

Welcome to
Arena Kyokushin
Karate Dojo



Sosai Mas Oyama
10th Dan
Founder of Kyokushin

INDEX

Introduction	5
Stretching and Suppleness.....	6
The Word “Kiai”	6
The Kanji and it’s meaning in Kyokushin	7
The Kanku Symbol	7
Techniques and Training	7
The Meaning of “Osu”	8
Dojo Kun	9
Dojo Etiquette	10
Tying the Obi (belt)	12
Grading System	13
Order of Bow In & Out	13
Terminology	14
- Anatomy	14
- Directions	15
- Class Terminology	16
- Exercises	17
- Numbers	17
- Extra Terminology	18
Stances	20
Techniques	22
Basic Techniques (Names)	24
Tournament Terminology	26
Weapons of the Body	28

INTRODUCTION

KARATE literally translated from Japanese means (Kara) – empty (Te) – hand. The style or school of Karate you are about to undertake is a Japanese style incorporating many techniques taken from a number of old Karate systems including Shotokan, Go-Ju Ryu, Shao- lin and Kempo. It is this combination of the best of many systems that produce a style that is both dynamic and popular, and noted for it's effectiveness.

MAS OYAMA (Masutatsu Oyama, born Young-I-Choi) is the founder of the style and head of the world-wide Kyokushinkai-Kan. His title is Sosai and his rank is 10th Dan. Sosai was born in a village not far from Gunsan, Southern Korea in 1923. The youngest of a large family of the Yanban (nobility) class, he practiced Southern Chinese Kempo (known as Eighteen Hands), Korean Kempo, Judo, Boxing, Okinawan Karate, Goju and Shotokan.

In 1947, he won the karate section of the first Japanese National Martial Arts Championships. With this success, he decide to devote his life to Karate and spent the next few years from human society training in the mountains 12 hours per day, every day. His training included standing under icy waterfalls, pounding at trees to strengthen his hands and weight training with large boulders. With his vigorous training, he fought bulls (that were destined for slaughter) bare handed, during which he dealt death to three, and ripped horns off many more.

In 1952, he went to United States to demonstrate and test himself against professional boxers, wrestlers, and anyone else who would accept the challenge. In all, he fought 270 challengers, defeating every one of them. In 1953, he opened his first dojo, an open air dojo in the burned out ruins in Mejiro, Tokyo. His training methods were very hard and involved pretty much full contact fighting. Due to the intensity and severity of the training, the drop out rates were very high, but eventually he had over 700 students. In 1964 he moved his dojo to Tokyo's Ikebukuro district, which would serve as the Kyokushin world headquarters.

In 1969, Sosai launched the first All-Japan Full Contact Karate Open Championships which took Japan by storm and Terutomo Yamazaki became the first champion. As the 1970s approached, he launched the first World Full Contact Karate Open Tournament in Tokyo, and in 1977, he attended the first Australian Full-Contact Championships in Sydney. As he aged, he suffered from osteoarthritis but neverless stopped training. It was with great sadness that the world saw Sosai passed away of lung cancer (as a non-smoker) on April 26, 1994.

STRETCHING AND SUPPLENESS

A beginner should keep in mind that suppleness is basically a natural condition. There are those who are already supple before they even set foot in a dojo, and there are those that are "as stiff as a board". Stretching is a long, long process and for those who are naturally stiff it may take many years to improve noticeably. To increase your flexibility, you must be willing to spend at least 1 to 2 hours a day stretching. Unfortunately for those people who are naturally stiff may never become as supple as those people who are gifted with natural suppleness. BUT everyone can improve, the degree depends on the amount of time and effort you are willing to devote to stretching.

One of the most effective ways to stretch is by successively contracting and then stretching the muscles and tendons. You should first make sure that the body is WARMED UP. A cold body does not stretch. All movements must be SLOW. Fast jerky movements are useless. The body has a built in reflex which stops the muscles reaching full extension if a fast jerky movement is made. The only way to override this reflex is to do soft, slow movements.

First, tense a muscle group against an immovable object for about 10-20 seconds, and then immediately after, stretch the same muscle group. You should hold a maximum (but not too painful) stretch for about 30 seconds. This process can be repeated many times. It can also be applied to all of the stretching movements.

You should try to incorporate stretching into your daily routine. For example, instead of sitting in an arm chair watching television or reading a book, sit on a floor and STRETCH.

THE WORD "KIAI"

One of the most common questions a person would ask when entering a karate dojo for the first time is "Why do they shout when they kick and punch?". The strange thing is that the same person would not ask "Why does a discus thrower shout when he throws his discus?" or "Why does a weight lifter shout when he lifts his weight?". A roar-like shout is utilised in many sports today.

In Karate we "Kiai" (pronounced Key-i) because of explosive exhaling from the lungs at the right moment help to tense the whole body, thereby adding power to the technique. A powerful Kiai can also have a shock like effect on the opponent's brain, with a result ranging from distraction to temporary freezing the opponent's ability to react. The Kiai can also have the effect of frightening an opponent at the same time as building up your own courage, much the same as a battle-cry was used when charging the enemy.

The Kiai and the Kime (focus) go hand in hand and form the basis of inner power utilised in Karate.

