

Student Syllabus

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Member of

Martial Arts Promotional & Development Association

<https://mapda.ca/>

Clubs of the South-Western Ontario Region

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This book belongs to:

(Name)

(Home Club)

Preface

This syllabus has been developed as a guide for colour belt students of Wado Karate. There are many concepts, definitions, and lessons within this booklet, however they should be accompanied by in-class lessons by the Senseis (instructors) and questions by the Karateka (students).

It is not necessary to quickly read through and memorize the contents herein, but rather to use this as a reference as you progress through your own training. From time-to-time, Karateka will be asked questions about the rules, history, or concepts of the Wado Karate martial art. These questions will be appropriate to the individual's rank, and often relevant to the specific student's own training needs.

When encountered with a question that you don't know the answer to, take the opportunity to search out the answer, either by this guide, by asking questions, or by doing your own research.

Our goal is to develop Karateka into strong people, not just of physical strength, but of strong intelligence, strong morale, and strong respect for themselves and others. Each person will move at their own pace, some quicker than others. It is important to remember that we will never fail a student who continues to advance, regardless of the speed at which they progress.

As you move through the ranks, you should expect to see the time between receiving a new belt take longer; this is quite normal. While a White Belt may receive their Yellow belt in a matter of months, a Green Belt may take over a year to receive their Blue Belt. Indeed, a Brown Belt will typically wait nearly 2 years to attempt their Black Belt grading, while a 5th degree Black Belt must wait at least 6 years.

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RULES AND REGULATIONS

1. No alcohol or drugs will be taken before class.
2. No Karate student will provoke violence outside the dojo or allow him or herself to be provoked into violence, under the pain of expulsion from Karate for life.
3. Students will behave always as gentlemen/ladies both inside and outside the dojo.
4. All Black Belts will be addressed as "Sensei".
5. Higher belts will aid the lower belts in their training but will not teach a technique or kata without a Sensei's permission. Lower belts will follow.
6. There will be no sparring without express permission of the instructing Sensei.
7. All gis will be completely white. The Wado lettering may be placed on the left side of the gi top only. Any accessories (shirts, headbands, etc.) must be white only.
8. All males must wear an athletic support (jock) during sparring.
9. No rings, watches, earrings, studs, or other jewelry may be worn during class.
10. Students must comply with the dojo health rules. Personal cleanliness is essential. Finger and toenails must be clipped short.
11. No smoking, eating, drinking, or chewing gum is allowed on the dojo floor.
12. All students will bow upon entering and leaving the dojo. Bowing to instructors when making requests is mandatory.
13. Students will maintain a serious attitude at all times. No profanity or loud talking is permitted in the dojo. Vulgarity and rudeness will not be tolerated.
14. Do not criticize other Karateka.
15. Under no circumstances will any form of Karate be taught by any member to any non-member.
16. Dues must be paid by the first lesson of each quarter (or month), and there will be no refunds.
17. All gis, pads, etc. must be paid for in full upon ordering.
18. All additional rules published from MAPDA will be followed.

INFORMATION ABOUT WADO-RYU KARATE-DO

Wado-Ryu is a Japanese style of Karate which was founded in 1939 by Hironori Ohtsuka. Wado-Ryu, meaning “School to the way of harmony”, is one of the four major Japanese Karate styles and perhaps the purest form of Karate-do.

Wado-Ryu was directed by Masaru Shintani, 9th Dan Black Belt and founder of the Shintani Karate Federation of Wado-Kai of North American until May 2000.

Mr. Shintani was a direct student of Ohtsuka Sensei, and was supreme instructor of Wado-Kai Karate in North America. Shintani Sensei passed away in May 2000.



Masaru Shintani Sensei.



Sensei Willy Lebrun (Left) and Sensei Lawrence Blakemore (Right)

In 2014 and early 2015, Sensei Lawrence Blakemore (of the South-Western Ontario Region group) and Sensei Willy Lebrun (of the Timmins Wado group) met in Sudbury to discuss the creation of a new organization adhering to the teachings of Masaru Shintani Sensei. The two groups founded the Martial Arts Promotional and Development Association (MAPDA).

As direct students and ranking Black Belts of Master Shintani, both Sensei Blakemore and Sensei Lebrun seek to pass on their knowledge to their students, and to positively develop all aspects of martial arts.

Meaning and Purpose of Wado-Ryu Karate



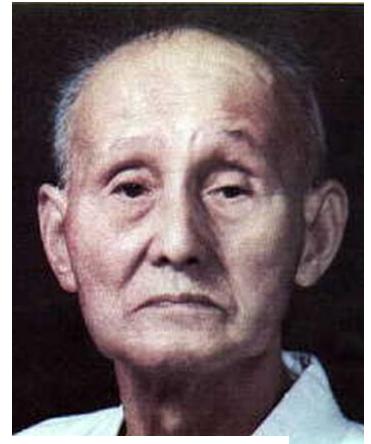
Gichin Funakoshi

Wado-Ryu Karate was developed by one of Funakoshi's senior students named Hironori Ohtsuka. Wado-Ryu, meaning “Way to peace/harmony” is one of five major styles in Karate. It is a fast and fluid style emphasizing body shifting to evade an attack. Blocking movements are often transformed instantly into attacks.

Karate-do, meaning “Way of the empty hand”, was primarily a spiritual discipline for Ohtsuka.

“Violent action may be understood as the way of martial arts, but the true meaning of martial arts is to seek and attain the way of peace and harmony.”
--Ohtsuka Sensei

The aim of Wado-Ryu Karate is to develop a mind that is tranquil, yet alive; able to react intuitively and without hesitation to any situation.



Hironori Ohtsuka Sensei

As skill and knowledge are acquired through training and concentration of effort, the student of Wado-Ryu develops the three primary aspects of Karate. They are: Equal respect for all people (whether of lower, equal, or greater level in any regard), sincerity in all parts of their life, and humility in their view of themselves.

Development of Karate

Karate-do, the way of the empty hand, was developed by the people of Okinawa to defend against armed Japanese invaders.

The tiny island of Okinawa was originally divided into three kingdoms but was united in the 15th century by a king who then banned all weapons. His aim was to prevent the building of armies that might overthrow the throne.

150 years later the Japanese invaded Okinawa. They had little trouble subduing the weaponless island. The invaders extended the arms ban to include even farm tools with a blade. This final restriction left the islanders literally empty-handed.

Over the next 100 years the Okinawans developed a secret fighting system in which their hands and feet became deadly weapons. With this skill they were able to face and defeat heavily armed Japanese samurai warriors.



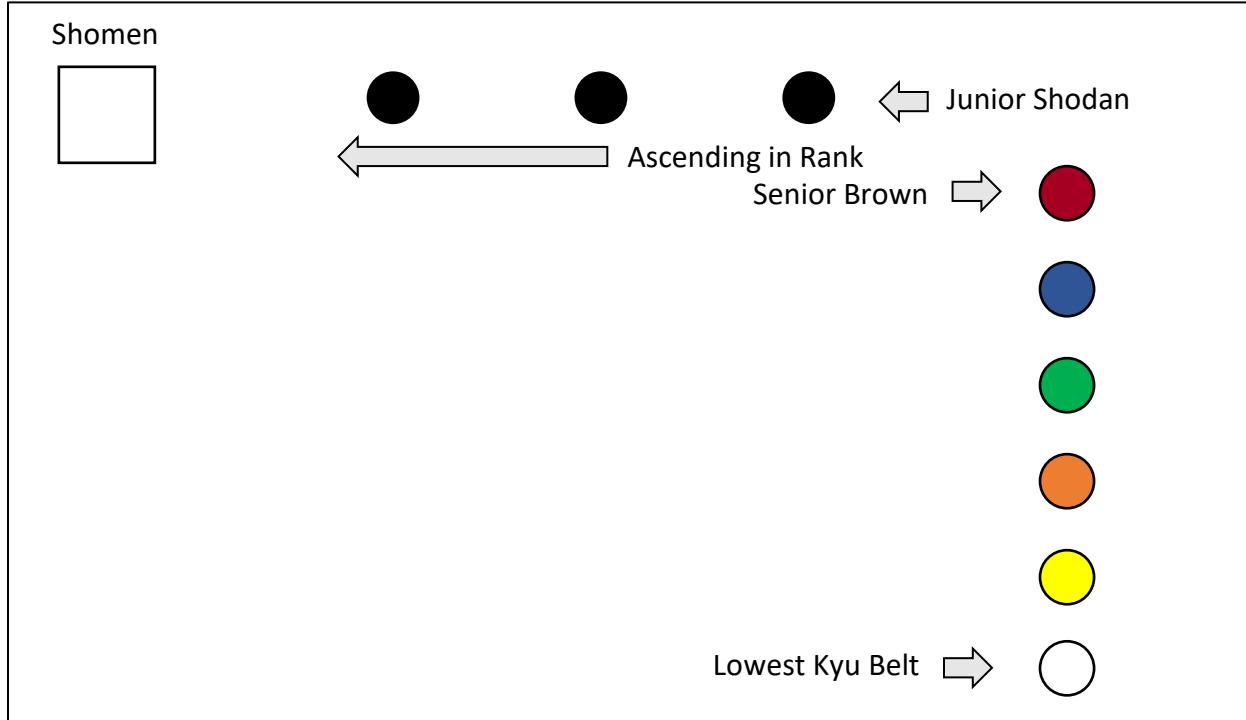
Eventually Okinawa was politically merged with Japan and Karate training was practiced openly.

Gichin Funakoshi, an Okinawan Karate master with a specialized style, demonstrated and taught his art at the Emperor's request. Almost immediately, the study of Karate became very popular in Japan. From there, it soon spread around the world.

KARATE CLASS

Karate brings students of the art together to train in a spirit of friendship and respect. The discipline of Karate requires the mind and body to work together in maintaining balance, control, and co-ordination.

Every class in Karate begins with a meditation and bow in where students can forget the day before and the day coming, and instead focus on class.



This is followed by an exercise and warm-up period designed to loosen and stretch tight muscles, limber joints, and condition the body.

Following the warm-ups is practice in the basic techniques of punching, kicking, blocking, guarding, and striking. Karate techniques aim to concentrate as much bodily energy possible at the points of contact with the opponent's body. Wado-Ryu Karate employs very light, fast, and powerful techniques and favours evasion through body shifting. Students are taught to strike by creating a very fast type of whiplash movement in which hip twisting is employed to increase the force of the technique.

The basic techniques are also practiced in a number of set sequences or patterns called katas. A kata is a fixed sequence of techniques simulating combat against two or more opponents. There are many katas of varying complexity. Within them, all the defensive and offensive techniques are woven together. Proper training in the katas is a good foundation for an effective action in any situation. Katas are the heart of Karate.

It is the sparring element in Karate which attracts many advocates to the art. Master Otsuka formulated the principles and rules of free-sparring kumite in 1934. The fighting is non-contact but students must demonstrate the ability to execute a strong and effective technique. In matches between higher ranking belts, light and controlled contact to the opponent's uniform is allowed. The combat is regulated by self-control, timing, distancing of techniques, and honour and respect for the opponent.

Bow In/Out Procedures

Bowing Procedure (Beginning of Class)

1. Achichi dachi (natural stance)
2. Musubi/kiritsu dachi (formal/attention stance)
3. Suarte seiza-hidari-hiza-gedan (kneel-left knee down)
4. Moku-so (close your eyes) – meditation
5. Moku-so yami – meditation stops
6. Mawari-shomen-ni (turn to shomen)
7. Ni-rei sai-ko shihan O Otsuka Sensei (bow to Grand Master Otsuka)
8. Ni-rei shihan O Shintani Sensei (bow to Master Shintani Sensei)
9. Mawari-mai (turn to the front)
10. Sensei ni rei (Bow to the senseis)
11. Sempei ni rei (optional – Bow to the senior kyu belts)
12. Rise to natural stance to the front

Bowing Procedure (End of Class)

1. Achichi dachi (natural stance)
2. Musubi/kiritsu dachi (formal/attention stance)
3. Suarte seiza-hidari-hiza-gedan (kneel-left knee down)
4. Moku-so (close your eyes) – meditation
5. Moku-so yami – meditation stops
6. Sempei ni rei (optional – Bow to the senior kyu belts)
7. Sensei ni rei (Bow to the senseis)
8. Mawari shomen-ni (turn to shomen)
9. Ni-rei shihan O Shintani Sensei (bow to Master Shintani Sensei)
10. Ni-rei sai-ko shihan O Otsuka Sensei (bow to Grand Master Otsuka)
11. Mawari mai (turn to the front)
12. Rise to natural stance to front

Dojo Etiquette

Just as there are certain manners expected of people in classrooms, libraries, restaurants, and other places, dojos (“training halls”) have their own set of manners, or etiquette. Dojos are places where people of like-mindedness can come together to learn a martial art. Thus, our etiquette is based on:

- Respecting where we learn
- Respecting those we learn with
- Respecting those we learn from

As such, the following etiquette is expected from everyone:

- When entering or leaving the dojo, bowing in and out of the room
- When making requests or asking questions of an instructor or student, to raise one’s hand and bow to each other before beginning
- To not interrupt a class with loud talking, by walking through it, or by being disruptive
- To support your fellow students, regardless of rank, in their training
- To not criticize others for shortcomings, and to be patient with your own training
- Listening when an instructor is explaining concepts, and when a fellow student is asking questions

Ultimately, the goal of any dojo is to provide a place to teach its students effectively. The nature of the dojo can change quickly, from loud to quiet, from no movement to a flurry of techniques. By all of us, both students and instructors, being mindful of our surroundings and following etiquette together, we ensure that everyone can develop themselves to the best of their abilities.

PROPER ETIQUETTE FOR ADDRESSING YUDANSHA (BLACK BELTS)

At the direct request of Shintani Sensei, all Black Belts are to be called Sensei. In MAPDA, the proper protocol for addressing a Black Belt is as follows:

1. You may address the Black Belt as Sensei only.
2. You may address the Black Belt as Sensei adding their last name. E.g.
 - Sensei Jones
3. In a group of Karate people where there are two sensei with the same last name you may add the sensei's first name to indicate who you are addressing. E.g.
 - Sensei Tom Jones
 - Sensei Mary Jones
4. Outside of Karate when introducing your sensei to non-martial artists (Family, friends, etc), you can introduce them as Mr., Mrs., Miss using their last name. E.g.
 - "This is Mr. Jones, my Karate instructor."
5. When addressing or talking about the founders and/or masters of any martial art they must be addressed using their last name first followed by Sensei. This is a greater showing of respect and humility towards the master. E.g.
 - "Shintani Sensei" as opposed to "Sensei Shintani"
 - "Otsuka Sensei" as opposed to "Sensei Otsuka"
6. If the master is your immediate sensei you can use the first reference, but when talking to other students the latter is proper.
7. The use of the term "Shihan" indicates the person is a senior instructor, usually 6 – 7 dan and up (I.e. a master). "Hanshi" is used to describe a shihan of high morals, humility, and knowledge.
8. "Saiko Shihan" is a further term to describe the "grand master"
9. For sensei who have passed away, prefacing their name with "O" is proper, especially during bow-in; this is a Japanese honourific to show a higher level of respect. E.g.:
 - Saiko Shihan O Otsuka Sensei
 - Shihan O Shintani Sensei

It is disrespectful to use a sensei's first name alone when addressing them. Always practice the above when dealing with sensei. This will show your level of humility and respect on which the foundation of Wado Karatedo is based.

In addition to addressing a sensei, certain senior students may be referred to as "sempai". Students who have been given this title by a sensei should be referred as Sempai followed by their first name. E.g.

- Sempai Dave

The title of sempai is typically granted to someone who is Green Belt or above who supports the club or organization in teaching, warm-ups, club administration, or has gone above-and-beyond in their research of Karate.

KYU BELT GRADINGS

Kyu (Colour) belts will be graded in one of two ways throughout the year. Often, a formal grading will be held where students will be evaluated by their technique, kata, sparring, and attitudes. Other times, however, a student may be graded when their sensei sees them to be ready; this would thus be an informal grading.

Certain kata, techniques, and time periods are required of every rank. The below table will demonstrate each rank's time requirements. It is important to note that the time periods are minimum only, and actual time is likely to be much more. Students should see the Study Guide in the next section for kata requirements.

Note, that not every student will achieve Senior Green, Senior Blue, or Senior Brown; these are somewhat rare ranks used to recognize a student's progression.

BELT	GRADE	JAPANESE	TIME (with 60-70% attendance)
White	10 th	JUKYU	3 - 5 Months
Yellow	9 th	KUKYU	3 - 5 Months
Orange	8 th	HACHIKYU	4 - 5 Months
Green	7 th	SHICHIKYU	3 Months
Senior Green	6 th	ROKUKYU	2 Months
Blue	5 th	GOKYU	4 Months
Senior Blue/Purple	4 th	SHIKYU	2 - 4 Months
Brown	3 rd	SANKYU	12 Months
Senior Brown/Red	2 nd	NIKYU	6 Months

White to Blue Study Guide for Gradings

The following pages contain the requirements and techniques that students will be graded on from White to Blue belts.

Karateka (students) will be graded on more than just how well they perform a technique, but also on merits such as confidence, quickness to learn, adaptation, and how well they listen.

The information in this section only lists the techniques that may be requested by the sensei grading, however, does not indicate how a technique may be performed. For instance, while a front kick is listed, the guide does not say what stance, which leg, or what height the kick is to be performed. The instructor may also judge multiple techniques done in one sequence by adding them together.

Section	Technique / Requirements	Rank
General	Conduct	All
	Attendance (75% and up = 3)	All
	Club/Tournament Participation	All
Hands	Close Punch (Tate Zuki)	J – Orange+ A – All
	Reverse Punch (Gyaki Zuki)	All
	Forehand Punch (Jun Zuki)	All
	Back Fist (Uraken)	J – Yellow+ A – All
	Hammer Fist Strike (Tettsui)	J – Yellow+ A – All
	Outside Bladehand Strike (Osoto Shuto Uchi)	Green+
	Inside Bladehand Strike (Ude Shuto Uchi)	Green+
	Outside Ridgehand Strike (Osoto Haito Uchi)	Blue+
	Inside Ridgehand Strike (Ude Haito Uchi)	Blue+
Kicks	Front Kick (Mai Geri)	All
	Side Kick (Yoko Geri)	All
	Roundhouse Kick (Mawashi Geri)	All
	Crescent Roundhouse Kick (Mikazuki Geri)	Green+
	Back Kick (Ushiro Geri)	Green+
Blocks	Rising Block (Jodan Uke)	All
	Downward Block (Gedan Uke)	All
	Outside Block (Osoto Uke)	All
	Inside Block (Udi Uke)	All
	“X” Block (Juji Uke)	All
	Paddlewheel (Nihon Tettsui Uke)	All
	Reinforced Block (Morote Uke)	Yellow+
	Bladehand Block (Shuto Uke)	Yellow+
	Sweeping Block (Nagashi Uke)	Green+
	Palm & Wrist (Teisho & Keko)	Green+
	Zenkutsu/Kokutsu with blocks	All
Walking & Turning	“X” Stance (Juji Dachi)	J – Yellow+ A – All
	Reverse Cat Stance (Gyaki Niko)	Blue+
Two Line	Rising Block (Jodan Uke)	All
	Reverse Punch (Gyaki Zuki)	
	Inside Block (Ude Uke)	J – Yellow+ A – All
	Reverse Punch (Gyaki Zuki)	
	Outside Block (Osoto Uke)	All
	Reverse Punch (Gyaki Zuki)	
	Downward Block (Gedan Uke)	J – Yellow+ A – All
	Reverse Punch (Gyaki Zuki)	

Two Line (Continued)	X Block (Juji Uke) Reverse Punch (Gyaki Zuki)	J – Yellow+ A – All
	Paddlewheel (Nihon Tettsui Uke) Reverse Punch (Gyaki Zuki)	All
	Reinforced Block (Morote Uke) Forehand Punch (Jun Zuki)	Yellow+
	Bladehand Block (Shuto Uke) Reverse Punch (Gyaki Zuki)	Yellow+
	Sweeping Back Fist (Uraken Uke)	Orange+
	Palm Heel (Teisho Uke)	Green+
	Forehand Punch (Jun Zuki)	
	Jujidachi Basic Block and Counter	Green+
Kata	Aihon Kata	All
	Pinan Shodan	All
	Pinan Nidan	Yellow+
	Pinan Sandan	Orange+
	Saisho	Orange+
	Pinan Yondan	Green+
	Tai Sai	Green+
	Pinan Godan	Blue+
Optional Kata	Chonan Chonan	All
	Chonan Shodan	Orange+
	Sankyu	Green+
	Shopei	Blue+
Kumite	Control of Technique	All
	Power	All
	Stances	All
	Block & Counter	All
	Aggressiveness	All
	Explosiveness	All
	Speed	All
	Placement of Technique	Yellow+
	High-Low Concept	Orange+
	Calmness	Orange+
	Control of Opponent	Green+

KATAS

In Karate, there are various sequences of techniques which are combined into a naming system called “kata”. Each rank has one or more katas which must be learned before progressing to the next rank. A kata can be thought of like a choreographed dance, where all the techniques are performed the same way by all students.

With this in mind, students will advance katas as they progress through their own ranks. For instance, a White Belt performing Pinan Shodan should be somewhat different from a Brown Belt performing the same kata.

Beginnings and Endings of Colour Belt Katas

NOTE: In all katas, the first and last natural stance positions are done with open hands. This procedure represents a non-offensive presentation. Attention stance and bowing is performed with hands open at the side, heels together, toes apart. In all katas, bow before and upon leaving kata area.

Aihon Kata

Beginning:

1. Natural stance
2. Attention stance, bow
3. Natural stance
4. Say name of kata
5. Attention stance, bow
6. Natural stance
7. Close hands, begin kata with Nami Ashi (foot block) and drop to Kiba Dachi, double punch goes out and withdraws immediately

Ending:

1. From last move, come up to natural stance, hands crossed in front of body
2. Lower hands in front with closed fists
3. Attention stance, bow
4. Natural stance

Chonan Chonan

(Kata is mostly in Kiba Dachi, right, then left)

Beginning:

1. Natural stance
2. Attention stance, bow
3. Natural stance
4. Say name of kata
5. Attention stance, bow
6. Natural stance
7. Close hands, begin kata with Nami Ashi (foot block) and drop to Kiba Dachi, double punch goes out and holds, then withdraws slowly

Ending:

1. From last move, come up to natural stance, hands crossed in front of body
2. Lower hands in front, closed fist
3. Attention stance, bow
4. Natural stance

<p>Pinan Shodan</p> <p>Beginning:</p> <ol style="list-style-type: none"> 1. Natural stance 2. Attention stance, bow 3. Natural stance 4. Say name of kata 5. Attention stance, bow 6. Natural stance 7. Close hands, begin kata by setting left foot out to prepare for Kokutsu Dachi <p>Ending:</p> <ol style="list-style-type: none"> 1. From the last strike in Kiba Dachi, leave hand out, bring left foot behind right to Juji Dachi, hold position 2. Untwist to natural stance, hands crossed over front of body, keep head turned towards last attack 3. Look forward, lower hands in front with closed fists 4. Attention stance, bow 5. Natural stance 	<p>Pinan Nidan</p> <p>Beginning:</p> <ol style="list-style-type: none"> 1. Natural stance 2. Attention stance, bow 3. Natural stance 4. Say name of kata 5. Attention stance, bow 6. Natural stance 7. Close hands, begin kata by setting left foot out to prepare for Kokutsu Dachi <p>Ending:</p> <ol style="list-style-type: none"> 1. From the last block in Zenkutsu Dachi, leave hand out, bring left foot behind right to Juji Dachi, hold position 2. Untwist to natural stance, hands crossed over front of body, keep head turned towards last block 3. Look forward, lower hands in front with closed fists 4. Attention stance, bow 5. Natural stance
<p>Pinan Sandan</p> <p>Beginning:</p> <ol style="list-style-type: none"> 1. Natural stance 2. Attention stance, bow 3. Natural stance 4. Say name of kata 5. Attention stance, bow 6. Natural stance 7. Close hands, begin kata by setting left foot out to prepare for Neko Dachi <p>Ending:</p> <ol style="list-style-type: none"> 1. From last move, Empi Uke, step to left into natural stance, hands crossed over front of body 2. Lower hands in front with closed fists 3. Attention stance (heels together, toes apart) 4. Bow 5. Natural stance 	<p>Chonan Shodan (Kata in varying stances with double blocks at start)</p> <p>Beginning:</p> <ol style="list-style-type: none"> 1. Natural stance 2. Attention stance, bow 3. Natural stance 4. Say name of kata 5. Attention stance, bow 6. Natural stance 7. Close hands, begin kata with Nami Ashi (foot block) and drop to Kiba Dachi, double punch goes out and holds, then withdraws at a medium speed <p>Ending:</p> <ol style="list-style-type: none"> 1. From last move, come up to natural stance, hands crossed in front of body 2. Lower hands in front, closed fist 3. Attention stance, bow 4. Natural stance

Sai Sho

Beginning:

1. Natural stance
2. Attention stance, bow
3. Natural stance
4. Say name of kata
5. Attention stance, bow
6. Natural stance
7. Close hands, twist to the left with Empi Uke in Juji Dachi

Ending:

1. From last move, come forward to natural stance, hands crossed in front of body
2. Lower hands in front, closed fist
3. Attention stance, bow
4. Natural stance

Pinan Yondan

Beginning:

1. Natural stance
2. Attention stance, bow
3. Natural stance
4. Say name of kata
5. Attention stance, bow
6. Natural stance
7. Close hands, begin kata by setting left foot out to prepare for Kokutsu Dachi, open hands into set position with left hand on bottom

Ending:

1. From last block of kata, move back foot six inches back
2. Bring in front foot to back foot with heels together, toes together while holding hand form of block
3. Attention stance, bow
4. Natural stance

Note: In the last sequence moving forward in Sanchin Dachi, the open hand is thrown as a Teisho Uke, Chudan, fingers pointed forward (similar to Pinan Nidan's Nukite).

Tai Sai

Beginning:

1. Natural stance
2. Attention stance, bow
3. Natural stance
4. Say name of kata
5. Attention stance, bow
6. From attention stance, bring toes together to heisoku dachi, hands in fist form to kime

Ending:

1. From final shuto uke, bring right foot to left with heels and toes touching in heisoku dachi, complete hand movement
2. Separate toes to attention stance, bow
3. Natural stance

Sankyu

Beginning:

1. Natural stance
2. Attention stance, bow
3. Natural stance
4. Say name of kata
5. Attention stance, bow
6. Natural stance
7. Close hands, begin kata by setting right foot out in preparation for kokutsu dachi

Ending:

1. From last block, bring left foot to natural stance, hands crossed in front of body
2. Lower hands in front, closed fist
3. Attention stance, bow
4. Natural stance

Pinan Godan	Shopei
Beginning:	Beginning:
1. Natural stance	1. Natural stance
2. Attention stance, bow	2. Attention stance, bow
3. Natural stance	3. Natural stance
4. Say name of kata	4. Say name of kata
5. Attention stance, bow	5. Attention stance, bow
6. Natural stance	6. Natural stance
7. Close hands, begin kata by setting left foot out	7. Close hands, bring left foot to right with heels and toes touching in heisoku dachi, right hand to kime, left hand covering
Ending:	Ending:
1. From last double block, bring front foot to back foot in attention stance, maintain hand positions	1. From last block, bring right foot to natural stance, hands crossed in front of body
2. Cross hands in front of body, then transition to natural stance while lowering hands in front with closed fists	2. Lower hands in front, closed fist
3. Attention Stance, bow	3. Attention stance, bow
4. Natural stance	4. Natural stance

Chonan Chonan
Final "X" punch-block at the end of the kata.
Pinan Nidan
Sequence #4 – Nukite strike in Zenkutsu Dachi.
Sequence #9 – Moroto Uki in Zenkutsu Dachi.
Chonan Shodan
Note: Chonan Shodan goes right to left using kicks.
Sequence #3 – Right uraken strike
Sequence #6 – Right jodan nukite strike to the right
Pinan Yondan
Sequence #7 – Uraken to the front
Sequence #14 – Grab/pull motion with the knee strike.
Sankyu
Sequence #3 – Mae Geri/mae zuki, kiai on the zuki
Final sequence – Ami ashi/Uraken, kiai on the uraken
Shopei
Sequence #3 – Nihon zuki to the right
Sequence #8 – Empi/uraken/chudan zuki to the front/right, kiai on the empi.

KIAI POINTS FOR COLOUR BELT KATAS

Aihon Kata	Chonan Chonan
Final "X" punch-block at the end of the kata.	Final "X" punch-block at the end of the kata.
Pinan Shodan	Pinan Nidan
Sequence #10 – Last of the "three punches"	Sequence #4 – Nukite strike in Zenkutsu Dachi.
Sequence #12 – Last of the Nukite strike/block.	Sequence #9 – Moroto Uki in Zenkutsu Dachi.
Pinan Sandan	Chonan Shodan
Sequence #3 – Nukite strike in Zenkutsu Dachi.	Note: Chonan Shodan goes right to left using kicks.
Sequence #9 – Punch after three empi/tettsui strikes.	Sequence #3 – Right uraken strike
Sequence #6 – Left gyaki zuki uke to the right side in Juji dachi	Sequence #6 – Right jodan nukite strike to the right
Sequence #8 – Nukite in zenkutsu dachi	Sankyu
Tai Sai	Sequence #7 – Uraken to the front
Sequence #1 – Uraken (Short, but loud)	Sequence #14 – Grab/pull motion with the knee strike.
Sequence #7 – Nukite strike (before the last two shuto ukes)	Final sequence – Ami ashi/Uraken, kiai on the uraken
Pinan Godan	Shopei
Sequence #5 – Mae Zuki in Zenkutsu Dachi.	Sequence #3 – Nihon zuki to the right
Sequence #10 – Morote Uki in Zenkutsu Dachi	Sequence #8 – Empi/uraken/chudan zuki to the front/right, kiai on the empi.

CONCEPTS

This section will contain various concepts and principles of Wado-Ryu Karate-Do. As mentioned in the preface, these should not be quickly read through and memorized, but referenced during the progression of Karateka during their training.

Three Principles of Wado Karate

While students train to block, punch, kick, etc, this is not the goal of martial arts. True martial artists should aim to attain peace and harmony in themselves and others. This is demonstrated by our three principles.

Respect

All Karateka should respect others, regardless of their positions. This respect should exist both inside and outside the dojo. Three distinct areas of respect in martial arts exist:

- Ranks below oneself: These people are training to improve themselves and expand their knowledge the same as the others in the class. They will look towards you as a more senior member to see where their next steps are.
- Ranks above oneself: Our seniors and instructors who have advanced are committing their time to support you both passively (by demonstrating) and actively (by supporting). They have knowledge and experience that they will pass onto you.
- Similar rank to oneself: Your peers who are training together. Even though martial arts is about improving oneself, you can learn from your fellow students and provide support to each other.

Humility

Karateka should aim to have humility, or humbleness, in their experiences. There should be no pride in oneself, but instead a recognition of where you are in your training, and where you may improve. A lower rank student who performs a certain technique better than you should not be upsetting, but rather an opportunity to learn from them to advance your own training.

In life outside the dojo, Karateka should aim to learn and develop their own selves further as well, and not pretend to have all the answers to every problem. Listening and learning whenever the chance arises is an important part to improving one's own objectives, whether it be education, career, or hobby.

Sincerity/Discipline

Karateka should aim to have sincerity and discipline within their training. That is, to train for the right reason and to commit to learning and advancement, as opposed to training for a higher rank or to over-power someone. Students must also be self-disciplined to achieve their goals by knowing when to act, when to stop and learn more, and when it's appropriate to take a break.

In your own life, this is apparent in other ways, such as by having the discipline to complete homework, doing chores such as cleaning, or by working on projects. This is not to say that a person must always be active, but that they take the appropriate time needed to both progress and to relax.

Budo

Literally “Martial Way”, or “Way of War”. Although this sounds violent, this should be considered as the “Way of Training” instead. The concept of Budo should be in stages:

- Learn the basics
- Understand their usage
- Develop them to be second nature

Karateka should prevent violence by training themselves to have the confidence and skills to defuse dangerous situations, and only resort to physical response when all other options have been exhausted. A quote from unknown origin demonstrates this:

“It is better to be a warrior in a garden, than a gardener in a war.”

Otsuka Sensei wrote a letter to all students of Wado which further demonstrates this point:

“The way to practice martial arts is not for fighting. Always look for your own inner peace and harmony; search for it.”

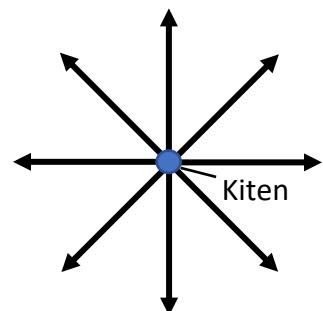
Another term that relates, is “**ko-ryu budo**”, or “old school way of training”. This term refers to the traditional way of training, rather than the more modern sport-style karate.

Bunkai

“Analysis” or “disassembly” refers to the process of understanding how kata and technique are used in application. Although learning the moves of kata is the foundation, once performance of a kata comes without thinking about it, students should begin to understand why and how the techniques are used.

Embusen

Embusen is the “performance line” of kata. This is most simply demonstrated in Aihon Kata, where the student moves vertically forward on one line. In more advanced katas, Karateka should complete their final movement on the same place as they began their first. This point is known as the “kiten” or starting and ending point.



Heijoshin

A state of being consistent in one’s mind, or literally “Always Flat Mind/Heart”. Although it is normal to experience excitement, surprise, lethargy, or lifelessness, all martial arts should train a person’s mind to become calm and consistent. This should provide not only quick response to an attack, but also a logical and calm way of handling daily problems.

Ippon, Nihon, Sanbon Kumite/Two-line

There are three basic types of techniques thrown when sparring (kumite) or working with a partner in two-line training.

- Ippon (one point): Attacker throws a technique, Defender blocks it
- Nihon (two point): Attacker throws a technique, Defender blocks and then counters with an attack
- Sanbon (three point): Attacker throws a technique, Defender blocks and counters with an attack, and then the Attacker blocks and counters with their own attack again.

Karateka are typically trained in this order, both White Belts, Black Belts and everyone between. First, we must learn how to receive an attack, then we learn how to counter the attack. Finally, when we've thrown a technique as the Defender, the Attacker realizes this counter and responds with another technique. Sanbon is the natural progression into sparring and combat training.

Irimi

Entering towards an opponent's attack (instead of away from it) to create an opening of counterattack.

Jutsu

Jutsu refers to "techniques", "skills", or "art". This is typically referenced as a name of a martial art such as Ju Jutsu ("Gentle Techniques"), and Ken Jutsu ("Sword Techniques").

Karate Ni Sente Nashi

"There is no first strike in Karate". Karate should be purely defensive in nature. Although competitive Karate does involve first strikes, Karateka outside of sanctioned events and training should not be provoked into attacking a person.

Kata

Kata is the practice of sequences of techniques by oneself. There is an assortment of different katas learned at different ranks with varying degrees of difficulties, each designed to teach different skills. If comparing to dance, a kata is similar to a choreographed or prepared dance, whereas a sparring is similar to dancing for the first time with no planning.

There are six principles to kata:

1. Ikita: Kata must be alive and done with purpose
2. Inen: Kata must be done with spirit
3. Chikara No Kyo Jaku: Changes in application of power: techniques can be strong or yielding, hard and then soft
4. Waza No Kankyu: Variations in the timing of movement: sometimes fast, sometimes slow
5. Ki Soko No Donto: Proper rhythm of breathing: when to breathe in vs when to breathe out
6. Balance: Maintaining proper balance and stance position

Ken No Sen

“When to Attack”, or more in context to the way of martial arts, “when to counter an attack as the Defender”.

There are three types of this which are developed as a student advances in training:

- Go No Sen: The Attacker throws a technique and the Defender blocks it, and then counters.
- Sen No Sen: The Attacker throws a technique and the Defender blocks and counters at the same time.
- Sensen No Sen: The Attacker is about to throw a technique and the Defender proactively strikes, jams, or locks the Attacker.

Sensen No Sen is the hardest to achieve and the most difficult to understand, as it may seem we are breaking the rule of “There is no first strike in Karate” (See: Karate Ni Sente Nashi). To correctly use Sensen No Sen, an attack must be perceived correctly as about to come, so the Defender quickly responds to an imminent threat.

Ki

Has many meanings, depending on context, but in martial arts is understood as “spirit” or “energy”. Ki is difficult to explain, but can be reflected in how techniques are presented. A karateka who tightens their body, lowers their stance, and has confidence in their techniques could be said to have strong ki, whereas someone who is physically relaxed when using techniques or lacks confidence may still be developing ki.

Another important term, **ki-ai**, refers to the shout done on certain techniques. A strong and short shout should be a total focusing of the body on the completion of technique, not only denoting a powerful strike, but also one that can demotivate the opponent.

Kime/Kamae

The concept of “focus” refers to where the focus of a technique occurs. All techniques should have a point of completion where the intended target is. At this point, the entire body should tighten, complete the technique, and then relax. Although training with a partner should be controlled with no contact (or light body contact at higher ranks), in actual conflict the kime must be through the target, that is, a technique doesn’t just make contact with an opponent, but some distance after initial contact.

Basic techniques are typically done with a push/pull action, such as one hand throwing a punch, while the other hand pulls to the body. This completion is what an instructor is referring to when requiring the non-striking/blocking hand to be in “kime”.

Kobo Ittai

The attack and defense are the same, or put differently, the same technique is both an attack and defense. For example, if an Attacker punches to the Defender’s solar plexus, the Defender can punch on top of the attack, knocking the attack out of the way and striking the opponent.

Kuzushi

From the word “Kuzusu”, or “to level” or “pull down”, kuzushi is a term to describe the unbalancing of an opponent. Primarily, this will present itself in either a push or a pull. For example, pushing back and up against the chin will unbalance someone backwards, whereas pulling their foot from their heel may unbalance them forwards.

Maai/Ma-Ai

The “fighting distance” between two people. The two types of distance in a conflict are: The Defender’s distance, and the Attacker’s distance. Although these distances will be the same if both Defender and Attacker have the same arm and leg length, they will change when these, and other, factors differ. In the event that the Attacker has a longer reach than the Defender, the Defender must be ready to accommodate this and adjust their distance to an optimal position.

Mudana No Chikara

No unnecessary force or strength should be used against an opponent.

Mudana No Ioriki

No unnecessary movement (big steps, or blocking too far) should occur.

Mudana No Waza

No unnecessary techniques should be thrown, such as light punches, or blocks when no attack is coming.

Nagasu / Nagashi

Literally “to flow (like water)”. Simply, not being in the way by moving your body (“Kawasu”, “Avoid”) allows you to easily avoid a technique. Nagashi is the same concept but applied by contacting your opponent. Better understood as “redirective blocking”, this is a fundamental part of Wado (“Way of Peace”) Karate. While many styles, and indeed Wado as well, teach hard blocking to strike muscles and nerves, redirective blocking is the process of quickly, but gently, carrying a technique away from its intended target. This is a part of Wado Karate’s inclusion of Ju Jutsu, where we allow the attacker to commit the energy for our counterattack.

Noru

Literally “riding”, as in moving in contact with an opponent’s technique. This is often seen in jamming techniques where the Attacker is unable to throw an attack as the Defender has pressed the weapon (hand, leg, etc) into a locked position against the body. Another instance of this may be present when the Attacker throws a spinning technique and the Defender moves into the Attacker and matches the spin, such as by back-to-back movement.

Saishusen

The “line of attack” or literally “Correct Centre Line” occurs when working with an opponent. In basic combat between two people, there are two lines of attack: The Defender, and the Aggressor. At the start of conflict, the two individuals are generally facing each other, sharing a line of attack. When the Attacker attacks, the Defender should move off the Attacker’s line such that the Attacker must now readjust before continuing an attack. This allows the Defender the opportunity to evade, counter, or run away. The action of moving the body off the line of attack is called **Inasu**.

Shinshu Wado-Ryu Karate-Do Ju Jutsu

Reflects the type and nature of the martial art Otsuka Sensei developed by mixing Karate-Do (“Way of the Empty Hand”) with Ju Jutsu to develop Wado-Ryu (“School of the Way of Peace”).

Sho Dai Karate-Do Menjin Judan

First generation of Karate-do master of the tenth dan (rank). This title was given to Otsuka Sensei. Only one of this title was allowed per type of martial art within a given time period.

Reigi/Reishiki

To observe proper etiquette, and especially dojo etiquette, at all times. Karateka should be respectful, humble, and sincere in their lives which will enable understanding, calmness, and prevention of conflict.

Taisabaki

“Taisabaki” in its most literal sense means “Body Management”. All martial arts employ this concept, however, may use a different name or several to describe it. There are three basic parts to Taisabaki that students should be most concerned with:

- Management of the Feet (Ashi Sabaki) – Whether stepping, shuffling, or sliding is used when receiving or countering an opponent.
- Management of the Hands (Te Sabaki) – How the arms are used to block, redirect, strike, and motivate the body motion.
- Management of the Torso/Hips (Tai Sabaki) – Rotation and weaving of the body to receive, evade, and add strength to techniques.

A critical point of Taisabaki is using “just enough” technique to complete one’s objectives. For instance, there is no need to block a punch 1 foot past the head, when 1 inch would have worked just as well and resulted in a faster and more effective counterattack. For a breakdown of the concept of “just enough”, see the three Mudana definitions.

Zanshin

“Remaining Mind”. After a technique is thrown, Karateka should be prepared to continue blocking or striking should conflict continue. In a more advanced understanding, Karateka should train to have a state of total awareness of their surroundings, in case attacks come from other people, or other dangers or opportunities become present.

STANCES

Karate employs various stances throughout basics, kata, and sparring. This section shows the foot position of stances relative to body weight (body weight is focused over the crossed lines), angle of the feet, and whether a foot is entirely on the ground or only partially. The stances below are listed in alphabetical order, not the order taught by instructors.

Gyaki Neko Ashi Dachi



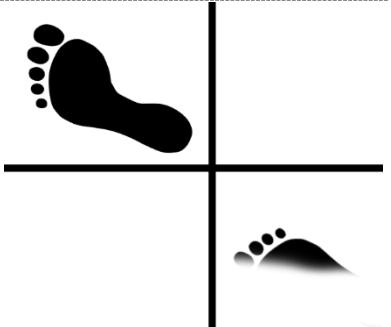
Reverse Cat Foot Stance, or simply, Reverse Cat Stance. Nearly all the weight should be on the front foot, and the back foot should be turned in-ward only slightly. Both knees are bent equally. The back foot should have only the front third on the floor, with the heel no more than 2 inches raised.

