

Seminar instructors: Kancho Hirokazu Kanazawa, 10th Dan
Sensei Manabu Murakami, 6th Dan

Date: 3.15.05 & 3.16.05

Location: Seishin Shotokan Karate, Apple Valley, CA

Seminar Content:

Kihon:

(1) Chokuzuki (practiced on the spot, including focus on fist rotation using both hands at the same time, palms up to fists down, as well as standard punching on the spot half speed and then full power)

(2) Gyakuzuki, jodan-zuki (2 steps, 1 step, on the spot)

(3) Knee raises (as preparation for Maegeri practice)

(4) Maegeri (2 steps, 1 step, on the spot)

(5) Maegeri, oizuki (2 steps, 1 step, moving forwards)

(6) Mawashigeri, gyakuzuki (2 steps, 1 step, moving forwards)

(7) Gyakuzuki, maegeri, oizuki, gedan-barai

(8) Yokogeri-keage, yokogeri-kekomi (same leg)

(9) Nami-ashi

Kata:

(1) Heian Shodan (done many times, step by step and all the way through)

(2) Heian Nidan

(3) Heian Sandan

(4) Heian Yondan

(5) Heian Godan

Heian Nidan thru Heian Godan are done several times in detail as well as practice of specific bunkai with a partner as well as bunkai demonstration by Murakami-sensei.

(6) Enpi (step by step in detail)

Kumite:

(1) Sanbon-kumite - No.1, No.2 & No. 5 (practice all sanbon kumite first as basics in the lines moving forwards for the attack and then backwards for the defence both slowly step by step and quickly with no count, then practice the sequences together with a partner, left and right sides.)

(2) Jiyu-ippun kumite

- Jodan No. 1 ([Click here](#) for demo)

- Chudan No. 2 ([Click here](#) for demo)

- Maegeri No. 2 ([Click here](#) for demo 1, [here](#) for demo 2)

- Mawashigeri No. 1 ([Click here](#) for demo)

All jiyu-ippun kumite sequences are also practiced first as basics in the lines, moving forwards for attack and backwards for the defensive moves and then against a partner.

(3) Happo-kumite (Happo kumite means eight directional fighting but in this case we used four opponents at North, South, East and West. For the attacks by each

opponent we used the jiyu-ippō kumite sequences listed above. The North attacker starts with chudan No. 2, then the South attacker comes with jodan No. 1. Next the West attacker comes with maegeri No. 2 and finally the East attacker comes with mawashigeri No.1. The center defender uses the jiyu-ippō kumite defenses against each successive attacker until he/she has defended against all four directions.

[Click here](#) for Happo-kumite demo by Murakami-sensei.

[Click here](#) for additional Happo-kumite demo by Sensei Walker.

Finish with Kokyu (breathing exercises).

Notes:

(1) Kanazawa-kancho says that during basic etiquette, *mokuso*, *sonkyo* and general standing positions your posture should always be “straight up and down” with the feeling of pushing the crown of your head up to the sky and the soles of your feet (or knees depending on the position) into the ground. Your overall posture should be perpendicular to the ground.

(2) Always keep the shoulder of your punching arm down when punching. Maintaining a strong and firm posture leads to strong and firm Karate.

(3) To make sure that the elbow of the chambered punching arm is tucked in close to the body, focus on the little finger of the chambered fist being a fraction higher than the thumb. This minor adjustment automatically ensures that the elbow is not sticking out before the execution of a punch, be it *oizuki* or *gyakuzuki*.

(4) Always focus on your breathing as being one of the most important aspects of your Karate training.

(5) Your *hara* is your center of power but to be truly strong you must harmonize your *hara* (stomach/abdomen), which represents your power, together with your chest, which represents your character, and your head/brain, which represents your spirit/intellect. When all three operate in unison, or in harmony, then we are at our strongest.

(6) In Heian Nidan and also in Heian Yondan, if you have a strong *uraken* (back fist) then *yokogeri-keage* (side-snap kick) will also be strong.

(7) In Heian Sandan after the *nukite* (spear hand) strike, the hand must push forward and twist before turning.

(8) In Heian Godan after *jodan haishu-juji-uke* (upper level open hand cross block) the hands rotate and drop directly in front of the body for SKIF Heian Godan rather than to the side of the body as in JKA Heian Godan. The reason for this lies in a slight difference in *bunkai/oyo* (analysis/application) interpretation. JKA standard application uses *jodan haishu-juji-uke* to block a jodan-zuki for example and then to twist the attacker’s arm into an arm lock before either a strike or a takedown. This is a very effective interpretation. SKIF application uses the same *jodan haishu-juji-uke* to block a jodan-zuki and then uses the sharp downward rotation of the hands to block against a chudan *gyakuzuki* and grab at the same time before attacking to finish with *tate-shuto* and *oizuki*. I must stress that one version is not intended to be a better interpretation than the other, rather this is offered as an alternate application from the same kata.

(9) During the series of seminars we spent a lot of time on Sanbon-kumite No. 5 which made me think that there must be something very important to be learned from this sequence. When I first learned the sequence I understood that the importance of No. 5 is in learning how to rotate the body through a full 360 degree turn while still maintaining balance, poise and composure and executing an effective block. After this series of seminars however I have come to understand that there is a greater purpose behind the practice of No. 5. Aside from learning the rotation and spinning movements, No. 5 helps to improve one's focus and concentration because once you think you have got the movements and can perform them well, you are then asked to perform them from the other side which means spinning in the other direction. I saw numerous mistakes from intermediate and advanced ranks just through changing from left side attack to right side attack and the reason for the most part was not because of a technical misunderstanding it was due to a lapse of focus and concentration. I thought to myself afterwards that, as always, improved technical ability is but a small part of the overall goal of Karate. Improved focus, concentration, spirit, character, balance and harmony are always more important and Kanazawa-kancho is a Master at imparting these essential facets of Karate to all Karate practitioners regardless of rank.

(10) In the kata Enpi certain moves should be performed differently depending on your rank. For example right before the jump in Enpi you should move in with a downward strike and then grab. As Kanazawa-kancho explained, if you are a brown belt the *gedan-uchi* (downward strike) should be performed almost exactly like a *gedan-barai* (downward block) with the hand coming from the side of the face above the opposite shoulder before blocking. However if you are a black belt the *gedan-uchi* should be performed almost like a direct downward blow with no initial pullback to the technique, just a direct downward strike (*gedan-uchi*).

(11) When doing jiyu-ippou kumite it is not always necessary to use 100% of your own power, rather it is preferable to use your opponent's power in addition to (or in harmony with) your own power to make the total power 100%, i.e. 50% of your opponent's power plus 50% of your own power equals 100%. You can take this one step further and use 70% of your opponent's power together with 30% of your own power and suddenly we have a very effective and powerful defense while still conserving energy. The overall goal is maximum efficiency with minimal effort. Jiyu-ippou kumite, maegeri No.2 is a perfect example of this concept.

(12) Happon-kumite is good practice for self-defense and overall awareness. Initially we use set defenses and pre-arranged attacks to practice but the goal is to progress to the point where we can defend ourselves from all eight directions of the compass against multiple opponents regardless of which attack is used or which order the opponents attack. Through repeated practice of this method we are able to confront multiple opponents successfully, even as many as ten.

(13) If you harmonize with your opponent then you will never lose.

(14) If you focus on your *hara* (stomach/abdomen) and on your breathing while doing Karate then you won't get tired.