

系東流教授要項解説

Syllabus of Shitō-Ryū Karate Dō



系東流国際空手道会

Shitō-Ryū International Karate Dō Kai

日本空手道会

Nippon Karate Dō Kai

1. Karate-dō Anatomy

Daikentō (Large knuckles)

Refers to the large knuckles of the index and middle fingers of the fist.

Shōkentō (Small knuckles)

Refers to the second joints of the index and middle fingers of the fist.

Kentsui (Bottom fist)

Refers to the bottom part of the fist.

Uraken (Back fist)

Refers to an inverted fist.

Nukite (Spear hand)

Yonhon Nukite: Spear hand with the four fingertips while the thumb is tucked in.

- Tate Nukite: When the Yonhon Nukite is vertical with the thumb side on top.
- Hira Nukite: When the Yonhon Nukite is horizontal with the back of hand on top. It is used with Chūdan Wa-uke, etc.
- Ippon Nukite: It is a form of Nukite where only one digit is extended as a weapon and other digits are bent.

Shutō (Sword hand)

Refers to a knife hand where the four fingers are straight while the thumb is bent. The striking portion of the shutō is 2/3 down the outside part of the hand (pinkie-side) closest to the wrist.

Sokutō (Side, knife edge foot)

Refers to the outer edge of the foot. It is used mainly for kicking at the knee joint.

Shōtei (Palm heel)

The bottom part of an open palm which is used to push or thrust. The thumb is bent on the side of hand.

Ippon-ken (One knuckle thrust)

Hitosashi Ippon-ken: Striking with the second joint of the index finger while in a vertical fist.

Nakadaka Ippon-ken: Striking with the second joint of the middle finger while in a vertical fist.

Ippon-ken is used to hit 'kyūsho' or *vital points* [e.g. Suigetsu (solar plexus), Jinchū (between nose and upper lip)].

Shuhō (Mountain hand - two knuckles of a peaked hand)

Striking with the 'Daikentō' in a fist with the fingertips and thumb touching together. (A shape that resembles the top of a mountain.)

Ura-shutō (Inverted sword hand)

Refers to an inverted knife hand where the four fingers are straight while the thumb is bent. The striking portion of the Ura-shutō is the inside part of the hand (index finger-side).

Yubibasami (Thumb and forefinger scissors)

Where the thumb and index finger acts as pincers while the other three fingers are bent tight. It is used to squeeze the throat while the 'shōkentō' of the middle finger thrusts towards the throat at the same time.

Hirabasami (Flat side scissors)

The middle, ring, and little fingers are slightly bent, and the index finger and thumb form a scissor shape, but it is not used as scissors; rather, the side/flat side is used. It is used when an enemy thrusts, to block with 'Yoko-uchi' while simultaneously striking the enemy's neck.

Kote (Back of forearm)

Kote is the part between the wrist and the elbow.

Uchi kote: a thumb side of kote.

Soto kote: a little finger side of kote.

Hira kote: a flat side of kote that is a top side of hand (not a palm side)

Koken (Wrist)

It is mainly used as an upward block. The Koken is the arc of the wrist when the fingertips and thumb are straight and touching.

Hiji (Elbow)

Refers to the elbow techniques used for 'Hijiate Gohō' (five elbow attacks and defences).

Hizagashira (Knee head)

Refers to the top of the knee that is used to strike the 'Kinteki' (groin attack) or the lower abdomen area.

Ushiro-kakato (Back heel)

Refers to the back side of heel. It is used to strike the 'Kinteki' (groin attack) or the shin when an opponent grabs you from behind.

Sokkō (Instep)

Refers to the top part of the foot between the ankle and toes (instep) used to strike the 'Kinteki' (groin attack).

Jōsokutei (Ball of the foot)

Refers to the ball of the foot. It is used to kick upward (Keriage).

Kasokutei (Heel of the foot)

Refers to the bottom part of the heel. It is used to support "Keriage (kick upward)" as well as to stomp on top of the opponent's foot.

2. Stance

Heisoku-dachi (Feet together, close-toed stance)

Refers to the stance where the feet are together.

