

A shared language unites all karate practitioners. It is important to study and learn the terminology as fully as possible to facilitate the understanding of concepts, technical theories and ideas taught in class. Furthermore, a shared language enables us to continue to pass on the authentic teachings, values and traditions to future generations all over the world.

Karate-Do The way of the empty hand is a comprehensive method of physical, intellectual and moral education that seeks to achieve peace and self-fulfillment through the maximum effort and collaboration of its practitioners. Good behavior, respect and humbleness are considered karate's highest of virtues.

Dojo Training place (the place of the way). "The dojo is not a place for winners or losers; it's a place where students forge their minds and bodies through intense repeated training."

The dojo is considered the personal space of the instructors. Keeping the dojo clean and well-kept is not only a matter of hygiene and safety but also a symbolic gesture of reverence and appreciation for the teachings received. It reflects a commitment to the practice and the recognition of the importance of the instructor's guidance in one's martial journey.

Dojo kun Group's or organization's creed, the core values and principles intended to frame the practice within an ethical context. A behavioral affirmation that creates pathways in our brains to facilitate movement toward the behaviors we want to reinforce. These affirmations are character (fortitude), sincerity (trustfulness), effort (purposiveness), respect (humbleness) and self-control (temperance).

"Good habits make good character; practice virtue every day." – Aristotle

Reigi Formal system of etiquette that externally represents one's heartfelt thoughts and respect for others. Such system exists in every society and provides the conventions for interaction so that relationships can proceed smoothly. Social order is thereby maintained and society can function peacefully and amicably. The primary intention of reigi is to physically convey feelings such as respect, love and friendship.

"Practice humility, seek knowledge, and cultivate virtue to reach your full potential."
– Confucius

Sensei Instructor, one who has come before in life. A teacher who guides and forges our mental, physical and moral development through rigorous and intensive physical training. The honorific title of 'Sensei' goes beyond the meaning of teacher or born before; they're the protectors of the highest budo tradition and role models of Karate's skills, values and virtues. This is not an automatic or self-proclaimed title that comes with a higher rank. This verbal recognition expresses our sincere gratitude and respect

for their hard work, lifelong dedication, cumulative knowledge, skill and the willingness to teach us the true way of karate.

Shodai Soke	Founder of the system		
Soke	Headmaster of the system	It is a title inherited not awarded and the highest authority regardless of rank.	
Hanshi	True model of the way	9 th and 10 th Dan	2 yrs. age 60 +
Kyoshi	Senior teacher (professor)	7 th and 8 th Dan	2 yrs. age 50, 60 +
Shuseki Shihan	Chief Instructor		
Shihan	Expert teacher	5 th and 6 th Dan	age 40 +
Renshi	Polished/refined teacher	5 th and 6 th Dan	1 yr. age 40 +
Sensei	Teacher	3 rd Dan and above	License (<i>menkyo</i>) age 21+
Sandan	3 rd Dan	Confirmed member, domain of the internal skills, <i>okuden</i> .	age 18 +
Nidan	2 nd Dan	Disciplined, domain of the external techniques, <i>chuden</i> (central transmission).	age 18
Shodan	1 st Dan	Initial transmission of the system's bases, <i>omote or shoden</i> .	N/A

Shogo: DNBK's teaching title-system

Requirements and titles might be different

- Gakusei** Student (*ref. kyu or mudansha*)
The student must actively engage themselves in learning, listening, pondering repeating, questioning and experimenting to fully understand what is instructed.
- Deshi** Disciple, pupil (usually its *ref. to dan or yudansha but more specifically to chuden knowledge level*)
- Uchideshi** Closed-door student. A live-in apprentice who trains under and assists a sensei.
- Senpai** Someone in a senior position to yourself
Generally speaking, once someone is a senpai to you, the senpai will always be your senpai regardless of current rank. But at lining up, they should stand in the order of ranks no matter what their ages are.
- Kohai** Someone in a junior position to yourself
- Doryo** Colleague, it implies a sort of equality of rank and status
- Soji** Cleaning. The ritualistic cleaning of the dojo's floor is to instill humility, cooperation, group spirit and fellowship among all.
"A white belt who is too lazy to sweep the floor will never make it to black belt."
– Unknown, Japanese Martial Arts

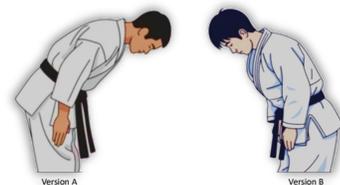
Jita kyoei Mutual prosperity for self and others

To bow (respect; it's a physical manifestation of your gratitude for those helping you in your karate training, 'thank you for helping me')

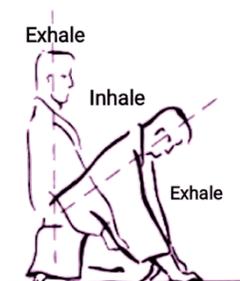
Retzurei Standing bow

Version A (hands at the side) Mainland Japan. Known as keirei: 30° angle showing respect.

Version B (hands front) Okinawan. This salute symbolizes that the practitioner approaches with peace, respect, and no intent to use weapons.



Rei san soku One bow, three breaths



This method of breathing allows the back to stretch natural while the motion of the head will draw a smooth arc. Bend at the waist and don't swing or push with arms.

Zarei Sitting bow

- Shomen ni rei, bow to the front honoring the founders, history, and traditions.
- Sensei ni rei, bow to the instructor, to the present.
Opening sequence: "Onegaishimasu, Please teach us"
Closing sequence: "Arigato gozaimasu, Thank you very much"
- Otagai ni rei, bow to each other, to the future.

Dogi Also known as keikogi. Practice uniform, traditional training clothing. The white color is a symbol of the integrity, honesty and the openness of the beginner's mindset every practitioner seeks to achieve.

Obi Belt. The ends of the belt must be even on each side. It symbolizes the balance between the physical and mental aspects of karate training.

Kyu Grade, practitioners with ranks below black belt (mudansha: ones without dan), also phonetical numeral nine

Dan Step or stage, the holder of a black belt of any degree (yudansha: ones with dan)

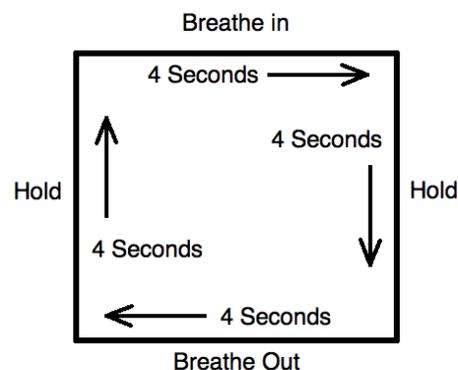
"A black belt and a white belt are the same. White belt is the beginning of the technique; black belt is the beginning of understanding. Both are beginner belts."
– Master Hironori Otsuka, Karate

Seiretsu Line-up (facing towards east)

Seiza Formal kneeling position (order: left leg, right leg)

Mokuso It is a brief; silent meditative practice performed at the beginning of class to prepare the mind for action—allowing practitioners to set aside daily stress and focus fully on the task ahead—and at the end of class to reflect on what was learned. Mokuso is performed in a kneeling position, with the eyes closed, while taking slow, deep, controlled breaths—inhaling through the nose and exhaling slowly through the mouth.

Abdominal box breathing (or diaphragmatic box breathing) combines the calming rhythm of box breathing (inhale, hold, exhale, hold for 4 counts) with deep belly breathing, focusing on expanding your abdomen on the inhale and drawing it in on the exhale to activate the body's relaxation response, making it a powerful tool for stress reduction and focus.



