

The Black Belt Study Group

MASTERS SERIES

HEIAN KATA



Students should be aware of the Law and how it pertains to “Use of Reasonable Force”.

Black Belt Study Group

MASTERS SERIES

Kata remain one of the most misunderstood facets of the martial arts. Seen by many as being without use, sweeping statements are often made by accomplished martial artists:

“Learning kata just teaches you how to do kata.”

“Kata doesn’t teach you anything about combat.”

Some *realists* have even gone so far as to stop teaching kata, or have made up their own “fighting kata” to more accurately resemble combative situations as they perceive them.

In order to honestly teach a kata, one must have an understanding of where the kata comes from and it’s reason for being. Patrick McCarthy Hanshi often likens this to trying to learn a song in a foreign language. It may sound pretty but without it’s context it is ultimately meaningless.

I have made it my life’s study to investigate kata and disseminate the information to limit the amount of bad karate practice in the world. There is nothing wrong with learning a kata for competition and making it as pretty as you can, but to then go on and teach that method as the “right” way to perform it is, in my opinion incorrect.

NOTES

Heian Kata

This study guide is to remind practitioners of the Heian kata, how they look, and how to get the best out of them.

The version shown within heralds from Shotokan, nominally the style of Funakoshi Gichin, credited by many as the father of modern karate-do. Certainly, many movements within Shotokan have become homogenised and made safe for practice by school children. This does not mean that the old, dangerous techniques are removed, they have merely been overlooked in favour of simplistic explanations favouring the aesthetic required for competition.

More important than which version is shown here are the principles espoused, which are universal.

Principles can be broken down into what is useful for performance (embu), what is important for health and exercise, and what is important for combat.

Performance Principles:

Funakoshi's Three Cardinal Points:

- i) Light and Heavy application of Strength.
- ii) Expansion and Contraction of the body.
- iii) Fast and Slow movements of the body.

1. Ikita Kata. Feeling and purpose. Alive.

2. Inen. Spirit.

3. Chikara no Kyojaku. Proper application of power. Technique can be strong or yielding, hard then soft.

4. Waza no Kankyu. Variations in the timing of movement, sometimes fast, sometimes slow.

5. Kisoku no Donto. Rhythm of breathing, when to inhale and exhale.

6. Balance. Proper balance must be maintained in the performance of Kata.

Kanazawa's 10 rules:

<i>Yoi no kisin</i>	The spirit of being ready.
<i>Inyo</i>	The contrast and transition of active and passive
<i>Chikara no kyojaku</i>	The degree of Power. Where you put your strength.
<i>Waza no kankyu</i>	The speed of the technique
<i>Tai no shinshuku</i>	The degree of expansion and contraction.
<i>Kokyu</i>	Breathing.
<i>Tyakugan</i>	The points to aim for.
<i>Kiai</i>	Spirit Shout. Everything together.
<i>Keitai no hoji</i>	The correct positioning.
<i>Zanshin</i>	Remaining awareness.

Practitioners will note that even amongst those concerned with how a kata *looks*, it is important to understand what the moves are *for*!

BACKGROUND

The Heian family of 5 kata are predominant in the **Shotokan** style of Karate-do. This is nominally the style of **Funakoshi Gichin**, and it was he who is formally credited with introducing Karate to Japan in the 1920s. Funakoshi's teacher was **Itosu Ankho**, and it was he who formulated the Heian kata.

Heian is the common term for the reading of the characters **Heiwa** and **Antei**. **Shodan** might be taken to mean First Level or First Degree, and the numbers continue **Nidan**, **Sandan**, **Yondan** and **Godan**. The Okinawan reading of the character "Hei" is pronounced "Pin", so some schools label the kata series as **Pinan** Shodan-Godan.

The Heian kata would appear to have originated at the turn of the 1800s into 1900s. It was at this time that Itosu sensei lobbied the government to have Karate adopted as formal exercise classes in schools. In a letter dated 1908 Itosu sensei asked the government to consider the benefits of Karate training to include the increase in determination, physical fitness, and the development of good citizens. He postulated that these citizens would be extremely useful to the Japanese drive towards a strong army.

The series of kata, numbering five in total, were due to be taught in the Okinawan secondary schools. The original sequence began with what Shotokan practitioners refer to as Heian Nidan. This kata used to be called Pinan Shodan.

Interestingly, *Shodan* means First level, but *Nidan* means Level Two. *Sandan* is Level Three, *Godan* is Level Five, but *Yondan* is Fourth Level.

This has to do with good manners in not naming something (a kata in this case) with something that sounds like the Japanese word for "death". So *Chidan* become *Yondan*, and *Shichidan* (Level Seven) becomes *Nanadan* (Seventh Level).



In many places Pinan Shodan is taught after Pinan Nidan (the Shotokan Heian Shodan) due to the complexity of the "first" kata. This means that they teach Pinan Nidan (Heian Shodan), then Pinan Shodan (Heian Nidan), before proceeding with the rest in order. This is the same order we teach them in, but in their numbering system they are learning Level 2, then Level 1!

Funakoshi is known to have changed the sequence in order to make it easier to learn for students.

Common knowledge has it that the Heian/Pinan kata come from Itosu, but it was not Itosu who taught them to Funakoshi. When Funakoshi was learning he began with the **Tekki** kata, and later learned **Bassai** and **Kanku** in their older forms (Passai and Kusanku). Master Funakoshi picked up the Heian kata from **Mabuni Kenwa** sensei on a visit to Osaka sometime in the 1920s. During this visit he took with him his son, Yoshitaka, and Nakayama Masotoshi to learn other kata which were not originally considered to be part of the Shotokan

canon. Mabuni is known as the founder of **Shito-ryu**; and Funakoshi's humility in learning from a student his junior is noteworthy.

The number **five** has a significance to oriental people as a fortunate number. Observe the number as part of the medicinal Five Elements and in **Musashi's** Book of Five Realms. It is considered a lucky number in Japan, but also one that is common in nature. One only has to observe the usual five fingers and toes on each limb. Indeed, if one observes the head to be similar to a limb, then there are 5 extremities to the body.

