

EXTENSIVE TECHNICAL BOOKLET FOR EVERYTHING  
YOU NEED TO KNOW ABOUT



## Contents

1. Dojo Kun p.2
2. Torini & Ukemi p.3
3. Stance Chart p.3
4. Distinctions of Wado Ryu p.7
5. Gorei (Commands) p.7
6. Techniques p.8
7. Competition/Contest Terms p.10
8. Budo Terms p. 12
9. Anatomy p. 15
10. Pronunciation Guide p.15
11. Training Schedules p. 16
12. Seiza p. 19
13. Su Ha Ri p.19

# 1. Dojo Kun

These Maxims are motto's, the spirit of which serious students of Karate should try to follow if they wish to gain the maximum from their training. The Maxims are like the English saying 'Service not self', 'Deeds not words', 'Be prepared' and exemplify an attitude which dictates a way of life.

## **Reisetsu O Mamori (Stick to the rules).**

In the dojo good etiquette must be observed by the following rules.

1. Try not to be late for class (allow enough time to get changed and pay fees). Late arrivals should enter the Dojo quietly and warm up. When ready to join the class, they must kneel at the back and side of the class, where they can be seen by the Sensei, and watch carefully for the Sensei's signal to join in. When the signal is given, they should remain kneeling, bow deeply, and then walk quickly and quietly to a convenient position.
2. Always bow every time you enter or leave the Dojo.
3. Keep the Dojo clean, by immediately removing outdoor shoes when entering the Dojo. It is polite to walk around the edge of the training area.
4. Keep finger and toe nails short and clean.

5. Jewellery or watches should not be worn. If it is not possible to remove rings or earrings, they must be safely covered.

6. Instructors should be referred to as Sensei.

7. Junior grades should acknowledge that respect should be shown for seniority.

8. It is the responsibility of the individual to ensure that their Gi fits correctly and is kept clean and in a good state of repair. The appropriate belt must be worn with the Gi at all times.

## **Shingi O Omanji (A student must have loyalty to his instructor).**

This is the most important thing in Martial Arts. It is not possible for someone to change his style in Japanese Martial Arts - people who do so cannot learn the correct etiquette and spirit of Martial Arts.

## **Jojitsu Ni Oberezu (Teachers and students are not all one).**

Outside the Dojo you can be friendly with your Sensei but do not take advantage of this friendship.

## **Shinkenmi Ni Tesseyo (Be serious in your efforts).**

No flippancy, chattering, smoking, gum chewing, eating or drinking in the Dojo. Concentrate solely on Karate and train hard in everything you do. The dojo is not a social gathering hall and visitors as well as students shall respect the rules and Maxims.

## 2. Torimi & Ukemi

In Wado Ryu the practice of Kihon, Ohyo & Yakusoku Kumite is an essential Part of the training. What we need to understand, that in the Japanese Martial Arts there is a Different meaning to attack and defence that we in the west need to understand. The Wado terms of Torimi and Ukemi are less about antagonist and defender and more about intent.

**Tori** -To take

**Uke** - To receive

So with that in mind you have remember it is Ukemi who is counter attacked and Torimi that is the one that receives the attack to counter.

This also brings in another point, that it can be that the roles are reversed when though knowledge of intent as in Ohyo Kumite for example, the Torimi Also receives a pre-emptive counter. I am reminded of a story of 2 Samurai approaching each other from different directions. As they get closer one of the Samurai draws his sword and cuts off the others head. In the west we immediately would be up in arms saying ‘what did he do that for’. When in actual fact it was his own fault as he should have been ready. Remember that both men were wearing swords and you don’t wear a sword without intent of using it. If someone is in front of you in a fighting stance you must also assume that they have intent.

## 3. Stance Chart

These are the stances as practised at Chikara Wado Ryu. They are not to scale but are merely a rough guide to the stances.

