



## SHOTOKAN RYU KASE HA INSTRUCTORS ACADEMY

### SRKHI A Newsletter 10/04

Dear karateka

Your Newsletter, the material bond among Academy members is here for one more time. I hope you have enjoyed the new format for presenting its contents. For this month you have the second part of the series of articles on Coaching by Mike Fedyk, the well known (I believe so) column of Budo themes, interesting news and a report from a SRKH seminar in Colombia (yes we are becoming global). Enjoy your Newsletter and devote some time to contribute by providing reports from seminars that you have participated, your ideas on training or other aspects or your comments to our work.

#### **Coaching and Training Principles** by Fedyk Michaylo 6dan, Shihankai member

Hello to Everyone Once Again,

Well for those of you who managed to get hold of a copy of the Autumn issue newsletter I hope my introductory article proved valuable and further stimulated your interest in the importance of coaching and training principles.

Please remember the importance of skill development when coaching new karateka and also when teaching advanced unfamiliar techniques to experienced karateka. In the first article we looked at FITTS (1964) 3 Phase Theory of Skill Acquisition.

In this addition it was my intention to look at other prominent theories of skill acquisition including those of:

- a. Adams (1971) Closed Loop.
- b. Schmidt (1975) Schema.
- c. Martenuik (1976) Information Processing.

However due to the information about to be given in relation to the practical test I asked you to apply and the shortage of editorial space we will look at these theories in the next edition of the coaching file.

Do you remember the practical exercise I asked you to complete?

Applications of a throwing action with a tennis ball, using the weakest throwing arm and the strongest throwing arm.

#### Exercise objective

To understand the position of a learner at the cognitive stage of skill development.

Compare your answers to mine.

## Comparison of throwing actions

<b>Feelings.</b>	<b><u>Left Arm</u></b> Weak. Uncontrolled. Unbalanced. Not accurate.	<b><u>Right Arm</u></b> Strong. Good control. Good balance. Very accurate.
<b>Thoughts.</b>	Plenty on. Limb and body position. Target area. Speed and distance.	No conscious thought, only after completion to assess value of action.
<b>Learning Phase.</b>	Cognitive.	Autonomous.

What were your answers to the 3 questions asked?

### **1a.** What phase of learning I was at?

When I used the strongest arm I considered myself to be at an autonomous stage.  
When I used my weaker left arm I found my level of skill learning to be at the cognitive stage.

### **b.** Feelings & needs i.e. activity practice, feedback, instruction.

As a novice practitioner of this skill action I felt the need for some positive coach instruction. The coach would need to demonstrate to me how the skill should be applied and how to break it down into simplified actions that would ultimately all fall into place to enable efficiency of my technique. I also at this stage felt the need for the coach to offer some feedback on any bad points of application and reinforce any good points by giving me some positive feedback offering praise for such achievement.

### **2.** What does a learner require from the coach at the cognitive stage?

During this phase all of the factors mentioned in answer 1b. need to be consolidated. A simple programme of training is required, where a steady build up of skills related to the full skill should form the training plan. Both active and passive learning may be useful at this stage where direct instruction is initially given and then personal time given to reflect on the guidance given and then practice at own pace and level to build confidence before the next step.

At this point my partner and I attempted to devise a simple but logical sequence of skill practices in an attempt to develop a first level training programme.

### Example Programme.

- a. Basic conditioning of weak arm action. This was achieved by standing at approximately two to three metres apart and passing the ball to each other, first with an underarm action and then with an overarm action. This practice helped to develop perceptual acceptance of using weaker arm and also enabled a better intrinsic feeling, when compared with using the stronger arm.
- b. A practice of the throwing action without the ball was the next stage. This was made facing my partner who stood opposite me in mirror fashion using his best throwing arm, this enabled me to copy his action exactly using my weak arm. Repetitive practice was enabling me to build up a memory bank of how the

technique should be applied and was at the same time helping to develop a simple motor programme.

c. Individual practice with coach input offering feedback was the next stage.

