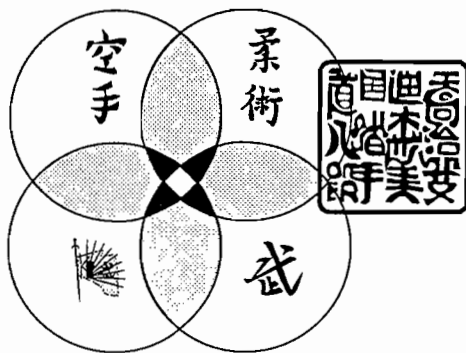


KWANMUKAN

MANUAL

SECTION #1

IPPON KUMITE



Hanshi George E. Anderson
Grandmaster Kwanmukan

10th Dan Karate,
9th Dan Taekwondo
9th Dan Ju Jitsu

PREFACE

Remember when you started karate and had great ideas about what it would mean to you? Those general thoughts are not an illusion. They are real and the heralded goals of karate practice can be realized. The traditional values of the martial arts, hard, clean and mentally disciplined are clearly expressed through the Kwanmukan and can be achieved outside of the competition arena.

Karate alone has over fifty million people estimated to be practicing. Love for the development of the martial arts has in many cases been replaced sports competition and by the accompanying lust for personal authority and notoriety. Competitors have been used as tools for pecuniary gains and when no longer successful, they have been denied further opportunity to contribute and develop in the art.

Now, to make our art fully viable for our times and culture, we must retain the BUDO base of karate. We must retain and value the traditional kata while studying the new cognate forms. We must keep tight control on all facets of certification and authorization to assure a strong consistent internal standard, quantifiable integrated and related.

I had the privilege of personally presiding over the formation and writing of the international rules for karate competition. Because of the problem of multi-language esoteric work meanings, the Technical Congress expressed the judgment that the rules should be deliberately terse, unexplained and to the point. It was noted that all referees must be licensed and have passed an examination on the understanding of the concepts contained in the rules. The written rules themselves, however, were never to substitute for the judgment of a well-trained referee. There is the problem.

The referees are not the only technical authorities; they aren't totally in control, are they? Don't forget that many referees do not hold certified high dan grades, do not have extensive experience, and do not have the constant and continued guidance of high level teachers. So what about the coaches, trainers, and other high technical persons, how do their opinions reach the sport match? The answer, of course, there is an extremely wide variance in the concepts that are in the martial arts and of those that should reach the competition.

Much of the martial arts not controlled by the Karate and Taekwondo Olympic governing bodies have no absolute standard as they are in constant flux due to the ever present sport pressures. A comment that particularly fits is a quip Jerry Ford made some years ago, "If you don't know where you're going, any road will get you there." In Taekwondo, it can be observed that they just periodically stop and see where they are and then declare it their unique and historical karate-do.



It would be nice if all students of the martial arts could utilize the knowledge of other knowledgeable martial artists. This means that there would have to be a common language to transfer the precise understanding of the information. Words like power, strength, snap, focus and other esoteric terms form the frameworks of ideas and would have to maintain an exact denotation or the connotation would have to be held in common by all students.

Only those persons that could freely understand other knowledge and utilize the studies of others, their personal teachers, scholars, historians, or athletes, coaches, and sports technicians should possess the authority to structure standardize or systemize patterns of karate training and certification.

There would have to be an exact schema to set the base for understanding. Techniques, if practiced and thoroughly understood, should allow the proper formation of a schema (base for understanding) from which the foundation for much further learning can evolve. The necessity for obtaining the most advantageous perceptions and related inferences to set usable data (factoids) in the base memory (schema) is a well-accepted theory in the process of the inculcation of values and standards. The martial arts respond well to this psychological philosophy in that we analyze and synthesize the techniques that are within our knowledge base. Primary studies towards the development of values and standards of behavior are inculcated in the student by the proper practice of the General Kumite standards, the Ippon Kumite in particular.

The martial arts encompass a vast body of knowledge with relationships few Westerners really comprehend. To comment on personal physical, spiritual, and mental training, it is first necessary to understand the general structure and philosophy of karate-do, along with the specific environment in which learning takes place.

In physical education, the goals are to develop the total person physically, emotionally, mentally, and socially. Karate also works towards these objectives, and achieves incredible results. In karate, we develop the physical person first because it is the easiest, then we continue to the mental. When the physical and mental aspects begin to balance each other, the spiritual values begin to appear.

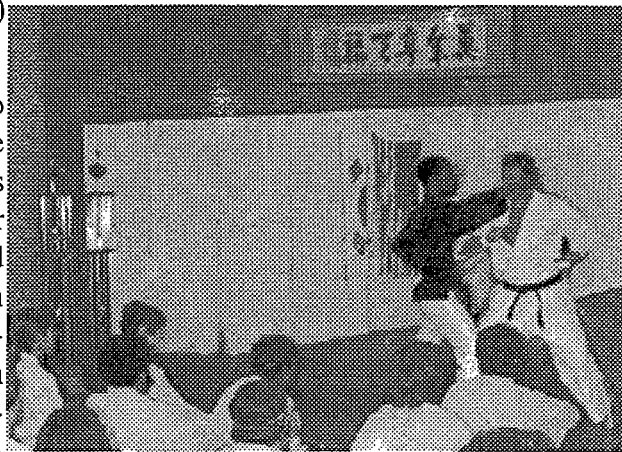
Physically, we try to develop the various components of fitness, endurance, flexibility, strength, agility, speed, timing, balance, distancing, and coordination. This is done through basic physical workouts and through the practice of basic chart exercises (blocks, punches, kicks), kata (formal exercise), and kumite (practice fighting). Working to attain the physical structure, we gain familiarity with the strength and limitations of individual body structures, and how we are to perform efficiently with speed, balance, timing, and control. We learn which specific muscles are involved in each karate action, and how to react to new signals to the brain to form a functional synergetic body-mind unit.

Psychologically, we develop our character, attitude, ability to control extremes of emotion, and our ability to continue despite physical or mental pain. Reaction to or a direct display of anger, frustration or pain should never be manifest. We learn patience with ourselves and with others, when to act and when not to act. We learn to work with all people regardless of their background. We develop the patience, understanding, cooperation, self-confidence, leadership and the skills necessary for positive social interaction and interpersonal relationships both in and out of class.

The goal of maintaining a peaceful nature even in the most disruptive of explosive circumstances is the object of intense study for every would be karate person. The attaining of the “peaceful nature” is the most sought after achievement of the advanced practitioner. The manifestation of this nature is the measure of the Karate Master.

In the martial arts, we study the history of our art, its origin, its evolution, and the genealogy of the great master of the art. We learn a few oriental words, so that the techniques and counting can be done in the “Eastern way”. We work on moving Zen, the interaction of mind and body, and on meditation. Karate can be considered as a philosophy based on the belief that a sound mind is achieved through the development of a virtuous character. A sound body is achieved through vigorous training. The natural result of sound mind and body is “oneness”: the oneness of the Zen (mind) and Ken (fist or body).

We use the term Martial Arts so freely it behooves us to understand the meaning of the words art and martial. As I have often stated, art is the reflection or interpretation of the ambient as expressed by the artist. This is quite different from the scientific method that poses a hypothesis built on criteria and experimentation and a measurable result that can be duplicated. Art has a metaphysical and sometime pseudoscientific value. In many arts such as karate, music, ballet, or poetry it



Byron Jones and Hanshi Anderson practicing Ippon Kumite at Fairlawn gym, Circa 1969

is possible for visualization techniques to directly affect a performance value. Understanding the practice of visualization techniques is complicated. Perfect visualization is difficult, i.e., imaging throwing a ball with your non dominant hand. You probably can't visualize that with the same ease that you could with your dominant hand. Another example is that of visualizing writing with your off hand.

When the noted American master, Philip Koeppel, pointed out that senior people in his orthodox Okinawan system could actually work their system, I am sure many American martial artists sat up in amazement. Now, it seems to me that if people were forced to work their own systems, as the Okinawan masters have been known to do from time to time, you would have the leaders of many organizations visited by those calling themselves masters who would want to observe and decide which techniques they might adopt for themselves. Of course, they probably would only select those techniques that they or their students might be able to do.

Many teachers are experts at careful observation, and work their systems vicariously by having other people demonstrate for them, and by observing and commenting on the techniques. These people might just have to reduce their technique to those that they can actually do themselves. And consider the point that sometimes those techniques that they actually can do may not be the ones that really work.

If you can't work your own technical standards, functional or not as they may be, then if you are awarded a grade it is granted on your ability to put forth what other people think that you might be able to do, or, it is awarded on what you may have done or what people think that you have done in the past? In simple language, it is granted on your ability to put on a show and to make other people assume that you possible can perform as you should. This is really horrible for the martial arts. To cop a phrase form the Pennsylvania farming community, grades should be awarded on your present doings.

To be effective in the personal application of the martial arts, you must understand the role of focusing or setting the karate mind. Some cynics call this mind conditioning brainwashing, as in the practices of many cults. This is not really anywhere near to the correct view. The practices of cults are actually methods of inducing specific perceptual rigidities manifested through expressed prejudice. Karate mind conditioning is to teach the practitioner to create his own values based on cultural ethics, thus avoiding undesirable and nonfunctional peer group pressures.

Every sentient being exists in a field of stimuli in which the entity manifests irritability (response) to stimulus and experiences and perceives sensations — ergo personal thought and existence. During everyday life, barriers are raised to screen out the non-important input perceived to make an orderly mind possible. The body places limitations on self-imposed muscular-skeletal action that could over stress the system for the same basic purpose — to protect the system. Often, the mind and body do not always work together for optimum results causing faulty perception and resulting inappropriate reactions. Recognizing or appreciating limitations or barriers can be vital to an adjusted life. For example, in the event of a heart attack, it would be destructive to the body to override or to not acknowledge the warning signals of bodily pain.

Hypnotists can cause the lowering of the perception and reaction barriers and sacrifice self-imposed limitations. In other words, consciousness is a form of hypnotic mind, screening, enhancing, putting aside and categorizing stimulus to create selective awareness or consciousness. There is time, however, when the self enhancing and protective screening operations are reduced or lowered and the ordinary discriminating mind is opened to input that would normally be rejected, i.e., during extreme emotions.

In closing these “brief” remarks, I want to encourage you to study, to train your mind how to think and question, and to gain real appreciation of the capacity of the human body to function as a vehicle of the mind. Understand that if you have a boat with 100 people rowing that they had all better row at the same time to have any progress. It is the same with karate. All the aspects that make you up must move together at the same beat to produce a unified force. You can stand on a chair on the floor, but if you raise the chair 50 feet into the air, you cannot stand on it. The chair does not change the mind does Think about it.



GEA & Jerry Peck at testing Fairlawn Gym, Circa 1971

Considerations and Introduction

The basic ippon kumite sets are designed to build a conditional reflex that does not conflict and in fact supports the more complex techniques that follow.

The first (A) Ippon Kumite Group consists of thirty two combinations of attack and defense. These combinations are divided into two groups of sixteen techniques which are in turn divided into two groups of eight each and then again divided into two additional groupings of four each.

The grouping was done by the type of foot movement mandated for the defense and with consideration of the counter attack weapon.

The techniques shown are not the only techniques that can be done in this instance or are the demonstrated techniques the only variations applicable. They are representative patterns for the type of footwork and the chosen counter attack.

These sets, if practiced and thoroughly understood, will allow the proper formation of a schema (base for understanding) from which the foundation for much further learning can evolve. The necessity for obtaining the most advantageous perceptions and related inferences to set usable data (factoids) in the base memory (schema) is a well accepted theory in the process of the inculcation of values and standards. Karate responds well to this psychological philosophy in that we analyze and synthesize the techniques that are within our knowledge base. Primary studies towards the development of values and standards of behavior are inculcated in the student by the proper practice of the Ippon Kumite standards

These basic kumite sets should be done with deliberate speed — not too fast — and with complete action.

The techniques must move from a full chambered position to a full extension. The stances should be completely back in the back stance, fully forward in the front stance, and the horse stance should be held with the toes in. Fixed stances should be low and powerful.

In all techniques, use the waist as much as possible. Make a complete twist.

The techniques should move smoothly. Take with care taken to assure that the individual components are clearly executed and are clear in concept.

The point is to see this technique completely.

Many people think they are doing the actions correctly when in fact they are not. They cannot see what they should do. They are functionally blind to the action. Just like some karate people may be blind to the actions of sparring.

We used to joke in the office that our personnel felt that they had contacted all black belts (for clinics, etc.). When they made contact with and left a message on the answering machine. And of course, we seldom received a return call. You know how it is. When you listen to your calls, you think that you know what they want and mentally gone forward to the next call without full understanding. Some people compare this to an attempt to communicate with their spouse.

To continue in our classes many students send the message they receive to their mind answering service (drunken monkey brain) and skip listening to and reacting to the message.

Watch these things:

- There are no formal stances as such in classical karate but we can identify the forward stance, the backward stance, the horse stance with toes out, the horse stance with toes in, the cat stance, the oblique straddle stance (Sochin-Dachi), the one-leg stance (Crane Stance), the fixed stances, the natural stances, the walking stances, and the landing stances.

- Stances should be fully representative of the type of stance: back stances should be completely back, front stances should be completely forward, straddle stances should be low, wide and firm, walking stances should be flexible, landing stances should be stable, etc..

- Most stances should be firm and when applicable, should grip the floor with the toes.

- Punches should be crisp, at the correct angle and direction, and the chambered hand should be clenched tightly. Take care to sharply retract blocking arm when required.

- Punches should be kata quality punches. The counter attack should start from the correct preparatory position (i.e. Near the ear, on the biceps., etc.).

- Counter attack punching should rotate sharply to the target using the waist as much as possible. Striking is more effective when the body is in motion, thus twisting the waist imparts body action even if the feet have stopped moving.

- Using the hips in a drop thrusting action is also important but in our opinion and as supported by various studies, over a long period of time can cause harm to the body

- Blocks should pass in front of and across the body with the palm turned away so that the arm can twist into the impact if at all possible.

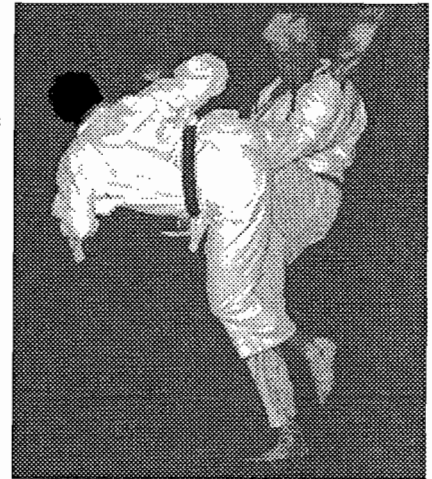
- Just before contact impart a turning action in a final drive of the forearm. Snap and drive the action, using the waist if possible. The actions should be sudden and should not have an exaggerated and habitual pre-action. and the outer forearm near wrist as the contact area.

