Kobudō Handbook
Manners
I will be humble, respectful and courteous above all.

Harmony
I will observe the way of harmony and teamwork.

Perseverance
I will practice with all the drive I have and strive for more than I think I have.

Courage
I will have true courage in all facets of life.

Self-Improvement
I will strive for individual achievement for the benefit of others.
Dear Member:

Welcome to the International Okinawa Association (I.O.K.A.). By making your decision to train in this system, you have made a choice that will enhance your life in ways that you have not even imagined. We have organized a special curriculum to help you develop weaponry techniques which are authentic and traditional as well as fun.

Kobudou movements develop coordination and increase strength and flexibility which are very important throughout your lifetime. In particular, this organization stresses practical self-defense moves. The kobudou you learn through the I.O.K.A. are based on original art forms which were developed in Okinawa at the time it was actually made for preservation of life.

This kobudou has a history of hundreds of years and the instruction is based on the ancient, tried and true Oriental principals of Yin and Yang. These principles teach balance – in movement and in life. This is very applicable in today’s modern society for developing life skills as well as martial skills.

Finally, weapons training is fun and exciting, for children and adults, alike. You will obtain a feeling of accomplishment and satisfaction that complements and enhances your empty-hand art. Indeed, kobudou is good cross training for karate, gong fu, or any other sport or activity that you endeavor. If you have any questions or comments, please feel free to call our organization. We believe very strongly in the value of our program for you and for people of all ages. Kobudō can benefit people for the rest of their lives.

Sincerely yours in the Martial Spirit,

Shihan Mikio Nishiuchi, President
International Okinawa Kobudō Association

Shihan Mary Bolz, President
Welcome!

You have taken the first step on a path of adventure and self discovery. The adventure you will find is that of your own life and coming to know your true self and real potential. Everyone can train, no matter what level of fitness you are at now. By following this curriculum and carefully watching the videos and then practicing the moves, you will become very adept at the skill of kobudō, in addition to becoming very fit physically and psychologically. You will feel more skillful in your empty-hand martial art as a result of the cross-training. You will be more qualified as a well-rounded martial artist.

The International Okinawa Kobudō Association is a traditional martial art with principles based upon the philosophy and techniques of budō. “Bu” is the Japanese (and Chinese) character for “stop and shield,” literally; referring to stop fighting. Dō means the “path,” “way,” actually “way of life,” or “path for humans to follow.” This organization’s training is not merely technical (“jutsu”). Though high technical standards and practical fighting moves are taught, the budō trains the mental aspect of us and teaches life skills for today’s world. Perhaps now, more than in the past days of feudal warlords and samurai sword fighting, this “path” is needed for each individual and society as a whole.

Some history. . .

Matayoshi Shinko Sensei (1888-1947)

Matayoshi Shinko Sensei was born in Naha City, Okinawa, in 1888. As a young boy, Matayoshi Shinko learned bojitsu (6-foot staff), iyeku (oar), kama (sickle), and sai (3-pronged fork-like handheld steel weapon) from an old sensei named Higa, whose nickname was Gushi Cha Te-Ra Sho, in Gushigawa village, in Okinawa. He learned the tunkua (tonfa- similar to a pair of side-handle police batons, PR 24) and nunchaku- kon (complete name of nunchaku, “kon” means stick) from Irei Sensei, who was nicknamed Jito-De-Moushi-Sho.

At the end of the Meiji era (1868-1912), Matayoshi Shinko Sensei traveled to Karafu-to (an island which is now Russian territory, taken over at the very end of WW II), Manchuria, Shanghai, Fukien, and Anan and built up his skill during this time, learning from various teachers in each of these places. He especially trained austerely while in Manchuria where he lived with the Bazoku (a barbarian-type tribe of people) and from them he learned horseback riding, roping, and knife throwing. In Shanghai, Matayoshi Shinko Sensei learned the timbei (Asian shield), suruchin (two rocks, one tied to each end of a long rope, somewhat like a bola from Argentina) and nunchaku from a sensei named Kin-gai. It is believed, though not certain, that Matayoshi Shinko Sensei’s empty hand style was named after that sensei, and he called it Kingai Ryu. From Kingai Sensei, he also learned kampoh-yaku (herbology) and hari (acupuncture). In Fukien, Matayoshi Shinko Sensei practiced Shaolin-ken (“ken” meaning fist).
During his time abroad, Matayoshi Shinko Sensei came back to Japan once in 1915 and at that time there was a big martial arts celebration in Tokyo. At that celebration, Funakoshi Sensei did a demonstration of karate and Matayoshi Sensei performed tunkua and kama demonstrations. Matayoshi Shinko Sensei also was in Okinawa in 1921. At this time, the now deceased, but once-emperor of Japan who reigned 62 years during the Showa Era, 1926-1988, Hirohito, was the prince of Japan. Prince Hirohito came to Okinawa this same year in 1921. At that time, the Okinawans gave Prince Hirohito a hearty welcome and held a large celebration and martial arts demonstration as a welcome party for him. At that demonstration, the empty hand (karate) demonstration was done by Miyagi Chojun Sensei (Goju Ryu founder) and weapons were demonstrated by Matayoshi Shinko Sensei.

In 1934, Matayoshi Shinko Sensei returned to Japan. After moving to Naha City, he began to associate with other martial artists. The Okinawans called him Kama no te (hand of sickles) ma-te-shi (ma-te-shi is Okinawan dialect and seems to indicate an ending on nicknames) or Chibara ma-te-shi and he was very highly respected by all Okinawans. He died in 1947 at 59 years old.

Matayoshi Shimpo Sensei

Matayoshi Shimpo Sensei, the son and a high-ranking deshi (disciple) of Matayoshi Shinko Sensei was teaching kobudô in Kanagawa-ken, Kawasaki City, in Japan after WW II. In the year Showa 35 (1961), Matayoshi Shimpo came back to Okinawa and continued teaching kobudô in the Higa Seiko Sensei Dôjô (Goju Ryu) and other Dôjô (there is no “s”, plural form, in the Japanese language).

In spite of karate spreading out in the entire world, Okinawan kobudô was still unpopular in the world and Matayoshi Shimpo Sensei deeply felt that good teachers were needed in this field and opened his own Dôjô called Ko-Doh-Kan (“Ko” from his father’s first name, Shinko, “Doh”, the way, and “kan” meaning Dôjô.) He spent much time teaching and educating the Okinawans about kobudô, because he felt it was his duty to teach kobudô as part of valuable Okinawan culture to the future generations of Okinawans. He taught young people so they would understand and appreciate ancient Okinawan kobudô as part of traditional Okinawan culture, to make them strong physically and mentally, to build a bright future for Okinawa. In 1971, the Ryukyu Kobudô Renmei was formed under his auspices. In 1972 he had the first Embutaikai (celebration and demonstration of martial arts) and has continued to do so annually since then.

When the U.S. returned possession of the Okinawan Islands to Japan, Matayoshi Shimpo Sensei put on a kobudô demonstration in Kagoshima-ken (Kagoshima prefecture). He put on a demonstration at the National Athletic Festival by special Invitation in Amami Ohshima (a smaller island of the Japanese archipelago). In Showa 50 (1974), he put on a demonstration at the Okinawan International Marine Exhibition, a historical event.

