KARATE-DO KOYO

STRUCTURE FOR IMPROVEMENT

闘魂

NIPPON KARATE-DO GENWAKAI

日本空手道玄和会

WAY OF KARATE

IMPORTANT PARTS

KARATE-DO KOYO

STRUCTURE FOR IMPROVEMENT

FIGHTING SPIRIT

闘魂

HAWK : SYMBOL OF GENWAKAI

JAPAN

WAY OF KARATE

NAME OF STYLE

NIPPON 日本

KARATE-DO 空手道

GENWAKAI 玄和会

OFFICIAL NAME OF ORGANIZATION

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Karate was developed as a form of self-defense. The development of karate paralleled that of other martial arts, which were developed throughout the history of mankind to resolve physical conflicts. Initially, due to the life and death situations which were normally encountered, the martial artist had to train severely, cruelly, and desparately in order to survive. As a result, many master class martial artists existed during this period who had developed their art through trial and error and luck in order to survive, but lacked the theory behind their successful art.

Presently, we do not live in a society in which life and death encounters are common. For this reason, it is impossible to reach the master class level in the same manner as the original masters without using proper theory. Most modern martial artists attempted to reach their goal by relying on the documents written by the distinguished past masters. Would this way of attaining their objective by successful? The answer is no, to their regret, they cannot. Why can't they reach this objective? I'll say in short that the present-day martial artists are training without theory, and under the conditions of our society, success is obtained by accident. Even a successful martial artist gains success more by chance than by design. Additionally, although the positive results are normally stressed, we should not ignore the lessons of failure. Some people may have failed by accident, i.e., the technique or procedure was proper but some uncontrollable circumstance led to failure. As a result, no one recorded the reason for failure in order to be used to develop winning techniques--the experience that could have been gained was lost. A good example occurred during the battle between the famous Japanese swordsmen Kogiro Sasaki and Musashi Miyamoto, in which Kogiro lost--barely. There is no record of the errors he made that led to his loss--the only record indicates that he lost.

The person who becomes a master by accident does so without reflection on the theory that is involved. The meaning of training is inadequate without theory. A person who trains by using procedures which were passed down from past masters cannot observe the theory behind the training, even if they attempt to analyze it. All a person can do is make a patient effort to learn, endure the pain, and develop the necessary enthusiasm and spirit. This is the manner in which an average person learns a martial art.

The documents the masters left do not contain the process we are seeking. They have indisputedly left the fact that they have attained the master's level, but not the process they used in getting to that level. We only know they left a valuable inheritance because available documents describe their final (master) level of competence. This is not what we wish to know--we want the process by which they attained their final level.

Present-day martial artists do not reflect on the history of the past masters, they have an illusion that the truth that they seek exists within the secret documents of the past and that these documents will be useful for them to become a master. By using these documents in this manner, the practitioner will face certain failure when confronted by a difficult situation. They will take this failure as a matter of course by stating that the art was developed in a different age and to use it now is different. Contemporary martial artists state that the masters' techniques were developed for life and death situations and that these situations are not normal in our present society. In the past, masters were truly masters because they survived. Presently, we are only average people studying the arts--we can never hope to attain their level.

To know the secrets of the masters is not enough to obtain their level of performance. We must learn the process by which they attained their proficiency. Although you may understand the secrets of the masters, i.e., their final levels, you will most certainly fail if you attempt to perform at this level. So never be disappointed if you do not have the secrets of the masters--you couldn't perform at this level anyway. It would be similar to having the solution to an algebra problem but not having the process leading to that solution.

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Do not blame the secrets of the masters for your inability to master the techniques--blame yourself for your lack of studying, inexperience, and empiricism (practice without theory) which effect these results. It is a simple matter if you recognize these problems. What did you gain and what did you do by empiricism? Why is it that there were so many true great masters in the martial arts in the past, while now there is seldom a great master? There is a hint to the answer--the modern martial artists depend on the secret documents of the masters and others to learn an art and are unable to develop their own theory by studying their own style.

This is not a simple task for it must be developed and submitted in a logical and scientific manner. I started to pursue a method of proven scientific theory which is used in other fields of study with the intent of applying it to the martial arts. In other words, I began to put into practice procedures without a very clear belief that they would fail. I believed that if I did it this way, I would grasp the methods of the old masters, which were based on success and failure. I wanted to deepen the structure of karate, discard superfluous techniques, and supplement areas which did not have enough techniques.

I began by depending on the form of karate which only taught procedures without theory. The reason is simple--nothing other than this form of karate existed. It is hard for new practitioners of the martial arts to believe this, but it is true. There was no logic in the study of karate. Ten years have passed since I started to analyze the techniques for necessity and process in order to obtain a logical process of improvement to reach the level found in the masters' documents. I found a process of improvement which can be used to attain the old masters' level. I have begun a draft document which is almost complete in which I have developed a scientific system of training. I have developed this theory for improvement with great pride. I am attempting to submit a secret structure of improvement using these secrets in this textbook. It is not meaningful only to submit this book, people who want to develop into future leaders must study this structure for improvement to attain their goals.

Fortunately, ten students who wish to become first-class instructors have been undergoing special training in logic and techniques several times per month for ten months in order to study my theory and comprehend its meaning. These management students tried to develop a textbook for promotion testing for the initial instructor section of Gen Wa Kai. I guess that you want to know the secret of the successful gains that we obtained from analyzing the structure of improvement. I'll give you the answer directly. We started out to observe karate without prejudice, for it is a natural evolutionary process of movement which equals (leads to) change. Although Budo is a generality, karate is a peculiarity of Budo, as is kendo, ju-jitsu, etc. We must realize that it is impossible to understand karate without possessing a cursory understanding of the generalities of Budo. All martial arts are related to Budo, and each has its peculiarities. We pursue the general ideas of Budo, but specifically we emphasize karate throughout. And since Budo is a peculiarity of human life, we must assume that if we do not understand humanity we will be unable to grasp the meaning of Budo. Further, if we do not understand humanity well, we cannot pursue Budo, and we would only be grasping the general aspects of a martial art such as karate. Without the understanding of Budo, it would be similar to training an animal--the animal would do as it was trained, but would be unable to understand the reason behind the training. So in order to obtain total knowledge of the arts, we must be human and understand humanity because Budo is a peculiarity only understood by human beings.

Throughout the process, we consider humanity in terms of being in harmony with living things and life. Within the process, we must recognize the epistemology which is indispensable to Budo. Also, among the human pursuit of karate, one must understand the absolute conditions under which to pursue the theory of knowledge which is very

important for humanity. We challenged the Budo of karate with the theory of knowledge which takes into consideration the analysis of will--which only human beings possess. The results of this study were better than we anticipated. Therefore, we obtained the structure of otonashi no kamae (state of mental aspects) and spiritual awakening, which are said to be the most difficult aspects of Budo. This is not an ordinary book that can be found in any bookstore. This book is one of true scientific meaning, the result of our sincere study. In other words, this textbook was prepared in a scientific and logical manner. It teaches a scientific and logical manner of progression and is considered the best book on technical karate theory in the world in 1977 and for a long time to come. You, as the student, will be proud and joyful to join the author in using this book. Not only do we hope to improve your knowledge and obtain great results, but we hope to make a greater effort in portraying the historical spirit within this book for both leader and follower. We want you to improve your ability and obtain great results with greater emphasis on the historical spirit contained in this book. If you do this, there is little doubt that your life will become more meaningful.

Finally, I'd like to name the people who have expended great effort in obtaining the results which are contained in this book.

Chapter I   Milestones of Training - Seiji Suzuki & Yoshihito Koike
Chapter II   Karate - Hiroshi Yokota
Chapter III   Techniques - Masao Yokota
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Chapter V   Offensive Techniques - Hikohei Watanabe
Chapter VI   Defensive Techniques - Shigeaki Sakuma
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Chapter VIII   Foot Movement (Movement of the Base) - Yasuyuki Okada
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President of Genwa Kai
7 July 1977

CHAPTER I
MILESTONES OF TRAINING

Significance of Learning Budo

Many textbooks have been written on the topic of learning Budo. I'd like to add a point which is rarely mentioned.

The most significant aspect of learning Budo is to learn the most severe, demanding level of humanity. To risk one's life is the greatest issue because you only live once--should you fail this risk, there is no second chance. It will be the greatest problem of one's life whether one will be willing to bet one's life on some objective because everyone possesses just one life. This is not to question the logic of the master's secrets in which they state how great it is to risk one's life, but we can observe the meaning of life in the handwriting of prisoners condemned to execution, who express the importance of life as they, ordinary people, view it prior to losing it.

Why Karate?

All of Budo possesses the necessity to improve or cultivate a most severe form of humanity. You may ask then, why not study kendo instead of karate? I will tell you frankly, karate is the most useful. Then I will tell you how practical it is in a little more detail.

a. When compared with kendo, karate techniques are very difficult to improve. In karate, one must have the heart to create weapons, i.e., develop hands and feet into weapons. Subsequently, one must develop the technique to employ these weapons, while a kendo-ka is handed a weapon and does not undergo the weapon development phase. Another explanation is that, in karate, we can observe ourselves creating techniques directly from our bodies. In doing so, we can reflect upon our process of improvement.

b. Karate demands, whether you like it or not, that you practice equally with your left side and right side because karate is weaponized, i.e., left and right sides are weapons. Naturally, because of this demand, the result is that there is no such thing as a left-handed or right-handed karate-ka. You will be able to observe the education process (structure of improvement) while teaching genius (gifted) and dull (less gifted) persons in direct competition with each other (in true meaning of the creativity of techniques and the material substance of the techniques).

c. There are two aspects of karate techniques: one is that of creativity, or creating the weapon, i.e., foot and hand; while the other technique involves using the weapon. Therefore, it is poor reasoning to use good weapon techniques if you have not created good weapons. Other martial arts, such as kendo, have been developed concurrently and in a manner similar to karate, but they do not possess this structure because their student is given a weapon--thus bypassing the weapon development stage.

d. Since, as a matter of course, Budo is synonymous with self-defense, kendo cannot be used directly for self-defense. One cannot walk around with a sword in present-day society. Another reason is that attaining the level of Mutoryu (empty sword style) is extremely difficult.

e. A kendo-ka must depend on a weapon out of necessity. Kendo-kas' hearts are created by their swords, and they might be very uneasy if they did not have their sword if confronted. This type of training is not good for modern self-defense.

f. If you desire to learn kendo, you can improve much faster if you have a background in karate. In kendo, since the difficult stage of creating the weapons for use

in the fighting techniques is omitted, improvement will occur without the application of theory. Therefore, by learning the logic of creating the weapons of karate, one will surprisingly find that this stage of development does apply to kendo and one's kendo will improve much faster. As a result, beginners in kendo would be better off if they had a background in karate. Since judo demands a great deal of physical ability, it is not good for self-defense. It is not good because judo has omitted the nature of self-defense contained in the ju-jitsu from which judo was developed. I'd like to recommend aikido over judo for self-defense, but I do not think it can compare with karate in spite of the claims of aikido because there is a requirement for greater natural abilities.

Ki-Ai and Karate

In the dojo an aggressive manner, or ki-ai, must be cultivated and maintained. This aggressive manner is one of the major complaints of most people in the dojo, so I'd like to explain the necessity for this behavior for yourself and the group. One must understand that one normally studies karate out of the necessity for self-defense. In the human being, the mental desire to start to study karate is the first phase, i.e., people think that they would like to study karate. They decide that they want to learn karate in order to overcome a weakness. At this point, the weakness still exists because the individuals have not attempted karate, they are just thinking about it. Should the mind be permitted to remain in this wishing mode, this mental attitude will carry over into the actual study of karate and this weakness of mind will lead to weakness in karate. One must develop a positive mental attitude; otherwise, karate becomes a physical exercise and never becomes Budo. Learning just the physical aspects is not learning karate. For this reason, ki-ai is absolutely necessary in our greetings and our manner. Our ki-ai must affect our opponent's mind, and to do so, it must be developed to emanate from the stomach. You must accustom yourself to giving a ki-ai which will shock your opponent and to receive a ki-ai from your opponent that will not shock you. This is one form of conditioning the mind. Beginning karate-kas must start from this point and must master these mental techniques. While doing this, the beginning karate-ka will become aware of others' ki-ai or weakness of manner. As one becomes aware of this situation, mental conditioning will improve considerably. Further, if you do so, your technique will improve gradually in the atmosphere of the dojo. Also, the aggressive atmosphere of the dojo will soak into your mentality and provide a mental lift. In doing so, you will become a true student of karate.

Brutal (Harsh) Manner of Training

In general, most people believe that training in a brutal manner is bad. But is it bad? Generally speaking, we have to admit that brutal training is good, and I'll explain why. Brutal training can be compared to medicine, which is useful as long as one does not abuse the manner in which it is used. Medicine, in order to provide a cure for a disease or assist in recovering from an injury, may not be very pleasant, but one must endure the treatment in order to become well. The same can be applied to brutal training because it can be very beneficial to an individual who uses it properly, i.e., as prescribed for the particular situation. It is a useful process for average people who find it difficult to improve using the normal method of training, but, like medicine, it must be prescribed by a specialist. In other words, it is dangerous if prescribed by an amateur.

Brutal training cannot only be directed toward a person based on the desire to improve physical ability, an assessment must be made of mental ability, i.e., can one handle this training mentally? Unlike medicine, in which the physician may prescribe that the patient take one pill every four hours, brutal training increases step by step, i.e., 100 push-ups the first time, 125 the second time, etc. We must pay special attention during

this training because it may result in death if one cannot handle it. Like medicine, it is too dangerous for an amateur to handle.

Brutal training exists to bring on rapid change if one follows this type of training because a rapid change will occur by transforming quantity (repetition) into quality. Whatever you do, you must keep in mind that rapid change involves considerable risk, while a slow build-up is better. We have to know and realize the abuses of the effectiveness of the brutal way of training, and we should absolutely not forget the student's or teacher's ability.

Heart of Negligence (Laziness) and Karate

There is one thing to remember--everyone has a lazy heart. Many people start studying karate with a passion, but after a while they lose their interest in working out, or get tired of the regimen, or it is raining, or they want to watch TV, etc. Regardless of the reason, the truth is that laziness prompts this type of attitude. Is it normal or abnormal for a person to have a lazy heart? I'll give you the answer--it's normal. Since human beings are brought up as a part of nature, it is natural that humans change just like all other things in nature change. Among human beings, the mental attitude is changed the most. The saying that motion, i.e., natural progression, equals change is logical. Further, it is natural that a hard working person could become a lazy person since it is natural for a human being in motion to undergo a transformation. This idea is a phenomenon theory. There is no such thing as pure laziness or neglect, this is just a point of view because evolution is a yardstick by which something can be compared, e.g., morals. Normally, a person who neglects something does not neglect everything since the essence of humans in motion equals transformation (change). There is an old saying that it is difficult to continue one great thing with passion, but it is easy to do a lot of little things. This is not to say that it is all right to be lazy, but if a lazy heart does occur, it is not wrong. Unlike animals, human beings have a will, and upon admitting that we have a lazy heart, we can use our will to overcome it. Additionally, there is training that can cultivate one's will.

Slow Persons and Karate

It is normal that in many cases, most people think that a master or high-level black belt possess special inborne talents. Is this the right attitude? The answer is no. For example, Sasumo Oishi was one of three masters at the end of the Tokugawa era (government). He was a recluse who stayed in his home and trained by himself due to an incident. After three years of training in his own way, he became an unbeatable competitor. This is a well known story. If you say this is an isolated incident, I'll give you another example. Home run slugger, Mr Oh, who played for the Yomiri Giants, was a slow person who became a superstar through training. Also, the great and unequaled baseball pitcher Shoichi Kanada confessed that there is no genius involved; it requires an extreme and formidable effort to become great. After his retirement, his biography states that he practiced several more times than other first-class pitchers.

Let me give you a logical explanation for people who do not understand the fact that it is necessary to have true physical ability when competing in speed events such as track and swimming, while karate and kendo do not demand true physical ability. Let me explain. The lack of true physical ability is overcome by various tactics used in martial arts fighting, e.g., feinting (showing an attack to an opponent but not attacking) or attacking without telegraphing your attack. It is not necessary to adjust yourself to your opponent. In other words, you can use your own style and pace when fighting, for although your opponent's attacking techniques may be swift, you can see the techniques in time to block them. Therefore, fighting is not decided by athletic ability, but by great mental

ability--which determines the level of one's use of techniques. I don't want you to misunderstand this point and think that the physical techniques are not very important-- the opposite is true. Excellent techniques can be mastered by slow persons, so I'm not emphasizing it. It only takes a lot of practice to master these techniques. But why in present times are we not developing outstanding students from the below average students? I'll tell you why. The reason is clear. First of all, the inidividual is unwilling to expend greater effort than others. Secondly, instructors dislike to instruct slow students. In other words, instructors and students are both negligent.

