



BRITISH WADOKAI KARATE

Standardisation Wado Karate Course Part 3 - *Ohyo-gumite, Kihon-gumite.*

OHYO-GUMITE 応用組手

'Applied sparring'. The prearranged, 'semi-free sparring', fighting sequences practised in Wado-ryu Karate. The principle of Ohyo-gumite is to enable the student to develop 'individual timing', as if free-fighting, as apposed to 'coordinated timing' found in Kihon-gumite.

For example, the Ohyo-gumite as practised by British Wadokai:

(A = Attack, D = Defence - R = Right stance, L = Left stance)

Prior to the attack/defence the tactic of nijiri-ashi (crawling-foot) is performed by both the attacker and defender. The attacker 'creeps/glides' forward with ma-nijiri-ashi, to take advantage, and the defender 'creeps/glides' back to retain the Ma-ai.

Ipponme; demonstrates the hara-ashi type foot-sweep tactic whereby the opponent has a more rearward weighted stance. The attacker has pushed himself forward 'forcing' the defender to retreat, although the intended technique must be of paramount importance with the attempt of success. If his attack fails he has allowed himself the advantage of being able to sweep the opponent's leading leg easily. Body punch must be delivered immediately after the sweep to avoid the opponent's recovery.

A - L: Step forward with head then chest punch, left foot sweep (hara-ashi-barai), right reverse punch to the body.

D - L: Step back into right short cat stance with right inner sword hand block.

Nihonme; demonstrates a side-step attacking tactic to attempt to come to the outside of the opponent. Whilst still in this flowing motion sweep the opponent's leading leg (surikomi-de-ashi-barai) by making contact to the Achilles tendon in order to disrupt stability and ground security.

A - R: Right leg slides forward with left reverse punch to the head, one step foot sweep (surikomi-de-ashi-barai), left reverse punch to the body.

D - L: Draw back into long cat stance with left inner sword hand block.

Sanbonme; demonstrates the ability to use take-down methods with the irimi tactic.

A - L: Step forward with head then chest punch, slide forward to twist into shiko-ashi-dachi (avoiding oncoming punch from opponent), with right arm across D's chest and right shoulder, take down over right knee, back fist to head.

D - R: Step back into left fighting stance with hidari-jodan-uchi-te-nagashi-uke, slide forward left leaning lunge punch to the head.

Yonhonme; shows the ability to use overwhelming attack to fluster the opponent into a panic defence. This would then be of great advantage to the attacker as he can then use an onslaught of techniques to subdue and finish the opponent off.

A - R: Step forward with right back-fist strike to the head (temple), left hand grabs D's right sleeve (between elbow and shoulder), right reverse punch to the body, right hand grabs D's left shoulder (A's arm behind D's neck), pull onto right knee strike, right downward elbow strike to base of skull/neck.

D - R: Draw back into right side viewing back stance blocking with right forearm to cover side of head (temple).

Gohonme; uses Ma-ai-suru principles incorporated into a take-down defence.

A - L: Step forward left reverse punch, one step front kick to the body.

D - L: Step back with right inner block to the body, step back with left inner open-hand deflecting block, right ridge-hand strike to the 'floating-ribs', right back-fist strike to the head, left hand grabs



A's right shoulder, drop down onto right knee pulling A to the ground while right hand strikes rear of A's right knee, sword hand strike to the side of head (orbital bone).

Ropponme; uses the attacking combinations of Ipponme and Nihonme but using a more advanced principle of fluid motion to finish the technique off.

A - L: One step front kick to the body, left leg slides forward to the side/rear of opponent's leading foot while performing right reverse punch to the head, as punch recoils sweep with left de-ashi-barai, bring left leg back for distancing, right roundhouse kick to the body/head.

D - L: Step back into right fighting stance, draw back while blocking in with right sword hand block.

Nanahonme; demonstrating the use of ura-ashi (foot-sole-pressing) take-down technique. This technique requires good timing and good anticipation to perform.