Key coaching points.

- Arm position was to be raised high and extended back over shoulder.
- The raised arm should be over the back leg position.
- The throwing action should see the raised elbow being pushed down to chin level and to a central body line position.
- The arm should be fully extended at point of ball release.
- A basic stance position of front foot forward approximately two and a half feet from toes to toes of back foot and stance shoulder width apart should be maintained.
- As progression is made the back leg may be pulled through to enhance power of the throwing action.

3. What sort of programme was being developed i.e. motor or executive.

A combination of an executive programme and a motor programme was being developed at this stage. The executive programme, which essentially is about use of fine motor skills and information processing, was being used during the cognitive phase of the skill acquisition practice as demonstrated in Fitts model. Basic information kept to a minimum level was used to create a base of learning that could be built on as skill progression took place. The perception of the skill by the performer and what to do next via the decision-making mechanism would enable usage and full development of a motor programme.

A motor programme (gross skill) is related to the initial state of the muscle groups prior to any actions taking place and how they may be used as in force, speed and timing of the action. Any action initiated will come via the information processing that has occurred in the decision-making mechanism. Adams closed loop theory or Schmidts schema theory which offer different views and to be discussed in further detail in the next issue, are both essentially based on the memory of movement and how it can be adapted to performance of new movement. I favour the schema theory, which via basic storage of an action will allow for difference of movement each time an action is performed. The repetition of movements as practised in the training programme will help to reinforce information storage which can then be called on to activate the motor programme.

An interesting point noted in Sharps Acquiring Skill in Sport was that today's researchers place less importance on understanding of the motor memory and favour investigating the cognitive process in skill learning.

Well how did you do!

Did you apply the test and what level of improvement took place?

My Practical Test & Conclusion!

I personally felt that some level of improvement had taken place in a relatively short time albeit not upto the standard expected at the associative stage. A steady continuation of the training programme initiated in the cognitive phase would most definitely have led to progression to the associative stage.

As this stage is achieved the coach would then need to ensure that a steady build up of skill practice building on the skills already proficient in should take place, where sufficient time during each training session should be allowed. Good specific feedback and performer motivation will at this stage also be a very important aspect

of the coach role if progression to the autonomous stage is to be achieved. Another important aspect of the coach role is to ensure the training environment is secure and without distraction to the performer.

I found this 1<sup>st</sup> practical exercise to be a most beneficial way of helping me to understand and appreciate the importance of how skill acquisition takes place and what impact it has on both the coach and the performer.

As an experienced coach in my own particular sport I have realised that knowing a technique or a series of techniques in set routines and how to progress to a higher level is not just about practical ability and practical experience of the technique.

The importance of how people process information and how it can be interpreted in order to enhance skill development is equally as important as the practical ability.

By gaining knowledge of some of the theories associated with this learning process I have been able to apply my new understanding of these principles to the way I conduct a coaching session.

A good example of how it has had effect on me is the fact that as a high level practitioner myself, sometimes when coaching junior students, too much information can be given when coaching a new skill. The expectation level of myself is far greater than that of the junior student, it has made me realise that the learning capability of students to new skills are slower than I would like as a coach. A steady build up of the skill application is now a definite part of my coaching approach.

*If you have any particular questions related to coaching / training principles please send them in and as each newsletter is produced I will try to answer your questions.*

## **Budo Themes: Kiaijutsu, by S. G. Drossoulakis, 4dan, member SRKHIA**

To many, even martial arts practitioners, a kiai is a loud shout used mainly by karateka and kendoka to emphasize their action, testifying also that they are not mere boxers or wrestlers but trained experts in an Oriental discipline. But to real experts this is a very simplistic or even "naïve" approach. Kiai, an art in itself, the kiai jutsu, can be an effective tool for amplifying strength and power, capable of having physical effects on an adversary.

