

The Five Circles

Nunchaku de Combat



Back to Basics

五輪

Back to Basics: The Five Circles of Combat Nunchaku

This book forms the foundation of Nunchaku de Combat, a base you can always return to. The original names are consistently presented in French and preserved, with the aim of maintaining the authentic terminology—just as in ballet or Japanese martial arts (karate, MA). This ensures that every NC5 practitioner, whether training in a dojo, gym, or at a seminar, can share the same language and understanding.

For further study and resources, you can also explore www.nunchaku.info where additional information on NC5 and related exercises is available. Whether through this book or the website, you have a guide to deepen your practice, access new challenges, and connect with the broader NC5 community.

Les Cinq Cercles (The Five Circles) are not a mandatory system, nor a fixed path. They serve as reference points: sources of challenge, study, and inspiration for those who wish to deepen their practice. You may choose a circle when you are seeking direction—and return to it with new experience and insight.

The circles provide challenge, study, and inspiration. They are not a rigid roadmap but guideposts to help you find your own path. You enter wherever you need to and return enriched by the journey.

This book is my way of giving back for the beautiful and valuable time I have experienced within Nunchaku de Combat. It is a return to the basics—Back to Basics—as a source of inspiration, a foundation, and a guiding principle.

This work is written with respect for the past and with an eye toward the future of NC5, providing both a practical guide and a philosophical framework for continued growth and mastery.

Herman Vos





The Enso Circle

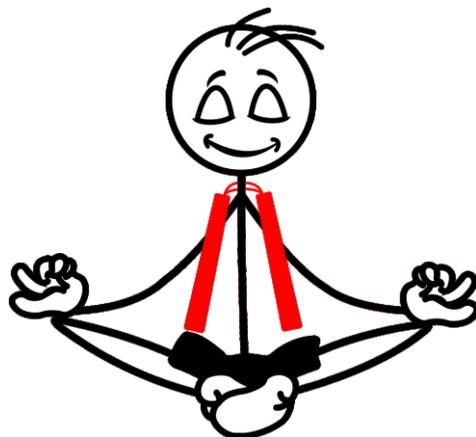
The Enso circle represents infinity, emptiness, and the moment of full presence. In martial arts, it symbolizes the point where technique, mind, and body converge—without any unnecessary movement.

The circle is not closed to signify perfection, but to leave space for growth. Just as in Nunchaku de Combat, you always return to the basics, but never as the same person.

The red and black colors express duality: strength and calm, movement and stillness, offense and control. Each exists in relation to the other.

The figure in meditation reminds us that the most important battle always takes place within. The nunchaku rests around the neck—not in the hands—as a sign of control, discipline, and respect. The weapon is present, but subordinate to the mind.

This image represents the highest level of mastery: when the weapon no longer dominates, but becomes an integrated part of who you are.



Nunchaku de Combat is structured around different forms of combat or challenges. Each combat represents a phase in the development of the practitioner.

First Combat – The Fight with the Nunchaku

This is the beginning for those who have never held a nunchaku before and wish to learn the basic techniques. This combat is consciously entered using a real wooden nunchaku — not a plastic or toy version.

Learning the techniques from a stationary position, without footwork or movement, forms the foundation to which you can always return.

For most people, this first phase is painful and confrontational. You have no control yet, and the nunchaku will challenge you constantly. Losing control of the nunchaku is inevitable. Many people give up at this stage, but this is precisely the phase you must push through. Here, your perseverance is tested and strengthened. You do not only develop control over the nunchaku, but also over yourself.

If it were easy, everyone could do it. You can choose an easier path and begin with a soft nunchaku, but by doing so you miss an essential part of the experience.

Second Combat – Becoming One with the Nunchaku

In this phase, the nunchaku becomes an extension of yourself. You learn to move freely through footwork, combinations, and kata. Thinking gradually fades into the background. Movement becomes instinctive. You move with the nunchaku, not against it.

Freedom, flow, and continuity are central. You will begin to feel increasingly confident in your use of the nunchaku.

Third Combat – The Fight with the Opponent

The third combat focuses on working with an opponent, real or imagined.

Here you learn to: block and evade, escape from attacks, judge distance and timing, combine offense and defense. This is a continuous learning process in which technique, insight, and control come together.

Development and Deepening

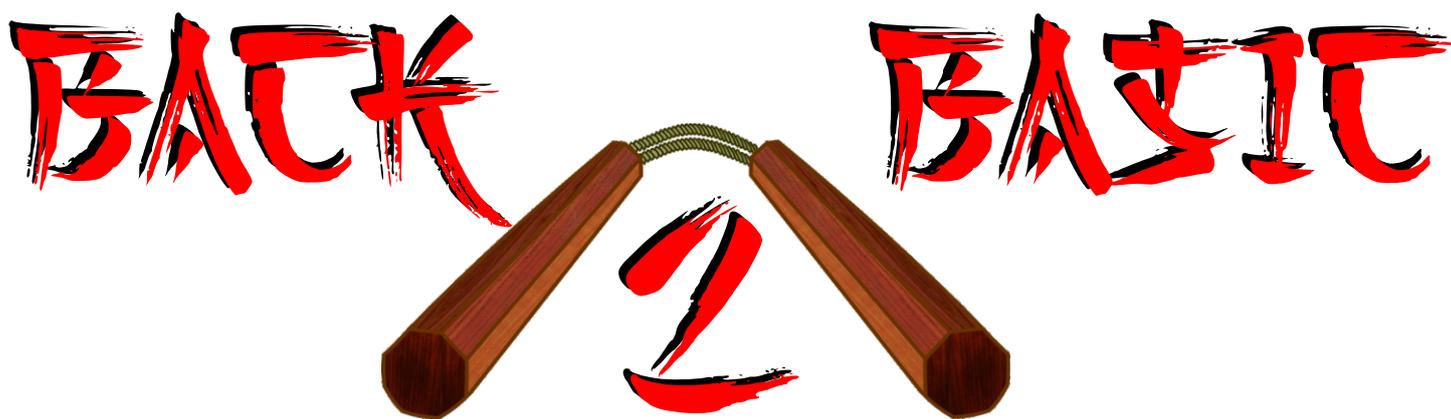
The three stages of combat are not fixed endpoints, but phases to which you continually return. They can always be improved, refined, and deepened by setting new challenges and goals for yourself.

Repeatedly engaging in combat with the nunchaku is, in essence, the true fight: a fight that always takes place within yourself. Mastery of the nunchaku begins with mastery of the self.

You can continue to test and challenge yourself by training the nunchaku as a martial art together in the dojo, and by pushing your limits through:

competitions, demonstrations, freestyle, acrobatic training, training with nails, aimed at perfection, training with INOX metal nunchaku, aimed at power

Or by deepening your understanding of the nunchaku as a weapon, as a martial art, and as a way of life. In this journey, the Enzo Circle serves as a compass, guiding you back to every challenge in an improved form.



Back to Basics

Nunchaku de Combat is built on a solid foundation to which you can always return in all three combats. This foundation forms the core of the style and is the base upon which every phase is constructed. Whether you are training in the first combat — mastery of yourself and the weapon — the second combat — free movement and combinations — or the third combat — application against an opponent — all development begins and ends with the basics.

In every phase, there are moments when progress seems to stagnate. It is precisely at those moments that the basics reveal their true value. By returning to the fundamentals, control, clarity, and insight are restored. Whether it is a loss of mastery, flow, or timing, the basics always bring you back to clarity.

The internet offers an abundance of techniques, vlogs, and examples from various martial arts. While these can be inspiring, for the serious nunchaku practitioner, the fundamental principles must always remain leading. Striving for perfection in the basics opens the path to better performance — in training, demonstration, and combat. Respect for the weapon, mastery of the self, and pure technique form the foundation of all three combats. Without a solid base, there is no growth.

No matter how far you progress within Nunchaku de Combat, one principle always remains: when clarity is lost — in training or beyond — a return to the basics will always provide support. The basics restore a sense of mastery, bring calm to body and mind, and repeatedly form the starting point for further development.

Back to Basics

THE FIVE CIRCLES

1. Circle of Law — The Law of the Circle

All movement follows the law of the circle. Through full extension, timing, and correct alignment, the nunchaku reaches its maximum length and potential. Speed and impact arise from rotation and structure — not from forced strength.

Maximum reach is not overextension, but the mastery of distance.

Who understands the circle controls speed efficiently.

2. Circle of Flow — The Flow Circle

A technique does not end at impact. The nunchaku is not caught to stop, but to continue. Recovery happens within the circle of movement. The catch position determines the next possibility. Continuity preserves control. Where Circle 1 generates speed, this circle preserves flow and stability. The circle remains unbroken.

3. Circle of Freedom — The Open Circle

Freedom does not arise from randomness, but from mastery. Within this circle you study other systems and principles — not to imitate them, but to refine what truly strengthens NC5. What is useful is absorbed. What is unnecessary is discarded.

Without foundation there is no freedom. Structure enables creativity. Here personal development begins within the system.

4. Circle of Measure — The Measured Circle

Mastery is not measured against others, but through quality. Precision, control, recovery, timing, and material understanding define level. Different training forms and materials require deeper refinement. Measurement is not judgment — but awareness.

Each challenge becomes a mirror.

5. The Enso Circle — The Enso Circle

The Enso represents infinity, emptiness, and full presence. This circle is not an endpoint, but a return. You always return to the basics — but never as the same person.

The weapon becomes subordinate to the mind. Technique becomes character.

The circle remains open. Growth never ends.

Deepening and Study of the Circles

In line with the principle “to educate a man or woman is to learn to educate oneself”, the focus is not on receiving fixed answers, but on developing self-study, awareness, and personal responsibility. The circles are not obligations, ranks, or closed systems. They function as fields of exploration—inviting the practitioner to observe, practice, test, and reflect.

Through studying the circles, working with challenges, and revisiting them at different stages of development, insight grows through experience. Each return is different, shaped by new skill, understanding, and perspective. In this way, NC5 does not impose direction but offers orientation: a compass rather than a path.

The deeper layers of each circle—challenges, comparative studies, philosophy, and cross-weapon perspectives—are explored further on the NC5 platform. They exist for those who wish to go beyond technique and use practice as a means of self-development, guided by freedom, curiosity, and discipline.

THE FIVE CIRCLES



1. The Law of the Circle



2. The Flow Circle



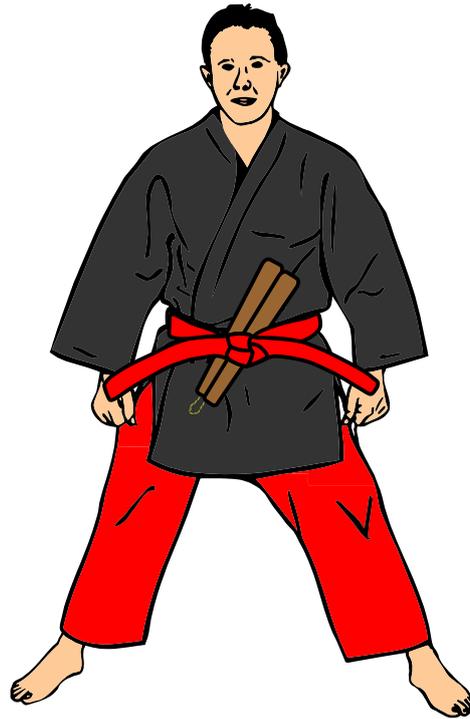
3. The Open Circle



4. The Measured Circle



5. The Enso Circle



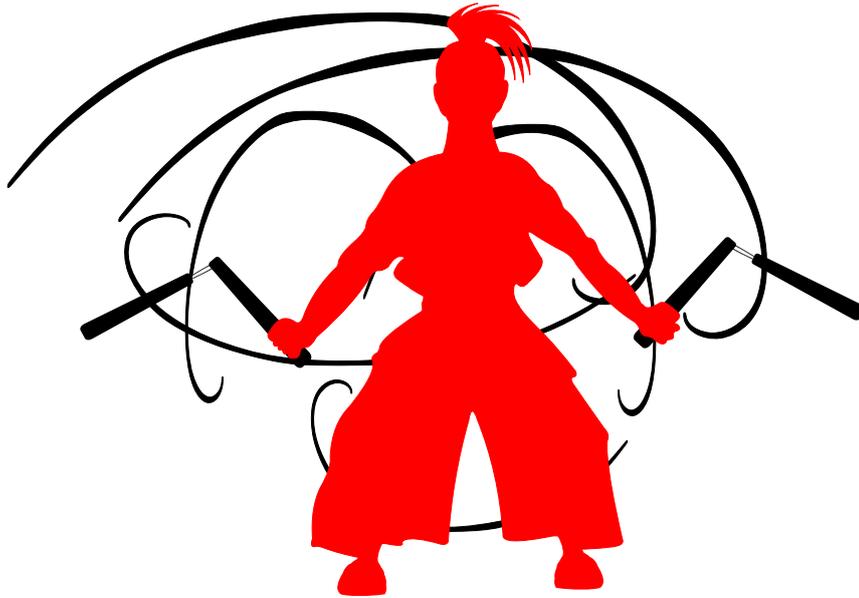
Nunchaku – A Weapon

Anyone who trains with the nunchaku must approach it as a weapon. The nunchaku is an instrument that demands discipline, control, and respect. It is not a toy, but a weapon, and this must be reflected in posture, training, and execution.

During training, when the nunchaku is not in use, it is kept closed and worn safely behind the belt. This practice emphasizes respect for the weapon and control over oneself.



The nunchaku is a weapon. Not a toy. Treat it as a weapon: train with focus and store it properly. Learn to respect the weapon, because those who give respect receive it in return—not only from the weapon, but also from themselves. If you wish to embody respect—for yourself and for the nunchaku—then let it be visible in your posture, your training, and your discipline.



Noble Discipline

Nunchaku de Combat is more than technique and skill. Every authentic martial art is founded on etiquette, discipline, and self-control. Training develops strength and resilience, but without a moral compass, that strength can turn against the practitioner—or against the world.

Etiquette protects the warrior from his own power. It ensures that strength is never used out of ego, anger, or self-interest. Anyone who works with a weapon carries responsibility.

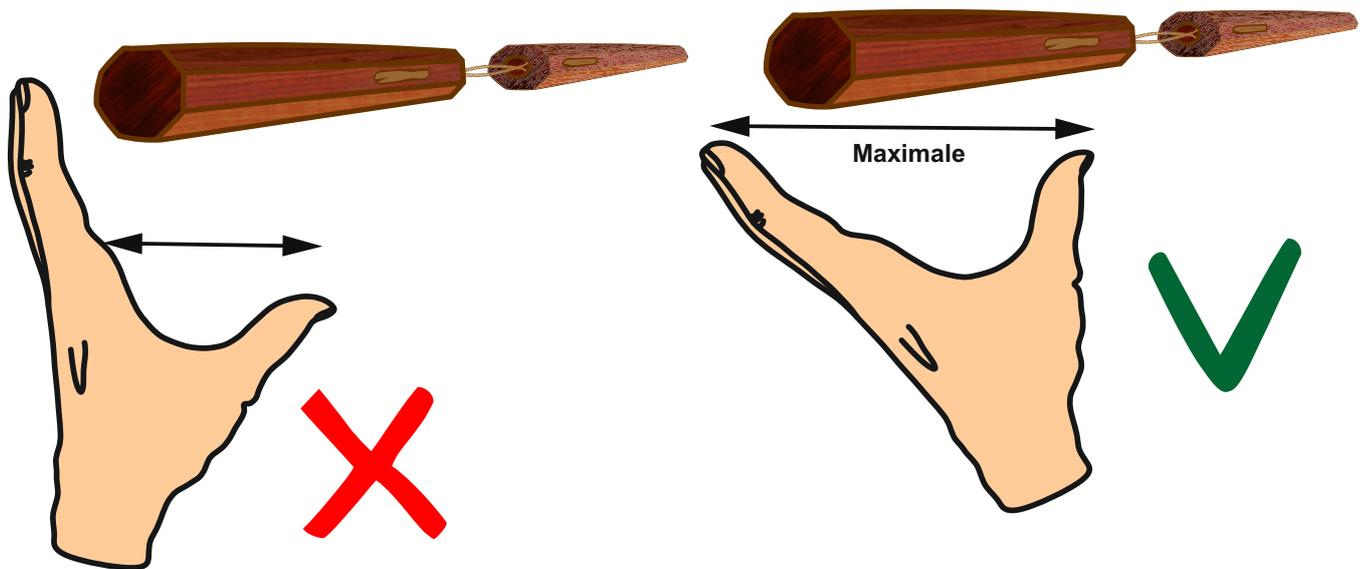
In the spirit of Bushido, the way of the warrior, power is guided by character. Strength goes hand in hand with compassion. Like the samurai holding a flower in one hand and a sword in the other, a rue warrior can protect without destroying.

The ideal is that of the gentleman-samurai: skilled with the weapon, guided by wisdom, respect, and inner discipline. Power follows morality—never the other way around.



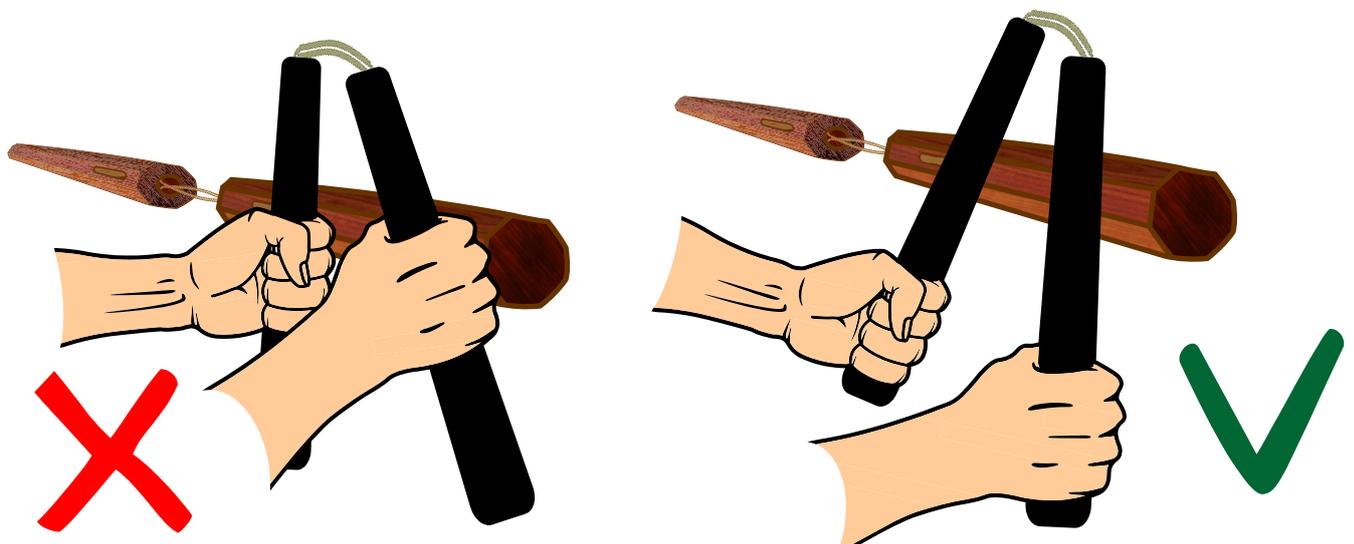
For controlled recovery of the nunchaku after impact.

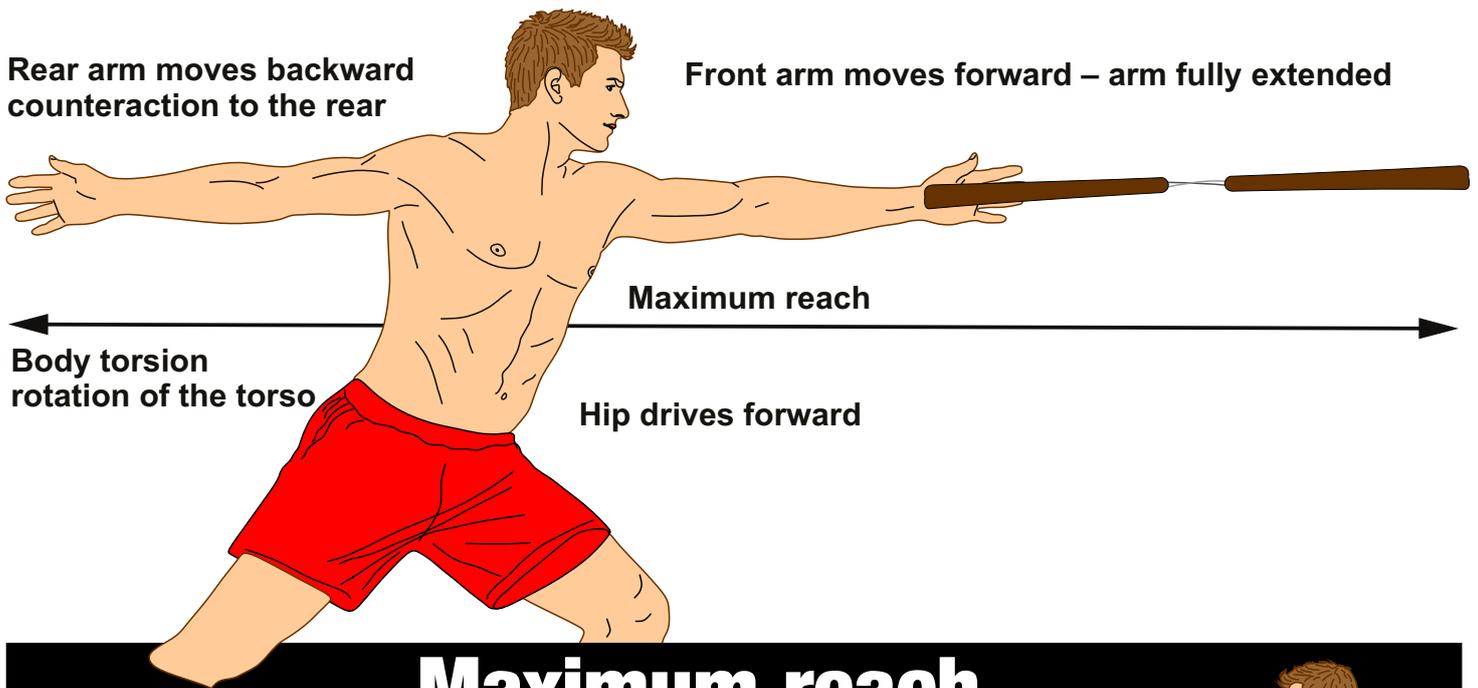
The position of the catching hand is crucial. The hand should be wide open and held at a slight angle, allowing the returning part of the nunchaku to fall into it perpendicularly. This creates a funnel-like shape that naturally guides the nunchaku into the hand. When executed correctly, the result is almost always superior to catching with a half-closed hand or an incorrect angle of entry. (See illustration)



Maximum reach and defensive control through correct grip placement.

Holding the nunchaku at its end is of great importance, not only for increasing reach but also for defense. By handling the nunchaku at the end, a significantly larger defensive surface is created. This allows incoming nunchaku strikes to be blocked and controlled more effectively. Correct hand positioning therefore enhances both offensive and defensive capabilities. (See illustration)





Maximum reach

Maximum Reach in Nunchaku Combat

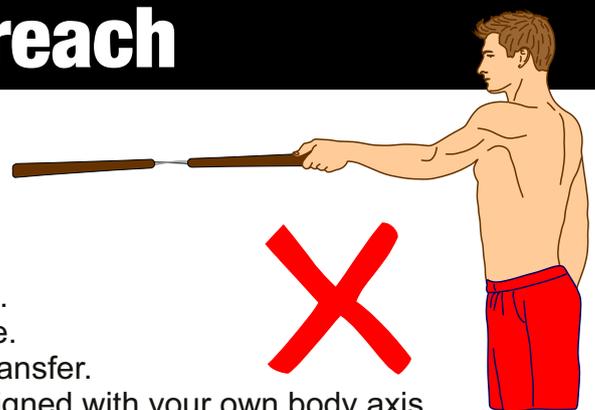
1. Front Arm – Full Extension

The arm reaches full extension at the moment of impact. Shoulder aligned, elbow extended, wrist in a straight line.

The hand remains neutral (thumb up) for direct power transfer.

You extend your body without losing balance, staying aligned with your own body axis.

Effect: a few extra centimeters of reach — often the difference between hitting or missing.



2. Rear Arm – Action and Reaction

The rear arm moves actively backward while the front arm moves forward.

This creates balance and acceleration, comparable to sprinting or throwing movements.

3. Torso Torsion – Rotation Around the Axis

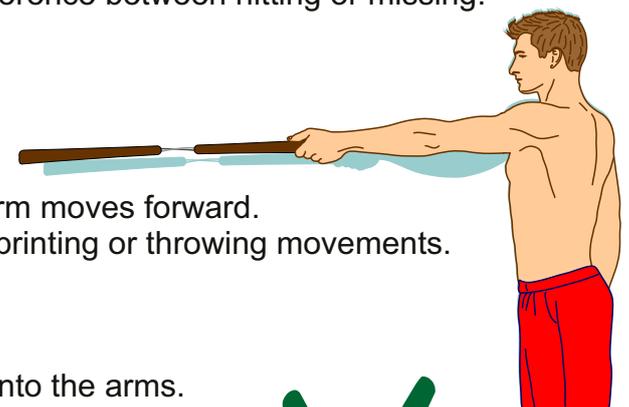
The torso rotates around the vertical axis.

This torsion functions like a spring, transmitting energy into the arms.

4. Kinetic Chain – From Bottom to Top

The movement starts in the legs.

Energy travels through the hips → torso → shoulders → arms.



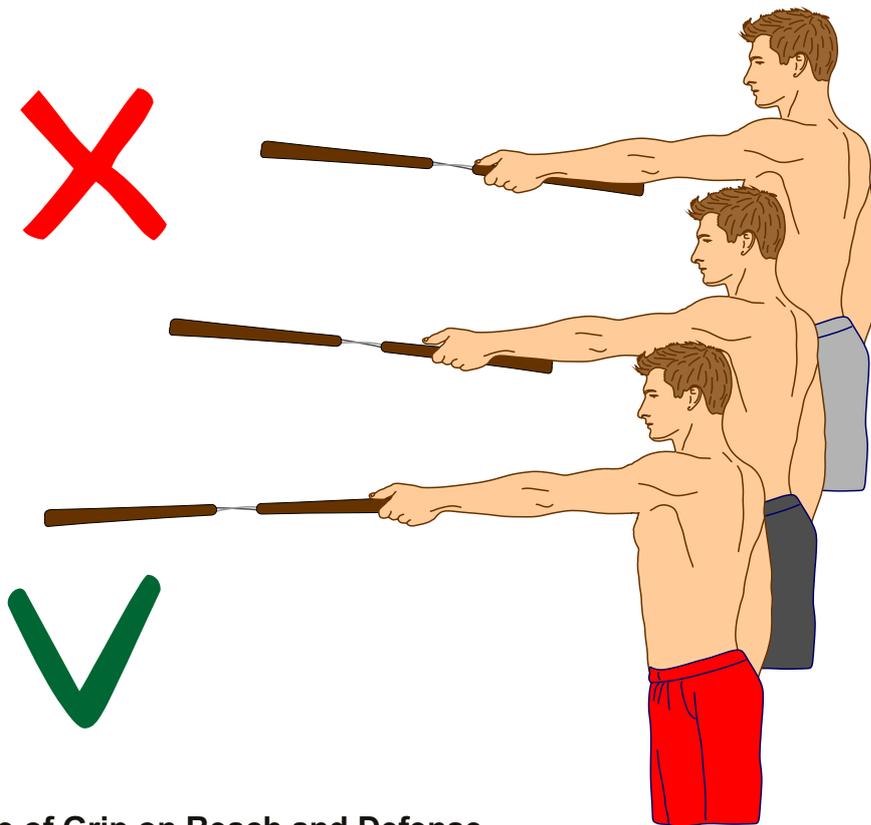
Effect: you reach with your entire body, not just with the arm.

5. Hip Engagement – The Foundation of Maximum Reach

The hip slides and rotates slightly forward, initiating the movement.

Without hip engagement, the strike remains short.

Effect: the body's center shifts forward, increasing total reach.



Influence of Grip on Reach and Defense

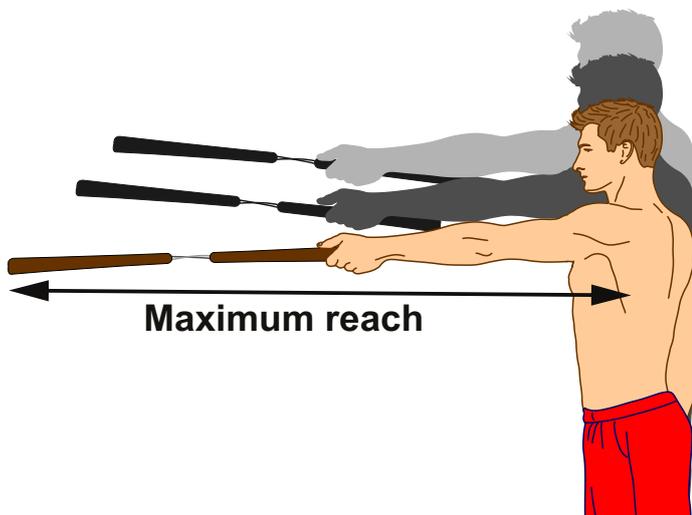
Reach is not determined solely by body mechanics, but also by where you hold the nunchaku. The nunchaku should be held at the end, not in the middle and not near the cord.

Why grip at the end?

- Maximum reach: the effective striking length increases.
- Faster continuation: in nunchaku combat, the nunchaku is always re-gripped at the end, allowing immediate transition to the next technique or attack.
- Improved defense: holding the end creates a larger blocking and defensive surface.

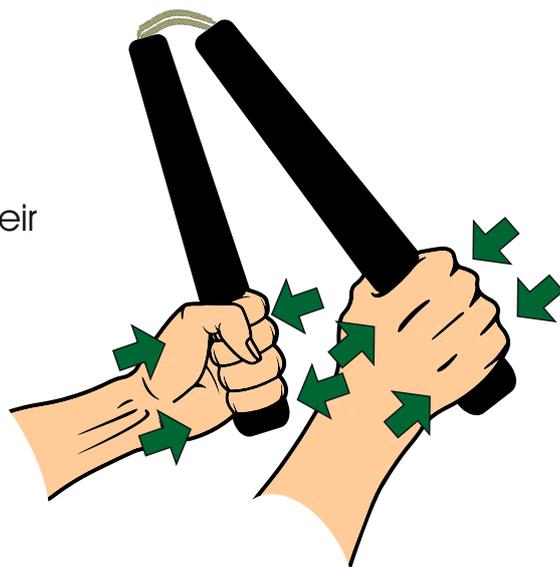
Fixed Recovery Point

In the basics, it is important to learn to recover the nunchaku at one fixed point. This builds control and consistency. From this foundation, you later learn to catch the nunchaku effortlessly at any desired point — a skill especially useful in freestyle or artistic nunchaku.



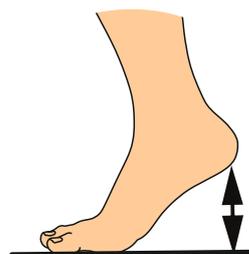
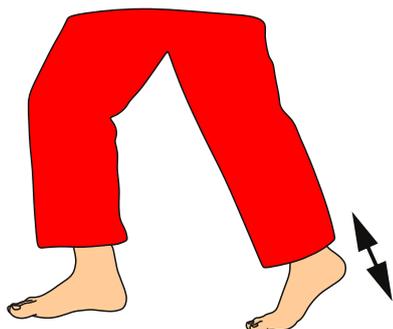
Grip and Control

A firm grip on the nunchaku is essential in combat. It prevents the weapon from flying out of the hand and ensures maximum control and power transfer, both in attack and in defense. Anyone who loses their nunchaku stands like a samurai without a sword, a gunslinger without a pistol, or a football player without a ball. You lose not only your weapon, but also your face, your position, your dominance. For a nunchaku practitioner, grip is not a detail: your life, your control, and your honor metaphorically depend on it.



Mobility and Explosiveness

In combat, you want to be mobile and explosive. The nunchaku is your weapon—the extension of your body—and must be able to strike its target effectively. For this reason, a motoric, dynamic stance is essential. A stance that allows movement offers great advantages. Through training in kata and targeted exercises, you primarily develop the rear leg, which is responsible for push-off, acceleration, and escape. Keep the heel of the rear leg lightly off the ground, like a sprinter before the start. This posture makes it possible to react explosively at any moment: for an attack, a repositioning, or a rapid escape. This mobility is trained through conscious and repeated practice: again and again lifting the heel of the rear leg without losing relaxation. In this way, the body remains alert, movements stay light, and reactions remain immediate. Mobility creates control. Explosiveness gives the nunchaku its power.

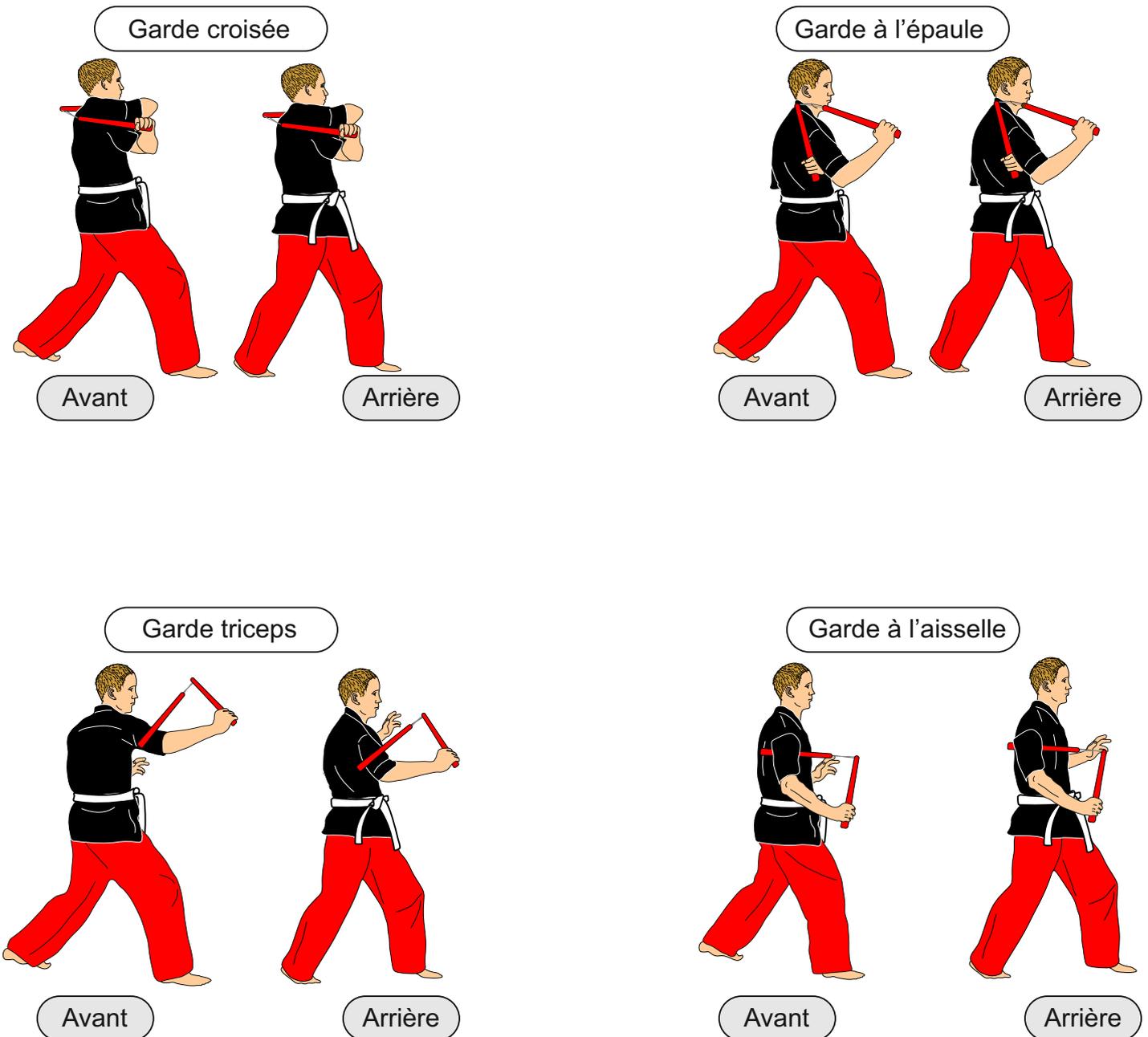


Definition of the Guards

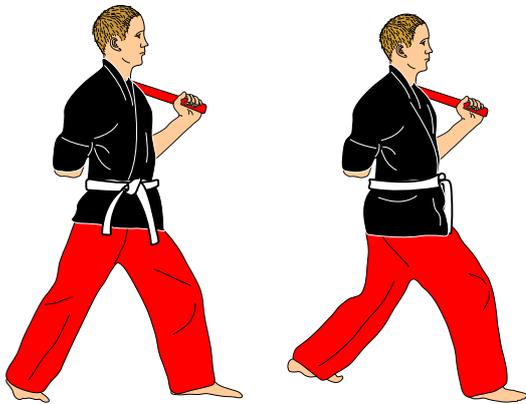
The upper hand determines whether the stance is front or rear; this is the hand capable of delivering a strike. If the upper hand is left and the left leg is positioned forward, this is the **avant** stance (front). If this leg is placed to the rear, the stance is referred to as the **arrière** stance (rear).

Upper hand + corresponding leg forward = avant

Upper hand + corresponding leg back = arrière



Garde derrière le dos



Garde côté (haute)



Garde Frontale



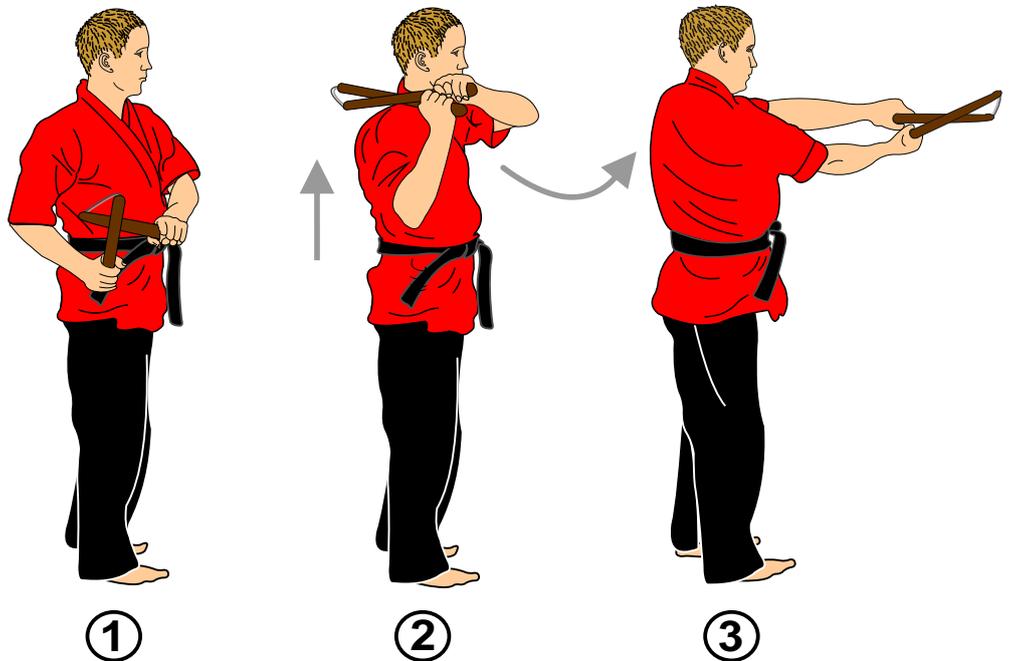
Frontal Guard

Frontal Guard is a neutral defensive stance or fighting position in which the body is oriented frontally toward the opponent. This guard provides a balanced foundation from which both offensive and defensive actions can be executed effectively.

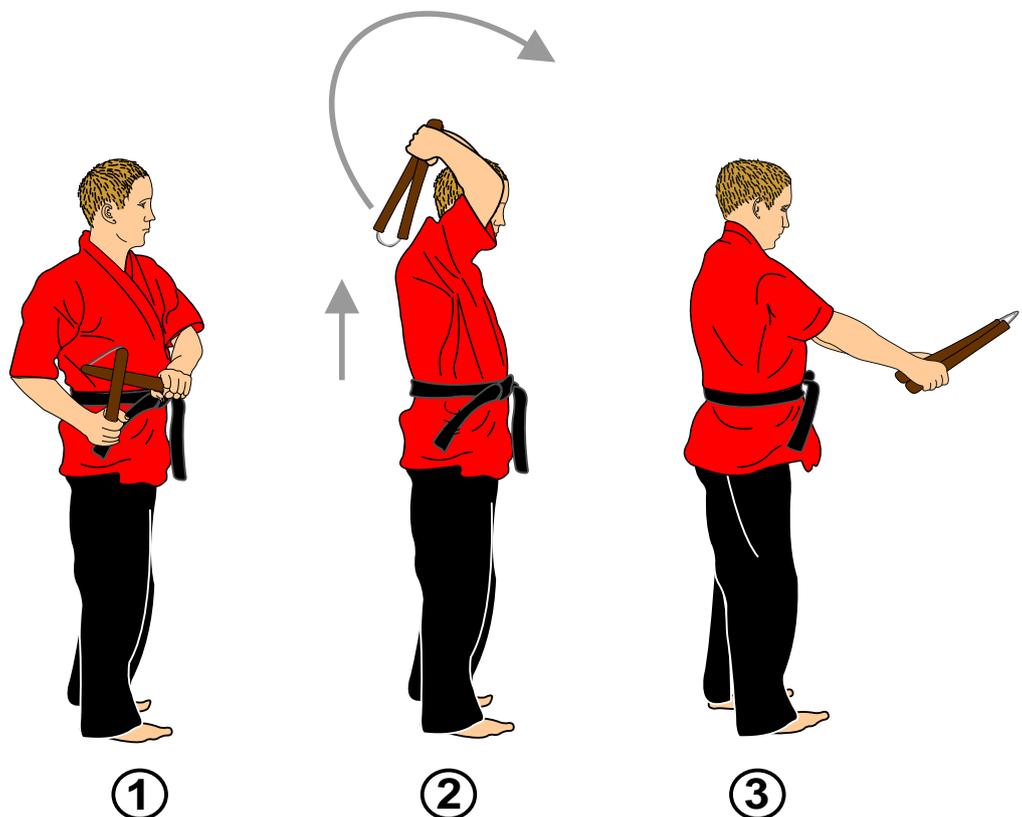
Due to its symmetrical structure, the practitioner maintains optimal control over balance, distance, and mobility. The Frontal Guard allows smooth transitions between attack, defense, and repositioning, and is often used as a starting or recovery position within nunchaku combat.

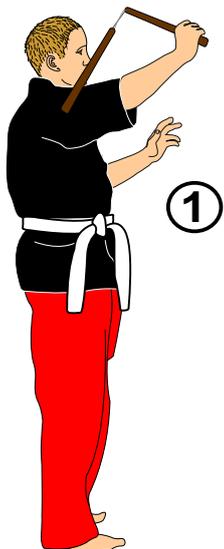
Short horizontal strike

1. Guard: Frontale
2. Preparation – withdrawal from the neck
3. Horizontal strike moment of impact (target)

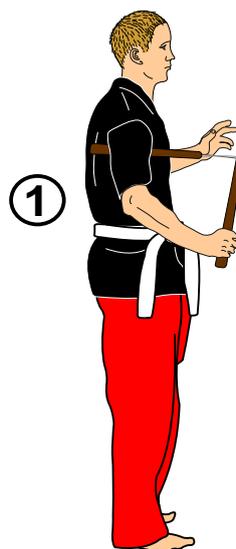
**Short vertical strike**

1. Guard: Frontale
2. Preparation – withdrawal behind the head
3. Vertical strike moment of impact (target)

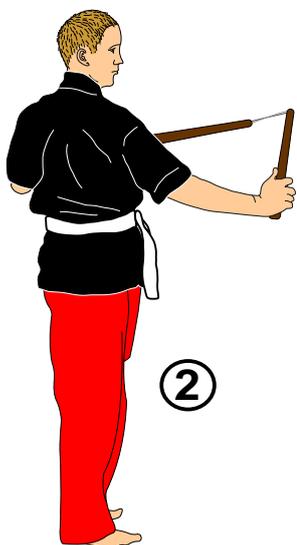




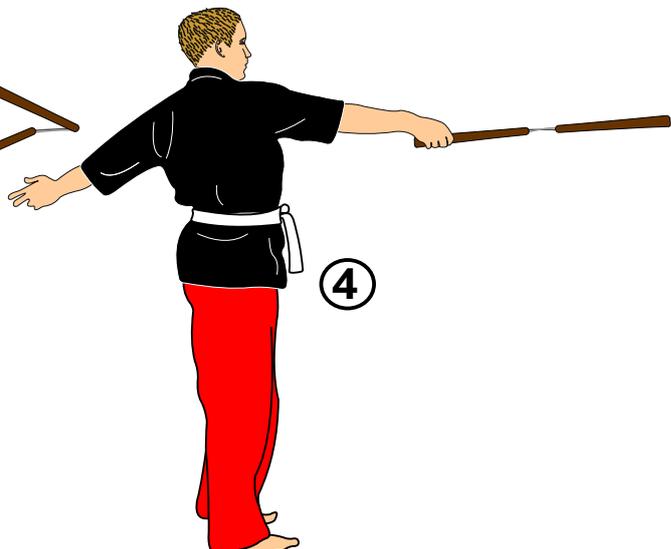
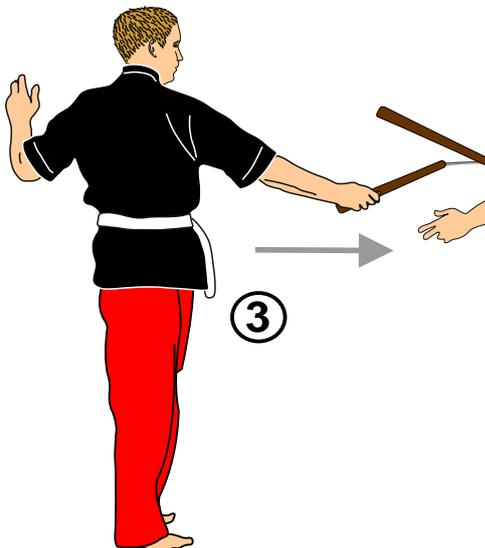
1. Guard: triceps



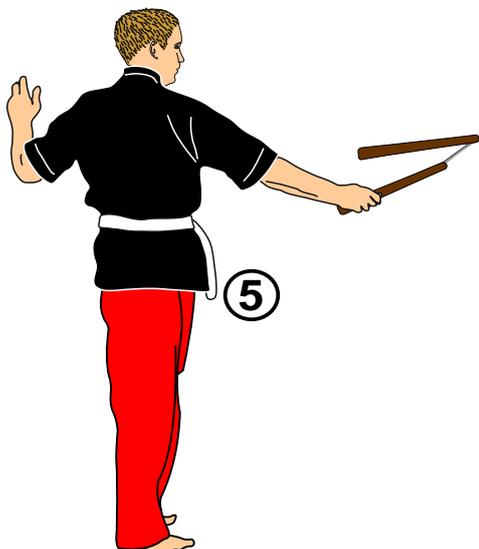
1. Guard: à l'aisselle



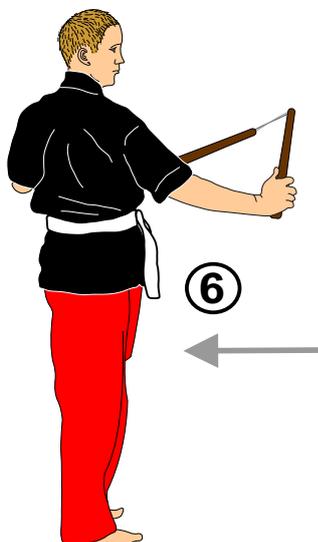
2-3 . Straight thrust



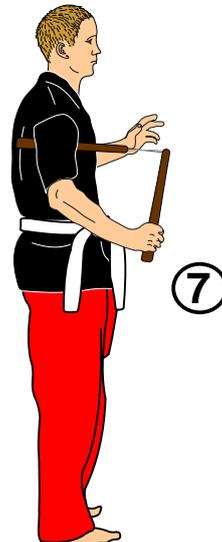
4. Moment of impact (target)