**Heisoku Dachi**



**Masubi Dachi  
(Fudo-Tai)**



**Hachiji Dachi (Yoi)  
(Shezentai)**



**Jigo Tai**

**(i.e. Kushanku)**



**Nai Hanchi  
Dachi**

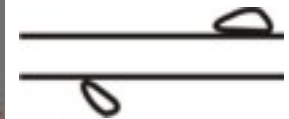


**Shiko Dachi**



**Zenkutsu  
Dachi**

**(Forward  
stance)**



**Kiba Dachi**

**(Wider than  
Nai Hanchi)**



**Kokutsu Dachi**

**(Back  
stance)**



**Neko Ashi  
Dachi**

**1.  
Ma -Hanme**



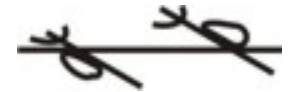
**Seishan Dachi 1. Yoko**



**2. Hanme**



**2. Tate**



**3. Shomen**



**Heiko Dachi 1. Yoko**



2. Tate



Soeashi Dachi (used in Pinan Yodan)



Teiji Dachi



Kosa Dachi (Used in Wanshu)



Katashi Dachi (Single leg position, Chinto)



Lenoji Dachi (L or R Shizentai)



## 4. Distinctions of Wado Ryu

### SPECIAL DISTINCTIONS OF WADO RYU

**NAGAS** – Brushing techniques

**INAS** - Feinting techniques

**KAWAS** – Dodging techniques

**NORU** – Anticipation, Counter techniques

**TORU** – Holding, Throwing and Sweeping Techniques

## 5. Gorei (Commands)

**Kiotsuke** – Attention (masubi Dachi)

**Seiza** – Kneel

**Sensei-Ni-Rei** – Bow to instructor

**Otagai-Ni-Rei** – Bow to all assembled (each other)

**Kiritsu** – Stand

**Yo-oi** – Ready stance (Hachiji Dache)

**Junzuki Hidari Gamae** – Left junzuki stance

**Hidari Hanmi Gamae** – Left fighting stance

**Hidari Shizentai** – Left natural stance (Lenoji Dache)

**Mawatte** – Turn

**Sonobade Gyakuzuki** – Change to reverse punch (punch on the spot)

**Kiai** – Shout

**Yame** – Stop

**Naore** – Relax

**Tachi Rei** - Standing Bow

**Shomen Ni Rei** - Bow to the front (of the dojo)

**Yudansha Ni Rei** - Bow to a particular, or all, Black Belts

**Sempai Ni Rei** - Bow to the senior student or student

# 6. Techniques

## Te Waza (Hand Techniques)

### Tsuki Waza (Punching/Thrust Techniques)

**Tsuki** - Fist strike, punch

**Seiken-Zuki** – Fore fist punch

**Tateken-Zuki** – Vertical fist punch

**Gyakuken-Zuki** – Reverse (upside down) fist punch

**Shitosashi Ipponken** – Fore finger one knuckle fist

**Nakadaka Ipponken** – Middle finger one knuckle fist

**Ippon Nukite** – One finger spear hand

**Nihon Nukite** – Two finger spear hand

**Yonhon Nukite** – Four finger spear hand

**Morotezuki** – Punch with both fists simultaneously

**Hiraken** – Middle Row of knuckle fist

**Kagizuki** – Short punch

**Yamazuki** – Double punch at different levels

**Washide (Shizuki)** – Beak hand punch

**Junzuki** - Stepping front-hand punch

**Junzuki No Tsukomi** - Stepping front-hand lunging punch

**Gyakuzuki** - Reverse, or back-hand, punch

**Gyakuzuki No Tsukomi** - Lunging reverse, or back-hand punch

## Uchi Waza (Hitting Techniques)

**Atemi** – Strike

**Tetsui-Uchi** - Hammer-fist

**Uraken-Uchi** - Back-fist

**Shuto-Uchi** - Knife-edge of the hand

**Teisho-Uchi** - Heel of the hand

**Barate-Uchi** – Back of fingers strike

**Furiken-Uchi** – Swinging strike

**Haito-Uchi** – Ridge hand strike

**Kumade-Uchi** – Bear hand strike

**Kakuto-Uchi** – Crane head strike

**Mai Empi** – Forward elbow strike

**Yoko Empi** – Side elbow strike

**Tate Empi** – Upward elbow strike

**Ushiro Empi** – Back elbow strike

**Furi Empi** – Swinging elbow strike

**Otoshi