Heian is commonly translated as "*Peaceful Mind*". None of the characters that make up the term have the symbol for "Mind" in them, so a more correct translation might be "*Tranquility Level One*" for Heian

Shodan etc. Heian/pinan can be taken to mean *Peace*, *Tranquility*, *Normal*...

A certain era of Japanese history was known as the “Heian Period”. This time extended from **794 – 1185AD**. It was a noteworthy period of history in that, in Japan, many of the advances in politics, art, and industry are considered to have their roots in this time.

Some historians have investigated the theory that Itosu did not create the Heian series from scratch, but instead modified existing kata. Most people agree that they can see **Jion** and **Kanku Dai** amid the movements in the Heian kata, but some believe that there was another pair of forms which might have served as a basis.

The village of **Channan** is rumoured to have originated a “village art” which was encoded as forms Channan Dai and Channan Sho. Channan certainly sounds like Pinan. This theme recurs in the roots of Karate, and the traditional Okinawan village dances tend to look very much like movements from Kata. Village dances were not just something for women, but a noble art-form in themselves; often practised by the *Shizoku* class (similar to the Samurai of Japan).

When one studies the “higher kata” they are often found in pairs. These are often termed “*Dai*” (or major version), and “*Sho*” (or minor version). Just for a moment it might be fun to play with performing Heian Nidan and Heian Shodan as one kata and then comparing the result with performing Heian Yondan and Heian Sandan as a second kata. Could the result be something like Channan Dai and Channan Sho? It would certainly seem to fit with the *Large Movement Dai kata*, *Small Movement Sho kata* way of thinking!

This would leave Heian Godan as a totally Itosu creation, demonstrating why it looks nothing like the others!

Yet another tale tells of Itosu being taught a kata by **Chaing Nan**, a Chinese martial artist from Tomari. It must be remembered that a significant proportion of Okinawans were, in fact, Chinese. The islands collectively known as “The Ryukyu Chain” (of which Okinawa is the largest) lie between the southern tip of Japanese Kyushu island and China. As such, they were a great “melting pot” for all the local cultures. Many times in their history, the Ryukyus were “officially” conquered by the Japanese, then the Chinese, and back again. These “wins” were usually political, and involved the paying of tribute to the “conquering” government. Okinawa, being only some 40 miles square, is far too small to raise an army to fend off a whole nation, but they were good at lending their support to the *nation-du-jour*.

Notable martial artists such as **Hohan Soken** only taught Pinan Nidan and Shodan, leading some to say that these were the “original” kata, yet others taught Pinan one-four as they “come from Matsumura”, stating that Godan was “no good” as it was only made recently. This helps to sustain the idea that this kata was created by Itosu.

Some say that the Heian series of kata are “watered down karate”. Derided by many as being “basic”, we urge all practitioners to think as though they were Itosu, creating a series of kata for the express purpose of training the youth, forging strong spirits. Wouldn't you use your best moves? Wouldn't you create technically demanding, stamina building exercises? It is certainly worth thinking that though some moves may have had hands clenched into fists for the protection of the youth training in the kata, the original, open handed movements are not gone, they are still there for all who care to see them. The key is that you must have some knowledge of where your art comes from and how it has been handed down. Once you accept the idea that the movements are not designed to take on another trained fighter, but instead were for use against the common thugs and brigands of lonely Okinawan footpaths then suddenly the applications can be found.

This kata is a database of techniques, and the techniques, whether they are from Channan, from China, or made by Itosu can be used effectively by an “effectively-minded” person.

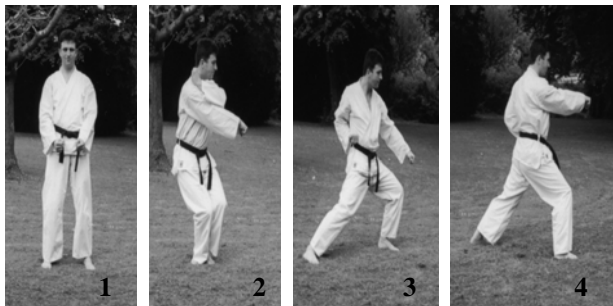
Our aim is to show that these “basic” kata can be beautiful, demanding, powerful training methods.

Commonly taught as introductory kata, the family has small variations in the way it is taught within Shotokan, WadoRyu, ShitoRyu, and as the Pin Yan Poomse in certain Taekwondo associations. As stated before, the principles are universal.

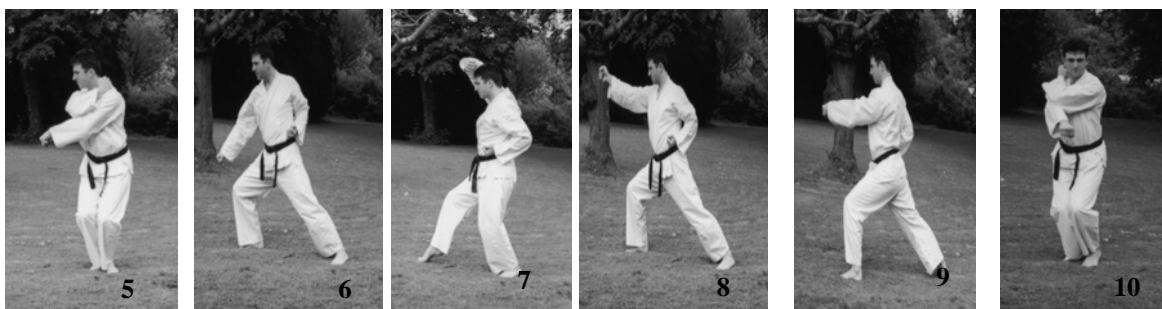
HEIAN SHODAN

Peaceful Mind Level One.

