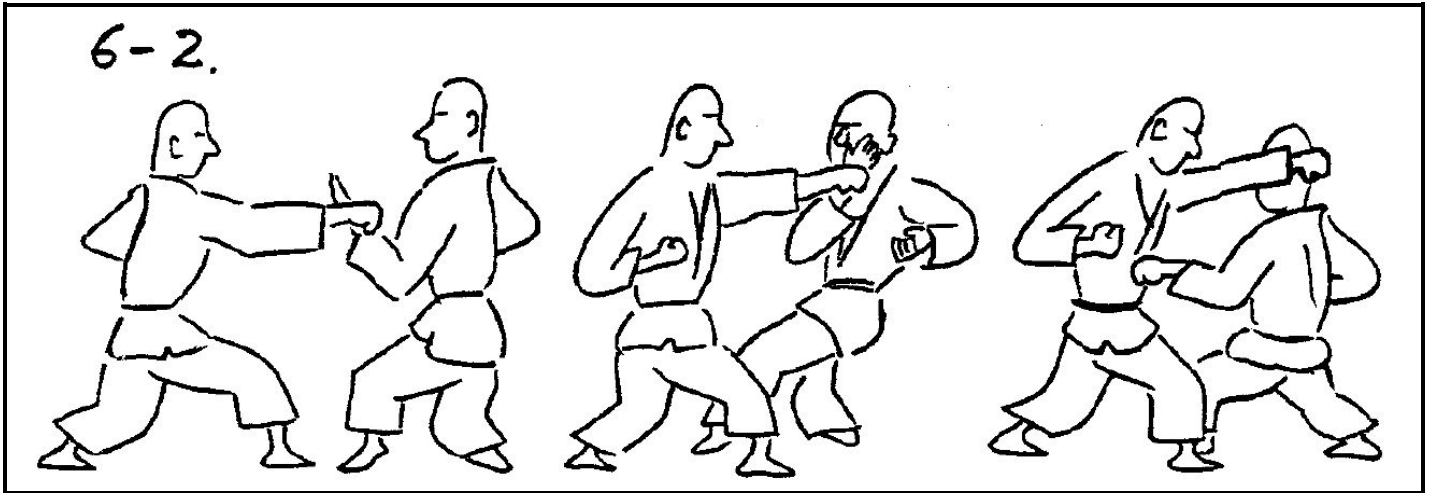
- 3) Then (B) steps forward into a left ZEN KUTSU DACHI and follows up with a right CHUDAN GYAKU ZUKI.

Remarks :

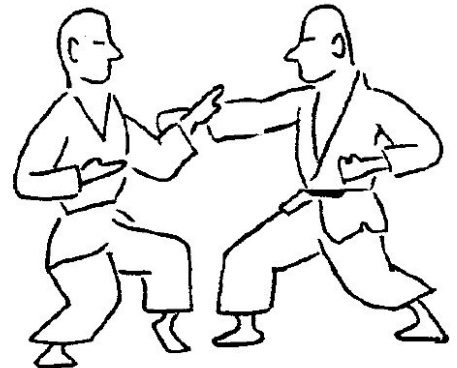
- a) When performing the SHUTO UKE, you must be in a position to counter immediately with a left MAE GERI.
- b) After the MAE GERI, you must remain alert and ensure you place your foot correctly so that you can rotate your hips properly.



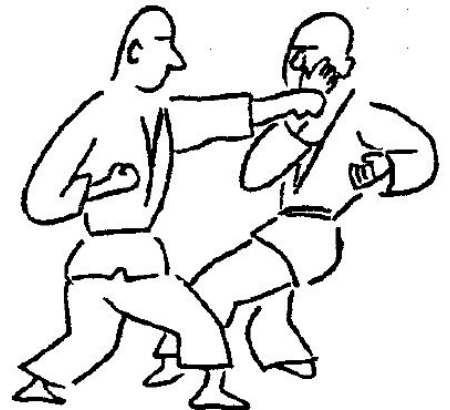
6-2.



- 1) (A) CHUDAN JUN ZUKI right.
 (B) performs a left SHUTO UKE whilst sliding backwards into a left NEKO ASHI.



- 2) (A) then performs a left JODAN GYAKU ZUKI.
 (B) still in NEKO ASHI, performs SORIMI by sliding their right hand along the outside of the opponent's arm towards their own left ear.

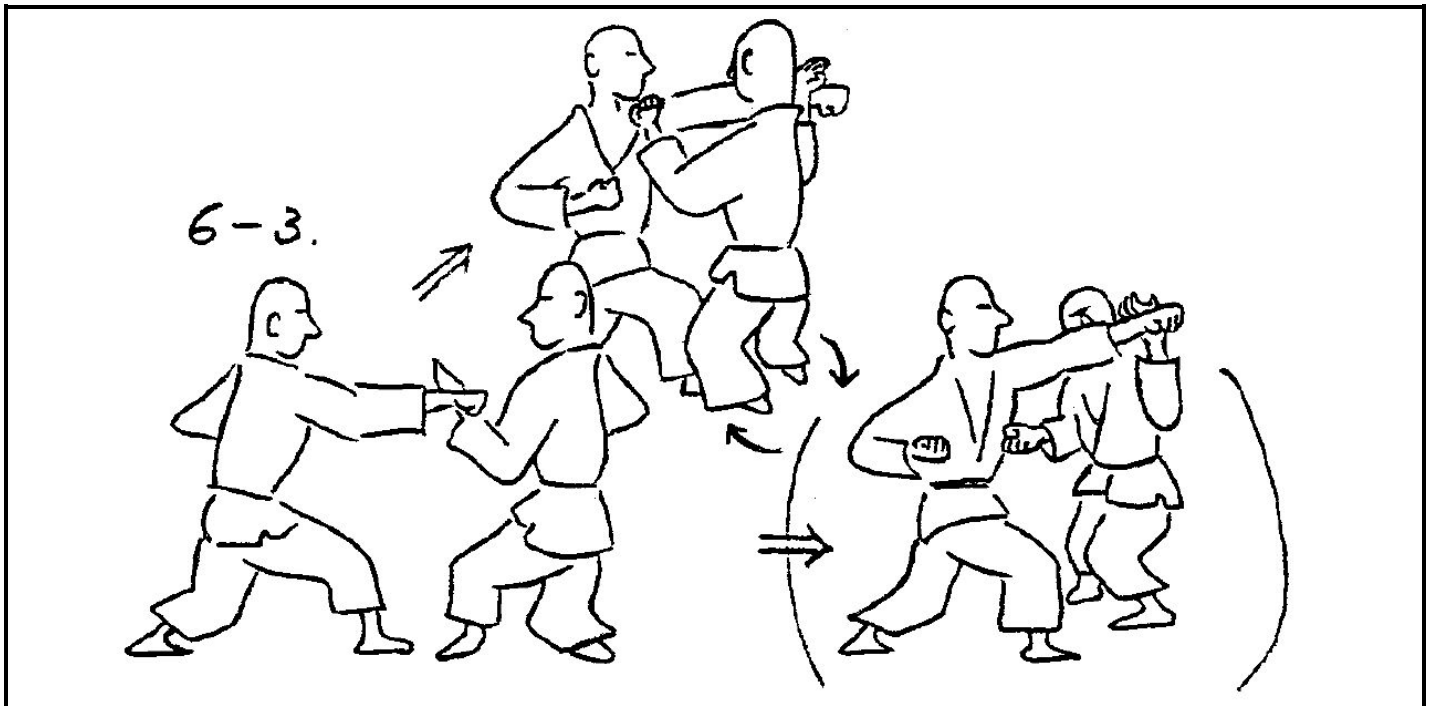


- 3) (B) slides into left SHIKO DACHI whilst performing a left CHUDAN JUN ZUKI.

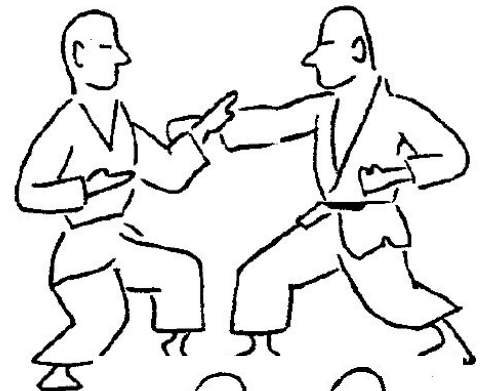
Remarks :

- a) In SORIMI, the movement of the right hand is intended to guide the opponent's arm to the side of the face, not to push it aside. One therefore guides the opponent's arm (as far as necessary) by rotating the right hand.
- b) The body movement that follows SORIMI is like that of a spring ... the body springs back to its original position, and this energy is used to execute JUN ZUKI.

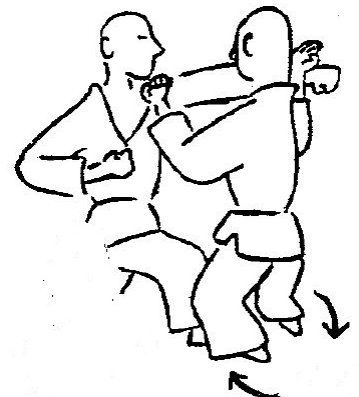




- 1) (A) CHUDAN JUN ZUKI right.
 (B) performs a left SHUTO UKE whilst sliding backwards into a left NEKO ASHI.



- 2) (A) then performs a left JODAN GYAKU ZUKI.
 (B) performs KAISHIN to the right (clockwise) and uses its centrifugal force to perform KAKE UKE with the right hand (palm facing upwards) and a left JODAN URA ZUKI.



Remarks :

- a) To use both hands at the JODAN level, it is easier to lower the centre of gravity. In the last two movements of PINAN SANDAN (17 and 18), this method is also used to ensure the strikes remain effective. In NAIHANCHI, the arm movements are also performed at shoulder level; the only way to make them effective is, here too, to lower the centre of gravity.
- b) Variation: one can also perform KAISHIN on the outside of the opponent's attack (anti-clockwise); this form of defence is safer, as it does not leave one open to a counter-attack, but it is more difficult. One then counters with CHUDAN URA ZUKI.

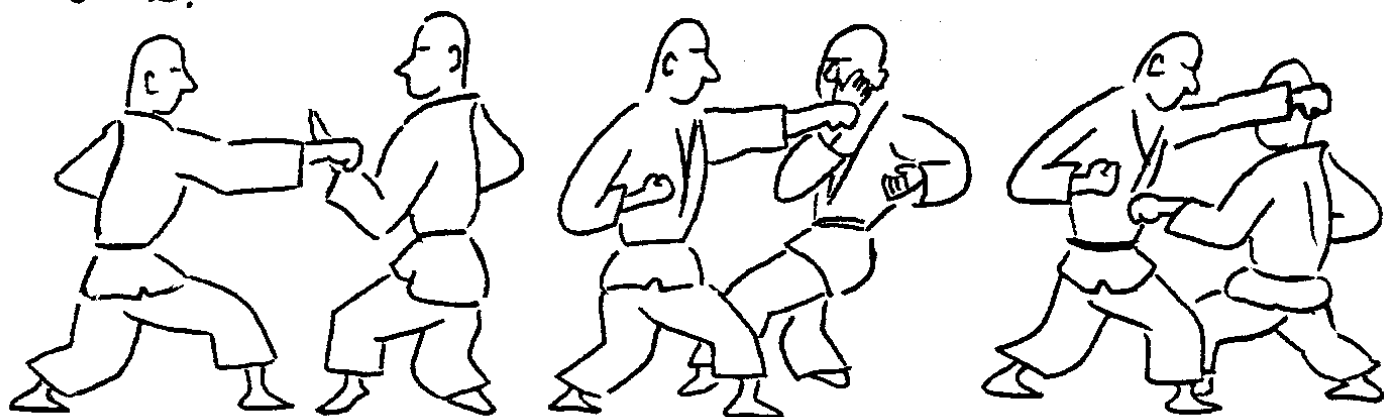
6. CHÛDAN SHUTÔ-UKÉ (OMOTE)

6-1.

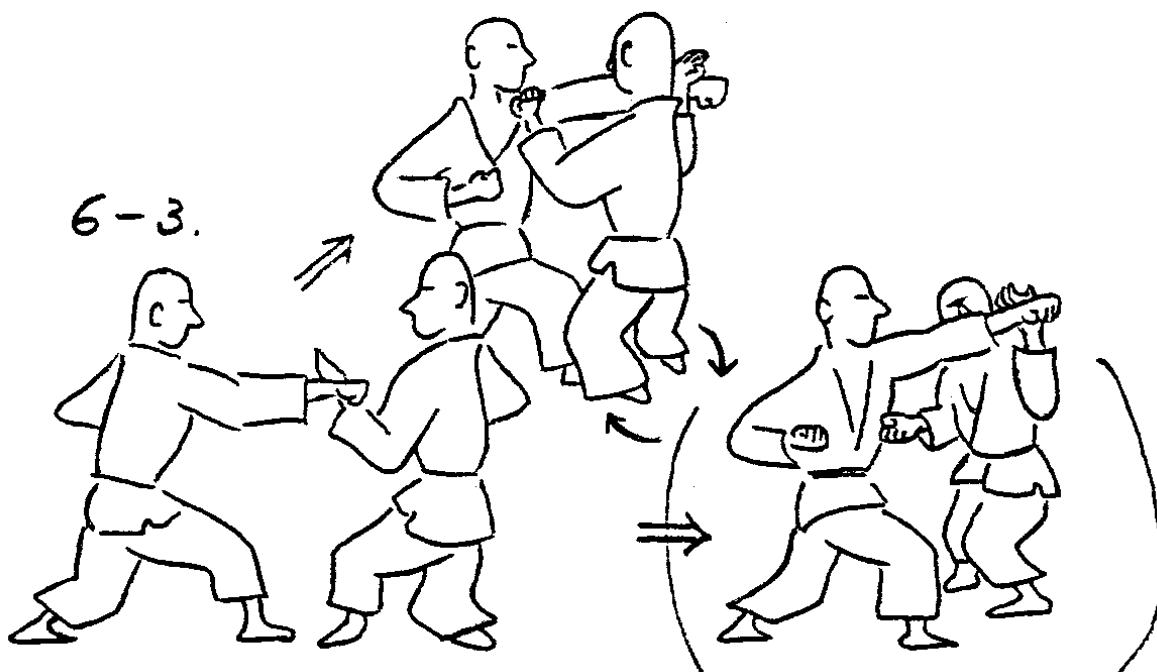


中段手刀受(表)

6-2.



6-3.





6-3-1

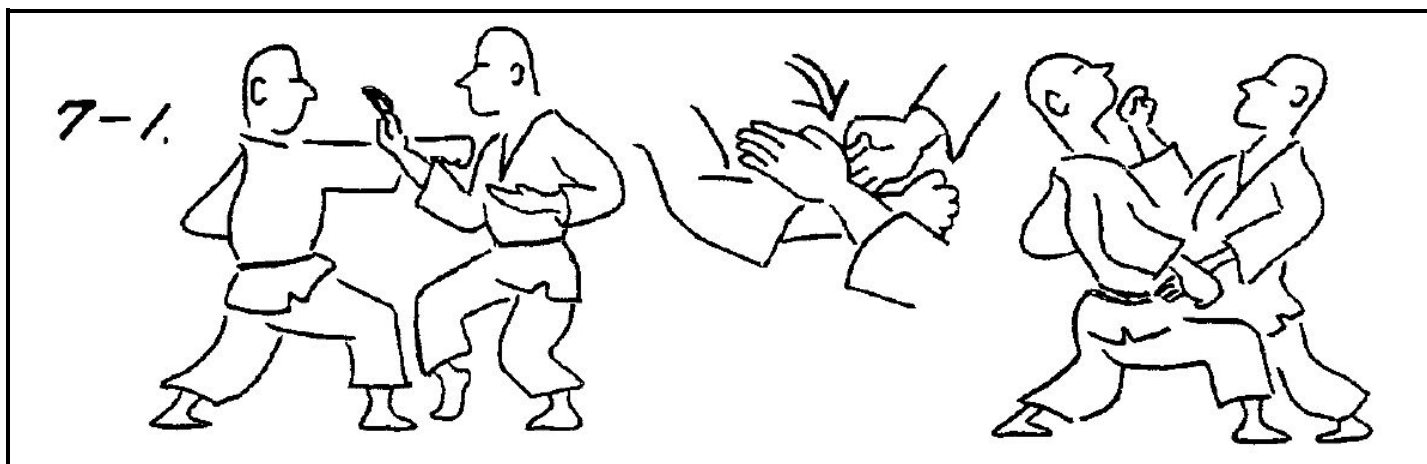


6-3-2

7. CHUDAN SHUTO UKE (URA)

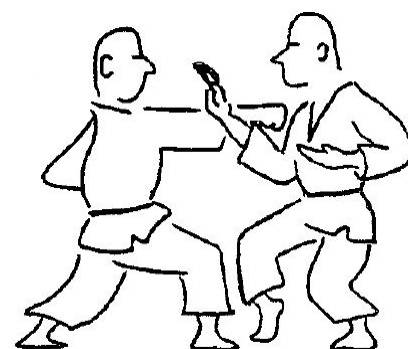
A hand-sword technique executed on the outside of the opponent's attack leaves one less exposed to the opponent's follow-up moves; one can therefore counter with slightly less haste than in the techniques of the OMOTE group.

7-1.



1) (A) CHUDAN JUN ZUKI right.

(B) steps back with the left leg into a right NEKO ASHI whilst simultaneously performing a right CHUDAN SHUTO UKE.

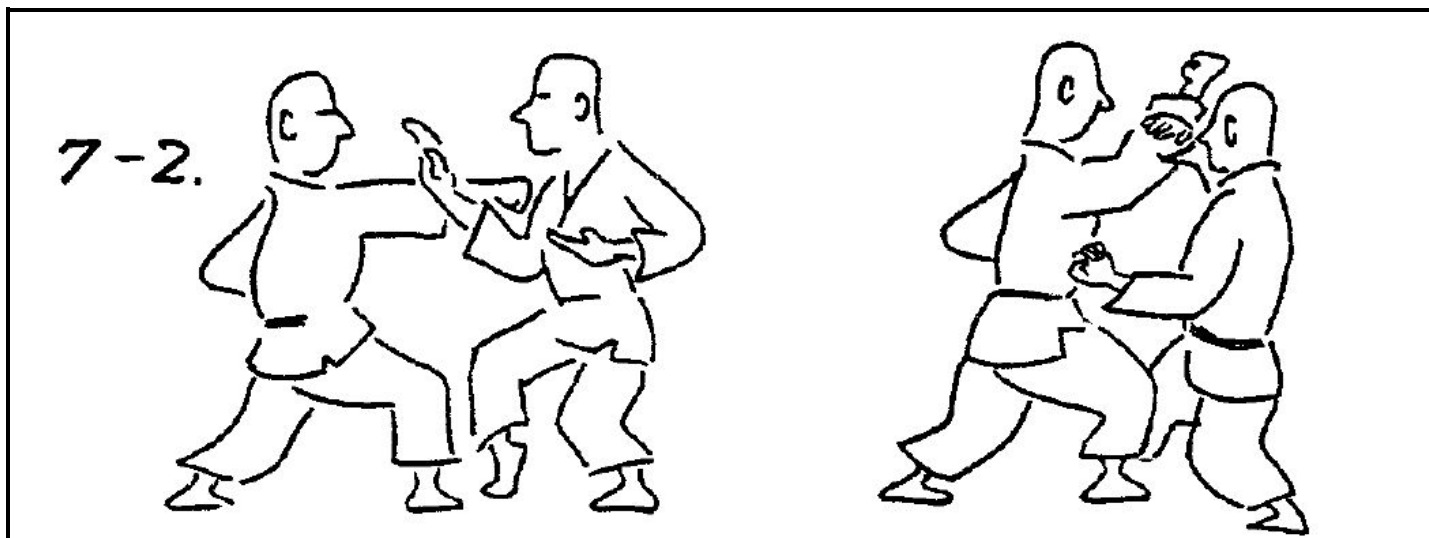


2) (B) continues the movement with a circular downward pressing motion (clockwise) ; as the movement progresses, the left-hand sword takes over from the right hand along the same trajectory, whilst the right hand moves upwards into a JODAN AGE UCHI.

