

KWANMUKAN



KWANMUKAN KATA
KWAN MU

EXPLANATION AND INTERPRETATION

BY PATRICK M. HICKEY

Kwanmukan Kata Explanation and Interpretation



By Patrick M. Hickey
And
George E. Anderson

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Kwanmukan Kata: Explanation and Interpretation

A publication to assist the Kwanmukan practitioner
in the study of the root kata of the Kwanmukan system.



A complete and understandable explanation of the Kwanmukan Kata as practiced in the Hombu Dojo in the mid 1970's and early 1980's, including pictures, descriptions and annotations of the kata meaning as it applies to the original Kwan Mu First, Second, and Third Efforts, with an introduction by George E. Anderson.

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FORWARD

George E. Anderson, the founder of the Kwanmuzendokai, developed the Kwan Mu Kata during the 1974-76-time period. This kata was designed to enhance and explore the meanings of the Heian and certain advanced kata. Overtime, this kata has become a statement of technique and a symbol of separation from Anderson's prior training associations as well as becoming the root kata of the Kwanmukan style.

Designing a kata is not simply sitting down and writing it out on paper or stepping it off randomly on the floor until it works. The development of the Kwanmukan Kata required the determination of what the kata is to teach, the aesthetic way of presenting those ideas in a manner consistent with the technical and philosophical content that is expressed. For Kwan Mu I, the attempt was to glean the pure fighting action and application out of the Heian Kata. Kwan Mu II was the inclusion of the kicking drills (leg flexibility exercises) and the pulling, trapping actions for blocking kicks. Kwan Mu III was the abstraction of technique from Cheung Kwan (Jeung Kwan) and Tekki III kata, a synthezation of the kenka aiki-jitsu, and further development of the fighting actions of Kwan Mu I as well as building in techniques to task the athlete talent of the performer.

In designing the kata, the primary models were Pamela Hicks (now Hickey) and myself. By performing the movements, we became the expression of the kata similar to the canvas of the painter. The kata was viewed with aesthetic considerations adjustments made by Hanshi Anderson. As an example, KWAN MU II originally did not have a triangular pattern. KWAN MU III originally had no spinning jump back kicks, and no floor drops, or back spinning crescent kicks. I added these techniques with Mr. Anderson's permission and encouragement. Other then Pamela Hicks/Hickey and myself only other practitioner of the KWAN MU III kata at that time was David Ames. He learned the kata later and I designed the series of kicking actions he performs so that David Ames could take advantage of his natural kicking abilities that were in some sense opposite of mine. Where I would have a strong right side, he would do better if the technique were on his left side. These adjustments were done so that we could perform the kata side by side and keep the same rhythm, meter and timing. Additionally, Pamela Hicks/Hickey also performed a variation of the kata that also fitted into a three way performance with technique enhanced for her specific capabilities.

There has been no other modern karate man other then George Edward Anderson who has been able to



design and create accepted karate kata. It was my privilege to be there to observe and play a role in this effort and founding of the Kwanmukan style.

Patrick M. Hickey

Hanshi George Anderson demonstrating the Third Effort at the dojo on Storer Avenue in Akron, Ohio, 1976-77.

COMMENTARY ON THE KWAN MU EXERCISE PATTERNS

An Introduction by Hanshi George E. Anderson

The KWAN MU forms were composed to present a unified practice method for various styles of karate constituting the background of the Kwanmukan. These series of forms were originated by myself in the early seventies and were finalized in 1976. They were extrapolated from my experiences in the base styles of, taekwondo, tai soo do, kwan bup, Japanese and Korean karate, and kung fu. The manner is unique in that the generally accepted internationally recognized forms of karate were re-synthesized into a series of understandable action, now called the Kwan Mu forms.