In Showa 50 (1972), the name of the organization was changed to the Zen Okinawa Kobudô Renmei and this organization got permission from the Japanese government as a nonprofit organization, which is the only martial arts organization in Okinawa that has such permission. In 1973, Matayoshi Shinpo Sensei went to Europe and the U.S.A. to introduce Okinawan Kobudô and he continued to teach Okinawan kobudô until his death.
Kinjō Takashi Kaicho (“kaicho” is a title)

Kinjō Takashi Kaicho is well-known among all seasoned budouka in Okinawa, both in karate and kobudō. Kinjō Takashi first started practice in the Shorin Ryū karate system under Nagamine Shoshin Sensei when he was a young boy. When still in his teens, he started learning Pwang Gai Noon Ryū from Itokazu Seiki Sensei and also started at about that time to learn kobudō from Matayoshi Shinpō Sensei. Since he was young, he was talented and blessed with good coordination and athletic ability and was adept at running, jumping hurdles, and gymnastics during his school years. Kinjō Takashi Kaicho is President of Okinawa Budō International and has the title kyōshi and is Hachidan (8th dan) in kobudō. He has the title Hanshi and is Kyudan (9th Dan) in Pwang Gai Noon Ryū Karate Dō. He is a rare master in Okinawa in that he still runs every morning, trains hard daily in karate and kobudō and is a true lover of budō. His entire life he had been searching for high quality martial arts supplies and weapons and because he is such a perfectionist, he couldn’t find supplies to suit him so he opened his own martial arts supply store, named Kohbudoh. The kanji of “ko” and “do” are not the same kanji that are used in the martial art of kobudō, “ko” meaning his name, Takashi, “bu” from budo, and “do” meaning a specialty store. The pronunciation of “kohbudoh” is also different from “kobudō,” although difficult for many non-native speakers of Japanese to differentiate.

Kinjō Sensei is second to none in performing the iyeku kata, as all who have seen his performance can attest to and is also well-known for his proficiency with the bo. Although Kinjō Sensei is very powerful and strong in physique, he has a very gentle manner, smiles a lot, and welcomes visitors. He is generous in sharing his knowledge with all and teaches everyone with kindness, without sacrificing his standards.

Nishiuchi Mikio Shihan

Nishiuchi Mikio Shihan started learning Wado Ryū karate and some Okinawan kobudō when he was 13 years old from Miyake Akihiko Sensei in Kochi City, Kochi Prefecture, Japan, where he was born. The first weapon he learned at that time was the sai, and he knew then how much he loved kobudo. He came to the United States in 1970 to go to a business college in Omaha, Nebraska. In 1972 he returned to Japan and studied Wado Ryu karate from Tatara Ken-ichi Sensei.

In 1978, Nishiuchi Mikio went to Okinawa specifically for the purpose of polishing his technique and learning original kobudō, because he knew that the weapons he had been using in Japan actually came from Okinawa. (Japanese kobudō weapons are different from Okinawan weapons). In Okinawa, he visited every Dōjō he could find, and he finally came across a Dōjō with which he was very impressed. The Dōjō had a traditional wood floor, looked old and worn, and all the weapons which were covering the walls of the Dōjō also looked old and very worn. That was Kinjō Takashi Sensei’s Dōjō. So Nishiuchi Mikio Sensei humbly asked the Sensei if he could see his practice sessions. At first he saw only the karate class and they were practicing strange kicking techniques with their toes and performing many gong fu-like movements with their hands which he had not seen during his karate career in Japan.
Though these were new techniques for him, he watched Kinjoh Sensei work out with his students and was highly impressed with their powerful, yet smooth movements. Then it was the kobudō class he observed, after having been allowed to watch (which in itself is an honor, not all outsiders are welcome to observe a Dōjō training session in his Dōjō). The students were impressive and most of all, Kinjoh Sensei himself seemed awesome to Nishiuchi. “This is the place,” he thought to himself and, “I thought so – when I saw the Dōjō I thought this would be a good place to learn, and I was right!” Nishiuchi spoke very humbly with the Sensei and told the Sensei why he had come to Okinawa and humbly asked if he could be a student. The Sensei agreed, and not only that, Nishiuchi Sensei became an uchi-deshi (live-in disciple) for one year. He slept in the Dōjō at night and practiced all day and into the night every day. Often Kinjoh Sensei would take him out early in the morning around 5:00 a.m. to the fish market and invite him into his home, so they became very close.

It is through Kinjoh Takashi Sensei that Nishiuchi met his other kobudō teacher, Matayoshi Sensei. Matayoshi Shinpo Sensei was the teacher of Kinjoh Takashi Sensei and also the head shihan and 10th degree master of the famed and well-respected Zen Okinawa Kobudō Renmei. Matayoshi Sensei was impressed with Nishiuchi Sensei’s ambition to leave the United States, where he had been living and come to Okinawa to learn kobudō and he allowed Nishiuchi to train with him personally in the daytime. So Nishiuchi practiced at the Matayoshi Dōjō by day and the Kinjoh Sensei’s Dōjō by night. He did this everyday for one year. He had found two of the most well-respected and skilled practitioners of kobudō in Okinawa! How fortunate he felt and how close he became to both his sensei and his weapons. He would sleep with his weapons on his futon in the Dōjō. When he awoke to practice in the morning, they were right there.

Nishiuchi Mikio Sensei had no intentions of learning the Okinawan karate style that Kinjoh Takashi Sensei practiced, called Pwang Gai Noon Ryu. But soon after starting kobudō, he decided to learn it as well, since he couldn’t use the Dōjō to practice his kobudō when karate class was going on anyway.

At times when Nishiuchi was alone in Kinjoh Sensei’s Dōjō in Naha, Okinawa, he found out that Kinjoh Sensei had been secretly watching him. Kinjoh Sensei began to place a lot of trust in Nishiuchi, and let him guide and teach the children that came to the Dōjō. Matayoshi Sensei also was very impressed with Nishiuchi Sensei’s dedication to practice so hard, desire to learn, and performance of technique. Before he left Okinawa, Nishiuchi Mikio Sensei received the certificate and rights from Matayoshi Shimpo Sensei himself as the United States Zen Okinawa Kobudō Shibu (United States branch of Zen Okinawa Kobudō Renmei).

After his stay in Okinawa, Nishiuchi Mikio Sensei returned to the United States where he had lived before, in Omaha, Nebraska, and opened a Dōjō there, along with his partner, Sensei Mary Bolz, in April, 1979. He began teaching Okinawan kobudō that he learned and also began incorporating Pwang Gai Noon Ryu techniques into the empty-hand style he had learned since he was 13 years old, which was Wadoh Ryuu (Way of Peace Style), and later completely changed to Pwang Gai Noon Ryu, leaving behind his Wadoh Ryuu training.