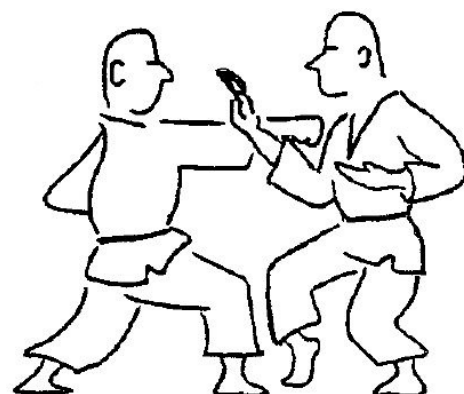


Remarks :

- The circular movement imposed on the opponent's right arm must be performed smoothly, without jerks, and with a slight acceleration.
- When the left hand takes over from the right, the right hip is brought in and the body is turned to the left (with the right heel lifted off the ground) in order to perform AGE UCHI from a suitable distance; during AGE UCHI, the left arm and the right arm move in opposite directions.
- This type of technique develops the ability to manoeuvre the arms. Furthermore, it fixes the opponent's attention on the arm being held, preventing them from attacking effectively.



- 1) (A) CHUDAN JUN ZUKI right.
 (B) steps back with the left leg into a right NEKO ASHI whilst simultaneously performing a right CHUDAN SHUTO UKE.

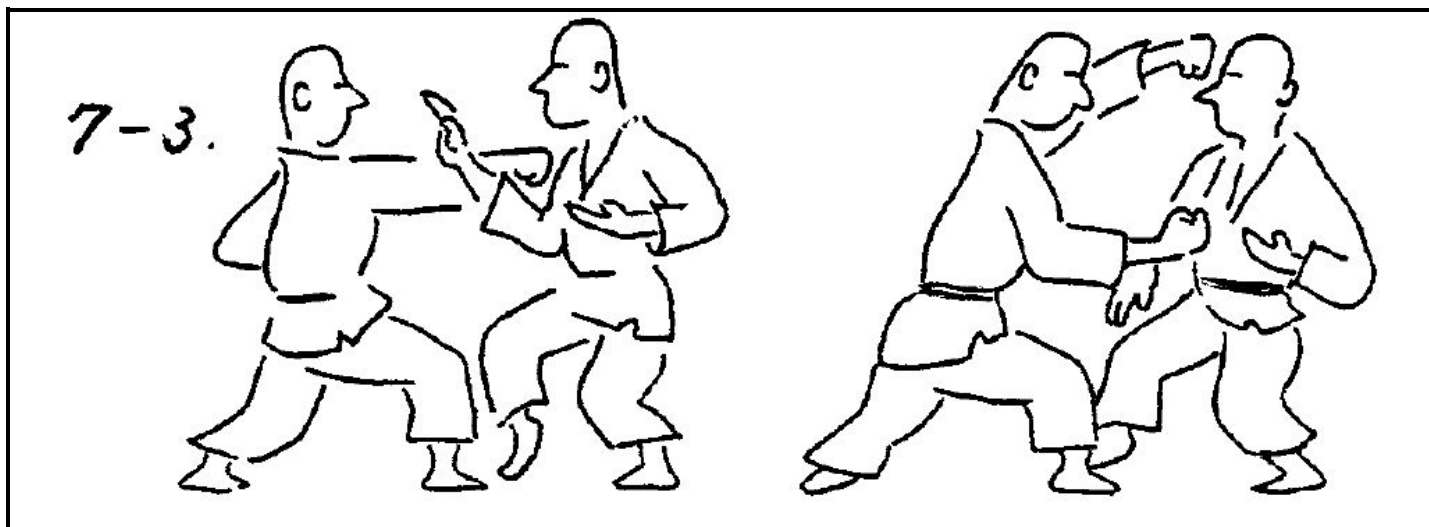


- 2) (A) attempts to follow up with a left JODAN URAKEN whilst turning the body to the left.
 (B) follows this with a right-hand AGE UKE whilst performing a left CHUDAN URA ZUKI, and shifting into a right ZEN KUTSU DACHI.

Remarks :

It is at the moment the opponent attempts to follow up with an URAKEN that one advances in JUN ZUKI, pushing his right arm upwards. The power of the URA ZUKI comes from the forward movement.

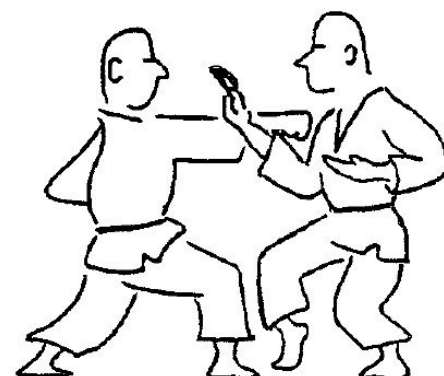




This YAKU SOKU KUMITE prepares for technique 7-4.

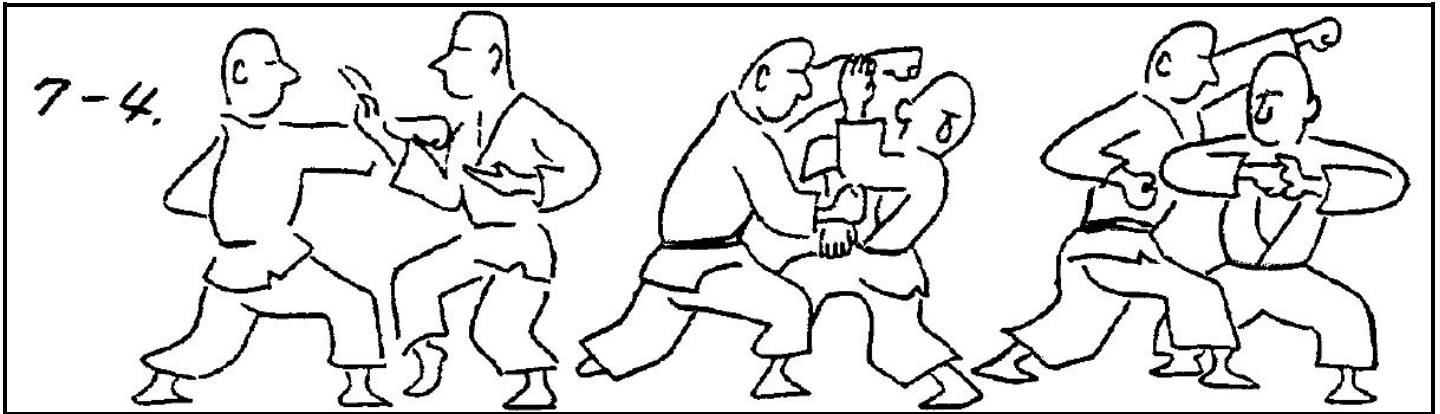
1) (A) CHUDAN JUN ZUKI right.

(B) steps back with the left leg into a right NEKO ASHI whilst simultaneously performing a right CHUDAN SHUTO UKE.

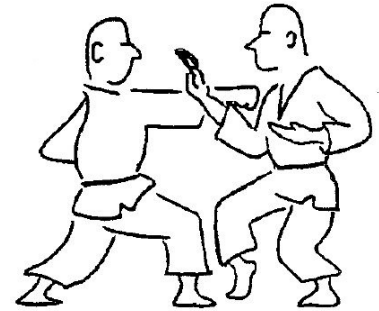


2) (A) yields to the pressure of the opponent's SHUTO, slides his right arm under (B)'s right elbow and strikes with both fists in a MOROTE ZUKI, whilst advancing towards (B).





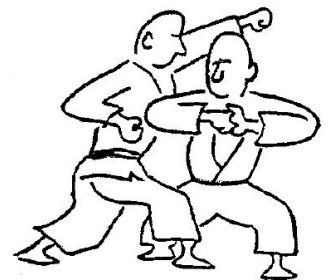
- 1) (A) CHUDAN JUN ZUKI right.
 (B) steps back with the left leg into a right NEKO ASHI whilst simultaneously performing a right CHUDAN SHUTO UKE.



- 2) (A) yields to the pressure of the opponent's SHUTO, slides his right arm under (B)'s right elbow and strikes with both fists in a MOROTE ZUKI, whilst advancing towards (B).
 (B) in turn, yields to (A)'s attack, tilts his head to the left, performs an UCHI UKE with the back of his right forearm, with his fist pointing downwards, and uses his left palm to push the opponent's left fist behind his head.



- 3) (B) then slides his right leg forwards into SHIKO DACHI and strikes with a right CHUDAN YOKO EMPI, supporting his right fist with his left hand.

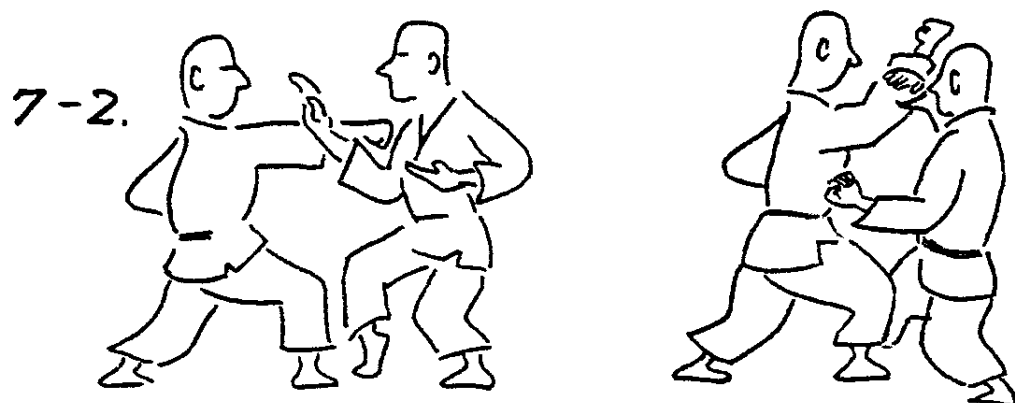
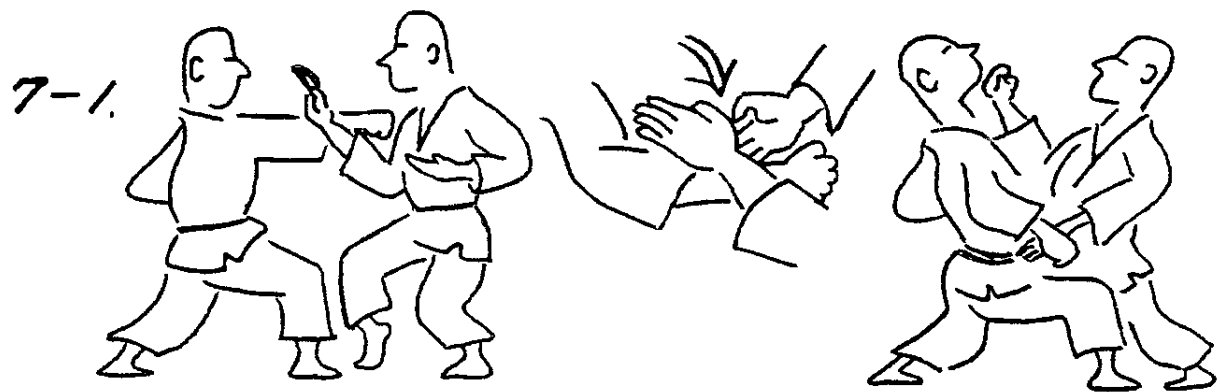


Remarks :

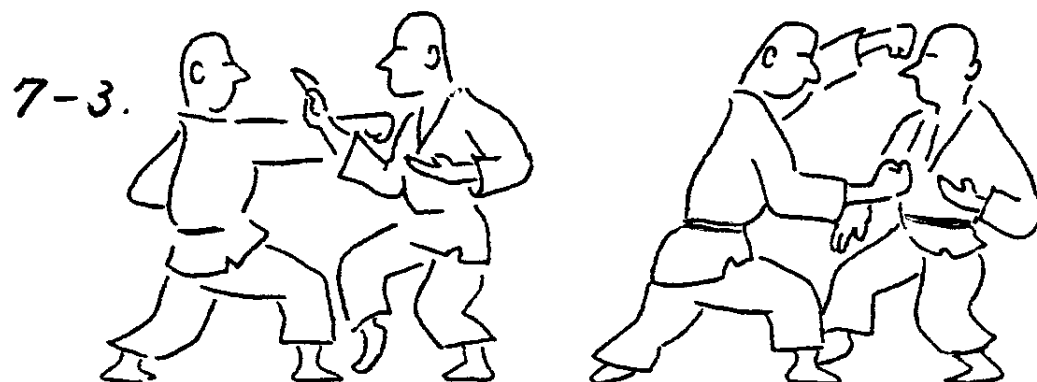
- a) The right hand (the one performing SHUTO) never loses contact with the opponent's arm; it follows it from SHUTO UKE and guides it through to UCHI UKE.
- b) Practise the parry for a low attack (UCHI UKE) and the parry for a high attack (OSHI UKE: pressing the left hand towards the back of the head) separately.



7. CHÛDAN SHUTÔ-UKÉ (URA)



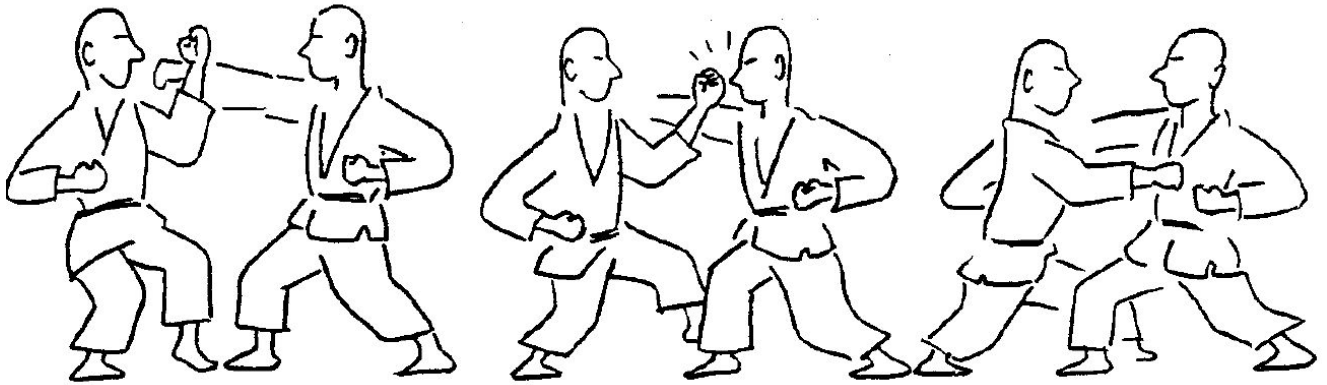
中段手刀受 (裏)



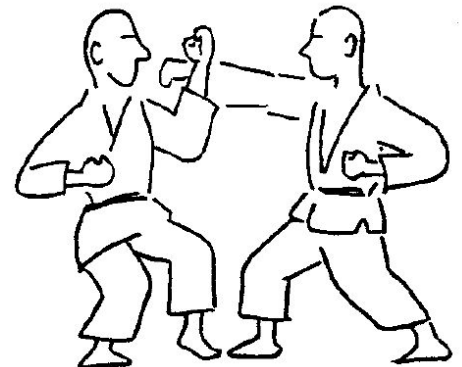
8. JODAN KOTE UKE (OMOTE)

In Wadô Ryû, one does not strike the opponent's arm; one does not apply force when blocking, except at the moment of contact with the attacking arm; the forearm moves in a circular motion around the elbow; the fist describes a small circle around the wrist, enveloping the opponent's fist.

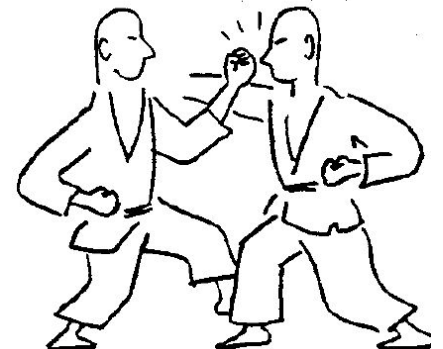
8-1.



- 1) (A) JODAN JUN ZUKI right.
(B) steps back into a left NEKO ASHI whilst performing a left JODAN KOTE UKE.



- 2) (B) steps the left foot forward slightly whilst striking with a left JODAN URAKEN.



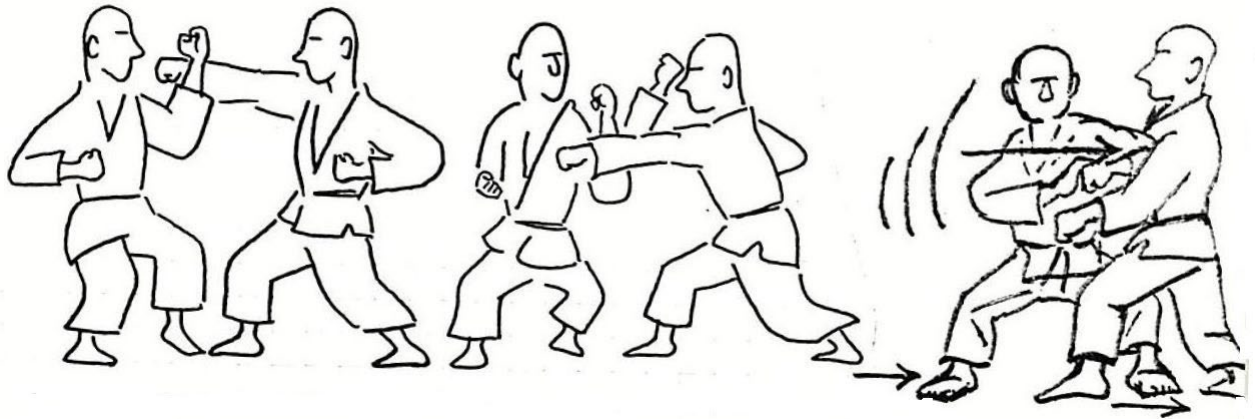
- 3) Then (B) rotates the hips whilst stepping forward into a left ZEN KUTSU DACHI and strikes with a right CHUDAN GYAKU ZUKI.



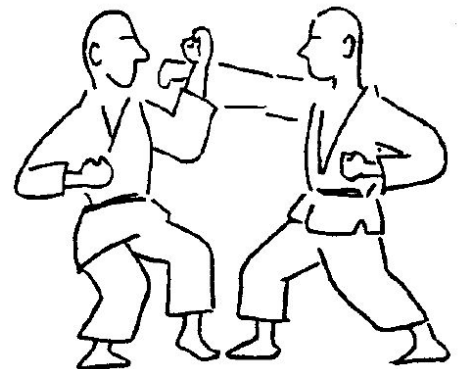
Remarks :

- The moment KOTE UKE makes contact with the opponent's arm, apply a brief Kime to push the arm away and use the resulting rebound to follow up with an URAKEN.
- During the URAKEN, one begins the forward movement by engaging the left hip; the movement only concludes in ZEN KUTSU DACHI at the moment of the GYAKU ZUKI.
- The URAKEN is executed without a true Kime but with a whipping motion of the wrist (what is known in English as a 'snap').

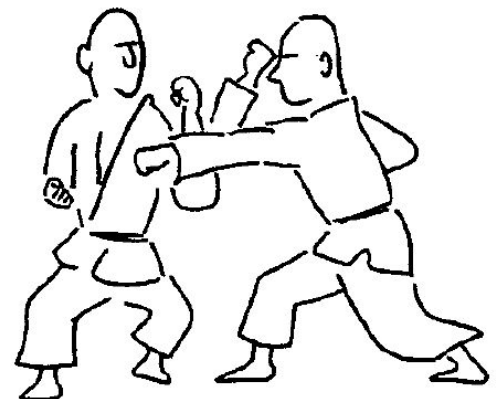
8-2.



- 1) (A) JODAN JUN ZUKI right.
(B) steps back into a left NEKO ASHI whilst performing a left JODAN KOTE UKE.



- 2) (A) strike with a left CHUDAN GYAKU ZUKI.
(B) step back from the attack by turning the hips to the right (clockwise), sliding the left forearm like a wedge in UCHI UKE (as in 1-2, except for KAISHIN) and rebound with a left JODAN URAKEN.



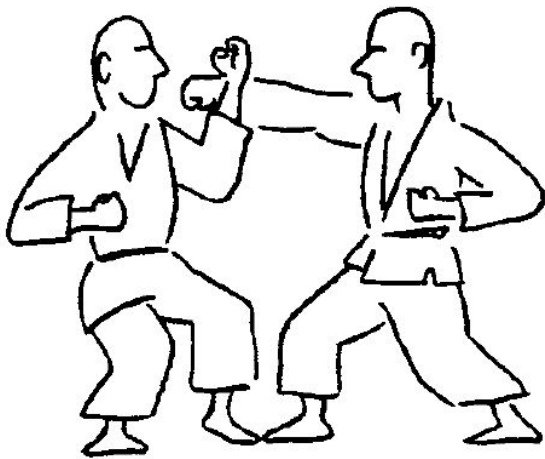
- 3) (B) follows up with a left YOKO-ENPI from the SHIKO-DACHI stance.