Kiaijutsu can be defined in two ways. Firstly, signifies the art of harmonizing with the universal force. Kiaijutsu, like Aikijutsu (Aiki and Kiai use the same kanji characters in opposite order), is a way of harmonizing oneself with another person in order to make them do what you want. Kiaijutsu can be used to find out another's intent, deceive others about your intent or to manipulate an opponent's strong points in order to gain the advantage in both sport and real combat. It may be considered that kiai jutsu is a psychophysical method to organize one's own energy and will and at the same time, a method of affecting another's inner world. Second is the art of using the shout as a weapon. Kiai can add power to your strikes and kicks, help you overcome fear and pain, and, timed properly, assist you to sustain a blow with less or no injury.

Let's look in more details. Kiai has nothing to do with what someone sees in tournaments; karateka who scream out a senseless "ki-yah!" or other sorts of odd shouts. Kiai is different from kakegoe. A kakegoe is a simple shout, kiai is something deeper. The "ki" in kiai refers to energy, (chi or qi in Chinese) believed to be an essential force behind health and vitality, but more so, something able to be nurtured, built and stored within the body for use. "Ai" means to meet, harmonize, join or fuse.

Kiai is the expression of our energy, ki, through a shout, with the intent to "meet" (-ai) "other's spiritual energy" (ki-), thus having an effect on him.

In koryu, ancient schools of martial arts, only specific sounds, such as "ei," "toh," "yah," with certain martial meanings in esoteric mikkyo, were used as kiai. Each ryu had special kiai, for the use of spiritual energy's expression in a vocal explosion. Kiai were like secret mantras; special words of power that should not be used lightly. With a kiai, you attack directly your opponent's spirit with words of power that would literally shock him into defeat. For example, the kiai "yah" resembles the sound and ultimately the force of a released arrow (in Japanese: ya). With this kiai you penetrate, like an arrow, the opponent's spirit.

To perform a proper kiai, one must act like the bow and arrow. Start by inhaling as one would normally do in meditation, expand the stomach and draw Ki into the the hara (or Lower Dan Tien in Chinese). This action is similar to that of an archer drawing back the bow, preparing to fire the arrow. Feel the air in the lower part of the abdomen and then exhale, by tightening the abdominal area and let the air flow out with a "Ha!" sound, in a way similar to that of releasing the arrow. It is important to note that by tightening the abdominal area, the sound comes from the hara and is not forced out of the throat. In this way, the kiai is expression of energy and as such makes strikes and kicks stronger, assists in overcoming fear and pain and sustaining blows without injury. It is important to keep in mind that kiai is strong mental and physical power that can be discharged with a brief explosive exhalation. The intensity of kiai is determined by the degree of tension in the respiratory muscles, so everything depends on the tension in the tanden.

In koryu, different kiai may be found, however the four more commonly found kiai are presented below. Note that there is no particular word meaning behind the sound used for kiai:

Attacking Kiai: Is a fierce explosion of Ki, through a loud shout, used specifically for making the opponent drop his/her guard for a very short moment in order to open a window of opportunity, suki, for attack. The shout originates in the hara (lower Dan Tien in Chinese) and resonates through the torso with the intent of bewildering, terrifying, and overwhelming the opponent. The low, drawn-out, almost growling sound of "ehy!" would normally be used.

Reacting Kiai: This sound is very heavy, intense, and is used to create a sense of disappointment in the opponent just following a succesful defence against his or her technique. This sound hisses up through the body from the tightened hara section. The sound "Toh!" is the most commonly used.

Victorious Kiai: A very triumphant and energetic sound used upon a succesful attack to bewilder and discourage the opponent from fighting any further. The sounds "Yah!" and "Yoh!" are commonly used.