In 1990, Nishiuchi Mikio Shihan formed the International Okinawa Kobudō Association, and began focusing on teaching martial arts teachers this ancient art. He felt that by only teaching a few students himself, the proliferation of this ancient art would be very slow in the U.S. He has produced a series of Okinawan kobudō video training tapes through Panther Productions and travels throughout the United States and abroad as much as he can to teach kobudō.
Bolz Mary Shihan

Shihan Bolz is a 6th degree Black Belt in traditional Okinawan kobudou, is Vice-President of the International Okinawa Kobudou Association (IOKA) and President of Martial Arts Plus Acupuncture Equals Health, Inc. in Vacaville, CA. She has been training in kobudou and traditional Japanese and Okinawan karate-dō for many years. She began her training in Japan, has lived there for a number of years and still returns to Japan and Okinawa regularly. She has been an ardent student of the late Tatara Ken-ichi of Matsuyama Japan, Nishiuchi Mikio of Fairfield, CA USA, and Kinjou Takashi of Naha, Okinawa. She teaches kobudou and Pang Gai Noon Ryu karate-dō at her dōjō in Vacaville, CA and is a licenced acupuncturist with a Master of Science in Traditional Oriental Medicine, including Chinese medicinal herbology.
Manners and Rules of the Dōjō

1. Instructors are to be referred to and addressed by their title, for example: Sensei, or Shihan, as is appropriate for their title. This helps the student learn as much as they possibly can by establishing the respect and appreciation for those who are more experienced and knowledgeable in the art. In a situation outside of the Dōjō, they are still Shihan or Sensei. The relationship remains the same, just as a person’s father or mother is always their father or mother.

2. The martial artist respects those with more experience and those who are older. Instructors and parents are to be respected and their instructions followed. Our motto and our attitude is always kindness and respect to all. Greet Shihan, Sensei or your classmates when you enter the Dōjō with a neat, proper bow, *first* (do not let the Sensei or Shihan bow to you first).

3. Before entering or leaving the workout area, bow neatly and properly to show appreciation. This is an action which shows your appreciation for your Dōjō, your Shihan, your Sensei, your Sempai, (senior classmate), your kohai (junior classmate), and for your health and life. When actions are taken, the mind will follow and soon you will find yourself or your child appreciating other people and life itself more.

4. Before you enter the carpeted area (designated as the Dōjō), please remove your shoes and arrange them neatly. Leave all your gear in your sports bag. Do not bring any valuables to the school and place your sports bag in the designated storage area during your practice time. The restroom serves as the official dressing room. More than one person may use it at the same time, of the same gender.

5. “Ossu” is the universal language of those in the Japanese martial arts which is a tradition we have carried over to this country. It is used as a greeting, as appreciation, as a positive response to instructions, and is a very positive, powerful word to bring up your own spirit and the spirit of the people around you. It is the expected response from the student when the Sensei gives instructions, commands, or comments. It implies a response from the student of: “Yes, I understand, I will do it.”

6. Do not talk during class time among the other students, unless allowed to do so by the instructor.

7. Bring an open mind, an “empty” mind, without preconceived ideas, to class each time you practice. A positive attitude and hardworking spirit will give you much reward in your practice and in your daily life. As is often used as a metaphor, “bring your tea cup empty.” If your cup is already full of tea, there is no room for the teacher to pour in any more; the good tea from the sensei will merely overflow onto the floor.

8. Regular attendance to class is important. This should be your main goal, to get to the Dōjō either 2 or 3 times per week, depending on your program. With regular attendance, training will be easier and more fun, the body remains in better condition and it becomes a habit. Your goal is to make training a habit.

9. During your practice you will learn to have full attention and concentration during practice sessions. Remember to be alert and avoid sloppy postures, yawning or looking around. Yawning is absolutely not allowed in the Dōjō. It will be “rewarded” with extra work!
10. Student uniforms are required for each class participated in. The uniform will depend on the art you/he/she is taking. Come to each class wearing a clean uniform. Association patches that are earned and the school logo are the only ornaments worn on the uniform. No socks, shoes or jewelry of any kind are to be worn.

11. Since you may not eat, drink, or chew gum in the Dōjō, please make sure you do not come to class overly hungry or overly full. Avoid eating before coming to class. Allow 2 hours after a meal and one hour after a snack, if at all possible. Stay well hydrated during the day, before working out. Go to the bathroom before class, not during.

12. Inform the instructor of the particular class you are attending of any injuries, physical problems, or special conditions you may be experiencing, before class. The same is true if you are under any medications.

13. Manners and courtesy are the rules at all times, including sparring times. An instructor must always be present during free sparring.

14. When watching other people perform, sit straight in the “seiza” position (correct posture) without talking or looking around. This is also true during testing time. Your behavior, while other people are testing in front of the judge will be observed and included in your test score.

15. Always remember to pull your attendance card before lining up for class.

16. Please call the school if you must miss a class.

17. The school code of ethics must be memorized to earn the white belt and is repeated at the end of every class.

お互いに御苦労様でした。
Otagai ni gokurou sama deshita.
Japanese Pronunciation Key

The Rōmaji System:

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(“k” changes to “g” when a sound proceeds it)
(“s” changes to “z” when a sound proceeds it)
(“t” changes to “d” when a sound proceeds it)
(“h” changes to “b” or “p” when a sound proceeds it)
(“wo” is pronounced same as “o”)

Pronunciation of Japanese “kana”

Vowels are pronounced as:

- a - “ah” as in talk
- i - “ee” as in sing
- u - “oo” as in tube
- e - “eh” as in pet
- o - “oh” note

Consonants are pronounced as:

- k - “k” as in keep
- s - “s” as in sip (the “sh” in “shi” is pronounced as in English “sheep”)
- t - “t” as in tap (the “ch” in “chi” is pronounced as in “chew”, “ts” in “tsu” is pronounced as in “arts”)
- n - “n” as in new
- h - “h” as in has
- m - “m” as in make
- y - “y” as in yes
- r - * no English example. Sounds similar to the sound between a “D” and “L” in English.
- w - “w” as in wash (note: “wo” is pronounced the same as “o”)

Notes:

Two vowels side-by-side form a “diphthong”, such as ai, ei, ou, etc. Diphthongs in English tend to vary in pronunciation, but in Japanese both vowels retain their individual pronunciations.

Occasionally you will see the letter õ with a line over top. This represents the “long o” sound which is fully written as “ou”. This diphthong is often pronounced different ways in English, but in Japanese it is “oh-oo” making the sound like a “stretched o”. The word “Doujou” is often shortened to “Dõjõ” in this manner.

Each consonant sound is pronounced when you see a double consonant and has a slight pause to stress the sound. This pause can be demonstrated in “mawat´te”.

Sometimes the last vowel of a word is clipped from the end of a word. In the Dõjõ it is most often heard when counting numbers in Japanese. “ichi” will sound like “ich-” and “roku” will sound like “rok-”. This is because the words are spoken from the “hara” - the “gut”, or lower abdomen, and the ending sound is short.
The following Japanese words will be used in the Dōjō. They will first be written in **bold English letters** - Rōmaji - and then followed by the pronunciation [*in brackets*]. The literal translations will be “in quotes” and any additional notes will be (in parentheses). Please refer to the pronunciation guide in the previous section.