- Weapons should be fully formed in consideration to the target area. The angle and direction of the weapon must be considered in the formation of the attack weapon. For example, the foot position for forward kicking can be with the toes back, with the foot fist, or with the top of the foot.

- In linear draw kicking techniques (backing up and then going in) pull the foot back sharply and in the same action drive the other foot drive in. Thrust the hips and raise the knee high to permit correct targeting and force.

- Withdraw the kicking leg to the balance point after the kick is completed.

- Make the attack shout with stunning and debilitating force with true Kiaii quality .



Brian Arnold and Hanshi Anderson demonstrating power front kick against round house kick in Australia, 1993

Section 1

THE LINEAR DRAW

1. Rising block - reverse punch
2. Inside block - back fist
3. Front kick
4. Roundhouse kick

THE OBLIQUE FORWARD STEP

5. Hammer fist to ribs
6. Front kick to arm pit
7. Side kick
8. Turning back kick

Section 2

THE OBLIQUE DRAW STEP

9. Left one knuckle fist to face
10. Right knife hand to head
11. Left palm strike and right chop
12. Right slide by reverse punch

THE CROSS STEP

13. Punch to rib cage
14. Punch against roundhouse kick
15. Defense against round kick
16. Defense against wheel kick

Section 3

THE DIRECT KICK DEFENSES

17. Defense kick to arm
18. Defense kick to shoulder
19. Defense kick to kicking thigh
20. Defense kick to turning hip

THE DOUBLE JUMP KICKS

21. Front kick
22. Roundhouse kick
23. Side kick
24. Turning kick

Section 4

THE FOLLOWING JUMP KICKS\

25. Front kick
26. Roundhouse kick
27. Side kick
28. Turning kick

DEFENSES FROM THE FLOOR

29. Side kick from floor
30. Roundhouse kick from floor
31. Turning low stomp kick
32. Falling on back kick

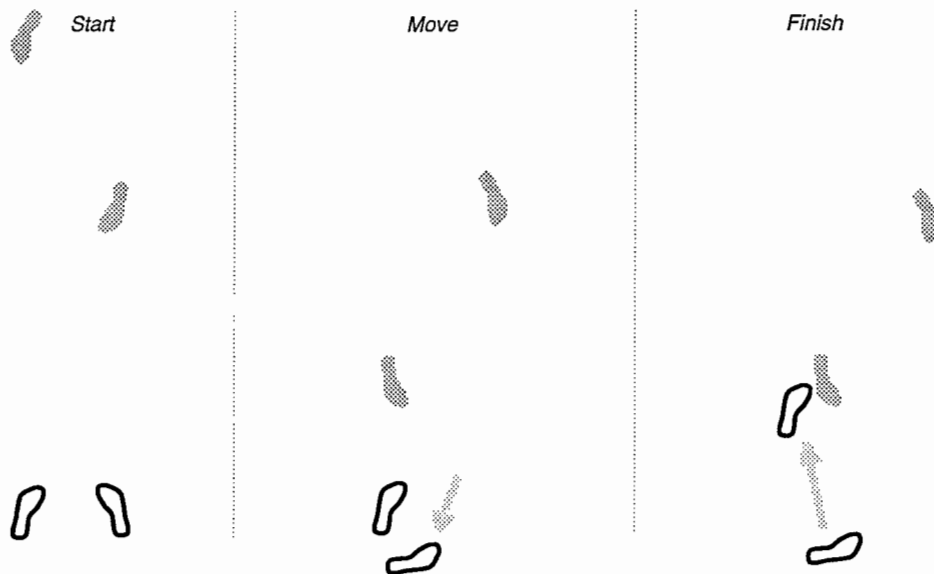
5. 8

IPPON KUMITE (Number 1) Group 1, #1

Defense Against Face Attack With Front Thrust

POINTS TO WATCH

The rising block should pass in front of and across the body with the palm turned toward face. Just before contact impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The punch should be crisp. Use the waist in executing the punch.



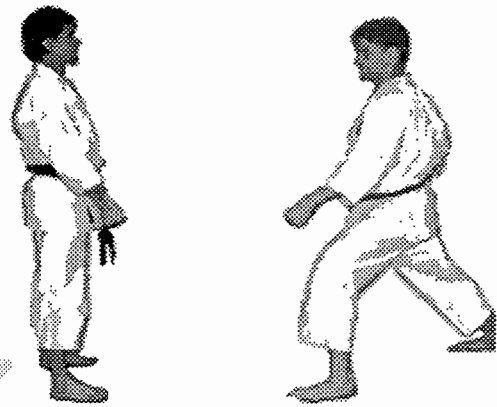
Foot Patterns 1.1

IPPON KUMITE (Number 1) Group 1, #1

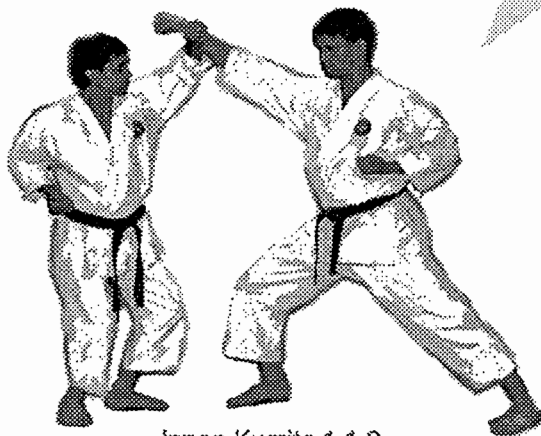
Defense Against Face Attack With Front Thrust

Attack:

- **High Section Punch from Formal Position**



Kumite Ready Left



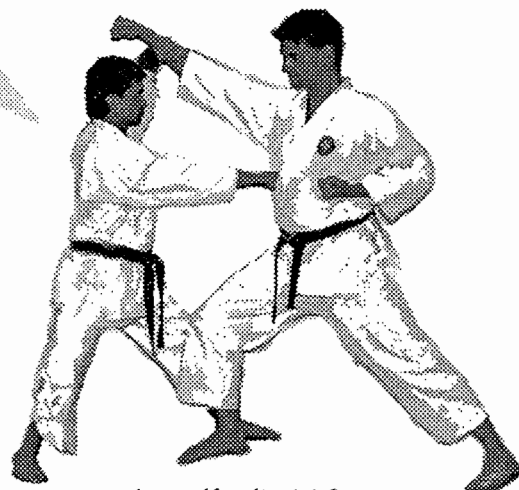
Ippon Kumite 1.1.2

Defense:

- **Step back with right foot pulling back left foot for distance**
- **Do a left hand Rising Block**

Counterattack:

- **Slide left foot in to form Right Back Stance**
- **Do a right hand middle section Reverse Punch (twist waist)**



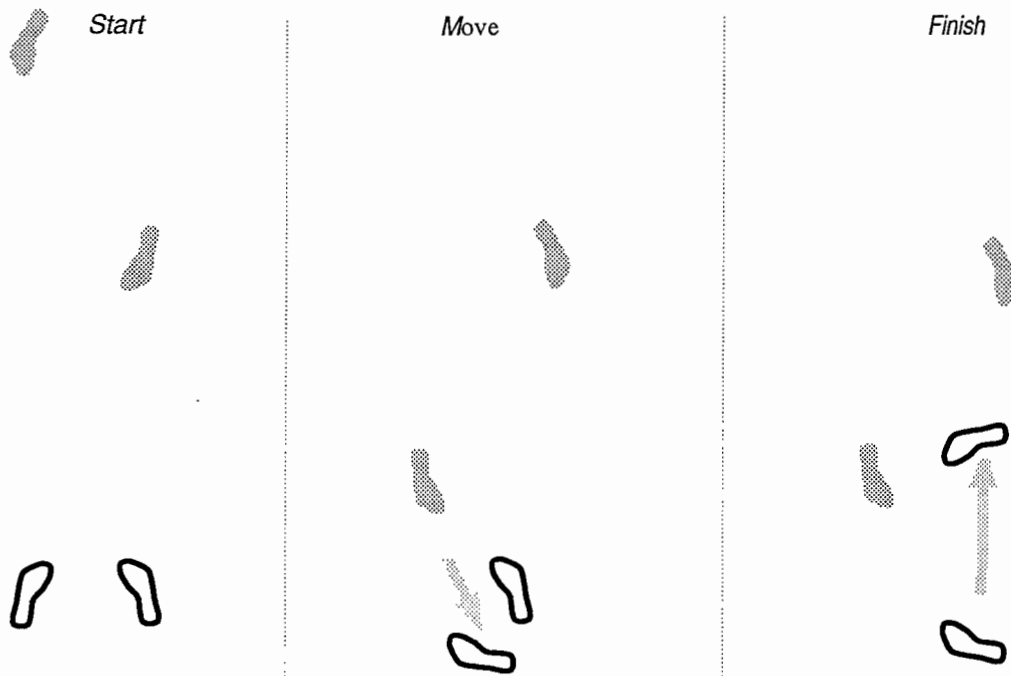
Ippon Kumite 1.1.3

IPPON KUMITE (Number 2) Group 1, #2

Defense Against Face Attack With Backfist Counter Strike

POINTS TO WATCH

The cross block should pass in front of and across the body starting from near the ear. with the palm twisted clockwise. Just before contact impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The strike should be crisp.



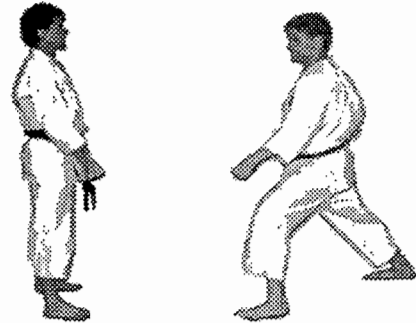
Foot Patterns 1.2

IPPON KUMITE (Number 2) Group 1, #2

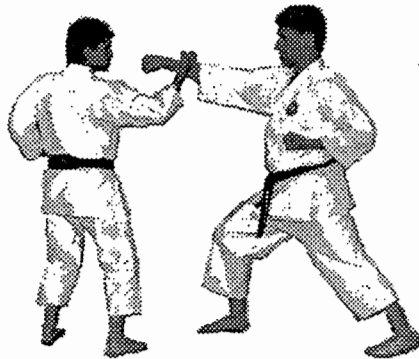
Defense Against Face Attack With Backfist Counter Strike

Attack:

- *High Section Punch from Formal Position*



Ippon Kumite 1.2.1



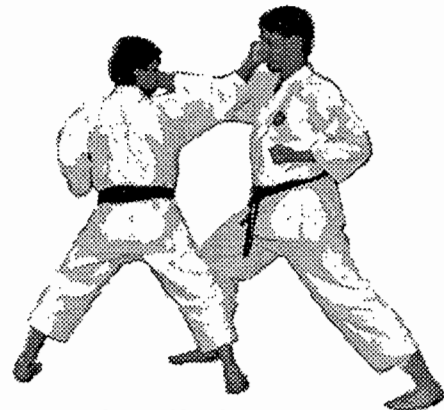
Ippon Kumite 1.2.2

Defense:

- *Step back with left foot pulling right foot back for distance*
- *Do right hand Inner Forearm Inside Defend*

Counterattack:

- *Slide right foot in to form Straddle Stance*
- *Do high section right hand Backfist Strike to temple*



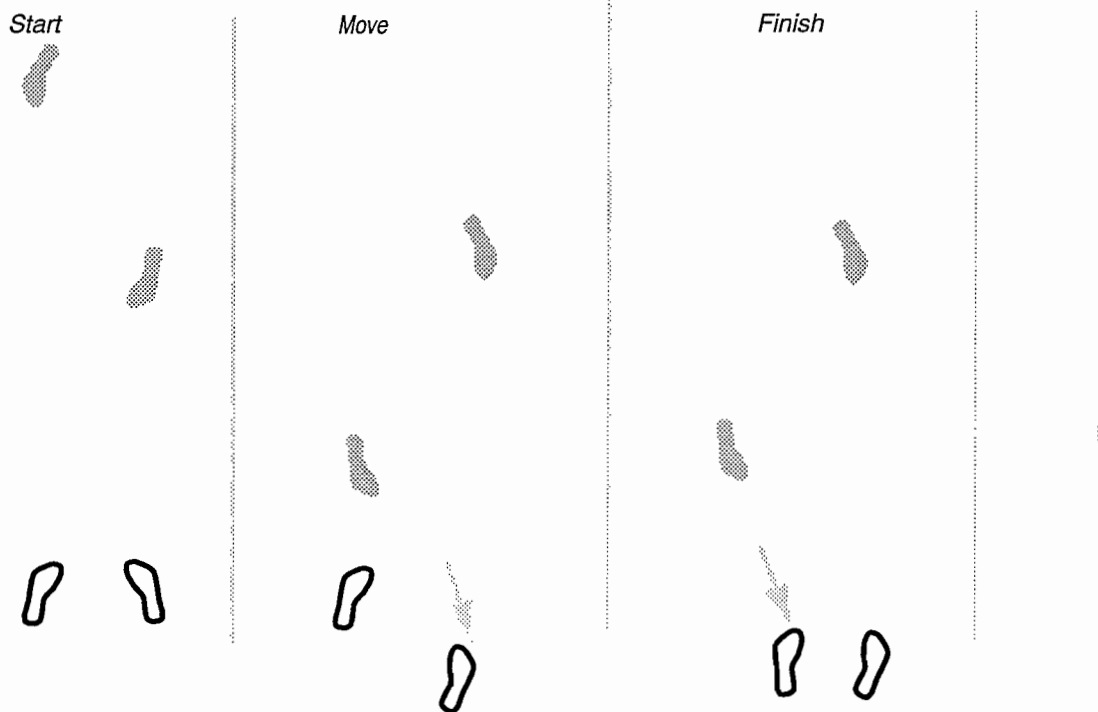
Ippon Kumite 1.2.3

IPPON KUMITE (Number 3) Group 1, #3

Defense Against Body Attack With Thrust Front Kick Counter

POINTS TO WATCH

The cross block should pass in front of and across the body starting from near the ear. with the palm twisted clockwise. Just before contact impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The strike should be crisp.



