

April 2019 Newsletter  
**Goju-Ryu Karate-Do Kyokai**

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**Annual Dues**

By Ed Myers

Hello GKK members, Dojo Leaders and National Directors, It is once again time to collect the annual dues and update the active member list. Dan ranks are \$25 and Kyu ranks are \$15. Dojo Leaders are to send this to your National Director. For example, Frank Matt (Dojo Leader) of the Corinth Goju Dojo in New York will send their dues and active member list to the USA Director, Dwight Scales.

The National Directors are to send the active member list (in Excel or Word) and dues to Ed Myers (CEO) This is all due by April 1st.”

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**Annual Business Meeting, Black Belt Testing and Spring Seminar**

By Dwight Scales

Members of the GKK: Our annual business meeting, black belt testing and Spring seminar will be held the weekend after Mother's Day, May 17 and 18, in Toledo Ohio. Black belt testing and seminar will be held at the Imagine Clay Community School 1030 Clay Avenue 43608.

Black belt testing will be Friday May 17 beginning at 6:00 PM. School leaders please submit the pertinent information for your candidates to Sensei Myers and Scales no later than May 1.

Saturday, May 18, Yamaha Shihan will honor us with his wisdom and knowledge as he conducts an all rank seminar beginning to 11:00 AM. The black belt seminar will begin at 1:30 PM.

Our business meeting and banquet will be held at Club 300, 3304 Collingwood Blvd., Toledo Ohio.

Don't miss this opportunity to learn and practice our art.

See you in Toledo Ohio May 17 and 18.

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**Northwest Region Gasshuku**

By Carol Gittins

Shihan Yamakura will offer classes in Seattle, and all GKK members are invited to attend.

The classes for the 2019 gasshuku will be Thursday, May 2, 7-9 pm; Saturday, May 4, 10:15-1:30; and Sunday, May 5, 2:30-5:00. All classes will be at the Meadowbrook Community Center. The cost will be \$25 per class for black belts, and \$15 per class for non-black belts.

We are still working on the social events schedule.

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**GKK Merchandise**

By Angie Monday

New ! White sweatshirt \$25.00 each. Order some for your class ,wear for a casual class with your gi pants. Also have GKK Pens.

Contact me at: [angie.monday@yahoo.com](mailto:angie.monday@yahoo.com)



# Kata Instruction

By Bill Giller

All karate instructors know what a kata is and know there are many different katas for the variety of karate styles that exist. However, how do students learn kata? What is an effective way to teach kata? Is there more than one way to teach kata? Is one way better than another? It is essential for kata instructors to have a generic model for kata instruction. The model I present moves from easy to hard, from whole kata to kata parts, back to the whole kata. This model begins with basic technique, to phrasing, to self-discovery. It also provides the instructors the ability to move sequentially from one area of the kata to the other, back and forth, to meet the student's needs.

On a physical plane katas give the practitioner a combination of strikes, kicks, blocks, sweeps and a variety of other techniques to create a flowing series of moves that have application for fighting. On a mental plane katas provide the practitioner the opportunity to visualize, analyze and project energy.. Kata instruction forms a synergism between the physical plane and the mental plane.

A kata is the memorized pattern of offensive and defensive techniques that are arranged in a specific form. Before a student can attempt kata one must guarantee the student has mastered basic kihon one and kata ido techniques. Kata should never be taught until students have shown proficiency in kihon one and kihon ido, as the techniques in these two programs help students to become successful in kata performance.

All katas must be memorized. The instructor visually presents the entire kata and then breaks it down into specific parts so students can understand the moves in the kata. It is critical they understand what they are doing and why they are doing it.. If the student performs a specific wrist twist in an open hand technique, can they explain the significance? Why do students move from one stance to another at different angles? For example, why do they shift from sanchin-dachi to shiko-dachi in the opening of Gekisai kata? From the yoi position; to the offensive techniques; to the defensive techniques; to the turnings; to the closing: each movement must be demonstrated until their instructor believes the student can complete the technique in the kata on their own. Students must memorize and understand every movement in each kata. Each stance, block, strike or kick demands precision.

After learning basic movements the student participates in the proper timing and phrasing for the kata. The timing and phrasing develop the rhythm for the kata. For example, a block-step-strike sequence creates a rhythm. A block-strike-strike-block series creates a different rhythm. Certain blocks are slower than others. Some strikes require thrusting and snapping motions. Certain pauses in a kata need to be sustained longer or shorter than others. This forces the student to practice them diligently for the development of correct timing and phrasing.

Timing and phrasing can be taught in parts. For example, in Taikyoku Gedan I, the stepping out from yoi into haraiotoshi blocking, shiko dachi forty-five to shiko dachi forty-five striking, can be introduced as a block-step-strike for phrasing. Students exchange and block-step-strike on the opposite side for another segment of phrasing. The proper rhythm for the kata results from constant practice of the parts. The parts are integrated to create a balanced, smooth, well-timed kata.