THE KANJI AND IT'S MEANING IN KYOKUSHIN

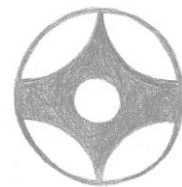
Kanji is the representation of the word Kyokushinkai, which is the name of the ryu or style. Translated, "kyoku" means "ultimate", "shin" means "truth" or "reality" and kai means "to join" or "to associate". Kyokushinkai, in essence means "the society of the ultimate truth".

The Kanji is very popular and can be seen in almost any country around the world. Kyokushin is a traditional martial art and is the largest form of Karate in the world. This style became famous for its full contact tournaments (no padding) and the fighters were very strong defeating most opponents. Kyokushin has long been known and tagged with the nickname "The Strongest Karate".



THE KANKU SYMBOL

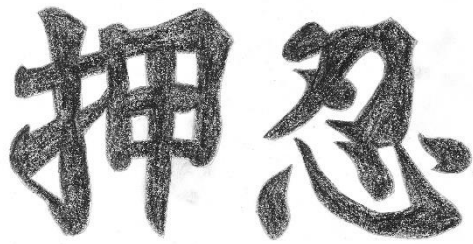
The Kanku symbol can be seen on your gi and belt. This symbol is based on five circles, which signifies the five continents of the earth. Sosai Mas Oyama ensured that Kyokushin reached all five continents. This is referenced from a senior kata called Kanku (sky glazing).



TECHNIQUES AND TRAINING

Kyokushin training consists of three main elements: technique, forms, and sparring. These are sometimes referred to as the three "K's" after the Japanese words, kihon (basics), kata (forms), and kumite (sparring). Kyokushin has influenced many of the "full-contact" schools of karate, emphasizing realistic combat, physical toughness, and practicality in its training curriculum. Today, there are over 15 million people in the world who do Kyokushin.

THE MEANING OF “OSU”



Osu is a word you'll hear the most in a Kyokushin dojo or at a Kyokushin tournament. When you enter or leave the dojo, always bow and say "Osu". When you greet a fellow Kyokushin karateka, you say "Osu", instead of "Hello". When you respond to an instruction or question in class, you say "Osu" instead of "Yes" or "I understand". When practicing kumite (sparring) in class and your opponent does a good, hard technique, you say "Osu" to acknowledge your opponent's skill. As a measure of respect, knockdown fighters at a tournament bow and say "Osu" to the front, to the referee and to each other, before and after the fight. Osu is used in many situations and seems to mean a lot of things. But what does it really mean?

The word Osu is a contraction of the words Oshi, meaning "Push", and Shinobu, meaning "to Endure". Combined, "osu" is a pledge to do one's best and endure. The martial arts require a great deal of discipline which involves a great deal of self-reflection, and self-reflection is more concerned with irrefutable truths than with rewards

Kyokushin training is very demanding. You push yourself until you think you've reached your limit. First your body wants to stop, but your mind keeps pushing you. Then when your mind wants to stop, your spirit keeps you going. You endure the pain. You persevere. That is Osu. This strength of character develops in hard training and is known as osu no seishin (the spirit of Osu).

Kyokushin karate is not learned overnight. It takes years to properly learn the fundamentals. The basic techniques are performed thousands of times until they are done by reflex or instinct, without conscious thought. It's easy to get frustrated by doing the same thing over and over again, especially when progress seems to be slow. To overcome that frustration, continue training. It takes patience and determination.

Osu is a very important word in Kyokushin Karate because it signifies patience, respect and appreciation. That is why we always use the word Osu, to remind ourselves of these indispensable qualities.

DOJO KUN

We will train our hearts and bodies,
for a firm unshaking spirit

We will pursue the true meaning, of the martial way,
so that in time, our senses will be alert

With true vigour, we will seek to cultivate,
a spirit of self denial

We will observe the rules of courtesy,
respect our superiors,
and refrain from violence

We will follow our religious principles,
and never forget the true virtue of humility

We will look upwards to wisdom and strength,
not seeking other desires

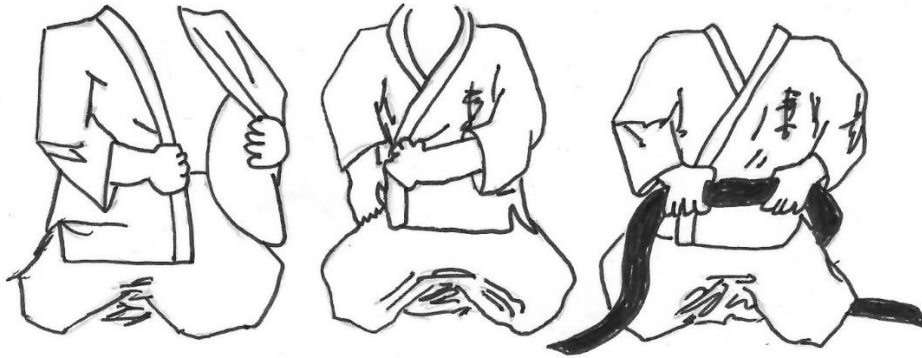
All our lives, through the discipline of karate,
we will seek to fulfill,
the true meaning of the Kyokushin way