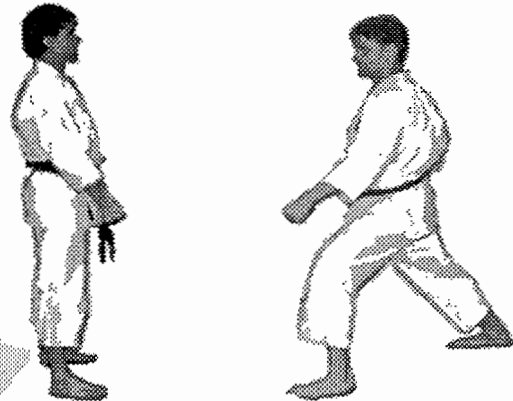
Foot Patterns 1.3

IPPON KUMITE (Number 3) Group 1, #3

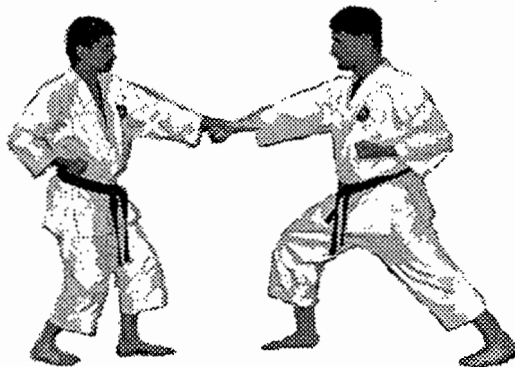
Defense Against Body Attack With Thrust Front Kick Counter

Attack:

- *High Section Punch from Formal Position*



Kumite Ready Left



Ippon Kumite 1.3.2

Defense:

- *Step back with left foot pulling right foot back for distance*
- *Do right hand Inner Forearm Inside Defend*

Counterattack:

- *Slide right foot in to form Straddle Stance*
- *Do a high section right hand Backfist Strike to temple*



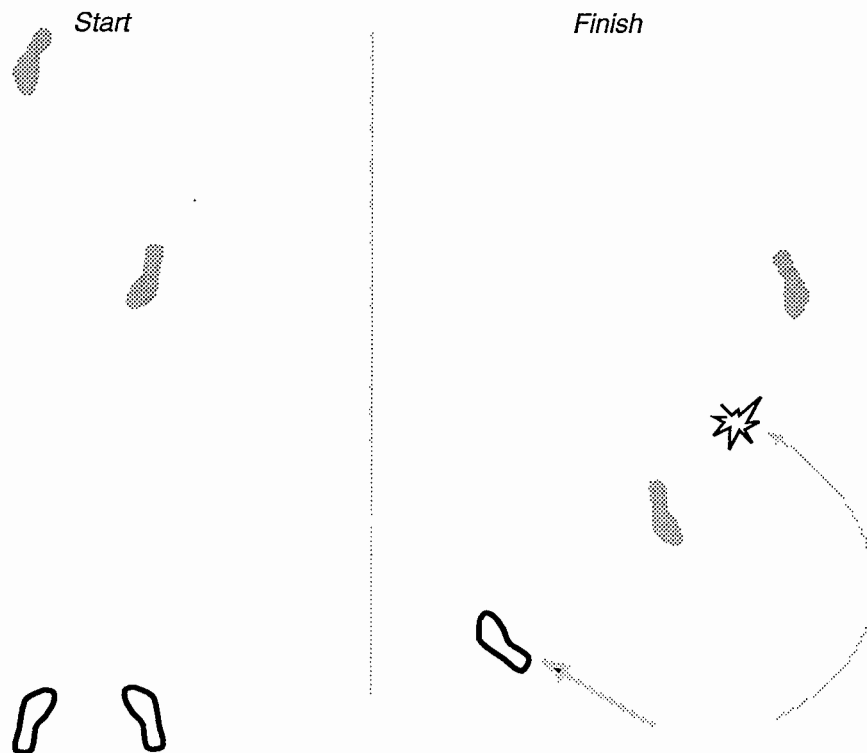
Ippon Kumite 1.3.3

IPPON KUMITE (Number 1) Group 4, #4

Defense Against Face Attack With Roundhouse Kick Counte

POINTS TO WATCH

The cross block should pass in front of and across the body starting from near the ear. with the palm twisted clockwise. Just before contact impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The strike should be crisp.



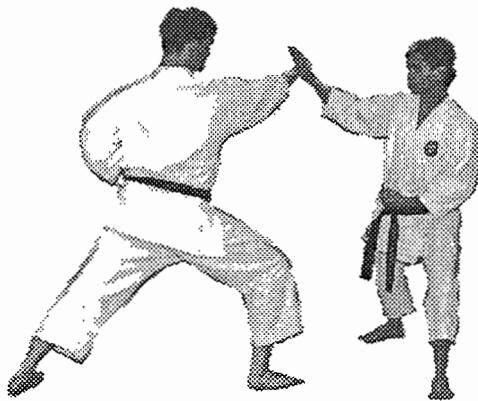
Foot Patterns 1.3

IPPON KUMITE (Number 4) Group 1, #4

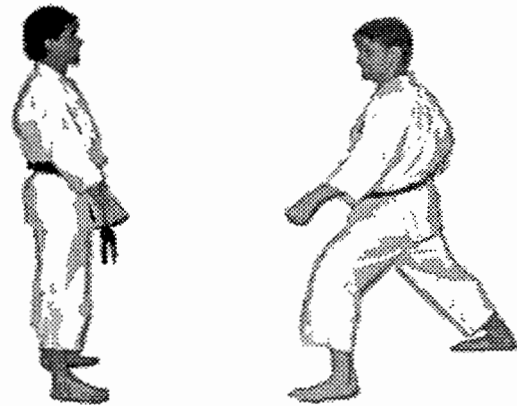
Defense Against Face Attack With Roundhouse Kick Counte

Attack:

- *High Section Punch from Formal Position*



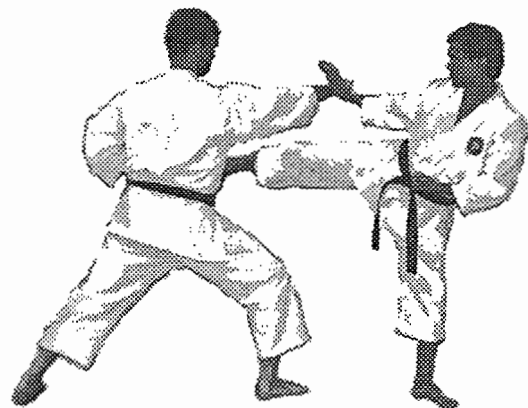
Ippon Kumite 1.4.2



Kumite Ready Left

Counterattack:

- *Slide right foot in to form Straddle Stance*
- *Do high section right hand Backfist Strike to temple*



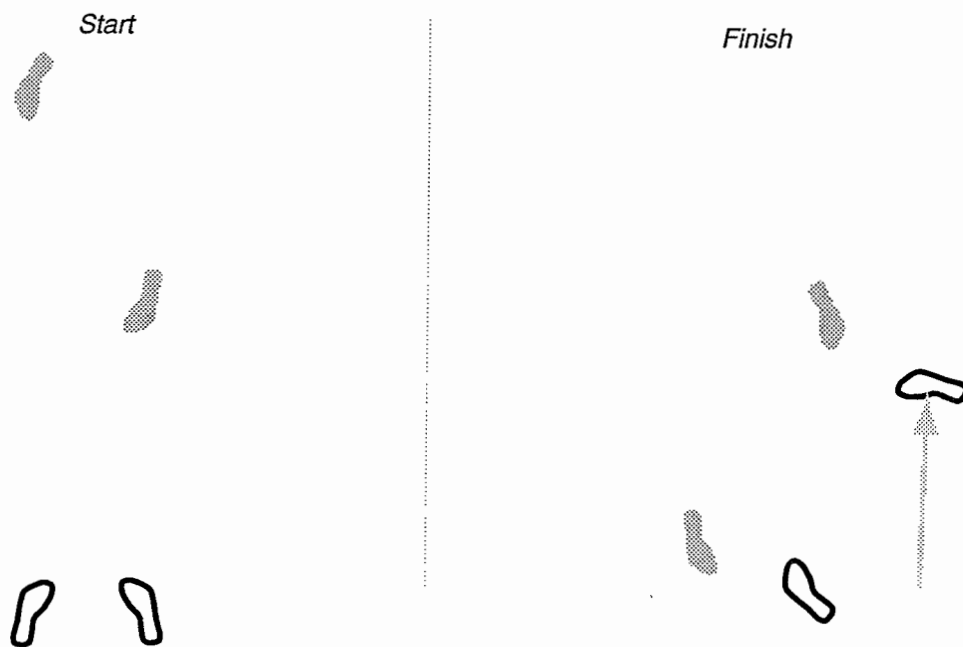
Ippon Kumite 1.4.3

IPPON KUMITE (Number 5) Group 2, #1

Defense Against Face Attack With Hammer Fist To Chest

POINTS TO WATCH

Contact point for hammer fist should be inward from right shoulder of striker. The hit should be simultaneous with the setting of the weight of the defender.



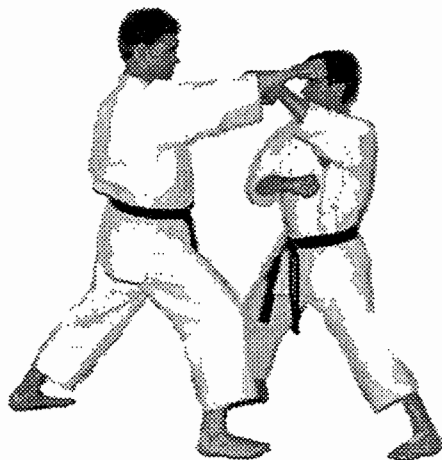
Foot Patterns 1.5

IPPON KUMITE (Number 5) Group 2, #1

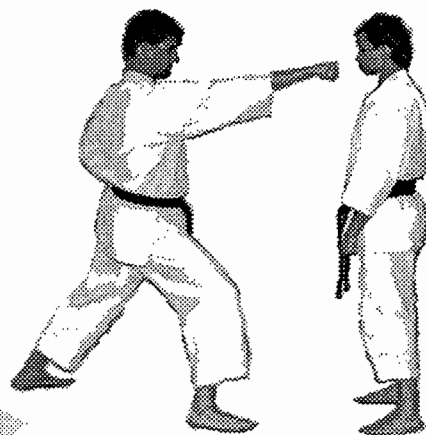
Defense Against Face Attack With Hammer Fist To Chest

Attack:

- *High Section Punch from Formal Position*



Ippon Kumite 1.5.2



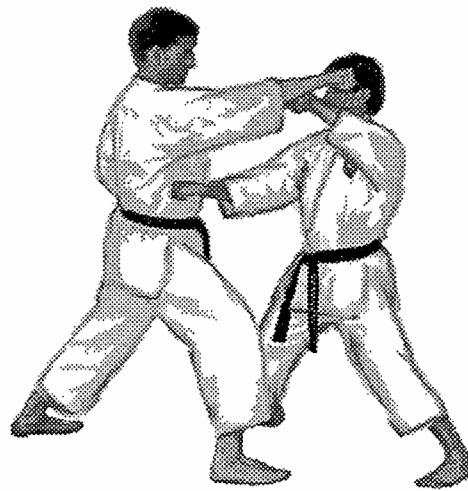
Kumite Ready Right

Defense:

- *Step forward oblique to straddle stance and draw right hand to solar plexus chamber position*
- *Do a left hand parry to attacker's arm*

Counterattack:

- *Do right hand outside Hammer Fist to side of rib cage*



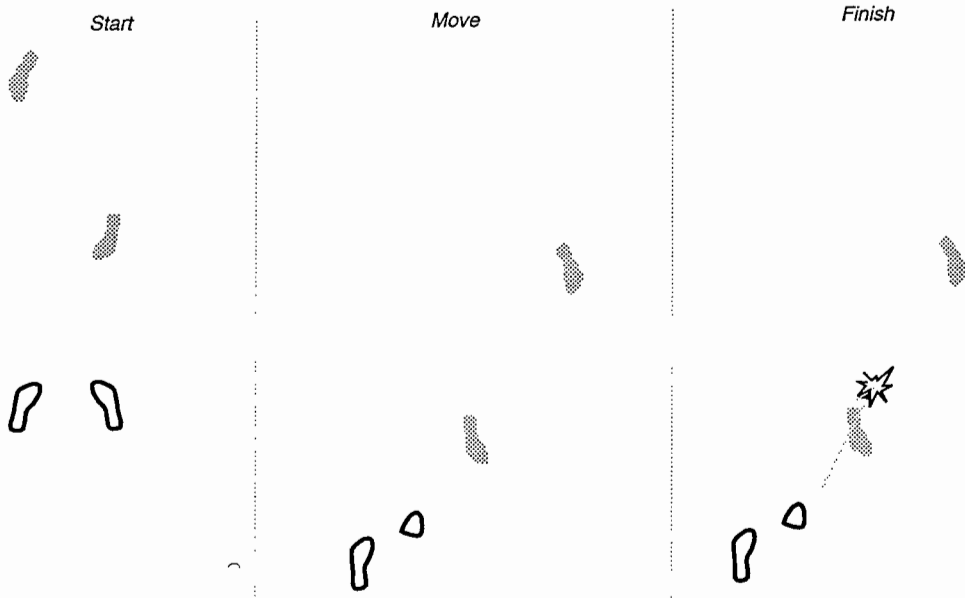
Ippon Kumite 1.5.3

IPPON KUMITE (Number 6) Group 2, #2

Defense Against Face Attack With Hammerfist to Body

POINTS TO WATCH

The Cat stance should be deep with the left hip tucked. The rib cage should be protected by the front elbow. The Shuto Uke should be done with snap and the left hand held high in front of sternum. Kick should be quick and contact the arm pit or lower rib



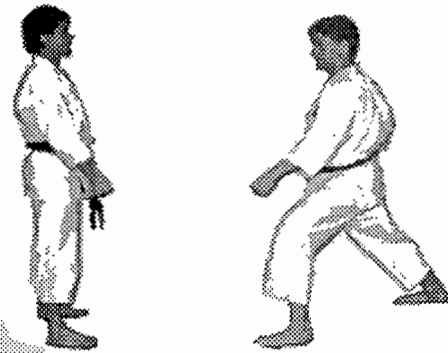
Foot Patterns 1.6

IPPON KUMITE (Number 6) Group 2, #2

Defense Against Face Attack With Hammerfist to Body

Attack:

- *High Section Punch from Formal Position*



Kumite Ready Left

Defense:

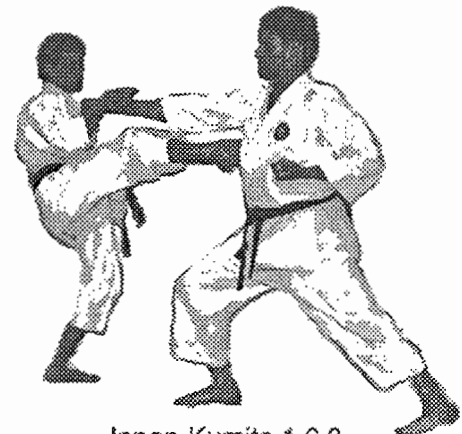
- *Step out to the left side to form a left Cat Stance*
- *Do a Double Knife Hand Defend to attacker's arm*



Ippon Kumite 1.6.2

Counterattack:

- *Do a right foot Snap Front Kick to attacker's armpit*



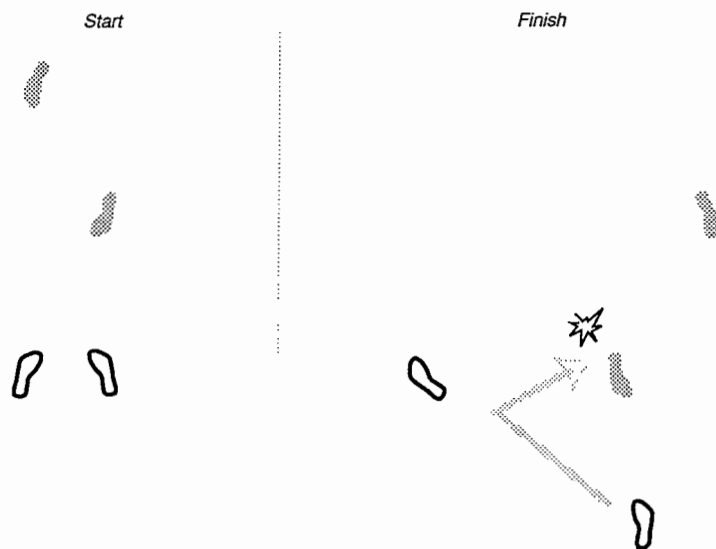
Ippon Kumite 1.6.3

IPPON KUMITE (Number 7) Group 2, #3

Defense Against Face Attack With Side Kick Counter

POINTS TO WATCH

The Body of the defender should be almost even with attacker and the kick should begin with a turn and originate (actually) behind line of the knee of the attacker. This is a true back kick applied to the side.