A - L: Slide forward left snap punch, slide forward left snap punch, slide back with left open-hand deflecting block, right reverse punch to the body, right hand grabs D's right shoulder, kick with right ura-ashi-fumikomi (foot sole stamp) behind D's right knee (position the body as in kicking movement within Naihanchi kata), grab and pull D's shoulder to the right taking him to the ground, whilst still holding onto opponent left downward-punch to the head.

D - L: Slide back with right inner gyaku-te-nagashi-uke (open-hand deflecting block), (repeat) slide back with right gyaku-te-nagashi-uke (inner open-hand deflecting block), right front kick to the body.

Napponme; shows a combination attack followed by a three-movement finishing off tactic after the back-kick. The turn, block, and punch must be performed in a singular flowing rotational timing movement

A - R: One step foot sweep (surikomi-de-ashi-barai), foot sweep (hara-ashi-barai), back kick to the body and step to the outside of D's left leg with right leg and use outer block, while performing left reverse punch to the body on the same hip-twist motion.

D - L: Step back into right fighting stance, step back into left fighting stance.

KIHON-GUMITE 基本組手

'Fundamental sparring'. The prearranged fighting sequences within Japanese and Okinawan Karate that reflect the fundamental concepts of the individual style.

For example, the Kihon-gumite as practised by British Wadokai:

(A = Attack, D = Defence - R = Right stance, L = Left stance).

Prior to the attack/defence the tactic of nijiri-ashi (crawling-foot) is performed by both the attacker and defender. The attacker 'creeps/glides' forward with ma-nijiri-ashi, to take advantage, and the defender 'creeps/glides' back to retain the Ma-ai.

Ipponme; A - R: Tobikomizuki-jodan, gyakuzuki-chudan.

D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, left foot slides forward and outward and twisting into migi-tate-seishan-dachi while turning the body to avoid punch, right nagashi-chudan-barai-uke with left nakadaka-ippou-ken-chudan.

Nihonme; A - R: Tobikomizuki-jodan, surikomi-sokuto-chudan.

D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, hidari-gyaku-neko-ashi-dachi with right gedan-barai, right foot slides in behind A's right leg, twist body (clockwise) 180° into gyakuzuki-tsukkomi-dachi while striking with right soto-haito-uchi (upper right ribs, between spine and lower shoulder blade) and left shuto-uchi (right kidney/lower rib area) chudan. Footwork, to implement stance and strike, should be that of ashi-koshi-te. Right leg maintains advantaged position, against attacker's right leg, to implement kuzushi.

Sanbonme; A - R: Tobikomizuki-jodan, right foot draws back for ma-ai to deliver left maegeri-chudan.

D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, slide forward into right tate-seishan-dachi with right tate-chudan-tsuki/nakadaka-ippou-ken (solar-plexus), while using left fist to 'protect' the body from A's kicking leg.

Yonhonme; A - L: Tobikomizuki-jodan, gyakuzuki-jodan.

D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, draw back into mashomen-no-neko-ashi-dachi while blocking with left te-nagashi-uke-jodan, slide towards the opponent into migi-tate-



seishan-dachi with left palm osae-uke on A's right punching arm, while striking nakadaka-ippon-ken-chudan to the middle/upper ribs under A's arm.

Gohonme; A - L: Tobikomizuki-jodan, gyakuzuki-chudan.

D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, draw back into (*moving stance*) mashomen-no-neko-ashi-dachi while blocking with otoshi-uraken-uke, left hand grabs A's right fist while sliding into migi-tate-seishan-dachi striking right hitosashi-ippon-ken-chin-chu (under the nose).

Slide into shiko-ashi-dachi while delivering right chudan-empi-uchi (sternum), right hand assists left with fist grab applying grab/lock, using circular motion, with elbow support, on takedown technique while moving into right mashomen-no-neko-ashi-dachi, right kosa-dachi, right mashomen-no-neko-ashi-dachi, as A falls ensure right foot is placed under A's right shoulder-blade, apply arm-locking technique (while A is on the ground control must be kept with both hands), place right knee above A's elbow joint, release your right hand to reinforce control on the forearm (thumb turned in), take arm to the ground pressing both knee and hand against A's arm while moving and resting into left kata-hiza-dachi, right shuto-uchi-jodan (to the side of the head/temple), place hand back on A's arm with thumb pointing outwards this time, release knee pressure while still controlling A with the hands, left kata-hiza-dachi, release.