People who call themselves slow in public are telling the world that they are lazy. Before they make this statement, they would be better off making an effort greater than others. You would not be human if you didn't dislike making a greater effort. Instructors who teach slow students should not give up. Therefore, the students should not give up. Instructors should keep believing that slow students can master excellent techniques, and after doing this, they will never become negligent.

There are numerous incidents that are likely to occur when an instructor teaches children. For this reason, it is of no value to create a theory of improvement for children, i.e., there are too many variables. Also, a paradox exists when a slow student obtains better results than one who is gifted (genius). It is difficult for a genius to master excellent techniques. The reason, according to most people, is that although the genius has the ability to realize a goal in a short time, they are more likely to develop small techniques. Take the example of karate in which a genius may improve fast, but consider the strength of the techniques and the kind of structure developed. Details are contained in Chapter III.

Difference between Styles

There appears to be greater concern today in regard to styles of karate than there was in the past. Some seem to think that the difference in style involves a difference in the internal meaning or contents of the physical form of instruction--the results of which different abilities can be obtained or people identify with successful, prominant members of the club. The fact is that in Japan, after World War II, karate instructors appeared in abundance like mushrooms after a rain. Since it is difficult to determine who is an authority in karate, the student must determine the prospective instructor's credentials. It is necessary to request your instructor's credentials because styles look alike and the physical aspects are becoming less meaningful. There are many reasons for this, and I'd like to give you a few. First of all, orthodox (pure) Japanese karate is not orthodox Okinawan karate since Japanese karate was developed in a different manner than Okinawan karate. Therefore, in Japan, orthodox Okinawan karate was not a dominant style; in fact, there are many examples where orthodox Okinawan karate was not well known. Furthermore, in Japan, everyone became a karate instructor because in many cases, learning was accomplished by imitation, i.e., the student would watch and imitate the instructor. Should someone ask a student or instructor what their style was, the only difference would be in the name, e.g., Shotokan, Goju, etc. Presently, there is an interaction of techniques in the various styles of karate. This is not a negative aspect. There is little difference in form and the general characteristics and features of the styles blend with each other.

I'd like to state that the physical style of karate is meaningless. A style is good if the student can grasp the internal meaning of the style and its different methods of training as well as the system of training. I am trying to say that the results of the content of training can be substantial through competition. Recently, much has been said about the meaningless unification of karate. I wish that only one karate world would develop based on the old saying "weak become the victims of strong"--like during the old age of the

great Japanese civil war. It would be interesting to observe the leader of a karate system betting life and reputation on a style of training which may enjoy popularity for a while and then disappear into oblivion due to its ineffectual results.

As I have mentioned, in the karate world at present there is no appreciable difference in styles--all techniques are just about the same. However, in general, there are two different ways of learning--one is theoretical and the other is technical. Theoretical learning is a sect of Budo; the technical is a faction of sports. In technical learning, one mainly practices alone; in Budo learning, one practices with another person. Another aspect of classifying these methods of learning is in the area of kumite (free fighting)-- where one faction uses protective gear for full-contact techniques while the other does not use protective gear because of its non-contact nature. The position of our style (Gen Wa Kai) of training in karate is that of Budo and not sport--the structure of our training must encompass all dimensions.

In our initial stage of training, the student mainly practices alone in learning the techniques and using them. This is followed by training with a partner. In fighting, we learn both full-contact and non-contact. Additionally, in Gen Wa Kai tournaments, we compete with ourselves in kata (forms) and fight full contact with protective gear. If you join a club that teaches in this manner it will not be a mistake, for each style has its differences in regard to the idea of karate and the content of its system of training. This is the end of the milestones.

Of great importance is that you do not forget why you are taking karate. In addition, you should always attend lectures on this subject and make an effort to confirm for yourself the information contained in this book. This book can only explain the necessities in detail; you must reinforce and polish this knowledge through special lectures and special training. I'll caution you not to read this book subjectively.

CHAPTER II

KARATE

What is Karate?

Historically, karate has grown with Budo. The essence of Budo is to protect oneself in life and death situations using martial arts techniques. Each Budo art distinguishes itself by using different martial art techniques, i.e., a sword is used in kendo, throwing techniques are used in judo, and joint techniques are used in aikido. In karate, we use techniques developed from the body which has been turned into a weapon. Specifically, our hands and legs are turned into weapons. Therefore karate, which is Budo (Gen Wa Kai karate is nothing but Budo), is defined as self-defense in a life or death situation in which one uses the body which has been turned into a weapon to execute one's techniques. It is clear from the definition that karate and kempo are essentially the same because they both involve weaponizing the body. Also, the difference between styles of karate is a difference in the system of training and the form of techniques; therefore, the quality of the style is not their tradition or history, but should be evaluated and decided in regard to their system of training and form of techniques.

I'll explain briefly the structure of fighting which generally possesses Budo. First of all, as I mentioned previously, Budo fighting involves fighting for one's life. You must wonder about the words "fighting for one's life." In terms of our present-day society, fighting for one's life is not a common occurrence. It must be an anachronism. In general, you can observe the pacifism of our present-day society which is like the Japanese constitution--pacifist in nature. Normally, one lives in peaceful surroundings. I'm sure a pacifist might question or criticize our concern over life or death situations. However, these points of view provide the basis for great issues which involve the difference between Budo and martial arts sports. I'm not attempting to provide an answer to this because there are proper programs to pursue the essential differences between Budo and sports. I expect you to study this matter in great depth.

Secondly, the structure of fighting contains an essential difference between Budo and ball games, e.g., baseball, volleyball, tennis, etc. It is a problem of nature of movement or waiting time. In ball games, there are offensive and defensive rules and a waiting time before one team or person moves from offense to defense. This can be compared to the offense travelling down one lane of a street and the defense travelling down the other--each must stay in their lane and follow the rules. In Budo, one travels on both sides of the street--offense and defense--at the same time. Specifically, in volleyball or ping pong or tennis, you can only serve when it is your turn--you cannot serve when it is your opponent's turn to serve, so you take turns being on the offense and defense. The person who is serving is only concerned with offense and can concentrate fully on their serve (offense).

In Budo, offense and defense exist simultaneously, i.e., one has the right to offense, defense, or both. The structure of Budo is such that there is no guarantee that when you attack, your opponent will not attack you at the same time. In this regard, you cannot totally concentrate on your attack (offense) because the moment of fighting, i.e., the switch from offense to defense, is instantaneous. Therefore, in Budo there is a direct and indirect structure of fighting because the difficulty is different when refining techniques by yourself and refining techniques while fighting. In a ball game, it is possible to refine your techniques throughout the competition, but in Budo it is difficult to refine your techniques when fighting because your opponent is always in front of you and if you try a

technique and it is not successful, you will lose your life. Correctly speaking, it is almost impossible to do so except under certain conditions, especially in karate. It is almost impossible to create first-class techniques initially becuase we do not use a weapon; we must create our weapons from our own body in a step-by-step process. For this reason, it is necessary to possess this insight so that one may understand the importance of karate basic techniques, kata, and pre-arranged fighting. I'll explain this later in detail.

Next, I'll discuss briefly the features of the structure of karate.

a. Karate fighting involves using one's body which has been weaponized. Therefore, like a sword, we cannot change our body if it is broken. Moreover, since our body is the weapon, it is implied that each other's weapon (body) is the object of the attack, e.g., kick to knee or elbow.

b. Karate fighting involves offense against vital spots and defense of vital spots. Vital spots are those parts of the body that you cannot build up and that even light contact will cause great pain, e.g., groin, eyes, nose, mouth, ears, throat, and heart. This indicates the importance of offensive and defensive techniques.

c. Karate fighting involves using multiple weapons. Although only one weapon is normally used in kendo, there is a style called Nitoryu in which a person uses two swords for fighting. In karate fighting, we use multiple offensive and defensive techniques which involve right and left hands and feet as weapons.

d. Karate fighting utilizes the legs as the base which supports the techniques and carries the weapons. Legs are a very important part of attacking techniques. In the case of using kicking techniques, it is especially understandable that it is important to build a strong base because when you kick you must stand on one leg.

e. Karate fighting involves fighting at a greater distance than any of the other Budo arts which use empty hand fighting, such as judo, aikido, ju-jitsu, etc. Logically speaking, karate is the strongest of these arts because the initial offensive technique is a finishing technique, i.e., stops the opponent. In the other arts, the initial technique is normally a grab, which is followed by a finishing technique, e.g., throw, strangle, arm-bar, etc. As mentioned above, karate involves a structure of fighting which has great complexity and this structure should not be viewed superficially. In regard to application problems, let's consider the reason why a boxing stance differs from a karate stance.

Structure of Improvement in Karate

We studied the structure of karate fighting and Budo intensively and analyzed them scientifically. Throughout our study, we logically collected excellent techniques of kempo and karate which were the most outstanding of the past several decades of the history of mankind. We then refined these techniques and developed the systematic training of karate which manifested such scientific logic that only a master person with special ability could reach a master's level by repeating this experimentation through trial and error. I have built a scientific system of training in which it is possible to reach the level of the old masters for everyone who is dedicated. In other words, in the old days only persons who had special abilities and luck reached the master's level, usually by accident. We gained a manifest in the process which one can use to attain the level of the old masters if they follow the footsteps.

For improvement in karate, we must take the steps in parallel or step by step as follows in order to:

a. Create attacking and defensive techniques using our body.

b. Develop the stance as a technique which is to become the base which supports the offensive and defensive techniques.

c. Develop moving foot techniques (Unsoku) which is the movement of the base as a technique to carry the attack or defense.

d.   Develop distancing for the effectiveness of our techniques.

Basic Training

Generally, basics form the base of the matter, structure, etc. In regard to karate, fundamentals exist for using the techniques and refining techniques. We have chosen basic techniques from the numerous karate fighting techniques that are available that have a wide range of application, are easy to refine, and effective. We practiced with these as basic techniques and called the refining of these techniques basic training. As I mentioned in the portion on the structure of karate, it is difficult to refine techniques while fighting. For beginners, the first step of improvement must begin with refining the techniques. To do this, one must remember the form of the techniques, e.g., reverse punch, lunge punch, etc., and the process of refining the form until the technique becomes effective. One must exercise great patience in doing this. For more detail, please reference Chapter III, which pertains to techniques.

Kata Training

From its appearance, kata looks like a practice of various karate techniques, but it is actually a process of practicing fighting against a pre-arranged imaginary opponent and a non pre-arranged imaginary opponent. Each technique is decided in advance when fighting the imaginary enemy. This is the structure of kata, and its major significance is to cultivate the fighting spirit. However, this information is for black belts and above so I will not say any more about this. So what is the significance of kata training for beginners? It is for refining excellent techniques, which is the same goal in training in the basic techniques. For beginners, kata provides a composition of techniques that have to be grasped as part of refining one's training. Therefore, in the training sequence of kata, the targets of one's offense and defense, as well as the form of one's techniques, must be very precise. The significance of beginners' kata training is refining techniques--then the beginner must also polish the techniques.

Why is it good for a beginner to only practice basic techniques? It is only natural to bring up this question in terms of the necessity of kata training. But such a question is overlooked by the human mind. The reason is that in order to develop excellent techniques, it is necessary not to practice the phase of using techniques for a certain period. However, repeating monotonous basic techniques for a year or two will require a great deal of patience. It is normal for the average student to want to use the techniques soon after they are learned. It is especially difficult to put up with this type of training if one does not grasp the logic of this process of improvement correctly. Kata fulfills the desire for fighting by using the techniques, and at the same time provides a method of refining the techniques. Additionally, in terms of real fighting, you will experience fear or surprise if you are confronted with techniques you do not know quite well. Since it is a natural tendency to get nervous physically and mentally while fighting, it is necessary to know the different types of techniques one might face by practicing them in kata. And finally, since brown belts are in that level of the process of improvement in which they are making the transition from refining techniques to using them in fighting, kata training has to be increasingly emphasized so that the brown belts' techniques do not collapse even against an imaginary opponent.

Free-Fighting (Kumite) Training

Karate is a form of self-defense to be used in life and death situations. Karate involves the use of hands and legs which have been turned into weapons (weaponized). Kumite is realistic fighting in which one imagines one is involved in a life and death situation and is a part of the systematic training for fighting in karate. To be sure,

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kumite is a form of training. When one analyzes the structure of kumite, one realizes that on one hand it should involve contact, and on the other hand it is non-contact. The contact techniques are to be used in actual fighting and the non-contact techniques are to be used in training due to the great risk involved when using full-contact techniques. One must understand that in karate full-contact techniques may lead to the death of your opponent or a possibility of serious injury. In other words, full-contact techniques risk the life of one's opponent. But during normal training, a contradiction exists if actual contact techniques are not used. Throughout the history of kumite, instructors have had to struggle with this contradiction.

In Okinawa, where karate training originated, the idea of using full-contact techniques in martial arts, especially karate free fighting, has been denied by lord, prince, and king. This denial was prompted by the reality that one's opponent might die; therefore there was a very practical reason for denying the use of full-contact techniques in kumite.

After karate spread to Japan in the age of Showa (1930s), kumite training appeared as one of the training procedures in the form of active kata, i.e., Gichin Funakoshi considered kata to be kumite. This appeared as an independent part of the training. Subsequently, a form of kumite was devised in which one would stop the technique prior to contact. This was called Sundo-me kumite. Presently, some styles of karate have been expanding this training to that which is called Jiu-kumite, or free sparring.

Sundo-me kumite has the essential weak point of discarding contact, which is the essence of karate. Further, by doing this, they do not realize the logical mistake. Physically, it is impossible to stop a technique which is traveling more than 70 miles per hour just in front of an opponent while still maintaining power. This is especially true with kicks. Therefore, one starts thinking of stopping the technique immediately after they start it. This reduces the power because one does not punch or kick through the target. This leads to the development of another weak point. Since the offensive techniques are not powerful, the level of the defensive techniques to counter these weak techniques does not have to be high either. Therefore, strong defensive techniques cannot be developed without strong offensive techniques.

The weak point of non-contact karate is not only the diminishing of the power of the techniques, but also the use of abbreviated techniques. We must recognize that no-contact kumite is an obstruction to the development of karate. Since no-contact karate has become so popular, students believe that this is normal procedure. This becomes natural to beginners and leads to the weakening of the level of their techniques. Therefore, for the sake of developing karate to a higher degree, we must recognize this contradiction in free fighting and develop a form of kumite which promotes the Budo concepts without distortion or transformation. This can be accomplished by adopting protective gear for full-contact fighting so that not only can we use sharp, powerful offensive techniques, we can also refine powerful defensive techniques. In short, it is possible to achieve an interaction of offensive and defensive techniques which will lead to the greater development of karate itself. Besides, systematic training provides for refining techniques and using them fully in pre-arranged sparring. Mainly, the pre-arranged sparring is used in training for beginners. Hereafter, I want you to learn Chapter IX, which deals with pre-arranged fighting in detail.

Other martical arts have problems in the application of their techniques. For instance, let us consider the problems with judo and kendo at the present time to which I have given a bad evaluation. There is gorilla judo, which involves all strength and no technique, and pachinko kendo (gambler's game), which involves swinging the sword a lot and hoping that it scores--thus winning with luck rather than technique. Let us consider which is more important--developing techniques for fighting by using protective gear or developing techniques for tournaments.

<u>Yardstick of Kyu and Dan Ranks</u> (Supplement)

<u>Sankyu</u>. The level at which techniques are mastered with no distortion or transformation in the form of the techniques. The precise form, only of the techniques, is at the same level of shodan.

<u>Shodan</u>. The level at which the form of techniques are good enough for fighting. In other words, it is a level wherein even while fighting the shodan uses and develops his techniques without distortion or transformation and is not reduced to street fighting-- winning or losing is not important.

<u>Nidan</u>. The level at which karate techniques are a little better than shodan. It is a level where the individual can fight independently using karate techniques. In regard to the use of techniques, it is a level above the techniques of shodan.

<u>Sandan</u>. The level at which the use of karate techniques is almost perfect. It is a level at which the individual can easily control a shodan when fighting.

<u>Yondan</u>. The level at which karate techniques and the use of techniques are perfect, with roughness. A yondan's fighting skills are first class.

<u>Godan</u>. The level which is more sophisticated than yondan techniques. It is considered to be a level at which it is possible for a person to fight with only their character--winning by intimidation rather than actual fighting.
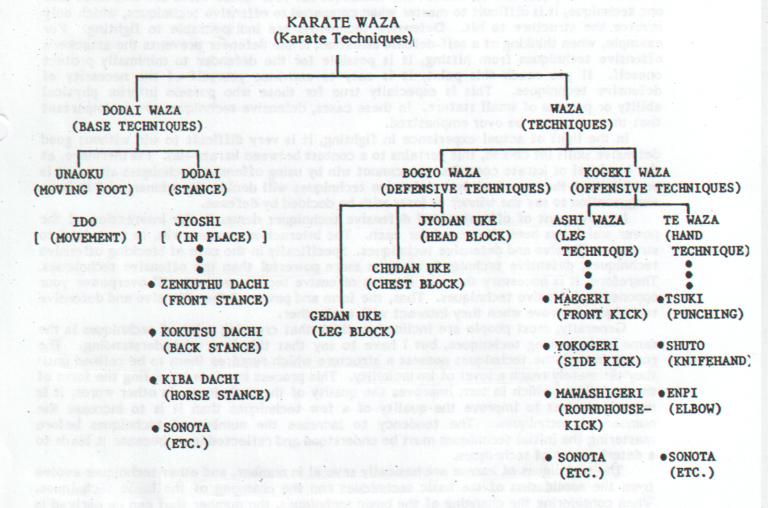
TECHNIQUES

General Karate Techniques

Karate is a form of self-defense which involves using one's body which has been turned into a weapon (weaponized) in life and death fighting situations. In other words, it is a structure of fighting in which one creates weapons from their body and uses hands and feet in life-threatening confrontations. Karate is the movement of the body, which has been turned into a weapon, and a contest in which the participants use karate techniques while fighting. The fighting of Budo karate ultimately deals with life and death situations. Therefore, all techniques must be refined to a level at which a karate-ka can kill the opponent with one technique.

A general classification of karate techniques can be equated to a variety of weapons. There are offensive and defensive techniques and the base (stances) for these techniques, which includes moving foot techniques (Unsoku). The stance is used to carry and support the weapons (techniques). The following is an illustration of the above mentioned structure.

KARATE WAZA
(Karate Techniques)

DODAI WAZA
(BASE TECHNIQUES)

WAZA
(TECHNIQUES)

UNAOKU
(MOVING FOOT)

DODAI
(STANCE)

BOGYO WAZA
(DEFENSIVE TECHNIQUES)

KOGEKI WAZA
(OFFENSIVE TECHNIQUES)

IDO
[(MOVEMENT)]

JYOSHI
[(IN PLACE)]

JYODAN UKE
(HEAD BLOCK)

ASHI WAZA
(LEG TECHNIQUE)

TE WAZA
(HAND TECHNIQUE)

CHUDAN UKE
(CHEST BLOCK)

● ZENKUTHU DACHI
(FRONT STANCE)

● MAEGERI
(FRONT KICK)

● TSUKI
(PUNCHING)

GEDAN UKE
(LEG BLOCK)

● KOKUTSU DACHI
(BACK STANCE)

● YOKOGERI
(SIDE KICK)

● SHUTO
(KNIFEHAND)

● KIBA DACHI
(HORSE STANCE)

● MAWASHIGERI
(ROUNDHOUSE-KICK)

● ENPI
(ELBOW)

● SONOTA
(ETC.)

● SONOTA
(ETC.)

● SONOTA
(ETC.)

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Karate is composed of uniting and interacting these techniques with each other. First of all, when speaking of the techniques and the base which supports these techniques and their relationship, one must conclude that the offensive and defensive techniques are direct weapons for use in fighting. Moving the feet or stance simultaneously supports the weaponized hand and leg movement and is a procedure of carrying the legs and hips, which in turn carry the techniques to the opponent. Since the stance or moving foot is to support the technique, I'll call it the base--which can be compared to the structure of a house. Executing strong punching, kicking, or blocking techniques with the weaponized hands and legs is impossible without a strong stance. Further, one will be unable to develop sharp and powerful techniques without the proper stance. We must realize that the power of the technique is ultimately restricted by the base. The detailed reference is found in Chapter IV.

Next, there is a relationship between offensive techniques and defensive techniques. The essence of offensive techniques is to knock down one's opponent by striking that opponent. In other words, it involves techniques for hitting (striking) your opponent. In contrast, defensive techniques involve hitting the opponent's offensive techniques, blocking the opponent's offensive techniques, and leading one's offensive techniques (counterattack). Therefore, defensive techniques involve two process: (1) to hit to the opponent's offensive technique, and (2) not let the technique hit you. Since these are combined into one technique, it is difficult to master when compared to offensive techniques, which only involve the structure to hit. Defensive techniques are indispensable to fighting. For example, when thinking of a self-defense situation, if the defender prevents the attacker's offensive techniques from hitting, it is possible for the defender to minimally protect oneself. If you reach this point, it is easy to convince yourself of the necessity of defensive techniques. This is especially true for those who possess inferior physical ability or persons of small stature. In these cases, defensive techniques are so important that they can never be over emphasized.

In the light of actual experience in fighting, it is very difficult to win without good defensive skills (of course, this pertains to a contest between karate-ka). Furthermore, at the top level of karate contests, one cannot win by using offensive techniques alone. It is possible that the use of perfect defensive techniques will decide the winner, and it is no exaggeration to say the winner or loser with be decided by defense.

Improvement of offensive and defensive techniques demands the interaction of the power which has been developed for each. The interaction process will, in turn, lead to stronger offensive and defensive techniques. Specifically in the case of blocking offensive techniques, defensive techniques must be more powerful than the offensive techniques. Therefore, it is necessary that you develop offensive techniques that will overpower your opponent's defensive techniques. Thus, the form and power of the offensive and defensive techniques improve when they interact with each other.

Generally, most people are inclined to think that creating a lot of techniques is the same as improving techniques, but I have to say that this is a misunderstanding. The reason is that the techniques possess a structure which requires them to be refined until they ultimately reach a level of invincibility. This process involves repeating the form of the technique, which in turn improves the quality of the technique. In other words, it is more important to improve the quality of a few techniques than it is to increase the number of techniques. The tendency to increase the number of techniques before mastering the initial techniques must be understood and reflected upon because it leads to a deterioration of techniques.

The techniques of karate are basically several in number, and other techniques evolve from the application of the basic techniques and the changing of the basic techniques. When considering the changing of the basic techniques, the number that can be derived is

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astronomical. I mentioned before that the improvement of techniques does not involve creating or changing techniques infinitely. However, it is possible for a person who has mastered the basic techniques to change the techniques. Therefore, mastering the basic techniques is essential to the existence of changing techniques.

The quality of the changed techniques is improved and upgraded when one has developed strong and sharp basic techniques. Furthermore, it is most important to possess both processes of the structure--sharpening techniques and the application or use of techniques. Not only in karate, which involves fighting by using one's own body as a weapon, but in terms of Budo, there is a general misunderstanding that learning basic techniques includes an inclination to emphasize application. The result of this misunderstanding is that instructors can't establish a starting point for beginners correctly if fighting is emphasized for beginners. The reason is that the beginners will be inclined to practice with natural movements rather than develop proper martial arts techniques. One must never forget that these martial arts techniques were developed in order to overcome the limits of ability of normal human beings.

Karate is a fighting contest in which one uses one's body, which is weaponized. The purpose of karate training is to rise above human abilities by overcoming the natural movements of everyday life. In a contest in which one's life is at stake, it is natural and inevitable that one must develop one's level of ability to that level which permits one to kill with one blow. In this regard, defensive techniques must also be toughened up to that degree which, when used to block an offensive technique, the attacker will be unable to attack again. Techniques of this nature and power are not easy to master during the training process if one has to use them while fighting. The reason is that techniques which are developed and mastered from fighting only are not far removed from the level of human techniques which are learned naturally in everyday life, e.g., street fighting. Therefore, there is a great possibility that a contest will be decided by physical ability as occurs in everyday street fighting. There is a mistaken theory which espouses the idea that techniques are sleeping in the body and must be awakened. These theorists do not recognize the process of creating techniques and using their own body as a weapon.

Also, the techniques of martial arts that use fighting to develop their techniques have been having difficulty in another area. The reason is that one should sharpen up the techniques which are the weapons by oneself. In doing so, one will develop one's techniques by human will and to the level of one's spiritual ability. This will greatly affect the use and sharpening up of one's techniques. Specifically, the techniques which involve movement of the legs and hands which are developed in this manner will be very powerful. In appearance, this may look like the movement of the body, but when analyzing the structure, one will realize that it is the work of the spirit which consciously controls the technique and makes it work. Essentially speaking, it is Macht of thought (making a thought) which is the focus of one's consciousness. Without this action of one's will, it is unlikely that powerful techniques will be mastered. Secondly, the human body is undergoing constant change which never stops for even a moment. Thus, our body is in the midst of changing. A principal of dialectics states that it is impossible to learn or develop the form of the techniques or develop strong techniques by reluctantly training once a week. The reason for this is that the changing of the body--which involves the renewal of protein quite actively--will greater alter the form of the techniques if one neglects training, even temporarily, after mastering the techniques. Such neglect will lead to the deterioration of the power, form, and quality of the mastered techniques. The meaning of training is for the techniques to change the body or the process by which the body becomes adapted to the techniques. The process involves learning the techniques and maintaining the appropriate skill level of the techniques after they have been learned.

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Sharpening Techniques

Sharpening techniques involves improving the power of the movement of the hands and legs which are used as weapons for fighting. To do so, it is possible to fight in such a manner that one can overcome the limits of the movements of human beings. I will state the general process to be used for sharpening one's techniques.

First of all, one must start by learning and using the correct form of the basic techniques. At this stage of training, emphasis is placed on learning the form of the techniques. The instructor must strictly demand and enforce this practice and avoid speed and power when doing the techniques. Karate movements are very different in appearance and structure from the movements we have developed in our everyday life over the past several years, and the form of karate movement is alien to our bodies. The result is that these movements become unnatural when compared to our normal movements until we become accustomed to the movement of the techniques. At first, normal beginners might be confused by the deviation from natural movements, but those who do not follow the instructions for the correct way to master the techniques must receive strict criticism from the instructor--this is part of the instruction policy.

The reason for this is that the first stage for beginners involves learning new karate techniques, and if they are permitted to apply power as they wish and develop the techniques in a manner which is natural to them, the techniques they will develop will be natural rather than karate techniques. Therefore, at this stage it is necessary to pay strict attention to developing the correct form of the techniques. Should one develop defective techniques or the incorrect form of the technques, it may become impossible to correct and these poor techniques will show up later on.

When one reaches the stage of proficiency in which they can maintain the form of the techniques consistently, they can begin adding speed and power while still maintaining the correct form. In order for one's techniques to be developed to the level of a weapon, one must be able to perform the techniques unconsciously with momentary reaction and full power. The attainment of the level described in the foregoing is connected with the working of one's will, which is the concentration of one's consciousness--it is no more than that. Without conscious repetition, powerful techniques will not be developed. At this time, I would like to mention two points of caution:

    a.   When emphasizing the concentration of power, do not overlook the necessity of using correct form.

    b.   In order to use maximum power with the techniques, it is necessary to maintain a strong base.

Therefore, try not to forget the techniques of a strong stance.

In general, it is best to master the techniques through the above mentioned process because if one's body becomes accustomed to developing and sharpening bad techniques, it will be very difficult to replace the bad techniques with good techniques. The reason is that we are human and each of us possess our own conscious ability (will), and in order to replace bad techniques which have become habits with new techniques, it is necessary for one to possess a vigorous will to attain the ultimate level. At a practical level, the body will not simply accept the movements of a new technique. As I mentioned before, this is the same logical structure in which there is a conflict between karate movements and normal movements. Therefore, in order to master the techniques properly from the beginning, one must learn the techniques properly--this is the best way to learn karate.

By the way, the last phase of the beginner's level involves sharpening the techniques and using them correctly against an imaginary opponent. The next stage of training involves pre-arranged, one-step sparring (Yukso kumite). In appearance, this stage of one-step sparring, which is for the purpose of sharpening techniques, is structured the same as the one-step sparring for using the techniques. There is a one-step sparring drill which is

one of the elementary stages of this training. At first glance, the one-step sparring drill for sharpening techniques appears the same as the one-step sparring drill for using the techniques, but do not confuse them. The first drill is to sharpen the techniques, and the second drill is to use them. There is no more than that, so be careful. For details, please refer to Chapter IX.

CHAPTER IV
BASE (STANCES)

Base (Stances) Introduction

The base is a stance which supports the techniques. In karate it is important to master the stance in order to powerfully, accurately, and smoothly execute the techniques of fighting. As it is important for a building to have a strong base upon which to build the structure, it is important to have a strong stance upon which to build our techniques.

Karate is a method of self-defense in which our bodies are turned into offensive and defensive weapons. In karate, a strong and stable base is essential for the techniques to be effective in defending oneself against an opponent. It is the base that makes it possible to perform powerful movements and to make them most effective against an attack.

The base has two aspects--stationary and moving. It is first necessary to understand the importance of a strong and stable stationary stance. Only then, when the stationary stance has been grasped, can one begin to develop the moving stance, the Unsoku (moving foot). Unsoku will be explained in more detail in Chapter VIII.

Base (Stance) - Analysis

It should be clear at this time that base is the stance. It is necessary to also understand that in karate the stance must be properly learned, and one may have to overcome unconscious habits in order to perform the techniques correctly.

Numerous stances are not necessary--even one stance is sufficient. A good example to illustrate what is meant is the automobile tire (the base of an automobile). There are several kinds of tires--rain tires, snow tires, regular highway tires. Yet an all-season radial tire could be used year around. In karate, one can have a strong, stable base to fit all of the various techniques designed for that base.

In karate it is important for the student to develop techniques and then use those techniques. Therefore, the base is the first thing to master in the training process. Beginners who have difficulty with the stance will find that the techniques will also be very hard for them. This is why it is necessary for an uncomplicated base to be taught to beginners who are developing and mastering karate techniques.

It cannot be stressed enough that it is not easy to master the stance. Because the stance is the foundation for all karate techniques, and because all techniques must be practiced as though the body were being used as a weapon, the stance must be considered an integral part of the weapon--a part of the technique.

The front stance (zenkutsu dachi) is an easy stance to master. It is comfortable to maintain for a long period of time and it fulfills the purpose of a base, which has two stages: (a) developing basic techniques, and (b) using those techniques. The front stance is strong and is especially effective when an opponent is standing in front of you. But it is difficult to apply when an opponent is standing behind you.

The back stance (kokutsu dachi) is most effective when an opponent is approaching from the rear. A reversal of the stance is accomplished by a simple pivot. This stance was developed to defend against an opponent to the front and another to the rear. The problem which must be realized, however, is that this stance is difficult to maintain for a long time. Even black belts who have developed their legs and hips find this stance physically difficult. For beginners it is one of the hardest stances to learn.

From a comparative study of the front and back stance, it should be understood that they are almost the same with regard to the all-around use of techniques. Although the performance of these stances is almost the same, there are important reasons not to use the back stance as a basic technique. First of all, it is easier to learn the front stance (zenkutsu dachi) and then shift to the back stance (kokutsu dachi). This is especially evident when one starts to move from developing techniques to the stage of using techniques. Studies have pointed to the fact that it is easier to shift fully into a back stance during free fighting (kumite), whereas a person who has learned the back stance as a base will find it almost impossible to shift to a front stance during free fighting. From this viewpoint, Genwa Kai determined that zenkutsu dachi (front stance) would be the basic stance for beginners.

A related question concerns why it is necessary in basic training to learn the horse stance (shiko dachi), horse stance II (fudo dachi), and horse stance III (kiba dachi). Logically, if the front stance alone is good enough, is it necessary to learn other stances, especially if such stances require strong legs and hips? Yes! Because beginners' legs and hips are generally weak. Therefore, this weakness shows up in the base, or karate stance, a stance which should be strong. It would be very disadvantageous to develop basic techniques when one's legs and hips are weak. One cannot develop strong techniques from a weak base. Therefore, it is necessary to begin by developing the legs and hips. The legs can generally be strengthened by jumping rope or running, but this takes too much time away from the study of karate. Since the purpose of training is to master powerful karate techniques, it is ideal to build up the base smoothly throughout the process of karate training. The base is developed simultaneously with the techniques.

Kiba dachi, shiko dachi, and fudo dachi help develop stability for techniques. When these bases are used by beginners, they strengthen the legs and hips. In the beginning of training they should only be used to build up weak legs and hips. As beginners use these stances for increasingly longer periods of time for this purpose, they develop a strong base. When one develops a strong base, it follows that one's techniques will also be strong and sharp.

To develop powerful techniques, it is important that the beginner form an interaction between the base and upper body. This applies to kiba dachi, fudo dachi, and shiko dachi, which are used by beginners to build strong legs and hips and to begin to develop techniques. If one uses the proper form of kiba dachi, the result will be the mastering of powerful techniques. This makes kiba dachi indispensable. Please remember that beginners should not attempt kiba dachi initially; they must start with shiko dachi, then fudo dachi. One can then progress step by step from an easy stance to a more difficult one. The student should progress from stance to stance as strength in the legs and hips improve. White belts use shiko dachi, purple belts use fudo dachi, and green belts and above use kiba dachi. Kiba dachi should not be used until one has practiced for over six months.

Building strong legs and hips has been given as the purpose for teaching shiko dachi, fudo dachi, and kiba dachi to beginners, but these stances also provide stability. After beginners join the dojo (club), there is a great difference in the time directed to mastering hand techniques from kiba dachi versus zenkutsu dachi.

Technicalizing the Base (Stance)

The following stances are basic and are to be mastered at the beginners' level. Specific and detailed explanation is limited to the main bases to be mastered. Therefore, stances which are unusual, like some displayed in a kata (form), are exempt.

    a.   Zenkutsu dachi (front stance). This stance is one shoulder width wide and 1.8 shoulder widths deep. The front shin is perpendicular to the foot. The knee should be

tensed outward and the outside of the foot should be pointed straight ahead. The back leg is straight with the knee locked and the insides of the front and back feet are parallel. The upper body is straight and the weight distribution is 55 percent on the front leg and 45 percent on the back leg.

b. <u>Shiko dachi (horse stance I), fudo dachi (horse stance II), and kiba dachi (horse stance III)</u>. Take a stance with the feet parallel and 1.8 shoulder widths apart. The name of the stance will change depending on the angle of the feet. In shiko dachi, the feet are angled 60 degrees to the outside; in fudo dachi, the inside of the feet are parallel; and in kiba dachi, the outside of the feet are parallel. In each of these stances, the hips must be lowered and pushed a little to the rear while the knees are tensed outward. The outside of the knee and the inside of the heel must be perpendicular. The inside angle between the thigh and the calf is 135 degrees. The chest must be spread and not tilted forward.

c. <u>Hachiji dachi (natural stance)</u>. This stance is one shoulder width wide, with a 60 degree angle formed by the feet. This is a stance which is learned by the beginner for punching exercises and used later in performing kata.

d. <u>Musubi dachi (open foot stance) and heisoku dachi (closed foot stance)</u>. Musubi dachi is the preparatory stance, in which the feet are at 60 degrees with the heels touching. Heisoku dachi is the attention stance, in which the feet are parallel and touching.

e. <u>Kokutsu dachi (back stance)</u>. This is a stance which is used as a basic stance in most styles. In our style, it is only used above the brown belt. The distance between the feet is 1.5 shoulder widths wide and the toes of the front foot are pointed straight ahead. The back hip is just above the back leg and perpendicular. The weight distribution is 65 percent on the back leg and 35 percent on the front leg. The back foot is placed at 90 degrees to the front foot, and the heels are in line.

CHAPTER V

OFFENSIVE TECHNIQUES

What are offensive techniques?

Karate involves using one's body--which has been turned into a weapon--in fighting where one risks one's life. In this type of fighting, there are offensive techniques which are executed with the weaponized techniques. The purpose is to kill the opponent by striking or kicking the opponent's vital spots. In terms of killing one's opponent, it must be mentioned that this is a display of the ultimate level of fighting. In such fighting, the offensive weapons must be weaponized (developed) to a level where they can be used in life and death fighting. When examining the specific structure of offensive techniques, one will find that they are broadly classified as hand and leg techniques.

Hand techniques are developed by using the hands; leg techniques are developed by using the legs. Basically, hand techniques consist of the straight punch and the knife hand; leg techniques consist of the roundhouse kick, the side kick, and the front kick. In offensive techniques, hand and leg techniques are the same, although each has its own characteristics. First of all, under conditions which involve the same amount of training for the hands and feet, it is noted that hand techniques are improved faster. Why? In general, the answer is that the hands are used with a conscious effort in everyday life, while the feet are used more automatically or unconsciously. In comparison to the legs, the hands are used in every aspect of everyday life; and in doing so, the physiology of the nerve system is developed. This is reflected in the fact that the hands are able to perform more tasks which require conscious concentration than the legs. In conclusion, it is easier to concentrate our consciousness on the hands. This element makes it easier to improve the hands. If a person is unable to understand, consider these words: "The taste of pudding is understood when you eat it." In other words, if you complain--try it.

In developing offensive techniques, we must first begin with the proper form. Hand techniques require that both legs be used fully in the stance. In contrast, leg techniques do not use the legs fully in a stance because you are standing on one leg when you kick. From the point of stability, which involves a strong base, hand techniques are easier to develop than leg techniques. When comparing hand and leg techniques (which have been developed to a certain level) in regard to power, leg techniques are superior to hand techniques. The reason for this is determined by our body structure--the legs are longer and thicker than the arms. Furthermore, when comparing mawai (the distance between you and your opponent), leg techniques provide greater range because the legs are longer than the arms. In regard to mawai, please refer to Chapter VII. Finally, hand techniques start from the shoulders (which are closer), while leg techniques originate from the floor and travel upward.

Generally, offensive techniques are aimed at the opponent's vital spots. A vital spot is a part of the body which is impossible to strengthen or build up. If a person tries to toughen or build up their vital spots, they will kill or cripple themselves.

At this point, a person who has general doubts about vital spots will ask the simple question: "Since offensive techniques are to be aimed at a person's vital spots, which are very weak, and any attempt to build them up will result in death or crippling oneself, is it necessary for offensive techniques to be so powerful?" This is a natural question. Shorinji Kempo, a Japanese martial arts style, has thrown this question at karate. In response, a person who recognizes the structure of karate fighting and adds a little experience will answer with the following. If you try to combine the major premise that I mentioned

before--that, in general, offensive techniques are aimed at the opponent's vital spots--and the minor premise that the vital spots are fragile and cannot be toughened up, pure logic will dictate that it is not necessary to develop exceptionally strong techniques. Such a conclusion is a mistake. The reason is that, in real fighting, your opponents do not wait in detached silence--they will try to defend themselves desperately before you can effectively execute offensive techniques. Additionally, you and your opponent both have the opportunity and goal to attack. Therefore, your offensive techniques must of necessity be powerful in order to reduce the effectiveness of your opponent's defensive techniques. In other words, offensive techniques must be the techniques which are sharper and more powerful. This is the correct answer. If you think in terms of real fighting, the answer to the question will be provided by your own experience.

In real fighting, your opponent does not accept your offensive techniques nor present an opening for your offensive techniques with silence. Your opponent will take the measure of defense desperately and do all that can be done to render your offensive techniques ineffective. Therefore, offensive techniques are not to be blocked--they must overwhelm the defense. If it is blocked, it has to be a powerful offensive technique to be effective. Even though you may execute a technique to a vital spot, you may not hit the vital spot. In this case, the level of power of the offensive technique must be enough to create damage, which will create an opening for the next technique to a vital spot. Think about this. Offensive techniques must be sharp as well as powerful.

Since this chapter deals with offensive techniques, this subject is given priority. Defensive techniques will be discussed subordinately and in terms of their relationship to offensive techniques. This relationship is mentioned in Chapter III. Defensive techniques are covered in the next chapter. Study this chapter thoroughly. I must caution you not to do it subjectively.

Let's return to the subject of this chapter. I mentioned that offensive techniques must be powerful. The most effective way to develop sharp and powerful techniques and to toughen up the impact areas is maki-wara tsuki (hitting the punching board). In doing so, one should not overlook the necessity of maintaining one's form while applying the techniques.

What are techniques? The essential concept of martial arts is that general techniques are not displayed, only specific techniques are shown. Techniques only appear in specific form and we train in the specific form of a specific martial art. This means that when we train in karate, we must first learn the form of specific karate techniques. Furthermore, techniques which have been learned once are almost impossible to change. In other words, moderate change is very difficult once the technique has been learned. Why? The answer is that changing the technique involves redeveloping the techniques that have been learned in the beginning and rememorizing these new techniques. In this situation, techniques which have been initially memorized strongly resist change, and this change is more difficult to accomplish than learning karate techniques properly in the beginning. Therefore, it is important when learning karate techniques to learn the basic form of the technique properly in the beginning. After learning the correct form, increasingly add speed and then power.

At this point, I'd like to examine the concentration of consciousness. This involves the focus of consciousness of the blow to the part of the opponent's body which is best to hit. The relationship of the concentration of consciousness and power is as follows. Destruction is determined by the concentration of power with consciousness at the time the strike impacts the opponent.

Let's examine the part that the stance plays in developing the techniques. First of all, when developing seikin-tsuki (straight punch), the stances progress from shiko dachi, to fudo dachi, to kiba dachi, and finally to zenkutsu dachi. All other techniques are

developed from zenkutsu dachi from the very beginning. Additionally, in the training of beginners, a stationary stance is used to sharpen techniques. We can explain this by the simple logic--the human mind cannot concentrate fully on multiple things at the same time. Briefly stated, if you use a moving stance, you must concentrate your consciousness in moving. In doing so, your consciousness is not concentrated on your offensive technique. Offensive techniques are seldom improved in this manner. This stationary method of training is called sonoba-tsuki (in-place punch) and sonoba-geri (in-place kick).

As I mentioned previously, I'd like to discuss briefly the specific way to improve techniques. Leg techniques become unstable when kicking because we stand on one leg. This is especially true of beginners, whose legs and hips are weak. Most beginners feel awkward when learning mae-geri in the very beginning of their training. When one begins learning the front kick, one will find great difficulty in supporting oneself on one leg. This is normal. Beginners cannot focus their consciousness on the front kick and perform this technique in a proper manner until the hips and legs are strengthened. Is there no way to master the front kick other than to put up with this difficulty? Yes, there is. This is accomplished by holding onto the bar or another person for balance while practicing the front kick. In doing so, the beginner will make up for the lack of strength in the legs and hips. Finally, it will be possible to develop a strong front kick by conscious repetition until the body memorizes the technique. In other words, your body will develop to that stage in which the technique is performed unconsciously. After mae-geri is performed perfectly and unconsciously, one does not have to depend on balance provided by other things. The base will become strong and it will be possible to perform a powerful mae-geri. Of course, there is no specific time in which one graduates from training with support to training without support. Therefore, it is necessary to move step by step from support to non-support.

After one reaches a certain level in doing the techniques in place, one begins movement training. At this stage, if one focuses a little attention to the stance, it is unlikely that the form of the offensive technique will collapse. It will be adequate to pay minimal attention to the stance. Unless performed under the eye of a good instructor, the technique will be easy to collapse. This movement training is jun-tsuki (shuffle-step-punch), oi-tsuki (punch with each step), and keri-komi (kick and step), etc. In this stage, it is especially important to move the stance, make the stance, then perform the upper body technique, i.e., move-set-punch. Try not to forget this point. Of course, this caution only applies to moving hand techniques. In this training, you must not only hit the target, but you must master the correct form of the technique in doing so. Furthermore, you cannot only focus your consciousness on hitting or moving, you must do both simultaneously.

Varieties of Offensive Techniques and the Manner in Which to Accomplish Them

a. Seiken-tsuki (Straight Punch). Seiken-tsuki is a technique that takes an almost straight route to the opponent. Of all hand techniques, this technique generates the most power.

(1) Seiken. In order to make a correct fist, hold the portion of the hand from the little finger to the index finger together. Bend the fingers until the fingertips are touching the base of the fingers, then roll the fingertips into the palm of your hand. Bend your thumb so that it covers the index and middle fingers. The tip of the thumb is bent in such a position so that it covers half of that portion of the fist. The fist makes an angle of less than 90 degrees between the back of the wrist and the face of the knuckles. The opponent's vital spots are struck with the knuckles of the middle and index fingers. This is called kento--head of the fist.

(2) Tsuki (punch). Place your fist at the side of your body with the palm up. This position is call hikite (punching starting position). Hikite is assumed by starting

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with the elbow bent and the fist palm up in front of the shoulder, with the shoulder being level. The arm is brought downward to the hip, with the fist resting in the center of the width of your rib cage. The back of the fist faces and is parallel to the floor. The punch is executed from the starting position to the target in a straight line, and in doing so, the elbow slides along the side of your body. The fist is rotated to the inside just before impact or about one-third of the distance from the full extension of the arm. The palm is facing downward. The height of the punch is on line with the nipples of your breasts. The position of the completed punch is at a different spot depending on whether the left or right fist is used since the inside edge of the fist is lined up with the center of the body.

(3) Checking points:

(a) Are you assuming the correct hikite position (punching starting position)?

(b) Does your punch travel in a straight line without your elbow bending?

(c) Is your fist in line with your arm?

(d) Is your punch at the height of your breast line?

(e) Is your punch concentrated on the first two knuckles?

(f) Is your power concentrated on the first two knuckles?

b. <u>Sonaba-tsuki (Basic Technique)</u>. The sonaba-tsuki basic technique is accomplished from shiko dachi, fudo dachi, kiba dachi, or zenkutsu dachi. The punch is executed alternately with the right hand and the left hand while standing in place.

c. <u>Jun-tsuki</u>. Jun-tsuki involves punching from zenkutsu dachi while simultaneously putting power into the punch by tensing the leg fully. Execute punch with the same side as the front leg in the front stance.

d. <u>Gyaku-tsuki (Reverse Punch)</u>. Gyaku-tsuki is a punching technique executed from a front stance where the punch is initiated over the back leg. The front leg is tensed simultaneously with the punch.

e. <u>Oi-tsuki - oi-jun-tsuki and oi-gyaku-tsuki</u>. Oi-tsuki is a moving punching technique which is accomplished from zenkutsu dachi. The punch is executed simultaneously over the front leg when taking a step. This technique applies to jun-oi-tsuki and jun-gyaku-tsuki.

f. <u>Shuto-uchi (Knife Hand Strike)</u>. The main feature of this technique is to use a strong circular route to the target. Although this is an offensive technique, its form permits it to be used as a defensive technique. The result is a special technique which has an offensive and defensive structure, which up until now has not been realized in karate. This important fact must be noted when pursuing the structure of shuto--which is a great innovation in the form of fighting. I hope that your training in this technique is serious.

(1) Shuto. Close the four fingers from the index finger to the little finger and stretch them out. The middle finger is slightly bent and the thumb is bent inside the palm and touches the top edge of the palm. The strike is made with the portion of the hand from the life line of the palm to the end of the palm by the wrist. This part of the hand is called shuto.

(2) Uchi (Strike):

(a) Ichi-no-uchi (1st strike). Powerfully thrust the shuto diagonally upward from the same shoulder, with the arm extended and the elbow bent slightly. The palm faces out and away from the body. The imaginary opponent is of your own height and you strike to your opponent's temple. The shuto is accomplished with a large swing at an angle from high to low. This is a large swing slanted down in front of you. Your hand is twisted step by step, while in motion, to the palm up position at impact. The hand finishes in a position against the opposite hip bone, but does not touch the hip bone.

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(b) Ni-no-uchi (2nd strike). Powerfully thrust shuto to a high position on the opposite body in an up–and–forward motion. The elbow is slightly bent and the palm faces the body. Be careful not to cover your eyes during the execution of this technique. Again, the opponent is of your height and the strike is made through the temple with a large swing. The palm is twisted until it is facing down at impact. The strike ends at the hip bone on the same side as the striking hand.

(c) San-no-uchi. San-no-uchi is accomplished in the same manner as ichi-no-uchi, but the starting point is at shoulder height. Yo-no-uchi is the same as ni-no-uchi, but started at shoulder height. In go-no-uchi, your arm sweeps up to the top of your head and strikes down.

(3) The above mentioned combination of ichi-no-uchi and ni-no-uchi is called ni-dan-uchi. The combation of ichi-no-ichi, ni-no-uchi, san-no-uchi, yo-no-uchi, and go-no-uchi is called go-dan-uchi--which is a basic technique.

(4) Checking points:
(a) Is the knife hand starting in the right position?
(b) Is there a conscious focus on the tips of the fingers?
(c) Is the kamae (technique) large enough?
(d) Is your hand passing through the right route?
(e) Is your ending position correct?

g. <u>Sonaba-uchi</u>. Sonaba-uchi involves executing ichi-no-uchi and ni-no-uchi in place from zenkutsu dachi.

h. <u>Jun-uchi</u>. Jun-uchi is a technique which involves using zenkutsu dachi as the stance and executing shuto by swinging down with the hand over the front leg while simultaneously putting power to the front leg.

i. <u>Gyaku-uchi</u>. Gyaku-uchi is a technique which is accomplished from zenkutsu dachi, in which the shuto is swung down with the hand opposite the front foot while simultaneously putting power to the front leg.

j. <u>Oi-uchi (oi-jun-uchi and oi-gyaku-ichi)</u>. Oi-uchi involves techniques in which the shuto is executed from zenkutsu dachi while taking a step forward with the back leg and striking down simultaneously over the front leg.

k. <u>Mae-geri (Front Kick)</u>. The front kick is executed by thrusting the ball of your foot in a straight line slanted upwards toward your opponent. Among the offensive techniques, the front kick will generate the most destructive power.

(1) Ball of the foot. Tense the instep of the foot and bend back all of the toes. Strike the opponent's vital spot with the root of the big toe and the second toe. This part of the foot is called <u>koshi</u>.

(2) This technique involves bending the knee of the kicking foot deeply and concentrating on bringing the top of the knee high and sticking the knee out to the front. The position of the knee should be higher than the belt line. As the knee comes up, the foot points down and the heel is pulled up to the inside of the thigh of the opposite leg. Upon bringing your knee up fully, the portion of the leg from the knee to the ball of the foot is thrust out strongly to the front. At this moment, shift the power of the knee to the ball of the foot. The kick is completed when the foot is extended fully. The height of mae-geri is chudan, i.e., it ends at the height of your breast. The kick is completed by returning the foot to the floor by reversing the process used in executing the kick.

(3) Checking points:
(a) Is your knee brought up fully with full consciousness?
(b) Is your kick fully extended?
(c) Is your instep tensed?
(d) Is your focus concentrated to the ball of your foot?
(e) Is your kicking height correct?

l.   Sonaba-geri (In-place Mae-geri).   Sonaba-geri is accomplished in two different ways. In one, you take a step forward with the kick leg. Upon completion of the kick, return the foot back to the original zenkutsu dachi position. The other involves kicking and returning the foot back to zenkutsu dachi along the same route that it took going out. In the beginning, use the first method as much as possible.

m.   Yoko-geri (Side Kick). A feature of the side kick is that when you kick, your body moves farther away from your opponent.

(1)   Sokuto (foot blade). Forming the foot for the side kick - Bend your big toe upward and bend down the other toes. The purpose is to fully tense the striking part of your foot and leg and to concentrate the power to the edge of the foot and your opponent's vital spots. The angle between the edge of the foot and heel and the leg is less than 90 degrees. The striking part of the foot is the outside edge of the foot--from the heel to two-thirds the distance to the little toe. This is called sokuto, which means knife foot.

(2)   Bend the knee of the kicking leg deeply and drive it up to a position high and in front of the chest. At this point, form the foot into sokuto and place it to the inside of the opposite thigh. After lifting the knee fully, thrust strongly to the front with that portion of the leg from the knee to sokuto. Concentrate most of the power on the sokuto. The height of sokuto is at breast level.

(3)   Checking points:
        (a)   Are you bringing the knee up high enough?
        (b)   Are you extending the kick fully?
        (c)   Are you making the sokuto correctly?
        (d)   Are you extending your heel properly in sokuto?
        (e)   Are you kicking to the correct height?

(4)   Sonaba-geri (yoko-geri) is a basic technique which involves returning the kicking leg to the starting position after completing the kick with the back leg. Support is provided by the front leg and the stance is zenkutsu dachi. It is necessary to pay attention in using the knee and bringing up the knee--as in the front kick.

n.   Mawashi-geri (Roundhouse Kick). The roundhouse kick is a technique in which the tip of your foot travels in a horizontal 45 degree angle into your opponent. The route of the tip of the foot is 45 degrees forward and upward. The feature of the roundhouse kick as compared with the front kick is that, while the front kick is used to kick directly to the front area of an opponent, the roundhouse is used to attack the side area. Additionally, it is easy to attack the opponent's upper area (judan) with a strong technique.

(1)   Instep and ball of the foot. Two parts of the foot are used as striking areas, the instep and the ball of the foot. In the basic technique, use the ball of the foot just as you would in the front kick.

(2)   Bend your knee deeply and bring it up and to the outside of your body. This is done in a circular manner away from the body. From this position, the roundhouse kick will take a large circular route to the target and develop more power in doing so. Tense the ball of the foot and make a little angle between the calf and the thigh while ensuring that the knee is higher than the foot. This is called hiki-ashi (raising the knee). At this point, the power has to be concentrated on the knee. Next, while carrying the knee high, fully extend the leg step by step in an arc as though attacking the side area of an opponent. The height of the kick is your shoulder. Upon completion of the kick, return the foot along the same path and place it in front of you in zenkutsu dachi.

(3)   Checking points:
        (a)   Are you bringing up your knee?
        (b)   Are you bringing your foot up to the side of your body correctly?

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(c) Does your foot make a large circle or arc?

(d) Is your power concentrated on the ball of your foot?

(e) Is the height of your foot correct?

o.   <u>Sonaba-geri</u> is a basic technique in which the kick is accomplished with the back leg from a front stance. Support is provided by the front leg. Upon completion of the kick, step into a front stance by taking a step forward with the kicking leg.

CHAPTER VI

DEFENSIVE TECHNIQUES

What are defensive techniques?

Generally, defensive techniques are techniques which protect one from an opponent's offensive techniques. Structurally speaking, defensive techniques are basically techniques which neutralize offensive techniques by blocking the offensive techniques away from the body by using the upper body. In other words, defensive techniques neutralize offensive techniques by striking the offensive directly. Therefore, they are techniques which truly fulfill the requirement to protect one's own body. For this reason, they are extremely important. Defensive techniques not only neutralize offensive techniques, but at the same time they create the opportunity for the defender to use offensive techniques. Good defensive techniques lead to good offensive techniques by making openings. Additionally, defensive techniques can overcome one's handicap (which may be caused by body structure) and can provide an advantage to a physically weak or small person in fighting. In turn, this gives additional confidence and mental ability when fighting and provides the possibility for one to positively protect oneself against all opponents.

Ultimately, karate fighting is fighting which involves risking one's life in a life or death situation with one's whole character. Therefore, in terms of fighting, offensive techniques are generally executed intentionally and with strong will so that one blow is enough to kill one's opponent. At first glance, offensive techniques which are executed with such strong will do not appear powerful. They appear to be similar in manner to the way in which most people normally use their fists while fighting. Furthermore, it is not the fist which is the karate technique. It will do enough damage to your opponent; and it is a fact that it will provide more powerful destructive force than expected to kill an opponent. Therefore, it is not an exaggeration to say that the more one practices karate techniques, destructive power which cannot be measured will be developed. Further, it is not an exaggeration to say that if opponents are hit with such destructive force, they will be killed, or if they are lucky, they will only be crippled.

Since we only live once, everyone is entitled to live their own life to the fullest. After World War II, Japan was filled with pacifism. In Article 9 of their constitution they declared the abandonment of war. Even in such a pacifist country as Japan, it is impossible to say with certainty that in the near future, at the present, or during one's lifetime, we will not have to fight in a life or death situation. Seen socially and historically, in the near future (near future means it is difficult to predict when it is going to happen) one can assume that there will occur a period of violent upheaval of major proportions. Additionally, we can predict that in our everyday life, at a more personal level, a violent incident (i.e., robbery, rape, assault, etc.) may occur. In the above mentioned situations, the ultimate and first priority of our existence, i.e., reason for being on earth, is to fulfill our life and to defend it by using the defensive techniques mentioned here. This we must keep in mind. In short, if confronted with a life or death situation, it is absolutely necessary that one not be injured by the opponent's offensive techniques. Therefore, one must have a realistic means of defending oneself with defensive techniques.

The procedure for not getting injured by the opponent's offensive techniques is known as tai-sabaki, which involves moving one's body out of the range of the opponent's offensive techniques. Although tai-sabaki is a very effective technique, beginners should not learn this in their initial training because the content of the structure of tai-sabaki

neglects the importance of the defensive techniques themselves. Why? The reason is that tai-sabaki does not depend on defensive techniques alone--to be effective, tai-sabaki merely requires the movement of the body to defend against an opponent's offensive techniques. If used in the beginner's stage of training, it will bypass the stage which involves sharpening the basic techniques--and this is the most important stage. The result is that when one tries to improve correctly, it may be too late to do so. Additionally, if one bypasses the stage of technicalizing the defensive techniques and only practices tai-sabaki without directly blocking the offensive techniques, the student will cultivate a spirit to run from the opponent. The end result is that throughout one's karate training, there is a great possibility that one will develop a passive and running spirit. Therefore, at this stage of learning defensive techniques, emphasis should not be placed on tai-sabaki.

Defensive techniques are used not only to block offensive techniques, i.e., to stop the offensive technique. It is very likely that one will be easily injured if one only uses blocking techniques. The possibility of losing the fight if one only uses defensive techniques is great. Therefore, defensive techniques are not only for blocking, but also to make an opening for one's offensive techniques. This is the way in which defensive techniques must be put into practice. This point is the structure by which it is possible for a small or fragile person to win. We will discuss this in a little more detail as it is a very important point. In a situation in which there is a difference in the size of the opponents, generally the larger person has the longer mawai (effectiveness of long-range techniques) than the other person. Therefore, as long as the larger person takes their mawai and attacks, it is difficult for the smaller person to make their mawai for offensive techniques. This will result in the larger person easily controlling the smaller person. However, if the smaller person has mastered the defensive techniques well, they will be able to block the offensive techniques and create an opening for a counterattack. This point emphasizes the effectiveness of defensive techniques.

If we practically analyze blocking, blocking offensive techniques puts the attacker off balance. Intentionally using defensive techniques changes the attacker's offensive techniques. In this case, not only does the attacker lose physical balance, which is apparent, but also loses mental balance. Since the attack has collapsed half-way (blocked), a mental unbalance occurs at this time. The attacker must reassess the situation after the attack has failed. One who has had an offensive technique blocked will have to work their will to correct their body immediately because their balance will have been lost. They will be unable to execute the next offensive technique until balance is regained through the nervous system to the hands and legs. Furthermore, one cannot move immediately into a defensive technique after the offensive technique is blocked. There is no exception to this among normal people. This action--blocked offensive technique--creates an opening to your opponent and provides a good opportunity to attack (counterattack).

Karate fighting ultimately involves not being injured by your opponent's offensive techniques. This is absolutely necessary in order not to lose. Therefore, a required method of fighting is not to open one's body to attack while looking for an opening on your opponent's body; or while not displaying an opening to your opponent, to make an opening in their defense. Furthermore, it is best to execute counterattacking techniques in your opponent's vital spots at a level which implies only one chance, i.e., total commitment.

By positively blocking your opponent's offensive technique and creating an opening, there is a large possibility to win without much physical power if compared to one who only executes offensive techniques. As mentioned above, in order to fully use defensive techniques in fighting, one must attain total mental relaxation so that full execution is performed at the peak of your ability.

Mastering the Process of Defensive Techniques

Defensive techniques are techniques which are learned and developed and involve using our own body to do so. Ultimately, they are to be used in life and death fighting. These techniques are not lying dormant without our bodies to surface only when needed--they must be learned. As I mentioned in Chapter III, after you initially master the techniques, it is very difficult and almost impossible to change them. Therefore, from the very beginning, one must master the techniques correctly. This mastering process essentially demands intentional strictness. The following provides specific procedures for the mastering process of defensive techniques.

Defensive Techniques - In-Place

a. At this stage, powerful blocking techniques are developed. First, start in the front stance; which must be strong and formed correctly. Twist the upper body 45 degrees to the front or right side. All defensive techniques are initiated from this stance. Make a strong fist. Relax and try not to use too much speed and power. Try to use the correct form and route to the target (which is mentioned later) from the beginning to the end. Repeat the technique several dozen times until the body becomes accustomed to it. After becoming accustomed to the form of the block, increasingly add speed and power. Important points to remember about blocks are to make a strong fist and to accomplish the form of the block with the fist leading the way for the arm. Relax your shoulder and elbow, which is likely to be tense, while ensuring that your block takes the correct route with proper form and speed and power. Generally speaking, as in all techniques, the number of repetitions of the technique leads to developing the technique properly. Therefore, it is necessary to repeat each purposely at least 10,000 times. From this point--the development stage--the number of repetitions required to master defensive techniques is at least 20,000. Of course, a person who insists on being a karate practitioner will continue this mastering process throughout their training. Simultaneously, while developing the block, it is necessary to build up the part of the arm which directly strikes the offensive technique. This is done with the maki-wara--punching board. The striking portion of the block is the upper one-third of the forearm, starting from the wrist. (Note: The upper body is at a 45 degree angle with the lower body. This means that the lower body is faced directly to the front in the front stance, and the upper body (shoulders) are twisted to form a 45 degree angle directly in line with the front of your head. Ideally, the hips should be facing straight ahead, but the twisting of the upper body makes this difficult, so it is permissible to twist the hips slightly.)

b. Defensive techniques plus reverse punch (gyaku-tsuki). After one masters each defensive technique to some extent, a reverse punch after completion of the defensive technique should be executed. This exercise is the first step in developing a counterattack. However, at this stage, emphasis is on sharpening the techniques. First of all, one must assume the front stance firmly and keep the correct form for all techniques. Needless to say, speed and power are added after the form is developed.

c. Sandan-uke and Godan-uke. After mastering each block technique to some extent, there are methods of practicing the blocks continuously. These are called sandan-uke and godan-uke. Sandan-uke involves executing three blocking techniques--jodan-uke, gedan-uke, and chudan-uke. The sequence of godan-uke is jodan, gedan, chudan (uchi-uke and soto-uke), and shoto-gyaku tsuki (reverse knife hand). These five techniques are executed in sequence and it is necessary to execute each one strictly and correctly. Sandan-uke and godan-uke are executed from the front stance. The initial move is gedan barai.

d. <u>Sandan-uke plus Gyaku-tsuki (plus mae-geri) and Godan-uke plus Gyaku-tsuki (plus mae-geri).</u> Execute each blocking technique in sandan-uke or godan-uke with chudan or jodan-gyaku tsuki and mae-geri.

Kyofushin (frightened heart) and Defensive Techniques

Offensive techniques are attacking techniques which are executed with destructive force to the opponent's vital spots. For this reason, it is more difficult to use defensive techniques because they are reactive by nature, i.e., they are used to react to offensive techniques. In fact, if the same amount of practice is devoted to offensive and defensive techniques, the defensive techniques will not be mastered as well as the offensive techniques. Therefore, as long as defensive techniques are inferior in destructive power to offensive techniques, the defender cannot block the attack due to the superior destructive power of the offensive technique.

This situation has to be examined from the point of view of the state of mind of the defender. Generally, in the case of beginners, blocking offensive techniques makes the defender extremely tense. This is called kyofuchin (frightened heart). Under this condition, when one blocks the opponent's offensive techniques, the defender's mind becomes confused because of fear of the offensive technique. This results in blocking without properly seeing the offensive technique--which is a reflection of the frightened heart. Since the defensive technique is executed with quite a bit of confusion, in reality it appears to the defender that "I cannot block the opponent's offensive technique."

Due to the discussion up to this point, one might think of the effectiveness of defensive techniques with pessimism. However, if one correctly realizes the structure of logic of offensive or defensive techniques, it is not necessary to think so pessimistically. The reason is that offensive techniques do not have much destructive force except at kime (focus of power), which occurs just before impact--four inches prior to full extension. Therefore, a person who is not hit with full kime will not receive the full force of the blow. Therefore it is possible to block easily is one blocks prior to the kime. Furthermore, the defensive technique will unbalance the opponent. If you think in this manner, it will not only reduce the difficulty of using defensive techniques, but it will lead to understanding their practicality. This will help in mastering the techniques more easily. Needless to say, it is possible to counterattack by using defensive techniques.

Yakusoku Kumite (Pre-arranged Fighting)

Generally, defensive techniques are used against offensive techniques. They cannot be executed without knowing the offensive techniques. Remember to watch the route of each offensive technique and employ the appropriate block. In this context, it is not an overexaggeration to say that defensive techniques cannot be executed without yakusoku kumite. Therefore, in order to master defensive techniques, after a certain period of mastering the basic defensive techniques, it is positively necessary to train with yakusoku kumite.

(Covering the loss.) The hands and legs which form the material for offensive techniques contain many secondary vital spots which can be struck with strong defensive techniques. This makes it possible for defensive techniques to be used as offensive techniques. Therefore, mastering defensive techniques involves developing powerful defensive techniques and training to use them correctly.

Each Defensive Technique

As mentioned previously, one should not be hit by the opponent's offensive techniques--one must block surely when fighting. In general, in the case of offensive techniques, it fulfilled its purpose in striking the opponent's vital spots. But compared to

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offensive techniques, it is not so easy to do with defensive techniques. The reason for this is that there is no useful purpose in just striking the offensive techniques, it is necessary to block them away from one's body. Since defensive techniques are more complicated than offensive techniques, they will be difficult to master. For example, an offensive technique such as chudan-tsuki (mid-section punch) can be used as jodan (upper section) or gedan (lower section) in the same manner. Defensive techniques cannot be performed in the same manner. For example, upon mastering chudan-uke (chest block), one will find it difficult to use in the same manner as jodan-uke (head block) or gedan-uke (leg block). This shows that it is impossible to protect the whole body with one blocking technique. It is clear that one must master appropriate defensive techniques which cover several portions of the body. Keep in mind the structure of the blocking techniques: for jodan (neck to top of the head), use jodan-uke (head block); for chudan (shoulders to solar plexus), use chudan-uke (chest block); and for gedan (solar plexus to groin), use gedan-uke (leg block).

    a.   <u>Gedan-uke (Leg Block):</u>

        (1) Form of technique. From left zenkutsu dachi, execute a left gedan-uke by bringing your left fist to the side of your right ear with the palm facing you. Keep your fist about a fist's distance from your ear. Simultaneously, the right hand is thrust out in front of the chest with the palm facing up. At this point, the upper body forms a 45 degree angle with the lower body as in all defensive techniques. The left fist is swung down to a position about eight inches above the thigh. At the ending position, your fist stops with the outside of the fist even with the outside of the thigh. Simultaneously withdraw the right hand to hikite (punching starting position). Needless to say, when you bring your fist to your ear, you must do so with speed and power. The reason for this is that you can hook and/or block the kick with the upswing if there is not enough time to block it with the down swing. The necessity for such a technique is easy to understand immediately if you think about the essence of the block.

        (2) Cautioning Points:

            (a) Maintain zenkutsu dachi (front stance) correctly and try not to collapse.

            (b) When you bring your fist to the side of your ear, do not cover your eyes and make sure that your elbow is down and covering your body.

            (c) Execute (b) with speed and power.

            (d) Swing the fist strongly and block with the power of the fist. In doing so, release the tension of the elbow and shoulder.

            (e) Maintain the correct position at the termination of the blocking technique.

    b.   <u>Jodan-uke (Head Block):</u>

        (1) Form of technique. From left zenkutsu dachi, execute the left jodan-uke by bringing the left fist to the hikite position and simultaneously thrusting the right fist to the front of the chest with the palm up. Next, bring your left fist to your right check with the palm facing the check. Rotate the fist to a position which is even with the side of your face, with the center third of the forearm at eye level. The distance between the center of the forearm and the top of the forehead is eight inches (about the distance of the open hand from the tip of the little finger to the tip of the thumb). The angle of the forearm is 45 degrees to the ground, and the fist is at a 45 degree angle (palm is also at 45 degrees) facing outward. Simultaneously, the right hand is brought back to the hikite position.

        (2) Cautioning Points:

            (a) The block is not accomplished with elbow power. It is accomplished by driving out the fist for power.

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c. <u>Chudan soto-uke (Chest Block):</u>

(1) Form of technique. From left zenkutsu dachi, execute the left chudan soto-uke by bringing your left fist to a position slightly to the left of the ending position of the head block. Simultaneously, the right fist is thrust in front of your chest, with the plam up. The upper body forms a 45 degree angle. Next, using the power of the fist, block through the bottom of your face, twisting the left fist in a 45 degree angle from start to finish. The height of the fist at the ending position is at your shoulder and there is a 100 degree angle between your arm and forearm. The right fist is brought back to the hikite position. This block covers the area from the shoulder to the solar plexus.

(2) Cautioning Points:

(a) Do not block with the power of the elbow swinging down--block with the power of the fist swinging down.

(b) Be careful not to bend the wrist.

d. <u>Chudan uchi-uke (Chest Block) - Technique for advanced belts:</u>

(1) Form of technique. From left zenkutsu dachi, execute the left chudan uchi-uke by bringing the left fist to the belt line on the right hip bone with the palm down. The right fist is thrust to the front of your chest with the palm up and the upper body is at a 45 degree angle. Next, pivot your elbow and bring the fist in front of your left shoulder. The ending position is at shoulder level and the angle between the arm and the forearm is 95 degrees. Simultaneously, the right hand is brought back to the hikite position.

(2) Cautioning Point. Use the power of the fist to block.

e. <u>Shuto-uke, gyaku-uchi, or nino-uchi (Reverse Knife Hand Block):</u>

(1) Form of technique. From a left zenkutsu dachi, execute the left reverse knife hand block by bringing a left shuto to the right side of the head and higher than the head (higher than the left hand head block), with the palm facing your head. The right hand is thrust to the front and the upper body is at a 45 degree angle. Next, twisting the left shuto, swing down strongly with a big arc at a 45 degree angle to the floor. The ending position of the shuto is the left side of your body. Simultaneously, the right hand is brought back to the hikite position.

(2) Cautioning Points:

(a) When you bring up the shuto, do not cover your eyes.

(b) Bring up the shuto (hand) to the starting position with a big and strong movement.

(c) Concentrate your consciousness to your fingertips--make a stiff knife hand.

(d) Try not to cover your eyes with your elbow when you block.

(e) Execute this technique dynamically and powerfully.

The form of this shuto is the same as the shuto strike which is mentioned in Chapter V (nino-uchi), but this technique is used as a blocking technique. Please keep this point in mind.

Additionally, we see a similar form called shuto-uke in other styles of karate. We use this form in kata and kumite as shuto kamae, which is a form or intimidation move.

When using shuto as a defensive technique, we find that there is no power and that it is unstable, so we decided to·call it kamae (pause or intimidation move in kata). In addition, to ensure proper defensive techniques, just as we ensure proper offensive techniques, try not to teach beginners many different ways of blocking because they will become confused and mess them up. Keep in mind the difficulty in developing defensive techniques and the difficulty in using them. Stick to the five basic blocks. We must realize that high-level techniques are easy to control and use if learned properly.

CHAPTER VII

MAWAI (DISTANCING)

What is mawai?

Generally speaking, mawai is used when employing one's offensive and defensive techniques by driving the techniques to a distance from an opponent in which they can be used effectively when fighting. The distance at which the techniques can be used effectively is called mawai. It is used at a certain level of training after one has mastered offensive and defensive techniques, and it is the manner in which these techniques will be employed. Mawai is well known in kendo, where it is call itto isoku no mawai (which means one sword length plus the length of a person's foot). Itto means one sword length, isoku is a foot, and mawai means distance.

Although well known in kendo, other martial arts, especially karate and judo, never consider it. There are many reasons for this. One is that there is no solid existence of mawai such as a sword length. In other words, mawai is the effective distance of one's techniques. There is no solid guide; it is a matter of choosing the air space between you and your opponent. For example, long jumpers realize that their jumps must start at the foul line, but they will still foul at times because of a mistake in the distance. In Budo martial arts, a line like this does not exist. But we must adjust to our opponent's movement, and this involves a great deal of difficulty. In summary, there is offensive and defensive mawai. Generally, distancing in kumite will be used as follows:

    a.   Take your own mawai and execute the techniques.

    b.   When an opponent enters your mawai, you attack.

    c.   Adjust to each other's mawai.

    d.   Chase your opponent when you get within your mawai and drive in with your offensive technique.

    e.   When your opponent's mawai comes in range, step back or to the side out of their range.

There are other specific ways of using mawai, and after your technicalize mawai itself, you can use it properly and effectively. In real fighting, it is possible that when you obtain your mawai, your opponent will assume his mawai simultaneously. This indicates that, in some situations, it is too late to execute the offensive technique after consciously obtaining your mawai. Therefore, we must train to the level at which we can execute our techniques automatically when our mawai is obtained. You must be able to assume your own mawai without thinking about it. Due to this requirement, you must technicalize your mawai to that degree at which you have the proper distance for <u>each</u> of your techniques.

Technicalizing Mawai

In karate, there is a different manner of distancing for offensive techniques, which include hand and leg techniques. Simply stated, mawai is the distance from which one can reach an opponent with techniques. It is obvious that the mawai for leg techniques is greater than the mawai for hand techniques. The reason is that the leg is longer than the arm; so, generally speaking, we begin fighting by using the leg mawai since it is greater. Hand techniques can be executed only in those cases in which your opponent's kick misses you or they can't execute a kick or you block the offensive technique. The purpose of an offensive technique is to strike an opponent effectively so that even though a person may master offensive techniques pretty well, they will find that they are not useful if they

cannot hit the opponent correctly because of the lack of proper distancing. If you think of this in reverse, it reveals the secret that one will not lose if one does not permit the opponent to establish the correct mawai. To the contrary, when the opponents are too close (face to face), it is possible that they will have the same advantage to attack simultaneously. In other words, risk is involved. Therefore, the mawai for each offensive technique, i.e., distance for each technique's full extension, must be mastered.

The basic mawai for defensive techniques is defined as the full extension of the opponent's offensive technique plus four inches or more. This is due to the nature of the defensive techniques themselves and varies due to the sharpness of the opponent's offensive techniques. In discussing mawai, general distancing does not exist; it exists in relation to each individual technique. In short, it is the effective distance of one's individual techniques. Therefore, mawai is developed by using it in fighting rather than just practicing it in the air. Additionally, you must develop your mawai in a specific manner. Otherwise, the results will not be those that are desired. Beginners execute mawai initially in a form of yakosoku kumite (pre-arranged fighting), and it is necessary to technicalize one's mawai with many deliberate repetitions. Of course, you must realize that pre-arranged fighting is only that (pre-arranged), and that actual fighting will be different. This is not to say that you must not do your best during yakosoku kumite. Since this chapter deals only with mawai, try not to forget the matter on which technicalizing mawai focuses. For beginners, this means accomplishing the defensive techniques correctly while developing the ability to see the opponent's offensive techniques. It is necessary during the mawai training process for beginners that a little more distance be used between attacker and defender to ensure that the attacker's techniques cannot touch the defender. Advanced belts use the correct mawai during yakosoku kumite. Yakosoku kumite will be discussed in detail in Chapter IX.

<u>Types of Mawai</u>

For specifics, please refer to Chapter IX. It is summarized for beginners here.

    a.   Executing the techniques from mawai:

        (1) Mawai of tsuki (jun-tsuki and gyaku-tsuki).

        (2) Mawai of mae-geri.

        (3) Mawai of mawashi-geri.

Note: Mawai of shuto is the same as mawai of tsuki.

    b.   Moving in the proper manner and then executing the techniques:

        (1) Executing the techniques by taking one step in and then executing the technique.

           (a) Mawai of oi-ashi-jun-tsuki. Step in with the back leg and execute a straight punch.

           (b) Mawai of yori-ashi-jun-tsuki. Step in with the front foot and execute a straight punch.

           (c) Mawai of yori-ashi-mae-geri. Step in with the front foot and front kick with the back leg.

           (d) Mawai of yori-ashi-mawashi-geri. Step in with the front foot and roundhouse kick with the back leg.

           (e) Mawai of oi-ashi-mae-geri. Step in with the back leg and execute a front kick.

           (f) Mawai of oi-ashi-mawashi-geri. Step in with the back leg and execute a roundhouse kick.

        (2) Accomplish mawai from any distance and execute the techniques as in free style kumite. This training is performed by those above sankyu.

<u>Exercise or Homework</u> (Training is accomplished in accordance with the proper level.)

The following training process provides the specifics to be used for each level:

    a.   5th and 6th kyu - oi-ashi-jun-tsuki.
    b.   4th kyu - yori-ashi-jun-tsuki, oi-ashi-jun-tsuki, and mae-geri.
    c.   3rd kyu and above - yori-ashi-jun-tsuki, oi-ashi-jun-tsuki, yuri-ashi-mae-geri, juri-ashi-mawashi-geri, etc.

During (a) and (b), zenkutsu dachi is to be used to develop the techniques. During (c), the zenkutsu fighting stance is used for using the techniques.

The above is strictly for the training process, which technicalizes mawai. Therefore, please keep in mind that there is a little deviation from Chapter IX, Yakusoku Kumite.

<u>At the End</u>

To date, mawai only depends on each person's natural ability. This results in a representation of the masters of yesterday, in which they were blessed with natural ability and luck--only a few attained the masters level. In these terms, the mastering of mawai has a peculiar existence.
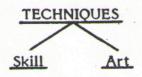
In viewing mawai in a realistic manner and in terms of real fighting, it is clear that mawai is of great importance in determining the winner of a fight. Why? The reason is clear to a person who has read this book. Generally, <u>mawai</u> is the effective distance of techniques. This means that even though a person may develop excellent techniques, without a knowledge of mawai a person may be unable to hit an opponent unconsciously or naturally no matter the effort. In this situation, it is indispensable to move the stance of the technique in the process of attacking your opponent. In this regard, there is an interrelationship within a three-point process: technique, movement of stance, and mawai. When these three harmonize, it is possible to effectively execute your offensive and defensive techniques. From the general point of view, it is logical to develop practical techniques purposely and consciously with the proper mental attitude.

This chapter only focuses on mawai. Techniques which are not developed purposely and consciously, but are developed experimentally and naturally, will obtain results that will accelerate overall decline as the body's ability declines. This leads to disaster because the collapsing of one's mawai will occur at the same time techniques are collapsing due to age, etc. One will be unable to balance weakening techniques with strong mawai.

The logic of mawai is a singularly great subject in theory. I would overdo it if I mentioned it in more detail in this textbook, but I'd like to explain a little more. General techniques can be explained from a true scientific point of view. The structure of this logic is as follows:

<u>TECHNIQUES</u>

<u>Skill</u>   <u>Art</u>

(Both <u>look</u> the same.)

However, skill is based on experimentation and luck, while the art is based on scientific principles which are mastered purposely and consciously. Skill cannot be handed down from generation to generation without showing it. This is the reason that the mawai theory does not exist even though there were so many masters of mawai in the past.

UNSOKU
(Movement of the Base)

What is Unsoku?

First of all, generally, unsoku appears to be walking in a human manner using one's own legs to move the body. In other words, it appears as a way of walking naturally based on one's human background. On the other hand, unsoku is the manner in which we move in karate for offensive and defensive purposes. This includes striking the opponent with karate techniques purposely and consciously. It is not just walking in a human manner as is usually thought. We must confirm that the purpose of unsoku is to carry the techniques by moving the stance. Needless to say, this includes moving the body. Specifically, unsoku carries the body to the mawai distance from which it is possible to strike the opponent with offensive and defensive techniques.

In karate, unsoku involves changes of movement and ways to use the base (stance). In this regard, the form of unsoku to be used is regulated by the base. Structurally, unsoku is the movement and changing of the stance.

From that mentioned above, let's examine unsoku from the point of view of necessity and inevitability. In developing karate techniques, the purpose of the stance for supporting these techniques is fulfilled by being stationary. When using the techniques, the techniques change and the stance which carries the techniques must change also. For this reason, let us examine the stance with its structure. Movement of the stance is accompanied by the use of techniques = movement of unsoku, which is discussed here. Movement of the stance accompanied by the use of techniques would be ideal if it were possible to move the stationary stance that we use in developing the techniques, but practically this is impossible. The reason for this is that during the stage of developing the techniques, we concentrate on developing a strong stance, the stronger the better. The purpose for the strong stance is simple, for if one's balance is shaky, it will hardly assist in improving one's upper body techniques. Therefore, even though the purpose is to use the techniques, the stance must be developed to a degree in which it can contribute to developing good techniques. Techniques developed with a strong base will fulfill their purpose, but a weakness will appear with a strong base. Let's explain the reason for this. Unlike the stage of developing techniques, in which a stationary stance is best, the stage of using the techniques demands a stance which enables one to move swiftly and lightly. As I mentioned before, the technique developmental base is not swift nor is it heavy and strong forever--it changes. Unsoku involves shifting (changing) the base swiftly, naturally, and strongly from one strong stance to another without collapsing the original stance in order to achieve the purpose of using the techniques.

Let's explain a little about the stance for using the techniques. As I mentioned in Chapter IV, the zenkutsu dachi which is used for developing the techniques is one shoulder width wide and 1.8 shoulder widths deep. For using the techniques, zenkutsu dachi is changed to the width of one foot less than a shoulder's width and one foot length less than 1.8 of the shoulder width in depth. This procedure will bring up the following question: "If a strong stance is demanded, why is swiftness demanded also? If the stance is good for executing strong techniques, why change it for swiftness?" This is a proper question, but it cannot be properly answered if just explained from its conclusion. To arrive at the proper conclusion, we must understand that a truly strong stance is demanded for developing our techniques while at the same time the stance itself must be developed. So

if you understand the fact that the techniques have a progressive structure, you might realize that a stance is a technique in itself. So when using the stance, it is possible to adjust it as required by the circumstances. Additionally, proper use of the stance will result in the material of the stance, i.e., the legs, becoming stronger. So if you adjust a little, it will be all right as long as your stance is not awkward and its strength is maintained. If the base itself was developed with quality, it will be adequate to tolerate the techniques and you will fall into the stance automatically when delivering the technique. Therefore, it is possible that when using a certain technique, you will automatically execute the proper stance to obtain the optimum results from the particular technique. This leads to the concept of unsoku, which is total movement involving the use of a shortened zenkutsu dachi (fighting stance) for using the techniques. So if you understand the structure that the purpose of unsoku is to carry and support the techniques and that unsoku is one of the techniques of stance, it will be possible for you to grasp the changing of the techniques of the stance. After you understand this logic, you will think this way and will have to improve because you will have to put this concept into practice.

Technicalizing (mastering) Unsoku

In karate, how is the form and method of unsoku employed practically? First of all, there is the situation that involves using unsoku to shift one's body in order to fulfill the purpose of one's offensive and defensive techniques, i.e., shifting your body until you are within distance of your opponent to gain the advantage for your offensive and defensive techniques. Secondly, there is the situation in which you must move in order to find your opponent's openings and to move your body in order to create openings in your opponent's defense (feinting). In terms of karate fighting, it is clear that unsoku is executed throughout fighting and is indispensible and important. Further, it is clear that we must master unsoku as a technique. Therefore, as with other techniques, unsoku must be developed through the correct process in order to obtain excellent results. Needless to say, the technicalizing process must be duplicated by the reader for unsoku in the same manner used in technicalizing other techniques. You must understand this logical structure which is the most important part of the theory of improvement.

Generally, the technicalizing process starts with memorizing (forming a picture) of the form of the technique, after which you practice and sharpen the technique and finally use the technique. I'll discuss the process of technicalizing from the point of view of unsoku, which is the subject of this chapter. In the stage which involves forming a picture of unsoku in one's mind, it should also include using unsoku with various offensive and defensive techniques. Specifically, it is the last of oi-jun-tsuki (moving punch) of shiho-tsuki which involves unsoku with a technique (tsuki). Precisely, this is a form (shiho-tsuki) of stance that is used to develop the technique and to technicalize the stance. This is not the stance from which we would use the techniques when fighting. In the initial (beginners) stage, we must refrain from using a fighting stance when practicing the techniques because we have not yet mastered the basic stance or the upper body techniques. In the first stage of technicalizing unsoku, we must intentionally avoid practicing punching and kicking techniques, etc. The reason for this, generally speaking, is that it is very difficult for human beings to simultaneously distribute strong mental concentration equally. This is especially true in the case of beginners, since realistically it is impossible for them to do things simultaneously at the same level of ability, which in this situation involves developing the technique as well as unsoku. Specifically, it involves developing uke (block), tsuki (punch), and geri (kick) at the same time. Therefore, if unsoku is not developed independently, it will become distorted. Additionally, beginners should not concentrate on unsoku because it is important for them to stabilize their

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stance so it is adequate for them to practice to some extent the form of unsoku and the movement of the feet at most.

For beginners, it is necessary to emphasize the necessity for stability in the stance. The instructor must observe the beginner and keep in mind the level of the beginners, i.e., a beginner is a beginner and must learn certain techniques in a certain progression. In most cases, the beginners' techniques, even their stances, are not adequate, so this is not the level at which one masters anything. Therefore, the conclusion which I wish to submit here is that at the beginners level, as I mentioned before, just knowing the way of foot movement is good enough and it is impossible for them to shift the stance properly.

When a colored belt can accomplish the overall form of the punching and kicking techniques, they should start unsoku. At this stage, priority is placed on movement of a confined (limited) distance and with a lot of hand techniques used--one example is yakusoku kumite (pre-arranged fighting). Please remember that since we are attempting offensive and defensive techniques simultaneously, our mind is inclined to neglect unsoku, so be especially watchful of this point. Additionally, in many cases during oi-jun-tsuki (moving straight punch) and yakusoku kumite (pre-arranged fighting), there is a tendency for beginners to let their mind cause them to punch faster and prior to them completing their step. The result is that the punch is normally at full extension before the leg sets and locks. This phenomenon is attributed to a careless conscious effort in moving the foot. In this state of consciousness, techniques such as karate unsoku will not be attained at the desired level, so I call your attention to this fact.

In the next stage, after mastering the form of techniques, increase the speed and power step by step and develop them to a high level. A problem in mastering unsoku is that some consider it a normal movement and this makes it easy to detract from the true nature of karate unsoku. The reason is that when technicalizing the process of techniques, our consciousness is concentrated on only using the offensive and defensive techniques and one is inclined to use natural movement (unsoku), which is easy. Specifically, each technique, e.g., oi-tsuki (moving punch), gyaku-tsuki (reverse punch), mae-geri, and mawashi-geri, is executed with one's own method of movement (unsoku). In this regard, as mentioned previously, if we execute our techniques with this easy way of movement as in our normal everyday life, our unsoku will not become karate unsoku. This tendency is especially evident during brown belt, and it is hard to correct when one reaches black belt. Please keep this fully in mind at this point of training.

After a person learns to move a certain limited distance, they must practice doing so both fully and strongly. Subsequently, one must learn to move positively to the destination as the distance to the destination is changed step by step. This must be practiced precisely. Eventually, one must move the distance to the opponent since this is the purpose of the application of the movement of the limited distance which we have been practicing so far. Seeing the distance to the target before moving in is emphasized when practicing unsoku. In this case, the distance to the target is your mawai. The unsoku which is executed at the final stage of development makes it easy to follow the opponent's movement. At the shodan level (1st degree black belt), it is adequate for a person to move precisely to the destination even if the distance is changed to some extent. At the brown belt level, emphasis must be placed on practicing only unsoku in order to improve its speed and power and to develop excellence in this technique. Therefore, it is practiced independently, i.e., no hand or leg techniques are used.

The Basics of Unsoku

    a. Oi-ashi (moving back and forth). Oi-ashi, along with oi-ashi-jun-tsuki, is generally unsoku. These are the most basic unsoku with which it is possible to move very long distances with stability and great power. This is accomplished by moving into a

positive zenkutsu dachi throughout the back-and-forth movement. To move forward into zenkutsu dachi from the initial zenkutsu dachi, take one step forward by moving the back leg in a small inside circular motion to the front. To move backward from the initial zenkutsu dachi, take one step backward with the front leg with an inside circular motion. Cautioning points:

(1) Keep the upper body perpendicular to the ground.

(2) Do not carry the back leg forward unconsciously when you step into zenkutsu dachi.

(3) Since unsoku involves sliding the feet, the moving foot should not be floated high off the ground.

(4) Put the power into the knee and perform unsoku with the knee as the center.

(5) When accomplishing offensive and defensive techniques, pay attention to not collapsing the upper body.

b. <u>Yori-ashi (back and forth)</u>. This unsoku is especially used to carry and move the techniques in order to strike your opponent and is the most basic because it involves moving without changing the upper body. To perform this unsoku from zenkutsu dachi, move the front foot about one foot length (the length of your foot) forward by using the power of the front leg. Simultaneously, the back foot is moved the same length (one foot length) as the front foot into zenkutsu dachi. The distance covered by this movement will change with the degree of improvement, i.e., start with one foot's distance and increase the distance as you improve. When moving backward from zenkutsu dachi, use the power of the back foot by thrusting it back one foot's length while simultaneously moving the front foot backward one foot's length into zenkutsu dachi. Cautioning points:

(1) Especially when moving forward, put the power to the knee of the leg and move.

(2) When you move, move the leg consciously.

(3) When you move forward, move the front leg first. When moving backwards, move the back leg first.

(4) Try not to lift the upper body.

(5) Do not use the power of the upper body to carry the body, i.e., do not use the momentum of the upper body. Use only the lower body for this movement.

Lastly, in regard to the unsoku improvement process, I'd like to point out two important facts. First, when viewing the process in basic techniques like shiho-tsuki-geri or basic tsuki or oi-jun-tsuki, the movement may appear like that of unsoku. Actually, the purpose of these movements is to strengthen the stance which supports the techniques. The purpose of these exercises it to technicalize the stance and the techniques, so try not to misunderstand the purpose. If you misunderstand, you might wonder as to the reason for making such an immobile stance and you will incorrectly change your stance to a more mobile stance. Secondly, it is all right to think of unsoku as the process which involves carrying the upper body techniques as well as the process of overall improvement.

Some might wonder as to the exact meaning of unsoku. Their conclusion may be faulty in that they may think that it means carrying their techniques quickly with their own style and in their own way.

In order to make our techniques stronger and faster, we often utilize the momentum of the hip. To be sure, if you utilize momentum of the hip, the power of the technique will be increased to some extent. Without the momentum of the hip, the technique will be less destructive. It is important to first master the technique with its own destructive force and subsequently add the momentum of the hip. If you do this, your technique will become more destructive. This procedure is also true when applied to unsoku. In the very beginning, if you use the helping leg to execute your unsoku, your unsoku will acquire a

certain speed. But if you do this, your unsoku will not develop excellently. You must first master using the lead leg, then add your helping leg. First of all, you must technicalize unsoku--after which it is time to add the helping leg. But you must realize that even if you don't add the helping leg, the technique will be mastered adequately.

In regard to technicalizing unsoku, this is our own creation in the world of karate. The boxing world and the kendo (way of sword) world which utilize the legs as in unsoku do not, even now, realize its significance; so that in learning it correctly, a person will become an excellent technician. Finally, I must say everyone knows an unsoku which is natural and superficial, but it is not the same idea of unsoku which I mentioned above.

CHAPTER IX

YAKUSOKU KUMITE
(Pre-Arranged Fighting)

General Yakusoku Kumite

Yakusoku kumite is a process for improving and using techniques through systematic practice. It is a process which extends from basic techniques to free fighting. Generally, jiu kumite (free fighting) is fighting in which one uses the techniques mastered to their full extent. Jiu kumite is improper for beginners because upon joining the dojo (club), they must undergo a process in which they must first learn the form of the techniques, then develop the form rather than begin free fighting so soon. Upon examining the level of beginners, it is easy to see that free fighting poses a great difficulty both technically and mentally and is contrary to the scientific theory of improvement. The reason for this is that at the beginners level their abilities are not good enough to develop the techniques and the heart (confidence) for using them. What occurs if the beginners perform free fighting initially? The techniques which the beginners have seen developed or are developing consciously and severely from the day they joined the dojo will collapse immediately if they directly participate in free fighting. This phenomenon (collapse) occurs more frequently when the students put a great deal of energy and aggressiveness in their free fighting. Ironically, one must wonder why this cruel and disasterous pheno- menon occurs throughout the history of karate. The conclusion follows. As I mentioned previously, the beginners level is a level during which one cannot master the techniques and their application at the same time. Specifically, when one reflects on the normal abilities of beginners, this can be understood with little difficulty.

Training for beginners is the stage which starts with memorizing the form of the basic techniques, and while mastering the form, adding speed and power step by step until one masters the technique. In other words, the first priority is to improve the techniques during this stage. To do this, it is necessary and indispensible to practice the techniques with a conscious effort in order to sharpen them to an excellent degree. Nothing else must be worked on. As I mentioned in the foregoing in regard to free fighting and beginners, free fighting involves using the techniques fully. In doing so, the beginner will neglect or forget to perform the technique consciously since use of the techniques is emphasized during free fighting. Therefore, beginners will devote full consciousness to free fighting (which involves using the techniques), and the result will be that they will execute the techniques aggressively and against their best intentions and the techniques will collapse. This is not the only problem which results from free fighting at this level of training, since free fighting will lead to developing techniques which are of very low caliber (sloppy). Therefore, the opposite results are obtained during the stage at which one is attempting to develop excellent techniques.

In examining the position of yakusoku kumite in the aforementioned logic, we can see that yakusoku kumite is part of the systematic training which is incorporated into the process which provides the transition from improving the basic techniques to free fighting. The practical aspects of using yakusoku kumite as a transition permits one to place priority on improving and mastering techniques until switching the priority to using the techniques. This is accomplished during yakusoku kumite, which is the appropriate level prior to actual use of the techniques during free fighting. In other words, yakusoku kumite is practically pre-arranged techniques by using them and keeping their form. This

leads into the next stage of training, which is free fighting. By using this systematic development, the use of the technique is improved.

Classification

Classification of yakusoku kumite for appropriate belt rankings to include the training purpose:

a. Yakusoku kumite for purple belt. The purple belt class is the stage at which the student has learned the form of the basic techniques, i.e., the white belt techniques. At this level, the training purpose of yakusoku kumite is only to precisely execute the basic techniques which have been mastered against an opponent who is standing in front of you. There is nothing else. In other words, even with an opponent in front of you, the main purpose of the hand techniques is not to strike the opponent. The specific purpose is to execute the basic techniques correctly and to move the stance strongly and correctly. It is the same manner on the defensive side. Specifically, the purpose is not to block the opponent's techniques, but to see the opponent's techniques well and to execute defensive techniques correctly. This training will result in using the proper blocking form.

b. Yakusoku kumite for green belt. The green belt class is the stage at which one is able to correctly maintain the form of the basic techniques which have been learned so far. Additionally, the techniques must be executed in an excellent manner, intentionally and with speed and power. Generally, in discussing the middle class, there is a difference between the level of improvement between the 6th and 5th kyu and the 4th kyu. First of all, in the case of the 6th and 5th kyu, it is necessary to place the priority on developing the techniques alone, the same as with purple belt. Therefore, the training purpose of this level of yakusoku kumite is almost the same as the purple belt level. But the difference between purple belt and 6th and 5th kyu is that in the green belt class, the quality of techniques is greater and therefore less likely to collapse. Thus, the attacker must attack with the proper form while maintaining the basics. The defender must practice in the same manner by using the proper defensive form even though the attacker is not actually trying to strike the defender. Note: During this training consideration has been given to eliminating a little more of the trainees' fear regarding free fighting while having them learn to see the opponent's techniques well and having them execute the techniques learned to the best of their ability. When it is possible to execute the techniques adequately, especially the blocking techniques, fear will be eliminated. Thus, in moving to the next step--free fighting--the execution of techniques will be smooth and without fear.

At the 4th kyu, just before brown belt, the form, speed, and power of the basic techniques are well developed. Therefore, the training purpose of this level of yakusoku kumite is to execute the basic techniques which have been learned correctly and powerfully. The method for maintaining a conscious effort during this level of training demands a conscious effort by the attacked to strike the defender. Naturally, this means that if the defender fails to block the technique, the defender will be injured. This has been mentioned before. At the 4th kyu, which is just before the rank of brown belt, the transition from learning the techniques to using the techniques occurs. Therefore, training to use the techniques is different since it involves training to strike the opponent with the technique.

c. Yakusoku kumite for brown belt. Brown belt rank is that level in which the degree of proficiency is such that the basic techniques which have been learned to that level will not collapse. Specifically, the form of the basic techniques and kata is almost at the same level as that required for shodan (first degree black belt). Therefore, yakusoku kumite for the brown belt is devoted to executing the techniques, while up to this level emphasis has been placed on improving the techniques and concentrating on not

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collapsing them. During the next step, from brown belt to black belt, the purpose of yakusoku kumite is to continue to develop the techniques and to try to use them powerfully while at the same time trying to improve one's own mawai. At the ikkyu level (1st kyu), before black belt, emphasis should be placed on free fighting practice and using the techniques fully. Therefore, yakusoku kumite for brown belts, until the level at which free fighting is executed fully, must be practiced with the intent to develop oneself both technically and mentally and to put these into practice.

Type and Method of Yakusoku Kumite

There is a type of yakusoku kumite which is to be learned by students between the ranks of 8th and 1st kyu which is depicted in chart 1.

CHART 1

Name	Stance	Procedure	Kyu							
			8	7	6	5	4	3	2	1
1. Yakusoku kumite (Jodan)	Develop	Pre-arranged in regard to who will attack and who will defend.	X	X	X	X	X	X	X	X
2. Yakusoku kumite (Chudan)	Develop	Same as above.	X	X	X	X	X	X	X	X
3. Yakusoku kumite (Mae-geri)	Develop	Same as above.						X	X	X
4. Kata Sawari kumite (Chudan - Ippon) 1 attack	Develop/ Use	Same as above.						X	X	X
5. Kata Sawari kumite (Chudan - Nihon) 2 attacks	Develop/ Use	Same as above.						X	X	X
6. Kata Sawari kumite (Jodan & Chudan Sanbon kumite) 3 attacks	Use	Same as above.						X	X	X
7. Jiu-ippon kumite (Chudan)	Use	Same as above.							X	X
8. Jiu-ippon kumite (Jodan)	Use	Same as above.							X	X
9. Jiu-ippon kumite (Mae-geri)	Use	Same as above.							X	X
10. Jiu-ippon kumite (Pre-arranged techniques)	Use	Same as above.							X	X
11. Jiu-ippon kumite (Non pre-arranged techniques)	Use	Same as above.								X	X
12. Jiu-ippon kumite (Non pre-arranged)	Use	Either can use, offense or defense.								X
13. Kakari Geiko (Advanced belt works with lower belt)	Use	Same as above.							X	X	X

NOTES:
1. The normal zenkutsu dachi is used during the development stage, while the fighting zenkutsu dachi is used during the usage stage.
2. X designates the rank at which the drill should be used.