Foot Patterns 1. 7

IPPON KUMITE (Number 7) Group 2, #3

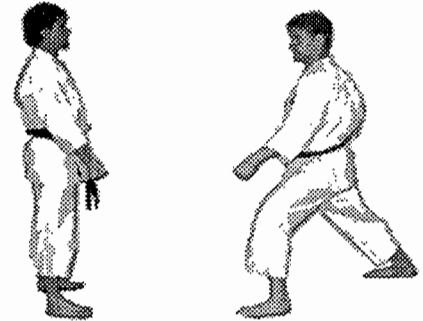
Defense Against Face Attack With Side Kick Counter

Attack:

- **High Section Punch from Formal Position**



Ippon Kumite 1.7.2



Kumite Ready Left

Defense:

- **Step forward on left oblique until almost even with body.**
- **Pull up right leg to standing ready chamber for side kick**

Counterattack:

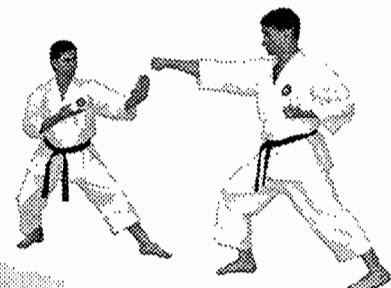
- **Chamber right leg for kick and do a right foot Thrust Back Kick to lower rib cage of attacker**



Ippon Kumite 1.7.3



Ippon Kumite 1.7.4

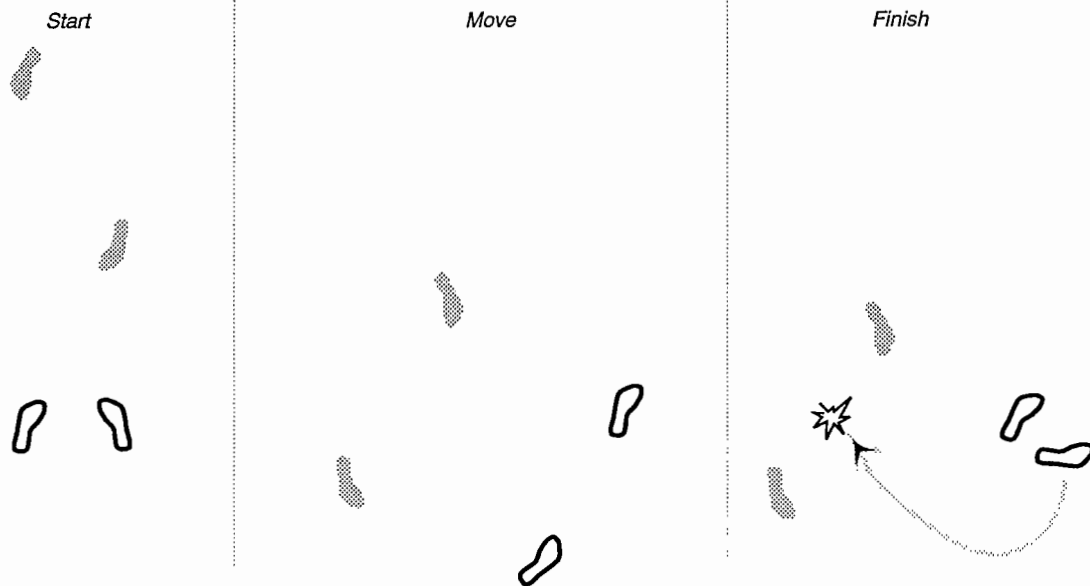


IPPON KUMITE (Number 8) Group 2, #4

Defense Against Face Attack With Turn Back Kick

POINTS TO WATCH

The step is done rapidly to the right side. Step far enough so that the right hip is even with the right hip of the attacker. The knee is picked up sharply and the body turns and pops the kick to the lower chest of the attacker.



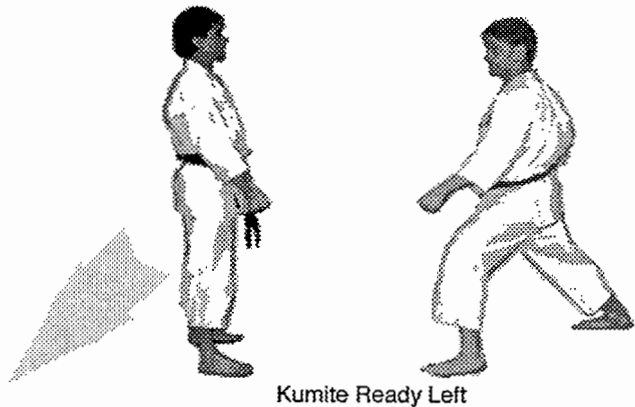
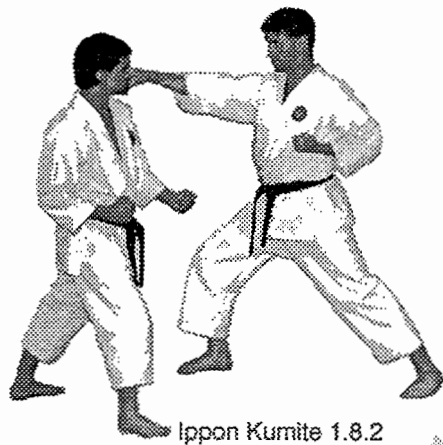
Foot Patterns 1.8

IPPON KUMITE (Number 8) Group 2, #4

Defense Against Face Attack With Turn Back Kick

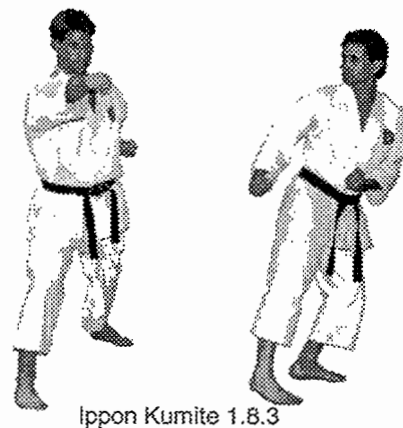
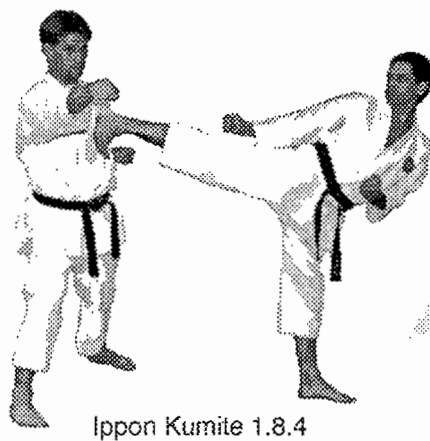
Attack:

- *High Section Punch from Formal Position*



Defense:

- *Step to oblique with left foot and chamber right leg for kick*



Counterattack:

- *Drive right foot in to strong Turning Back Kick to solar plexus*

IPPON KUMITE (Number 9) Group 3, #1

Defense Against Face Attack With Knuckle Fist To Face

POINTS TO WATCH

This technique should enter from about 4:30 o'clock. The attacker's drive is to 6 o'clock. The pull and strike should be simultaneous with the attack. The gaze should look through the attacker and not fix on the target point in order to facilitate correct targeting.

IPPON KUMITE (Number 9) Group 3, #1

Defense Against Face Attack With Knuckle Fist To Face

Attack:

- *High Section Punch from Formal Position*

Defense:

- *Pull right foot back to right rear oblique to form a right rear Natural Stance facing in attacker about 4:00 O'Clock*

Counterattack:

- *Slide left foot forward to form Fixed Back Stance while executing One Knuckle strike to cheek. This is timed to set and end with the final settling of the attacker's weight*



IPPON KUMITE (Number 10) Group 3, #2

Defense Against Face Attack With Counter Thrust

POINTS TO WATCH

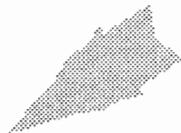
This technique should also turn with the attack and enter from 4:30. The shuto should be impelled with a pushing action moved through the correct strike arc by the impelling shoulder. Alternative targets with different weapons are: between the eyes and the low center of sternum.

IPPON KUMITE (Number 10) Group 3, #2

Defense Against Face Attack With Counter Thrust

Attack:

- **High Section Punch
from Formal Position**

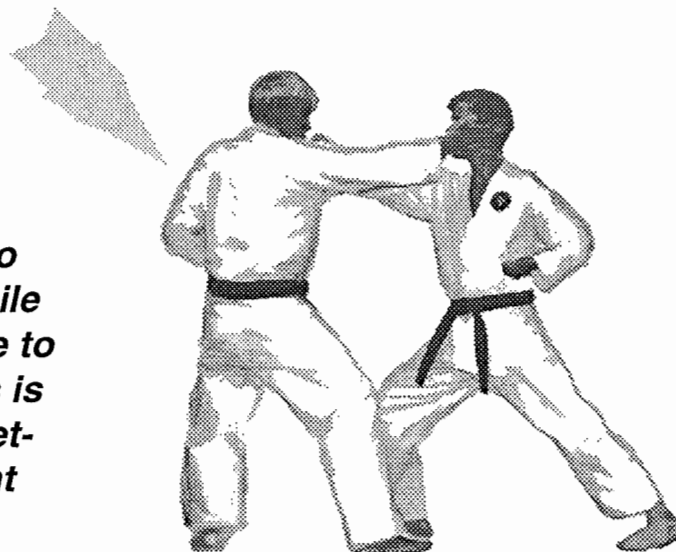


Defense:

- **Pull left foot back behind right foot to form left rear Natural Stance facing to 4:00 O'Clock**

Counterattack:

- **Slide right foot forward to form Fixed Back Stance while executing Knife Hand Strike to slightly behind the ear. This is timed to hit with the final settling of the attacker's weight**



Ippon Kumite 1.10.2

IPPON KUMITE (Number 11) Group 3, #3

Defense Against Face Attack With Palm Heel Strike to Chin and Shuto to Collarbone

POINTS TO WATCH

The shift of the body should be made smoothly and the weight should set with the hand. It is OK to raise the shoulder into the downward strike.

IPPON KUMITE (Number 11) Group 3, #3

Defense Against Face Attack With Palm Heel Strike to Chin and Shuto to Collarbone

Attack:

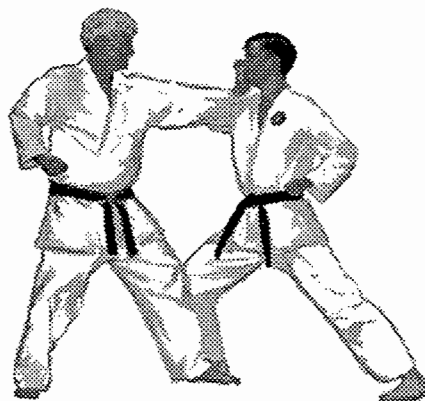
- *High Section Punch from Formal Position*

Defense:

- *Pull right foot back to right rear oblique to form right Natural Back Stance facing attacker from about 4:00 O'Clock position*

Counterattack:

- *Slide left foot forward to form Fixed Back Stance while executing Rising Palm Heel Thrust to chin*
- *Pull back left foot and walk in with right foot to form right Natural Stance raising right hand to preparatory position for downward strike*
- *Do a descending Knife Hand Strike to collarbone or lower side of neck*



Ippon Kumite 1.11.2



Ippon Kumite 1.11.3 eps

IPPON KUMITE (Number 12) Group 3, #4

Defense Against Attack With Strike to Ribs Beneath Attacking Arm

POINTS TO WATCH

Caveat: Be careful not to collide with the attacker's weapon. Start punches low, keep punches low, maintain the body low.

IPPON KUMITE (Number 12) Group 3, #4

Defense Against Attack With Strike to Ribs Beneath Attacking Arm

Attack:

- ***High Section Punch from Formal Position***



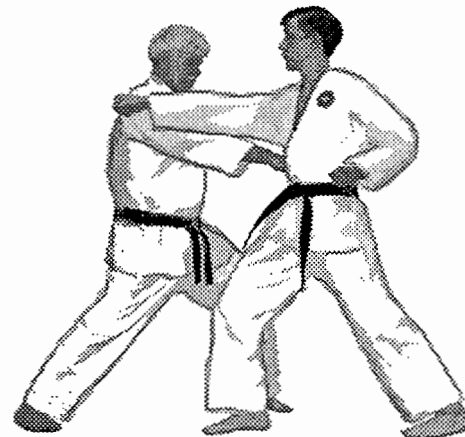
Ippon Kumite 1.12.2

Defense:

- ***Pull right foot back to behind left foot to form right Natural Back Stance facing opponent from 8:00 O'Clock***
- ***Do right hand Inside Palm Parry to the attacking arm***

Counterattack:

- ***Slide left foot forward to form Front Stance and execute right hand Reverse Punch to the lower left rib cage of attacker***



Ippon Kumite 1.12.3

IPPON KUMITE (Number 13) Group 4, #1

Defense Against Face Attack Cross Step And Punch To Ribs

POINTS TO WATCH

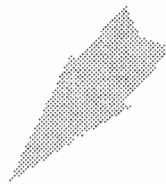
do the waza in one action - dip down at the punch and rise to a double knife hand defend after the counter attack.

