

# **Zanshin Kai Karate Do and Kobudo**

presents:

## **KIHON KATA (TAIKYOKU SHODAN)**



**Information, history, hints, tips, secrets – all revealed...**

by

**Gary Simpson**

**雅利 真風尊**

殘心會空手道

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This manual is intended for educational purposes only. None of the material within these pages should be regarded as a substitute for 'hands-on' training.

Every student of karate has different goals and expectations. This combined with vast differences in personality, knowledge, discipline, training, experience, understanding and ability means that every person will reach a different outcome.

The information depicted within is the experience of the author over the many years of his karate journey. The material presented is offered in good faith and in the spirit of karate-do. There is no intention whatsoever to decry or criticize any other person, club, style. You are who you are. I am who I am.

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PO Box 396  
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**Published by:**



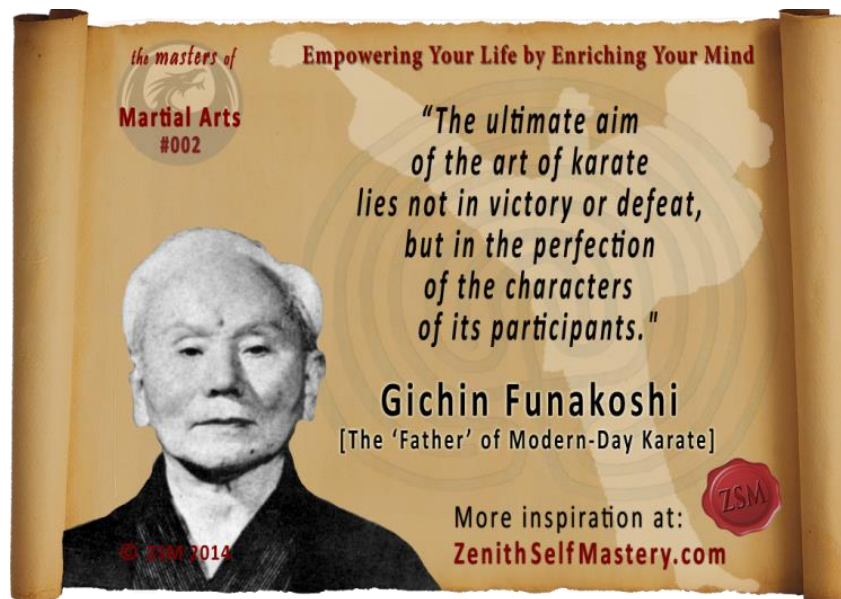
v 7.8-240520

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## Zanshin Kai Karate Do – Kata Series – Volume 01.



### 1.0 – WELCOME AND INTRODUCTION TO THE SERIES:

Hello and welcome to my series of publications about a subject that I have been studying now for some 50 odd years – karate.

I've decided to create a series of these short booklets so I can share with others interested in karate the things that I have studied and learned. My main area of expertise is in Shotokan karate.

However, the style of karate that I perform now has been morphing for approximately the last 20 years. This is because I have also been delving into the kata and techniques of other styles such as Goju Ryu, Kyokushinkai, Shito Ryu and of course ju-jitsu, which I began to learn way back in the early 1970's under one of the great masters of that time (more on that later).

I also have an avid interest in kobudo. It is my personal belief that karate and kobudo are inextricably intertwined. However, when Gichin Funakoshi took his 'brand' of 'te' from Okinawa to mainland Japan he decided that it was to be 'kara-te' – empty hand. That is, devoid of weapons. So, at that early point in the creation of karate from its original base, it was already severely altered and watered down. There are reasons for this but I will not go into them here.

Along with my long-term student and colleague, Steven Andrezza, 6<sup>th</sup> Dan Shihan, we have been testing techniques and creating new kata and training methods to introduce to others. This booklet and the following ones that I am planning on releasing are a result of much of that.

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You may not agree with all that I share here. You may not agree with a large portion of it or even *any* of it. That is your prerogative. **My aim is to make you THINK!** That is something that I believe far too many senior karate-ka simply do not do. (And not only karate-ka.) Many of them blindly follow the teaching of their senseis and rarely question anything that is presented to them, accepting it all as FACT because... that's the way it has always been.

