

GKRKARATE

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Referee Manual

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INTRODUCTION

- **GKR Karate International** has made available to students of all ages the ability to test their skills on a competitive level. With this in mind, as well as the number of tournaments provided by **GKR** each year, it is essential that the all Referees and Judges be of the highest standard.
- The responsibility of the Referee and Judge is a very satisfying one. The one thing that **GKR** has always promoted among Referees, Judges and Competitors alike is that no matter what the personal feelings are at the time, you **must** always remain fair and approach each event with an impartial open mind. The spirit of competition and fair play along with a professional approach to the job at hand will make for a very happy and successful tournament.
- The purpose of this manual is to provide the guidelines by which Judges and Referees for **GKR** Karate International tournaments can base their decisions.
- In the interest of maintaining quality in our tournaments as well as fairness to competitors, Referees will be categorised according to their grade and skill level in the art.
- Whilst this manual will endeavour to cover all areas pertaining to the running of each event, there is no substitute for experience. The Judging and Refereeing seminar will provide the practical hands-on experience along with a more in depth explanation of the manual's key points.

Section 1: REFEREE AND JUDGE LEVELS

- The following are the levels and responsibilities for Referees and Judges.
- The level denotes the grade level that they are permitted to referee and judge.
- To attempt any level of refereeing, a person must fit the eligibility requirement also.

Level 1

Qualification: Qualified to judge or referee 8th –7th kyu divisions.

Eligibility: Minimum 6th kyu.

Level 2

Qualification: Qualified to judge or referee up to 6th – 4th kyu divisions.

Eligibility: Minimum 3rd kyu & Level 1 Qualification.

Level 3

Qualification: Qualified to judge or referee all 3rd kyu and above divisions (excluding Open divisions)

Eligibility: Minimum Shodan-Ho & Level 2 Qualification.

Level 4

Qualification: Qualified to judge or referee all divisions including opens.

Eligibility: Shodan and above & and Level 3 Qualification.

Level 5

Qualification: Qualified to judge or referee all divisions. A Level 5 accreditation means that person is a Senior Referee and is able to co-ordinate and oversee the running of tournament rings including ring officials. They are qualified to run a GKR Karate Tournament where they are responsible for the tournament and all final decisions. (See Tournament Director's Manual for further responsibilities)

Eligibility: Senior Regional Instructors.

Level 6

Qualification: Level 6 accreditation is the most senior qualification for all GKR Karate Tournaments This qualifies a person to be able to teach, coach and assess GKR Judges, Referees and conduct Referee Seminars.

NOTES

Section 2: THE COMPETITION AREA

- The competition area is made up of a series of rings which are boundaries marked out in a square, whereby the events can take place.
- No person, other than tournament officials, competitors and people administering First Aid are permitted to enter the competition area at any time.
- Each ring will consist of one square boundary, with a table and two chairs for the use of the time-keeper and score-keeper.
- A further three chairs will be placed at each ring for the use of the three Judges and/or Referees.

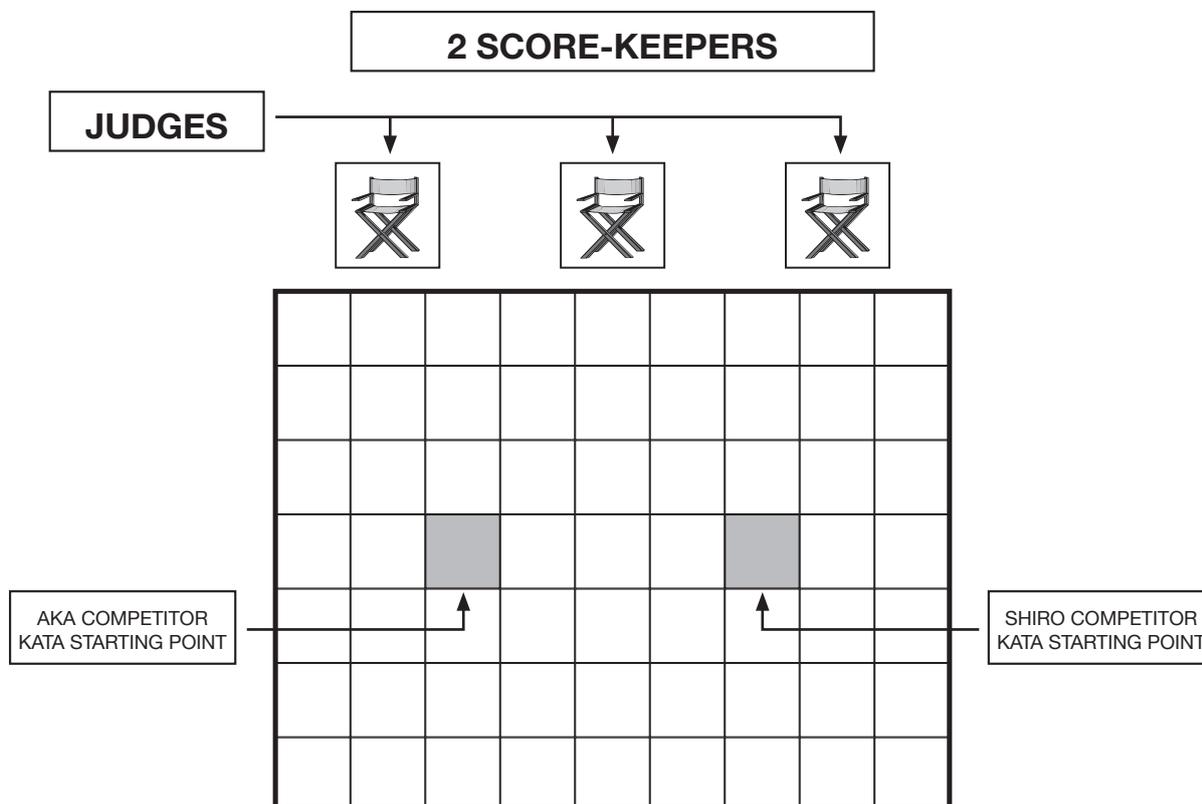
2.1 KATA COMPETITION AREA

All Major tournaments shall use mats for the competition area. Where no mats are available, the event should be held on a wooden floor with ring edges marked with a tape that is approved by the venue. Ideally, rings should be 9m wide and 7m long, however 8m x 6m is also suitable (See diagram).

These must be of sufficient size to permit the uninterrupted performance of Kata (two competitors performing without concerns about colliding into one another or stepping off the mats).

The ring area will ideally be all one colour (either red or blue pointing up), with two single mats of the other colour illustrating where the kata competitors should step into and begin their kata. It is permitted (but not mandatory) for the outside ring of mats to be a different colour also.

All connective teeth on any mats used must be flattened down to avoid hazard.

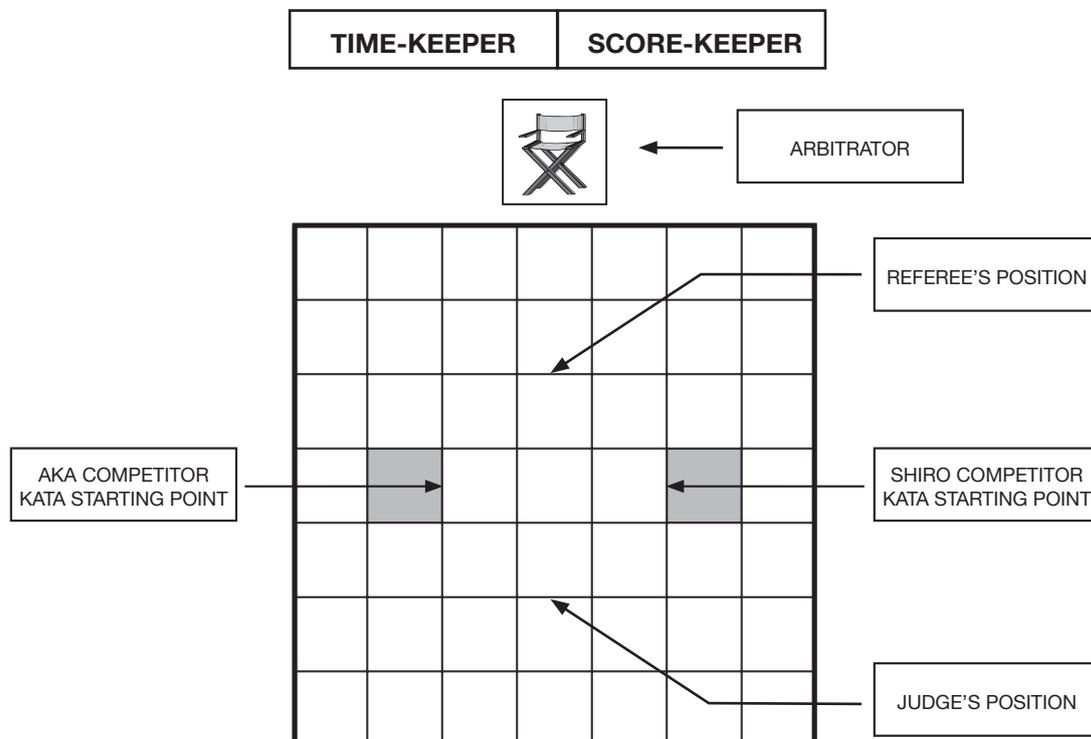


2.2 KUMITE COMPETITION AREA

All Major tournaments shall use mats for the competition area. Ideally, rings should be 7m square, however 6m squared is also permissible for younger age divisions. Where no mats are available, the event should be held on a wooden floor with ring edges marked with a tape that is approved by the venue.

The ring area will ideally be all one colour (either red or blue pointing up), with two single mats of the other colour illustrating where Aka and Shiro should stand when entering the ring. This should be set up so that competitors are standing 3 metres apart. It is permitted (but not mandatory) for the outside ring of mats to be a different colour also.

All connective teeth on any mats used must be flattened down to avoid hazard.



NOTES

Section 3: POWERS AND DUTIES

All GKR Karate International tournaments are run under the guidance of a Chief Referee / Tournament Director. This person is responsible for the smooth and efficient running of the tournament and all officials.

3.1 THE CHIEF REFEREE

The Chief Referee's powers and duties include:

1. To ensure the correct preparation for each given tournament, including competition area arrangement, competitor draws, appointment of officials, match operation and supervision, safety precautions, etc.
2. To pass the final judgement on matters of a technical nature that may arise during a given match and for which there are no stipulations in the rules.

3.2 THE REFEREE

The Referee shall have the power to conduct matches (including announcing the start, suspension and the end of the match). He/she has the power to:

- a) Make final judgement in the awarding of an IPPON or WAZA-ARI.
- b) Explain, if necessary, the basis for giving a judgement.
- c) Impose penalties and issue warnings (before, during or after a bout).
- d) Obtain the opinion/s of the Judge and/or Arbitrator (when required).
- e) Announce extensions of time on a bout.
- f) Halt a bout in the case of a competitor being injured and consult with First Aid personnel and the Chief Referee before making a decision.

Other powers and duties include:

1. The authority of the Referee is not confined solely to the competition area but also to all of its immediate perimeter.
2. The Referee shall give all commands and make all announcements.
3. When the Judge signals (by a gesture) an effective technique, it is a Referee's duty to consider the Judge's signal and give a judgement. A Referee does not have to call 'YAME' when a Judge signals a point.
4. When explaining the basis for a judgement, the Referee may speak to the Arbitrator or Chief Referee. The Referee will explain only to him/her and no one else.
5. When awarding a point, it is a Referee's duty to ensure all criteria for scoring are met (such as correct form, distance, technique, vigorous application etc). In the case for withholding a point for one of the criteria not being met, the Referee should inform the competitor of this.
6. A good Referee will not halt the smooth flow of the bout unless it is necessary to do so. All halts with no outcome, such as "YAME - TORIMASEN" should be avoided as much as possible. The Referee's judgement in this instance is made "on the move".
7. Before over-ruling any Judge's signal, the Referee must consider whether the Judge was better sighted.

3.3 THE JUDGE

The Judge's role is an important one. A Judge assists the Referee in his/her decisions to award points. The Judge offers a valuable view from an opposite angle. Therefore the Judge must ONLY score what he/she actually sees and not just signal a score because the Referee saw something.

When signalling a score, the Judge should use signals that may be clearly seen - yet which are not overly obtrusive. The objective is to inform the Referee of an opinion - not seek to impose it.

1. The Judge's role is to:
 - a) Signal an opinion by discrete gestures regarding scoring.
 - b) Take part in a consultation with the Referee, when invited.
2. The Judge shall speak only if summoned (Shugo) by the Referee.
3. The Judge shall carefully observe the actions of the contestants and signal to the Referee an opinion in the following cases:
 - a) When an IPPON or WAZA-ARI is observed.
 - b) When a competitor has committed a prohibited act and/or technique.
 - c) When an injury or illness of a competitor is noticed.
 - d) When both or either of the competitors have moved out of the competition area (Jogai).
 - e) In other cases when it is deemed necessary to call the attention of the Referee.

NOTE:

All consultations between the officials must be kept as brief as possible. Wherever possible, discussions should be strenuously avoided and reliance placed upon the prescribed gestures as noted in the signals section of this manual.