### Numbers and Counting

1. **Ichi** [Ee-chee] “One”
2. **Ni** [Nee] “Two”
3. **San** [Sah-n] “Three”
4. **Shi** [Shee] “Four” (Also: **Yon** [Yoh-n])
5. **Go** [Goh] “Five”
7. **Shichi** [Shee-chee] “Seven” (Also: **Nana** [naw-naw])
8. **Hachi** [Hah-chee] “Eight”
9. **Kyuu** [Kyoo-oo] “Nine” (Also: **Ku** [Koo])
... **Jyu Ni** “Twelve”
... **Jyu Kyuu** “Nineteen”
... **Ni Jyu** “Twenty”
... **San Jyu** “Thirty”
... **Kyuu Jyu Kyuu** “Ninty-nine”
12. **Hyaku** [H’yah-koo] “One-hundred”
13. **Sen** [Seh-n] “Thousand”

### Words used in the Dōjō

1. **Kiotsuke** [Kee-oh-tsoo-keh] “Ki-attach”; go to Attention Stance
2. **Shoumen** [Shoh-oo-mehn] “Front” (of Dōjō)
3. **Ushiro** [oo-shee-roh] “Back” (of Dōjō)
4. **Otagae-ni** [oh-tah-gah-eh-nee] “To each other”
5. **Rei** [Reh-ee] “Bow”
6. **Hajime** [Hah-ji-meh] “Begin”
7. **Naore** [Nah-oh-reh] return to original position
8. **Yame** [Yah-meh] “Stop”
9. **Tatte** [Tat`te] Stand up

### Stances - “Dachi”

1. **Musubi Dachi** [Moo-soo-bee Dah-chee] “Attention Stance” (Kiotsuke)
2. **Shizen Tai** [Shee-zen Tah-ee] “Relaxed Body”; Natural Stance
3. **Zenkutsu Dachi** [Zeh-n-koo-tsoo Dah-chee] “Forward Stance”
4. **San Chin Dachi** [Sah-n Chee-n Dah-chee] “Three Battle Stance”
5. **Neko Ashi Dachi** [Neh-koh Ah-shee Dah-chee] “Cat Leg Stance”
7. **Shikou Dachi** [Shee-koh-oo Dah-chee] “Four-Corner Stance” (Sumō Stance)
8. **Kiba Dachi** [Kee bah Dah-chee] “Horse Stance”
9. **Heiko Dachi** [Heh-ee-koh Dah-chee] “Parallel Stance”
10. **Heisoku Dachi** [Heh-ee-soh-koo Dah-chi] Feet-together Parallel Stance
13. **Suegoshi Dachi** [Soo-eh-goh-shee Dah-chee] Zenkutsu Shiko Dachi Hanmi (1/2-Forward, 1/2-Sumô)

Terms used with stances
1. **Han-mi** [Hah-n-Mee] “Half-body”; stance with navel turned 45 degrees.
2. **Ma Hanmi** [Mah-Hah-n-Mee] Stance with navel turned 90 degrees.
3. **Hiki-Te** [Hee-kee-Teh] “Prepared-Hand” hand pulled back and ready.
4. **Youi** [Yoh-oo-ee] “Get ready”

Striking Points
1. **Kubi** [Koo-bee] “Neck”
2. **Sui Getsu** [Soo-ee Geh-tsoo] “Solar Plexus”
3. **Kote** [Koh-teh] “Forearm”
4. **Kin Teki** [Keen Teh-kee] “Groin”
5. **Hiza** [Hee-zah] “Knee”
6. **Me** [Meh] “Eye”

Pressure Points - “Tsubo”
1. **Hyaku-e** [Hyah-koo-eh] Apex of head; disrupt In-Yô flow in body.
2. **Indou** [Ee-n-doh-oo] Between eyes; attack spirit and vision.
3. **Jinchu** [Jee-n-choo] Philtrum, under nose; knock unconscious.
4. **Danchu** [Dah-n-choo] Center of sternum; destroy fighting spirit.
5. **Ki Kai Tanden** [Kee Kah-ee Tah-n-dehn] Located four fingers under navel; destroy opponent’s reservoir of “ki” [kee].

Fighting Terms
1. **Bunkai** [Boo-n-kah-ee] “Analyze Technique”; partner practice
2. **Kumite** [Koo-mee-teh] “Sparring”
3. **Yakusoku Kumite** [Yah-koo-soh-koo Koo-mee-teh] “Promise Sparring”
4. **Ma-ai** [Mah-ah-ee] Proper Distancing
5. **Ki-ai** [Kee-ah-ee] “Energy Coming Together”; fighting shout
6. **Mawatte** [Mah-wat`te] “Turn”

Kobudô Techniques
1. **Uchi** [Oo-chee] “Strike”
2. **Tsuki** [Tsoo-kee] “Thrust” (also: “Zuki”) 
3. **Uke** [Oo-keh] “Block”
4. **Nuki** [Noo-kee] “Slide-poke”
5. **Furi** [Foo-ree] “Swing” (also: “Buri”)
6. **Tsubushi** [Tsoo-boo-shee] “Smash”
7. **Dori** [Doh-ree] “Catch”
8. **Shime** [Shee-meh] “Choke” (also: “Jime”)
9. **Kiri** [Kee-ree] “Cut” (also: “Giri”)
10. **Wari** [Wah-ree] “Split”
Kobudou Regular Warm-Ups (10-15 Minutes)

1. Ankle Twists (8 count)
2. Ankle Circling (8 count)
3. Hip Lifts (8 count)
4. Deep Knee Circle-Extensions (3 count)
5. Balance Exercise (6 count)
6. Straight Leg Lifts (10 count, each leg)
7. Hamstring Stretch - Torso Twists (8 count)
8. Circle Body - Side Squat (8 count)
9. Arm Warm-up (6 count)
10. Neck Circles (6 count)
11. Straight side, elbow lock (10 count)
12. Elbow twist, down/side lock (10 count)
13. Forward elbow lock, palms up (10 count)
14. Forward elbow punch/twist (10 count)
15. Knee raise/down lock - straight up/down (10 count)
16. Knee joint low kick, lazy kick (shake your feet) (10 count)
17. Knee raise/down lock, diagonal down (10 count)
18. Side of heel kick (Sokutou-geri), 45 degrees legs alternate (10 count)
19. Front kick straight/back kick with heel (not side kick) (10 count)
20. Hip Circles (8 count)
21. Arm Circles (8 count)
22. Opposite Arm Circles (8 count)
23. Shoulder Shrugs (8 count)
24. Shoulder Circles (8 count)
Alternate Kobudou Warm-ups (10-15 minutes)

1. Neck bend - forward, back, left, right (8 count twice)
2. Neck rotation (8 count twice - 4 count per one rotation)
3. Foot/hand shake (8 count twice)
4. Arm front/side chest/shoulder stretch - straight arms, using zen-kutsu-dachi (8 count twice)
5. Arms forward, arms down/squat, arms up stretch - straight arms, using heiko dachi (8 count twice)
6. Floor touch, back bend, straight legs wide (8 count twice)
7. Side stretch with arm directly over head, other arm behind back, left/right (8 count twice)
8. Torso stretch - straight arm rotation (8 count twice)
9. Torso stretch - bent arms, with locked hands, twist upper body (left, left/right, right) (8 count)
10. Leg/pelvis stretch - one straight/one bent leg, standing position (8 count twice)
11. Leg/pelvis stretch - one straight/one bent leg, squatting position (8 count twice)
12. Up/down squats - shiko dachi (down, down, down, down/up, up, up, up) (8 count twice)
13. Knee squat/lock - natural stance (8 count twice)
14. Knee rotation - natural stance (8 count twice)
15. Knee side-to-side - natural stance (8 count twice)
16. Ankle bends (8 count left, 8 count right)
17. Toe bend, all toes (8 count left, 8 count right)
18. Toe bend - alternate big toe/other toes (8 count left/8 count right)
19. Sokusen, all toes bend in close together (8 count left, 8 count right)
20. Front leg lift, thigh touches left shoulder/right shoulder (10 count twice left, right)
21. Side leg lift; with foot’s heel in side kick position, heels higher than toes. (10 count twice left/right)
22. Back leg lift, don’t bend knee (10 count twice left/right)
23. Hip rotation, not upper body (8 count twice)
(Extended Warm-ups, cont.)