I have seen many things that are taught and passed on in a further diluted manner to the next generation of students that defy logic. I have seen techniques in the guise of bunkai-oyo (I am using the two words linked together for simplicity of understanding even though they are vastly different in meaning) that simply do not work but being passed on as fact. I find this sad. But more so, it is simply lazy.

A senior rank may publish a book with such false material, others then pick up on it and, all of a sudden, everybody seems to want to believe it. Everyone copies everything – even the lies, the so-called tatemae (deception or false technique). It is better to seek out honne (honest technique that works).

Too many senseis spend far too much time teaching basics over and over again rather than develop themselves.

In essence they have maybe 3 to 5 years of learning for themselves then it all stops. They then teach what they have learned. So after 20 or 30 years of doing that, what is their REAL experience? I contend that it is not 20 or 30 years. It is still 3 to 5 years. The rest is all just repetition with little or no growth.

They become a 1<sup>st</sup> Dan black belt then get rewarded with a 2<sup>nd</sup> Dan and a 3<sup>rd</sup> Dan and on and on. Suddenly they find themselves at 4<sup>th</sup> Dan or 5<sup>th</sup> Dan and even higher and really, all they have is that same 1<sup>st</sup> Dan knowledge with a time factor that says they are now a senior rank. Do they have the accumulated knowledge of a senior rank? Are they able to explain *in-depth* new and innovative ideas they have learned from the building blocks of karate? Can they explain bunkai and then present viable oyo from their kata base? Some can. Many cannot. This series is for them.

Just a few final comments in my introduction:

Some senseis will love what I am doing here, some will scorn it and some will pretend they knew it all anyway. I know I have many detractors. That is OK by me. It merely tells me that those who pillory my ideas are not yet ready to open their minds to new information. Everybody comes at their own rate. If they are not ready now then they may be ready later. Some may never be ready. And that's OK too. To each his or her own.

I am sure that there is a smorgasbord of ideas and information for everyone in these short publications. Even if you pick up only one or two new ideas or learn something

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that you never knew before – whether you are willing to acknowledge that or admit it or not – you will become a more complete karate-ka from it.

I will start off with some fairly basic information and build on to that as the series progresses. Depending on the success of the series, I may even share some completely unique information known only to me and my followers.

All I ask of you is to have an open mind... because that is when it works best for you!

Yours in the spirit of karate-do,



*Gary Simpson*

Hanshi, 9<sup>th</sup> Dan Zanshin Kai Karate Do & Kobudo

### **2.0 – HISTORY OF TAIKYOKU SHODAN:**

In many styles, Taikyoku Shodan is the very first kata taught.

It is the most basic of all kata and is simple to learn and execute.

Although this is the case in most Shotokan based schools, some instructors are not willing to teach this kata because they believe it shares too many similarities to Heian Shodan.

The Shotokan style comprises 26 kata. However, technically, Taikyoku Shodan is not considered one of them. It is more of an introduction exercise dressed up in the guise of a kata.

There are a number of slightly different versions which have been named in series from Taikyoku Shodan, Nidan, Sandan and even right through to Rokudan. There is little doubt that the slight variations merely add a bit of further interest to the main version by switching the blocks from gedan to chudan to jodan and also altering the punches to low, medium and high.

Because it is so basic, Taikyoku Shodan is also known as Kihon Kata.

### **3.0 – CREATOR(S) OF TAIKYOKU SHODAN:**

Gichin Funakoshi and his son, Yoshitaka (Gigo), have been attributed with creating this kata back in the 1930's.

Whilst Gichin is generally credited with creating the kata, it is said that Gigo was the one who suggested it because it was his opinion that the other kata (most notably, Kanku Dai), was far too complex for beginners to commence with. This was, in fact, the very reason the set of five Heians were created by Itosu in the first place. Itosu was an early master of Okinawan Te and one of Funakoshi's original sensei.

In his book, '*Karate-Do Kyohan*,' Funakoshi referred to Taikyoku Shodan as 'the ultimate training kata.' His reasoning for this was that he (supposedly) considered it as the most genuine form of karate because of its simplicity and its lack of any difficult techniques. He considered it as pure.