Yame Stop, end or finish

Kiritsu Stand-up (order: right leg, left leg)



Junbi-undo Warm-up exercises (also, junbi shi hajimeru)



Unless instructed otherwise, follow the visual lead. If the person leading the exercise stretches to the left, you stretch to your left.

Focus on feeling the specific muscles being lengthened, not just forcing a position.

The stretch should produce a feeling of slight, dull discomfort or tension. If you feel sharp pain, back off immediately.

Seiri-undo Cooling down

Kamae

Assume the ready posture/pose/position (physically and mentally)



Chudan no kamae or chudan gamae (middle-level guard) is important in the right context and for training. Nevertheless, in real fights and self-defense the kamae must change according to the engaging distance and opponent's actions. In other words, our jiyu kumite no kamae must be conscientiously active both physically and mentally.

The arms should create a "V" shape pointing toward the opponent. The front hand is extended at shoulder or chest height, while the rear hand rests near the short rib or solar plexus with the elbows slightly bent and shoulders relaxed.

The body must maintain an active relaxed tension, where muscles are not rigid but ready with a slight tension. Weight distribution should be between 50/50 and 60/40. Keep the backbone straight, knees slightly bent, and feet roughly shoulder-width apart.

Maintain your gaze on the opponent with a receptive state of mind. This posture is designed to effectively balance offense and defense.

“Respect every opponent, but fear none.” – Coach John Wooden, UCLA

Note on differences in style: While sport-focused karate often has a lower guard, it is incorrect to assume all karate disregards a higher guard. Many practitioners use a more upright, defensive stance that guards the face, especially in more modern, full-contact karate styles.

Counting

Ichi:	1,	Ni:	2,
San:	3,	Shi:	4,
Go:	5,	Roku:	6,
Sichi:	7,	Hachi:	8,
Kyu:	9,	Ju:	10.

Yoi

Ready, prepare

Hajime

Begin

Naore

Recover, return to the starting position (used in forms practice)

Yasunde

Intermission, to rest

Jushin

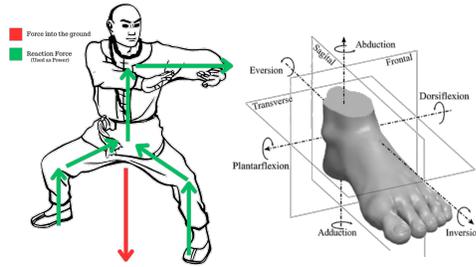
Center of gravity

Juryoku

Gravity

Ashi no atsuryoku Foot pressure/force (concepts/principles/elements of traction and stability)

Flat-foot pressure is generally utilized for maximum stability, rooting, and power generation in deep stances, while ball-of-the-foot pressure is used for mobility, speed, and rapid rotation.



The heel slightly elevated and placing weight on the ball of the foot (often called "on toes") is crucial for dynamic movement.

Horse stance, toes pointing forward, knees off lock and weight distributed evenly between your feet. Now ‘think forward’ and feel what happens to the weight in your feet. Think to the right, feel again, think to the left, and behind and repeat. You may notice a subtle shift in your body weight towards the direction you are thinking. Now try and centre yourself over your feet so that all (9) points of the soles are equally weight bearing. That’s your point of balance. This shows you how important your mental focus is when doing karate.

“The hidden and strong roots that support the tree rather than its beautiful and visible canopy are, in fact, the most important part of a tree.” – Unknown, Kung Fu

Kata o sageru To lower shoulders (physical posture).

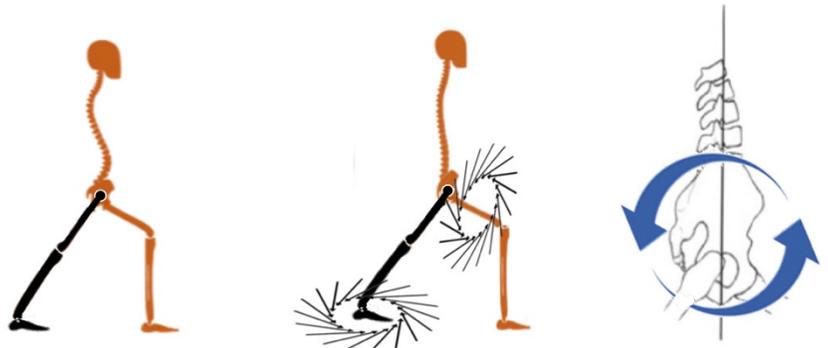
Seika tanden Tanden or hara refers to the body’s point where the source of physical and vital energy (ki) is gathered. Also, the center of balance (It is located below and behind the navel at hipbone level where the distribution of weight is equal in all directions, which is responsible for balance and stability. Keep in mind, the center of gravity should not be confused with the center of mass. The bodyweight (mass) distribution doesn’t depend on the gravitational field.

Chushin Centerline. It refers to an imaginary line running down the center of one’s body. Protect and in your own centerline while you control and exploit your opponent’s.

Shisei Posture, essentially posture comprises of three main points, the hips (koshi), the backbone (senaka), and the head/neck (atama/kubi). When these are perfectly vertical from the ground, good posture has been achieved. The challenge, however, is maintain this shisei when lowering the center of gravity, by bending at the knees, and when moving into different stances. In actuality, good shisei transcends vertical alignment as it also encompasses horizontal alignment; that is, keeping the hips level. Hence irrespective of being in (or transferring into) shomen (hips fully forward/square to the front), hanmi (hips in the half-facing position) or gyaku-hanmi (hips in the reverse half-facing position), it is as if the upper body is resting on a perfectly flat platform.

Posterior pelvic tilt –

Its purpose is to maintain a neutral lumbar curvature where the spine is naturally elongated and not collapsed on itself. The correct posterior



pelvic tilting ensures that our upper and lower body halves are perfectly connected so power can flow efficiently up through the legs into the torso through the hips. The muscles involved include the glutes, hamstrings, rectus abdominis and external obliques.

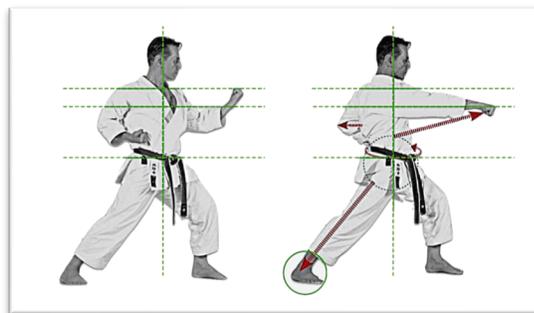
Koshi o hineru

Twisting of the hips: Jun (with), Gyaku (away), Shindo (vibration) and Tsukidasu (thrust) - kaiten.

Twisting the femur inward (internal hip rotation) is a crucial step used to generate power, improve stability, and create leverage, particularly through the connection of the rear leg. This inward rotation, often paired with tightening the inner thigh muscles (adduction), allows the rear hip to drive forward, maximizing torque in punches, blocks and kicks.

The internal rotation of the rear femur helps transition from a side-facing stance (hanmi) to a front-facing stance (shomen), transferring the kinetic energy from the floor, through the leg, and into the torso. It is crucial to maintain the structural alignment by ensuring the knee stays aligned with the femur, and the heel, this locks the hip joint for a more rigid, powerful strike rather than relying on weak muscle movement.

The movement should start with a pivot on the ball of the foot (“squishing the bug”)



rather than just twisting the knee (the whole leg should rotate as a single unit), to ensure the ground force is transferred and supercharged by the muscles action, body weight and traveling speed all the way from the ground to the final point of contact.

Note: Don't move your front leg, set it as a wall to prevent power leakage and rather than thinking of it as rotation of the hips, think shifting of your axis.