Mushubi-dachi (Feet together, open-toed stance)

Refers to the stance where the toes are apart while heels are together.

Namiheikō-dachi (Parallel stance)

Refers to the stance where both legs are shoulder width apart and toes are pointing straight forward (parallel).

Uchihachiji-dachi (Inner figure eight stance)

Refers to the stance where the heels are pointing outwards from a Namiheikō-dachi. When one foot is forward; (1) the front foot points 45 degree inward and the back foot points forward, (2) the front heel and back toes are on the straight line. For both versions, bend your legs until the knees and toes line up vertically, squeeze both knees inwards, tighten your buttocks and push pelvis forward, and stand with a strong feeling in 'Tanden' (below a belly button).

Sotohachiji-dachi (Outer figure eight stance)

Refers to the stance where the toes point outward from Namiheikō-dachi. It is the ready position for Pinan katas.

Shiko-dachi (Sumō -side facing, square stance)

Refers to a wide stance where both legs are pushed outward with the feet position similar to "Sotohachiji-dachi". The waist is lowered while the upper body is kept straight with both knees bent. The stance is further enhanced by bending the knees so that the lower part of the leg (from the knee to the ankle) is perpendicular to the floor. You need to take heed as this stance do not permit forward and backward movements with ease and that balance will be difficult to maintain in the event that your leg gets swept.

Heikō-dachi (Forward parallel stance)

Refers to the stance where one leg is forward with similarities to a walking step from the stance "Namiheikō-dachi".

Renoji-dachi (Tilted 'ㄥ' stance -standing cat stance)

Refers to the stance which looks like the Japanese character "Re" (ㄥ) where the centre line of both feet are connected.

Nekoashi-dachi (Cat feet stance)

Refers to the stance where the body weight is transferred to the rear leg, the heel of the front leg is raised with the toes placed lightly on the ground; with both knees bent, and the posterior drawn back. You can feel the energy gather at the "tanden" (abdomen) naturally when you raise the upper body straight. The body assumes "Irimi-Hanshin" (enter body half), where the body turns to a 45-degree angle naturally when the back foot is at a 45-degree angle and the front foot is placed forward on the line from the back heel.

Zenkutsu-dachi (Forward long stance)

Refers to the long forward stance where both legs are elongated forward and backward with the front leg bent and the back leg straight. The front legs should be bent so that the knee and the base of the toes are perpendicular to each other.

To measure correct length of stance, you should be able to put two fists between the front heel and the back knee when you kneel with your back leg with the stance. Be careful not to be too deep in the stance as this would limit your forward and backward mobility.

Kōkutsu-dachi (Backward long stance)

Refers to the back stance where the back knee is bent, and the front leg is straight while both legs are elongated forward and backward. It is an opposite stance of “Zenkutsu-dachi”.

Kōsa-dachi (Crossed leg stance)

Refers to the “X” stance where the front knee is bent, and the back leg supports the front leg by putting the back knee behind the front knee. The back leg is placed rear obliquely and the ball of foot is placed on the ground.

3. Method of Tsuki (Punch)

How to clench the fist for Seiken (Regular fist)

Tighten the four fingers so that the nails cannot be seen, and the thumb holds and suppresses the second joint of the index and middle fingers firmly.

The way of clenching a fist has a significant meaning as it develops the grip power, and not just for making the right shape.

Choku-zuki (Straight forefist thrust)

Grip the fist tightly, with the back of the hand facing down to set as “hikite” and rotate the fist until the back of the hand faces up while the arm straightens or thrust while rotating the fist. The reason that the fist needs to rotate is the same as the barrel of a gun which has a spiral groove inside, providing the bullet with strong velocity and power. Do not position the wrist upward or downward. Be careful not to lean forward or upward with the shoulders when punching.

Jōdan-zuki

Thrust between nose and mouth (known as “Jinchū”)

Chūdan-zuki

Thrust Solar plexus/the pit of the stomach (“Mizo ochi/Suigetsu”).