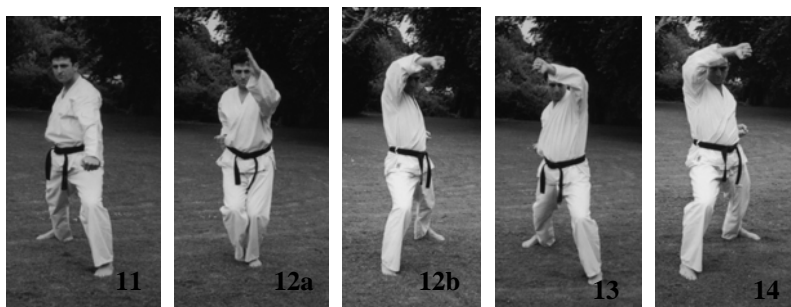
This used to be the second of the 5 heian kata until Master Funakoshi changed the order. This kata is similar to Kihon Kata, with the addition of Tetsui uchi - hammer fist, age uke, and shuto uke performed both on-line and at 45° to the line.



- 1) From a "ready" position:
- 2) Sink the weight by bending the knees and prepare the arms as one does in Kihon Kata
- 3) Step put into zenkutsu dachi and make gedan barai as in Kihon
- 4) Step forward and make oi zuki chudan as in Kihon Kata. Look behind.



- 5) Turn 180° clockwise on the left foot by moving the right foot, as in Kihon Kata.
- 6) Make gedan barai as in Kihon.
- 7) Ensuring the tension of the right knee muscles, the right hip is pulled back, as is the right arm. Any foot movement is separate and secondary to the hip movement. This is not a "step". The arm pulls across the body and raises in a move similar to age uke before
- 8) ...descending to make tetsui uchi (hammer fist) to the same height as the bridge of the nose. The arm remains bent and the bottom of the fist is parallel to the ground. The hip is pushed back in to resume zenkutsudachi.
- 9) Step forward into zenkutsudachi making oi zuki chudan.
- 10) Look to the left. Turn 90° anticlockwise to the left and prepare the arms as in Kihon.



- 11) Step onto the main embusen and make gedan barai as in Kihon Kata.
- 12) Step forward and make age uke.
- 13) Step forward and make age uke.
- 14) Step forward and make age uke. **Kiai.** Look to the right



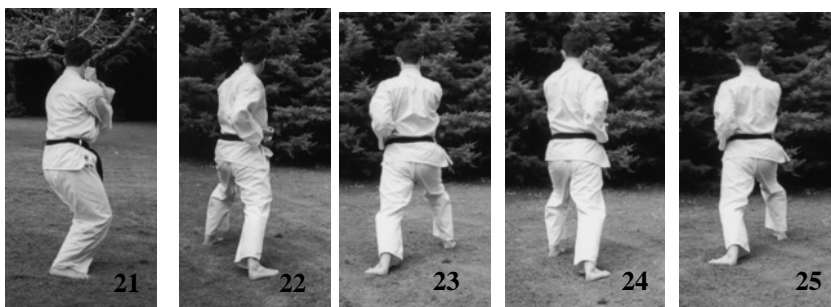
- 15) Pull the left hip sharply around anticlockwise and prepare the arms
- 16) ...to make gedan barai in zenkutsudachi to the right, just as in Kihon Kata.
- 17) Step forward and make oi zuki

chudan, as in Kihon Kata. Look over the right shoulder.

18) Pivot 180° clockwise on the left foot, bringing the feet together and preparing the arms

19) ...to step out and make gedan barai, as in Kihon Kata.

20) Step forward into zenkutsudachi and make oi zuki chudan, as in Kihon Kata. Look to the left.



- 21) Pull the left hip sharply back and prepare the arms, as in Kihon kata.
 22) Step into the main embusen with the left leg and make gedan barai, as in Kihon Kata.
 23) Step forward and make oi zuki chudan, as in Kihon Kata.
 24) Step forward and make oi zuki chudan, as in Kihon Kata.

25) Step forward and make oi zuki chudan, as in Kihon Kata. **Kiai.** Look to the right.



- 26) Pull the left hip sharply up and turn 90° anticlockwise to the right, stepping out into kokutsu dachi whilst making shuto uke. Then Look 45° to the right.
 27) Step out at 45° to the previous line

and make kokutsudachi and (right) shuto uke. Look to the right.

28) Pull the right hip back, pivot 135° clockwise on the left foot and step out into right leg kokutsu dachi and shuto uke.

29) Look 45° to the left. Step out at 45° to the previous line and make kokutsudachi and (left) shuto uke.

30) Yamae.

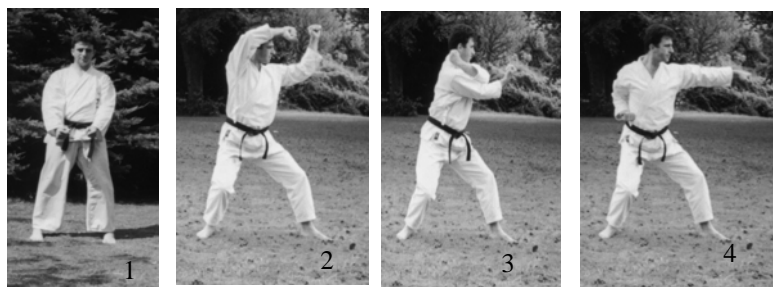
Naore.

HEIAN NIDAN

Peaceful Mind Level Two

This used to be the first Heian kata, but Master Funakoshi considered it too difficult for raw beginners.

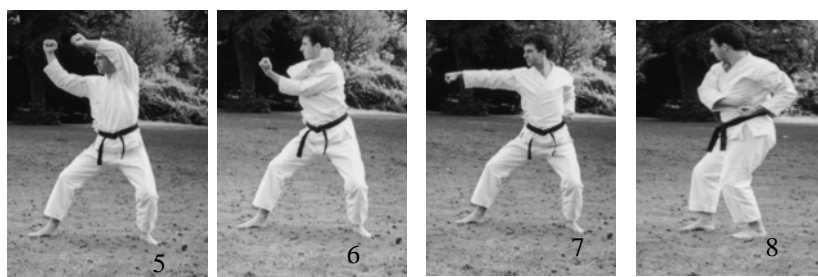
Of note in this kata are the introduction of gyaku techniques and morote uke, and that the second kiai does not occur on the embusen, but rather on the final technique.



- 1) From a ready position.
 2) Sink the weight and look to the left. Step out into back stance whilst throwing the arms up so that the left forearm is vertical with the palm of the fist forwards and 90° to the upper arm. The right arm should make a position similar to a horizontal age uke. The right middle knuckle is on the same horizontal plane as the left wrist.

3) Corkscrew the right fist to throat height whilst withdrawing the left fist back to the right ear. The elbows are tucked in and the stance does not change, though the body angle is to the left and the body is contracted.

4) Expand the chest and left arm to make a horizontal hammerfist whilst the right fist makes hikite.



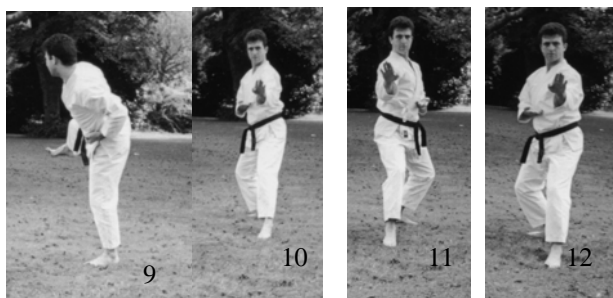
- 5) Look to the right, lower the arms, and pivot on the heels to face the right in backstance. Throw the arms up so that they mirror the position for the first technique.

6) Corkscrew the left fist to the throat whilst withdrawing the right fist back to the left ear. The elbows are tucked in and the stance does not

change. Contract the body and angle to the right.

7) Expand the chest and right arm to make a horizontal hammerfist whilst the left fist makes hikite.

8) Look directly behind, over the right shoulder. Pull the left foot half-way towards the right and change the direction to face the right whilst pulling the right vertical fist to the left horizontal fist. Momentarily right sits on top of left.

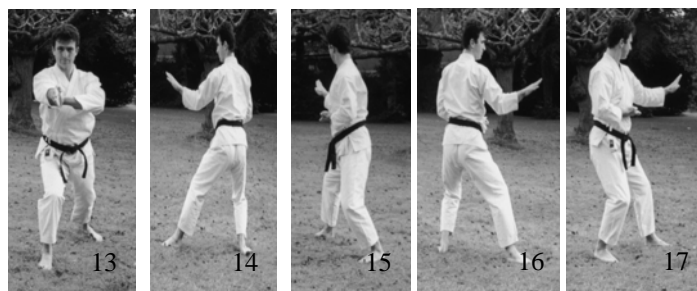


9) Pull the right foot back and kick yokogeri keage to the rear, simultaneously making right vertical fist uraken. The intention is to place the foot and fist at the same place. As the foot and fist snap back, turn to the front and cross the arms in preparation for making shuto uke along the main embusen.

10) Step down into left kokutsudachi and make shuto uke.

11) Step forward into right kokutsudachi and make shuto uke.

12) Step forward into left kokutsu dachi and make shuto uke.



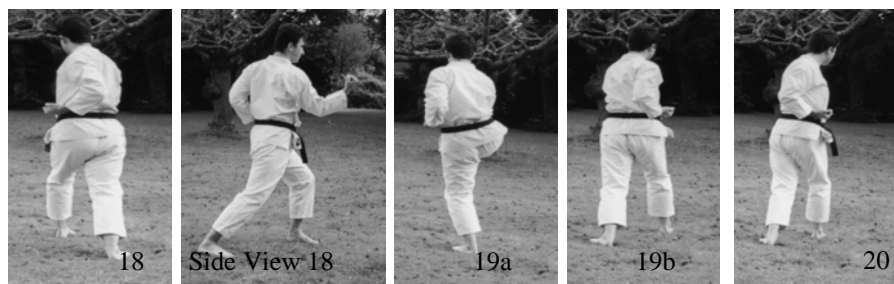
13) Drop the left hand to the horizontal position, step forward into zenkutsudachi and thrust the right hand forwards, nukite. The fingers of the left hand should rest fractionally behind the right elbow, palm down. **Kiai.**

14) Look to the right. Pull the left hip sharply and turn 90° anti-clockwise to make left kokutsudachi and shuto uke to the right.

15) Look to the right. Step out at 45° into right kokutsudachi and make shuto uke.

16) Look over the right shoulder. Pull the right hip sharply back and turn 135° clockwise, then step out to the left, making right kokutsudachi and shuto uke,

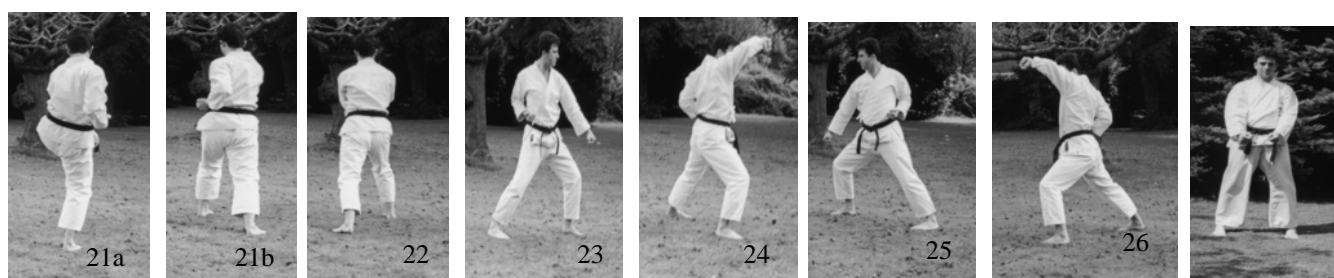
17) Step out at 45° into left kokutsudachi and make shuto uke.



18) Push the left foot onto the main embusen and make zenkutsudachi. As the body pushes past shomen the right hand slides under the left arm and then out to make gyaku uchi uke. The left hand makes hikite. The chest is aimed at contra 45° or reverse hanmi, coiling the hip.

19a & b) Kick maegeri with the right leg, and punch gyakuzuki as the foot steps forward into right zenkutsudachi.

20) Without changing the stance, make left gyaku uchi uke, coiling the left hip into reverse hanmi. As this happens, right foot may well move as the hip is pulled back. This is *not* a step, but an indicator of correct hip rotation.



21a & b) Kick maegeri with the left leg, and punch gyakuzuki as the foot steps forward into left zenkutsudachi.

22) Step forward into right zenkutsudachi. As the body catches up with the forwards fist, cross the wrists and roll them first backwards, and then forwards to make morote uke. The knuckle of the left little finger should touch the inside of the right forearm.

23) Look to the right. Pull the left hip sharply up and turn 90° anticlockwise, preparing the arms for gedan barai. Step out to the right into left zenkutsudachi and make gedan barai.

24) Look to the right. Step out at 45° into right zenkutsudachi and make age uke.

25) Look to the right. Pull the right hip sharply back, turning 135° clockwise and step out into right zenkutsu dachi, making gedan barai.

26) Look to the left. Step out at 45° into left zenkutsudachi and make age uke. **Kiai.**

Yamae.

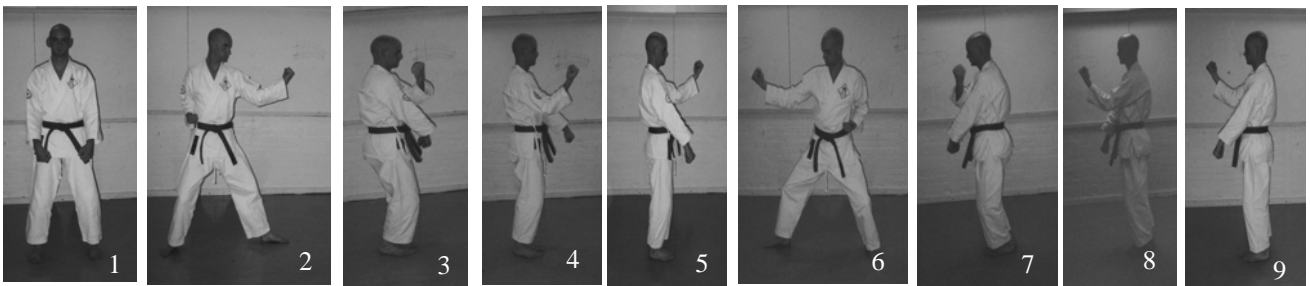
Naore.

HEIAN SANDAN

Peaceful mind level three.

This kata is the first to feature a move performed slowly. Slow moves must be executed with balance and precision. They allow the practitioner a moment of recovery during kata practice and a return to the focusing of attention.

One should not become confused into thinking that the application to the technique is performed slowly.



1. From a ready position.

2. Look to the left and prepare the arms to step out to the left into back stance and make uchi uke.

3-4. Pull the right foot to the left foot and adopt a shomen body position to the side without raising your height. Push your right arm out to a gedan barai position, then make uchi uke and gedan barai at the same time. Ensure that the elbows meet and that the characteristic tearing motion is made.

5. Make uchi uke and gedan barai with the opposite arms. Look over your right shoulder. Pivot 180° clockwise on your left heel and prepare the arms to make uchi uke.

6. Step out into back stance and make uchi uke.

7. Pull your left foot up to your right without raising your height and push your left fist to a gedan barai position. The body should be shomen facing to the right.

8. Make uchi uke and gedan barai at the same time. Ensure that the elbows meet and that the characteristic tearing motion is made.

9. Make gedan barai and uchi uke with the opposite arms. Look to the centre line. Roll the wrists together back to the right hip. The right wrist is on top.

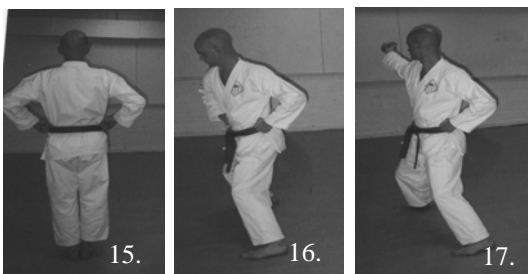


10. Step out with the left leg into back stance and make morote uke along the embusen.

11. Drop the left hand down into osae uke and step forward into front stance making nukite. The fingers of the left hand rest just behind the underside of the elbow. The hand is flat with the fingers pointed to the right.

12-13. Turn the right hand 180° counter-clockwise on a horizontal axis, then pivot 180° counter-clockwise on the right foot to land in kiba dachi. Pull the right fist back to hikite and make a horizontal hammerfist with the left hand. The attention is still to the front/the end of the main line.

14. Pivot the left heel to change the direction of the body and step forwards into front stance and make oi-zuki. **KIAI.**



15. Slowly, pull the left foot up to the right, simultaneously pivoting on the right heel to bring the feet together facing back down the embusen. The arms come to rest with the elbows out and the two fore-knuckles of each hand resting on the hips. A slow "winding-up" should be felt, with the pulling motion of the hips being similar to the turn at the end of the embusen of all previous kata.

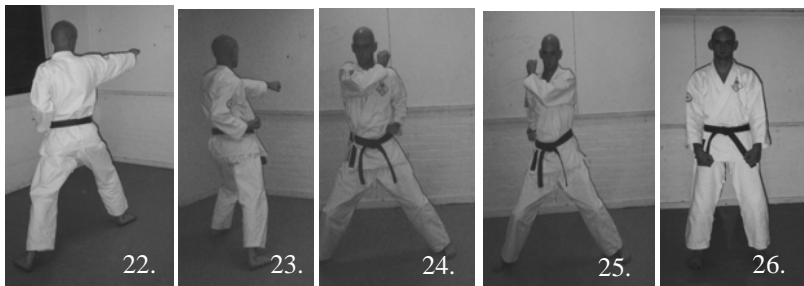
16-17. Raise the right knee up high, pivot on the left foot to bring the right foot down fumikomi forwards into kiba dachi. The right elbow swings across past the body, and then arcs to make uraken uchi descending to the bridge of the nose. The hand then returns to the hip.



18-19. Pull the left knee up to the front, making the body shomen as you do so, then make fumikomi forwards into kiba dachi. The left elbow swings across past the body, and then arcs to make uraken uchi descending to the bridge of the nose.

The hand then returns to the hip.

20-21. Pull the right knee up to the front, making the body shomen as you do so, then make fumikomi forwards into kiba dachi. The right elbow swings across past the body, and then arcs to make uraken uchi descending to the bridge of the nose. The hand then returns to the hip.



22. Change the body's direction by pivoting on the heels towards the end of the embusen, making tate shuto as you do...

23. ...then step forwards into zenkutsudachi and make oi-zuki chudan.

24. Pull the right foot up parallel to the left, look right then pivot 180° counter-

clockwise on the right foot to make kiba dachi. The right fist crosses the body and ends up over the left shoulder while the left hand pulls back into a tight hikite position, as though attacking with empi behind you.

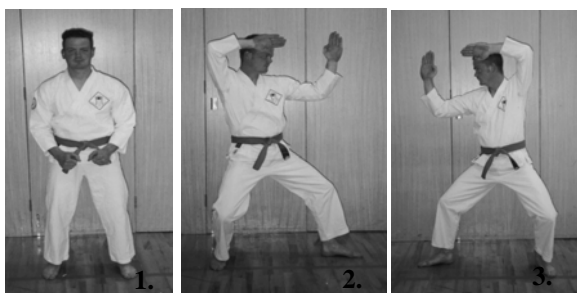
The right elbow must not be higher than the bottom lip.

25. A subtle shift is created by throwing the bodyweight into the next move. There is no jump in this kata. Drive the left fist across the body and over the right shoulder, and make the right arm return to a tight hikite position, as though attacking with empi behind you. **KIAI**. The left elbow must not be higher than the bottom lip.

26. Yame.

HEIAN YONDAN

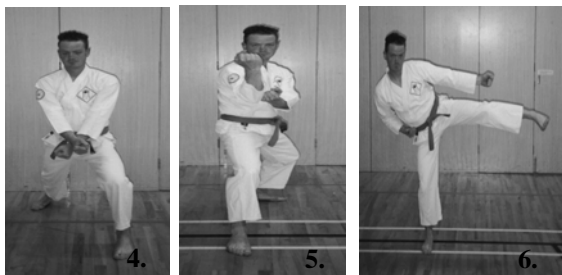
Peaceful Mind Level Four



1. From a ready position. Sink your weight, look to your left and step out into kokutsudachi. The hands descend sharply to the right with the palms towards the rear.

2. Slowly raise the arms to a position where the left arm has a vertical forearm, palm forward; and the right arm has a horizontal forearm, palm forward.

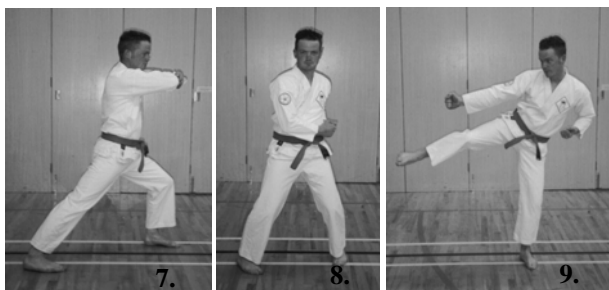
3. Look over your right shoulder and face to the left mirroring the stance and descending palm action. Mirror the rising arms.



4. Look down the main embusen. Pull up the left foot and step out along the embusen into zenkutsudachi making juji gedanbarai.

5. Step forward into kokutsudachi and make morote uke.

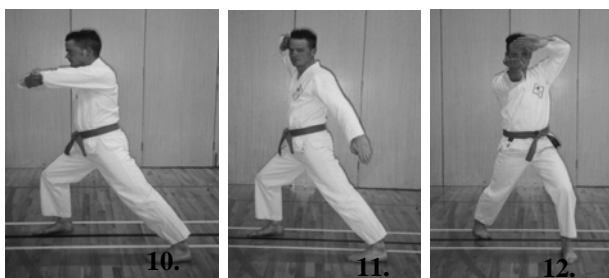
6. Pull the left foot up whilst both hands come to the right hip. The right fist is palm upward. The left fist is palm rearwards. Kick yokogeri keage and make uraken. The feeling should be one of placing the foot and fist in the same place.



7. Open the left hand and thrust the right elbow out whilst making zenkutsudachi to the left.

8. Look over the shoulder, pull the left foot half way to the right.

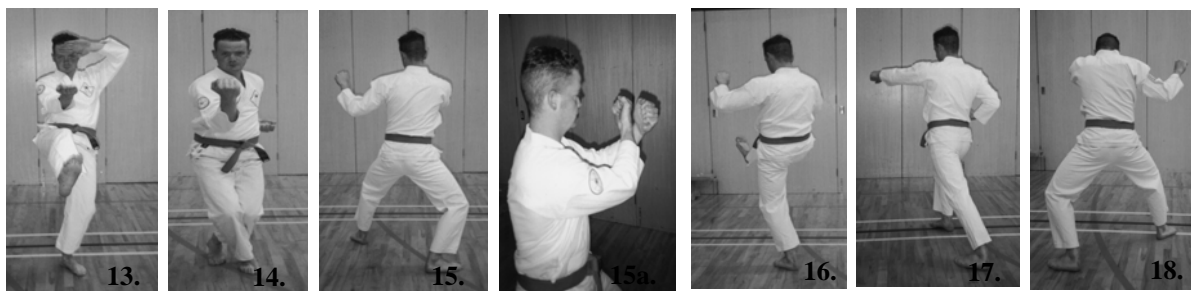
9. Kick yokogeri keage with the right leg and make uraken.



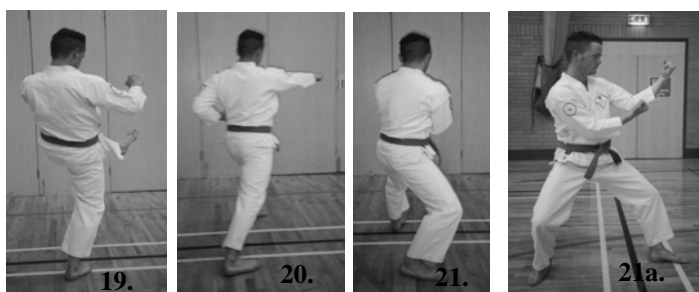
10. Open the right hand and thrust the left elbow out whilst making zenkutsudachi to the right. Look to the front.

11. Sweep the left hand downwards, palm rearwards, and bring the right hand up, palm forwards, in front of the forehead.

12. Thrust the right hand out to make a palm-upwards shuto uchi (temple height). Bring the left hand up in front of the forehead. At the same time twist the hips quickly to face along the embusen.



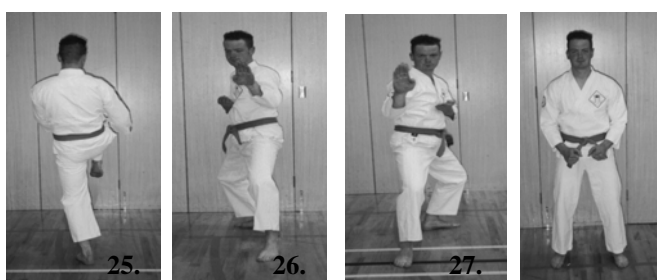
13. Kick maegeri. With the knee still in the air a rolling motion occurs in the arms. Take the right hand down whilst raising the left. Reverse the positions, then
14. as the right foot touches down, tuck the left foot in behind to make kosadachi. The right forearm lands uchi komi and the left hand makes hikite. **Kiai.**
15. Look over the shoulder. Push the left foot out, and as the hips turn anti-clockwise 90°, make kokutsudachi and kakiwakeuke.
16. Kick maegeri, and
17. step in to right zenkutsudachi with oizuki, gyakuzuki. Look to the right.
18. Pull the right foot back, and step out at the opposite diagonal to make kokutsudachi and kakiwakeuke.



19. Kick maegeri,
20. and step out into left zenkutsudachi with oizuki gyakuzuki. The wrists are pulled together on the right hip as you look to the main embusen.
21. Step across onto the embusen with the left foot into kokutsudachi and make moroteuke.



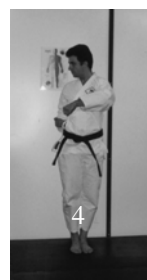
22. Step forwards into right kokutsudachi and make moroteuke.
23. Step forwards into left kokutsudachi and make moroteuke.
24. Re-position the left foot to make zenkutsudachi and reach forwards with both hands.



25. Pull the hands down to meet the rising knee. **Kiai.** The hands become fists just as they pass the knee. Before the foot touches down, look over the shoulder and prepare the arms to face the front again.
26. Make kokutsudachi and shuto uke.
27. Step forward into kokutsudachi and shuto uke. Yame.

HEIAN GODAN

Peaceful Mind Level Five



- 1) From a ready position
- 2) Look to the left, sink your weight and step out into kokutsu dachi making uchi uke.
- 3) Immediately make gyakuzuki.
- 4) Slowly pull the right foot to the left, look to the right and make kage zuki.



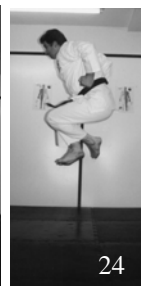
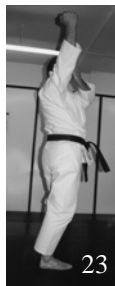
- 5) Sink your weight and step to the right into kokutsudachi making uchi uke.
- 6) Immediately make gyakuzuki.
- 7) Slowly pull the left foot to the right, look forwards and make kage zuki.
- 8) Cross the wrists over the left hip and step forwards along the main embusen making morote uke in kokutsu dachi.
- 9) Step forwards into zenkutsudachi and make juji gedan barai.
- 10) Pull the wrists back sharply.
- 11) Thrust the open hands upwards, with the wrists crossed.



- 12 - 14) Uncross the wrists and pull down to the right hip. The right hand is palm up, fingertips forward; the left hand is palm down, fingertips pointing right.
- 15 - 16) Push the left hand sharply forwards then step into zenkutsudachi and punch oi zuki. **Kiai**

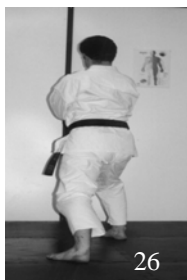


- 17) Turn 180° anti-clockwise, pivoting on the left foot. Make kiba dachi and gedan barai. [Some teachers have a fumi komi just prior to the gedan barai]
- 18 - 19) Cross the arms in front of the body, left hand under. Look to the left, pull the right fist back to the hip as the left hand pushes around. The left palm is horizontal until the last moment.



- 20 - 21) Make mikazuki geri with the right foot to the left hand and then set down into kiba dachi while making empi.
- 22) Look to the right. Move the left foot to make kosa dachi and make morote uchi komi.
- 23) Make jodan morote urazuki, twisting the hips and head to face the other way. The left foot is placed naturally, not forced into any stance.

- 24) Jump from the left foot, upwards and 180° anti-clockwise. While in the air, **Kiai**.
- 25) Land in kosadachi, making juji gedan barai.



26 & 26a) Look to the right and step out with the right foot to make morote uke.

27) Look over the left shoulder. Move the left foot across, sweeping the left hand down and the right to just in front of the forehead.

28) Change the stance to zenkutsudachi and thrust the right

hand downwards (palm uppermost) while bringing the left hand to right ear.



29) Move the left foot to make kokutsudachi and make manji gamae.

30) Slowly move the left foot to the right.

31) Twist the body and feet on the spot, cutting

downwards with the right hand, the left hand just in front of the forehead.

32) Step forwards with the right leg into zenkutsudachi, thrusting the left palm downwards (palm uppermost) and the right palm to the left ear.

33) Move the right foot to make kokutsudachi and make manji gamae.

34) Step backwards to Yamae.

PRINCIPLES

Remember:

- If you can avoid the confrontation, do.
- If you can talk your way out of it before it gets messy, do.
- If you can hit then escape, pre-emptively or otherwise, do.
- If you hit an attacker and it doesn't finish it then use the time you buy yourself to use your technique. An aggressor will be more compliant if you have already hit him.
- If one technique does not fulfill your requirements use another. Don't stop. Carry on until you are safe. Kata applications show a snap shot of action, not the whole fight.
- If you can, move to a position of relative safety/strength (off-line rather than directly in front of his "other" fist).
- Safety first. Practice the moves with speed, power, and visualisation only on a bag or thin air, not on a partner. This is what kata are for. When practicing on empty air don't lock out joints, use your muscles to stop the movement.

Awareness.

Be aware of your situation. Your surroundings, potential threats. *During* a confrontation— as soon as contact is made you can find any other part of the assailant.

Pre-Emption

If possible, and morally/legally correct, always advisable. Action beats reaction.

Off-line

It is best to have your centre-line aimed at the opponent and to have theirs aimed away from you! This makes it harder for them to aim any of their "weapons" at you.

Shock (BAR)

Dealing with the "adrenaline dump", and causing the shock to occur others. All tactics take place after BAR (Body Alarm Reaction) has been caused.

Mind, Breath, Body.

In that order. Intention, energy, then the physical movement.

Focus on the "One Point"

All power comes from the dantien/tanden/belly.

All force directed to the centre.

Aim everything you have towards the centre of the opponent for depth of penetration.

All limbs in motion/active	Always strike with more than one limb. Your feet are a part of the technique, even if they don't appear to be.
Leave No Gap	Any space between your limb and the opponent will present a weakness.
Controlled Pliability	Tension prevents movement, so we remain able to move, but without becoming flaccid. We need to control where and when we are pliable.
Heavy Hand	Always penetrate, never bounce off.
Waveform	The motion of any strike is a figure of 8/infinity loop.
Quadrant Theory	Yin-yang taken three-dimensionally.
Pressure Points	The last 5% of any given technique.
Five-Phase Theory	To get the best out of T.O.M., you should follow the Law of 5 Elements.
Small Circle Big Result	Centrifugal force, and the ability to use the smallest lever to move the biggest object.
Give a Little to Get a Little	Direct force often needs to be slightly absorbed before it can be resisted.
Complex torque	The human body can resist one directional force, but 3?
Stances	are the application of bodyweight to finish a technique. The stance is the last part of any technique, not the first.

Methods

Impact, seizing, controlling

Blood, Nerves, Airways, Concussive force, Joint manipulation (levers, hinges), tearing

Location, Tool, Angle, Direction, Intensity,

The moves of the kata reflect retaliations conducted on an attacker. The movements do not exist to block an attack, but rather to leave the defender in a better position (preferably with the attacker unable to continue).

Application Principles

We don't just want you to learn what we have to say; we seek to empower learners to discover applications for themselves. In this way we return to Funakoshi sensei's maxim that one doesn't need to know many kata; just to know a few really well. It is perfectly possible to take the principles and apply them to any kata, regardless of style, for workable applications.

We don't know the original applications—no-one alive today does. The arts have not been handed down complete but as methods of movement. Anyone who claims to have the original applications is actually showing *their* interpretation and understanding of their kata.

All kata applications today are "*reverse engineered*" - i.e.: the movement has been analysed (*bunkai*) until its method of use (*oyo*) has been revealed. Those who are teaching applications that were passed down to them have only repeated someone else's bunkai-oyo jutsu.

Just because the kata consists of fists does not limit the application.

The kata movement is what happens *after* the initial engagement.

There are *no blocks* in kata. All kicks make contact *below* the belt.

All chudan punches are to the *head*. We do not begin in a stance or "on guard", merely aware.

The responses are to attacks that commonly occur, at a distance where there is a real danger (unlike so many sparring practices where the distance is only applicable to a touch).

The kata does not reflect directions to face opponents, but directions to displace opponents.

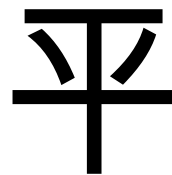
The end point is the dead point, the action occurs in the middle.

The weapon is not always the end of the limb.

Kata applications have surface (*omote*) and hidden (*ura*) applications.

The Cosmology of the Heian kata

The basic shape made by the first kata reflects the letter “I” that students are familiar with, having an additional pair of “wings” on the top. In the second kata there are additional “wings” at the bottom. The third kata is reduced to a “T” shape, and the fourth a descending arrow. The fifth kata then is simply a “T” shape again.



If the shapes are transposed onto one another then they look remarkably like the kanji for “Heian”. What relevance has this? Well, it might be one reason for the turns being in the directions that they are. If the kata is considered as a moving meditation then it could become a part of the practice that the karate-ka draws out a “Peaceful mind” with their body.

Some things you might like to consider are the number and type of turns in each kata. Notice how often we add up 360 degrees or multiples of it. Notice how each turn in the kata will take you through North, East, South and West and how these things link together.



If the kata were symbolic of Bhuddist monks’ practice methods then consider that the turns may have been to offer prayer in each direction, to be protected in each direction, to cast out imperfections in each direction, and to allow the state of mind of a practitioner to pass from their worldly thoughts due to complex stepping rituals. Consider that as a code of exercise the kata makes these turns habitual. It’s telling you to face all directions, to turn in any direction.

Heian

Every move takes you through multiple angles. There are no “linear movements”.

Kata as Meditation

As the *jutsu* forms became popularised as *do* forms the object of training theoretically trained. Funakoshi sensei’s idea was that Karate would be treated as *moving meditation* for the betterment of character. Yet the majority of those taking part could only see the older fighting method, and so the art became a split personality.

The idea that you can lose yourself in the performance of kata is laudable, and something that all practitioners should try. Some will argue that this method prevents fighting applications from being made part of the subconscious, but we would argue that it internalises the movements to the ultimate degree, leading the martial arts practitioner back to the idea of “becoming the movement” instead of “doing the movement”. Isn’t this one of Bruce Lee’s maxim’s—“*Don’t think, feel.*”?

Kata performed hard and fast become internalised as combative movements which flow together.

Kata performed slowly and with the *idea* of fostering greater *ki* become a form of what-the-Chinese call “*Chi-Gung*”. That is a life-enhancing exercise for healthy body and internal energy.

In today’s society, when we have so much to worry about, and so many things wrong with the world, there is very little that can totally absorb us. Distractions abound. Maybe, just maybe, you can lose yourself for a time training. It helps if that training has a pre-arranged form, something that you can just repeat, mindful of movement and betterment, yet slipping from being totally conscious. The Japanese have a word for the flash of inspiration and enlightenment that can be visited upon us at these times—SATORI.

There’s no better way to leave you than that.

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