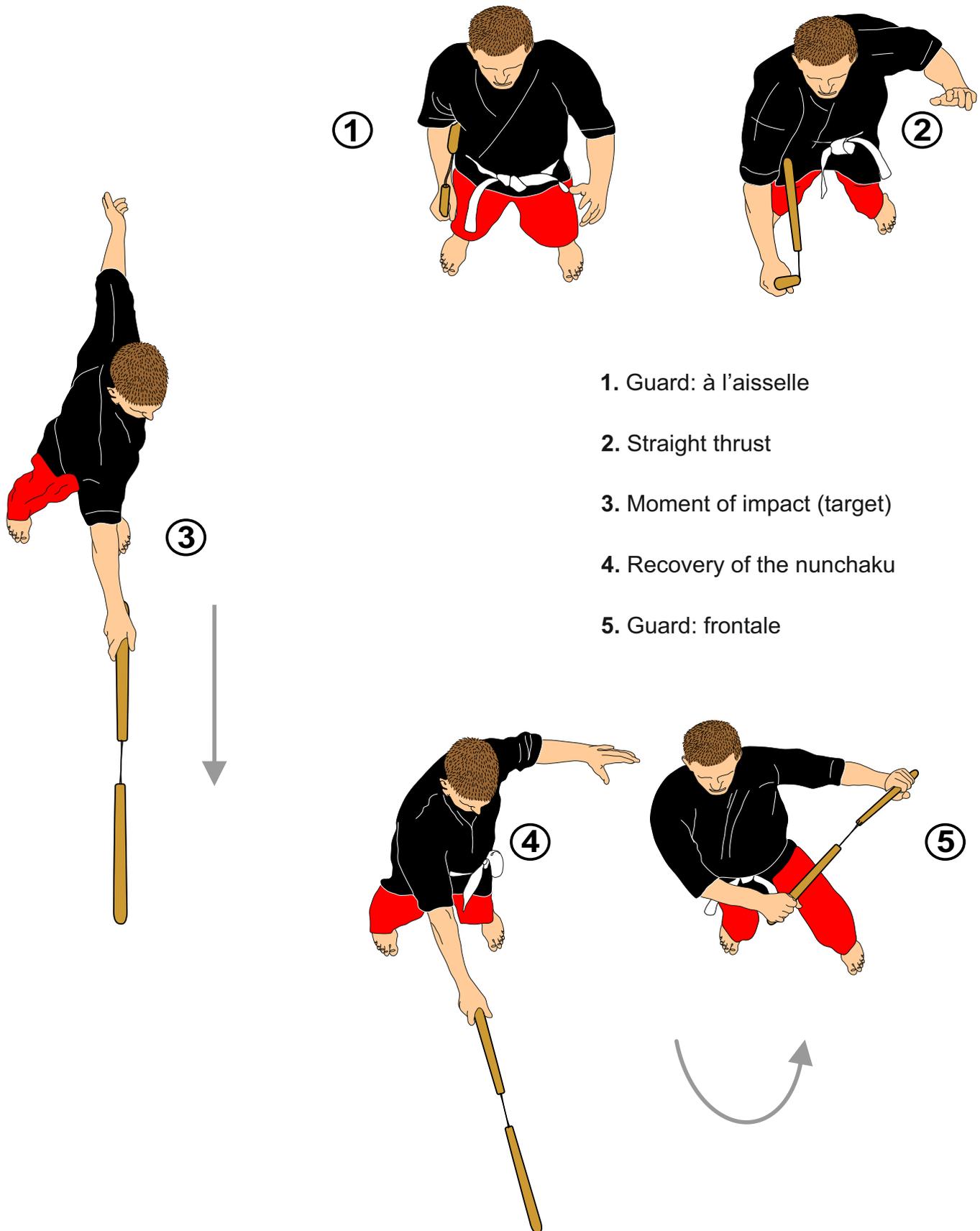


5-6 . Recovery of the nunchaku



7. Garde: à l'aisselle





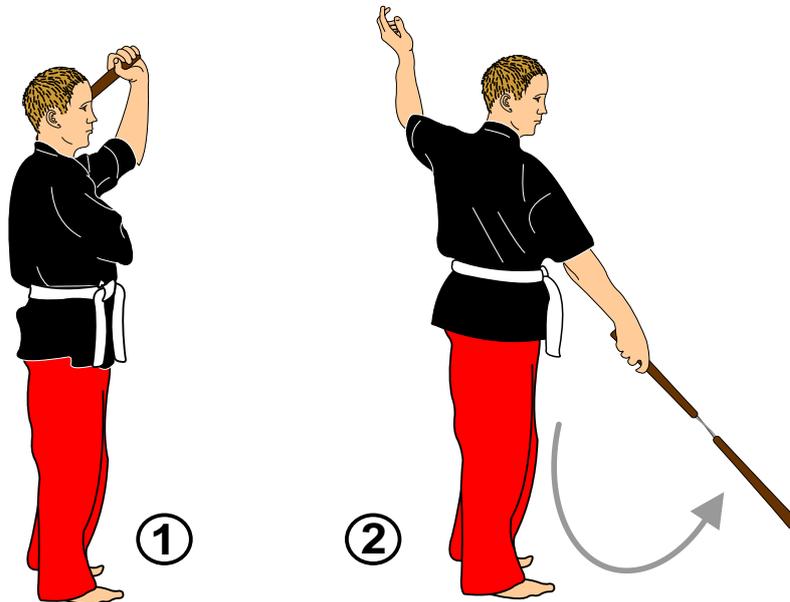
1. Guard: à l'aisselle

2. Straight thrust

3. Moment of impact (target)

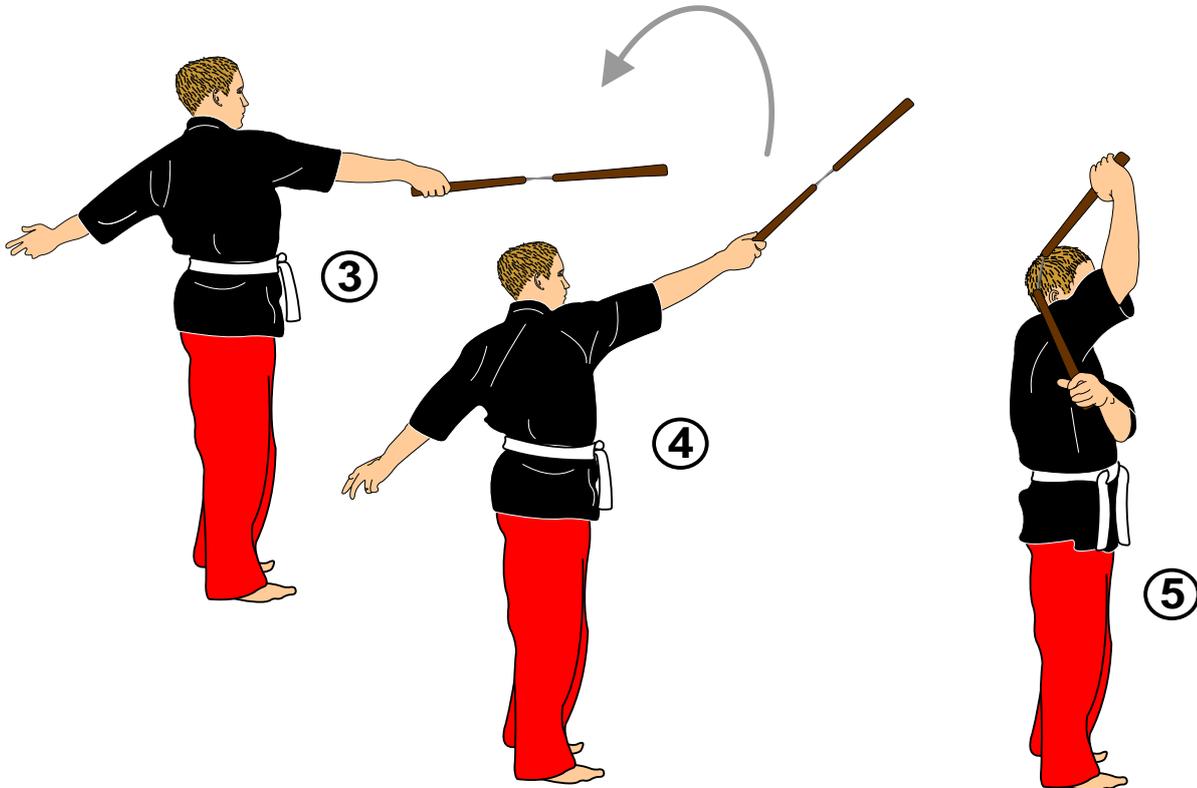
4. Recovery of the nunchaku

5. Guard: frontale



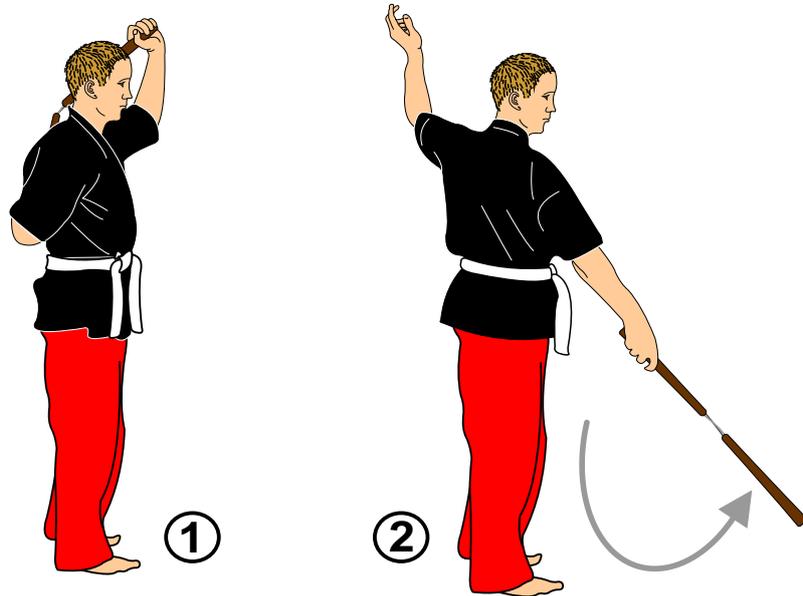
1. Guard: à l'épaule

2. Upward strike. Moment of impact (target)

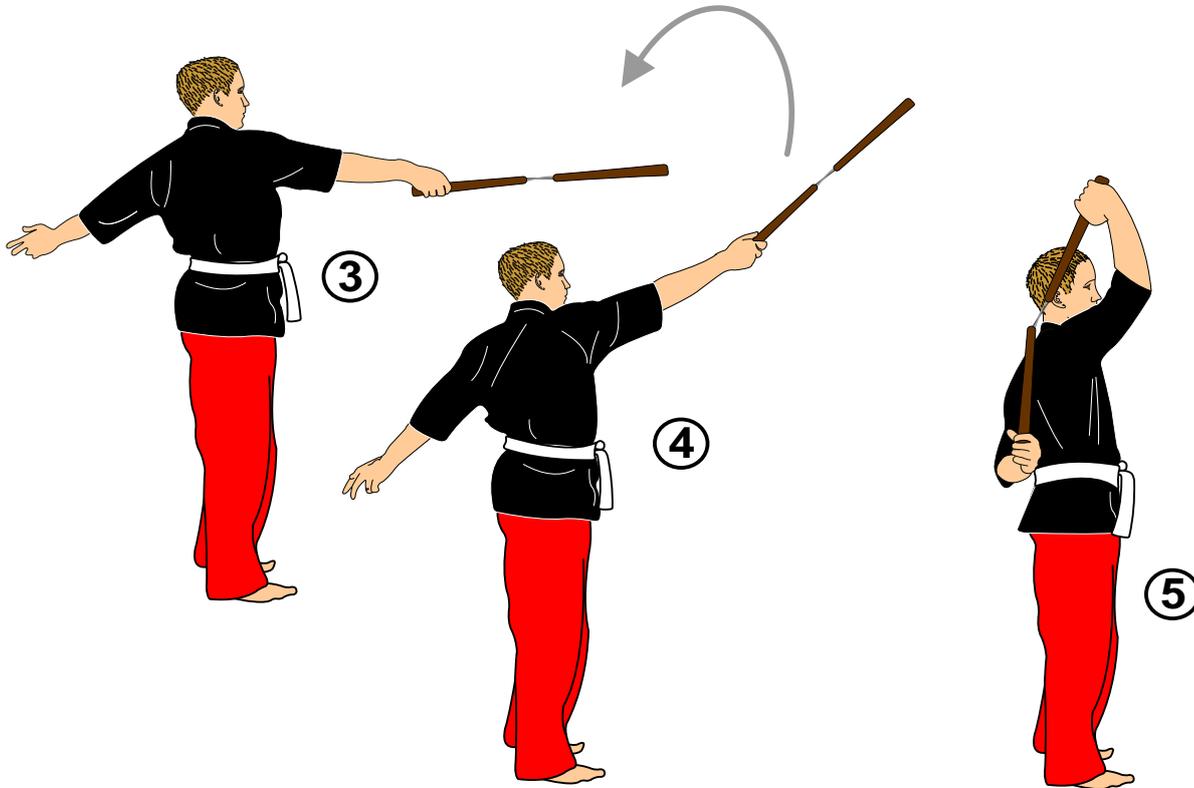


3 - 4. Recovery of the nunchaku

5. Guard: à l'épaule



1. Guard: derrière le dos 2. Upward strike. Moment of impact (target)



3 - 4. Recovery of the nunchaku

5. Guard: derrière le dos



①

1. Guard: à l'épaule



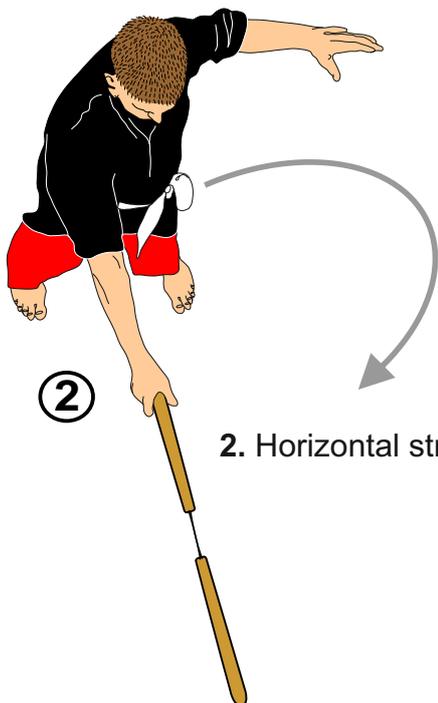
①

1. Guard: croisée



①

1. Guard: frontale



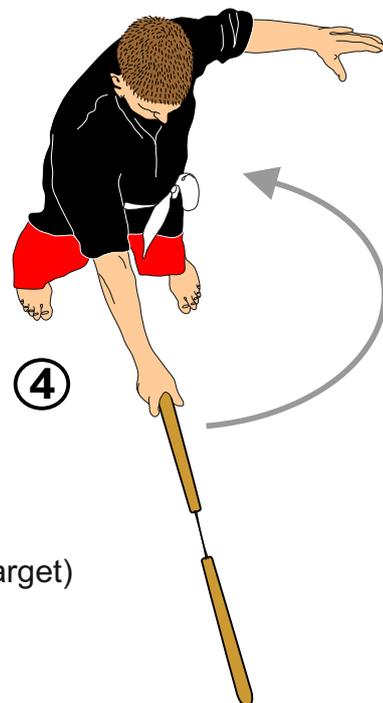
②

2. Horizontal strike



③

3. Moment of impact (target)



④

4 Recovery of the nunchaku



⑤

5. Guard: à l'épaule



⑤

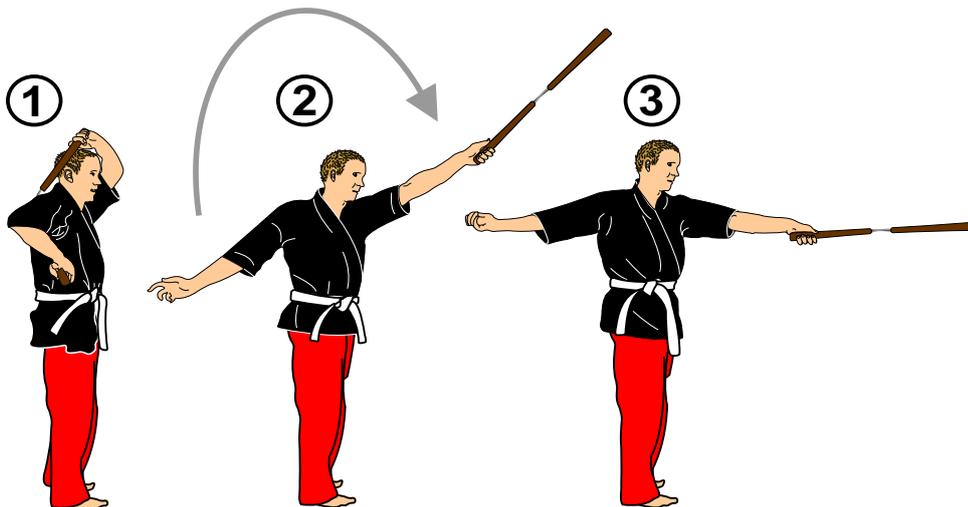
5. Guard: croisée



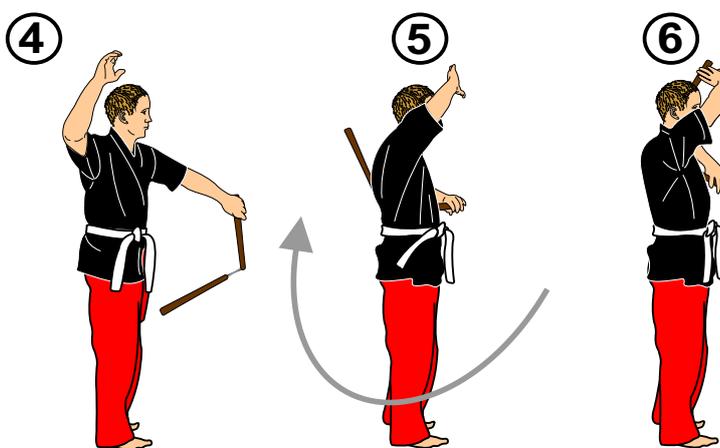
⑤

5. Guard: frontale

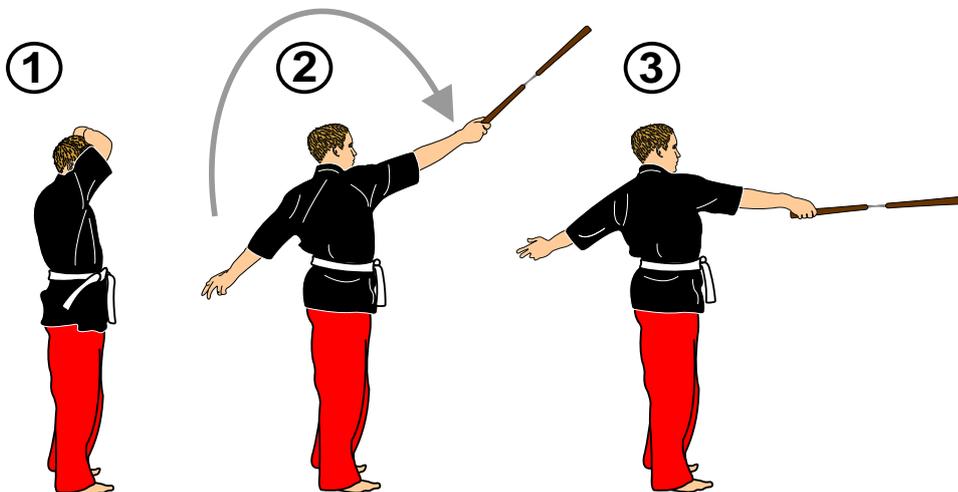
- 1. Guard: Côté (haute)
- 2. Vertical strike – left
- 3. Moment of impact (target)



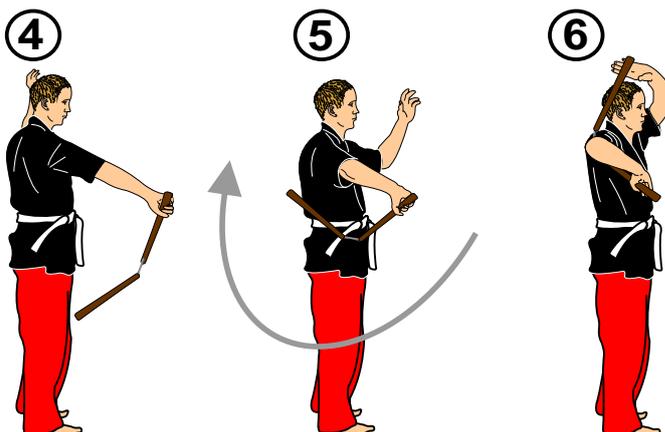
- 4 - 5 - 6
High recovery of the nunchaku

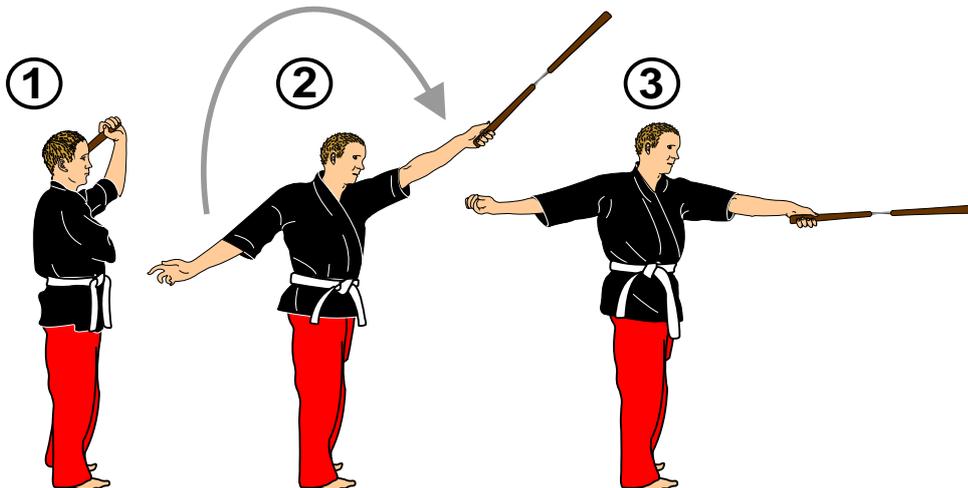


- 1. Guard: Côté (haute)
- 2. Vertical strike – right
- 3. Moment of impact (target)

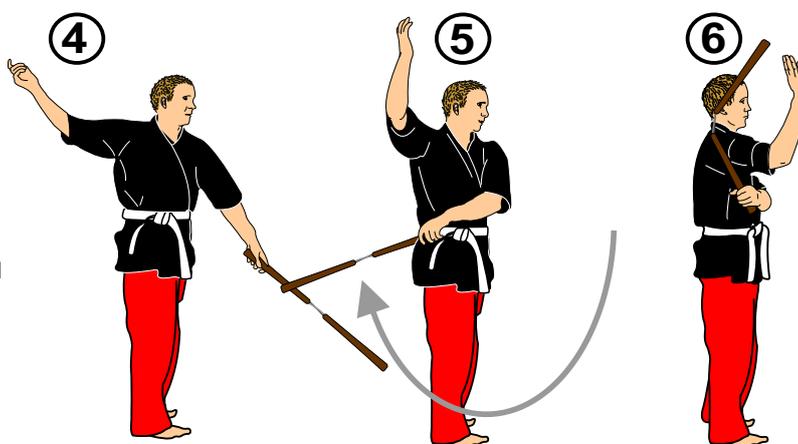


- 4 - 5 - 6
High recovery of the nunchaku

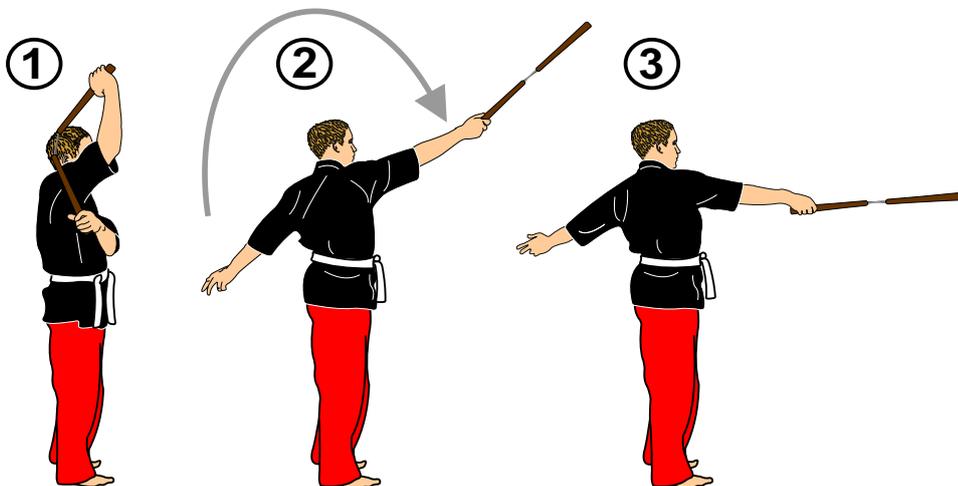




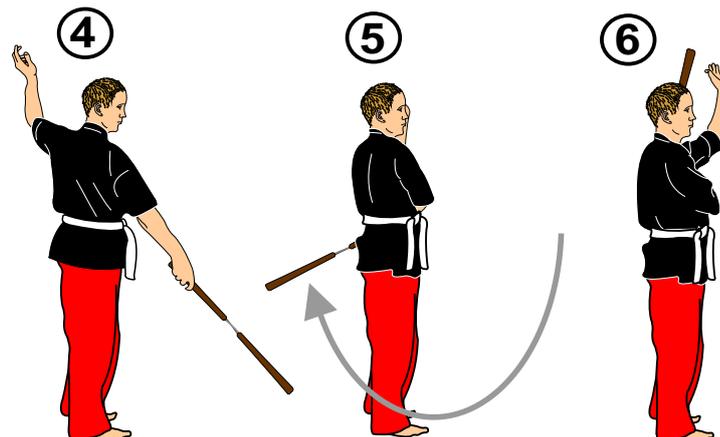
- 1. Guard: à l'épaule
- 2. Vertical strike – left
- 3. Moment of impact (target)



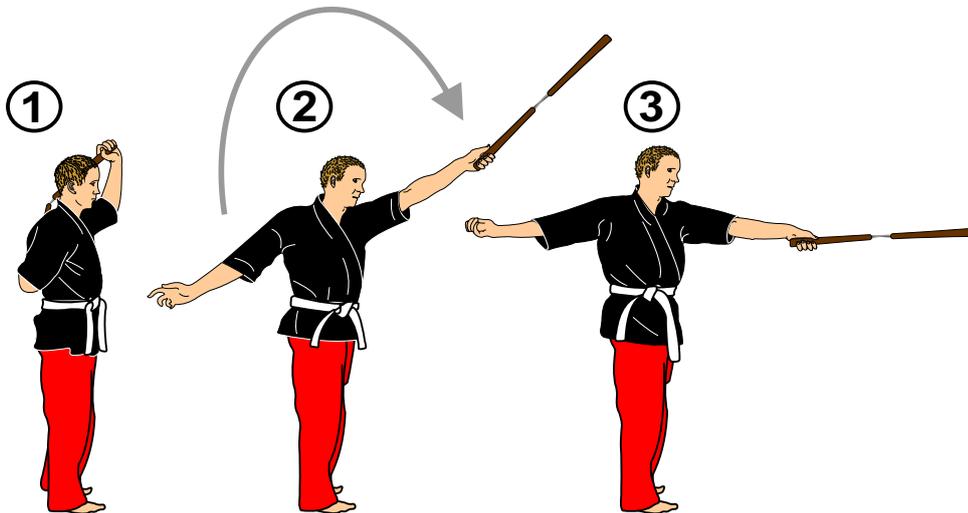
- 4 - 5 - 6
- High recovery of the nunchaku



- 1. Guard: à l'épaule
- 2. Vertical strike – right
- 3. Moment of impact (target)



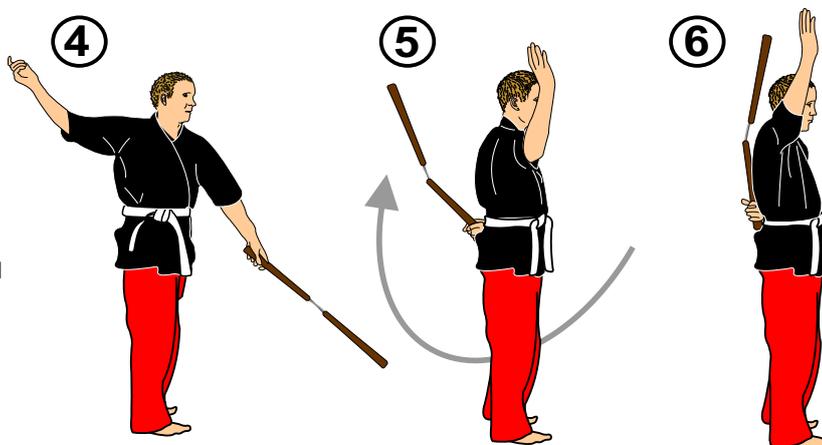
- 4 - 5 - 6
- High recovery of the nunchaku



1. Guard: Derrière le dos

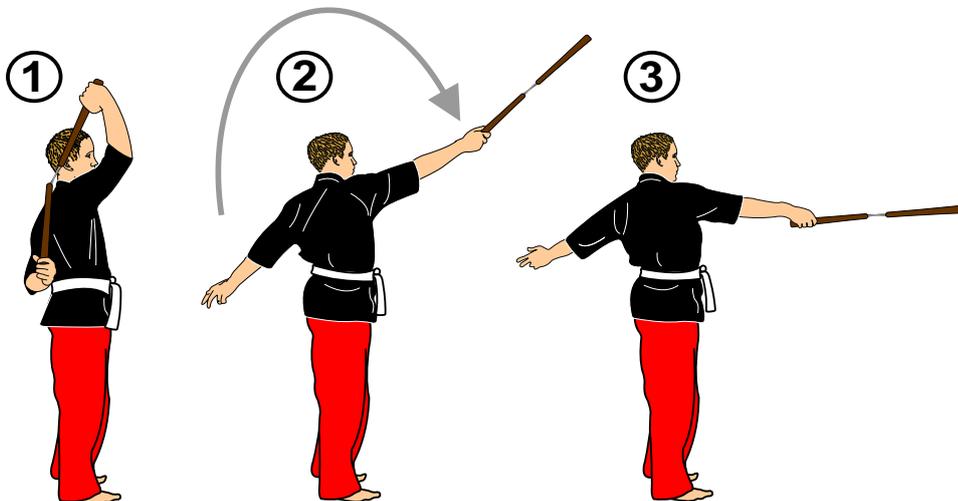
2. Vertical strike – left

3. Moment of impact (target)



4 - 5 - 6

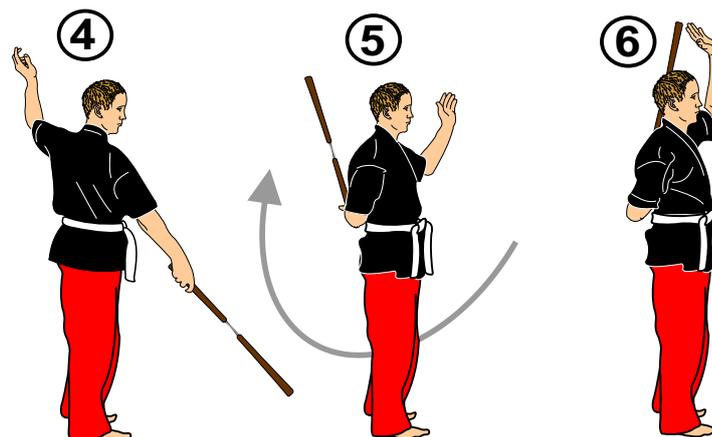
High recovery of the nunchaku



1. Guard: Derrière le dos

2. Vertical strike – right

3. Moment of impact (target)



4 - 5 - 6

High recovery of the nunchaku



Piquée (Straight thrust)

The piquée is the directed thrusting movement toward the target. This technique requires focus, correct distance, and proper alignment of body, arm, and nunchaku. The piquée marks the beginning of the action and determines the quality of everything that follows.

Claque (sound)

The claque is the exact moment of impact. It occurs when the nunchaku is fully extended and the cord limits the second section. The audible sound (clac or klak) confirms that timing, speed, and distance are correct. This moment is brief and demands complete concentration; there is no time to linger in the impact.



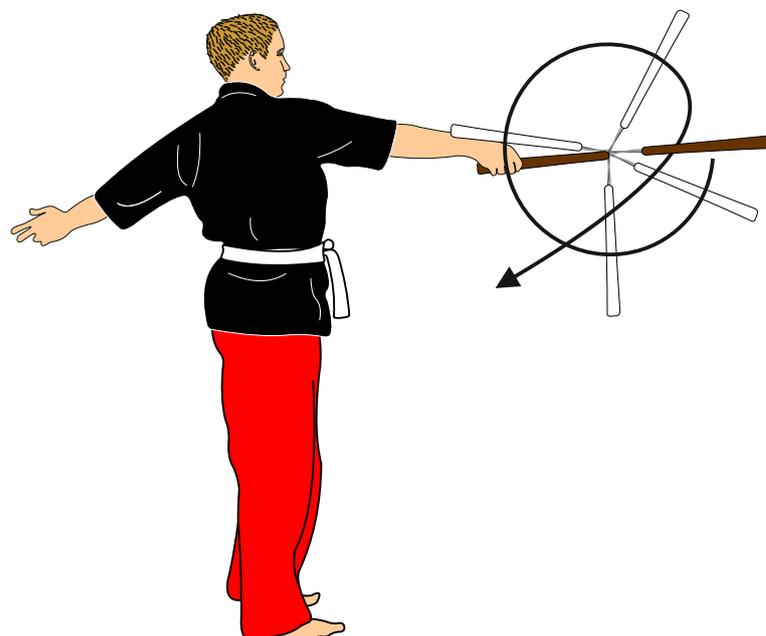


Rotation contrôlée (recovery after impact)

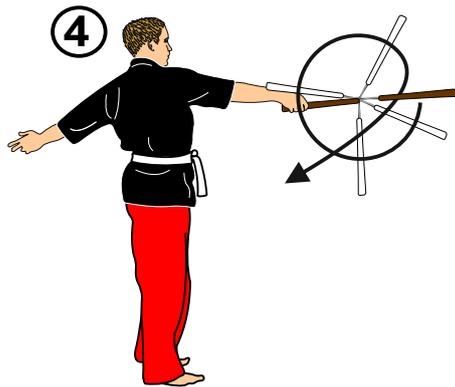
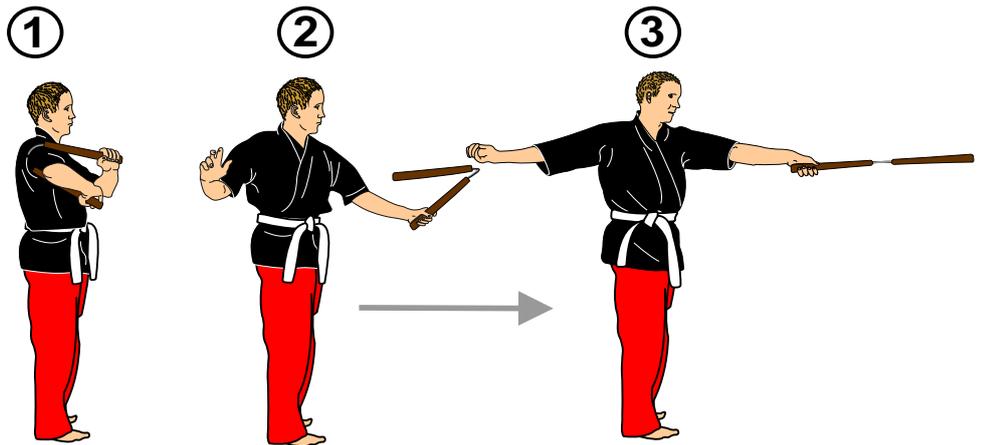
After the claque, a rotation contrôlée may be chosen. This controlled rotation helps bring the nunchaku back into its correct path after impact and restore control. For beginning practitioners, this is the safest and most stable way to regain rhythm and prepare a follow-up action.

Sans rotation – recovery without rotation (a split-second choice)

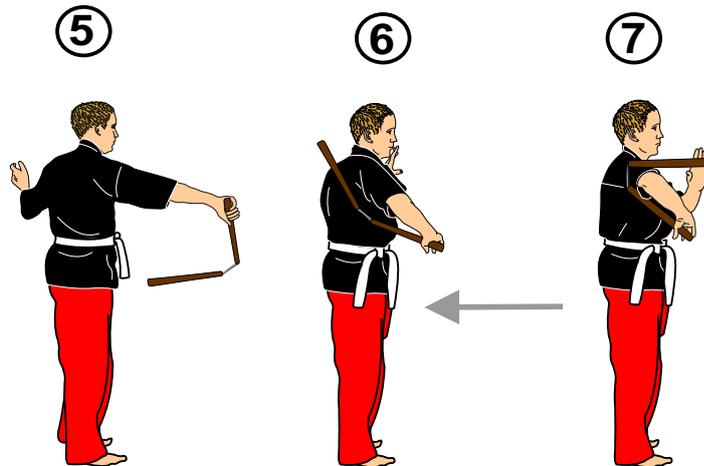
The second option is immediate recovery without rotation (sans rotation). In this case, the nunchaku is pulled back into guard directly after the claque, without additional movement. This requires full mastery of timing, power, and coordination. The choice between rotation contrôlée and sans rotation is made in a fraction of a second and depends on level, situation, and intent. This decision moment is characteristic of advanced and master-level nunchaku practice.



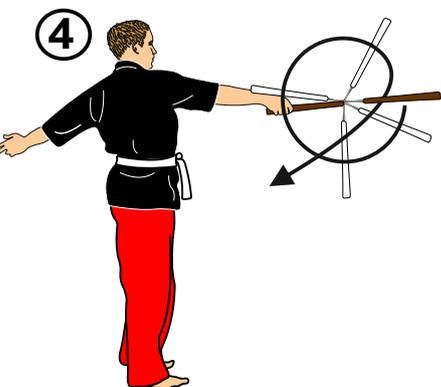
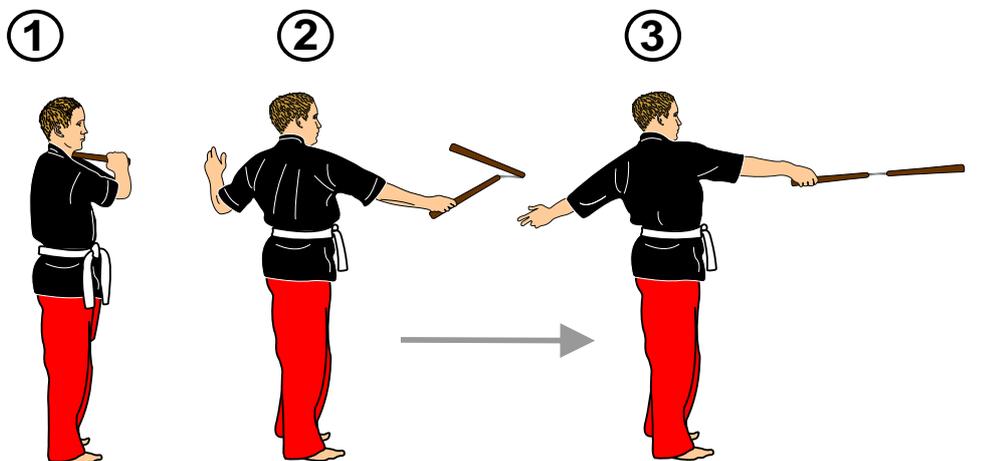
- 1. Guard: (haute)
- 2. Straight thrust – left
- 3. Moment of impact (target)
- 4. Rotation



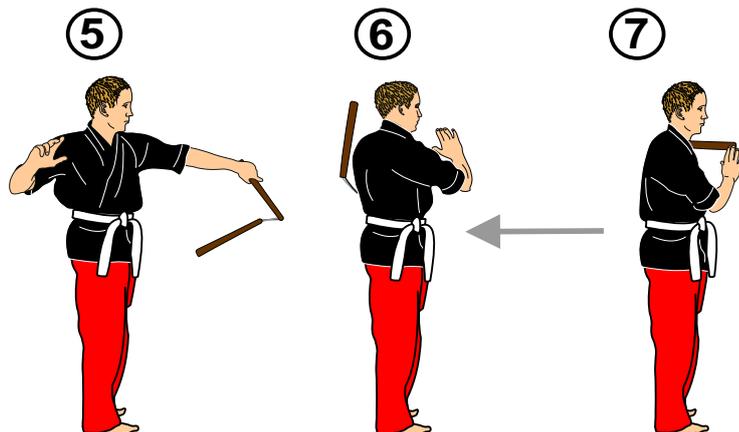
5 - 6 - 7
Low recovery of the nunchaku



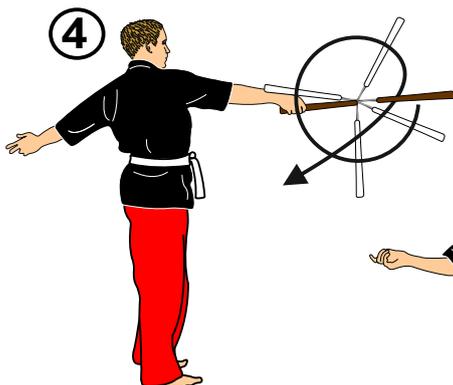
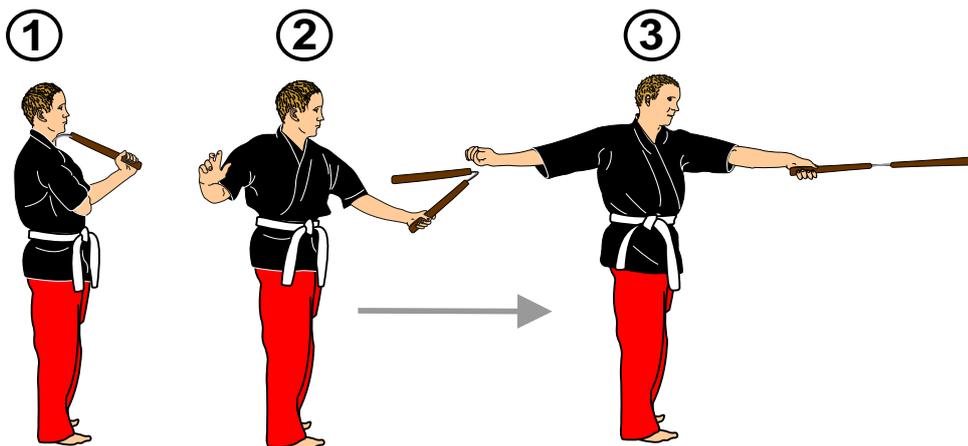
- 1. Guard: Côté (haute)
- 2. Straight thrust – right
- 3. Moment of impact (target)
- 4. Rotation



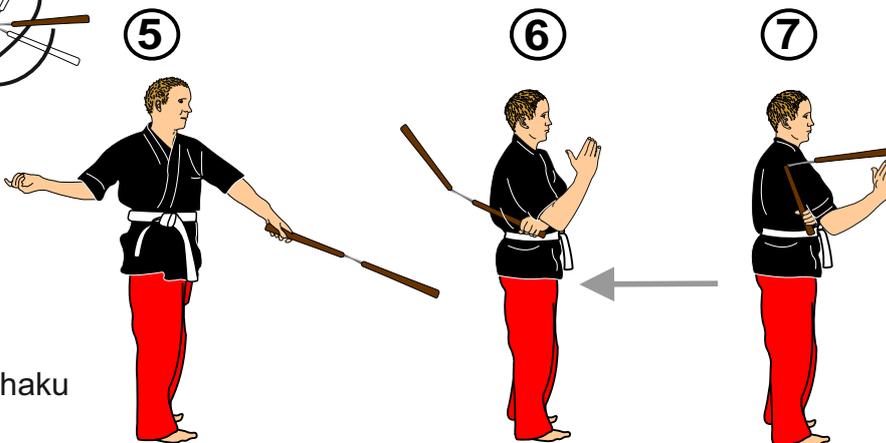
5 - 6 - 7
Low recovery of the nunchaku



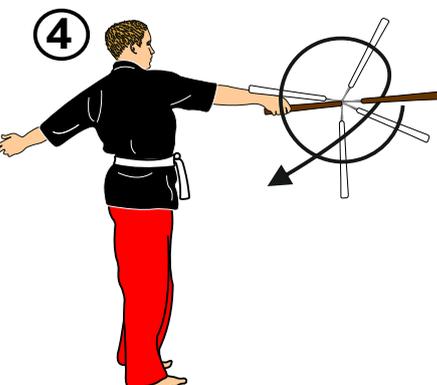
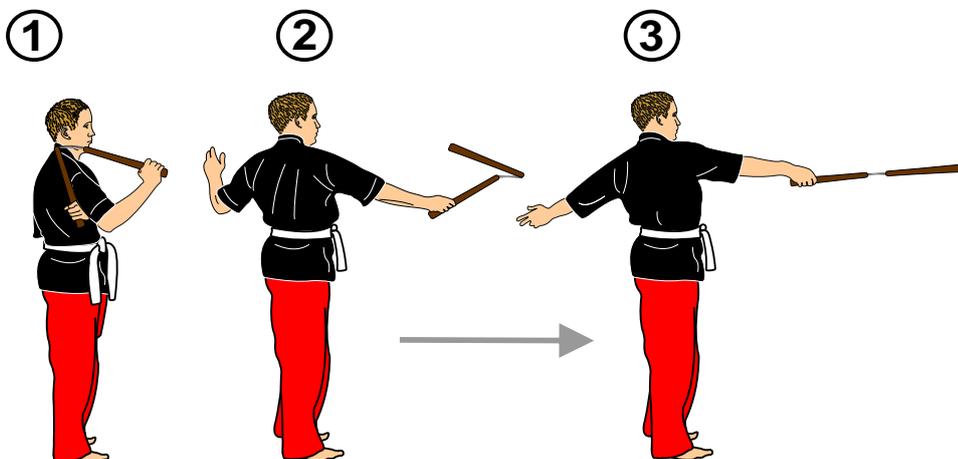
- 1. Guard: à l'épaule
- 2. Straight thrust – left
- 3. Moment of impact (target)
- 4. Rotation



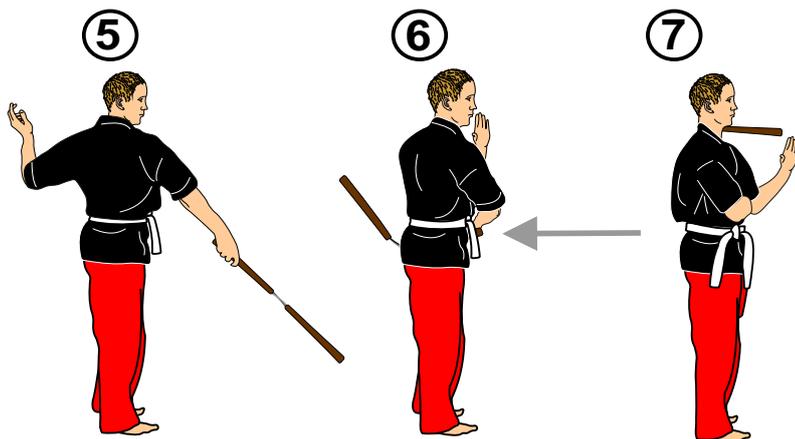
5 - 6 - 7
Low recovery of the nunchaku



- 1. Guard: à l'épaule
- 2. Straight thrust – right
- 3. Moment of impact (target)
- 4. Rotation



5 - 6 - 7
Low recovery of the nunchaku



1. Guard: Derrière le dos

2. Straight thrust – left

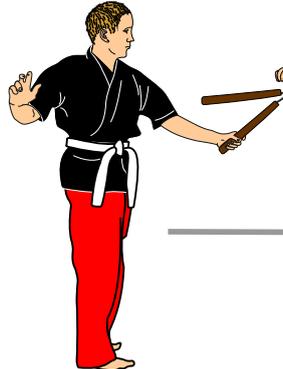
3. Moment of impact (target)

4. Rotation

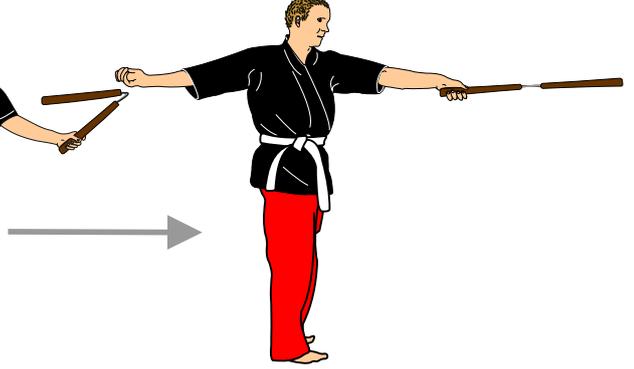
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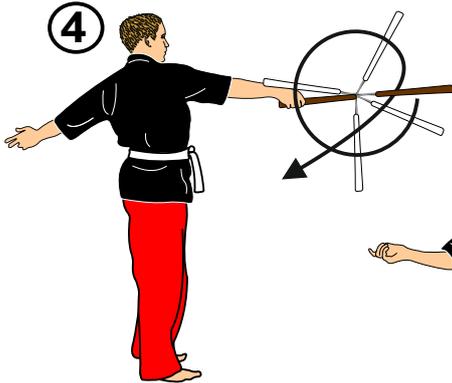
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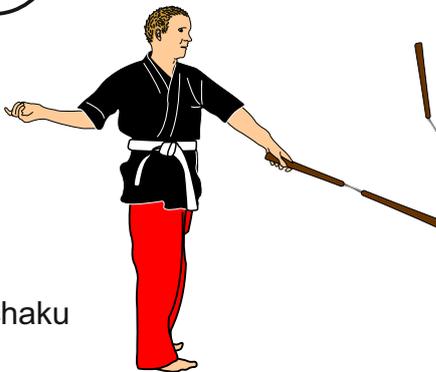
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④



⑤



⑥



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5 - 6 - 7
Low recovery of the nunchaku

1. Guard: Derrière le dos

2. Straight thrust – right

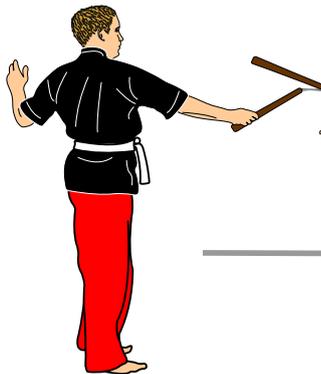
3. Moment of impact (target)

4. Rotation

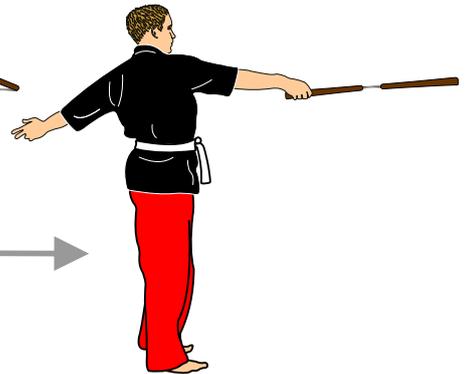
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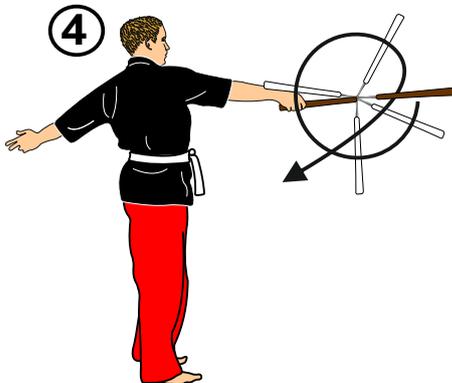
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5 - 6 - 7
Low recovery of the nunchaku

①

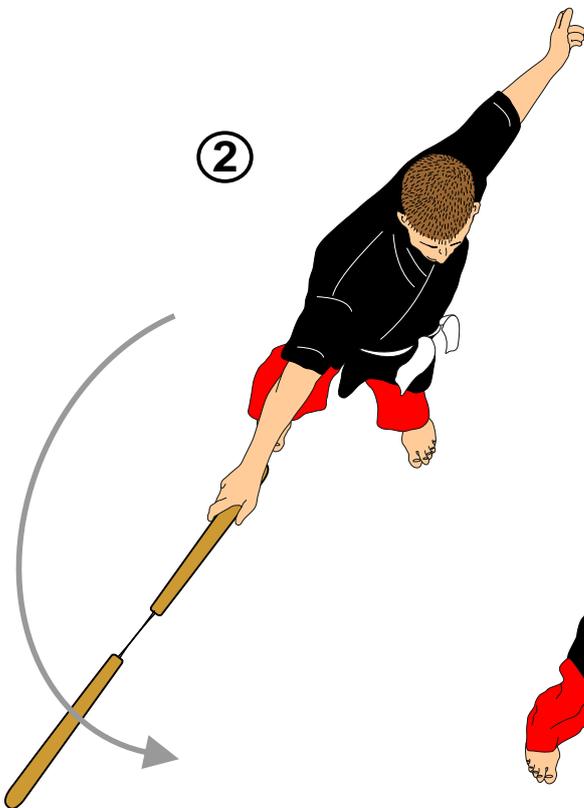


1. Guard: frontale
2. Horizontal strike
3. Moment of impact (target)
4. Recovery of the nunchaku
5. Guard: Garde frontale

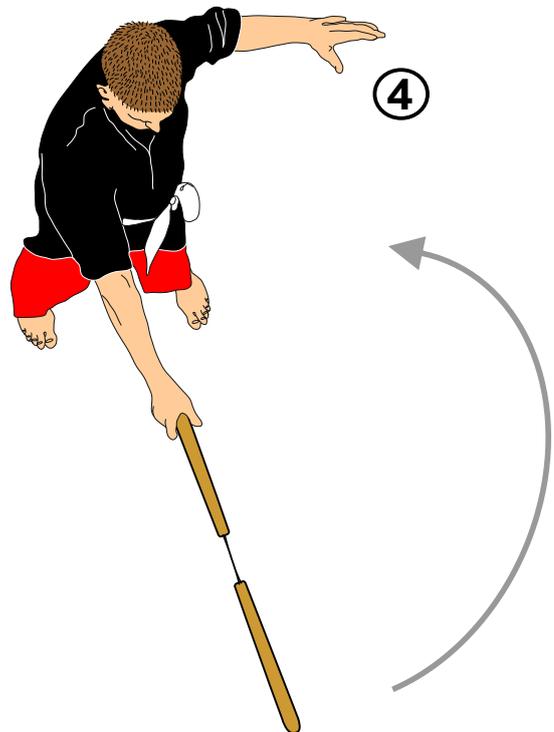
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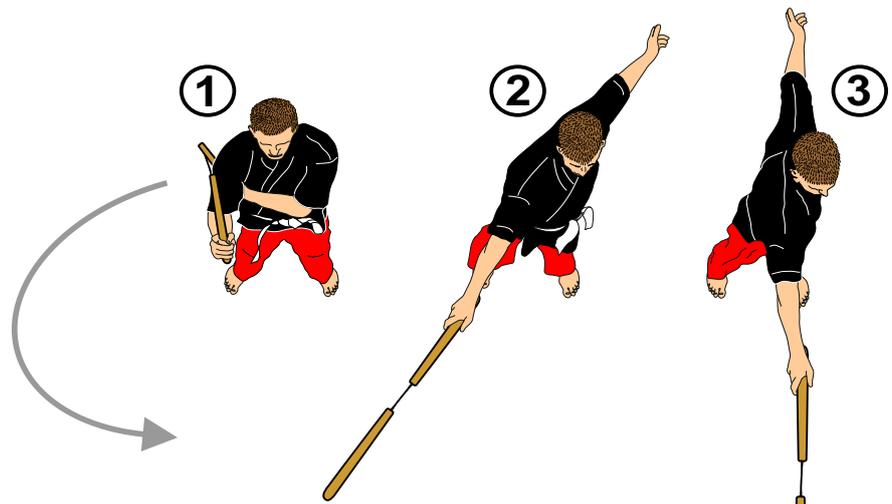
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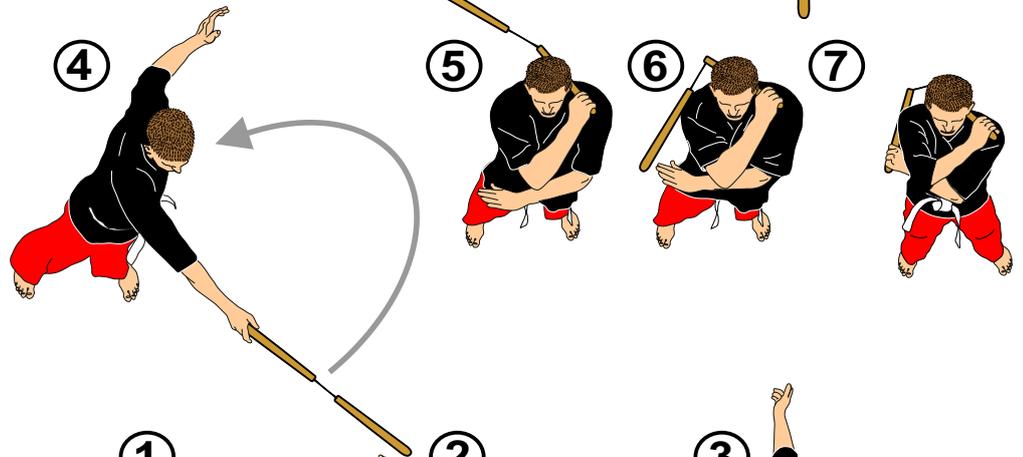


