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Kwanmukan Lecture

Kwanmukan is a style (Kwanmudo) and a hierarchical structure (Kwanmukan). In karate, there is the assumption of higher knowledge. Seniority is set by the headmaster and is accepted without question. In the Kwanmukan, gyms are open to all as we are brothers and sisters under one roof. We are united in a common effort. To go against one is to go against all, and this cannot be allowed. If a junior attempts to undermine a senior, all seniors are undermined and doubt is cast upon the wisdom of the headmaster. There is no requirement that everyone like each other, but you must get along and you must respect the positions of authority whether or not you respect the person in authority. Kwanmudo requires respect for elders and seniors as a basic tenet in its philosophy. If you do not follow this, you are not of the Kwanmukai and have no karate.

If you have a good attitude, you have good karate; a bad attitude, bad karate. Consider tournaments for a moment. Tournaments promote sportsmanship and teamwork. These are American ideals. In the USA Karate structure, traditional karate values are blended in with the competitive values of our culture. Tournaments can be a good channel for aggression and can test the development of your spirit. Deciding that all tournaments are bad because you do not like tournaments or feel they prejudice karate training, contradicts the belief of world karate-do which considers sport a part of Budo. Tournaments are bad if they are an end in themselves, or if they are merely for winning (of course, some people do run poor tournaments and we recognize this). Karate can be good or bad. The real question is, what are your grounds for judgment and are those grounds accurate? Let's apply this to kata practice.

Kata is not good or bad. It is correct within a circumstance or wrong. In theory, your kata performance is right or wrong, depending upon the accuracy with which you perform to your interpretation. However, at basic skill levels -- first or second dan and below -- shifts in practice from the prescribed method are not acceptable for testing performances. This insures that the young black belt know at least one interpretation correctly and not fifty incorrectly! Once you get beyond the shodan level (that is, once the basic

requirements of kyu level are absorbed and not just learned or memorized), a kata for your individual practice is assigned. This does not mean you ignore the basic kata; this is just the kata for your rank. This form is practiced for a period of one to three years, until your performance is acceptable. Only after the prescribed method of performance becomes structured into your karate will shifts in the kata be introduced to fit your individual make-up. Do not be disgusted if no one helps you in the beginning. You must get the kata in as good a shape as you can so you can learn from it. Then the kata can be refined and the performance points tailored to your practice. Kata at this level becomes an expression of yourself and the worth of your practice.

In kata, a technique need not be pretty, but it must be correct. Basic kata are taught in a certain way to introduce specific values in training. Often, adjustments in kata practice by the seniors confuse junior black belts who are not yet privy to advanced black belt practice. Kata is an open book, and when the gym shifts its practice, the kata interpretations often shift with it to reinforce the direction of practice. The senior black belts practice these shifts in kata to reinforce their training. In doing this, they do not undermine the basic values of the kata. These shifts are not grave, and are reflective of the karate practice. However, when the reason for these shifts is not understood, all hell can break loose. Understand that Kwanmudo is change in fluctuation.

Kwanmukan is the house, Kwanmudo the way, Kwanmukai the members, and Kwanmuzendokai those that follow the way of Kwanmu. We must live as such together under one roof.

Love your country -- You have to know what your country is.

Obey your father and mother -- If you do not obey, leave.

Respect elders and seniors -- You respect snakes.

Do not kill anything without a reason -- If you have a reason, kill it.

Do not have many friends -- You have to
know who your friends are.

Patrick M. Hickey -- Akron, Ohio, USA
Kwanmukan Clinic October 3, 1984

Introduction

In the United States today, karate is fast becoming integrated into our culture and our way of thought. The understanding of karate by the student is influenced by the traditions and myths presented by the karate *sensei* or instructor. Because there are many instructors who do not understand the reality of karate -- they teach what they were taught, believing that is what it is all about.-- there is much misunderstanding as to what karate-do is about. This is especially so because these instructors were not trained to be *sensei* and assume on their own that they know what karate-do is. There is a desire in the martial arts world for true karate-do. That is what this volume is all about. In essence, this book provides a true method of the kata basic to karate in America as Gichen Funakoshi did for Japan many years ago.

Karate was introduced to America in an era when the press of physical confrontation was rare or could be defended by other than personal violence. In Japan, the method of Okinawa-te was introduced by the characters meaning Chinese hands. The idea of a foreign system that could absorb the Japanese cultural phenomenon of *bu-do* intrigued the Japanese in much the same way that karate has intrigued the Americans. The present concept of *do* or *way* was instituted in the practice of karate in Japan. This *do* is expressed through the practice and performance of *kata*. *Bu-do* -- the way of the warrior -- arose from *bu-jitsu* -- the act of war and violent subjugation. In the late 1800s and early 1900s, the Japanese definition of the samurai was redefined. The concept of *bu-do* developed at the end of the feudal system as the embodiment of the virtues attributed to the *bushi* -- warrior class that the Japanese respected. Karate was not part of the original *bu-jitsu* practiced, but readily fit the concept of *bu-do*, allowing a rationale for the continued practice of the martial way. Funakoshi's introduction of karate into Japan allowed karate to develop from a fighting method employed by a subjugated and peasant class to a respectable martial art.

On a historical note, karate was introduced into Japan by Gichen Funakoshi in 1922. In 1931, the Nippon Butoku-kai formally adopted karate

as a martial art in Japan. The Butoku-kai was an organization formed to structure the martial arts of Japan including the determination of which martial arts were truly Japanese. It was not until the mid- 1930s, probably 1936, that the meaning of *kara-te* would be defined as an empty-handed self-defense method or weaponless art of self-defense. Philosophical reasons played an important role. For that matter, *te* -- Okinawan self-defense -- and *to-te* -- Chinese self-defense -- did not combine until the late 17th and early 18th centuries. They did this by integrating the Chinese *kata* with Okinawan *te*. Karate came to the United States in 1946. If thirty years defines a generation, then karate in Japan has less than a one generation headstart over the United States.

At the time of its adoption in Japan, *karate-do* was expressed in the Japanese culture as the method for man to attain those virtues which were found in the exceptional person. *Bu-do* is an expression of all those virtues man could hope to attain as expressed by the Japanese culture through a long period of feudalistic rule. The *bushi* or warrior had simple ideals to follow: excellence, personal loyalty to immediate rulers and the readiness to fight and die without hesitation. The austere simplicity of *zen*, conceived as thought in direct action, contributed to the concept of the pragmatic warrior. Both *budo* and *zen* led to an inner peace. As the non-acceptance of violent means arose in Japan, *karate*, originally meaning Chinese hands, became Japanese in its nature, fulfilling a need in their society, karate came to be known as *empty hands*.

Today in America, and throughout the world, karate as a sport is expressed as a part of *Bu-do*. Influence of the American sports system, by design and implication, is fast making Karate in the United States American in its character and definition within our society. There are those of us who do not desire to lose the benefits of the mind/body/spirit found in what is now called traditional Japanese Karate. The expression of Americans who are true masters of the art and its teachings needs to be heard. This traditional treatise of the basic karate *kata* deals with both the traditional concept of the *kata* and its interpretations, but it expresses them in American

thought patterns and American exploration into the meanings of the kata.

In past times, kata had a positional impact on martial training, reflecting not only past martial beliefs, but also the needs and demands of the culture in which the particular practice method (kata) was found. Kata has thus been modified to meet the particular demands of the culture in which it has been practiced, and it has also been adapted to the physical and psychological attitude or make-up of the practitioner. Training in kata did underscore the relationship to personal combat, and it was the major training method that the old masters, who were the fighters of their day, used to formulate their thoughts and hand down their concepts to their successors. Kata became the textbook of combat training by the karate masters -- not a sports system.

In the performance of kata, a clear understanding of what kata is and of what the kata is attempting to induce is primary. Kata can be defined as a limitless study of a master's technique, training, and plan of attack; a statement of flexibility; and an exercise of mind/body/spirit in concentration and awareness. Kata differs from dance in its philosophical and physio-psychological values, which is to say its intent. Dance developed from man's desire to express impulses, emotions and desires. Kata attempts to imprint a deep ethical base -- the ability to endure harsh physical punishment until victory or death. This cannot be achieved by mere practice and fighting. It must be the product of an inculcated and cultured mind. In the practice of kata, the same feelings and reactions found in actual fighting must be induced so that the appropriate physio-psychological responses necessary to engage in combat (breath, *kime*, etc.) occur, allowing the performer to attain, without an opponent, whenever and as often as desired the same mental and physical accomplishment needed in actual fighting. Kata induces the ethical base and develops the appropriate responses for combat. This is the essence of the kata competition. *Karate-do* is thus the translation of this lesson into modern life. The utilization of karate insight in our battle with ourselves carries over into our whole life, allowing us to understand ourselves and how we fit into the

world around us.

Both kata and dance utilize movement (space, time, and force) as the means to express their particular intricate physical and psychological value. Inherent in both are body position, dimension, and direction of movement (whether to or from the gaze) and floor pattern. Agility, rhythm, flexibility, and endurance demonstrate body awareness. Tempo, accent, and beat reflect time; and force is expressed by dynamics (light and heavy). There is quality (*staccato* and *legato*) and range of the movement. The strength and agility of the performer expand the energies that can then be used to enhance the performance. Understanding these cardinal rules of kata allow the form, content, and means of the kata to become apparent, taking on a special significance not found in dance.

A kata can be divided into two types of movement -- basic and intermediate. Basic movements include the postures, stances, blocks, attacks, and kicks found in the kata. These are the fundamental defensive and offensive movements which are often paired in sets or sequences. Intermediate movements are those that connect the basic movements. They are fighting postures linking the paired sequences of defensive and offensive movements responsible for positional coincidence -- that is, beginning and ending the kata at the same place. These movements are logical and philosophically sound, and are workable and effective in addition to being important for the body's development. Finally, intermediate movements provide a break in the beat of a kata similar to a rest in music. By thus affecting the rhythm of a kata, these movements help to lead the practitioner to the expression of *zanshin*. This is a concept that will be discussed later.

Kata is the foundation for the practice of *kumite*. It is the practice method, sometimes with philosophical overtones, that the masters, who were fighters in their own day, thought valuable to the proper training of the fighter. Much of what is practiced in kata is the same as that needed in actual combat -- *kime*, vigor, good form, breathing, *zanshin*, etc. Kata, by eliminating the pressing moment of combat, allows for correct

training of the physiological and psychological responses necessary for combat that are difficult to practice in jiju-kumite (free fighting).

Essential to kumite training are the positions of the upper body (*kamae*), stance (*tachi*), as well as the proper fixing of the eyes (*mesen*), and *zanshin* -- all of which can be studied from the various kata strategies. The understanding of the physiological movement, timing, and distancing are needed in kumite. Kata based *ippon kumite* facilitates the expansion and interpretation of the kata. Thus combining the training of kata with the forms of kumite (*kihon waza*) allows the correct performance of technique, and the development of the attitude necessary to combine the ability to mount vital strike capacity with the ability to overcome a countermeasure.

Showing an understanding of kata means the special characteristic movements and postures are adequately performed, and that the important lessons of the kata are properly demonstrated -- lessons that should be evolved and carried forward in karate practice.

Each kata has its own particular value and character. Some kata are merely drill kata, while others are philosophical statements. Certain kata -- especially those of the *Shorei* or *Naha-te* variety exhibit strength and dignity when performed and are appropriate for the strengthening of bone, sinew, and muscle. *Shorin* or *Shuri-te* kata are quick and flowing. Their movements require great agility due to their light, swift, and rapid motion often described as a bird in flight.

The above two schools vary in their basic movement and method of breathing. *Shuri-te* utilizes natural patterns of movement, especially in the foot patterns by virtue of a natural walking motion. Speed and proper timing are essential and breathing natural. *Naha-te* is characteristically steady-rooted movement with the feet stepping in a crescent-shaped pattern. Both systems breathe with the movement, but in *Naha-te* breath, while rhythmical, is forced (exaggerated) in accordance with each of the movements.

A *Shuri-te* kata like *Bassai Dai*

represents the use of opposites -- composure and agility, strength and change, fast and slow movements in techniques and light and heavy application of strength. Direction changes are swift expressing the feeling of turning disadvantage into advantage. *Hangetsu* (*Seishan*), on the other hand, has characteristic circular movement of the hands and feet for getting in close and off-balancing the enemy. Techniques are fast and slow, but hands move in coordination with breathing and the sliding of the feet. Neither system of kata is necessarily superior to the other, and Funakoshi included both in his system, as we do in the *Kwanmukan*.

Competent performance of kata demands enthusiasm always bold and powerful, sometimes swift, sometimes slow. Hand-foot-eye-breath coordination, awareness of the opponent, and the expression of the meaning of each movement must be clearly shown. Are intermediate movements -- those responsible for positional coincidence (beginning and ending the kata at the correct place) performed correctly? Is the breath adequately controlled, and the maximum physical response during the intermediate movements given? Is the rendition balanced both in the design and in the movement? These are all important considerations in the practice of kata. The stability of the center of gravity, breath adjustment, gaze and proper focusing of the eyes, distribution of strength within the movement, internal consistency, as well as balance in the performance are also important. The start of the kata should be relaxed with no tension in the body -- particularly in the knees and shoulders. The center of the gravity is in the tandem (*hara*). During the performance there is perfect coordination of breath, stance and movement; continuity of rhythm; and exemplary attitude and spirit. *Zanshin* -- being relaxed and alert at the end of the kata -- brings the kata to a perfect finish. Finally, during the performance there is the expression of the psycho-physical responses necessary to remove the kata from a purely rote performance into an artistic fighting mode.

In this treatise, we consider the lessons that are learned in the basic karate kata. This book is also designed to provide a background for Americans interested in taking part in the world

karate-do movement. That is, this book is for those who desire to retain the traditional value of karate-do, training for combat as well as sport. The solid foundation found here assists the practitioner, not only in training for world class karate-do competition, but also improves the karate-ka 's (practitioner's) own daily life.

Need a picture of a large group practicing kata
also a picture of hangetsu stance and the
bassai dai kata

Chapter I

Kata of Kwanmudo

The Purpose of Kata

Kata in the Kwanmukan has as its goal the forging of a strong mind, an indomitable will, and a healthy body. In kata practice, the student is expected to advance as soon as he/she has a good grasp of the kata required for his/her rank. At each kyu level, a new kata is learned and the previous kata reinforced. At the dan or black belt level, a kata fitting to the karate-ka is assigned. This kata will be reviewed over a period of one to three years until performance is satisfactory. It is not enough to just perform the movements without error. The kata must be repeatedly practiced until it is inculcated -- that is, through persistent and earnest practice the kata becomes part of the expression of the black belt's karate and can be used automatically in a vital situation. During this period of time, the basic forms should not be overlooked as they provide insight and preparation for the performance of the more advanced kata. Other kata can also be studied, but these should not be practiced to the disadvantage of the assigned kata. Additionally, and especially with the Kwan Mu Kata, the kata are often used as reference and to reinforce particular aspects of karate practice in the dojo. In the Kwanmukan, we say you have ten years: ten years from today, ten years from tomorrow, ten years from next week. What is important is not that you can perform many kata, but that you can perform the basic kata and your assigned kata correctly. Unless you can do this, your karate practice will indeed be shallow.

{Picture of intense kata practices

Important Aspects of Kata Practice

In the practice of kata there are many important considerations. The most important considerations are noted below and must be studied in relation to each kata as the particular kata is learned.

1. Each kata must begin and end on the embussen -- the line of the kata movement. To do this, all movements must be completed and performed correctly. It is said whatever goes must come back. The kata must begin and end in the same place. Some styles of karate have kata that do not end at the same place as the beginning. This is not so of the basic Kwanmukan kata treated in this book.

Stability of the hips/hara is very important for proper karate technique. Not ending at the same place where the kata began indicates a variation in length of stride or stance which unbalances the hara, disturbing the inner rhythm of the kata and therefore yourself as the performer.

Basic Kata of Kwanmudo

Picture of an important aspect of kata practice.

2. Each kata movement, as well as the entire kata, has its own meaning and characteristics. In performing a technique, the nature of the technique -- offensive or defensive, straight or hooking, etc., -- must be fully understood and expressed. To avoid confusion, only one interpretation is allowed in the beginning kata. The interpretation of a movement must clearly be shown in the execution as well as the overall character of the kata and both must coincide. Too often a beginner or intermediate student is asked the meaning of a movement and the reply is -- it could be this or this or this. This answer is incorrect. The movement is what it is in the context of the kata as it is performed. In this light, awareness of application and target is of vital importance. Without knowing where the opponent is attacking or how, you cannot be sure of the target and how best to strike back or defend and thus express the meaning in the kata. If you visualize the attacker, as you are supposed to do in the performance of your kata, only one meaning of a kata can follow -- the meaning that refutes the attack of your opponent. The proper structured interpretation of the Kwanmukan designates this exactly for the practitioner so that one interpretation is correctly learned by the student.

3. Breathing is another very important aspect of kata practice. Breath changes with changing circumstances, and control of breathing within the basic sequences of the kata must be developed naturally over time. At the basic level,

inhale at the beginning of each movement and exhale at the completion. Through controlled breathing, heart rate can be controlled and therefore the speed of the blood throughout the body. This exerts control over adrenal secretions and other body defense mechanisms.

Kiai is also part of the breathing in the kata. Kiai is a very sharp exhale from the pit of the stomach tensing the abdomen and giving extra strength to a technique. In each basic kata, two kiai points are designated -- at either the strongest or weakest points of the kata. These kiai points are designed to elicit the maximum psychological response of the performer and are usually found at the end of a major sequence or statement. Kiai can be used to alarm, protect, or kill, depending on its need.

4. Once the movements of a kata are appropriately learned, the next step is to begin study of the rhythm of the kata. Each basic kata has its own internal rhythm. The rhythm is part of the requirement for the kata and variations are not permitted. Rhythm must be internally consistent within the kata. Variation destroys the expression of the kata and the direction that the mind/body/spirit is being led.

Funakoshi's three cardinal rules of karate are the three rules of rhythm that lead the kata to correct zanshin. Mr. Funakoshi expressed his three cardinal rules of karate in his book the Karate-do Kyohan. They are:

- a. Light and heavy application of strength -- correct application of power at the proper moment;
- b. Expansion and contraction of the body;
- c. Fast and slow fluent movements in technique.

Once you fully understand the features of a kata and the exact meaning of each movement, the degree of strength, speed of the motions, and body flex can be correctly synchronized into the kata, thus perfecting the internal rhythm of the kata. This internal rhythm is expressed as part of your mind/body/spirit and exuded during zanshin. If karate is moving zen, then this is a demonstration of your zen.

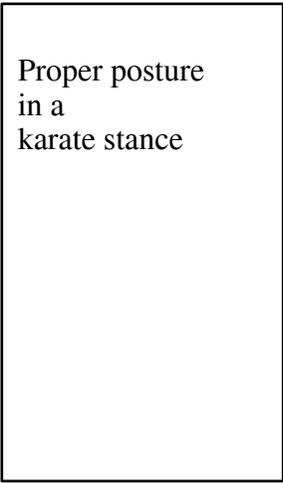
5. Zanshin at the end of a kata is directly related, as described above, to the correct rhythm pattern of the kata. Kata performed with correct understanding and rhythm creates the condition for the mind to forever express watchful remaining everness -- zanshin. This is sometimes referred to as the undisturbed flow of ki throughout the body. Incorrect performance of the kata disturbs the flow of ki and zanshin will not be accurate as the hara is disturbed and the mind uncentered and confused. Zanshin literally means remaining mind. It is the attitude or state of watchful waiting expressed at the end of a kata performance. It is the feeling of extending the mind/body/spirit, dominating the opponent, and extending internal power forward, utterly cutting the opponent down. In taking zanshin at the end of the kata, do not rush to yame,¹ but maintain reserve at all times, remaining in control of yourself.

Basic Level Considerations

In beginning levels of kata practice, there are a number of skills which are developed and which the instructor guides the student in learning. The proficiency level of the beginning student is composed of the beginning skills and mastery of timing, posture, balance, control, technique, body control, and coordination.

1. Timing is the ability to coordinate techniques properly to nullify an opposing technique and to strike back effectively. Consideration must be given to principles of body shifting, deflection and conservation of momentum.

¹Yame means stop or end in the sense of finishing what you are doing.



Proper posture
in a
karate stance

2. Posture relates to the manner in which the body is aligned to keep the center of gravity (mass) over the base. Proper posture affords the best position for the execution of karate techniques.

3. Balance is the ability to maintain equilibrium against opposing forces either static or dynamic in nature. That is, either with or without making movement or contact with the opponent.

4. Control is the ability to govern or direct karate technique with proper speed, power, and degree of extension.

5. Technique (kihon) is the method of executing the mechanical details and manner of performance of a karate technique.

6. Body control and coordination is the ability to regulate and combine muscular movement into harmonious and smooth action through the exercise of karate technique. That is, to control karate technique using timing, posture, and balance.

During practice, eye level should be maintained without the head bobbing up and down, and weaving while stepping is to be avoided. The alignment and stroke of the technique should be smooth along the proper path to the target. Reaction force, the pulling of the opposing muscles to balance muscular action, is extremely important. The head and eyes should always gaze in the direction of the attack or

Basic Kata of Kwanmudo

defense. Speed and power are not stressed as much in the beginning, but should increase as the understanding of the kata becomes apparent. The ability to assume each stance properly and the ability to move smoothly from stance to stance with proper execution of technique is the primary goal.

Practice Considerations

In the beginning, the study of karate requires patience and the ability to concentrate and to accept discipline. Karate exercise provides for stretching, strengthening, and endurance training. In early training, karate deals with large muscle strength and movements. At the foundation level of practice, it is important early on to be aware of what is required for good karate technique, and how to avoid unnecessary weakness in your body caused by incorrect attention to training. By learning the basics correctly, the necessary skills for the more difficult movements become part of the foundation of your technique. As your practice progresses, you will become more knowledgeable and aware about your body and its various parts and muscle groups, how the body works, and what your body can and cannot do. This increased awareness improves your muscle control and reduce the risk of injury by strengthening the muscles and avoiding unnecessary stress on the body.

There are a few things that you must be aware of at the start of your training and throughout the basic levels that can reduce the risk of injury at later levels of training.