Remarks :

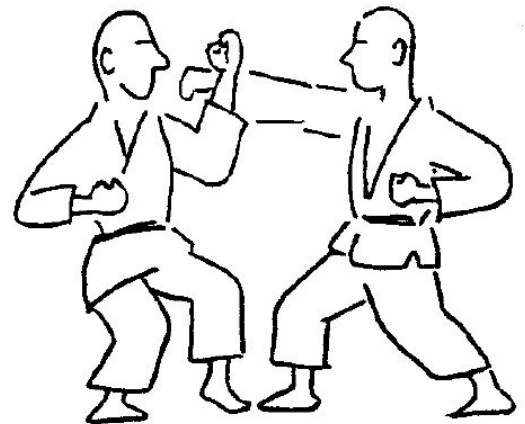
When transitioning from KOTE UKE to UCHI UKE, slide the tip of the left foot forwards and plant it during the UCHI UKE - URAKEN movement, which allows for a smooth rotation of the hips.



8-3.



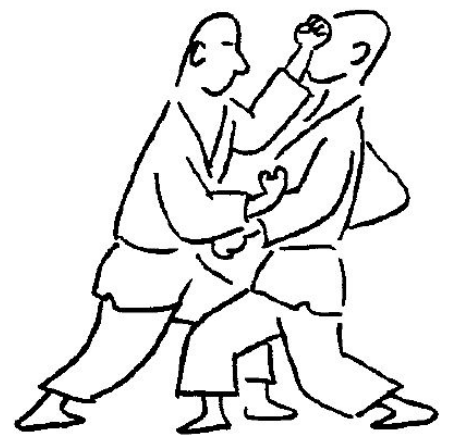
- 1) (A) JODAN JUN ZUKI right.
 (B) steps back with a left NEKO ASHI whilst performing a left JODAN KOTE UKE.



- 2) (A) strikes with a left CHUDAN GYAKU ZUKI.
 (B) steps forward into a left ZEN KUTSU DACHI stance, applying pressure with the right arm against the opponent's GYAKU ZUKI and delivering a left JODAN URAKEN.

Remarks :

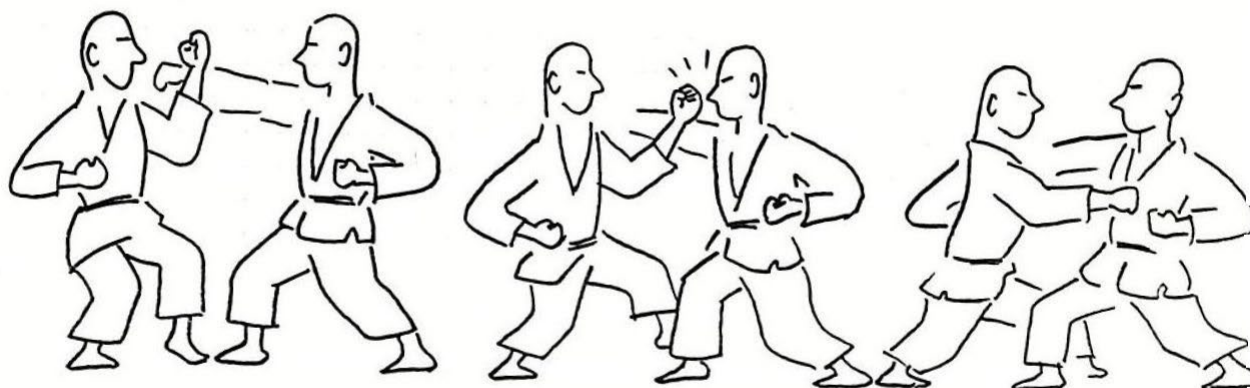
- This movement is somewhat similar to 4-4.
- You can also follow up from the left URAKEN with a left AGE EMPI under the chin. (See 12-4).
- The transition to KOTE UKE is made with a slight SORIMI followed by a forward elastic movement; it is this return movement that must be utilised to give power to the counter-attack.



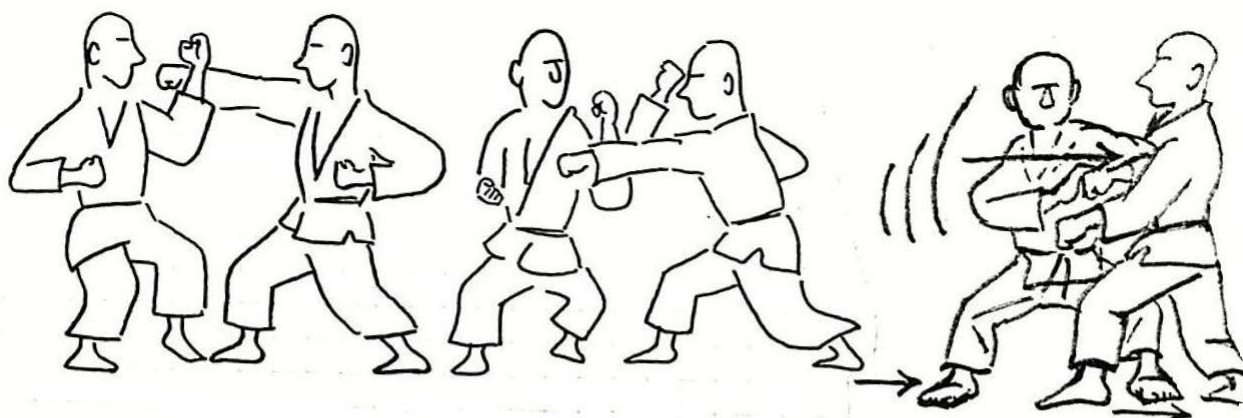
8. 上段小手受 (表)

JÔ DAN KOTE-UKE (OMOTE)

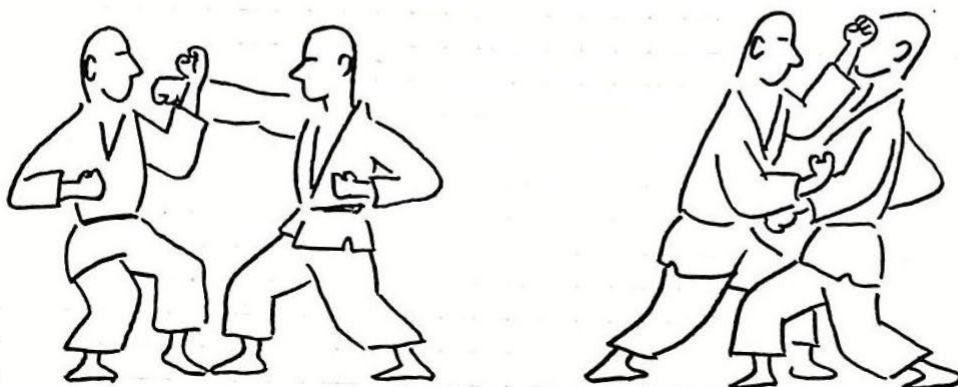
8-1.



8-2.

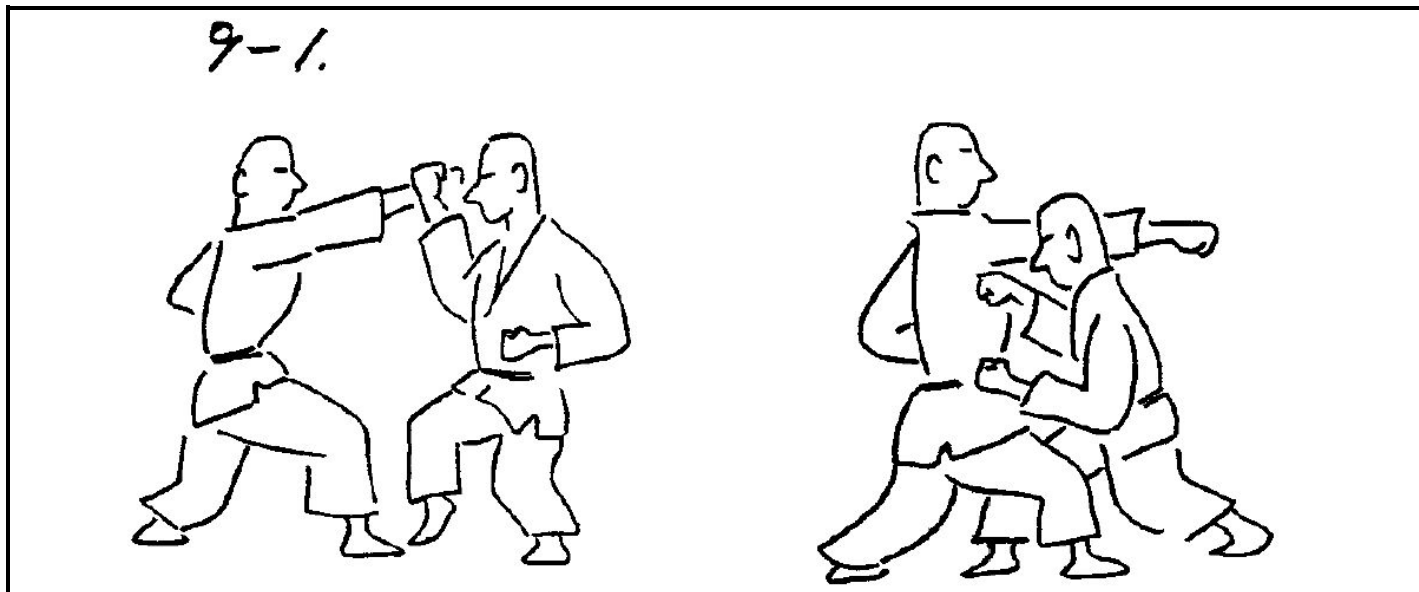


8-3.



9. JODAN KOTE UKE (URA)

9-1.



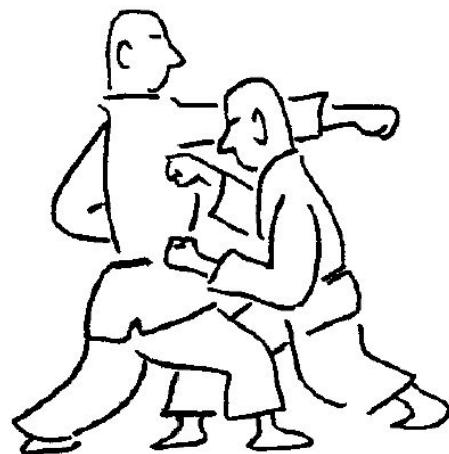
- 1) (A) JODAN JUN ZUKI right.
(B) Step back with the left leg into a right NEKO ASHI whilst performing a right KOTE UKE.



- 2) (B) Step forward into a right ZEN KUTSU DACHI stance whilst delivering a MOROTE ZUKI to the torso.

Remarks :

- a) KOTE UKE is performed as in 8-1, with a slight Kime ("snap") to break contact with the opponent's arm.
Use the momentum created to bring both fists together in front of the torso, palms facing each other, thereby protecting the armpits.
- b) The ZEN KUTSU on beat 2 often resembles the stance of JUN ZUKI NO TSUKKOMI.
- c) MOROTE ZUKI targets two areas: the right fist strikes the side of the body just below the shoulder blade, whilst the left fist strikes the waist, between the ribs and the hip.

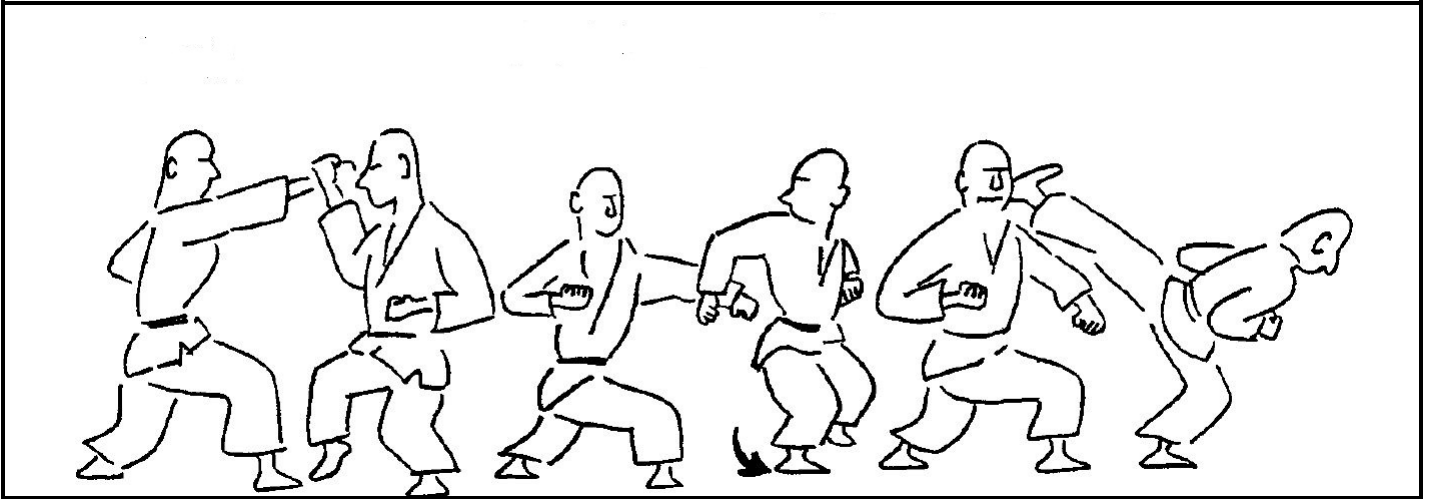




9-1-1



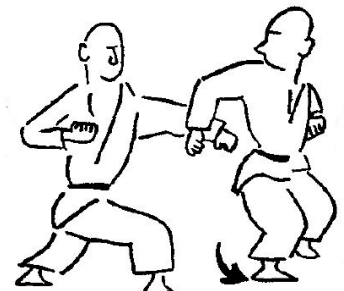
9-1-2



- 1) (A) JODAN JUN ZUKI right.
(B) Step back with the left leg into a right NEKO ASHI whilst performing a right KOTE UKE.



- 2) (A) CHUDAN GYAKU ZUKI left.
(B) by moving his right foot to the left, he turns his hips to the left (anti-clockwise), whilst performing a GEDAN BARAI with his right arm.



- 3) (B) whilst continuing to rotate his hips, supported on his right leg, he strikes with a JODAN USHIRO MAWASHI GERI.



Remarks :

- With GEDAN BARAI, the opponent's attack is directed behind one's back.
- he hip rotation serves both to execute GEDAN BARAI and to deliver the USHIRO MAWASHI GERI.
- If (B)'s physical build, relative to that of (A), allows it, when executing the kick, the aim is to hook the opponent's head and pull it towards oneself, which requires a sudden hip rotation that brings the torso back to face the opponent. One must be able to continue from the position achieved at the end of the kick.

9-3.



- 1) (A) JODAN JUN ZUKI right.
 (B) Step back with the left leg into a right NEKO ASHI whilst performing a right KOTE UKE.



- 2) (A) abruptly lowers his centre of gravity, turns into SHIKO DACHI to the left (anti-clockwise) and strikes with HINERI EMPI.
 (B) slides into KAISHIN to the left (anti-clockwise) and performs UCHI UKE with the right arm.



- 3) (B) moves from UCHI UKE to a right-handed JODAN HINERI EMPI.

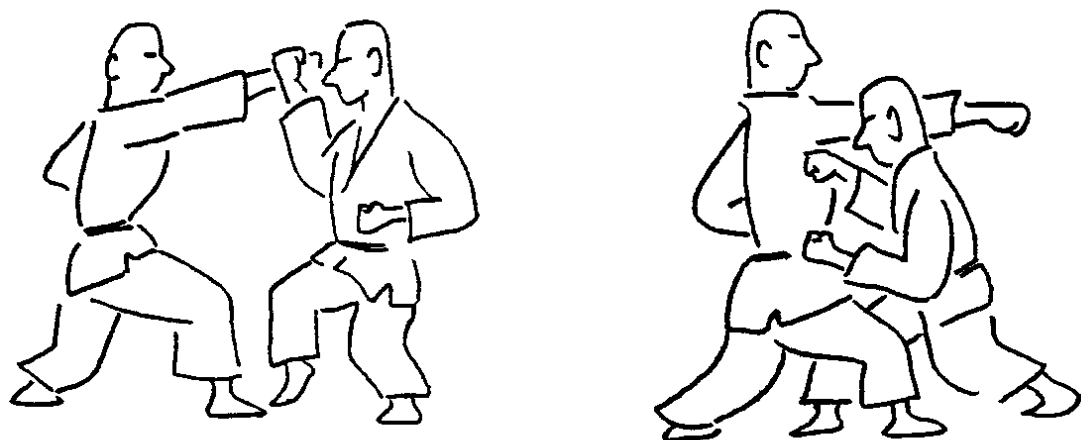
Remarks :

- The rotational movements of both opponents take place with perfect synchronisation and symmetry.
- From KOTE UKE to UCHI UKE, one must not lose contact with the opponent's arm.
- An opponent's combination from JUN ZUKI to EMPI is surprising but of only temporary effect; the aim of this YAKU SOKU KUMITE is to prepare for this sort of surprise attack, which remains, nevertheless, very superficial.



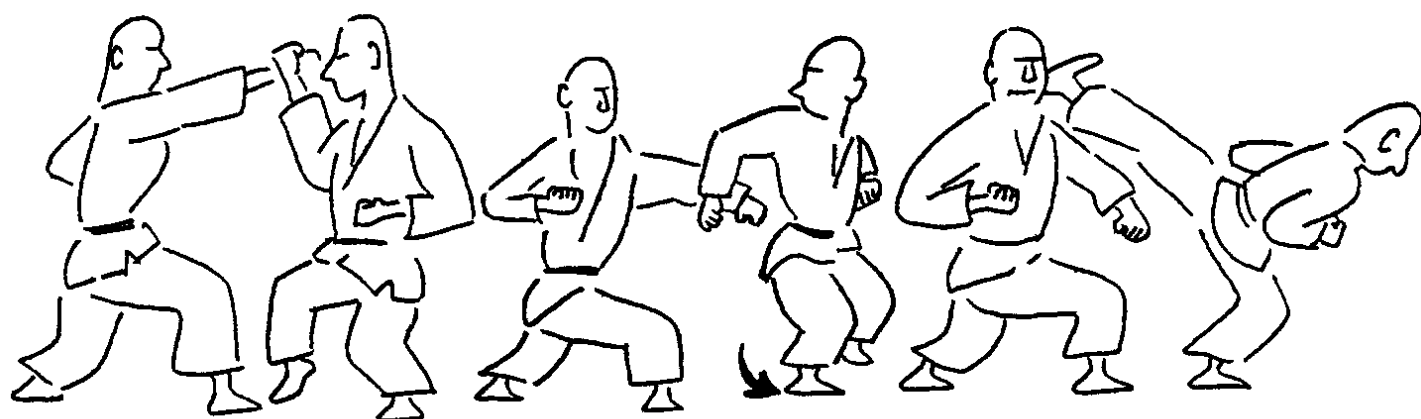
9. JÔDAN KOTE-UKE (URA)

9-1.



9-2.

上段小手受(裏)



9-3.

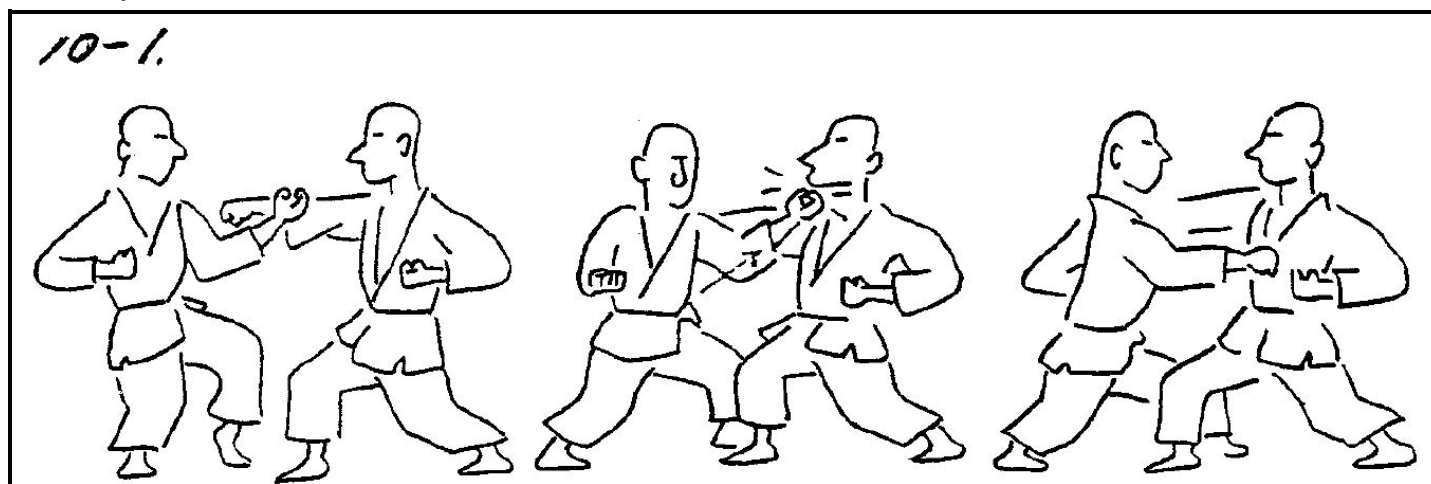


10. CHUDAN KOTE UKE (OMOTE)

To execute this technique, one can visualise a rotation of the forearm around the elbow (supination) as soon as the opponent's fist touches the back of (B)'s forearm.

