

Kata and Freestyle regulations



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CHAPTER 1. GENERAL INFORMATION

Art.1 ORGANIZATION KATA AND/OR FREESTYLE COMPETITIONS The rights and duties of the SJC (Referee Jury Committee)

1.a The SJC:

- Gets in touch with the organization of the planned tournament at least one month before the tournament will take place.
- Contacts members of the jury to check their availability for tournaments.
- Makes sure the necessary baskets with the grading signboards are present.
- Consults with the organization that takes care of having the required forms and stationery present.

1.b The organization must:

- Set a date for the tournament in deliberation with the SNN (Nunchaku-do Foundation Netherlands) and the WNA (World Nunchaku-do Association).
- Invite an official of the SNN/WNA to validate the passports.
- Declare which disciplines and separate classes the tournament consists of.
- Take care of finding a suitable location.
- Make sure the necessary chairs and tables are present for the members of the jury.
- Ensure the floor of the competition area is safe.
- Have somebody present at every court to call out the results and/or write them down.

1.c The competition area must:

- Be even and without obstacles.
- Be a square area of 7 x 7 metres minimum and 10 x 10 metres maximum (measured from the outside).
- Have a clear starting position for the kata.

1.d The organization of the competition

For kata competitions there are five divisions:

- Juniors (up to and including 15 years old, male and female mixed).
- Males senior (from 16 years and up).
- Females senior (from 16 years and up).
- Shodan males
- Shodan females

At the discipline kata, it is allowed to participate in a higher division than your own. In the senior division, a senior WNA nunchaku must be used unless the participant is below 1.65m. In the junior division, one is free to participate with a junior- or senior WNA nunchaku. For the juniors division, the participant must be below the age of 16 on the day of the tournament.

For the discipline freestyle there are two divisions:

- Juniors (up to and including 15 years old).
- Seniors (from 16 years old and up).

The organization may decide to alter age categories or classes at (international) tournaments if they deem this necessary.

1.e Passport control

At every official tournament, there must be an official SNN/WNA representative to check if the passport is valid and in what division the participants may take part.

The SNN/WNA representative has the right to exclude anybody from participating in the tournament if they do not own a valid SNN/WNA passport.

Art. 2 COMPETITORS

2.a Entry

A participant is obliged to enter in the correct division. Incorrect or incomplete submissions may lead to exclusion from participating in the tournament. Black belts are not allowed to enter in the class Competition Kata.

When entering in the division 'synchronized kata' (Kata The, Kata Block and 1st/2nd Link Kata) all participants must be from the same club.

2.b Passport

Every participant must own a valid SNN or WNA passport.

2.c Uniform Participants

The official uniform of the participant consists of the following:

- A black nunchaku-gi, with short sleeves (not exceeding the elbows). The V-collar, as well as the end of the sleeves, are yellow.
- Black (budo) trousers.
- An official SNN/WNA competition belt, showing the degree of the competitor. When using a traditional belt it is allowed to place the ends under the belt.
- No metal or other objects (including jewellery and piercings) may be worn.
- A logo of the SNN/WNA on the left side of the chest.
- Wearing a bandage or a brace must be approved by the main referee and if possible by the first aid practitioner.
- Wearing any other unofficial clothing or equipment (unless clearly stated in the tournament's rules) is prohibited.
- The male contestant may not wear anything visible underneath the nunchaku-gi.
- The female contestant may wear a white, black or yellow T-shirt underneath the nunchaku-gi.
- If the hair is worn in a ponytail, this must be done with a simple hair tie without decorations.
- Wearing a headscarf (hijab) is allowed, but it has to be black.
- The logo of the contestant's club is allowed on the left sleeve of the nunchaku-gi.
- Bare feet (unless permission has been given by the main referee).
- Wearing prescription glasses is allowed.

2.d Misbehaviour

A participant who misbehaves will be excluded from the rest of the tournament (disqualification). Disqualification will be reported to the SJC. The SJC will decide if a request will be filed to the SNN/WNA to place sanctions on the participant. Misbehaviour after leaving the competition area may still lead to disqualification during the tournament.

Art. 3 JURY

3.a

A member of the jury must own a B, A or A-international license of the SNN/WNA.

3.b The uniform of the jury

The main referee and the other members of the jury must wear the official uniform, which is decided on by the SJC of the SNN/WNA. This uniform must be worn during all competitions.

The uniform consists of the following:

- Black trousers.