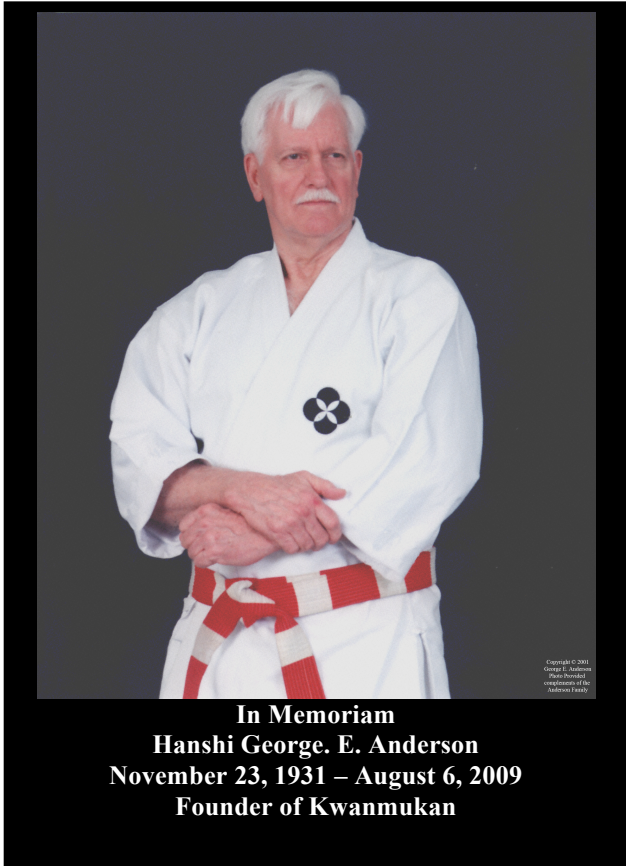
Besides having a firm technical base, these forms also represent a valuable philosophical foundation. The collateral philosophies are ingeniously imbedded in the performance of the patterns and the practice of thereof will prove mentally beneficial.

Subsequent development and research has instituted the Kwan Bu exercises, which are the ancient hand sets reconstituted for the modern era. Imbedded in the handsets are many traditional Chinese-hand actions and their broader form cognates, nowadays called jujitsu.

The Kwan Mu patterns, in their totality, are the only kata that any practitioners of the combat styles should have to practice. Beyond the Kwan Mu, in my opinion, the paucity of technical pertinence in ordinary kata is readily apparent.



Hanshi George E. Anderson



PROLOG

Kwan Mu deals with effective technique and the discerning *root* principles essential to action. In the study of movement along the great circle, the arc of which is the shortest distance between two points, the synergistic action of technique evolves: point to point performance with nothing wasted, nothing withheld.

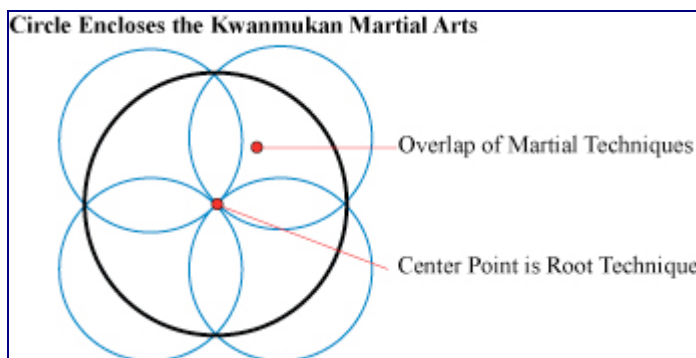
There are four tests a technique must pass to be considered an essential *root* technique:

1. Can the technique interrupt the adversary's advance?
2. Can the technique be applied to immobilize the adversary's action?
3. Can the technique incapacitate the adversary destroying his ability to continue?
4. Does the technique have the further capability to kill the adversary?

Simply put, the same action or tactic must be capable of causing any of the above results depending on the gestalt of the situation. Additionally, the tactic must fully permit the shift to a position of weapon superiority and take complete advantage of the aspects of shielding. These essential or *root* techniques allow effective, tactical control of any escalated situation.

The Kwanmukan symbol demonstrates that concept. Each of the smaller circles represents one of the Martial Arts: Karate, Jujitsu, Aikijitsu, and Kobujitsu. The overlap shows areas in common between martial arts. The intersections of the four circles or areas of training form the “petals”. Where the circles overlap, techniques common to the various areas are found. The center point, where all four circles intersect, is the root technique. That is, the central point represents what all martial arts have in common.. This central point is the point from which all other martial techniques flow.

The pure study of Kwan Mu leads to the comprehension of the *root* techniques, the essence of the Martial Arts.



CHAPTER 1

KATA



After a hard session of sparring, students often comment that they have such a good feeling after fighting but that kata practice is dull and uninteresting. They insist that fighting is the best kind of training as it leaves them with a mentally and physically challenged and clean feeling. However, a strong and unusual case may be presented on behalf of the formal exercise. It may be considered that each individual consciousness is a center of concentration in a field of awareness. The mind depends on, and serves, the consciousness, and the body depends on, and serves, the mind. In karate, the mind and body are unified and work as one. Three primary barriers can hinder this union: stress, apprehension, and social anxiety.