DOJO ETIQUETTE

1. Bow on and off before entering and leaving the dojo (training hall). When doing this, always face to the front and say Osu with a big, double cross block.
2. Always take your shoes and socks off when entering the dojo. In Japanese culture, there is a tendency to separate areas into clean and unclean, and the contact between these areas is minimized. For example, the inside of the building is considered clean, whilst the outside is considered unclean.
3. Absolutely no talking, laughing, giggling, lounging, language, or acting inattentively during class.
4. Always remain in Fudo Dachi when awaiting for command, listen carefully for instructor's directions. If you don't understand, raise your hand, wait and when an instructor acknowledges you, you may ask a question. Never request a game, activity or ask anything that is non karate related during class.
5. Always address your instructor and assistant instructors by their correct titles (Sempai, Sensei, Shihan, Hanshi, Kancho) inside the dojo. When they speak to you, always acknowledge them with a loud "Osu". Never address an instructor by their first name in class.
6. For the sake of safety and neatness, no wearing of any form of jewellery including ear rings or watches during training. Also keep toenails and fingernails clean, washed and cut short at all times.
7. Do not eat, chew gum, smoke or drink in the dojo. It is everybody's responsibility to ensure that the dojo is clean at all times.
8. Do not practice kumite (fighting/sparring) unless an instructor is present. When doing kumite with a higher grade or black belt, do your very best but show respect of their rank. Also, take care when sparring with females and juniors (due to different size and strength). If a higher grade asks you to spar, you should not refuse their request.
9. Uniform/Gi is to be kept clean and tidy at all times. Your belt however is a symbol of your efforts in training that should be aired dry and not washed. Also no adult male karatekas are allowed to wear a t-shirt, or any clothing underneath their Gi.
10. Do not touch your Gi or Belt during training unless being told to do so. If you have to adjust your Gi or Belt, always turn away to your right, away from the front of the class, or from your partner if you are working with someone.

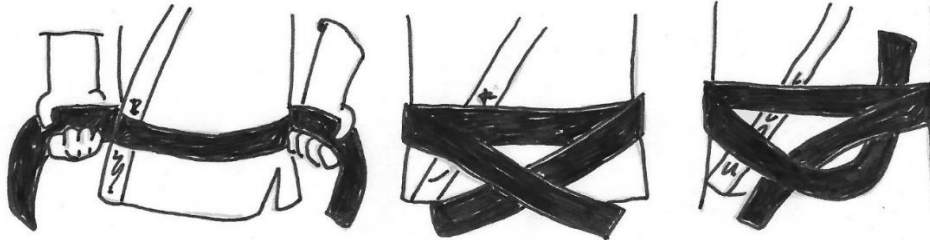
11. Students must be punctual for training sessions. If you're late to class, kneel facing the back of the class in seiza (formal kneeling position). When being called, bow with a strong Osu and say Shitsurei shimasu (Sorry for being late), then quickly join and line up at the back of the class. You should try to get to the dojo 10-15 minutes before class actually starts.
12. Before training commences it is advised that you go to the toilet. Apart from being rude and interrupting the class, an accidental blow to a full bladder can be extremely dangerous. It is also advised not to eat within one hour before training. It is not good for your body.
13. When told to line up, rearrange lines or return to your original position as quickly as possible. Do not stroll.
14. During a break, no sitting on chairs, leaning against walls or lying down. The dojo is not a place for familiarity and relaxation. Do a technique, a stretch or practice kata rather than waste time.
15. If you're told to sit down by your instructor at any time, always go to the back of the dojo and kneel in seiza (formal kneeling position). Do not cross your legs unless being told by your instructor. When legs are crossed, your closed fists should be on your hips like in seiza. No leaning against walls, mirrors, or other objects, etc.
16. Do not break rank for any reason unless being told by an instructor. Also you should never walk between rows, or between the instructor and those training. If you must leave your position, walk behind the row you are in to either side of the class and proceed from there.
17. If a drum is used at your dojo, another dojo, seminar or grading to commence training, you should make sure that you are in correct line before the drum beat stops.
18. When you come to class you should be prepared to stay and train until end of class. If necessary you may gain permission to finish early from the instructor prior to class commencing. Always however try to avoid this situation.
19. When shaking hands with a partner, use both hands. You should shake hands with your right hand and your left hand should be open and lightly touch the back of the person's right hand.
20. When your partner lays a good technique on you in kumite, always acknowledge them with a loud Osu. Don't stop fighting whilst doing so.
21. If you're winded or injured from kumite, try to be polite and use the term Osu. Someone will assist you as soon as possible.

TYING THE OBI (BELT)



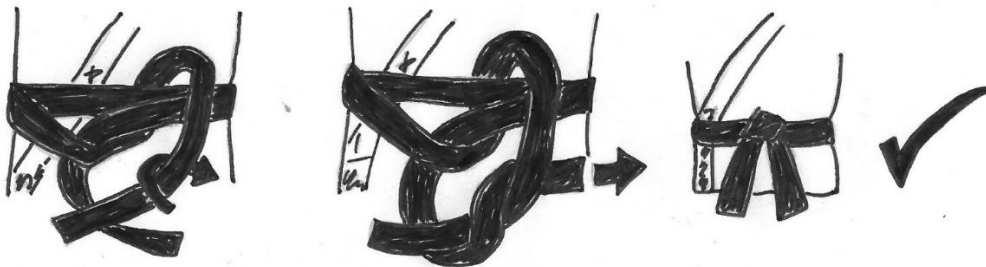
The left lapel always goes on the outside

Hold the belt with the centre at the *hara*

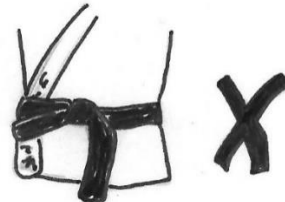


Wrap once around body

The knot is tied around both lengths of the belt not just one



Tie an even reef knot so that the ends of the belt fall neatly and evenly, not one up and one down



GRADING SYSTEM

The Kyokushin Grading System is based on a Kyu system. Junior grades have a white stripe running through their belts.