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The following will explain the process:

a. Yakusoku kumite (jodan):

(1) Purple belt. Two students assume zenkutsu dachi with gedan barai posture while facing each other. The distance between them is such that if the person on the offense execute a jodan-tsuki (punch to the face), it will stop the distance of one fist from the defender's face. The attacker should execute jodan-tsuki by moving in one step with the back foot (oi-zuki). This movement of the stance should be strong, precise, and intentional, and the target of the punch is at the height of the attacker's nose. Note: Even though the opponent's height may be greatly different, the height of the jodan is always the attacker's jodan. Thus, in the beginning stage of practice, it is necessary to have a partner of the same height. The reason for this is that the purpose of this drill is to improve the techniques. The intention, first of all, is to learn one's own jodan, i.e., establish a target, and to develop one's jodan-tsuki. Cautioning point: In order to execute jodan-tsuki correctly, start from a solid stance before unsoku, execute unsoku, establish a solid stance (zenkutsu dachi), and punch. Keep all of these points in mind.

(a) Defensive side has to train to learn the process of attacker's incoming hand techniques. Next, execute the jodan-uke (hand block) against opponent's jodan-tsuki (face punch). Simultaneously, after block, execute tudan-gyakuzuki (chest reverse punch).

Offensive side, in addition, steps back with correct front stance after defensive side's reverse punch. Since stepping back is one form of training, don't neglect it.

I'd like to point out about distinguishing between other styles and our (Genwa Kai) in yakusoku kumite training method. In other styles, the defensive side's stance is hachiji dachi (natural stance), and they do not execute blocking techniques in place, but step back and execute them. Such a way of training is not allowed from the point of view of Genwa Kai theory (scientific progression theory).

The reason for this is that beginners are at the level at which their techniques and heart, which is applying the techniques, are not yet sufficiently improved. Therefore, when doing yakusoku kumite, it is normal for the defensive person to feel great fear of offensive techniques while in place, even knowing they will not be hit (especially in the beginning stage). But such a fear only occurs when the defensive person stays in place in yakusoku kumite, so it will diminish if one step back is taken to block offensive techniques.

The main purpose of the defensive side is to accustom seeing the attacker's techniques without fear. Looking at the opponent's offensive techniques and blocking in place involves the essential purpose, which is to develop sharp and strong defensive techniques.

Moreover, the fault from the very beginning when teaching oi-zuki (moving punch) to beginners is that it is difficult to develop excellent techniques without a strong base (stance).

It may be noted that the difficulty of yakusoku kumite lies with these four points: (1) fear of the offensive techniques, (2) properly watching the offensive techniques coming in, (3) executing the block properly, and (4) in order to improve the techniques the stance has to be strong and stable.

It is hard to understand why other styles use hachiji dachi as the initial stance in yakusoku kumite since it is difficult to block an opponent who attacks with good form when defending from this stance. Additionally, what is the reality of using hachiji dachi only in yakusoku kumite? How is it related to the other training of basics since it is not a stance which supports techniques? That this procedure is faulty is evidenced when a beginner is commanded to perform free fighting and fear controls his actions. He is more

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inclined to escape than to fight. This prompts the instructor to shout, "Don't escape!" or "Block well!" or "Look closely!" This situation confirms the procedure that from the very beginning the student must be taught not to fear the attack. For this reason, it is necessary to put the development of "heart" (fighting spirit) on the schedule of systematic training. One should not forget the importance of overcoming this fear at the beginners level. Therefore, when practicing yakusoku kumite in the very beginning, the instructor must have a form of practice which confronts students spriritually and practically. If you think of it this way, you will realize that the use of hachiji dachi by beginners promotes the attitude to escape from the attacker. It is easy to understand the negative aspects of this stance for beginners. When examining the yakusoku kumite of the other styles and keeping the above mentioned logic in mind, one must say that they are making a double or triple mistake. General cautioning point: The beginners who don't know the purpose of yakusoku kumite, in general, are inclined to think that it is the application of techniques. What leads them to this conclusion? It becomes apparent in several characteristics that instructors observe in beginners or specific experiences of beginners. One observation is that there is a yearning within beginners to use the techniques that they have learned. Everyone will experience this yearning from time to time during their training without understanding the correct purpose of yakusoku kumite. The beginner should obtain this understanding at the start. If they do not, they will be inclined to develop an attitude of "going through the motions." In these situations, the beginner will place priority on attacking their opponent strongly. But because they are beginners, they will lack the necessary strength in their legs and hips for the stance, which is the most important aspect of this training. Due to this weakness, the beginner will find it difficult to properly shift the legs and hips with the upper body. The result is that concentration is placed on the punch rather than the punch and stance. Since the stance cannot follow the punch, it appears that the upper body is independent of the stance. Due to the fact that this tendency is observed quite often, it is necessary to invoke a caution at this point. The caution is necessitated for the reason that if one executes yakusoku kumite without understanding its correct purpose, negative results will be obtained because the form of the techniques which have been learned correctly will collapse and the incorrect form will be technicalized. Therefore, a beginner must be cautioned at the time he/she begins to practice yakusoku kumite that the purpose of this exercise is not to strike your opponent but to execute the techniques that you have learned so far in a correct manner, only with an opponent standing in front of you.

      (2) Green belt class. The specific form is the same as in paragraph (1). One must execute consciously the appropriate purpose of yakusoku kumite for green belts mentioned earlier. Moveover, above yonkyu (4th), the distance between the attacker and defender is such that if the defender makes a mistake in blocking the attack, he will be struck. Should the height of the attacked be significantly different than the defender, the counterattack is executed to the attacker's jodan.

      (3) Brown belt class. The specifics for brown belts is the same as in paragraph (2) above. One must execute consciously the appropriate purpose of yakusoku kumite for brown belts as mentioned earlier.

    b. Yakusoku kumite (chudan):

      (1) Purple belt class. Attacker and defender execute zenkutsu dachi with gedan barai kamae. The distance between them is the same as in paragraph a-(1), purple belt class. The attacker executes chudan-oi-tsuki against which the defender executes chudan-uke and counterattacks with jodan-gyaku-tsuki (face reverse punch). A cautioning point is contained in paragraph a-(1).

      (2) Green belt class. The specific form is the same as in paragraph b-(1), purple belt class. Above yonkyu is referenced in paragraph a-(2), green belt class.

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(3) Brown belt class. The specific form is referenced in paragraph b-(2) above.

c. Yakusoku kumite (mae-geri - front kick):

Attacker and defender execute zenkutsu dachi with morote gedan barai kamae (double leg block). The distance between them will be such that when the attacker executes the front kick fully, it will not reach the defender's body even if the defender does not block. Specifically, maintain a distance of about one fist, but bear in mind that this is only in the beginning stage of practice in accordance with the procedures for getting accustomed to yakusoku kumite. Eventually, the distance will decrease to the point at which should the defender makes a mistake in the block, the front kick will actually hit. Needless to say, the distance for practice procedures must be adhered to. In this drill, the attacker executes a correct and strong front kick to a point a little higher than the defender's belt and completes the technique by stepping forward into zenkutsu dachi. The cautioning point is that the attacker, first of all, must execute the front kick strongly and powerfully with the intention of reaching the opponent while simultaneously learning the mawai of the front kick and technicalizing it. Regarding specific mawai, reference Chapter VII.

The defender sees the attacker's body motion and mae-geri (front kick) and must learn the procedure for the attacker's front kick and how it comes in. Next, the defender blocks the front kick with gedan barai (leg block). But if the defender blocks the kick too strongly, much damage will be done to the attacker's leg. This poses an obstacle to improvement from now on. Therefore, the defender opens his fist and blocks the front kick with the palm thus deflecting it. Note: In this situation, it is necessary to realize that blocking with gedan barai will result in an obstacle to improving, so the block with the palm should be incorporated into the systematic training. The reason for this is that among the karate techniques, the mae-geri is the most powerful and sharp so it is necessary that the blocking techniques be appropriate. Therefore, the techniques to block a sharp front kick is gedan barai. By using this block, it is possible to incur great damage against an opponent's mae-geri. However, at this level, using the palm to block is part of the process of improvement and we must always keep this in mind.

After blocking the attacker's mae-geri, the defender counterattacks with chudan-gyaku-tsuki (chest reverse punch). The cautioning point is that first of all, the defender sees the attacker's body motion and front kick and simultaneously learns defensive mawai.

There is a higher form of yakusoku kumite than mentioned above in which the attacker takes a one foot length step in and then kicks while the defender takes a one foot length step back and blocks. This is called mawai plus technique. In this drill, the defender sees the attacker's front kick well and steps back at the last second. In addition, the defender can step one foot's length straight back or at a 45 degree angle to the left or right. (Note: Most of the time, the defender should step in a 45 degree direction. The reason for this is that in actual fighting this procedure has a strong feature in that it will diminish the attacker's technique and place the defender in a good position to counter-attack. I'd like to caution that before undertaking this form of practice, one must be able to perform the basic form well in order to obtain good results with this advanced exercise. Furthermore, zenkutsu dachi is used as the stance in order to develop the techniques.)

d. Kata sawari kumite (chudan with one offensive technique):

(1) Yonkyu (4th kyu). Kata sawari for the yonkyu level is a form of yakusoku kumite which is designed so that the students will learn to actually touch each other with their techniques. This helps them to understand their own mawai for defensive and offensive techniques and to improve both. First of all, the attacker and defender execute zenkutsu dachi correctly and strongly with gedan barai kamae (same as leg block).

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The distance between them is such that when the attacker executes the attack and the defender does not block, the defender will be touched. The attacker attacks the front side of the defender's right and left shoulder with the palm of the hand. Since the intention of kata sawari kumite is to actually touch the opponent with the technique, the students learn their defensive and offensive mawai and technicalize it. Note: The reason for executing the attack with the palm is that if the defender could not block it, the damage will be small. This permits the attacker to attack strongly without fear of hurting the defender. At the green belt level, the prime purpose is to develop the techniques excellently. Since kata sawari ignores preciseness of technique, it is necessary to pay strict attention to this problem to ensure that there is no collapsing of techniques. The route of the offensive technique (palm heel strike) is from the hikite position to the shoulder of the opponent and it travels in an arc. In high-level kata sawari, i.e., free fighting kata sawari, the offensive technique starts from the kamae position (fighting position). Initially, when practicing kata sawari, the stance must be correct and the attack must be intentional. Direct the attack to the front of the shoulder of the opponent, and in the beginning attack right hand to left shoulder and left hand to right shoulder--do not attack diagonally. Diagonal attacks are used after one becomes proficient with the basic technique. Note: Defensive techniques are generally intended to cover the full range of attacks to the body so that the end result is that one can block straight or curving offensive techniques. When beginners perform kata sawari for the first time, they will become confused if they are attacked with a variety of offensive techniques. Since it is very risky to ignore defensive techniques, it is important to perform this exercise step by step. A cautioning point is that make a strong stance and execute the offensive technique correctly and strongly and simultaneously learn your own hand technique mawai.

To practice kata sawari, the defender executes zenkutsu dachi strongly. After this, the defender watches the attacker's offensive technique with the purpose of understanding the process of executing the offensive hand technique as well as the purpose of the technique. The reason for this is to learn blocking (uke) mawai. In order to master uke mawai, one must see the route of the technique and learn the specific distance necessary to block the technique and to technicalize and learn this entire process. Upon executing chudan-uke against the strike, the defender will counterattack with jodan-gyaku-tsuki. A cautioning point is to observe the beginning of the attacker's stance, movement, and offensive technique well and execute chudan-uke and jodan-gyaku-tsuki correctly and strongly while simultaneously learning one's own defensive mawai.

(2) Brown belt class. Specifically, the training is the same as the paragraph above (kata sawari kumite, yonkyu). In brown belt practice, the initial distance between the opponents is greater than in the basic drill because the attacker attacks by moving in one foot's length and the defender blocks the strike in place or steps back or to the side one foot's length and blocks. The priority of this drill is mawai and techniques. The fighting zenkutsu dachi is used when performing this drill.

e. Kata sawari kumite (two offensive techniques to chudan):
(1) Yonkyu. Training is the same as in paragraph d-(1), plus an additional attack. In this method of offense, the attacker completes the first technique, then executes the second technique in a distinct one-two sequence. The attacker executes the second technique in place or takes one step in and executes it.
(2) Brown belt class. Training is the same as paragraph d-(2) and takes the form of mawai and techniques, but offensive techniques are executed twice.

f. Kata sawari kumite:
The attack is jodan and chudan with the offensive techniques performed at random. The training is the same as in paragraph d-(2).

This is the best form of kata sawari since the targets of the offensive techniques range widely from jodan to chudan. Note: No more than three offensive techniques are permitted. During this practice, one often sees the situation in which the first or second technique is executed reluctantly while the third is executed with concentration and purpose. This is wrong. In actual free fighting, the techniques are determined by the opponent's tactics. In yakusoku kumite practice, the main purpose is that the opponent's actions be generally regulated. This stage of kata sawari is designed to establish a good offensive capability against a stationary opponent. This is accomplished by executing the first technique strongly. If it misses or is blocked, execute the third technique. Therefore it is not necessary to always execute three techniques. The defender must see the attacker's techniques very well.

      g.   Jiu-ippon kumite (chudan) (one attack free fighting).

      h.   Jiu-ippon kumite (jodan) (one attack free fighting).

      i.   Jiu-ippon kumite (mae-geri) (one attack free fighting):

Jiu-ippon kumite is what we might consider to be a portion of overall free fighting. Logically, yakusoku kumite is systemized training which expands one portion by miniaturizing free fighting. In other words, it includes all forms, mawai plus all techniques which have been mastered in yakusoku kumite so far. During practice, the attacker assumes offensive mawai and executes the techniques strongly against the defender. The stance is moved strongly and consciously and upon completion of the offensive technique, care must be taken not to collapse the stance--the stance must remain correct and strong. Note: The reason for this is that in free fighting or actual fighting during which the techniques are used practically, if one's stance collapses after completing the technique, great difficulty will be encountered in executing the next technique and one will be placed in a position in which they cannot deal with the opponent's movements.

The defender observes the attacker's techniques and body movement well and waits until the last second to block it. Blocking and taking a step to the rear is accomplished in the same manner. Note: In the situation during which the defender steps back, he must first move the back leg, followed by the front leg. When the attacker moves in, he will move the front leg first followed by the back leg. Needless to say, the movement of the front leg and back leg is executed almost simultaneously and the stance must be maintained strongly, correctly, and consciously. The stance for jiu-ippon kumite is the fighting zenkutsu dachi. Even kamae (posture used prior to engaging the opponent offensively and defensively) must be technicalized and made powerful by intentionally tensing the fists strongly.

      j.   Jiu-ippon kumite (free techniques) (one technique only). The type of offensive techniques are pre-arranged and the attacker tells the defender what the technique will be.

      k.   Jiu-ippon kumite (free techniques) (one technique only). Any type of technique is permitted and the attacker does not tell the defender. Note: In paragraph i and j, the attacker and defender are determined in advance as in normal jiu-ippon kumite. The offensive techniques are free and the attacker uses techniques learned so far. In paragraph i, the attacker tells the defender beforehand the techniques that will be used. This is not done in paragraph j. Therefore, the defender has to block and carefully watch the attacker's techniques.

      l.   Jiu-ippon kumite (free techniques). Note: The attacker and defender are not determined in advance--both can attack and defend. This is a form of normal free fighting, but the number of techniques is limited to one. The ultimate goal is to reach a level where one attacks at the proper moment when encountering an opening in the opponent's defense by seeing the opponent's movement. This is the ultimate level and it is

difficult to demand this level from the beginning. Therefore, in the beginning stage it is necessary to attack aggressively by using one's imagination to create an opening. In other words, to make an opening, "Here is the chance and there is the opportunity to attack!" The end result is that the defender must look for the attacker's technique. Other cautioning points are the same as in paragraphs f, g, and h, but because this form of training is at a very high level, it is practiced by ikkyu (1st kyu) and above.

       m. _Kakari Geiko_. Kakari geiko is usually kumite training provided by a higher ranking person to a lower rank. The higher ranking person does not have the right to attack first, and seldom uses offensive techniques. Specifically, shodan level (1st degree black belt) is able to train sankyu level (3rd kyu) and sandan level (3rd degree black belt) is able to train shodan level in terms of using the techniques. One might say that at this stage it is possible for the higher ranking person to master the defensive techniques for use against the lower rank's offensive techniques. Therefore, a black belt must perform kakari geiko positively and the techniques will be improved rapidly, but it is necessary to bear in mind not to collapse the techniques. Additionally, kakari geiko from the higher rank to the lower rank is called Toritate Geiko. Furthermore, depending on the lower rank level, the higher rank does not use offensive techniques, they only use defensive techniques. When brown belts perform kakari geiko, they must keep in mind not to collapse the techniques they have mastered so far. They must use the techniques strongly and powerfully, establish their own mawai, and master the movement of free fighting. Cautioning point: Execute unsoku correctly and strongly and observe the opponent's movements closely, think of the mawai, and when you attack, attack strongly.

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