- Even black socks.
- White shirt with short sleeves, including the WNA logo on the right sleeve (a white shirt underneath is allowed).
- Black tie (these will be provided by the SJC).
- Even black indoor shoes with an even white or brown sole.
- If the hair is worn in a ponytail, this must be done with a simple hair tie without decorations.
- Wearing a headscarf (hijab) is allowed, but it has to be black.

Art. 4 DISQUALIFICATION

4.a A participant can be disqualified for the following reasons:

- Invalid passport.
- Invalid entry.
- Invalid equipment.
- Wearing jewellery and/or piercings.
- Wearing a bandage or a brace without permission.
- Incorrect clothing.
- Improper attitude.
- Misbehaviour.

4.b The following persons are licensed to disqualify somebody:

- Officials of the SNN/WNA during the passport control.
- The organization of the tournament.
- The chairman of the SJC.
- The main referee.

Art. 5 PROTESTING/OBJECTION

5.a Filing a protest against a decision of the jury or a wrong calculation of points must be done with the chairman of the SJC (or his/her replacement / head referee).

5.b Requirements for the protest:

- It must be filed by letter including a name, date and signature.
- It can only be filed by a coach/teacher who is in possession of a valid SNN/WNA passport.
- It must be filed in an orderly manner.
- After the protest is filed (according to the requirements previously mentioned), the chairman of the SJC will call out a judgement. This decision is binding.

Art. 6 EXTREME SITUATIONS

In the case where the regular regulations don't seem to offer a solution (or there is doubt about the interpretations of certain rules), the chairman of the SJC (or his/her replacement) will make a final decision about the issue.

CHAPTER 2: KATA

Art. 1 PARTICIPANTS / COMPETITORS

1.a Nunchaku

1. During tournaments, only the official SNN/WNA black and yellow safety nunchaku may be used.
2. When entering the junior division, a junior nunchaku should be used with a length of 25cm. The nunchaku needs to be in a good condition. The rope between the two parts can be a maximum of 15cm. and can be either black, yellow or white.
3. When entering the senior division, a senior nunchaku should be used with a length of 35cm. The nunchaku needs to be in a good condition. The rope between the two parts can be a maximum of 15cm. and can be either black, yellow or white.
4. The exception to the rules mentioned in points 2 and 3 is that a junior may use a senior nunchaku if he/she is above 1.65m and a senior may use a junior nunchaku if he/she is below 1.65m.
5. During a kata, the participant may not change equipment.
6. The official safety nunchaku may not be wrapped with tape, decorations etc. unless the main referee has given permission.
7. The tip of the nunchaku, which is protecting the core, has to be the same colour as the lower part of the nunchaku.

1.b Presentation

The kata participant is obliged to treat the competition area (and the area around it) with respect. The participant must bow to the competition area before entering. If the competitor does not bow to the competition area, there will be a deduction of 0,2 points. If an additional time is bowed there will also be a deduction of 0,2 points.

After the participant has been summoned, he or she must go to the starting area and wait for the signal of the head member of the jury.

The kata (and also the grading) starts after calling out the participant. The contestant must walk calmly towards the starting position. At the starting position, the kata participant must wait until the main referee gives a signal to start.

During every kata, including the Competition Kata and Kata Shodan, the step and the strike must be made simultaneously. This means that the foot, making the step, hits the ground at the exact moment where the nunchaku hits the imaginary opponent.

After the kata, the participant must return to the starting position and wait until the results are called out and the grading signboards are lowered again. After this, the participant will bow towards the members of the jury and leave the competition area.

Art. 2 JURY

2.a A member of the jury must watch the kata with full concentration and expertise and will give a grade directly after the participant performs his/her kata. The grade must be shown clearly for the participant as well as the officials' table, where the results will be noted by an SNN/WNA official. Only the chairman of the SJC, or his replacement, can decide if the participant can redo the kata.

2.b The main referee will give the starting signal with a hand gesture. The positioning of the members of the jury depends on the number of members. At all times they need to have a clear view of the execution of the kata. The members of the jury sit next to each other.

Art. 3 CONTROLLING TASKS OF THE MEMBERS OF THE JURY

3.a Every member of the jury checks:

- The amount of signboards present (20 per person) and their order (0, 1, 2, 3, 4, 5, 6, 7, 8, 9).
- If there is a pen and paper available to note the results.

3.b The main referee is responsible for checking if:

- The starting position is clearly marked and on the correct spot.
- The competition area is even and without objects.
- The chairs for the members of the jury are positioned without hinder and with a proper distance in regard to the audience.
- His/her whistle is working properly.