10 th Kyu	Red Belt
9 th Kyu	Red Belt with black tag
8 th Kyu	Blue Belt
7 th Kyu	Blue Belt with black tag
6 th Kyu	Yellow Belt
5 th Kyu	Yellow Belt with black tag
4 th Kyu	Green Belt
3 rd Kyu	Green Belt with black tag
2 nd Kyu	Brown Belt
1 st Kyu	Brown Belt with black tag
Shodan / 1 st Dan	Black Belt with one gold bar
Nidan / 2 nd Dan	Black Belt with two gold bars
Sandan / 3 rd Dan	Black Belt with three gold bars ...and so on

ORDER OF BOW-IN

Musubi Dachii	Heels touching, both feet facing 45 degrees
Seiza	Kneeling Position
Shinzen Ni Rei	Bow to Shrine
Mokuso	Eyes Closed
Mokuso Yame	Eyes Open
Sosai Ni Rei	Bow to the Founder
Sensei/Sempai Ni Rei	Bow to Teacher/Senior Student

ORDER OF BOW-OUT

Musubi Dachii	Heels touching, both feet facing 45 degrees
Seiza	Kneeling Position
Shinzen Ni Rei	Bow to Shrine
Mokuso	Eyes Closed
Mokuso Yame	Eyes Open
Sosai Ni Rei	Bow to the Founder
Sensei/Sempai Ni Arigato Gozaimashita	Thankyou to the Teacher
Otagai Ni Arigato Gozaimashita	Thankyou to Everyone

TERMINOLOGY

KARATE:	“KARA” empty. “TE” hand
KYOKUSHINKAI:	Way of the ultimate truth
SOSAI:	Mas Oyama (Founder of the style, 10 th Dan)
KANCHO:	President of the Organization
SHIHAN:	Master, 5 th Dan and above
SENSEI:	Teacher, 3 rd and 4 th Dan
SEMPAI:	Senior student, 1 st and 2 nd Dan

ANATOMY

Head and Neck

Ago- Chin	Komekami- Temple
Atama- Head	Kubi- Neck
Gammen- Face	Me- Eye(s)
Hana- Nose	Mimi- Ear(s)
Kao- Face	Nodo- Throat

Torso

Abara bone- Rib(s)	Mizo ochi- Solar plexus
Hara- Stomach; Abdomen	Mune- Chest
Hizo- Spleen	Rokkotsu- Rib(s)
Johanshin- Upper Body	Sakotsu- Clavicle; Collarbone
Kata- Shoulder	Senaka- Back
Kintama- Testicles; Groin	Shinzo- Heart
Kohaikin- Latissimus Dorsi	Sokei- Groin
Koshi- Hips	

Arms

Hiji- Elbow	Tekubi- Wrist
Kansetsu- Joint (any)	Ude- Arm
Kobushi- Fist	Wanto- Forearm
Kote- Forearm (Topside)	Yubi- Finger(s)
Te- Hand	

Legs

Ashi- Foot; Leg	Kansetsu- Joint (any)
Ashikubi- Ankle	Kokansetsu- Hip joint
Ashiyubi- Toe(s)	Momo- Thigh(s)
Futo Momo- Thigh(s)	Sune- Shin(s)
Hiza- Knees	Tsumasaki- Tips of the Toe
Kahanshin- Lower body	

DIRECTIONS

General

Age- Rising
Chudan- Middle level; Torso area
Enkei- Circular
Gedan- Lower level; Groin and below
Gyaku- Reverse
Jodan- Upper level; Neck and above
Juji- Crossed
Jun- Straight off shoulder
Mawashi- Circular; Turning
Morote- Both Hands

Naname- Diagonal(ly)
O i- Lunging
Oroshi- Descending
Sayu- Left & Right
Shita- Underneath, Low angle
Shomen- Front
Soto- Outside
Tobi- Jump
Uchi- Inside
Yoko- Side

Happo – Eight Directions from where all movement generates

Mae- Front
Ushiro- Back
Migi- Right
Hidari- Left
Migi Mae- Right Forward

Migi Ushiro- Right Back
Hidari Mae- Left Forward
Hidari Ushiro- Left Back
Naname- Diagonal(ly)

Levels

Chudan- Middle level; Torso area
Gedan- Lower level; Groin and below
Jodan- Upper level; Neck and above
Johanshin- Upper body; above waist
Kahanshin- Lower body; from groin down