Stress is the inappropriate physical reaction to stimuli. For example, a man is talking on the telephone and conversation heats up. His blood clotting mechanism accelerates, his adrenal secretions speed up, and all the systems that help him survive in a life and death, blood and gore struggle start to function -- and there he is, on the telephone -- a truly inappropriate stress reaction. Apprehension is the sense of fear or worry about the result of an action. The fear of consequences takes the mind

forward and does not permit real concentration. If you knew you would die a miserable death tomorrow, could you calmly study now? "Social anxiety" as used here, is the fear of being alone, of not belonging to, or of being cast out from the group. If a man is with his girlfriend, for example, he must react to insults in a "manly" fashion or be thought of as less than a man.

During practice sparring, the fighter's body prepares itself to fight and that is what it does. No inappropriate stress response found here. The body does what it is set up to do. The fighter is into the action. There is no time for apprehension. He is performing well and his acceptance is assured. For the moment, he is functioning as an effective ensemble with no mental or physical miss-reactions to make him feel bad. For him, it is only this way in combat.

In kata we do not have the crutches of contact, the pressing moment, and the attacking enemy. We have only the movement and ourselves. The trick is to induce the same feelings and reactions into the kata that are found in fighting. Then, the master of the kata attains, alone, without an opponent, and whenever and as often as he chooses, the same mental and physical accomplishment as the "restricted fighter". Kata then becomes a limitless study of a master's techniques and plans of attack, a statement of flexibility, and an exercise of the mind and body in concentration and awareness. A truly formidable exercise

The Formal Exercise as a Dance

It is hard to codify what one knows instinctively. We use karate defends and attack methods to subtly work with the body's control mechanisms. The kata of karate share this capacity with its' counterpart, the dance. Dancing has values applicable to the human endeavor that are often lost on the karate-ka solely interested in fighting. As it is difficult to convince someone of the value of something of which he has no

knowledge, the following commentary will outline the common values of the dance in order that the karate practitioner may judge the comparative values therein.

Dancing is an art that expresses impulses, desires, and feelings. Every art encompasses content, form, message, and means. These are expressed in the dance by the element of movement. Movement has three basic facets. The first is loco motor, the actual movements of walking, running, leaping, etc. The second is axial, pendulum actions, sustained actions, percussive actions, propulsive actions, etc. The third and last is a combination of the first two.

Space, time, and force are bound up in movement. Space is utilized in five ways: direction, body position (prone, kneeling, standing, reaching), dimension (size of movement), movement to or from the gaze, and floor pattern. Time has three facets of involvement: tempo, beat (even or uneven), and accent (regular or syncopated). Force considers dynamics (light or heavy) and quality (staccato or legato). Force is also the range of intensity of the movement. Strength and agility are needed to expand the energies necessary for application.

If the above outline is accepted as being the criteria for dance performance and understanding, one may interchange the word kata for dance and see that the outline indeed describes karate movement. If it does, then what is the physical difference between a karate kata and dancing? Is a dancer a karate-ka? Perhaps the karate-ka is a dancer?

The resemblance ceases with the different psychological values held in each art. Steeling the mind to cope with harsh physical punishment and achieving the will to endure unto death or victory mandates a deeply imprinted ethical base. This is not achieved by practice or fighting. It is entirely the product of the inculcated and cultured mind. All art expands the senses and helps to accomplish this goal.

The enemy/energy in karate is our self. No one can visualize the opponent for us. How we see an attack we are defending against is a reflection of our inner self. The real secret is to co-exist with yourself. Human beings were made to cooperate with each other. Understanding this, you will realize you are one with the opponent and through this realization, understand yourself in the world around you. Kata is a controlled experiment teaching you to live with and through yourself observing behavior, reaction belief, stress, strength and attachments. Developing uninhibited spirit through kata brings into play our spontaneous intelligence -- our zanshin.

Heredity of Movement

The Kushanku Kata is a master plan and a philosophical statement. It is thus subject to personal and psychological modification by karate masters. Some consider Bassai Kata a personal statement of technique based on the Kushanku Kata. The Heian (Pinan) Kata are considered to further reduce the Kushanku Kata to a format acceptable to educational demands (initially in the secondary schools of Okinawa.) Each Heian Kata becomes progressively more difficult. Advancement to each succeeding kata allows more complicated attacks and defends in conjunction with intricate body maneuvers. The Kwanmukan acknowledges this heredity of movement enhancement adjusting for deceptive actions and allowing a natural balance in movement. The Kwanmukan Kata series is used as a basic plan as it is acceptable to modern demands yet still provides the foundation for master kata training.