Empi** – Downward elbow strike

**Hikette** - Pulling-hand



### **Uke Waza**

**Jodan (Age) Uke** – Upper rising block

**Gedan/Chudan Barai** – Downward Sweeping block

**Chudan/jodan Soto Uke** – Stomach/head outer block

**Chudan/Jodan Uchi uke** - Stomach/head inner block

**Shuto Uke** – Knife hand Block

**Teisho Uke** – Palm heel Block

**Juji Uke** – Cross Block

**Nagashi Uke** – Brushing block

**Otoshi Uke** – Downward cover block

**Kakiwake Uke** – Double block

**Kake Te Uke** – Hooking hand block

**Sasae Uke** – Reinforced Block

**Harai Uke** – Inner knife Block

**Haisho Uke** – Back of hand block

**Ude Uke** - Outside-to-inside back forearm block

**Kakae Uke** - Circular, pulling block, emphasizing the shote, or heel of the hand

### **Ashi Waza (Foot Techniques)**

#### **Geri Waza (Kicking Techniques)**

**Maegeri** – Front kick

**Shomen Mawashigeri** – Front roundhouse kick

**Uchi Mawashigeri** – Inner Roundhouse Kick

**Ushiro Mawashigeri** – Reverse/back roundhouse kick

**Ura Mawashigeri** – Forward reverse roundhouse kick

**Yokogeri** – Side kick

**Sokuto** – Knife edge of foot Kick

**Ushirogeri** – Back kick

**Tobigeri** – Jumping kick

**Nidan Geri** – Jumping double level kick

**Kesageri** – flying side kick

**Sunigeri** – Shin kick

**Mikasukigeri** – Crescent kick

**Hizageri** – Knee kick

#### **Ashi-Sabaki (Foot Movement)**

**Zenshin Ashi** – Step forward

**Okuri Ashi** – Sliding Step (Okutte)

**Hiraki Ashi** – Turning movement (Nagashizuki)

**Kaiten Ashi** – Turning (Mawatte)

**Yokoido Ashi** – Sideways step

**Ashi Barai** – Foot sweep

**Kanibasami** – Scissor trip

## 7. Competition/Contest Terms

**SHOBU HAJIME** - Start the Match or Bout. After the announcement, the Referee takes a step back.

**ATOSHI BARAKU** - A little more time left. An audible signal will be given by the timekeeper 30 seconds before the actual end of the bout and the Referee will announce "Atoshi Baraku".

**YAME** - Stop. Interruption, or end of the bout. As he makes the announcement, the Referee makes a downward chopping motion with his hand.

**MOTO NO ICHI** - Original position. Contestants and Referee return to their starting positions.

**TSUZUKETE** - Fight on. Resumption of fighting ordered when an unauthorised interruption occurs.

**TSUZUKETE HAJIME** - Resume fighting - Begin. The Referee stands in a forward stance. As he says "Tszukete" he extends his arms, palms outwards towards the contestants. As he says "Hajime" he turns the palms and brings them rapidly towards one another, at the same time stepping back.

**SHUGO** - Judges called. The Referee calls the Judges at the end of the match or bout, or to recommend Shikkaku.

**HANTEI** - Decision. Referee calls for a decision at the end of an inconclusive Echo-Sen. After a short blast of the whistle, the Judges render their vote by flag signal and the Referee indicates his own vote at the same time by raising his arm.

**HIKIWAKE** - Draw. In case of a tied bout, the Referee crosses his arms, then extends them with the palms showing to the front.

**TORIMASEN** - Unacceptable as a scoring technique. The Referee crosses his arms then makes a cutting motion, palms downward.