CLASS TERMINOLOGY

Ashi o fuite	Shake your feet
Chikara irete	With tension, with power
Fuite	Shake (hands or feet)
Fumikonde	Move (Step) across floor
Hajime	Start; Go
Hantai	Opposite side
Ibuki	Forced tension breathing
Idokihon	Moving basics
Ido Geiko	Moving basics
Kaiten	Turning around; Revolving
Kamaete	On guard; Take position
Kiai	Primal Tell; gut scream
Kihon	Basics
Kime	Focus
Kumite	Sparring
Yakusoku kumite	Prearranged sparring
Ippon kumite	One step sparring
Sanbon kumite	Three step sparring
Jiyu kumite	Free sparring
Jis sen kumite	Full contact
Mawatte	Turn around
Ma ai	Interval, gap between opponents
Mokuso	Eyes Closed for Meditation
Mugorei	To your own count
Naore	Return to start
Nogare 1 & 2	Deep breathing techniques
Osu	I understand; Term of respect and acknowledgement to others
Otagai (ni)	To each other
Rei	Bow
Sagari	Return without turning around
Seiza	Kneeling Position
Te o fuite	Shake your hands
Ura	In reverse; Backwards
Yakusoku	Prearranged
Yame	Stop; Finish
Yasume	Rest; at ease
Yoi	Ready
Yuk kuri	Slowly

EXERCISES

Gassho	Wrist stretch with palms pressed together
Hai	Crawling (walking exercise)
Junan Taiso	Stretching exercises
Junbi Taiso	Preparatory exercises
Kaikyaku Undo	Splits
Ken tate	Knuckle pushups
Kokansetsu Nobashiundo	Hip joint stretching exercises
Neri	Walking exercises which develop overall body strength
Shotei zuke	Leg stretch with palms to floor
Ude tate	Pushups
Zako geri	Kicks in squatting position

NUMBERS

Ichi- 1	Hyaku Hachiju Do- 180 Degrees
Ni- 2	Kyuju Do- 90 Degrees
San- 3	Yonjugo Do- 45 Degrees
Chi/Yon- 4	Kai- Times
Go- 5	Ikkai- Once
Roku- 6	Nikai- Twice
Shichi/Nana- 7	Sankai- Three Times
Hachi- 8	Yonkai- Four Times
Ku/Kyu- 9	Gokai- Five Times
Ju- 10	Rokkai- Six Times
Niju- 20	Nanakai- Seven Times
Sanju- 30	Hakkai- Eight Times
Yonju- 40	Kyukai- Nine Times
Goju- 50	Jukkai- Ten Times
Hyaku- 100	Gojukkai- 50 Times
Do- Degrees	Hyakkai- 100 Times

EXTRA TERMINOLOGY

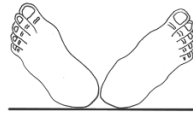
Aikido	Way of harmonizing ki, or spirit
Atemi	Method of attacking vital points of the body
Aite	Partner
Bo	Six foot staff
Bokken	Wooden sword
Budo	The Martial Way
Bunkai	The practical application of kata techniques and movements
Bushi	Warrior
Bushido	Way of the warrior
Chikara	Strength, with tension, power
Deshi	Pupil, student, disciple
Dogi	Training uniform
Dohai / Dokyusei	Student of equal rank
Dojo	Training hall, sacred place of training
Gokui	Secret mysteries of an art
Goshin jutsu	Techniques of self defence
Heiho	Principles of warfare; Way of strategy
Honbu	Headquarters
Iai do	Art of drawing and striking with the Japanese sword
Iryoku	Will power
Johanshin	Upper body
Jo	Four foot staff
Ju Jitsu	Martial Art combining kicks and strikes with throws, locks, dislocations and so on
Kahanshin	Lower body
Kai (Kyokushin Kai)	Society, School
Kaikan	Hall
Kancho	President
Karate	Empty hand
Karate do	Art of empty (bare) handed fighting
Karate gi	Karate uniform
Karate ka	Karate practitioner / student
Kayoi no deshi	Student who commutes to and from the dojo for training, unlike the uchi-deshi, who live in
Ki (Ch'i)	Life force, Energy
Kempo	Fist art. Chinese fighting art similar to karate
Kendo	Way of the sword
Kohai	Junior student
Kokyu	Breathing
Kokyu ho	Breathing techniques
Konjo	Fighting spirit
Kyokushinkai	Society of the Ultimate Truth

Kyudo	Way of the bow
Makiwara	Padded striking board used to harden hands and feet, strengthen body and increase power
Mushin	No-mindedness
Misogi	Spiritual training under icy waterfalls, exposed to the elements
Osu no Seishin	The spirit of Osu
Ryu	School, style
Seishin	Spirit, heart
Seishin ryoku	Spiritual strength, will-power
Sempai	Senior student
Sensei	Teacher
Shidojin	Instructor
Shihan	Master
Shinsa	Grading
Shodan Shinsa	Grading for Dan
Shokyu Shinsa	Grading for Kyu
Sosai	Founder
Tairyoku	Physical
Tameshiwari	Breaking techniques / practice
Zanshin	State of perfect awareness

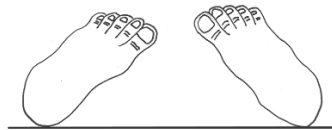
STANCES Tachikata



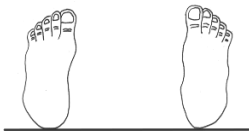
Heisoku Dachi
Closed Stance
Weight Distribution
50-50