Te-ashi onaji	Same timing of hands and feet (simultaneously stretching the rear leg with the punch).
Kokyu-ho	Breathing methods Fukushiki Kokyu: Abdominal breathing
Rirakkus(u)	Relax. Relaxation is the ability to apply the right amount of tension to the correct muscles throughout the technique in order to maximize the transfer of power while avoiding an early detection of our movements by the opponent. “Shoulders relaxed, elbows down, don’t hold your breath, free your mind.”
Chōryoku	Physical tension <ul style="list-style-type: none"> ▪ Tension slows you down. When your muscles are tense, it takes longer for the stimuli and impulses to travel from the nervous system to the nerves and muscles. ▪ Tension makes you weaker. Rigidity and muscular tension do obstruct power. ▪ Tension burns you up. Holding onto tension means your muscles are being overworked. ▪ Tension in your body equals tension in your mind. A stiff and rigid mind doesn’t flow, adapt, or react quickly or effectively.
Junansei	Flexibility, softness (relaxed heaviness, the use of natural energy) The ability to efficiently use our body weight is closely related to our ability to relax. An easy example that highlights the relationship can be seen when trying to lift someone who is asleep or unconscious, vs someone who is conscious. The total relaxation makes the unconscious person feel extremely heavy. Similarly, when we train the heavy body concepts, we are looking create an ability to turn on this relaxed state at will.
Undo rensa	Kinetic chain is the term used to describe how force is sequentially transferred through different parts of the body (i.e., joints and muscles) to produce movement. If you punch incorrectly, you may not get the desired result because a break in the motion chain can block, stop or slow down the blow that is of hand, foot, elbow, knee, etc.
Ki	Energy (mental and physical)
Kiai	Vocalization (split-second synchronize exhalation of the air that unifies the total energy of your mind, body and technique). The harmonization of energy with physical movements. An audible kiai is a visceral short and sharp sound, not a guttural one that is done at the apex moment of maximum force. This breathing practice unites the whole technique in a single point in time by maximizing the body’s contraction and

full intention of the mind with all the might of the heart. A sound that increases our pain threshold, strengthens the body and can be used to deconcentrate and/or intimidate the opponent.

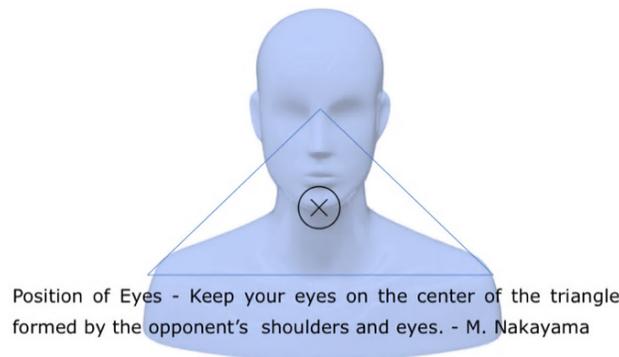
Kime The instantaneous, decisive, and focused force deployed at the correct moment of the technique. True kime is the combination of intent and the ability required for that intent to be effectively executed.

Shime Squeeze or choke one part of the body through the application of power to dynamically utilizing another part of the body.

Kihaku Strength of spirit, strong (fighting) spirit, courageousness, that means more than just willingness to engage In adversarial combat. A strong spirit in martial arts refers to one who will not accept defeat, one who will not give up, one who will persevere through even the toughest times, persistent, and determined, “There’s no failing – there’s only stopping”, an unbreakable will to never lose, however painful and strenuous the challenges may be.

Chikara Power, strength, or force. It encompasses both physical and mental aspects, representing the ability to exert power effectively in techniques and also the strength of spirit and character. It’s a core concept that all karate practitioners strive to develop through training.

Metsuke Point of observation, the way of seeing or visual search strategy. It is said that “enzan no metsuke” (gazing at the far mountain) is one of the most important waza whereby fighters are not just taking in their opponent’s face but the whole body as well by utilizing peripheral vision to acquire information from the hands and feet regarding the initiation of an attack.



Kiwotsuke To stand up straight. An expression used to call people to attention.

Kimochi Good feeling and attitude

Morote It refers to arm techniques performed with both arms ('augmented'). In kihon practice the placement of the supporting hand is not just that, you should be actively pressing, reinforcing and accelerating your blocking arm. To use an augmented block in karate (Morote Uke), one arm supports the elbow or wrist of the other, creating a more connected and powerful block by channeling power from the entire body, rather than just the one arm.

Augmented blocks can be used to defend against heavier attacks, intercept an opponent's arm or leg, or transition into a strike, grab, or throw, often involving a dynamic combination of blocking, body movement, and striking to control the attacker's limb and create an opportunity for a follow-up.

Meoto-de Coupled hands, also known as married hands or husband and wife hands. The front hand fights in the front line, it both attacks and defends. The rear hand is employed as a secondary, so when you can't make it with your front hand, you can still attack and defend with your rear hand.

Kobo ittai "Attack and defense are one ." – Master Choki Motobu, Karate

"Do not think of attack and defense as two separate things." – Master Kazuzo Kudo, Judo

Soesho It refers to an arm technique assisted by the palm of the other hand to create structural reinforcement to the joint in order to stabilize and suppress or damp the returning force at impact.

Taguru Pulling, '*and pushing*' (hikite, '*and tsukite*')

Hikite Retracting hand (the elbow returns first). Master Gichin Funakoshi wrote in his 1922 book *Rentan Goshin Karate Jutsu*: "The meaning of the hikite is to grab the enemy's arm and twist and pull as much as possible in order to break the enemy's posture". Unrefutably, physics had demonstrated that hikite doesn't increase power but weakens your punch. However, besides providing additional balance and stability to the upper body (counterbalance or shime), as well as unbalancing or controlling your opponent, augmenting the target's distance to the chambered hand (potential energy), defending your back, or tracking your opponent's location (proprioception refers to the sense of limb position and movement), the use of hikite certainly maximizes the power of the punch or strike by increasing relative velocity (Newton's Third Law of Motion). This last use makes hikite a self-defense technique that doesn't necessarily align with the sporty modern version of karate where its form seems to be more emphasized than functionality.

Note: Controlling an opponent's arm is a fundamental principle in self-defense. It can significantly limit an attacker's ability to strike, grapple or use a weapon against you. By gaining control of an arm, it is possible to create an opening for an effective self-defense counterattack.

Soete Supporting hand. It more closely resembles the function of hikite.

Bubun tekina-seigyō Partial control or partial regulation. This concept focuses on controlling specific parts of an opponent's body or a situation, rather than attempting to control the entire person or outcome at once.

Hikiashi	Refers to the retraction or 'pulling back' of the foot and leg after a kick or step. Hikiashi is also used to prevent the opponent from grabbing the leg, or to reposition the leg for a different technique. It's about withdrawing the leg or foot with a quick but controlled sharp motion. Note: The knee initiates the leg's return first.
Tai no shinshuku	Contraction-expansion of the body, where energy is stored in the tensed state of the muscles like a compressed spring (contraction) then released (expansion).
Hikikomi	Retract (retract and counter)
Shomen	In all traditional dojo this is where the front wall is designated and is adorned with a miniature Shinto shrine (Kamidana) and often the national flag (Hata). Also, hips parallel facing front position or close position.
Hanmi	Bladed stance. Hips in forty-five-degree angle, half facing front position, open position.
Shizentai	Normal upright posture, neutral stance. It is the best starting position for all movements and reactions. A relaxed and flexible posture from which to attack or defend without adopting a specific combat kamae, or stance. The natural fundamental posture is the basic bodily attitude in karate training. The lines of the posture thus formed express calm dignity, balanced stability, passivity, unconcerned ease, peace, and tranquility, known in philosophical terms as "action in inaction", full of potentialities. This posture enables a quick change of position and stance to be effective in case of need, and the utmost freedom to be maintained.
Kaisho	Open-handed techniques: blocks and strikes
Uke	Block (to receive; if you shift your mindset to "receiving", your entire perception of how to apply karate-do against a bigger or stronger opponent will change. Now you rely more on technique, and less on force) Ken o koroshi, ki o koroshi, waza o koroshi: Kill the weapon, kill the energy (spirit), kill the technique.
Nagashi uke	Flowing way to receive an attack. Parrying means to deflect an attack away into another direction. It also leaves your hands free to counter. It offers more protection while creating better counter opportunities using your opponent's energy. The more your opponent overcommits into the attack, the more effective your parry will be. As you face stronger opponents, blocking becomes a less likely option.

