

*The*

# *Lion*



*The official newsletter of the Chiltern Karate  
June 2010*



**The imposing face of Sokon "Bushi" Mastumura,  
Okinawan Master of Karate.**

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*Cover picture:*

Sokon "Bushi" Matsumura. Okinowan Master.

*Notices:*

**Saturday 11<sup>th</sup> December CKA Annual  
Dinner Dance awards Ceremony**

## **CKA Kumite and Partner Work DVD**

All our CKA kumite sets on DVD.

An essential learning aid!

£15.00

See your club instructor

## ***Fore Word.....***

***Having decided to include a cover picture on all future issues of the Lion, I have unwittingly given myself a little challenge and that is to find a relevant subject.***

***Over the years Mrs. Thwaites and myself have acquired a huge collection of karate related books many of which are associated with the history of karate. These days I am not sure how many club members have such a book collection or even a couple of valued technical books but what can say is that if you do not study the history of your martial art you are definitely missing out.***

***My picture choice this issue is this imposing drawing of Sokon "Bushi" Matsumura or correctly in Japanes Matsumra Sokon as the family name should come first. Bushi?.. That means warrior, a nickname bestowed upon him by one of the three kings of Okinowa who he served as bodyguard and martial arts instructor. He was said to be completely ferocious in combat and to never have lost a dual although he fought many.***

***He was student of Sakukwa Kanga and teacher to Anko Itosu who was in turn teacher to Gichin Funakoshi- someone that***

***all karate students should be aware of.***

***So, just as a little challenge, Matsumura is associated with passing down several kata, one of these is unusual but a vital part of our system, which one is it?***

***Here are a couple of extracts from his writings:***

***"You can only understand the true way of the martial arts through determination and continuous training. It is quite interesting to note that the martial arts and the methods of scholarly study parallel each other at a fundamental level."***

***"If you have an unconquerable calmness, you can overcome the enemy without force, with the ferocity of a tiger and the swiftness of a bird."***

***Anyone studying karate should be interested in this man, there are some fascinating stories about him some of which I am sure will be true!***

***Robin Thwaites  
Lion Editor  
4<sup>th</sup> Dan***

# How to quadruple the number of kata you know in two easy steps

## *George Entecott's plan for more challenges!*

A while back we hosted Sensei Slater Williams.

In the final session he mentioned about practising the mirror image of each kata. This was something he called Ura.

There is also Go, which is trickier to explain. Rather than move forward through the kata, you start at the end and move backwards.

Sensei Williams only showed the first three moves of Taikyoko Shodan Go.

The first move is still a down block to the left but, instead of moving the left leg back and to the left as normal (moving into the direction you are going), you move your right leg forward and to the right

(moving away from the direction you are going).

The second move, the punch, was easy, just walking backwards rather than forwards.

On the third move instead of pulling the front leg back, spinning then down block (moving back then into the opponent, moving offensively), you pull the back leg diagonally forward, spin and down block moving away from the opponent. Move defensively not offensively.

You could then combine both principles and do the mirror image of a defensive version of the kata, Ura Go.

## **Why?**

Let's say you practice a kata application, where someone grabs you with their left hand ready to hit you with their right. Works great, what happens when a lefty grabs you with his right hand ready to hit you with his stronger left hook? You could just do the mirror image, the Ura version.

The Go version of a move allows you to look for applications in which you move in the opposite way to the kata you are taking it from.

This relates closely to applications and the way that they may be described and explained. When working on applications going exactly by the book can be known as Bunkai, you could vary hand or body position but be roughly right within the kata. Oyo is slightly different in that it follows the principle from the kata but could look quite different. Finally Henka could be described by "As long as it works nicely as an effective technique it is all good" meaning that it follows the spirit and intention of the kata even if not the exact form.

Practising the Ura, Go and Ura Go versions of kata provides three extra possibilities which mesh in nicely with these three principles of applications. This opens up three other directions each kata will take.

If you try to practice the mirror image or defensive versions of kata then it is also good for

developing knowledge of the normal version of the kata. If only because of the number of times I needed to go back to the normal version to think about what I am doing.

### **How do the other 17 moves of Taikyoko Shodan Go, er go?**

The principle is you move away on the block and you walk backwards on the punch.

The tricky bits are the turns, the floor plan of the kata is mirrored behind you. So you will need to start four strides forward more than normal.

1. Down block to left, moving the right leg forward and to the right.
2. Punch walking backwards.
3. Pull the rear (left) leg forward, spin on the right knee and down block.
4. Punch walking backwards
5. Look over your right shoulder, pushing your left legs back as you down block (your facing the front as usual).

6. Punch walking backwards.
7. Punch walking backwards.
8. Punch walking backwards.
9. Look over your left shoulder, down block moving your right leg back (you are only turning 90 degrees).
10. Punch walking backwards.
11. Like move 3, pull the back leg forward and spin to block.
12. Punch walking backwards.
13. Look over your left shoulder, down block to the left moving your right leg back.
14. Punch walking backwards.
15. Punch walking backwards.
16. Punch walking backwards.
17. Like move 9, look over your left shoulder, down block moving your right leg back (you are only turning 90 degrees)
18. Punch walking backwards

19. Like move 3, pull the back leg forward, spin and down block.
20. Punch walking backwards.

*[Editors note: I have trained with Sensei Williams many times in the past and was always impressed that his association require Go and Ura versions of kata to be known for gradings. If you feel like a challenge try this with Bassai Dai!]*

**George Entecott**  
2<sup>nd</sup> Dan

## **No 3 The Misinterpretation of Kiai**

***The third in Sensei Davenport's set of articles designed to get you thinking rather than just exercising.***

I could ask a 1000 people "...what do you understand by the term Kiai..."

And I guarantee I would get at least 998 answers saying it's a shout or a yell. Some might elaborate by saying you emit this yell from your hara at times

of focus. Or that the true meaning is Spirit Shout. Or that it's the point of focus during a kata. Or it's when you tense during kime and you make a noise.....

Ask the same 1000 people to spell Kiai and you will get 1000 people reply (apart from the dyslexic among us):-

### **K. I. A. I.**

Ask 1000 Japanese people to spell Kiai and they will reply:-

### **気合**

And that's the problem. Not just with this example but with most of the karate principles that we have learned over the last 50 years.

It's lost in translation.

The alphabet we use today consists of 26 letters using Majuscule Forms and Minuscule Forms derived from the Latin alphabet, which in turn came from the Greek letters, which came from the ancient alphabet used by Semites. Keep going back in time and you reach the Phoenician alphabet, called by

convention the Proto-Canaanite alphabet dating back to around 1050 BC.

The Japanese "alphabet" (a bad choice of words) is pre-dated by Old Japanese - jōko nihongo or:-

### **上古日本語**

The earliest texts found in Japan are actually written in Classical Chinese. Over time the phonetic usage of Chinese characters became more and more prevalent until Man'yōgana, a system of using the Chinese characters phonetically to record Japanese, was born.

Chinese is one of the few languages in the world that **didn't** evolve from our alphabet. Thus when we see Japanese written in English this is known as Romaji, literally the Romanisation of Japanese. The text I have used in this article is Kanji, a regular script for Japanese (symbols) instead of the phonetic syllabaries of Katakana (masculine, used exclusively for words borrowed from other languages) or Hiragana (feminine, used in

conjunction with Kanji to write most of the Japanese language).

(by the way, my thanks once again to expert calligrapher Eri Takase!)

So, I ask my question again – how do you spell Kiai?

気合

The first character **ki** means “spirit” or “life force”. We all have it. Whether or not it is possible to increase your ki, or even control it, is not for debate in this article.

The second character **ai** means “join” or “meet” or “blend”.

Correct me if I’m wrong.....but I don’t see any reference in either character to shouting!!

And another thing.....if I **reverse** the characters:-

合気

The characters still mean the same individually but now it reads Aiki, as in Aikido.

KIAI  
AIKI

Intrinsically linked. Like black & white. Like hot & cold. Two halves of a coin.

**KIAI is a concentration of life force, it is destructive, it crushes, a clashing of energy, it is dynamic.**

**AIKI is a unification of life force, it blends, it dominates, a combining of energy, it is static.**

Kiai and Aiki are states of existence that happen when you are in combat. Kiai and Aiki are the ways in which you choose how to interact with your opponent. The characters **ki** and **ai** are fluid and should be interchangeable i.e. you should be able to switch from a state of Kiai to a state of Aiki with your own will.

A quote for you:-

“...there is no difference between Aiki and Kiai; however, if compared, when expressed dynamically it is called Kiai, and when expressed statically it is



Aiki..." (the legendary Donn Draeger 1974)

No style is truly Kiai or Aiki. The truly wise Sensei understand that everything employs elements of Kiai & Aiki and moves between them accordingly.

You will not gain or experience Kiai or Aiki overnight. You are trying to acquire internal development and take out the randomness & inconsistencies of your training. It will take **years** of practice. But what I can do is give you a 5 point check list of the elements you will need, a handbook for conflict & combat, to help you on your journey.

#### a) Kokoro

*Put 'em up, put 'em up! Which one of you first? I'll fight you both together if you want. I'll fight you with one paw tied behind my back. I'll fight you standing on one foot. I'll fight you with my eyes closed – Cowardly Lion, Wizard of Oz.*

Simply meaning "warrior's heart". You have to find this within yourself, your indomitable spirit. We all have

this within us so you don't have to learn it, just find it and then be able to harness it at will.

Make never giving up a habit. Getting by just will not do. As my old Sensei would say "...when confronted with danger, run towards it....".

When I look someone in the eye who has found kokoro, I want them as a friend not an enemy. Karate is a deadly struggle of one spirit against another. And the only way to read the strength of that spirit is through the eyes.

The centre of your gaze must rest gently on the portal to your opponent's spirit – his eyes. Keep your gaze broad, your face & eyes relaxed but committed. You will be able to tell when the attack will come, a feint from a real attack, the moment to strike.

Go into combat resolved to destroy your opponent no matter what the cost, truly committed.....and your opponent will read this, will feel it and he will be crushed before combat begins.

Kokoro is the heart of Kiai and Aiki.

b) Haragei

*The lower of the three dantian in Traditional Chinese medicine*

This means "belly art". When you practice a stance or a kick or a strike, you have to physically use the hara. Moving from the centre of your body. But what we all tend to forget is how we use the mental side of the hara. For instance we have all felt fear, anticipation, shock, grief and the way it gnaws at your stomach.....your hara. Or when you have had a gut feeling.....your hara.

You need to be able to control this, to be able to feel & tune into the subtle physical and emotional variations in your opponent.

You may start to notice in your opponent tension in the shoulders, or around the neck & jaw, subtle movement around the eyes, body movement.....the list goes on and on. This is the physical variation that you can see and

then process. But relying on this alone is not enough. You have to become adept at using the hara to feel the emotional variations of your opponent too.

I know this sounds farfetched but let me ask this – when did you last find yourself saying "I knew that was going to happen".

How?

Be constantly aware of your hara when you train. Every technique depends on your ability to relax, keep your weight & posture low and maintain connection with your hara.

c) Kokyu Chikara

*Correct application of breathing*

Finally the breathing! Kokyu chikara means "breath power". Kokyu chikara is about using the muscles of the diaphragm and abdomen i.e. the hara again!

Concentrate on breathing with the abdomen not the lungs.

Breathe deeply and focus your mind on the hara, filling the lower portion of your lungs with air, using the abdominal muscles. When you start to breathe correctly, you will be able to use the hara correctly. The hara cannot operate without the proper flow of air both coming into the abdomen but also on the way out.

Kokyu chikara is essentially **silent**. But when required it combines with the other elements to become the audible part of Kiai.

By utilising your haragei and your kokyu chikara, you can emit a deafening roar that erupts from your abdomen. This action will help to focus the mind on Kime.

Conversely, Aiki will emit a low growl that intensifies and climaxes as the opponent is overwhelmed & dominated.

One for the Dan grades - think of the spirit shout at the end of Jion? Taking the above into account, would this be Aiki or Kiai?

Is this starting to make a bit of sense for you?

The so-called Spirit Shout is nothing more than a tool that one uses to coordinate the three energies – physical, mental and spiritual.

#### d) Kime

*The point of maximum force at the moment of impact – Masatoshi Nakayama, Best Karate*

I have covered this in great depth during article N°1 but remember kime is only experienced when **all** the elements of the technique come together at the exact moment just before impact. That will include correct application of haragei and kokyu chikara.

Do not forget that kime is explained along both physical and psychological lines. Kime is when both the body and brain are executing a sharp, crisp, technique that utilises the entire person. Kime is where the body's entire musculature is used in a sudden moment, and

also when the mind is linked to the technique.

Kime can be linear or circular, hard or soft. In Kiai the force is explosive, whereas in Aiki the force is blending & consuming.

During Kiai, to crush the opponent you will be relaxing the antagonistic muscles to achieve maximum speed and then drive your protagonistic muscles into the blow. For Aiki, you must focus on sensing the energy coming towards you and flowing with it, maintaining your centre and then smoothly blending until this turns to domination.

Kime is **never** static. Kime is achieved during movement. Once the brakes go on you are practicing Sun-dome (arresting the technique) and the power diminishes equivalently. If you've forgotten all about this, refer back to article N°1.

#### e) Kata

*The purest form of kiai / aiki training – Forest Morgan, Living the Martial Way*

Kata is where you bring everything together. Kata is the only place to practice Kime in relation to correct application of Kokoro, Haragei and Kokyu chikara. Funakoshi understood the importance of kata and said "practice kata with the utmost seriousness"

Kata will emphasise the solid stance and foundations for developing kiai / aiki. Correct movement from stance to stance utilises your haragei. Correct breathing i.e. kokyu chikara, will only strengthen your tanden. Correct kata will emphasise the coordination of physical and mental energy into physical movement.....kime.

And we mustn't forget the eyes! Correct kata conditions you to centre your gaze in the direction of the opponent.....kokoro.

If you want to develop kiai, if you want to learn to destroy attackers utterly and completely, if you want to defeat an opponent with a single glance, if you want to develop aiki, if you want to dominate an attacker and engulf them.....practice kata

with the utmost seriousness. This is what Funakoshi was trying to convey when he said:-

“ata wa tadashiku, jisen wa betsumono”

“Perform kata exactly; actual combat is another matter”

So there you have it, my 5 point check list for developing a state of Kiai or Aiki as you approach combat or conflict situations.

But one final thought.

How did we get where we are today?

Many moons ago a Japanese Master came to the West. He showed them punches and kicks and blocks and throws and strikes. People looked at him in awe and followed him. They noted that he sometimes made a fearsome noise at certain times of his training. The people asked him “what is this noise Sensei?”

The Japanese Master had spent his whole life in Japan and hardly knew any English. He

had been sent abroad to spread the gospel of karate-do. He knew that the occidentals would take a lifetime to comprehend the subtleties of the art he was teaching. But now was not the time. So he answered.

“Kiai”

Dave Davenport  
4<sup>th</sup> Dan

**Nobuaki Kanazawa,  
6th Dan  
Watford May 20010**

*Kancho designate future  
president of SKIF (Shotokan  
Karate International  
federation)*

*3 Views of an enjoyable  
evening in Watford*

**From Nia**

After opening with a brief warm-up, we moved straight into basics – relentless, high speed basics. I was astounded by the speed and stability with which sensei Kanazowa moved. Each technique looked as though it was plucked from a

textbook, each stance was strong and deep and immensely stable. And worse – he made it look easy.

As the lesson continued, we progressed into some kata and kumite. Again, I could only marvel at the apparent ease with which Kanazawa moved. The kata GanKaku was new to me and involved a number of slightly baffling and mysterious moves. Especially, standing on one leg holding a kind of manji uke p Position - a test of balance that Kanazawa passed with ease, and that put the rest of us to shame. It was incredible to see just how accurate and stable karate techniques can be.

### **From Rhys**

The Kanazawa course for me was more than just a training session, it was a test. You see, for the past few months I had been injured almost constantly, to the point where I had barely trained at all since the New Year, and so to my mind this was the best way to get back into Karate again. But I didn't count on just how demanding Kanazawa would be.

The whole time I was aching to stretch out my legs, or wipe the sweat from my brow, as each minute that went by took its toll on my body. But unlike many of the people around, I did not give in, and I think I can say that I represented our club with pride, and showed some of the other karateka that we at CKA can stand up alongside the other, much bigger organisations. And to my great delight, I was right about the lesson being a way to get me back into training. Kanazawa's every attack, every defence, every stance, was so phenomenal in terms of speed, balance, and power, that it more than inspired me to go off, and try my hardest to improve.

### **From Andy**

Looking on from the balcony I could not help but recall Sensei Stratton repeatedly telling us that our legs should be light and easy to move as arms. For Kanazawa it certainly was true, and it brought fluidity to all his moves that was a pleasure to just watch.

The other striking feature was completeness ; all his moves

were properly prepared and carried right through no matter what the speed. (Usually very fast !!!)

The course certainly gave Nia and Rhys a confidence boost . Their techniques held up and they did not feel out of place in a room bursting with SKIF black belts and senior grades, which is a great tribute to the standards set by our CKA black belts.

**Nia, Rhys and Andy Maddon**

**CHILTERN  
KARATE  
ASSOCIATION  
ANNUAL  
CHRISTMAS  
DINNER DANCE  
AND AWARDS  
CEREMONY**

We are returning to De Vere Hotel, Latimer on **December 11th 2010** for our annual Christmas dinner and dance and awards evening.

The cost is £31.05 per person which covers a three course meal, table entertainer and disco

Places are limited  
Look out for payment information soon!!

# CKA Calendar 2010

Sunday	06-Jun	Grading	Chesham Dojo	10.00 start
Sunday	27-Jun	Grading Training	Chesham Dojo	10.00 - 12.00
Sunday	18-Jul	Grading Training	Chesham Dojo	10.00 - 12.00
Sunday	05-Sep	Grading	Chesham Dojo	10.00 start
Week Commencing	13-Sep	Beginners Courses	All Dojos	
Sunday	26-Sep	Grading Training	Chesham Dojo	10.00 - 12.00
Sunday	17-Oct	Grading Training	Chesham Dojo	10.00 - 12.00
Sunday	14-Nov	CKA Competition	Chesham Dojo	10.00 start
Sunday	05-Dec	Grading	Chesham Dojo	10.00 start
Saturday	11-Dec	Annual Christmas Dinner Dance	Latimer House	TBA

**If you have any material that you would like to be considered for publication in The Lion please contact Robin Thwaites at [robin\\_thwaites@yahoo.com](mailto:robin_thwaites@yahoo.com).**

**Material published may not necessarily represent the views of either the editor, the club instructors or CKA committee.**