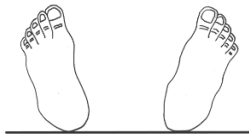
Musubi Dachi
Open Toe Stance
Weight Distribution
50-50



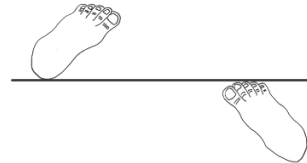
Uchi Hachiji Dachi
Pigeon Toed Stance
Weight Distribution 50-50



Heiko Dachi
Open Parallel Stance
Weight Distribution
50-50



Fudo Dachi
Stable; Prepared Stance
Weight Distribution
50-50



Sanchin Dachi
Three Way Battle Stance
Weight Distribution
50-50



Kiba Dachi
Straddle Stance
Weight Distribution 50-50



Shiko Dachi
Sumo Stance
Weight Distribution 50-50





Zenkutsu Dachi
Forward Leaning
Stance
Weight Distribution
60 Front, 40 Rear



Moroashi Dachi
Fighting Stance
Weight Distribution
50-50



Kokutsu Dachi
Back Leaning Stance
Weight Distribution
30 Front, 70 Rear



Nekoashi Dachi
Cat Stance
Weight Distribution
10 Front, 90 Rear



Kake Dachi
Hooked Stance
Weight Distribution
90 Front, 10 Rear



Tsuruashi Dachi
Crane Stance
All weight on one foot

TECHNIQUES



General

Ashi Barai	Foot Sweep
Barai / Harai	Parry
Chokuzuki	Straight punch
Enkei	Circular
Geri / Keri	Kick
Gyaku	Reverse, opposite
Kake	Hook
Kekomi	Thrusting kick
Keri-waza	Kicking techniques
Kizami	Jab, snap punch off front hand
Morote	Two handed
Nage	Throw
Newaza	Lying down techniques
Oi	Lunge
Taoshiwaza	Takedowns
Tobi	Jump
Tobi geri	Jumping kick
Tsuki	Punch
Uchi	Strike
Uchikomi	Thrust
Uke	Block
Uke waza	Blocking techniques
Waza	Technique

Advanced

Atemi	Attacks to the vital nerve points of the body
Harai-te	Parrying hands
Hasami	Scissor
Hikkake	Hook and Pull
Irimi	Entering
Joge	High and Low
Jihyo	Antenna, arms used in extended position so as to feel intent of opponent
Kaishu	Open hand
Kawashi	Dodge and Parry technique
Kosaho	Combined block and attack
Kote gaeshi	Wrist throw
Kuzushi	Trapping
Mukae-te	Meeting hand, method of entering into opponent's range as he attacks
Maebane	Forewing, arms when used in an extended swinging motion
Muso uchi	Strike without premediation
Osae	Holding down, pushing away
Osae uke	Suppressing block, forcing opponent's guard down or aside
Ryusui	Flowing water, dodge tactic
Sashi-te	Extending hand, defensive move where one simultaneously blocks, enters into the opponent's range, and attacks
Sukui	Scooping
Sukui-uke	Scooping block, where opponent's leg is scooped up and thrown
Suri-ashi	Sliding step
Tai-sabaki	Body moving, pivoting, turning and shifting of the body involved in the performance of techniques
Tenkan	Turning from line of attack and leading opponent off balance
Tsugi ashi	Shuffle step
Yumi uke	Bow block, simultaneously blocking upward with shuto hooking technique and striking into the opponent's groin. Resembles drawing of a bow

BASIC TECHNIQUES – NAMES

The names of the basic techniques can be easily formulated by combining the target area (or level), the direction, body weapon, and type of technique. For example:

Level	Direction	Weapon	Technique
Middle	Forward	Forefist	Punch
Chudan	Mae	Seiken	Tsuki

Another example:

Level	Direction	Weapon	Technique
Upper	Sideways	Foot edge	Kick
Jodan	Yoko	Sokuto	Geri

As a side kick is usually done with Sokuto, it may be discarded, leaving Jodan Yoko Geri.

List of Basic Techniques

Seiken
Seiken Chudan Tsuki
Seiken Jodan Tsuki
Seiken Gedan Tsuki
Seiken Ago Uchi

Forefist
Middle level punch
Upper level punch
Lower level punch
Chin strike

Uraken
Uraken Shomen Uchi
Uraken Sayu Uchi
Uraken Hizo Uchi
Uraken Mawashi Uchi
Shita Tsuki

Backfist
Backfist strike to front
Backfist strike to side
Backfist strike to spleen (ribs)
Roundhouse backfist strike
Rip to pit of stomach

Uke
Jodan Uke
Chudan Soto Uke
Chudan Uchi Uke
Gedan Barai
Chudan Uchi Uke Gedan Barai
Jodan Juji Uke
Gedan Juji Uke

Block
Upper block
Middle outside block
Middle inside block
Lower parry
Combined Middle inside block and Lower parry
Upper crossed block
Lower crossed block

Hiji
Jodan Hiji Ate
Hiji Age Uchi
Hiji Oroshi Uchi
Hiji Yoko Uchi
Hiji Ushiro Uchi
Hiji Mae Ate