Tori	It refers to the person who completes the technique against the training partner, ukete.
Ukete	Receiver (also known as uke)
Kogeki	Attacker, the person who initiates the attack
Waza	Techniques
Kihon-waza	<p>Basic or fundamental techniques. Kotei or sonoba kihon is the repetition of basic techniques in stationary position and ido kihon involves executing fundamental techniques in motion. It is the none-abbreviated range of motion (full compression and maximum expansion) to develop flexibility, muscle memory, strength and timing for correct execution of basic techniques. These basic skills are maintained through daily practice.</p> <p>“You use the drill to create skill, but when you are in a fight, you use the skill not the drill.” – Master Maul Morni, Silat</p>
Hangeki-waza	Counterattack techniques
Nage-waza	Throwing techniques
Ukemi-waza	Breakfall, techniques designed to protect the body when thrown. Karate ukemi techniques, emphasizes breaking falls while managing momentum from strikes or sweeps, with more focus on rolling/sliding to avoid injury and maintaining a defensive stance upon landing.
Hazushi-waza	Freeing techniques
Kansetsu-waza	<p>Joint lock techniques. Utilizing the bones as levers and fulcrums for force application, ensuring efficient power transmission and structural durability.</p> <p>“Muscles carry strength, bones don’t carry any strength in themselves, control the bones.” – Master Per Eriksson, Koryū</p>
Kyusho-waza	Pressure (vital) point techniques
Ne keri-waza	Ground kick techniques
Gyaku-waza	Reversal techniques
Kensei-waza	Diversion or feint techniques. An intentionally deceptive guard, movement or technique, intended to draw the opponent’s attack or other desire reaction in order

to create an opening to exploit. You can feint with footwork and timing as well as technique.

Sutemi-waza Sacrifice technique. It involves putting oneself in a potential disadvantageous position to gain a tactical advantage.

Osaekomi-waza Pinning techniques

Henka-waza Changing technique, to change a technique midway through to a different one

Hytteki Target

Seikaku-sa Accuracy refers to how close a strike is to the true target.

Uchi Strike

Tsuki (-zuki) Punch

Keri (-geri) Kick

Tachi (-dachi) Stance (transitory position)

Barai Sweeping

Keage Snap

Kekomi Thrust

Kuzushi Breaking the balance (physical and psychological)

Multidirectional perturbations can cause the brain to misinterpret the position of the body based on the mixed or false stimuli (deactivation response strategy).

A critical element in kuzushi is that it should disrupt more than the body. Kuzushi is very much a mental thing. Kuzushi should always disrupt the opponent's concentration, resulting in a momentary opportunity for an attack.

Tsukuri Refers to the structural positioning of the opponent in a way that makes it almost impossible for him or her to prevent being thrown.

Kata Form (predefined sequence of self-defense movements, routines of self-defense). Some kata are very strong and sturdy, while others require great speed and agility.

“Practicing kata is one thing, engaging in a real fight is another.” – Master Gichin Funakoshi, Karate

Kata no rokugensoku: Six principles of kata:

- Ikita: Kata must be alive and done with real feeling and purpose.
- Inen: Kata must be performed with spirit.
- Chikara no kyojaku: Kata should be done with changes in application of power, hard and soft. Execution of the techniques has to be done with the right exchange of tension and relaxation.
- Waza no kankyu (technical rhythm): Kata should be done with variations in the timing of movement. There has to be an alternation in speed, slow and fast.
- Kisoku no donto: Kata must be performed with correct and controlled rhythm of breathing.
- Kinto: Balance, uniformity. Proper balance must be maintained in the performance of kata.

Shorin kata (Shorin-ryu in Shuri, Okinawa) the movements are performed with the mindset and body set of being flexible, soft and slow, with quick and sharp movements.

Shorei kata (Shorei-ryu in Naha, Okinawa) the movements are performed with the mindset and body set of being strong and solid, with sturdy movements and a strong-hard foundation.

The terms Shorin kata and Shorei kata used by Master Funakoshi are a general description and classification of the characteristics portrayed in the kata, not an indication of the precedence or origin.

Shitei kata Specific form. These are the basic katas of your karate school, group or association designated for kyu examination. In Shotokan, these katas are: Taikyoku Shodan, Heians (1 – 5), Tekki Shodan and *Bassai Dai.

Sentei kata Selected form. A selection among the katas that best exemplify the characteristics of your karate school, group or association. It denotes a standard group of katas that every contestant in an officially sanctioned tournament needs to perform in the opening round(s) to qualify for the rest of the tournament. In Shotokan, this group of katas are known as the “Big Four” (Yondai kata: Jion, Kanku Dai, Bassai Dai and Enpi).

Tokui kata Preferred free-choice form. It is nothing more than your favorite kata, the kata that you most identify with and perform the best.

Embusen Floor pattern of movement in a kata

Bunkai Breakdown of the kata, to analyze.

Kaisai no genri	<p>The Goju Ryu's twelve "principles of unfolding or unsealing", the set of rules used to extract the primary fighting applications encoded in kata.</p> <ul style="list-style-type: none"> ▪ Don't be deceived by the embusen of the kata. ▪ Techniques executed while advancing are offensive. Those executed while retreating are defensive. ▪ There is only one enemy at a time, and it is in front of you. ▪ Every movement in kata has martial meaning/significance and can be used in a real fight. ▪ Utilize the shortest distance to your opponent. ▪ If you control an opponent's head, you control the opponent. ▪ There are no blocks. ▪ Angles in kata are very important. ▪ Touching your own body in kata indicates you are touching part of your opponent. ▪ Don't attack hard parts of your opponent with hard parts of your body. ▪ There are no pauses in the application.
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By reviewing the kata with these rules in mind, we can discover effective techniques to apply.

Hyomengi	It refers to the apparent surface movements of fighting techniques found within kata.
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Oyo	<p>Application</p> <p>'Oyo-bunkai' is considered the critical link that transforms solo practice into functional combat skill. It provides the context and intent required to make movements effective in a real-world scenario.</p>
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Oss/Os(u)	The modern interpretation and use of this term is to press down the ego and endure the hardships (It is not used in traditional Japanese karate. This word is considered inappropriate in the Japanese culture because its rude connotation.)
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Hai	Yes, also used as a simple attention call echoed by a subordinate that requires everyone to immediately stop what they are doing and follow the command. It is also a sign of acknowledgement that implies, "heard, understood, acknowledged".
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lie	No
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Damatte keiko	Shut up and train
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Keiko saki-rikai wa ato	Practice first, understanding later.
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Gimu	Duty, obligation
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Hyaku ren jitoku	Practice makes perfect. It means that in order to completely master a technique and finally embody that technique, one needs to practice it over and over again. This teaching applies not only to martial arts, but also to many aspects of life.	
Keizoku wa chikara nari	It is a Japanese proverb translating to "continuity is power" or "perseverance is strength".	
Seiryoku zenyo	Maximum efficient use of energy of mind a body with minimum effort	
Sadai no doryoko	Maximum effort (to try harder)	
Ikimasho(u)	Let's go, hurry up	
Wakarimasu ka	Do you understand?	(wakatta kana, casual speaking)
	Wakarimashita, I do understand	(wakatta, casual speaking)
	Wakarimasen, I don't understand	(wakaranai, casual speaking)
Ugokuna	Don't move or halt, students must hold the position immediately.	
Sono mama	Without change, the same as before	
Yukkuri	Slow motion	
Zenryoku	Full speed	
Mawate	Turn around	
Hantai	Opposite side	
Mou ikkai	One more time	
Tsugi	Next one	
Saigo	Last one	
Shinkokyu	Deep breath	
Sasae ashi	Supporting leg	
Ugoku ashi	Moving leg	
Jiku ashi	Pivot leg	
Unsoku	Foot movement	

Suri-ashi: Sliding foot motion. It is the way to perform all the steps by slightly lifting up the heels enough to put a piece of paper between the heels and the floor in order to maintain constant balance and stability while moving the feet.