### **4.0 – MEANING BEHIND THE NAME OF THE KATA:**

Taikyoku literally means "First Cause." Tai, like dai (as in Bassai Dai, Kanku Dai and Gojushiho Dai), refers to big or great and Kyoku refers to extreme or ultimate. Thus it can be considered to mean big or grand ultimate. Tai chi has a similar meaning.

### **5.0 – WHERE DOES TAIKYOKU SHODAN FIT?**

Being the most basic of all kata, as you would expect, Taikyoku Shodan is right at the bottom of Shotokan's and many others styles' ladder.

Taikyoku Shodan is taught before Heian Shodan even though its creation came after Heian Shodan. Various versions of Taikyoku Shodan are also used in other styles.

### **6.0 – WHAT DOES TAIKYOKU SHODAN TEACH?**

Most senior grades would scoff at this kata saying that it is simply too easy. However, sensei grades (1<sup>st</sup> to 3<sup>rd</sup> Dan black belts) and above will see Taikyoku Shodan for what it really is. It is an 'organising' kata. Yes, it is easy for those who already have some skills in karate. But it is easy to forget that those skills were acquired by starting with this kata and building upon it – much like laying down the foundation pad for a house.

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Taikyoku Shodan really does teach a novice a lot. It teaches him or her how to step correctly into the basic attacking stance, that of zenkutsu dachi. It also teaches basic body co-ordination. That is, how to execute a block (gedan uke in the instance of Taikyoku Shodan) and to time that block to the stance. Hence, along with co-ordination it also teaches timing. It also teaches kime (focus).

This kata also teaches one of the fundamentally most important aspects of ALL kata, the embussen (the pattern of the kata). The embussen of Taikyoku Shodan is that of a capital “I” with the top and the bottom drawn in as follows:

# I

## 7.0 – TECHNIQUES EMPLOYED IN TAIKYOKU SHODAN:

There are only three basic techniques employed in Taikyoku Shodan:

- 7.1 – Zenkutsu dachi – front stance,
- 7.2 – Gedan barai – downward block,
- 7.3 – Oi-tsuki (chudan level) – lunge (or stepping) punch.

## 8.0 – LIST OF TECHNIQUES AND DIRECTION OF MOVEMENT:

#	CLOCK:	TECHNIQUE:	STANCE:
00	12	Rei	Heisoku Dachi
00	12	Zanshin – announce name of kata – preparatory moves	Heiko Dachi
01	9	Turn left 90°, step left foot forward, left arm Gedan Barai	Zenkutsu Dachi
02	9	Right foot forward, right arm Oi Tsuki	Zenkutsu Dachi
03	3	Turn right 180°, step right foot forward, right arm Gedan Barai	Zenkutsu Dachi
04	3	Left foot forward, left arm Oi Tsuki	Zenkutsu Dachi
05	12	Turn left 90°, step left foot forward, left arm Gedan Barai	Zenkutsu Dachi
06	12	Step right foot forward, right arm Oi Tsuki	Zenkutsu Dachi
07	12	Step left foot forward, left arm Oi Tsuki	Zenkutsu Dachi
08	12	Step right foot forward, right arm Oi Tsuki – KIAI!	Zenkutsu Dachi
09	3	Turn left 270°, step left foot forward, left arm Gedan Barai	Zenkutsu Dachi
10	3	Right foot forward, right arm Oi Tsuki	Zenkutsu Dachi
11	9	Turn right 180°, step right foot forward, right arm Gedan Barai	Zenkutsu Dachi
12	9	Left foot forward, left arm Oi Tsuki	Zenkutsu Dachi
13	6	Turn left 90°, step left foot forward, left arm Gedan Barai	Zenkutsu Dachi
14	6	Step right foot forward, right arm Oi Tsuki	Zenkutsu Dachi
15	6	Step left foot forward, left arm Oi Tsuki	Zenkutsu Dachi
16	6	Step right foot forward, right arm Oi Tsuki – KIAI!	Zenkutsu Dachi
17	9	Turn left 270°, step left foot forward, left arm Gedan Barai	Zenkutsu Dachi
18	9	Right foot forward, right arm Oi Tsuki	Zenkutsu Dachi
19	3	Turn right 180°, step right foot forward, right arm Gedan Barai	Zenkutsu Dachi
20	3	Left foot forward, left arm Oi Tsuki	Zenkutsu Dachi
21	12	Turn left 90°, shizentai	Heiko Dachi
22	12	Rei – maintain Zanshin. Finish.	Heisoku Dachi