- 1. Guard: épaule droite
- 2. Horizontal strike
- 3. Moment of impact (target)

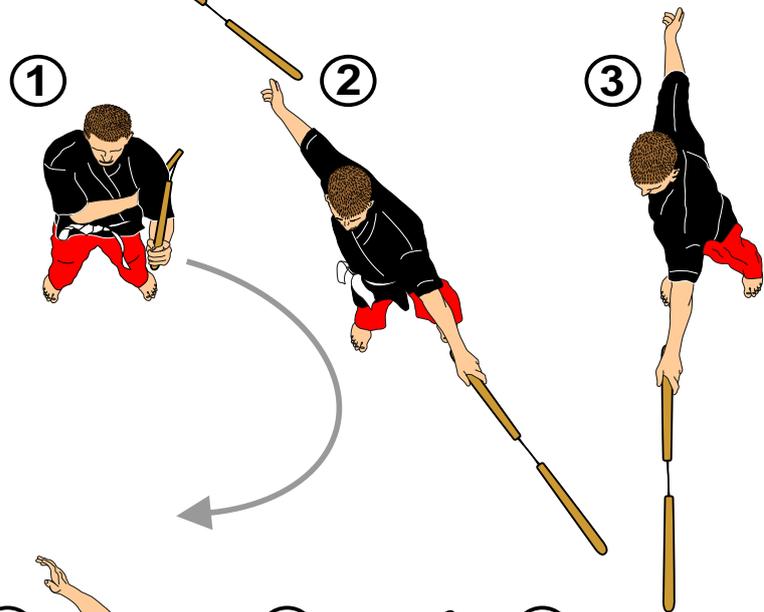


- 4 - 5 - 6
Low recovery of the nunchaku

- 7. Guard: croisée flanc

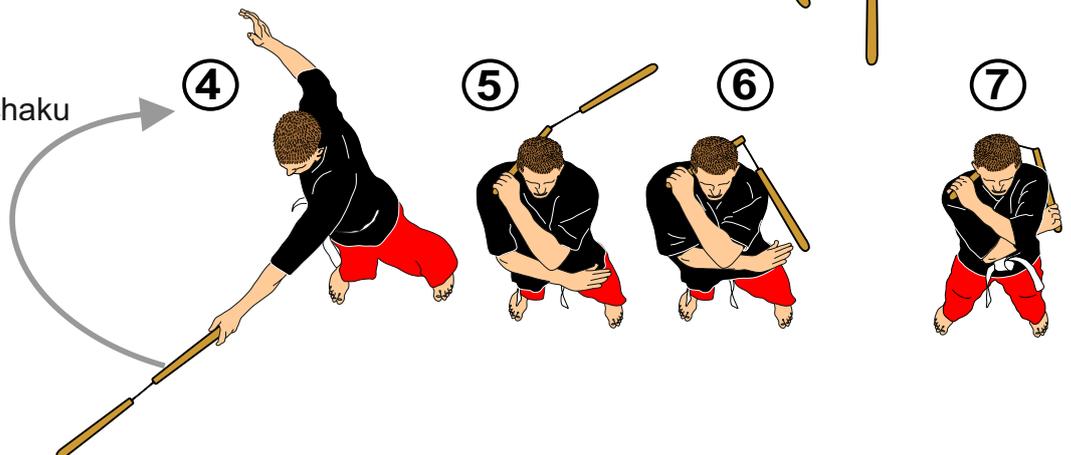


- 1. Guard: épaule gauche
- 2. Horizontal strike
- 3. Moment of impact (target)



- 4 - 5 - 6
Low recovery of the nunchaku

- 7. Guard: croisée flanc



1. Guard: épaule droite

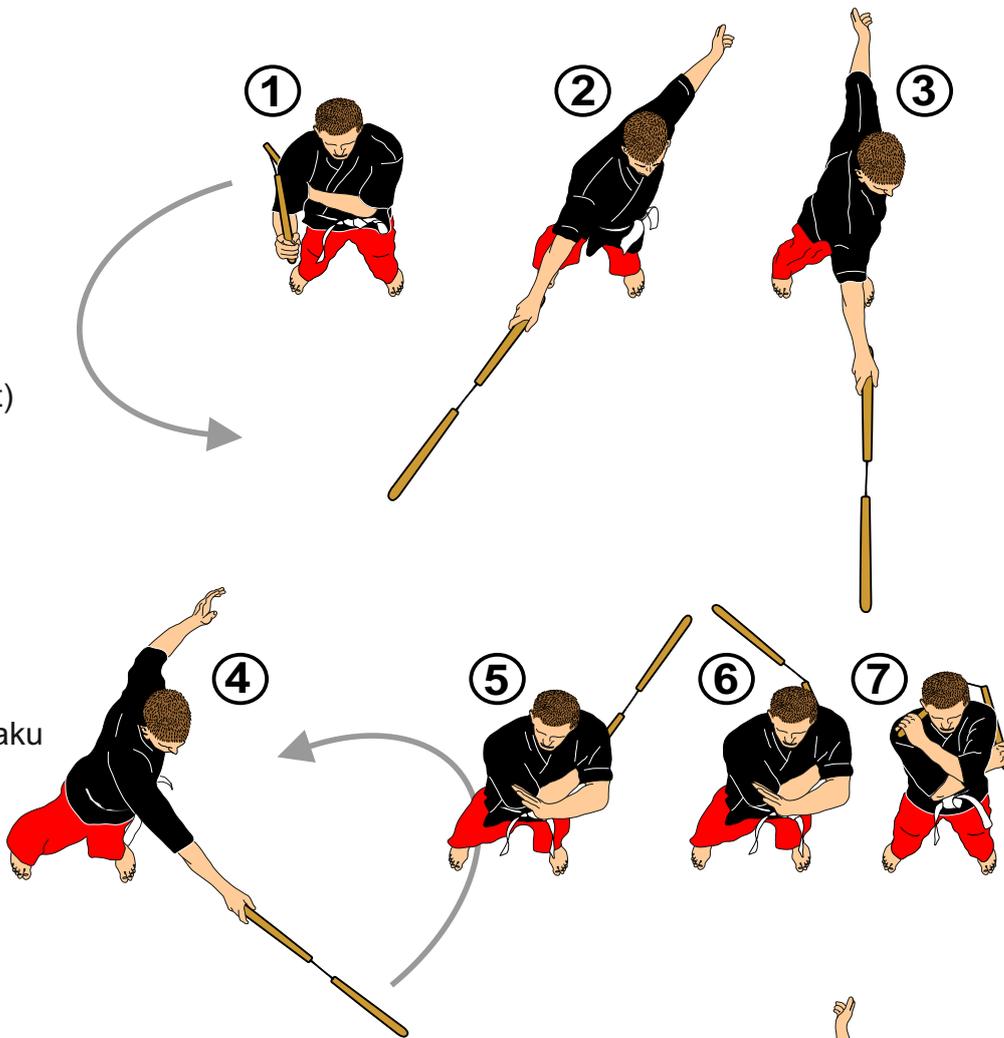
2. Horizontal strike

3. Moment of impact (target)

4 - 5 - 6

High recovery of the nunchaku

7. Guard: croisée cou



1. Guard: épaule gauche

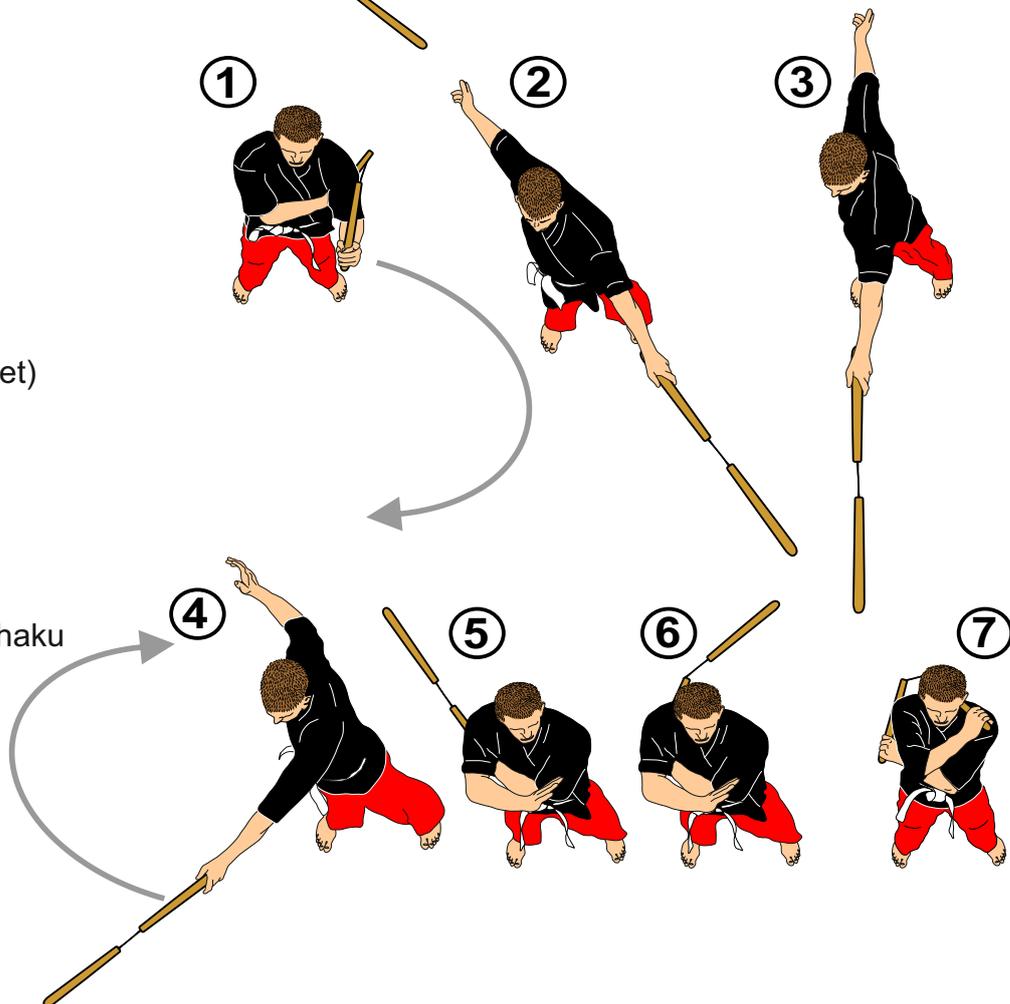
2. Horizontal strike

3. Moment of impact (target)

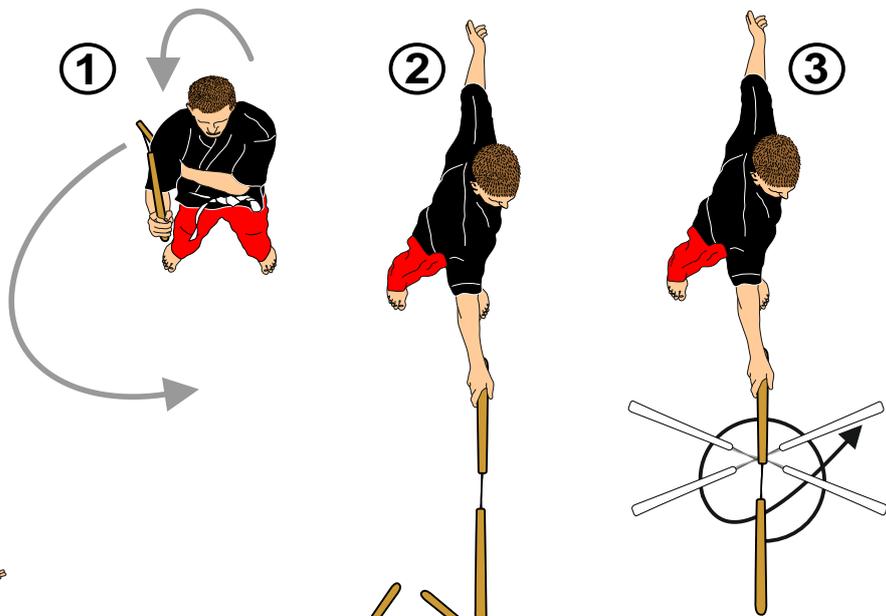
4 - 5 - 6

High recovery of the nunchaku

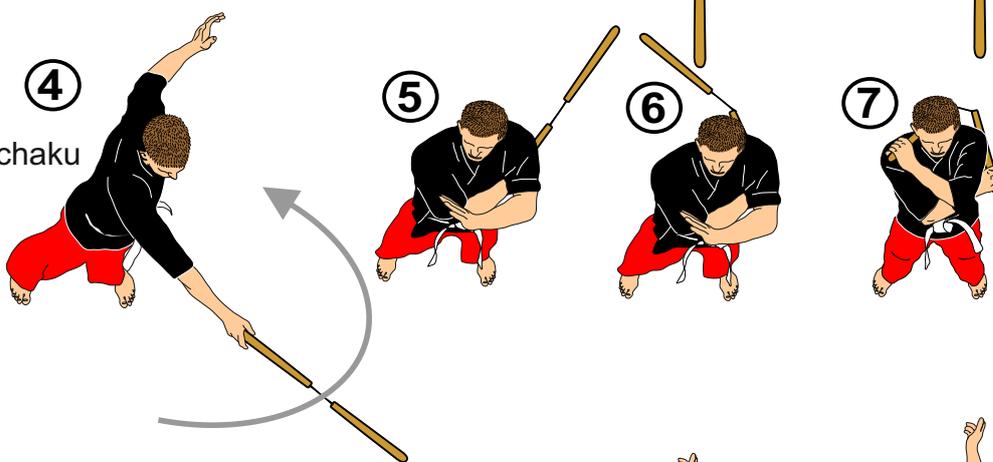
7. Guard: croisée cou



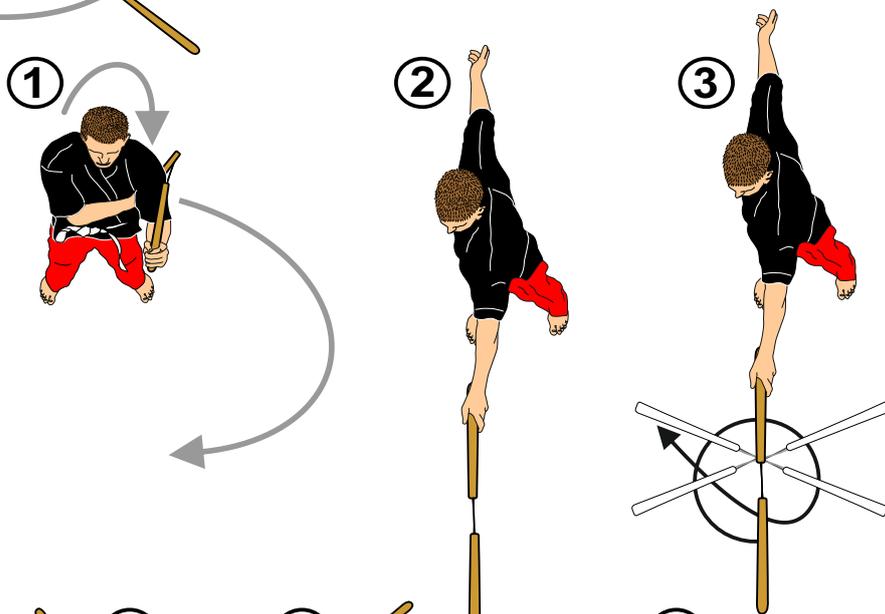
- 1. Guard: épaule droite
- 2. Straight thrust – right, impact (target)
- 3. Horizontal rotation



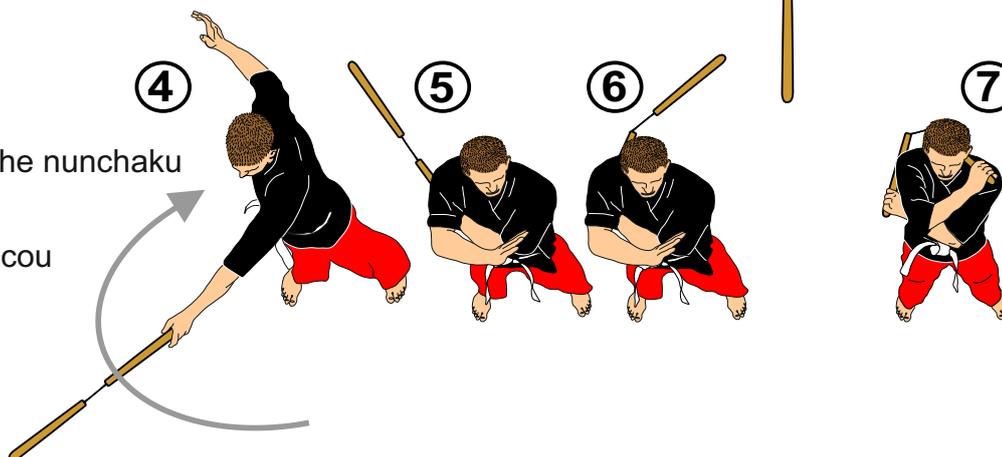
- 4 - 5 - 6
High recovery of the nunchaku
- 7. Garde croisée cou



- 1. Guard: épaule gauche
- 2. Straight thrust – left, impact (target)
- 3. Horizontal rotation



- 4 - 5 - 6
High recovery of the nunchaku
- 7. Guard: croisée cou



Execution – 29 Horizontal Strikes

Salute: Saluez – Prêt

Left arm lifts – Remontante Triceps

1. Horizontal strike (cou) – Stance: croisée (counts: 4-7-10-13-16-19-22-25-28)

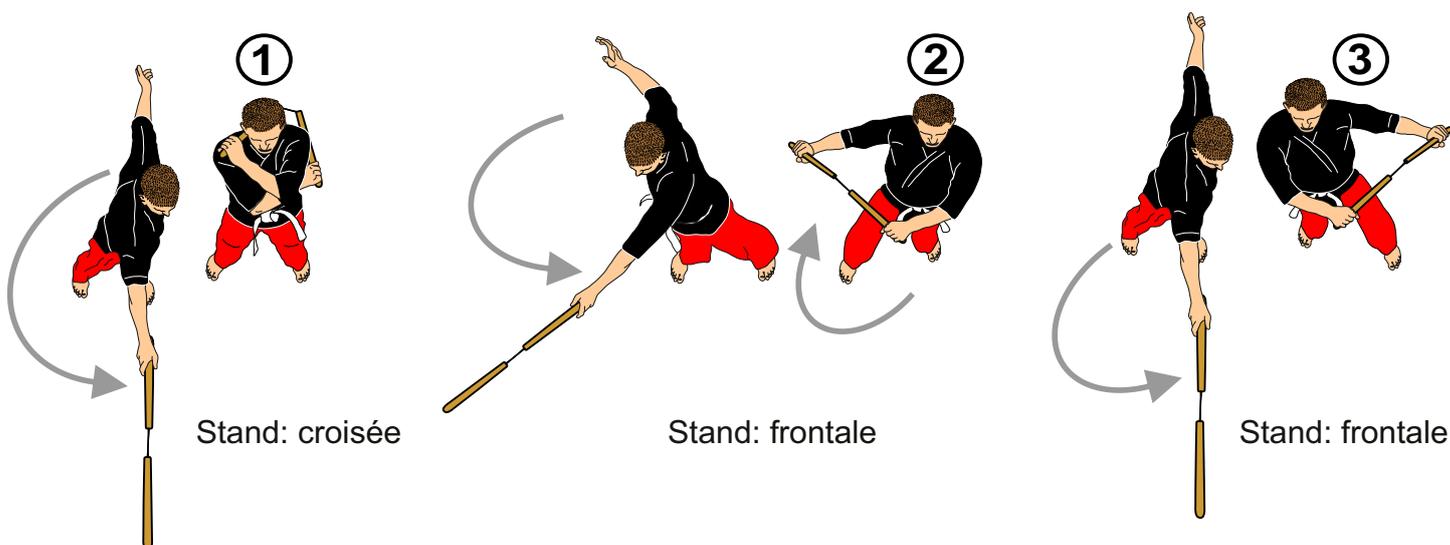
2. Reverse lateral strike – Stance: frontale (counts: 5-8-11-14-17-20-23-26)

3. Lateral strike – Stance: frontale (counts: 6-9-12-15-18-21-24-27)

Strike 29 ends on the right:

Reverse lateral strike, stance: à l'épaule

Salute: Saluez

29 Frappe latérale**Execution – 29 Vertical Strikes**

Salute: Saluez – Prêt

Left arm lifts – Remontante Triceps

1. Vertical strike – Stance: côté (counts: 4-7-10-13-16-19-22-25-28)

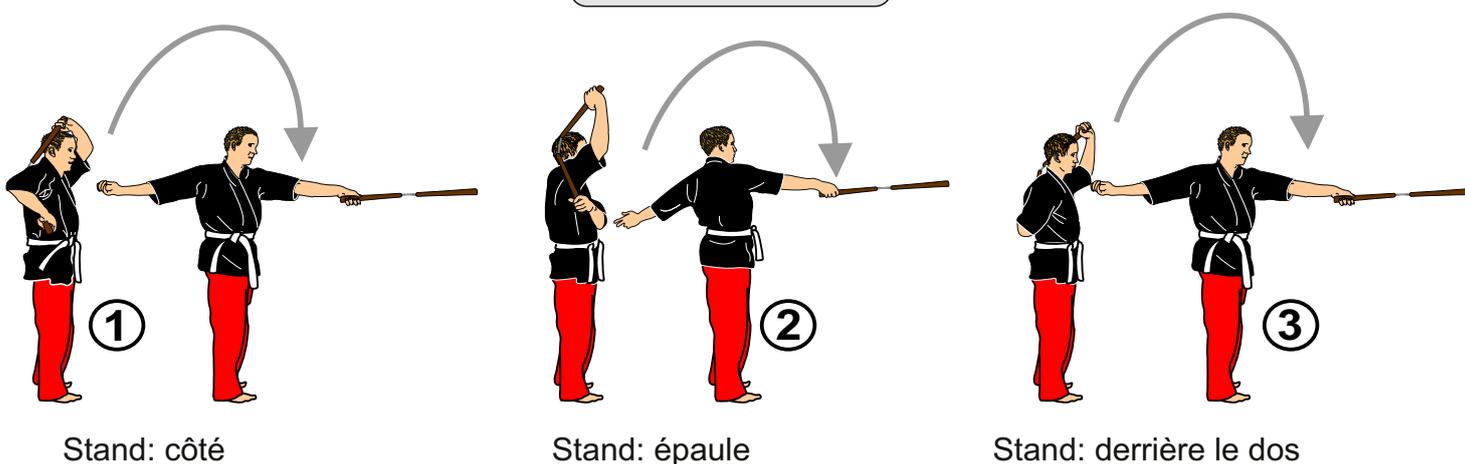
2. Vertical lateral strike – Stance: épaule (counts: 5-8-11-14-17-20-23-26)

3. Vertical strike – Stance: derrière le dos (counts: 6-9-12-15-18-21-24-27)

Strike 29 ends on the right:

Reverse lateral strike, stance: à l'épaule

Salute: Saluez

29 Frappe verticale

Execution – 29 Thrusts (Piquée)

Salute: Saluez – Prêt

Left arm lifts – Remontante Triceps

1. Straight thrust (piquée) – Stance: côté (counts: 4-7-10-13-16-19-22-25-28)

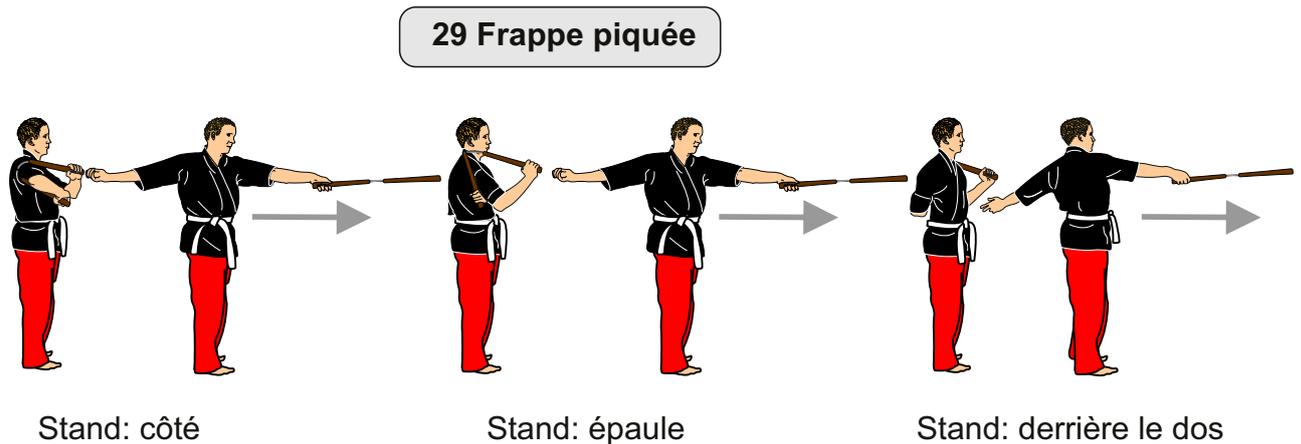
2. Lateral thrust – Stance: épaule (counts: 5-8-11-14-17-20-23-26)

3. Thrust behind the back – Stance: derrière le dos (counts: 6-9-12-15-18-21-24-27)

Strike 29 ends on the right:

Reverse lateral strike, stance: à l'épaule

Salute: Saluez

**Measurement Criteria****Basic level**

Number of misses or failed catches (counted)

Speed (measured), depending on strike frequency and catch point

Number of claque (counted)

Higher levels

Piquée (claque) without rotation (counted)

Precision work using nails (felt)

Recovery against resistance on a target (counted)

Power / force using steel nunchaku (inox ... kg) (felt)

General Principles of the Combinations

The combinations are always practiced with soft nunchaku (nunchaku mousse).

This allows safe training, clear distance work, and precise timing without unnecessary risk.

At a higher level, the same combinations can be practiced with wooden nunchaku, but at that point they no longer belong to the basic level.

Throughout all combinations, constant eye contact between attacker and defender is essential.

Moving together begins already during the presentation. From the first moment, both practitioners must be connected in attention, rhythm, and intent.

Distance, Timing, and Intent

Each sequence begins with the attacker initiating an attack solely to assess distance.

After this action, the attacker always recovers the nunchaku to the same guard position.

This phase is intentionally repetitive and serves as a study of distance, timing, and precision with the nunchaku.

The defender remains alert and deliberately waits.

He even allows the attacker space to place the technique correctly.

Only when the attack is properly executed does the defender respond with a block or evasive action.

If the distance is not correct, the attacker may repeat the action several times.

The moment of response is determined by the defender.

Once the distance and timing are correct, the action continues.

Structure of the Attacks

The attacker always follows the same fixed sequence of attacks:

- Two vertical strikes to the head (right and left)
- Two thrusts toward chest or abdomen (right and left)
- Two horizontal strikes toward the shoulder (right and left)
- One final strike directed at the leg

This structure remains identical in all six combinations.

Role of the Defender

The role of the defender changes with each combination.

In the first combination, the defender studies blocking only.

All defensive actions are performed as late as possible.

This prevents the attacker from adjusting or hesitating and forces full focus on the intended target.

The attacker never knows for certain if or when the defense will occur.

In this way, the exercise becomes a true exchange of action and reaction, rather than a pre-arranged sequence.

Rhythm and Movement

The attacker continuously sets the tempo.

The defender adapts to this rhythm at all times.

After the salute, the attacker steps forward and the defender steps back.

The defender must maintain awareness and readiness throughout the entire exercise, until the very end.

The sequence ends when the attacker draws in the front leg.

The defender follows by drawing in the rear leg.

Footwork and Line of Attack

The attacker alternates stance, starting with the left foot forward, then right.

Across the seven attacks, this follows the pattern:

left – right – left – right – left – right – left

The attacker stays on a single line and pivots consistently on that line.

The defender changes sides after seven defenses according to the following pattern:

left – left – right – right – left – right – left

This is the result of tai sabaki, moving out of the line of attack while maintaining control and structure.

Closing

At the end of the combination, both practitioners salute each other again.

Overview of the Six Combinations

1e Block

2e Esquive

3e Block & Counter

4e Esquive & Counter

5e Block, Pivot & Counter

6e Esquive, Pivot & Counter

Defender's Role

Attacker's Role

Position

Position



Salute

Salute



Presentation of the nunchaku

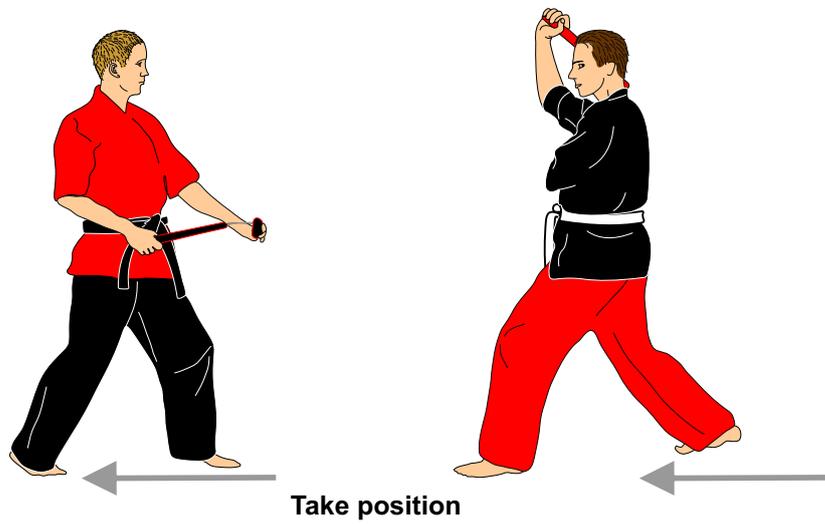
Presentation of the nunchaku



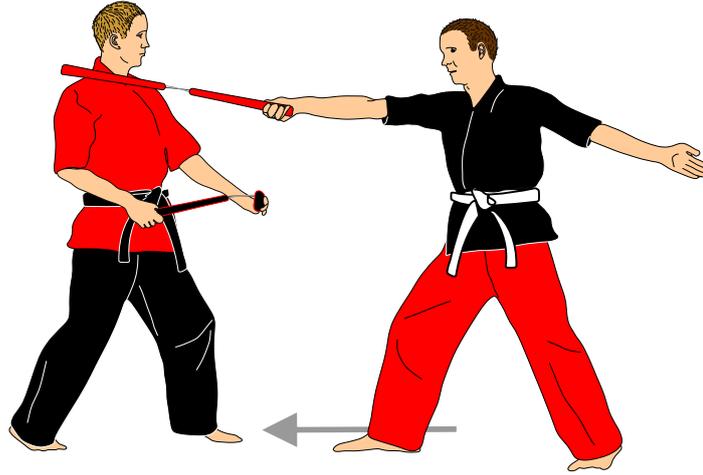
Announcement:
First Combination – Defender