"Shadow" Kiai: This is the most powerful Kiai; at the same time the most quiet one. In fact, the Shadow Kiai is silent, meant to transform your state of mind by simultaneously and spontaneously combining the aspects of the three previous Kiai and bringing one to the highest level of involvement in the fight. In this state-of-mind one is in touch with opponent's Ki, therefore there is no suprise to react to. In this mind-set, the options of winning, losing, past and future are removed and the concept of action in the present is all that exists. The only sound is your breath rhythm to the events. If any sound were to be used, it would be an almost-silent "uhmm" that some use when exhaling while practicing Ki Breathing.

Other types of Kiai may be also found in different koryu.

Considering that Kiaijutsu involves harmony with another's Ki, other skills come about from the practice of this art, such as sensing another's intent before physical action takes place. In a confronting situation someone may feel sakki, or "force of the killer", from an adversary. Sakki is the Ki that is projected outward when one has intent to harm or destroy someone or something. All living, when determined to act violently, naturally project this. If such a force is strong, even average people with no Ki training can feel it. If someone is properly trained, may sense this hostile intent even before the adversary acts. On the other hand, that is why one must be determined to win when enters a sport or real combat engagement. Your strong sakki, appeared very fierce to the opponent, will push him even be to the point that he backs down. With such intent being put to use with a Kiai, you can appear so demonic that you could win with pure intentions alone.

In the past kiai jutsu was a highly esoteric and secret discipline often taught to professional warriors, or senior students of martial arts. However seems that over the last century, as martial arts became popularized, practiced by non-warriors, and turned from warrior arts to philosophical disciplines, a lot of esoteric knowledge as well as technique were lost. Kiaijutsu suffered this fate as well. Now, if the art is taught at all, it is taught only to senior students in a few ryu, which maintain esoteric teachings. This teaching must not be confused with the practice the kiai, in a basic or simplified form, in many other martial arts and styles or its most common use in competition.

As it has been said the source of kiai is one's hara. To develop your hara and to learn how to use it properly requires special exercise, to include standing and sitting meditation. Since proper execution of these exercises requires good knowledge of energy channels inside the body, this will follow a future series of articles. However it is important to remember that, when you Kiai you are sending out your intent. If you Kiai with the intent of looking cool, you you'll look cool but it is questionable if you will knock your opponent backwards. If you Kiai with the intent of knocking someone back, the outcome could be different. Its all about intent.

There are many stories about Kiaijutsu and the use of Kiai as a weapon. The teachings of Kiaijutsu say that masters of the art are actually able to freeze multiple opponents or knock people backwards or even knock people over with this skill. Many legends speak of people who could kill small birds from a distance with this shout. Donn Draeger, well known martial artist and author, has also described his experiences. He was highly ranked in many disciplines including katori shinto ryu kenjutsu, a classical school of swordsmanship with probably the oldest historical tradition in Japan. During one of his trainings with Otake Ritsuo, soke of the Tenshin Shoden Katori Shinto ryu, in one high level paired kata he noticed that at one point the two swordsmen were too far apart to have any contact. Nevertheless he practiced as prescribed until one day he felt compelled to ask Otake Soke the meaning of this odd long distance. Although a student is not supposed to question, Draeger told Otake Soke that he didn't understand what was happening. Otake replied, "Get real swords." They began the kata and when that point of distance was reached Otake emitted a thundering shout, at which point Draeger said he was literally thrown backward onto his back. Otake Soke explained, "that part of kata is for 'ki'".

How true or authentic these stories are, is not quite certain. However the existence of ki is quite certain and its development and use requires sincere, persistent and longtime practice, provided you believe in it.

### **Membership status:**

As we enter the final quarter of the year an already familiar procedure should start, that of the renewal of annual memberships, as well as the acceptance of new members.