3.c The main referee

Is responsible for checking the appearance of the participant before giving the starting signal. He/she needs to pay attention to:

- Black trousers, a black nunchaku-gi with short sleeves and yellow borders, the SNN or WNA logo on the left chest and an official nunchaku belt with the correct grading.
- If the participant is a dan-holder then he or she needs to wear a black belt with the correct grading.
- If the clothing is in proper shape (no tears, stains, the correct colour etc.).
- Bare feet.
- The absence of jewellery, bandage and other accessories (except for prescription glasses).
- A WNA official black and yellow safety nunchaku.

3.d After the starting signal, the participant must start with the kata. Only the main referee is qualified to interrupt the kata. He/she urges the participant to go back to the starting position. After that, he or she calls the other members of the jury to call out the verdict. After this deliberation, the decision will be called out openly.

Art. 4 SCORE / GRADING

4.a The composition of the score:

A member of the jury can give a score from 0,0 up to 10,0. If the kata is technically correct and is executed following the regulations, a maximum of 8,0 can be scored. For the correct attitude and posture, in combination with the right tone of power and precision of the strike, all in harmony with the philosophy of the kata, a maximum of 1,0 can be given as a bonus. For the correct pace and cadence, another 1,0 maximum can be assigned to the participant.

4.b The determination of the score:

A kata jury ideally consists of four or five members. If there are not enough members of the jury, three members will suffice. In the case of three members, the lowest score will not count towards the final score. In the case of four or five members, the lowest and the highest score will not count towards the final score. The sum of the remaining scores is the final score. If all participants have to

execute the kata two times, then the final score will be the sum of the score of both katas. If there is a tie between two or more participants, then all scores will be taken into account (also the ones that did not count towards the total before). If there is still a tie at that point those participants need to execute the kata one last time before the jury. In the rare case that this will result in a tie again, the members of the jury will make a final decision and appoint a victor.

4.c Judgement:

The participant needs to wait on the starting position for his/her scores. After the scores have been decided, the members of the jury will take the matching signboards out of a small wooden box and place these on their upper legs, with the numbers facing down. The main referee will wait until all members of the jury have the signboards on their upper legs and will then blow the whistle. After this command, all members of the jury need to turn the signboard up above their head with stretched arms. After all scores have been called out, the participant bows to the members of the jury and leaves the competition area, making the area ready for the next contestant. When all scores are called out, the members of the jury can lower the signboards again and place them back in the box.

The officials and the secretary behind the officials' table will note down the scores and calculate the final score. If a tournament has preliminaries and finals, then the members of the jury will discuss the scores between these two.

Art. 5 BASIC STANCES

There are four basic stances, which are used in the katas.

1. Parallel stance: the feet should be separated at shoulder width with the toes pointing forward.
2. Forward stance (zenkutsu dachi): the feet should be separated at shoulder width with the toes pointing forward. The angle of the back foot can be a maximum of 45 degrees. The front leg is bent with the knee above the ankle and the leg in the back is stretched.
3. Horse riding stance (kiba dachi): the feet are separated more than shoulder width and the knees are bent. The feet should point forward.
4. Lunging position: this movement starts from the 2nd basic stance. The leg in the back will be bent and then stretched again to create a lunging movement. The leg in the front will move along forward and the leg in the back will move towards the 2nd basic stance again.

Art. 6 OPENING AND CLOSING CEREMONIES

6.a Opening ceremony

The opening ceremony starts with the feet against each other and both parts of the nunchaku in the right hand against the right upper leg with the cord downwards. Move the nunchaku horizontally against the belt with the cord towards the left. Place the left hand around the nunchaku, close to the cord. Make a bow from the hips. First move the left foot away from the centre, then the right foot together with the arms. The nunchaku will be in the right hand. The feet will be in a parallel stance (2nd basic stance). The nunchaku should be held vertically with the cord facing up. The left hand will be used as a defensive hand in front of the chest. When opening, the arms will be pushed outwards to the side while the arms cross each other (right arm in front of the left arm). It is not allowed to make a striking sound with the nunchaku during this ceremony. So no clapping of the nunchaku against the leg or the other hand.