3.4 THE ARBITRATOR

- An Arbitrator shall be appointed for each match. The power and duties of the Arbitrator are to oversee the running of the match and to ensure the rules are followed.
- The Arbitrator is not there to assist the Referee and Judge in evaluating the scores.
- The Arbitrator can paradoxically be involved at the request of the Referee in group decisions. This is rare and most often occurs when a Judge feels the Arbitrator may have been better sighted.
- An Arbitrator cannot halt the bout if he/she disagrees with a decision.
- The power and duties of the Arbitrator also include the supervision and direction of the Time-keeper and Score-keeper.

NOTES

3.5 KUMITE: SCORE-KEEPER

- Sitting behind the table during Kumite, the Score-keeper must always be in clear sight of the Referee.
- It is vital that there is consistency between all of the Referee's signals, the Score-keeper's paperwork and the Flip chart scoreboard.
- The Score-keeper must mark down all scores given by the Referee, including the adding up of warnings and penalties.
- The Score-keeper must verbalize ALL points that they are writing down (eg: half-point red or white, or full-point red or white) to ensure that they are consistent with the person who is flipping over the Visual Scoreboard.
- If a competitor has been warned for the same infringement a number of times without penalty, then the Score-keeper may inform the Arbitrator who may then signal to the Referee. Given that the Arbitrator is sitting behind the table with the Score-keeper, it is expected that they would notice this themselves if it occurred. To formally attract the Referee's attention, the Arbitrator could ask the Time-keeper to blow the whistle twice and suspend the clock.
- If the Referee's Scoring signals are not clear enough, the Score-keeper must speak to the Arbitrator to confirm the actual scores given, and to ask the Arbitrator to let the Referee know that their scoring gestures are unclear.

3.6 KUMITE: TIME-KEEPER

- Sitting behind the table during Kumite, the Time-keeper must always be in clear sight of the Referee.
- The Time-keeper must be sure to start and stop the clock any time the Referee asks. This not only applies at the beginning of a bout, but they may ask for it to be stopped for various reasons during the bout (injuries; consultation with the Judge etc.).
- The clock should not be stopped during a bout unless a Referee specifically asks. In some cases however, a Referee may have an extended discussion with the competitors and forget to call "time". In this case, the Time-keeper can quickly refer to the Arbitrator who may determine it is appropriate to suspend the clock.

3.7 KATA: TABLE ADMINISTRATORS

During Kata competition there are no Time-keepers required. Therefore during kata, this person will assist the Score-keeper in overseeing the Kata Tree draw and ensure it runs smoothly and correctly. This could include:

- Calling out CLEARLY AND LOUDLY the name of both competitors who are about to compete. Both Red (Aka) and White (Shiro) should be clear to the competitors. It is advisable to stand up when announcing the next competitors.
- Ensuring the correct winner is moved through to the next round and that all spelling is correct.
- Ensuring all winners are clearly listed on the sheet at the end of the division (Gold, Silver and Bronze), and that spelling is correct.
- Keeping the Head Judge (who sits in front of the Ring Table) up to date with how the draw is progressing (eg: when each round ends; if a competitor is mistakenly about to perform/repeat a kata they are not supposed to; when we are approaching the medal rounds etc.)
- If a division is spread over more than one ring, they can ensure the bouts on that ring end when they should (in cases where 2 or 3 people may need to be left on the draw to combine with finalists on adjacent rings).

Also see Section 4 TOURNAMENT KATA

KUMITE TIME-KEEPING SUMMARY

ALL DIVISIONS BELOW OPEN - 2.00 MIN (CONTINUOUS)

Blow whistle once at 1.30 minutes

Blow whistle twice at 2.00 minutes

OPEN DIVISIONS - 2.00 MIN (CONTINUOUS)

Blow whistle once at 1.30 minutes

Blow whistle twice at 2.00 minutes

OPEN DIVISION FINALS - 2.00 MIN (stop time for all calls)

Blow whistle once at 1.30 minutes

Blow whistle twice at 2.00 minutes

TEAM KUMITE (SHOBU IPPON) - 1.00 MIN (CONTINUOUS)

Blow whistle once at 0.45 seconds

Blow whistle twice at 1.00 minute

NOTES

Section 4: TOURNAMENT KATA

4.1 OPERATION OF KATA DIVISIONS

When the new event is called (age and grade category), the Kata division is always conducted prior to the Kumite division. Most competitors enter both the Kata and Kumite divisions of their event, but there may be a few that choose to enter only one.

At the beginning of the division, one of the Ring's Officials conducts a roll-call of the Kata competitors only, using the paperwork provided by the central administration table. If competitors are only entered into Kumite, then they may relax at the back of the ring and wait for the official 'bow-in' of the event.

Note: When an event (age and grade category) is finished, all paperwork must be properly completed (with all medal winners clearly marked and names correctly spelt) and then taken to the tournament's central administration table. Once the administration table has this paperwork, they will release the paperwork for the following event on that ring.

ROLL-CALL PROCEDURES

CHECKING COMPETITORS ARE PRESENT

Upon hearing their name called, competitors respond with "Hai" so the Ring Official is aware of all competitors present/ or absent for the event. Where a competitor on the event paperwork is not present, a ring official should ask the central administration table to make an announcement over the P.A. system, calling for that person to report to the relevant ring immediately.

Alternatively, the Ring Official may ask competitors if they know of those people missing, and whether they are present at the tournament or not. Often a competitor can be found before any announcements are necessary.

ASSIGNING AKA OR SHIRO

Competitors should be told whether they will be Aka or Shiro. This is for the first round only as after the first round they will need to listen out for which side they have been allocated.

Beyond being assigned to Aka or Shiro, competitors should be told approximately what order they will be called so they may mentally and physically prepare for their bout.

PRE BOUTS

On many occasions there will be an odd number of competitors on a single draw sheet eg: 5, 7, 9, 11, 13, 15 etc. Whilst affording one of the competitor's a bye is an option, our preference is to design the draw that includes a pre-bout (or two). This involves inserting a preliminary bout on the far left of the draw sheet that effectively sees the winner of that bout progress into the first 'official' round. The main purpose of this pre-bout is to immediately create an even number of competitors in the draw. In a kata event, it will be necessary to inform the two competitors that they are engaged in a pre-bout and clarify which kata they are required to perform (given that it is still technically a first round). It is also important to note that the winner of this pre-bout will most likely need to perform the same 'first round kata' again in their second bout, as their second bout is still technically a first round (and will be their opponent's first round). Where this takes place, it is mandatory for the officials to explain these particulars to the relevant competitors before the first bout takes place.

REMINDING THEM OF THE KATA CRITERIA FOR THAT PARTICULAR TOURNAMENT

Kata criteria may change from tournament to tournament, so it's important to give competitors a reminder at the start as to what kata options they have for the first round and all subsequent rounds.

WHERE TO STAND

When organising Aka and Shiro for kumite, competitors line up on either side of the ring. This is because kumite competitors enter the ring from the side. Kata by contrast has competitors enter the ring from the back. Therefore, once competitors have been notified as to whether they are Aka or Shiro, and which bout they will be, they may all remain at the back of the ring.

BOWING IN TO THE DIVISION

Once all kata competitors are present, they will line up along the back of the Ring. This may also include those competitors who are only entered into Kumite (although they are not penalised if they are not present for this Bow in).

Using their hand, the Head Referee will then prompt all competitors to face the crowd. As they do this, they will call out “Shomen-ni” (face the front), “Rei” (bow). All competitors then bow to the crowd.

The Head Referee will then call out “Autoga-ni” (face everyone). Upon this command, all competitors face towards the Ring’s admin table and Judges. The head Referee then calls out “Rei” (bow), where both competitors and Judges bow to one another.

After this, competitors can prepare to start (sitting down, warm up, stretching etc). Competitors should always listen out for their name being called.

THE COMPLETION OF THE KATA DIVISION

At the completion of the kata division, competitors will line up at the back. The Head Referee will then call out ‘Autogani Rei’ (face everyone, bow). At this point the roll call for kumite may begin.

Those competitors who have only entered kata should stay at the ring as the certificates and medals are only handed out at the end of the kumite (ie: for that age and grade category).

Once the roll-call has been completed for the kumite division and the competitors allocated a red or white side for the first round, they will line up on either side of the ring and then face the officials. The Head Referee will announce ‘Autogani Rei’. The kumite division may now begin by calling up the first two competitors.

Note: *The double bow (Shomeni and Autogani) only occurs at the beginning and end of the overall division ie: the start of the kata division and the end of the kumite division. Between the kata and kumite, only one bow (Autogani) is necessary. Liken it to a normal karate class where the formal bow only occurs at the beginning and end of class, and all other bows (eg: a drink break or putting on equipment for kumite) are only informal bows.*

Competitors will not be penalised if they are not present for these bows. Often a competitor arrives late to a division eg: due to being in a team event or competing in a kata final whilst the kumite division commences on an adjacent ring. It is obviously preferred however, for all competitors in an Event to be present for the bow-in.

KATA OR KUMITE ONLY TOURNAMENTS

There may be certain occasions where a region conducts a ‘kata-only’ or ‘kumite-only’ tournament. In these cases, the bow for Shomeni and Autogani occur at the beginning and end of each division.

COMPETITORS WHOSE NAMES ARE NOT ON THE DRAW

There may be occasions where the roll-call has been completed and one or more competitors are insisting their name was not called out. When this occurs, the following applies:

- Ask the competitor if they are in the correct division (age and grade)?
- Ask the competitor if they only entered kumite (or only kata?)
- Ask the competitor if they entered correctly (eg. online, handed form in etc)?

If the competitor still believes they should be in the division, speak to the Senior Ring Coordinator. Their name/s can be added to the draw. Next to their name, add their Region number and contact phone number in case the Tournament Director needs to contact them afterwards.

IF THE DIVISION IS SPLIT OVER TWO OR MORE RINGS

There may be occasions where a division is split over more than one ring. When this occurs, it’s important that all competitors are brought together on one central ring to do the initial roll-call. During this roll-call they will be notified as to which ring they have been allocated for kata.

Once this occurs and competitors have moved to their assigned rings, the allocation of ‘Aka’ and ‘Shiro’ can commence.

4.2 COMPETITOR'S ENTRY AND PERFORMANCE

- When announced, each competitor will move to the back corner of the ring, to either the red (Aka) or white (Shiro) side.
- When both are in place the Referee will give them a subtle sign (often a nod) to begin.
- Both competitors will bow to one another (respect towards their opponent), and then walk along the baseline (towards each other) until they reach the spot where they will enter the ring.
- When they reach this spot they will turn to face the ring and bow before entering into the ring. (respect for the competition area and the rules)
- Each competitor will walk into the ring until they reach the designated starting mat.
- Upon reaching the mat they will bow (respect to the Judges).
- They will then stand in Heiko dachi and announce their kata.
- After announcing their kata they will bow into the kata and begin.
- When the first competitor finishes their kata, they will bow and stand in Heiko dachi whilst their opponent is finishing their kata.
- If a competitor makes a mistake in their kata and wishes to start again, they may do so without any prejudice against them. Note: the Open divisions are not permitted to start again. If a competitor stops to start again a second time (or first time during Opens) they will return to their starting spot and stand in Heiko-dachi until their opponent has finished. They will only exit the ring after the Judges have signalled a winner via the raising of flags.

Note: *In tournaments where a separate Black Belt Only division is running, the competitors will be bound by the same rules as the Open Divisions. This means they will not be able to start a kata again if a mistake is made. This DOES NOT apply to 3rd kyu and above divisions, even if there are black belt competitors in that division.*

4.3 AWARDING OF A WINNER

- At the completion of both competitor's kata, each will bow out of the kata and stand in Heiko dachi.
- The Head Judge will give a very brief period for the other Judges to make their decision, then blow a single-tone whistle calling for their decision (Hantei).
- Each Judge will raise either a Red or White flag quickly and simultaneously.
- The Score-keeper behind the table will assess which competitor has gained the most flags and immediately notify the Head Judge of the winner.
- The Head Judge will then blow another single-tone whistle and then raise either a Red or White flag, indicating the winner.
- Once the Head Judge awards a winner, both competitors bow to acknowledge the decision and then walk backwards to the edge of the ring.
- They then bow as they exit the ring.
- Competitors may then again informally bow to one another and shake hands if they choose.
- After the bout, the winner must approach the Ring's Administration table and confirm their name. They will be notified whether they are Aka or Shiro for the next round. In team kata, only one member of the team needs to approach the table.
- If a competitor has to compete two bouts in a row, they must be given one minute to rest and prepare for the next bout.

4.4 KATA OFFICIALS

Most tournaments shall have three Judges for Kata divisions. All 3 Judges shall sit along the front of the ring with the Head Judge in the Centre chair. On occasions, a tournament may have 5 Judges, in these cases 2 of the Judges will sit in the back corners of the ring.

During children's divisions, the Head Judge should encourage the ring table officials, the surrounding spectators, and the other competitors to give applause when both Aka and Shiro have completed their kata. This will provide encouragement for the children and maintain an environment of sportsmanship around the ring.