24. Back ankle bounce, achilles tendon stretch; zen-kutsu-dachi (8 count twice left/right)

25. Forward hip stretch, groin muscle stretch; junzuki-tsukomi-dachi (8 count twice left/right)

**Joint Conditioning**

26. Straight side, elbow lock (10 count)

27. Elbow twist, down/side lock (10 count)

28. Forward elbow lock, palms up (10 count)

29. Forward elbow punch/twist (10 count)

30. Knee raise/down lock - straight up/down (10 count)

31. Knee joint low kick, lazy kick (shake your feet) (10 count)

32. Knee raise/down lock, diagonal down (10 count)

33. Side of heel kick (Sokutou-geri), 45 degrees legs alternate (10 count)

34. Front kick straight/back kick with heel (not side kick) (10 count)

35. Hip lift (8 count twice)
The Twelve Weapons of the IOKA

**Roku-shaku Bo (Six-shaku Staff)** - This was the most common tool and hence became the most common weapon for means of self-protection. The bo allows a large variety of useful techniques in skillful hands. This organization particularly is known for the way it handles the bo and how we use the forearm against the body as a shield for the returning end of the bo while striking. Dynamic and strong, the bo is not used as a baton.

**Tonfa or Tunkuwa** - Although several theories are surmised as to the origin of this weapon, the most commonly believed is that it was the handle of a grain mill. It’s used in pairs and it’s unique shape is suitable for blocking and striking.

**Nunchaku** - Not the weapon that Bruce Lee used for swivelling, but a practical weapon for chokes, take-downs and blocks with excellent reach for striking.

**Sai (Truncheon)** - Used in a set of two or three, this weapon is excellent for throwing, catching and disabling the opponent’s weapon.

**Iyeku (Kai) (boat oar)** - As handy as a bo for many Okinawans, many practical fighting techniques have been developed and most all come from the kata “Tsuken Aka Chu no Iyeku De,” a kata thought to be about 600 years old.

**Kama (Sickle)** - Still the common farmer tool found in the hardware stores and in the field today in Okinawa and the rest of Japan, this weapon is used as a pair or a set of three and is capable of extremely effective techniques for slicing, striking, catching the opponent’s weapon and throwing.

**Nunti** - A weapon shown in the movie, *The Karate Kid*, originally comes from the manji sai. It is heavy and considered one of the more difficult and advanced weapons.

**Timbei (Shield and Okinawan knife or spear)** - Influenced by the Chinese, this weapon is a set that includes a shield and a hand-held spear called the “Rōchin.” The techniques are typical of those developed by the warrior class.

**Suruchin (Rock and Rope)** - A very difficult weapon to master, it is basically a rock tied on the end of a rope. It was invented by the fishermen when they were on the shore to defend themselves.

**Tekko** - The “brass knuckles” of Okinawa, these are used in a pair and were probably originally meant as a handy weapon easily applicable to the empty hand techniques of karate.

**Shu-chuu (tetchu, ti-naka)** - Also used in the hands, Shu-chu are used in a pair for kata and aggressive techniques or used singly for pain-compliance and control techniques. Two kata exist in this system using the shu-chuu.
Kobudou Hojo Undou

Bo Hojo Undou Group I
1. Joudan Uchi (Upper Strike)
2. Kubi Uchi (Neck Strike)
3. Chuudan Uchi (Middle Strike)
4. Gedan Uchi (Lower Strike) - also “Hiza Uchi” (Knee Strike)
5. Nodo Zuki (Throat Thrust)

Bo Hojo Undou Group II
1. Joudan Uke (Upper Block)
2. Kubi Uke (Neck Block)
3. Chuudan Uke (Middle Block)
4. Gedan Uke (Lower Block) - also “Hiza Uke” (Knee Block)
5. Nodo Kake Uke (Throat Hook Block)

Bo Hojo Undou Group III
1. Joudan Uchi (Upper Strike) - alternating grips
2. Kubi Uchi (Neck Strike) - alternating grips
3. Chuudan Uchi (Middle Strike) - alternating grips
4. Gedan Uchi (Lower Strike) - alternating grips
5. Kake Uke, Tsuki (Hook Block, Thrust) - in Zenkutsu Dachi, alternating grips
6. Kake Uke, Tsuki (Hook Block, Thrust) - in Neko Ashi Dachi, alternating grips

Bo Hojo Undou Group IV
1. Gedan Yoko Uke, Kubi Uchi (Lower Side Block, Neck Strike) - alternating grips
2. Gedan Yoko Harai Uke, Nuki (Lower Side Sweeping Block, Slide-Poke)
3. Suna Kake (Sand Hook-throw)
4. Osae (Press-Down)
5. Shitte, Gyaku Nodo Zuki (Back-strike, Reverse Throat Thrust)

Bo Hojo Undou Group V
1. Yoko Uke, Kubi Uchi (Side Block, Neck Strike)
2. Nage Uchi, Nuki (Long Strike, Slide-poke)
3. Nage Uchi, Yoko Uke, Kubi Uchi (Long Strike, Side Block, Neck Strike)
4. Yoko Uke, Osae, Kubi Uchi (Side Block, Press-down, Neck Strike)
5. Shitte Yotsu Waze (Four Combination Strikes)

Bo Kata
1. Shushi no Kon
2. Cho un no Kon
3. Sakugawa no Kon
4. Tsuken no Kon
5. Shiishi no Kon
Nunchaku Hojo Undou Group I
1. Yoko Buri (Horizontal Swing)
2. Nana Me Buri (Diagonal Swing)
3. Hachi no Ji Buri (Figure Eight Swing)
4. Kaeshi Yoko Buri (Return Horizontal Swing)
5. Nidan Zuki (Double Thrust)
6. Kontei Zuki (Handle-End Thrust)
7. Me Tsubushi (Eye Smash)
8. Nodo Yoko Uke (Throat Side Block)

Nunchaku Hojo Undou Group II
1. Yoko Dori (Horizontal Catch)
2. Mae Dori (Front Catch)
3. Ushiro Dori (Back Catch)
4. Wakishita Dori (Underarm Catch)
5. Kaeshi Dori (Return Catch)
6. Kaeshi Heiko Dori (Return Parallel Catch)
7. Joudan Dori (Upper Catch)
8. Joudan Soto Uke (Upper Outside Block)
9. Joudan Uchi Uke (Upper Inside Block)