After students memorize the movements of a kata, understand basic interpretation, and diligently practice the correct phrasing and timing, they can begin to practice the kata on their own in its entirety. Katas then become a self expression of the individual within the framework of the Goju system.

Sometimes, we reverse the process and move the student a step back. For instance, if the student demonstrates incorrect rhythm, the instructor should have the individual work on their timing and phrasing. If the student's timing and phrasing are incorrect the instructor should have the student practice the basic parts of the kata. When the basic techniques appear correct, the student moves back into timing and phrasing. And when timing and phrasing sparkle, the student directs his efforts to practice on his own.

This movement from one level of sequencing to the next and back to another will help the student integrate all movements within the kata. A model looks like this:

- Student knows and understands all basic techniques of Kihon one, two, three, four and Kihon Ido ( Note – the difficulty of the kata will be somewhat dependent on the student's knowledge of Kihons. Many of the techniques in katas come directly from Kihons.)
- Student memorizes and understands kata movements.
- Student practices phrasing and timing for rhythm
- Students experience self discovery through individual practice

Along with the physical interpretation of the kata, instructors must also emphasize the mental aspects of the kata. Kata is not just a physical act; it is also a mental commitment to offensive and defensive techniques. Kata is not simply the physical performance of going through motions; it is real movements for a specific purpose.

Blocks, strikes, kicks and grabs are carried with appropriate force through the actual interpretation of prearranged moves. Mental preparations of katas emerge through constant visualizations of opponents so when a student performs a technique it is completed with genuine vigor and intensity as if an actual opponent were present. The intensity of a technique must be in harmony physically and mentally so a student's kiai in the kata matches the move in the kata. Through simulations, practicing with one partner or multiple opponents, and bunkai, students can develop strength and confidence in their katas. As a student's physical confidence level rises with their katas, so will their spirit and intensity as they develop their mental capacities. Kata is a total physical, mental and spiritual commitment to the techniques in it. As instructors we need to promote correct form, offer positive motivation, and continue to correct ourselves and our students as we define and refine kata technique.

**Bionotes;** Bill Giller graduated from Western Washington University, Bellingham, Washington with a B.A. in Physical Education and a M.A. in Educational Administration. He holds a 6<sup>th</sup> degree in Gojuryu, Renshi certified in Gojuryu, 1<sup>st</sup> degree in Gojijitsu and received the Chairman's Award in 1998 for outstanding organizational contributions. He has taught at Skagit Valley Community College, presented workshops and is a regular contributor to the Goju-Ryu Karate-Do Kyokai Newsletter. He has studied extensively with Mr. Motoo Yamakura and Mr. Gosei Yamaguchi.

*Editor's Note; I re-typed Mr. Giller's article into Microsoft Word for the Newsletter. Hopefully there are no typos.*

## Mo Ichido Kudasai

By Bill Handren

The Newsletter is always sent out by the first of the month.....Always.

If you haven't received your Newsletter, we did not fail to send it to you.

Once sent, we have no control over what happens to it next.

The Newsletter can always be found under Newsletter archive on our website if you don't receive it via email.

If you continually don't get the Newsletter, try rejoining on our website, resetting your spam settings, etc.

If you have changed email providers, you must rejoin the mailing list. There is no such thing as automatic email forwarding.

We were forced to stop sending the Newsletter via email because I was regarded as a spammer. We went to a bulk mail delivery system known as Mailchimp

<b>M. Yamakura</b>	Chairman	3763 Old Creek Road, Troy, MI 48084	chairman@goju.com
<b>Ed Myers</b>	CEO	11568 Reed Road, Whitehouse, OH 43571	myerse@tmdinc.com
<b>Dwight Scales</b>	USA Director	1940 Bobolink Lane, Toledo, OH 43615	1940dscales@gmail.com
<b>Eric Naujock</b>	Webmaster	2146 Queensdale Ct., Maumee, OH 43537	webmaster@goju.com
<b>Bill Kane</b>	Program Development	7 Shalimar Lane, Maple Glen, PA 19002	wmkane@comcast.net
<b>Deb Crawford</b>	USA Business Manager	5705 Northlake Road, Springfield, IL 62711	<a href="mailto:sharpda71@msn.com">sharpda71@msn.com</a>
<b>Angie Monday</b>	Merchandise Administrator	6030 Davida, Toledo, OH 43612	angie.monday@yahoo.com
<b>Bill Handren</b>	Newsletter Editor	115 West North Street, Dwight, IL 60420	<a href="mailto:yokagawa2002@yahoo.com">yokagawa2002@yahoo.com</a>

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