Hiki-te

Pull the fist while it is rotated, make the back of hand face down, ensure the elbow and the fist are horizontal, do not bend the wrist, pull the elbow as far back so that the wrist rest adjacent to the waist. If the power of thrust is 10, the power of “hiki-te” (pulling hand) should be 12.

Tateken-zuki (Vertical forefist thrust)

Refers to the way of thrust where the fist rotates 90 degrees from the “hiki-te” position, then pull the fist a bit as soon as the arm becomes straight. It is applicable for close-range fighting.

Uraken-zuki (Back fist/inverted forefist thrust)

Refers to the way of thrust where the thrust is applied from the “hiki-te” position while maintaining the back of hand facing downward, then pull the fist a bit as soon as the arm becomes straight. It is applicable for a close-range fighting.

Hiraken-zuki (Four small knuckles thrust)

Refers to the way of thrust where “Shōkento” is used while placing the head of thumb on the side of the index finger of “Seiken” (right/normal fist). It is mainly used to attack the “Suigetsu” (solar plexus), the “Jinchū” (line between the nose and the mouth) and the “Komekami” (temple).

Morote-zuki (Two arm, two level thrust)

Refers to the way of thrust where both fists are used at the same time. Use “choku-zuki” at Jōdan and “Uraken-zuki) at Chūdan for “Jōdan-Chūdan Morote-zuki”. It is useful when one fist is thrown for “Ai-zuki” (thrust at the same time with an opponent) or defence.

Age-zuki (Rising thrust)

Refers to the way of thrust where a fist is thrust upward to strike the jaw in the situation where you block an attack, hold the opponent’s arm and pull the opponent toward you; and the fist and elbow are thrust vertically upwards from below, towards the opponent's jaw.

Wa-zuki (Two arm, two level thrust)

Refers to the way of thrust where the fist is rotated in a circular pattern, when the thrust is blocked by an opponent.

Furi-zuki (Round house thrust)

Refers to the way of thrust where the fist gets thrust as “Jōdan-zuki”, then twists before the arm becomes straight to strike the temple.

Ippon-ken (One knuckle thrust) : forefinger ippon-ken • middle finger ippon-ken

Index finger or middle finger “Ippon-ken” is used to thrust at vital points (i.e. Suigetsu, Jinchū). It needs to be pulled a bit as soon as the arm becomes straight.

Nukite (Spear hand) : Shihon nukite • Nihon nukite

It is used to thrust at targets like the “Suigetsu” (the pit of the stomach) or the eyes. It needs to be pulled a bit as soon as the arm becomes straight.

4. How to Uchi

Shutō-uchi (Sword hand/knife edge strike)

The “Shutō” is mainly used to attack the neck and the carotid artery. To execute, bring the arm up, place the fingertips beside the ear, twist the wrist with Shutō and strike the neck obliquely.

Kentsui-uchi (Bottom fist strike/ hammer fist)

The “Kentsui” is mainly used to attack the groin.

Uraken-uchi (Back knuckle strike)

To use “Uraken”, close the armpit, set the fist under the jaw and attack the “Jinchū” (line between the nose and the mouth), “Suigetsu” or the side of the abdomen. To execute, stand with “Morote Chūdan Yoko-uke”, hit “Jinchū” alternating left and right and return quickly to the original “Morote Chūdan Yoko-uke”, hit “Jinchū”. Use a snap/fast movement of the elbow and the wrist.

Shuhō-uchi (Mountain hand thrust)

Use “Shuhō” to attack the “Suigetsu” and the side of the abdomen when the opponent comes close.

Urashutō-uchi (Inverted sword hand strike)

Use “Urashutō” to attack the eyes and so forth.

Hijiate [Gohō] (Five direction Elbow strike exercise)

Mae-tate-hijiate

Hit with the elbow vertically and upward by bringing the fist to the side of ear. The hammer fist faces to front and the arm pit is closed.

Ushiro-tate-hijiate

Hit with the elbow by pulling it backward like a “Hikite” with the feeling of raising the elbow upward.