Nunchaku Hojo Undou Group III
1. San Kaku Jime (Triangle Choke)
2. San Kaku Ryou Te Jime (Triangle Double-hand Choke)
3. Kubi Jime (Neck Choke)
4. Nichou Wakishita Dori, Kote Uchi (Double Underarm Catch, Forearm Strike)
5. Nichou Gyaku Hachi no Ji Buri (Double Reverse Figure Eight Swing)
6. Henkei Nichou Hachi no Ji Buri (Alternate Double Figure Eight Swing)

Nunchaku Kata
1. Koubu Nunchaku
2. Seibu Nunchaku
3. Nunchaku no Kata
Sai Hojo Undou  Group I
1. Danchu Zuki (Danchu Thrust)
2. Gedan Harai Uke (Lower Sweeping Block)
3. Joudan Kake Uke (Upper Hook Block)
4. Ue Hiraki Gaesi (Up Open Return)
5. Mae Hiraki Gaeshi (Front Open Return)
6. Nage (Throw)
7. Nichou Zai Yotsu Waza (Double Sai Four-Combination Technique)

Sai Hojo Undou Group II
1. Sanchou Zai Yotsu Waza (Three Sai Four-Combination Technique)
2. Hasami Uke (Scissors Block)
3. Morote Kubi Uchi, Gedan Uke (Simultaneous Neck Strike, Lower Block)

Sai Kata
1. Nichou Zai
2. Sanchou Zai
3. Koubu Zai

Tonfa Hojo Undou
1. Danchu Zuki (Danchu Thrust)
2. Gedan Harai Uke (Lower Sweeping Block)
3. Joudan Uke (Upper Block)
4. Mae Hiraki (Front Open-swing)
5. Hachi no Ji Buri (Figure Eight)
6. Gedan Otoshi Uke (Lower Hitting Block)
7. Yotsu Waza Ue (Four-combination Technique Upward)
8. Yotsu Waza Shita (Four-combination Technique Downward)

Tonfa Kata
1. Tonfa Ichi
2. Seibu no Tonfa
Kama Hojo Undou
1. Noten Uchi (Brain Strike)
2. Kubi Giri (Neck Slice)
3. Gedan Harai Uke, Hiza Kake Giri (Lower Sweeping Block, Knee Hook Slice)
4. Gyaku Gedan Harai Uke, Ashi Kubi Kake Giri (Reverse Lower Sweep Block, Ankle Hook Slice)
5. Yotsu Waza (Four-combination Technique)

Kama Kata
1. Koubu Nichou Gama

Iyeku Hojo Undou
1. Noten Wari (Brain Split)
2. Kubi Giri (Neck Slice)
3. Dou Uchi (Midsection Strike)
4. Hiza Wari (Knee Split)
5. Kake Uke, Nodo Zuki (Hook Block, Throat Thrust)
6. Suna Kake, Kinteki Uchi (Sand Throw, Groin Strike)

Iyeku Kata
1. Tsuken Akachu no Iyeku De
**Kuwa Hojo Undou**
1. Atama Wari (Head Split)
2. Kata Bori (Shoulder Dig)
3. Wakishita Yoko Bori (Underarm Horizontal Dig)
4. Kake Uke, Mune Zuki (Hook Block, Chest Attack)
5. Kinteki Kuzushi (Groin Smash)
6. Hiza Wari (Knee Split)
   a. Soto (Outside)
   b. Uchi (Inside)
7. Sokko Bori (Instep Dig)
8. Tsuchi Kake (Dirt Throw)

**Timbei Hojo Undou**
1. Kamae, Tsuki (Ready Fight Pose, Thust)
2. Gedan Harai Uke, Kubi Giri (Lower Sweeping Block, Neck Slice)
3. Tobi, Suwari, Gawashi (Jump, Squat, Duck)
4. Tate Kubi Uke, Tate Mawashi Uchi (Shield Neck Block, Shield Roundhouse Strike)
5. Zen Ten, Zen Pou Zuki (Front Roll, Front Poke Thrust)
6. Zen Ten, Kouhou Zuki (Forward roll, Back Poke Thrust)

**Timbei Kata**
1. Matayoshi no Timbei
**Nunti Hojo Undou**
2. Nodo Zuki (Throat Thrust)
3. Kote Kake Biki, Mune-Zuki (Forearm Hook, Chest Thrust)
4. E-Mono Hajiki, Tsuki (Knock Away Weapon, Thrust)
5. Hiza Kake-biki, Kinteki Zuki (Knee Hook-in, groin thrust attack)

**Nunti Kata**
1. Nunti-Sho
2. Nunti-Dai

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**Suruchin Hojo Undou**
1. Migi-te/Hidari-te Mae Buri (Right hand/left hand swing)
2. Migi-te/Hidari-te Gyaku-Buri (Right hand/left hand reverse swing)
3. Ryou-te Mae Buri (Two-handed front swing)
4. Ryou-te Gyaku Buri (Two-handed reverse swing)
5. Migi-te Mae Buri, Hidari-te Gyaku Buri (Right hand front swing, left hand reverse swing)
6. Hidari-te Mae Buri, Migi-te Gyaku-Buri (Left hand front swing, right hand reverse swing)
7. Migi-te/Hidari-te Hachi no Ji Buri (Right/left handed figure-eight swing)
8. Migi-te/Hidari-te Gyaku Hachi no Ji Buri (right/left hand reverse figure eight swing)
9. Ryou-te Kousa Buri (Two-handed cross swing)
10. Kata-te Ryou Hashi Buri (One-handed double-end swing)

**Suruchin Kata**
No known kata
Stages of Awareness/Reaction When Facing Opponent
武道の読み  （敵を読む）
（ぶどうのよみ）  （てきおよむ）
（Budou no Yomi）  （Teki o Yomu）
("Reading" the Opponent in Budou)

1. 後の手  （ごのて） (go no te): 後＝after, later; 手＝hand
   Blocking the opponent's attack, no counter attack.

2. 後の先  （ごのせん） (go no sen): 先＝first, before
   Defender blocks and then counter attacks.

3. 先の手  （せんのて） (sen no te):
   Block and attack is one movement. (Block and attack are
   simultaneous on the defender's part.)

4. 先先の手  （せんせんのて） (sen sen no te):
   Opponent starts to move but defender beats opponent
   to the attack. As a result, defender attacks first. No
   blocking done.

5. 先先の先  （せんせんのせん） (sen sen no sen):
   Read opponent's mind when he is definitely going to attack
   and so defender physically attacks first.