- Yori-ashi or okuri-ashi Dragging step
- Tsugi-ashi Shuffling step
- Fukumi-ashi Hidden step

Ashi-sabaki Leg movement

- Ayumi-ashi Natural step
- Fumi-ashi Semicircular step (mostly used in traditional karate)
- Hiraki-ashi 45-degree angle

Other leg movements:

- Kirakaeshi-ashi Feet exchange step
- Kosa-ashi Cross step
- Tobi konde Leap step
- Tenkan, Tenkai, Mawari Pivots and turns

Sakeru Getting off the line of attack

Tai sabaki Whole body movement, evasion. Most attacks in karate are straight movements, tai sabaki means to leave this direct line of an attack utilizing feet and legs movements.

Mae Front

Migi Right

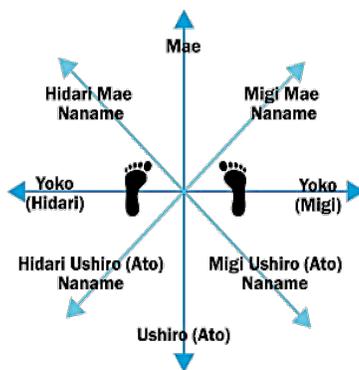
Hidari Left

Naname Diagonal

Yoko Side

Ushiro (ato) Back

Mawashi Round



Jodan Upper level

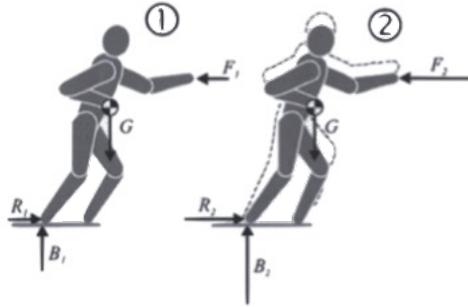
Chudan Middle level

Gedan Lower level



Hiza wo nuku Dropping, releasing or relaxing the knee

When most Karate people move forward, they usually push off with their back leg to step forward. An advanced practitioner doesn't initiate the movement by pushing off with the rear leg. Instead – they relax the front leg.



By literally “collapsing” over the front leg, we use gravity to pull ourselves forward – instead of using muscle power to push forward because good Karate works with gravity – not against it.

Benefits:

- You save energy. Aligning your movement with gravity through relaxation, as opposed to fighting gravity through tension, is economic. It's smart.
- You're not telegraphing your movements. If you power-up your muscles it will show in your chest, shoulders and face. Your center of gravity also rises. Your opponent reads you like an open book.
- You're faster. Relaxation doesn't require you to wind up, or pre-tense any musculature. It is immediate and effortless. Just release and go.

Tobokuho Falling tree method, gaining speed from the natural fall by surrendering to gravity rather than resisting it.

Tenshin Rotation

Shotokan generally uses the heel when spinning forward and the ball of the foot when spinning rearward/away.

Kakato chushin Heel centerline is used to maximize ground power.

Josokutei Raised sole, ball of the foot (koshi)

Fumidasu To step forward, by relaxing the front leg

Sagaru To step back, by relaxing the back leg

Kahanshin Lower half of the body

Johanshin Upper half of the body

Maai Physical distance between combatants. It also incorporates the time taken to cross the distance and the angle and rhythm of attack (space-time-interval); collectively, these all factor into the exact position from which one opponent can strike other. In terms of time, maai (kokoro-no-maai) pertains to the momentary lapses of

awareness that are manifested on the opponent's mind. The implication of kokoro no maai is that although the physical distance between opponents may be mutually advantageous, the mental interval possessed by individuals will determine who will have the decisive advantage. In addition, maai will also dictate proper targeting and which techniques should be used to cover the distance and to keep the proper length between the combatants. The correct application of maai during an encounter will determine victory or defeat.

Uchi-ma Striking distance. The spatial distance at which one can strike the opponent.

Mitsu no sen This refers to the three initiatives (or timings) giving your attack an advantage. Timing is the ability to immediately react to the opponent's actions in order to timely intercept, counter, entrap and/or evade them successfully.

Go no sen Also known as ken no sen. Post initiative, counter the opponent's attack after the attack is completed (after).

Sen no sen Also known as tai no sen. Counter (initiative) the opponent's attack before the attack is completed (simultaneously).

Deai Direct countermovement against an attack, the moment of encounter.

Sensen no sen Also known as tai-tai no sen. Pre initiative, to take the initiative before your opponent's decided action is initiated (before).

Sundome Stopping your attack just before impact

Kumite Sparring (entangled or intertwined hands)

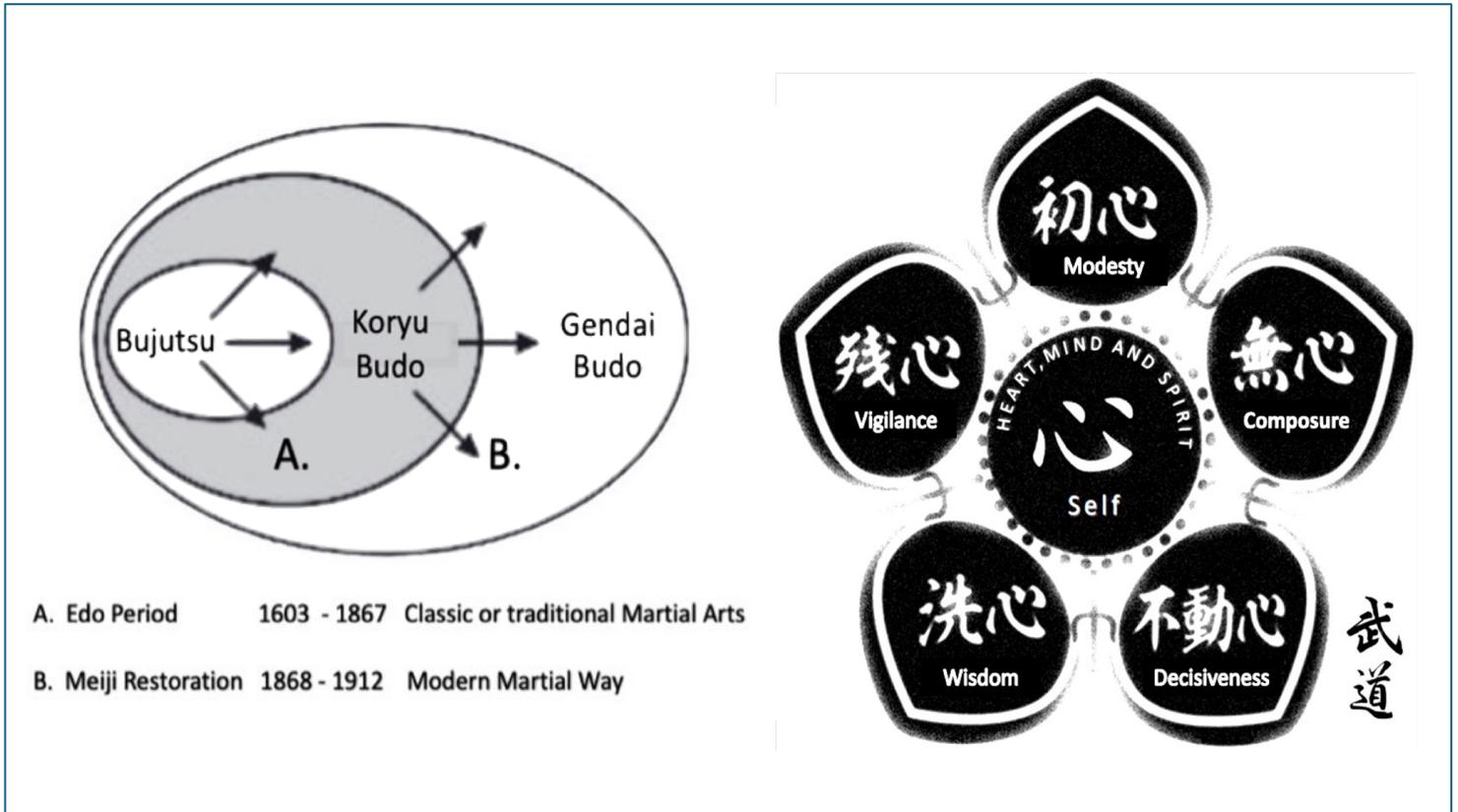
- Yakusoku Kumite Prearranged sparring
- Tanshiki Kumite Modified prearranged sparring
- Ippon Kumite One-step sparring
- Jiyu Ippon Kumite Semi-free one-step sparring
- Jiyu Kumite Free style sparring
- Kyogi or Shobu Ippon Kumite One point match
- Jissen Kumite Real or full contact fight