## **9.0 – BUNKAI-OYO OF TAIKYOKU SHODAN:**

With such a limited variation of techniques, the main bunkai-oyo of this kata is in the downward block followed by the mid-level punch. However, contrary to popular belief and explanations of the same, the downward block (gedan barai) should never be used to counter a kick. That makes no sense whatsoever when one compares the relative size, power and musculature of a leg versus an arm. No.

**9.1** – The gedan barai is a sweep (hence the term barai, in favour of uke) downward to brush aside an incoming punch. This is then followed by a step and a counter punch (chudan oi tsuki).

The above mentioned technique must be considered important seeing as there are eight instances of it in the kata.

The only other bunkai-oyo in Taikyoku Shodan is the turn (mawate), which is featured twice – once at each extremity of the kata. Again, contrary to popular belief, this is not a 270 degree turn to meet an incoming opponent. That makes no sense at all. Why would anyone of sound mind turn their back on an opponent coming in from the side for three-quarters of a full turn where, at any stage where the eyes are not on the opponent, the practitioner could be blind-side punched in the back or back of the head? That would be fool-hardy. That, as mentioned previously, is tatemae.

Rather, this is a throw.

**9.2** – The opponent is hit with an oi-tsuki and then pulled through a 270 degree turn around the front leg, starting at the 12 o'clock position (in the first instance) and moving counter-clockwise to the 3 o'clock position. The ensuing gedan barai is the finishing point or release of the throw.

## **10.0 – SECRETS:**

In kata and, indeed, in karate in general, you should ALWAYS seek to discover and understand the precepts behind what you are doing. A good sensei will be able to answer your questions. A poor sensei will dismiss your questions or tell you that you do not need to know. In my opinion, if you are intelligent enough to ask the right questions then you should be given the opportunity to absorb the right answers.

### **10.1 – Breathing:**

In early kata training you should learn how to breathe properly – that is, to time your breathing to your movements. The breath should not be held at any stage. In general, breathe in between movements and out on the extension of

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movements – particularly on the attacking punches and most particularly at the kiai points.

### **10.2 – Interception:**

Understand that the concept of blocking does *not* necessarily mean meeting force with force. It can. However, doing so is inadvisable. Generally 'uke' has come to mean blocking. However, the true meaning of 'uke' is partner – as in partner drills, also known as sparring or kumite. At this level, kumite most often takes the form of Go Hon Kumite or 5 step sparring.

A 'block' is more rightly an interception – or a 'way in.' It is a method of avoiding a blow to redirect it or thereby lessening the destructive force it carries. The proper term is actually 'ukemi.' Ukemi is the art of knowing how to respond to an attack, the lowest form of which is to block (ie uke) and the highest of which is complete evasion. In ukemi you 'receive' your attacker.

In Bruce Lee's art of Jeet Kune Do, he described it the art of entering to trapping to grappling. On these actions he said, *"To reach me, you must move to me. Your attack offers me an opportunity to intercept you."*

### **10.3 – The Concept of "Karate ni sente nashi:"**

*"Karate ni sente nashi"* – this is a term that most beginners should come across fairly early in their training. Broadly it means: *"In karate, there is no advantage in the first attack."* I disagree. There is a very REAL advantage in delivering the first attack. I find this amusing when comparing it to the attack on Pearl Harbor, even though that attack precipitated atomic bombs being released onto Hiroshima and Nagasaki. But that is an aside.

What this maxim actually means is that one should not use his or her skills in karate to initiate an (unwarranted) attack. This notion should be heavily instilled at the first opportunity. Karate should NOT be used to start a fight or to bully others. Those who would seek to do so know little about the spiritual aspects of karate and what its ultimate aim is: *perfection of character.*

### **10.4 – Punching:**

You should understand, even at this very early stage that the punching employed in kata is VERY different to the punching that should be employed in kumite.