First, correct posture and stances are extremely important. Incorrect posture can give rise to weak stomachs, flat feet, poor ankle strength, and knock knees. It can cause a dangerous condition to the lower back, increasing the chance of injury. Good posture requires that the relationship of the lines in the body to the center of mass be understood. The weight should be lifted up through the legs, while at the same time, there should be a feeling of the weight dropping from the upper head and torso. When practicing your stances, the inside and outside muscles of the legs are used to help strengthen the body's posture and to support the body in the

stances. The body should also be centered in a straight line running down from the crown of the head through the center of the body. There is a central axis and lines or planes of movement in karate that run vertically and horizontally around and through the body. This axis must be felt and understood. The center point of all of this is the hara. You must learn to find this physical center.

Shoulder and pelvic alignment is important. If the pelvis is tipped incorrectly forward, the weight of the body will be on the front of the legs and will not be correctly centered, causing undue stress. Similarly, if the pelvis is rocked too far back, the body will again be out of alignment. Do not slump the shoulders or pull them back too far. Shoulders should be centralized and relaxed so that the neck is without tension. If you over-train one side of your body, the body will not be symmetrical. This can especially be seen in the shoulders where one shoulder is higher than the other, indicating a curved central axis of the body.

It is important that you strengthen muscles without unnecessarily stressing the joints. Hyper-extension, or extending the joint beyond being straight or locked, must be avoided. This is dangerous when landing from a jump or when any of the karate techniques are over-extended. In the beginning, the joints may feel slightly bent when correctly aligned, but this feeling goes away as it becomes the normal state. The important thing is to not injure yourself by over-extension of the joints.

A special area of stress can occur in the knee joint. This comes from bending the knee incorrectly when it is supporting weight. The knee must extend usually over the small toe side of the foot when it is bent and supporting weight. This is why some practitioners say the forward foot in a front stance must be turned inward. While this is so, the reason is so the knee can bend forward correctly without stressing that joint. Unfortunately, some karate-ka turn the foot too far inward and end up supporting their weight incorrectly, leaving their body improperly aligned. Finally, if the leg bends incorrectly over the foot, the knee joint becomes weak and vulnerable and poorly supported by the muscles.

Karate training increases body awareness and develops a sense of balance. Training focuses on the individual parts of the body and the supporting muscle groups and how they work together in unison as a complete entity.

Basic Kata of Kwanmudo

This manual provides for the Taikyoku and Heian (Pinan) Kata as practiced by the Kwanmukai. The Kwanmukan is the synthesis of Karate-do into the American way. Therefore as you practice these kata, the performance and the interpretation of the Kwanmukan must be followed by all Kwanmukai dojos providing for a consistent and stylized method of practice. It is important to note that advanced training in the Kwanmukan utilizes and explores various kata interpretations to more fully understand the teachings of a particular kata and therefore to enhance the value of karate training. These variances are not to be misunderstood by the beginning student as the required performance. It is the responsibility of the senior students to understand and teach the kata as mandated and to not confuse the lower ranks by practicing at variance to the prescribed method. If this is understood by both high and low ranks, the wrong practice of the seniors will not lead to confusion. This is the reason for the required standardization of the basic kata in Kwanmudo.

In this manual, each of the kata is expressed in pictures, and the movements of each are given using the Japanese terminology. There are performance and interpretation notes, as well as a performance narrative. Each of these kata must be understood by the student at the required rank level.

These basic kata are designed for group instruction. As such, the count for the performance must be understood for the class to keep together. One count corresponds to each stance. In the beginning there is an inhale and an exhale with each count. This is important. In the early stages of learning a form, the instructor often uses more counts to help the student learn the kata.

At the start and at the end of each kata,

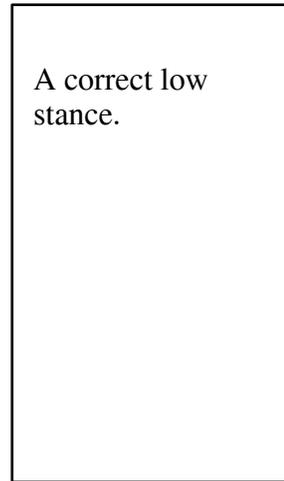
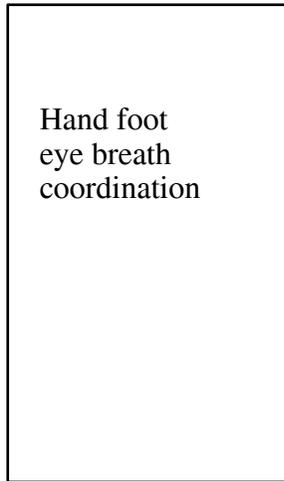
three calming breaths should be taken to center the hara and to relax the mind. This allows for concentration and correct performance and is often described as centering the mind in the hara.

It is important to breathe and not hold the breath while moving. Basic in karate was to inhale on the block and exhale on the attack. Some styles now inhale just prior to each technique and exhale during the technique itself -- whether it be a block or an attack. We inhale as we start the movement completing the inhale naturally just before passing through the balanced position, and exhale with the application of the technique. Please bear in mind that the basic breathing pattern of the kata does change with advanced practice, and the above describes methods of teaching correct breathing at the beginning level.

As the student progresses with practice, the kata movements become sequential and breathing is accomplished in sets with combinations of movements. For example, while executing the low defend and three consecutive lunge punches of Heian Shodan, only one breath cycle need be used. This, however, assumes proper control in breathing and an advanced understanding of karate technique. What is important to the beginning student is that breathing be learned correctly through the proper instruction of the basic kata.

In more advanced kata practice, individual expression is allowed, and the breath and rhythm pattern adjusts slightly to each one's temperament. Breath naturally inhales at the relaxation of kime as between movements. This cannot be correctly accomplished unless under the direct supervision of a master Kwanmukan instructor.

Basic Kata of Kwanmudo



Hand, foot, breathe, and eye movement are all coordinated when doing kata. The eyes, feet, and hands (arms) move simultaneously and in that order. The breathing should come naturally. In some sense, the mind is floating free and should precede the movement, but not be focused on any one thing. You will probably find your technique is more correct if you think of moving with the hips. The hands and feet can move naturally in unison.

When pivoting, the action is that of pivoting on the foot where the weight sets. In some movements, pivoting is accomplished on the heel and the *hara* moves forward to the direction of the strike. In some instances like the side thrust kick, the pivoting is on the ball of the foot. The normal method of pivoting is to pivot on the axis of the foot. As the stance becomes fixed, the feet grip the floor as the force applied. This firms up the stance allowing proper *kime*. Remember a strong building cannot stand with a poor foundation.

Correct and low stances must be maintained at all levels of practice. Low stances correct body displacement and allow for the proper development of strength and stabilization of the *hara*. Improper stances can cause injury by stressing the body incorrectly and destroys karate technique. Correct low stances will not do this. Low stances also allow for the ability to make agile movements in every conceivable direction. Students who feel low stances are inappropriate are not in a proper state of mind for karate practice. They are like a cup already overflowing. The cup cannot hold any more.

Finally, no stance is fixed in reality; all are fleeting at best. In Japan, the immovable stance was an innovation to provide a more suitable stance than the forward stance. It addressed the inappropriateness of the forward stance for combat, providing a more mobile stance. Today, the forward stance is more widely used because of its ability to train the legs and ankles.

In the Kwanmukan, we are not out to be pretty, but to be correct. We are not out to take it easy, but to express fully -- point to point with nothing wasted, nothing withheld. Kata is an expression of your spirit. Let your spirit of Kwanmudo be thusly expressed.

Chapter II

Taikyoku Kata

Taikyoku

Taikyoku Kata is translated as first cause and refers to the maxim of Gichen Funakoshi, "In karate, there is no advantage in the first attack." As a philosophical term, Taikyoku refers to the universe before it was separated into the duality of heaven and earth. This is your original face before you were born.

The concept of the meaning of Taikyoku comes from the Chinese T'ai Chi Ch'üan which is translated as Taikyokuken. This was a fist art developed about the time of the Ming dynasty. It was the result of the combination of various schools of unarmed fist arts at that time. Combining aspects of Chinese medicine, Taikyokuken incorporated elements for health and physical fitness. Taikyokuken today is mostly a system to provide for health and physical fitness education.

The Taikyoku Kata were designed by Funakoshi for use in education and number Shodan, Nidan, and Sandan² (I, II, and III) in the Kwanmukan. They are excellent drill kata for beginners and intermediate karate-ka, and for the advanced practitioner they provide an important review of hara movement and can correct errors that cause incorrect kime.

The Taikyoku Kata simplify and develop the basic hip, leg, and ankle actions needed to properly move the hara so that strength and power (kime) can be applied to the technique. In our style, all Taikyoku Kata follow the same foot pattern except Taikyoku Sandan which uses a back stance when going to the left and right sides. Otherwise the foot pattern is the same as Taikyoku Shodan and Nidan. Funakoshi had said that the advanced performer should attempt to perform this kata in 5 or 6 seconds!

²Some styles may have as many as 8 or 10 different Taikyoku kata.

In the performance of the kata series, Taikyoku Shodan uses a low defend and Taikyoku Nidan a rising block when going to the left and right. Taikyoku Sandan uses the mid-section inside outside block when going to the left and right, and the second set of three continuous lunge punches are at face (chin) level. A frequent error is to direct these three attacks so high they would be over the head of the opponent -- an obviously erroneous target.

In the Taikyoku Kata, the first set of 8 movements and the second set of 8 movements are exactly identical except the orientation of the kata is turned 180°. Other sets of movements in the kata are identical in the same manner and repeat in opposite directions.

The embussen (line of the kata performance) is I-shaped, and the kata begins and ends on the same point called the shihatsuten. This kata has the primary importance of teaching the hara to move properly, and to train the major muscle groups to act in unison with proper breathing, thus producing a synergetic result and correct, accurate, and strong kime. In the sense that this kata utilizes basic movement and uncomplicated actions, the study of technique essential and basic to all karate can be accomplished. Do not look at this form as only a beginners form as the essence of all advanced technique is found here.

Basic Principles of the Taikyoku Kata

When you first learn these kata, the instructor counts slowly allowing about 2 seconds per count. The student will move lightly and quickly through each individual step, but will not rush the steps together. Over time, tremendous strength will be brought to the kata, and the movements will begin to be unconsciously executed without error. This kata, like all others, is divided into sequences of block/attack sets with intermediate tie-in movements to allow the kata positional coincidence. (That is, the intermediate movements allow the kata to begin and end at the correct spot.) Once the kata is developed, the sets or sequences are performed in a single movement of body, breath, and spirit.

Basic Kata of Kwanmudo

Correct forward
and back stance
for Taikyoku
Kata

1. When performing Taikyoku Kata, the stances must be correct, with the weight properly forward or back as the stance requires. In the front stance, if the forward foot is not correctly aligned with weight forward, you cannot move without repositioning that foot. The error is to turn the forward foot too far inward to try to offset incorrect momentum to the forward side in blocking or attacking. This momentum can be caused by making a front stance too narrow or too wide, or by putting all motion into the hips and shoulders as they twist, without transferring weight forward properly into the stance. When stepping ahead out of a forward stance, the forward foot need only be used to drive the body forward as a runner or football player does off the line. There is no need to transfer weight to the front foot in the forward stance in order to step ahead, as the weight should already be there if the stance is correct. This concept can be practiced by running up stairs two at a time.

2. Many so-called advanced practitioners actually do two different forward stances! One is with the foot turned too far inward to stabilize against incorrect momentum in an individual movement, the other while moving forward in rapid succession when the forward foot cannot be turned inward because of the nature of the quick stepping action. Do not make this mistake! Make sure your front stance is consistent and correct.

3. Another cause of error in the front stance is lazy training and avoidance of the deep stances which force proper foot placement and

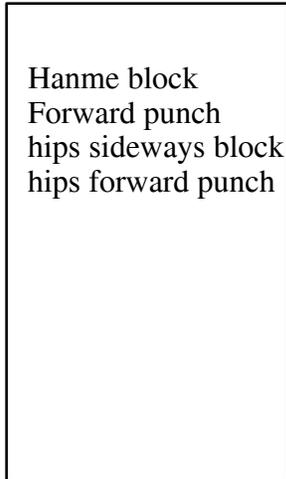
body alignment and which build strength in the ankles and legs. Leaning weight backwards against the rear leg using it as a prop to hold up the body is another result of lazy training. This repositions the weight on the rear foot and obviously requires the weight to be transferred forward in order to step forward. Some practitioners are lazy and set the weight 50-50 in the forward³ and back stance. This takes the stress off the corresponding front or rear leg, but does not allow training of the ankle and thigh. It also means leaning forward to create enough momentum to step forward. There are stances which involve 50-50 weight displacement, but the front stance is not one of them.

4. Turning is another important aspect of this kata. Make sure when turning in this kata that the feet in the forward stance end shoulder's width apart when facing along the embussen. When pivoting to a new direction, it is important that the correct width between the feet (front to back and side to side) be maintained, especially in the 180° and 270° turns. All too often the student does not step far enough and the hips (hara) cannot fully come around. Should the student step too far around, the stance will be too wide and the weight will not transfer forward in the direction of the technique. For example, in the first movement of Taikyoku Shodan and Nidan the foot must step out to the left side and slightly behind the original position to end up in a proper front stance. In the back stance of Taikyoku Sandan, the forward foot slides directly out along the line designating the starting direction and the heels of both feet will be on that line. Consistent with this is the flexing of the knee and ankle with movement. The knee must bend forward over the foot, and this requires that the leg be able to bend forward at the ankles. Correct low stances stretch the Achilles tendon, permitting proper movement and higher level technique.

5. The position of the hips must also be understood. In blocking, the hips are turned in hanmi -- half front facing -- and are fully forward when attacking. This leaves a smaller target when blocking and allows the hips to rotate strongly,

³Some Styles use 50-50 weight displacement in the front stance, but the Kwanmukan is not one of them.

adding power to the strike.



6. Finally, important to the practice of any kata is a strong base. Ankles and knees must be strong and bent with the legs properly stressed. The support muscles used in the stance must become strong. Without a strong, sound base, your kata will be weak. Sturdy stances will not only enhance the practice of your kata, but allow the correct learning of karate.

Consider this kata in a state of absolute passiveness. When performing its actions, nothing can get in the way. If a car rams a thick tree, the car will disintegrate. In this sense, the blocks and attacks are like the tree. Peaceful in nature with violence in and of itself only the passing moment.

Chapter III

Heian Kata -- I, II, III

Heian Kata

The Heian Kata are five in number. They were developed by Yasutsune Itosu for use in secondary education in Okinawa around 1905. These kata are believed to be derived from the Bassai and Kanku Kata. The old name for the kata was the Pinan Kata, but they are now called the Heian Kata, referring to the peace and calmness found in the Heian Period of Japanese history. Each kata begins and ends with a defend as an expression of humility, from which peace and calmness arise. This is the traditional meaning and value of the Heian Kata which must be carried forward in your practice.

Prior to the introduction of the Heian Kata by Itosu, the concept of kata practice was to provide a clandestine means of teaching fighting techniques. Itosu, through the Heian Kata, provided a basic training series for group practice instead of secret training. The Heian Kata are now considered to teach peaceful self defense. Techniques such as nukite to the eyes and groin kicks were avoided in the design of the kata for philosophical reasons, but they can be readily inferred in practice.

A solid foundation in the lessons of the Heian Kata is necessary before attempting the advanced kata in our system.

Heian Shodan

Heian Shodan was originally number two in the series, but the order was changed. Heian Shodan is easier to perform because it has no kicks and all techniques, except for the last four, are all performed with the arm corresponding to the forward foot, the other arm being pulled to the opposite hip to stabilize the body. Some styles actually perform Heian Shodan and Heian Nidan together as a variation of Kushanku. Specific considerations are discussed below.

Back Fist strike
horizontal and one
vertical.

1. Heian Shodan contains the basic blocks, strikes, and stances found in karate. In Heian Shodan we study basic hand-foot-eye-breath coordination which carries over into all aspects of training. Large muscle group development occurs and the body learns bilateral balance -- the left to the right, the top to the bottom, and the front to the back. Equal and opposite development occurs in these three directions throughout the kata. In the development of bilateral balance, the hara learns to be centered and to move properly (not leaning to the left or right, staying on the same level without bobbing up and down, etc.). In training the hara, proper low stances correct displacement of the body, develop the support muscles -- especially those for the knees and the ankles, and teach proper body stress.

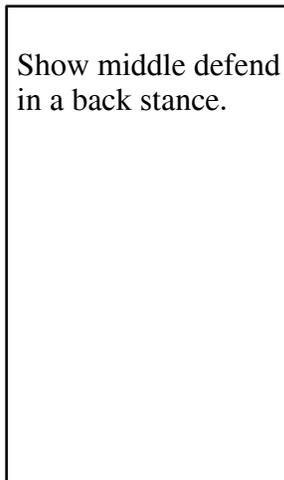
2. The movement of the legs, especially in changing direction, are important in stabilizing the hara. Without stability, kime cannot be correct. When changing directions, the hips are quickly pulled back over the pivot leg and rotated while the foot of the other leg quickly slides over the floor in an arc-shaped movement. The height of the hips should not change, so it is important to bend the knee and ankle of the pivot leg to allow the weight to transfer without loss of balance. Correct weight displacement is also of primary importance in developing strong kime. Finally, the heel of the back foot should not rise off the ground while stepping forward.

3. In the beginning, the backfist and

following punch (movements # 4 & 5) are counted as two separate actions. Once these are learned, the two actions are combined into one count. Originally, the front foot was pulled back with the arm motion, and then thrust forward with a bottom fist or hammer fist strike to the top of the head. We pull the forward foot back to a cat stance without rising up, transfer our weight to that foot, and then use that foot/leg to thrust the body ahead in a lunge punch with the left hand. The backfist is delivered as the forward foot is pulled back. The interpretation used is a backfist with the elbow blocking the inside of the opponent's attacking arm. This has been performed two different ways, one with a sideways backfist strike, and the more recent interpretation, with a downward backfist strike.

4. The rising knife-hand block after the low defend is actually part of the following rising block in the next stance. This is a block/grasp of the opponent's arm and then a rising block against the elbow, rib cage or chin.

5. Originally in our style, an inside/outside block was used in a back stance instead of the low defend in the forward stance after the first kiai (movements #9 & 11).



6. For the high-section strikes (movements # 14, 15, & 16), make sure you do not punch higher than the target area (chin height) of the opponent.

7. Our style uses a knife-hand defend for the last four techniques of the kata. Previously,

we used a double circular knife-hand defend with a pulling back action of both hands in unison before swinging them forward in a circular motion to the common double knife-hand posture. The former and current method identifies with hand attacks, the latter is a study of kick defends. The Kwan Mu Second Effort studies kicking defends more closely. For the 2nd and 4th knife-hand blocks, some styles use a reverse hip action. That is the hips turn opposite the direction of the knife-hand block. Other styles twist their hips in the direction of the defend on each of the four techniques. The preparatory position of the body is different for each method. Our old method used the latter movement, which is consistent with a pulling action against a foot attack. Now we step out and pivot at the last instant with the block, the hips and rear foot/knee pivot into the back stance in the opposite direction of the technique.

8. Finally, there is a difference between a knife-hand and a sword-arm technique. Some styles use a knife-hand block using the hand as if it is a knife to block. The sword-arm block uses the whole arm as the weapon (sword). Application is different. Originally we used the knife-hand, but lately, practice has been with the sword-arm.

Heian Nidan

Heian Nidan has a very distinctive flavor and can be quite enjoyable to perform at the advanced level. This kata introduces the front and side kicks, has more versatile usage of the back stance (some schools use the immovable stance instead), and combines hand and hand/foot techniques. Specialization of the muscle groups begins, and the body learns to flex and twist at the waist. When performing, it is important that each technique be clear, sharp, and well-defined -- not small and tight. This allows the distinguishing characteristics of the kata to appear. Some important items of note are discussed below.

Basic Kata of Kwanmudo

1st movement of
Heian Nidan

1. In the first two sequences of the kata, the back, shoulder, and chest muscles expand and contract harmoniously, keeping the spine straight. In the first technique of each sequence, the arms are in the same plane, but we do not require that they form a rectangle as some styles do.

2. When performing the side kick, the head, hips, and supporting foot (leg) are aligned over each other as the kicking foot is drawn upward and inward heel, touching the leg just above the standing knee. After the side kick, the kicking foot must be completely withdrawn and the body must remain aligned and in balance over the support foot (leg). As the foot retracts, the left hand is quickly positioned at the side of the right cheek with the palm inward, and the right hand performs a hooking block as it comes forward under the left elbow. Descending into the back stance after the kick, the kicking foot remains in contact with the standing leg until the last instant, demonstrating full control of the action. In the old method, the right hand blocked over the kick and remained there while the foot was retracted. As you turned to look the other direction the left hand was positioned over the right hip and a double circular knife-hand defend was executed as you stepped back with the kicking foot into a back stance. A side thrust kick is the preferred action; however, side snap kicks and even front kicks can be performed.

3. The spear-hand thrust in the kata is classically directed to the solar plexus. We interpret this in practice as a strike to the throat as most karate-ka today do not hone (train) their

hands to support a solar plexus finger thrust.

4. The four middle-level knife-hand defends are also found in Heian Shodan. In our style, we independently interpret these techniques as part of the release systems taught in the Kwanmukan. This is a different interpretation than that which we use in Heian Shodan.

5. Mastery of reversing and changing directions is continued in this kata. Taking the reverse half-facing posture when blocking is also studied. In taking this reverse posture, do not step out with the foot but pivot on the back leg and, while blocking inward-outward, thrust the hips forward as the hips turn with the block. The forward foot will automatically place itself. Some styles automatically let the forward foot retract backwards with the block so the hips can twist into the reverse posture. We do not do this. It is also important here to watch the length of your stride to make sure you end the kata at the starting point. A common error is to end too far back behind the starting point.

6. The morote uke is usually called an augmented block. However, the historical interpretation comes from the first movement of the Matsumura Bassai Kata. That is, the supporting hand is really the block and the other hand the strike. In the more modern interpretation, both hands are analyzed as both blocking and striking either at the same time or one before the other.

7. Take special note of the rhythm of the kata. The first two sequences use this rhythm -- one, slight pause, two-three. That same rhythm is used for the reverse block, kick and punch sequence, but without a pause between the end of the first sequence and the start of the next one. That is, the count -- one, pause, two-three, one, pause, two-three, one, pause. The pauses are at the end of the reverse blocks, but only momentarily. Between the punch and the next two movements (kick and following block) there is no pause. This same rhythm is also repeated with the low defend, reach, high defend movements at the end of the kata. The middle-level double-handed block, can be fast or slow, but it must be strong, stately, and powerful. Finally, the timing of the other sequences, with pauses, equals the interval of the

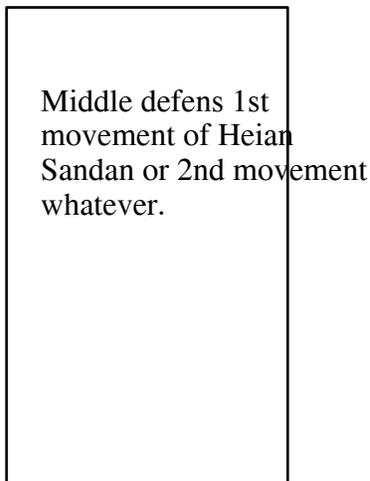
first and second sequences.