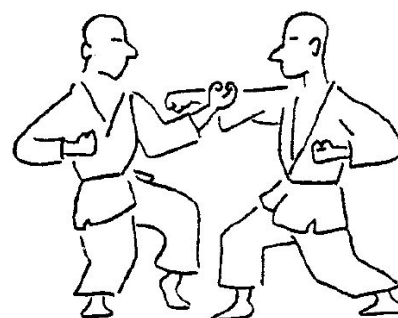
It is this type of technique that the SANCHIN and SEISHAN Katas allow us to study.

In the Wadô Ryû style, this KOTE UKE is used quite frequently with an open hand whilst performing KAISHIN.



1) (A) CHUDAN JUN ZUKI right.

(B) steps back into a left NEKO ASHI stance whilst performing a left KOTE UKE.



2) (B) steps the left foot forward slightly, engaging the hip, and performs a left JODAN URA ZUKI.



3) (B) continues to step forward into a left ZEN KUTSU DACHI and strikes with a right CHUDAN GYAKU ZUKI.

Remarks :

a) When blocking, the left fist traces a small ellipse ... which is utilised to perform a KOTE UKE on the way down and an URA ZUKI on the way up; this movement accelerates towards the end to break away from the opponent's arm and rebound towards the face.

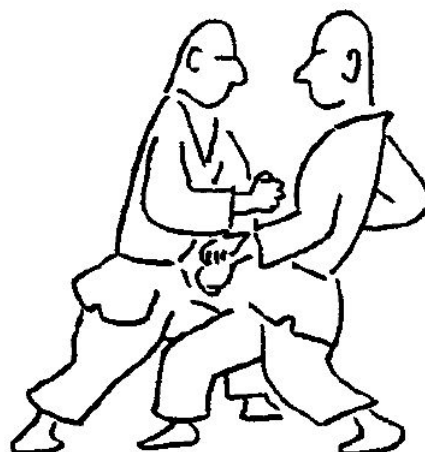
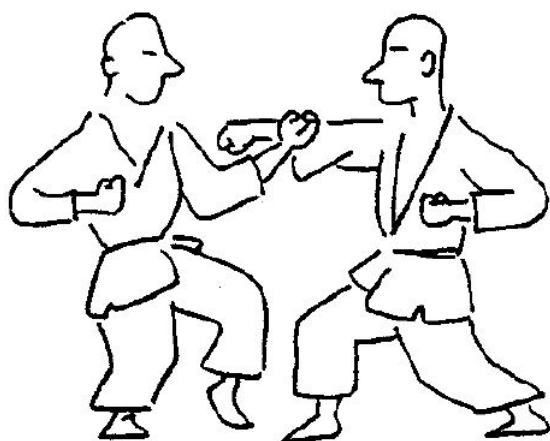
One must act as though one had decided in advance on the size of the ellipse traced by the left fist; the fist then rebounds of its own accord towards the opponent.

These rotational movements, which are also found in Aikido, repel anything that comes into contact with them outwards.

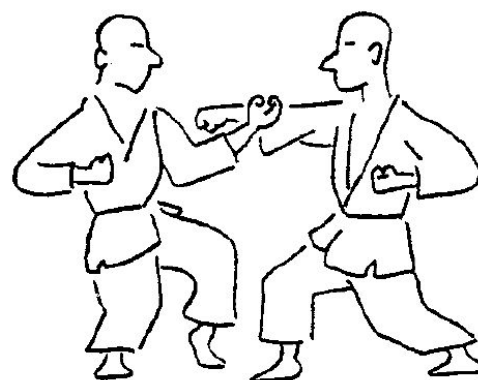
b) The left leg slides forwards at the same time as you deliver an URA ZUKI; you use the body's movement to drive the strike.



10-2.



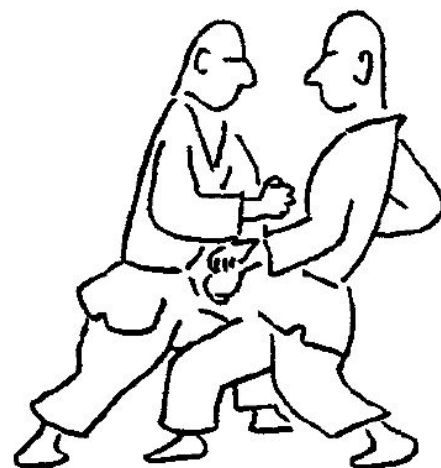
- 1) (A) CHUDAN JUN ZUKI right.
 (B) steps back into a left NEKO ASHI stance whilst performing a left KOTE UKE.



- 2) (A) then strikes with a left CHUDAN GYAKU ZUKI.
 (B) steps forward into a left ZEN KUTSU DACHI whilst lowering his left fist in a TETTSUI strike onto the opponent's face and striking with a right CHUDAN TATE ZUKI.

Remarks :

- a) During training, it is better to replace the TETTSUI with pressure from the left palm.
 b) This YAKU SOKU KUMITE is very similar to number 4-2. In 4-2, open hands are used ... which provides greater speed and allows the hand to be lowered from the JODAN level to the CHUDAN level.

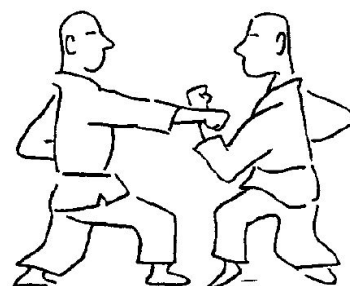


This is not the case when using KOTE UKE JODAN: opening the fist or lowering the arm whilst keeping the fist clenched takes relatively too long; this is why the clenched fist is not lowered from the JODAN level to the CHUDAN level.

10-3.



- 1) (A) CHUDAN JUN ZUKI right.
 (B) steps back into a left NEKO ASHI stance whilst performing a left KOTE UKE.

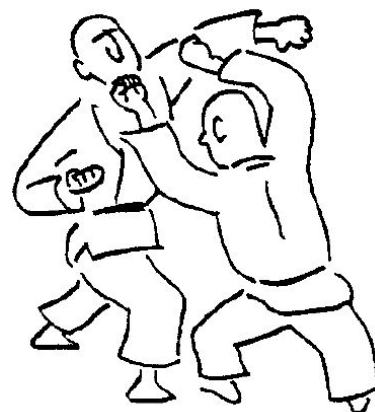


- 2) (A) slides the right foot to the right as in the GYAKU ZUKI stance, turns the hips to the right (clockwise) and strikes with a left FURI UCHI towards the temple.
 (B) advance towards the opponent's attack, moving into a left JUN ZUKI NO TSUKKOMI stance whilst striking with a left JODAN URA ZUKI and raising the right arm in an AGE UKE.



Remarks :

- a) Whilst the JODAN-CHUDAN attack sequence is relatively easy because it involves lowering one's centre of gravity, the reverse combination is much more difficult.
- b) An attack such as FURI UCHI or MAWASHI GERI is only effective against a target that is in the path of these attacks; if one advances whilst executing this type of attack instead of remaining stationary, it becomes completely ineffective.
- c) The level of the counter-strike (JODAN, CHUDAN or GEDAN URA ZUKI) depends on the distance between the opponents; if this distance is great, one must strike high; if the opponent closes in, one must strike lower and lower, towards the part of their body that is closest. Compare this YAKU SOKU KUMITE with number 11-3.



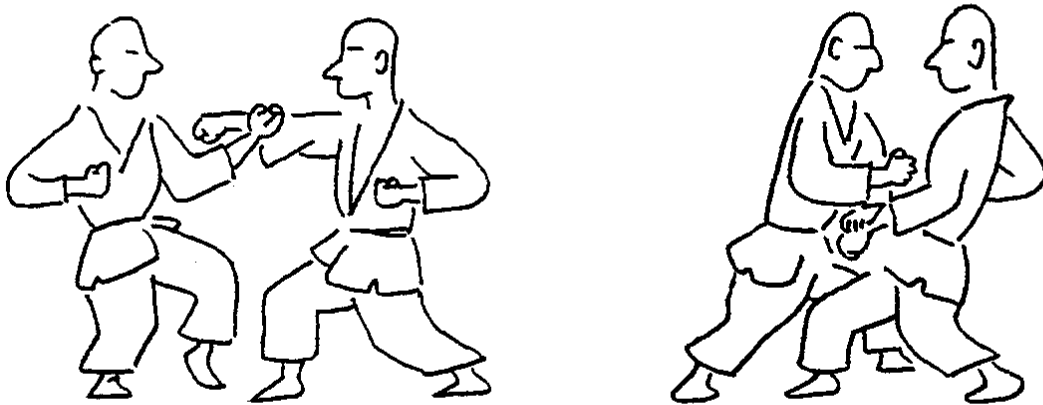
10. CHÛDAN KOTE-UKE (OMOTE)

10-1.



中段小手受(表)

10-2.

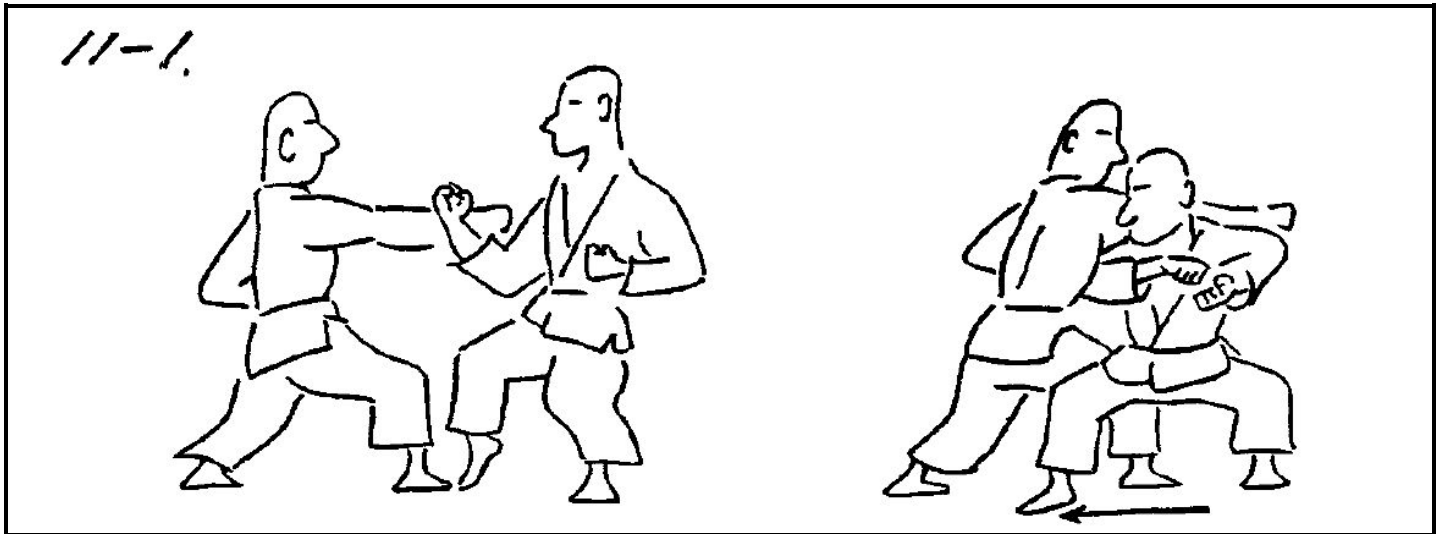


10-3.

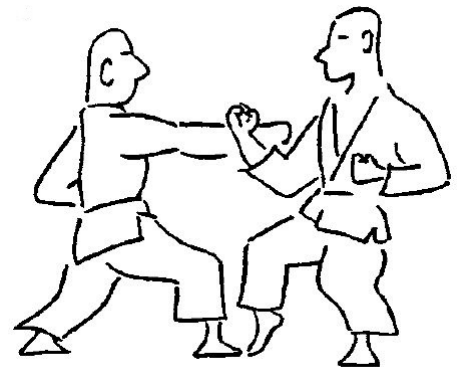


11. CHUDAN KOTE UKE (URA)

11-1.



- 1) (A) CHUDAN JUN ZUKI right.
(B) step back with the left leg into a right NEKO ASHI whilst performing a right KOTE UKE.

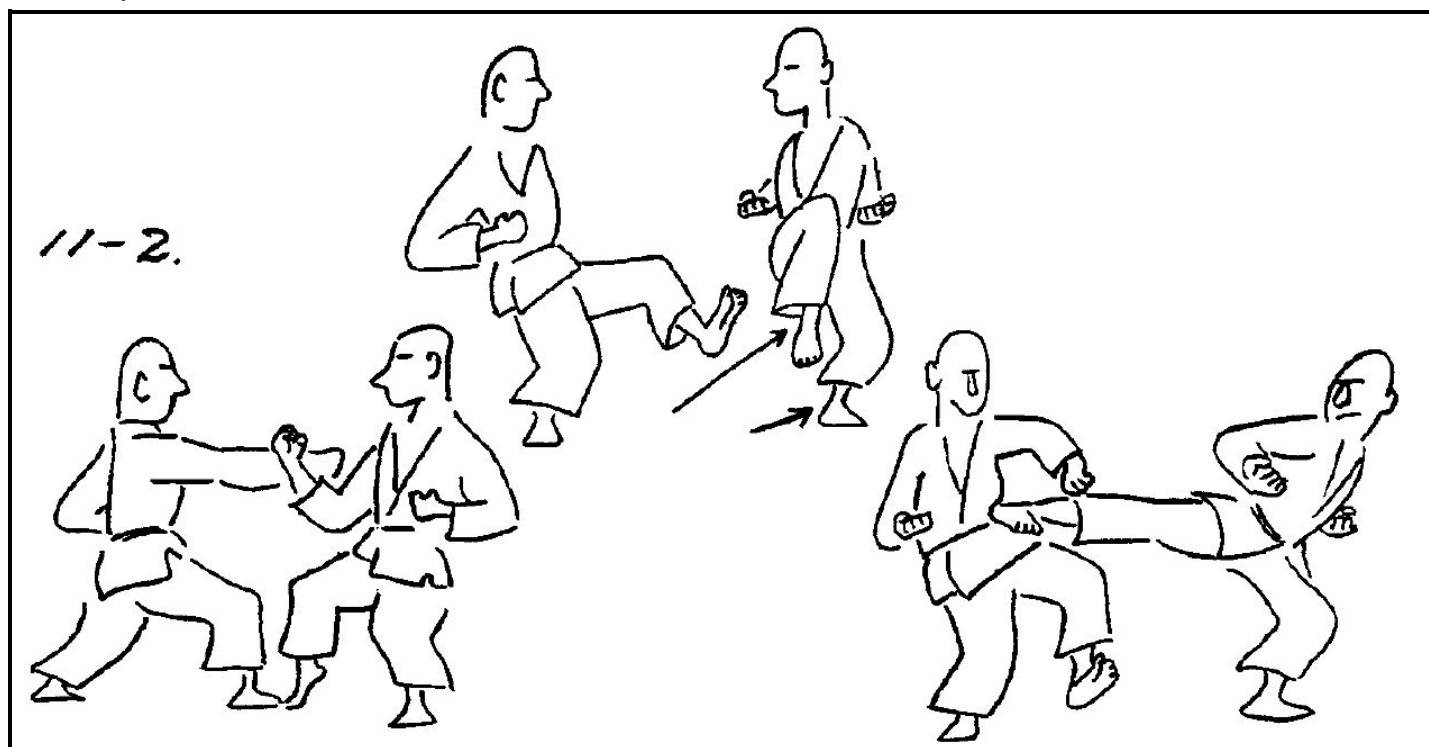


- 2) (B) (B) slides the right foot forwards to move into SHIKO DACHI and performs a right CHUDAN HINERI EMPI.

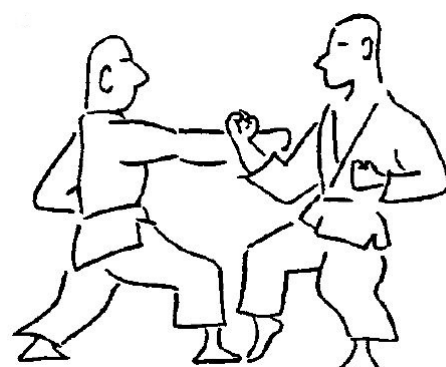


Remarks :

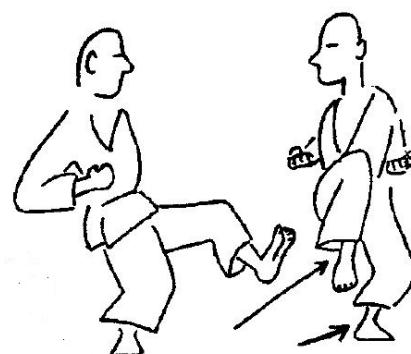
- a) This KOTE UKE is somewhat similar to the technique used in YAKU SOKU KUMITE number 10, with the difference that here one uses the friction of the wrist to hook and pull the opponent's forearm backwards and to the side; one then utilises the momentum thus imparted to the opponent to advance towards them (IRIMI).
- b) When performing KOTE UKE, lean your upper body slightly backwards; you must use the movement of straightening your torso to advance towards the opponent.
- c) You move back towards the opponent (when transitioning to SHIKO DACHI) with the sensation of passing behind them whilst turning your back on them. This sensation helps to increase the power of the strike.



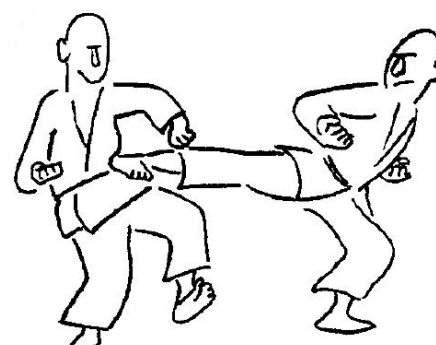
- 1) (A) CHUDAN JUN ZUKI right.
(B) step back with the left leg into a right NEKO ASHI whilst performing a right KOTE UKE.



- 2) (A) performs ASHI BARAI with the left leg against (B)'s front leg.
(B) moves the left leg slightly backwards to the left, then raises the right knee.



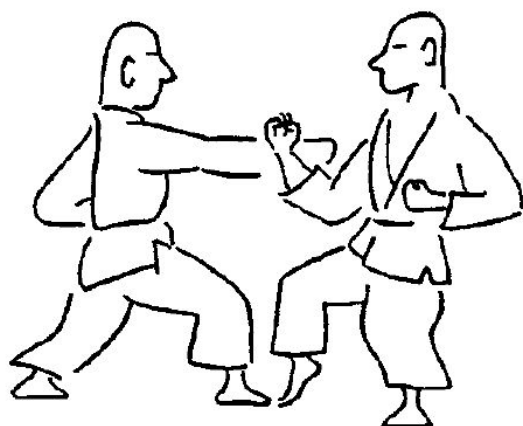
- 3) (B) performs CHUDAN SOKUTO with the right leg.



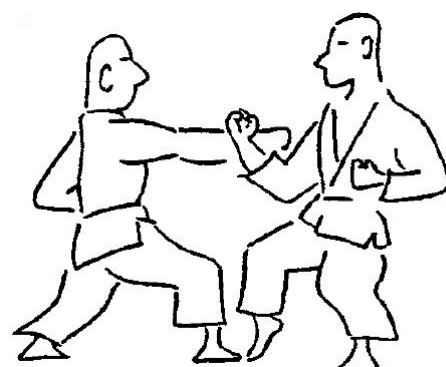
Remark : whilst moving backwards to the left, (B) allows themselves to be drawn, as it were, by their hips in the direction of movement.

11-3.

11-3.



- 1) (A) CHUDAN JUN ZUKI right.
(B) step back with the left leg into a right NEKO ASHI whilst performing a right KOTE UKE.



- 2) (A) performs a left JODAN GYAKU ZUKI.
(B) steps forward into a stance similar to JUN ZUKI NO TSUKKOMI and simultaneously performs a right JODAN AGE UKE and a left CHUDAN URA ZUKI.