**ENCHO-SEN** - Extension of the bout. The Referee re-opens the match with the command, "Shobu Hajime".

**AIUCHI** - Simultaneous scoring techniques. No point is awarded to either contestant. Referee brings his fists together in front of his chest.

**AKA (AO) NO KACHI** - Red (Blue) wins. The Referee obliquely raises his arm on the side of the winner.

**AKA (AO) SANBON** - Red (Blue) scores three points. The Referee raises his arm up at 45 degrees on the side of the scorer.

**AKA (AO) NIHON** - Red (Blue) scores two points. The Referee extends his arm at shoulder level on the side of the scorer.

**AKA (AO) IPPON** - Red (Blue) scores one point. The Referee extends his arm downward at 45 degrees on the side of the scorer.

**CHUKOKU** - First Category 1 or Category 2 warning without penalty. For Category 1 offences, the Referee turns toward the offender and crosses his arms at chest level. For Category 2 offences, the Referee points his index finger (arm bent), at the face of the offender.

**KEIKOKU** - Warning with Ippon penalty. The Referee indicates a Category 1 or 2 offence then points with his index finger downwards at 45 degrees in the direction of the offender, and awards Ippon (one point) to the opponent.

**HANSOKU-CHUI** - Warning with Nihon penalty. The Referee indicates a Category 1 or 2 offence then points with his index finger horizontally in the direction of the offender and awards Nihon (two points) to the opponent.

**HANSOKU** - Disqualification. The Referee indicates a Category 1 or 2 offence then points with his index finger upwards at 45 degrees in the direction of the offender, and announces a win for the opponent.

**JOGAI** - Exit from the match area. The Referee points his index finger on the side of the offender to indicate to the Judges that the contestant has moved out of the area.

**SHIKKAKU** - Disqualification "Leave the Area". The Referee points first upwards at 45 degrees in the direction of the offender then motions out and behind with the announcement "Aka (AO) Shikkaku!" He then announces a win for the opponent.

**KIKEN** - Renunciation. The Referee points downwards at 45 degrees in the direction of the contestant's starting line.

**MUBOBI** - Self Endangerment. The Referee touches his face then turning his hand edge forward, moves it back and forth to indicate to the Judges that the contestant endangered himself.

# 8. Budo Terms

**Ai** - Blending, harmony in movement

**Aiki** - (United Spirit) The spiritual principle of overcoming an adversary (externally or internally) by harmonizing with his force and re-directing it.

**Budo** - (Martial Way) Originally referring to The Martial Way; a warrior's way of life devoted to selfdevelopment. Now, more commonly used in reference to particular combative systems.

**Bugei** - (Martial Art) The Classical methods of fighting as developed by Japanese warriors (Samurai) for the sole purpose of real combat.  
Bujutsu - (Same as Bugei)

**Bunkai** - (Practical Application) The practice of applying specific techniques to real situations.

**Bushido** - (The Way of the Warrior) The martial ethic developed among warriors in Japan's medieval and feudal periods. Derived from the practical ethics held in common by the Samurai class, stressing the importance of loyalty, bravery, integrity, respect and honor.

**Bushi Kai** - Warrior's society

**Daisho** - The term given to the two swords customarily worn by Samurai.

**Dan** - Degree, level or grade. Commonly used as a suffix following the numbered rank of a Black Belt (Yon Dan)

**Do** - (Way) From the Chinese, Tao, meaning Way or Path. A term used to describe a path one uses to seek or achieve spiritual enlightenment. (Wa-do, Ai-ki-do, Jo-do).

**Dojo** - (Way Place) A hall or place in which one seeks spiritual enlightenment. Usually used in reference to traditional martial arts training halls or schools.

**Gaman** - Perseverance, endurance, or suffering.

**Gi** - More formally termed, Do Gi -- the term given to the uniform worn by practitioners of traditional Japanese martial arts.