Annonce:
First Combination – Attacker

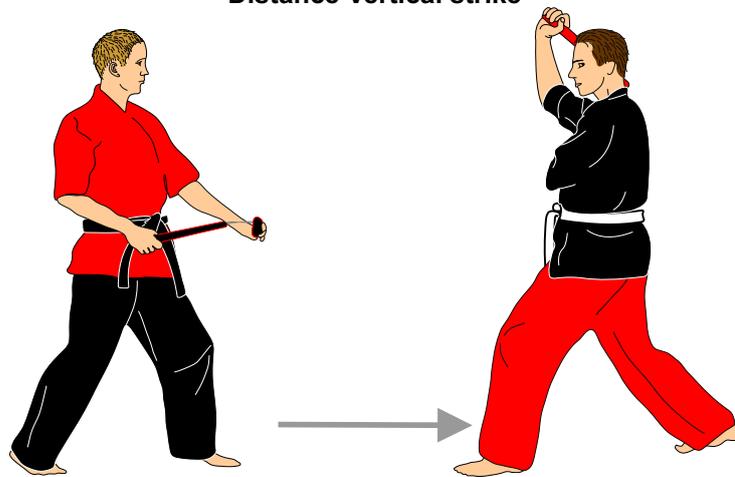




Take position



Distance Vertical strike



Recovery



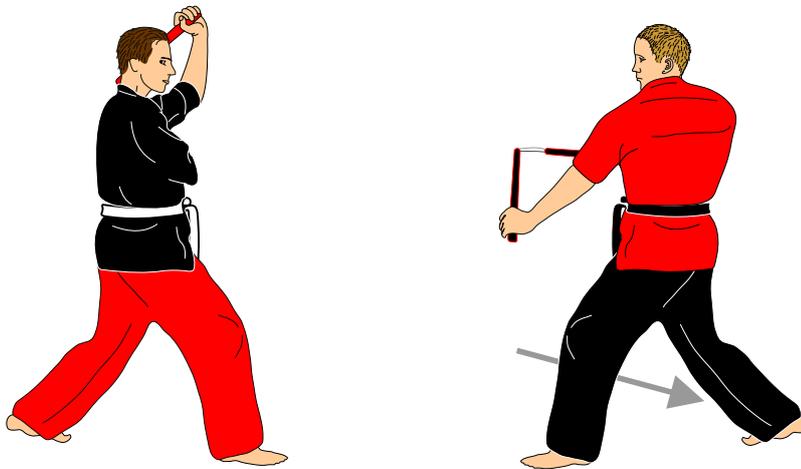
Vertical strike - Block



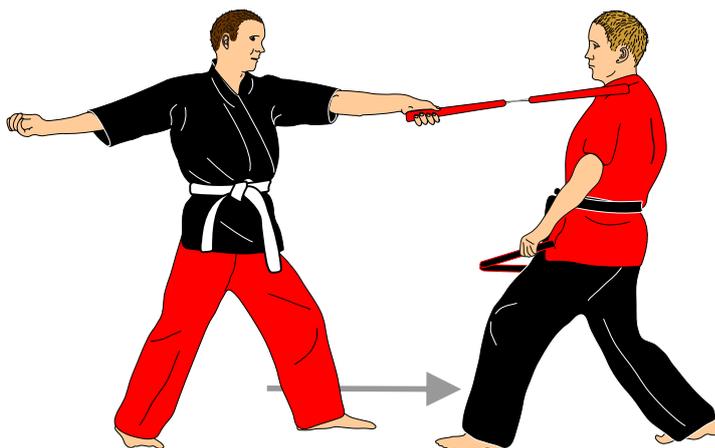
Movement



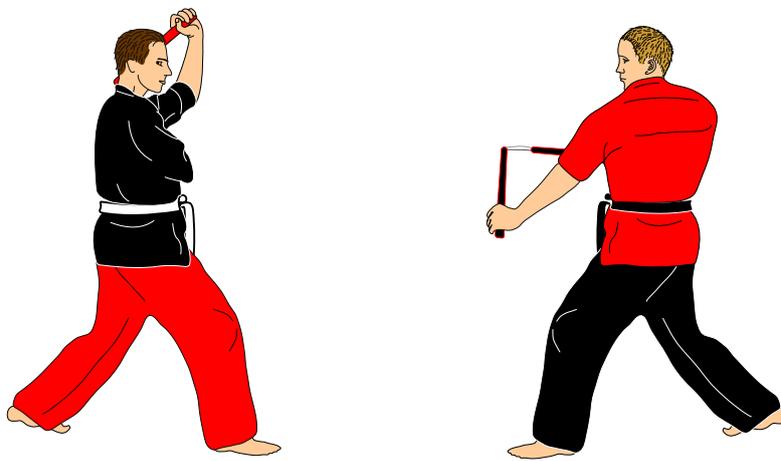
Movement



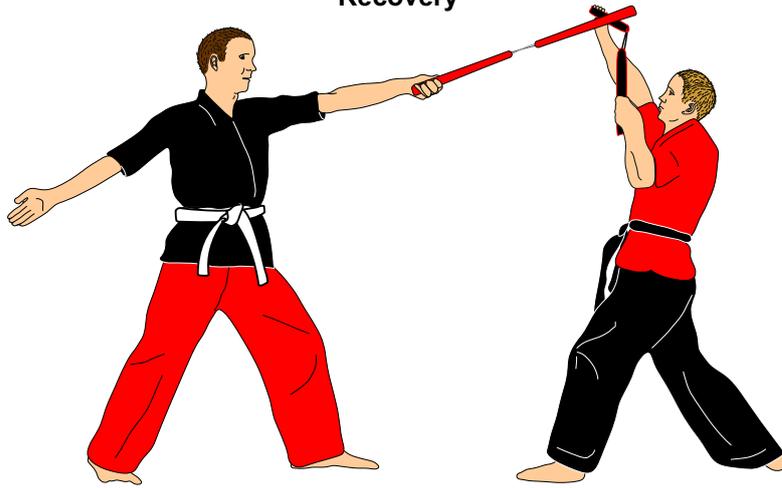
Position



Vertical strike



Recovery



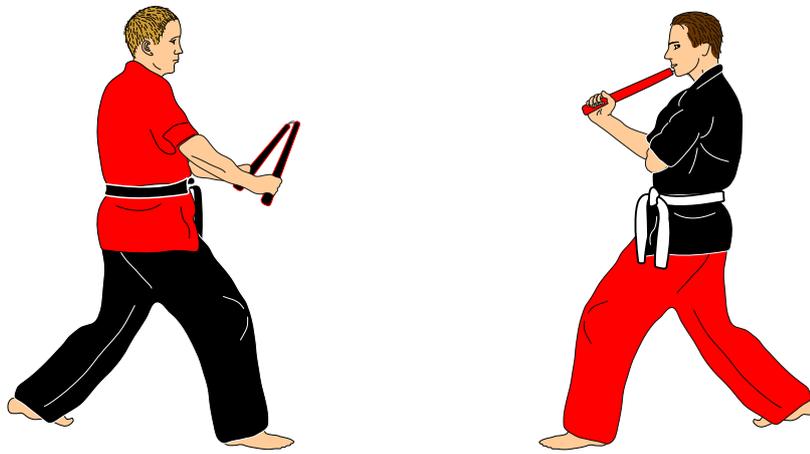
Vertical strike - Block



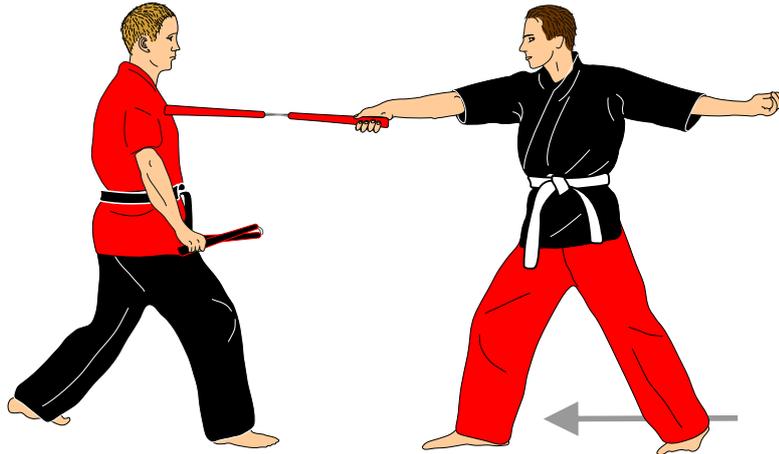
Movement



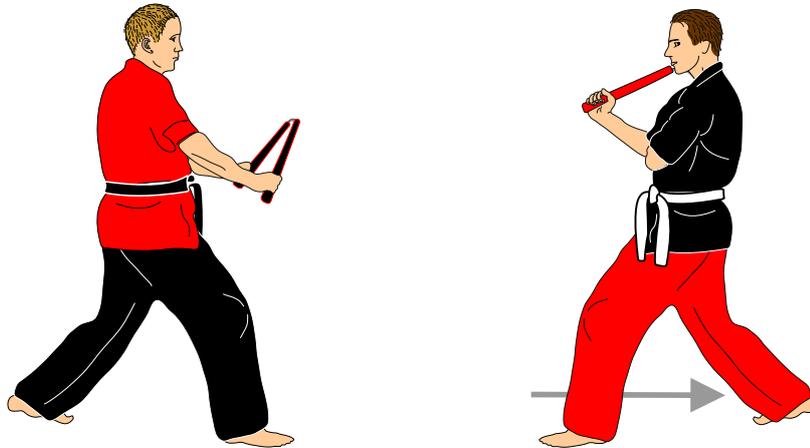
Movement



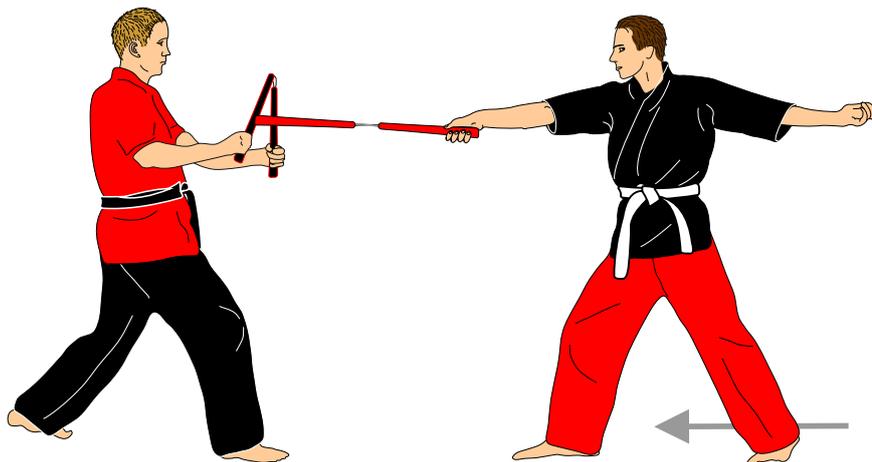
Position



Distance – thrust strike



Recovery



Block - Thrust strike



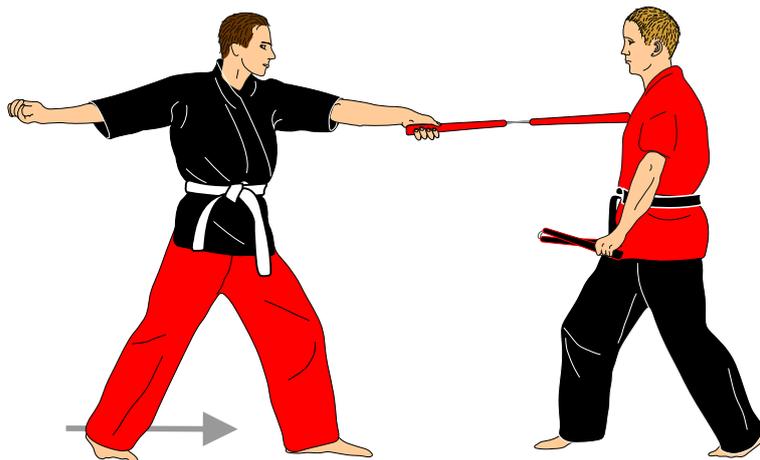
Movement



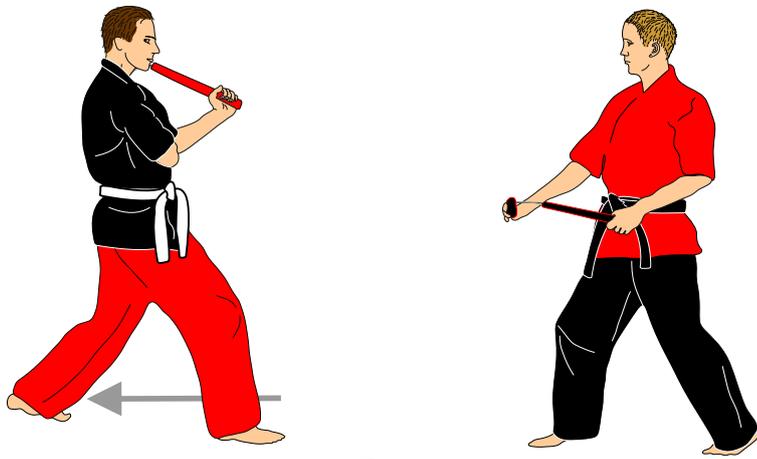
Movement



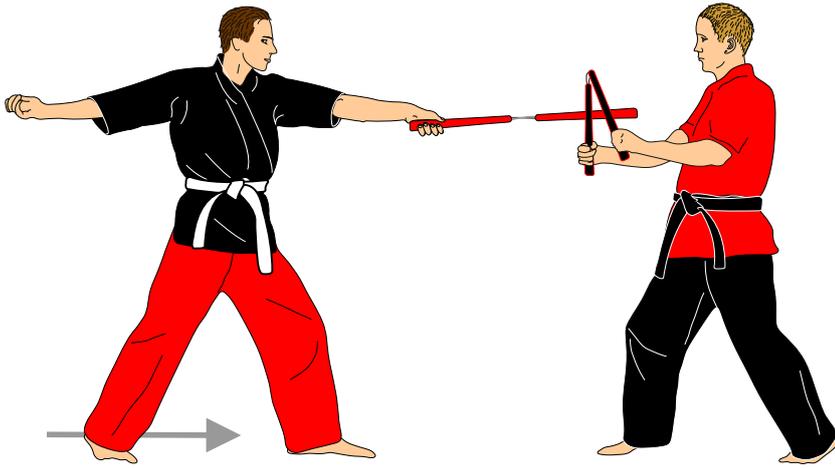
Position



Distance – thrust strike



Recovery



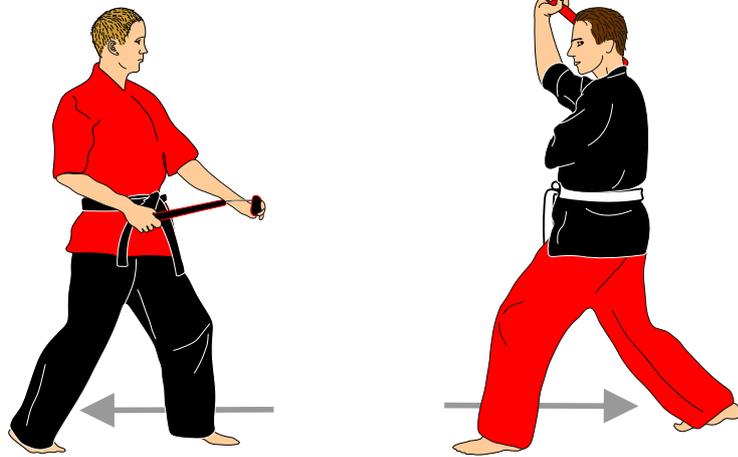
Thrust strike - Block



Movement



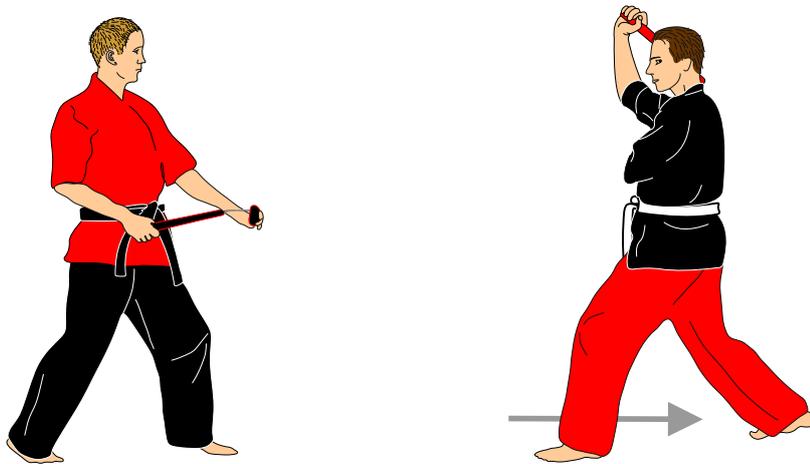
Movement



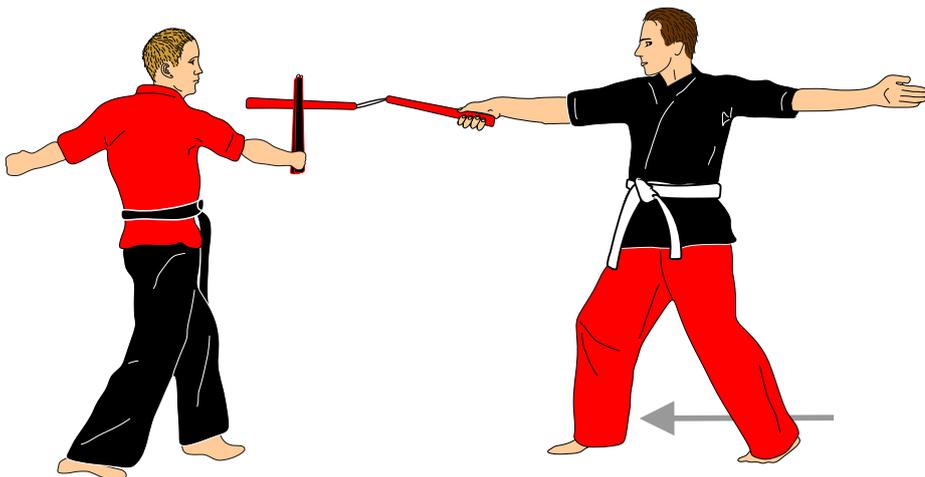
Position



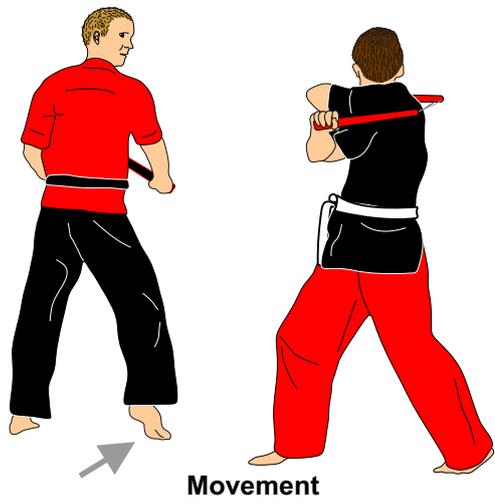
Distance – horizontal strike



Recovery



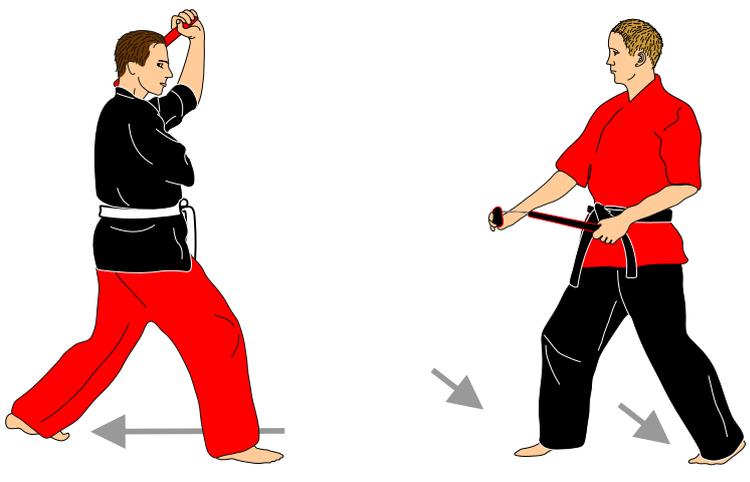
Block - Horizontal strike



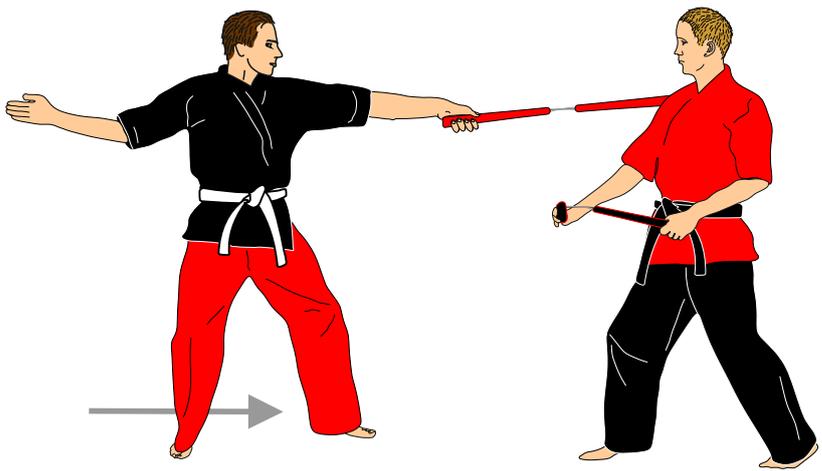
Movement



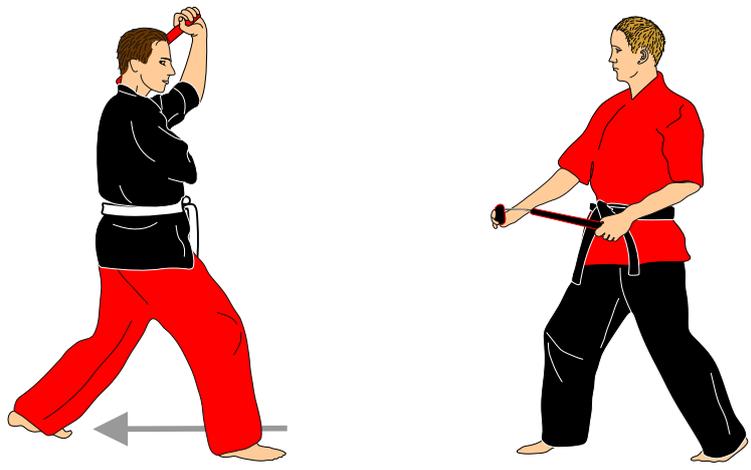
Movement



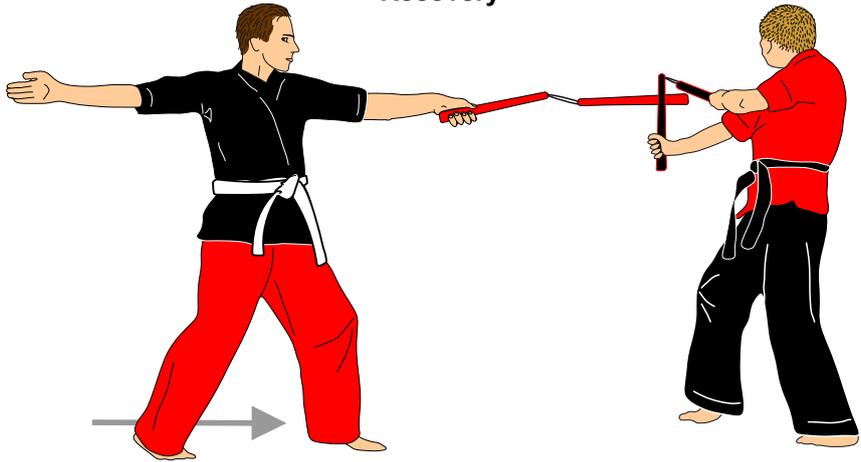
Position



Distance – horizontal strike



Recovery



Horizontal strike

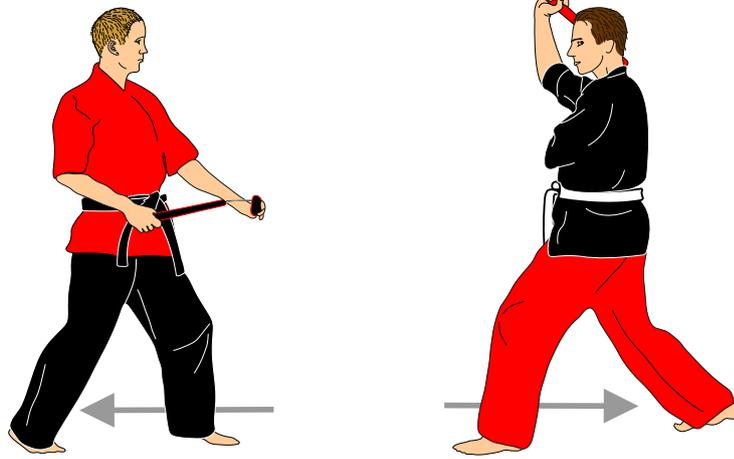
Block



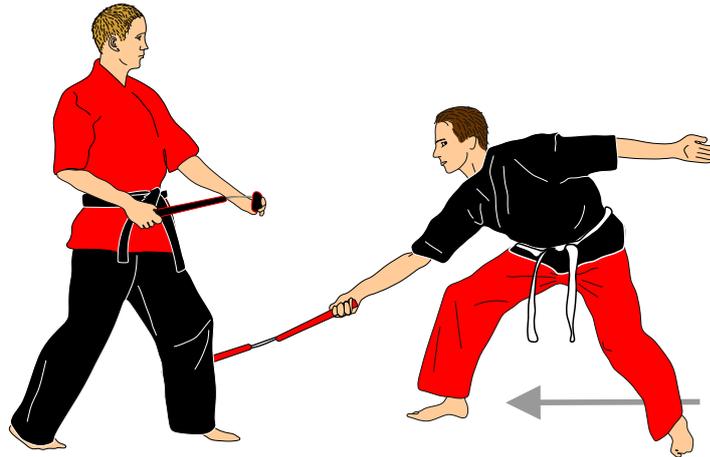
Movement



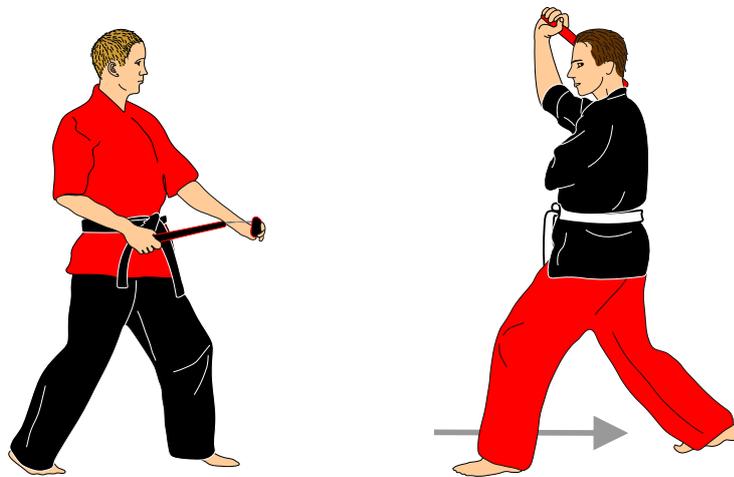
Movement



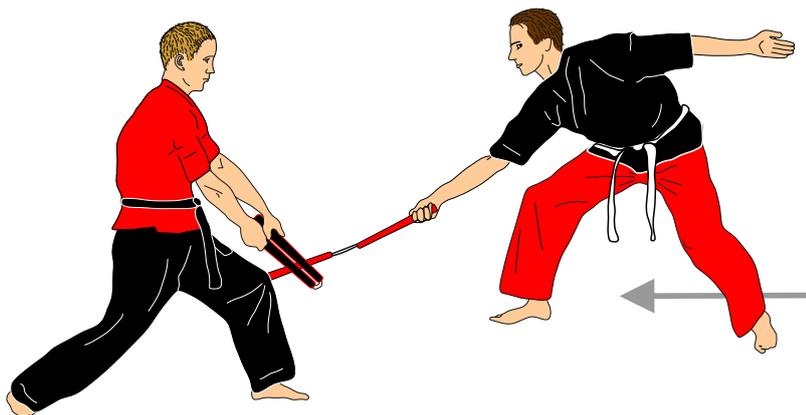
Position



Distance – low strike



Recovery



Block - Low strike



Position



Position



Position



Presentation of the nunchaku



Position



Salute

Defender's Role

Attacker's Role

Position



Position

Salute



Salute

Presentation of the nunchaku



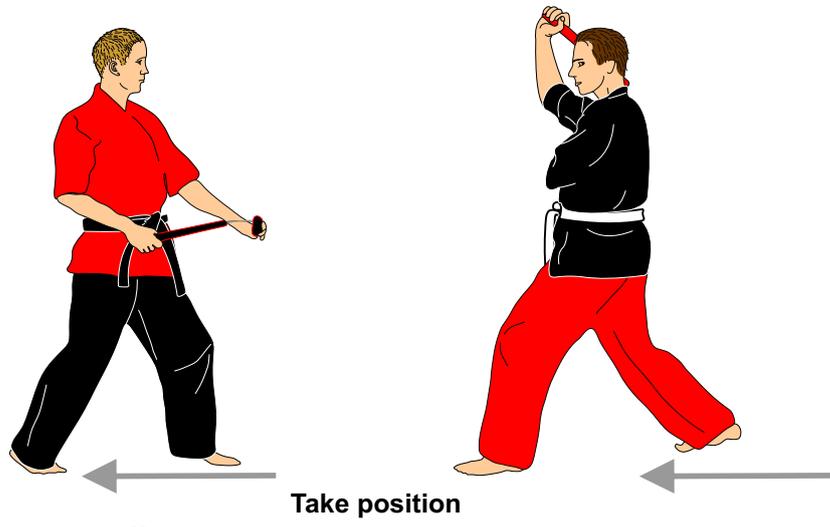
Presentation of the nunchaku

Announcement:
Second Combination – Defender

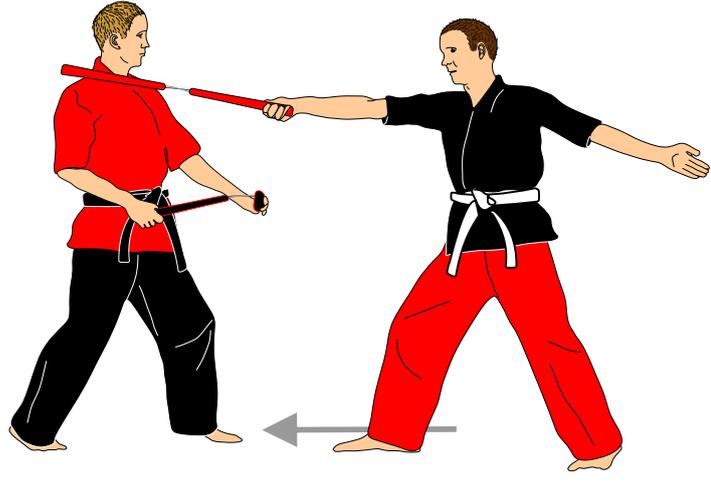


Announce:
Second Combination – Attacker

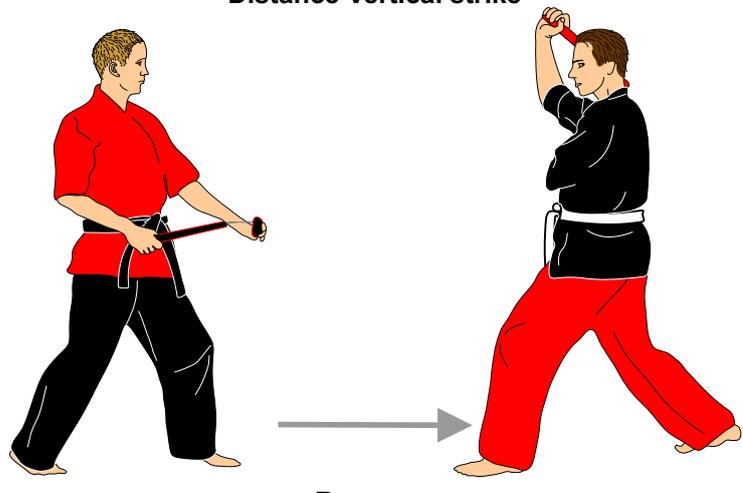




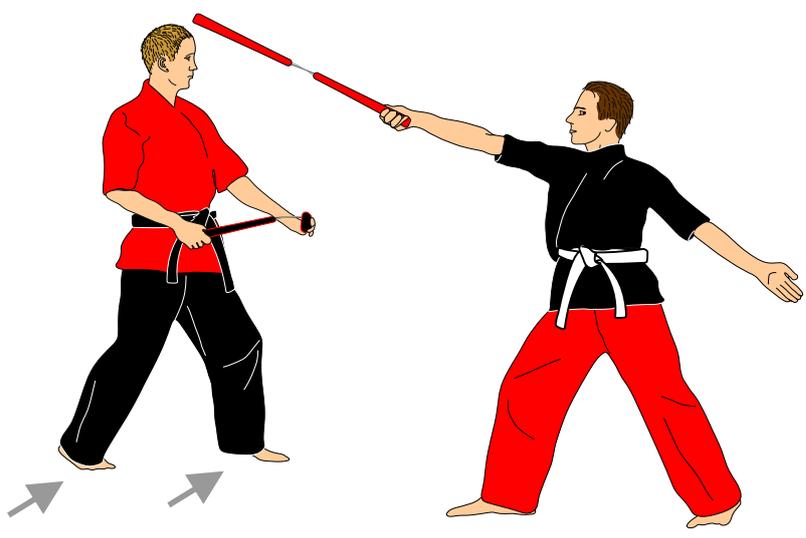
Take position



Distance Vertical strike



Recovery



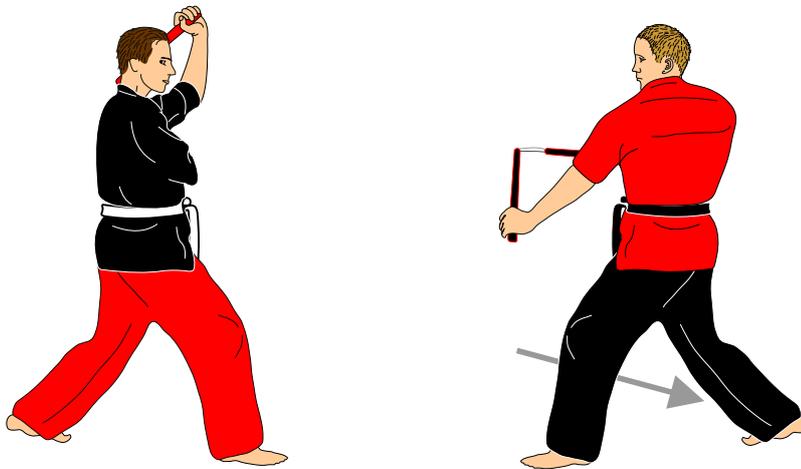
Vertical strike - Evasion



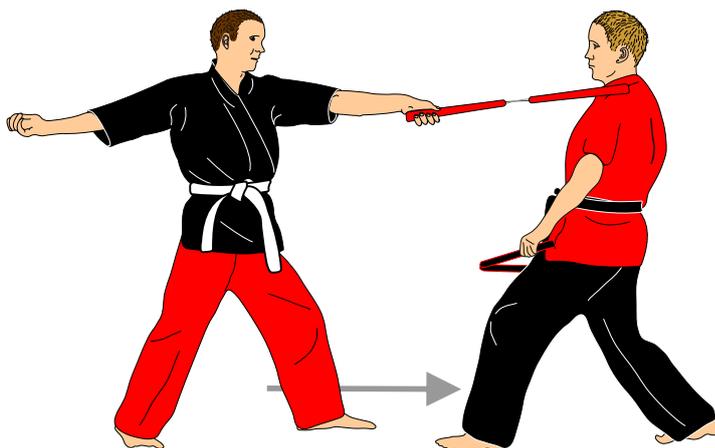
Movement



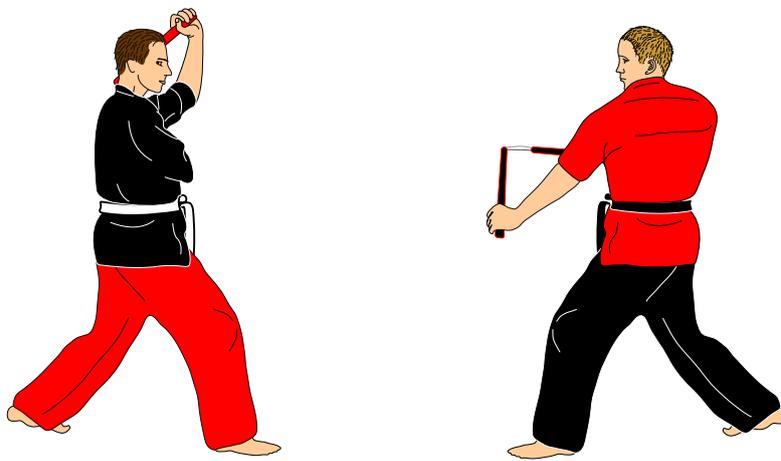
Movement



Position



Vertical strike



Recovery



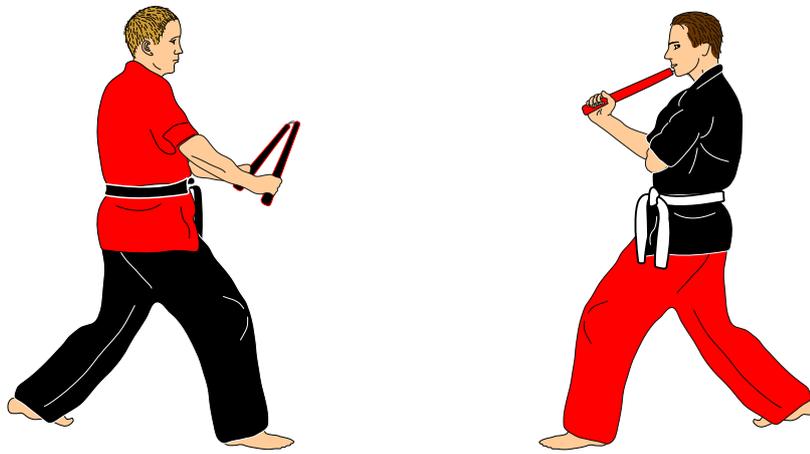
Vertical strike - Evasion



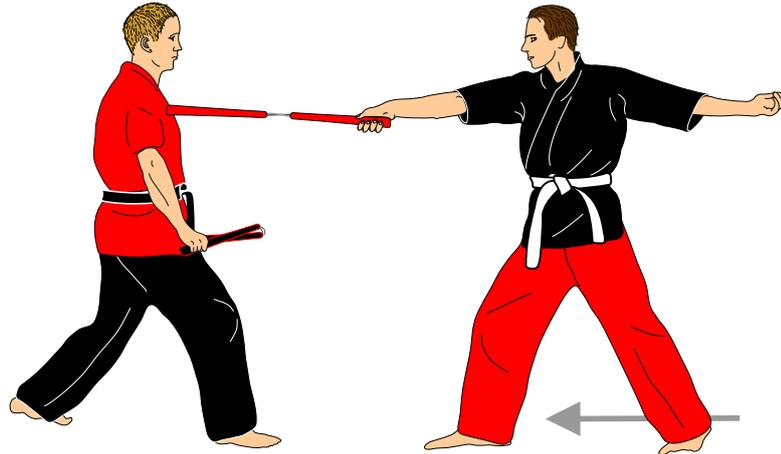
Movement



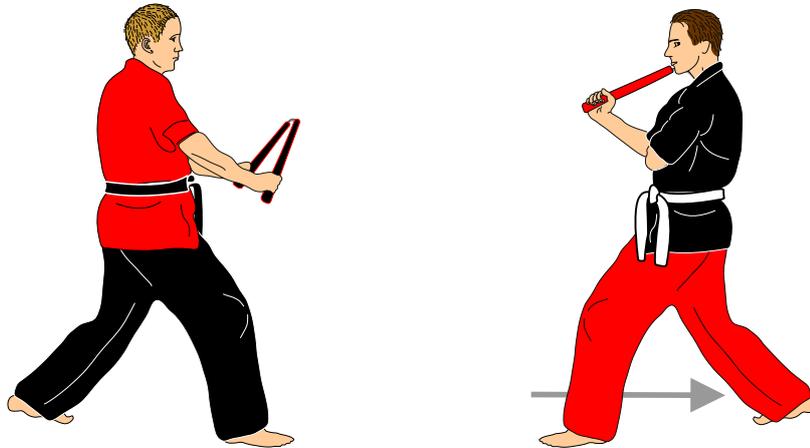
Movement



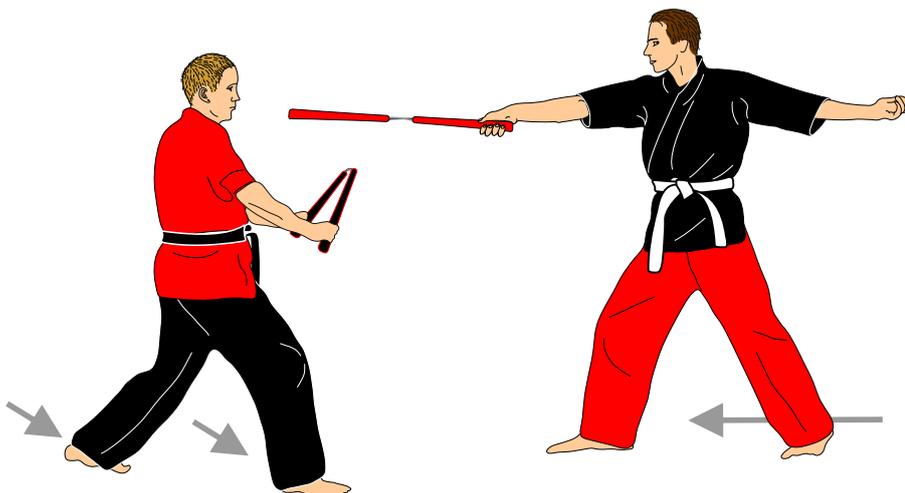
Recovery



Distance – thrust strike



Recovery



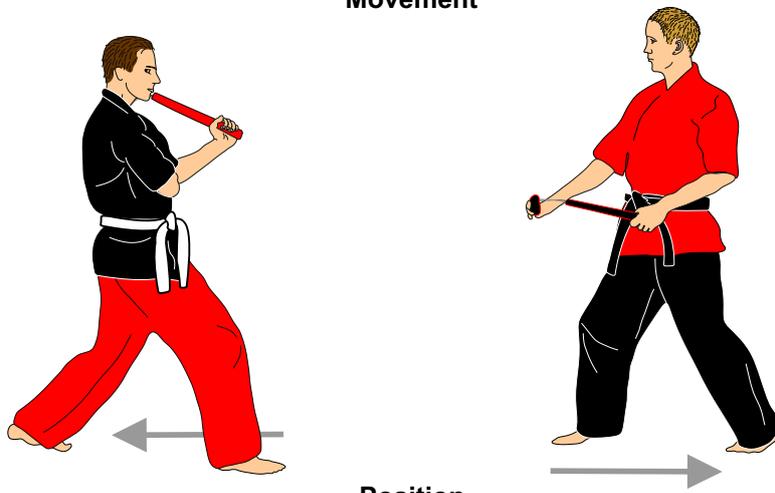
Thrust strike - Evasion



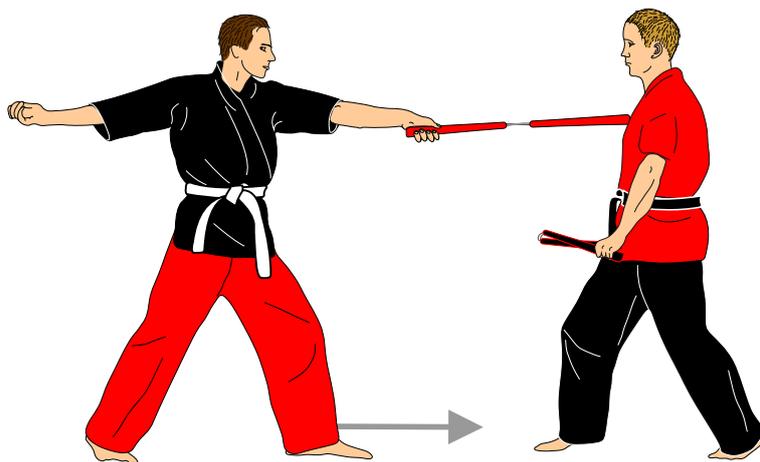
Movement



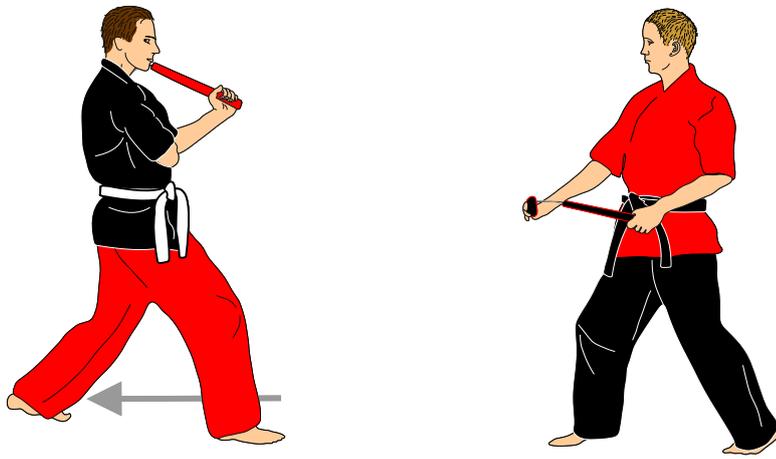
Movement



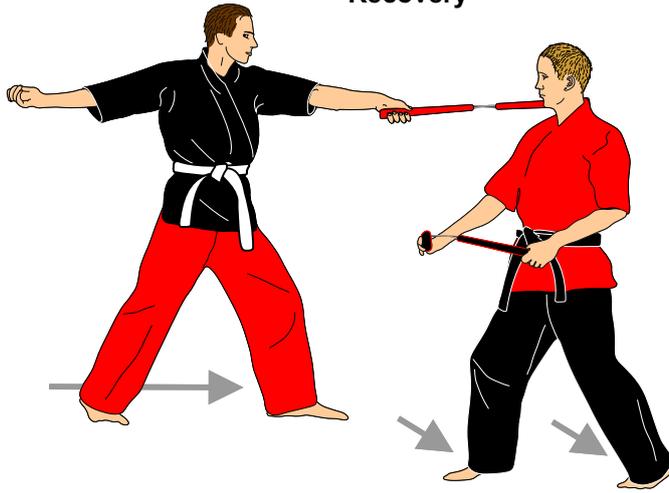
Position



Distance – thrust strike



Recovery



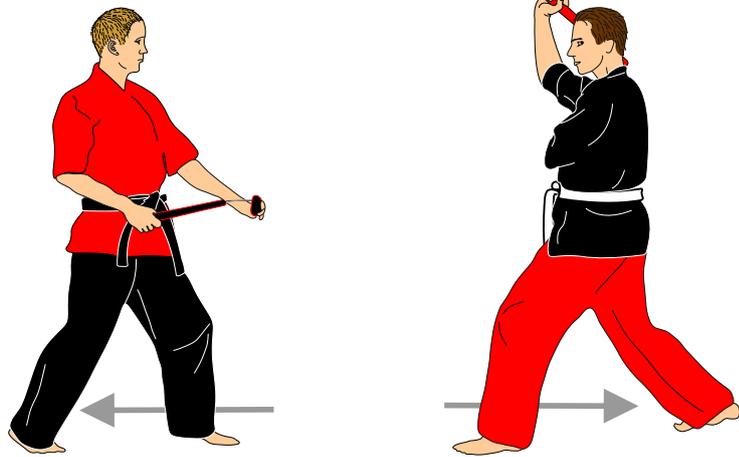
Thrust strike - Evasion



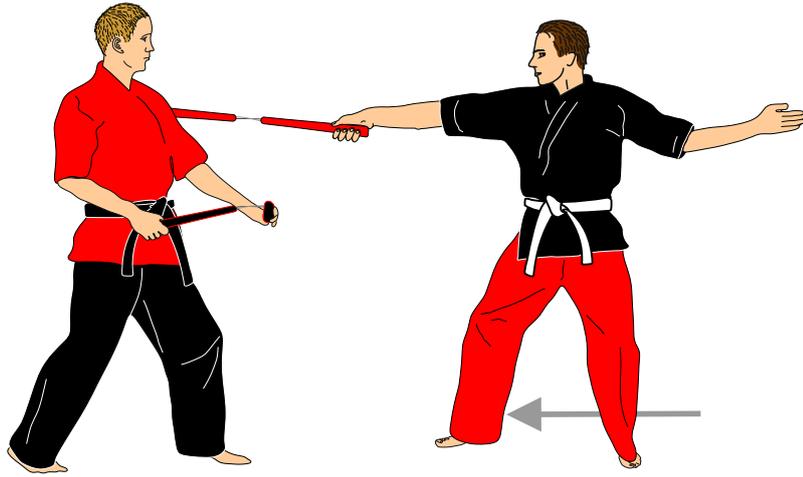
Movement



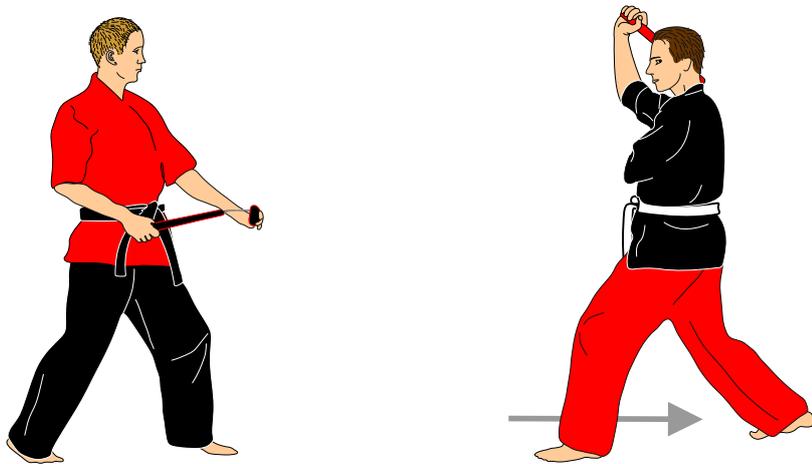
Movement



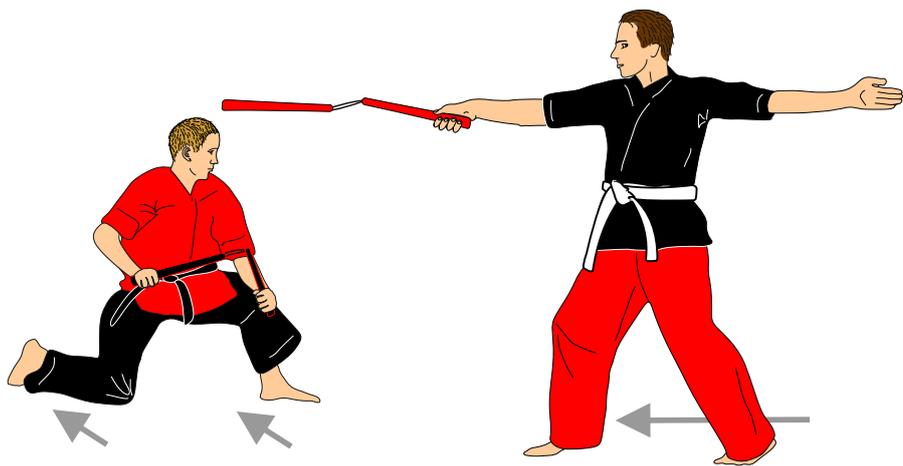
Position



Distance – horizontal strike



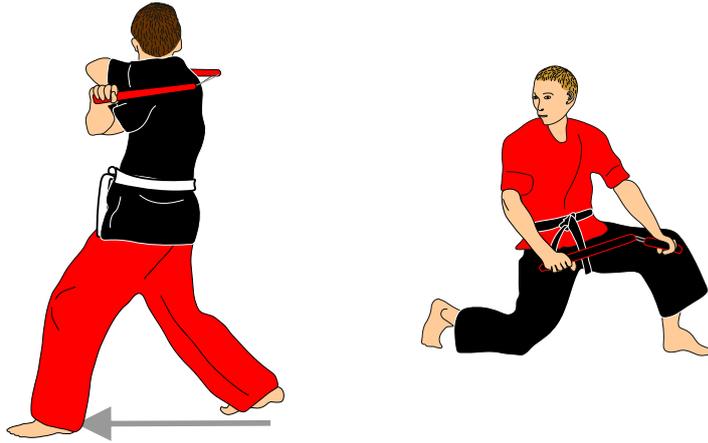
Recovery



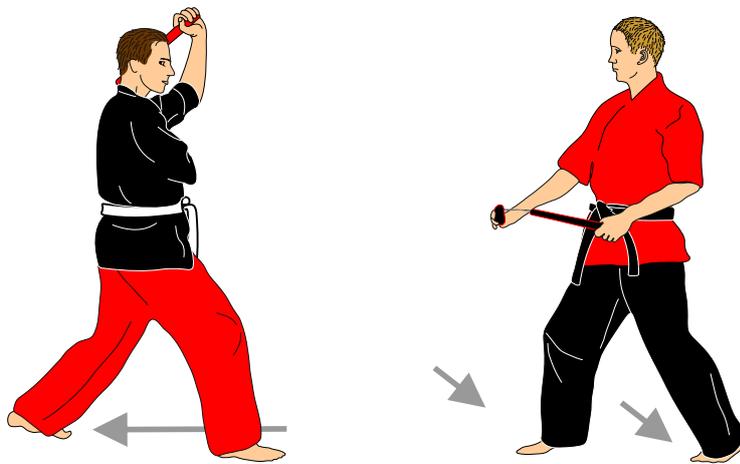
Horizontal strike - Evasion



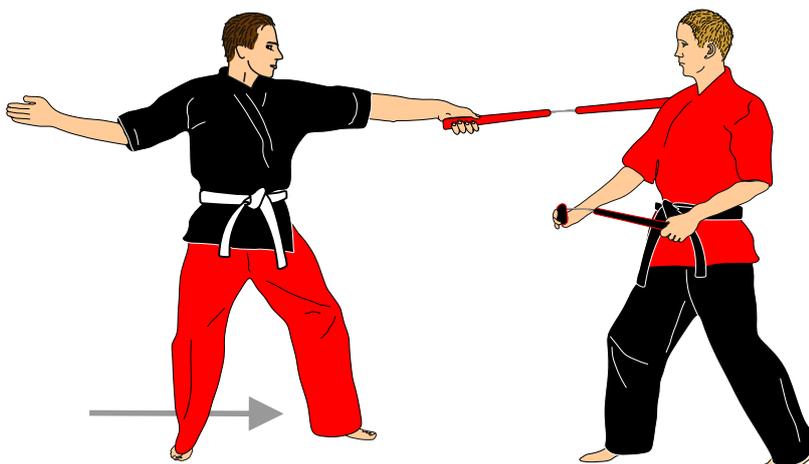
Forward roll



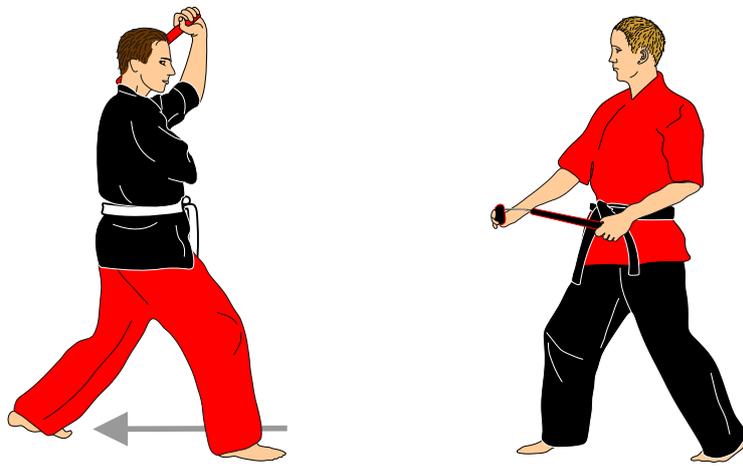
Movement



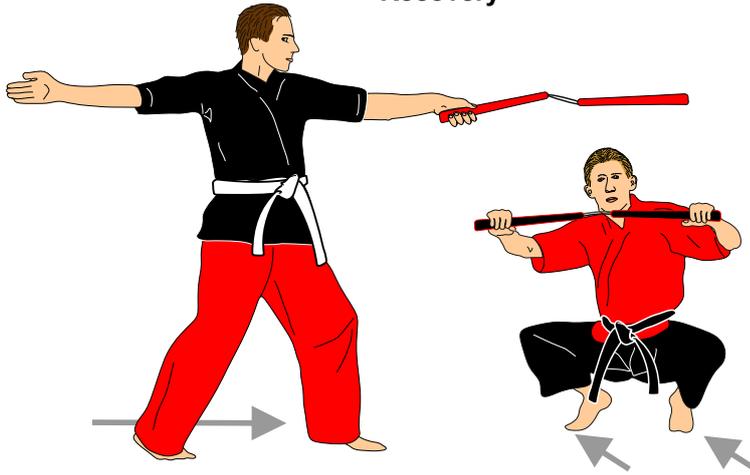
Position



Distance – horizontal strike



Recovery



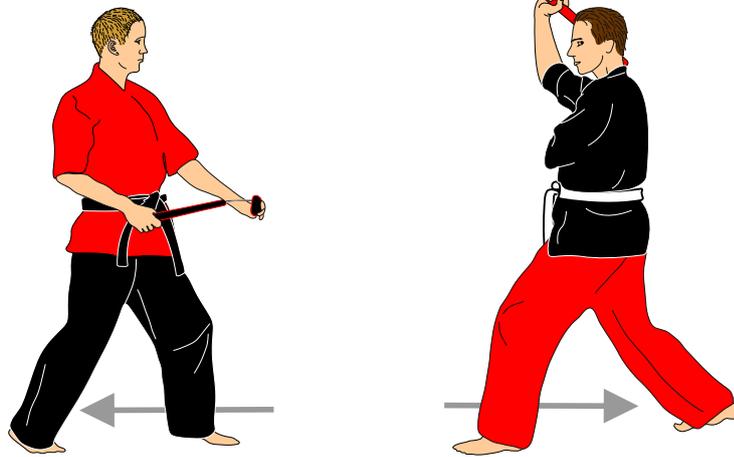
Horizontal strike - Evasion



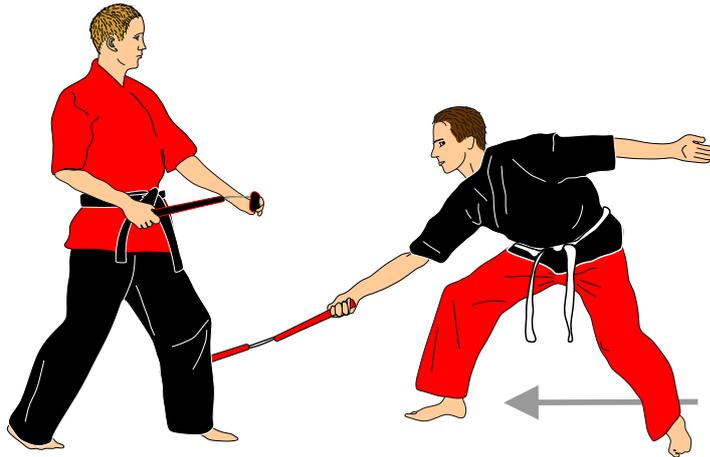
Movement



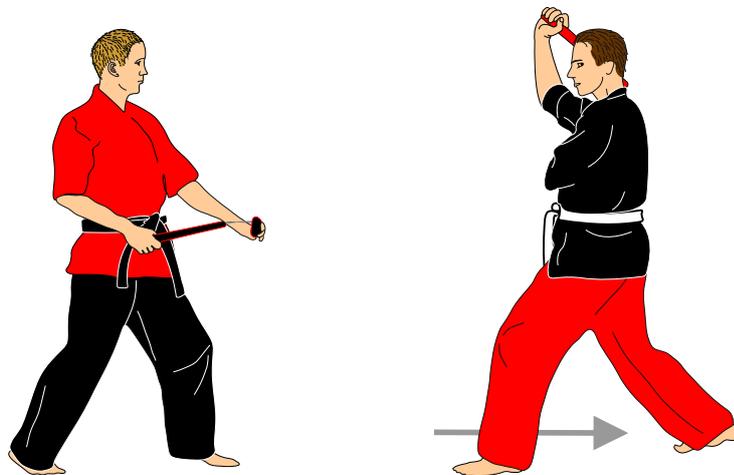
Movement



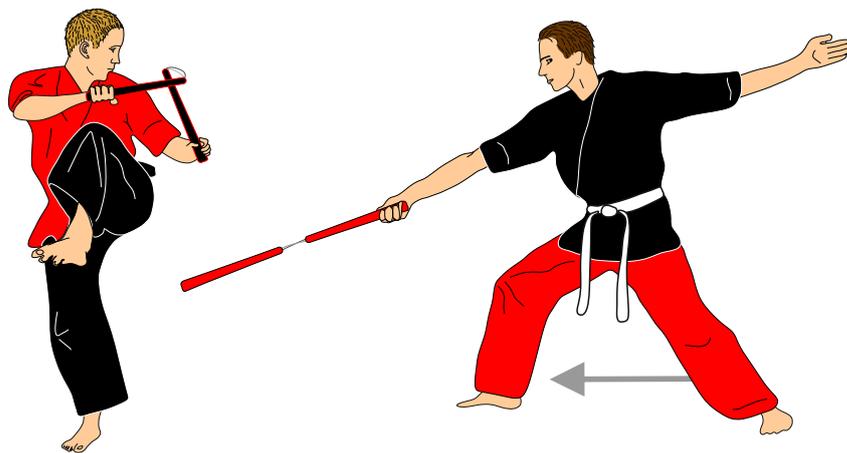
Position



Distance - low strike



Recovery



Evasion - Low strike



Position



Position



Position



Presentation of the nunchaku



Position



Salute

Defender's Role

Attacker's Role

Position



Position

Salute



Salute

Presentation of the nunchaku

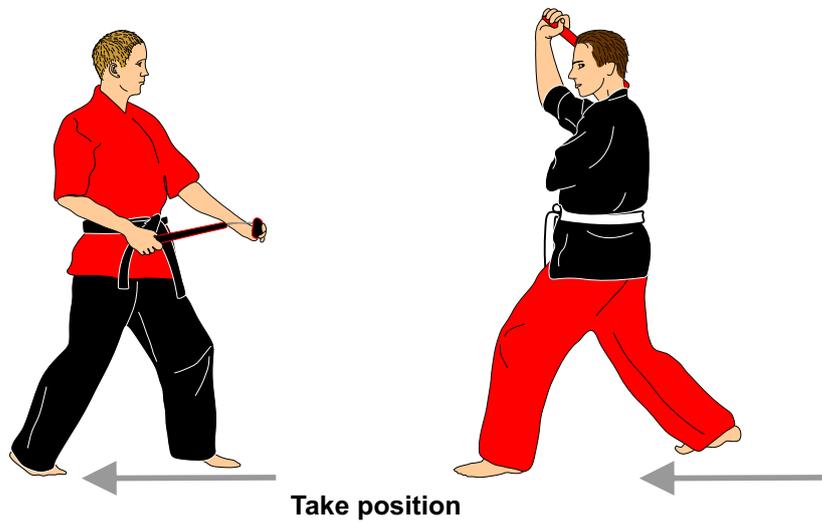


Presentation of the nunchaku

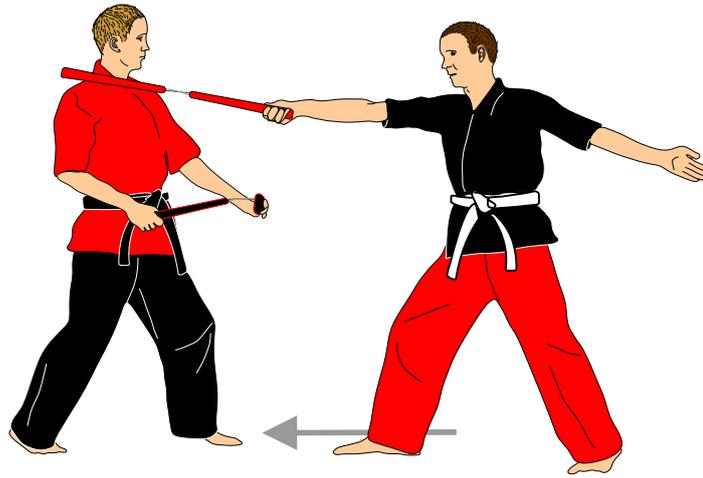
Announcement:
Third Combination – Defender