Kumite no gogensoku, Wado Ryu's five principles of kumite:

- Kiwa hayaku Attack your opponent with a strong spirit, do not think about defense, only attack.
- Kokoro wa shizuka Always maintain a calm mind and spirit.
- Miwa karuku Your movement and technique must be polished and smooth.

Budo encompasses both Bujutsu (Prior Meiji Restoration) and Bushido (Edo Period). It has evolved from a natural progression through time to be what it is today.

Budo karate by essence brings us outside of our comfort zone. It makes us embrace conflict and pain, accept our weaknesses and build on them. This is essential as no one ever improved by staying in their perfectly controlled comfort zone. By going out of it, we discover who we really are, and can work towards who we really want to become. It is in this sense that forging becomes spiritual.



Kobudo

It typically denotes the eighteen classical or traditional military disciplines of Japan that predates the Meiji Restoration of 19th century.

Kyujutsu: archery, Hojutsu or Teppo: marksmanship, Mojirijutsu: barbed staff, Kusarigamajutsu: chain and sickle, Shurikenjutsu: hidden blades throwing, Kenjutsu: swordsmanship, Bajutsu: horse riding, Fukumibarijutsu: needle blowing, Naginatajutsu: polearm, Hojojutsu: restraining rope, Tantojutsu: knife fighting, Ninjutsu: espionage, Bojutsu: long staff, Sojutsu: spear fight, Suieijutsu: swimming, Iaijutsu: sword drawing, Jittejutsu: truncheon and Yawara: unarmed fighting.

Gendai budo

Modern sportive versions of Japanese military arts. Budo is the martial way of Japan that emerged in the Meiji Restoration (1868-1912) as a way to preserve and adapt traditional combat skills to modern society. It refers to the way of self-perfection or

martial way of finding yourself in the struggles and discipline of your physical and ethical martial training and in turn making these lessons part of your daily life outside the dojo.

Kendo, Karate(do), Judo, Aikido, Iaido, Kyudo, Sumo, Naginata, Jukendo and Shorinji Kempo

Tanren Forging, the process of creating a Japanese sword by the repeated application of heat and pressure to expel impurities and imbue the blade with strength and flexibility.

Seishin tanren It means spiritual forging. The word tanren has multiple meanings: exercising, forging, disciplining, tempering, kneading. Forging is not just for the body as the composed word 'seishin tanren' implies. Though intense and appropriate body conditioning, we can get a better understanding of ourselves.

“Steel will never become a sword without getting burned and beaten.” – Master Swordsman Miyamoto Musashi, Niten Ichi-ryu.

Taibatsu The currently banned Japanese educational practice of corporal punishment (militaristic discipline; physical discipline). It was used in Japan for centuries, mostly by adult men to socialize growing boys into 'proper ways' of Japanese adult life. It was only first labelled as 'taibatsu' in the Meiji Period (1868-1912).

Haji Shame. Confucianism, which forms part of Japan's ideological background teaches that human beings can live humbly if they experience shame. In such culture(s), children are taught to feel shame from a young age considering that it expresses a form of love, discipline, and moral teaching that aims to protect the child from future external sanctions. Haji is also referred to as hazukashii (embarrassment).

"When you fail to live up to your standards, some amount of blushing is appropriate. Use that as fuel to act better next time. Let the discomfort of not meeting your standards guide, not guilt you, towards embodying a better self."

Kokoro no shihai Control or mastery of the mind. A trained obedient mind.

The Five Mindsets Of Budo:

Shoshin Beginner's mind can be defined as a desire to learn new knowledge while letting go all your preconceptions when studying a subject regardless of one's expertise. It is an

attitude of openness and willingness to explore without hesitation required to follow the teaching.

Mushin Mind without mind (mushin no shin). It refers to the state of no-mindness which is free off all emotions and thoughts (autonomic reaction).

Mizu no kokoro Mind (mind-heart-spirit) like water. It refers to the need of making the mind calm like an undisturbed body of water. Smooth water reflects accurately the image of all objects within its range. Therefore, the opponent's psychological and physical movements can be detected immediately, and one's responses, both defensive and offensive, adequate.

Fudoshin Immovable mind represents the highest level of focus. The mind is not affected by any external factors and cannot be stopped on the way to its destination.

Zanshin Remaining mind. It is the state of continuous awareness of the mind. In this state the practitioner is constantly aware of everything before, during and after.

Tsuki no kokoro Mind (mind-heart-spirit) like moon, spatial awareness, to constantly be aware of the surroundings and the opponent(s) just as moonlight shines equally upon everything within its range.

Kikubari The act of paying appreciative attention to the people round you without expecting anything in return.

In the context of martial arts, kikubari takes on a meaning of awareness and connecting to the external environment in a way that is important to life and death. The term is closely related to zanshin and ba-no-hakari (awareness of the environment and terrain), except with a special focus on intensity and focus of spirit. It is, in fact, the essence of mindfulness, except instead of investing consciousness in one's own body, it is an external mindfulness that connects and expands awareness to all of one's surroundings.

Transitioning to Multiple Attacker Awareness:

- **Happo (no) undo** Eight-directions drills or exercises, focus on attackers from all eight compass points.
- **Shiho (no) undo** Four-directions drills or exercises, focus on attackers in four cardinal directions.
- **Ni (no) undo** Two-directions drills or exercises, focus on attackers in front and behind.

- Zen (no) undo One-direction drills or exercises, focus on one attacker

Senshin The purified and enlightened mind. This is the highest level of Budo in your martial art training, at this level, you will hold all life as sacred, you will be able to perceive how everything it's together to make the whole. You will understand how each part of the Universe is connected and how something that affects one part of the Universe will ultimately affect us all.