Mae-yoko-hijiate

Rotate the fist that is placed on the waist while the back of hand faces down as the back of hand goes to the front side upward until the elbow and the fist come in front of the chest horizontally and strike the target.

Sage-hijiate

Drop the elbow down at the “Suigetsu”, the back, or the neck when the opponent falls over, when grappling, or drop it down the centre of body with the back of hand facing forward.

Ushiro-yoko hijiate

Hit with the elbow to the side with the back of hand facing up.

5. How to Kick

Kihon of kick

Bend the knee of the supporting leg, drop the waist, pull the knee of kicking leg, snap the part below the knee and kick. When the knee is raised, let loose the power at the ankle, and pull back the part below the knee quickly after the kick, then stabilize the landing. If you need to kick the opponent quickly from the position where you stand, it is necessary to pull the knee high.

Preliminary training

Hiza-age

Bend the knee of supporting leg, drop the waist, let loose the power at the ankle of kicking leg, and pull the knee up high and quickly as the knee hits the chest. This practice is necessary to kick fast at the level where you aim.

Furi-age

Bend the knee of supporting leg, drop the waist, do not bend the knee of kicking leg, and swing up the kicking leg above the head. This is a leg stretch exercise that increases flexibility behind the thigh and the knee so that fast and high kicks can be drawn.

Sokkō-geri (Instep kick)

Kick to the groin with the instep while the toe is stretched.

Chudan-geri (Middle level kick)

Kick “Suigetsu” with the ball of the foot. Stretch the ankle and point the toe upward.

Jōdan-geri (Upper level kick)

Kick the jaw with the ball or the heel of the foot.

Yoko-geri (Side, knife edge, middle area kick)

Kick the “Suigetsu”, the side of the abdomen, the jaw and “Jinchū” etc. with “Sokutō (the outer edge of the foot)” and the sole.

Sokutō-geri (Side, knife edge, lower area kick)

Kick the knee joint with “Sokutō”. Raise the kicking leg to the knee level of your leg, point the toe up, and kick downward angle with “Sokutō” as you step down.

Mawashi-geri (Roundhouse kick)

Kick “Chūdan”, the side of the abdomen, “Jōdan”, the neck with the instep or the ball of the foot. Do not open the groin, pull up the knee forward and kick as you twist the leg.

Fumikudashi (Stomping kick)

Break the opponent’s instep by stepping down with your heel hard.

Hizaate (Knee knock)

Raise the knee and hit with it. Make sure that the tip of the toes point downward.

6. The Way of Tenpo-Gosoku

De-ashi (stepping straight in)

Refers to the stepping action you take when moving the leg forward or to the side.

Hiki-ashi (stepping straight back)

Refers to the stepping action you take when you move your leg backwards.

Yori-ashi (shuffling)

Refers to the stepping action you take when you move the body position forward, backward or to the side without changing the position of both feet.

Mawari-ashi (spinning)

Refers to the stepping action you take when you move the body in a circular direction, regardless of how big or small the movements are.

Tobi-ashi (jumping/springing)

Refers to the stepping action you take when you change the body location by jumping.

*These are applied not only for using “tenshin” (move the body) to respond against the opponent’s attack, but also for attacking the opponent.

7. The Way of Tenshin-Happō

Refers to; eight directional body movement/response.

- Manmae (straight in front) · Ma ushiro (straight back)
- Migi yoko (right side) · Hidari yoko (left side)

- Migi naname mae (forward right diagonal) · Migi naname ushiro (Rear right diagonal)
- Hidari naname mae (forward left diagonal) · Hidari naname ushiro (Rear left diagonal)

8. Three Principle of Tenshin Dōsa

Tenshin Dōsa (Actions of body movement)

Taisabaki (Body shifting), Bōgyo (Defence), Hangeki (Counterattack)

9. Five Principle of Uke (defence)

Rakka (falling down or falling flower)

Refers to the way of defence whereby one confronts the opponent's attack directly and with strength. The analogy whereby the attack is like the falling flower and the defence is like the earth; which is unmoving or without avoidance. It means that the attitude to receive the opponent's attack with strength and without retreat.