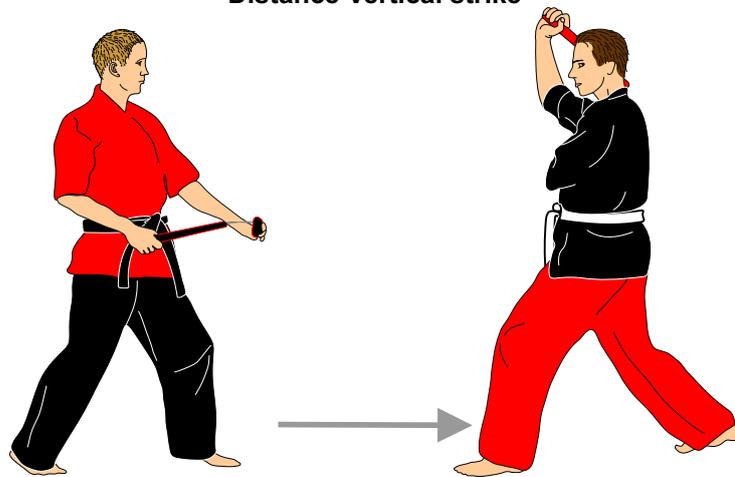
Annonce:
Third Combination – Attacker



Take position



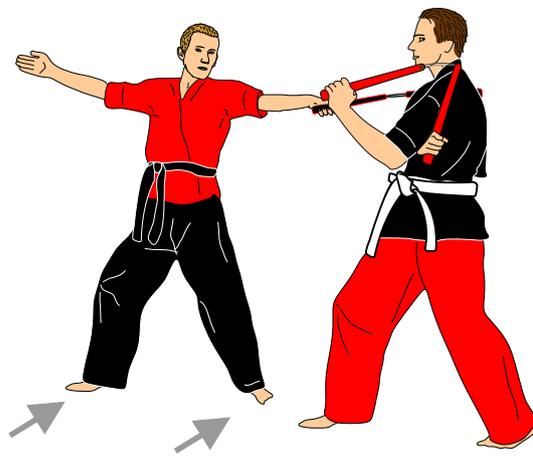
Distance Vertical strike



Recovery



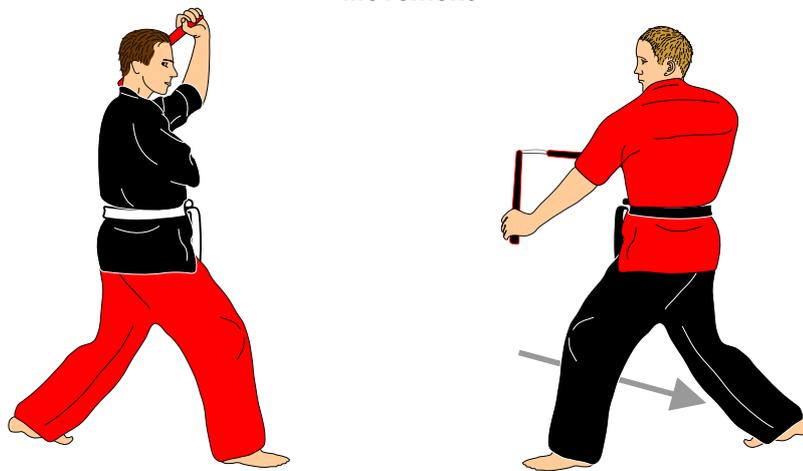
Vertical strike - Block



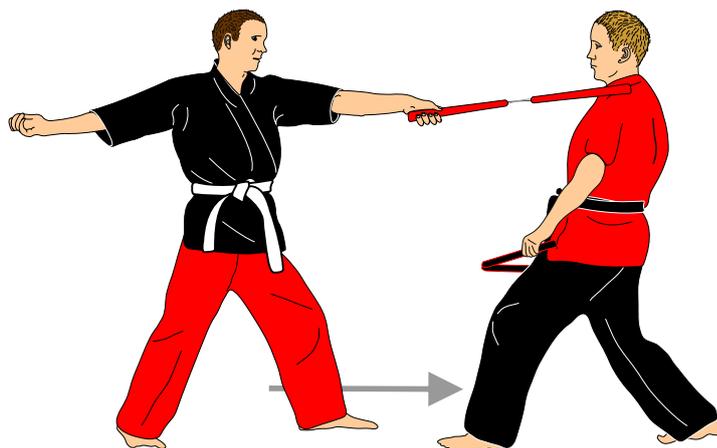
Movement - Counter strike



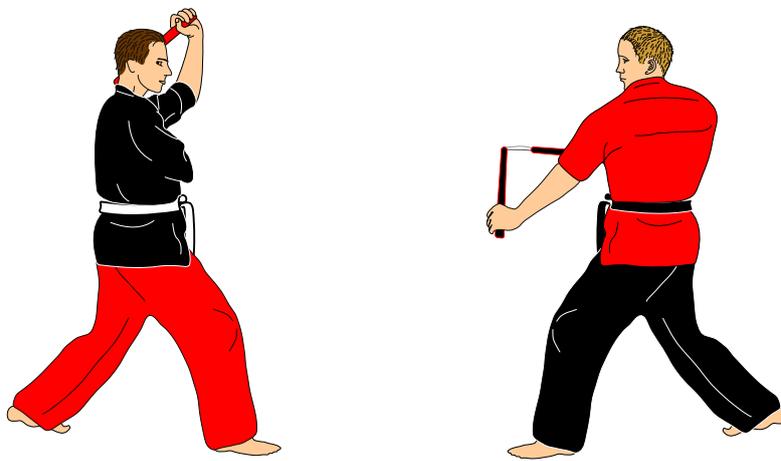
Movement



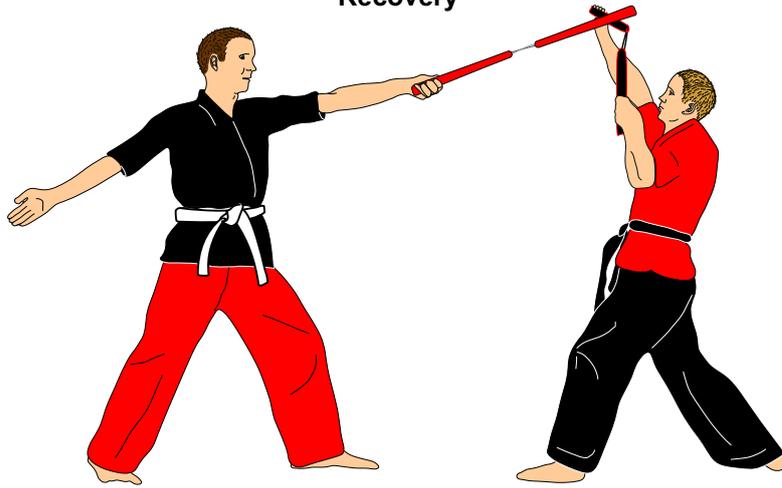
Position



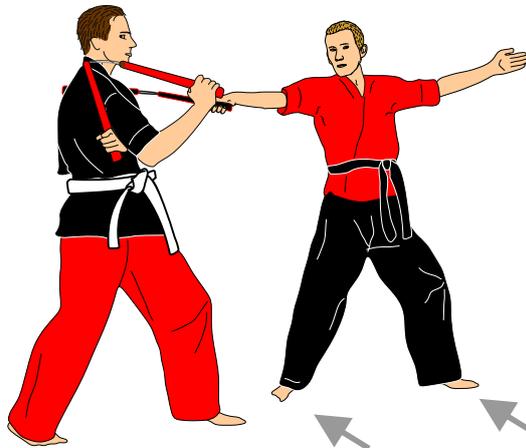
Vertical strike



Recovery



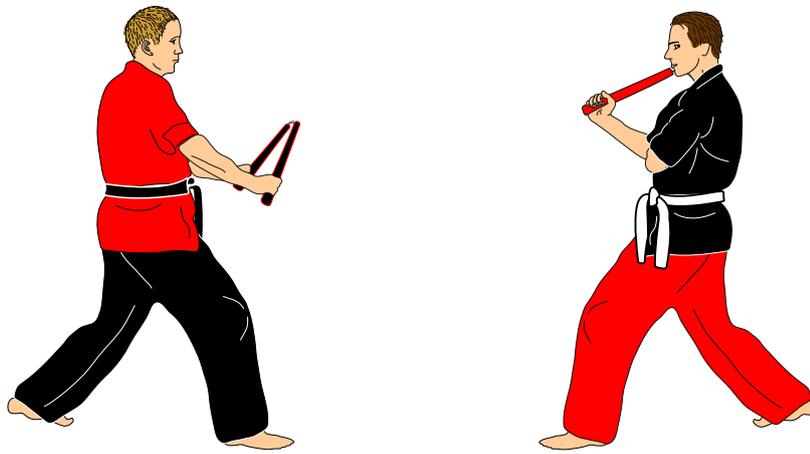
Vertical strike - Block



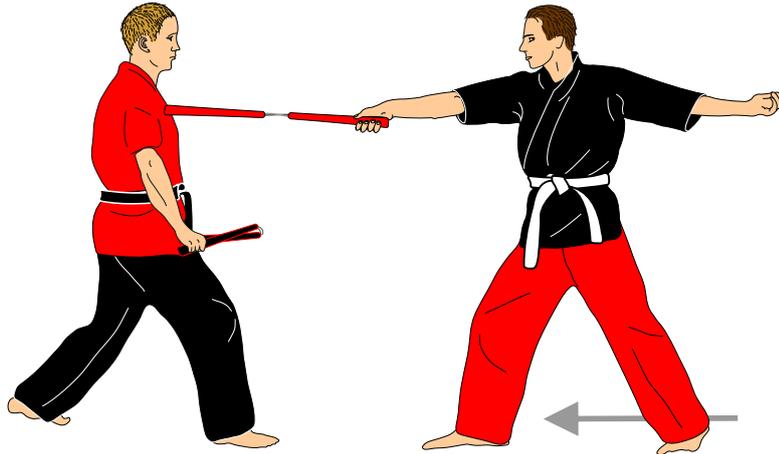
Movement - Counter strike



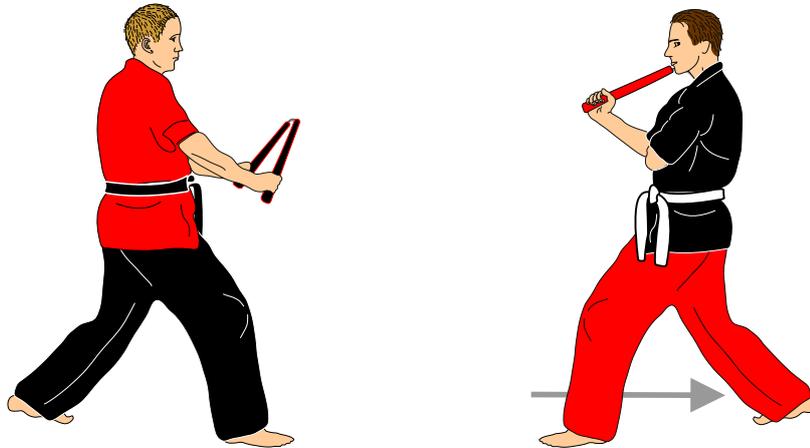
Movement



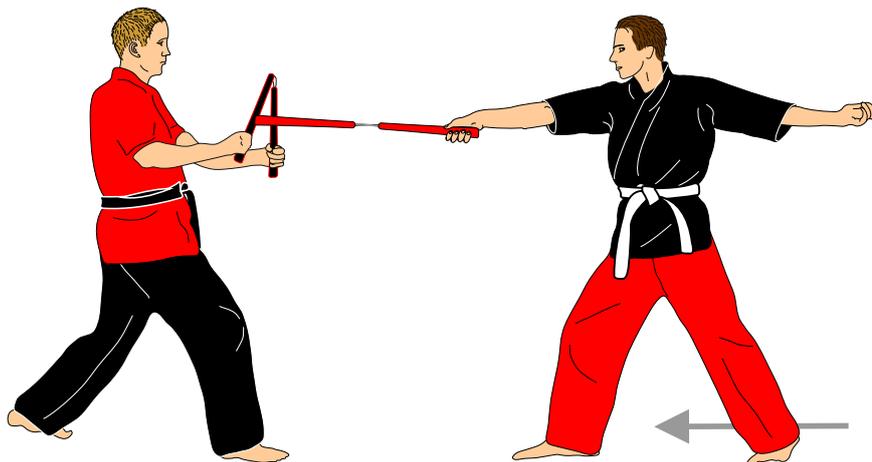
Position



Distance – thrust strike



Recovery



Block - Thrust strike



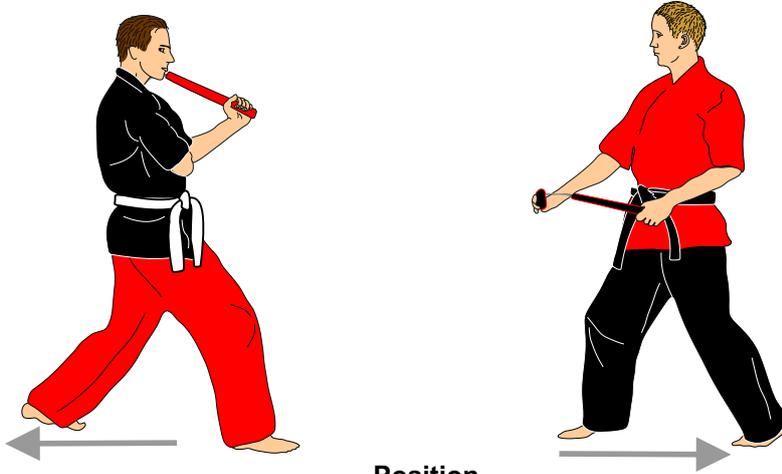
Strike preparation



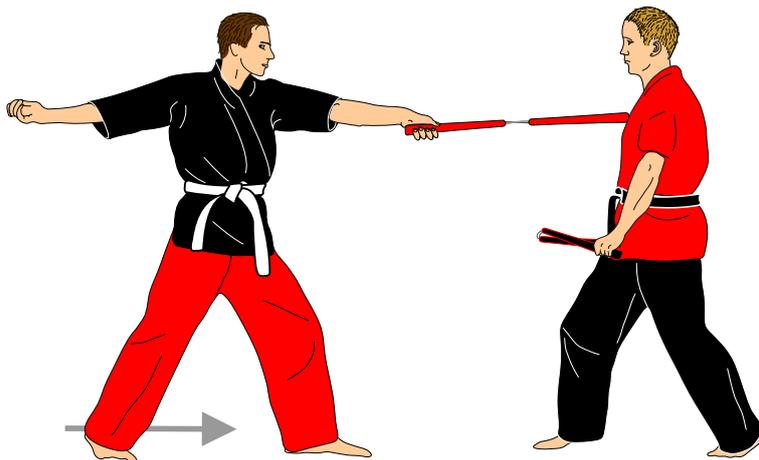
Movement - Counter strike



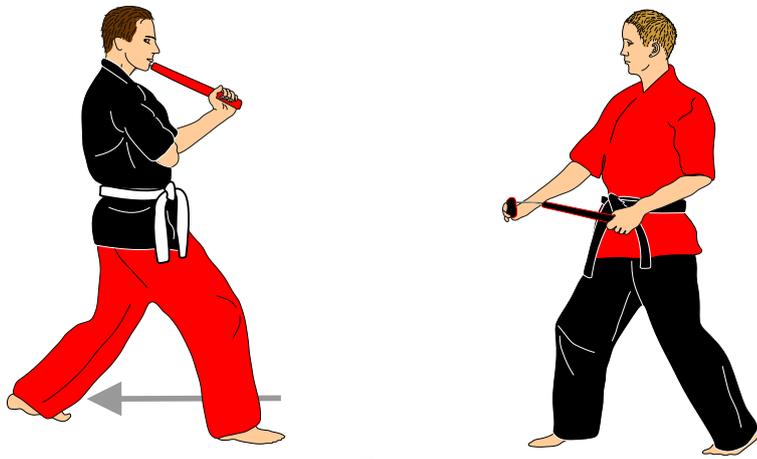
Movement



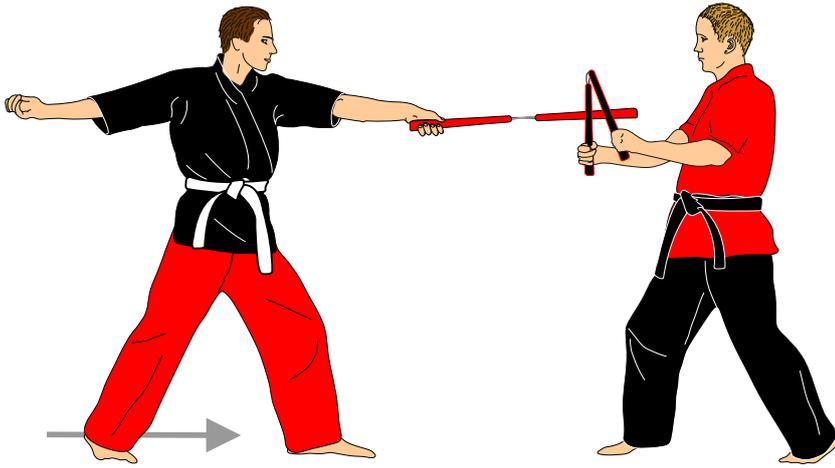
Position



Distance - thrust strike



Recovery



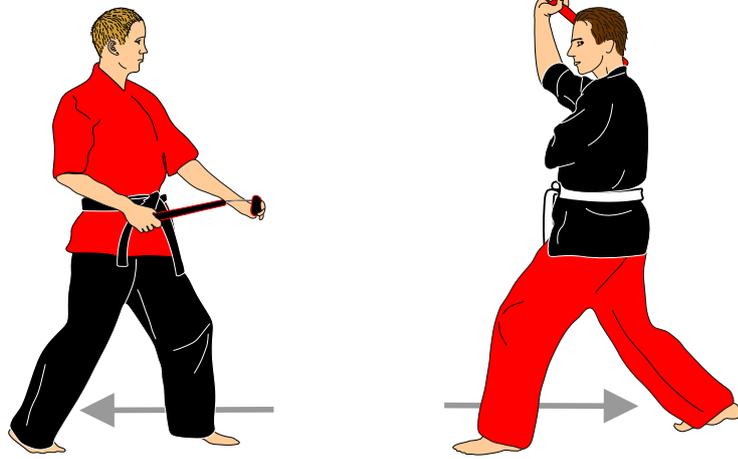
Thrust strike - Block



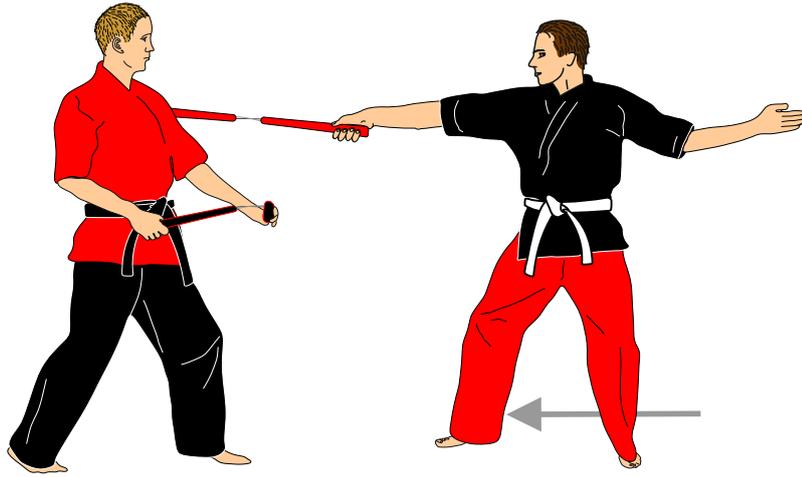
Strike preparation



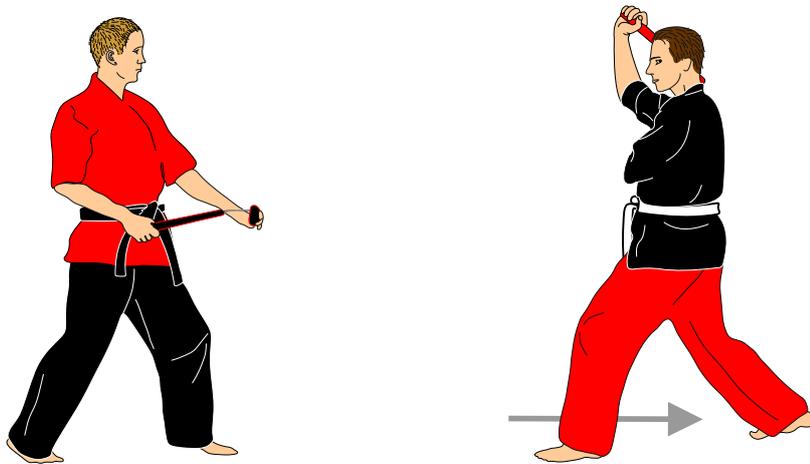
Movement



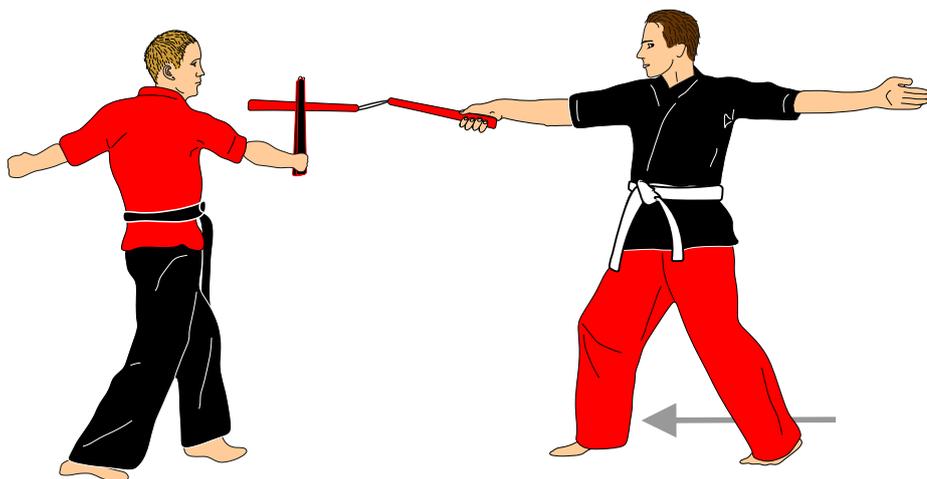
Position



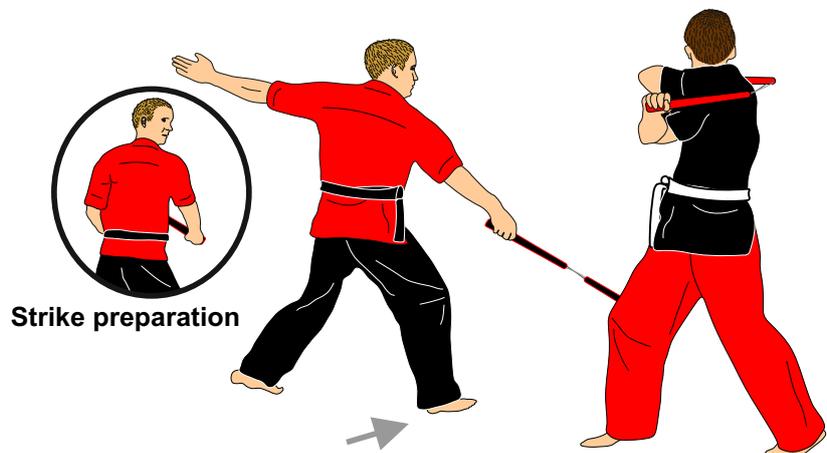
Distance – horizontal strike



Recovery



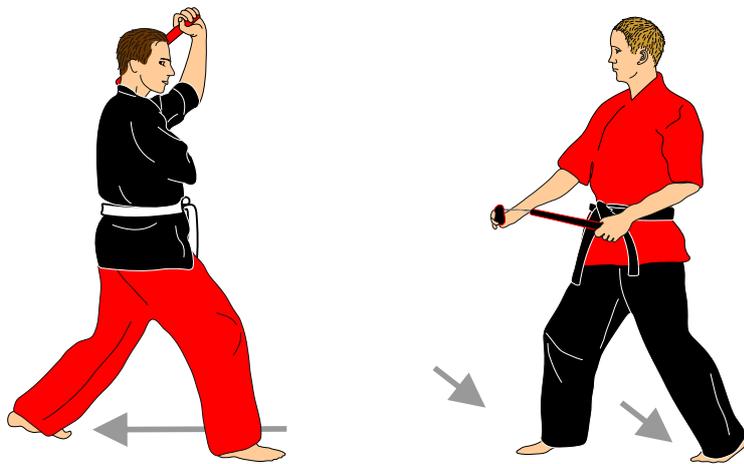
Block - Horizontal strike



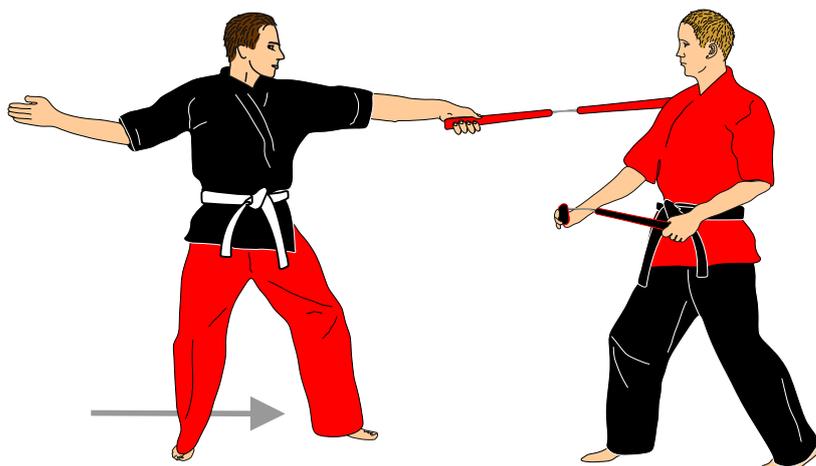
Movement - Counter strike



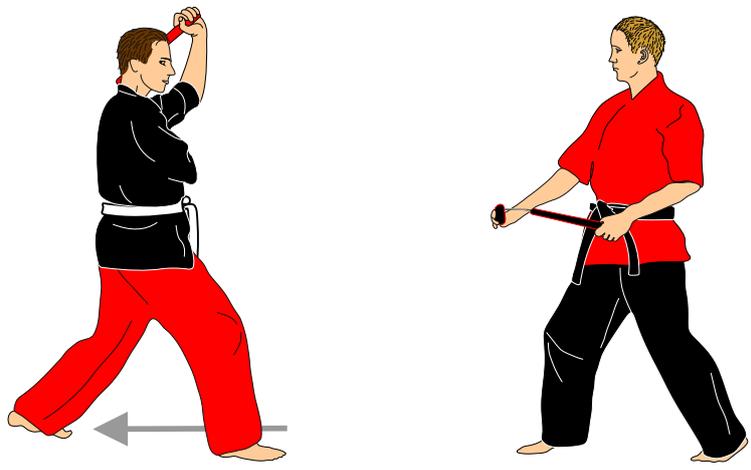
Movement



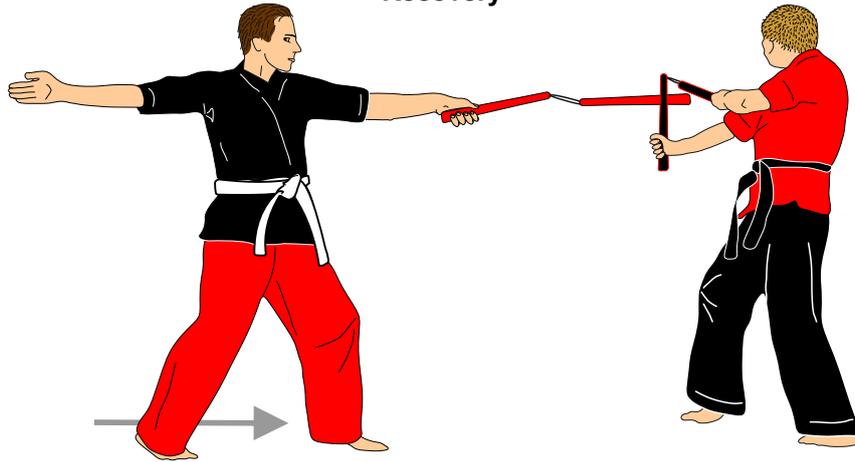
Position



Distance - horizontal strike



Recovery



Horizontal strike

Block



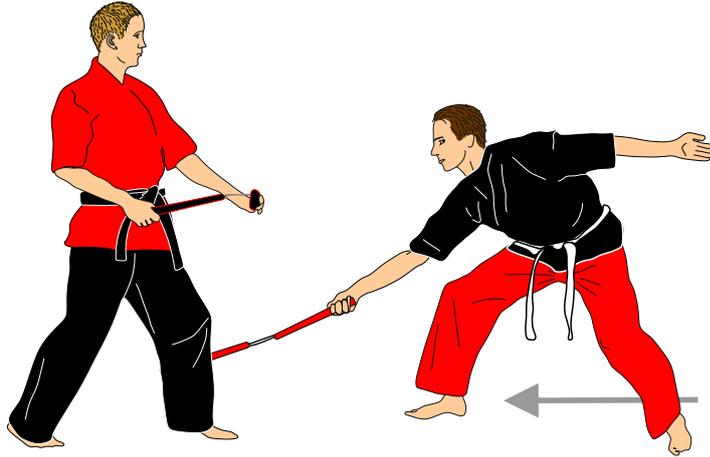
Movement - Counter strike



Movement



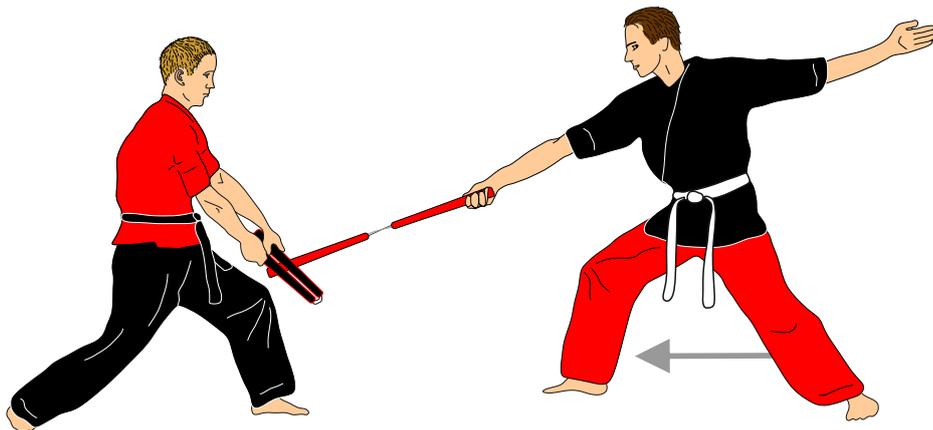
Position



Distance - low strike



Recovery



Block - Low strike



Strike preparation



Movement - Counter strike



Position



Position



Presentation of the nunchaku



Position



Salute

Defender's Role

Attacker's Role

Position



Position

Salute



Salute

Presentation of the nunchaku



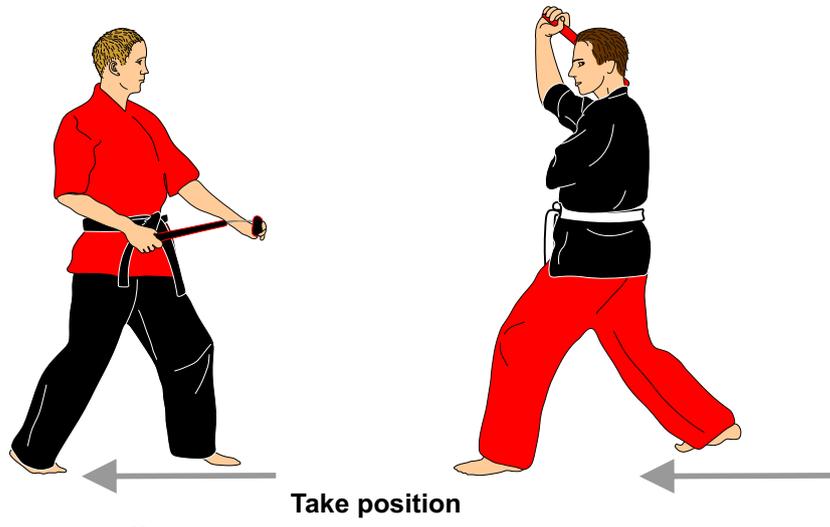
Presentation of the nunchaku

Announcement:
Fourth Combination – Defender

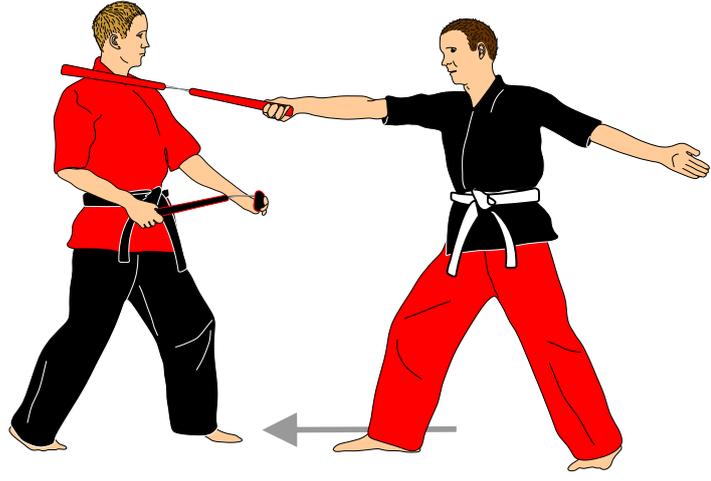


Announce:
Fourth Combination – Attacker

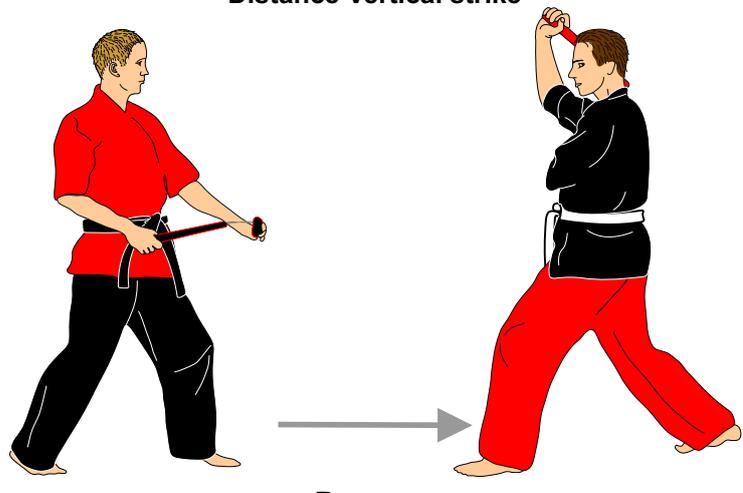




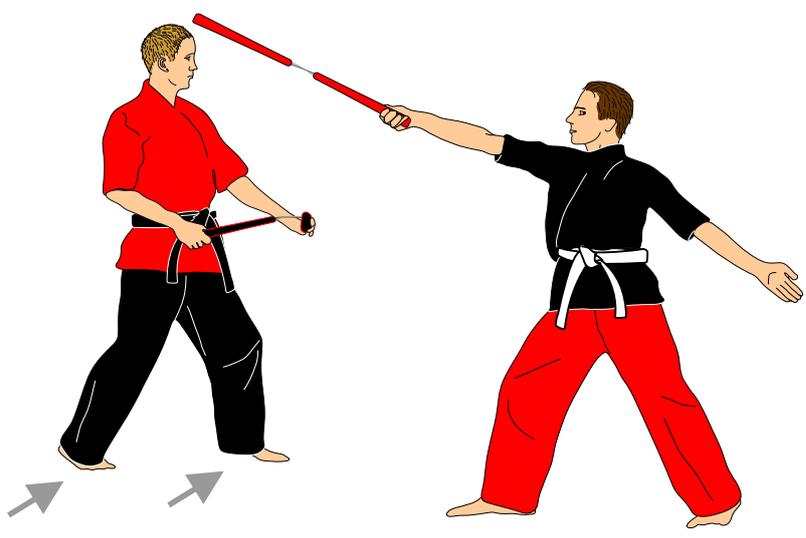
Take position



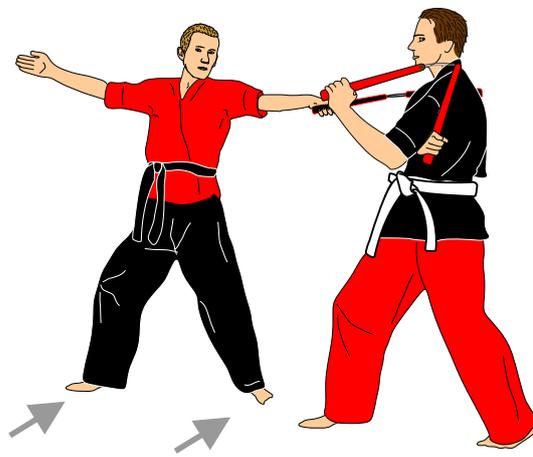
Distance Vertical strike



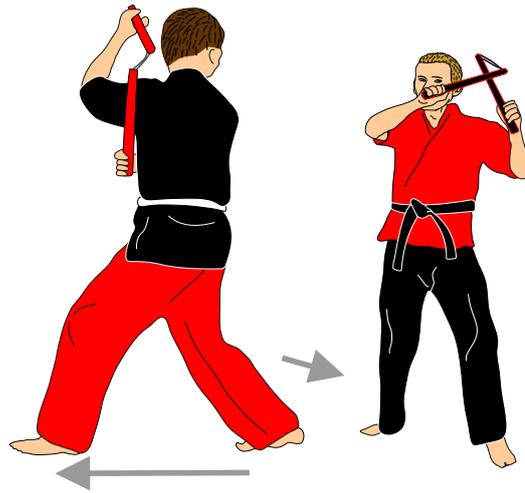
Recovery



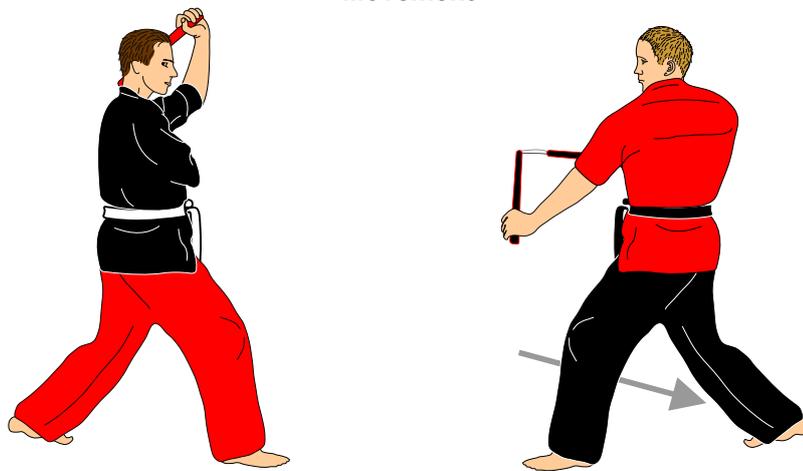
Vertical strike - Evasion



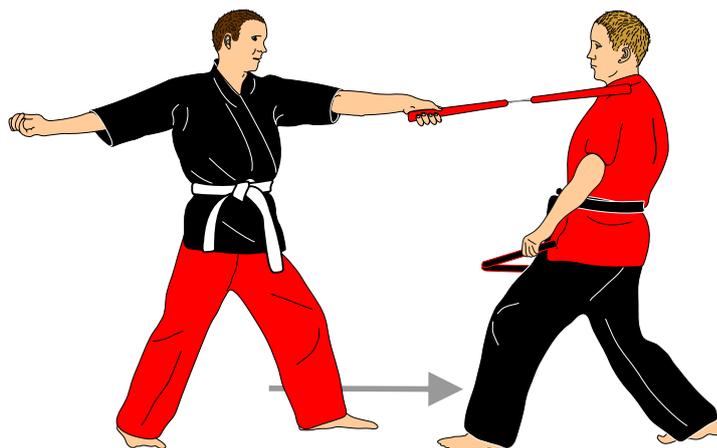
Movement - Counter strike



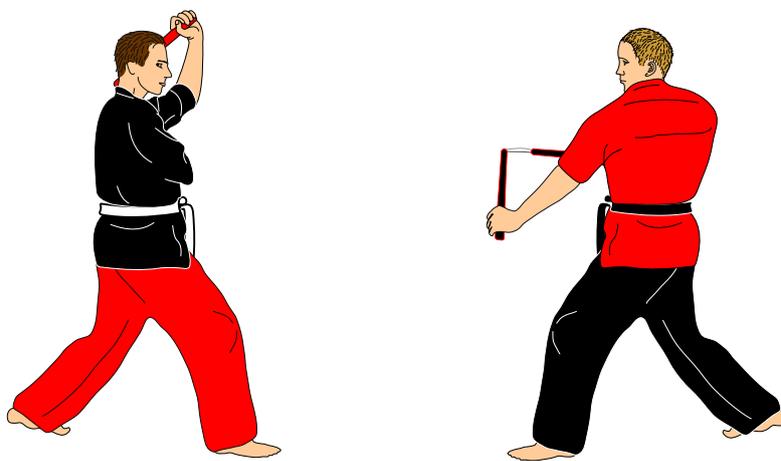
Movement



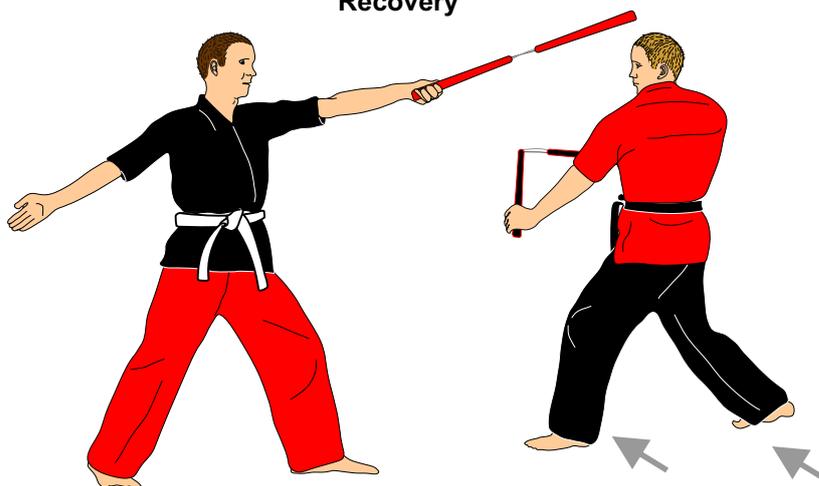
Position



Vertical strike



Recovery



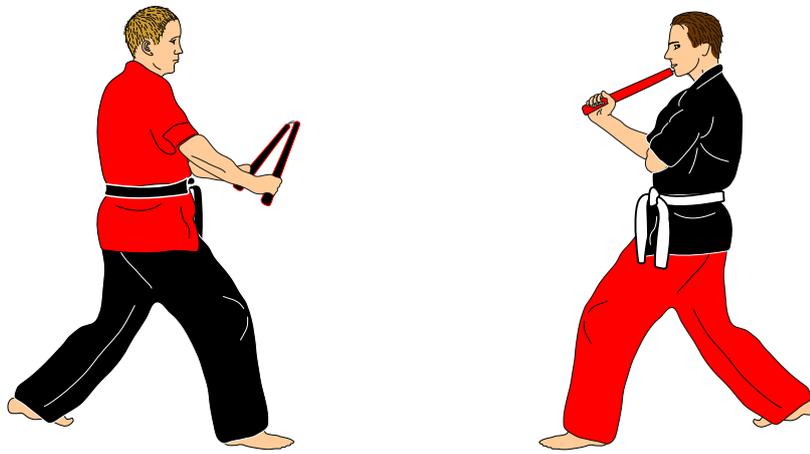
Vertical strike - Evasion



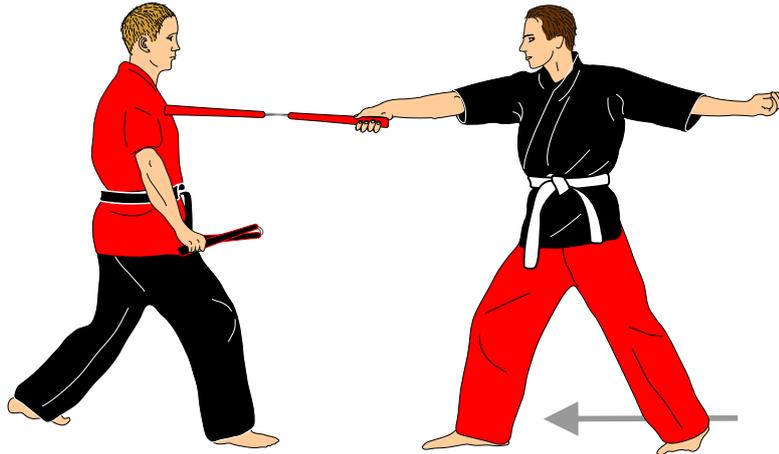
Movement - Counter strike



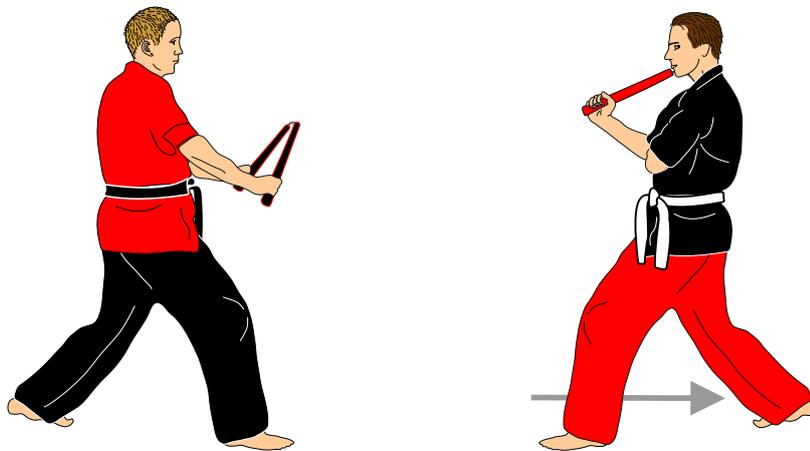
Movement



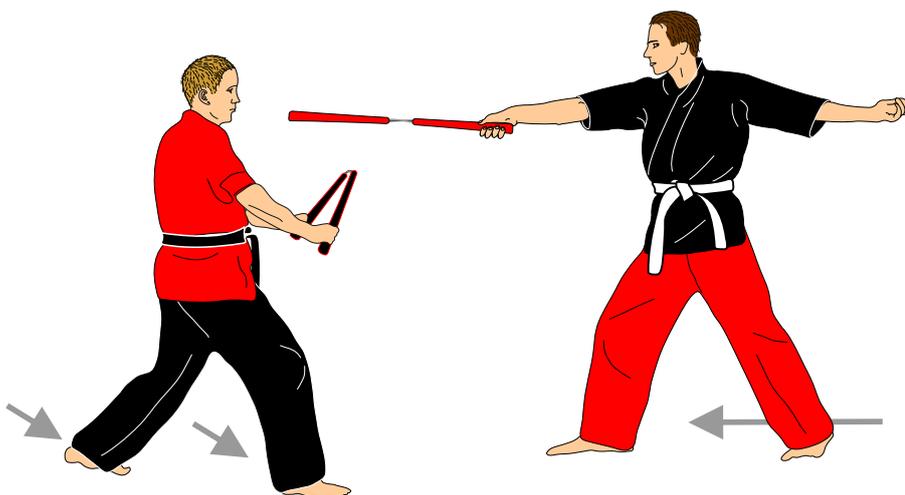
Position



Distance – thrust strike



Recovery



Thrust strike - Evasion



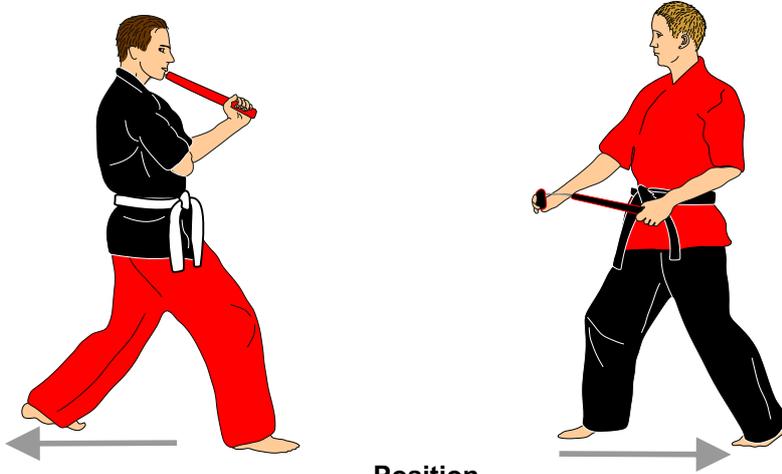
Strike preparation



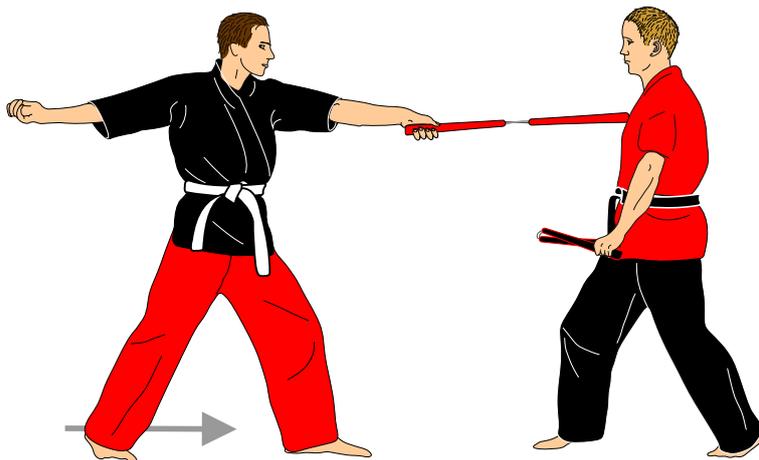
Movement - Counter strike



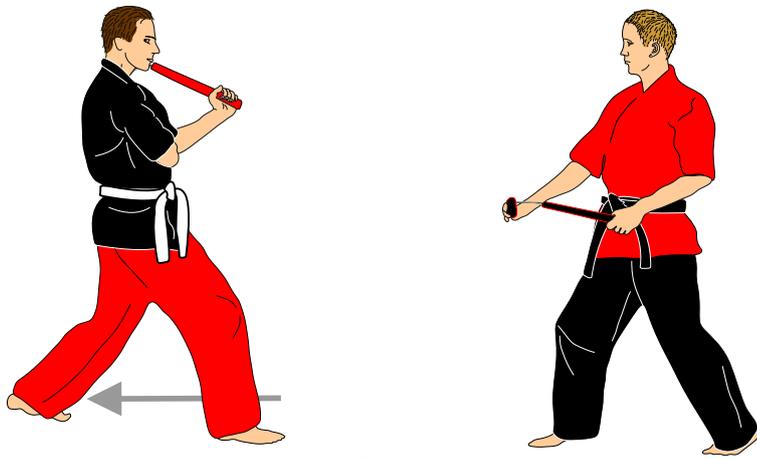
Movement



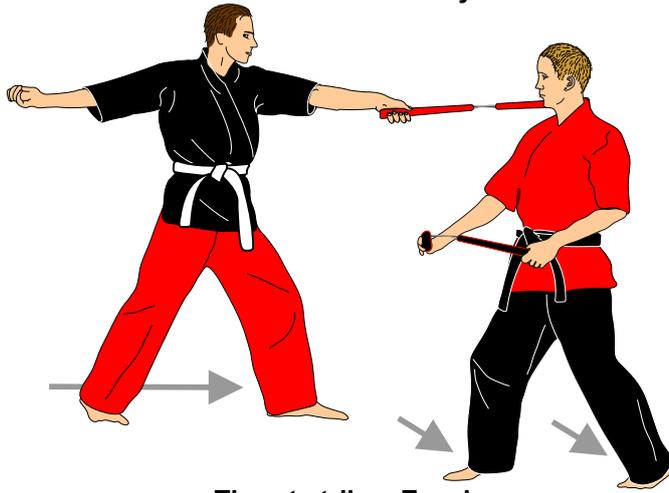
Position



Distance - thrust strike



Recovery



Thrust strike - Evasion

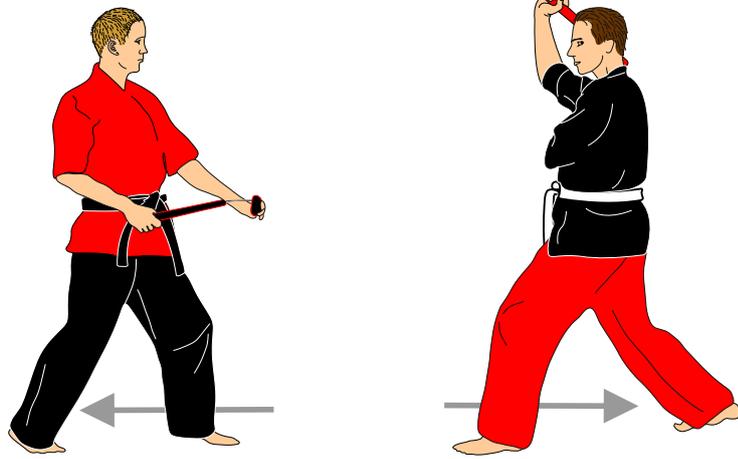


Strike preparation

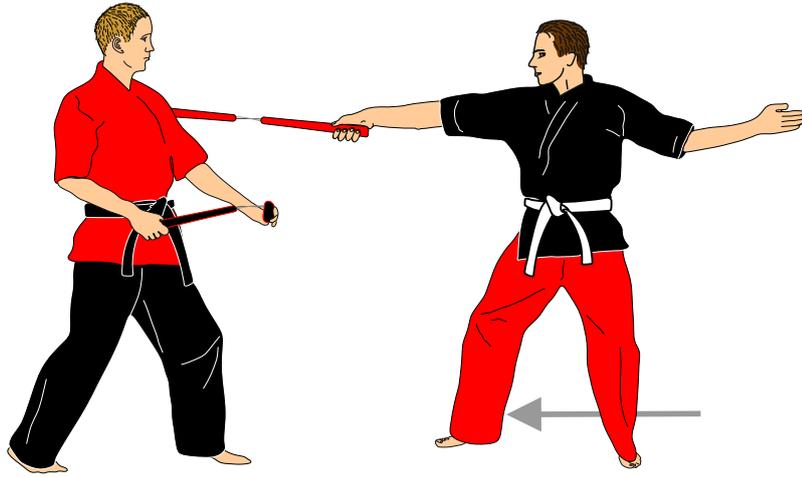
Movement - Counter strike



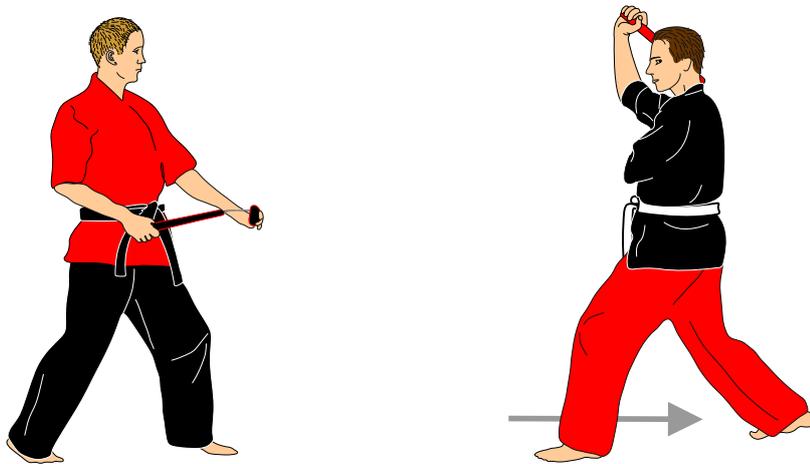
Movement



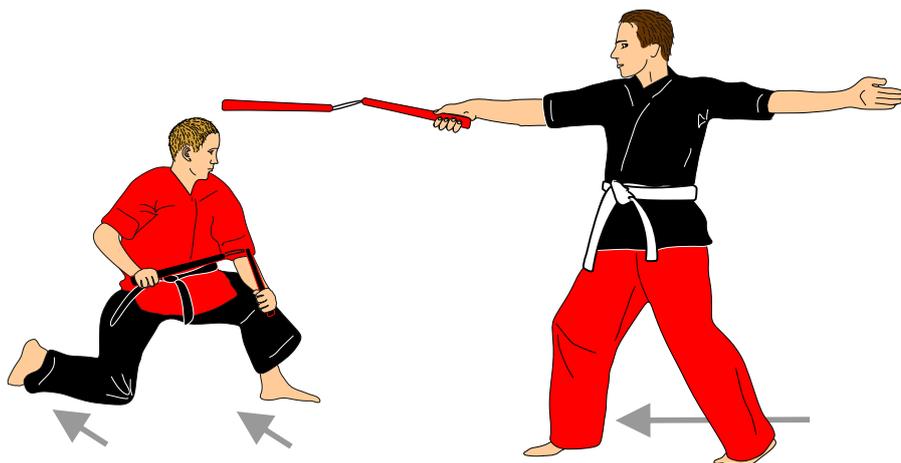
Position



Distance – horizontal strike



Recovery



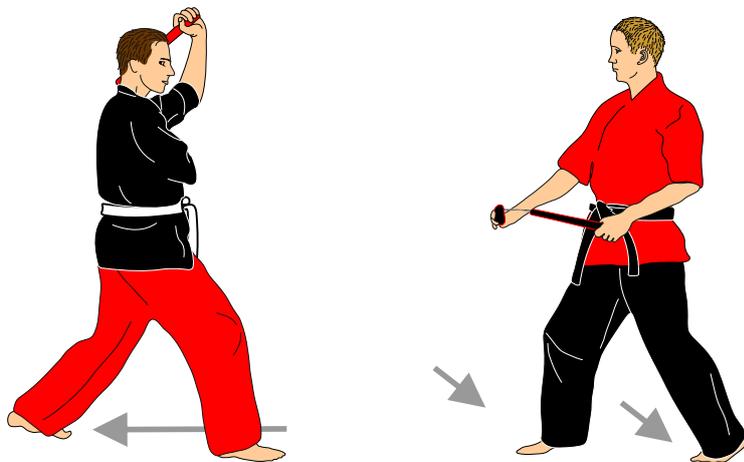
Evasion - Horizontal strike



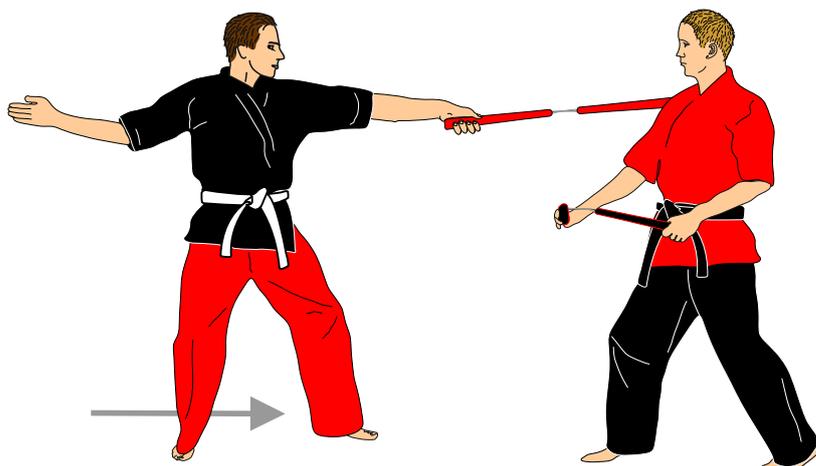
Movement - Counter strike



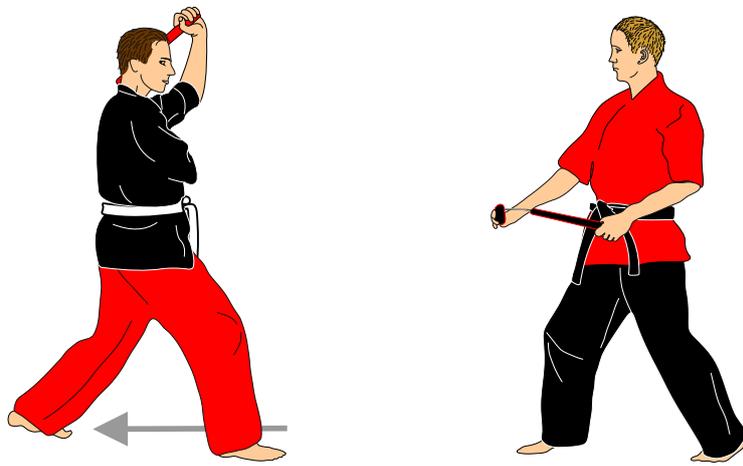
Movement



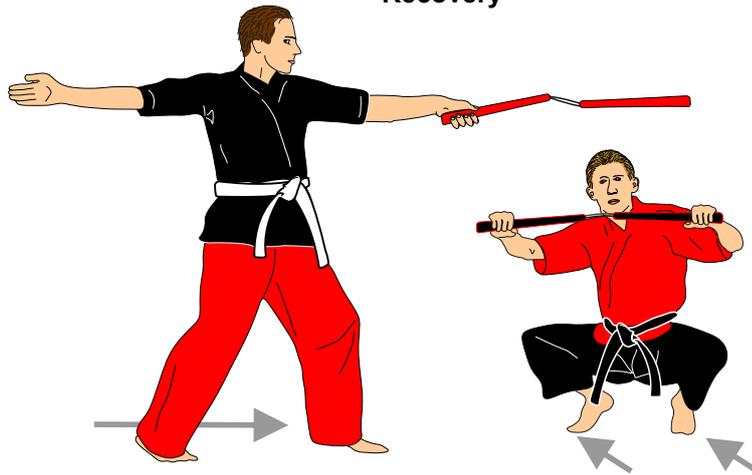
Position



Distance – horizontal strike



Recovery



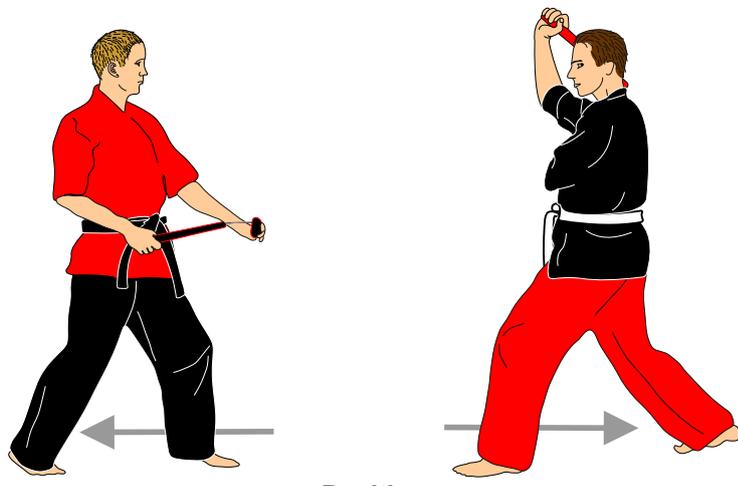
Evasion - Horizontal strike



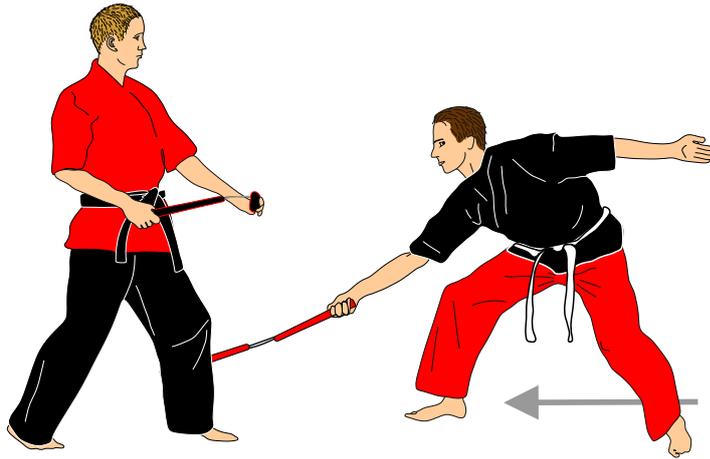
Movement - Counter strike



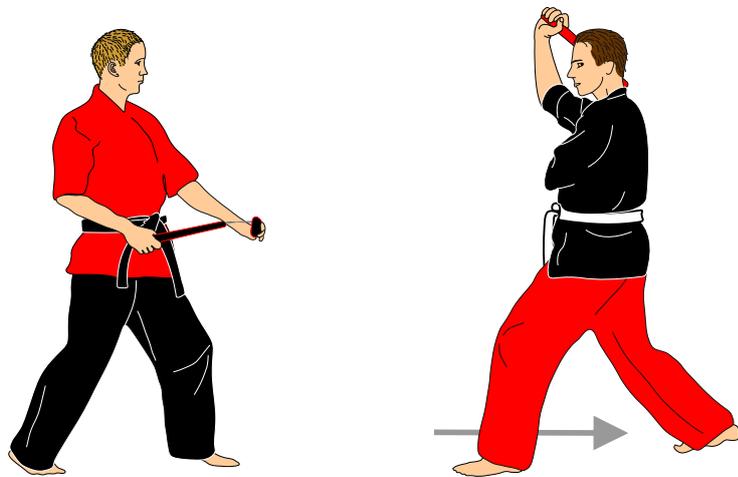
Movement



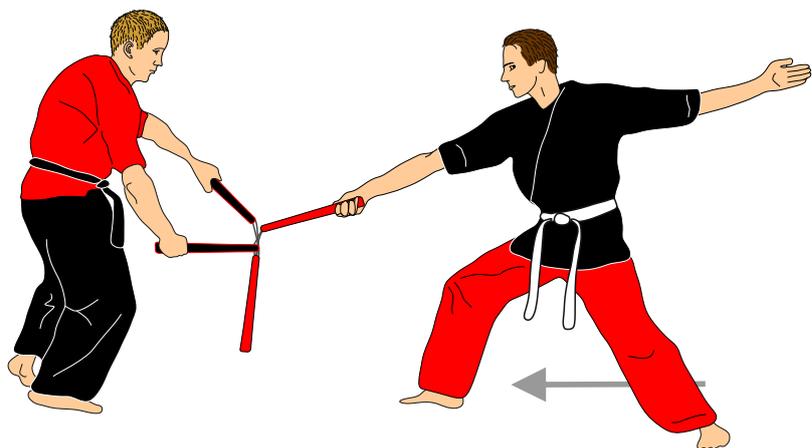
Position



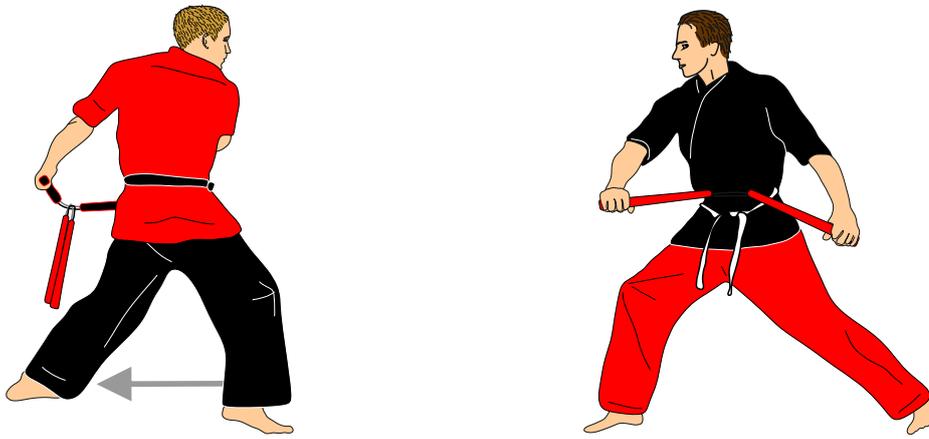
Distance - low strike



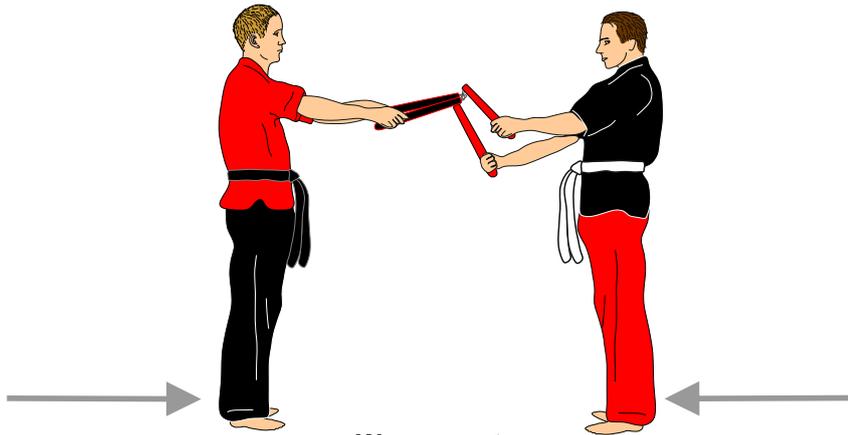
Recovery



Low strike - Nunchaku disarm



Movement - Nunchaku disarm



Weapon return



Position



Presentation of the nunchaku



Position



Salute



Defender's Role

Attacker's Role

Position



Position