“The art of peace is medicine for a sick world. There is evil and disorder in the world because people have forgotten that all things emanate from one source. Return to that source and leave behind all self-centered thoughts, petty desires, and anger. Those who are possessed by nothing possess everything.” – Master Morihei Ueshiba, Aikido

Daigudo The concept that the martial arts is not a single discipline but a group of interrelated disciplines in which warriors should be proficient. In medieval times Japanese warriors were proficient in a variety of combat specializations opposed to modern times where civilian practitioners often specialize in one budo form as karate-do, judo, or aikido.

“The best fighter is not a boxer, karateka or a judoka. The best fighter is someone who can adapt on any style. He (or she) kicks too good for a boxer, throws too good for a karateka, and punches too good for a judoka.” – Master Bruce Lee, Jeet Kune Do

“We must not be ‘the frog in the well’ which does not know the world; we have to study other martial arts.” – Master Yoshitaka Funakoshi, Karate

Traditional Karate Pre-1933, karate-jutsu or karate, self-defense oriented.

Modern Karate-do In 1933, the Okinawan art of karate was recognized by the old Greater Japan Martial Virtue Society, Dai Nippon Butoku Kai (DNBK), combat oriented.

Post-WWII US Army Occupation of Japan (1945-52) outlawed martial arts and militarism. Karate was not banned and allowed to spread thanks to the intervention of Nobuhide Ohama, university professor and sponsor of the Waseda Karate Club, a gentlemen sport.

DNBK In 1946, after the end of pacific war the GHQ of SCAP (Supreme Commander of the Allied Powers) issued the peremptory directive to dissolve all military related organizations, and subsequently DNBK dissolved its organizational charter voluntarily.

In 1953, the DNBK was reestablished with a new charter and the new philosophical vision. The new axiom of DNBK stresses preservation of classical martial arts

tradition and emphasizes upon restoring the heritage, legacy, and virtues of martial culture and the promotion of education and community service through martial arts training., self-perfection oriented.

JKA's emergence	The Japan Karate Association was founded in 1948 as a distinct entity and later received government approval in 1957. It played a significant role in promoting and popularizing karate, particularly in the post-war era.
(Ippon-) Shobu Karate-do	In October 1957, the first Japan Karate Championship was held (the establishment of tournament system).
Shingitai	Mind, technique and body, the three pillars of a perfect karateka.
Shizen	It embodies the concept of aligning with one's true nature and embracing the innate flow of existence. In the context of martial arts, this means moving in a way that feels organic, effortless and harmonious.
Kaizen	Constant improvement
Ninniku no yoroi	Armor of perseverance; also, armor of forbearance. A metaphor for the spiritual endurance with which one withstands insult or persecution. The armor of perseverance is also that which protects one against evils and hindrances.
Gaman	Patience, perseverance and tolerance. It refers to enduring difficult situations with self-control and dignity.
Shuhari	The three stages of learning on the path to mastery: protect, cut and depart. These stages are explained as follows. In shu, we repeat the forms and discipline ourselves so that our bodies absorb the forms that our forebears created. Next, in the stage of ha, once we had disciplined ourselves to acquire the forms and movements, we make innovations. In this process the forms may be broken and discarded. Finally, in ri, we completely depart from the forms, open the door to creative technique and arrive in a place where we act in accordance with what our heart and mind desires, unhindered while not overstepping the principles.
Kigurai	Presence, bearing, pride, dignity. The strength or commanding presence derived from confidence acquired through repeated training.
Onkochishin	Learning from the past, developing new ideas based on study of the past.
Inyo	It represents the universe as a circle where two opposing forces coexist in harmony. The symbol is made up of two colors that are separate but together inside a circle. It is balance and the representation of cause and effect.

Ikigai	It refers to something that gives a person a sense of purpose or reason for living.
Hojo undo	Supplementary exercises. This style of training uses simple, traditional devices made from wood, stone and iron. This training was designed to develop ambidextrous physical strength, stamina, muscle coordination, speed, and posture.
Makiwara	Literally, "a coil of straw". It is a wooden post wrapped with a coil of straw used to practice striking a target that provides resistance. The proper use of a makiwara isn't meant to hit it as hard as you can but using it to correct your strikes (physical geometry), overcome psychological resistant of striking through a target and to improve full body co-ordination on impact. As you train, your mind becomes more focused, your technique will be more efficient and the trained body parts will gain durability and toughness.
Tameshiwari	Breaking, trial by wood or other objects. In budo karate, tameshiwari is more than a physical test, it is also a spiritual and mental test. It involves breaking objects with different parts of the body, which allows for proper evaluation of the practitioner's determination, precision, power, and acquired skill level. It also provides a tangible measurement of maximum striking force, giving practitioners the capacity to adjust the intensity of their strikes at the time immediate control is needed.
Ryukyu Kobudo	Okinawan combative weapons systems: tekko, tecchu, nunckaku, kama, sai, tonfa, suruchin, timbei, rochin, nunti, sansetsukon, nunti bo, eku and bo.
Gasshuku	Intensive training together (training camp). The express purpose of this effort is purely to broaden our understanding and tighten bond of friendship in the spirit of budo.
Keiko	<p>Training:</p> <ul style="list-style-type: none"> ▪ Ju no keiko Relax/smooth practice ▪ Go no keiko Hard training, the uke tries to resist the technique ▪ Uchi-komi keiko Striking targets offered by an opponent ▪ Mitori keiko Observation practice ▪ Shochu keiko Summer (hot) training ▪ Kan keiko Winter (cold) training ▪ Keiko hajime First training of the year ▪ Keiko osame Last training of the year
Tegumi	It is a traditional form of wrestling from Okinawa, known as tegumi in Naha, and muto in Tomari and Shuri. It is believed by some, Masters Shoshin Nagamine and Gichin Funakoshi included, that tegumi was probably the original form of fighting in Okinawa and, after incorporating striking and kicking techniques imported from China, became the progenitor of their Ti. Ti is written with the Japanese character for "hand", which is the foundation of modern karate. Okinawan folklore is full of references to

tegumi, and it is believed that the island's version of shima (sumo) also can find its roots in the rural wrestling of the past.

Kakie Literally translating as 'push hand', this practice involves two training partners crossing the back of the hands and moving in various circular directions. There is no muscular contraction involved, and the practitioners must move with a relaxed stealth and aligned strength. Perfect placement, coupled with either the projection or withdrawal of force, uproots and destabilizes the opponent. The bodyweight is dropped into the floor and shifted backwards and forwards through continuous stance adjustment. This practice can be performed with single or double hands.

It teaches tactile sensitivity and connection. structural alignment, dynamic posture, balance, energy transfer and many other related technical qualities.

Heijutsu no sanbyo The three roadblocks of martial arts by Master Kenwa Mabuni, Shito-Ryu. These are doubts or skepticism, feelings of uncertainty and lack of conviction in your training and personal capabilities. Negligence, lack of strictness, severity, or precision; being negligent and inattentive to one's duties. And egotism or selfishness, to be pretentious, self-absorbed and prone to grandiosity.

Shikai Four sicknesses or four poisons of the mind. It refers to the four unfavorable mental conditions: kyo "surprise", ku "fear", gi "doubt" and waku "hesitation".

Kyojitsu Tenkan Ho The art of exchanging falsehood (illusion) and truth (reality).
 "You offer the target as the illusion, kyo. Then you hit them with the truth, jitsu."
 – Master Masaaki Hatsumi, Ninjitsu

Myo Subtle, fine, mysterious, marvelous, wondrous, or ineffable, the highest level of attainment which the mind cannot comprehend nor words express. It is neither existence nor nonexistence yet exhibits the qualities of both. Japanese masters of martial arts looked for myo as an indication that their students were developing spiritually as well as technically, going beyond mere expertise in the physical skills of their art and freeing themselves to be authentically creative within the form.