8. As in Heian Shodan, the rising knife-hand block is part of the rising block in the next action, not part of the movement with the low defend.

9. In the beginning, there are more counts by the instructor than those shown so that all techniques are properly learned by the beginning student.

Heian Sandan

Heian Sandan involves a different series of actions than those found in Heian Shodan, and Nidan brings its own set of problems to be resolved. These problems will return in the more advanced kata and early resolution now makes the advanced forms easier to perform. The Heian Sandan kata does start and end in the same place. However, if stances are improper, the kata will not end on the embussen. A major mistake is to spread the feet too far apart in the straddle-leg stance causing the kata to end behind the starting point. Discussed below are some of the more important points of this kata:



1. In the opening sequences, the body goes up and down directly into the stance. Do not step out to the back stance but sit 70% of body weight directly downwards on the rear leg. This avoids the impression of falling forward into the back stance or of rocking forward to the closed-feet stance. When stepping forward to the closed-feet stance, the hips turn forward as you pass through a half-facing forward stance. Once the

weight is on the forward foot, stand directly up by straightening the forward (supporting) leg. Also, be careful to avoid a toy soldier or jerky action by trying to square off the movement. The action is direct, but rounded movements are necessary to correctly move the body. Kata must not be static or machine-like and must show the fluidity of life.

2. For the cross blocks in the closed-feet stance, it is important that the feet grip the floor and that the buttocks tense for kime. Strength radiates from the hara. The muscles running through the lower abdomen provide the connection between the top and bottom part of the body. These muscles provide the connections in the body between the top and bottom muscles to provide a synergistic effect.

3. When doing the cross block, it is important that the elbows touch, protecting the solar plexus. The fists in both blocks are equidistant from the body at completion and do not extend sideways beyond the body's defensive zone. Also, while performing the cross block, do not exaggerate the upper body actions or overly twist the shoulders before or after the block. This is unnecessary. Some karate-ka feel this looks better and that it makes the technique strong, but it is incorrect. The technique relies on point-to-point movement and earth power -- that is, the rooted kime of the body by gripping the earth (floor), drawing strength from the earth into the technique. Not every movement in karate requires maximum strength and effort. Karate is efficient action in movement and the use of this efficient action in the best possible way. The metaphysical description of earth power in this technique is designed to elicit the correct physical response from the body by reinforcing the action of gripping the floor. This adds strength and takes the mind off extraneous upper body actions that destroy the efficiency of this karate technique.

4. Heian Sandan uses the elbows extensively, especially in conjunction with the twisting of the waist. The stances must be rooted strongly so that the waist-twisting does not cause the stance to collapse. The chest, shoulder, and back muscles must stabilize the upper part of the body, keeping the spine straight and strong. Nowhere in this kata should the upper body lean.

Basic Kata of Kwanmudo

The body should always be centered over the hara.

5. In escaping the grasp of the spear-hand, make sure to keep the body low. Keeping the body low makes the technique more effective and enables you to retain balance (stability). The hips do not rise as you spin on the forward (right) foot and again, the upper body must not lean. The left hand remains in contact with the right arm in breaking the opponent's grip and then the bottom fist strike comes with the hips in a horizontal circular action.

6. The three kicks in Heian Sandan are traditionally stomp kicks, not crescent kicks. The stomp kick targets the joints, causing the attacker to fold and fall off balance. Sometimes these kicks are demonstrated as blocks against hand strikes or kicks. When doing the stomp kick, the supporting foot faces forward and only pivots with the hips during the stomping action. This increases the strength of the kick. Do not pivot on the support foot to swing the leg high into the air. Although you may feel a higher leg action looks good, height is not important -- proper hara movement is. The hip action in synchronization with the pivot of the supporting foot adds strength to the elbow technique, which also takes advantage of the momentum developed from the hip twist in the stomping action. As in other techniques of three sets, the second is not as strong as the first and the third set is very strong. Finally, we sometimes simply swing the leg up high as a front leg lift or stretching exercise. Understanding the real meaning of an action is important.

Crescent Kick
and leg raise.

or yori ashi
with arrows.

7. The backfist after the elbow strike is done as a sideways horizontal (some do a downward vertical) strike. It is delivered as the waist twists back from the elbow block and the fist is immediately brought to the hip upon completion of the strike.

8. Yori-ashi, side-shifting with the feet, is done by tensing the foot of one side of the body and then quickly pushing off the floor with that foot, propelling the body to the other side. This movement helps the balance of the kata, allowing it to begin and end at the same place. Left and right side mirror techniques, such as those found here, help to equalize bilateral development of the body in karate. These bilateral movements do not simply balance both the body and the kata properly. For these movements to be completely correct, spontaneity must be retained.

Chapter IV

Heian IV & V

Heian Yodan

Heian Yodan includes a great variety of techniques, but students who feel they side kick poorly tend to ignore this kata. Those who feel they can side kick well tend to spend a lot of time on this kata. Neither are really good reasons for practice. There are a great many lessons of timing and movement coordination in this kata and difficulty with one or two movements should not prevent its practice. Actually, if a kata is difficult for you, then more attention should be paid to its practice. Heian Yodan is also a study of slow and fast movements. This interplay produces a very interesting effect when the kata is performed correctly. Remember that the contrast between slow and fast movements must be demonstrated to avoid a monotone effect. In practicing this kata, the below performance notes are considered.

Mirror image the first movement of Heian iv

1. This kata, like the others, begins with a defend to the left and a mirror-image movement to the right. For the opening sequence, the hands begin near the groin and radiate outward and upward like the drawing of a bow. The final position of the hands and arms is inconsistent with the actual drawing of a bow, but the feeling

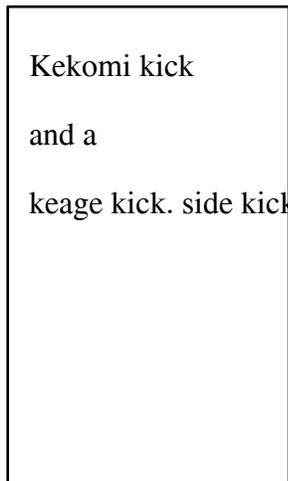
should be there. What we really mean is the chest muscles expand and the back and shoulder blades contract, like the drawing of a bow. Upon completion, the feeling should be as if the palms are pressing outward. This outward expression of the kata appears in all techniques.

Some styles begin this kata with the rear hand behind the body and the forward hand near the rear hip. The palms for both methods face inward toward the body. When assuming the back stance, the hands move quickly to the starting position of the technique and then rise slowly. The gaze does not waver. For the second movement, the body and head rotate quickly to the right with piercing intent as the hands come quickly in front of the groin. While the stance shifts from the left to the right leg, the (hips) head do not rise. The ankles and knees bend to absorb the weight shift. In the old method, when we pivoted from left to right, the hara remained in the same place. This has been changed because the form of the back stance was changed. Now its position is permitted to change and the legs must stabilize the movement.

2. For the x-block, the left hand blocks while the right hand attacks the opponent's ankle or shin. Tremendous force can be exerted by the right fist as the hands start from the right side of the body slightly above the hips with the body turned and feet together. The force comes from the hip twisting with the block as the right (rear) leg drives the body to the forward stance. Take care to insure that the x-block catches the opponent's leg at the beginning of the attempt to kick, as the block loses effectiveness the further the attacking leg is extended. Finally, the hips must come fully forward (drop under) and the stance and technique must be low enough to make the movement effective. Another interpretation for this action is to trap the kick with an x-block (net block). Then stepping in behind the opponent's leg with the next technique of the kata, the left arm traps the leg and the opponent is thrown as the right hand strikes. One difference between some of the Kwanmukan interpretations and the classical interpretations is that we tend to explore more interpretations in sequence, while the classical interpretations tend to be truncated,

Basic Kata of Kwanmuko

keeping to the individual technique or movement. The former is an American character of Karate-do.



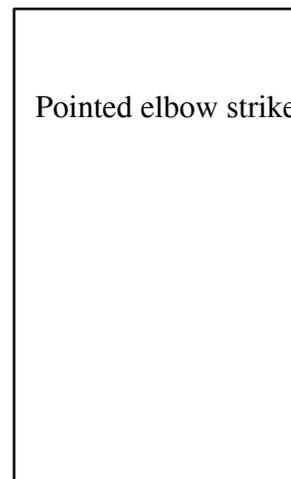
3. The side kicks in Heian IV can be either thrust (**Kekomi**) or snapped (**Keage**). Originally, we tended toward the thrust kick, with the upper torso twisted in the direction of the kick, but now the snap kick is common. If the thrust kick is used, there is a different timing and the knee is brought up pointing straight ahead. As the body pivots, the shank of the leg points to the target with the knee in front of the solar plexus. The shank of the foot is then driven straight to the target as the standing foot is pivoted to point 180° away from the direction of the kick. The hips roll over and angle towards the ground and the upper body twists at the waist so that the chest area faces the direction of the kick in a half-facing posture. The muscle along the side of the back contracts strongly, allowing this type of movement. If the snap kick is used, the knee points off to the side about 45° as it is drawn up and the hips roll to a position parallel to the ground with the kick.

In the snap kick, the knife-edge of the foot is the weapon. For the thrust kick it is the heel. The thrust kick is held out a few moments, while the snap kick is quickly withdrawn. There is a difference in distancing with each kick. The hand opposite the kicking foot for the advanced student can be held in front of the solar plexus with the thrust kick, whereas the beginning student must pull the hand to above the hip. This allows a

forward punch immediately after the kick. When taking the side posture with the thrust kick, it is common to start slowly. With the snap kick, the posture is taken smoothly and quickly. Both kicks return the foot of the kicking leg to above the standing knee.

In the snap kick, the leg is retracted to the starting position. Since it already points to the side, there is no need for the body to pivot around as the kick is retracted. Simply step out passing through the **sochin** stance and elbow strike. With the thrust kick, the body turns in the direction of the kick as the foot is retracted. In the beginning, it is customary to withdraw the kicking leg to its start position with the ending posture (except for the blocking hand) the same as before the kick and then stepping out and performing the elbow strike. After the kata is learned, the more advanced method is practiced. In either event, the elbow strike completes as the kicking foot touches the floor and the following stance is instantaneously formed. As in other kata techniques, these kicks are designed to be bilateral and mirror-image movements.

Originally, it was said a front kick to the side was used. The front kick did not pose the same distancing problems in interpretation created by the use of the side kicks and thus there is less disagreement on the correct way to perform the technique and the correct interpretation. Today we study the ability to follow with a strong reverse technique after the kick. Finally, please note that in the elbow strike, the elbow points forward like the prow of a boat. This is the Kwanmukan method.



4. In the next sequence, the knife-hand block and strike must be coordinated with a strong hip action. The striking arm swings in a wide circle and slightly downward. The block is actually a palm block and the wrist can be bent. Originally, we treated this as a rising knife-hand block pulling to the side of the forehead. The wrist must be straight. The palm block is more consistent with the common interpretation of defending the opponent's downward strike. Traditionally, a natural stance was used with this technique and the left hand did not perform the lower level block prior to the knife-hand strike. Today the placement of the feet on the floor does not change as you pivot to the strike which means that the forward stance and hips actually point to the left of the direction of the strike.

5. As we perform the first front kick in this kata, we use a springing action of the hips with the head kept over the supporting foot and the hips extended forward. The kick is fully retracted. The hips are not withdrawn, but are driven forward as the body is propelled by the supporting leg to the cross stance.

6. The cross or x-stance is commonly performed two different ways and each way has a slightly different interpretation. In either method, the backfist strike completes as the left foot stabilizes the stance and the momentum rests forward without loss of balance. The first and most common x-stance involves keeping the lines of the hips and shoulders perpendicular to the direction of the movement. The front foot turns slightly outward to the right, allowing the ankles to bend forward naturally and the body momentum to rest forward. In this movement, the left hand is commonly drawn to under the right elbow. In the second x-stance, the forward foot is placed straight ahead, the body settling at about a 22 1/2° angle to the left, allowing the movement to rest forward. The left hand pulls to the left hip. In both instances, the left hand is grasping and pulling, but there are two different interpretations that arise.

7. The objective of the grasp/pull/backfist technique after the kick is to

swing the left hand, then the right hand in a wide circle like a windmill, ending with a vertical or downward backfist strike to the face. The target is the bridge of the nose or the philtrum. Other areas of the face are not good targets for this technique. As in many kata techniques, the target is given as the face, but in the performance of the kata the strike ends as if targeting the middle of the chest. The reason for this is to allow maximum body contraction for training purposes.

Two views of the back fist strike.

8. The wedge blocks are mirror-image techniques and are performed slowly with the body fully tensing at the completion of the action, then relaxing for the front kick. The elbows are kept in tight for leverage and for strong muscular contraction, protecting the body's inner organs. These blocks are performed in the back stance. During the kick, the hands do not move, protecting against a counterattack. The first punch comes right out of the wedge block without withdrawing the hand to the hip before punching and strikes with the lowering of the kicking foot. The second punch follows immediately. In Japanese this is called ren-zuki -- alternate punching. Finally, the kicking foot is not just set on the floor, but is actually thrust downward to the stance to continue the strong forward action into the punch.

9. The three augmented middle blocks are performed quickly, one after the other, and cannot be sloppy. A strong twisting or wringing action of the forearms is necessary for sharp kime and proper timing of the blocks with body

Basic Kata of Kwanmuko

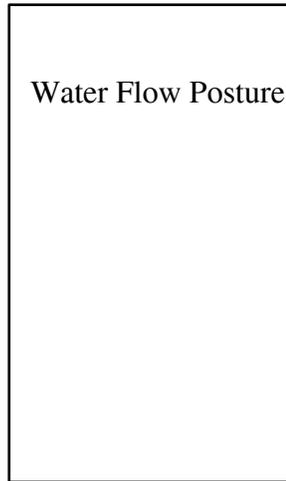
movement and stance placement is important.

10. Just before the knee strike, the hands are thrust forward, the thumbs eye-distance apart. Pull in the hands as if pulling the opponent's head -- thumbs in the eyes -- down to the knee. This is a knee strike to the head, not a strike to the upper body, which would change the placement of the opponent after the strike and cause a different stepping pattern for the knife-hand blocks. The hips turn with the hands thrusting forward and the knee is brought up all in one sequence. Make sure the knees do not rise too high when knee smashing. You must retain control of the opponent's head so you can direct the opponent's body out of the way. Thus, you cannot pull your hands below the smashing knee as you lose control of the opponent and may not be able to step in that direction since the opponent may be in the way.

11. After the knee smash, turn 180° to the left preparing an augmented knife-hand block. Then the striking leg steps backward to a right back stance. A step forward is taken for the next movement. Finally, the forward right leg is brought backwards to the ending position.

Heian Godan

Heian Godan is a versatile and interesting kata. It is one of Mr. Anderson's favorites. Many different types of stances and techniques found in this kata add to the enjoyment of the performance. Note especially the concentration on expanding and contracting the body in this kata. This is found, not just in the individual techniques, but within the sequences and intermediate tie-in movements. Important items of note are as follows:



1. The middle-level block in the opening sequences must be fully completed with appropriate kime before the punch. Do not try to block and punch so fast you cut the block short. The block ends when the fist is opposite its own shoulder. For beginners, there is a hesitation before the block and attack as the chest and back muscles tense. At the advanced black belt level, the interval of tension is so small that it is barely perceptible to the practiced eye. Practice of the forty hands develops this ability.

When punching, only the waist and shoulders twist. The hips do not change position and the knees should not collapse. This flexibility of the waist is important and will have many practical uses. Remember, the weight must remain over the rear leg in the back stance.⁴

2. The water-flow posture restates the theme of the Heian Kata as an expression of peace and calmness. This is a movement of repose that exemplifies 'thought in action' without concern over death. This is the code of the Budo-ka (warrior). Water-flowing is not of itself peaceful in nature, but is peaceful in its countenance. Water-flows in time, but does not recognize time's passage. In this movement you must discern for yourself whether you are flowing inside or outside the opponent's sphere of movement. Either can be

⁴Some styles will convert to an immovable stance with the punch, allowing the weight to transfer forward instead of solely depending on the twisting motion of the waist for power. We deal with this in the Kwan Mu Kata.

used to advantage, but in different ways. Remember when taking this posture, the hands, feet, arms, shoulders, eyes and head move together naturally in unison as the body completes its rotation. The breath is natural and without mannerism or exaggeration.

3. When moving out of the second water-flow posture, the feeling is that of being pushed or shoved forward from behind and then recovering. Twist slightly to the left after you begin to fall and slide the right foot forward at the last instant.

4. The lower level x-block comes from the right side of the body, arms crossing as the hips are thrust forward. The left hand blocks and the right hand traps or strikes the opponent's leg. The right hand starts palm side toward the shoulder, similar to the position it just ended in during the previous movement, except the fist is pulled closer to the shoulder. The fist then twists as it is thrust downward, but above the left blocking arm. The stance must be deep to catch the lower level kick of the opponent.

5. The high-section x-block is performed immediately after the low-section x-block. The fists are first brought to the solar plexus and then thrust, still crossed but opening into knife-hand position, blocking upward with the back of the hands. The inside right wrist presses against the outside left wrist as they rotate counterclockwise. The wrists press together and are pulled to a position above the right hip, right hand palm up and left hand palm down. Our style originally pulled the hands crossed to the solar plexus, not twisting at the wrists, but still pressing together.

6. The punch following the movement in #5 above drives with the left hand from the right hip and sometimes is performed as the body begins to move forward to the next stance. In this instance it becomes like a sweeping block/strike. Clench the fists as the strike begins.

7. The stomp kick and low defend must complete at the same time. The supporting foot does not pivot until the hips twist strongly into the stance.

8. The back-of-the-hand hooking block is extended slowly, like the drawing of a bow, with

full tension at the completion. The crescent-moon kick is like an arrow springing forward, with the foot striking the hand, which does not move. The right elbow must not flop from the body and the left hand should be shoulder height. At this point, the supporting foot points straight ahead in the direction of the kick. The right foot then immediately strikes the floor after hitting the hand. The support foot pivots as the hips twist strongly into a straddle-leg stance.

9. The elbow is forward to the side in the direction of the crescent kick. The waist, not the hips, are slightly twisted. The elbow strike is timed to the foot hitting the floor with the stomp kick. The hips and supporting foot do not pivot until the last instant, adding power to the strike.

10. The left foot and block/strike motions of the arms are timed together when taking the crossed-feet stance. Note that the right leg must bend slightly at the knees and ankles to prevent the head from rising.

11. We jump (spring) up from the crossed-feet stance landing in a back stance, with the right fist thrusting upward. We do not rise up into an L-stance as some styles do.

12. In the jump before the low-level x-block, the knees are pulled up high, with the feet tucked up under the body. The hands are brought to their respective hips and then thrust forward to the x-block during the landing. The stance must be firm and not wobble. There is a slight pause before the next movement. Don't fall out of the x-stance to the next move. A *kiai* before the jump changes the psychology of the movement, rather than a shout with the jump or while landing. Remember to jump up and not out or away. This is not a distance jump.

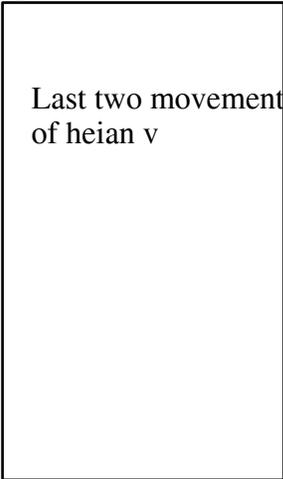
13. The augmented block after the x-block is in a front stance. Previously we had performed a back stance or immovable stance here.

14. At the start of the closing sequences, the back foot is adjusted to pivot the body to a forward stance as the direction is changed. As the foot adjusts, the respective arm is slowly extended like a lower level knife-hand block over the leg,

Basic Kata of Kwanmuko

the other arm brought up near the ear. Then the hips are quickly thrust to a deep forward stance, the arm near the ear thrust deeply forward and the other arm passing in a sweeping action to a position near the opposite cheek, palm facing the cheek. Originally this was done in a back stance using a strong twist of the waist. (Some styles use the immovable stance.) The hands/arms then twist strongly, like the ripping apart or wringing of a towel as the weight is transferred into a back stance. The front foot changes its position slightly and the hands clench strongly. The forward arm parallels the line of the forward upper part of the leg, and the lower part of the rear arm is perpendicular to the floor, while the upper portion of the rear arm is parallel to the floor. Previously the lower part of the rear arm was also parallel to the forward upper leg.

15. The closed-foot stance is a menacing posture between the two ending



Last two movements
of heian v

sequences.

Chapter V

Characteristics of the Taikyoku & Heian Kata

The Taikyoku Kata are the easiest of the kata to learn enabling the student to more easily understand the foot patterns of the Heian Kata. The blocks and attacks used in Taikyoku are very basic to karate and include the low, middle, and high defends, the lunge punch, and the natural, forward, and back stances. Primary in the Taikyoku Kata is the condition of the movement of the *hara*. Learning how to move the legs correctly, by flexing at the knees and ankles, keeps the *hara* from bobbing up and down. This is taught both in stepping to or from the stance and in reversing or changing directions. The *embussen* in this kata is “I” shaped, and the ready posture is used at the beginning and end of the kata.

The Heian Kata contain a good variety of technique and applications with surprisingly very little repetition of the movements among the five kata. Mastery of the vital skills and principles of the Heian Kata gives the confidence of being able to defend yourself in most situations. This is the context of the meaning of the kata. Below is an outline of the characteristics⁵ and techniques found in each of the Kata.

Taikyoku

Blocks: low-section, high-section, inside outside middle section

Attacks: lunge punch

Stances: natural, forward and back

Foot Pattern: basic “I” shape

Postures: ready

Characteristics: low stances, proper movement of *hara* -- especially when pivoting or stepping, driving action of forward leg when stepping, concentration of energy, basic breathing rhythm, hips under techniques, unbroken connections, proper body posture, timing of hands and feet, point to point movement, stability of the stance after movement

⁵Characteristics are defined as those techniques that only appear in the particular Kata, or which appear for the first time in either the particular Taikyoku Kata or Heian Kata. Note that not all interpretations are annotated -- just the basic one.