6.b Closing ceremony

The closing ceremony starts with the feet at shoulder width and the nunchaku opened in front of the chest, held by both hands and the cord facing up in front of the chin. Move the hands and feet simultaneously. First the right hand and the right leg back to the centre, then the left hand and the left leg. The feet will be against each other now. Move the nunchaku horizontally against the belt with the cord facing left and the left hand close to the rope. Make a bow from the hips. After the bow, place the nunchaku with both parts in your right hand and hold it against the upper leg with the cord facing down. It is not allowed to make a striking sound with the nunchaku during this ceremony. So no clapping of the nunchaku against the leg or the other hand.

Art. 7 SELF-DESIGNED KATA:

7.a General notes

For the discipline self-designed kata the following articles apply: organization kata competitions, participants, protests, disqualification and extreme situations. Furthermore, the following rules apply:

- The jury consists of three, four or five members.
- One of the members of the jury is appointed to count the number of actions used in the self-designed kata.

7.b The term action hereby refers to a technique or combination of linked techniques with the nunchaku, possibly combined with a simultaneous movement of the body.

a. Examples of actions:

- A strike
- A block
- A fragment
- A freestyle technique
- A nunchaku-jutsu technique

B. Examples that are not counted as actions:

- A kick
- A punch
- A sole movement of the legs (including steps and lunges)
- A roll

7.c

The movements above that are not mentioned as actions, are however still allowed in a self-designed kata. The number of actions must be between 23 and 27. The main referee is always responsible for counting the actions. The kata must end within one meter from the starting position and the common opening and closing ceremony (like in the basic combinations) must be used.

7.d Score

The members of the jury must judge the kata based on the following aspects:

- Technical execution
- Posture and attitude
- Creativity

7.e Technical execution:

For the technical execution, there must be a focus on the consecutive execution of the techniques. More difficult combinations need to be awarded a higher score than basic techniques.

7.f Posture and attitude:

The posture and attitude of the participant must be in harmony with the participant and the execution and style of the kata.

7.g Creativity:

It is not desirable that the kata only consists of existing techniques. It is expected that the participant is creative enough to come up with new techniques or new combinations in the self-designed kata.

7.h For all these three aspects (technical execution, posture/attitude and creativity), the member of the jury has to give a separate score between 0.0 and 10.0. The average of these three will be the final score for the kata. If the final scores result in a tie, the same measures will be taken as with the regular katas.

Art. 8 BLOWING OFF THE KATA

The main referee can stop the kata by blowing on the whistle, which will result in a 0.0 score. This can be done for the following reasons:

- If the contestant restarts the kata.
- If the nunchaku falls to the ground.
- A consecutive amount of errors in the kata.
- Clearly visible hesitation during the kata.
- More than five times failing to catch a strike.
- Less than 15 actions in a self-designed kata (the head member of the jury needs to keep track of this).

Art. 9 DETAILS ABOUT COMPETITION KATA AND KATA SHODAN

9.a Competition Kata

1. Opening ceremony;
2. Open the nunchaku on the right upper arm;
3. Step in with the right foot, diagonal strike with an air-stop, followed by a diagonal strike back in the same line (the nunchaku must not make contact with the body and the front hand may only be brought back after the air-stop)
4. Step in with the left foot, 5th upward strike;
5. Bring the right arm over the head, step in with the right foot, 2nd sideward strike;
6. Change the right grip to a reversed grip, launch forward and directly make a sweeping strike (aimed at the chest) in which the hand remains slightly in front of the body, the other hand also in front of the chest;
7. Bring the left foot in line with the right foot, simultaneously make a grip, transfer the nunchaku underneath into a tsuki, step in with the left foot, execute the tsuki aimed at the throat, left hand on the yellow/black part, right hand at chest height, give a kiai!

Resting point

8. Shift gaze to the right, 90°-turn clockwise (from the hip on the balls of the feet), step forward with the right foot and immediately perform the 18th fragment with right;
9. Catch the 18th fragment in a slight v-shape, and follow this with a 12th fragment;
10. 180°-turn counterclockwise (turn when the right hand passes over the head), move the left foot for balance, 3rd downward strike;
11. Step in with the right foot, 8th downward strike; the other hand in front of the chest;
12. Launch forward while making a downward strike with air-stop (the nunchaku must instantly stop mid-air), fist above the instep and the nunchaku extended past and parallel to the thigh, other hand in front of the chest;

Resting point

13. 135°-turn counterclockwise (step in with the right foot, the turn is centred around the left foot),

make a downward strike with air-stop (nunchaku must instantly stop in mid-air);

14. Launch forward with the right foot, bring the nunchaku to the chest with sakon, make a strike from the chest with right (aimed at the head), control at shoulder height (left hand diagonally in front of the shoulder);