Ryūsui (flowing water)

Refers to the way of defence whereby one diverts the opponent's attack by redirecting the opponent's energy, similar to a river flowing around a boulder. Parry the attack while rotating the body to bypass the opponent. It is the attitude of defence. "Sukui-uke" is an example.

Kussin (flexibility)

Refers to the way of defence that uses flexibility of posture against the opponent's attack.

Retraction – block the opponent's fist with "Ura-uke" for example while pulling the leg and taking low posture with "Nekoashi-dachi". Refers to the defence that uses the power that is created when the posture retracts.

Expansion – block the opponent's fist with "Age-uke" for example while breaking opponent's balance by pushing opponent's arm hard upwards. Refers to the defence that uses the power that is created when the posture expands.

Ten-i (body shifting)

Refers to the way of defence by avoiding the opponent's attack.

For Jōdan attack – bob the head to the left or right, or drop the hip and duck.

For Chūdan attack – avoid the attack by shifting the body to left or right.

This refers to a situation where the objective of defending against an attack is achieved by shifting the location of the target of the attack.

Hangeki (counterattack)

Attack an opponent with an attitude of "Aizuki" (attack at the same time) with "Tsuki-uke" or "Wa-uke".

Refers to the defence whereby the attack and defence become harmonious.

* In practice, these principles often work in combination to produce various defensive actions, rather than working independently. It is important to remember that defensive actions are always closely related to the way of 'Tenshin' (the body transformation techniques).

10. Way of Kumite

Kihon Kumite (Basic Sparring)

Ippon Kumite (Single attack, one step)

Refers to the sparring method whereby a person defends against one (= Ippon) technique of the opponent's attack (punch or kick) and counters straight away. A pair sets the method of attack and practises a variety of defence techniques.

Nihon Kumite (Two predefined attacks, one step)

Refers to the sparring method whereby a person defends against two (= Nihon) attacking techniques (punches and/or kicks) and counters straight away. A pair sets the method of attack and practises a variety of defence techniques.

Sanbon Kumite (Three predefined attacks, one step)

Refers to the sparring method whereby a person defends against three (= Sanbon) attacking techniques (punches and/or kicks) and counters straight away. A pair sets the method of attack and practises a variety of defence techniques.

Fukusiki Kumite (Both side attacks)

Refers to the sparring method whereby a person defends against the opponent's attack and counters straight away, and then the opponent defends and counters.

Kumite Kata (Kata with basic attacks)

Refers to the kata that is made from a variety of techniques within "Kihon Kumite (basic sparring)".

Ōyō Kumite (Applied Sparring)

Jiyū-ippō Kumite (Free-one side sparring)

Refers to the sparring that sets the side of attack and defence.

Jiyū Kumite (Free style)

Refers to the sparring that a pair can spar freely without any predetermined rules.

11. Name of Uke (Defence)

11-1. For Jōdan (Upper level)

Age-uke (Rising block)

Move the elbow to the front of "Suigetsu (solar plexus)" while straightening the "Kote (forearm)" vertically, and set the fist (the back of fist faces front) in front of the jaw. The fist is away from the jaw about the distance of two fists. Then, flick up the fist strongly while rotating the wrist with the vertical "kote".

"Zanshin (remained body/ end pose)" forms that the wrist is in front of the forehead about the distance of two fists away without raising the elbow. The fist must be sticking out above the head. The rotation of the wrist (the back of the hand faces to the head) creates repulsion when the opponent's attack makes contact.

Uchiotoshi (Inside out circle forearm drop block)

Do not bend the elbow. Rotate the arm as if drawing a circle in front of the body without bending the elbow, and extend "Kentsui (bottom of the fist)" to the level of the shoulder downward. "Soto kote (outside kote - between the wrist and the elbow)" is used to knock down a *Jōdan* attack.