Remarks :

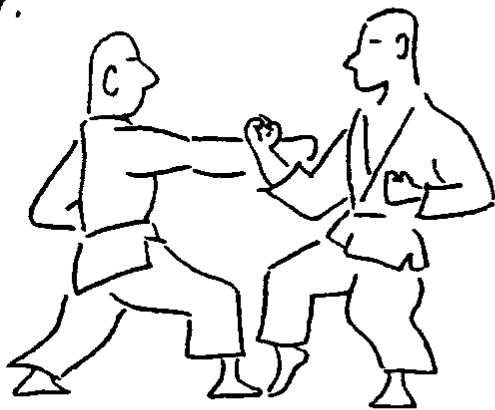
- a) This YAKU SOKU KUMITE is similar to number 10-3.

The target of the counterattack depends on the position of the left fist; if the fist is high (KOTE UKE CHUDAN), strike at the face; if the fist is drawn back to the hip, strike at the stomach.

- b) Advance towards the opponent with the same feeling as when executing MOROTE ZUKI (see the movement in (A) in 7-3).

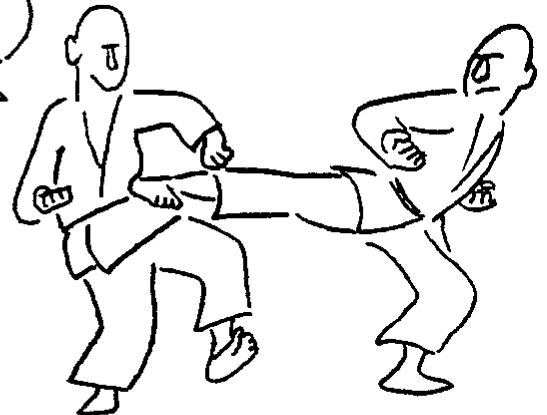
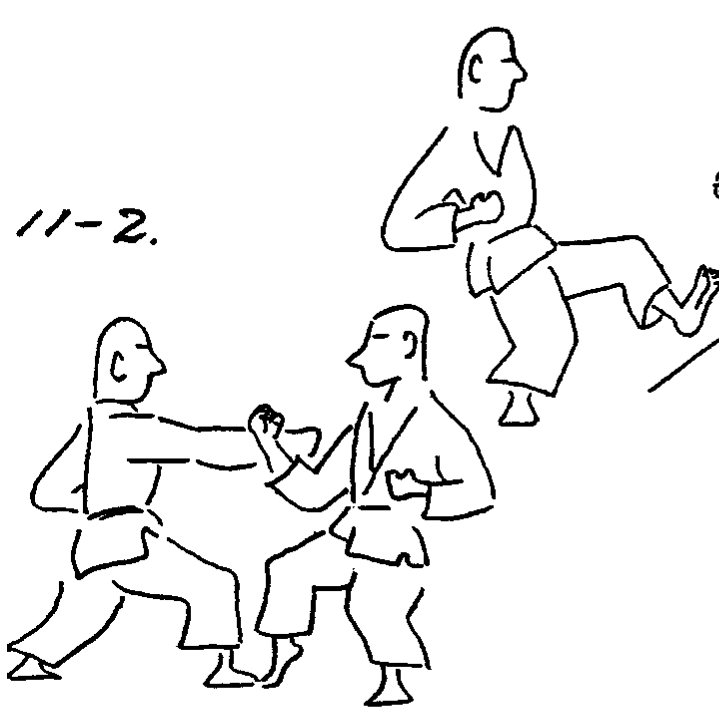
11. CHÛDAN KOTE-UKE (URA)

11-1.

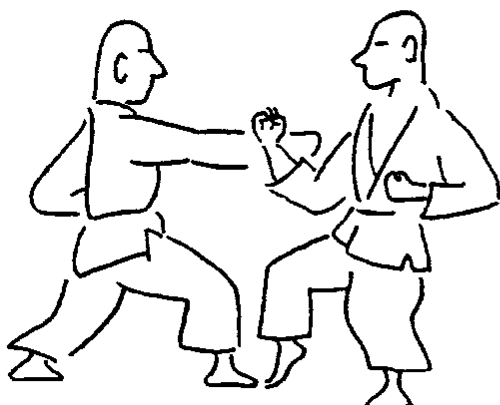


中段小手受(裏)

11-2.



11-3.



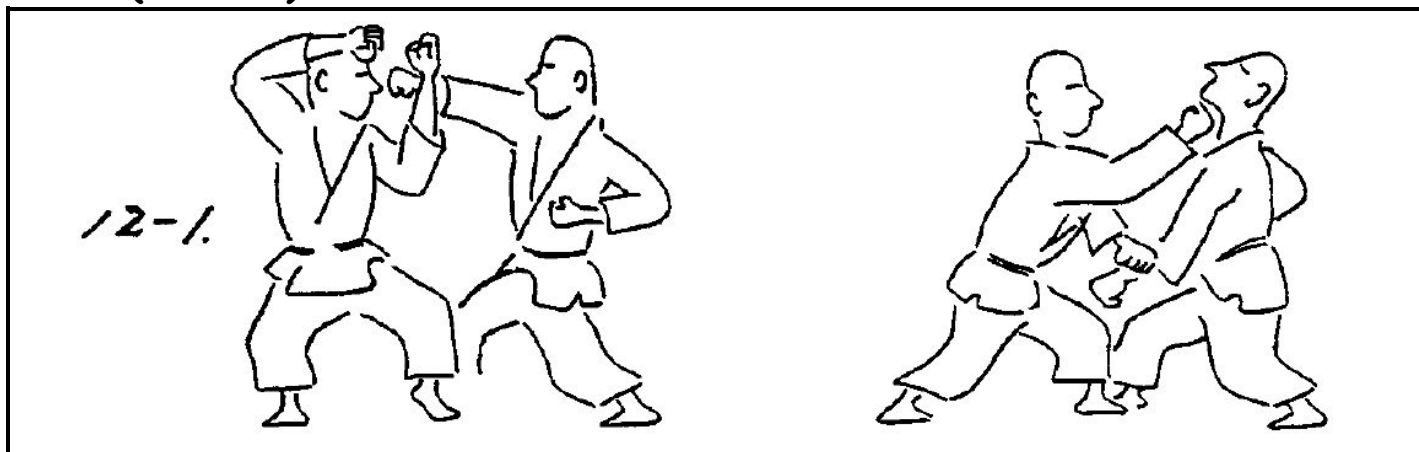
12. MANJI UKE

This type of block can only be used in close-range combat where kicks are ineffective and where the opponent is delivering light attacks to sensitive areas of the face, particularly the eyes.

This stance and this block are very ancient.

There is no IPPON KUMITE in this series.

12-1.(OMOTE)



1. (A) JODAN JUN ZUKI right.

(B) turns on the spot ... or steps back slightly into a left MAHANMI NO NEKO ASHI ... and performs a left MANJI UKE.



2. (A) CHUDAN GYAKU ZUKI left.

(B) rotates the hips anti-clockwise, sliding into a left ZEN KUTSU DACHI; at the same time, he performs a left GEDAN BARAI and a right JODAN URA ZUKI.



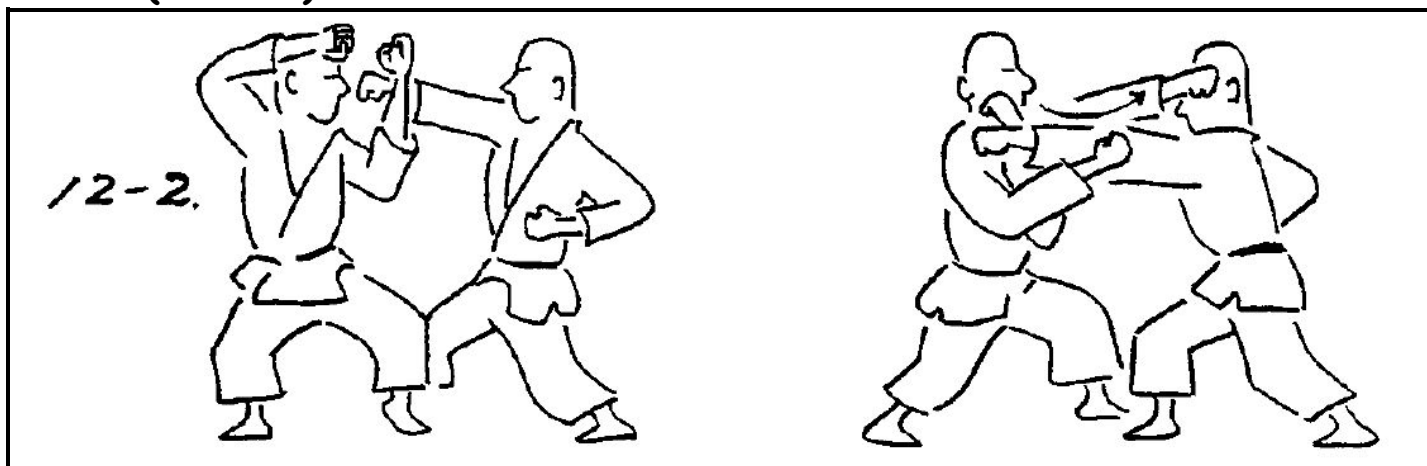
Remarks :

a) There are two ways to counter :

1. Emphasise the hip rotation (which resembles KAISHIN somewhat) by deflecting the opponent's attack to the side ;
2. Or step towards the opponent whilst performing a left-arm OSAE UKE on the opponent's attack.

b) URA ZUKI is performed with a twisting motion towards the attacker's face; the fist then rotates through 270°.

12-2. (OMOTE)



- 1) (A) JODAN JUN ZUKI right.
(B) turns on the spot ... or steps back slightly into a left MAHANMI NO NEKO ASHI ... and performs a left MANJI UKE.



- 2) (A) JODAN GYAKU ZUKI left.
(B) slides forwards into a left ZEN KUTSU DACHI and simultaneously performs a left UCHI UKE and a right TETTSUI on the opponent's elbow.
- 3) (B) turns the hips to the right (clockwise) whilst performing a TETTSUI on the opponent's left temple.

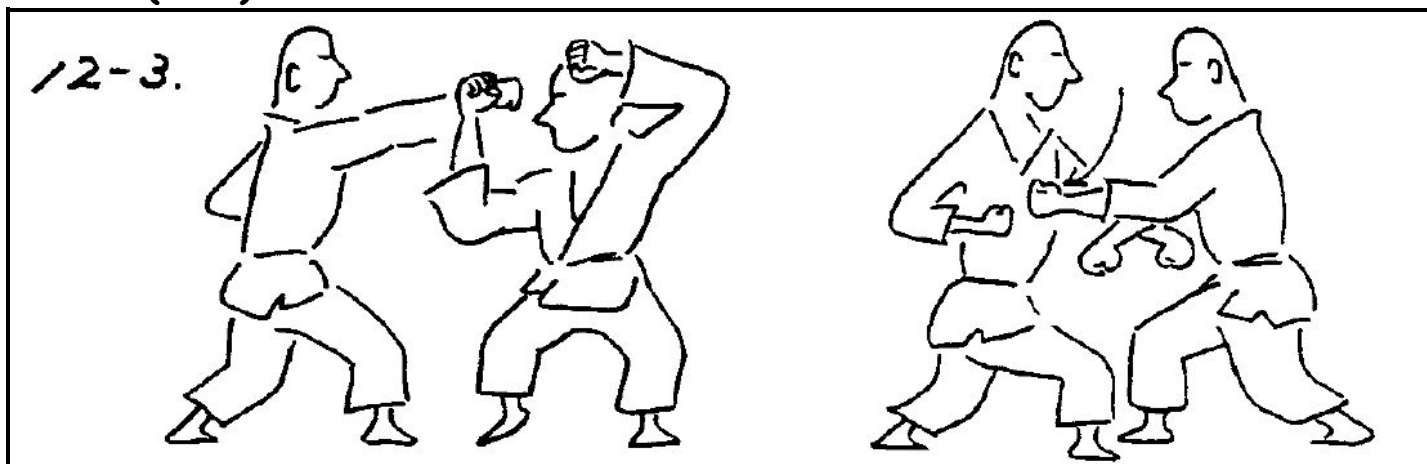
Remarks :

- a) This YAKU SOKU KUMITE is the traditional commentary on the beginning of PINAN SHODAN; however, it is clear that this type of technique is nearly impractical.

The counter-attack can be concluded by seizing the opponent's clothes at the elbow and wrist and turning the hips clockwise to bring them to the ground (MAKI KOMI)



12-3. (URA).



1) (A) JODAN JUN ZUKI.

(B) steps back with the left leg into a right MAHANMI NO NEKO ASHI and performs a right MANJI UKE.



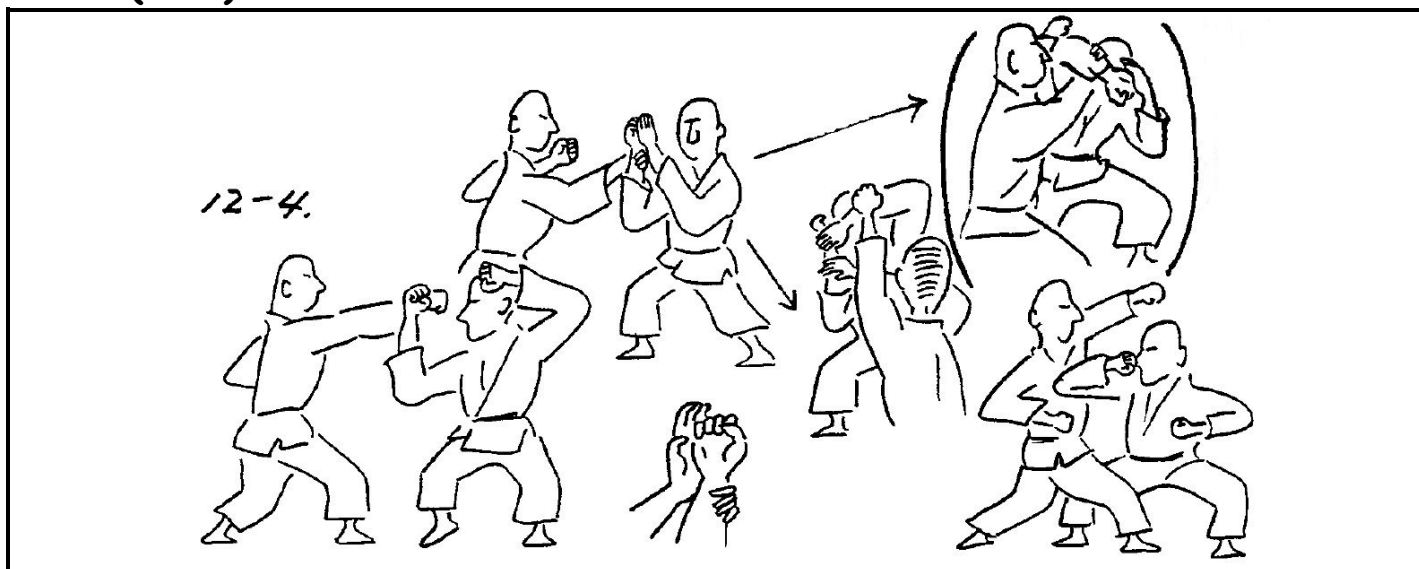
2) (A) CHUDAN GYAKU ZUKI left.

(B) turns the hips to the right (clockwise) and simultaneously performs a right GEDAN BARAI and a left CHUDAN URA ZUKI.



Remark : as MANJI UKE is performed at face level and with a closed fist (which slows down the movement), there may not be enough time to perform GEDAN BARAI; in this case, one should simply perform OSAE UKE.

12-4 (URA)



1) (A) JODAN JUN ZUKI.

(B) steps back with the left leg into a right MAHANMI NO NEKO ASHI and performs a right MANJI UKE.



2) With his right hand, (A) grabs (B)'s right forearm and pushes him to the side whilst striking him with a left JODAN GYAKU ZUKI.

As soon as he feels himself grabbed, (B) places his left right fist, then rotates his using the point of contact two hands as the axis of rotation



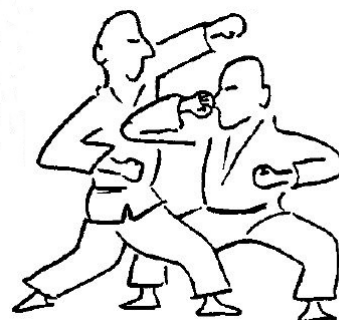
being
palm against his
elbow upwards,
between the



3) (B) moves into SHIKO DACHI whilst performing EMPI.

Remark : In reality, things do not unfold as clearly as they do in Shiai. There are no set rules, and unexpected situations are common. One must be psychologically prepared for this and develop a sense of improvisation, which requires a certain flexibility of mind.

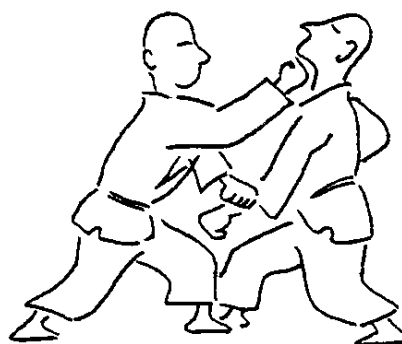
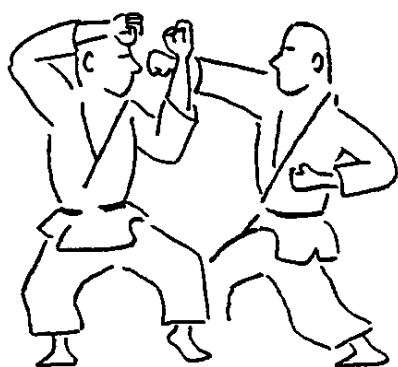
This YAKU SOKU KUMITE is just one example ... of a solution to an unexpected situation.



12. MANJI-UKI

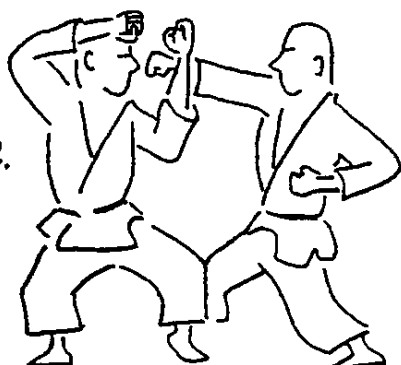
卍受

12-1.

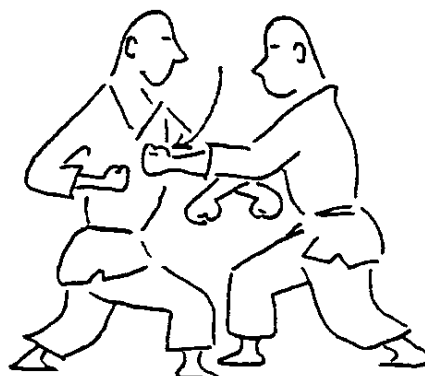
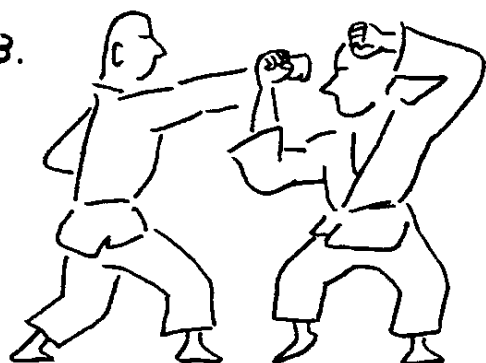


(OMOTE)

12-2.



12-3.



(URA)

12-4.



13. CHUDAN UCHI UKE (OMOTE)

In the Wadô Ryû style, UCHI UKE is used as a complement to KAISHIN. As a general rule, blocks are considered to be of little use in their own right; they complement evasion techniques and make them safer.

13-1.

13-1.

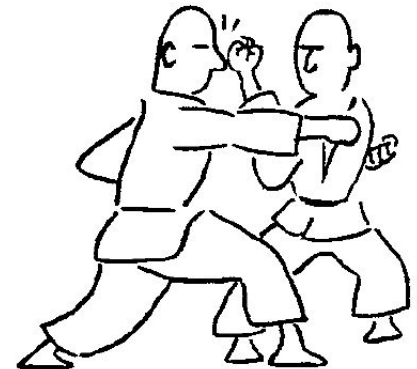


1) (A) CHUDAN JUN ZUKI right.

(B) steps back with the left leg whilst turning the hips to the left (anti-clockwise) to move into NAIHANCHI DACHI and perform a right-handed UCHI UKE.