4.5 RING-SIDE ADMINISTRATION TABLE

For each bout, one person at the Ring's Administration table stands up and calls out both names clearly, using both first and surname. They are also clear about which competitor is to be on the side of Aka and Shiro.

At the completion of each bout, the Administration table will ensure the winner's name is placed into the next round. The competitor should also approach the table to confirm their name.

Where a division is split over multiple rings, the administration table officials must ensure they work the draw down to the specified numbers to move into the finals.

At the completion of the division, ensure the correct names (and spelling) are clearly listed as Gold, Silver and Bronze on the division paperwork. These results will often be posted on our club website so accuracy of placement and spelling are paramount.

4.6 ASSESSING KATA PERFORMANCE

Kata is not a dance or theatrical performance. It must adhere to traditional values and principles and therefore be realistic in fighting terms, displaying concentration, power and potential impact in its techniques. It must demonstrate strength, speed, as well as grace, rhythm, and balance. This is not only illustrated in the techniques, but also in the practitioner's focus and mindset. These principles should be demonstrated from the moment the competitors enter the ring, to the bow completing their kata.

Kata has many factors deciding its overall quality and it's rare that one competitor will be dominant in all aspects. One competitor may have more strength while the other has better technique. One may have better stances, the other better focus. As such, kata is subjective.

This is the reason why Kata has more than one overall deciding Judge (as kumite does). While Officials are expected to understand the following criteria for judging kata, each Judge's decision is of equal value in deciding the outcome of a bout. Additionally, each Judge's perspective and decision should be respected and unquestioned by other Judges, competitors or spectators. Everyone sees something different. Everyone's viewpoint is important.

In assessing each competitor or team, the Judges will evaluate the performance based on the following summary points. A more detailed description of each is outlined below:

1. TECHNICAL PERFORMANCE SUMMARY POINTS

- Technical proficiency
- Stances
- Transitional movements
- Focus
- Timing
- Correct breathing

2. ATHLETIC PERFORMANCE SUMMARY POINTS

- Strength
- Kime
- Speed/explosiveness
- Balance

3. OTHER FACTORS THAT MAY IMPACT DECISION MAKING

- Forgetting To Kiai.
- Loss of balance/stumble
- A distinct pause or stop in the performance
- Technical difficulty of movements being performed
- Belt falling off or coming undone during the kata
- Failing to bow at the beginning and completion of the kata performance

1. TECHNICAL PERFORMANCE

Technical proficiency:

Kata is comprised of many techniques, some of which can be found in Kihon (punches, blocks, kicks) and others that are more abstract and unique to the particular kata. Kihon techniques are universal in how they are taught, whereas more abstract techniques may inadvertently be taught with slight differences.

Therefore, when assessing technical proficiency in a kata competition, we are primarily assessing those Kihon techniques. Punches, blocks and kicks are easily identifiable as either correct or incorrect (eg: position of hips, legs, feet, shoulders, elbows, wrists etc).

Those 'abstract' techniques in kata (that are not part of our Kihon curriculum) therefore shall be viewed with slightly less scrutiny from a technical perspective. A large part of kata is about self-mastery, ie: moving your body the exact way you wish it to move. If a competitor is doing a technique exactly as they were taught, then they are demonstrating a high level of self-mastery.

EXAMPLE: Two competitors perform the first technique in Sepai. Both have a slightly different trajectory and timing as the hands circle around. Despite this difference, each Judge will assume both are doing it the way they are taught, thus both are correct. Therefore, on this technique, the comparison between the two could be noted on the quality of their Shiko-dachi, the angle of their stance, their focus, posture etc.

Stances:

Stances (like punches, blocks and kicks) are universal and therefore a major part of our Kihon (with the exception of Hangetsu-dachi and Fudo-dachi). They are therefore easily identifiable as correct or incorrect. There are three primary factors to consider when assessing stances:

- i. The quality of the finished product, including dimensions (such as length and width), along with its depth (being low) and its foot, knee and hip positions.
- ii. How quickly they are formed. Did the student land first time into stance? Or did they land and then correct themselves into stance (drop in height, straighten back leg etc)?
- iii. Does the stance look stable/strong? Much of this also falls into the ATHLETIC PERFORMANCE category.

Transitional movements:

This relates to how the body transitions between movements and/or stances. Much of this is also taken into account in the ATHLETIC PERFORMANCE criteria, such as speed, fluency etc.

From a technical proficiency perspective, factors to consider include:

- i. Did they move directly from one stance to the next, or did they make an adjustment first, such as moving the feet before stepping, or coming up in height before stepping etc?
- ii. During the movement did their torso lose correct posture? This might include leaning forward or backward.
- iii. Did their feet follow the correct path? For example, if required, did the foot move in a straight line to the next stance, or in an arc etc.?
- iv. Did their head remain upright or tilt slightly unnecessarily during the movement?
- v. Did they use too much or too little hip rotation when moving?
- vi. Are their Kihon techniques preparing properly during the transition? (wrists, fists, elbows, shoulders etc). Are they preparing at the correct time? (example, Uchi uke should start preparing towards the floating ribs the moment they begin stepping).
- vii. When they are kicking, are they retaining good posture in their upper body?
- viii. Is there unnecessary movement during transitions? (raising of shoulders, elbows floating out etc).

Focus

If kata is a series of imaginary fight sequences, then a competitor's focus and concentration must always be on his or her imagined opponent. Looking straight ahead (as opposed to looking up or down) is crucial, unless the kata move dictates otherwise. Unnecessary looking around would be viewed as very poor focus.

In younger divisions, the difference between two competitor's focus is often very noticeable.

Timing

While an overall kata does not have an official timing, the vast majority of individual techniques within kata have a general rule to be either explosive, medium pace or slow. Therefore, when judging TECHNICAL PROFICIENCY in the category of 'Timing', the following must be considered:

- i. Is the person rushing the kata? This will invariably cause each technique to be unfinished before the next one begins.
- ii. On fast techniques, is the competitor moving as fast as possible out of their stance, or starting without intent (slowing) and building speed through the step?
- iii. On the slow moves, is the competitor starting slowly and being consistent? Or are they starting a little fast and slowing down as the move progresses?

Correct breathing:

Kata has no 'official' right or wrong when it comes to technical breathing (Ibuki Waza). In terms of breathing, factors to consider include whether the competitor is holding their breath, or whether it appears they are in control of their breathing. Most importantly, does it appear that the breathing is either positively or negatively impacting their kata performance?

2. ATHLETIC PERFORMANCE

Strength

It's rare two competitors will be identical in their strength, and as such, it should not be that the naturally stronger competitor always gains favour. Strength is to be judged with the idea of, 'is this competitor drawing 100% of the potential strength out of their own body?' This is just one reason why Kata competition is so subjective and more than one Judge's viewpoint is required.

EXAMPLE: A naturally strong person who is accessing just 60% of their capacity is demonstrating a lesser degree of self-mastery over someone with less power who is drawing every ounce of strength possible from their body.

With this knowledge, strength can be assessed by the following criteria:

- i. Does it look like the competitor is accessing their full karate-spirit behind each technique? Strength is aided by a determined spirit.
- ii. On fast moves, is the competitor's attempt to gain strength causing them to be too tense, and in effect, actually diminishing their strength? In the quest to gain strength, it is often a case of less is more.
- iii. On slow moves, is the competitor showing intent, but not excessive tension in their arms?
- iv. Is the strength of their hands being matched by a strength in their legs, such as moving fast and landing solid?
- v. Is their entire body working in harmony to develop a flow of energy/power? Or, are their limbs firing at different intervals, or moving unnecessarily up and down in height to diminish strength?

Speed/explosiveness

When assessing speed and explosiveness, the following can be considered:

- i. Not all techniques in kata are strength-focused. There are many techniques however, where speed is crucial to overall effectiveness. Backfists, kicks, and transitioning between stances are all speed focused. Additionally, to generate more power in Kihon techniques, speed plays a major factor.
- ii. Like strength, speed and explosiveness are aided by the mind and spirit. If a competitor is focused on moving explosively out of their stance, then they will naturally move faster. Therefore, failure to move explosively out of stance can be seen as an error in focus or application.
- iii. Speed is also gained through correct technique (avoiding excessive or superfluous movements).

Kime

Kime has similarities to strength, speed and explosiveness as it demands a competitor give their full spirit to each technique. It also tests whether or not the competitor has the physical ability and control to stop their techniques at a precise point?

Kime is often assessed by a technique finishing in the correct position as a sudden stop, without any reverberation.

It requires excellent body control to tense the muscles at a precise point, although overly tensing them may cause un-called for extra movement or 'bounce-back'.

In summary, showing strong Kime means that the competitor can skilfully connect both relaxation and tension into their techniques. This aids in the development of speed during the movement, which in turn makes the sudden stop even more impressive.

Balance

Stances are designed to offer a karate-ka stability against a larger opponent. When done properly, they should feel centred, strong and balanced. This is why balance is a factor in judging kata. If each technique were a self-defence scenario in its own right, then poor balance diminishes our ability to stay on our feet, as well as our power, reach and agility.

Assessing balance is not purely about looking for large wobbles or extra steps. Anyone can make a single error, and this can be noted, but the overall balance in their stances and transitions is the key. Does the competitor look centred and stable throughout?

3. OTHER FACTORS THAT MAY IMPACT DECISION MAKING

The following are situations that occur from time to time in a kata competition. These should not be the main factors that impact a Judge's decision, but where competitors are very even in all other aspects they may help sway the final decision.

Belt coming falling off during the kata.

If a competitor's belt (in a non-Opens division) falls off during kata, they may stop, tie it back on and start again without any prejudice whatsoever. This is the same as if they stopped for any other reason.

If they are a young child, the Head Judge may call "Yame" to stop the bout and both competitors can move back to the starting position in the ring. An adult may help tie the competitor's belt and then the bout can start again. In this instance, the Head Judge should ease the minds of both children before re-starting the bout.

Alternatively, if a belt comes off one competitor at a safe distance away from the other person and it was going to be unnecessarily distracting to their kata to stop them, then it may not be fair or appropriate to stop the other competitor mid-kata (through no fault of their own). As such, in some cases the Head Judge can keep one of the 2 competitors going while the other one fixes their belt and immediately re-starts. The Head Judge's discretion should be used to determine the best course of action in these instances.

If a belt falls off during an Open division, the competitor would be disqualified.

Belt coming undone during kata.

If a belt comes undone but does not distract the competitor enough to stop them, then it may only provide a slight favour to the opponent. If both competitors are fairly even in all other areas, then this could be the deciding factor. If a Judge feels however, that the competitor would have undoubtedly won the bout irrespective of a loosened belt, then that person should still win.

In Children's divisions, if you feel the belt is causing distraction for the child, then you may call Yame and halt the bout (see point above).

Failing to bow at the beginning and completion of the kata performance.

In Children's divisions, and all 8th-7th kyu divisions, the Chief Referee can usher a quiet, friendly reminder for the competitor to bow. In these cases, there should be no prejudice against the opponent.

In adult or higher-grade divisions, this can be viewed more critically. If the competitor would have definitely won the bout, then they should still win the bout. However if the bout is very close, then this may be the deciding factor.

Forgetting To Kiai.

Like the points above, this is seen more harshly as grade and age go up. In Children's and low-grade teen or adult divisions, it can be less consequential unless the competitors are very even in all other aspects.

A distinct pause or stop in the performance.

From time-to-time a competitor may have a slight mental block. They will hold a technique for a brief period while they gather their thoughts and then continue with their kata. Like previous discussion points, if the bout is fairly even, then this loss of focus/clarity would be enough for them to lose the bout. If they have been clearly the dominant competitor however, then it should not prevent them from winning the bout.

Loss of balance/stumble.

A kata is a series of techniques put together. One way to look at Judging kata competition is like a test, where our aim is to tally up a high score. That is, if two competitors do the first move, who gets your vote? Now the second move, who gets your vote? Now the third and so on. At the end, which competitor gained more votes along the way? While this is not an exact system for making a decision, the premise is sound.

If one competitor is superior through the majority of a kata, but then has a slight stumble or loss of balance, then it should only imply that on that singular, particular exchange (comparison) that their opponent won your vote (gaining one 'vote').

The idea is - which competitor has the best kata overall? While a mistake may have been evident, it should only see a flag vote go against that competitor when the Judge is otherwise struggling to find a clear winner.

Technical Difficulty of the Kata.

This applies only to black belt kata divisions. It is not so much that extra sway is awarded for more difficult kata, but rather more leniency could be given towards errors in more difficult kata.

Example: The opening of Kanku-sho has three dynamic steps into Kokutsu-dachi, each on a different angle. While each stance should be correct, it is undeniable that this is far more difficult to execute perfectly than a competitor opening Sanseru, Shisoshin or Seisan with a slow step into Sanchin dachi. In such instances, a Judge may use their discretion and accept a 'less-than-perfect' stance in this case without impacting their decision making.

This also applies where jumps occur in kata, or having the hands placed on the ground. Some students lack the flexibility to completely flatten their body out and this need not be held against them unless all other factors were equal.

4.7 ASSESSING TEAM KATA

Team kata uses the same criteria as individual kata events where all members of the team must demonstrate competence in all aspects of the Kata. Team kata however has one extra criteria, which is synchronisation.