Salute



Salute

Presentation of the nunchaku



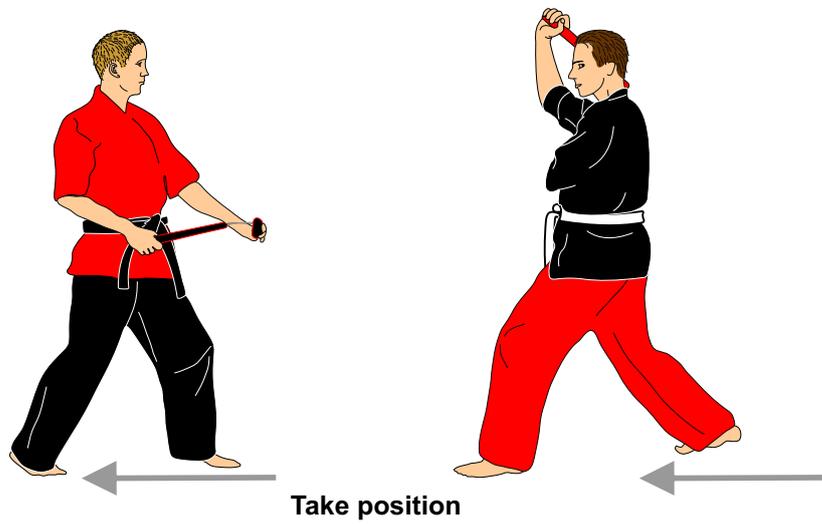
Presentation of the nunchaku

Announcement:
Fifth Combination – Defender

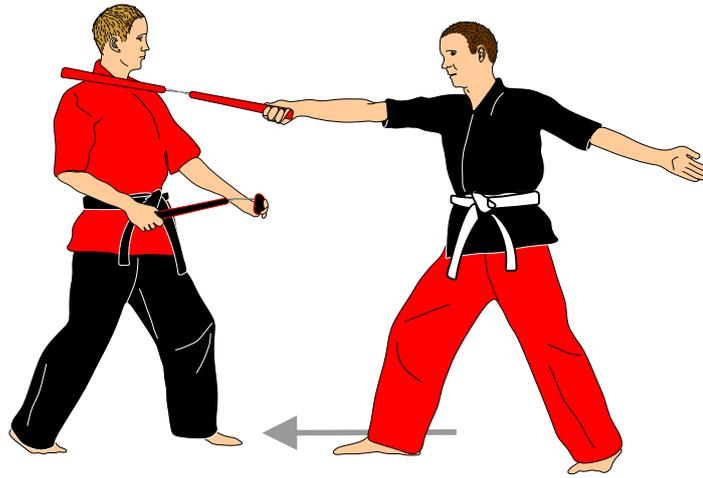


Annonce:
Fifth Combination – Attacker

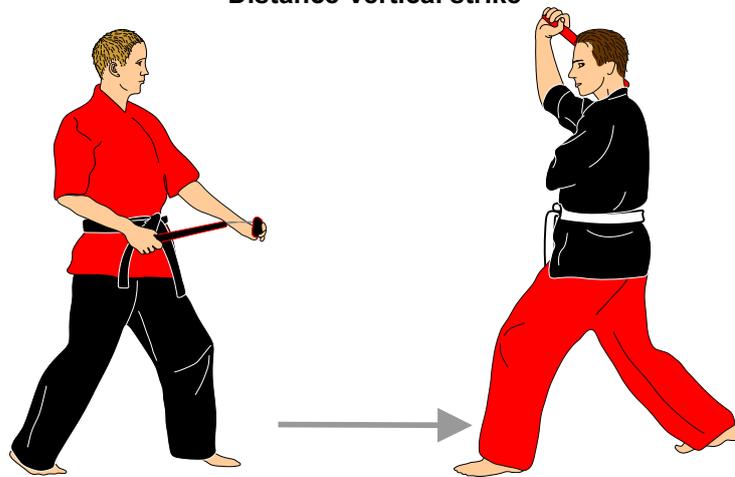




Take position



Distance Vertical strike



Recovery



Vertical strike - Block



Movement



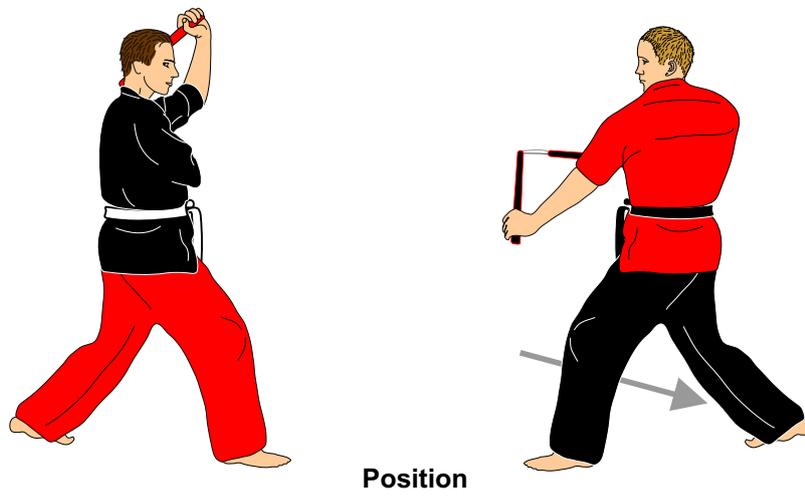
Pivot



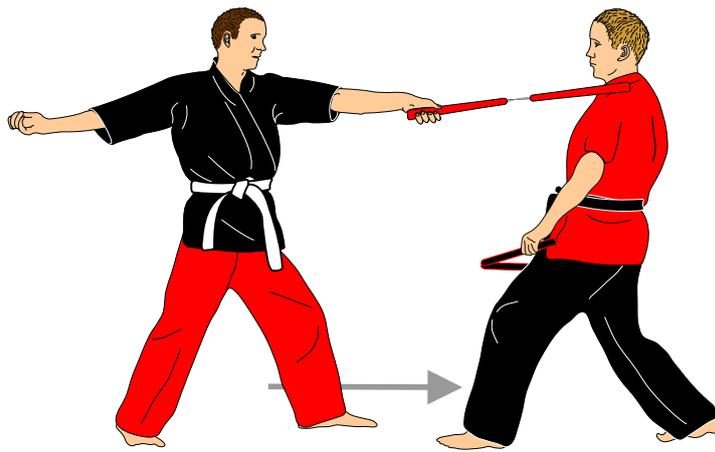
Pivot counter



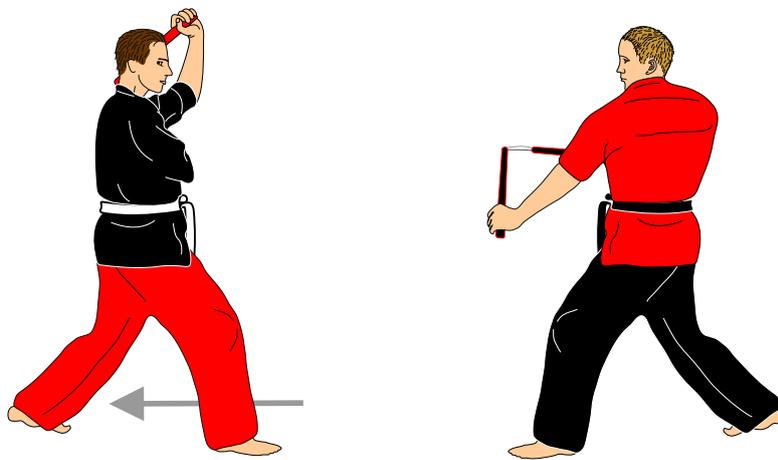
Movement



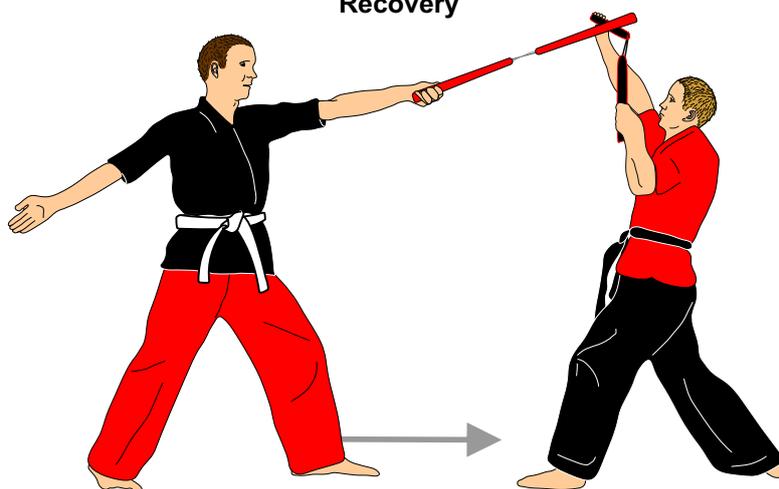
Position



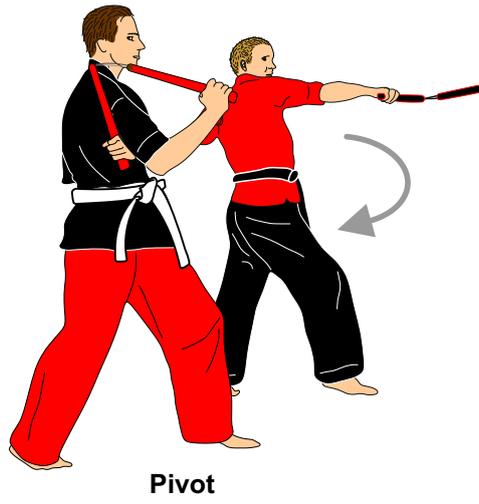
Vertical strike

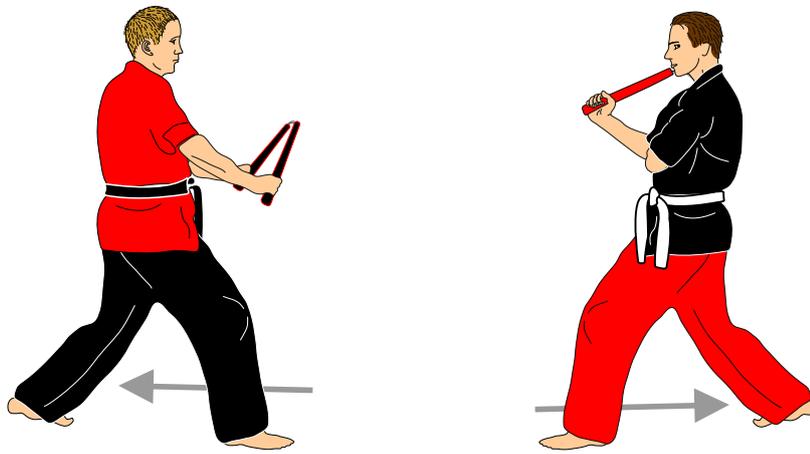


Recovery

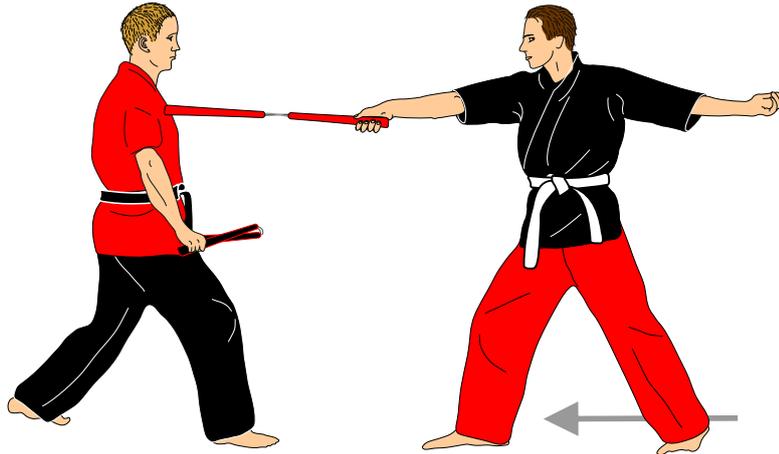


Vertical strike - Block

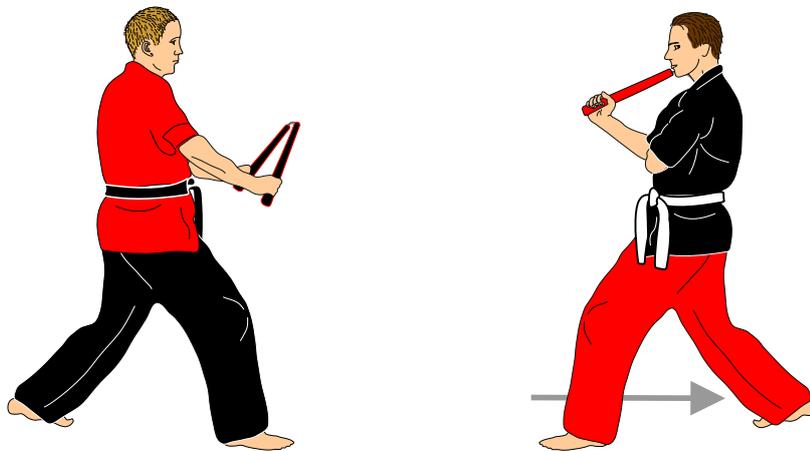




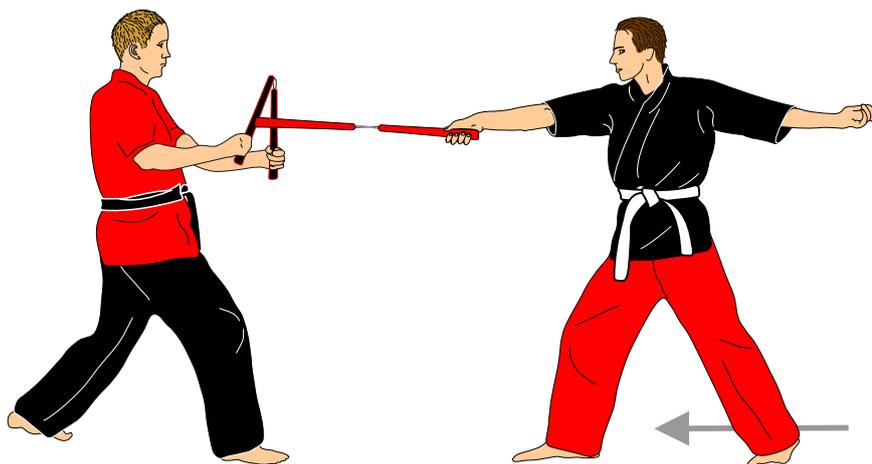
Position



Distance – thrust strike



Recovery



Block - Thrust strike



Movement



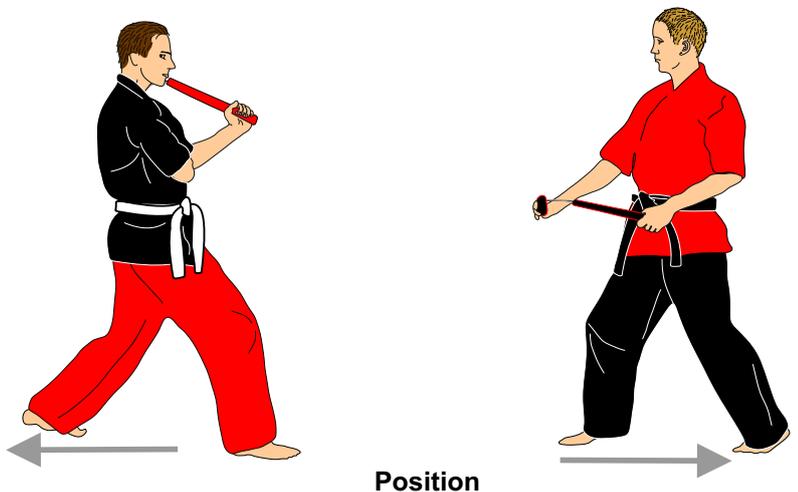
Pivot



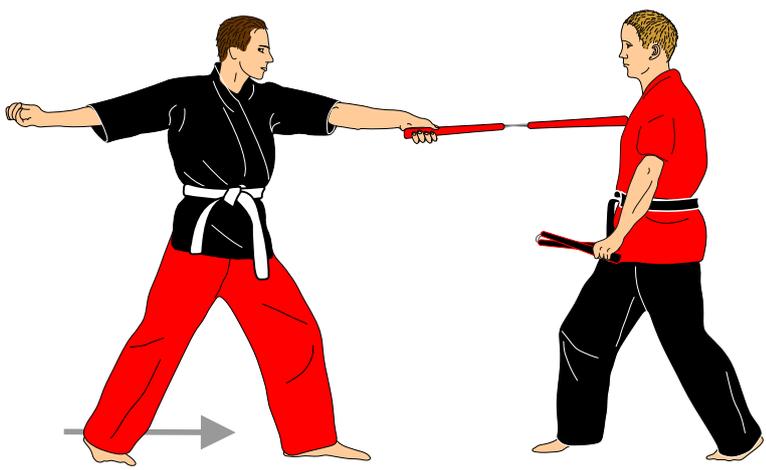
Pivot counter



Movement



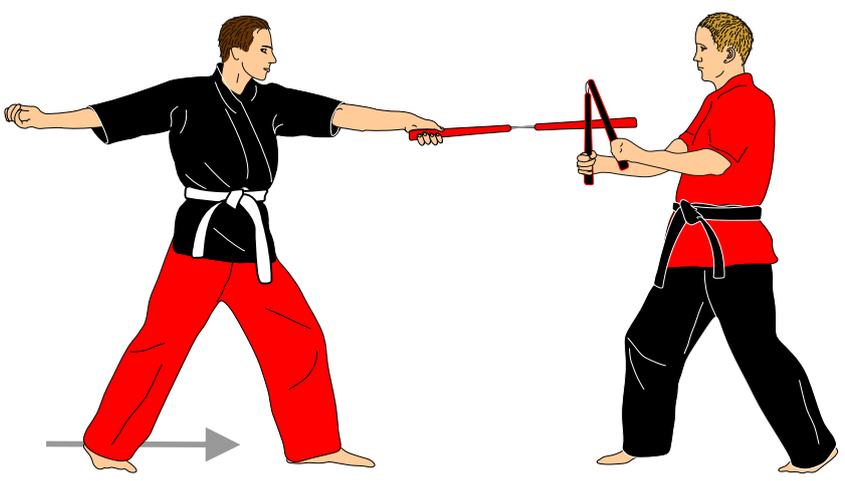
Position



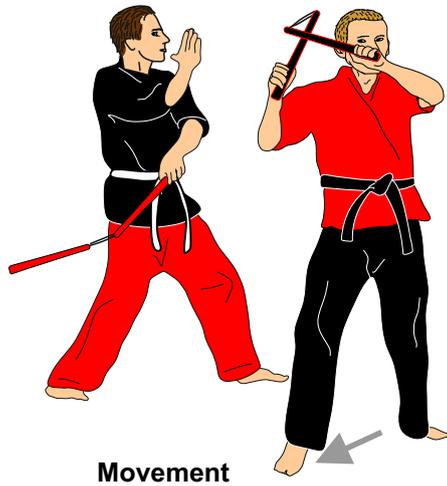
Distance – thrust strike



Recovery



Thrust strike - Block



Movement



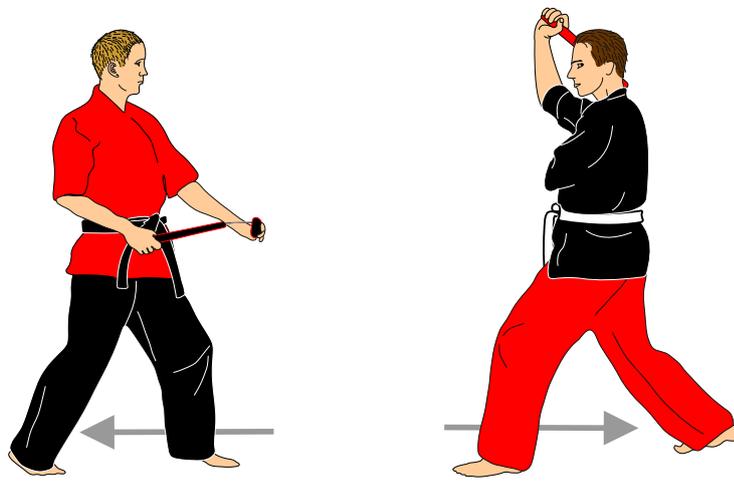
Pivot



Pivot counter



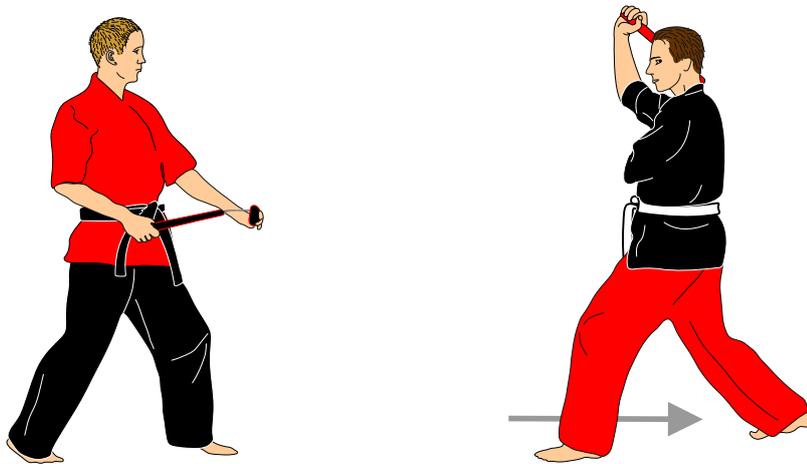
Movement



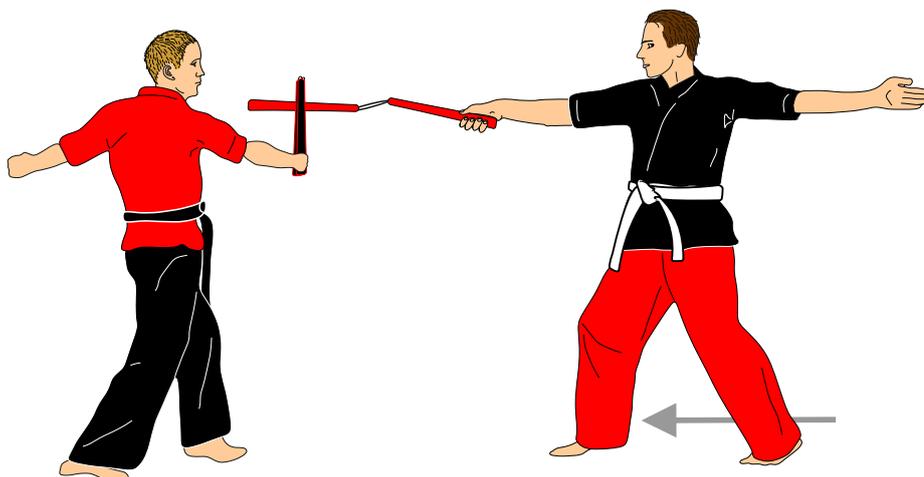
Position



Distance – horizontal strike



Recovery



Block - Horizontal strike



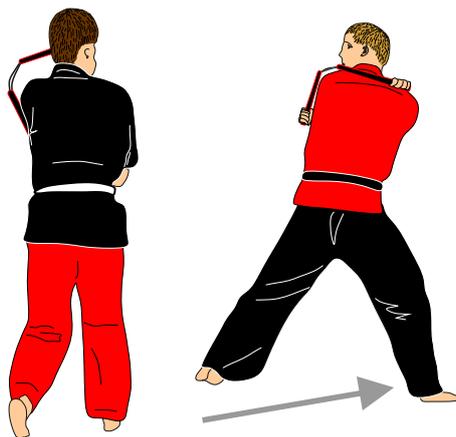
Movement



Pivot



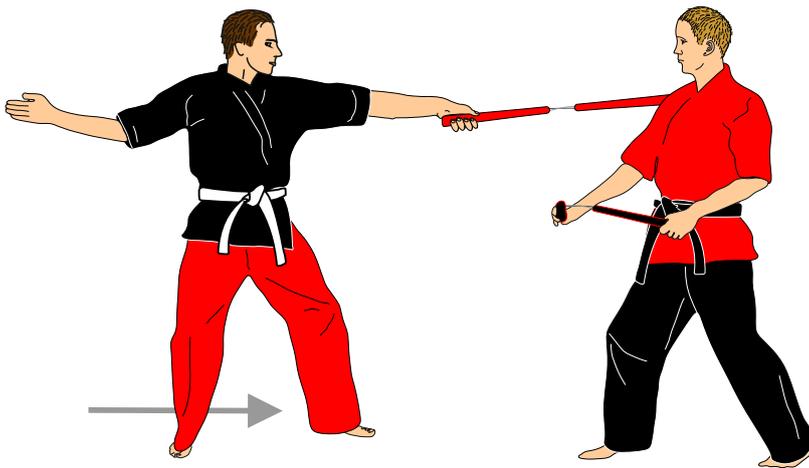
Pivot counter



Movement



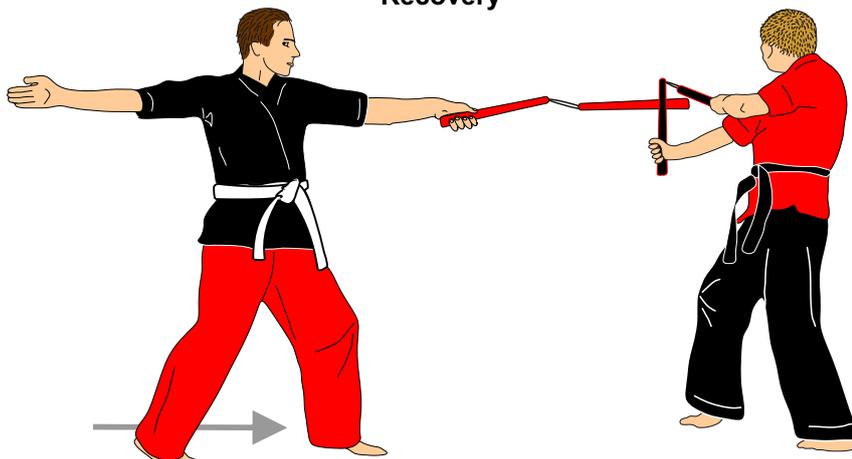
Position



Distance – horizontal strike



Recovery



Horizontal strike - Block



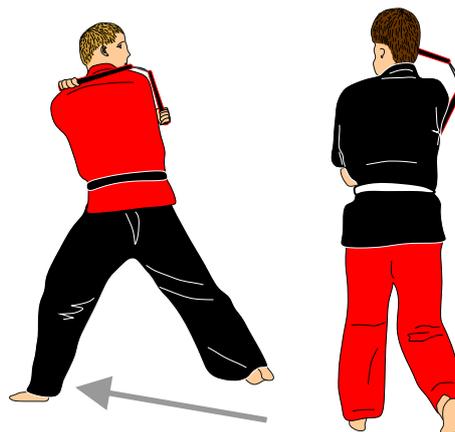
Movement



Pivot



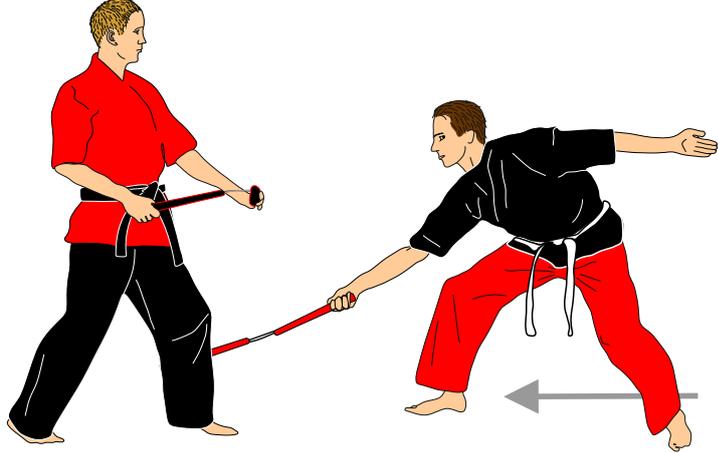
Pivot counter



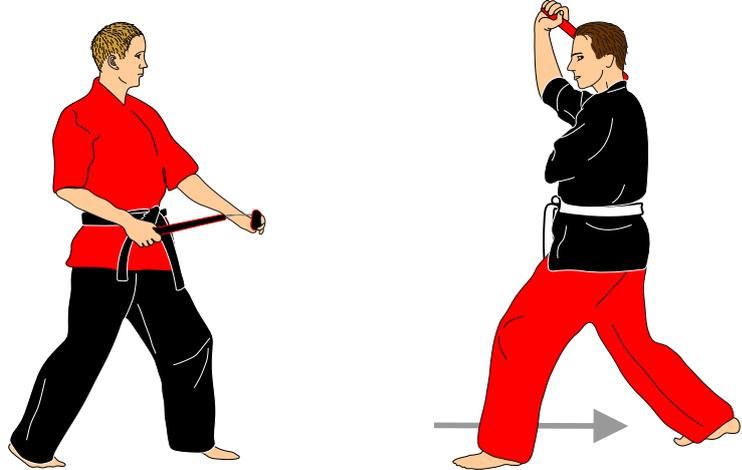
Movement



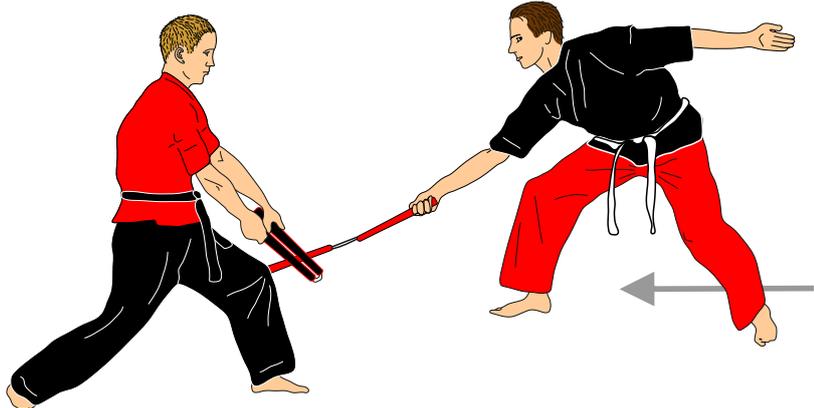
Position



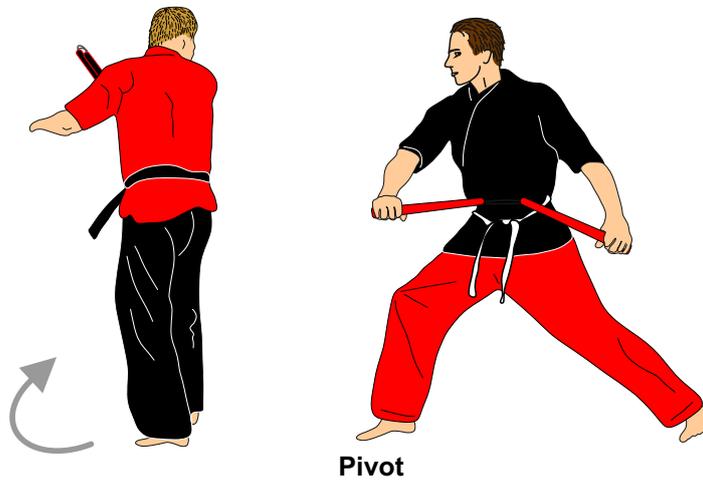
Distance - low strike



Recovery



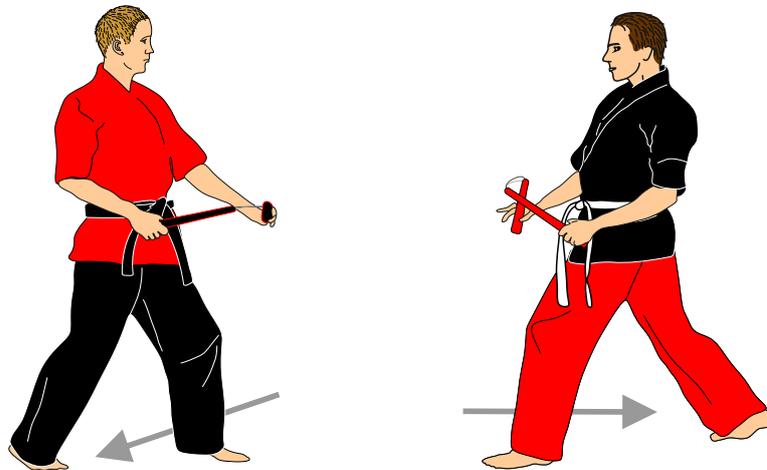
Block - Low strike



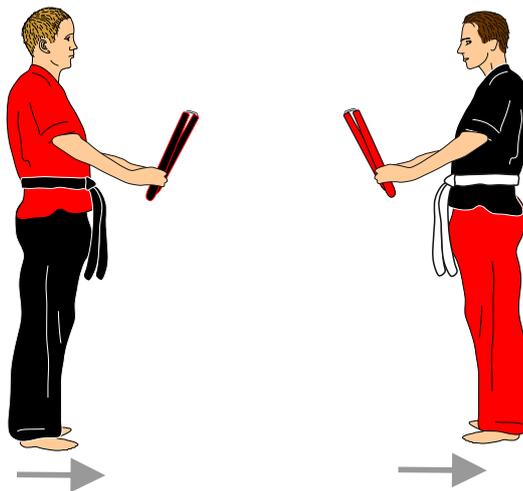
Pivot



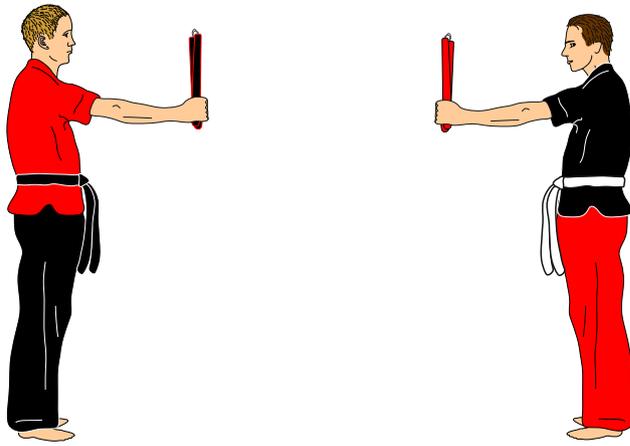
Pivot counter



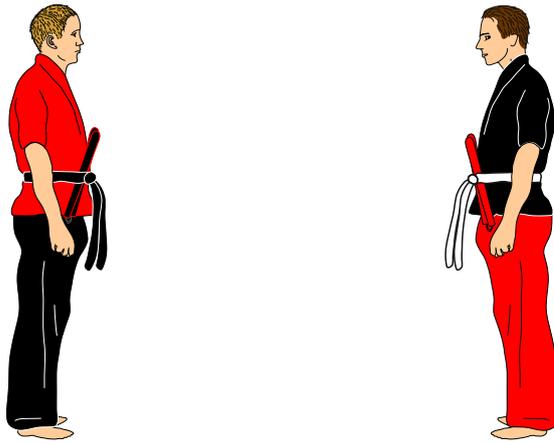
Position



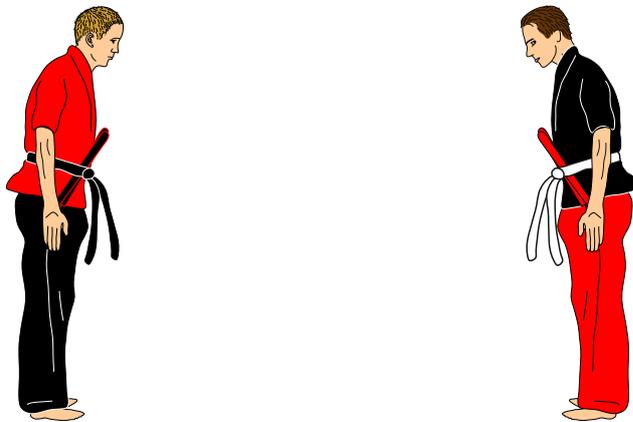
Position



Presentation of the nunchaku



Position



Salute

Defender's Role

Attacker's Role

Position



Position

Salute



Salute

Presentation of the nunchaku



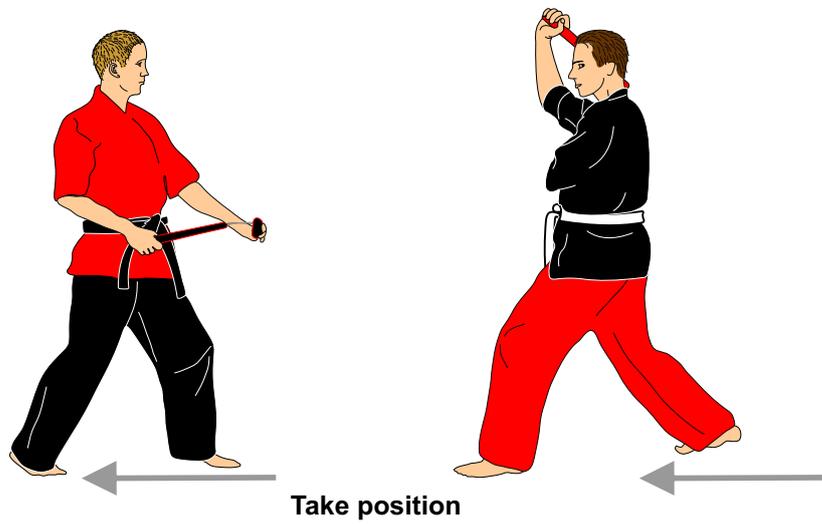
Presentation of the nunchaku

Announcement:
Sixth Combination – Defender

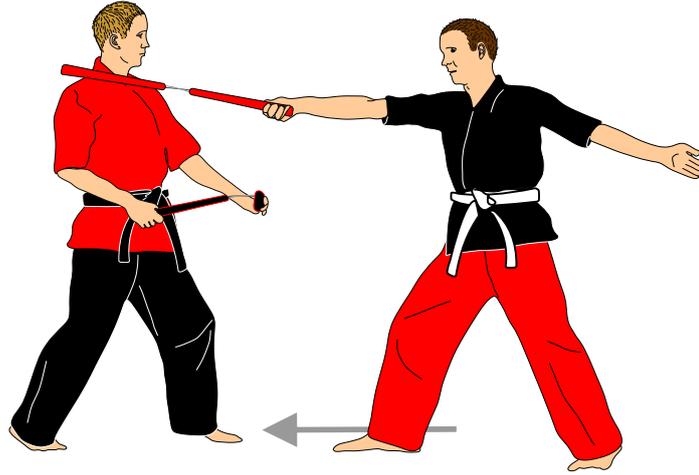


Annonce:
Sixth Combination – Attacker

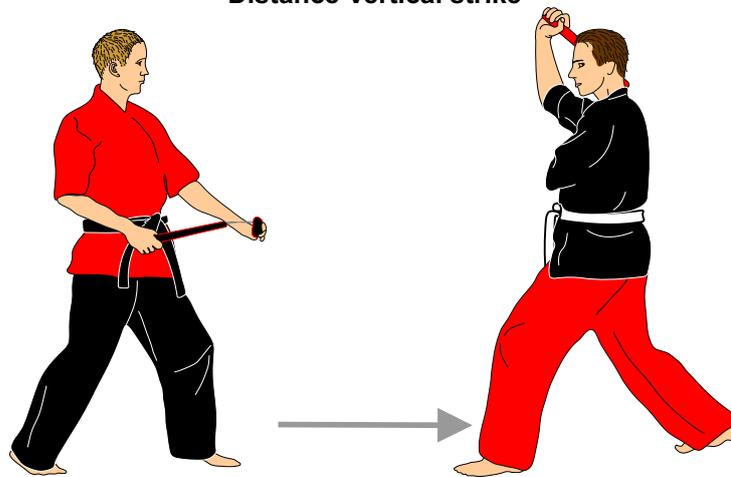




Take position



Distance Vertical strike



Recovery



Vertical strike - Evasion



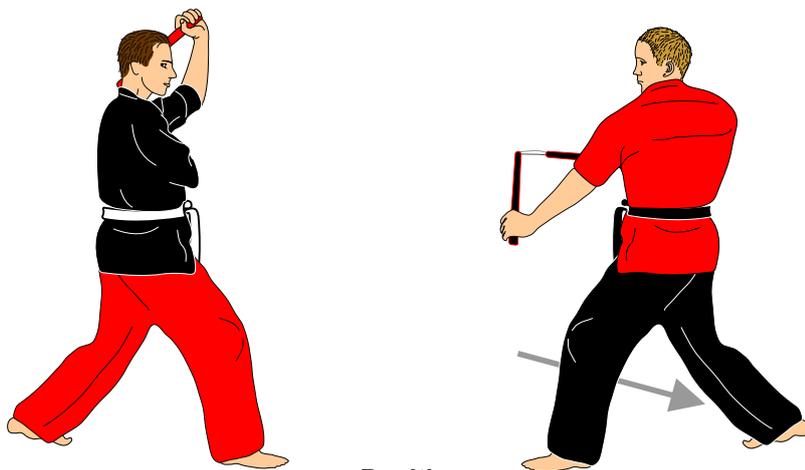
Pivot



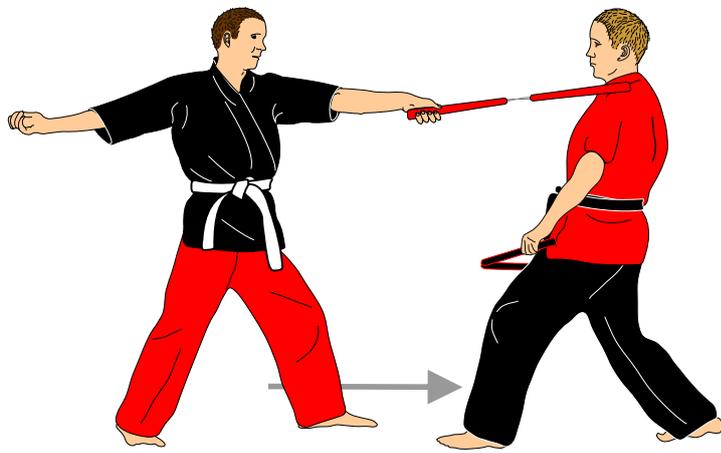
Pivot counter



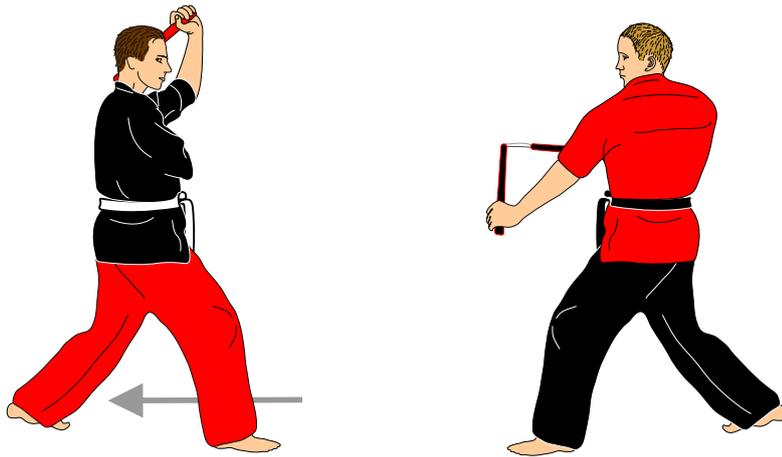
Movement



Position



Vertical strike



Recovery



Vertical strike - Evasion



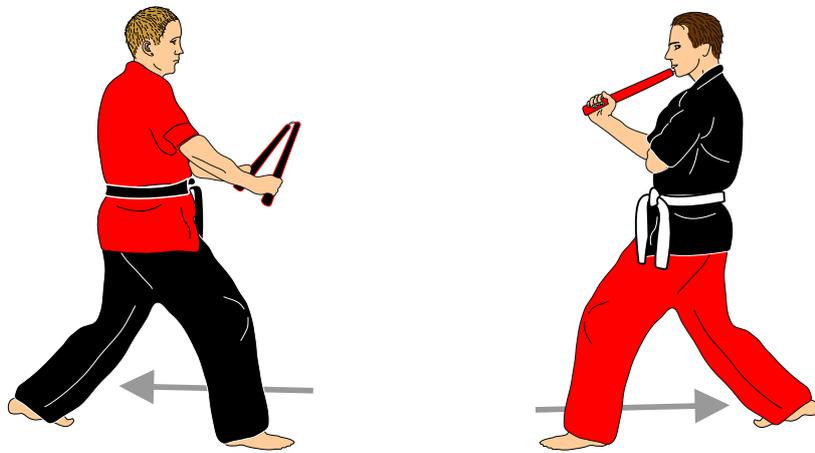
Pivot



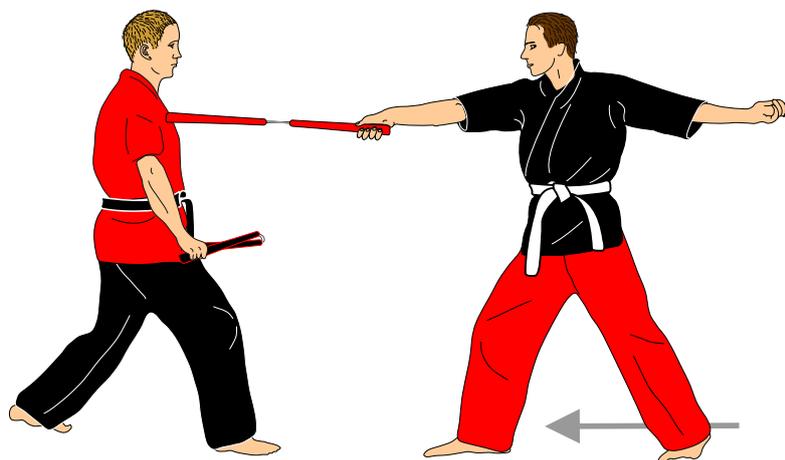
Pivot counter



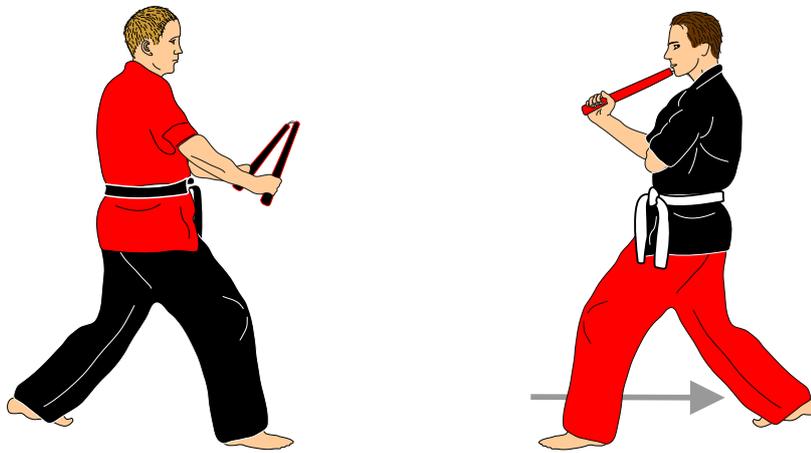
Movement



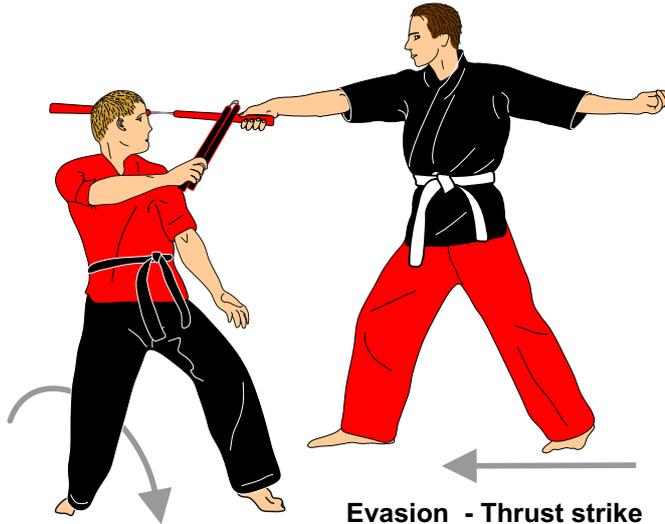
Position



Distance - thrust strike



Recovery



Evasion - Thrust strike



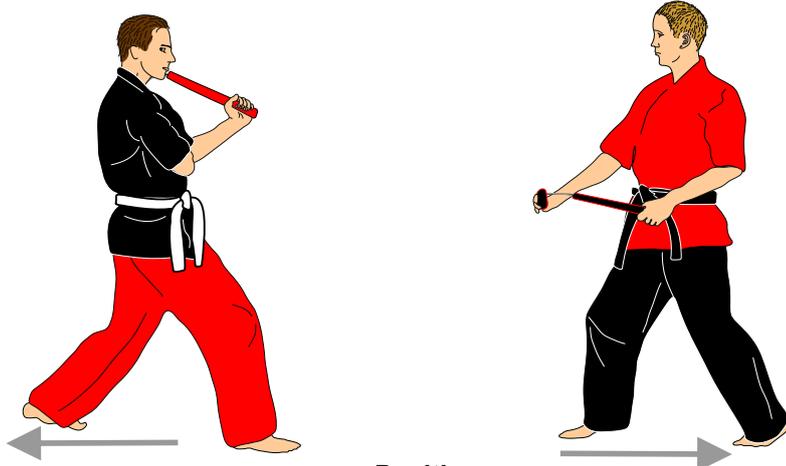
Pivot



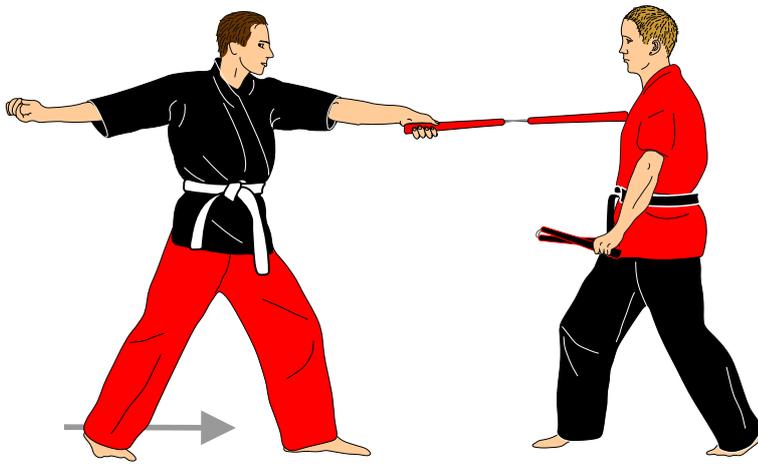
Pivot counter



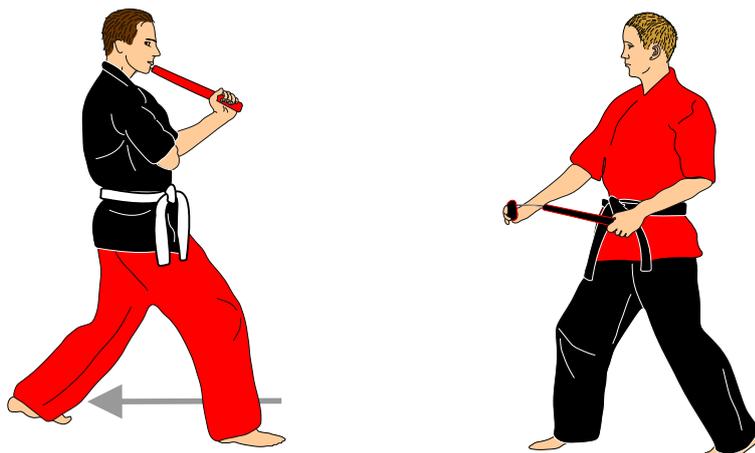
Movement



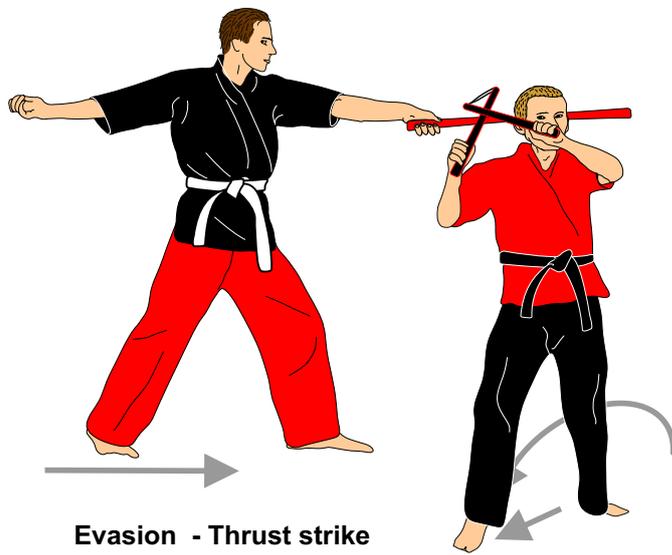
Position



Distance – thrust strike



Recovery



Evasion - Thrust strike



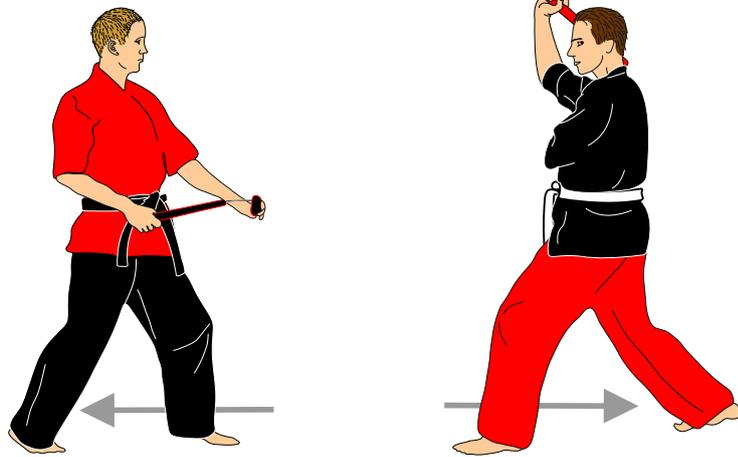
Pivot



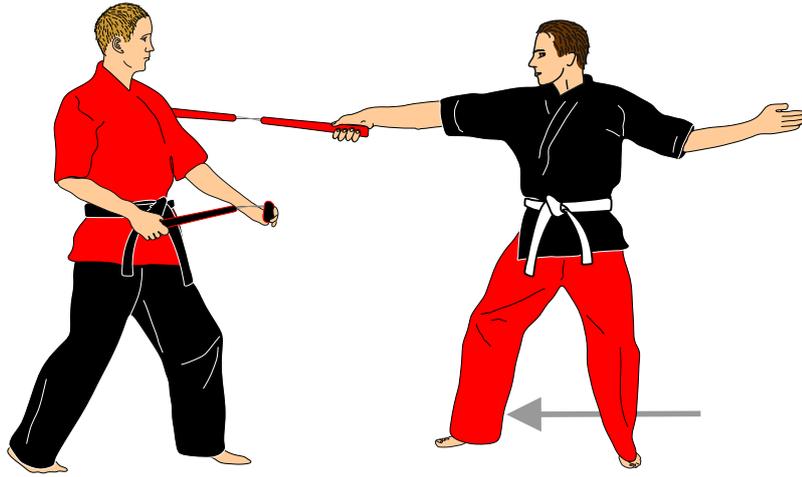
Pivot counter



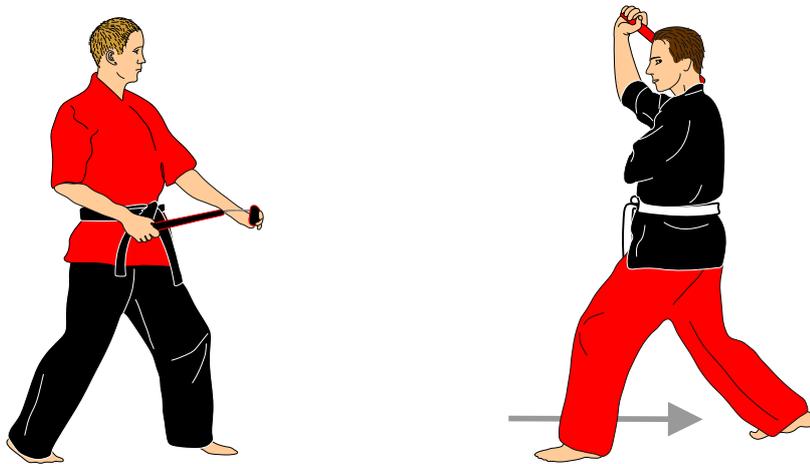
Movement



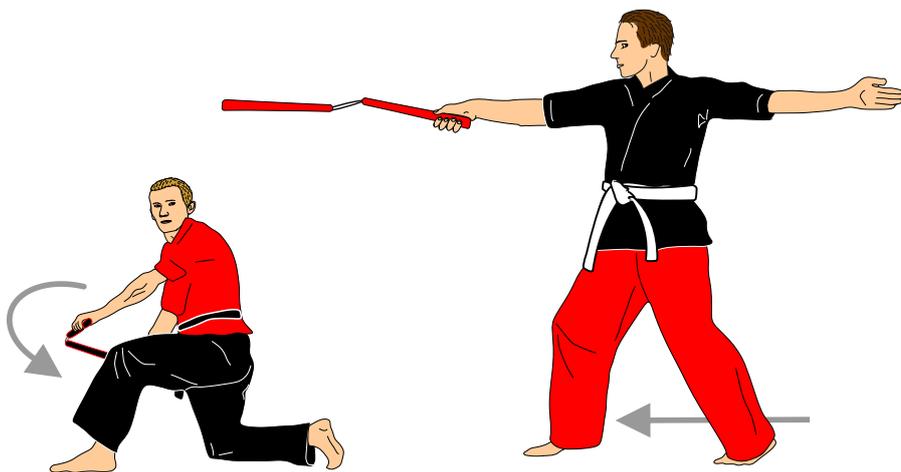
Position



Distance – horizontal strike



Recovery



Evasion pivot - Horizontal strike



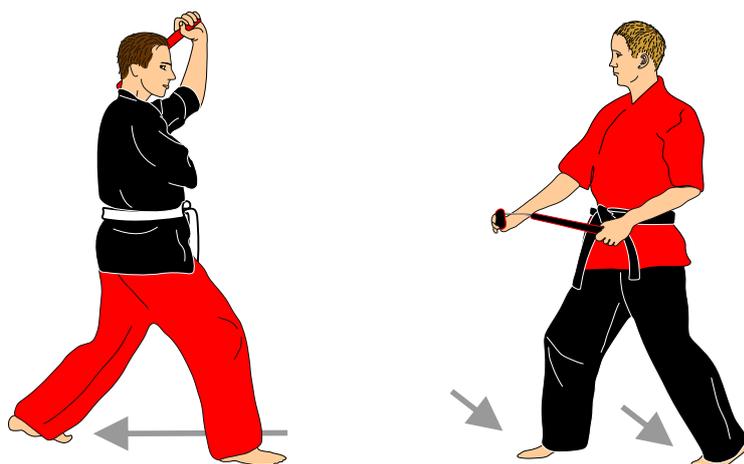
Pivot counter



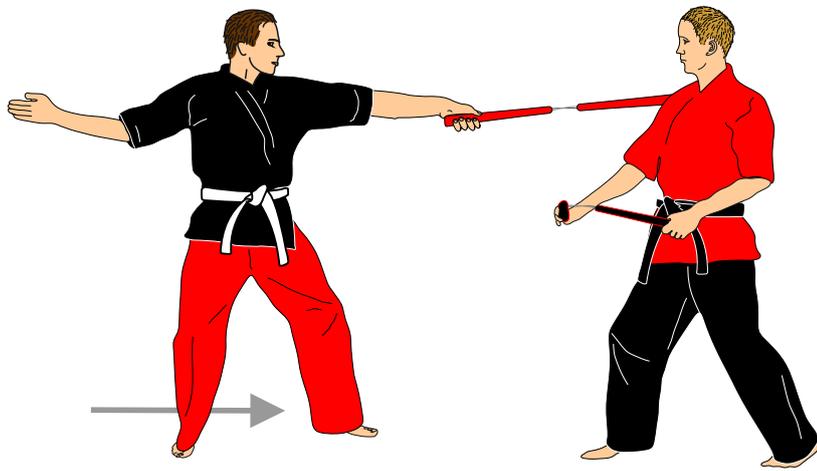
Forward roll



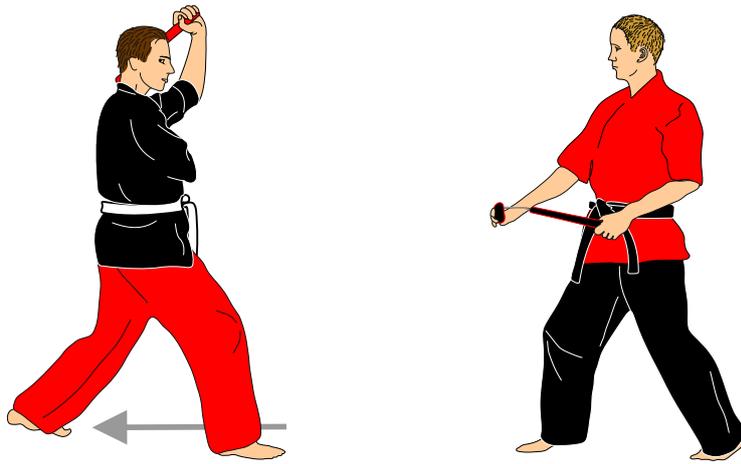
Movement



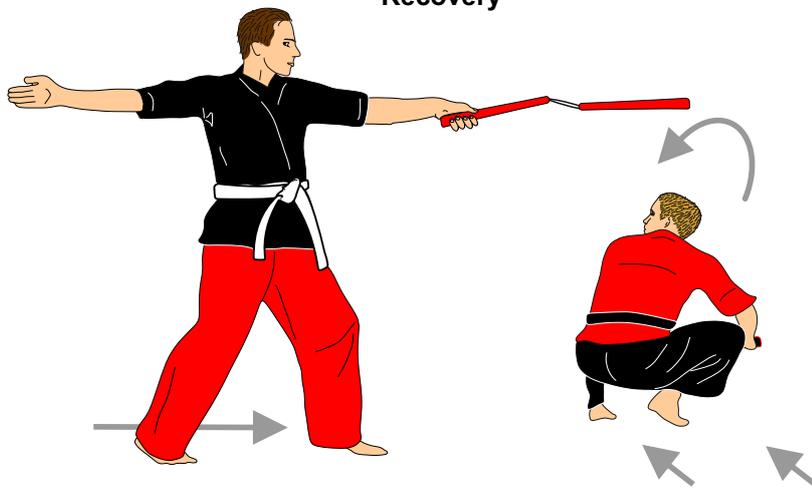
Position



Distance – horizontal strike



Recovery



Evasion pivot - Horizontal strike



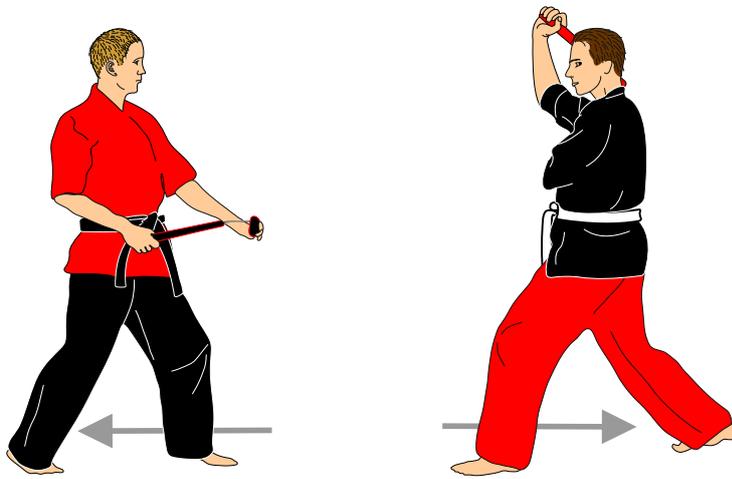
Jumping counterattack



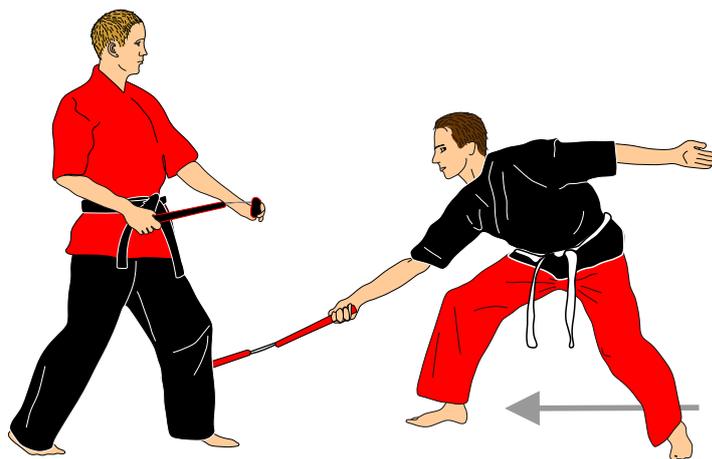
Movement



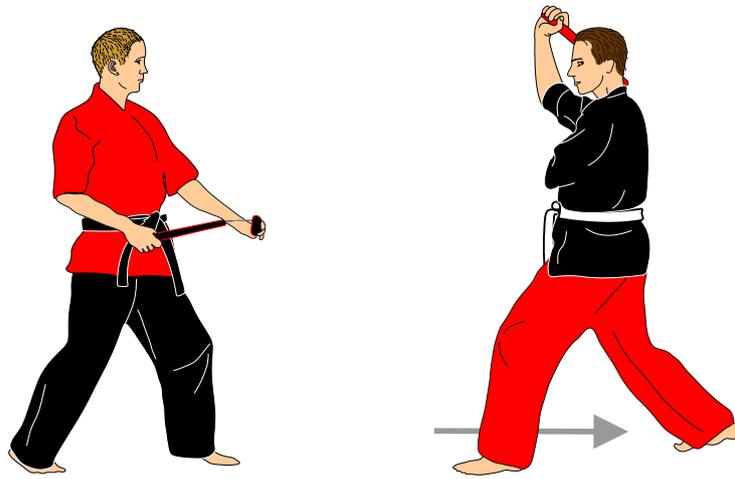
Movement



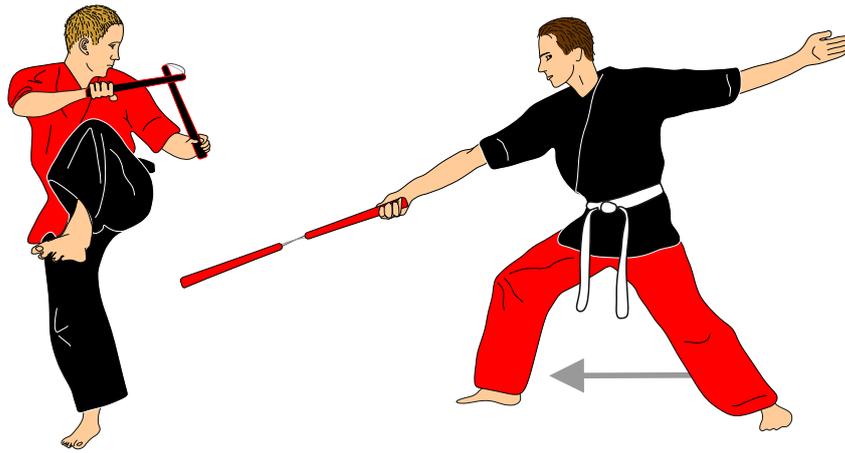
Position



Distance – low strike



Recovery



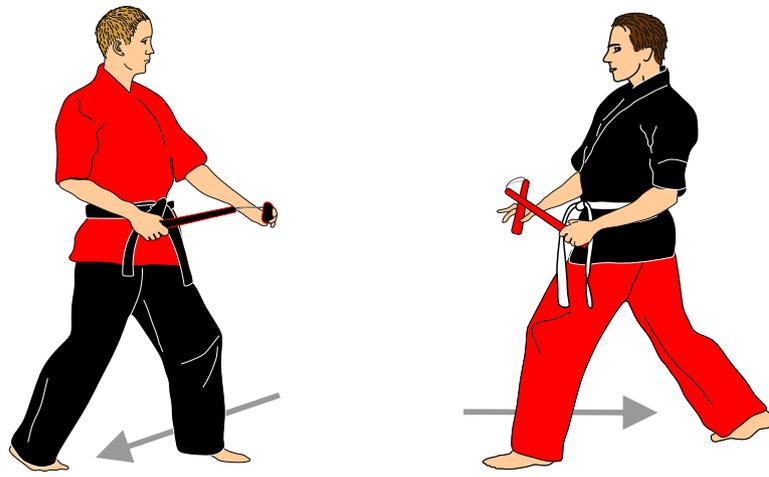
Evasion - Low strike



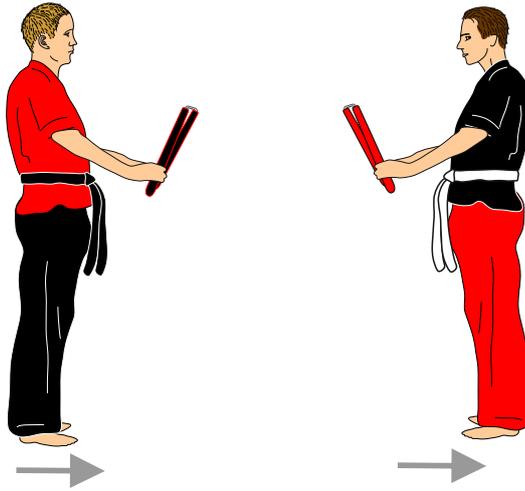
Pivot



Pivot counter



Position