Yoko-uchi (Forearm inward block)

Raise the "Kote (forearm)" upward until the arm comes in front of the shoulder and the wrist comes to the eye level (the back of the hand is facing side.). When it is used in front of the body, keep the forearm straight and move it towards the opposite side of the face while rotating the wrist (the back of the hand is facing forward). When it is used with "Hanshin (half body stance)", rotate the wrist only as a defence technique. The rotation of the wrist creates repulsion when the opponent's attack makes contact. "Soto kote" defends against a Jōdan attack.

Yoko-barai (Forearm outward side parry)

Put the fist (the back of the hand) at the root of the opposite shoulder without raising the elbow. Extend the arm starting from "Kentsui (the bottom of the fist)" to the ear level. There are some cases in Kata where the technique initiated directly from "Kamae (ready-stance)". "Soto kote" defends against a Jōdan attack.

Tsuki-uke (Thrust block)

Defend against the opponent's Jōdan punch by executing a rising Jōdan punch. When the opponent's and your punches intersect, push up the opponent's punch by rotating and snapping the wrist.

Kuri-uke (Inside out, circle block with knife edge of hand)

Bring "Kaishu (the open hand - the back of the hand is facing to your face)" to the opposite side of the face while levelling the wrist up to "Jinchū (the part between the nose and the mouth)" and squeezing/retracting the elbow to the body. Tilt the wrist to the direction of the little finger and move the wrist to the opposite side of the face, in front of "Jinchū". Defend against a Jōdan attack as the wrist crosses in front of the face. "Zanshin (end pose)" is at about two fists away.

Kote-uke (Forearm block)

Extend the forearm without protruding the elbow while putting the "Kaishu (open hand)" at the opposite side of the face (the back of the hand is facing side) and defend against a Jōdan attack by moving "Hira kote (flat forearm)" in front of the face diagonally upward as it crosses. "Zanshin (end pose)" looks like the wrist is at the eye level, similar to a raising "Yoko-uke" where the shoulder and the elbow are placed on the horizontal line.

Ko-uke (Wrist block)

Snap the "Koken (arc of the wrist)" upwards at the centre line of the body to protect the "Jinchū". The elbow and the armpit are about the one-fist distance.

Kara-uke (Empty or Void block)

Avoid a Jōdan frontal attack by turning the body "Hanmi (half body stance)" and counterattack at the same time.

It also means that attracting the attack, and using "Hanmi" instantly to perform defence techniques from the side of the opponent.

Sashite (Inward sweeping palm block)

Move "Kaishu (open hand)" (with the back of the hand is facing outside of body) from "Hikite (pulling hand/side arm)" across the front of "Jinchū", to the opposite side of the face while the elbow is close to the body. Defend a Jōdan attack by crossing "Shōtei (the bottom of the palm)" upward diagonally in front of the face. "Zanshin (end pose)" is at about two fists away."

Wa-uke (Two arm circle block)

Execute "Jōdan Age-uke" with both arms simultaneously. One example is one side is for a defence and the other side is for an attack.

Kōsa-uke (Crossed arms block)

Thrust up fists to "Jōdan" from both sides of the hip without sticking the elbow out, and cross both wrists together (the back of the hands are facing each other). Raise the wrists up to the height where you can see between the arms. Cross the wrists just enough to counter the opponent's attack. "Zanshin (end pose)" is at "Jōdan". There are both opened and closed hand versions for the block.

11-2. For Chūdan (Middle Level)

Yoko-uke (Forearm outward side block)

Place the fist (the back of the hand is up) under the elbow of the opposite arm, move the fist to the height of the shoulder and the front of the shoulder while rotating the wrist. The distance between the elbow and the armpit is about one fist from the body, and the angle of the arm at the elbow is right angle. Defend "Chūdan-zuki" with "Uchi kote (the side of the thumb of the forearm between the wrist and the elbow)". Rotation of the wrist (the back of the hand to the front) creates a snap when the opponent's attack makes contact.

Harai-uke (Middle area downward parry)

Place "Kentsui (the bottom of the fist)" on the top of the shoulder at the opposite side without sticking the elbow out, move the fist down diagonally to the front of the body while rotating the wrist. Defend a Chūdan attack with "Soto Kote (outside of the forearm)". Rotate the wrist when it contacts the attack to create a snap effect. Do not bend the wrist and elbow.