The annual membership fee this is 60 Euro or 36 British pounds. Payments may be done, either by bank transfer to our accounts or by a bank cheque:

If you choose bank transfer, here are the details of our accounts:

#### **STERLING ACCOUNT TRANSFER ONLY STERLING (GB POUNDS) TO THIS ACCOUNT**

Bank: Natwest Bank Ltd. Cheltenham Branch, 31 Promenade, GL50 1LK  
Account Name: Shotokan Ryu Kase Ha Instructor Academy  
Account No: 16412087  
Sort Code: 60-50-16  
IBAN No: GB33NWBK60051616412087  
SWIFT CODE: NWB KGB 2L

#### **EURO ACCOUNT TRANSFER ONLY EURO TO THIS ACCOUNT**

Bank: Natwest Bank Ltd. Cheltenham Branch, 31 Promenade, GL50 1LK  
Account Name: Shotokan Ryu Kase Ha Instructor Academy  
Account No: 550/00/08791120  
Sort Code: 60-50-16  
IBAN No: GB69NWBK 60720308791120  
SWIFT CODE: NWB KGB 2L

If you choose a bank cheque or international money order, made them payable to Shotokan Ryu Kase Ha Instructors Academy and post them to our Treasurer, Alan Armstrong, 19 Jubilee Drive, Bredon, Tewkesbury, GL20 7QJ, England, preferably by registered mail (attention, cheques could be either 36 British pounds or 60 euros, whichever is more convenient to members).

In any case you must not forget to mention the name(s) and the year. Renewal of membership should be completed by 28<sup>th</sup> February 2005.

New applications for membership should reach SRKHIA Secretariat, namely myself, by 31<sup>st</sup> December 2004. They will be consequently forwarded to Shihankai for approval, by 31<sup>st</sup> January so new members will have the appropriate time to fulfil their financial obligations before 1<sup>st</sup> March 2005.

Please keep in mind that delays to the fulfilment of the above obligations, which in turn create frictions, cannot justify dedication and commitment to a common course we all have voluntarily accepted.

### **SRKHIA News**

#### **Reports**

#### **THE REINFORCEMENT OF THE SHOTOKAN KASE HA IN COLOMBIA**

*Resume of the text of Héctor Manuel Limas Cely (Yondan SRKH)*

On the 6, 7, 8 August 2004, did take place in Fusagasuga- COLOMBIA-, the "V" Seminar of Traditional Karate. The seminar was directed by Sensei Marco A. Gómez (SKRKIA for Colombia) and addressed to the Instructors of the YUDANSHAKAI- EIS in Fusagasuga- COLOMBIA.

During the seminar, Sensei Gómez did teach open hand techniques. KOKYU and KI were highlighted. Sensei Gómez, uses his knowledge of KENDO, in order to perform with power and speed the techniques. He also did show a wide usage of the open hand KAMAES.

During the seminar, it was pointed out the importance of the work of the TANDEM during the execution of RENZOKU WAZA, as well as the unnecessary muscular tension for achieving the final objective, TODOME. It was also, pointed out the importance of the combination of the tension- relax through the breath. Regarding the techniques, the usage of the SHIHO EMPI UCHI for self-defense in short distance, SHIHO GERI and HAPPO KUMITE. For HAPPO KUMITE (Combat in eight directions) it was executed, using HEIAN SHODAN techniques, and HENTE. The students did take these techniques with special attention, the usage of one hand for two different actions: attack- attack or defense- attack. Techniques typical of the KASE HA style.

For KATA, TEN NO KATA was studied, also performing >from JIJU KAMAE and doing the techniques in DEAI (SEN NO SEN). HEIAN OYO and the different TAYKYOKUs were done from OMETE, URA and GO. Attitude, Body Dynamic and Muscular Action were also highlighted for Power creation.

We want to thanks Sensei Gómez and to the SHOTOKAN RYU KASE HA Europa, the collaboration to reinforce the SHOTOKAN RYU KASE HA, in Colombia.

### **Recommended Courses:**

If you want to stay informed about courses in different countries by any or a particular instructor you must visit [www.kamikazeweb.com](http://www.kamikazeweb.com) and then follow the links for events. Our colleague Frank Schubert has a quite updated data base. In any case you may want to pay attention to the following information.