**Hakama** - Pleated, skirt-like pants worn by practitioners of classical Japanese martial arts.

**Hanshi** - Master Instructor.

**Ju** - Suppleness, flexibility. (Also, the number 10)

**Kamae** - Ready position of the hands.

**Kamizza** - (Spirit Seat) - A Holy place, or shelf on the front wall of traditional Japanese dojos, where a shrine often resides.

**Karate** - Empty hand.

**Keagi** - Term used to describe the ‘snap’ of a hand or kicking technique, when recoiled.

**Kekome** - Term used to describe a thrust, or thrusting movement of a particular technique

**Kata** - A formal, prearranged set of prescribed movement.

**Katsu** – Victory.

**Ki** - From the Chinese, Chi -- the term used to describe the life force present and flowing in all living things. Energy.

**Kiai (Harmonious energy)** - Focused, concentrated life force, given form in sound.

**Kihon** - Basic, elementary

**Kime** - Focus; mental, physical or spiritual

**Koan** - A Zen riddle with no logical answer.

**Kokoro** - Spirit.

**Kohai** - Junior, or lower ranking student.

**Kumite (Sometimes termed, gumite)** - Free fighting, or sparring

**Kyoshi** - An advanced teacher

**Meijin** - A Great Master.

**Menkyo** - License or certificate.

**Mokuso** - Meditation.

**Mudansha** - Martial arts term used to define all students under the rank of Yudansha (Black Belt).

**Mushin** - (Mind-no-mind) - The term used to describe the state of pure consciousness unburdened by thought.

**Obi** - Sash or belt.

**Okuden** - Hidden teachings; sometimes referred to as, Okuden Waza.

**Pinan** - Harmonious, or flowing movement.

**Rei** - To bow.

**Renmei** - League, union, alliance

**Ryu** - (Current, flow, style) - usually used in reference to particular schools or styles of classical martial arts.

**Sabi** - The term used to describe the feeling one has when finding beauty in a simple, solitary, and perhaps imperfect thing.

**Samurai** - (One Who Serves) - From the verb, saburau, meaning to serve. A member of the elite class of warriors in feudal Japan's social order.

**San** - A term used as an honorific suffix following someone's name, denoting respect.

**Satori** - Enlightenment

**Sempai** - Senior student.

**Shugyo** - Austere, rigorous training.

**Taisabaki** - One-ness of movement (usually implied in training with one or more partners).

**Tatami** - Floor mats traditionally made of bundled straw.

**Wa** - Harmony. The classical concept of non-resistance.

**Wado** - The Way of Peace and Harmony. The formal name given to the style of karate fathered by Meijin Hironori Ohtsuka.

**Wabi** - A sense of loss or loneliness.

**Waza** - Technique

**Yudansha** - Black Belt student.

**Zanshin** - The state of pure and heightened mental, physical and spiritual awareness.

**Zen** - One of the major branches of Mahayana Buddhism that arose in China and flourished following its introduction there in the 13th century.

## 9. Anatomy

**Jodan - (High)** Upper area of the body from the neck up.

**Chudan - (Middle)** Mid- area of the body from the waist to the shoulders.

**Gedan** - Lower area of the body from the hips down.

**Ashi** - Foot (also, leg).

**Ashi Kubi** - Ankle

**Ashi Sokuto** - Outer edge ('knife edge') of the foot.

**Ashi Josokutei** - Ball of the foot.

**Yubisaki** - Tips of toes.

**Sune** - Shin

**Hakuto** - Heel

**Koshi** - Hips

**Hiza** - Knee

**Ude** - forearm

**Me** - Eye

**Nodo** - Throat

**Empi** - (or, 'hiji') Elbow

**Te** - hand

**Seiken** - Fist

## 10. Pronunciation Guide

### Wado Ryu Japanese Pronunciation Guide

Contrary to what many perceive, the Japanese language is one of the easiest languages to learn to speak correctly.

For those of us who train in the first truly Japanese style of Karatedo, learning the basics of Japanese, or Nihon, should be as actively practiced on and off the dojo floor as the basic techniques of Wado itself.