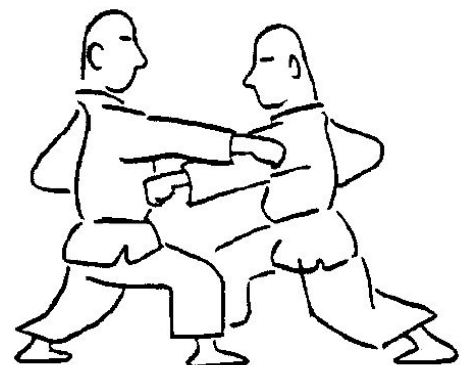


2) (B) continues the UCHI UKE movement in a back-and-forth motion with URAKEN towards (A)'s face.

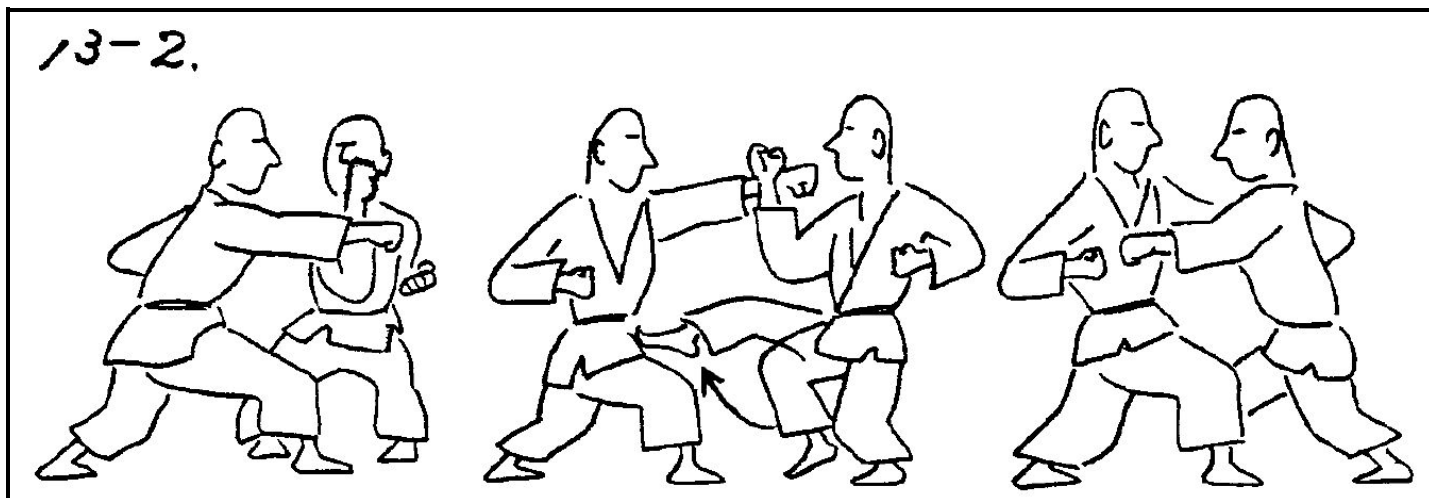


3) (B) turns the hips to the right (clockwise) to strike a left CHUDAN GYAKU ZUKI.

Remark : the arm movement here is identical to that in YAKU SOKU KUMITE numbers 1-2, except that here it is performed on the right rather than on the left.

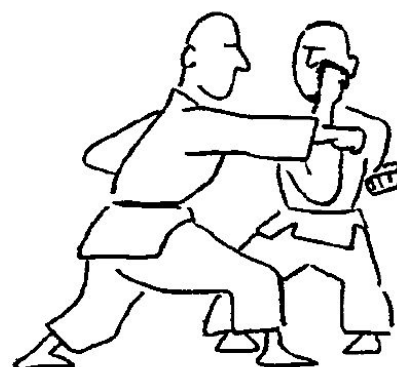


13-2.



1) (A) CHUDAN JUN ZUKI right.

(B) steps back with the left leg whilst turning the hips to the left (anti-clockwise) to move into NAIHANCHI DACHI and perform a right-handed UCHI UKE.



2) (A) performs a left JODAN GYAKU ZUKI.

(B) turns his hips sharply to the right (clockwise) whilst parrying with a right KOTE UKE sweep ... and strikes a right MAE GERI to the lower abdomen.



3) (B) then steps forward into a right ZEN KUTSU DACHI to strike a left CHUDAN GYAKU ZUKI.

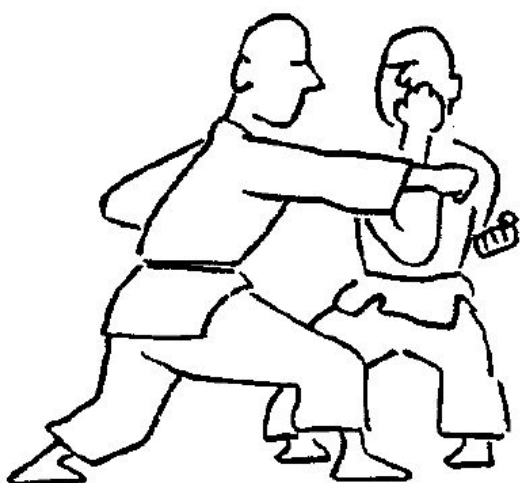


Remarks :

a) This sequence bears some resemblance to time 7 of PINAN SHODAN.

b) KOTE UKE is a sweeping movement rather than the classic parry: there is no wrist rotation here.

13-3.



1) (A) CHUDAN JUN ZUKI right.

(B) steps back with the left leg whilst turning the hips to the left (anti-clockwise) to move into NAIHANCHI DACHI and perform a right-handed UCHI UKE.



2) (A) JODAN GYAKU ZUKI left.

(B) performs KAISHIN to the right (clockwise), leading the opponent's left arm backwards and delivering a left JODAN URA ZUKI.



Remark : this technique can be seen as a continuation of the movement from 13-2 to 6-3, except that the opponent's arm is deflected with a clenched fist.



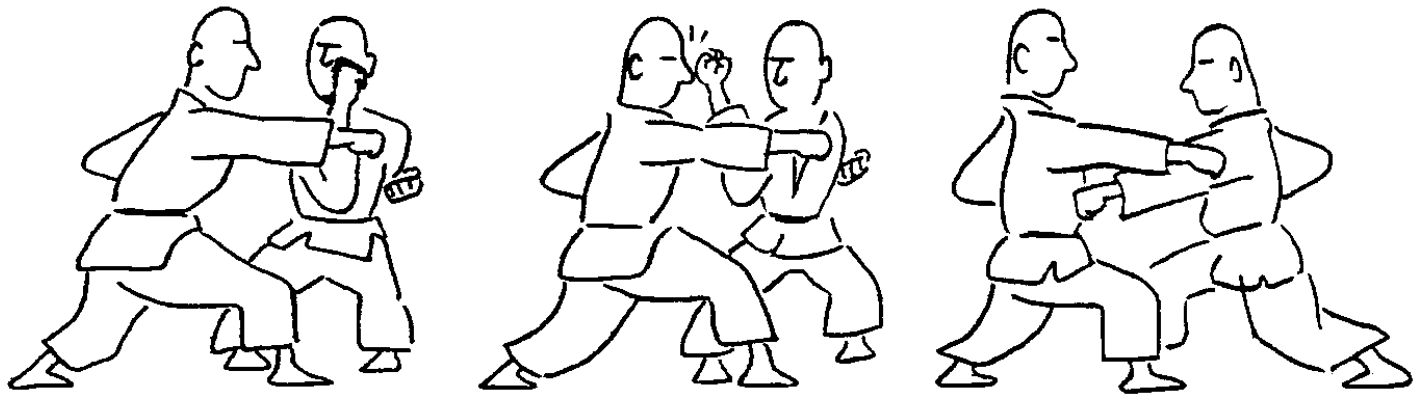
13-3-1



13-3-2

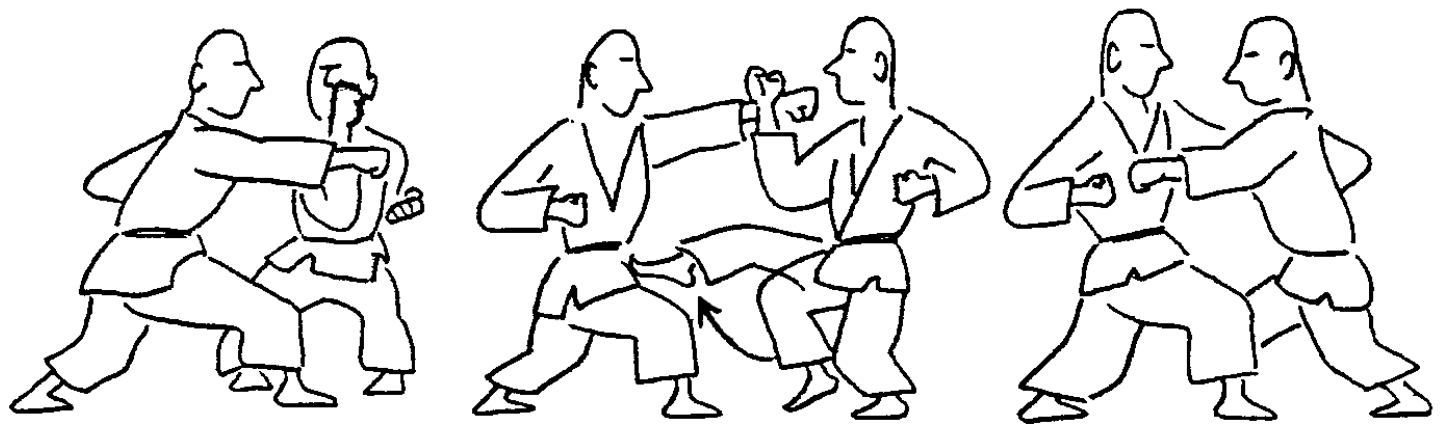
13. CHŪDAN UCHI-UKI (OMOTE)

13-1.

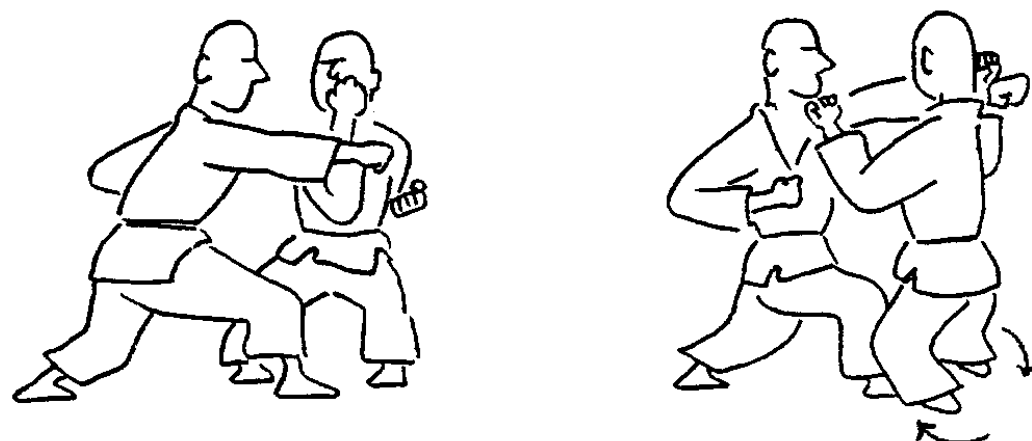


中段 内受 (表)

13-2.



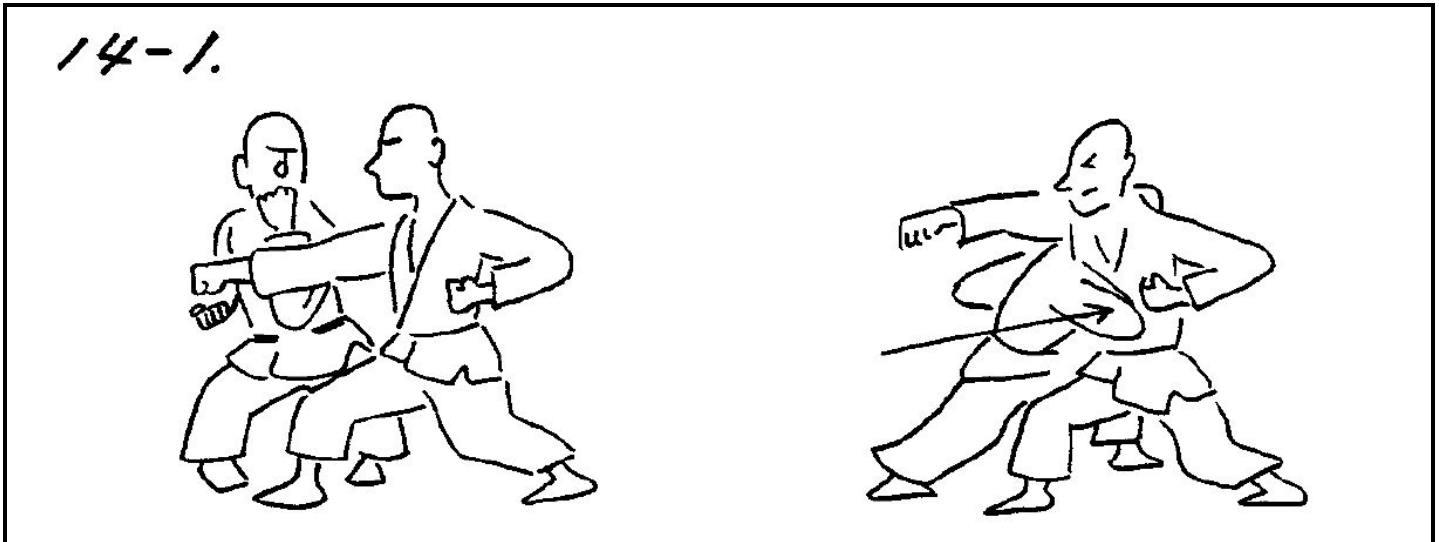
13-3.



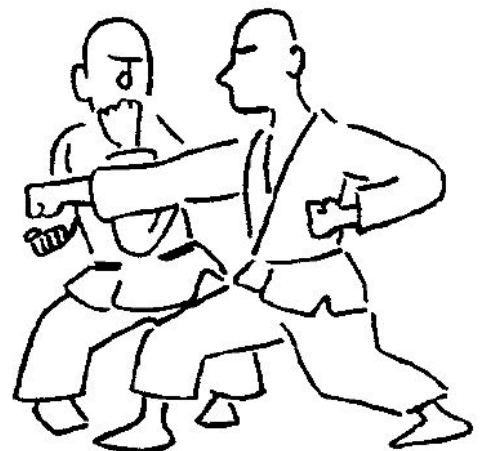
14. CHUDAN UCHI UKE (URA)

To perform this UCHI UKE, slide your left foot slightly to the left whilst moving in a clockwise direction (KAISHIN). Do not step back at all whilst blocking, so that the distance between the opponents is greatly reduced after the first exchange of strikes; the second strike from (A) is therefore much more unexpected and more difficult to block.

14-1.



- 1) (A) CHUDAN JUN ZUKI right.
(B) KAISHIN to the right (clockwise) and left
CHUDAN UCHI UKE.

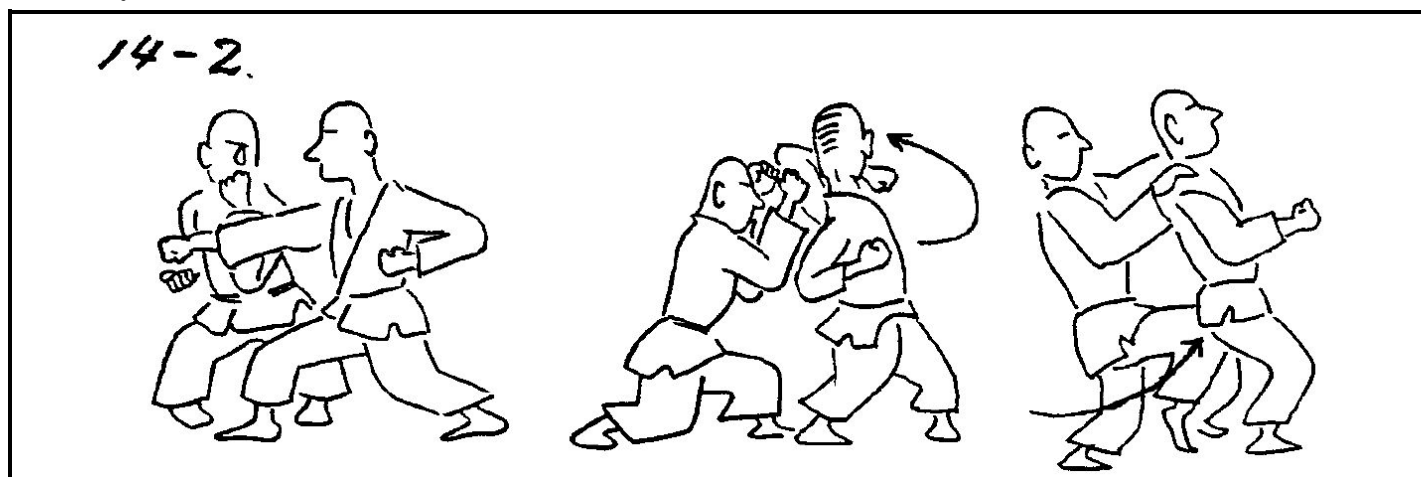


- 2) (B) turns their hips to the left (anti-clockwise)
in left ZEN KUTSU DACHI and performs a
right HINERI EMPI.

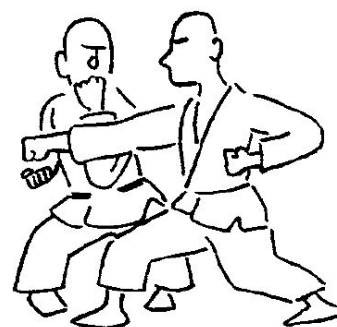


Remark : the leg and hip movements during the EMPI are performed as a single, simultaneous unit.

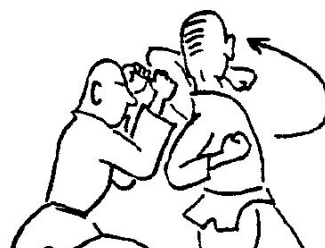
Beginners should simply practise EMPI on the spot; with experience, you can subsequently widen the ZEN KUTSU DACHI by sliding the left foot to the left in line with the range of the hip rotation.



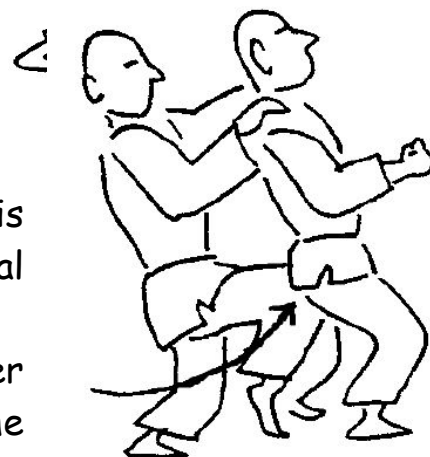
- 1) (A) CHUDAN JUN ZUKI right.
(B) KAISHIN to the right (clockwise) and left
CHUDAN UCHI UKE.



- 2) (A) turns the body to the left (anti-clockwise) whilst pivoting on the right foot and, whilst leaning backwards, strikes with a left USHIRO HINERI EMPI JODAN.
(B) turns the hips to the left (anti-clockwise) and blocks the elbow strike with both forearms.



- 3) (B) grabs A's shoulders, pulls them forcefully backwards whilst executing a right HIZA GERI to (A)'s coccyx.



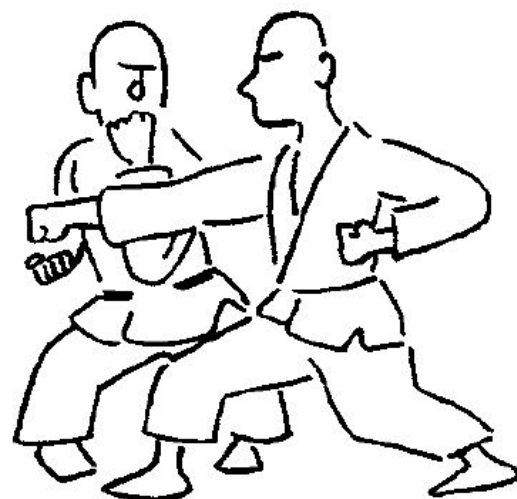
Remarks :

- Like YAKU SOKU KUMITE number 9-3, this is intended to prepare one for the surprises of a real fight, where one must expect anything.
- One must stick close to the opponent's back rather than trying to block their elbow at all costs; this is the safest position in a fight.
- Turning your back on the opponent always puts you in a dangerous position; if the opponent makes this mistake, you must immediately capitalise on it; this is one of the aims of this YAKU SOKU KUMITE.
- (A) may opt to perform URAKEN instead of EMPI; this does not fundamentally alter the course of the Kumite.