先手に勝る防禦無し  （せんてにすぐるぼうぎょなし）
勝れる＝surpass, outdo, be superior to, beat
防禦＝defensive works
（sente ni suguru bougyo nashi）The best defense is
（The best defense is to attack first.）

気を制す  （きおせす） (ki o seisu)  制する＝control, check, suppress, hold down.
Before opponent even thinks of attacking, blocker holds down opponent's ki. This should be
present at all levels of "reading" in order to use any of the levels successfully.
10th KYU (White Belt/Yellow Stripe)

SHOW AND EXPLAIN:
- Kiotsuke (with Bo & Nunchaku)
- You-i (with Bo & Nunchaku)
- Rei (with Bo & Nunchaku)
- How to choose a good Bo
- How to fold Dou-gi & tie belt
- Zenkutsu-dachi
- Shizen tai

Bo Hojo-undō Group I
Dōjō Kun
Oral Test

READING REQUIREMENT:
The 47 Ronin Story by John Allyn

9th KYU (Yellow Belt)

Nunchaku Hojo-undō Group I
Bo Hojo-undō Group II

SHOW AND EXPLAIN:
- Zenkutsu-dachi
- Neko-ashi-dachi
- Sanchin-dachi
- Shiko-dachi
- Kiba-dachi
- Fold Dou-gi

Oral Test

READING REQUIREMENT:
Zen Way to Martial Arts by Deshimaru

8th KYU (Yellow Belt/Green Stripe)

Nunchaku Hojo-undō Group II
Bo Hojo-undō #3
In-You Dousa - In (Part # 1-6)

SHOW AND EXPLAIN:
- Zenkutsu dachi
- Kihon Koukutsu-dachi
- Heikou-dachi
- Sanchin dachi

Oral Test

7th KYU (Yellow Belt/2 Green Stripes)

Bo Hojo-undō Group # 1-3
Sai Hojo-undō Group I
Henkei Shu-Shi-No-Kon no kata
Kohbu Nunchaku no kata

SHOW AND EXPLAIN
- Zenkutsu-dachi
- Kiba-dachi
- Gyaku-uchi-dachi
- Neko-ashi-dachi
- Kihon Koukutsu-dachi

Oral Test

READING REQUIREMENT:
Zen, Pen and Sword by Randall Hassel

6th KYU (Green Belt)

Bo Hojo-undō Group #4
Seibu Nunchaku
Sai Hojo-undō Group II
Henkei Shu-Shi-No-Kon no kata
In-You Dousa-You (Part II, #7-12)

SHOW AND EXPLAIN:
- Zenkutsu-dachi
- Heisoku-dachi
- Gyaku-uchi-tsukkomi-dachi
- All previous stances
- Fold Dou-gi

Oral Test

READING REQUIREMENT:
The Book of Five Rings by Miyamoto Musashi (Overlook Press)

5th KYU (Green Belt/One Brown Stripe)

Bo Hojo-undō Bunkai Group #1&2
Nichou-zai Kata
Tonfa Hojo-undō
Nunchaku Kata Primary Movement
Previous test requirements (judges choice)
Seibu Nunchaku Kata Bunkai

SHOW AND EXPLAIN:
- All Stances known

Oral Test

READING REQUIREMENT:
Classical Bujutsu by Donn Draeger
4TH KYU (Green Belt/Two Brown Stripes)

Sai Hojo-undō  Group #2
Tonfa-Ichi Kata
Cho-un-no-kon  kata
Henkei Shu-shi-no-kon Bunkai
Previous test requirements (judges choice)
SHOW AND EXPLAIN:
  Suegoshi-dachi (Zenkutsu-shikodachi-hanmi
  All Stances known
  How to fold Dou-gi
Oral test
READING REQUIREMENT:
  Classical Budou by Donn Draeger

3RD KYU (Brown Belt)

Kama Hojo-undō
Cho-un-no-kon Bunkai
Sai Hojo-undo Bunkai # 1 & 2
Kata Judges Choice
Show and Explain:
  All stances known
Know Japanese pronunciation:
  Names of all Hojo-undo & Names of
  Techniques of all weapons known
Oral Test
READING REQUIREMENT:
  Questions to a Zen Master by Deshimaru

2ND KYU (Brown Belt/One Black Stripe)

Nunchaku Hojo-undō #3
Nichou-zai no kata
Nichou-zai kata no Bunkai
Tonfa-Ichi no kata
Tonfa-Ichi Kata no Bunkai
Kata Judges choice
SHOW AND EXPLAIN:
  All Stances known
Oral Test
READING REQUIREMENT:
  Modern Budou by Donn Draeger

1ST KYU (Brown Belt/Two Black Stripes)

Nunchaku Kata
Iyeku Hojo-undō
Cho-un-no-kon Kata
Kama Hojo-undō
Kama Hojo-undō Bunkai
Kata Judges choice
SHOW AND EXPLAIN:
  All Stances known
Oral Test
READING REQUIREMENT:
  The Fighting Spirit of Japan by Harrison

SHODAN (Black Belt)

Henkei Shu-Shi-No-Kon kata
Nichou-zai kata
Koubu-nunchaku kata
Shu-Shi-No-Kon bunkai
Nichou-zai bunkai
Oral Test
Reading Requirement:
  Zen Mind, Beginners Mind by Suzuki

NIDAN-HO (Black Belt)

San-Chou-Zai Kata
Original Shu-Shi-No-Kon Kata
Iyeku Kata
Bo Hojo-undo Group #5
Kata Judges Choice
Oral Test
SHOW & EXPLAIN:
  Standard koukutsu-dachi
  Suegoshi-dachi
  Shizen zenkutsu-dachi
  All stances known
READING REQUIREMENT:
  Bushido, The Soul of Japan by Inazo Nitobe
NIDAN (Black Belt)

Cho-un-no-kon kata
Tonfa-Ichi kata
Nunchaku kata
Cho-un-no-kon bunkai
Tonfa-Ichi bunkai
Oral Test
Reading Requirement:
   *Ki in Daily Life* by Tohei

SANDAN (Black Belt)

Koubu-ni-chou-gama kata
Sakugawa-no-kon kata
Sanchou-zai kata no bunkai
Nunchaku kata no bunkai
Oral Test
Reading Requirement:
   *Book of Ki* by Tohei
Adult Kobudou Questions

10th Kyu (White Belt, Yellow Stripe)

10.1 What is the first thing you do when you enter the martial art school and what is the last thing you do before you leave the school?

10.2 What do you call your instructors inside and outside the school?

10.3 Why do you bow to the weapons before and after you use them?

10.4 How do you check for safety when practicing with bo and nunchaku?

10.5 How many Okinawan Kobudo weapons does our association recognize?

10.6 What does ossu mean?

10.7 What is the most important part of the attention pose (ki-o-tsuke)?

10.8 What is shizen-tai (natural stance), and how do you make it?

10.9 Where are the attack targets for bo?

10.10 Why do you have to call in when you can not attend class?

9th Kyu (Yellow Belt)

9.1 What does han-mi mean?

9.2 What does bunkai mean?

9.3 Explain how to choose the proper length of a nunchaku.

9.4 What does kata mean?

9.5 What is the name of the first bo kata?

9.6 What does nunchaku (sousetsu kon) literally mean?

9.7 What is the proper full name, in Kobudo terms, for bo, and what does it mean?

9.8 What are the three distinguishing nunchaku techniques for different distances?

9.9 How do you support IOKAUSA?

9.10 Previous test questions.
   Please review all previous answers on your own.
8th Kyu (Yellow Belt, One Green Stripe)

8.1 When you change grips on the bo, explain the points which you think are very important.

8.2 Explain how to choose a good bo, according to size, type of wood, etc.

8.3 Why do we bow to each other when we practice with a partner?

8.4 Explain each movement of the bo six-sequence movement.

8.5 Tell five theories explaining the origin of the nunchaku.

8.6 What do you call your fellow students who started kobudo before you did?

8.7 Explain how bo flex goes.

8.8 What does hojo-undo mean?

8.9 Explain the best attacking targets for nunchaku.

8.10 Previous test questions.

7th Kyu (Yellow Belt, Two Green Stripes)