Ropponme; A - L: Tobikomizuki-jodan, surikomi-sokuto-chudan, gyakuzuki-jodan.

D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, twist to the left with hidari-gyaku-neko-ashi-dachi and using right gedan-barai, twist back 180° to the right in migi-tate-seishan-dachi while using right haishu-uke-jodan and left nakadaka-ippon-ken-chudan.

Nanahonme; A - L: Tobikomizuki-jodan, left foot draws back for ma-ai to deliver right maegeri-chudan.

D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, slide into migi-nagashi-tsuki-dachi while delivering right tate-teisho/shuto-uchi [simultaneously] to the jaw & neck (keimyaku), under A's jaw.

Napponme; A - R: Tobikomizuki-chudan, gyakuzuki-jodan.

D - R: Chudan-uchi-uke in migi-tate-seishan-no-chinto-dachi, while twisting the body allow rear leg to move to the left in migi-tate-seishan-dachi whilst blocking age-kote-uke, slide forward into tate-seishan-dachi while striking right hitosashi-ippon-ken to A's lower to (Yako) top (see detail explanation below) inside-leg/femoral area (left hand presses A's right wrist to chest area), slide in reinforcing right yoko-empi-uchi in shiko-ashi-dachi, twist body to face A, press A's wrist and forearm with both hands (left tate-shuto position on arm while right haishu 'rests and presses' against the back of A's wrist) while right knee presses against the inside of A's leading leg to create kuzushi effect, release when A becomes unbalanced and falls away.

Kyuhonme; A - R: Tobikomizuki-chudan, gyakuzuki-chudan.

D - R: Chudan-uchi-uke in migi-tate-seishan-dachi, left foot slides forward and outward into migi-tate-seishan-dachi while delivering left nakadaka-ippon-ken to A's keimyaku (between throat and side of neck) whilst deflecting with right haishu-uke.

Jupponme; A - R: Tobikomizuki-jodan, gyakuzuki-jodan.

D - R: Uchi-sokumen-uke in migi-tate-seishan-dachi, right soto-sokumen-uke while striking the vulnerable point (kyo-in), just to the left side of the left chest under the arm (and below the collar bone) with migi-tate-empi-uchi in migi-tate-seishan-no-chinto-dachi - the left hand presses with osae-uke to A's right wrist at the same time, draw left arm back while grabbing A's sleeve, at the shoulder/arm area, with right hand - between shoulder and elbow, strike left haito-uchi to A's groin in gyakuzuki-dachi, step under your own right arm with left leg moving into gyaku-neko-ashi-dachi while grabbing A's left leg, lift your hip to raise the opponent (tsuri-goshi - lifting hip throw), throw A over right shoulder while using the lifting manoeuvre with the left hip - dropping down while releasing grasp on A's leg as his weight shifts forwards, pull down with right hand to create Kinu-katsugi (lit. carrying a roll of cloth) throw whilst drawing back and down into left kata-hiza-dachi.

Excerpts taken from the 'Wado Comprehensive' and an 'A to Z of Martial-arts', written by GE Swift (8th Dan) Kyoshi.



The objectives with the British Wadokai Standardisation Course is to ensure that all members within British Wadokai are practising and teaching the correct form of Wado as laid down by Ohtsuka Hironori Meijin and Suzuki Tatsuo Hanshi.

The techniques of British Wadokai, which include, Kata, Sanbon-gumite, Ohyo-gumite, and Kihon-gumite were introduced into the UK in 1964 and are the most important primary foundations of British Wadokai Karate-do. There should be no modification or deviation from these principles and techniques. *It is not Wado if these primary training elements are not practised correctly.*