Heisoku Dachi

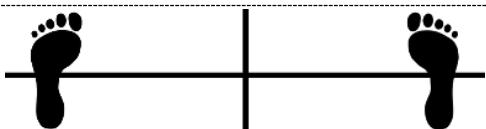


Feet Together Stance. Both feet are facing forwards with heels and toes touching. Knees should be slightly bent. This stance is mostly performed in kata, such as Tai Sai.

X Stance. Almost all the weight should be on the front foot, both knees bent. The front of the back knee should be pressed tightly into the back of the front knee. Whatever shoulder is on the back leg, should be twisted forward to face the front. Finally, the back foot should only have the outer third on the ground.



Kiba Dachi



Horse Stance. Feet are 2 – 3x shoulder width apart, facing forward. Knees should be bent, back straight.

Kokutsu Dachi



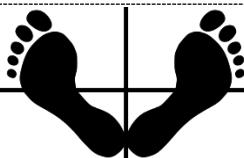
Back Stance. The front foot should be pointed forward while the back foot is pointed to the side at 90 degrees. The front leg should have a small bend at the knee, while the back leg has a larger bend with the knee almost over the toes.

About 70% of the weight should be on the back leg. Additionally, the front foot should have the heel lifted off the ground.



at about 45 degrees. Hands should be open at the side.

Musubi Dachi



Attention Stance. Performed before a standing bow. Done with the heels together, toes apart

Neko Ashi Dachi



Cat Foot Stance, or simply, Cat Stance. Almost all the weight on the back foot, both knees equally bent. The front foot should be pointed straight forwards, while the back foot is pointed on about a 40-degree angle. Finally, only the front third of the front foot should be on the floor, the heel should be less than an inch raised.



Three Battles Stance, or more commonly referred to as "Hour Glass Stance". Feet should be shoulder width apart with the front foot turned in about 40 degrees, and back foot turned in about 20 degrees. Knees should be bent inwards, almost touching. The toes should grip the floor and leg muscles tight.

Sanchin Dachi



Zenkutsu Dachi



Forward Stance. One foot should be ahead of the other, both feet turned on an angle. Front knee should be bent almost over the toes, and back leg should be locked straight.

About 70% of the body weight should be on the front foot, with the back leg giving balance with the remaining weight.



TERMINOLOGY

The Body

Term	Japanese
180 degree turn	Mawari
Back	Ushiro
Back fist	Uraken/reiken
Back hand	Haishu
Block	Uke
Bottom blade hand	Shuto
Down/lower	Gedan
Elbow	Empi
Empty hand	Karate
Front	Jun/Mai (context dependent)
Hammer fist	Tettsui
Hand	Te
Inside	Ude
Kick	Geri
Mid-section	Chudan
Outside	Osoto
Palm heel	Teisho
Punch	Zuki
Reverse	Gyaki
Ridge hand	Haito
Side	Yoko
Spearhand	Nukite
Stance	Dachi
Strike	Uchi
Up/upper	Jodan

General Terms

Term	Japanese
Bow	Rei
Bow to sensei	Sensei ni rei
Bow to the honourable place	Shomen/shinzen ni rei
Close your eyes	Moku so
Colour belt grade	Kyu
Cry of spirit	Kiai
Focus	Kime
Form	Kata chi
Grade within a black belt	Dan
Grand master	Sai ko shihan
Instructor/teacher	Sensei
Junior	Kohai
Life force, inner strength	Ki
Life form of movements	Bunkai
Master	Shihan
Open your eyes	Moku so yami
Peaceful mind	Pinan
Performance line	Embusen
School/Style	Ryu
Senior/assistant instructor	Sempei
Student	Karateka
Tournament	Shiai
Training hall	Dojo
Training uniform	Gi/doji
Way of Empty hands	Karate-Do
Way or path	Do
Way to Harmony/Peace	Wado

Blocking Techniques

Term	Japanese
Backhand block	Haishu uke
Bent wrist block	Kakuto uke
Blade hand block	Shuto uke
Downward block	Gedan uke
Hammer strike block	Tettsui uke
Inside block	Ude uke
Low "x" block	Gedan juji uke
Outside block	Osoto uke
Paddle wheel block	Nihon tettsui uke
Palm heel block	Teisho uke
Punch block	Tsuki uke
Reinforced forearm block	Morote uke
Ridge hand block	Haito uke
Rising "x" block	Jodan juji uke
Sweeping block	Nagashu uke
Upward rising forearm block	Jodan uke

Hand Techniques

Term	Japanese
Back fist strike	Uraken uchi
Back hand strike	Haishu uchi
Close/half punch	Ura zuki
Double punch	Nihon zuki
Elbow strike	Empi uchi
Front punch	Choco zuki/mai zuki
Hammer fist strike	Tettsui uchi/kentsui uchi
Hook punch	Kagi/awase zuki
Knife hand strike	Shuto uchi
Lunge punch	Jun/oi zuki
One-knuckle fist	Ippon ken
Palm heel strike	Teisho uchi
Reverse punch	Gyaki zuki
Ridge hand strike	Haito uchi
Rising punch	Age zuki
Spear hand/finger strike	Nukite uchi
Two-hand punch	Morote zuki

Counting

#	Japanese	#	Japanese	#	Japanese
1	Ichi	11	Ju ichi	21	Ni ju ichi
2	Ni	12	Ju ni	22	Ni ju ni
3	San	13	Ju san	23	Ni ju san
4	Shi/yo	14	Ju shi/yo	24	Ni ju shi/yo
5	Go	15	Ju go	25	Ni ju go
6	Roku	16	Ju roku	26	Ni ju roku
7	Shichi	17	Ju shichi	27	Ni ju shichi
8	Hachi	18	Ju hachi	28	Ni ju hachi
9	Ku	19	Ju ku	29	Ni ju ku
10	Ju	20	Ni ju	30	San ju

Kicking Techniques

Term	Japanese
Back kick	Ushiro geri
Crescent kick	Mikazuki geri
Front kick	Mae geri
Jumping front kick	Mae tobi geri
Reverse roundhouse kick	Gyaki mawashi geri
Roundhouse kick	Mawashi geri
Side kick	Yoko geri