Synchronisation

When assessing a team's synchronisation, Judges must consider.

- i. Synchronisation includes their walk in, bowing process and kata.
- ii. It includes moving out of one technique (eg: stance) together, and landing into the next technique together.
- iii. If competitors are slowing the kata down to make synchronisation easier, this can sometimes work against them. The kata still must show traditional fighting principles (each technique should appear effective).
- iv. Competitors should not be wavering in their focus (eg: looking towards one another or even using their peripheral vision) to know when it is time to move. They should be judged on how well they synchronise without visual prompts.
- v. Competitors should not use excessive audible cues, such as louder than usual breathing, slapping of the gi or ribs etc.

Better Technique Verse Better Synchronisation

Judges will often face the difficult decision to determine whether to award a flag for the team with better technique or a team with better synchronisation.

This is where a Judge must use their discretion. For example, if the first team had only slightly better synchronisation, while the second team had far superior technique (or athletic ability) then the second team should win.

If the first team had far superior synchronisation and the second team had only slightly better technique, then the first team should win.

The difficulty lies when both margins are similar. However, providing the team that was better synchronised had not been guilty of any/many of the above points (slowing the kata down, visual or audible cues' etc.) then the team with better synchronisation should win.

NOTES

Section 5: TOURNAMENT KUMITE

5.1 STARTING, SUSPENDING AND ENDING BOUTS

5.1.1 STARTING A KUMITE DIVISION

When the Kumite division begins, the following is the order in which to proceed;

- A roll is called and all competitors, after being checked off, move to their designated position lining up by the side of the ring (aka or shiro). Competitors should stay in their correct order.
- When all competitors are lined up in order, the Referee, Judge and Arbitrator move to the top of the ring together for the formal bow in. This is as follows.
 - a) The Referee calls competitors to face the crowd “Shomuni Rei”. All bow.
 - b) The Referee calls competitors to face each other “Autagai ni Rei”. All bow.
 - c) The Referee calls for competitors to sit and the first two competitors are called up.

5.1.2 STARTING A KUMITE BOUT

- When beginning a bout, the Referee and Judge will go to their starting lines.
- The Referee then calls the competitors to their starting lines - “Autagai ni moto no ichi”. If a competitor marches on prematurely, he/she must be motioned off.
- Competitors once motioned in, walk to their starting lines, bow to the Referee, then the Judge, then to their opponent.
- Competitors must bow properly (a quick nod is both discourteous and insufficient).
- A Referee may also call for a bow where none is volunteered.
- When starting or restarting a bout, the Referee should check that both competitors are on their lines and properly composed. Competitors jumping up or down or fidgeting must be stilled before the bout can commence.
- After the winner has been awarded at the conclusion of the bout, the competitors bow firstly to each other, then to the Judge followed by the Referee (ie the reverse order to when they entered the ring).

NOTES

5.1.3 THE RUNNING AND COMPLETION OF A KUMITE BOUT

1. Following the exchange of bows, the Referee will announce “**SHOBU SANBON, HAJIME**” and the bout will commence.
2. The Referee will stop the bout by announcing “**YAME**” when a scoring technique is seen. The Referee will order the competitors to take up their original positions.
3. The Referee and Judge return to their positions whereby the Judge indicates his/her opinion by means of a gesture. The Referee identifies the relevant score and awards it as “**WAZA-ARI** or **IPPON**” and indicates this with the prescribed gesture. The Referee then restarts the bout by calling “**TSUZUKETE HAJIME**”.
4. When a contestant has scored SANBON (3 full points) during a bout, the Score-keeper will request the Time-keeper to blow his/her whistle twice, indicating the end of the bout. The Referee upon hearing this shall call “**YAME**” and order the competitors to the standing line as he/she returns to his/her’s. The winner is then declared and indicated by the Referee by raising his/her hand on the side of the winner and declaring “**SHIRO/AKA NO KACHI**”, the bout has then come to an end at this point.
5. If SANBON is not reached and instead time is up, the Time-keeper will blow his/her whistle indicating the end of scoring time. The Referee will then call “**YAME**” and order the competitors back to their standing line as the Referee and Judge return to theirs. The Referee will then look to the Score-keeper who will in turn signal with the appropriate gesture as to who the winner is.
6. If a bout at the end of scoring time results in a draw (**HIKIWAKE**), the competitors will now have one minute to score. The clock is restarted and then the Referee starts the bout with “**SHOBU HAJIME**”. During this time when the first competitor scores the Referee calls “**YAME**” and the scoring competitor is announced as the winner.
7. If/When faced with the following situations, the Referee shall announce “**YAME**” and halt the bout temporarily. The bout will subsequently be re-started:
 - a) When both or either of the competitors are out of the area (or when the Judge signals an exit). The Referee will order the two competitors back to their initial positions.
 - b) When the Referee orders the competitor to adjust his/her gi, belt or other equipment.
 - c) When the Referee notices that a competitor has contravened the rules, or when the Referee perceives a signal from the Judge regarding the same.
 - d) When the Referee considers that one or both of the competitors cannot continue with the bout due to injuries, illness or other causes. Heeding the opinion of the resident First Aid person/s the Referee will decide whether the bout should be continued.
 - e) When a competitor seizes the opponent and does not perform an immediate effective technique, the Referee will separate them.
 - f) When one or both competitors fall and no effective techniques are immediately forthcoming. A Referee should always allow an opponent time to take advantage of an opponent falling or being unbalanced.

NOTES

5.1.4 UNUSUAL CIRCUMSTANCES

If any situations arise which are not covered by these rules, or if there is any doubt concerning their application, given the case, the Referee will immediately halt the bout and confer with the Arbitrator, Judge and the Chief Referee in order to obtain a consensus of opinion.

5.1.5 WHERE COMPETITOR NUMBERS ARE UNEVEN

On many occasions there will be an odd number of competitors on a single draw sheet eg: 5, 7, 9, 11, 13, 15 etc. Whilst affording one of the competitor's a bye is an option, our preference is to design the draw that includes a pre-bout (or two). This involves inserting a preliminary bout on the far left of the draw sheet that effectively sees the winner of that bout progress into the first 'official' round. The main purpose of this pre-bout is to immediately create an even number of competitors in the draw. In a kumite event, it is not usually necessary to inform the two competitors that they are engaged in a pre-bout, although it is not uncommon for a competitor who has already fought to wonder why their second fight is against someone who has not yet fought. In these instances, it is OK to explain how this happened.

5.1.6 WHERE THREE COMPETITORS REMAIN

Any occasion where an odd number of competitors exist, unless a person is injured, will eventually result in three competitors left.

The following is the method by which the result of first, second and third can be best achieved.

Competitors shall be known as Persons 'A', 'B' and 'C'.

- Firstly 'A' fights 'B'.
- The winner then fights 'C' (NOT the loser)
- If 'A' has beaten both 'B' and 'C', then 'A' is automatically the first place getter and 'B' and 'C' fight for second and third places.
- If 'A' loses to 'C', then 'C' is automatically the first place getter and 'A' is the second place getter and 'B' is the third place getter.

5.2 SCORING

The result of a bout is determined by either:

- a) A competitor scoring 3 **IPPONS**, 6 **WAZA-ARIs** or a combination of the two totalling **SANBON** (3 points).
- b) The match runs its full duration of time. The competitor with the highest score is declared the winner.
- c) Obtaining a decision, or by a **HANSOKU** or **SHIKKAKU** imposed against a competitor.

NOTES

5.2.1 SCORING CRITERIA

Any score, whether IPPON (full point) or WAZA-ARI (half point), must only be awarded when all of the following scoring criteria are present:

- a) Good Form
- b) Vigorous Application
- c) Correct Distance
- d) Probable Effectiveness
- e) Zanshin
- f) Correct Attitude
- g) A Kiai on the Scoring Technique

DESCRIPTION OF THE SCORING CRITERIA

A) GOOD FORM

Any point scored must contain the elements of correct karate technique. The technique delivered should be precise in its delivery both on the way in and out from the target area.

If a Referee and Judge demand good form by not scoring poorly executed techniques, then competitors will see this and aim to keep their Kumite as clean as possible. Examples include:

HANDS: A strike need NOT start or finish at the hip. As long as it penetrates in and retracts back out to a guard position, then it will suffice. This includes both singular techniques as well as combination hand attacks.

Back fist strikes need not come all the way back to the ear, but should come back close to the head. The striking back fist should not drop in height as it retracts from the target.

Head-level hand strikes that are executed from close quarter distance may have to travel up (above the guard) before striking. In these cases, a hand that moves slightly up and then out (rather than in a direct straight line to the target) are still acceptable as good form and may score provided the retraction is neat and linear.

In the case of a ducking opponent, the hand may have to curve down slightly to strike to the target. Once again, in these instances the technique may score (Referee's discretion) if the overall form was sound. Never scoring techniques like this is inadvertently rewarding an opponent for ducking and staying down in a vulnerable position.

HIPS: Reverse punches must have proper hip rotation in and out. This shows the competitor understands the importance of power generation (despite being a non-contact tournament). A greater expectation of this is required to score in higher graded divisions, whereas some lenience may be showed to the lower grades.

When a technique starts from distance and the body thrusts forward, the hips need not move as much on the way in (however they should come completely square), but a hip retraction is expected when they come back to guard.

When a competitor scores with multiple strikes moving forward, hip rotation is not expected as their forward momentum generates the power.

SHOULDERS: The shoulders should be forward of the hips to ensure body weight is involved in a technique. If the shoulders are behind the hips (which can be common in reverse punches) then the technique can be dismissed as lacking both "Good Form" and "Probable Effectiveness".

KICKS: Kick retraction is part of good form. A foot however does NOT have to come all the way back to its original starting position, nor will it necessarily come all the way back to 'Stage 1' (of the 4 stages of a Kick). As long as the foot retracts back enough to create a decent bend in the knee joint it will suffice.

If a Round kick is caught (after the foot touches the scoring area) and prevents the retraction, then the point may still be awarded. This is recognizing that the kick still penetrated through the opponent's guard to the scoring area.

Round kicks may score with the ball of the foot, instep or very bottom of the shin (not mid-shin).

FEET: The base foot need not be completely grounded to score. If it is sliding forward (to make distance) or still contributing to power generation then the technique can still score.

STANCE: Stance contributes greatly to power so this is assessed in good form. While students need not have formal stances, some sort of grounding (of one foot) is required for hand strikes upon impact.

While part of the base foot may come off the ground when kicking, the base leg should ideally remain bent.

EYES: Part of good form is looking at the target. If a competitor is turning their head away from the target area, then the technique should not score. Some head level kicks (and back kicks) will require the person to lose partial sight of the target area. This situation is acceptable and the technique may still be scored.

Where a technique does not meet 'Good Form', the Referee should avoid calling "Yame, no score" and instead allow the bout to continue. In other words, a Referee should try to avoid calling "Yame" unless they are going to issue an actual score or warning/penalty.

B) VIGOROUS APPLICATION

For a technique to score, it must be delivered with commitment and focus; nothing is held back. This area is often missed when a score is assessed. Just because a competitor delivers a technique with a KIAI, it does not mean they have delivered the technique with KIME.

That said, for any technique to score, a "KIAI" must also be present. Allow more leniency for children here. In the interest of being able to score more techniques in the youngest age divisions, points may be awarded where there was no Kiai present. However, the Referee should still remind the young students that a Kiai is expected.

C) CORRECT DISTANCE

Relates to the point at which the completed technique comes to rest on or near the target. To score, the technique must have the potential to penetrate the target, which means the arm or leg is still slightly bent as it touches the target (or comes near enough to the target).

If a technique lands with poor distance, the Referee need not call "Yame, Torimasen (no score)" In these instances, they should allow the bout to continue.

D) PROBABLE EFFECTIVENESS

This is often a good gauge to establish whether the first three criteria have been met. If a Judge feels a technique would have had little or no probable effectiveness, then it's likely that it lacked either, Good Form, Vigorous Application or Correct Distance.

Perhaps the reverse punch lacked proper use of the hips. Maybe they were off balance during the kick or the lunge punch had no Kime? When there are doubts due to examples like this and decisions have to be made very quickly, it is often best not to call "YAME" and to let the bout continue.

Probable Effectiveness is more than an indicator of the first three criteria however. Other factors must be considered, such as:

MOVEMENT: If a competitor is running backwards and executes a punch, then it will likely have very little probable effectiveness (regardless of technique, application or distance) and should potentially be dismissed.

So too if the opponent is rapidly retreating while a forward moving attacker is striking. Even if the distance is technically made (eg: the hand touches the body), the retreating opponent means that the technique's power is minimized and 'no score' would mostly result. By contrast, if the forward moving attacker is striking, and shows that they would still be able to penetrate right through the target of the retreating opponent, then the technique would be scored.

TARGETS: Certain techniques will not have probable effectiveness when landing on certain targets. Examples include:

A hook kick to the body will not be scored as the target area is not vulnerable enough to cause injury. Front, round and side-kicks by contrast can penetrate right through the body and thus are scored.

A lunge punch to the body will rarely be scored for the same reason given above. This technique can often be scored however in lower grade/age divisions as the competitor's range of techniques is more limited and their control of head level lunge punches is still developing.