In kata, the style of punching used is 'sun dome.' That is, the punch is 'arrested' or stopped before the target.

In kumite, the style of punching used is 'ikken hisatsu.' That is, the punch is pushed through the target. Ikken hisatsu means *'to kill with one blow.'*

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Therefore, in a real fight, if you depend on the punches you throw in kata then you will be ineffective.

In Taikyoku Shodan there are 12 punches that employ the ‘sun dome’ method of punching. You need to know the difference between the two main punching methods and the best method of understanding this is via ‘transfer of power’ through *makiwara* training.

### **11.0 – KANJI OF TAIKYOKU SHODAN:**

The kanji for Taiyoku Shodan is as follows:

太極

### **12.0 – GENERAL NOTES ON THE PERFORMANCE OF KATA:**

**12.1** – Despite the fact that most of the Japanese kata that we know today came from Okinawa originally, where it wasn’t imperative that they all start and finish in the same spot, you should strive to achieve that. Modern kata have been paced out along the embussen to start and finish at the same point. To be able to achieve this, your stances must be precise. This is one advantage that Japanese karate has over Okinawan Te.

**12.2** – You should breathe as naturally as possible between the techniques but pace your breathing to be outward on the extension and finish of techniques. Always breathe in through your nose, never your mouth.

**12.3** – In general, there are two kiai (spirit shouts) in each kata, though some may contain none (eg Goju’s Tensho), only one (eg Shotokan’s Wankan) or three (Shotokan’s Bassai Sho – optional three kiai). The kiai must be timed correctly and held for approximately two seconds before proceeding to the next technique. At the point of kiai the eyes must be focused in a glare against your unseen opponent.

**12.4** – All kata must be performed with the ‘enemy’ in mind. To do otherwise will simply create a dance. Imagine vividly the multiple attackers coming at you.

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**12.5**– Each cluster of movements, which make up the entirety of the kata, must be timed correctly so that the clusters do not blend into a single performance of equally timed techniques. In this regard, the kata can be likened to a paragraph of writing. The movements must be broken up like a sentence with apostrophes at appropriate pause points. Several sentences with full stops (kiai points) make up the paragraph.

**12.6** – Correct ebb and flow must be shown with due regard for tension and relaxation.

**12.7** – Each kata should ‘tell a story.’ It is up to you to understand the story. In general, the main ‘thrust’ of the story is determined by the number of same techniques. If a kata has a preponderance of one technique repeated throughout then that was the technique that the originator decided had importance over other (supplementary or secondary) techniques that were included a lesser number of times. Look for repeated techniques – particularly if they are shown on both sides, as in left and right.

**12.8** – The correct speed of each movement and technique should be observed. Do not believe that a slow movement must necessarily be an unimportant filler for the sake of variation in timing. Often slow movements are the ones that should be performed the fastest in real combat. The reason they are presented slowly is to afford you the opportunity of understanding them and learning them better by breaking the move down.

**12.9** – Changes in direction often simulate throws. So, when you see a change in direction, look for the possibility of throwing or reaping an opponent.

**12.10** – Never discount the fact that hand movements can simulate grips or extracting yourself from holds.

**12.11** – If you are struggling to understand any particular movement then look at the movements before and after for clues. Seeing the cluster as a unit of two or three or more techniques may make it more obvious to you.

**12.12** – Never stop practicing kata. There is NO substitute for physical practice. You will build muscle memory into your techniques and they will become ‘second nature’ in a time of crisis.

**12.13** – Watch other exponents and other styles. A good source for this is YouTube where there are hundreds of exponents – not all of them good, by the way. But you decide. If you believe a kata exponent is not going to assist

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you then do NOT watch it. Do NOT watch bad performances that will negatively influence you. Move on to somebody who inspires you.

**12.14** – Check your kata for technical points. This can be done via books. If you are a Shotokan exponent, like me, then there is no better technical kata book available than Shojiro Sugiyama's "25 Shotokan Kata." My copy is so worn and damaged now because I have referred to it so many times over the years. (The ISBN is: 0-9669048-0-X). It is my master reference for all Shotokan kata. There are only two kata missing. These are Ji'in and, of course, the subject of this booklet – Taikyoku Shodan.