Marco Gomez, 5dan SRKH and Justo Gomez, 5dan ITKF, organize a seminar on 2<sup>nd</sup> and 3<sup>rd</sup> October 2004, in Barcelona, Spain, Polideportivo UPC, Univercidad Politecnica Catalunya, C/Jordi Girona 1. If you are interested contact Marco Gomez, tel 659 59 35 98, [marcoalf@terra.es](mailto:marcoalf@terra.es), [www.kaseha.esp.st](http://www.kaseha.esp.st)

Bruno Garnero will conduct seminars, in Paris (Centre SOLARA, 29 rue du Chateau d'Eau, 75 010, métro République, tél 01 42 02 41 58) on Sunday 17 October 2004 and in Lorient on 23 and 24 October 2004. For more information or to arrange for a private course with Bruno (1h to 01h15) contact Bruno Garnero [etudes.recherches.bg@club-internet.fr](mailto:etudes.recherches.bg@club-internet.fr) or tel: 06 61 40 31 93.

Dick Fieret will organize monthly seminars on Kobudo and Kobujutsu on 16/10 & 27/11, in Terneuzen, the Netherlands. Also a seminar on Karate and kobujutsu under the instruction of Dirk Heene, 7dan, Dick Fieret, 5dan and Gertjan Fieret, 4dan, will

be held on 14 November 2004 in West Kappele in the Netherlands. More information Dick Fieret 0031 115 696383 or 695072, e-mail [dfieret@zeelandnet.nl](mailto:dfieret@zeelandnet.nl)

The Scottish Shotokan Academy organizes a course in Glasgow, Iain Nicolson Recreation Centre, Chryston Rd Chryston, Glasgow Lanarkshire, G69 9LE on October 9th & 10th 2004, with Dirk Heene sensei, 7dan and member of the SRKHIA Shihankai. If you are interested to be in Glasgow on that days please contact Paul Sammy, Scottish Shotokan Academy Secretary, [paul.sammy@ScottishShotokanAcademy.com](mailto:paul.sammy@ScottishShotokanAcademy.com) for further information.

Velibor Dimitrijevic sensei, 6dan and member of the Shihankai will teach in a course in Ormskirk, UK, organized by Mike Fedyk 6dan. If you are interested look for information in ESA webpage [www.the-esa.pwp.blueyonder.co.uk](http://www.the-esa.pwp.blueyonder.co.uk) or contact Mike Fedyk [MichayloFedyk@sthelens.gov.uk](mailto:MichayloFedyk@sthelens.gov.uk)

If you want to combine holidays with budo training, Dave Wilkins, 5th Dan SRKH, will run a course with Derek Ridgeway, 6th Dan Shito Ryu, in Tenerife - Monday 1st November to Thursday 4th November with specially reduced rates at a 4 star hotel in Playa De Las Americas. For anyone interested, email Dave Wilkins, [www.leicesterkarateclub.co.uk](http://www.leicesterkarateclub.co.uk) for more details.

Last but not least; if you want to train with Dirk Heene sensei, at Honbu Dojo Limburg, throughout the year, you are welcome to stay in the dojo (sleeping bag is necessary). Price per day: 7 euro including: 2x training a day; use of showers, sanitary, kitchen. Buffet-restaurant is 5 minutes away.

Keep in mind, [www.shotokan-ryu-kase-ha.de](http://www.shotokan-ryu-kase-ha.de), Pascal Petrella's dojo site on SRKHIA. The site includes many useful Academy information, including SRKHIA Newsletters as well.

Before closing I would like once more to invite you to contribute to this Newsletter by providing, not only information on upcoming courses, but articles, seminar reports etc. Be reminded that this is not my Newsletter, it is our Newsletter.

The next Newsletter will be edited in the first week in November 2004. Stay strong, train hard enjoy life and remember "karate is like hot water; if you don't give heat constantly, it will become cold" (Gichin Funakoshi in his Shoto Nijukun).

Oss

Spiros G. Drossoulakis