7.1 Explain how to choose the correct sai, according to shape, quality of steel, balance, etc.

7.2 What is “kiai?”

7.3 What does Shu-shi-no-kon mean, and where did this name come from?

7.4 What do you call your fellow students who started after you?

7.5 Explain four theories as to the origin of sai.

7.6 Why don’t you generally use other people’s weapons?

7.7 Why must you never step over any weapons or equipment?

7.8 What are the most important points in how you hold the sai and change the grip?

7.9 Why is regular attendance in kobudo class important?

7.10 Previous test questions.
6th Kyu (Green Belt)

6.1 Name all 12 kobudo weapons that our organization recognizes.

6.2 What do you call your fellow students who started the same time you did?

6.3 What does “gyaku” mean?

6.4 What do you call the place where you practice all martial arts?

6.5 What does Kobudo mean?

6.6 Who is the founder of the International Okinawa Kobudo Association?

6.7 Who are his two Sensei?

6.8 What does shoumen mean?

6.9 What percent of practice involves the body and what percent involves the mind?

6.10 Previous test questions.
Gambatte kudasai! (Please continue your study and always review yourself.)

5th Kyu (Green Belt, Brown Stripe)

5.1 Why do we practice bunkai?

5.2 What does shit-te mean?

5.3 What does cho-un-no-kon mean, and where did this name come from?

5.4 What is tanden? Show the location of it.

5.5 Explain what the kobudo emblem (our Association logo) means.

5.6 What does “10, 8, 6, 2, 2” refer to?

5.7 What does kiai literally mean? How would you translate it to English?

5.8 Where should you look when practicing with a partner or an opponent in actual situations?

5.9 How many years of kobudo training do you need?

5.10 Previous test questions.
4th Kyu (Green Belt, Two Green Stripes)

4.1 Show and explain how to hold the tonfa.

4.2 Name all the parts of the tonfa.

4.3 Tell the three different theories as to the origin of the tonfa.

4.4 Show and explain how to determine the proper size of a tonfa for you and how to choose a good tonfa.

4.5 Why do you hold the sai and tonfa against the forearm?

4.6 Why is it important to have an open mind when you learn kobudo or any other martial art?

4.7 What is kokyuu-hou? Why is it important in movement?

4.8 What is ki or chi?

4.9 What is Yori Ashi?

4.10 Previous test questions. “Gambatte kudasai!” (Persevere, do your best, and keep training!)

3rd Kyu (Brown Belt)

3.1 What does Sakugawa no Kon mean?

3.2 What is the full name of the iyeku kata?

3.3 What is the purpose of kumite?

3.4 Why should all martial artists learn Kobudo, even if he/she doesn’t care about weapons?

3.5 When practicing in the martial arts school, what is the best way the Sempai can help the Kohai?

3.6 Why is Kihon important in all things, and not just in practicing martial arts?

3.7 Why was kata created?

3.8 Explain the eight levels or steps of kobudo training.

3.9 Explain about kokyuu-hou. What are basic kokyuu-hou techniques?

3.10 Previous test questions. “Gambatte kudasai!” (Persevere, do your best, and keep training!)
2nd Kyu (Brown Belt, One Black Stripe)

2.1 What is ma-ai?

2.2 What are the alternative names for nunchaku and tunkua?

2.3 What is meant by “balanced exercise” and what would a balanced exercise program include?

2.4 How can you tell the difference between a “live” kata and a “dead” kata when it is being performed?

2.5 Why does our organization use the weapons to do the calisthenics?

2.6 Why is hip movement important in kobudou?

2.7 Explain the “In/Yō concept and how this concept relates to kobudō.

2.8 What should distinguish a martial art from a sport?

2.9 What is yakusoku kumite? What is its purpose?

2.10 Does practice make perfect? What kind of practice is necessary? Describe how you can achieve it.

2.11 Previous test questions.
Please review and study on your own. Gambatte kudasai!

1st Kyu (Brown Belt, Two Black Stripes)

1.1 Why is kata practice important?

1.2 What does kobudō literally mean?

1.3 Briefly describe the history of kobudō.

1.4 Name some of the other kobudou organizations in Okinawa. Describe distinguishing characteristics of our organization.

1.5 What is balanced exercise?

1.6 What is shu-ha-ri?

1.7 What is zanshin?

1.8 What is touzan no me-tsuke and kanken no me tsuke?

1.9 Previous test questions.
As always, gambatte kudasai!
Shodan-Ho

1Ho.1 How is a black belt important to you and to the Dōjō?
1Ho.2 Name all twelve Okinawan kobudō weapons, and explain the differences from other countries’ ancient weapons.
1Ho.3 How is the philosophy of in-yō (or yin-yang) applied to everyday life?
1Ho.4 Briefly describe the philosophy of Budō.
1Ho.5 What does kobudō mean to you?
1Ho.6 Explain the meaning of the kobudō logo in detail.
1Ho.7 Who is the president and founder of our organization, and from whom did he learn kobudō?
1Ho.8 What are all the possible household tools you can think of to use as weapons if you know Okinawan kobudo weapons techniques?
1Ho.9 What does ki kai tanden mean?
1Ho.10 Previous test questions. Gambatte kudasai!

Shodan

1.1 What does it mean to have a beginner’s mind and why is it especially important for you from now on?
1.2 What is the meaning of In-Yō (Yin-Yang)? Give a detailed explanation of the basic philosophy and explain why martial artists must study it.
1.3 What are the four commandments of Budou?
1.4 What are the three mental attitudes necessary for following the Dō and for self-improvement
1.5 What are the six diseases to be avoided to be a perfect Budō-ka according to Suzuki Rōshi?
1.6 What are the five main pressure points on the human body and what are the functions of each?
1.7 What does Jou-Kyou Ge-Jitsu mean? Why is it important in practice?
1.8 What does Ichi-go Ichi-e mean?
1.9 Name/write all Hojo Undou names for all weapons, in Rōmaji.
1.10 What does Budō no Yomi literally mean, and what are the five stages in practicing it?
Nidan-Ho

2.1 Explain what Mushin means in the most simple way, yet in detail so that a person with no martial arts or Zen background could get a good grasp of its meaning.

2.2 Why are the practice of Budō and the concepts of Zazen intertwined and basically inseparable?

2.3 What are the Budou no Shikai in English?

2.4 What does Bushidō mean? What two religions form the basics of Bushidō?

2.5 What are the seven essential principles of Bushidō in Japanese? Give the English translations.

2.6 What is Ki?

2.7 What is the most essential element to developing ki? How would you explain to someone the most basic way to practice it?

2.8 What is the most important element in practicing all martial arts?

2.9 What are the nine levels of Budou training in the order they are taught?

2.10 Previous test questions.

Note: Ni-Dan and all Dan ranks above are not given any preparatory questions. It is expected that the student has enough understanding to be able to answer any question which the judge(s) may present.