15. Bring the rope of the nunchaku above the head slowly, followed by a 90°-turn counterclockwise from the hip (on the balls of the feet), shift gaze left, step in with right, immediately make the 1st sideward strike;

16. Bring the left hand above the right elbow, 360°-turn counterclockwise (first place the left foot behind the standing leg, the "balls" of the feet firmly planted, and complete the turn), during the turn the feet pass each other at hip-width, make a diagonal 3rd downward strike, controlling the nunchaku under the right shoulder;

17. Step in with right, 2nd forward strike (straight ahead), control behind the back;

18. 45°-turn clockwise into parallel stance, transfer the nunchaku under the armpit;

Resting point

19. Step in with the right foot, make the 23rd fragment with right; nunchaku in a slight V-shape;

20. Step in with left, 5th upward strike;

21. 180°-turn clockwise (centred around the left foot), complete the turn, with the feet passing each other at hip-width, a sideward strike with right, this strike is made after the turn is completed, directly followed by a downward strike, the right foot is placed behind the other foot;

22. Launch forward, downward strike with air-stop (the nunchaku must instantly stop mid-air)

Resting point

23. 90°-turn counterclockwise to a parallel stance (stepping with the right foot),

nunchaku in reversed grip (vertically with the right hand, on the border between yellow and black);

24. Make a double spin with the right hand (horizontally at chest height) to the left, controlling (clamping) on the hip (turning the hips accordingly);

25. Make a double spin with the right hand (horizontally at chest height) to the right, catch behind the back;

Resting point

26. Step in with the right foot, 2nd upward strike;

27. Look over the left shoulder, quick 180°-turn counterclockwise (with the right foot as the pivot), 1st upward strike during the turn (step and strike simultaneously), left foot in a straight line to parallel stance, no emphasis on the foot placement;

28. Closing ceremony.

9.b Kata Shodan

1. Opening ceremony, ending in the 3rd basic position;
2. Step in with the right foot, using the right hand to make a diagonal strike with a control spin in front of the body, from right to left, catch the nunchaku in reversed grip with the left hand at the height of the upper left leg, the right hand is at the height of the belt;
3. Step in with the left foot, cling the block with the left lower arm at the height of the left upper leg, eyes on the block;
4. Step back with the left foot to a parallel stance, open the nunchaku with the left hand fully in front of the chest and slowly push it outwards;
5. Step in with the left foot, make an upward strike with right, change hands and catch the loose part in reversed grip with right near the rope, both ends of the nunchaku aimed to the front;
6. Step in with the right foot, strike on the side of the head with right, keep the left part in reversed grip at shoulder height;
7. Step back with the right foot, 180°-turn clockwise, the right foot has a "short stop" when both feet pass each other during the turn, right hand over the head, the left hand changes grip, strike to the side of the head with right, the left part at chest height;
8. Step in with left foot to a parallel stance, right hand back to the chest, grip with left;
9. Step in with right foot, 2nd downward strike with right;
10. Step in with left foot, 3rd downward strike with left;

Concentration moment

11. Right hand over the head, 135°-turn clockwise on the balls of the feet; 4th sideward strike with right;
12. Step in with left foot, 5th upward strike with left;
13. Step in with right foot, sideward strike with right, instantly followed by a 3rd downward strike with right;
14. Step in with left foot, 3rd extended strike with left;
15. Step in with right, 8th downward strike with right;

Resting point

16. Look over the left shoulder, 90°- turn counter-clockwise on the balls of the feet, left hand in front of the chest;
17. Step in with right foot, start 2nd downward strike, but switch hands midway through, catch the loose part with right in reversed grip near the rope, the nunchaku's ends aimed to the left;
18. Step back with right foot to a parallel stance, move the right part of the nunchaku from under your left arm to the right, open the nunchaku with power in front of the chest with both hands in reversed grip near the rope;
19. Step in with the right foot and with left make a double-handed strike with both parts from above the head downwards, let out a kiai!
20. Close the nunchaku in reversed grip near the rope in the right hand, 180°-turn clockwise, make a block with the right hand (the broad part of the nunchaku, both parts closed against each other) at the height of the right upper leg, eyes on the block;
21. Bring the right hand up to the chest, make a hand rotation with right, catch the loose part with left in reversed grip;
22. Move the left part of the nunchaku over your right arm, step in with your left foot and make a tsuki aimed at the throat, right hand at chest height, with the hand that's in front on the border of the yellow and black part, let out a kiai!