Kōsa-uke (Crossed arms block)

Protrude both fists from both sides of the waist while retracting elbows to the body, and cross the both wrists.

Cross the wrists just enough to counter the opponent's attack.

Wa-uke (Two arm circular block)

Execute "Chūdan Shutō-barai" with both arms simultaneously. Bend the wrists and defend as if pushing with both "Shutō (sword hand)" and palms. The rotation of the wrist creates repulsion when the opponent's attack makes contact. Do not point fingers towards the opponent.

One example is one side for a defence while the other side is for an attack.

Ninoude-uke (Upper arm inward block)

Defend against a Chūdan attack with the side of "Hira Kote (outer, flat side of forearm) of "Ninoude (upper arm)". Cross the front of "Suigetsu (solar plexus)" when defending at the front of body, or use the elbow towards the opponent when defending with "Hanmi (half body stance)".

Ura-uke (Inverted block -small circle with wrist)

Turn up "Kaishu (open hand)" in front of "Suigetsu (solar plexus)" using the wrist as a hook. It defends against a Chūdan attack by the wrist. "Zanshin (end pose)" is as Kaishu Chūdan Yoko-uke with bending the wrist so that fingers pointing outward.

Ōura-uke (Inverted block -large circle with wrist)

Perform as a larger movement of "Ura-uke" and "Yoko-uke".

Shōtei-uke (Palm heel block)

Retract the elbow, place "Shōtei (the bottom of palm)" below the jaw (the palm is facing outward), and press "Shōtei" down forward. Defend against a Chūdan attack by pressing the opponent's elbow with "Shōtei".

Gasshō-uke (Praying hands block)

Use "Hanmi (half body stance)", put both palms together as praying, then defend against a Chūdan attack as if executing "Ura-uke".

Hiji-uke (Elbow block)

Defend against a Chūdan attack by dropping the elbow to the middle of body. It defends as the elbow drops down at the middle of body and naturally moves to the side.

Hirayuki (Two hand knife edge pushing block)

Use "Hanmi (half body stance)", pull both open hands to the root of arms while the armpits are squeezed to the body (palms facing inward), then defends against a Chūdan attack by pushing "Shutō (sword hand)" forward. One side can be used to attack the shoulder joint.

Kensasae-uke (Two hand outward block, open hand support at fist)

Put the hand of opposite side on the wrist of "Yoko-uke" and defend against a Chūdan attack. It supports "Yoko-uke", and it counterattacks by pressing or grabbing the opponent's arm. When the palm is used, make sure that the fingertips do not surpass the "Kentsui".

Hijisasae-uke (Two hand outward block, closed fist at elbow)

Put "Kentsui" of opposite side on the elbow of "Yoko-uke" and defend against a Chūdan attack. It supports "Yoko-uke", and it counterattacks by "Ura-uchi".

Yoko-barai (Forearm outward side parry)

Place the fist that is facing down near the opposite side of waist without raising the elbow. Stretch the elbow and parry "Kentsui" upward diagonally. It defends against a Chūdan attack with "Soto Kote (outer forearm)".

Ukenagashi (Inward palm sweeping block)

From "Hikite (pulled side arm)", move the open hand to the opposite side of body at the level of "Suigetsu". Defend against a Chūdan attack as the palm heel crosses the front side of body. Block the opponent's elbow from outside.

Kakete (Hooking hand block)

From the form of open-handed Chūdan Yoko-uke, invert the wrist (the palm is facing down) and defend against a Chūdan attack by the wrist. "Zanshin" looks like fingers are pointing outward diagonally.

Yoko-uchi (Forearm inward block)

Raise the arm to the front of shoulder and the fist to the level of jaw (the back fist is facing side). When it is used in front, rotate the wrist while the forearm is straight and move the elbow across the front side of body to defend against a Chūdan attack with the outer forearm (the back fist is facing forward). When it is used with "Hanshin (half body stance)", rotate the wrist only as a defence technique. The rotation of the wrist creates repulsion when the opponent's attack makes contact.