Elbow
Elbow to head
Rising elbow strike
Descending elbow strike
Elbow strike to side
Elbow strike to rear
Elbow strike to front

Shuto
Shuto Gammen Uchi
Shuto Sakotsu Uchi
Shuto Sakotsu Uchi
Shuto Kubi Uchi
Shuto Hizo Uchi

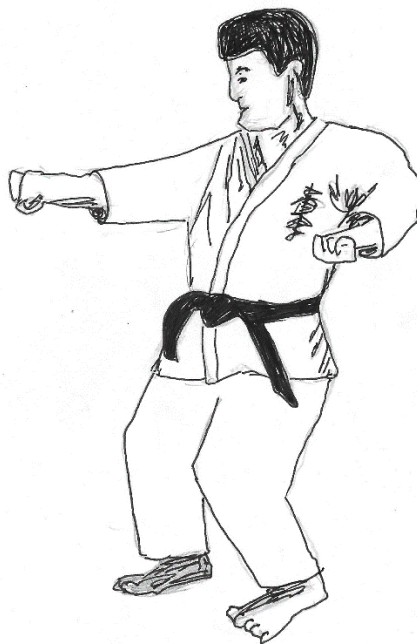
Knifehand
Knifehand strike to head
Knifehand strike to collarbone
Driving knifehand strike to collarbone
Knifehand strike to neck
Knifehand strike to spleen

Tettsui
Tettsui Kome Kami
Tettsui Oroshi Gammen Uchi
Tettsui Hizo Uchi
Jodan Tettsui Yoko Uchi
Chudan Tettsui Yoko Uchi
Gedan Tettsui Yoko Uchi

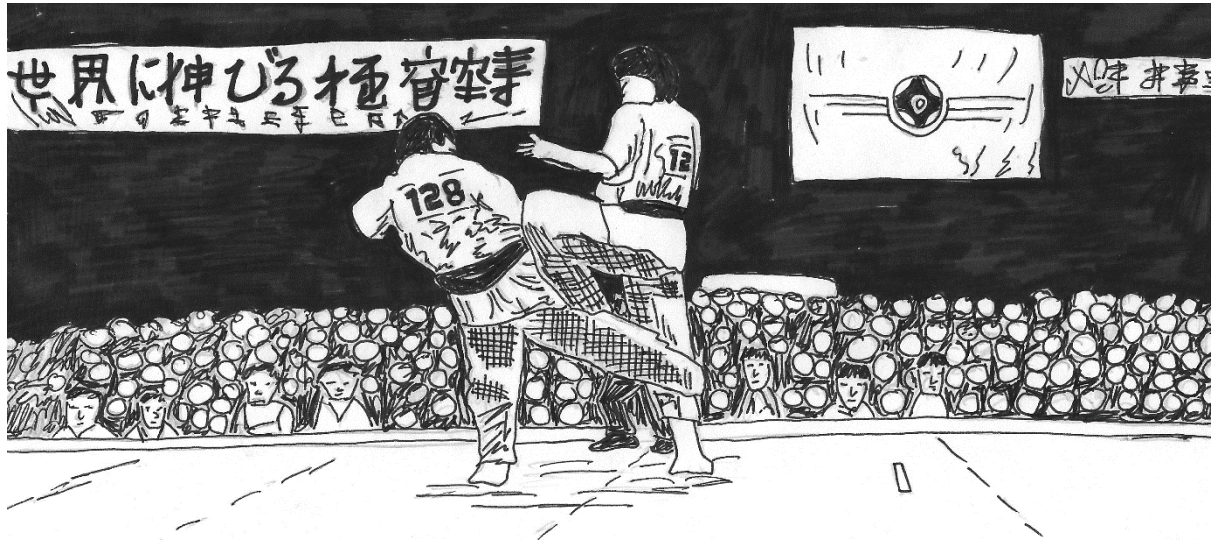
Hammerfist
Hammerfist strike to temple
Descending hammerfist strike to head
Hammerfist strike to spleen
Upper level hammerfist strike to side
Middle level hammerfist strike to side
Lower level hammerfist strike to side

Geri
Uchi Mawashi Geri
Soto Mawashi Geri
Mae Keage
Hiza Geri
Kin Geri
Mae Geri
Mawashi Geri
Yoko Keage
Yoko Geri
Kansetsu Geri
Ushiro Geri

Kick
Inside crescent kick
Outside crescent kick
Rising front kick
Knee kick
Groin kick
Front kick
Roundhouse kick
Rising side kick
Side kick
Joint kick
Back kick



TOURNAMENT TERMINOLOGY



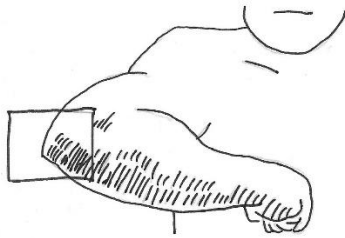
Aka	Red
Aka no Kachi	Red victory
Awasete Ippon	Points totalling Ippon
Chui	Warning for illegal technique
Churyo-kyu	Middleweight division
Encho-sen	Extension bout
Fukushin	Corner judge
Genten	Minus point for fouls
Hajime	Start
Hansoku Chui	Official warning
Hansoku Kachi	Win by default after opponent disqualified for fouls
Hantei	Decision
Hantei Onegaishimasu	Judges decision please
Hata	Flag
Ik-kai sen	First round match
Ippon	Full point
Jo-gai	Outside fighting area
Jo-nai	Inside the fighting area
Jun-jun kesso-sen	Quarter finals
Jun kesso-sen	Semi finals
Jun-Yusho	Runner-up
Juryo-kyu	Heavyweight division
Kachi	Victory
Keiryō-kyū	Lightweight division
Kessho-sen	Final
Ni-in	Second place
Nikai sen	Second round match
San-in	Third place
Sankai sen	Third round match

Sekai Taikai
Shiai
Shiai-jo
Shik-kaku
Shinpan(-in)
Shiro
Shiro no kachi
Shushin
Taiju
Taikai
Tameshiwari
Waza-ari
Yame
Yusei kachi
Yusho
Zenkoku Taikai
Zoko

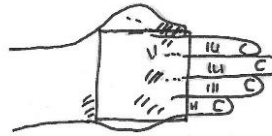
World Championships
Tournament
Fighting area
Disqualification
Judge, referee
White
White victory
Centre referee
Weight
Tournament
Board breaking
Half point
Stop
Win by superiority
First place
National Championships
Continue fighting



WEAPONS OF THE BODY



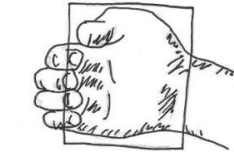
Hiji- Elbow



Haisho- Backhand



Haito- Inner
Knife Hand



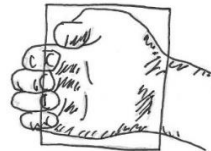
Haisho- Backhand



Keiko- Chicken
Beak Hand



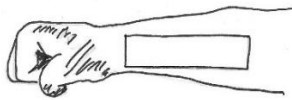
Hitosashiyubi Ippon Ken-
Forefinger Knuckle Fist



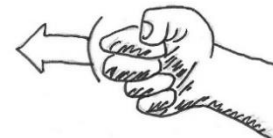
Hiraken- Flat fist



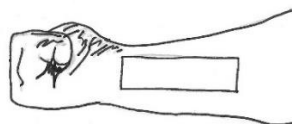
Koken- Wrist Top



Nihon Nukite- Two
Finger Spearhand



Nihon Ken- Two
Knuckle Fist



Kote- Forearm



Nakayubi Ippon Ken-
Middle Finger
Knuckle Fist



Ryuto Ken- Dragon's
Head Fist



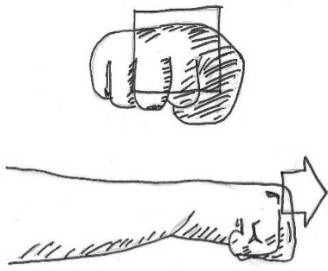
Nukite- Spearhand



Ippon Nukite- Single
Finger Spearhand



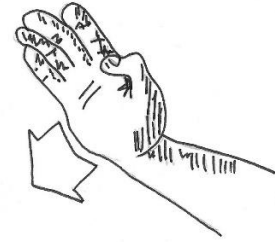
Oyayubi Ippon Ken-
Thumb Knuckle Fist



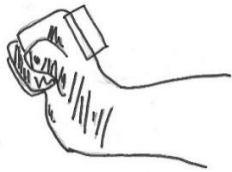
Seiken- Forefist



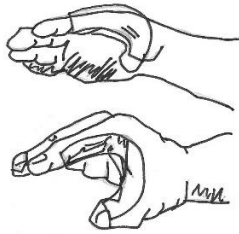
Shotei- Palm of Hand



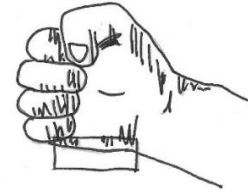
Shuto- Knife Hand



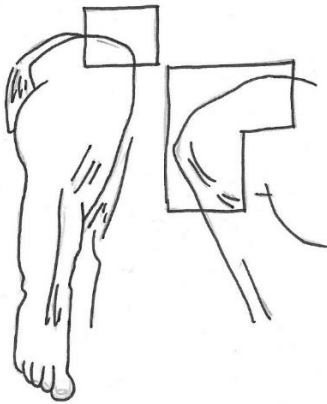
Uraken- Back Fist



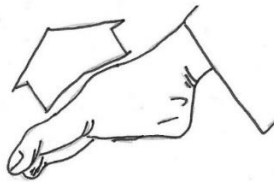
Toho- Sword Peak Hand



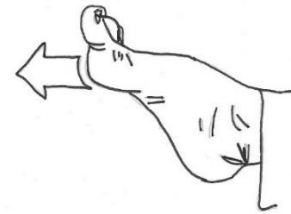
Tettsui- Hammer Fist



Hiza- Knee



Haisoku- Instep



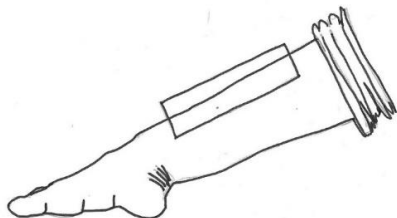
Chusoku- Ball of Foot



Sokuto- Foot Edge



Teisoku- Arch of Foot



Sune- Shin



Kakato- Heel