### 13.0 – ABOUT THE AUTHOR:

Gary Simpson was awarded an 8<sup>th</sup> Dan in 2012 by several authorities (SOMA, AMAA and Shin Gi Tai) under the leadership of Barrie Revell, Hanshi 10<sup>th</sup> Dan of Adelaide Australia. He was graded to 9<sup>th</sup> Dan in April 2020.



Gary's style of karate is based strongly on Shotokan with a blend of ju-jutsu, which is the art that he learned as far back as 1970 under the tutelage of Master Jan de Jong, Shihan 10<sup>th</sup> Dan (deceased). Gary has trained consistently since 1970 without any breaks in training whatsoever. He was introduced first to karate by his school friend Warren King (dec'd) who was one of the very first students of karate in Western Australia.

The photograph to the left was taken in 2016 in Adelaide – from left to right: Gary Simpson, Antonio Caruso and Barrie Revell. This photograph marked the occasion of Mr

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Caruso's grading examination that day where he was promoted to 7<sup>th</sup> Dan.

In 2007 Gary was awarded a (reciprocal) 7<sup>th</sup> Dan certificate and a Kyoshi title certificate by the prestigious International San Ten Association under the leadership of Vincent Cruz, Hanshi, 9<sup>th</sup> Dan, himself a senior student of one of the greatest Shotokan practitioners of all time, Hidetaka Nishiyama, 10<sup>th</sup> Dan (dec'd) of the Japanese Karate Association. Nishiyama was one of the original and first students of the Founder of Shotokan, Gichin Funakoshi.

Gary's specialty is in the understanding and performance of kata which he considers the bedrock of all karate. He also has a deep interest in kobudo. He trains every day – without fail – and has done so now for over 17 years, not missing even a single day.



PHOTO: Congratulating Professor Bruce Clayton, Kyoshi, 7<sup>th</sup> Dan at his "Claw of the Dragon" dojo in California, USA on the publication of his excellent book "Shotokan's Secret" which the author assisted him with.

### **14.0 – BONUS KARATE INFORMATION – RANKS AND GRADES EXPLAINED:**

In this section I will attempt to provide an interesting aside that is generally not well-known. This particular snippet is about the karate ranks or grades.

As many karateka (karate people) will be aware, ranks or grades are HIGHLY contentious. Not all grades are equal. In fact, I will go further: NO grades are equal. Most clubs, styles and associations have vastly differing requirements for the attainment of ranks.

One very insidious practice, particularly among western exponents, is to buy rank through what are known as grading mills. In essence, a certain amount is paid to a very dubious operator – one who has 'very pretty looking' blank certificates upon which virtually any name and grade can be appended. This practice is abhorrent. It makes a mockery of the entire ranking system.

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Another practice – also abhorrent – is to ‘self-award.’ Some practitioners just fraudulently award themselves ranks and titles that they so *obviously* do not deserve. Some even feign supposedly dead and/or fictitious sensei and then forge the names of such people onto their own certificates. This is fraud.

So, what does rank entail?

Basically, it means that on a certain day, a particular person was tested or was granted a particular rank for performing a particular set of skills or services for that particular club or style or association. That’s it!

Virtually no club or style or association ‘recognises’ the ranks or titles of any other club or style or association. However, having said that there is a general ‘tolerance’ of ranks and titles if, and only if, the practitioner is able to display the general demeanour, humility, knowledge and ability of what would generally be expected of the rank claimed. In other words, does the practitioner show, through his or her behaviour, knowledge and ability, that he or she should be ‘recognised’ for such rank?

There is a general ‘rule’ for rank that states a person can only be considered for advancement in rank if they have served a certain number of years at a lower rank. Most often the requirements of the Japanese Dai Nippon Butoku Kai (DNBK) are cited.

Briefly, the DNBK was established in 1895 under the authority of the Ministry of Education, sanctioned by Emperor Meiji. It was set up chiefly to standardize martial disciplines and systems throughout Japan. As such, it was the first official martial arts organization sanctioned by the Japanese government.