Where a competitor has their hand or forearm against the body and a technique hits here. Even though they did not block, it would have been enough to minimize any potential effectiveness.

Probable effectiveness also applies to blocking techniques. A technique is only considered 'blocked' if the propulsion towards the target area has been deflected or sufficiently halted by the opponent. It is NOT enough for the blocking arm to have merely touched an oncoming punch or kick for it to be considered blocked. Hence if a technique still touches the target area, despite the opponent's hand touching the incoming technique, the score may still be awarded.

E) ZANSHIN

Zanshin is the state of continued commitment (and awareness) which endures after the technique has landed. The competitor with Zanshin maintains total concentration of the opponent's potential to counter-attack. Examples of poor Zanshin include:

- Not looking at the opponent after striking or kicking.
- Not having at least one hand up in guard position.
- Not have any type of stance.
- Not reacting in any way to an opponent's counter-strikes, especially if a Referee had not yet called 'Yame'.

F) CORRECT ATTITUDE

The final criteria to consider refers to the competitor's attitude. While all other criteria may be met, if the competitor shows a malicious attitude during delivery of the scoring technique, or overt arrogance or aggression after it, then the technique is dismissed and the competitor warned. Repeated infractions can result in SHIKAKU (an attitude based disqualification).

5.2.2 SCORING AREAS

Attacks are limited to the following areas:

- Head
- Face
- Neck (but excluding the throat)
- Abdomen
- Chest
- Back (but excluding the shoulders)

5.2.3 IPPON SCORE

In scoring, it must be noted that one (1) IPPON is worth two (2) WAZA-ARIs

To score an IPPON, a technique must meet the following criteria:

- a) Jodan Kicks (Round or Hook kicks only).
- b) Deflecting an attack and scoring to the unguarded back of the opponent.
- c) Sweeping followed by a scoring technique (within 2 seconds).
- d) In rare occasions/instances, successfully scoring (picking off while moving forward) at the precise moment the opponent attacks.

In awarding IPPON (full point) scores, a Judge must use their discretion and experience.

An IPPON represents a technique that would have totally incapacitated your opponent. Thus the following points apply:

1. **A JODAN GERI** (head level kick) may be well executed with good form but may lack the precision or balance, and in reality would have only stunned an opponent. In this instance, it would only be awarded as a WAZA-ARI (half point).

2. **An ASHI BARAI** (foot sweep) need not require the competitor to fall on the floor to merit scoring. It is simply sufficient if he/she is merely unbalanced as the scoring technique is delivered.

To receive an Ippon, the sweep **MUST** be followed up within 2 seconds, but additionally, the opponent must still be in a vulnerable position. If a sweep unbalances an opponent and within two seconds a successful score is delivered, however during that 2 seconds the opponent restores their original balance, guard and focus on the competitor, then the sweep is ignored and the follow up technique only is scored.

If the sweep does not unbalance the opponent, it is ignored when considering the point and follow up technique is all that is scored.

A sweep need not be followed up with a technique unless it wishes to score an IPPON, if no technique follows then bout is allowed to continue.

5.2.4 WAZA-ARI SCORE

- A WAZA-ARI is awarded for a technique almost comparable to that needed to score an IPPON.
- In the cases noted above the Referee must look for IPPONS in the first instance and only award WAZA-ARI in the second instance.

Examples of WAZA-ARIs are:

- Hand techniques to body and head.
- Kicks to the body and some to the head.

5.2.5 OTHER SCORING SITUATIONS TO NOTE

1) Competitors scoring at the same time:

Simultaneous effective scoring techniques delivered by both competitors, shall be recognised as **AIUCH** and no point will be awarded. **NOTE: True AIUCHs are rare.**

Not only must two techniques land simultaneously but both must be valid scoring techniques - each with good form, vigorous application etc. Two techniques may well land simultaneously, but seldom are both - if indeed ever - effective scores.

In a situation where only one of the simultaneous pair is actually a score, **THIS IS NOT AIUCH** and only the competitor who met all of the scoring criteria is awarded the point.

2) Competitors scoring outside the ring:

No technique, even if technically correct, will be scored if it is delivered while both competitors are outside the competition area.

However, if one of the competitors is outside the ring and the competitor inside the ring delivers an effective scoring technique before the Referee can call **YAME**, the technique shall be scored. This is a rule often missed by Referees.

3) Competitors scoring on, or after time:

An effective technique delivered at the same time that the end of the bout is signalled, is considered valid.

An attack, even if effective, delivered after an order to suspend or stop the bout, shall not be scored and may result in a penalty being imposed on the offender.

4) Competitors grabbing:

It is permissible for a competitor to seize the opponent as long as an effective scoring technique is immediately forthcoming. This may include catching a kick or punch and proceeding immediately after with a scoring technique. It may also include the pulling down of the opponents guard before making a strike. It is not permissible to grab at the opponent's body or head even if an effective scoring technique follows.

5.2.6 FILLING OUT THE SCORE SHEET

- Each bout that runs must have a score sheet filled out by the Score-keeper.
- Each time a competitor receives a score, a cross (X) is put in the box on their accumulative score.
- Each time a foul is committed that is penalised by the Referee, a cross (X) is marked on the opponent's score total, plus the foul is recorded in the box below the score.

For example.

- If **AKA** receives a **WAZA-ARI**. A cross is put in the 0.5 box for **AKA**.
- If **AKA** then receives an **IPPON**. A cross is put in the 1.0 and 1.5 box for **AKA**.
- If **AKA** then receives a **KEIKOKU** for contact. A cross is put in the 0.5 box for **SHIRO** and the letter 'K' is written in the foul box directly below.

EVENT:

SHIRO							AKA						
NAME:							NAME:						
Score	0.5	1	1.5	2	2.5	3	Score	0.5	1	1.5	2	2.5	3
Foul							Foul						
WINNER'S NAME:													

NOTES

FOUL ABBREVIATIONS:

- C - Chukoku (Warning without penalty)
- K - Keikoku (Half point penalty)
- HC- Hansoku chui (One point penalty)
- H - Hansoku (Disqualification through fouls)
- S - Shikakku (Disqualification through misconduct or poor etiquette)

Note: Fouls are to be written under the column of the victim, not the perpetrator.

5.3 PROHIBITED BEHAVIOUR

The following techniques are forbidden :

1. Techniques which make contact with the throat.
2. Techniques which make excessive contact having regard to the scoring area attacked.
3. Attacks to the groin, joints and instep.
4. The use of open handed techniques such as HAITO, NUKITE or SHUTO (inside and out).
5. Throws of any kind.
6. Spinning hook kicks and spinning back fists.
7. Sweeping techniques, spinning back kicks and hook kicks (for 4th kyu and below divisions).
8. Techniques, which by their nature, cannot be controlled for the safety of the opponent.
e.g. jumping front kicks, headlevel side kicks.
9. Head level front, side or back kicks.
10. Repeated direct attacks to the opponents arms or legs.
11. Repeated exits from the ring (**JOGAI**) or movements which waste too much time.
12. Purposeless grabbing of the opponent or violent pushing or wrestling.
13. Any discourteous behaviour such as provocation and un-called for remarks. Any competitor, coach or official member of a team, who behaves discourteously towards any member of the group of officials including Referees, Judges, Time-keepers and Score-keepers by means of gestures or words etc, can earn the immediate disqualification from the tournament.
14. Feigning of injury in order to gain the advantage.
15. Control to the scoring area must be reasonable. Techniques which touch the areas may be scored, but those that use excessive contact may not be scored and could incur a penalty for lack of control. In the case of a kick technique, a greater tolerance is allowed, provided the attack does not cause obvious injury.
16. **MUBOBI**: Relates to a situation where one or both of the competitors display a lack of regard for his/her own safety.

NOTE:

Similarly to scoring points, when it comes to giving warnings or penalties to a competitor, the Referee must use their own discretion and experience. Thus the following points apply:

NOTES

5.3.1 CONTACT

One of the most difficult decisions a Referee will face is in the judging of contact made.

There is no Japanese terminology for contact so simple hand gestures are used instead. In addition, it is always a good idea to explain to both competitors the degree of contact made and the warning.

With minor contact, the warnings move up from:

First minor contact	-	Chukoku (warning without penalty)
Second minor contact	-	Keikoku (warning, opponent receives Waza-ari)
Third minor contact	-	Hansoku-chui (warning, opponent receives Ippon)
Fourth minor contact	-	Hansoku (disqualification due to fouls)

Not all contact is considered minor, therefore a Judge at any time may use their discretion to jump to a more severe warning based on the degree of the contact made.

In the evaluation of excessive contact, there is no substitute for an experienced Referee. Techniques to the face may "TOUCH" and still score, but touch does not mean solid impact. When assessing the contact force used, the Referee must take the following circumstances into account.

1. WHERE CONTACT WAS MADE:

a) Contact to the body:

The trained karate-ka can absorb a stronger impact over muscled areas such as the stomach. However, the breastbone and ribs are vulnerable to injury. For this reason, reasonable control over body contact must be exercised.

b) Contact to the face:

As face contact is deemed more dangerous, it may receive a stronger penalty. The Referee must therefore assess if the contact was severe enough to warrant a warning or a penalty. This may be achieved by assessing the movement of the head upon impact, any redness, swelling or bruising that may form, or any bleeding to the area that was contacted.

c) Contact to the groin:

The accidental kick to the groin area can reduce the opponent's potential for winning as surely as a deliberate one. Therefore the Referee should award a penalty in either case and allow the opponent time to recover.

d) Contact to the leg:

Foot sweeps that land high on the leg can cause knee injury. The Referee must assess the validity of any sweep attack to the leg. An ineffective sweep high on the leg must be warned and if repeated, penalised. In the case where it has caused pain or injury, a penalty should be imposed immediately.

2. THE RESULT OF THE CONTACT ON THE COMPETITOR

Before imposing penalties for contact, the Referee should take into account the following:

a) Exacerbating injury:

Did the victim increase the impact of an otherwise controlled technique by a sudden movement eg: charging forward? Note: This must not be used by the Referee as a reason for excusing repeated cases of excessive contact in their ring.

b) Size difference:

The Referee must consider the effects of a large difference in size between competitors as can often occur in a team match. What is controlled contact for someone weighing 100 kilograms may be a hammer blow for the 65 kilogram opponent.

c) Assessing the true result of the injury:

The Referee must constantly observe the injured competitor because their behaviour may assist him/her in their assessment. A short delay in giving the assessment can allow injury symptoms such as nosebleeds or bruising to develop. At this point the clock should be ordered to stop by the Referee. Observation will also reveal any efforts by the competitor to aggravate slight injury for tactical advantage.

d) Potential feigning of injuries:

Feigning of an injury, which does not exist is a serious infraction of the rules. Exaggerating an injury which does exist is less serious – but still prohibited. Examples of this are the blowing strongly through an injured nose to promote bleeding, rolling around on the floor or rubbing the face roughly with the back of a mitt.

e) Pre-existing injuries:

A pre-existing injury can increase the symptoms and throw the degree of contact used totally out of proportion. For example: If a person has been injured during a previous bout and contact is made again to the same area, a Referee must effectively assess the true contact made in this particular instance before giving any warnings or penalties.

f) Belated symptoms:

After a competitor is contacted during a bout and their opponent is penalized, then this infraction is considered to have been dealt with and cannot be penalized further in that bout. This means that if at some point later in the bout the resulting injury prevents them from continuing (eg: they are in too much pain or the nose starts to bleed), then no further penalty can be given by the referee.

Under these circumstances, the injured competitor will have to forfeit the bout. This rule discourages people from showing little karate spirit by pulling out due to pain or winning by disqualification of their opponent. This is why a Referee should take time to assess the extent of injuries before awarding penalties and recommencing the bout.

3. CONTACT AFTER A SCORING TECHNIQUE

Attention to excessive contact needs to be made regardless of when it occurs. The following examples happen very rarely but they emphasise the high priority that excessive contact should be given:

Scenario 1: AKA scores on SHIRO during a multiple-technique attack. The first effective technique meets all scoring criteria and the Referee calls YAME. During or directly after this call, AKA unintentionally lands another technique that makes excessive contact.

The referee will not score AKA's original technique and will focus instead on the contact. This occurs even though the Referee called YAME for the original scoring technique. AKA receives a warning or penalty.

Scenario 2: AKA scores on SHIRO and immediately afterwards SHIRO retaliates with a technique that makes excessive contact. Irrespective of whether the Referee called YAME before or after the contact, the same decision applies ie: The Referee will first award AKA the score for their technique that met all scoring criteria. They will then turn to SHIRO and either warn (or penalise) them for their contact.

Scenario 3: AKA makes excessive contact on SHIRO and immediately afterwards SHIRO retaliates with a technique that meets all scoring criteria. There are a number of things a Referee must consider in this situation as there is no clear-cut rule.

- i. Firstly the Referee must consider if SHIRO's technique landed after YAME was called? If YAME had been called, then SHIRO's technique is ignored and AKA is warned (or penalised) for excessive contact.
- ii. Secondly, if SHIRO was able to successfully retaliate very quickly, then the Referee must consider whether the contact from AKA was worthy of a warning or penalty? More leniency can be given to AKA if the contact was to the body and SHIRO was undisturbed when making their retaliation technique. However, if the contact from AKA was to the head and caused SHIRO'S head to move, then the Referee can reward SHIRO with a score for their successful technique, and then turn to AKA and warn (or penalise) them for their contact.