Position

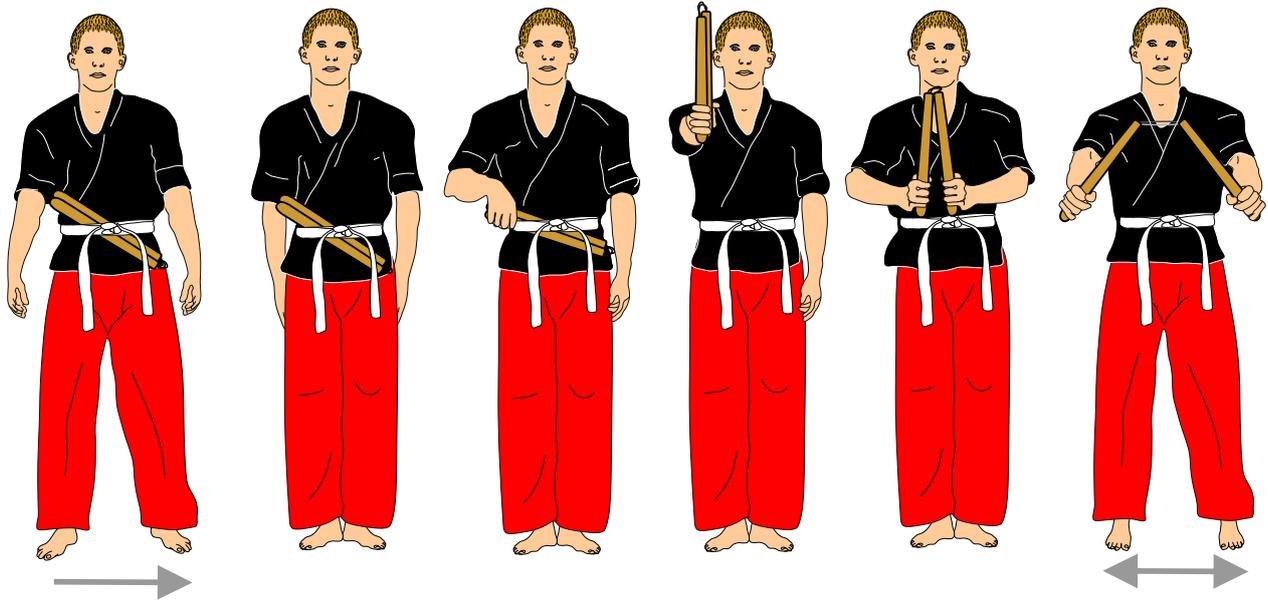


Presentation of the nunchaku

Position



Salute

1 – Annonce : **Kata de base découpé** – saluez – prêt1b – Annonce : **Kata de base** – saluez – prêt

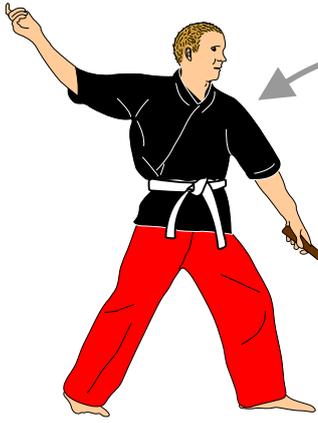
Form 1: Kata de base découpé

In this form, the kata is performed in separate segments. Between each technique, a count may be given by the instructor or examiner. This allows the techniques to be executed on count. The term *découpé* here means: divided into parts, like a jigsaw cut into pieces. The name of the kata is announced first by the examiner, followed by the salute.

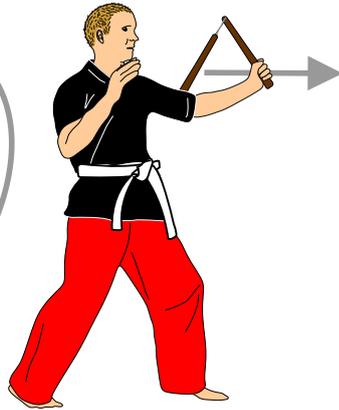
Form 1b: Kata de base – enchaînement

In this form, the kata is presented independently, including the announcement and the salute. The movements and transitions must be fluid and continuous, with power being generated from the legs. To keep the kata rhythmic and controlled, a few short moments of rest or relaxation are permitted. These occur at the end of a sequence or after an impact on the target, ensuring that the kata is not performed as a single sprint, but instead contains an alternation of tension and relaxation.

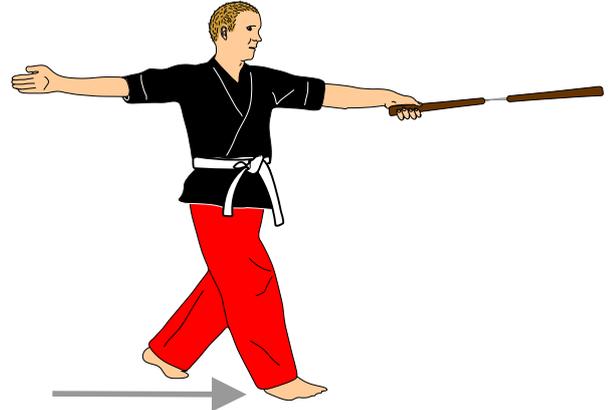
During the kata, two *kiai* are performed. After each *kiai*, there is a moment for breathing, allowing the rhythm and energy of the kata to be maintained.



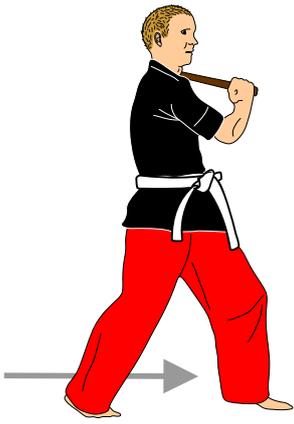
2 – Frappe verticale remontante



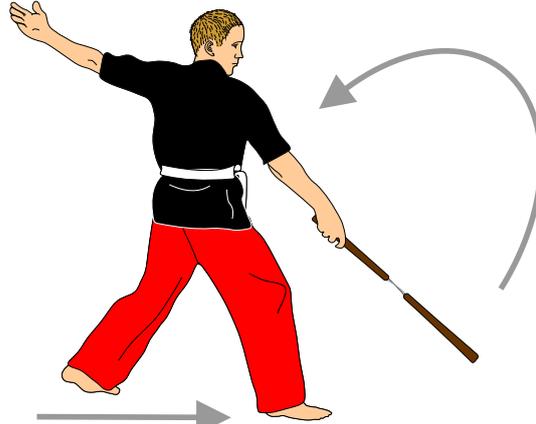
3 – Garde triceps



4 – Frappe piquée



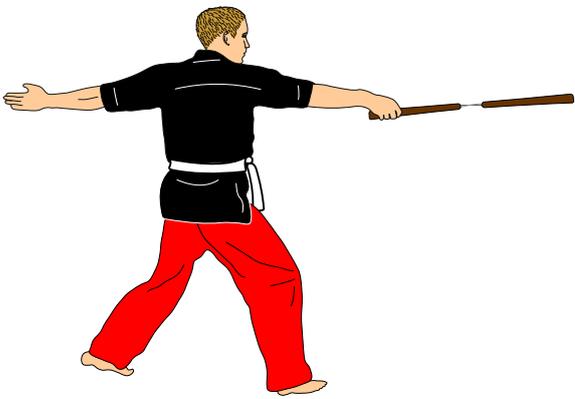
5 – Garde triceps



6 – Garde côté (haute)



7 – Frappe verticale remontante



8 – Frappe piquée



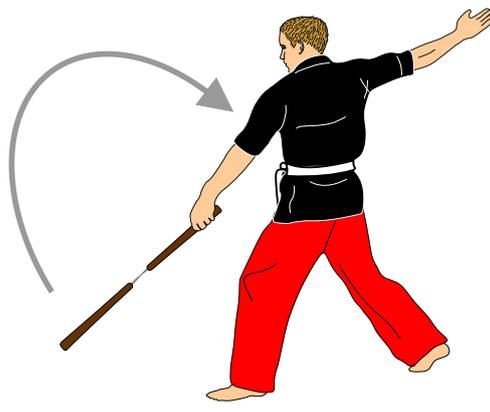
9 – Garde à l'aisselle



10 – Pivot



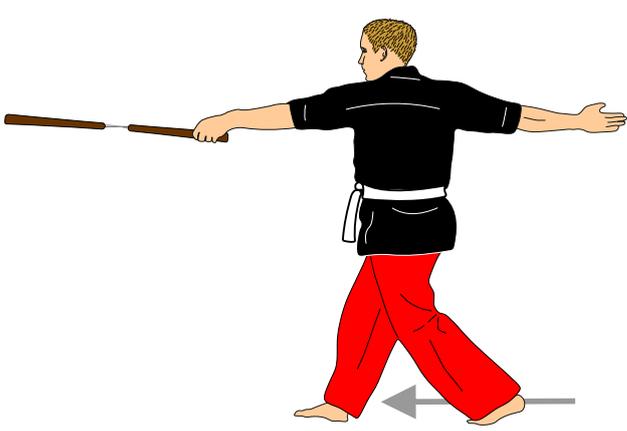
11 – Avec changement de mains



12 – Frappe verticale remontante



13 – Garde triceps



14 – Frappe piquée



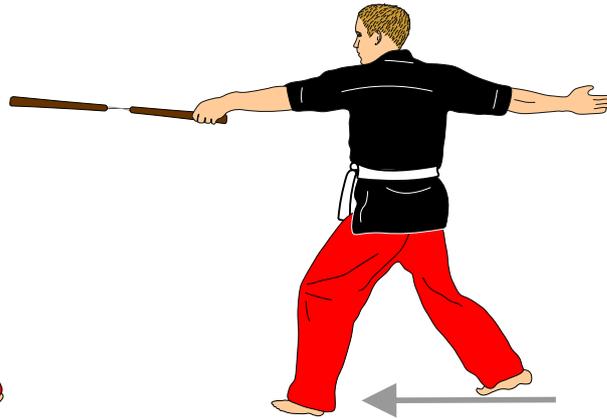
15 – Garde à l'épaule



16 – Frappe verticale



17 – Frappe latérale



18 – Frappe latérale



19 – Garde croisée flanc



20 – Pivot



21 – Frappe verticale remontante



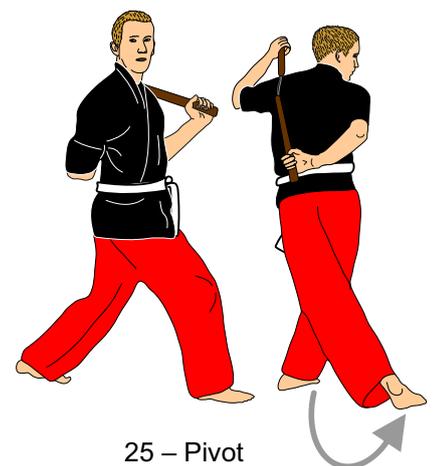
22 – Garde triceps



23 – Frappe piquée



24 – Garde derrière le dos



25 – Pivot



26 – Garde derrière le dos



27 – Frappe verticale



28 – Garde derrière le dos



29 – Frappe piquée



30 – Garde frontale



31 – Garde triceps



32 – Frappe latérale



33 – Garde croisée



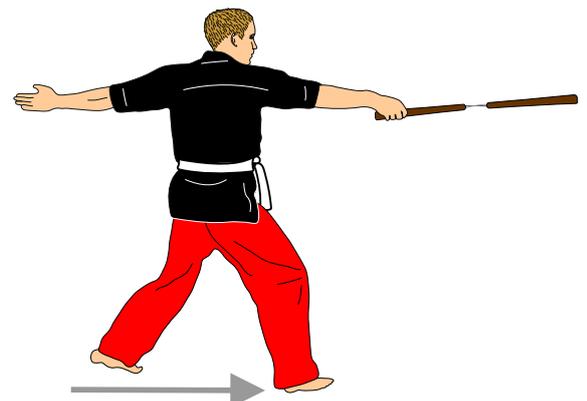
34 – Pivot



35 – Frappe verticale



36 – Garde derrière le dos



37 – Frappe latérale



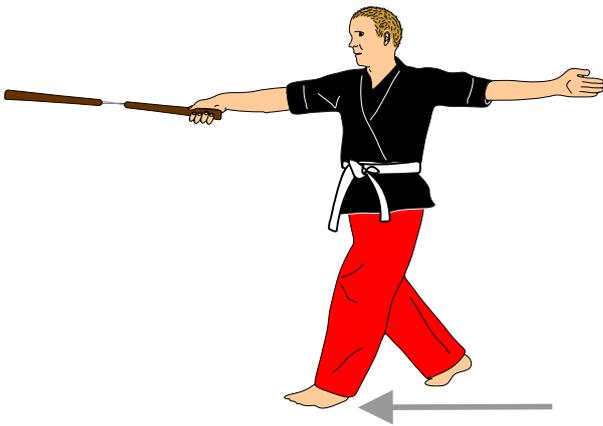
38 – Changement de mains



39 – Frappe verticale



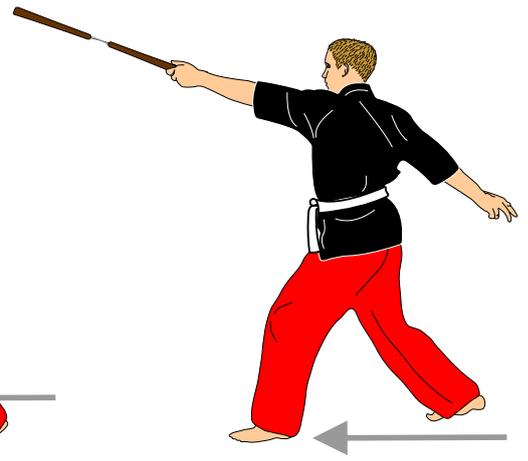
40 – Garde derrière le dos



41 – Frappe piquée



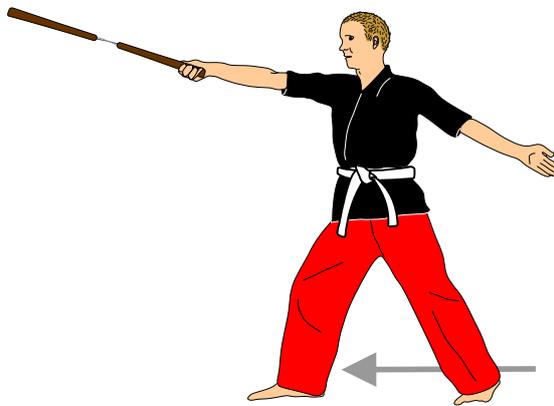
42 – Garde croisée



43 – Frappe verticale



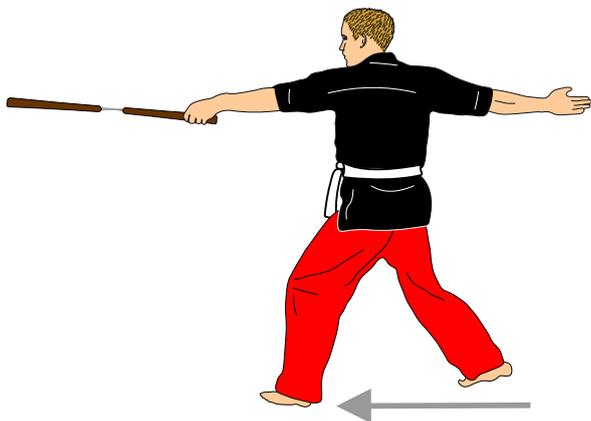
44 – Garde côté



45 – Frappe verticale



46 – Garde à l'épaule



47 – Frappe piquée kiai



48 – Garde à l'aisselle



49 – Pivot



50 – Changement de mains



51 – Frappe verticale remontante



52 – Garde triceps



53 – Garde derrière la taille



54 – Frappe latérale



55 – Garde triceps



56 – Frappe verticale



57 – Garde à l'épaule



58 – Frappe verticale



59 – Garde à l'épaule



60 – Frappe latérale



61 – Garde croisée



62 – Frappe latérale



63 – Garde croisée



64 – Frappe latérale



65 – Garde croisée



66 – Frappe latérale



67 – Garde croisée



68 – Pivot



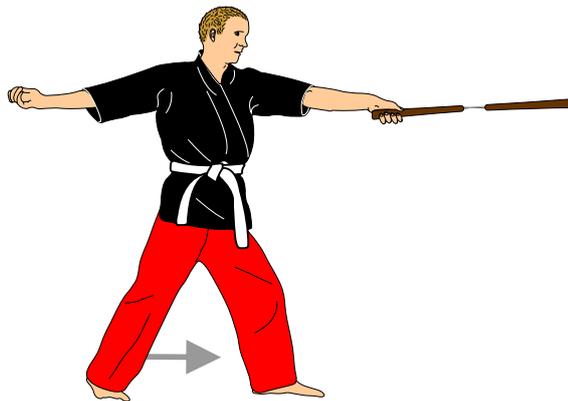
69 – Frappe verticale remontante



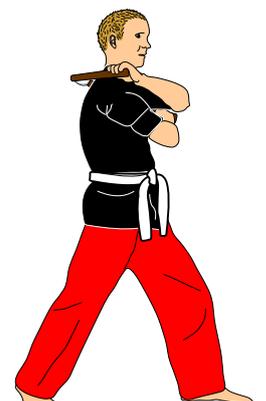
70 – Garde triceps



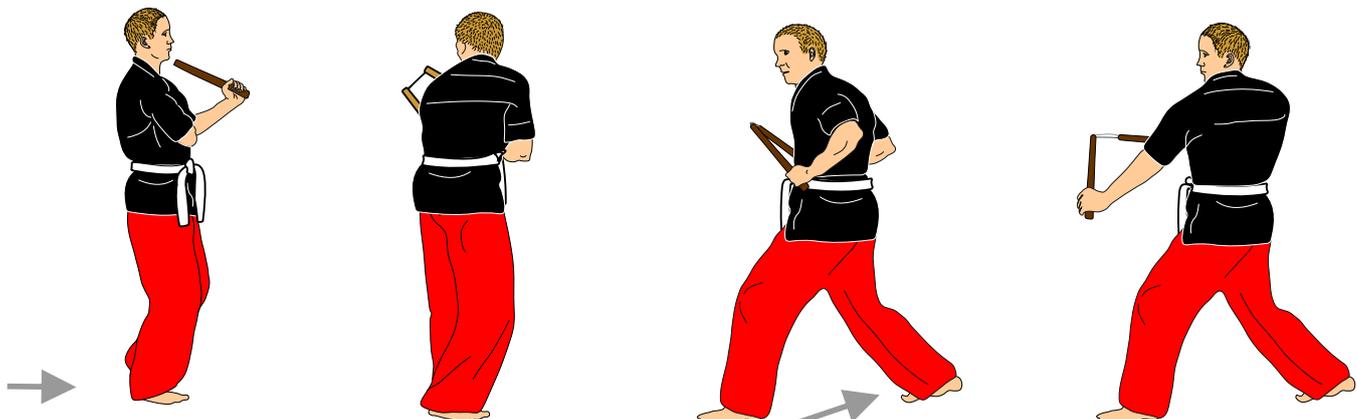
71 – Frappe verticale, garde à l'épaule



72 – Frappe latérale



73 – Garde croisée



74 – Garde à l'épaule

75 – Pivot

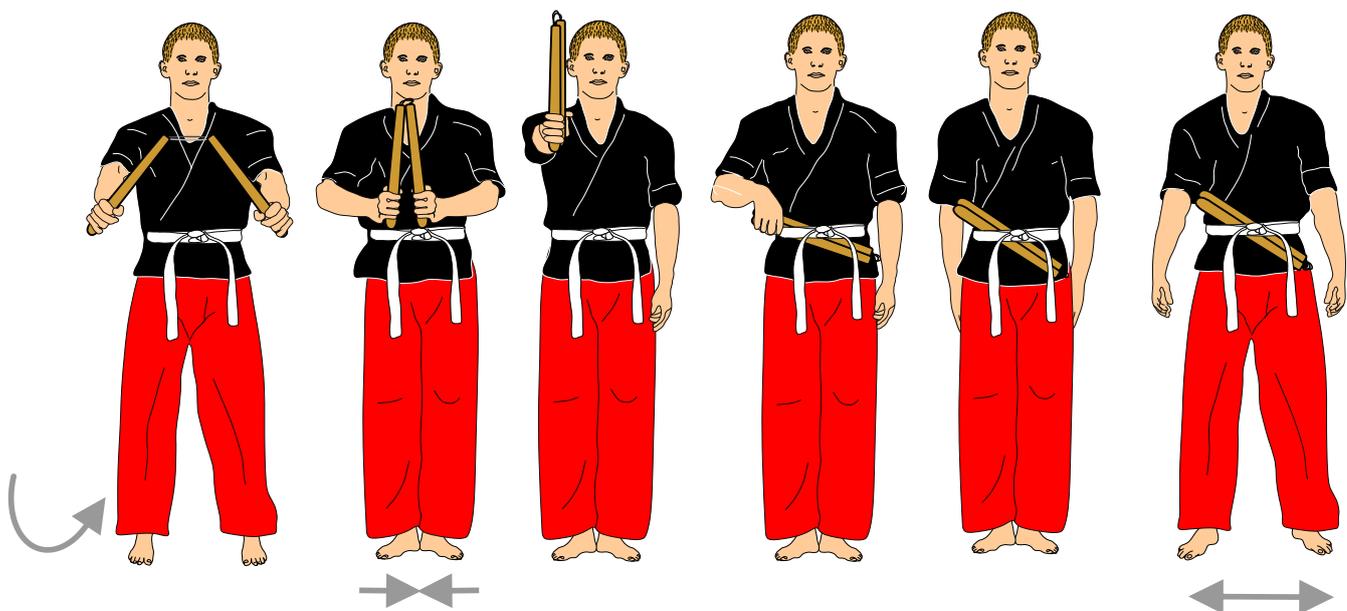
76 – Garde frontale (base)



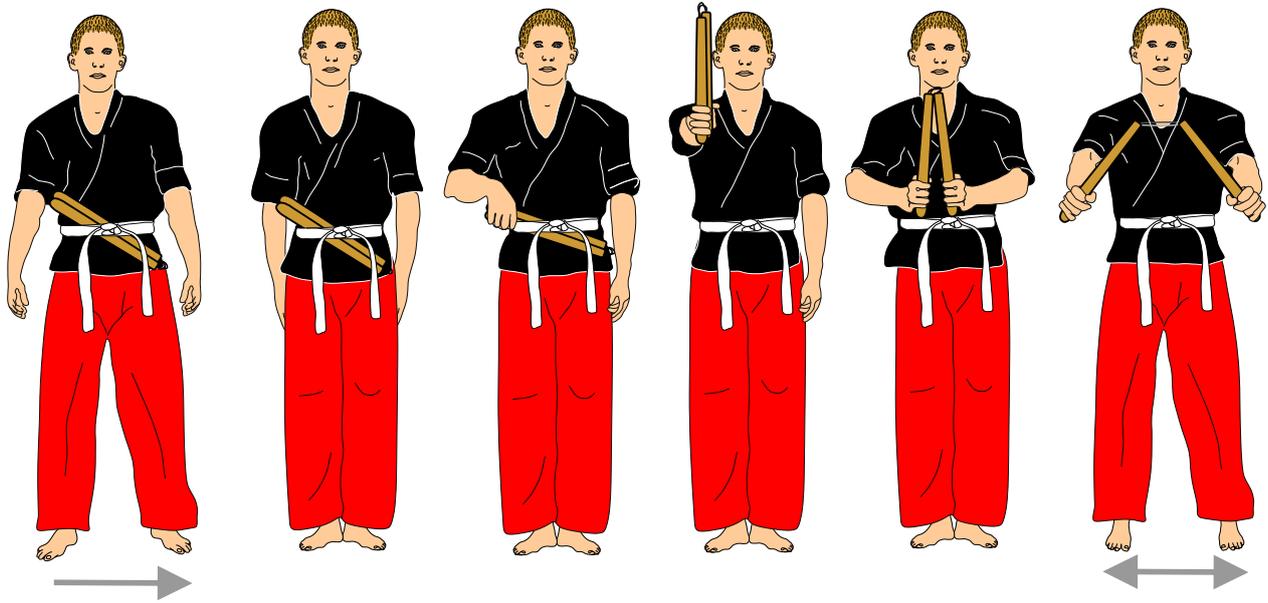
77 – Frappe verticale, garde derrière le dos

78 – Frappe verticale kiai

79 – Garde à l'épaule



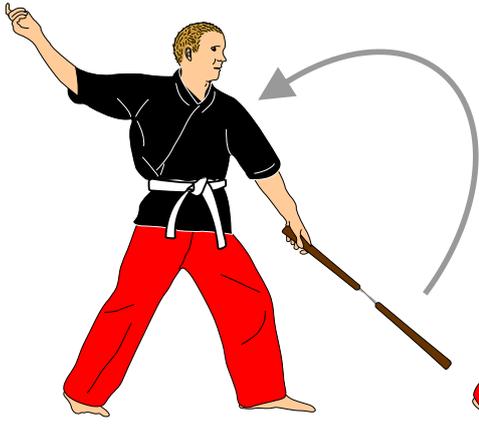
80 – Prêt – saluez



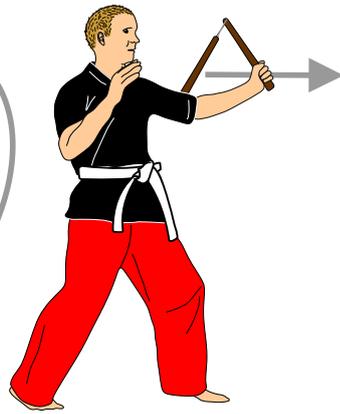
1 – Annonce : Kata supérieur – saluez – prêt

Kata supérieur

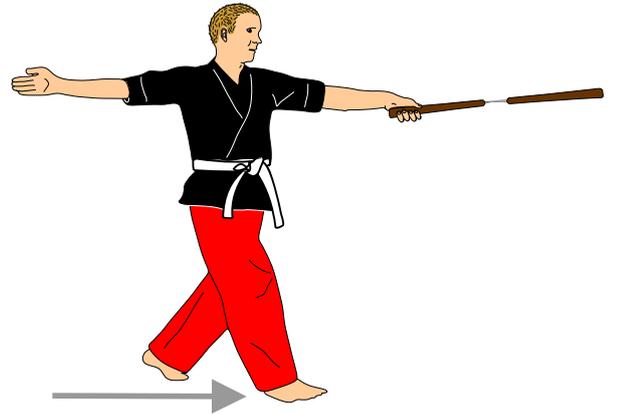
Kata supérieur follows the same basic structure and form as Kata de base, but includes several adaptations and extensions. In this kata, evasions, blocks, and counterattacks are added, which significantly increases the level of difficulty. The emphasis lies on timing, control, continuity of movement, and the correct integration of defense and attack.