14-3.



- 1) (A) CHUDAN JUN ZUKI right.
(B) KAISHIN to the right (clockwise) and left CHUDAN UCHI UKE.



- 2) (A) JODAN GYAKU ZUKI left.
(B) uses KAISHIN to the left (anti-clockwise) to perform a left AGE UKE and a right URA ZUKI at CHUDAN level.

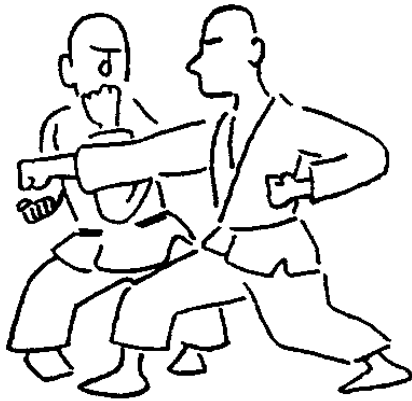
Remark : Initially, it is not necessary to perform KAISHIN; you can simply perform AGE UKE by pushing and unbalancing your opponent backwards, whilst striking with a GYAKU ZUKI.

As you become more accustomed to it, you can progress to the evasive rotation that is KAISHIN.



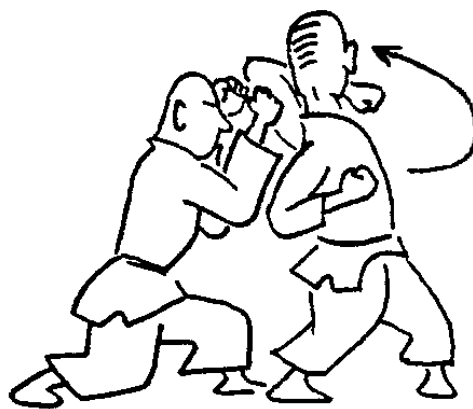
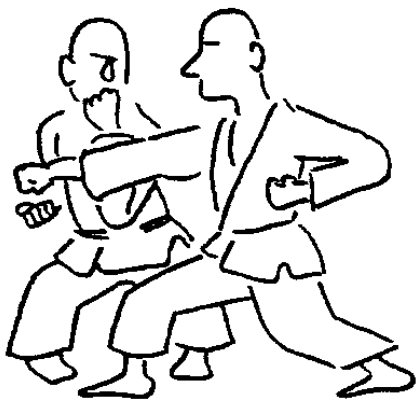
14. CHÛDAN UCHI-UKI (URA)

14-1.

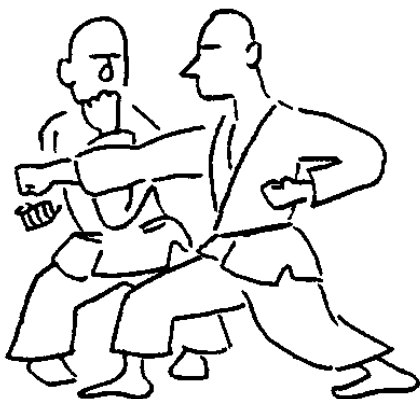


中段 内受 (裏)

14-2.



14-3.



15. GEDAN BARAI (OMOTE)

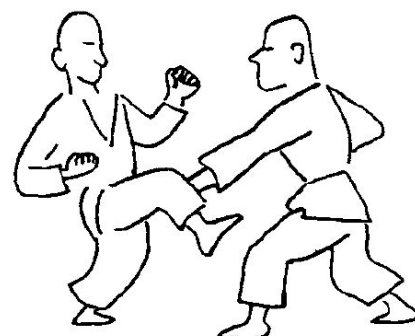
The left GEDAN BARAI is performed in conjunction with a diagonal slide backwards to the right and a slight rotation of the hips to the right (clockwise). In training, you block with the palmar side (i.e. the palm side) of the wrist to avoid bruises and contusions ... and the resulting discouragement.

Once both partners are sufficiently familiar with YAKU SOKU KUMITE, they can block with the heel of the hand, but watch out for your fingers !

15-1.



- 1) (A) CHUDAN MAE GERI right.
(B) GEDAN BARAI left.



- 2) (B) performs a left CHUDAN (or GEDAN) MAE GERI.



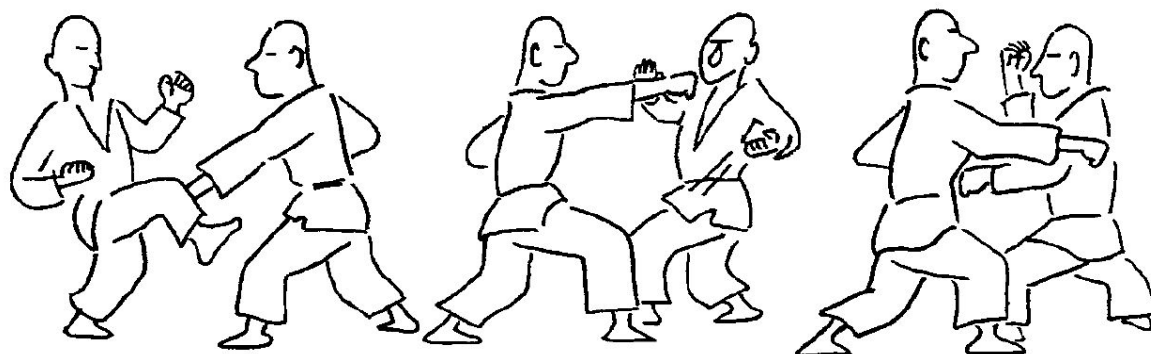
- 3) (B) then moves into a left ZEN KUTSU DACHI to strike a right GYAKU ZUKI at CHUDAN level.

Remarks :

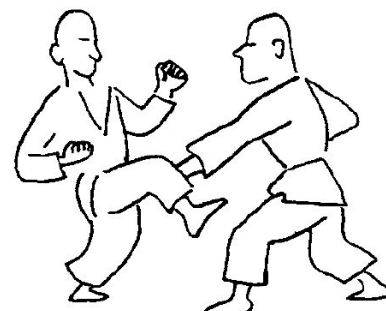
- During the GEDAN BARAI, one prepares the counter-attack by already shifting the centre of gravity over the back foot.
- The MAE GERI in the counter-attack is, above all, quick and short; it serves to buy time.
- After the MAE GERI, one must maintain stability in order to choose where to place the foot during the GYAKU ZUKI.



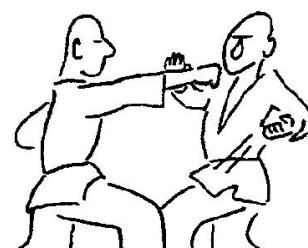
15-2.



- 1) (A) CHUDAN MAE GERI right.
(B) GEDAN BARAI left.



- 2) (A) JODAN GYAKU ZUKI right.
(B) performs SORIMI by turning the torso to the left (anti-clockwise) and uses the right hand to push (A)'s right arm towards his left (OSHI UKE)



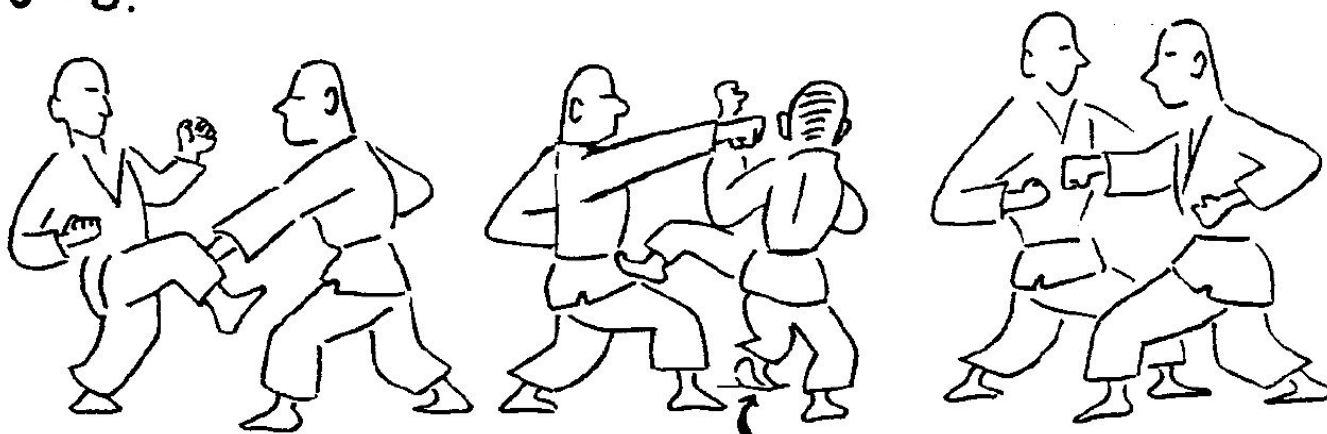
- 3) (B) turns the hips to the right (clockwise), slides into SHIKO DACHI to deliver a left CHUDAN JUN ZUKI.



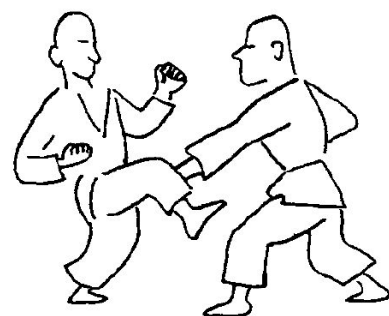
Remarks :

- OSHI UKE is similar to a strike with the right palm against (A)'s arm.
- One uses the elasticity of the body, which has been bent backwards during SORIMI, to return forwards and turn into SHIKO DACHI.
- The right hand moves from OSHI UKE to KOTE UKE during the JUN ZUKI to prevent (to 'nip in the bud') a possible third attack to the face.
- Instead of OSHI UKE, one can also brush past the opponent's arm to make it pass by the face (NAGASHI UKE) and follow up very quickly, making the most of the body's elasticity and the fact that the opponent is moving towards you; it then becomes unnecessary to perform KOTE UKE after OSHI UKE; one simply brings the right palm in front of the stomach.

15-3.



- 1) (A) CHUDAN MAE GERI right.
(B) GEDAN BARAI left.



- 2) (A) JODAN GYAKU ZUKI right.
(B) turns the hips to the right (clockwise) whilst pivoting on the right foot, and brings (A)'s fist behind his head with a left KOTE UKE.

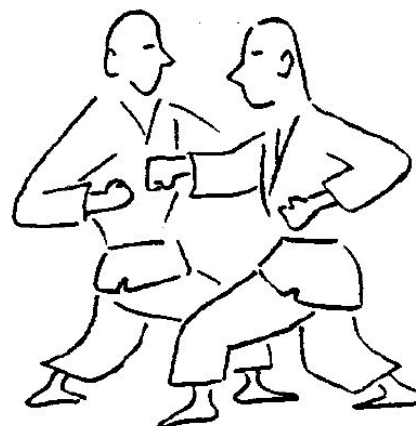


- 3) (B) strikes very quickly with a left YOKO GERI or left SOKUTO at GEDAN level.

- 4) (B) delivers a right CHUDAN GYAKU ZUKI.

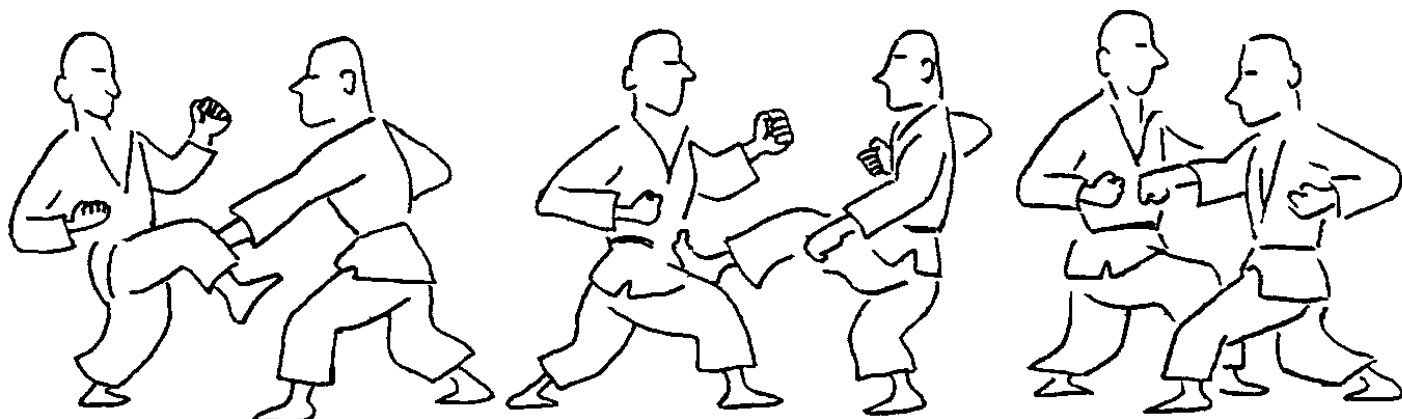
Remarks :

- a) The KERI on time 3 is delivered without KIME; the aim here is also to tie up the opponent in order to better position the GYAKU ZUKI. This kick is aimed at the back of the foot, the knee or the testicles.
- b) During Shiai preparation, the parrying movements are exaggerated; they are executed with the back of an open hand to increase speed; less attention is paid to the finer details of the parries in order to focus on the speed and power of the counter-attacks (SOKUTO at CHUDAN level).



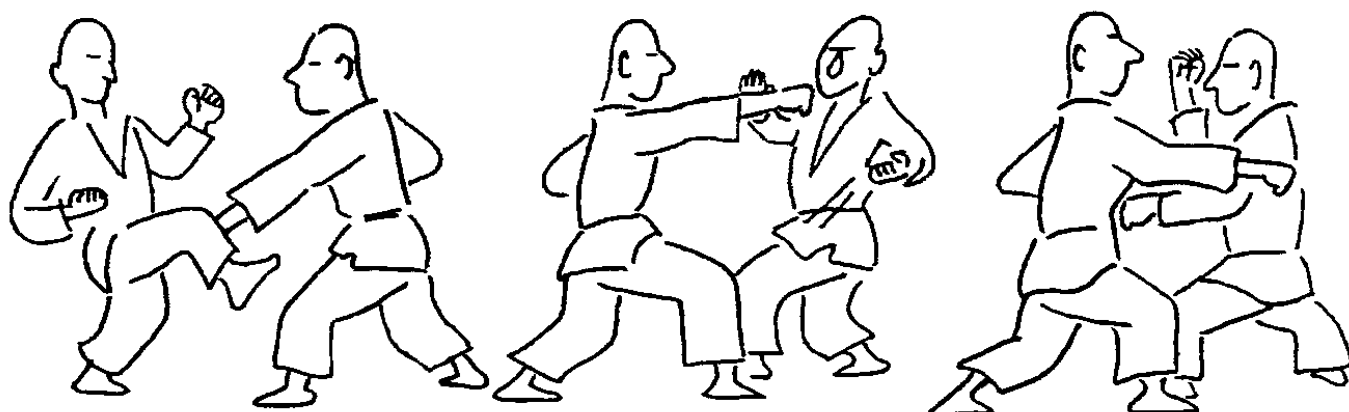
15. GEDAN - BARAI (OMOTE)

15-1.

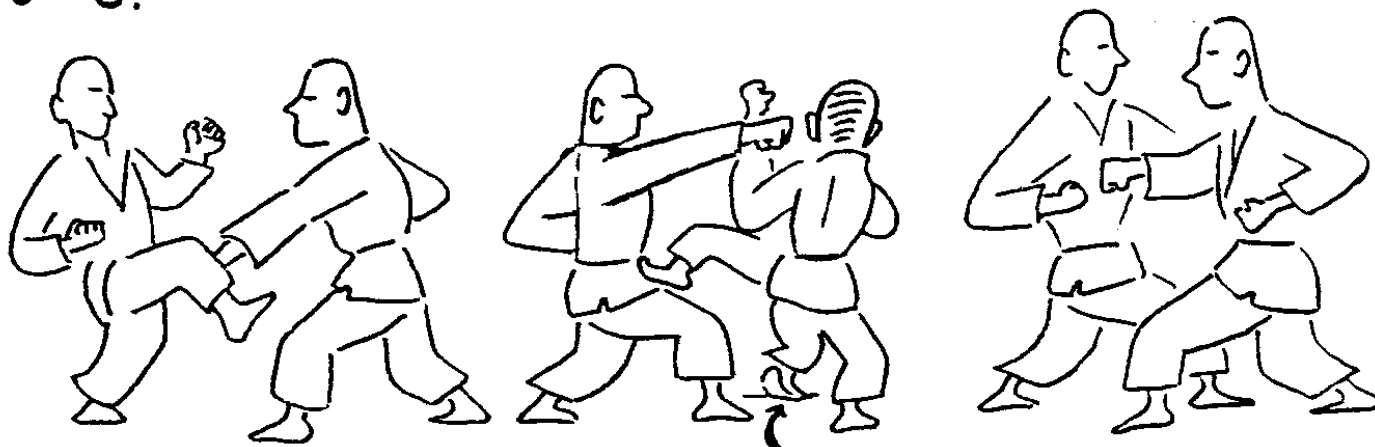


下段払 (表)

15-2.



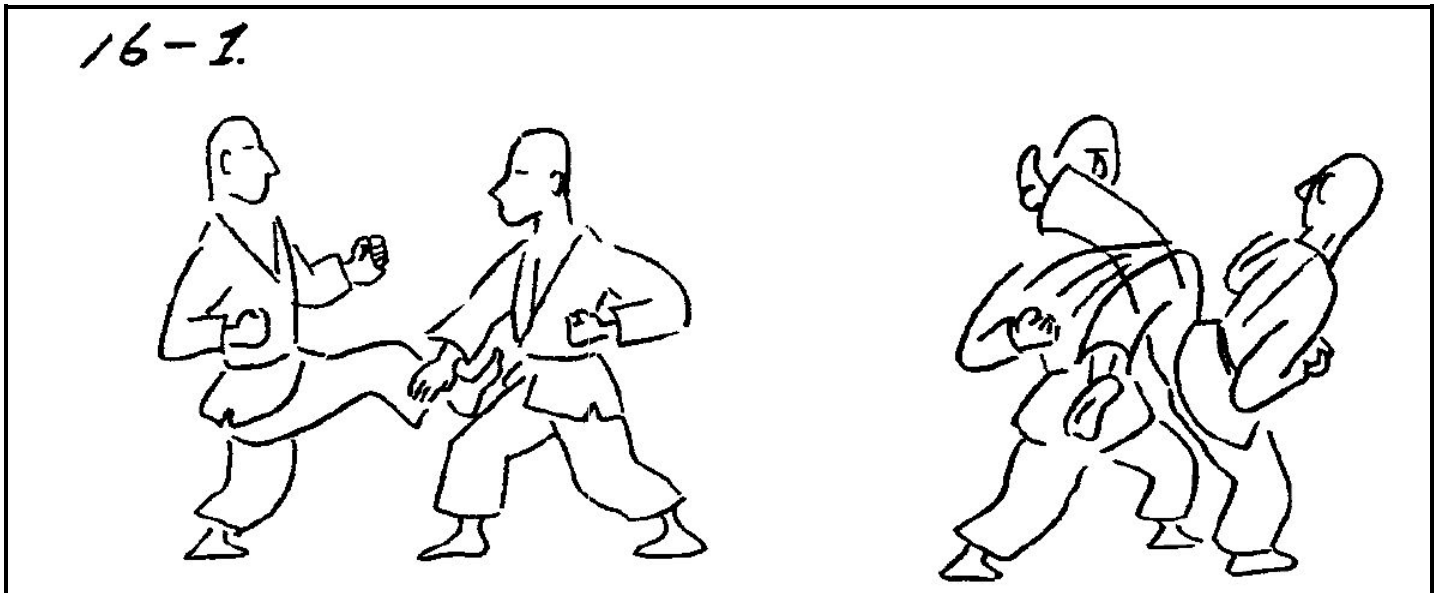
15-3.



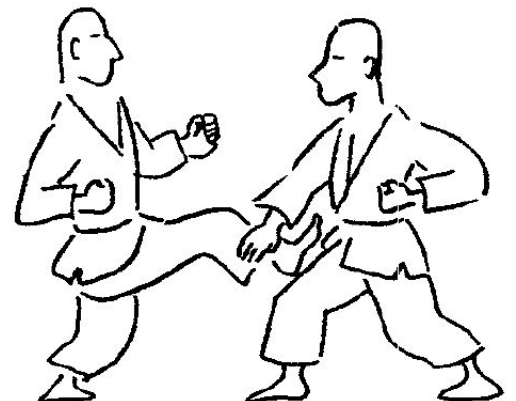
16. GEDAN BARAI (URA)

In this sequence, the distance between the opponents is greater than in the previous one; the second attack is more ample and predictable. When sweeping the opponent, one should, if possible, try to throw him off balance.