5.3.2 JOGAI

JOGAI is where a competitor either unintentionally steps out of the ring through lack of awareness, or intentionally steps out to escape an incoming attack.

JOGAI does not count if the competitor is pushed or physically forced out by their opponent.

Jogai first offence	–	Chukoko (warning without penalty)
Jogai second offence	–	Keikoku (half point penalty)
Jogai third offence	–	Hansoku chui (full point penalty)
Jogai fourth offence	–	Hansoku (disqualification)

The point at which YAME is called is helpful in determining if JOGAI has occurred. As an example, let's look at a number of scenarios where AKA is attacking SHIRO.

Scenario 1: AKA attacks and scores... however AKA steps out of the ring after scoring. The point is still scored in this case and no Jogai is called. Why? YAME should be called at the instant the technique is scored and the exit therefore occurs outside of bout time and may not be penalised.

Scenario 2: AKA attacks and scores... but this time SHIRO steps out of the ring straight after being scored on. Again AKA receives the point and no Jogai is called. Why? YAME should be called at the instant the technique is scored and therefore the exit occurred outside of bout time and may not be penalised.

Scenario 3: AKA attacks and does NOT score... and then AKA steps out of the ring. AKA receives a Warning for Jogai. Why? As the score was unsuccessful YAME would never have been called and therefore the JOGAI is noticed and recorded.

Scenario 4: AKA attacks and scores... but SHIRO exited the ring just PRIOR to being scored on. If the Referee had not yet called out "YAME" then AKA still receives the point. Additionally, SHIRO receives a Jogai warning (or penalty). Why? Two applicable things occurred ie: AKA scored (and deserves a point for this good technique), and..... Shiro exited the ring before 'YAME' was called (and thus, deserves the warning for this infraction).

NOTES

5.3.3 MUBOBI

Mubobi generally applies where the Judge or Referee feels that the competitor is showing disregard for their own safety, and the safety of their competitor. Common examples include:

Running or charging towards the opponent without executing any techniques (putting themselves at risk).

Running towards an opponent with a flurry of techniques that show no form, balance or control (putting both competitors at risk).

Ducking into a round kick and having the hands down by the sides (putting themselves at risk).

Putting their arms around the opponent's torso or legs and clinging/hugging. While this may appear safe, it does not conform with tournament rules and could otherwise leave them vulnerable to being struck in vital areas (eg: back or the neck). As such, it is showing little regards for their own safety. If any brief clinching does occur, there should be an immediate effort made to escape or even score. Pushing, pulling or wrestling is not permitted in GKR Karate Tournament Kumite.

That said, Mubobi is not a black and white infraction like other offences and requires a Judge and Referee to use their discretion. What might be appear as recklessness by one student (eg: having their hands down by their side or head forward) may be a tactical and skilled ploy by another.

Mubobi should not be a technical infraction. As an example, if a student executes a front kick and drops their hands during the kick, this is likely a technical error and the Referee may simply remind them to keep their hands up.

Mubobi is not an excuse for contact: In some instances of Mubobi (such as ducking into a body level round kick), the contact can be ignored and a Mubobi can be the only warning issued. However in most instances, if contact is made (such as charging in recklessly and being contacted in the face), then the Mubobi warning is issued to one competitor, while the other may still receive a warning for contact. In some instances, the severity of the warning issued for contact may be diminished by the Mubobi that caused it.

Mubobi first offence – Chokuko (no penalty). Also alert the Senior ring official to oversee the remainder of the bout as a second warning will result in disqualification.

Mubobi second offence – Hansoku (disqualify)

NOTES

5.4 PENALTIES

- Every fighter who contravenes the rules shall be warned or penalised.
- The nature of the penalty will be announced by the Referee.
- Warnings may also be imposed for the first instance of any minor infractions.

5.4.1 TYPES OF PENALTIES

When it comes to giving penalties, the following descriptions apply:

KEIKOKU

This is a penalty in which **WAZA-ARI** is added to the opponent's score.

1. A **KEIKOKU** is imposed for minor infractions for which a warning has previously been given in that bout for the same infraction. Warnings such as Jogai, Contact, Illegal technique etc.
2. It may be given out immediately without a warning where infractions not sufficiently serious enough to merit **HANSOKU-CHUI** occur.

HANSOKU-CHUI

This is a penalty in which an **IPPON** is added to the opponent's score.

1. This is usually given for a major infringement on the rules or heavy contact.
2. Alternatively it can be given to a competitor who has had repeated infractions for which a **KEIKOKU** had previously been given in that bout.
3. Generally it is used when a competitor's potential for winning has been seriously reduced by the opponent's foul.

HANSOKU

HANSOKU is a disqualification by way of receiving too many penalties.

1. This is imposed following a very serious infraction or after a number of penalties have already been given for the same infraction. If a competitor has already received a **KEIKOKU** and **HASOKU-CHUI** for the same infraction, the next penalty will be **HANSOKU**.
2. **HANSOKU** is also invoked when the number of **HANSOKU-CHUIs** and **KEIKOKUs** for various penalties imposed have raised the opponents score to **SANBON**.
3. Generally it is used when, in the opinion of the Referee for that bout, the competitor's potential to win has been reduced to virtually zero by the opponent's foul/s.

NOTES

SHIKKAKU

This is a disqualification from the actual tournament, division or match.

In order to define the limit to **SHIKKAKU** the Chief Referee must be consulted.

SHIKKAKU may be invoked for the following:

- When a competitor commits an act, which harms the prestige and honour of KARATE DO.
- When a competitor does not obey the Referee's orders.
- When an action and/or actions, of a competitor are considered to be dangerous and deliberately violate the rules concerning prohibited behaviour.
- When other actions are considered to violate the rules of the tournament.

5.4.2 CONTACT PENALTIES

Contact is often the most common penalty a Referee must deal with and as stated in section 5.3, "there is no substitute for experience".

Although a Referee must use his/her own discretion for each situation, the most logical penalty system for contact is as follows. This is to be used only as a guide:

INFRACTION	PENALTY
a) A competitor is hit but not hurt (first time)	A warning is given
b) A competitor is hit and slightly hurt (first time)	Half point penalty (Keikoku)
c) A competitor is hit hard enough to reduce their chances of winning (first time)	Full point penalty (Hansoku-chui)
d) A competitor is hit but not hurt (second occasion)	A half point penalty (Keikoku)
e) A competitor is hit and slightly hurt (second occasion)	Full point penalty (Hansoku-chui)
f) A competitor is hit hard enough to reduce their chances of winning (second occasion)	Hansoku is called

NOTES

5.4.3 IMPORTANT NOTES ON PENALTIES

a) When to give a warning

Warnings are given where there has clearly been a minor infraction of the rules, but the competitor's potential for winning is not diminished (in the opinion of the Referee/Judge) by the opponent's foul.

b) Penalties increase in severity.

A penalty can be directly imposed for a rules infraction, but once given, repeats of the particular infraction must be accompanied by an increase in the severity of the penalty imposed. It is not, for example, possible to give a **KEIKOKU** for excessive contact and then give a warning for a second instance of excessive contact.

c) Penalties do not cross accumulate

Penalties do not cross accumulate. This is to say a warning for the first instance of 'contact' will not be followed by an automatic **KEIKOKU** for the first instance of **JOGAI**.

d) Penalties are explained to the competitor

Any occasion where a penalty is given, a brief explanation is given to the competitor. For example "**Aka, contact, keikoku, shiro, waza-ari**".

e) Declaring a winner through penalties

When the penalties incurred in any one bout through various infractions total **SANBON**, the offender will be declared '**HANSOKU**' and the winner will be announced as "**AKA/SHIRO NO KACHI**".

f) Understanding the difference between HANSOKU and SHIKKAKU

Both the penalties of **HANSOKU** and **SHIKKAKU** result in the disqualification of the offender. Because of this, they may often be mixed up by a Referee.

- A **SHIKKAKU** is very rare and is the disqualification often from the entire tournament. It occurs when a competitor shows uncontrolled aggression and maliciousness towards their opponent or disregard for tournament protocol or the spirit of Karate-do (ie. It is attitude orientated).
- Where an opponent's score is raised to **SANBON** through continual penalties due to accidental reasons by a good natured person, then **HANSOKU** is the correct call. The Referee would call for example "**AKA, HANSOKU, SHIRO, NO KACHI**".

NOTES

Section 6: INJURIES AND ACCIDENTS IN THE COMPETITION AREA

6.1 PROTOCOL FOR INJURIES SUSTAINED IN THE RING

1. When a competitor is injured, the Referee shall at once call “Time Out” and help the injured competitor, at the same time calling the resident First Aid Personnel. The resident First Aid Personnel is authorised to diagnose and treat the injury only. He/she may also make recommendation for the safety of the injured competitor.
2. In the event of a competitor being injured, the resident First Aid Personnel, the Referee, the Judge and both competitors are the only ones permitted in the ring unless specifically asked by the Referee.
3. In the event of a competitor being injured the opponent will immediately turn his/her back to the injured person and stand in **HEIKO DACHI** until instructed otherwise by the Referee. He/she will not interfere in any way with the care and treatment of the injured person.
4. An injured competitor who has been declared unfit to fight by the resident First Aid Personnel cannot fight again in that competition/division.
5. If two competitors injure each other at the same time, or are suffering from the effects of previously incurred injury and are declared by the resident First Aid Personnel to be unable to continue, the bout is awarded to the fighter who has amassed the most points at that time. If the point score is equal, then a decision (**HANTEI**) will decide the outcome of the bout.

6.2 MAKING A DECISION AFTER AN INJURY

1. When assessing an injury caused by the opponent’s technique, the Referee must consider whether the technique contravened the rules.
2. Was it properly applied to the correct area at the correct time and with the correct degree of control? Consideration of this will assist the Referee to decide whether the injured competitor should be declared the loser (if they cannot continue due to the injury) or whether the opponent should be penalised for a foul.
3. An injured competitor who wins a bout through disqualification of their opponent due to heavy contact, cannot fight again in the competition unless they have the permission from the resident First Aid Personnel. If he/she is injured again, he/she may win the second bout by disqualification but is immediately withdrawn from further Kumite competition in that tournament (this rarely occurs).

NOTES

Section 7: DRESS REQUIREMENTS

7.1 COMPETITOR'S DRESS CODE

UNIFORMS:

- A minimum of a standard lightweight **GI** (uniform) must be worn by all competitors.
- The **GI** (uniform) must be in good condition with no loose straps or torn areas which could cause injury to the other competitor/s, Referees and Judges or even likewise to themselves.
- The sleeves of the **GI** must not be rolled up past the forearm.
- A club badge **MUST** be attached and on the left hand side of the **GI** on the chest area.

SHIN AND INSTEP PROTECTORS:

- Must be worn by all competitors.
- These must also be worn under the pants and not over the top of the pants.

HAND MITTS/GLOVES:

- Must be worn by all competitors. GKR/IGKF red or blue gloves are compulsory for all age groups.
- Either colour is acceptable except in open divisions where competitors will require both colours.
- **NB:** Boxing type gloves and the larger freestyle type gloves (usually red or black, leather or vinyl) are not permitted to be worn by any competitor.

GROIN GUARDS:

- A groin guard is compulsory and can be worn underneath or over the top of the uniform.

MOUTH GUARDS:

- Are compulsory for all kumite events. An event will not be allowed to continue without one. If a competitor loses their mouthguard during the course of the bout then the clock must be stopped whilst the competitor replaces their mouthguard.
- **NB:** If the above equipment is not worn the competitor will not be permitted to continue.

CHEST GUARDS:

- It is compulsory for all female competitors from the age of 12 to wear chest guards.

NOTES

7.2 OFFICIALS DRESS CODES

REFEREE AND JUDGES:

The standard dress for Male and Female Judges are:

- Black trousers for men.
- Black trousers or knee length skirts for ladies.
- Long sleeve white button up shirt for men.
- Long or short sleeve white button up shirt for ladies.
- GKR tie.
- Black socks.
- Black shoes.

TIME-KEEPERS AND SCORE-KEEPERS:

- Time and Score-keepers may wear the same uniform as Judges and Referees.
- They may if they choose however, wear a GKR Polo Shirt, with black track pants and runners.

NOTES

Section 8: TOURNAMENT TERMINOLOGY

Shomuni	All competitors turn to face the audience
Rei	Bow
Autagai ni	Everyone
Autagai ni moto no ichi	Competitors move to starting position
Shobu sanbon, hajime	Start the bout (first time only)
Shobu, hajime	Start the extended bout if the match is a draw
Yame	Stop the bout
Tsuzukete, hajime	Resume the bout
Tsuzukete	Fight on
Shugo	Judge has been called
Hantei	Judgement
Hikiwake	Draw
Torimasen	Unacceptable as a scoring technique
Aiuchi	Simultaneous scoring technique
Aka	This competitor is to the right hand side of the Referee They may be given a red tie/sash to attach to their belt at the rear
Shiro	This competitor is to the left hand side of the Referee They may be given a white tie/sash to attach to their belt at the rear
Aka no kachi	Red side wins
Shiro no kachi	White side wins
Ippon	One full point
Waza-ari	One half point (1/2)
Keikoku	Warning with a half point penalty
Hansoku chui	Warning with a full point penalty
Jogai	When a competitor exits the ring
Hansoku	Disqualification (through fouls)
Shikkaku	Disqualification (through attitude and poor spirit)
Mubobi	Conduct that puts the competitor/s at risk

NOTES

Section 9: GESTURES OF THE REFEREE AND JUDGE



- 1. Referee Starting A Bout 'Shobu Sanbon Hajime'**
Referee stands on line with no gesture.