IPPON KUMITE (Number 13) Group 4, #1

Defense Against Face Attack Cross Step And Punch To Ribs

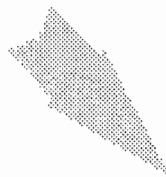
Attack:

- ***High Section Punch from Formal Position***



Defense:

- ***Take a front Cross Step to left oblique; pass the right foot in front of left foot***



Counterattack:

- ***Do right hand Front Punch to lower rib cage of attacker at the exact moment of setting of the weight in the Cross Step***

IPPON KUMITE (Number 14) Group 4, #2

Defense Against Roundhouse Kick Attack With Oblique Reverse Punch

POINTS TO WATCH

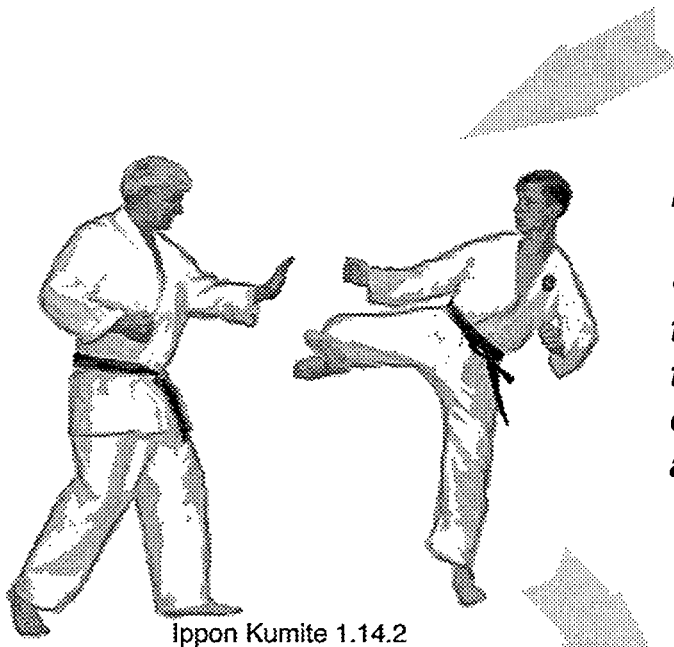
The body must move in instantly. Do the punch without pulling back in a preparatory motion. Use a deep rear foot cross. Step sharply and twist the torso to the right hand to the target with force

IPPON KUMITE (Number 14) Group 4, #2

Defense Against Roundhouse Kick Attack With Oblique Reverse Punch

Attack:

- ***Right Round House Kick with rear foot***

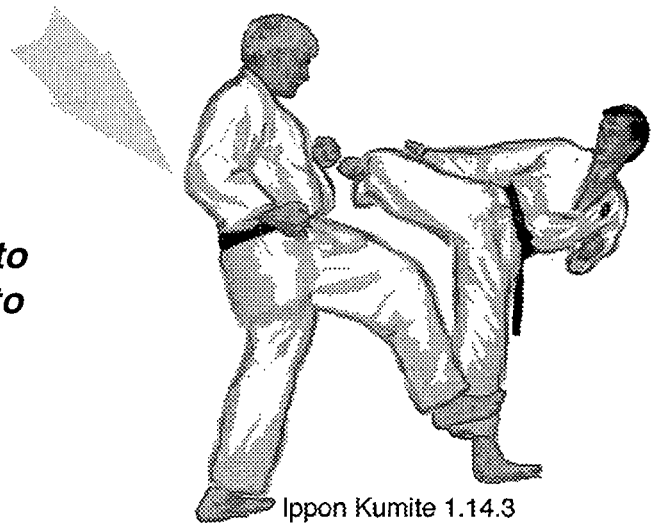


Defense:

- ***Lunge in with big step and take a rear Cross Step with the left foot to the right oblique, almost even with attackers body***

Counterattack:

- ***Drive right Hand Punch to solar plexus or do Uraken to attacker's head***



IPPON KUMITE (Number 15) Group 4, #3

Defense Against Roundhouse Kick With Trap and Shuto

POINTS TO WATCH

Advance right leg as needed for distance and immediate access. Move rapidly and get really close. Use your forward momentum as you come out of the cross step to upset your attacker.

IPPON KUMITE (Number 15) Group 4, #3

Defense Against Roundhouse Kick With Trap and Shuto

Attack:

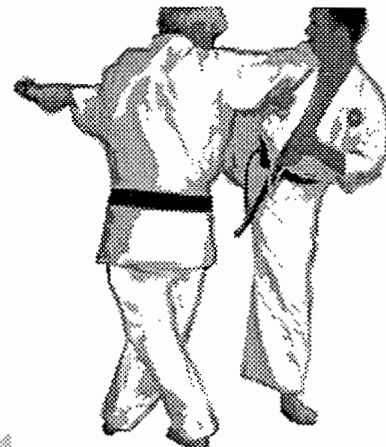
- ***Right Round House Kick with rear foot***

Defense:

- ***Take a rear Cross Step with left foot to about a 5:00 O'Clock angle***

Counterattack:

- ***Do Double Knife Hand Defend (rounded); The left hand comes up under the attacker's kicking leg and the right hand does a Knife Hand Strike to the left neck area of the kicker***
- ***Step through and over falling body while keeping hold of the kicking leg (cross hands to trap leg to chest)***
- ***Do Stomping Kick to attacker***



Ippon Kumite 1.15.3

IPPON KUMITE (Number 16) Group 4, #4

Defense Against Face Attack With Turn Back Kick

POINTS TO WATCH

On this attack- defense you must move in swiftly and surely and to your techniques with force. The drive is straight in and you bump the attacker's body you yours. Step quickly out with the right foot at the beginning if you have difficulty with the entrance.

IPPON KUMITE (Number 16) Group 4, #4

Defense Against Face Attack With Turn Back Kick

Attack:

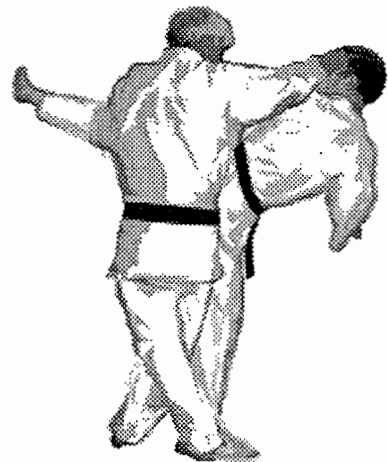
- *Left foot Wheel Kick with rear foot*

Defense:

- *Take a rear Cross Step with left foot almost directly into attacker*
- *Advance right leg as needed for distance and fast entry- Literally bump the body of the attacker with your body.*

Counterattack:

- *Do Double Knife Hand Defend (rounded); The left hand comes up under the attacker's kicking leg and the right hand does a Knife Hand Strike to the left neck area of the kicker*
- *Step through and over falling body while keeping hold of the kicking leg (cross hands to trap leg to chest)*
- *Do Stomping Kick to attacker's body*



Ippon Kumite 1.16.3



IPPON KUMITE (Number 17) Group 5, #1

Defense Against Body Attack With Foot Sweep

POINTS TO WATCH

The step and defence in this series is done in one action. Do not hit too far down on the arm as this kick is a distance user. The step is done in concert with the attack. The sweep should be sharp and forceful.

IPPON KUMITE (Number 17) Group 5, #1

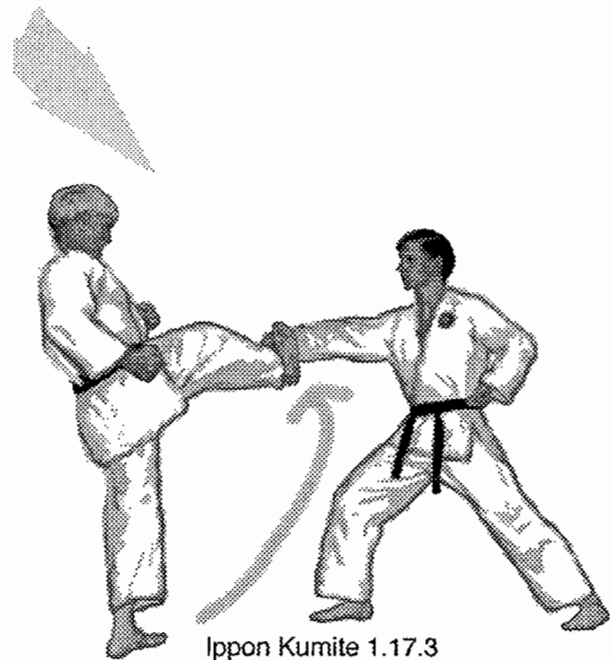
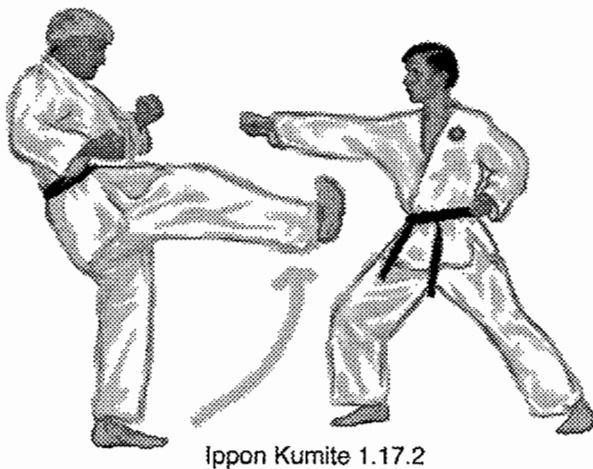
Defense Against Body Attack With Foot Sweep

Attack:

- *High Section Punch from Formal Position*

Defense:

- *Step left foot across body to get some distance and swing right foot into a Crescent Kick to sweep the forearm of the attacker the body of the attacker with your body.*



IPPON KUMITE (Number 18) Group 5, #2

Defense Against Face Attack With Thrust Front Kick To Shoulder

POINTS TO WATCH

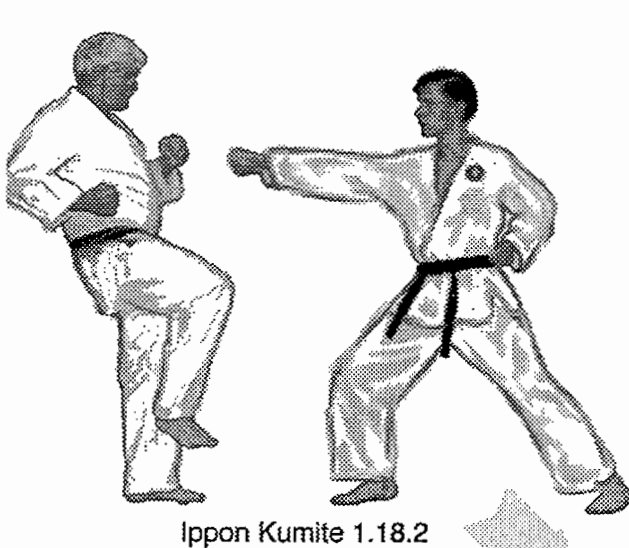
This attack goes straight in and drives upward with force. Take a small step to measure the distance if necessary.

IPPON KUMITE (Number 18) Group 5, #2

Defense Against Face Attack With Thrust Front Kick To Shoulder

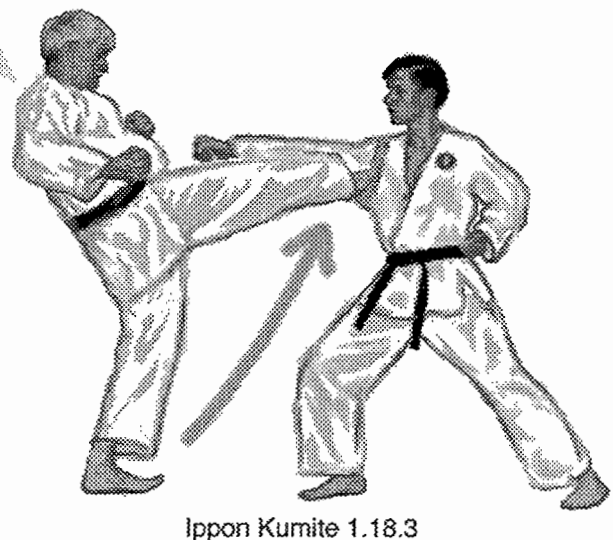
Attack:

- *High Section Punch from Formal Position*



Defense - Counterattack::

- *Step in slightly with the left foot in to set range and drive a high stomping Thrust Front Heel Kick into the advancing pectoral-arm connection of the attacker*

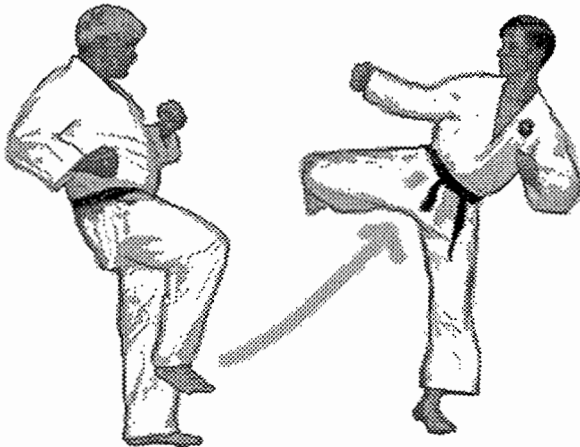


IPPON KUMITE (Number 19) Group 5, #3

Defense Against Roundhouse Kick Attack With Foot Sweep

Attack:

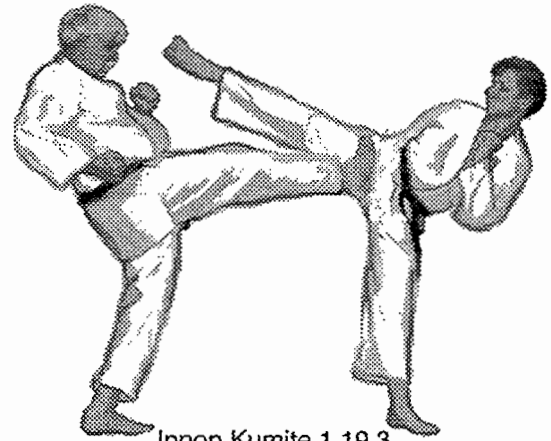
*Reaf foot Round House
Kick from sparring position*



Ippon Kumite 1.19.2

Defense - Counterattack:

- *Step to oblique with left foot and swing right foot into Foot Palm strike/block to the inside of attacker's thigh near the groin.*



Ippon Kumite 1.19.3

IPPON KUMITE (Number 20) Group 5, #4

Defense Against Roundhouse Kick Attack With Foot Sweep

POINTS TO WATCH

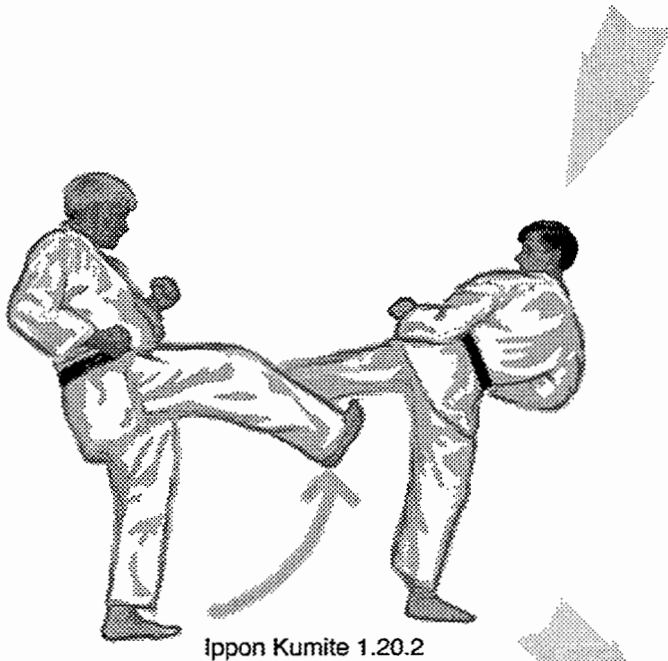
This attack goes straight in and drives upward with force. Take a small step to measure the distance if necessary.