By learning basic pronunciation, we not only add to our knowledge of the culture and country that gave birth to the art we practice, but in doing so, we show our respect for its origins and those willing to share its secrets with those of us outside its borders.

Japanese is essentially syllabic; which means that words are broken into individual syllables, much the same as those languages westerners are perhaps more familiar with. However, the inherent problem we westerners have with Japanese words is not in their syllables - it's with their vowels; and once you get past those differences, you'll be on your way to correct pronunciation!

So, as you explore and familiarize yourself with our Budo and Karatedo terminology, use the following vowel guide to aid you in your pronunciation.

### **VOWEL PRONUNCIATION**

**a** - Pronounced: ah. eg: rajah

**e** - Pronounced: eh -- as a short ay sound. eg: met

**i** - Pronounced: ee. eg: see

**o** - Pronounced: oh. eg: no

**u** - Pronounced: oo. eg: cool

### **COMMONLY USED VOWEL-CONSONANT COMBINATIONS**

**ai** - Pronounced: eye

**ei** - Pronounced: ayee

**tsu** - Pronounced: dzoo

**ite** - Pronounced: eetay

**chi** - Pronounced: chee

### **ADDITIONAL PRONUNCIATION REMINDERS**

The letter 'g' is always pronounced hard -- as in the word go.

The letter 'j' is always pronounced soft -- as in the word jump

When used as the last letter, and when following the letter 's', the letter 'u' is not emphasized. For example;

the word jutsu is pronounced, 'joots', leaving off the sound of the vowel 'u' at the end.

## **11. Training Scheduling**

Training sessions consist of seven parts:

### **Mokuso**

Mokuso is part of the training of the mind called Mushin which comes from Zen Buddhism. One must attempt to return to the mental state of a new born child - that is, without a sense of fear, not conscious of distress, pain, cold, etc. A baby cannot anticipate these things and therefore has no fear and does not hesitate before moving. An adult knows fear and is afraid. When attacked, he/she feels tense and is often useless against the assailant because movement is restricted.

### **Warm Up**

Although students are encouraged to limber up on their own before class, the teacher will lead them in a fifteen minute warm-up which includes stretching, aerobic exercises, isometric exercises, and callisthenics.

### **Kihon & Renraku Waza**

About half an hour is spent on fundamentals: the basic techniques of blocking, kicking, and punching.



Kihon Waza, or basic techniques, are the foundations of all Karate technique. It is impossible to make progress in true Wado-Ryu Karate-Do without first acquiring these foundations. It is essential that all Karate students repeat the same basic technique again and again. It is no exaggeration to say that it is impossible to repeat the basic techniques too often. There is infinite meaning to be gained from their repetition. On the mental side, we can build up our character for through them we learn patience and concentration. On the physical side, we acquire bodily powers and control of our bodies, learning how to relax our shoulders in action, how to concentrate our energy on a single point or on a movement, how to twist our waist or our fist, and how to preserve perfect balance at all times. Basic techniques involve such profundity of skill, and are so fundamental to good karate, that one may say that not even a lifetime would be enough to acquire perfection, or even near perfection.

Renraku Waza, or combination techniques, are where the basic blocking and attacking techniques of karate are combined into a sequence of moves in a rational and realistic sequence, whereby each preceding technique is a preparatory move to the following technique so that all the moves are connected. Since karate includes various blocking and attacking techniques using both hands and feet, the number of these combinations is almost infinite.

### **Kihon, Ohyo & Yakusoku Kumite**

About twenty minutes are devoted to basic sparring at which time the karate-kas practice kihon (basics) with a partner.

Kumite, is the term used for a form of training in which two opponents confront each other. There are a number of types of Kumite, all-different:

- Yakusoku Kumite - one step sparring
- Oh yo Kumite - two step sparring
- Kihon Kumite - basic sparring

All of these types of Kumite the attacks are predetermined. By this method the students develop defensive technique, and gain experience in distancing and timing, which cannot be practised in individual training.