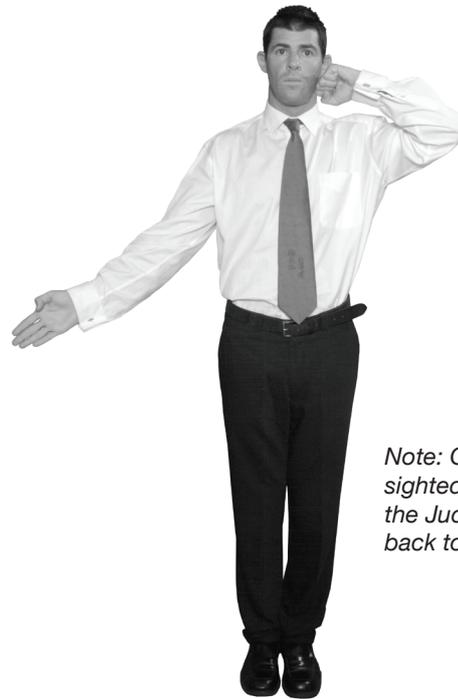
- 2. Referee Stopping A Bout 'Yame'**
Referee brings one arm up in front with (hand open, arm bent).



Referee chops arm downward until the arm is straight out in front.



- 3. Referee Signalling Head Level Punch - 'Jodan Tsuki'**
Referee gestures scoring technique by holding closed fist to side of head.



- 3ⁱⁱ. Judge Signalling Head Level Punch - 'Jodan Tsuki'**
One arm is pointing towards the competitor who made the score, while the other arm gestures the technique scored (e.g. Head level punch).

Note: Once the Referee has sighted the Judges signal, the Judge brings their arms back to their sides.

THE GESTURES OF THE REFEREE AND JUDGE



4. Referee Signalling Head Level Kick - 'Jodan Geri'
Referee brings an open hand (palm down) to cheek.



4ⁱⁱ. Judge Signalling Head Level Kick - 'Jodan Geri'
One arm is pointing towards the competitor who made the score, while the other arm gestures the technique scored (e.g. Head level kick).



Note: The Judge may gesture the score worthy only of a Wazari, or gesture it worthy of an Ippon.

Once the Referee has sighted the Judges signal, the Judge brings their arms back to their sides.



5. Referee Signalling Body Level Punch - 'Chudan Tsuki'
Referee gestures scoring technique by holding closed fist to side.



5ⁱⁱ. Judge Signalling Body Level Punch - 'Chudan Tsuki'
One arm is pointing towards the competitor who made the score, while the other arm gestures the technique scored (e.g. stomach level punch).

Note: Once the Referee has sighted the Judges signal, the Judge brings their arms back to their sides.

THE GESTURES OF THE REFEREE AND JUDGE



Note: Once the Referee has sighted the Judges signal, the Judge brings their arms back to their sides.

- 6. Referee Signalling Body Level Kick - 'Chudan Geri'**
Referee gestures with an open hand (palm down) to side of rib cage.

- 6ⁱⁱ. Judge Signalling Body Level Kick - 'Chudan Geri'**
Upon noticing body level kick score, the Judge immediately gestures with an open hand held to side of body. The other arm is out, gesturing towards the competitor who made the score.



- 7. Referee Awarding A Half Point - 'Waza-Ari'**
Referee extends hand out (palm up) to side of scorer.

Referee signals the technique that scored (example: *chudan tsuki*).

Referee brings open hand up to opposite shoulder.

Referee extends hand downward, out to the side of the scorer.

THE GESTURES OF THE REFEREE AND JUDGE



8. **Referee Awarding A Full Point - 'Ippon'**
Referee extends hand out (palm up) to side of scorer.



Referee signals the technique that scored (example: *jodan geri*).



Referee brings open hand up to opposite hip.



Referee extends arm upward to side of scorer.



9. **Referee Resuming A Bout - 'Tsuzukete Hajime'**
Referee steps one leg back and brings both arms up to side.



Referee brings palms of hands towards each other.

THE GESTURES OF THE REFEREE AND JUDGE



10. Referee Signalling Victory To Winner - 'No Kachi'
Referee extends hand out (palm up) to side of winner.



Referee brings open hand to opposite hip.



Referee extends arm upward to side of winner.



11. Referee Signalling Bout Ended With Scores Tied - 'Hikiwake'
Referee brings open hands up in front of chest (palms out), crossing at the wrists.



Referee pulls arms apart and out to side – palms face up.

THE GESTURES OF THE REFEREE AND JUDGE



12. Referee Requesting A Short Consultation With Judge - 'Shugo'
Referee extends one arm (palm down) in the direction of the Judge.



Referee brings arm in to the front of the face (palm facing inward).

GESTURES THAT RESULT WITH NO SCORE GIVEN



13. Referee Signalling No Score 'Torimasen'
Referee brings hands out in front (palms down) and crosses wrists (one over the other).



Referee extends arms out to side (palms down) to signal that neither opponent landed an acceptable scoring technique.

GESTURES THAT RESULT WITH NO SCORE GIVEN



14. Referee and/or Judge Signalling Simultaneously Scoring - 'Aiuchi'

Referee brings both fists together in front of chest. Next, signals TORIMASEN: No score (point 13).



15. Referee and/or Judge Signalling Technique Fell Short

Referee pivots slightly towards applicable competitor and holds a closed fist 10-20cm short of an open hand. Next, signals TORIMASEN: No score (point 13), or awards point to opponent if they delivered a scoring technique.



16. Referee and/or Judge Signalling Technique/s Were Not Clean Enough To Score

A Referee brings both hands up horizontally (fists closed) in front of their torso and circles the forearms around one another. Next, signals TORIMASEN: No score (point 13).

Judge may use the same gesture to signal his/her opinion to the referee.

17. Referee and/or Judge Signalling Opponent Did Not Kiai

A Referee need only tell this to a competitor. This is the gesture the judge can use to notify the referee that the competitor did not kiai.



GESTURES THAT RESULT WITH NO SCORE GIVEN

18. Referee and/or Judge Signalling Unable to Properly See

Often the result of competitors moving in a circular motion, cutting off your angle of vision, and executing techniques before you are able to get back into a good viewing position.

A Referee need only gesture this to competitors if they chose. Else they may simply tell the competitor verbally and go straight to Point 13 and signal TORIMASEN (no score). However, if a Judge wishes to express this opinion to the Referee, this is the gesture they can follow.

Judge brings both open hands up over eyes (palms inward).



19. Referee and/or Judge Signalling Technique Made Distance, But Missed Mid-section Target

Referee brings one arm up and moves it horizontally across their mid- section.

Next, signals TORIMASEN: No score (point 13), or awards point to opponent if they delivered a scoring technique.



20. Referee and/or Judge Signalling a Technique Was Blocked

The Referee brings one fist up vertically in front of the shoulder.

The other fist moves horizontally in front of the vertical forearm.

Next, signals TORIMASEN: No score (point 13), or awards point to opponent if they delivered a scoring technique.

GESTURES THAT ACCOMPANY A WARNING OR PENALTY



21. Referee Issuing Warning
The Referee brings their index finger up in front of their shoulder.



22. Referee Issuing Half Point Penalty 'Keikoku'
The Referee brings their index finger up in front of their shoulder.



All infractions that result in a HALF POINT PENALTY see the Referee point their index finger at the feet of the offending competitor.



23. Referee Issuing Full Point Penalty 'Hansoku Chui'

The Referee brings their index finger up in front of their shoulder.

All infractions that result in a FULL POINT PENALTY see the Referee point their index finger at the mid section of the offending competitor. The Referee will then gesture the type of infraction.

24. Referee Gesturing Disqualification By Infractions 'Hansoku'

The Referee points their index finger at the face of the offender and then announces victory to the opponent.



25. Judge Signalling An Illegal Exit From The Ring 'Jogai'
Judge points index finger to the side line (gesturing Jogai) on the side of the competitor he's referring to.

A judge gestures Jogai until the Referee has noticed their signal. After this they bring arms back to their side.



Referee brings index finger up in front of shoulder.



Referee points with index finger to side of ring and ushers their finger along the sideline.

26. Referee Gesturing number of infractions
After pointing out an infraction, the Referee next holds finger/s signalling whether it is the first, second, third etc time this infraction has been made by this competitor.



**27. Referee and/or Judge
Signalling Contact**

Referee pivots slightly towards offender and brings one fist in front of face, with other hand closing around it.



**28. Referee and/or Judge
Signalling Illegal technique
or Mubobi (Reckless or
careless Behaviour)**

The Referee brings their finger up in front of their face and makes a circling motion (rotating at the elbow).



**29. Referee Disqualifying
A Competitor For Illegal
Techniques and/or Poor
Etiquette/Conduct 'Shikkaku'.**



Referee brings index finger up in front of shoulder.



Referee points their index finger to the face of the offender.



Referee brings index finger back vertically in front of their shoulder.



Referee extends index finger up and behind slightly.

Section 10: SUPPORT NOTES

NOTE: The contents of this section are designed to provide a deeper understanding of the main body of information in this manual. In effect it will summarise the key points and provide more insight in how to interpret and apply the basic rules of tournament refereeing and judging. Note: These support notes are not designed to act as a substitute for the core content of the Judge & Referee Manual. They act instead as a supplement and should only be reviewed after first studying the manual's basic contents.

10.1 SUMMARY OF POWERS AND DUTIES

- **At the start of each division**, it will be necessary to conduct a full roll-call for both the kata event and the kumite event. The roll-call may be completed by any of the Officials on the ring.
- During Kata, **two Score-keepers are required**. The second Score-keeper can then move onto the role of Time-keeper once kumite commences. Both Score-keepers should confirm the Score given by the 3 Judges.
- At the end of the division, both Score-keepers should ensure the draw has been clearly marked with 1st, 2nd and 3rd.
- **The Judge** only speaks if summoned ('Shugo') by the Referee, so it is important they have a good grasp of the tournament gestures.
- **The Referee** makes the final judgement in all decisions (unless the ring coordinator has been called).
- **Before over-ruling the Judge**, the Referee must consider if the Judge was better sighted.
- **Before awarding a point**, a Referee must consider if ALL scoring criteria were met. If not 'No score' should eventuate.
- **At the completion of an event**, the Referee should quickly ensure the Score Keepers have clearly marked 1st, 2nd and 3rd placings for Kata and Kumite on the score sheets before handing out the 'Participation Certificates'.

NOTES

10.2 SUMMARY POINTS FOR KATA

- During a kata bout, Kata Judges must ensure their attention and focus is given to both competitors performing on their ring at all times.
- At the completion of a kata bout, upon hearing the single-tone whistle, each Judge must immediately raise their flag.
- Kata is subjective and different competitors will have different strengths and weaknesses. Therefore each Judge's opinion of a kata bout is equal and should not be questioned.
- **Do NOT** be swayed by the kata being performed, ie: don't automatically assume a higher-grade kata should have an advantage over a lower-grade kata. As an example, a good Saifa should beat an average Bassai-dai.
- The two key elements a judge will make their decision on are the competitor's Technical Performance and Athletic performance.
- **Technical** performance summary points include Technical proficiency, Stances, Transitional movements, Focus, Timing and Correct breathing
- **Athletic** performance summary points include speed/explosiveness, snap, strength, Kime, balance etc.
- Other factors that can influence a decision include forgetting to Kiai, a slight stumble, a mental blank, a belt coming undone, forgetting to bow etc. These minor factors should only be a decisive factor if it was difficult to find a clear winner based on the major criteria of Technical and Athletic Performance.
- A judge can be critical in their assessment of a competitor's kata technique when they are performing Kihon techniques (stances, punches, blocks, kicks). However, when a competitor is performing the more 'abstract' movements in a kata, then technique should NOT be scrutinised as much as differences may occur across various dojos/regions etc. During these techniques, other elements can be judged, such as strength, speed, balance, stability, stance, breathing, posture, focus etc.
- A competitor may start their kata again without prejudice providing the division has Kyu grades involved. Black Belt Only divisions are not permitted to start again.
- Junior teams may start their kata again if need be without prejudice. Senior teams (kata) are not permitted to start again (regardless of the grade).
- All events (except for Open events) will run straight through to the finals. All medal presentations are conducted at the conclusion of the division.