Resting point

23. Look over the right shoulder and simultaneously turn 135° clockwise, let the right part of the nunchaku go, spin the nunchaku in the shape of an infinity while changing the reversed grip to a regular grip, followed by a 4th downward strike;
24. Step in with the right foot to a parallel stance, 23rd fragment with right, catch the nunchaku in reversed grip with the left hand, the nunchaku is now between the legs in a slight V-shape diagonally from right to left;

25. Bring the left hand in front of the stomach/chest, simultaneously step in with the left foot to a parallel stance, transfer the nunchaku to the right hand, make a lasso strike above the head and strike to the side with right, bring the loose part back in front of the chest and step in with the right foot, making the 4th forward strike with right;

Concentration moment

26. Slip in with the right foot, making an 18th fragment, followed by a partly 12th fragment starting from the right, immediately followed by a 180°-turn counter-clockwise on the balls of the feet, to a parallel stance in the 4th basic stance with the left hand behind the back, step in with the right foot and make a strike with right with an extra wrist rotation, air-stop;

27. Step in with the right foot, making a lasso strike with right, followed by a 2nd sideward strike;

28. Take a full step backwards with the left foot, striking sideward, with left to the left, going back into a 1st sideward strike;

29. Step back with the right foot into a parallel stance, 2nd upward strike with right, catch under the right armpit (catch it as soon as the foot is put down) and control it, the right hip turns to the back;

30. The right hand grabs the nunchaku from under the armpit in reversed grip and makes an 8th sideward strike while turning the hip back;

31. Take the left hand over the head, the right hand returns to a regular grip, the nunchaku is pushed out in front of the chest;

32. Closing ceremony

ASSESSMENT FORM 'SELF-DESIGNED KATA'

Name assessor:

Name nunchaku-ka:

Division:

Score creativity:

Score technical execution:

Score posture/attitude:

Subtotal:

Divide the subtotal by 3:

Final score:

Signature assessor:

CHAPTER 2. APPENDIX B

KATA ASSESSMENT FORM

Name assessor:

1 Name nunchaku-ka		bonus:		subtotal:		final score:	
2 Name nunchaku-ka		bonus:		subtotal:		final score:	
3 Name nunchaku-ka		bonus:		subtotal:		final score:	
4 Name nunchaku-ka		bonus:		subtotal:		final score:	
5 Name nunchaku-ka		bonus:		subtotal:		final score:	

CHAPTER 2. APPENDIX C

POINT DEDUCTIONS IN KATAS

I	<p>Starting from the wrong position Not having the nunchaku alongside the body Strike not aimed at the right target No distance in the strike Not holding the nunchaku in the black part Having the heel lifted from the ground Not looking into the direction where you strike towards Slight hesitation Not returning to the starting position</p>
II	<p>Not bowing before entering the competition area or bowing too many times Making noise with the nunchaku during the opening/closing ceremony Not having the guard hand in front of the chest $\pm 22,5^\circ$ deviation from the striking direction Nunchaku still moving after the airstop Lacking a click with a thrusting strike Not having a good grip over the nunchaku No black part of the nunchaku sticking out with a tsuki Lunging (or not) at a moment where it is not applicable Clearly using the wrong stance Slight disruption in the balance Lacking a kiai, or using a kiai when it is not needed Not bowing at the end</p>
V	<p>Beginning before the starting signal is given Opening right to left instead of left to right Nunchaku rolling from the upper arm $\pm 45^\circ$ deviation from the striking direction Control strike on the wrong side Not catching a strike Redoing a technique that was not incorrect A part of the nunchaku touches the ground One part of the nunchaku slips out of the hand Clear disruption in the balance Muttering Adding/skipping concentration or resting points Talking with the audience</p>
X	<p>Not redoing an incorrect strike/strike that is not caught More than $\pm 45^\circ$ deviation from the striking direction Adding/lacking a control turn The nunchaku is flying through the air uncontrolled for a moment Moving the wrong foot Making a wrong step A major disruption in the balance</p>
0,0	<p>No official clothing More than 5 times not catching the nunchaku in a row Both parts of the nunchaku hit the floor Restarting the kata Skipping a part of the kata Improper material Stepping in a wrong direction in the kata Leaning with a hand on the floor Clearly cursing or yelling Wearing accessories or jewellery Wearing bandages without permission Dirty or shabby looking clothing Equipment failure A chain of errors in the kata Major hesitation Improper attitude Improper behaviour * for above points under 0,0; if the main referee does not blow off the kata, deduct X</p>

CHAPTER 3: FREESTYLE

Art. 1 FREESTYLE GRADING

Purpose of these guidelines for grading

1.a These guidelines for grading are meant to assure an objective and uniform grading for the discipline freestyle at SNN/WNA tournaments. It also serves as a tool to help the general knowledge of the discipline for the members of the jury, teachers, as well as enthusiasts of freestyle. It will guide them in the preparations for a freestyle tournament or with setting up a freestyle themselves. The members of the jury should not stray from these guidelines, which would make it impossible to have an objective and uniform grading.