Basic Kata of Kwanmudo

Heian Shodan

Blocks: low-section, high-section, high-section rising knife-hand, middle knife-hand, palm pressing hook block (old method has double knife-hand defends, middle section)

Attacks: backfist (bottom fist), lunge punch

Implied Attacks: spear-hand, groin kick

Stances: natural, forward, and back

Foot Pattern: basic “I” shape

Postures: ready

Characteristics: basic hand-foot-breath-eye coordination, grip-breaking, countering when being grabbed, pivoting and changing directions, forward and reverse hip rotation in back stances (when performing the middle knife-hand defends), hook blocking

Heian Nidan

Blocks: high-section back of forearm, high-section rising outer forearm, sweeping block with wrist, middle section knife-hand, palm pressing, reverse mid-section inside forearm, middle section augmented forearm, low-section, high-section rising knife-hand, high-section rising

Attacks: close punch (uppercut or hammer fist), knife-hand strike, mid-section forward fist punch, simultaneous side kick and bottom fist (backfist) strike, four-finger spear-hand thrust, front kick, reverse punch, augmented technique

Stances: ready, forward, back, one-leg

Foot Pattern: basic “I” shape with 45° extensions from the crosses of the “I” shape

Postures: natural, attack arm high to the side, both fists on same hip, reverse half-facing

Characteristics: more knife-hand defends and back stances, kicks, two hand simultaneous block-attacks, coordination of the expansion and contraction of shoulder, chest and back muscles in the first two sequences -- spine straight and blocking arms remain in same plane, proper posture and balance on side kick, turning and blocking when stepping backward, particular and repeated sequential rhythm, waist twists on reverse blocks, kick-punch-block sequences, augmented technique

Heian Sandan

Blocks: mid-section forearm, simultaneous middle and low-section (cross blocks), mid-section augmented forearm, palm-pressing, vertical elbow, hooking knife-hand, crescent foot

Attacks: augmented attacks, four-finger spear-hand, side sweeping hammer fist, lunge punch, crescent kick, stomp kick, vertical backfist, rear elbow strike, vertical rear punch

Stances: natural, back, forward, attention, straddle-leg

Foot Pattern: modified "I" shape like an upside-down "T"

Postures: ready, fists on each hip

Characteristics: up and down movements directly to stances, simultaneous two-hand actions while changing blocks -- low to high, twisting and turning to escape the grasp of the arm or hand, pivot and hip action on the stomp kick, kicking into the stance, double kicking, waist flex on elbow techniques, reaction striking on bottom fist, knife-hand hooking block, grasping, pulling and punching, rear elbow and fist strikes, sliding the feet

Basic Kata of Kwanmudo

Heian Yodan

Blocks: back-of-hand blocks -- high-section rising and side facing, downward X, mid-section augmented forearm, low-section block with kick, pulling in, low-section knife-hand, high-section rising palm, pulling in block followed by a close strike, reverse wedge, mid-section augmented block, both hand press (grab and press then pull in), palm hooking, mid-section knife-hand

Attacks: low-section punch, augmented strike, side kick with hammer fist, horizontal elbow strike, high-section knife-hand strike, high-section front kick, downward backfist strike, mid-section front kick, mid-section double punch -- one after the other, thumbs to eyes, knee strike

Stances: natural, back, forward, one-leg, crossed-feet (X)

Foot Pattern: basic "I" shape with modification to the sides

Postures: ready, side palm guard, both hands on same hip

Characteristics: more kicking, slow and coordinated opening movements with an expansive feeling, breath coordination in slow and fast movements, kiai points, X block with right (top) hand strike, mirror image side kicks, proper timing on elbow strikes (hips must turn smoothly and fully) with point of elbow imitating the prow of a boat, strong hip twist with knife-hand strike offside to the stance, high front kick (directly under knife-hand) with diving (springing) forward, swinging motion of the hands in the grasp, pull and backfist with the correct timing of the feet into the crossed stance, tension and opening of the wedge blocks, timing in the front kick/double punches, seizing opponent's face with both hands and pulling it down, striking the face with the knee, knife-hand blocking with a change of direction.

Heian Godan

Blocks: mid-section, water-flow, augmented middle, low-section X, high-section X with trap, mid-section pressing, low-section downward to the side, backhand hooking, augmented mid-section forearm to rear in X stance with sweeping motion, X-block while landing from jump, augmented block, sweeping block, simultaneous low and high-section blocks with a pulling action of the arms and a twisting action of the wrists

Attacks: reverse punch in back stance, water-flow, augmented strike, low-section punch in x-block, forward hand thrust or sweeping hammer fist, lunge punch, crescent kick, stomp kick, forward elbow strike, uppercut to the rear (augmented sweeping punch to the rear), low-section spear-hand thrust, backwards backfist

Stances: natural, back, attention, forward, straddle-leg, crossed-feet

Foot Pattern: modified "I" shape like a narrow upside-down "T"

Postures: ready, water-flow

Characteristics: use of all basic stances, block and strike in same stance without loss of kime or cutting the defend short between the defend and the strike, more complicated hand-foot-eye-breath coordination -- especially in assuming the water-flow posture, in jumping, and in moving to the rear, taking of the water-flow posture -- presence of mind and attitude expressed in water-flow posture, recovering from a push, pulling pressing block by rotating the wrists together, coordination of stomp kick and low defend, crescent kicking a stationary hand, blocking and striking by moving backwards, springing up from a crossed stance and striking to the rear while facing forward, jumping with a controlled landing, strong in/out hip action with the pulling of the arms and the twisting of the wrists as if wringing out a towel

Chapter VI

Taikyoku Kata -- Long Hand

0.A. Bow. Each Taikyoku Kata begins and ends with a correct bow. As this is an expression of your self, your practice, and your teacher, a correct bow with the right amount of politeness, humility and strength is of utmost importance. The bow is performed with the heels together and toes out to the sides. Bending forward from the hips, the eyes do not look at the floor, but look ahead keeping in contact with the opponent and retaining peripheral vision. During the bow, the hands are kept open at the sides of the thighs and the back is kept straight. Do not crook the neck downward. Bow slowly, but with a feeling of control over the situation while maintaining dignity and demeanor.

0.B. Ready Posture. Following the bow, the yoi or ready posture is assumed by moving the right foot off to the side so the feet are about shoulder's width apart. Stepping out with the feet, the hands in fists are crossed in front of the body and then pulled with a controlled exhale to the front of the thighs, palm side in and arms slightly bent. The action of the hands, feet and breath all complete in unison. In this stance, the shoulders are down naturally and eyes fixed to the front without the loss of peripheral vision -- that is, the mind is not focused on any one thing, but is relaxed and alert to perceive the full input from the senses. The knees are also relaxed, not locked, but the legs are straight and the abdomen lightly tensed. Hips are tucked up. The back is naturally straight and the upper body is in perfect natural posture.⁶

1. Quickly looking to the left, begin to pivot on the right foot. As the body naturally turns, the left hand is brought up in a fist, palm

⁶This stance is a very serious beginning step because it must express confidence and exude the attitude you bring to your practice. Three calming breaths are taken before the kata explodes into action.

side inward, to the right cheek⁷. The right arm, still extended downward, squeezes over, palm side in so the two arms touch at the elbows. Stepping out 90° to the left (and slightly back) into a forward stance, the left arm, almost at the last second sweeps downward like a pendulum across the front of the body to just above the left knee, stopping at the natural body defensive zone. At the same time as the block, the right hand in a fist is quickly withdrawn and twisted to a palm side up position to just above the right hip with the elbow tucked close to the side. The hips are slightly turned half-facing in a forward stance. The rear leg presses strongly forward, straight, but without locking the knee.

The meaning of this movement is a low defend against a kick or other low-level attack. Other meanings are a strike to the groin or a downward hair pull against an opponent grabbing from the side.

2. Step forward with a lunge punch to a right forward stance. Beginning the step, the left hand remains stationary as if still in contact with the blocking target. It then is quickly withdrawn palm up to the left hip as the other arm thrusts forward. The right punching fist rotates from a palm up position on the hip to a palm down fore knuckle strike position. The arm does not begin to rotate the fist until the elbow clears the side of the body (elbows are kept in close against the body when punching) and the punch is not released from the hip until just before the stepping foot touches the ground. The withdrawing arm rotates the fist over, palm up, before the elbow reaches the body is in time with the extending arm. Rotating the thrusting arm at the correct moment helps keep the elbows close to the body. A strong twisting action of the wrists must occur.

The meaning of this movement is a mid-section forward lunge attack.⁸

⁷Some bring the hand to the biceps.

⁸Movements #1 and #2 are often interpreted together as a low defend against a kick and a following step forward and attack to the mid-section. This is a common interpretation to allow the beginning student to visualize the movement he is learning. Actually, the movements are interpreted separately and not in unison. Under strict combat analysis, with the longer stances as taught today, the attacker would have to kick and then step backwards to

Chapter VI -- Taikyoku Kata Long Hand

3. Pivot on the left foot 180° to the right and low defend. Make sure the stepping foot passes close to the pivoting foot for proper control of balance, and that the knee and ankle of the pivoting foot bend to keep the *hara* (hips/head) from bobbing up and down. Draw a line from the right foot through the left foot before the step. It is on the extension of this line that the right foot will be placed after the turn.

4. Step forward and lunge punch to the mid-section. In all these movements, the back foot should not turn out more than 45° from the direction of the stance to insure correct hip placement. The feet and heels must remain flat on the floor.

5. Turn 90° to the left by stepping with the left foot and low defend. Do not pivot on the ball of the right foot, but make sure the momentum goes forward, not off to the side or backwards and that the feet are properly spaced for a front stance.

6. Step forward with the right foot and middle-level lunge punch. Remember to stress both legs equally and forward.

7. Step forward with the left foot and middle-level lunge punch.

8. Step forward with the right foot and middle-level lunge punch -- **Kiai** sharply! This

allow the distancing necessary for this technique. Most likely the kicker would continue moving forward in his attack and the defender could not step forward! Because of this, many alternate interpretations have been explored. Complicated interpretations at the low level are unnecessary and wrong as they confuse the beginner and make it more difficult to learn clearly what he is suppose to learn. Suffice it to say that the low defend is a low defend and that the lunge punch is a lunge punch. There is no requirement that they be consecutively interpreted. A good consecutive interpretation for the student can be given as a quick turn to the left with a block followed by a step forward with a strong countermeasure keeping the *hara* moving level and directly to the target. Other Kwanmukan interpretations are a hair pull take-down twisting the neck (low defend), and at the advanced level, the pulling action of the hand to the hip as the other hand punches is explored as a grasping/pulling block usually against a kick with the stepping foot possibly sweeping the opponents standing leg or otherwise stepping in to off-balance the opponent. These techniques are basic training moves and the basic interpretation is to help the beginner get a feel for what he is doing. Hence the reason for the explanation or interpretation of the technique.

technique should be stronger and more spirited than #6 and #7. The base of the stance should also be slightly wider and longer. A pause longer than usual is required here.

9. Pivot 270° to the left on the right foot turning the head toward the back left and low defend into a left forward stance. Make sure the left foot passes close to the right foot so as not to lose balance and that the right knee and ankle bend to keep the hips/*hara* from bobbing.

10. Step forward with the right foot and lunge punch to the mid-section.

11. Pivot 180° to the right, stepping with the right foot, and low defend as in movement #3.

12. Step forward with the left foot and lunge punch to the mid-section.

13. Turn 90° to the left as in movement #5 and low defend.

14. Step forward with the right foot and lunge punch to the mid-section.

15. Step forward with the left foot and lunge punch to the mid-section.

16. Step forward with the right foot and lunge punch to the mid-section -- **Kiai** sharply!

17. Pivot 270° to the left as in movement #9 and low defend.

18. Step forward with the right foot and lunge punch to the mid-section.

19. Pivot 180° to the right with the right foot and low defend as in movements # 3 and #11.

20. Step forward with the left foot and lunge punch to the mid-section.

21. The right foot should be at its original starting point at the beginning of the kata but pointing in the direction of the last stance. Bring the left foot back, taking care to not rise up, and put it in the same place where it was at the start of the kata. As this is done, the hands in fists cross, right hand over the left, and then slowly pull them apart with a controlled exhale. As this is done, stand up in unison with the breath and the pulling of the hands to the front of the thighs as in movement 0.B. During this entire action the palms face inward. End in the natural posture,

Basic Kata of Kwanmudo

relaxed but alert with no loss of breath or composure, complete with calmness of mind/body/spirit. There is no reason to hasten here. Keep zanshin (remaining mind).

22. Bring the right foot to the left foot still keeping composure and control of breathing. When doing so, the hands are opened and pulled to the side. Hesitate and then bow. Take one step back, hesitate again, and then back out of the performance area. Bow again at the edge of the area and return to the designated place.

Chapter VII

Heian Shodan -- Long Hand

0.A. Bow

0.B. Ready Position

1. Step slightly back and to the left 90° by turning the hips and sliding the left foot and low defend as in the first movement of Taikyoku Shodan.⁹

2. Step forward with the right foot lunge punching to the mid-section. When stepping forward make sure the stepping foot is flat to the floor and slides in a natural crescent shaped movement. Remember to keep the rear heel from rising off the floor when stepping into the forward stance.

3. Turn 180° to the right by pivoting on the left foot and low defend with the right hand. When reversing direction, the right foot should be pulled quickly back to the supporting leg as the head turns. Then the supporting leg drives the body forward to the new direction as the hips rotate with the block. In this instance, the supporting leg is the left rear leg.

4. Turn the back of the right hand inward pulling the fist back in a wide arc and then backfist strike¹⁰ with the elbow preceding the fist. The back of the right hand quickly rotates 180° outward with the strike adding strength to the attack. As the strike is executed, the forward foot pulls back into a cat stance, with the knees bent so the hips do not rise during the action. The hand and foot move together.

⁹Note: All stances are forward stances except the last four movements which use a back stance. All techniques are defined as straight techniques, meaning that they are done with the arm respective to the lead or forward leg. That is, if the left leg is forward, the technique is done with the left hand.

¹⁰Both a horizontal and a vertical backfist strike can be performed. Originally we performed a horizontal backfist strike, but a vertical backfist strike is common today.

The interpretation of this movement is to free the wrist from a grab and to attack the face with the backfist while the elbow simultaneously blocks the inner forearm of the opponent's second attack if necessary. The punch in movement #5 is a further follow through on this tactic.

5. Transferring the weight to the right foot, quickly step forward with the left foot and punch to the mid-section with a left lunge punch.

6. Turn 90° to the left, step out with the left foot in an arc-shaped motion and low defend with the left hand. Remember to drive the hips forward and around with the back leg.

7.A. Raise the left arm as if blocking/grasping a face attack with the hand in the knife-hand position. This is the beginning of the next action.

7.B. Quickly step forward with the right foot into a forward stance and execute a high-section rising block.

After blocking and grabbing the opponent's arm, the left hand twists it outward. The rising block strikes the elbow dislocating it. The blocking action can also be used to strike the rib cage. The next two actions are the same. After each rising block, the hand opens to a knife-hand position, with the feeling of grasping, and then twisting the opponent's arm as the hand rotates palm up.

8. Step forward with the left foot into a forward stance and execute a high-section rising block.

9. Step forward with the right foot into a right forward stance and execute a right arm high-section rising block and **Kiai!**¹¹

10. As in movement #9 of Taikyoku Shodan, turn 270° to the left, pivoting on the right foot, and low defend into a left forward stance. It is important to quickly rotate the hips

¹¹When performing any three same techniques in a row, they should vary in strength. The first is stronger than the second, the second is strong and the last is the strongest and uses a firmer stance with a slightly broader base. It is customary to quickly pass through the second technique to the third technique.

Basic Kata of Kwanmudo

over the stationary leg and at the same time to quickly slide the left foot in towards the support leg and then out to the forward stance in an arc-shaped movement. The hips do not rise.

11. Step forward with the right foot into a right forward stance and lunge punch to the mid-section.

12. Turn 180° to the right as in movement #11 of Taikyoku Shodan and low defend with the right arm into a right front stance.

13. Step forward into a left forward stance and lunge punch to the mid-section with the left fist.

14. Turn 90° to the left as in movement #5 of this kata and low defend with the left arm into a left forward stance.

15. Step forward into a right forward stance and lunge punch with the right fist to the high-section.

16. Step forward into a left forward stance and lunge punch with the left fist to the high-section.

17. Step forward with the right foot into a firmer and broader forward stance lunge punching with the right fist to the high-section and **Kiai!**¹²

18. Turn 270° by pivoting backwards to the left on the right foot, but this time to a right back stance. Make sure the back knee and ankle bend to keep the hips at the same height. Perform a middle-level knife-hand forearm block with the elbow of the blocking hand ending a fist's distance from the side. The tips of the fingers should be at the height of the shoulder. The other hand is held in a horizontal position at the solar plexus, protecting the trunk. Remember to keep the thumbs bent and against the hand while keeping the fingers together. When performing this block, the blocking arm is first pulled palm inward to the opposite cheek as the other hand presses palm outward in a hooking block in front of and below the blocking arm's elbow. The blocking arm quickly travels forward with the

¹²Use the same concept as previously explained for the degree of strength in each of the three high section punches.

palm rotating outward at the last moment. The retracting arm quickly pulls to the solar plexus rotating palm up. There is a tendency here to slap the body. This is incorrect. When pivoting to the back stance in this technique, make sure the weight is properly supported on the rear leg and the knees stressed. There is a slight tension as if the forward foot is lightly pulled back ready for action.

19. Step out 45° to the right with the right foot and do a middle-level knife-hand defend. When stepping, transfer the weight to the forward foot and slide the other foot in and then out along the embusen. In this movement, the hips are rotated opposite or reverse of the blocking action.

20. Turn 135° to the left by sliding the right foot in and then out and block with a middle-level knife-hand defend.

21. Step out 45° to the left with the left foot and block with a middle-level knife-hand defend. Again, as in movement #19, the arms block as the hips are rotated in the reverse direction of the technique.

These last four movements are a block with the wrist or forearm against an attack, then a grasp of the opponent's arm and a strike (usually a nukite or finger stab with the other hand). Some view the knife-hand as being able to sweep across the eyes. Due to the peaceful philosophy of the kata, the striking techniques are not performed as part of the kata, but are understood. The attack targets are the eyes, throat, solar plexus, and groin.¹³

22. Bring the left foot back into the natural stance. Take care to not rise up until the left foot is in the correct position. Beginning the rise up, the right wrist crosses over the top of the left wrist. When rising up to the natural posture, the hands close as the breath exhales and they pull to the beginning posture in front of the thighs.

¹³The Kwanmukan bunkai is slightly different in sequential interpretation. The first knife hand is a strike to the neck in reaction to a grab from behind; the second knife hand is a look-see movement. The third and fourth are interpreted in the same manner as the first and second, respectively.

23. Assume attention stance, pause, and then bow.

Chapter VIII

Heian Nidan -- Long Hand

0.A. Bow

0.B. Ready posture.

1. Quickly looking to the left, bend the right leg and slide the left foot out 90° to the side into a right back stance, blocking with the left forearm inside-outward. The left upper arm should be parallel, the left lower arm perpendicular to the floor. The right arm simultaneously moves up the right side of the body in a rising block action. Prior to blocking, and when stepping out, the hands form fists and cross at the wrists, right hand over the left. The right wrist ends at the temple, and the left fist is eye level. The palm side of both hands is outward to the right and the arms are all in the same plane.

2. Remaining in the right back stance, the left arm sweeps across the body such that the left fist, palm side in, is positioned near the right cheek and the point of the elbow is close to the body near the solar plexus. The right hand, palm up and in a fist, simultaneously close-punches (some perform a hammer strike). The forearm of the left arm rests against the inside of the right arm near the crotch of the elbow. The hips and feet do not shift, but the waist twists strongly in the direction of the strike.

3. Immediately after movement #2 above, the waist twists back to its original back stance position. The right fist pulls to above the hip, palm side up, and the left arm is thrust forward from the right cheek in a mid-section straight punch palm side down. The shoulders and back muscles are equally tensed and the left arm angles slightly down from the shoulder. Pause slightly.

Movement #1 is a block with the left arm against an opponent's attack to the face. The right arm protects the head and the right fist is ready to attack. Movement #2 continues the sequence with a left arm outside-inside sweeping block with the feeling of pulling in

the opponent as the right fist close punches. The right hand attack is sometimes described as a hammer fist strike to the rib cage or elbow joint of the opponent. Finally, movement #3 is an immediate fist attack to the opponent's upper body. Movements #4, 5, and 6 have the same meaning to the other side of the body.

4. Quickly looking to the right, turn 180° to the right, shifting the feet and weight into a left back stance performing the mirror image technique of movement #1 as the stance completes. Block with the right forearm inside-outward. The right upper arm should be parallel, the right lower arm perpendicular, to the floor. The left arm simultaneously moves up the left side of the body in a rising block action. Prior to blocking, and when stepping out, the hands, still in fists, cross at the wrists, left hand over right. The left wrist ends at the temple, and the right fist is eye level. The palm side of both hands is outward to the right and the arms are both in the same plane.

5. Remaining in the left back stance, the right arm sweeps across the body such that the right fist, palm side in, is positioned near the left cheek and the point of the elbow is close to the body near the solar plexus. The left hand, palm up and in a fist, simultaneously close-punches (some perform a hammer strike). The forearm of the right arm rests against the inside of the left arm near the crotch of the elbow. The hips and feet do not shift, but the waist twists strongly in the direction of the punch.

6. Immediately after movement #5 above, the waist twists back to its original back stance position. The left fist pulls to above the hip, palm side up, and the right arm is thrust forward from the left cheek in a mid-section straight punch palm side down. The shoulders and back muscles are equally tensed and the right arm angles slightly down from the shoulder. Pause slightly.

7. Look over the right shoulder and bring the left foot slightly forward to the direction of the stance. Then lift the right foot in knife-edge position so that the instep presses against the standing left leg above the knee. This is done quickly in coordination with the pivoting of the

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body to face to the right of the starting position. The head, however looks over the right shoulder towards the rear of the kata line. Hands are brought to above the left hip, the palm of the right fist facing the body and the left fist palm up. The movement of the hands, feet, and head end at the same instance.

8. Immediately side kick to the right with the right foot. The right arm/fist simultaneously circles to the side for a bottom fist block or hammer fist strike. Quickly withdraw the right foot to its position at the start of the kick. At the same time look over the left shoulder. Also, as the kick retracts, the left hand comes palm-in to the right cheek, while the right hand hooks under the left elbow. Both hands are in preparatory position for a knife-hand block/strike.

9. After a very slight pause, the hips begin to drift backwards, accelerating to a right back stance. At the last instant, the right foot leaves the left leg and strongly braces the new stance while the waist and hips twist strongly into the stance. At the same time, the left arm arcs inside-outward and forward to a knife-hand block. The elbow is kept in and the palm of the right hand lines up with the left rear shoulder. The wrist of the left arm is straight, not bent. The left knife-hand remains palm side inward until the last instant, when it rotates strongly outward to the point of impact of the block. At the same time as the block, the right hand, in knife-hand position, is pulled back to a position in front of the solar plexus and parallel to the floor. The joint of the wrist is in the crook of the solar plexus. The right arm will not be parallel to the floor as the elbow rests naturally below the solar plexus.

The meaning of this movement is a simultaneous kick and block/strike to an opponent attacking from the rear. The target of the kick is the groin, hip joint, floating ribs or solar plexus. The arm either knocks away an attack or strikes to a target higher on the body than that which the kick attacks. As the kick begins, there is the sense of feeling an opponent from the front. On the retraction of the kick, the body prepares to meet this forward attacker. The position of the arms before the knife-hand block can be seen to

protect the body from attack, the right hand parrying away a punch. The whole position of the arms can also be viewed as net-blocking, which protects or defends a wide section of the body as opposed to a technique that protects a single point of attack.

10. Step forward into a left back stance and do a right mid-section double knife-hand block. The right foot steps forward and the strike and shift of the hips happens exactly at the time the toes of the right foot touch the ground. The arm prepares as in #8 above. The left foot does not shift outward into the stance until the last instant - with the block.

After the knife-hand block, it is common to consider a following attack, usually a reverse punch.

11. Step forward into a right back stance and do a left mid-section double knife-hand block. The left foot steps forward and the strike and shift of the hips happens exactly as the toes of the left foot touch the ground. The arm prepares as in #8 above. The right foot does not shift outward into the stance until the last instant -- with the block.

12. Step forward with the right foot into a right forward stance and do a four-finger spear-hand thrust to the mid-section (solar plexus), the left arm pulling to a position under the right elbow, left palm pressing downward. The left hand is drawn downward directly from the position completed in movement #9 above. Keep the shoulders down and **Kiai!**

The left hand provides protection and can parry an attack while the right hand thrusts into a soft target area. Today, we customarily consider a throat attack, instead of a solar plexus attack.

13. As in movement #18 of Heian Shodan, pivot to the left on the right foot 270°, but to the right of the performance line, and slide the left foot out into a right back stance and perform a left middle-level knife-hand forearm block.¹⁴

¹⁴When turning into the back stance, the weight is already on the leg that will form the stance, so the body just

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14. As in movement #19 of Heian Shodan, step out 45° to the right into a left back stance and perform a right middle-level knife-hand forearm block. Beginning the step out, the toes of the left foot pivot and face the direction of the next stance. The left foot pivots out to the left as the right foot touches the floor simultaneously with the knife-hand strike and a reverse pivot of the hips.

15. As in movement #20 of Heian Shodan turn 135° to the right, pivoting on the left foot into a left back stance and performing a right middle-level knife-hand forearm block.

16. As in movement #21 of Heian Shodan, step out 45° to the left with the left foot into a right back stance and perform a left middle-level knife-hand forearm block.

These movements are not interpreted the same way as the four augmented mid-section knife-hand blocks in Heian Shodan. In the Kwanmukan, they are interpreted as a series of release or escape maneuvers.

17. Step out 45° to the left with the left foot into a left forward stance and block inside-outside with the right arm as the left fist pulls palm side up to above the left hip. The right arm, hand in a fist, is extended downward. Then the arm and fist are brought across the front of the body to the left and quickly up in a circular motion as an inside-outside block going past the left shoulder to the right shoulder with the waist twisting opposite the direction of the arm. The upper body ends in a reverse half-facing posture, the right shoulder forward and the left shoulder drawn back with the waist fully twisted, hips forward. The feet must remain flat on the floor.

This technique can block a punch or a kick 'snagging' it with the wrist.

18. Without moving the right arm or left foot (of which the toes point forward), front snap kick with the right foot directly under the right arm. Make sure the knee is quickly picked up high and that the kicking foot is raised above the standing knee with the sole of the kicking foot flat

turns 270° and the foot just slides out into the stance. There is no step.

to the floor, toes curled up and back, before the foot is snapped forward¹⁵. The instep locks out as the kick is made.

If the block in #17 snags an arm, the arm can be grabbed, twisted if necessary, and the kick directed at the elbow or the mid-section of the body. If the defend is against a kick, the opponent's groin is vulnerable.

19. After returning the kicking foot to the same knee-high position as before the kick, thrust it strongly forward and down into a right forward stance, simultaneously performing a mid-section reverse punch with the left fist, the right fist pulling palm up to the right hip.

20. From the position of the punch, extend the left fist downward across to the right hip and then upward in an inside-outside block to a position in front of the left shoulder. The left shoulder is forward as the body twists at the waist with the block. The right shoulder is back and the body is in a reverse half-facing posture, in the mirror image of movement #17.

21. Without moving the left arm or right foot (of which the toes point forward), front snap kick with the left foot directly under the left arm. Make sure the knee is quickly picked up high and that the kicking foot is raised above the standing knee with the sole of the kicking foot flat to the floor, toes curled up and back, before the foot is snapped forward.¹⁶ The instep locks out as the kick is made.

22. After returning the kicking foot to the same knee-high position as before the kick, thrust it strongly forward and down into a left forward stance, simultaneously performing a mid-section reverse punch with the right fist, the left fist pulling palm up to the left hip.

23. Step forward with the right foot into a right forward stance (slightly deeper and broader than the last two stances) and execute an augmented middle-level inside-outside block with the hands in a fist position. The left fist, palm side up, touches the right arm on the inside near the

¹⁵The knee of the kicking leg can actually come up right under the elbow of the attacking arm.

¹⁶ See footnote 11.

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right elbow, the right fist is shoulder level high. Beginning to step forward, the right arm extends downward and sweep across to the left side of the body. The left hand remains in a fist, palm side up above the left hip until the right arm blocks outward and forward. While stepping, both hands are brought forward in fist position, the right hand performing an inside-outside block, and the left hand thrusting palm side upward to a position protecting the upper body from attack. While doing this, the right forearm is twisted strongly outward adding strength to the technique. The stance here is also permitted to be an immovable stance or a back stance.

The augmenting left arm is the block while the right forward arm is the simultaneous strike. Other interpretations are:

- a. Blocking and grasping with the forward arm and then following with a left (spear-hand) attack.
- b. Blocking first with the left hand and then striking with the right hand.
- c. Blocking with the forward hand, then grabbing the opponent's attacking arm on the other side with the left hand and striking with the lead right arm.
- d. Blocking first with the left hand, then the right hand, then attacking with the left hand.

24. Pivot 270° to the left on the right foot as in movement #17 of Taikyoku Shodan and low defend with the left arm, the right fist pulling palm side up above the right hip.

25.A. Keeping the left foot in place, raise the left hand in a knife-hand position to the forehead. The body and head turn sideways with the hips to the right about 30°.

25.B. Step out 45° to the right into a right forward stance and high defend with the right arm hand in fist position. The arms cross at the elbows when performing the block.

After blocking a kick or low-level attack, it is common to bring the hand up to defend a high-section attack. Many punchers lead with a low-level kick attack to cause the opponent to drop their guard and then attack to the high-section. The defender then steps in after

the block and attacks with the elbow to a face, chest, or elbow target.

26. Pivot 135° on the left foot and step out with the right foot into a right forward stance and low defend with the right arm, pulling the left hand with the palm side up above the left hip.

27.A. Keeping the right foot in place, raise the right hand in a knife-hand position to the forehead. The body and head turn sideways with the hips about 30° to the left.

27.B. Step out 45° to the left into a left forward stance and high defend with the left arm, hand in fist position. The arms cross at the elbows when performing the block. **Kiai!**

28. Draw the left foot inward and back as the body rotates to face the original starting direction of the kata, ending in a natural stance.

29. Assume attention stance, pause, and then bow.

Chapter IX

Heian Sandan -- Long Hand

0.A. Bow.

0.B. Assume ready posture in a natural stance.

1. Look to the left, bend the right knee and slide the left foot out 90° to the left into a right back stance. When looking to the left, the arms cross with the right arm over the left arm, hands in fists and palms facing inward. As the body turns into a back stance, the arms, still crossed, will be near the right hip. Block inside-outward with the left arm, strongly twisting the forearm. The fist of the left arm is on a line with the left shoulder. The right fist is drawn palm-side up to slightly above the right hip. Shoulder and back muscles on both sides must be equally tensed.

This is a block against a mid-section punch.

2. Pivot the hips directly to the left transferring the weight onto the left foot and swinging the right arm downward and forward to the left, palm-side in. As the feet come together (both heels and toes), stand up and cross the arms, right arm in front of the left. The right arm then performs an inside-outward block and the left arm sweeps downward, each arm ending on its respective side of the body. During this action, the arms cross in front of the solar plexus, touching at the elbows and protecting the upper body. The forearms twist strongly as the fists rotate 180°. The blocks end as the body completes standing up. The fists are equidistant from the body -- about 45°. Do not block beyond the edge of the body defensive zone.

This is a block against a simultaneous middle section and low-section attack -- usually a mid-section punch and a low-section front kick.

3. Immediately reverse the position of the arms with the left arm traveling on the outside of the right arm. The right arm low defends, while

the left arm defends inside-outward. The position of the feet do not change with this action. Upper body action is minimal, but a strong gripping of the floor with the feet and a tensing of the body at the last instant, especially the buttocks, is extremely important.

This is a similar interpretation to movement #2 above.

4. When turning 180° to the right, the left leg bends as the right foot slides out into a left back stance. With the right arm, block inside-outward in the mirror image of movement #1.

5. Step forward into a closed-foot stance in the mirror image of movement #2. Low defend with the right arm and block inside-outward with the left arm.

6. As in movement #3, immediately reverse the position of the arms.

7. Looking 90° to the left, bend the right leg at the knee and ankle and slide the left foot out to the left and into a right back stance. At the same time, block to the left with a left arm augmented inside-outward block, the right hand ending in a fist palm-up position near the left elbow. As the turn begins, the fists are brought near the right (rear) hip, palms facing inward. Then the left forearm rotates quickly inside-outward to a palm-up position across from the left shoulder. The right forearm also rotates palm-up to a position near the solar plexus, with the fist touching the left arm near the elbow. No gap should be perceived between the right fist and elbow, which could give an opening to an attack.

This augmented block is usually described as a block against a middle-level punch, with the right arm adding strength to the block.

8. Step directly forward with the right foot into a right forward stance, opening the right fist into a four-finger spear-hand and thrusting it from a palm-up position to vertical position with the target being the opponent's solar plexus. Simultaneously, the left hand opens into a knife-hand and pulls/presses to a position under the right elbow, arm parallel to the chest and floor. Note that this movement is performed directly

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from the position of the hands in movement #7.

Deflecting and pulling in an attack with the left hand, the right hand strikes the solar plexus. Today, we either attack the throat with the spear-hand or use another fist position for the solar plexus strike.

9.A Pivot on the right leg to the left, pulling the left foot in then out around to the front of the right foot into a straddle stance. The head looks forward over the left shoulder in the direction of the kata.

9.B. As the left toes touch the floor, the hips twist strongly with a bottom fist strike into a straddle-leg stance. The eyes look over the left shoulder. The strike is greatly influenced with the twisting of the hips. As the pivot begins, the right hand turns thumb down 180°, palm side away from the body. The right arm extends downward until the thumb side faces the floor. As the pivot continues, the right arm bends, and the back of the right hand is pressed against the small of the back. As the left foot touches the floor, the chest has rotated approximately 202 1/2° to the left. Up until this time, the left hand has remained in contact with the right arm near the elbow joint. The left hand then releases and swings quickly and strongly in a wide arc, with the motion of the hips, into the straddle-leg stance. The right fist is pulled to the right hip with the elbow tucked. The left fist ends slightly downward from the shoulder.

10. Immediately upon completion of the bottom fist in movement 9.B., continue the pivot stepping forward in the direction of the performance into a right forward stance. Lunge punch to the mid-section -- **Kiai!**

A strong opponent has grasped the spear-hand and tries to twist the arm into an lock behind the back. As the arm is twisted, turn, breaking the grip, and strike the opponent's upper body with the elbow or bottom fist and continue with a punching attack.

11. Slowly pivot the body 180° on the right foot backwards to the left. The left foot is brought (toes in) to the right foot. As the body rises into a closed-feet stance, the fists are brought to their respective hips just above the hips, fore-knuckles

pressing against the body. The elbows extend outward to each side of the body. The movement of the hands, feet, and head must be concluded at the same time.

12. Without moving the fists from the hips, or changing the position of the left foot which points straight ahead, bring the right foot up and forward away from the body and then in, to just above the knee, like a cat's paw striking. Continue moving forward and stomp out into a straddle-leg stance, chest facing to the left of the direction of movement, head facing the direction of movement with the eyes gazing over the right shoulder.

13. At the same time the foot strikes the floor, the waist twists to the left as much as possible without breaking the stance (not letting the knees collapse), and the right elbow, fist still on the hip, comes across with the twist of the waist as it elbow blocks/strikes.

14. Quickly twisting the waist back to the right into a correct straddle-leg stance, the right fist travels in an upward and then downward circular motion as a fast backfist downward strike. The strike ends as the waist stops twisting. The fist quickly returns to the hip.

The foot can parry an attack and then stomp the hip, knee, or ankle joint of the attacker. The elbow comes across in a strike to the opponent's chest and then a backfist is done to the bridge of the nose. In actuality, the block would probably be a grasping block with the forward hand (not shown). Then the rear foot would stomp the opponents foot at the same time as the elbow strikes, or the elbow would block the next attack with the finishing off being a downward backfist strike.

15. The feet pivot 90° to the right as the left foot is brought up in the mirror image of movement #12, except that the head does not rise. Stomp kick with the left foot into a straddle-leg stance, the chest facing to the right of the movement and the head looking to the left side.

16. Continue with the waist twist to the elbow strike as in movement #13. In performing movements #15 & 16 the head does not rise, the chest faces right of the direction of movement, and the head is turned to the left.

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17. The left fist is the mirror image of the movement #14 backfist strike.

18. Pivot the feet 90° to the left as in movement #12, except that the head does not rise. Stomp kick with the right foot into a straddle-leg stance, the chest facing to the left of the movement and the eyes looking to the right side.

19. Elbow strike as the waist continues its twisting motion after the foot hits the floor, as in movement #14.

20. As in movement #14, a right downward backfist strike is performed.

21.A. Without shifting the stance, extend the right hand in a knife-hand and block with the palm edge in a grasping action, hooking outward and then inward.

21.B. Twist the body 90° to the right, with the hips, and strongly step out with the left foot by driving with the right leg into a left forward stance. At the same time, lunge punch with the left hand. The right hand clenches and is pulled to a palm-up position above the right hip.

Block the opponent's punch with the right knife-hand, grasp it, and step in with a punch to the mid-section.

22. The right foot is brought up even with the left foot, shoulder's width apart, with the arms not moving from their positions. Pivot 180° to the left on the right foot, stepping the left foot back around to the left into a straddle-leg stance, the chest facing the original direction of the kata. As the body completes the pivot, the left elbow drives back, hand in a fist, palm-side upward, and the right fist swings around over the left shoulder palm-side down attacking to the rear. The waist is twisted to the left to add strength, but the legs remain strong in the stance.

Being grasped from behind, drop the body and rotate the hips. At the same time strike backward with the elbow and then the fist or strike simultaneously with both. As the hips drop, spreading the elbows to the side helps to escape the opponent's bear hug. This is often interpreted outside the kata sequence. There are many ways to modify this interpretation.

23. Tensing the left foot, slide the whole stance to the right and strike backwards with the right elbow and left fist in the mirror image of the end of movement #22 -- **Kiai!**

24. Bring the right foot in to the natural stance.

25. Assume attention stance, pause, and then bow.

Chapter X

Heian Yodan -- Long Hand

0.A. Bow

0.B. Ready Position

1. Looking to the left, bend the right ankle and knee and slide the left foot out 90° to the left into a right back stance. When moving, the hands are positioned right hand over the left, palms inward, in knife-hand position with the arms extended downward in front of the groin. The hands, with the arms straight at the wrist, are slowly brought up together. The arms begin to bend at the elbows, and the palms begin to turn outward. As the hands reach the height of the navel, they begin to pull apart and the palms continue to rotate outward and upward. The right hand stops with the right wrist near the right temple palm-out, while the left hand ends at the same instant with the palm outward to the right in a backhand block, the thumb about eye level. This technique is performed slowly. Pause.

Blocking the opponent's attack with the left hand, grasp and then pull the opponent in, attacking the opponent with a right knife-hand strike.

2. Quickly shifting to the right into a left back stance, the weight (without rising) is transferred over the left (back) leg, and the hands are positioned, left hand over the right, palms inward, still in knife-hand position. The arms again extend downward in front of the groin. The hands, with the arms straight at the wrists, are slowly brought up together as the arms begin to bend at the elbows and the palms begin to turn outward. As the hands reach the height of the navel, they begin to pull apart and the palms continue to rotate outward and upward. The left hand ends with the left wrist near the temple palm-out, while the right hand ends at the same instant with the palm outward to the left in a backhand block, the thumb about eye level. This is the mirror image of movement #1. Pause.

3. Transfer the weight to the right foot as the left foot is pulled in to the right foot. Make sure that the knees and ankles bend so that the hara does not rise. When moving, the head looks to the left and the shoulders are turned into a left half-facing posture. During this action, the hands are clenched into a fist and are brought to the right side of the body slightly above the hip with the right fist above the left fist, back-of-hands facing outward and arms crossed at the unbent wrists. The right rear leg drives the hips forward and the left foot outward into a left forward stance. At the same time, the left fist sweeps downward and across the lower section of the body as the right fist thrusts downward, as in a punch, into a lowlevel crossedarms block with arms fully extended. The thumb side of both fists is upward and the hips are fully forward having twisted along with the block. This stance must not be high.

This technique stops an opponent's low-level kick by blocking with the left hand and striking the leg (shin) with the right hand, or by acting as a trap.

4. Step forward with the right foot into a left back stance performing a mid-section augmented block, hands in fists. As the right foot steps forward through the balanced position, the arms remain crossed at the wrists, right arm over left as they are pulled into position over the left hip in a right half-facing stance the mirror image of movement #3. The wrists twist strongly outward as the hips move in the reverse direction of the technique and into a right back stance. At the completion of the block the left fist presses firmly against the right elbow.¹⁷

5. Looking to the left, begin rotating the hips forward as the weight is shifted onto the right forward leg which stays bend so that the head and hips do not rise. The left knee is lifted and the left foot in knife-edge position is brought to above the right knee and against the inside of the right leg. At the time the left leg is brought forward and up, the hands, in fists, are brought to above the right hip -- right fist palm-side up and the left fist palm-

¹⁷Note: Some styles rotate the hips forward to the direction of the block instead of reverse.

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side in. Both arms are close to the body and the left arm is parallel to the floor. The left knee points about 45° to the left for a side snap kick (or forward for a side thrust kick).¹⁸

6. The left foot is quickly snapped directly out to the left side as the left fist simultaneously backfist strikes over the kick. The hip does not roll over more than parallel to the ground, the supporting leg remains bent during the kick, and the head does not rise. After the kick, the left foot quickly retracts to its starting point above and inside the right knee, but the left arm remains extended¹⁹ the hand opening into a knife-hand with the retraction of the foot. The right hand remains above the right hip and the elbow remains tight against the body. (It does not flop or move during the kick.)

7. Step out with the left foot slightly backward of the direction of the kick. As the left foot touches the floor, the hips are in a half front facing posture, almost like a fixed stance. The moment the foot touches the floor, the hips are quickly twisted in the direction of the kick and a horizontal elbow strike is performed with the right arm, the body ending in a left forward stance. The right elbow strikes against the extended left hand with the tip of the elbow aligned with the center of the body. The right fist has rotated from a palm-up to a palm-down position, with the fist ending in the notch of the left elbow. The two arms touch each other along their length.²⁰

8. Look to the right. As the hips begin to rotate forward, the weight is shifted onto the left forward leg which stays bent so that the head and hips do not rise. The right knee is lifted and the right foot in knife-edge position is brought to above the left knee and against the inside of the left leg. At the time the right leg is brought forward and up, the hands, in fists, are brought to above the left hip -- left fist, palm-side up, and the right fist, palm-side in. Both arms are close to the

¹⁸It is also correct to use the side thrust kick, although that method is not described here.

¹⁹Some instructors require that the backfist be retracted.

²⁰When doing this, the fist of the striking arm rests naturally against the biceps of the other arm as that arm folds naturally over the striking elbows.

body and the right arm is parallel to the floor. The right knee points about 45° to the left for a side snap kick (or forward for a side thrust kick).

9. The right foot is quickly snapped directly out to the right side, as the right fist simultaneously backfist strikes over the kick. The hip does not roll over more than parallel to the ground, the supporting leg remains bent during the kick, and the head does not rise. After the kick, the right foot after the kick quickly retracts to its starting point above and inside the left knee, but the right arm remains extended, the hand opening into a knife-hand with the retraction of the foot. The left hand remains above the right hip and the elbow remains tight against the body. (It does not flop or move during the kick.)

10. Step out with the right foot slightly backward of the direction of the kick. As the right foot touches the floor, the hips are in a half front facing posture almost like a fixed stance. The moment the foot touches the floor, the hips are quickly twisted in the direction of the kick and a horizontal elbow strike is performed with the left arm, the body ending in a right forward stance. The left elbow strikes against the extended right hand with the tip of the elbow aligned with the center of the body. The left fist has rotated from a position palm-up to a palm-down position, with the fist ending in the notch of the right elbow. The two arms touch each other along their length.²¹

Sensing an immediate attack from the opponent, attack first with a kick and a strike as explained in Heian Nidan. It is possible to grasp the opponent's arm, pulling the opponent in, and striking the opponent with the elbow if the response is a reaction to the already begun attack. Consider also that this move trains the ability to extend a reverse technique in the direction of a side kick.

11.A. Without changing the stance, look to the left and extend the left arm downward, hand in knife-hand position, palm-side inward, across the front of the groin. The right hand is raised at the

²¹Please note that different timing and body movement going from the side kick to the elbow strike are studied in the Kwanmukan by advanced students. These variances depend on the intent of practice and type of side kick being studied.

Chapter X -- Heian Yodan Long Hand

same time to a position near the right temple, hand open and palm-side facing outward.

11.B. Quickly and strongly pivot the hips naturally to the left into a left forward stance approximately 30° off the original direction of the kata. The left hand pulls up in a rising side-of-palm block to the side of the forehead, wrist bent, while the right hand swings in an arc and slightly downward in a knife-hand strike to the original direction of the kata. The arm of the striking hand is fully extended. All action of this movement is directed to the original direction of the kata, except that the stance is on an angle as described.

This is an example of low/high blocking. Blocking the opponent's low-level attack (kick), the left hand is brought up to block and grasp the high-level attack. The right arm attacks with a high-section knife-hand strike.

12). Without moving the arms, immediately front kick under the right hand with the rear right foot. As the kick begins, the left foot and hip turn forward to the direction of the knife-hand attack. The left leg remains bent. As the right leg kicks, the hara comes forward of the supporting leg, but the head remains over the supporting foot. This creates a triangle between the head, foot and hara, allowing the hara to extend forward in balance. This also allows the standing leg to straighten without the head rising, adding strength to the kick. As the kicking foot is withdrawn, it pulls back to above the inside of the left knee.²²

13. Using the driving action of the support leg to spring the body forward, the right foot touches the ground, toes slightly turned out to the right side. The left foot follows quickly afterward, lightly touching the floor with the lower legs crossing and touching, left leg behind the right leg and the left foot slightly to the right, but not forward, of the right foot. As the left foot touches the floor, the stance is formed but the weight is on the right leg which is bent at the knee and ankle. With the right foot turned out slightly to the side and the knee of the right leg extending over the little toe of the right foot, the weight rests forward and the hips face fully forward. At the time the

kick begins to retract, the right hand turns palm-down but still extended. As the body springs forward, the left hand reaches out as if to grab, sweeping and extending over the right hand. About the time they are both at the same height over the floor, the hands begin to clench into fists, the left hand as if grabbing and pulling. The right hand prepares to strike. The left fist continues pulling to a palm-side down position under the right elbow. The right fist swings up and then downward, striking in a backfist to the center of the body as the chest and shoulder muscles strongly contract. The arms move continuously in synchronization throughout this movement. The hands and the left foot complete at the same instant and there is a strong -- **Kiai!**

After striking the opponent with the knife-hand strike, kick the elbow or other available target. After the kick, leap after the opponent grabbing and pulling in and then strike the opponent with a backfist to the face. Separately interpreted out of sequence, block the opponent's strike downward with the one hand, jump in and strike the opponent with the backfist strike.²³

14. Looking to the left, pivot on the right leg 225° to the left and step out with the left foot into a right back stance. When turning, cross the arms at the wrists, right arm in and above the left arm, wrists straight. The hands which are in fists, are about eye level. The wrists twist strongly and slowly, as if pulling or stretching something apart, until the palm-side of the hands face outward. The arms may bend at the wrist and the elbows are kept in tight protecting the side of the body. They are pulled downward while the wrists are twisting. The movement ends when the fists are shoulder height. This technique is performed slowly with the body fully tensing at the completion.

15. Relaxing, the weight is immediately transferred forward to the left foot, taking care not to straighten the left leg, raise the level of the head or change the position of the left foot. The right leg then front kicks about solar plexus height. The leg is quickly withdrawn and thrust to

²²Characteristically, the knee of the kicking leg rises up and forward just under the right elbow.

²³Target the chest because that allows for maximum contraction of the muscles of the body. The actual target in bunkai most probably would be the face.

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the floor into a right forward stance. The hands do not change position during the kick.

16. & 17. At the same time the right foot hits the floor, the right fist and then the left fist thrust forward with a punch. The right fist is a straight punch and drives directly out from the wedge block, the left fist pulling palm-up to above the left hip. The left fist thrusts forward in a reverse punch immediately afterward, and the right fist, palm-up, pulls to above the right hip. The first punch strikes immediately as the kicking leg hits the floor and the second punch follows without hesitation. This second punch remains extended until the next movement of the kata.²⁴

Pulling apart the simultaneous attack of both of the opponent's arms, which have either struck at you or grabbed you, kick the groin or solar plexus following immediately with two consecutive punches.

18. Looking to the right, pivot on the left leg 90° to the right and step out with the right foot into a left back stance. When turning, the arms are crossed at the wrists, right arm in and above the left arm and wrists straight. The hands, which are in fists, are about eye level. The wrists twist slowly as if pulling or stretching something apart until the palm-side of the hands face outward. The arms may bend at the wrist. The elbows are kept in tight protecting the side of the body. They are pulled downward while the wrists are twisting. The movement ends when the fists are shoulder height. This technique is performed slowly with the body fully tensing at its completion.

19. Relaxing, the weight is immediately transferred forward to the right foot, taking care not to straighten the right leg, raise the level of the head or change the position of the right foot. The left leg then front kicks about solar plexus height. It is quickly withdrawn and thrust to the floor into the left forward stance. The hands do not change position during the kick.

20. & 21. At the same time the left foot hits the floor, the left fist and then the right fist thrust forward with a punch. The left fist is a straight punch and drives directly out from the wedge

block, the right fist pulling, palm-up, to above the right hip. The right fist thrusts forward in a reverse punch immediately afterward and the left fist pulls, palm-up, to above the left hip. The first punch strikes immediately as the kicking leg hits the floor and the second punch follows without hesitation.. This second punch remains extended until the next movement of the kata.

22. Looking to the left in the direction opposite the original direction of the kata, withdraw the left foot, transferring the weight to the right leg. Slide out into a right back stance 45° from the direction of the last movement. Perform an augmented mid-section block with the left fist about shoulder height and the right fist pressing against the left elbow.

23. Step directly forward with the right foot into a left back stance. Remember that the left rear foot does not pivot outward until the toes of the right foot touch the floor. Perform a right arm augmented mid-section block, the mirror image of movement #22.

24. Step directly forward with the left foot into a right back stance. Remember that the right rear foot does not pivot outward until the toes of the left foot touch the floor. Perform a left arm augmented mid-section block, the mirror image of movement #23.²⁵

25.A. Without changing stances the hands open and extend forward and up, right arm over the left. Then quickly pull apart the hands pulling them back to hips with the wrists bent backward, as if hooking over the arms of the opponent. Pressing off the rear leg, the body shifts strongly into a forward stance. At the same time, the hands quickly thrust upward, arms straight out, to a position slightly above the head with palms facing each other and the thumbs about eye-distance apart.

25.B. As the hips complete shifting forward, the right knee is immediately drawn up in a knee strike position. The hands clench and are pulled downward to either side of the knee. Take care to not straighten the left leg, raise the level of the

²⁴This is called renzuki.

²⁵Refer to movement #23 of Heian Nidan for a full explanation of the performance of these augmented middle blocks.

hips or pivot on the left foot -- **Kiai!**

Pulling the opponent's arms apart and then down causing the opponent to fall forward off-balance, reach up and grasp the head, thumbs in the eyes, or grab the neck (some strike the neck at this point), and pull the head down, smashing it against the knee.

26. Look over the left shoulder keeping the right foot close to and above the inside of the left knee. Pivot the body to the left as the hands open into knife-hand position and prepare to do a mid-section augmented knife-hand block. Bring the left hand in a knife-hand position, palm-side in to the side of the right cheek. The right hand, also in a knife-hand position, hooks around the left elbow palm-side facing outward. Begin to fall backward while turning and look forward to the starting direction of the kata. As soon as the right foot touches the floor, finish pivoting the body strongly to the left into a right back stance and complete the mid-section augmented knife-hand block with the left arm, the right hand pulling palm-up to a position in front of and protecting the solar plexus. Do not change the direction in which the left foot points until the right foot hits the floor.

27. Step forward with the right foot into a left back stance, taking care not to pivot the left foot to the side until the right foot touches the floor. Do a mid-section knife-hand block with the right arm, the left hand pulling palm-up to a position in front of and protecting the solar plexus. The preparatory position for this technique is the same as has been described in movement #19 of Heian Shodan.

28. Bring the right foot back into the ready stance as the hands, in fists, slowly circle up and then cross at the wrists in front of and above the forehead. They continue slowly circling and then lowering to a position in front of the thighs. The movement of the hands and the feet are in synchronization with the breath.

29. Assume attention stance, pause, and then bow.

Chapter XI

Heian Godan -- Long Hand

0.A. Bow.

0.B. Ready Position.

1. As in the first movement of Heian Sandan, slide the left foot 90° to the left into a right back stance. With the hands in fists, perform a left mid-section inside/outside forearm defend. Make sure the wrist is straight and the bone structure from the lower arm to the fore-knuckles remains in line. The right hand pulls to a position above the right hip. When the foot begins to slide out, the arms cross at the elbows.

2. Twist the waist (not the hips) strongly to the direction of the stance and reverse punch with the right fist to the mid-section while the left fist pulls to the hip. Only the upper body twists; the base of the stance is not altered. The upper body is now facing directly to the left of the original direction of the kata.²⁶

Block a middle-level attack and punch to the opponent's mid-section. You can grasp the wrist as you punch, pulling the opponent into you.

3. Slowly turn the body to face fully to the right (the original direction of the kata) into a water-flow block posture. In doing this, the right fist is pulled to above the right hip, palm-side up. The right foot is drawn closed-feet to the left foot, with the toes of both feet facing forward. The left forearm with the hand in a fist, palm-side down, pulls across the front of the body angling slightly downward and forward of the body about six inches. The left foot rotates forward as the weight is transferred from the right foot to rest on both feet. The body then straightens up into the water-flow posture. Head, arms, legs, hands, and stance all finish their actions at the same time with the completion of the exhale.

²⁶Some styles allow the elbow of the punching arm to be slightly bent outwards while reverse punching in this movement.

4. As in the mirror image of the first movement of Heian Godan, slide the right foot 90° to the right into a left back stance. With hands in fists perform a right mid-section inside/outside forearm defend. Make sure the wrist is straight and the bone structure from the lower arm to the fore-knuckles remains in line. The left hand pulls to a position above the left hip. The arms cross at the elbows when the foot slides out.

5. Twist the waist (not the hips) strongly to the direction of the stance and reverse punch with the left fist to the mid-section while the right fist pulls to the hip. Only the upper body twists; the base of the stance is not altered. The upper body is now facing directly to the left of the original direction of the kata.

6. Slowly turn the body to face fully to the left (the original direction of the kata) into a water-flow block posture. In doing this, the left fist is pulled to above the left hip, palm-side up. The left foot is drawn closed-feet to the right foot with the toes of both feet facing forward. The right forearm, with the hand in a fist and palm-side down, pulls across the front of the body, angling slightly downward and forward of the body about six inches. The right foot rotates forward as the weight is transferred from the left foot to rest on both feet., The body then straightens up into the water-flow posture. Head, arms, legs, hands, and stance all finish their actions at the same time with the completion of the exhale.

7. With the hands remaining in the water-flow posture, the body is kept straight. The ankles bend as you begin to fall forward with the feeling of being pushed. At the last instant, the right leg steps out and the left leg bends as the left foot rotates 90° out to the left, ending in a left back stance. The right fist twists strongly as it is propelled in an arc from its position in the water-flow posture. The right arm moves outward into a mid-section inside/outside forearm block. The left fist thrusts strongly straight forward to a position under the right elbow. Both the hand, in the augmented mid-section inside/outside defend position, and the foot, in a left back stance, end at the same time.

Chapter XI -- Heian Godan Long Hand

Being pushed from behind, regain balance, blocking and striking an opponent's attack from the front.

8. Step forward with the left foot into a left forward stance. When stepping, the arms are brought to the right side, right arm over the left, right fist palm-side up, left fist palm-side down. The body is half-facing to the right. As the stance completes, the left fist sweeps downward twisting at the wrist so that the block is with the back of the forearm. At the same time, the right wrist rotates 90° as the right fist strikes downward in a punch. During this action, the right arm remains over the left arm, the hands continue to press together at the wrists, and the hips rotate forward.

9. Without changing the stance, pull the arms (still crossed at the wrists and pressing together) to the solar plexus, . Open the hands into a knife-hand position. Then thrust them up and out to a high-section crossed-hands block, defending with the back of the hands.

10. With the arms pressing together just below the wrists, rotate the arms at the wrists so that the left wrist is palm down on top of the right wrist and the right wrist palm up under the left wrist.²⁷ At the same time, pull the right elbow downward and in until it touches the right side of the body. The left wrist should have the feeling of actually pushing the right wrist downward. When the technique stops, the left arm should be parallel to the floor and about 3 inches in front of the body at solar plexus height. During this entire action, the wrists press together.

11. Clench both fists and strike the left hand forward from its position over the right hand to the mid-section and pull the right arm all the way back to the right side of the body, the fist ending above the right hip. As the left fist thrusts forward, the forward knee bends forward somewhat as the left hip and shoulder extend outward. The right hip and shoulder pull strongly backward, the result being a half-facing posture.

12. Step forward with the right foot into a

²⁷The left hand rotates outward and then inward in a clockwise direction and the right hand rotates inward and then outward in a counter-clockwise direction.

right forward stance, lunge punching to the mid-section -- **Kiai!**

Blocking a low-level kick immediately block the following high-level attack. Grasp the opponent's arm and twist it clockwise so that the palm is up. Thrust the left fist into the neck as the opponent is pulled forward. Step forward and finish with a thrust. Sometimes the twisting of the hands is denoted as deflecting an attack downward, in which instance the available targets change.

13. With the left leg as pivot, turn 180° to the left swinging the right leg up and then stomp out with the foot towards the starting point of the kata and into a straddle-leg stance. At the same time, the right arm circles up and then down to the right side in a low defend. During this movement, the left fist does not leave its position above the left hip and the left elbow remains tucked tightly against the body. The right leg moves upward and outward as the body rotates. As the foot peaks, it is retracted to above the right knee in a movement like a cat's paw before the stomping action. At the moment the right foot is pulled in to the left leg, the right hand has reached the peak of its arc. At the completion of the movement, the head is looking off to the right over the right shoulder. The hands and feet complete their actions at the same time. Take care not to pivot on the left foot or twist the hips past the direction of the starting point until the stomping action of the kick. This allows a strong hip action in the movement.

Sensing an attack from behind, turn and block the attack with a downward sweep of the arm. At the same time, attack the instep or knee joint with a stomp kick. Alternately, stomp the foot, hooking behind the opponent's forward leg, and attack the neck with a hammer fist as the opponent loses balance.

14. Turn the head 180° and cross the arms, elbows touching, in front of the solar plexus. The right arm should be over the left as the hands open. Slowly extend the back of the left hand to the left side until the arm is extended. The left arm extends slowly with the feeling of drawing a bow. The right arm pulls in unison with the left to its normal position above the right hip and closes

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into a fist. Contract the back muscles strongly as the chest muscles expand. The left hand ends shoulder height.

15. Without moving the left hand, like a released arrow quickly strike with the right foot in a crescent-like motion hitting the left hand. The toes of the left foot point in the same direction as the left hand which remains stationary as it is struck with the sole of the right foot. Immediately after smacking the hand, pivot the hips to a straddle-leg stance as the right foot stomps into a straddle-leg stance out to the original direction of the kata. This is the same the direction to which the left hand had pointed.²⁸

16. At the same time as the stomp, the right elbow strikes the still-extended left hand which is positioned slightly forward and to the right of the right shoulder. The right hand, in a fist, is palm-side down, inside the crook of the left elbow. Back muscles expand and chest muscles contract opposite of that in movement #14. At the conclusion of this movement, the head faces directly forward in the straddle-leg stance.

Hook an opponent's attack with the wrist and strike the opponent with a kick. Pull the opponent in and finish with an elbow strike. In this instance, the left hand rotates upward from below the right arm. If the left hand starts above the right arm, it rotates downward. This implies a different method of hooking an opponent's arm and thus a change in interpretation.

17. Looking to the right, drop the elbows and quickly rotate the right fist to an inside-outward mid-section forearm block, directly to the right of the straddle-leg stance. The palm-side of the left fist presses against and augments the right arm, with the heel of the left palm near the elbow joint. At the same time as the block, the left leg crosses behind the right leg. The right leg does not move, but bends slightly to keep the head and hips from rising. The timing of the left foot and right hand is simultaneous. The weight is primarily on the right leg.

²⁸I have been known to strike the left hand with the right foot without pivoting at all on the left foot. This gives a different character to this movement.

18. Quickly spring up into the air, the feet uncrossing, and land in a left back stance. The head still looks in the direction of movement #16, the right arm, still augmented by the left palm, jabs upward with the jump (up and down) beginning and ending in the position described in #16 above. The lower body, contracted in the cross stance, now expands outward into the back stance. The head rotates to look in the direction of the back stance (opposite the direction of the jab).

Blocking a middle-level attack from the rear, spring upwards and jab the opponent with the right fist.

19. Jump by transferring the weight to the left foot, using it to thrust the body upwards. The right knee is also driven strongly upward. This jump is up and out along the line of the kata. Both feet tuck up under the body during the jump, the left leg inside of the right leg, knees pulled up high. When jumping, the hands in fists are pulled to each respective hip palm-side up, and the chest rotates 90°. That is, facing 45° to the left of the reverse direction of the beginning of the kata. When landing, first the right and then the left foot touch into a low crossed or x-stance. The hands thrust forward from each hip, crossing in front of the body in a low-section crossed or x-block. Pause showing good balance and posture, with the weight primarily over the right leg. Having expanded the body in movement #18, the body is again in a contracted position. **Kiai** with the jump!

Jumping over a fallen opponent, block another opponent's kick with the left hand, simultaneously striking the leg with the right hand.

20. Thrust the right foot out into a right forward stance 45° to the right of the crossed-feet stance by pushing strongly with the left foot. The arms perform a right mid-section outside/inside augmented forearm block. In performing this block, the arms initially remain crossed as in movement #19, but, as the body turns to face opposite the original direction of the kata, the hands are pulled to above the left hip. The right arm is still over the left, touching just above the wrists with the hands in fist position. Both arms

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then twist strongly and thrust outward to the augmented block. This is an expansive movement.

21. Lean the body slightly in the direction of the stance in movement #20 as the head turns to look to the rear. At the same time, the left foot slides across to the other side of the right foot. The left hand, in a knife-hand position, extends out and along the left leg, while the right hand, also in knife-hand position, pulls to behind the right ear palm-side out. Quickly pivot 180° to the left into a narrow left forward or fixed stance, thrusting the right hand directly forward and low, palm up, while the left hand sweeps up and across to the right cheek, rotating at the last instant so that the palm faces the cheek. A very deep stance is used here and the hips are well forward (dropped under). The elbows should touch if possible.

22. Quickly twist the hips to the right into a left back stance, transferring the weight to the rear leg, the left foot sliding in and over slightly to align the back stance. At the same time the stance changes, the left arm low defends and the right hand pulls high behind the body in an inside/outside forearm block. During this action both hands clench into fists. At the end of the movement, the upper portion of the right arm is parallel to the floor, the lower portion of the arm is perpendicular and the angle of the left arm relates to the angle of the forward leg. The wrists and ankles are all located in the same vertical plane.

Block a low-level attack and then thrust to the groin. At the same time block a high-level attack. Either grab the groin and upper body of the opponent and push/pull upsetting the opponent. Or strike or block backwards with one hand and downward or forward to the opponent's groin or mid-section with the other. Alternately, block a high-level strike and strike the opponent in the groin or lower abdomen. Pull the arms apart strongly, after grabbing the leg or sciatic nerve, making a low-level strike and throwing the opponent to the floor.

23. Slowly pull the left foot to the right foot, feet together in a closed-feet stance. The feet point to the right side of the original direction of

the kata. The hands remain in their relative positions with respect to the body, and the head continues looking to the original direction of the kata. The position of the chest, like that of the head, is also not altered from that in movement #22.

24. Twist the upper body to the left and step forward and slightly to the right with the right foot into the mirror image of the initial stance in movement #21. The right hand extends over the right leg, hand in knife-hand position, and the left hand, also in knife-hand, pulls to behind the left ear, palm-side out. The upper body leans slightly in the direction of the stance, while the face is turned to look to the rear over the right leg. Quickly pivot 180° into a narrow right forward or fixed stance, thrusting the left hand directly forward and low, palm-up, while the right hand sweeps up and across to the left cheek, rotating at the last instant so that the palm faces the cheek. A very deep stance is used here and the hips are well forward. This is the mirror image of the end of movement #21. The elbows should touch, if possible.

25. Quickly twist the hips to the left into a left back stance, transferring the weight to the rear leg, the right foot sliding in and over slightly to align the back stance. At the same time the stance changes, the right arm low defends and the left hand pulls high behind the body in an inside/outside forearm block. During this action both hands clench into fists. At the end of the movement, the upper portion of the left arm is parallel to the floor, the lower portion of the arm is perpendicular and the angle of the right arm relates to the angle of the forward leg. The wrists and ankles are all be located in the same vertical plane. This is the mirror image of movement #22.

26. Draw the right foot inward and back as the body rotates to face the original starting direction of the kata. End in a natural stance. In the Kwanmukan, it is customary for the hands to cross above the head and then to be pulled down slowly to the sides of the body. Time the hands, feet, and breath in a coordinated motion.

27. Assume attention stance, pause, and then bow.

APPENDIX I

Kata Movements in Common Japanese Terms

Taikyoku Shodan

	Count
O.A.) Rei in Musubi-dachi	
O.B.) Yoi (ready) in Shizen Tai	
1.) Hidari Gedan Barai Uke in Zenkutsu-dachi	1
2.) Migi Chudan Oi-tzuki in Zenkutsu-dachi	2
3.) Migi Gedan Barai Uke in Zenkutsu-dachi	3
4.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi	4
5.) Hidari Gedan Barai Uke in Zenkutsu-dachi	5
6.) Migi Chudan Oi-tzuki in Zenkutsu-dachi	6
7.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi	7
8.) Migi Chudan Oi-tzuki in Zenkutsu-dachi -- Kiai!	8
9.) Hidari Gedan Barai Uke in Zenkutsu-dachi	9
10.) Migi Chudan Oi-tzuki in Zenkutsu-dachi	10
11.) Migi Gedan Barai Uke in Zenkutsu-dachi	11
12.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi	12
13.) Hidari Gedan Barai Uke in Zenkutsu-dachi	13
14.) Migi Chudan Oi-tzuki in Zenkutsu-dachi	14
15.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi	15
16.) Migi Chudan Oi-tzuki in Zenkutsu-dachi -- Kiai!	16
17.) Hidari Gedan Barai Uke in Zenkutsu-dachi	17
18.) Migi Chudan Oi-tzuki in Zenkutsu-dachi	18
19.) Migi Gedan Barai Uke in Zenkutsu-dachi	19
20.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi	20
21.) Yame (Zanshin) in Shizen Tai	
22.) Rei in Musubi-dachi	

Taikyoku Nidan

1, 3, 9, 11, 17, & 19) Jodan Age Uke

Taikyoku Sandan

1, 3, 9, 11, 17, & 19) Chudan Uchi Uke in Kokutsu-Dachi
14, 15, & 16) Jodan Oi-tzuki in Zenkutsu-dachi

Heian Shodan

	Count
O.A.) Rei in Musubi-dachi	
O.B.) Yoi in Shizen Tai	
1.) Hidari Gedan Barai Uke in Zenkutsu-dachi	1
2.) Migi Chudan Oi-tzuki in Zenkutsu-dachi	2
3.) Migi Gedan Barai Uke in Zenkutsu-dachi	3
4.) Migi Uraken Uchi in Migi Neko-ashi-dachi ¹	4
5.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi	
6.) Hidari Gedan Barai Uke in Zenkutsu-dachi	5
7.A.) Hidari Jodan Age Shuto Uke in Zenkutsu-dachi	6
7.B.) Migi Jodan Age Uke in Zenkutsu-dachi	
8.) Hidari Jodan Age Uke in Zenkutsu-dachi	7
9.) Migi Jodan Age Uke in Zenkutsu-dachi -- Kiai!	8
10.) Hidari Gedan Barai Uke in Zenkutsu-dachi ²	9
11.) Migi Chudan Oi-tzuki in Zenkutsu-dachi	10
12.) Migi Gedan Barai Uke in Zenkutsu-dachi ²	11
13.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi	12
14.) Hidari Gedan Barai Uke in Zenkutsu-dachi	13
15.) Migi Jodan Oi-tzuki in Zenkutsu-dachi	14
16.) Hidari Jodan Oi-tzuki in Zenkutsu-dachi	15
17.) Migi Jodan Oi-tzuki in Zenkutsu-dachi -- Kiai!	16
18.) Hidari Chudan Shuto Uke in Kokutsu-dachi ³	17
19.) Migi Chudan Shuto Uke in Kokutsu-dachi ³	18
20.) Migi Chudan Shuto Uke in Kokutsu-dachi ³	19
21.) Hidari Chudan Shuto Uke in Kokutsu-dachi ³	20
22.) Yame (Zanshin) in Shizen Tai	
23.) Rei in Musubi-dachi	

¹ Some styles do a Kentsui (Tettsui) Mawashi Uchi.

² Originally, we performed Chudan Uchi Uke in Kokutsu-dachi.

³ See notes on Heian Shodan for discussion of the two interpretations of these movements.

Basic Kata of Kwanmudo

Heian Nidan

	Count
O.A) Rei in Musubi-dachi	
0.B.) Yoi in Shizen Tai	
1.) Hidari Jodan Haiwan Uke and Migi Jodan Zenwan Uke in Migi Kokutsu-dachi ¹	1
2.) Hidari Ude Uke and Migi Urazuki in Kokutsu-dachi ²	
3.) Hidari Chudan Tzuki in Kokutsu-dachi ^{3 4}	
4.) Migi Jodan Haiwan Uke and Hidari Jodan Zenwan Uke in Hidari Kokutsu-dachi ¹	2
5.) Migi Ude Uke and Hidari Urazuki in Kokutsu-dachi ²	
6.) Migi Chudan Tzuki in Kokutsu-dachi ^{3 4}	
7.) Koshi Kamae in Hidari Kyaku-dachi	3
8.) Migi Sokuto Yoko Geri Keage with Kentsui ⁵	4
9.) Hidari Chudan Shuto Uke in Migi Kokutsu-dachi ⁶	
10.) Migi Chudan Shuto Uke in Hidari Kokutsu-dachi	5
11.) Hidari Chudan Shuto Uke in Migi Kokutsu-dachi	6
12.) Migi Chudan Shihon Nukite with Hidari Sho Osae-uchi in Migi Zenkutsu-dachi -- Kiai!	7
13.) Hidari Chudan Shuto Uke in Kokutsu-dachi	8
14.) Migi Chudan Shuto Uke in Kokutsu-dachi	9
15.) Migi Chudan Shuto Uke in Kokutsu-dachi	10
16.) Hidari Chudan Shuto Uke in Kokutsu-dachi	11
17.) Migi Uchi Uke in Gyaku Hanmi Hidari Zenkutsu-dachi	12
18.) Migi Mae Geri Keage	13
19.) Hidari Chudan Gyaku-tzuki in Zenkutsu-dachi	
20.) Hidari Uchi Uke in Gyaku Hanmi Migi Zenkutsu-dachi	14
21.) Hidari Mae Geri Keage	15
22.) Migi Chudan Gyaku-tzuki in Zenkutsu-dachi	
23.) Migi Chudan Morote Uke in Zenkutsu-dachi ^{3 7}	16
24.) Hidari Gedan Barai Uke in Zenkutsu-dachi	17
25.A.) Hidari Jodan Age Shuto Uke in Zenkutsu-dachi	18
25.B.) Migi Jodan Age Uke in Zenkutsu-dachi	
26.) Migi Gedan Barai Uke in Zenkutsu-dachi	19
27.A.) Migi Jodan Age Shuto Uke in Zenkutsu-dachi	20
27.B.) Hidari Jodan Age Uke in Zenkutsu-dachi -- Kiai!	
28.) Yame (Zanshin)	
29.) Rei in Musubi-dachi	

¹ Movements #1 & 4 sometimes Yoko Gamae instead of Zenwan Uke.

² Movements # 2 & 5 sometimes Kentsui Uchi-komi and Nagashi-uke.

³ Movements #3, 6, & 23 may be in a Fudo-dachi.

⁴ Some refer to this technique as a Tzuki-uke.

⁵ The Kentsui of movement #8 is sometimes performed as Uraken. The Yoko Geri may be Keage or Kekomi, but the position of the knee will change on the kick.

⁶ Immediately after the kick the right hand goes under the left elbow as a Kake-uke or as some call it, a Kake-te-uke.

⁷ Movement #23 used to be a Kokutsu-dachi.

Heian Sandan

	Count
0.A.) Rei in Musubi-dachi	
0.B.) Yoi in Shizen Tai	
1.) Hidari Sokumen Chudan Uchi Uke in Kokutsu-dachi	1
2.) Kosa Uchi (Migi Chudan Uchi Uke and Hidari Gedan Barai Uke) in Heisoku-dachi	2
3.) Kosa Uchi (by reversing arms) in Heisoku-dachi	
4.) Migi Sokumen Chudan Uchi Uke in Kokutsu-dachi	3
5.) Kosa Uke (Hidari Chudan Uchi Uke and Migi Gedan Barai Uke) in Heisoku-dachi	4
6.) Kosa Uke (by reversing arms) in Heisoku-dachi	
7.) Hidari Chudan Morote Uchi in Kokutsu-dachi	5
8.) Hidari Sho Osae Uke and Migi Chudan dachi Nukite in Zenkutsu-dachi ¹	6
9.A.) Begin turning to left rotating Shihon Nukite so back-of-hand presses against small of back	7
9.B.) Hidari Kentsui Chudan Yoko Mawashi Uchi in Kiba-dachi ²	
10.) Migi Chudan Oi-tzuki in Zenkutsu-dachi -- Kiai!	8
11.) Ryoken Ryo Koshi Gamae in Heisoku-dachi	9
12.) Migi Fumikomi	10
13.) Migi Enpi Yoko Uke in Kiba-dachi	
14.) Migi Sokumen Jodan Uraken Tate Mawashi Uchi in Kiba-dachi	
15.) Hidari Fumikomi	11
16.) Hidari Enpi Yoko Uke in Kiba-dachi	
17.) Hidari Sokumen Jodan Uraken Tate Mawashi Uchi in Kiba-dachi	
18.) Migi Fumikomi	12
19.) Migi Enpi Yoko Uke in Kiba-dachi	
20.) Migi Sokumen Jodan Uraken Tate Mawashi Uchi in Kiba-dachi	
21.A.) Migi Chudan Tate Shuto Uke in Kiba-dachi	13
21.B.) Hidari Chudan Oi-tzuki in Zenkutsu Dachi	
22.) Migi Tzuki-age and Hidari Ushiro Enpi Ate in Kiba-dachi	14
23.) Yori-ashi and Hidari Tzuki-age and Migi Ushiro Enpi Ate in Kiba-dachi -- Kiai!	15
24.) Yame (Zanshin) in Shizen Tai	
25.) Rei in Musubi-dachi	

¹ This is sometimes called a Tate-zuki.

² Kentsui is Tettsui.

Basic Kata of Kwanmudo

Heian Yodan

	Count
0.A.) Rei in Musubi-dachi	
0.B.) Yoi in Shizen Tai	
1.) Kaishu Haiwan Uke in Hidari Kokutsu-dachi ¹	1
2.) Kaishu Haiwan Uke in Migi Kokutsu-dachi ²	2
3.) Gedan Juji Uke in Hidari Zenkutsu-dachi	3
4.) Migi Chudan Morote Uke in Kokutsu-dachi	4
5.) Ryoken Migi Koshi Gamae in Migi Kyaku-dachi	5
6.) Hidari Yoko Keage Geri and Jodan Uraken Yoko Mawashi Uke	6
7.) Migi Enpi Gyaku Uchi in Zenkutsu-dachi	
8.) Ryoken Hidari Koshi Gamae in Hidari	7
9.) Migi Yoko Keage Geri and Jodan Uraken Yoko Mawashi Uke	8
10.) Hidari Enpi Gyaku Uchi in Zenkutsu-dachi	
11.A.) Hidari Shuto Gedan Barai	9
11.B.) Migi Shuto Jodan Uchi and Hidari Sho Jodan Uke in Zenkutsu-dachi	
12.) Migi Jodan Mae Geri Keage	10
13.) Migi Chudan Uraken Uchi in Kosa-dachi	
14.) Hidari Chudan Kakewake Uke in Kokutsu-dachi	11
15.) Migi Chudan Mae Geri Keage	12
16.) Migi Chudan Oi-tzuki in Zenkutsu-dachi ³	
17.) Hidari Chudan Gyaku-tzuki in Zenkutsu-dachi	
18.) Migi Chudan Kakewake Uke in Kokutsu-dachi	13
19.) Hidari Chudan Mae Geri Keage	14
20.) Hidari Chudan Oi-tzuki in Zenkutsu-dachi ³	
21.) Migi Chudan Gyaku-tzuki in Zenkutsu-dachi	
22.) Hidari Chudan Morote Uke in Kokutsu-dachi	15
23.) Migi Chudan Morote Uke in Kokutsu-dachi	16
24.) Hidari Chudan Morote Uke in Kokutsu-dachi	17
25.A.) Morote Kubi Osase in Zenkutsu-dachi	18
25.B.) Migi Hiza Ate -- Kiai!	
26.) Hidari Chudan Shuto Uke in Kokutsu-dachi	19
27.) Migi Chudan Shuto Uke in Kokutsu-dachi	20
28.) Yame (Zanshin) in Shizen Tai	
29.) Rei in Musubi-dachi	

¹ Hidari Haiwan Jodan Yoko Uke and Migi Zenwan Hitai Mae Yoko Gamae.

² Migi Haiwan Jodan Yoko Uke and Hidari Zenwan Hitai Mae Yoko Gamae.

³ Movements # 16 & 17 and # 20 & 21 are Renzuki.

Heian Godan

	Count
0.A) Rei in Musubi-dachi	
0.B.) Yoi in Shizen Tai	
1.) Hidari Chudan Uchi Uke in Kokutsu-dachi	1
2.) Migi Chudan Gyaku-tzuki in Kokutsu-dachi	
3.) Hidari Mizu Nagare Gamae in Heisoku-dachi	2
4.) Migi Chudan Uchi Uke in Kokutsu-dachi	3
5.) Hidari Chudan Gyaku-tzuki in Kokutsu-dachi	
6.) Migi Mizu Nagare Gamae in Heisoku-dachi	4
7.) Migi Chudan Morote Uchi in Kokutsu-dachi	5
8.) Gedan Juji Uke in Hidari Zenkutsu-dachi	6
9.) Jodan Haishu Juji Uke in Hidari Zenkutsu-dachi	
10.) Ryo Sho Chudan Osae Uke in Hidari Zenkutsu-dachi	
11.) Hidari Chudan Ken Tzuki in Zenkutsu-dachi	7
12.) Migi Chudan Oi-tzuki in Zenkutsu-dachi -- Kiai!	
13.) Migi Fumikomi into Kiba-dachi with Migi Sokumen Gedan Barai Uke	8
14.) Hidari Haishu Kake Uke in Kiba-dachi	
15.) Migi Mikazuki Geri	9
16.) Migi Mae Enpi Uchi in Kiba-dachi	
17.) Migi Chudan Morote Uke in Kosa-dachi	10
18.) Migi Morote Ushiro Tzuki Age in Kokutsu-dachi ¹	11
19.) Gedan Juji Uke in Migi Kosa-dachi -- Kiai!	12
20.) Migi Chudan Morote Uke in Zenkutsu-dachi	13
21.) Hidari Sho Nagashi Uke and Migi Uchi-komi in Zenkutsu-dachi ²	14
22.) Migi Jodan Uchi Uke and Hidari Gedan Barai Uke in Kokutsu-dachi	
23.) Heisoku-dachi (same Gamae as in #22)	15
24.) Migi Sho Nagashi Uke and Hidari Uchi-komi in Zenkutsu-dachi ²	16
25.) Hidari Jodan Uchi Uke and Migi Gedan Barai Uke in Kokutsu-dachi	
26.) Yame (Zanshin) in Shizen Tai	
27.) Rei in Musubi-dachi	

¹ Hidari Shizen Tai is also acceptable.

² Some use Shuto Uke instead of Uchi-komi.

Glossary Japanese to English

- Age -- rising
Age-tzuki -- rising strike
Age-uke -- rising block
Aikido -- way of the harmonious use of inner or intrinsic energy
Ai-uchi -- simultaneous cutting down
Aka -- red
Ashi -- foot, leg
Ashi-waza -- kicking techniques
Ate -- smash, strike
Ate-waza -- smashing techniques
Atemi -- vital strike
Atenai Yoni -- private warning
Ateru -- to press
Atoshi baraku -- a little more time left (30 seconds)
Awase -- two things together, double
- Barai -- block, sweeping block
Bo -- staff of hard wood
Bojitsu -- wooden staff techniques
Bokken -- wooden exercise sword
Bu -- martial
Budo -- way of the war
Bujitsu -- act of war
Bushi -- man of war, warrior
Bushido -- way of the warrior, code of honor of warrior
- Choku-tzuki -- straight punch
Choshi -- rhythm
Chudan -- middle-level
- Dachi -- stance
Dan -- grade or level of Black Belt
Deia -- suppression of opponent at moment of attack
Deia osae -- suppressing attack
Do -- way, path
Dojo -- training hall, gymnasium
- Enpi (Empi) -- elbow
Embu -- performance
Embussen -- line of the performance
Encho-sen -- extended match
Eri -- lapel, collar
- Furi -- swing
Fudo-dachi -- immovable or fixed stance, rooted stance
Fumikomi -- stomp kick
Furisute -- swing
- Gaiwan -- outward part of arm
Gamae (Kamae) -- posture
Gammon-ate -- face strike
Gedan -- lower area of body
Gedan Barai -- downward sweep, downward or low block
Gedan-furisute -- lower swing
Geri (Keri) -- kick, kicking
Gi -- Karate uniform, jacket
- Go no sen -- taking the initiative later, sensing physical movement
Goshin -- self defense
Gohan Kumite -- five step sparring
Gyaku -- reverse
- Hachiji-dachi -- open-leg stance
Hachinoji-dachi -- open leg stance
Hajime -- begin
Hai -- yes, OK, let's go
Hai -- back
Haishu -- back hand
Haisoku -- instep
Haito -- ridge hand, index finger (thumb side)
Haiwan -- back arm, upper side of forearm, outer side of forearm
Hakama -- pleated skirt like trousers
Hangetsu -- half moon, wide hourglass stance
Hanshi -- master instructor
Hansoku -- foul, loss of match
Hansoku Chui -- one point penalty
Hantei -- decision, judgment
Hara -- center, belly
Harai-gi -- centralization of energy, coordinated extension of inner energy
Heian -- Period in Japan's history for which the Heian Kata are named
Heisoku-dachi -- closed-feet stance
Hidari -- Left
Hiji -- elbow
Hajime -- begin
Hiji ni soeru -- grasp elbow
Hiji ue-zoe -- grasp top of elbow
Hiki-te -- drawing hand, pulling hand
Hikiwake -- draw, tie
Hira-ken -- flat knuckle fist
Hitai -- forehead
Hiza -- knee
Hiza-kutsu -- knee bend
Hyoshi -- timing
- laido -- the art of drawing and cutting the sword
Ibuki -- exhalation with vigor, quiet exhalation from pit of stomach
Ikken hisatsu -- to kill with one blow
Ippon -- one point
Ippon-ken -- one knuckle fist
Irimi -- lunging
- Jigotai -- defensive posture
Jiju kumite -- free fighting
Jikan -- time
Jissen -- actual fighting
Jitsu (Jutsu) -- technique, art, method
Jitte -- iron weapon with crook to catch a sword, forked dirk
Jo -- staff about the length of the long sword
Jodo -- art of the staff

Glossary - Japanese to English

- Jodan -- upper section
Jogai -- out of bounds
Jogai Chui -- penalty for being out of bounds
Jotai -- upper body
Ju -gentle, supple, flexible
Judo -- gentle art
Judoka -- judo player
Jujitsu -- technique, art, method
Juji-uke -- cross block, x-block
Jun-tzuki -- straight punch
Jutsu (Jitsu) -- technique, art, method
- Kachi -- winner
Kagi-tzuki -- hook punch
Kakaekome -- Raising knee as high as possible
Kaishu -- open hand
Kakato -- heel
Kake -- hook, hooking, execution of a throw, also -- attack
Kakete -- hooking hand
Kakete-uke -- hooking hand block
Kakiwake-uke -- wedge block, separating apart block
Kakushi-tzuki -- hidden fist punch
Kakuto -- bent wrist
Kama -- hand sickle
Kamae (Gamae) -- posture
Kamaekata -- postures
Kame -- top or upper part
Kan -- house, building, place
Kansetsu-waza -- joint-locking techniques
Karate -- Empty hand
Karate-do -- way of karate, path
Karate-gi -- karate uniform
Karate-ka -- User or practitioner of Karate
Kata -- form in karate practice, shoulder
Katame-waza -- grappling techniques
Katana -- long sword
Kata ue -- Above shoulder
Kawashi-waza -- defensive evasions
Keage -- snap
Kebanashi -- side kick
Keiko -- practice, training of the spirit
Keikoku -- warning, half point penalty
Keikoken -- four-finger knuckle
Keirei -- salutation, bow
Kekomi -- thrust
Ken -- fist, sword
Kendo -- the art of the long sword
Kentsui -- hammer fist
Keri (geri) -- kick, kicking
Kerikata -- kicking techniques
Kesa -- scarf
Ki -- vital energy, intrinsic energy, mental or spiritual energy
Kiai -- spirit convergence, energy concentration, loud and deep cry from the pit of the stomach, Ibuki with sound
Kiba-dachi -- straddle-leg or horse-riding stance
Kihon -- basic techniques, basic forms
Kiken -- renunciation of the match
Kime -- synchronization of body action, finish
- Kime-waza -- winning techniques
Kinteki -- groin
Kizami-uchi -- jab
Ko -- small or minor, backward
Kobudo -- combat techniques of the public as opposed to the warrior class ancient style weapons
Kodokan -- Tokyo Institute of Judo
Koho tenkan -- reversing direction
Kokutsu -- back leg bent stance, back stance
kokyu -- breathing
Kosa -- cross, crossed
Koshi -- hip, waist, loin
Koshi-biki -- pull back to side
Koshi no kaiten -- hip rotation
Koshi o ireiu -- putting in the hips, twisting the waist
Kubi -- neck
Kumite -- Sparring
Kusushi -- crushing the enemy
Kuzushi -- position of broken balance, to disturb balance
Kwanmu -- Realization of the essential
Kwanmudo -- Way of Kwanmu
Kwanmukai -- those who follow the way of Kwanmu
Kwanmukan -- Place where Kwanmu is practiced
Kwanmuzendokai -- association of those who follow the way of Kwanmu
Kyaku (gyaku) -- reverse
Kyo -- hollow state of mind
Kyoku -- breathing, respiratory control
Kyoshi -- teacher
Kyu -- rank below black belt, class
Kyudo -- art of the bow and arrow
- Mae -- front
Ma -- time
Maai -- distancing, proper and advantageous distance for offense and defense
Mageru -- bend
Makiwari -- Striking post, punching board
Manotoriki -- distancing
Mate -- wait
Mawarikomi -- circling
Mawashi -- round, circular, round house, swing around
Mawashi-geri -- round house kick
Mesen -- eye vector
Mienai -- did not see
Migi -- right
Mikazuki-geri -- crescent-moon kick
Mizu-nagare -- flowing water, water-flowing, water-flow arm position
Mokuso -- command for meditation, close eyes
Morote -- both hands
Morote-uke -- augmented block, both hands block
Mu -- no, not, nothingness
Mune -- chest
Musubi-dachi -- feet turned out stance, informal stance toes out
- Nage -- throw

Basic Kata of Kwanmudo

Nage-waza -- throwing techniques
Nakadaka Ippon Ken -- middle (center) finger knuckle fist
Nagashi -- sweeping, guiding
Naginata -- spear with curved sword blade
Naha-te -- style of karate practiced in Naha, Okinawa
Naihanshi -- straddle-leg
Nami-gaeshi -- (lit. wave returning) an inward kick, sole of foot block
Neko-ashi-dachi -- cat stance
Newaza -- ground techniques
Nidan geri -- double kick
Nuki -- spear
Nukite -- spearhand, finger strike
Nunchaku -- two pieces of wood connected together

O -- great, big
Obi -- belt
Oi-tzuki -- lunge punch, pursuing punch
Okori -- starting
Osaekomi -- holding, holding down
Osae-uke -- pressing block
Osae-waza -- techniques of immobilization, pinning techniques
Oshi-uke -- sweeping block, pushing block
Osoto -- outer
Otoshi -- downward, dropping