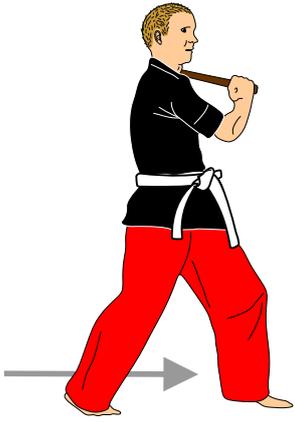
2 – Frappe verticale remontante



3 – Garde triceps



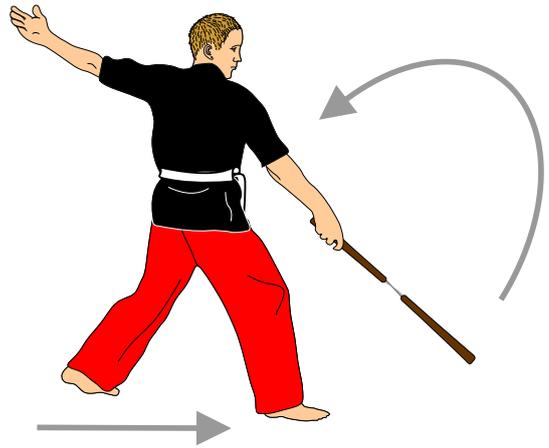
4 – Frappe piquée



5 – Garde côté (haute)



6 – Esquive basse



7 – Frappe verticale remontante



8 – Garde triceps



9 – Frappe piquée



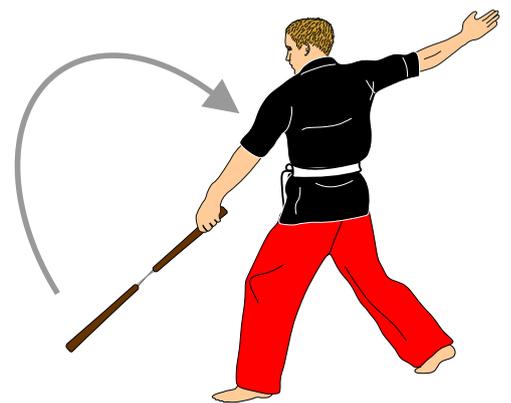
10 – Garde à l'aisselle



11 – Pivot



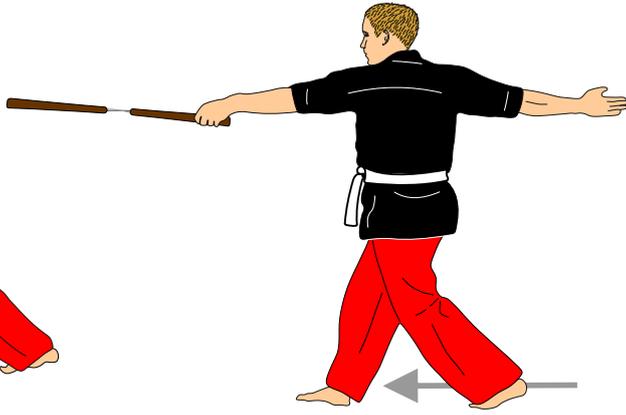
12 – Avec changement de mains



13 – Frappe verticale remontante



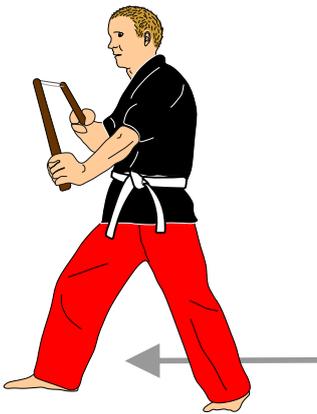
14 – Garde triceps



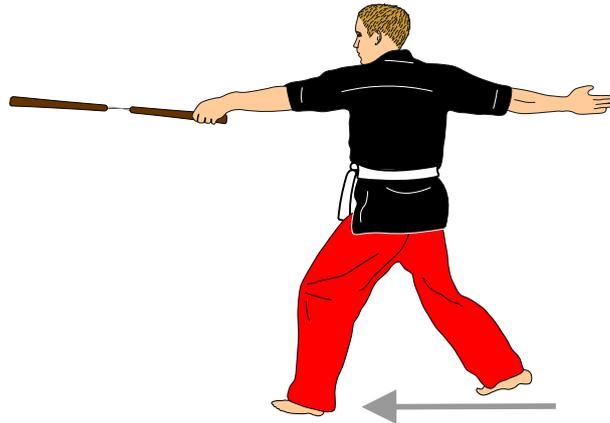
15 – Frappe piquée



16 – Garde à l'épaule



17 – Blocage latéral



18 – Frappe latérale



19 – Garde croisée flanc



20 – Pivot



21 – Frappe verticale remontante



22 – Garde triceps



23 – Frappe piquée



24 – Garde derrière le dos



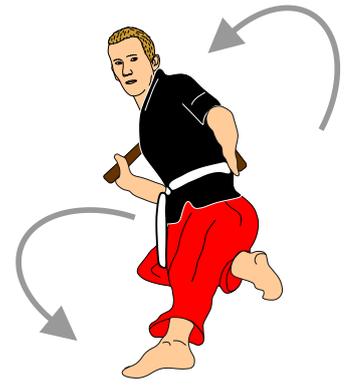
25 – Regard à droite



26 – Esquive basse avec pivot



27 – Frappe latérale



28 – Garde derrière le dos



29 – Frappe verticale remontante



30 – Garde triceps



31 – Frappe piquée



32 – Garde frontale



33 – Arrachage



34 – Frappe latérale



35 – Garde croisée cou



36 – Pivot



37 – Frappe verticale



38 – Garde derrière le dos



39 – Saut



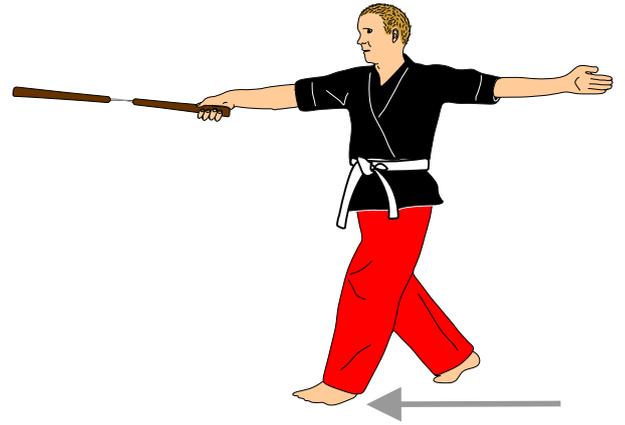
40 – Changement de mains



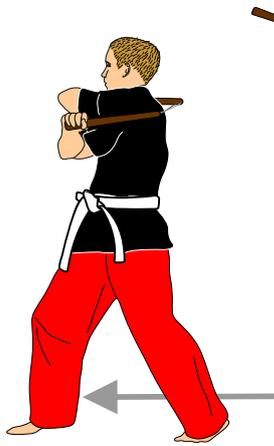
41 – Frappe verticale arrière



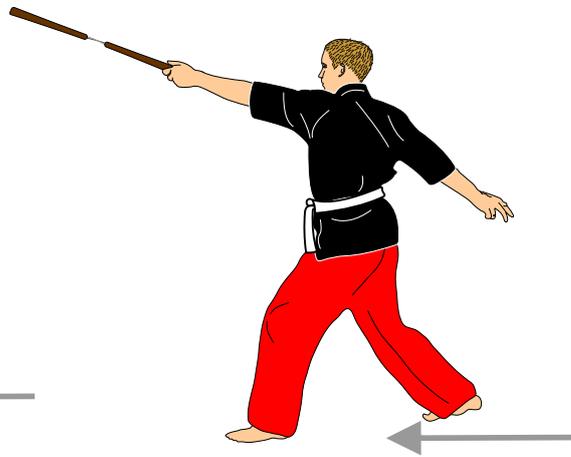
42 – Garde derrière le dos



43 – Frappe piquée



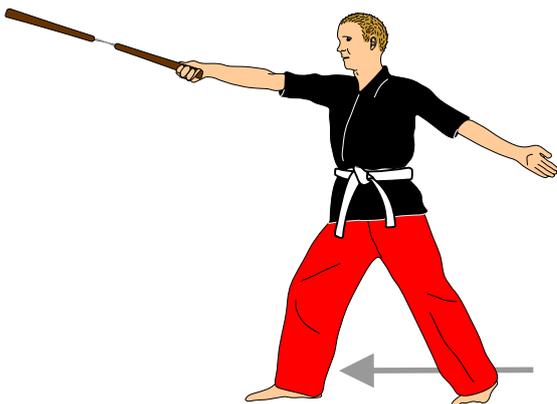
44 – Garde croisée



45 – Frappe verticale



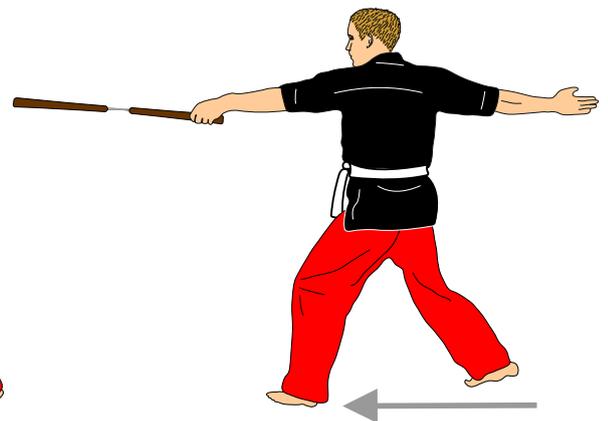
46 – Garde côté



47 – Frappe verticale



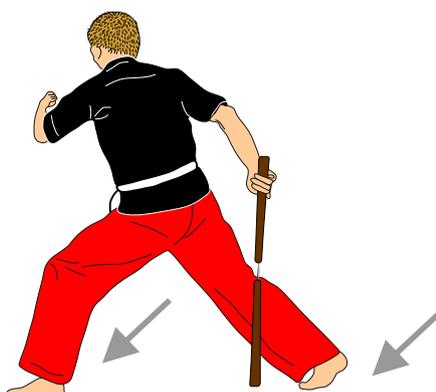
48 – Garde à l'épaule



49 – Frappe piquée kiai



50 – Garde à l'aisselle



51 – Esquive



52 – Frappe latérale et contre



53 – Garde triceps



54 – Frappe latérale



55 – Garde frontale



56 – Esquive basse pivot



57 – Revers latéral



58 – Préparation



59 – Frappe courte verticale kiai



60 – Regard à gauche



61 – Regard à droite



62 – Garde triceps



63 – Frappe latérale



64 – Garde croisée



65 – Frappe latérale



66 – Garde croisée



67 – Blocage haut



68 – Frappe latérale



69 – Garde croisée



70 – Regard à droite pivot



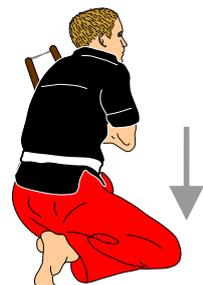
71 – Frappe verticale remontante



72 – Garde triceps



73 – Frappe verticale, garde à l'épaule



74 – Esquive basse



75 – Frappe courte latérale



76 – Regard pivot



77 – Préparation



78 – Garde frontale



79 – Frappe verticale, garde derrière le dos



80 – Préparation



81 – Arrachage



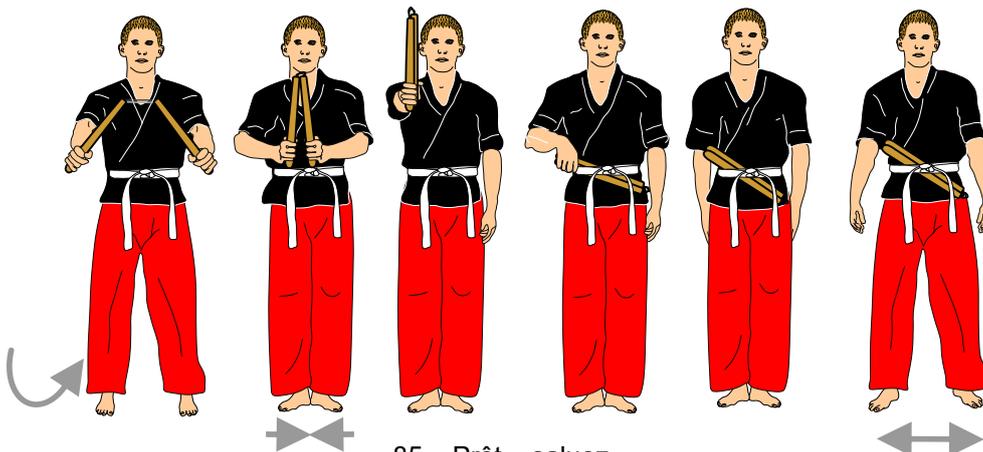
82 – Garde triceps



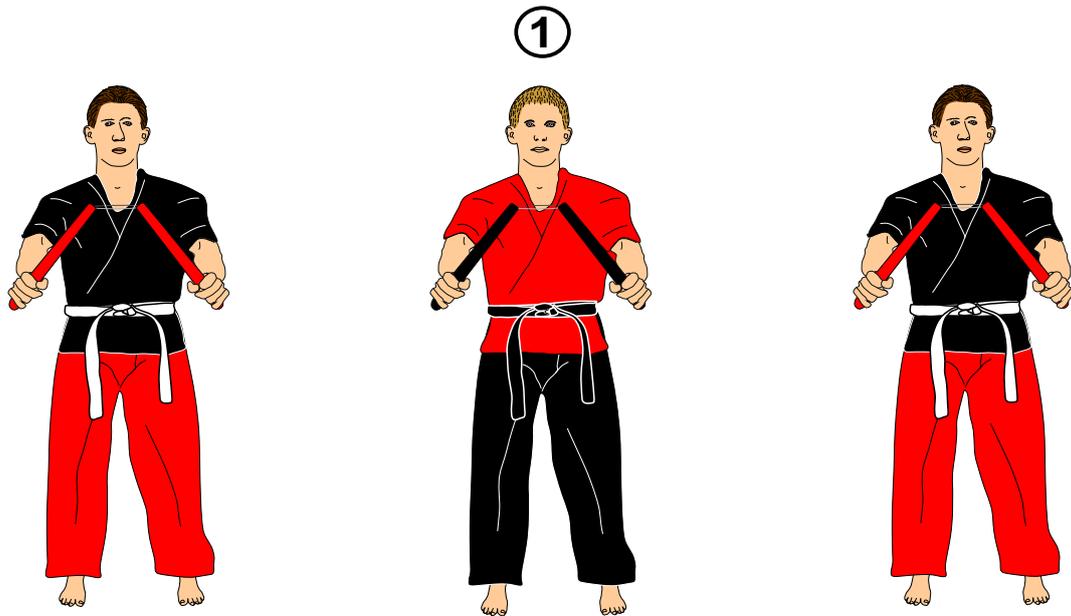
83 – Frappe verticale kiai



84 – Garde à l'épaule



85 – Prêt – saluez



1. Presentation and salute with the partners of the Kata supérieur performance.

Annonce : Kata supérieur avec partenaire – saluez – prêt

Kata supérieur avec partenaire

Kata supérieur with partners

Kata supérieur avec partenaire follows the same fundamental structure as Kata supérieur, but is performed with partners positioned in front of the practitioner. A foam nunchaku (soft plastic) is used for safety. The form is ideally performed with two partners (one partner is possible but requires specific adaptations).

In this execution, practitioners learn to evade, block, and counter in real time against multiple opponents. Key elements include timing, distance management in relation to the partners, and adapting to the sometimes unexpected resistance caused by blocks or contact with an opponent. This resistance affects the trajectory and recovery of the nunchaku and demands constant awareness and control.

An essential aspect of this kata is learning to work together with partners and to study different combat situations from multiple perspectives: both as the main performer and as one of the partners. A successful execution is only possible when all practitioners are well attuned to one another. Timing, precision, and teamwork are fundamental requirements.

A higher-level challenge is performing this kata using wooden nunchaku, which requires advanced control, responsibility, and mutual trust.

Kata supérieur avec partenaire is also highly suitable for demonstrations, including performances set to music.

The illustrations accompanying this form provide a general guideline for execution and are not binding, as long as the structure and essence of Kata supérieur remain clearly visible. Choreographic adaptations and partner techniques are free to vary.

In karate terminology, this practice is known as bunkai: the practical interpretation of a kata, where the form represents an imaginary fight. Training in this way greatly enhances Kata supérieur (without partners), as the techniques gain deeper understanding, intent, and realistic expression.

The names of the techniques can be found under Kata supérieur.



2



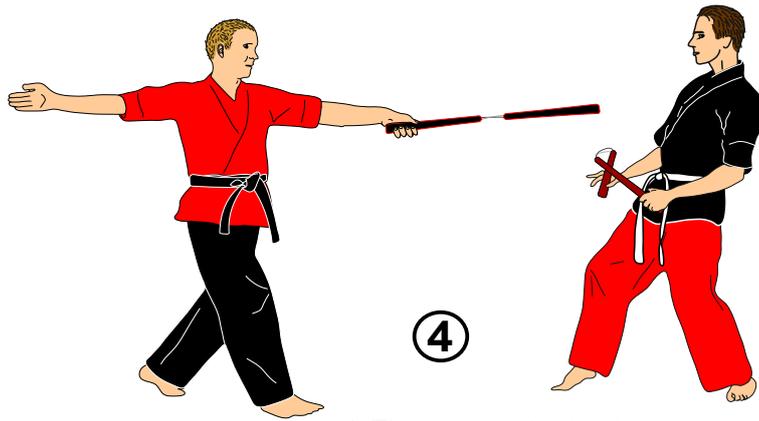
2. You look and see the first partner (opponent) approaching too closely



3



3. You keep him at a distance.



4

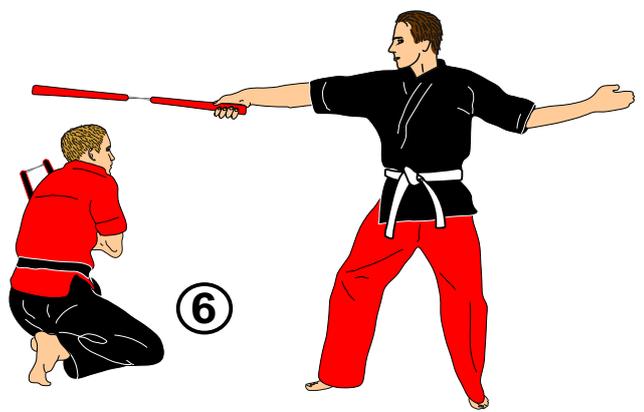
4. The opponent retreats.



5

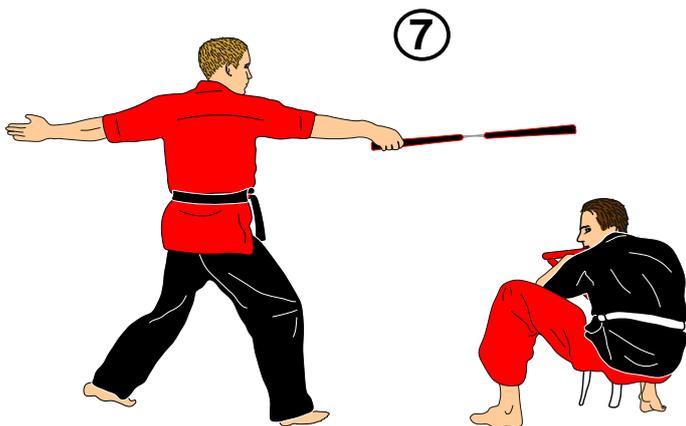


5. The opponent delivers a horizontal strike.



6

6. You evade.



7

7. You rise with a strike; the opponent evades your attack.

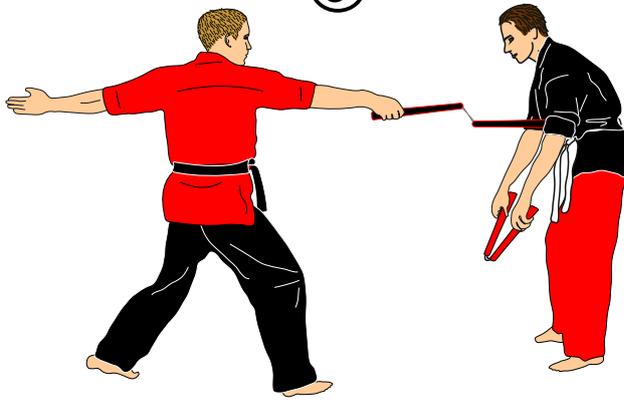


8

8. Recovery.



9



9. You strike the opponent.

10



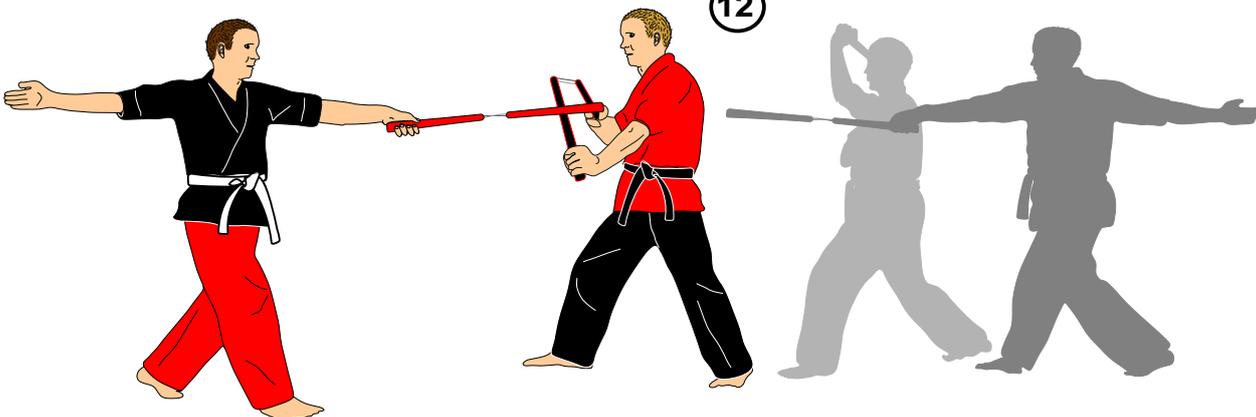
10. Behind you, the second opponent presents himself.

11



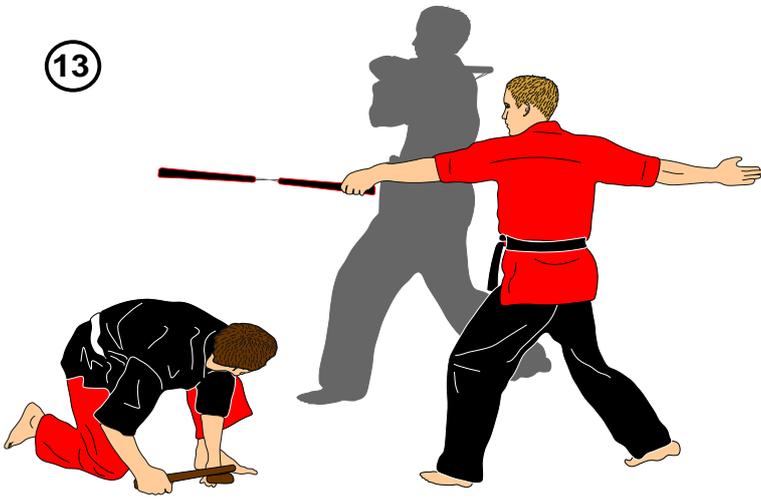
11. You turn around.

12



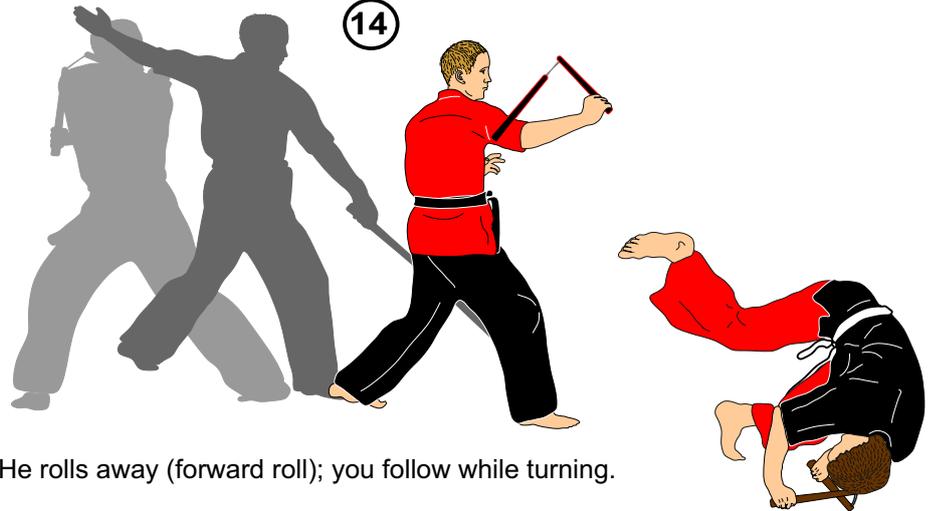
12. He attacks and you block.

13



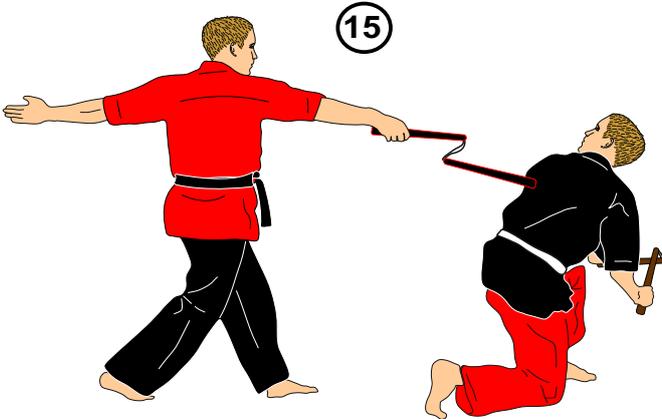
13. You counter; he evades.

14



14. He rolls away (forward roll); you follow while turning.

15

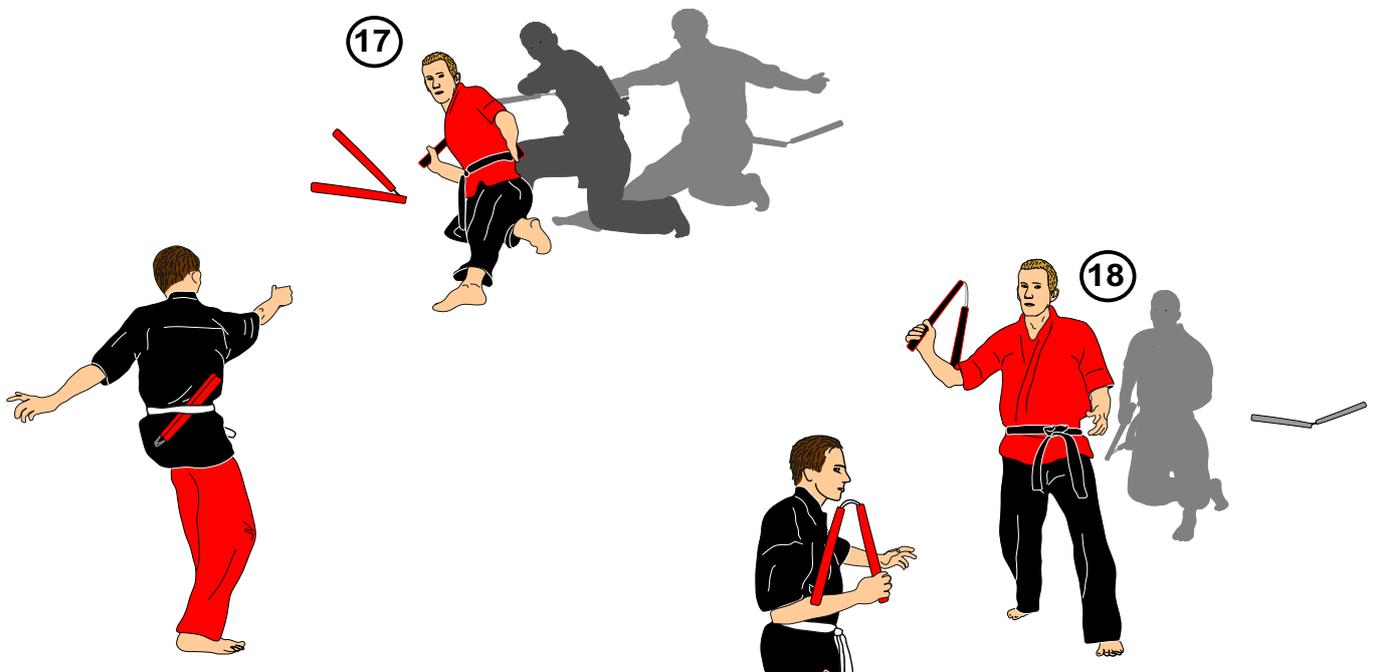


15. As he attempts to recover, you strike him.

16

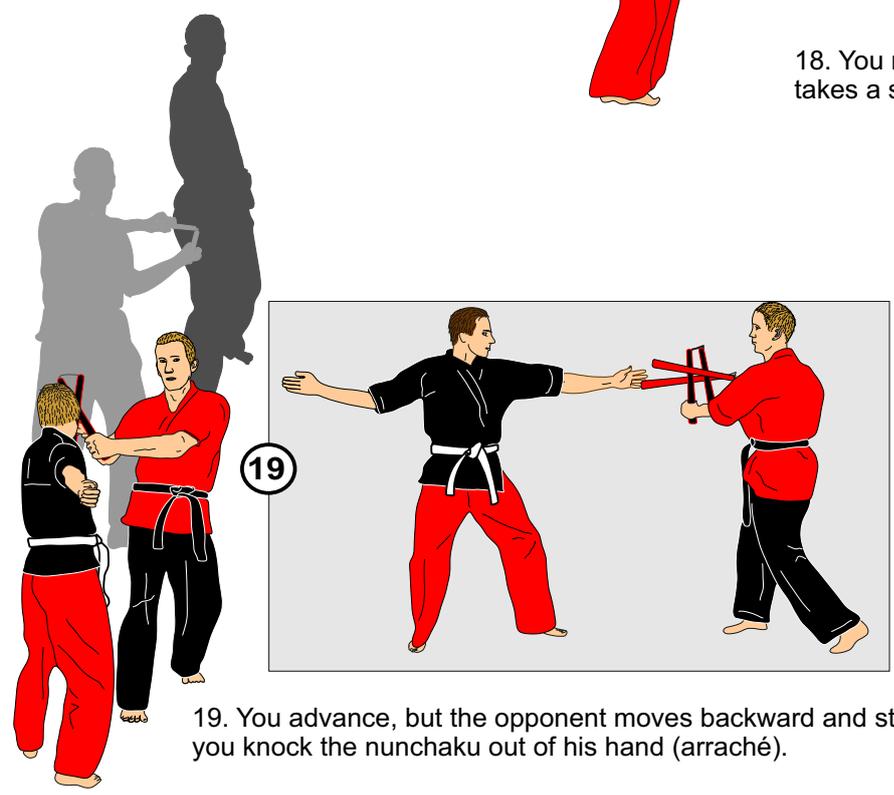


16. You look and see a renewed threat from the first partner (opponent).

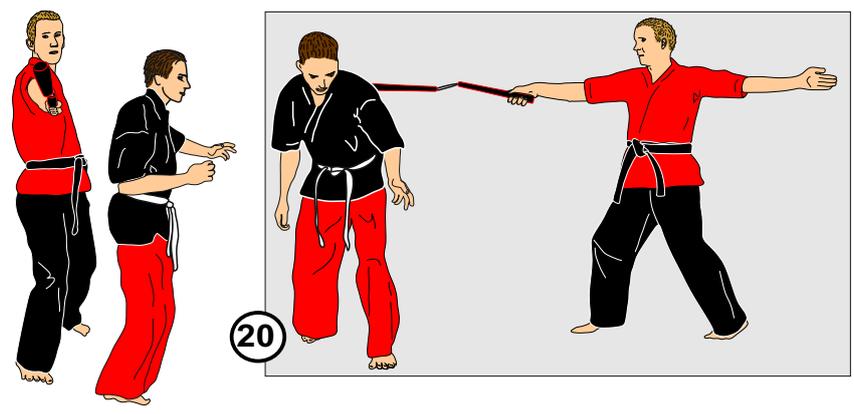


17. He throws a nunchaku at you; you evade or dive away while turning.

18. You rise again and the opponent takes a second nunchaku.



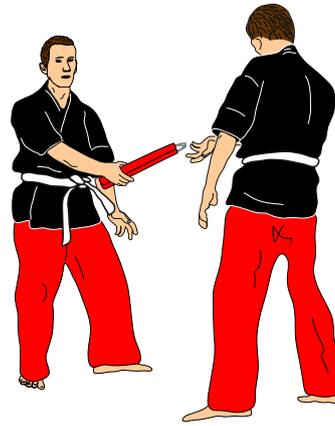
19. You advance, but the opponent moves backward and strikes; you knock the nunchaku out of his hand (arraché).



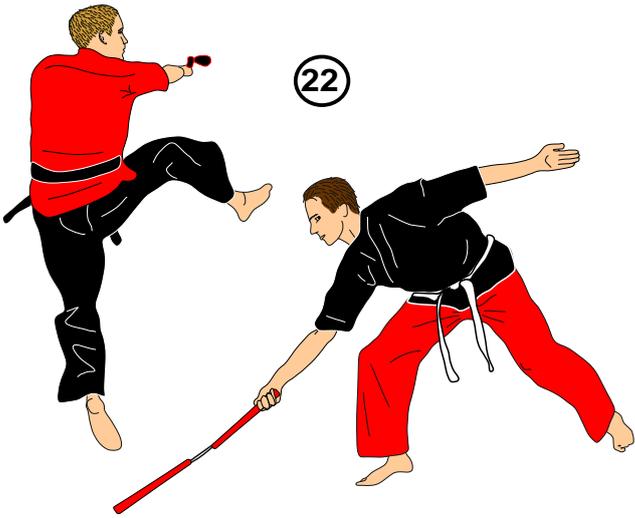
20. He dives away (without a nunchaku) and you strike him as he retreats.



21

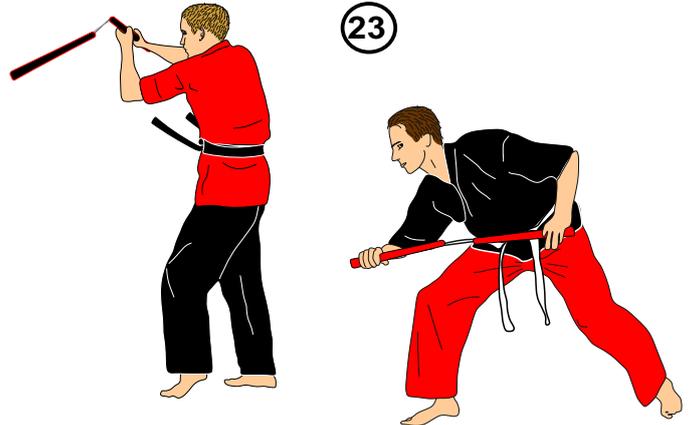


21. He receives a new nunchaku from his partner.



22

22. He immediately attacks you low; you evade with a jump.



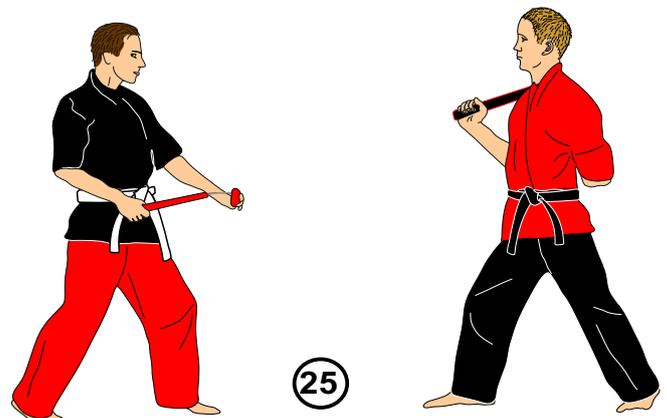
23

23. You turn and deliver a backward strike.



24

24. You strike him in the groin.

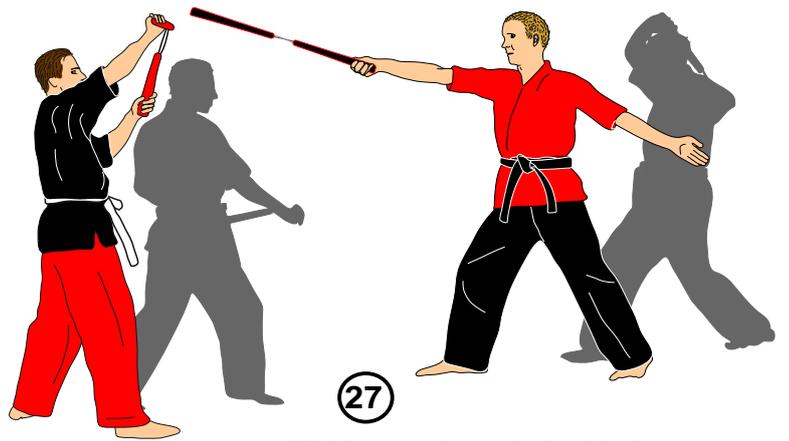


25

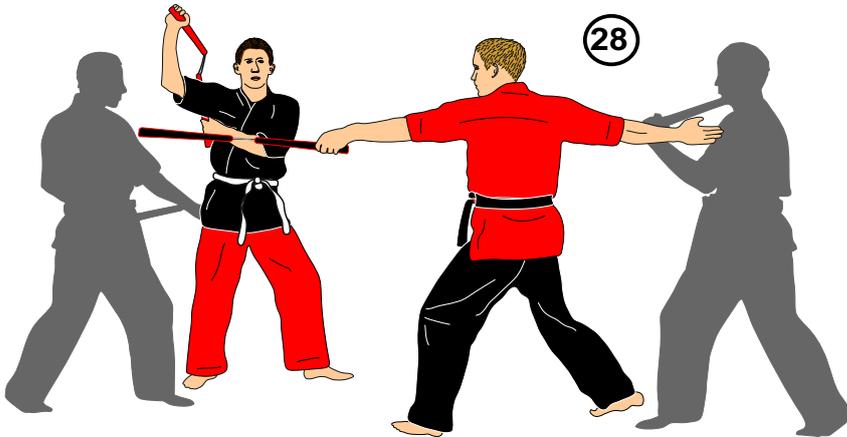
25. The other opponent is once again facing you.



26. You attack him; he retreats.



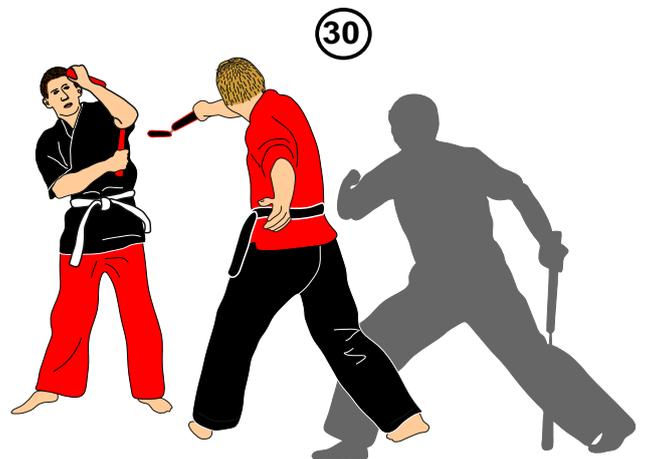
27. You attack again; he blocks.



28. You attack again; he evades sideways.



29. He attacks you; you evade sideways.



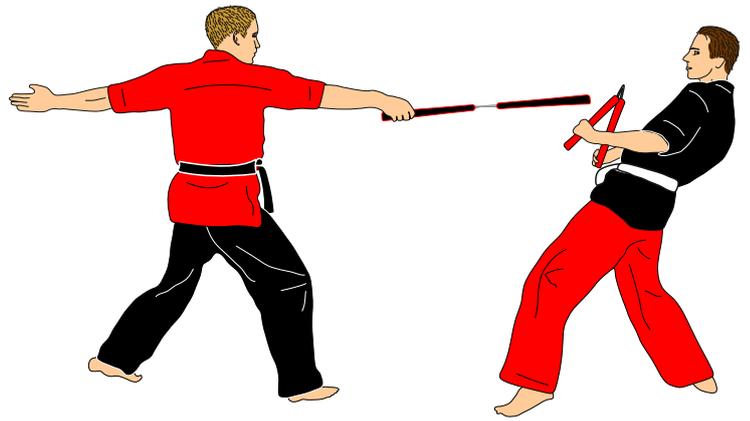
30. You turn and strike him

31



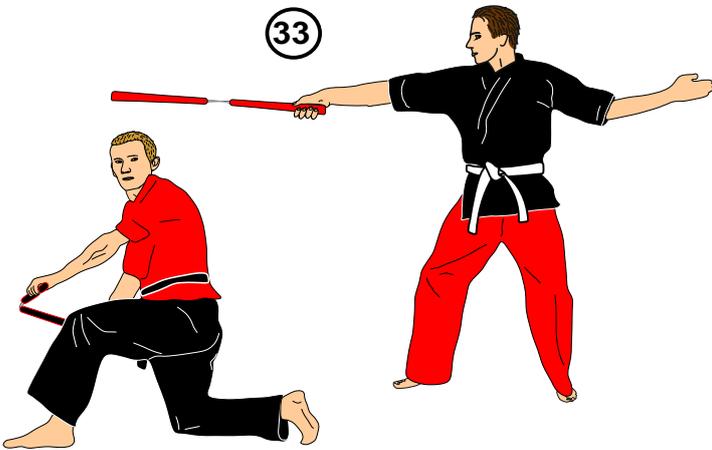
31. You face each other.

32



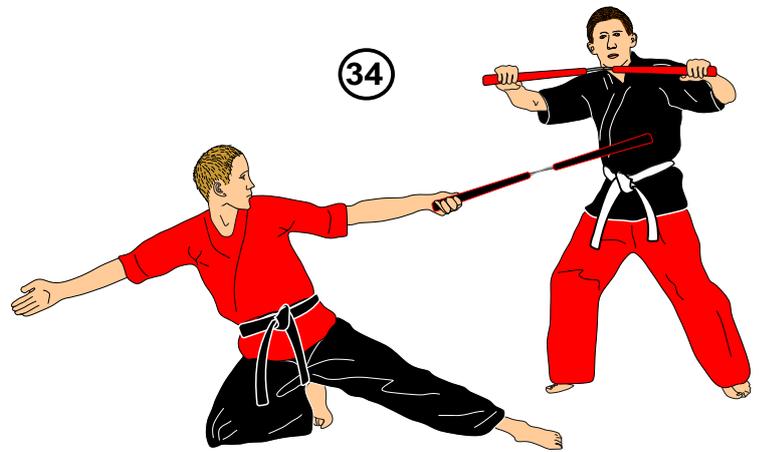
32. You attack; he retreats.

33



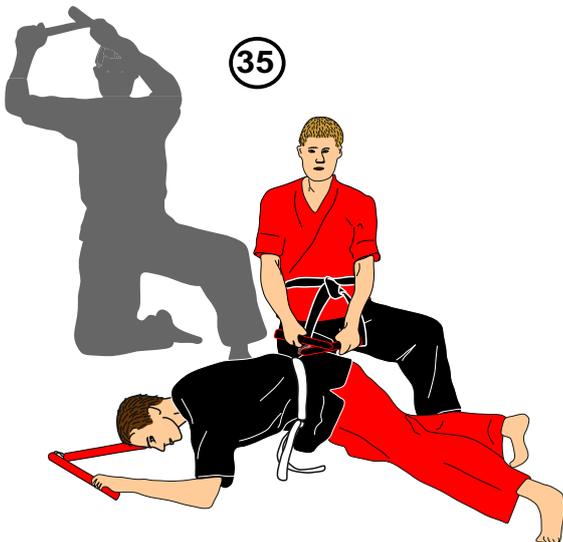
33. He counters; you dive away and turn.

34



34. You strike him.

35

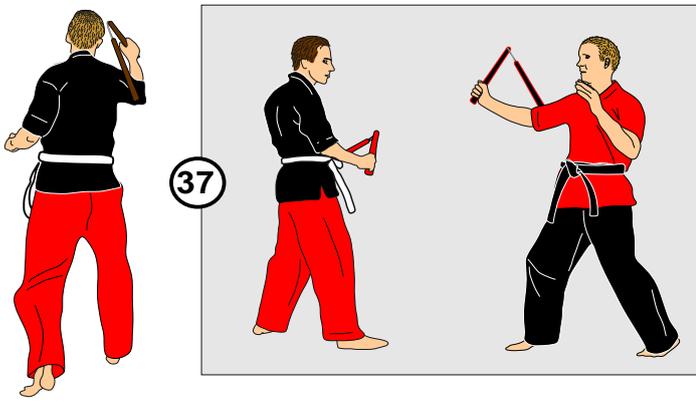


35. He falls forward; you deliver one final strike with kiai.

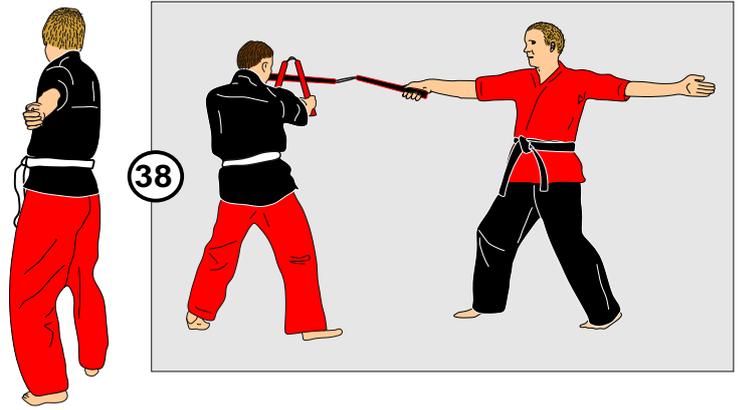
36



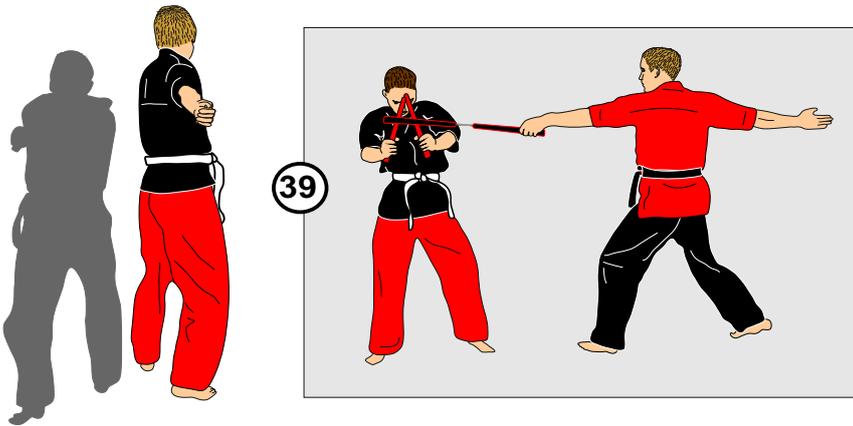
36. Behind you there is danger again; you look left, then right.



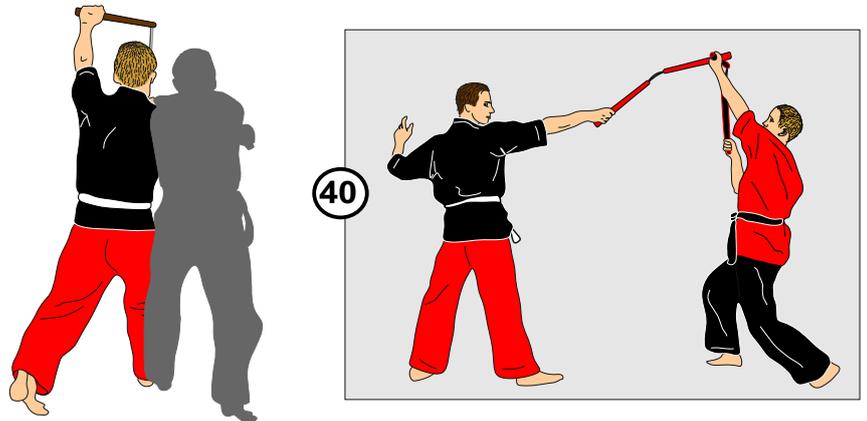
37. You rise and face your opponent.



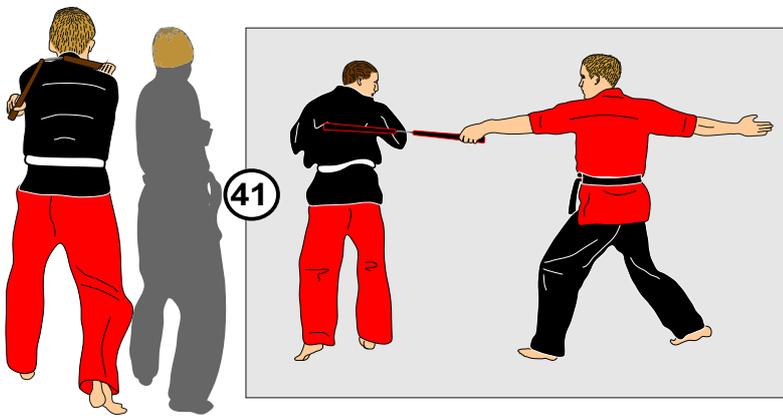
38. You attack; he blocks.



39. You attack again; he blocks again.



40. He attacks; you block.



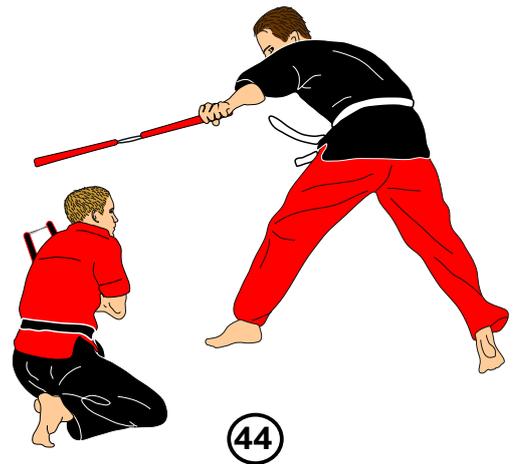
41. You counter and strike him.



42. He recovers and you face each other.



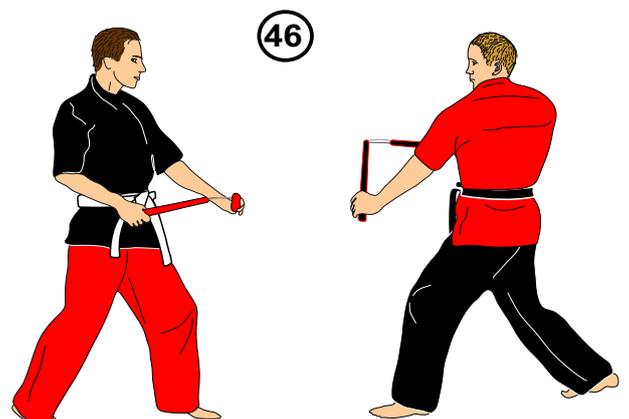
43. He performs a turning.



44. He performs jumping strike; you dive away..



45. You counter with a short strike; he collapses.



46. You now face the other opponent again.



47



47. You both make a simultaneous forward movement.



48



48. He attacks low; you strike low and parry or block his attack with your own nunchaku.

49



49. You strike and hit your forward-bent opponent.



50



50. You remain standing; your opponents lie defeated on the ground.



51



51. Joint salute — end of the presentation
Saluez – prêt



The five circles