Art. 2 The jury and the organization

At the discipline freestyle, the jury will consist of three, four or five members. They will all assess the freestyle independently from each other. Depending on the tournament, the grading will take place through grading forms or by use of the signboards in a similar way to kata. If the grading forms are used, the scores will not be called out directly after the freestyle. The members of the jury must be licensed to grade the freestyle.

Similar to the discipline kata, the members of the jury will sit next each other, facing the mat.

Art. 3 THE DETERMINATION OF THE FINAL SCORE

3.a If the jury consists of three members:

The lowest score of the three members will not count towards the final score. The remaining two scores will be added together and will form the final score.

3.b If the jury consists of four members:

The lowest and the highest score of the four members will not count towards the final score. The remaining two scores will be added together and will form the final score.

3.c If the jury consists of five members:

The lowest and the highest score of the five members will not count towards the final score. The remaining three scores will be added together and will form the final score.

Art. 4 RIGHTS AND DUTIES

4.a Rights and duties of the main referee specifically:

- To make sure the competition area has the right measurements according to SNN/WNA regulations.
- To control the working methods of the other members of the jury.
- To control the grading of the other members of the jury.
- To control the proper notation of the special deductions (not approved materials, clothing, space, accessories etc.).
- To gather the members of the jury if there are very big differences in scores between the members of the jury.
- To give the starting signal for the nunchaku-ka.
- To be able to interrupt a performance or enable the participant to start over.

4.b Rights and duties of all the members of the jury:

They must assess the exercise with precision, objectivity and professionalism based on:

- Technical execution.

- Presentation.
- Risk.
- Own opinion.
- The total deduction for general and exceptional mistakes.
- The final score.

4.c The grading forms must be filled in swiftly and clearly, also the name of the nunchaku-ka, their own name (member of the jury) and their signature must be noted. The members of the jury are obliged to wear the SJC official clothing.

4.d Rights and duties of the participant:

- The nunchaku-ka needs to act by the regulations and should be familiar with these at all times (by his/her coach).
- The nunchaku-ka needs to be able to show a valid SNN/WNA passport on the day of the tournament.
- The nunchaku-ka needs to wear the official nunchaku-do clothing, including an SNN/WNA logo.
- It is not allowed to wear any accessories (jewellery, watches, pendants etc.) at the competition area.
- The nunchaku-ka is obliged to bow when entering the competition area. When the contestant is ready, he or she gives a signal to the technician to start the music.
- No form of advertising is allowed without the permission of the SNN/WNA. This proof of permission must be shown before the match. There will never be given permission for advertising on the nunchaku outfit. Disobedience may result in disqualification.
- If the performance is interrupted without any blame of the participant, the nunchaku-ka has the right to restart the performance without any deductions already given. If the participant refuses, then the performance will be graded up to the point of interruption if 90 seconds of the freestyle have already passed. Otherwise the form must be restarted.
- Permission must be asked to use materials other than the official SNN/WNA materials. Without permission, it is not allowed to use other materials at the competition area.
- The nunchaku-ka must always abide by the SNN/WNA regulations. It is only possible to deviate from the regulations if permission is granted for this.
- The nunchaku-ka is responsible for delivering the music to the organization of the tournament. The music may be on a cd or a USB.
- The nunchaku-ka is responsible for the quality of his/her material.
- The nunchaku-ka must inform before the tournament through which way the music will be played.

4.e Rights and duties of the coach:

- The coach is responsible for informing his/her students about the rules regarding the grading of the freestyle.
- The coach needs to be familiar with the regulations and strictly abide by them.
- The coach needs to stay at a correct distance from the competition area and may not hinder the vision of the members of the jury.
- The coach is not allowed to signal or talk to the nunchaku-ka during the freestyle.