### **Kata**

About twenty minutes is spent on kata. The class might be divided into smaller groups, according to rank; to practice the kata they have been taught.

The word Kata is a Japanese word for which there is no literal translation into English. Its nearest translation is “form”. Kata is a prearranged set of techniques, performed in a certain sequence and in a prescribed manner. The Karateka defends himself or herself against a series of imaginary attacks from one or more opponents approaching from different directions. It is a practical device for teaching and passing on the techniques of karate. The techniques themselves are common to all styles but the manner in which they are performed will clearly identify the style, such as Wado, Shotokan, Goju, etc. The Kime (focus) in these three styles, for instance, are of different duration and they place different emphasis on breathing. The variation in stances adopted whilst performing Kata will also identify a style, in much the same way that a school of art can be identified; the school providing the structure and format together with the prescribed reason for each technique.

Kata is a fundamental part of karate. It is impossible to understand Kata from just talking or reading about it; you must physically study it and you will discover that the old masters had a profound knowledge of the human body. The construction of a Kata is not just a haphazard collection of techniques drawn together on a whim because it looks pretty. It is a vast storehouse of knowledge that only continuous practice will reveal a little at a time. Kata is the thesaurus of techniques as well as method of preserving techniques. In addition, it is the study of physics, in particular the study of dynamics of the human body and the methods of producing kinetic energy by specific and quite unique use of the body, through rotation, acceleration, momentum, velocity, moment, action and reaction. This also involves the study of balance, timing, focus, tension, relaxation, breathing and meditation. With a long period of study, Kata will show all of these component parts.

However, even if we accept all of this, it is evident that an important ingredient is missing. The vital component that makes Kata come alive is the individual spirit, the expression of will or spirit that the performer himself or herself brings to that Kata. Without this will, or without soul, the Kata is just mechanical, it does not live. Kata is your way of expressing your will in karate. It is where you blend your spirit and karate together.

### **Jiyu & Shai Kumite**

About twenty minutes are spent by the more experienced students on free sparring while the beginners continue practising basics.

After predetermined sparring is somewhat mastered, the students learn Jiyu Kumite “free sparring” and Shai “competition” in which there is a free exchange of blows, blocks and counterattacks, none of which is predetermined.

### **Cool Down**

The few minutes remaining at the end of the class are spent on cool down exercises, including stretching.

## 12. Seiza

I have noticed some confusion when visiting some Karate clubs on the true meaning of Seiza. So I hope that I can clarify this with the step by step explanation of the full traditional bow at the start of every class.

**Seiza** – the whole class kneels. This should be done with out using your hands to help and to assist in this the left knee is allowed to move to the side as you move to the floor.

**Sensei-Ni-Rei** – Bow to instructor, not an act of subjugation but it is the instructor bowing to the pupils as they bow back as a mark of mutual respect.

**Otagai-Ni-Rei** – Bow to all assembled (each other), this is done with a single bow performed forward although the intent is to bow to your fellow pupils.

**Kiritsu** – Stand, your knees come together and once again the left knee moves out to the side so you do not need to use your hands to get up. Often a standing bow is performed at the end of this sequence.

It is important to understand that Sensei-Ni-Rei is not when the sensei receives a bow of humility from his pupils. It is the time for him/her to show his/her mutual respect to the people that have come to learn the art.

## 13. Su Ha Ri

The below Japanese writing stands for 'SUHARI', an old important Martial Arts word in Japan.



**SU** indicates that a beginner must correctly copy all karate techniques from his instructor.

**HA** means that after a number of years of training, when the karateka has attained a high degree black belt, he is allowed to develop new techniques provided they are improvements. This applies to all movements with the exception of basic techniques.

**RI** is the highest form. It means that after an even longer period of training than for HA, the Karateka must be able to perform all forms of karate automatically, not stopping to think about his moves.

Thank you to Mark Thomas of The WIKF for letting me use this for the SU HA RI section