Shigeru Egami in his book The Way of Karate: Beyond Technique states that kata contain the spirit of the master karate-ka who created the kata, and is not just an integration of offensive and defensive techniques. Having a life all its own, one must grow to maturity with a kata in a process taking sometimes five or six years. Modern kata, he allows, has not changed greatly in the order of movement, but the way of thought, hand and body movement has changed extensively.

Egami further advises that at first kata movements were rigid with pauses between movements creating the effect of strong movements, even though the power was dispersed. Only the performer felt strong. He continues that kata should be liquid and flowing, beautiful and rhythmic, full of vitality, and radiating power. Breathing is natural and continues without interruption, allowing the body and spirit to be one entity. This relaxation from the rigid, allows proper concentration of power, capable of piercing anything. Following the tenets -- 'nothing wasted, nothing withheld' and "point to point," strength and speed should not be used indiscriminately, but movement should be fast or slow, expanded or contracted, light or heavy, as the context requires.

To know is to be: To be is to see: To see is to know.
How then can you?

The first is what is.
The second is what is done.
The third is to see that it is done, since the existence of the self
Only comes when the self conceives the existence of non-existence
Or action.



CHAPTER 2

Introduction To Kwan Mu Kata

Shortly after the beginning student enters the Kwanmukan, he is taught four basic release methods against being held. These methods provide the background for development at later levels of training. Usually, a fairly strong, athletic student is singled out as the attacker for a demonstration of these techniques. After the first four or five hardy examples, the unfortunate student is understandably reluctant to continue as the victim. When the class is queried as to what lesson they have perceived, the obvious answer is given -- how to escape from being held. Only the most discerning student will realize that he has been taught how not to hold on to an opponent. Thus begins the first of numerous lessons designed to enrich and deepen the student's awareness of the world around him.

Zen is related to the martial arts in that the kata, properly understood, reenact the Zen performance in their adaptation to practical technique and continual change. Not all kata are thusly philosophical. Some kata are mere drill forms, while others are poorly composed imitations of conceptual ideas.

While sitting just to sit may be considered a good remedy for a jittery mind or an agitated body, kata attempts through movement to bring the mind into a centered position and to stop all miscellaneous thought except that upon which the body is doing. This oneness of concentration in the beginning brings forth a knowledge and acceptance of the immediate environment in which we operate.

Kwanmukan Kata

In the Kwan Mu Kata, concrete reality is thrown directly at us. The First Effort of Kwan Mu deals with search and discovery. When one anticipates, who has made the first attack? Funakoshi Gichen aptly answers this question: "Karate ni sente nashi." There is no first attack in karate. You and your opponent are no longer two separate bodies, but a single entity. Can you say that you move in relation to the motion of the opponent as you perceive it to be, or do you move in relation to your own motion? The perception is that the motion of your opponent may be considered your motion allowing you to defeat him as easily as you defeat yourself. Proper understanding of this unification of the mind-body-spirit together in harmony begins the do (Tao or path to maturity (Zen enlightenment) through the practice of Kwanmudo.

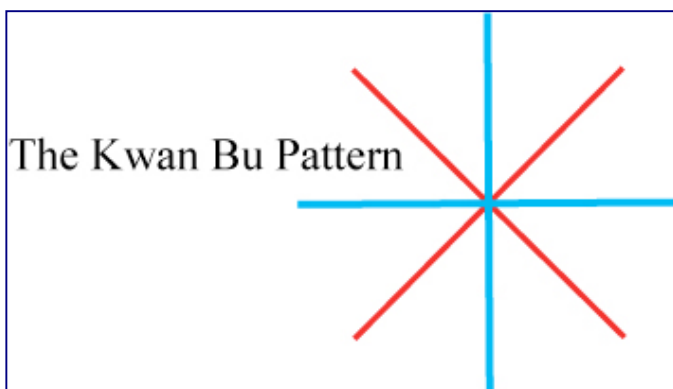
To every action there is an equal and opposite reaction. Do you block in relation to the attack or is your attack in response to the block. Which one caused the other? This is the problem of anticipation. Anticipation of the attack or defense can cause reaction. You must break out of this circle to find true meaning and understanding of Funakoshi's maxim.