IPPON KUMITE (Number 20) Group 5, #4

Defense Against Roundhouse Kick Attack With Foot Sweep

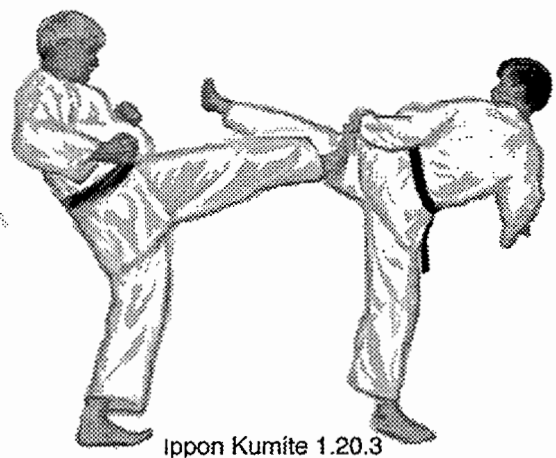
Attack:

- *High section Turning Back Kick (Wheel Kick)*



Defense- Counterattack:

- *Step in with left foot to establish range and drive Stompin Foot Sole Kick to the right thigh buttock connection of attacker*



IPPON KUMITE (Number 20) Group 5, #4

Defense Against Face Attack With Double Jump Front Kick

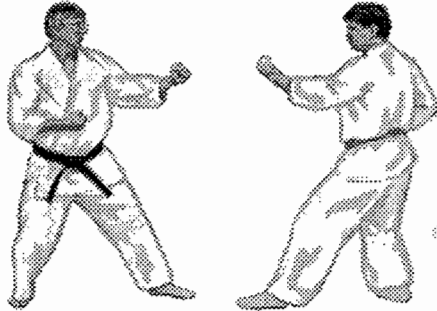
POINTS TO WATCH

This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 21) Group 6, #1

Defense Against Face Attack With Double Jump Front Kick

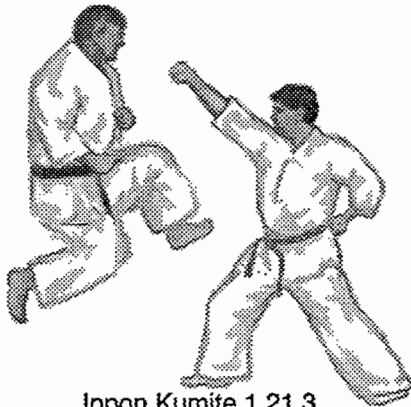
Attack:



Ippon Kumite 1.21.1

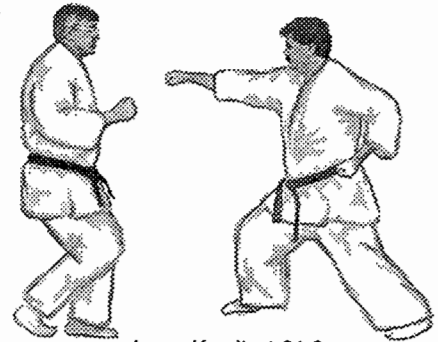
- High Section Punch from Sparring Position
- Defender Hand Out Position

Counter:



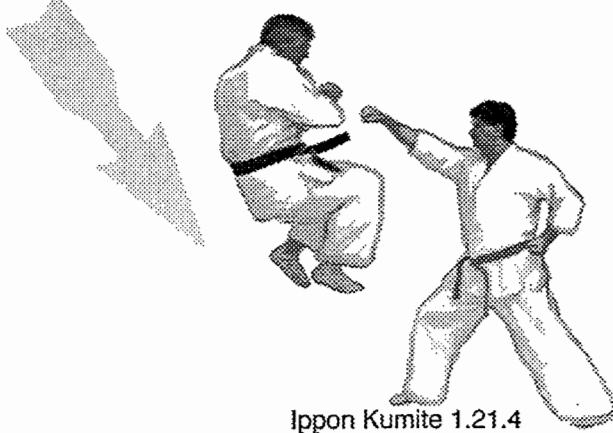
Ippon Kumite 1.21.3

- Step forward with the right foot for distance and prepare to kick with front foot



Ippon Kumite 1.21.2

- Lift right knee high and snap the left leg forward while jumping into the air at a high level



Ippon Kumite 1.21.4

- Drive left foot to solar plexus of attacker



Ippon Kumite 1.21.4

IPPON KUMITE (Number 22) Group 6, #2

Defense Against Face Attack With Double Jump Round House Kick

POINTS TO WATCH

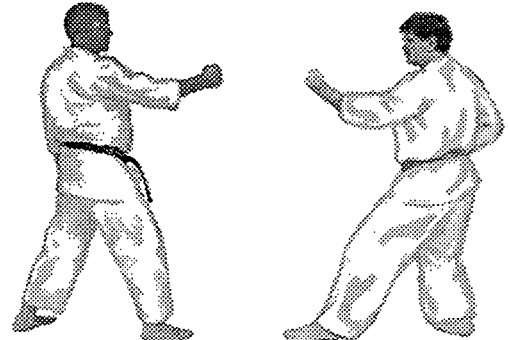
This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 22) Group 6, #2

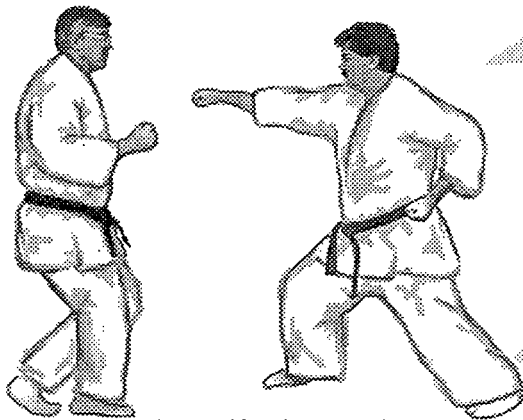
Defense Against Face Attack With Double Jump Round House Kick

Attack:

- *High Section Punch from Sparring Position*
- *Defender Hand Out Position*



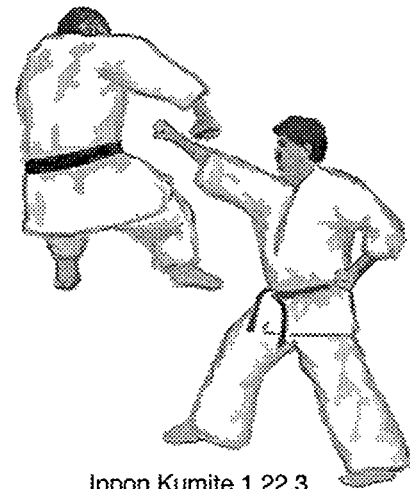
Ippon Kumite 1.22.1



Ippon Kumite 1.22.2

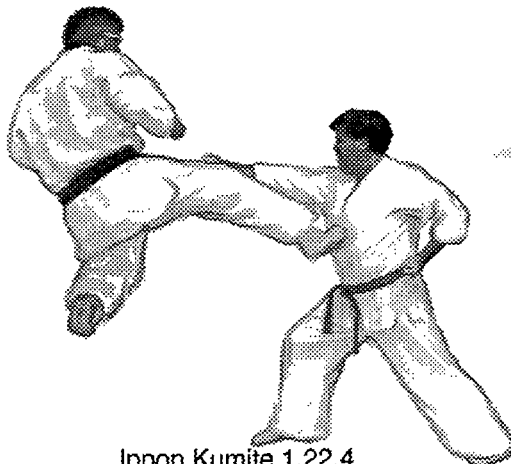
Counterattack:

- *Step forward with right foot for distance and prepare to kick with right foot*



Ippon Kumite 1.22.3

- *Lift left knee high and snap right leg forward while jumping into the air at a high level*



Ippon Kumite 1.22.4

- *Drive left foot to solar plexus of attacker*

IPPON KUMITE (Number 23) Group 6, #3

Defense Against Face Attack With Double Jump Side Kick

POINTS TO WATCH

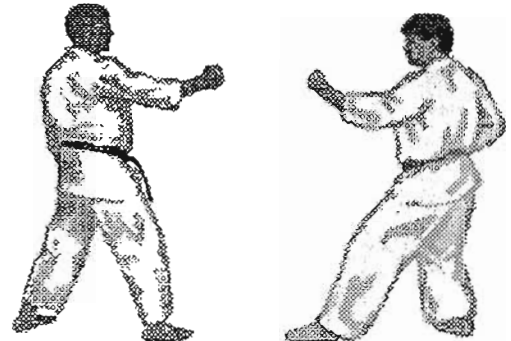
This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 23) Group 6, #3

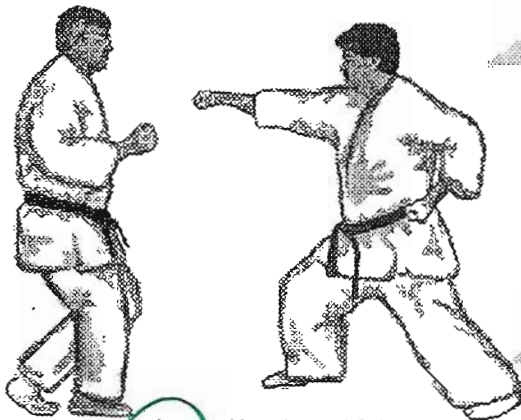
Defense Against Face Attack With Double Jump Side Kick

Attack:

- *High Section Punch from Sparring Position*
- *Defender Hand Out Position*



Ippon Kumite 1.22.1

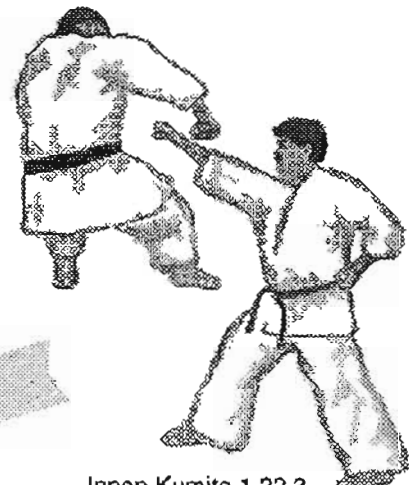


Ippon Kumite 1.22.2

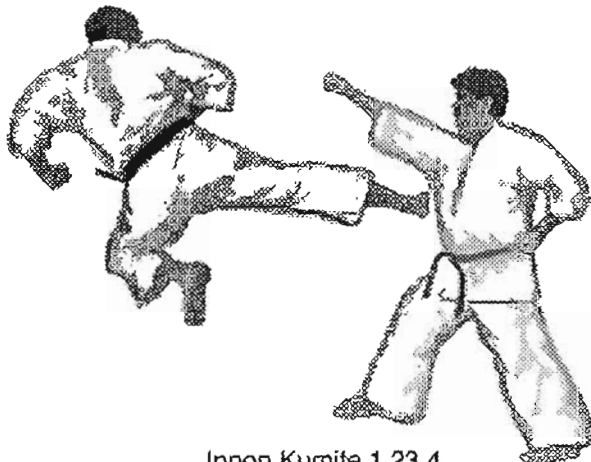
Counterattack:

- *Step forward with right foot for distance and prepare to kick with right foot*

- *Lift left knee high and snap right leg forward while jumping into the air at a high level*



Ippon Kumite 1.22.3



Ippon Kumite 1.23.4

- *Drive right foot in to strong Side Kick to left rib cage*

IPPON KUMITE (Number 24) Group 6, #4

Defense Against Face Attack With Double Jump Turning Kick

POINTS TO WATCH

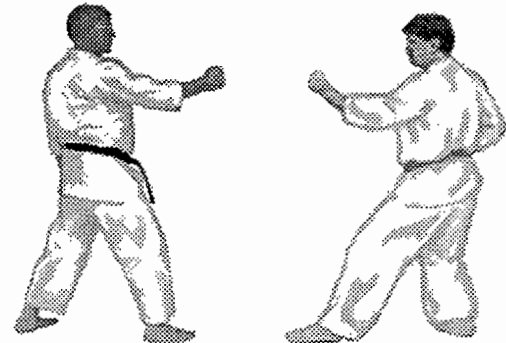
This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 24) Group 6, #4

Defense Against Face Attack With Double Jump Turning Kick

Attack:

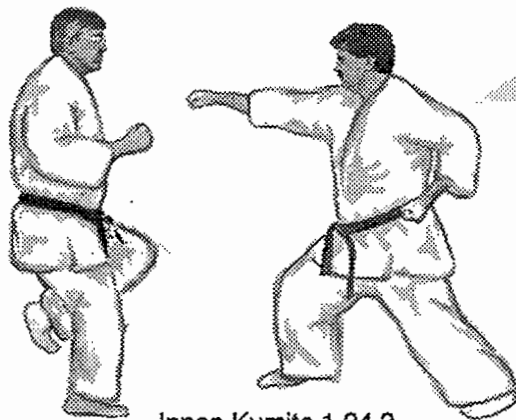
- *High Section Punch from Sparring Position*
- *Defender Hand Out position*