The broad terms of the grading requirements, according to the DNBK, is tabulated as follows:

<b>MINIMUM AGE:</b>	<b>MINIMUM YEARS (*)</b>	<b>MAXIMUM RANK:</b>
16	3	1 <sup>st</sup> Dan or Degree
18	5	2 <sup>nd</sup> Dan or Degree
21	8	3 <sup>rd</sup> Dan or Degree
25	12	4 <sup>th</sup> Dan or Degree
30	17	5 <sup>th</sup> Dan or Degree
36	23	6 <sup>th</sup> Dan or Degree
43	30	7 <sup>th</sup> Dan or Degree
51	38	8 <sup>th</sup> Dan or Degree
60	47	9 <sup>th</sup> Dan or Degree
70	57	10 <sup>th</sup> Dan or Degree

The years requirement are to be CONTINUOUS years of TRAINING and TEACHING and no breaks in training are allowed when counting minimum years.

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However, despite making such requirements, many Japanese practitioners do not adhere to them. Having said that, one very famous Japanese instructor, Hidetaka Nishiyama, has a grading history that did comply reasonably closely to the requirements of the DBNK.

Nishiyama was born in 1928. His known recorded ranks are as follows:

<b>YEAR:</b>	<b>ACTUAL AGE:</b>	<b>MINIMUM AGE:</b>	<b>RANK:</b>
1946	18	16	1 <sup>st</sup> Dan
1948	20	18	2 <sup>nd</sup> Dan
1950	22	21	3 <sup>rd</sup> Dan
unknown	unknown	25	4 <sup>th</sup> Dan
1960	32	30	5 <sup>th</sup> Dan
unknown	unknown	36	6 <sup>th</sup> Dan
unknown	unknown	43	7 <sup>th</sup> Dan
unknown	unknown	51	8 <sup>th</sup> Dan
unknown	unknown	60	9 <sup>th</sup> Dan
2003	75	70	10 <sup>th</sup> Dan

As can be seen from the above – albeit with some key information missing – Nishiyama was in ‘general accord’ with the tenets of the DNBK. But he would be one of the few who were or are. Many high-ranking Japanese senseis have attained ranks and titles that are well outside the recommendations of those guidelines.

Nishiyama died in California, USA, in 2008 at age 80 after having spent his entire life learning and teaching karate. The legitimacy of his rank could never be questioned.

At best, rank and title is subjective. The ONLY real tests of legitimacy are:

- 1 – is the person approximately of the correct age to hold such a rank?
- 2 – does the person have sufficient knowledge commensurate with such rank?
- 3 – can the person display sufficient ability (with allowances for old age)?
- 4 – have the ranks and/or titles been issued by a credible organization? and
- 5 – is the person of good character?

If the person can pass the above scrutiny then they are probably as legitimate as they need to be.

### **15.0 – COMING IN THE NEXT ISSUE:**

The next booklet in this series will examine the first of the Heian (Pinan) kata – Heian Shodan, which is considered as the first ‘real’ kata in most Shotokan karate clubs. As previously mentioned, it shares a lot of common techniques (including the embussen) with Taikyoku Shodan.

The ‘bonus’ material in the next issue will further explain ranks and titles with special emphasis on the elevation of the higher grades and how they are granted. This is a



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complex area of karate ‘administration’ and many clubs, styles and associations have various methods of enacting this. As such, it is, by far, the most contentious and disagreed issue not only in karate but most martial arts.



*“It’s best to stop comparing yourself with others because there will always be those of greater and lesser ability and knowledge than yourself. Instead, strive to be better today than you were yesterday - and that is NOT difficult! In fact, it’s easy. It’s called practice.” – Gary Simpson.*

**PLEASE NOTE:** This information was supplied in GOOD FAITH. The contents have been checked and I believe them to be correct as at the date shown on page 2. If you can prove that anything contained in this booklet is not factually correct then please inform me at [budo@iinet.net.au](mailto:budo@iinet.net.au) or write to the address shown on page 2. **Please do NOT publish this booklet ANYWHERE.** Observe the copyright information, also shown on page 2. Thank you. Gary Simpson.