Pinan -- Old name for the Heian Kata

Randori -- free practice
Rei -- bow
Reigi -- Courtesy, etiquette, politeness
Ren -- alternate
Ren-zuki -- two consecutive punches
Re-no-ji-dachi -- L-stance, T-stance
Renshi -- qualified instructor of karate
Renshu -- training of the body
Ri-ken -- back of fist strike
Ritsurei -- standing bow
Ryo -- both
Ryoken -- two fists, both fists
Ryu -- school which teaches a particular style of the martial arts, school, style, martial tradition

Sai -- ancient sword blocking iron weapon
Sai-jitsu -- Iron weapon techniques, art
Sai Shiai -- extra match
Sanbon -- three points
Sanchin -- Three levels, three minds
Sanchin-dachi -- hourglass stance
Sankaku tobi -- Triangular jump
Sarai-uke -- supported block
Sei -- tranquility, inactivity, passivity
Seika no itten -- central point below navel
Seika tanden -- central point below navel
Seiken -- Foreknuckle fist
Seiken ude uke -- forearm block
Seiza -- seated, sit, formal sitting posture

Semiwaza -- attacking techniques of the hands
Sen -- combative initiative
Sen no sen -- seizing the initiative earlier, sensing earlier (mental) movement
Sen sen no sen -- suppressing desire to attack
Sensei -- teacher, instructor
Shihatsuten -- Starting and ending point of the kata
Shihon-nukite -- four-finger nukite
Shikkaku -- disqualification
Shiko-dachi -- square stance
Shime -- strangle, choke
Shime-waza -- strangle techniques
Shin -- mind
Shiro -- white
Shizen tai -- natural body
Sho -- palm
Shobu -- match
Shomen -- front
Shomen-geri -- front kick
Shorei -- place in Okinawa
Shorin -- Pine Forest
Shotei -- palm heel
Shotokan -- House of Pine Waves
Shu -- hand
Shugo -- judge called
Shuri-te -- style of karate practiced in Shuri, Okinawa
Shuto -- sword hand, knife-hand
Sochin -- diagonal straddle-leg stance, wide hourglass stance
Soeru -- grasp
Sokumen -- side
Sokuto -- sword foot, foot edge
Soto -- outward, outside
Soto-uchi -- outside inside block
Suigetsu -- solar plexus
Suihei -- horizontal
Suihei -- spread horizontal
Sun-dome -- arresting a technique, skin touch kime, stopping force of blow before an opponent's body
Sune -- shin
Sutemi -- sacrifice, falling

Tachi-kata -- stances
Tachi-waza -- standing techniques
Tai -- body
Tai Sabaki -- body shifting, displacement, movement control
Taikyoku -- first cause, basic kata developed by Gichin Funakoshi
Tameshi-wari -- breaking techniques, test of power
Tanden -- center of gravity of the body, area behind the navel, navel
Tanto -- knife
Tate -- upward, vertical, lengthwise
Tate-mawashi-uchi -- downward curving strike
Tateru -- raise
Te -- hand, Okinawan as opposed to Chinese Martial Arts
Teisho -- palm heel, bottom of hand
Tekubi -- wrist
Te-waza -- hand techniques

Tettsui -- strike with the bottom of the fist
Tobi -- jump
Tomari-te -- style of karate practiced in Tomari, Okinawa
Tonfa -- wood boards with handles used as a weapon
Torimasen -- unacceptable
Torite-uke -- grasping hand block
To-te -- Chinese hands, Chinese self-defense, Okinawan
Karate
Tsukami-uke -- grabbing block
Tsuzukete -- continue, fight on
Tsukuri -- fitting oneself to the opponent, preparation for an
attack
Tsumasahi-geri -- toe-tip kick
Tuifa -- see tonfa
Tzuki -- punch, strike, hand thrust, jab, direct strike
Tzuki-age -- rising punch, upper punch

Uchi -- strike, striking, inner, inside
Uchikomi -- deep strike, practice to point of throwing (in
Judo)
Uchi-uke -- inside to outside block
Ude -- arm
Uke -- block
Uke-gae -- changing blocks
Uke-kime -- blocking and finishing
Ukemi -- break falling
Uke-te -- hand blocks
Ukewaza -- blocking techniques
Uraken -- back of fist
Ura-tzuki -- close punch
Ushiro -- rear, back, backward

Wa -- accord
Waki Zashi -- short sword
Wan -- arm
Waza -- technique(s), body actions
Waza-ari -- half point

Yakusoku -- prearranged
Yahusoku ippon kumite -- Single-point match
Yama -- mountain
Yame -- stop
Yari-Jitsu -- spear techniques
Yawari -- small hand-held stick used as a weapon
Yoi -- ready, preparation
Yoko -- side
Yori -ashi -- sliding the feet
Yubi -- finger

Zanshin -- state of relaxed alertness, (lit.remaining mind),
perfect finish, completion of formal training in which
awareness of opponent and surroundings are maintained,
poise and complete control after executing a technique.
Zarei -- low bow
Zazen -- sitting meditation
Zen -- Japanese school of Buddhism, life philosophy,
zen -- forward
Zenkutsu-dachi -- front leg bent stance, forward stance

Zenwan -- forearm
Zuki (tzuki) -- punch, strike, thrust

Glossary

English to Japanese

above shoulder -- kata ue
accord -- wa
act of war -- bujitsu
actual fighting -- jissen
alternate -- ren
arm -- ude
art of drawing and cutting the sword -- iaido
art of the bow and arrow -- kyudo
art of the long sword -- kendo
art of the staff -- jodo
attack -- kake
augmented block -- morote-uke

back -- hai, ushiro
back hand -- haishu
back of fist -- uraken
back stance -- kokutsu
backfist strike -- ri-ken
backward -- ushiro
basic forms -- kihon
basic techniques -- kihon
begin -- hagime
belt -- obi
bend -- mageru
bent wrist -- kakuto
big -- o
black belt -- dan
block -- uke
blocking techniques -- ukewaza
body actions -- waza
body shifting -- tai sabaki
body -- tai
both fists -- ryoken
both hands -- morote
both -- ryo
bottom of hand -- teisho
bottomfist -- tettsui
bow -- keirei, rei
break falling -- ukemi
breaking of balance -- kuzushi
breaking techniques -- tameshi-wari
breathing -- kokyu
building -- kan

cat stance -- neko-ashi-dachi
center -- hara
changing blocks -- uke-gae
chest -- mune
choke -- shime
circling -- mawarikomi
circular -- mawashi
close punch -- ura-tzuki
closed-feet stance -- heisoku-dachi
code of honor of warrior -- bushido
collar -- eri
combat techniques -- kobudo
combative initiative -- sen

continue -- tsuzukete
courtesy -- reigi
crescent-moon kick -- mikazuki-geri
cross block -- juji-uke
cross -- kosa
crossed -- kosa
crushing the enemy -- kusushi

decision -- hantei
deep strike -- uchikomi
defensive evasions -- kawashi-waza
defensive posture -- jigotai
diagonal straddle-leg stance -- shochin
direct strike -- tzuki
disqualification -- shikkaku
distancing -- maai
disturb balance -- kuzushi
double -- awase
double kick -- nidan geri
downward block -- gedan barai
downward -- otoshi
downward sweep -- gedan barai
draw -- hikiwake
drawing hand -- hiki-te
dropping -- otoshi

elbow -- enpi (empi), hiji
empty hand -- karate
energy concentration -- kiai
execution of a throw -- kake
extended match -- encho-sen
extra match -- sai shiai
eye vector -- mesen

face strike -- gammon-ate
fight on -- tsuzukete
finger strike -- nukite
finger -- yubi
finish -- kime
fist -- ken
five-step sparring -- gohan kumite
fixed stance -- fudo-dachi
flat knuckle fist -- hira-ken
flexible -- ju
flowing water -- mizu-nagare
foot -- ashi
foot edge -- sokuto
forearm block -- seiken ude uke
forearm -- zenwan
forehead -- hitai
foreknuckle fist -- seiken
form -- kata
formal sitting posture -- seiza
forward stance -- zenkutsu-dachi
forward -- zen
foul -- hansoku
four-finger knuckle -- keikoken

Glossary - English to Japanese

four-finger nukite -- shihon-nukite
free fighting -- jiju kumite
free practice -- randori
front kick -- shomen-geri, mae-geri
front leg bent stance -- zenkutsu-dachi
front -- mae, shomen

gentle art or way -- judo
gentle -- ju
grabbing block -- tsukami-uke
grappling techniques -- katame-waza
grasp elbow -- hiji ni soeru
grasp -- soeru
grasp top of elbow -- hiji ue-zoe
grasping hand block -- torite-uke
great -- O
groin -- kinteki
ground techniques -- newaza
guiding -- nagashi
gymnasium -- dojo

half moon -- hangetsu
half point penalty -- keikoku
half point -- waza-ari
hammer fist -- kentsui
hand blocks -- uke-te
hand -- shu, te
hand techniques -- semi-waza, te-waza
hand thrust -- tzuki
heel -- kakato
hidden fist punch -- kakushi-tzuki
hip -- koshi
hip rotation -- koshi no kaiten
holding down -- osaekomi
holding -- osaekomi
hollow state of mind -- kyo
hook -- kake
hook punch -- kagi-tzuki
hooking hand block -- kakete-uke
hooking hand -- kakete
hooking -- kake
horizontal -- suihei
horse-riding stance -- kiba-dachi
hourglass stance -- sanchin-dachi
house -- kan

immovable stance -- fudo-dachi
inactivity -- sei
index finger (thumb side) -- haito
informal stance -- musubi-dachi
inner -- uchi
inside forearm block -- uchi-uke
inside to outside block -- uchi-uke
inside -- uchi
instep -- haisoku
instructor -- sensei
intrinsic energy -- ki
jab -- kizami-uchi

jab -- tzuki
jacket -- gi
joint-locking techniques -- kansetsu-waza
judgment -- hantei
judo player -- judoka
jump -- tobi

karate practioner -- karate-ka
karate uniform -- gi, karate-gi
kick -- keri (geri)
kicking -- keri (geri)
kicking techniques -- ashi-waza, keri-kata
kill with one blow -- ikken hisatsu
knee bend -- hiza-kutsu
knee -- hiza
knife -- tanto
knife-hand -- shuto

l-stance -- re-no-ji-dachi
lapel -- eri
left -- hidari
leg -- ashi
lengthwise -- tate
let's go -- hai
line of the kata performance -- embussen
loin -- koshi
long sword -- katana
loss of match -- hansoku
loud and deep shout- kiai
low block -- gedan barai
low bow -- zarei
lower area of body -- gedan
lower swing -- gedan-furisute
lunge punch -- oi-tzuki
lunging -- irimi

major -- O
man of war -- bushi
martial -- bu
martial way -- budo
master instructor -- hanshi
match -- shobu
mental energy -- ki
middle (center) finger knuckle fist -- nakadaka ippon ken
middle-level -- chudan
mind -- shin
minor -- ko
mountain -- yama

natural body -- shizen tai
neck -- kubi
not -- mu
nothingness -- mu

ok -- hai
one knuckle fist -- ippon-ken
one point -- ippon
one point penalty -- hansoku chui

Basic Kata of Kwanmudo

open hand -- kaishu
open-leg stance -- hachiji-dachi, hachinoji-dachi
out of bounds -- jogai, jogai chui
outer -- osoto
outside forearm block -- soto-uchi
outside inside block -- soto-uchi
outside -- soto
outward part of arm -- gaiwan
outward -- soto

palm heel -- shotei, teisho
palm -- sho
passivity -- sei
path -- do
perfect finish -- zanshin
performance -- embu
pinning techniques -- osae-waza
position of broken balance -- kuzushi
posture -- kamae (gamae)
postures -- kamaekata
practice -- keiko
prearranged -- yakusoku
preparation -- yoi
press -- ateru
pressing block -- osae-uke
private warning -- atenai yoni
pull back to side -- koshi-biki
pulling hand -- hiki-te
punch -- tzuki
punch -- zuki (tzuki)
punching board -- makiwari
pursuing punch -- oi-tzuki
pushing block -- oshi-uke
putting in the hips -- koshi o ireiu

raise -- tateru
raising knee as high as possible -- kakaekome
rank below black belt -- kyu
ready -- yoi
realization of the essential -- kwanmu
rear -- ushiro
red -- aka
remaining mind -- zanshin
renunciation of the match -- kiken
respiratory control -- kyoku
reverse -- gyaku (kyaku)
reversing direction -- koho tenkan
rhythm -- choshi
ridge hand -- haito
right -- mihi
rising -- age
rising block -- age-uke
rising punch -- tzuki-age
rising strike -- age-tzuki
rooted stance -- fudo-dachi
round house kick -- mawashi-geri
round -- mawashi
round house -- mawashi

sacrifice, falling -- sutemi
salutation -- keirei
scarf -- kesa
school of the martial arts -- ryu
seizing the initiative earlier -- sen no sen
self defense -- goshin
sensing earlier -- sen no sen
sensing physical movement -- go no sen
separating apart block -- kakiwake-uke
shin -- sune
short sword -- waki zashi
shoulder -- kata
sickle, hand -- kama
side kick -- kebanashi, yoko-geri
side snap kick -- yoko keage geri
side -- sokumen, yoko
side thrust kick -- yoko kekami geri
simultaneous cutting down -- ai-uchi
single point match -- yahusoku ippon kumite
sitting meditation -- zazen
sliding the feet -- yori ashi
small -- ko
smash -- ate
smashing techniques -- ate-waza
snap -- keage
solar plexus -- suigetsu
sparring -- kumite
spear -- nuki
spear techniques -- yari-jitsu
spear with curved sword blade -- naginata
spearhand -- nukite
spirit convergence -- kiai
spiritual energy -- ki
spread horizontal -- suihei
square stance -- shiko-dachi
staff about the length of the long sword -- jo
staff of hard wood -- bo
stance -- dachi
stances -- tachi-kata
standing bow -- ritsurei
standing techniques -- tachi-waza
starting and ending point of the kata -- shihatsuten
starting -- okori
state of relaxed alertness -- zanshin
stick, small hand-held -- yawari
stomp kick -- fumikomi
stop -- yame
straddle-leg -- naihanshi
straddle-leg stance -- kiba-dachi
straight punch -- choku-tzuki, jun-tzuki
strangle -- shime
strangle techniques -- shime-waza
strike -- ate, tzuki, uchi, zuki
striking post -- makiwari
striking -- uchi
style of the martial arts -- ryu
supple -- ju

Glossary - English to Japanese

supported block -- sarai-uke
suppression of opponent at moment of attack -- deia
suppressing attack -- deia osae
suppressing desire to attack -- sen sen no sen
sweeping block -- barai, oshi-uke
sweeping -- nagashi
swing around -- mawashi
swing -- furi, furisute
sword foot -- sokuto
sword -- ken
sword hand -- shuto
synchronization of body action -- kime

t-stance -- re-no-ji-dachi
taking the initiative later -- go no sen
teacher of teachers -- kyoshi
teacher -- sensei
technique(s) -- waza
techniques of immobilization -- osae-waza
thirty seconds -- atoshi baraku
three levels -- sanchin
three minds -- sanchin
three points -- sanbon
throw -- nage
throwing techniques -- nage-waza
thrust -- kekomi, tzuki, zuki
tie -- hikiwake
time -- jikan, ma
timing -- hyoshi
toe tip kick -- tsumasahi-geri
top part -- kame
training hall -- dojo
training of the body -- renshu
training of the spirit -- keiko
tranquility -- sei
triangular jump -- sankaku tobi
twisting the waist -- koshi o ireiu
two consecutive punches -- ren-zuki
two fists -- ryoken
two pieces of wood connected together -- nunchaku
two things together -- awase

unacceptable -- torimasen
upper body -- jotai
upper part -- kame
upper punch -- tzuki-age
upper section -- jodan
upward -- tate

vertical -- tate
vital energy -- ki
vital strike -- atemi

waist -- koshi
wait -- mate
warning -- keikoku
warrior -- bushi
warrior code of honor -- bushido

water-flow arm position -- mizu-nagare
water-flowing -- mizu-nagare
way -- do
way of karate -- karate-do
way of kwanmu -- kwanmudo
way of the harmonious use of inner or intrinsic energy --
aikido
way of the warrior -- bushido
way of war -- budo
wedge block -- kakiwake-uke
white -- shiro
wide hourglass stance -- hangetsu, sochin
winner -- kachi
winning techniques -- kime-waza
wooden exercise sword -- bokken
wooden staff techniques -- bojitsu
wrist -- tekubi

x-block -- juji-uke

yes -- hai

Basic Kata of Kwanmudo

	Karate Rank		Sandan	black belt	3rd dan
JuniKyu	orange belt	12th kyu	Yodan	black belt	4th dan
JuichiKyu	orange belt	11th kyu	Godan	black belt	5th dan
Jukyu	yellow belt	10th kyu	Rokudan	black belt	6th dan
KuKyu	yellow belt	9th kyu	Shichidan	black belt	7th dan
Hachi-kyu	blue belt,	8th kyu	Hachidan	black belt	8th dan
Shichi-kyu	blue belt,	7th kyu	Kudan	black belt	9th dan
Rokyu	green belt,	6th kyu	Judan	black belt	10th dan
Gokyu	green belt,	5th kyu			
Yonkyu	purple belt	4th kyu			
Sankyu	purple belt,	3rd kyu			
Nikyu	brown belt,	2nd kyu			
Ikkyu	brown belt,	1st kyu			
Shodan	black belt	1st dan			
Nidan	black belt	2nd dan			

Note: Some styles use a red belt for 3rd kyu brown belt. Others use white, purple, yellow, orange, blue, green, brown and black belt system. Still others use additional modifications such as an 8 or 10 kyu rank system. Above is the commonly accepted method of belt ranking.

Basic Counting in Japanese

Nihon Kazu

ichi	ju-ichi	niju-ichi	sanju-ichi	yonju-ichi	goju-ichi	rokuju-ichi	nanaju-ichi	hachiju-ichi	kuju-ichi
ni	ju-ni	niju-ni	Sanju-ni	yonju-ni	goju-ni	rokuju-ni	nanaju-ni	hachiju-ni	kuju-ni
san	ju-san	niju-san	sanju-san	yonju-san	goju-san	rokuju-san	nanaju-san	hachiju-san	kuju-san
shi/yon	ju-shi	niju-shi	sanju-shi	yonju-shi	goju-shi	rokuju-shi	nanaju-shi	hachiju-shi	kuju-shi
go	ju-go	niju-go	sanju-go	yonju-go	goju-go	rokuju-go	nanaju-go	hachiju-go	kuju-go
roku	ju-roku	niju-roku	sanju-roku	yonju-roku	goju-roku	rokuju-roku	nanaju-roku	hachiju-roku	kuju-roku
shichi/nan a	ju-shichi	niju-shichi	sanju-shichi	yonju-shichi	goju-shichi	rokuju-shichi	nanaju-shichi	hachiju-shichi	kuju-shichi
hachi	ju-hachi	niju-hachi	sanju-hachi	yonju-hachi	goju-hachi	rokuju-hachi	nanaju-hachi	hachiju-hachi	kuju-hachi
ku	ju-ku	niju-ku	sanju-ku	yonju-ku	goju-ku	rokuju-ku	nanaju-ku	hachiju-ku	kuju-ku
ju	niju	sanju	yonju	goju	rokuju	nanaju	hachiju	kuju	hyaku

Hundreds

hyaku	rokuhyaku
nihyaku	nanahyaku
sanhyaku	hachihyaku
yonhyaku	kuhyaku
gohyaku	sen

Thousands

sen	rokusen
nisen	nanasen
sansen	hachisen
yonsen	kusen
gosen	ichiman

Partial List of Known Kata

Anaku,	Naihanchin (Tekki, Naifuchin) Shodan, Nidan,
Aoyanagi (Seiro)	Sandan
Bassai	Nanko
Bassai Dai	Naifuchin
Bassai San	Nijushiho (Niseshi)
Bassai Sho	Nipaipo
Battsai	Niseshi (Nijushiho)
Chibana Kushanku	Oyadomari Bassai
Chinto (Gankaku)	Passai (Bassai)
Chinte (Shoin)	Pecchurin (Supar Rinpei)
Chintei,	Pinan (Heian) Shodan, Nidan, Sandan, Yodan,
Dan Enn Sho	Godan
Empi, (Empi, Wanshu)	Rohai (Meikyo) Shodan, Nidan, Sandan
Enpi, (Enpi, Wanshu)	Saifa
Fukyugata Shodan, Nidan, Sandan	Sanchin
Gankaku (Chinto)	San Sei Ryu
Garyu	Sei En Chin
Gekisai I	Seipai
Gekisai II	Seiro(Aoyanagi)
Gojushiho	Seishan (Hangetsu)
Gojushiho Dai (Hotaku, Useshi)	Seisan
Gojushiho Sho (Hotaku, Useshi)	Seiuchin
Gopei	Shi Ho Kosokun
Hakkaku	Shin Sei
Hakko (Sochin)	Shiofu (Wankan, Hito)
Hangetsu (Seishan)	Shiko Kosokun
Heian (Pinan) Shodan, Nidan, Sandan, Yondan,	Shipa
Godan	Shiso Chin
Hotaku (Gojushiho Sho, Dai, Useshi)	Shoin (Chinte)
Hito (Wankan, Shiofu)	Shokyo (Jiin)
Hookiku	Sochin (Hakko)
Ishimine Bassai	Su-N-su
Itosu Bassai	Supar Rinpei (Pecchurin)
Jiin (Shokyo)	Sushiho
Jion	Taikyoku Shodan, Nidan, Sandan, (Some Styles use
Jutte	as many as 5 or more)
Kanku	Tekki (Naihanchi, Naifuchin) Shodan, Nidan,
Kanku Dai (Kosokun Dai, Kusanku)	Sandan
Kanku Sho (Ko So Kun Sho)	Ten Sho
Kokan	Tomari Bassai
Koshokun	Unshu (Unsu)
Ko So Kun Dai (Kusanku , Kanku Dai)	Unsu (Unshu)
Ko So Kun Sho (Kanku Sho)	Useshi (Gojushiho Sho, Dai, Hotaku)
Kururunfa	Wandau
Kusanku (Kosokun Dai, Kanku Dai)	Wankan (Shiofu, Hito)
Kushanku	Wankukan
Kwanku	Wanshu (Empi, Enpi)
Kwan Mu Shodan, Nidan, Sandan	Wansu
Matsumura Bassai	
Meikyo (Rohai)	

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