Ippon Kumite 1.22.1

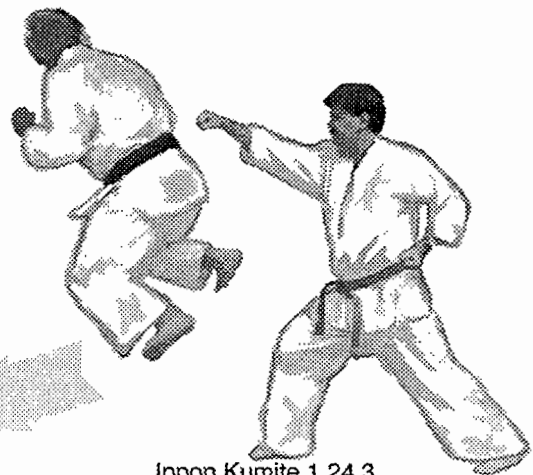
Counterattack:

- *Step forward with right foot for distance and prepare to kick with right foot*



Ippon Kumite 1.24.2

- *Lift left knee high and snap right leg forward while jumping and turning into the air at a high level*



Ippon Kumite 1.24.3

- *Drive right foot in to strong Back Kick to left rib cage*



Ippon Kumite 1.24.4

IPPON KUMITE (Number 25) Group 7, #1

Defense Against Face Attack With Following Jump Front Kick

POINTS TO WATCH

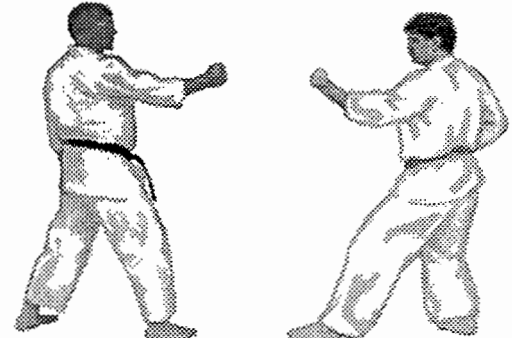
This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 25) Group 7, #1

Defense Against Face Attack With Following Jump Front Kick

Attack:

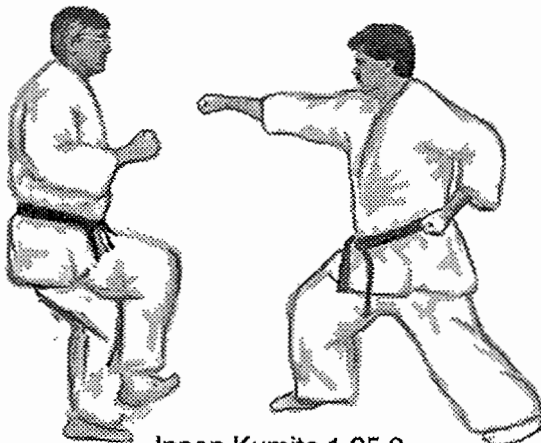
- *High Section Punch from Sparring Position*
- *Defender Hand Out position*



Ippon Kumite 1.22.1

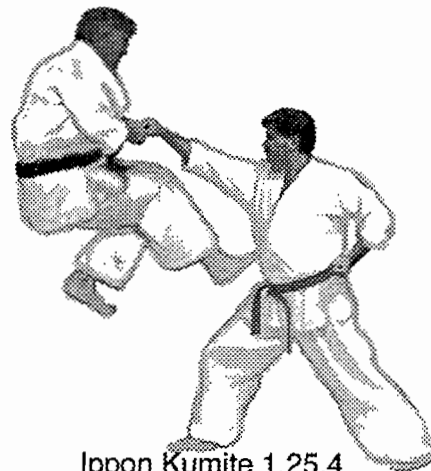
Counterattack:

- *Step forward with left foot for distance and prepare to Skip Kick with right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. While you are in the air, snap the hips and foot into the kick*



Ippon Kumite 1.25.2

- *Drive right foot to solar plexus of attacker*



Ippon Kumite 1.25.4

IPPON KUMITE (Number 26) Group 7, #2

Defense gainst Face Attack With Following Roundhouse Kick

POINTS TO WATCH

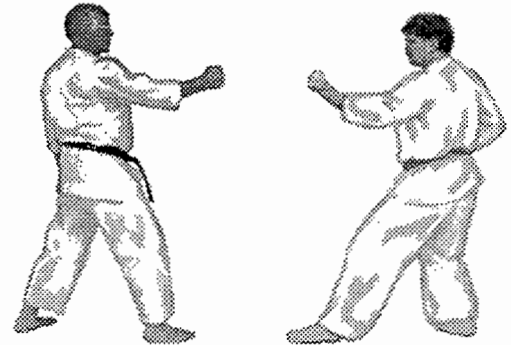
This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 26) Group 7, #2

Defense gainst Face Attack With Following Roundhouse Kick

Attack:

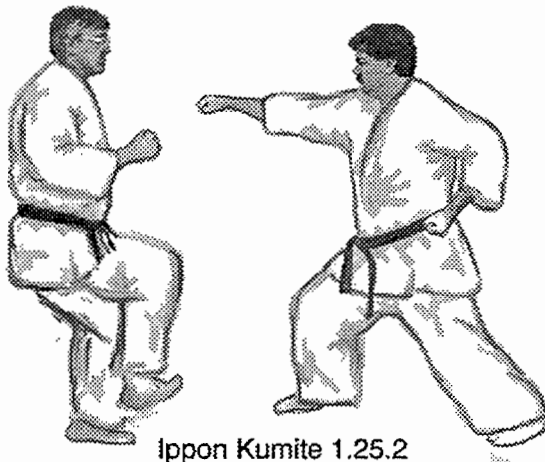
- *High Section Punch from Sparring Position*
- *Defender Hand Out position*



Ippon Kumite 1.22.1

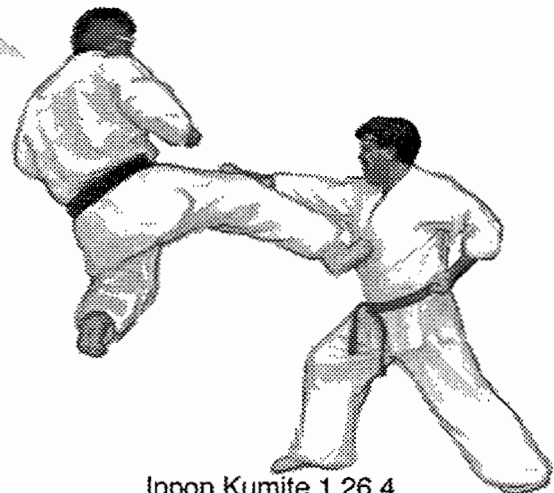
Counterattack:

- *Step forward with ldfst foot for distance and prepare to Skip Kick with right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. While you are in the air, snap the hips and foot into the kick*



Ippon Kumite 1.25.2

- *Drive right foot Round Kick into solar plexus of attacker*



Ippon Kumite 1.26.4

IPPON KUMITE (Number 27) Group 7, #3

Defense Against Face Attack With Following Side Kick

POINTS TO WATCH

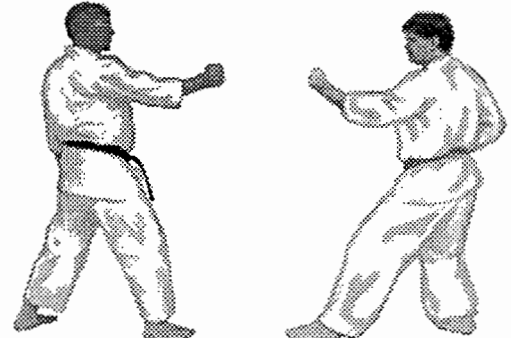
This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 27) Group 7, #3

Defense Against Face Attack With Following Side Kick

Attack:

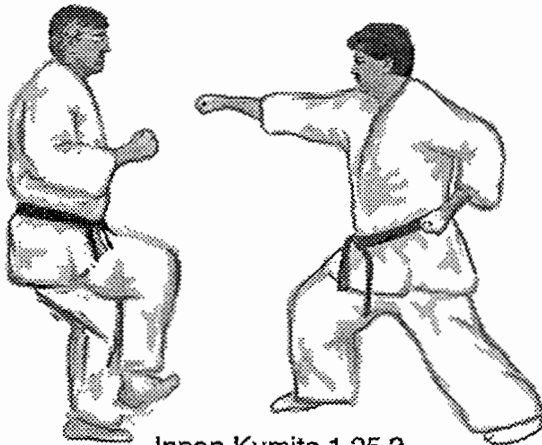
- *High Section Punch from Sparring Position*
- *Defender Hand Out position*



Ippon Kumite 1.22.1

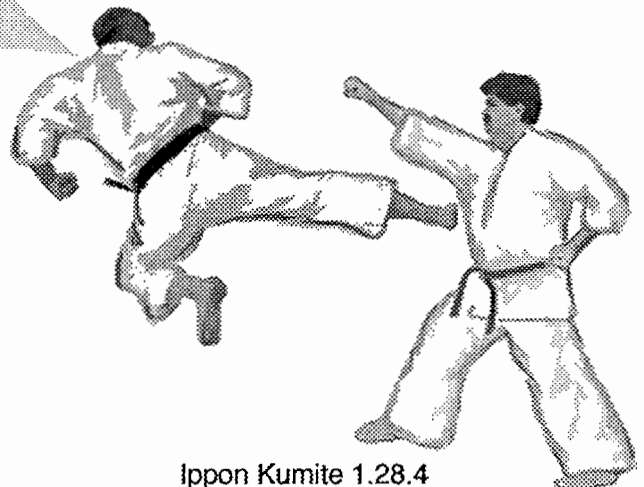
Counterattack:

- *Step forward with left foot for distance and prepare to Skip Kick with right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. While you are in the air, snap the hips and foot into the kick*



Ippon Kumite 1.25.2

- *Drive right foot Side Kick into solar plexus of attacker*



Ippon Kumite 1.28.4

IPPON KUMITE (Number 28) Group 7, #4

Defense Against Face Attack With Following Turning Back Kick

POINTS TO WATCH

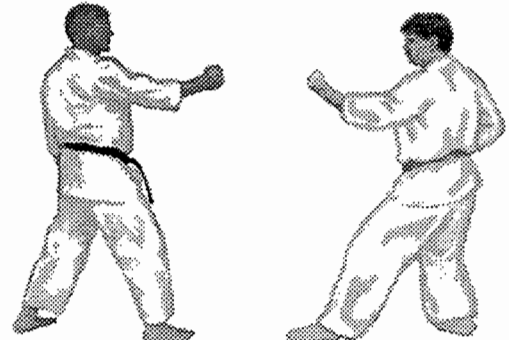
This kick should be done from both sides and the illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 28) Group 7, #4

Defense Against Face Attack With Following Turning Back Kick

Attack:

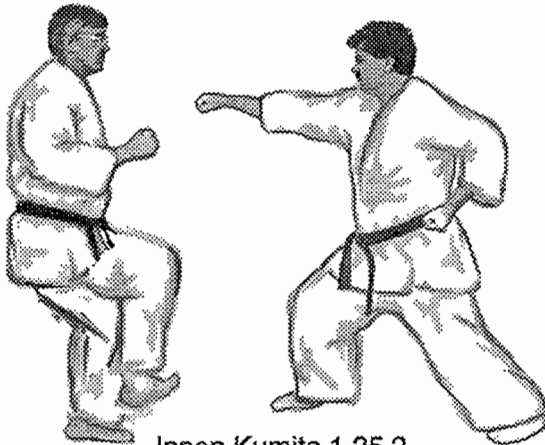
- *High Section Punch from Sparring Position*
- *Defender Hand Out position*



Ippon Kumite 1.22.1

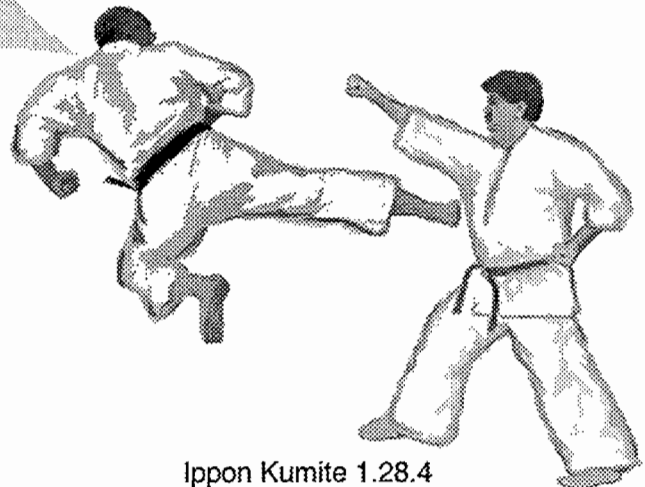
Counterattack:

- *Step forward with left foot for distance and prepare to Skip Kick with right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. While you are in the air, tuck and drive the hips and foot into the kick*



Ippon Kumite 1.25.2

- *Drive right foot Turning Back Kick into solar plexus of attacker*



Ippon Kumite 1.28.4

IPPON KUMITE (Number 29) Group 8, #1

Defense Against Attack With Falling Side Kick From Floor

POINTS TO WATCH

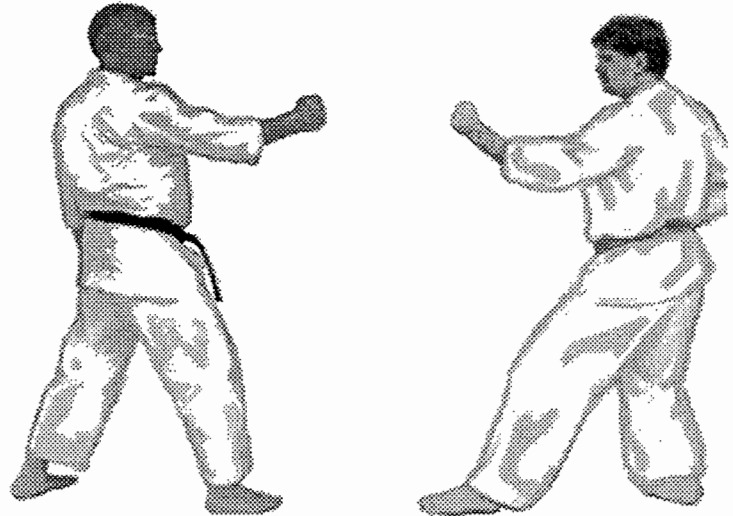
This attack is done rapidly and in one motion if possible. The body should sweep in under the attacker and the kick should be a jamming type kick. The body should be as close to the lead leg as possible and as far away from the back leg kicking angle as you can get.