NOTES

10.3 SUMMARY POINTS FOR KUMITE

- **A mixture of Japanese and English** can be used with all 8th – 7th Kyu and 6th – 4th kyu divisions, irrespective of age.
- Whilst scoring techniques in all divisions must resemble actual karate techniques, **more lenience needs to be shown to the lower graded divisions (particularly children's divisions)**. This includes allowing fractionally more distance from the scoring area, a lesser expectation of full retraction of the punch/kick, and an allowance for a lesser level of coordination and balance.
- Whilst becoming familiar with the various Japanese terms used in tournament protocol is important, by far the most crucial role of a kumite Referee or Judge is that they **see and award techniques fairly and consistently. Being able to see a good technique when it is delivered and awarding the right score for it is THE MOST important part of being a referee – by far!**
- Whilst we generally discourage excessive discussions between Referee and Judge during a bout, be sure to **call for 'time-out' if such discussion is necessary**. This should be adhered to even if discussion is expected to be brief. The two minutes should be spent either fighting or awarding points.
- **Stopping a bout at every exchange should be avoided**. All halts where Torimassen (no score) eventuates should be avoided as much as possible. A bout should be allowed to establish a flow until a clean technique meeting all scoring criteria has eventuated (this can be difficult in lower grade divisions).
- **In Major tournaments**, whilst every effort is made to ensure that competitors from the same Zone (UK only), State or Country do not draw to fight each other in the first round of a kumite division, please make every effort to rectify this problem if it does happen ie: swap them to fight someone else.
Note: This only applies for **first round bouts!**
- **All events, except Open events will run through to the finals**. All medal presentations will be performed directly after the kumite event has been completed.
- **For all divisions**, the Tournament Director (or Senior Tournament Official) will stipulate how many competitors from each ring will move through to the finals. This number may change according to the size of the division and on how many rings it is spread over. Always check for any notations on the paperwork that may already have this information listed.
- **Students who wear glasses** are advised to wear sports glasses/goggles during competition kumite bouts. Students must be made aware of this advice, and the decision will ultimately be theirs to make. In essence, our view is that they wear glasses in kumite at their own risk.
- **Sweeping** – Only competitors 3rd kyu + are allowed to attempt sweeping techniques in GKR tournaments. The only exception to this rule is in team kumite events that are open to all grades. In these instances, the division will follow the same rules as any 3rd kyu+ or 'Open' individual division ie: sweeps will be allowed by any competitors in these teams irrespective of grade.

NOTES

- **Sweeping simply defined:** For the purpose of GKR tournaments, a sweep causes an opponent to temporarily lose balance as a result of one leg being disrupted, shifted or dragged. This leg must not be a supporting leg (usually the rear leg). The competitor performing the sweep can assist his/her intentions by grabbing their opponent's arm or body with one hand as the sweep is being attempted. Take-downs or throws of any kind are not permitted!
- **Throws/take-downs defined:** It will be determined that a technique falls into the category of a throw or take-down if one or more of the following factors are present: (a) if the competitor attempting the sweep seizes their opponent's body with 2 hands (b) if the competitor attempting the sweep uses their knee, hip or shoulder as a leverage point for breaking their opponents balance or taking them to the ground (c) if both of the opponent's legs are lifted from the ground simultaneously. All of these techniques are prohibited in GKR tournaments.

10.4 SUMMARY FOR EFFECTIVE SCORING

- For a technique to score, it must meet all the scoring criteria. These include Good form, Vigorous Application, Correct Distance, Probable Effectiveness, Zanshin, Correct Attitude and a Kiai.
- Where a competitor is moving backwards or falling away during a pick off (anticipation) technique, it is unlikely the scoring criteria will be met due to probable effectiveness.
- Where a competitor drops either hand below the hip after scoring, or fails to resume an alert stance, they are not meeting the scoring criteria of Zanshin (continued state of awareness and self-preservation), nor are they meeting good form.
- Hand techniques may start and finish from guard. They need not start or finish at the hips.
- Side back-fist strikes need not come all the way back to the ear, but should come back close to the head. The striking back fist should not drop in height as it retracts from the target.
- Kicking techniques need not fully retract (back to Stage 1 of a kick in 4 stages). As long as the foot pulls back from the target cleanly, it is enough to warrant scoring.
- If a kicking technique does not retract due to the opponent catching the foot, but this catch occurred after touching the target area, then the kick may still be scored. An example is catching a round kick whilst the foot or shin is against the ribs.
- For a sweep to receive an Ippon, the sweep must destabilise the opponent and be followed by another technique within 2seconds. If more than 2seconds passes, only a Waza-ari can be scored. A student does NOT have to follow up a sweep with a technique (unless they wish to score).

NOTES

- Aiuchi is not the assumed call simply because two competitors throw a punch at the same time. If one of the competitors did not meet all the scoring criteria (eg moving backwards, poor form etc.) then their technique is disregarded, and the other strike is scored.
- If Aiuchi is apparent (both competitors score simultaneously and meet all the scoring criteria), try to avoid calling Yame and instead let the bout continue. Often a successful follow up is halted because the Referee was too quick to call Yame.
- Try to avoid calling Yame if the result is going to be Torimassen (no score). It is best to let the bout continue (a Referee may say nothing or give a verbal assessment on the go, eg: 'blocked, short' etc.) so that competitors are only stopped when a successful technique is landed. This develops their ability to focus for extended periods and allows for more action in the allotted time.
- If two competitors are failing to meet the scoring criteria and both seem oblivious as to why, it is OK to call Yame. Ask the Timekeeper to stop the clock and give them both a quick reminder as to why they are not scoring (eg: neither are using a Kiai, or pulling their hands back etc).
- A Kiai must accompany a technique. Allow more leniency for children here. In the interest of being able to score more techniques in the youngest age divisions, points may be awarded where there was no Kiai present. It is still recommended however to remind them about the Kiai both before and during the bout.
- A technique is only considered 'blocked' if the propulsion towards the target area has been deflected or halted by the opponent. It is NOT sufficient for the blocking arm to have merely touched an oncoming punch or kick for it to be considered blocked. If a technique still touches the target area, despite the opponent's hand touching the incoming strike, then the score may still be awarded.
- In contrast, it may also be deemed a successful block if the incoming attack is taken on the arm, hand or shoulder without touching the assigned scoring area.

10.5 SUMMARY POINTS FOR CONTACT

- Whilst all excessive contact is to be addressed within a bout, the rules clearly allow for a more severe treatment of any contact made to the face. All penalties imposed for excessive contact should be proportional to how much the victim's ability to continue fighting has been diminished.
- **Any obvious contact to the face** that does NOT result in bleeding or swelling, should in most cases be given a half-point penalty (Keikoku) without warning.
- **Where the face has only been 'barely touched'**, a warning may come first. If the face is 'lightly slapped, the Referee may use their discretion to issue a warning, or go immediately to a half point penalty (Keikoku).
- **It is NOT automatically considered 'Mubobi'** just because a competitor surges vigorously forward with an attack (as to score, a competitor MUST be coming forward). At the same time, someone 'moving in quickly' should NOT automatically be used as a justification for not penalizing any head contact received by that person as they came in. Contact is contact, whether a stationary target or moving target and competitors are expected to be able to adapt to a moving target and not make contact.

NOTES

- **If a person starts to bleed on the face** after being struck, it would be inappropriate to simply warn their opponent. Any blood that is drawn from either the **mouth or nose** should attract a **minimum of one full point penalty** (Hansoku-chui).
- **If blood is drawn from the face in any other area other than mouth or nose** (eg: cheekbone, forehead, chin etc.) then the offender should (in most cases) receive **'Hansoku'** and the victim awarded as the winner. This is based on the general premise that even greater contact is required to **split skin** from a blow, than is needed to draw blood from the mouth or nose. **Before making this** decision however, please speak with your Ring Director for confirmation.
- In general, **warnings without penalty** for contact would apply mostly to excessive **body contact**. The **face is to be treated more seriously**.
- **It is harder to monitor the extent of body contact**. Often a referee may feel a technique was only light contact and immediately resume the bout. However over the next few points it is obvious to onlookers that the victim is slightly winded or upset by the incident. While a Referee should be focused on getting on with a bout, they need to keep an eye on the comfort of both competitors. **If one is fighting at a lesser level because of soreness**, the bout should be halted momentarily for them to get back their composure.
- **If a time-out is called due to injury**, be sure to allow enough time for symptoms of injury to appear before re-starting the bout. Sometimes, symptoms help to determine how serious the offending contact was, or how equipped the injured competitor is to continue.

10.6 SUMMARY POINTS FOR REFEREEING CHILDREN

- While children fall under the same rules, leniency with all technical criteria (and even tournament protocol) should be given.
- **For children 12 years and under**, it is better for Referees to speak in English. Japanese language can confuse and intimidate nervous children. This will effect not only their enjoyment from the day, but their performance.
- **Where a children's division is 3rd kyu and above**, Japanese terminology should be used.
- When Judging or Refereeing children's divisions, **always be warm and friendly, and always smile** when talking to them.
- In children's kumite, it is permitted to **allow extra distance** when looking for techniques that score.

NOTES

- **Our role is not just to determine the order of medals**, it is to build the confidence and karate passion among our young karate-ka. Because of this, it is permissible to encourage and even slightly coach the children while Refereeing their kumite. This obviously does not include tactical coaching, but occasional generic coaching and encouragement towards both competitors. “That’s the way, a bit closer, don’t forget to kiai kids etc”. And where a technique scores, you may even call, “Yame, nice punch there”.

10.7 SUMMARY OF TEAM EVENTS

- For all Team Kata events, the basic timing of the kata cannot be changed for ‘artistic flair’.
- When Judging Team Kata, your judgement should be based on the same system as individual kata, along with the team’s ability to synchronize their timing. 3 individually excellent competitors who don’t move in time should not be seen as having good ‘team kata’. Equally, 3 competitors who stick together perfectly, but have lesser technique, or move slower (taking out the explosiveness) in order to achieve this synchronicity should not be seen as having good team kata.
- Refereeing and Judging team kumite should be just as thorough on ensuring competitors meet the scoring criteria, especially because it is only the first competitor to reach one full point.
- As team kumite is an Open event, all competitors (regardless of grade) are allowed to score with hook kicks, spinning back kicks and sweeps.
- The size of Team Kumite teams may vary from tournament to tournament eg: 3, 5 or 6. It is generally felt that smaller teams are more practical as they make it easier for groups of students to form a full team. As each fight within a team ‘bout’ is only one minute in duration, it is not uncommon for scores to be tied at the end of the allotted time. In most cases, Hikiwake will be called and the time extended with the side who scored the first point (or half-point) declared the winner. If each fight is taken to a clear decision (ie: not left at a tie) then there will always one team winning either 2-1 or 3-0 (assuming we had teams of 3). Where we may run a team kumite event with larger teams (eg: 5 or 6), the Tournament Director may stipulate that a tied score within a fight can be left at a tie, in the hope that the remaining 4 or 5 fights will provide a clear winning team. If each team has an equal number of wins at the end of all fights, then the first 2 competitors who engaged in a tie will fight each other again to determine a winner. Note: This deciding bout will result in Hikiwake if scores are tied again, and will continue until one side scores. It is important to clarify these conditions with the Tournament Director before commencing any Team Kumite division.

Note: If one team has accumulated enough wins to be declared the winner, any remaining bouts WILL STILL TAKE PLACE ie: everyone will still have the opportunity to fight.

- Efforts will usually be made to conduct Team Events at either the start of the day or at the end (ie: after or before all individual events have started - or been completed). Despite this, there may be instances where a team member may be competing in their individual event at the same time their Team Event is running. Understanding should be exercised by the relevant Ring Co-Ordinators in situations such as this to ensure that the affected competitors are not disadvantaged in any way. Whilst priority should be given to their individual event, the officials can make allowances for them to move back and forth between the two rings to compete in both events divisions simultaneously
- As a continuation of the above point, there may be times where only a few teams have all of their team members present at the Team Event start time. It is important that the Ring Coordinator is made aware of this as they may seek to adjust the draw so that the division can commence with those teams that are present in full.

TOURNAMENT KATA CRITERIA

8th – 7th Kyu	Up to & including Bassai-dai
6th – 4th Kyu	Up to & including Empi
3rd – 1st Kyu	Up to & including Kanku-dai and Kururunfa
Open Division including 3rd Kyu & above	Up to & including Sochin and Seisan

KATA SCORING GUIDELINES

8th Kyu – 4th Kyu divisions	6.0 – 8.0
3rd Kyu and above divisions	7.0 – 9.0
Open Divisions	7.0 – 9.0
Team Kata Juniors	6.0 – 8.0
Team Kata Seniors	7.0 – 9.0

KUMITE TIME-KEEPING SUMMARY

ALL DIVISIONS BELOW OPEN	-	2.00 MIN (continuous)
Blow whistle once at	1.30 minutes	
Blow whistle twice at	2.00 minutes	
OPEN DIVISIONS	-	2.00 MIN (continuous)
Blow whistle once at	1.30 minutes	
Blow whistle twice at	2.00 minutes	
OPEN DIVISION FINALS	-	2.00 MIN (stop time for all calls)
Blow whistle once at	1.30 minutes	
Blow whistle twice at	2.00 minutes	
TEAM KUMITE (SHOBU IPPON)	-	1.00 MIN (continuous)
Blow whistle once at	0.45 seconds	
Blow whistle twice at	1.00 minute	