The Second Effort of Kwan Mu is a technical analysis designed to enhance the lessons of the First Effort and lead further along the path of mature development. The essence is its supreme

simplicity. The purpose of a block is not to be attacked successfully. The purpose of an attack is not to be successfully blocked. In the observance of a fist, there is nothing that predicts the existence of a punch. Attacks reflect defends, and defends are reflections of attacks. How can we do one if we do not know how to do the other? Reality then is a reflection of what is. The problem in the Second Effort is to shift from the symbolic self-represented in the kata to one's own true nature. Grasp this kata and bring it under control. You will then have your next major accomplishment. Delusion is not caused by objectivity: it is the result of subjectivity. Nothing is reflected except what is. Realizing that you are one as one in all, a reflection of reality, be as you are.

The Third Effort of Kwan Mu is a physical-symbolic exertion designed to bring about a maturity of the skill of higher logic. The true value of any art form is the discovery and development of the true potential within the artist. In Kwanmudo, feet do what feet do. Stances teach the legs to move as legs should move. Taking away incorrect action leaves the purity of motion. Do not the hands swing as the feet walk? Demonstrate this characteristic movement of the Third Effort.

Proper body stress is important in the Third Effort. In Okinawa-te, originally there were no formal stances. There are no such formal stances in the Third Effort. Stance implies static (unmoving) awareness



belying true perception. Perhaps one should say: In the Third Effort there is no postures, only integrated centered action.

What the advanced black belt does not often understand is that there is no difference in kicking, punching, striking, or blocking between a beginning student and an advanced black belt. There may be clear-cut former and later stages of movement. Like winter and spring, we do not consider that winter

THE KWAN BU EXERCISES

The ancient exercises, which we call the KWAN BU, were originally designed to give full exposure to any category of technique and to inculcate the hidden virtues of the extended and multilateral practice necessary to master specific requirements. They were done as handsets in duplex and triples and required movement to the four directions and also to the philosophical fifth, the center. It is believed that these handsets later they became the base for Gichen Funakoshi's Ten-No-Kata Omote.

As used in the Kwanmukan, these exercises form the basic practice from the beginner to the advanced practitioner. Series of movements start simple but can be raised to the level of utmost complexity.

The forms can be simple and suitable for a beginner, but with understanding, can be raised to the level of ultimate complexity. The unique value of the forms is that they require the practitioner to move ambidextrously in all directions. When they are combined with the actual presence of an attacker during the practice, they provide a unique form of realization.

Using the traditional high, middle, and low connections with all variety of stances, the movements can be intrusive, passive, retiring or regressive. The tempo - slow, sticky, or quick. The offensive and defensive combination and the choice of weapons are open to the imagination. It is possible for a practitioner of these handsets to do a combination of blocks and strikes, including the breaking of four boards, or several boards stationed in four areas, within a space of four seconds.

For each dan grade achieved, the serious student should add two Kwan-Bu sets to the repertoire for their daily practice. This will allow your own form, growing with your increasing skill, age, and knowledge; a form pertinent to only you, shaped to your own personal goals. Think of the benefits!

In performing your Kwan Bu, attitude, attention and concentration is primary. Preparatory is the beginning of chakugin. Drop low arms swing (push outs) At the lower levels practice includes forward or back stances with all sorts of blocks and kicks. As the student progresses, add push-outs which are essentially techniques performed in a low straddle position. At the higher levels use peacock stretches (drop downs) and incorporate the forty hands.

becomes spring or spring summer. These are only positions of time. However, the body is engaged, understand it just as it is. In moving forward or backward, extending or retracting the arm, flexing or extending the knee, act in clear awareness.

Illusions deceive, colors circumscribe. Even divisibles are indivisible. I walk as I walk. If you do likewise, I will kill you. If you submit, you are nothing. If you do nothing, I will take your life. Ride the bull. Take the tiger by the tail. Perform in perfect countenance. Gritted teeth, hard faces, frothing noises confuse and complex the issue. When shaking hands do you spit? Quickly, a knife is at your back, a rope around your neck! Show me your peaceful nature!

Kwan Mu - The Pure Value

Karate training can be loosely divided into three sections. In the center, we find the drills and exercises. On one side of the center, we find the formal exercise (kata), and on the other side we find the fighting (jitsu). Research into technique is based on the formal exercise (kata) or textbook as fighting is hard to analyze in a group sense. In fighting we leave the pure action of the kata and apply what we have learned as we wish. By means of drills and exercises, kata and kumite are tied together. Drill work acts as a catalyst causing the lessons of the kata to transfer out of theory into the field of applied action. Fighting becomes the proof of the kata as presented through the drills and exercises. Many of the inventors of kata were renowned fighters of their day and exploration into their kata is necessary for a thorough understanding of the fighting methods that we have inherited from them.