4.f In case of material failure or loss of a nunchaku it is not allowed to hand over spare nunchakus to the contestant by others. Spare nunchakus may be placed on or right next to the competition area before the freestyle starts. In case of material failure, nobody else besides the nunchaku-ka himself may pick up the spare nunchaku(s). The main referee will decide what actions will be taken if somebody else hands over nunchakus to the contestant.

Art. 5 GENERAL NOTES REGARDING FREESTYLE

5.a The duration of the freestyle has to be between 90 and 180 seconds. The time will start when the contestant starts with the first movement of the exercise. The time will stop when the nunchaku-ka finishes the last movement of the freestyle. After exceeding the time of 180 seconds only deductions will be made to the final score. The officials' table will inform the main referee if the time has been exceeded.

- The exercise needs to be in harmony with the style of music.
- The competition area is a minimum of 7 by 7 metres and a maximum of 10 by 10 metres. The entire competition area needs to be used during the freestyle. If the contestant steps out of the competition area during the freestyle a deduction will be made to the score. If a member of the jury sees this, he/she will signal this by raising his/her hand.
- The official SNN/WNA nunchaku-do clothing and materials must be used at all times unless this is clearly stated in the tournament's regulations or permission has been granted by the SJC or the main referee.

Art. 6 COMPOSITION AND CONTENT OF A FREESTYLE EXERCISE

6.a General notes

The harmony of the freestyle is an important factor that influences the movement and the execution greatly. There should not be any moment that disturbs the harmony of the performance. Two seconds of concentration are allowed before executing a high-risk technique. If the nunchaku drops with both parts to the floor, 0,5 points will be deducted up to a maximum deduction of 2,5 points (dropping the nunchaku five times or more).

6.b The freestyle performance will be assessed on the following points:

- Tempo and rhythm of the techniques during the entire exercise.
- Maintaining momentum during combinations.
- Enough variation in the techniques.
- Keeping control of the nunchaku during the different movements.
- Implementing show elements and an amusement factor.
- The use of two nunchakus at the same time.
- A high-risk technique with one nunchaku with the left hand as well as the right hand.
- A high risk-technique with two nunchakus.
- Unique and original techniques with the nunchaku.
- The use of the entire competition area during the freestyle.
- Budo spirit.

6.c Diversity in the exercise can be created by using:

- Strikes with a wide reach.
- Variations in the direction and location of the strikes.
- Variation in slow and fast movements, in combination with a change of pace in the music.
- Series of techniques towards an imaginary opponent.

6.d A high-risk technique is a technique where the nunchaku(s) are released in the air and caught after at least one full rotation has been made. During the part of the freestyle where one nunchaku is used, the contestant needs to make a high-risk technique at least one time with the left hand and at least one time with the right hand. During the part of the freestyle where two nunchakus are used, the contestant needs to do a high-risk technique with both of the nunchakus in the air simultaneously while they make at least one full rotation before being caught again

6.e An unique technique is a technique that has a high degree of originality, courage, grace, space and/or virtuosity. This technique has never or rarely been executed by other participants at previous tournaments successfully.

CHAPTER 3.


APPENDIX D. GENERAL AND EXCEPTIONAL MISTAKES

General mistakes	Minor deductions	Major deductions
• Dropping the nunchaku		0,5 points
• A concentration stop longer than 2 seconds	0,2 points	
• The nunchaku-ka being unmotivated		0,5 points
• No proper ending in the freestyle		0,5 points
• Starting before the signal of the referee	0,2 points	
• Hindrance of the jury by the coach		0,5 points
• No harmony between the music and the beginning of the end of the freestyle	0,2 points	
• No correct clothing	0,2 points	

Exceptional mistakes	Minor deductions	Major deductions
• Stepping out of the competition area	0,2 points	
• Length of the freestyle being too short		0,5 points
• Receiving extra materials from the audience		1,0 point
• Length of the freestyle being too long	0,2 points	
• Using other materials other than the official safety nunchaku without permission		0,5 points
• Losing the belt during the form		0,5 points

CHAPTER 3.

APPENDIX E. FREESTYLE GRADING FORM

 <h1 style="margin: 0;">FREESTYLE</h1>	
Name nunchaku-ka:	
Division:	
Name assessor:	
6.0	
Technical execution	Maximum + 1.0
Presentation	Maximum + 1.0
Risk	Maximum +1.0
Own opinion	Maximum +1.0
Deductions	
Dropping the nunchaku (maximum 5 times -0,5)	
Breaking the flow (each time -0,2)	
Length of the freestyle too short (-0,5)	
Length of the freestyle too long (-0,2)	
Total:	
Final score:	