Ko-uke (Wrist block)

Snap the "Koken (arc of the wrist)" upwards at the centre line of the body or to the sideway to protect the "Suigetsu (solar plexus)". The elbow and the armpit are about the one-fist distance.

Shutō-uke (Sword hand block)

Place "Shutō (sword hand)" at the top of shoulder without raising the elbow, move "Shutō" to the level where is a bit lower than "Chūdan Yoko-uke" while rotating the wrist. Keep fingers upward constantly, and rotate the back fist 45-degrees angle. Creates repulsion by rotating the wrist when the opponent's attack makes contact. Defend against a Chūdan attack with "Shutō".

Tukidome (Withdrawing forearm block - after thrust)

Control an attack with another attack.

Kakiwake (Wedge block)

Place the forearm straight up in the centre line of body. Move the fist (facing away from the face) to the position of "Chūdan Yoko-uke" from the front of jaw while rotating it so that the back fist faces towards the face at the end. Creates repulsion by rotating the wrist when the opponent's attack makes contact. Defend against a Chūdan attack with the outer forearm.

Sukui-uke (Scooping block)

Move the palm (facing upward with a slight angle) in front of "Suigetsu" upwards. The elbow and the armpit are about the one-fist distance. Sweep the opponent's elbow inward without stretching own elbow. Defend against a Chūdan attack with the palm heel. Also, it defends the attack by moving the palm downward and outward.

Kote-uke (Forearm block)

Keep the elbow close to the body and straighten the forearm. Defend against a Chūdan attack by moving the forearm with the open hand (facing side) across "Suigetsu" from the opposite side of body. "Zanshin" looks like fingers are at the eye level which is a bit higher than "Chūdan Yoko-uke".

11-3. For Gedan

Shutō barai (Sword hand parry)

Place "Shutō (sword hand)" at the top of shoulder without raising the elbow, move "Shutō" above the knee (about a distance of two fists away). Bend the wrist and defend against an attack by pressing with "Shutō" and the palm. Creates repulsion by rotating the wrist (the palm is facing down) when the opponent's attack makes contact. while rotating the wrist. Do not point fingers towards the opponent.

Furisute (Scoop and throw block)

Use "Hanmi (half body stance)", move the fist (the back fist is facing up) down from the side of body to the front of body, defend against a kick with the inner forearm, rotate the forearm like performing "Yoko-uke" (the back fist would face down), and toss the kick out as if performing "Ura-uchi" to "Gedan (lower level)".

Sukuidome (Scoop and catch block)

Sweep a kick with the inner forearm by moving the fist (the back fist is facing down) from the opposite side of waist downward as drawing a half circle. Pull the arm up until the opponent's kicking leg comes to the shoulder height. "Zanshin" looks like the shoulder and the elbow come to the same horizontal level.

Kōsa-uke (Crossed arms block)

Place fists on both sides of waist, push the fists down forward (the back fists are facing up) while the armpits are tightly positioned by the body, and cross both wrists to defend against a kick. Cross the wrists only as far as the kicking leg fits in.

Hizagaeshi (Knee sweeping across block)

Pull the knee up inward to defend against a kick.

Wa-uke (Two arm circular block)

Refers to "Gedan Harai-uke" with both arms at the same time. It can be used as one for defending, while the other for attacking.

Harai-uke (Downward block)

Place "Kentsui (the bottom of the fist)" on the top of the shoulder at the opposite side without sticking the elbow out, move the fist down above the knee (about a distance of two fists away). Rotate the wrist when it contacts the attack to create a snap effect. Do not bend the wrist and elbow. Defend a kick with "Soto Kote (outer forearm)".

Sukui-uke (Scooping block)

Move the palm (facing upward with a slight angle) upwards and forward around the waist level. The distance between the elbow and the armpit are about one-fist. Sweep the opponent's kick inward without extending own elbow. Defend against a kick with the palm heel. Also, it defends against the attack by moving the palm downward and outward.