IPPON KUMITE (Number 29) Group 8, #1

Defense Against Attack With Falling Side Kick From Floor

Attack:

- *High Section Punch or Kick from Sparring Position*



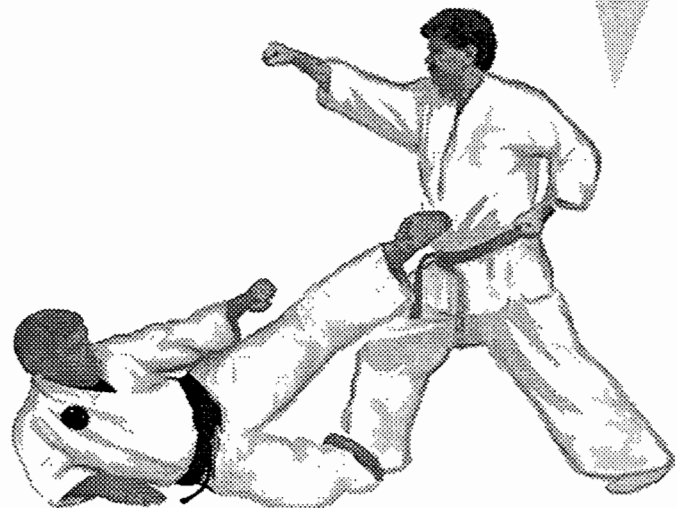
ippon Kumite 1.29.1

Defense:

- *Slip to the floor on the side away from the rear foot, being careful not to land on elbows Land completely on the side and chamber the bottom and top legs, the bottom form protection of groin and the top for a ready to kick position*

Counterattack:

- *Drive the right foot in to strong Side Kick to body or groin area*



ippon Kumite 1.29.4

IPPON KUMITE (Number 30) Group 8, #2

Defense Against Attack With Falling Round House Kick From Floor

POINTS TO WATCH

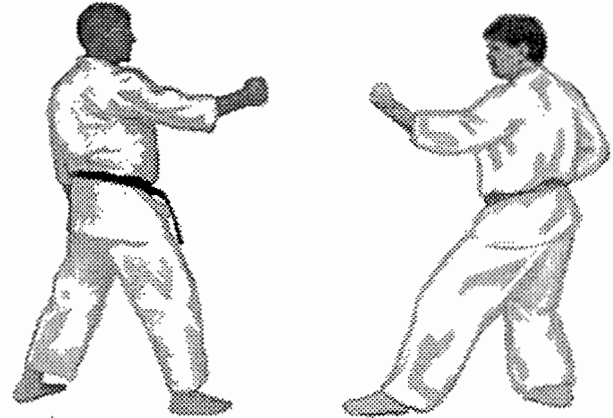
This attack is done rapidly and in one motion if possible. The body should sweep in under the attacker and the kick should be a jamming type kick. The body should be as close to the lead leg as possible and as far away from the back leg kicking angle as you can get.

IPPON KUMITE (Number 30) Group 8, #2

Defense Against Attack With Falling Round House Kick From Floor

Attack

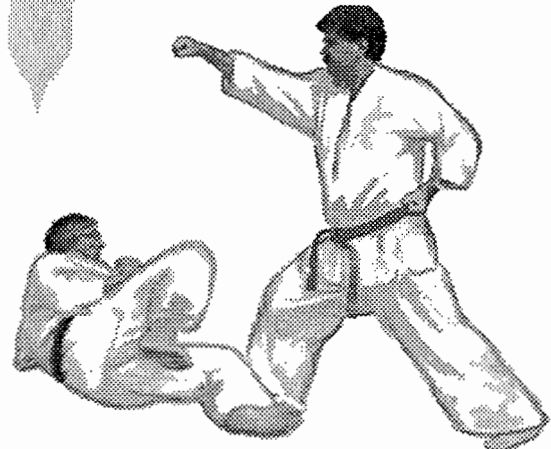
- *High Section Punch or Kick from Sparring Position*



Ippon Kumite 1.29.1

Defense:

- *Slip to the floor on the side away from the rear foot, being careful not to land on elbows. Land completely on the side and chamber the bottom and top legs, the bottom form protection of groin and the top for a ready to kick position*



Ippon Kumite 1.30.2

Counterattack:

- *Drive right foot in to strong Round House Kick to body or groin area*



Ippon Kumite 1.30.3

IPPON KUMITE (Number 31) Group 8, #3

Defense Against Attack With Turning Back Kick With Hands On Floor

POINTS TO WATCH

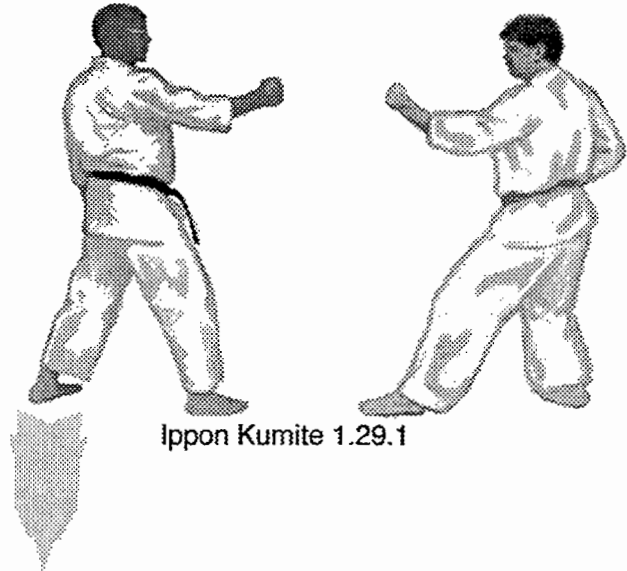
t.

IPPON KUMITE (Number 31) Group 8, #3

Defense Against Attack With Turning Back Kick With Hands On Floor

Attack:

- ***High Section Punch or Kick from Sparring Position***



Defense:

- ***Turn and place both hands on floor with arms bent. Squat down low but keep knees off the floor***

Counterattack:

- ***Using the foot in front, do a Thrusting Back Kick to abdomen of attacker***

IPPON KUMITE (Number 32) Group 8, #4

Defense Against Attack With Both Feet From Back Falling Position

POINTS TO WATCH

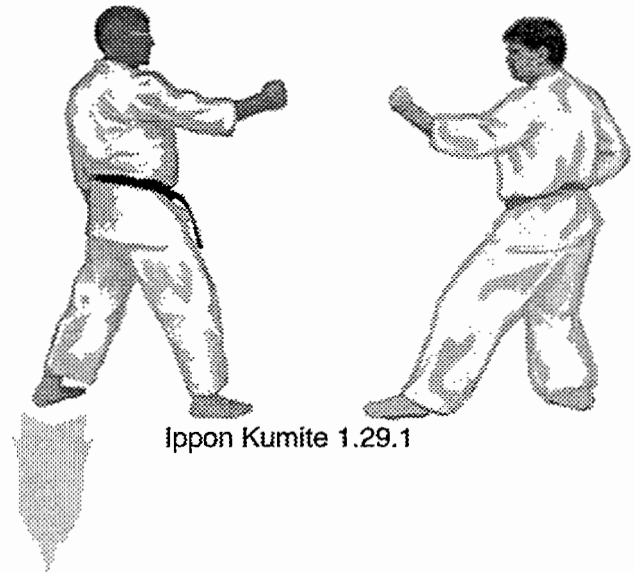
t.

IPPON KUMITE (Number 32) Group 8, #4

Defense Against Attack With Both Feet From Back Falling Position

Attack:

- **High Section Punch or Kick from Sparring Position**



Ippon Kumite 1.29.1

Defense:

- **Sit out on the floor directly in front of and not too far away from the opponent. Roll back with both feet chambered ready to protect yourself**

Counterattack:

- **Drive both feet in to strong Double Front Kick to body or groin area**



Ippon Kumite 1.32.4

ABOUT THE PRESENTATION KARATEKA

SHIHAN DAVID S. AMES

David is renowned as a teacher and competitor. He has pretty much dominated his division over the last years and would probably have been world champion but for his love and dedication to teaching. It is important that each teacher continually study field beyond his own direct application and this can interfere with the single-minded practice required to attain the world championship.

Dojo:

Cuyahoga Valley Center for the Martial Arts,
1653 Merriman Road Suite 103,
Akron, Ohio 44313 - 216-867-0100

Credentials:

6th Dan - Northern Chinese Kempo
6th Dan - Jujitsu
5th Dan - Karate
1st Dan - Judo

Associate Degree:, Sales and Msds U of Akron, 1978

From:

World Karate Federation
Pan American Union of Karatedo Orgs.
USA Karate Federation
Global Martial Arts Assn.
Chang Moo Kwan Taekwondo Assn.
Kwanmuzendokai International
US Ju Jitsu Federation
Central Taekwondo Assn.

Experience: 20 years practice

1978 AAU Athlete of the Year
Ranked in top 6 light weight kumite 10 years
Akron U Karate Club president 1977/1978
1993 Coach Junior Pan American Championships
Coach - USA World Team Junior/Senior

Competition Record:

District Kata Champion
District Weapons Champion
District Kumite Champion
CTA Grand Champion
Member - USA World Team
Pan American Kata Champion
Gold Medal Dominican Rep. Invitational
Bronze Medal Goodwill Games Canada
Bronze North American Cup
Silver Medal Kata Costa Rica
Mexican Olympic Festival Bronze Medal
Costa Rica Olympic Festival Gold Medal
Atlantic League Silver Medal Kumite
Atlantic League Silver Medal Weapons
Atlantic League Bronze Medal Kata
US Team Trials 4th

ABOUT THE PRESENTATION KARATEKA

ABOUT THE PRESENTATION KARATEKA

2 1

ABOUT THE PRESENTATION KARATEKA

AN OVERVIEW OF THE BELT SYSTEM

In referring to the *Martial Arts*, we really refer to multitude of different styles, each with small differences in application but with great differences in the basic approach. Geographic origins differ with basic groups coming from China, Okinawa, Japan and Korea. As the martial arts grew in popularity the styles proliferated in each country insofar as there are now no set criteria or requirements common to all nor is there a central governing body that supervises or approves national or international certification and standards.

Teachers of physical education can observe the similarities between badminton, tennis, and racquetball; although each has common characteristics, each is unique. The same statement can be made for any two styles of karate; all styles have certain similarities, but the style applications are very different. Each style, and more specifically each dojo has its own methods and it is not uncommon for black belts to branch off and start their own styles, mutating the standards of the parent *dojo*.

The style is the implement with which we play. You cannot learn karate nor can you advance in the discipline by changing styles each semester. A good analogy is that you cannot play racquetball correctly with a tennis racquet.

The awarding of black belts in the systems of the East and the West is different, to say the least. In the United States, it is possible simply to go out and buy a black belt at any martial arts store and/or have your class vote you the grade and buy the certificate for you. If you want to feel big, go to a kindergarten.

Unfortunately there are many self-proclaimed black belts who obtain their degree through reading karate books and by watching demonstrations and copying

the movements. Skills can be developed through practice and by mimicking pictures in a book or video but the essence of the technique and the correct mental and physical balance cannot be learned that way. You cannot learn the differences in body structure between men and women and why some techniques work for some and not for others through pictures. Many karate techniques are very subtle and there is a definite difference between length, deflection and leverage applications. The uninitiated sees mainly the superficial big movement patterns and usually cannot comprehend the basis of the technique. It is only the advanced practitioner with a wise teacher that is normally brought to proper understanding.

The true karateka's interest is not solely fixed on financial advantage. Any *physical* person can attain a black belt, but true understanding requires much more. To the real karateka, actions are the proof of accreditation. Paying to receive a black belt, or to attain any added degrees would be a disgrace. Clearly the public is not aware of all the promotional hype or the financial influence on ranking as it really is.

In the Orient, however, the system is much different. To be a first rate professional karate teacher requires at least 15 years of study and practice in any style

It is not only skill, but control, philosophy and the entire life that truly demonstrates the qualities a teacher possess. A *sensei* thoroughly learns the art of helping himself before he obtains the ability to help others. It is the *sensei's* obligation to set an example for the students in all things, excellence, discipline, moderation and wisdom.

As a *dan* advances in grade, the philosophical and cultural thrust should broaden even more and the technical aspects should become more vital and alive and appear more directly applicable to self-realiza-

tion.

After attaining the level of *Shodan* the *karateka's* training really begins.

It is at this level that the *karateka* begins to demonstrate the serious mind of the dedicated student, realizing that a black belt practitioner usually is nothing more than one who knows the requirements for the grade and can perform them according to current regulations. Knowing the rationale of each move and understanding the consequences of their application is not common at this level.

Second *dans* are the right arm of the *sensei* in the *dojo*. (*The Karate Dojo, Urban*) They conduct the training and do the fundamental teaching, bringing students to the level where they are ready to enter the main class under the guidance of the *sensei*. Many years of experience in teaching under the guidance of the *sensei* are required before a franchise to practice teaching outside their parent *dojo* can be attained.

It is at the rank of third degree black belt that we can receive instructor's certification and the title of *sensei* from the master of the style. The majority of martial artists never make it past *nidan* to *sandan* and very few who do legitimately merit and are formally awarded the designation of *sensei*.

Forth *dan* is the supervisory position in the *dojo* and the senior instructors usually rely on the *Yodans* to keep things in order and to faithfully follow the dictum and standards of the style.

Fifth *dan* is considered senior instructor level. Only when one attains this level is he given a semi independent status. He has now earned the equivalent of a full master's degree. *Karatekas* can normally achieve the senior grade of fifth *dan* in a period of about 17 years. The sixth, seventh, and eighth *dan* levels are all referred to as *very high master*. These levels are commensurate with a Ph.D.

Sixth *dan* is a very high position and can carry the working title of *shihan*, teacher of teachers, and the honorary title of *renshi*. This is a position of great trust and loyalty to the principles of the organization and continued technical growth and expertise is a necessity.

Besides *dan* grades, other specific titles and honorific used in the martial arts are:

- Teaching Grades

Given by style authority, these are similar to grades given to teachers; for example: lecturer, assistant professor, or professor.

Sensei - The pointer of the way; actually not a teacher but a leader who presents the system of his style

Shihan - Teacher of teachers, responsible for the structure and standards of style Sensei under his authority.

O'Sensei - The head teacher of a system who has gained great international and peer standing

- Discipline Positions

Awarded by formal bodies of organized disciplines. These designations are similar to positions such Bishop, Archbishop, Cardinal or, perhaps collegiate department heads, deans, and presidents of schools.

—Ph.D.s are external study diplomas in Oriental Science (studies) and are specialty degrees in an academic specialty similar to those diplomas awarded by music, art or technical conservatories. No similar martial arts degrees are known to be available in the United States.

—The degrees lack general academic accrediting in the USA because of the lack of courses non pertinent to the discipline major

—These degrees are available only through extensive study and comprehensive testing. They do include values for other earned degrees, accredited or not.