16-1.

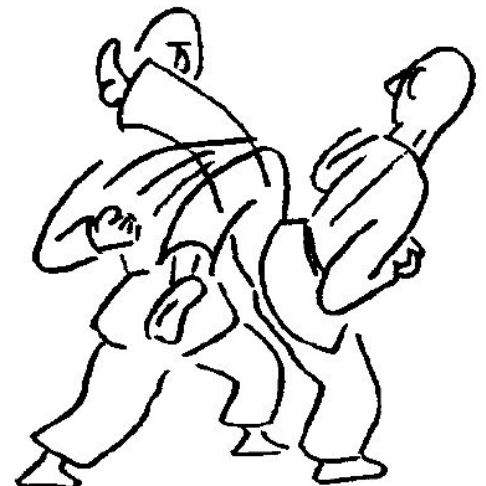


- 1) (A) CHUDAN MAE GERI right.
(B) steps back with the left leg into a right ZEN KUTSU DACHI to perform a right GEDAN BARAI.



- 2) (B) strikes with a left JODAN MAWASHI GERI.

Remark : whilst sweeping (A)'s leg with the hand, preparing the MAWASHI GERI which is executed immediately.



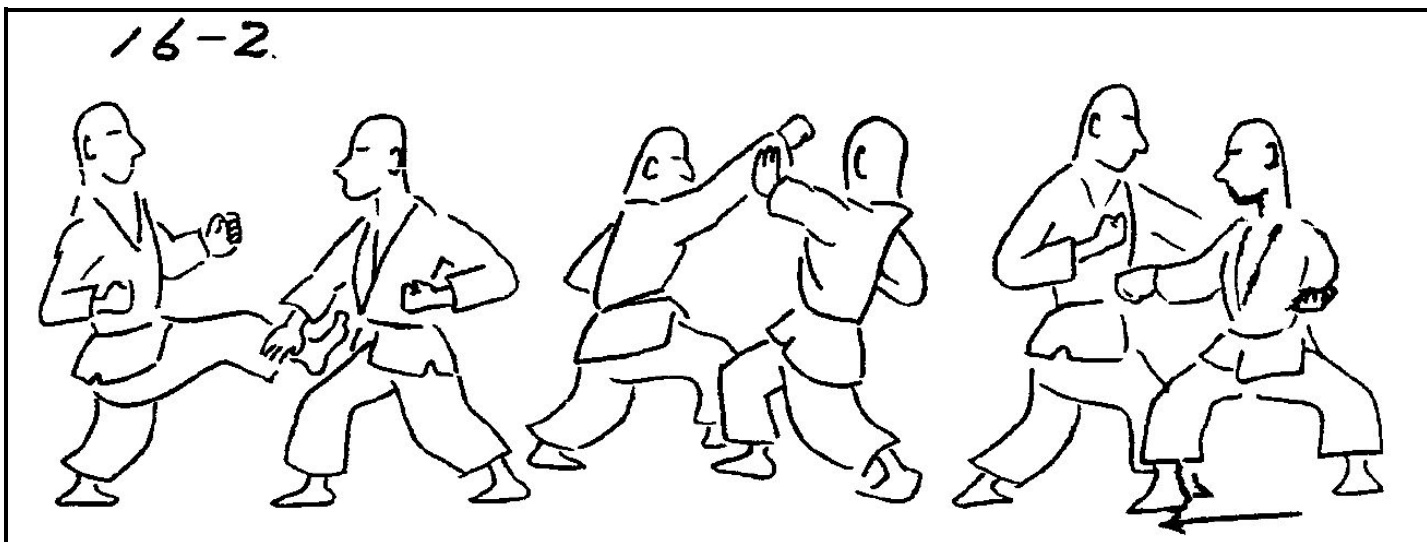


16-1-1

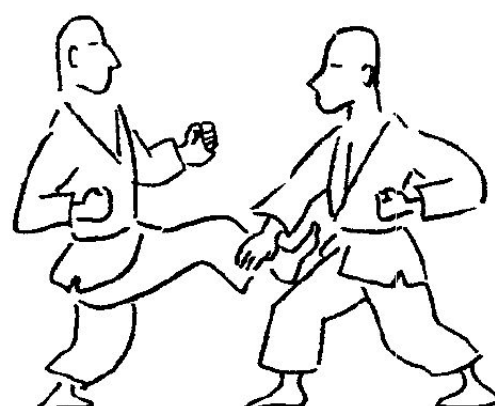


16-1-2

16-2.



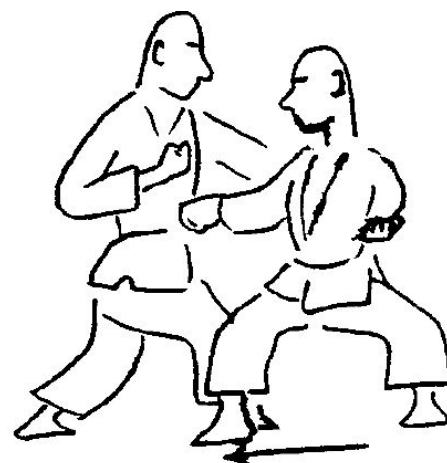
- 1) (A) CHUDAN MAE GERI right.
 (B) steps back with the left leg into a right ZEN KUTSU DACHI to perform a right GEDAN BARAI.



- 2) (A) JODAN JUN ZUKI right.
 (B) performs SORIMI and a left OSHI UKE on (A)'s right arm.

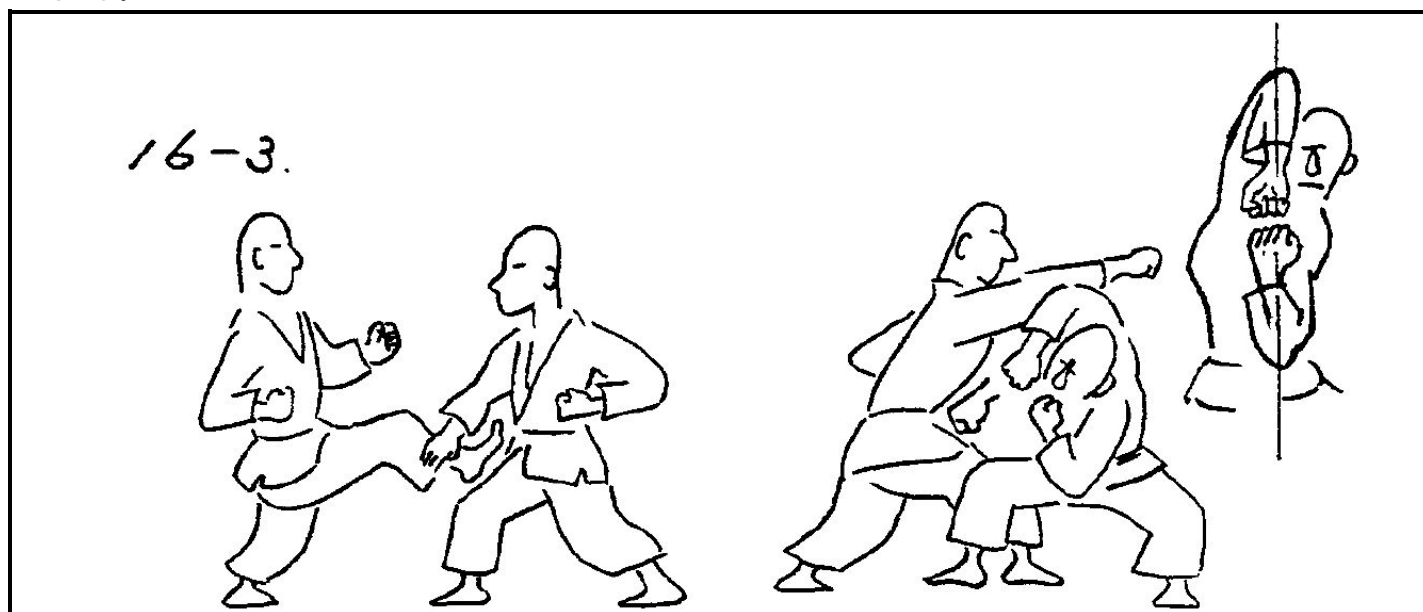


- 3) (B) returns to right SHIKO DACHI whilst striking with a right JUN ZUKI.

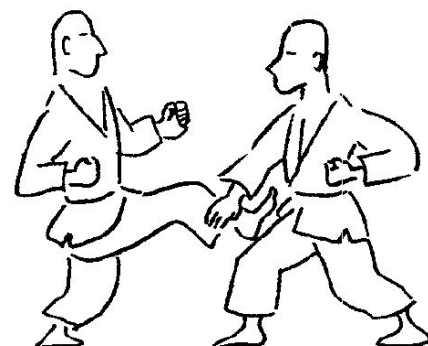


Remark : the OSHI UKE block serves to unbalance the opponent to the left; this is the main difference between this Kumi-té and 15-2.

To unbalance the opponent, one should, if possible, try to push their arm at elbow level.



- 1) (A) CHUDAN MAE GERI right.
 (B) steps back with the left leg into a right ZEN KUTSU DACHI to perform a right GEDAN BARAI.



- 2) (A) JODAN JUN ZUKI right.
 (B) performs CHINSHIN and, at the same time, HIJI UKE with the right elbow.



- 3) (B) brings the right fist down in a GEDAN ZUKI towards (A)'s right thigh.

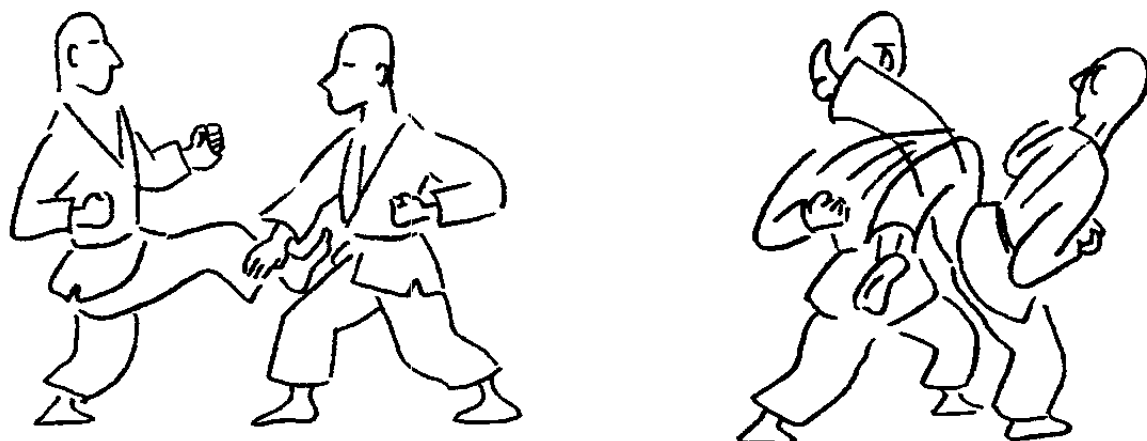
Remarks :

- (B)'s second movement is primarily CHINSHIN; HIJI UKE is a precaution, a safety measure; it is not always essential.
- One steps forward slightly whilst performing CHINSHIN.
- The attack to the thigh is delivered with NAKA DAKA IPPON KEN (a fist with the middle finger extended).
- When performing HIJI UKE, both forearms are in line with one another, but the left palm faces backwards and the right palm forwards.
- After the attack to the thigh, one can, for example, follow up with a YOKO EMPI to the side.



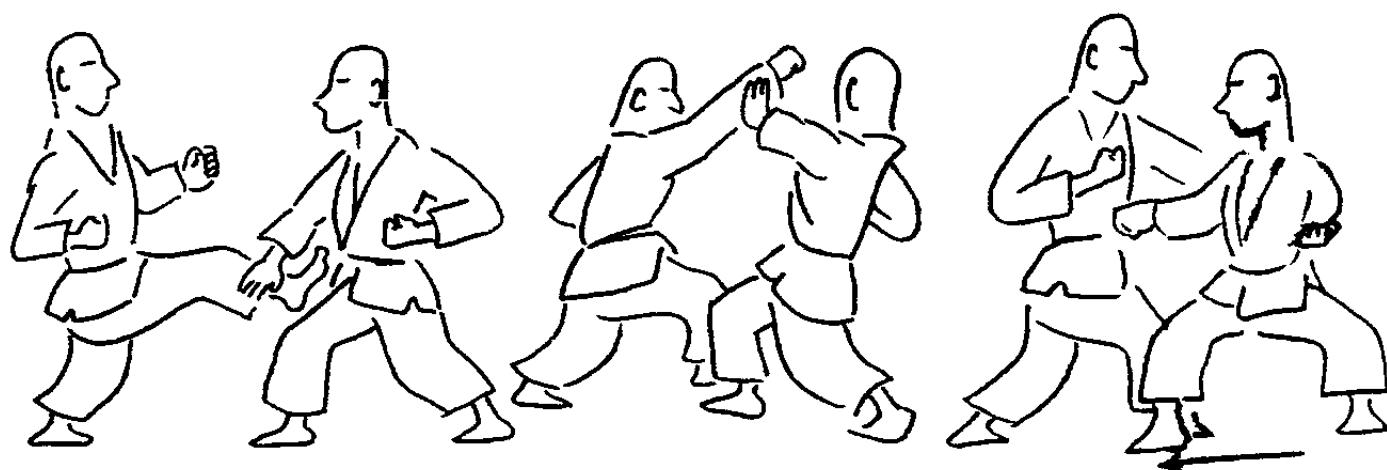
16. GEDAN - BARAI (URA)

16-1.

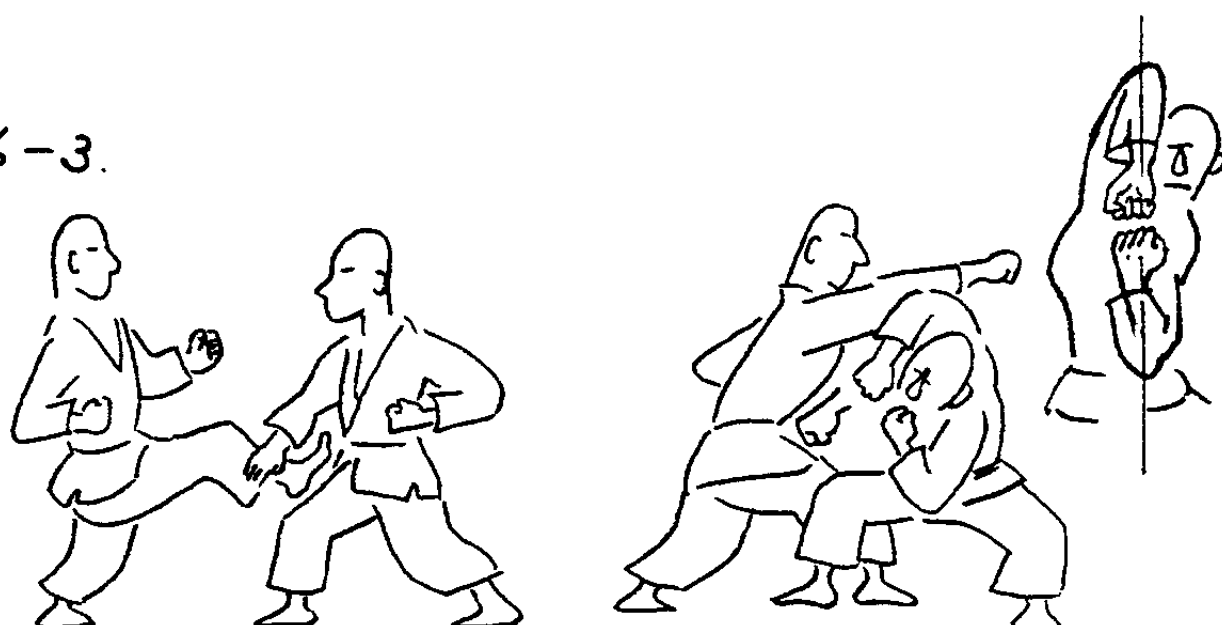


下段払(裏)

16-2.



16-3.



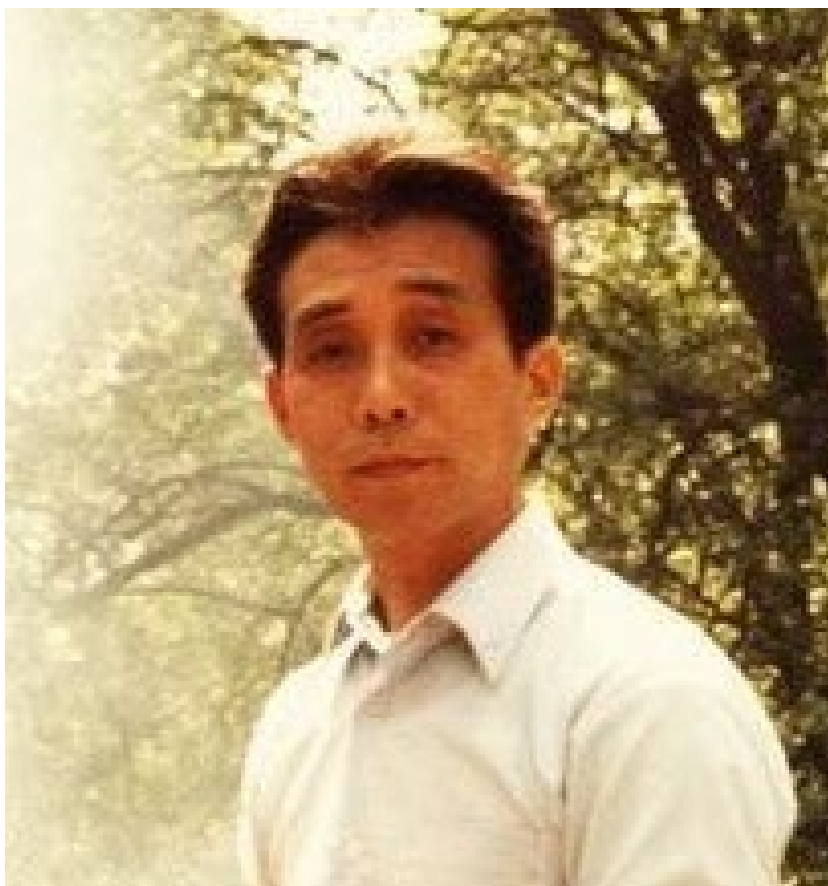
Some explanations by way of conclusion :

Tanshiki Kumite: this term refers to any kumite in which the same attack is repeated without variation; for example, a kumite in which JODAN JUN ZUKI is performed three times is a Tanshiki Kumite; a kumite in which MAE GERI is performed ten times is also a Tanshiki Kumite ... and so on ...

In this booklet, we have referred to a kumite in which a single attack is executed as 'Ippon Kumite'; a kumite in which two attacks at different levels or of different types are executed as 'Nihon Kumite' (for example, a 'Mae Geri' following a 'Jun Zuki' ... or a 'Gyakuzuki Chudan' following a 'Jun Zuki Jodan' ... etc.); in the same way, SAMBON KUMITE would refer to an exchange in which three strikes of different types or targeting three different levels are delivered; as already mentioned in the preface, this type of Kumite (involving more than two attacks) was not deemed useful.

The edge of the arm or the forearm on the thumb side is called the 'lateral' side ... and the edge on the little finger side is called the internal side.

Indeed, if you look at a man lying on his back with his palms facing upwards, the thumb is on the outside and the little finger on the inside. This is the convention used to describe human anatomy in medicine, physical education and physiotherapy.



Author: **Yoshikazu KAMIGAITO Sensei**
(1937 – 2014)

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

<https://wado-kamigaito-ryu.be/en/home/>

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YAKU SOKU KUMITE FONDAMENTALS Wado-Ryu

September 2026

<https://wado-kamigaito-ryu.be/en/home/>



Master Yoshikazu KAMIGAITO (1937-2014) began practising Wado-Ryu karate in 1962 under the guidance of Master Munekazu MIWA in Nagoya, Japan. Kamigaito Sensei (then a 6th dan in Wado-Ryu karate and a 3rd dan in Nippon Kempo) arrived in Belgium from Japan in the autumn of 1972. There, he trained numerous clubs in Belgium and the Grand Duchy of Luxembourg, as well as occasionally in Africa. He returned to Japan in 1990 after having trained a large number of black belts.

His teaching, of the very highest quality, has always reflected the principles of the Wado-Ryu school as established by its founder, Meijin Hironori OHTSUKA. His numerous books on Wado-Ryu karate are a real treasure trove.

The website <https://wado-kamigaito-ryu.be/en/home/> is dedicated to the work of Kamigaito Sensei.

<https://wado-kamigaito-ryu.be/en/home/>