"When a performer of consummate ability can bring before the audience a performance full of nuance so deep and subtle as to defy any amount of praise, a performance which leaves a deep impression with the audience for which he can give no explanation, a performance which is the embodiment of a level of proficiency that cannot be defined-such a quality of performance can be called myo." – D. T. Suzuki, Zen Scholar

Myo is completely unselfconscious. It is the direct and spontaneous manifestation of the inexhaustible and formless that happens when the practitioner gets out of their own way. One must simply engage in diligent and wholehearted practice.

Shini tai Dead body; losing posture; hopeless situation. The breathing stops and you cannot move when you tense up trying to support yourself with just one part of your body. Instead of a fixed/localized force use the strength of the whole-body. You must use relaxation from the soles of the feet all the way up the skeletal structure.

Gambatte Japanese concept of persistence and resilience in the face of challenges. The sentiment behind the word is similar to “keep going” or “give it your all”.

Bunbu ryodo Pen and sword, which signifies the concept of mastering both intellectual pursuits (represented by the pen) and martial arts (represented by the sword), often associated with the samurai ideal of being well-rounded individuals with both academic and physical prowess.

Shotokan The karate ‘style’ or teaching method named after Master Gichin Funakoshi's poetry nom de plume. Shoto, which means "waving pines". Kan means training hall or house, thus Shotokan referred to the "House of Shoto". This name was initially used by Funakoshi's students, name that was later adopted and officially registered as the karate method we all recognize.

Master Gichin Funakoshi studied Shorin-ryu (Shuri-te) and Shorei-ryu (Naha-te), the two prominent styles of Okinawan karate at the time, under Masters Anko Azato and Anko Itosu respectively.

“True karate is this, that in daily life one’s mind and body be trained in the spirit of humility; and that in critical times, one be devoted utterly to the cause of justice.”
– Master Gichin Funakoshi, Karate

Shuryō Hunting, to actively be engaged in a proactive and purposeful pursuit. It implies a conscious effort to seek, find and seize the moment.

Heiho In Japanese martial arts refers to strategy, tactics or the art of war. A system of combat principles beyond physical techniques that focus on mindset, timing and efficiency, emphasizing control through deeper understanding, not just force.

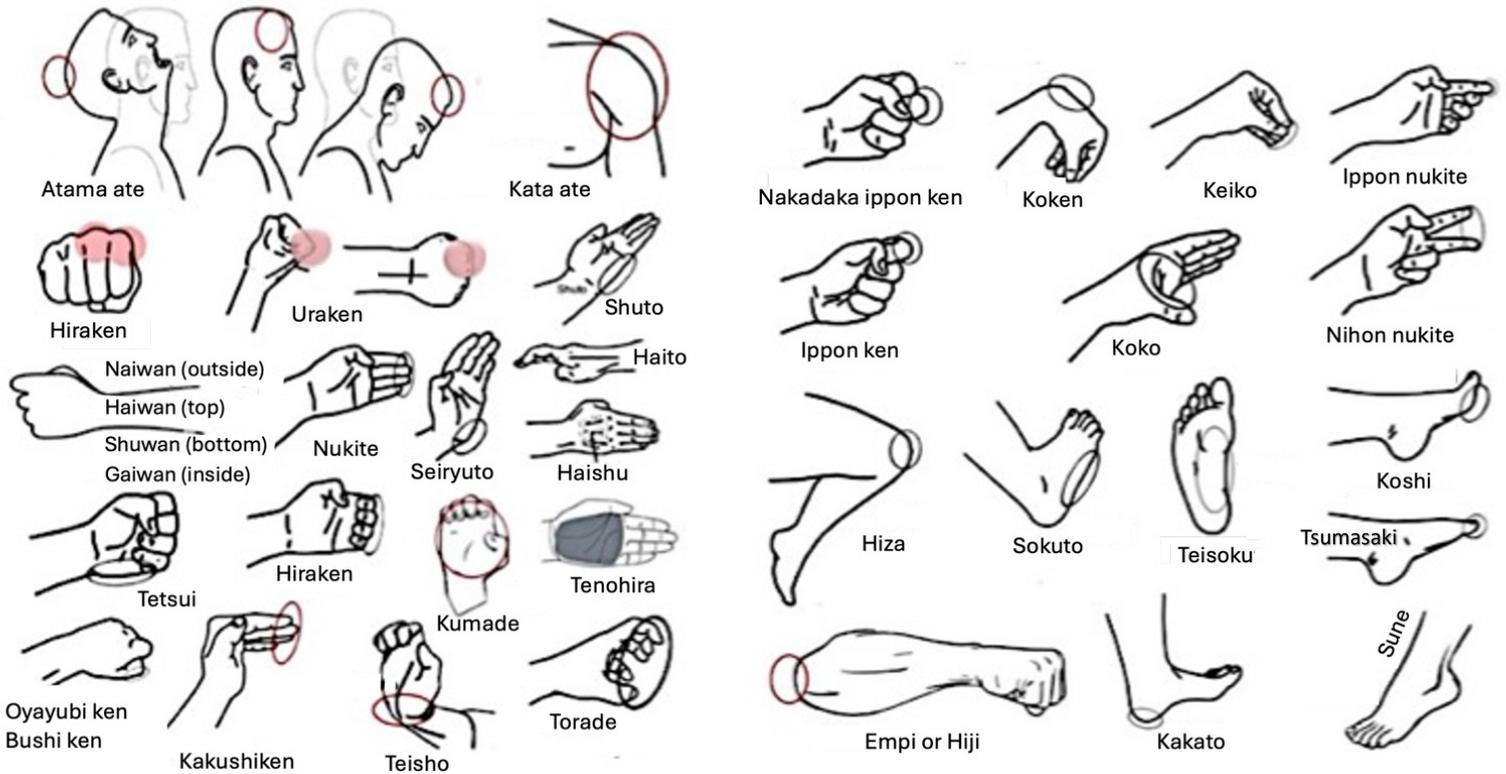
Dokeshi no michi The path of deception. The concept is used to describe the strategic use of concealment, misdirection and diversion to achieve goals.

Karada no buki Weapons of the body. It primarily refers to the anatomical parts of the human body that can be utilized as striking, blocking, or grappling tools adopted originally in Okinawan karate. As part of mainland Japan karate’s evolution, Japanese karate-Do

made its transition into sport karate, resulting in the prohibition of these techniques in sparring and finally partially eliminated from the curriculum. Nevertheless, many strikes can still be seen within our katas and some self-defense applications.

Note: Distance will dictate which weapon should be used and hit hard targets soft and soft targets hard.

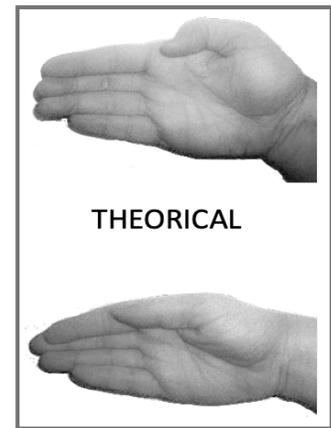
'Think of your hands and feet as swords.', 'The outcome of a fight depends on how you handle weaknesses and strengths.', and 'Make adjustments according to your opponent.' - Master Gichin Funakoshi, Karate



NUKITE (SPEAR HAND STRIKE)

Because the middle and ring fingers are bent and merely stacked on each other, this structure will easily collapse if significant force is exerted as a fingertip strike. It also makes a very poor thumb strike (and will likely result in self-injury if used in that way).

Notice how the back of the index finger presses against the front of the middle finger (and reciprocally the opposite) and how the back of the pinky presses against the front of the ring finger (and reciprocally the opposite) creating as much support and joint bracing as is possible for a spear hand strike. Notice how the middle finger is retracted to be protected at impact.



THEORICAL



EFFECTIVE

Parts of the body:

