KARATE KATA AND APPLICATIONS 4
VINCE MORRIS & AIDAN TRIMBLE
Aidan: To Tim and Dawn

Vince: To my wife Toni, for everything

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Kata

Kata are a predetermined series of blockings, evading and countering techniques against single or multiple attackers, who may be armed or unarmed.

In a sense Kata are not peculiar to Eastern fighting arts. That is to say that the concept of providing an instructional manual is not, or these are to be found in many European languages covering arts ranging from medieval swordsmanship to modern-day boxing.

One element stands out, however, as being significantly different in the Oriental Kata. In the majority of cases the Kata are taught to students by example, only rarely were the early techniques recorded in diagrammatic or textual form, on scrolls which were kept secret and passed on only to exceptional students who had proved themselves worthy after many years practice.

Generally these secret scrolls contained brief details of the main instruction which was passed on orally and by example. They were often presented in a deliberately obscure fashion so as to be of little use if they fell into the hands of someone not well versed in the traditions and teachings of that particular school.

Gichin Funakoshi, the 'Father' of modern karate gives a revealing insight into the emphasis placed upon this secrecy.

In his book Kenreido Ryukan published in Japan in 1943 (and owing much to his third son Gigo [Yoshitaka]) he is to a great extent responsible for the powerful Shitokai karate of today). Funakoshi relates that in the Ryukyu Island the tradition of secrecy was such that no written records were kept. Techniques were passed on by direct instruction from master to student, very often on a one-to-one basis and the historical background to the Kata was transmitted by oral tradition, a notoriously imprecise method.

He goes on to tell of a communication he received from an elderly Okinawan karate-ka who wished to pass on to him a particular Kata before he died. As Funakoshi himself could not go, he asked that this Kata be taught to Gigo. After instructing Gigo in the
Kata (behind locked doors in a shuttered room) the old man confessed that he had refused to pass on this Kata to anyone before; only once in a crucially altered way to a man who had continually pestered him until he agreed.

Although in most cases the major concern of the scrolls is to catalogue the techniques of the Ryu, a good proportion of the text is given over to the element which distinguishes them from any Western instructional manual; the interweaving of spiritual philosophy with physical violence!

Based on an eclectic Zen Buddhist foundation, with intertwining elements of Confucianism and the native Shinto religion, the art of dispatching an enemy was raised to a spiritual level.

Indeed, so important was this Zen aspect that the same sentiments appear in scrolls of different Ryu, even in those concerned with distinctly different martial arts, such as Archery and Swordsmanship.

To come to a proper understanding of Kata, and to approach a proper practice of Kata it is vital to appreciate how inextricably interwoven is the philosophical element with the purely pragmatic physical side.

Just as this is so in the Kata of the older classical Ryu, so it is in the relatively younger ‘schools’ of karate, which have been subsumed into the traditional ethos.

Karate can indeed be practised purely as a strong and effective means of fighting. The Okinawan masters developed techniques capable of inflicting severe damage to any attacker and it is quite possible to train solely in the aza – the technique of blocking and counterattacking. Even the early practitioners of the art, however, held the spiritual element to be of equal importance to the physical techniques.

The Okinawan fighting arts were not themselves very much under the influence of the mainland Zen ethos, but Te, as the indigenous fighting art was known, became naturally subsumed into the martial culture and its Zen ethic upon its importation into Japan.

Even so, before this time there is evidence that certain Okinawan masters (Higaonna and Itosu, to name two) were much concerned that the art of Te be taught as a spiritually-oriented discipline.

After studying the history of karate, and indeed of all of the Japanese fighting arts, one has to conclude that it is a mistake to assume that they are inextricably involved with Buddhism, and with Zen in particular. What becomes clear, however, is that any discipline which removes the fear of death and injury, and enables trained reflexes to deal spontaneously and effectively with any threat is much sought after by the warrior.

The experience of the mainland warrior led to the development of a Zen-permeated martial culture, which, as well as importing through strict discipline and meditation those very sought after qualities, also encouraged the development of individual values which were morally and socially beneficial: a concern for aesthetics and art, poetry and ceremony, belief in the virtues of honesty, dignity and compassion.

Toward the end of the sixteenth century, for example, the Jigokuryu martial school, which was essentially concerned with teaching
swordsmanship, established a curriculum which as well as concentrating on techniques with sword and dagger also devoted time to practice with spear and bow, and the art of poetry, and the tea ceremony. This was largely due to the influence of the Zen master Zenkichi.

Whether or not many actually attained those qualities which were held to epitomise the 'enlightened' man does not in any way detract from their desirability. The point to reflect upon is that in the original muso form or in the later do forms true martial artists is one who has attained mastery of both physical and spiritual aspects.

I have written in greater detail elsewhere (The Karate-do Manual and The Advanced Karate Manual) of the reasons why this emphasis on the spiritual side came about, but it is of such vital importance to correct understanding and application of Kata that the serious student must be encouraged to learn more of this aspect, and also fully understand that the spirituality—the Zen aspect—had a basic pragmatic reason for its emphasis, it made the martial artist a better fighter.

The essence of Zen is a complete acceptance of the inevitability of change; nothing remains the same, the wheel is always turning, leading to the only certainty—at some time or another this human lifespan will come to an end. To place too much importance on this fragile butterfly life was deemed futile; far better to aim at honour and respect, which held society together, even if in pursuance of this it became necessary to give up life. Thus the fighting man defeated his greatest foe—Fear! And specifically the fear of death, which if unconquered could cause that minuscule hesitation in combat that could be fatal.

Hence the importance placed upon gaining a mind like water (mizu-no-koto) in whose mirror-like surface all actions were reflected and perceived without the ripple of fear to distort the image, allowing the correct response to be made free of any inhibition.

The strict discipline of a continual regime of meditation based upon an acceptance of the transitory nature of all things led the samurai to develop a fearless disregard for the perpetuation of life at all costs, and to foster a strong-willed determination to continue upon a chosen course of action without hesitation, doubt or deflection. Indeed, the basis of a formidable fighter!

Anyone, therefore, who wishes to fully understand and gain full benefit from practising the Kata must be prepared to at least consider carefully that to practise them purely as physical fitness forms or simply as a series of physical techniques is to go against the experience, advice and teaching of some of the most fearless and renowned fighters who ever lived!

There are some fifty Kata practised by the various karate schools today, mostly stemming from the practice and experience of the old masters, and in this Shotokan style we practice some 26 which can be broadly categorised into two groups: those which suit the larger, stronger martial artists, and those which are more appropriate to a lighter, more mobile stature.

The former group, which stress physical strength, were sometimes formally referred to as Sairei-ryu, and the latter, which emphasise speed and agility, as Shurei-ryu, and although the Shurei-ryu type are particularly effective for physically conditioning the body, it would be wrong to imagine that this was their main function, or that they were practised without the correct mental and spiritual concentration (Zanshin).

Likewise, although the two types seem to suit essentially di-
different body types it is a mistake to choose to concentrate solely on the group which, on the surface, would appear most appropriate to your particular build: all the Kata develop a rhythm and coordination of movement, and the well-balanced fighter must develop the attributes of both types.

At an advanced level it is necessary to select one or two Kata, for in-depth practice, to enter deeply into the soul of the Kata, and at this stage it would be appropriate to select from the type most suitable to your physical characteristics. Even so the full range of Kata should not be neglected.

The problem
Although the physical practice of the various Kata is in itself an excellent physical exercise, promoting suppleness, flexibility and improved muscle tone, we have seen that this is only part of the story, and that proper practice demands that the martial artist develop Zanshin an alert, concentrated awareness of the totality of the situation, with an untroubled 'unstopping' mind allowing complete freedom for appropriate and effective action.

How?
'While performing a Kata, the karate-ka should imagine himself to be surrounded by opponents and be prepared to execute defensive and offensive techniques in any direction.' So urges the late head of the Japan Karate Association, Masatoshi Nakayama, who was himself one of Gichin Funakoshi's students. (Best Karate, Kodansha International Ltd, 1981.)

This is to a student under the direct instruction of a master in a one-to-one learning environment. I suggest, is easier to comply with than the case with the vast majority of karate-ka practicing today. We have seen that much of what is now included in the Kata has been passed on by oral tradition, subject to misperception, misunderstanding and plain forgetfulness, as well as by the deliberate desire to keep the original meanings secret, known only to a trusted few. Even some techniques which, on the face of it, are self-evident, may not be quite what they seem in the Kata, they - like many of the blocks - may be presented in the reverse of the proper direction.

Also we know that many of the Kata practiced today have been deliberately altered to make them more suitable for mass transmission, as well as to make them conform to the more athletic nature of present-day techniques and upon occasion to make the practice of them safer. For example, whilst performing the Kata Chinte Kana-

zawa Sensei broke his right hand by striking the back with ipponken causing Master Nakayama to remind him that the Kata should be modified for training purposes. All of which makes the practice of the Kata in line with Nakayama's advice practically impossible, as, in our experience, the vast majority of students have and can only have a rudimentary understanding of the bunkai - the applications of the techniques contained within the Kata.

Takayuki Kubota, Head of Gosoku-ryu Karate in America (The International Karate Association), and well known as an instructor to law enforcement agencies writes: 'At the moment most people that practise Kata have no idea of its real meaning, or the benefit that it brings. They practise Kata and Kumite as though they were two different things whereas of course Kumite starts with Kata and Kata starts with Kumite.'

This being so, it is impossible that the Kata be practised fully and completely, and that proper Zanshin be exercised.

Yet another problem must be faced. To be practised as was originally intended, that is as a powerful and effective means of self-defence, with value to today's society, then it should be obvious that even if all the original bunkai were known practice solely related to them would be anachronistic; having little relevance. Sadly, in the world of today attackers are more likely to wield a razor-knife, broken beer-glass or even a gun than a bo or jo. This latter problem becomes more apparent when one realises that even within the confines of the history of the development of karate techniques the Kata are anachronistic in that they ignore many of the techniques which are widely (and effectively) incorporated into the basic practice of modern karate. Such techniques as manaburi-geri (roundhouse kick), ushiro-namazukuri-geri (back roundhouse kick), kudongeri (heel or axe kick) and ushiro-geri (back kick) are only a few which do not appear in the Kata.

Indeed, this problem exercised the current head of Shotokan Karate International, Hirokazu Kanazawa, to the extent that he began to incorporate i dan manaburi-geri into the Kata Empi. This move did not find favour, however, and the Kata is currently practiced as before, with no roundhouse kick.

It would seem appropriate at some stage for senior Sensei to pool ideas and formulate a new Kata, based on the historic principles, but incorporating modern karate techniques.

*Interview with David Cherubin in Fighting Arts No. 34.
The myth

There is one widespread myth that needs dispelling before we consider the final section of this chapter, the precepts which must be borne in mind when practising the Kata, and that is the racial myth that mastery of karate, and in particular the Kata, is only attainable by the Japanese, for only they can have a real understanding of the martial ethos permeating the art, and can therefore achieve the highest levels of skill.

Frankly this is arrant nonsense!

Let us turn the premise around and hypothesise a native English sport, with philosophical connotations and obscure rules and rituals, deeply rooted in English tradition. Could we then safely assume that no-one but a native-born Englishman would ever excel in the sport, and that no Englishman would ever be beaten by a foreign competitor. Even a cursory glance at the record of the England Cricket team over recent years will serve to underline the ridiculousness of this idea!

Of course there are cogent (financial) reasons for the perpetuation of the myth of Japanese superiority, and indeed there may well be some Japanese who actually believe in it. This does not mean that anyone else need accept it. Indeed, when karate was first introduced to the West, the Japanese were naturally superior, both in skill and understanding, but also in the physical flexibility — especially in the hips and legs — which came to them as a direct consequence of the nature of their society, and which enabled them to have a greater facility in the techniques.

Japanese supremacy has now been challenged, just like the supremacy of English cricketers. At first the Japanese fighters were thought unbeatable, but the records show that the British team has defeated the Japanese on each of the last four occasions when they have fought. The most obvious example is Aidan Trimble’s success in Tokyo, the heartland of Japanese karate, when he took on and soundly defeated the best of the world’s Shotokan Karate International fighters, including the cream of the Japanese, to become the first World Openweight Kumite Champion.

The point I am going at lengths to make is an important one. If you place any credence in this myth then you set limits to your own progress. There are no limits within the art of karate, only those inherent in each individual practitioner. Believe this and put aside all negative inhibiting ideas.

How to Practise the Kata

As mentioned before, the mental attitude to Kata should be the same as for Kumite. The opponent must actually exist for you, or the Kata will be relegated to the level of mere physical calisthenics. In correct practice it is vital to maintain a sense of urgency and reality, and at every step envisage yourself as actually under threat and attack by a number of assailants determined to do you serious harm.

In this atmosphere Zanshin can be developed, and no technique need be ‘pulled’ short of the target through fear of inflicting damage, as in practice with a partner, and, furthermore, no time can be grabbed for regaining one’s breath with these opponents, as they know no rules of fair-play, nor any referee’s intervention!

Pragmatically, however, Kata training is a progressive experience which can roughly be defined in three stages.

To begin with, the student has enough to do simply trying to remember the sequence of techniques and changes of direction whilst keeping time to the teacher’s count without trying to visualise ‘real’ opponents.

This is quite in order, for at this stage the technical proficiency and mental awareness are secondary to establishing the pattern of the Kata. Even so, during this process whilst the motor skills and underlying rhythms of the blocking and countering movements are being assimilated, the body is being strengthened, and balance and co-ordination enhanced.

The second stage of development commences when the pattern of the Kata has become firmly established, almost second nature. Now the emphasis is upon specific aims. The student strives to refine his practice, polishing technique and beginning to keep in mind the target areas; the appropriate application of speed and strength, and correct breathing. At this stage, under the direction of an experienced sensei, the student is put under increasing physical and mental pressure and begins to become aware of just how
important is the power of the mind in physical activity. He or she learns to drag something extra from the depths of the psyche, a strength and stubbornness that perhaps has never before been revealed. The body becomes so exhausted from obeying the sensei's command: 'Hai! Now once more!' that it becomes impossible to even keep the eyelids open! Every breath becomes a painful gasp and seemingly must be the last, but even as the body stagggers and weakens the spirit shouts: 'I will not give in!' And from this the lesson is learned that in the depth of your spirit you can never be defeated.

The third stage is properly the practice of 'Moving Zen'. The techniques are by now instinctive and the goal perfection. Practice becomes an intensely private thing, age no longer matters, youthfulness, strength and stamina, even a fully operative body are not prerequisites for this journey. Here the Kata is never for simple display but in a vehicle, a path of absolute determination awareness and concentrated attention.

By this third stage the karateka has developed the ability to free mind, body and spirit to profound depths. The outward display is secondary to the manifestation of inner power and calm determination. Now the 'stopped' mind is released; fear is defeated by acceptance, and all peripheral anxieties are seen in perspective and set aside as full attention is directed to 'here and now'.

In Karate-Do the kata is begun by being concerned with the physical: down-to-earth of balance, co-ordination, power, flexibility and so on, but progress is being far, far more.

Each time a Kata is practiced (as a whole or in part - by a karateka thoroughly familiar with it) it should be a new creation, fresh, dramatic and meaningful in just the same way that a musician re-creates a piece that has long featured in his repertoire. It should never be a stale repetition, a bored and boring rendition.

On the contrary, just as the musician loses himself in his music so the karateka re-interprets and re-creates the Kata, bringing it to life and imbuing it with his own personality, asking each performance the first.

There are occasions, however, when it is beneficial to perform the Kata in different ways. Hirokazu Kanazawa - one of the foremost karate teachers in the world - advocates that every third time it should be performed without power, directing the attention to maintaining Ki (concentrating Ki below the navel) and at the same time concentrating on the correct tension and relaxing of the muscles.

Many teachers also advocate the practice of Kata in the opposite direction to the normal, thus affording practice on both sides and more deeply ingraining the sequence into the memory.

Aidan and I both strongly advocate that you vary the direction in the Dojo in which you regularly practice. This will help ensure that you concentrate wholly on the Kata and the imaginary opponent rather than using a familiar object in your area of vision to help orientate you. Similarly, after taking care to make sure of safety, you should from time to time practice the Kata with your eyes closed.

For the karateka interested in Kata competition these last suggestions will be helpful in overcoming the problem of performing in an unfamiliar environment.

In our book The Advanced Kata Manual I gave a comprehensive outline of utilizing visualization techniques as an aid to practice. I will simply point out here that this method can prove invaluable in retaining the execution and performance of Kata, and is strongly recommended.

A point worth making to the Kata competitor is that the idea of competition is essentially alien to the fundamental concept of Kata, which we have seen to be not for public display but as an aid to the effective execution of Karate and self-defense. Following this, as Kanazawa comments, the essence lies not in the beauty of movement but in its efficiency.

In many instances today we find that Kata competitors vie with each other to perform the 'flashiest' most acrobatic Kata, complete
with side-kicks that go straight up! Thus underlining how far from a proper understanding of their art are both the competitor and the judges who are impressed by external agility rather than internal condition manifested in simple, effective and efficiently executed techniques performed with 

As a matter of course, the factors—the application of the techniques—should form part of regular practice with a partner. To make Kata performance meaningful it is necessary to visualise the attackers and their techniques as they would be in reality, and this means constant practice with partners to enable correct judgment of distance and timing.

To begin with the defences should be the traditional ones which were originally devised to meet each particular attack. Only when thoroughly conversant with these should the Bunkai be altered.

If the Kata are not to be relegated to the status of museum pieces, however, it is important that they be applicable to the different circumstances of the modern age, wherein it is most unlikely that an attacker would wield a six-foot bokken, but baseball bat, knife, club or gun. Every type of weapon demands a different response in terms of recognising the potential of the weapon and assessing the correct defense. It is a good idea, therefore, to incorporate various weapons into Bunkai practice and modify the responsive technique, distance and timing to suit. Of course, by the nature of the Kata, by the secrecy surrounding them, through misunderstanding and by purposeful deception, and by the changes wrought by a variety of masters, it is not always clear what the original meaning of any particular move was. If this is the case, then we advise consulting the original from which the Shotokan Kata evolved. This will very often provide the clue and help clarify the original purpose. Failing this, it is better to invent your own application than simply to practise the technique as calisthenics. Bear in mind, however, that the application must be efficient and effective, and follow properly from the one preceding and lead without forcing into the one following.

The precepts
The following points should be borne in mind when practising Kata:

1. Courtesy: karate begins and ends with courtesy, and is signified with the bow (rei) at the start and finish. It is important that the state of samu'bin is apparent in the demeanour from the moment the karateka walks forward to begin the Kata. The stance should:

- touching, toes apart, hands lightly touching the thighs (musubi-dachi) should be relaxed but alert, the gaze directed straight ahead. A sense of calm determination should be cultivated in the mind and spirit is prepared for the encounter to come (yi so hai).

2. All Kata should begin and end on the same spot on the line of performance (mabuni). Proper mastery is not attained until the breathing is harmonised with the execution of technique and posture (kata).

3. Performing any element of the Kata without understanding turns it into an exercise in calisthenics and devalues the practice. You should always bear in mind the application and defend or attack the correct target areas (tategain) accordingly.

4. An error that we see quite often is the application of too much force and karate. It is important to understand that the Kata contain many movements which do not demand this. Master Funakoshi himself points out: "The use of strength in continuous, rapid motions does not mean that one is skilled" (Karate-Do Kyohan). You must move quickly or slowly as necessary, and only apply strength where appropriate.

5. Remember that Yama at the end of a Kata carries the implication of a continuing state of readiness, so do not "switch off." To the true martial artist there is no dividing line between their art and "real-life". The art becomes the shaping and refining tool for moulding life, and in turn becomes inextricably an expression of that life. There can be, then, no "switching off" until life ends.

6. Pragmatically of course, a state of unawareness has often brought about the sudden end of life!

Key
It is impossible to learn Kata only from a book. A good instructor is vital. Diagrams and text should serve as aids to memory. This being so, the direction of movement has been indicated by what should be self-explanatory symbols, which indicate general movement, not necessarily the focus of attention.

NB: All Kata begin and end with the bow of respect (rei).
Tekki Nidan

Motoy Bosui simplified Sokoro Matsumura's Nahantchi Kata, and from the resulting, currently named, Tekki Shodan he further devised the variants Tekki Nidan and Tekki Sandan, again removing the more dangerous techniques and grappling moves, to make them more suitable for teaching to children and college students.

It is worth noting that in the earlier Chinese forms of these and other Kata, the more sophisticated simultaneous block and counter techniques are often replaced with the simpler block then counter.

No one really knows the reason for the distinctive Emulsion of the Kata, which has been variously attributed to there being no possibility of backwards retreat, only lateral movement, as in a boat, or against a wall.
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N.B. There are at least two alternative versions of this Kata.
Fig 5-8 Block the opponent's punch. As he sets for other arm strike his thumb into

Fig 8-11 Snap the opponent's arm, pull back elbow, and immediately punch to the mid-section as he turns forward. Snap the punching arm back into thrust back to preliminary blow.

Fig 13-16 Block the kick and following punch with the same arm, the follow through is counter with hammer fist to the muto or collarbone.
This is the shortest Kata in the Shudokan syllabus, although it is
meant to be an easy one to perform, and is known to have formed part of
the repertoire of Kato Kanga, Master Kanga.

Wankan

Some of the feeling of light smoothness is retained in the move-
ments used at close distance, with an opponent and seated in the
Akamai position. The locked arm with the leg between the
body is used in this position.

Another interesting feature, shared with the Tai Chi Kata, is the
use of the leg in black as an opponent's kicking attack.
Figs 26-27: Against a front kick attack, step in and deflect the kick with a slipping block, simultaneously counter with a palm-down strike.

Figs 28-29: Drop line to avoid punch and strike to the mid-section with bottom fist. Push the opponent back and kick strongly to the stomach or groin. Follow with punch to the face or throat.

Figs 33-35: The opponent attempts a punching attack from the rear. Turn and simultaneously deflect the punch and strike to the face with one hand.
Meikyo
Previously called Keha this is another Kata renamed by Master Funakoshi. Meaning 'a brightly polished mirror', the name does not signify simply the mirror-imaging of many of the techniques, but the philosophical reminder that the student should polish away at the Kata by continual practice and effort, so to gain an un- tarnished understanding of it, and thus of himself. This is a higher grade Kata, normally of 4th Dan level.

Containing many close-range techniques, it provides practice in defending against both armed and unarmed attackers, and includes the distinctive Sanaku-empo-teki-geri, a jumping counter with the defender ending to the rear of the attacker.

The use of techniques like Meiko-kehn-imai-ashi-zuki bear consideration, as their current form points to other, more effective, kata.
Bassai-Sho

There are many differing versions of Bassai in the various Dojos, but you are fairly confident in assigning Bassai-Sho to Master Itosu. The flow of this Kata is less obviously powerful than Bassai-Dai, being smoother with an innate strength, and gives practice in defending against No. As the attacks are by weapons it is especially important that stances are strong, and strength is put into the blocking areas.
APPLICATIONS

Fig. 1 - Defend attack from the rear. Stay in, deflect and grip the opponent's weapon. Turn.

Fig. 1a (intermediate level) - Defend kick.

Fig. 2 - Spin and apply shoulder throw.

Fig. 3 - Step in, back hand and seize the opponent's arm. Strike to the arm and belly by applying side kick and

Fig. 1b - Knock out. Block the attack from the front, block the second punch and seize the arm. Spin and apply shoulder throw.

Fig. 1c - Knock out. Block the attack from the front, block the second punch and seize the arm. Spin and apply shoulder throw.
Gojushiho-Dai

There is an element of confusion regarding which of the two currently practised Kata should be designated 'Da' and 'Shi'. The Federation of Shito-ryu Karate follows the practice of ascribing the suffix 'da' to the Kata utilising the Shito-ryu technique as opposed to the Gosen-ryu system.

Of the Gosen group of Kata, and representing one of the most advanced of Master Itosu's Shito-ryu, known Uechi and further refined by the originator of Shito-ryu - Master Kenwa Mabuni - it was renamed Itosu by Master Funakoshi. This was in line with his stated intention of clarifying the confusion and ambiguities surrounding the denotation of many of the early Kata, and he selected the name because the sharp, piercing finger strikes were reminiscent of a woodpecker pecking at a tree. The current name indicates the 54 major moves of the Kata.

Containing a variety of unusual hand techniques (Gedan mawashi, kaihime-ure, Sode-ryu-kate, Ushiro Tepoi hiza-ure, Mawashi kara-ato-uchi, etc.), this Kata gives practice in a range of self-defence techniques, from simple disengagements to powerful striking and throwing counter-attacks.
Gankaku

Known as ‘Crane on a rock’, this is an old Kata in the Shotokan style, but the name of the originator is unknown. Originally called Chinto, the Kata is known to have been practised by Master Kosaku Matsuura. It was included in the repertoire of both Shotokan and Shito-ryu, and further refined and adapted by Master Yasuhiro Itaya, whose version is the current one in Shotokan. The modern name, chosen by Master Itaya, derives from the distinctive one-legged stance utilized, which was thought to resemble a crane on a rock, preparing to defend against its enemies.

This Kata affords practice in defending to front and rear, and by mastering balance and body shifting enables power to be developed whilst remaining in one spot, often a vital requirement where space to manoeuvre is denied.

A particularly good Kata for the promotion of co-ordination, it is especially important to master the one-legged stances, and the spin and turn into the final one-legged position, where head, hands and body all come to rest at the same instant of absolute stillness and balance.
APPENDIX

For those who would like to read further on some of the subjects dealt with in this book, we recommend the following magazines:

Magazines

American Karate, Ed. David Weiss, 351 West 59th Street, New York, NY 10019, USA.

Combat: Ed. Ray Logan, 352 Alderidge Road, Perry Barr, Birmingham B42 2ET.

Fighting Arts International, Ed. Terry O'Neill, PO Box 28, Siddal, Huddersfield, HD7 1JF.

Rexdale: Ed. Peter Gaunt, 51 Arrowhead Road, Leeds, West Yorkshire, LS18 4RJ.

Shurei Karate Magazine, Ed. John Chewham, 385 Alderidge Road, Perry Barr, Birmingham B42 2ET.

Useful Addresses

The Federation of Shotokan Karate, PO Box 47, West HOO, Northingham NG8 2EA.

The National Coaching Foundation, 4 College Close, Backash Park, Leeds LS6 9OL.
Errata

Unfortunately some errors crept into Books 1 and 2 at printing stage. These will be corrected in future editions.

Book 1
Heian Shodan Applications: the caption for Figs 11-13 should read hammerfist strike

Heian Shodan Step By Step: the caption for fig 13 should read Tetsui-Uchi

Heian Sandan Step By Step: fig 51 should have a ‘kiai’

Bassai-Dai Step By Step: the following four photos should be inserted between figs 46 and 47:

Book 2
Hangetsu Step By Step: fig 28 should not have an arrow or a ‘kiai’
'Packed with information for the novice or the experienced karateka, these books set a new standard for mass market kata works' — *Traditional Karate.*

In the practice of karate, throughout the world and at all levels, there is one sure constant: the Kata. These formal sequences of karate techniques form the basis of all proper practice, and their range in degree of difficulty means that they can be taught throughout a student’s career.

Fully illustrated with photographs of each move, this final volume covers the following six Shotokan Kata: Tekki Nidan, Tekki Sandan, Wankan, Meikyo, Bassai-Sho, Gojushiho-Dai and Gankaku. The accompanying text explains each sequence fully and clearly, with a thorough investigation of the Kata’s ‘bunkai’ or application. The authors concentrate not only on physical conditioning, but also on the correct mental and spiritual attitude. Complete with an exploration of the historical background and development of the Kata, this book will prove indispensable to all students of karate.

Vince Morris has studied karate since 1967 and was a senior student of Shiro Asano. As an SKI member, he was many times British Team Champion. Also a Kata medallist, he was a member of the winning international squad at European level in both Kumite and Kata. Vince established the English Karate Federation and is a former Chairman of the Martial Arts Commission.

Aidan Trimble has trained with many of the finest teachers in both ‘traditional’ and ‘sport’ karate. Whilst in the SKI he was three times British Champion, three times Kata Champion, twice European Team Champion, British All-Students Individual Champion, twice England All-Styles Kata Champion, and the first World Individual Kumite Champion, winning the title in Tokyo. Aidan and Vince head the Federation of Shotokan Karate and teach throughout Britain and Europe.