When we look closely at kata, we find three basic types of action that can be referred to as idioms or mannerisms. First we find the cultural heritage, next the physical and psychological facets of the composer and/or performer, and lastly the pure action that the form attempts to teach. If we can remove the cultural idiom imposed upon the form, and those actions made necessary by the physical and psychological make-up of the various developers of karate (individual mannerism), then the pure action may be contemplated. The problem not only becomes one of modulating kata to meet the demands of present day practitioners, but of deep and long lasting significance in the philosophical development of today's karate.

Unlike ancient cultures, those living in our culture are not faced with the ever-present danger of physical attack. We do not have the same likelihood of being called on to defend our family or ourselves by physical means. We are faced most often with mental and psychological bombardment on a day-to-day basis against which it is impossible to defend in a physical way.

Methods of physical confrontation differ greatly in different societies throughout the world. Poking out the eyes or smashing the testicles may be fair game in some parts of the world, but would offend the sensitivities of most of us. In our technical society, we find our members asserting their authority and presence by psychological means rather than physical force. Further we allow the assertion of individual rights through our legal system allowing the formation of personal authority by psychological means.

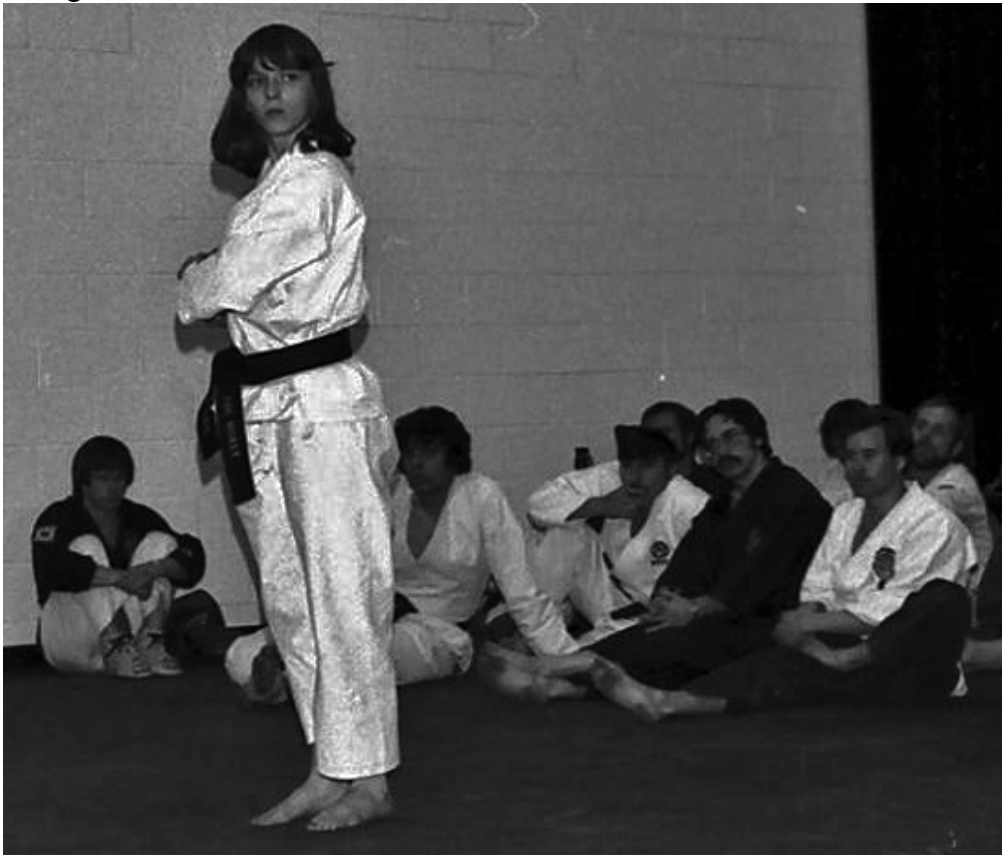
Actual physical structure varies greatly within our culture as well as in relation to other people's culture. Modifications must be made in technique to adapt striking with the hands and feet to our body structures. The problem is basic: Given the physical structure of the human body, how best can anatomy, psychology, and physical laws be combined to produce an efficient and sapient fighting unit?

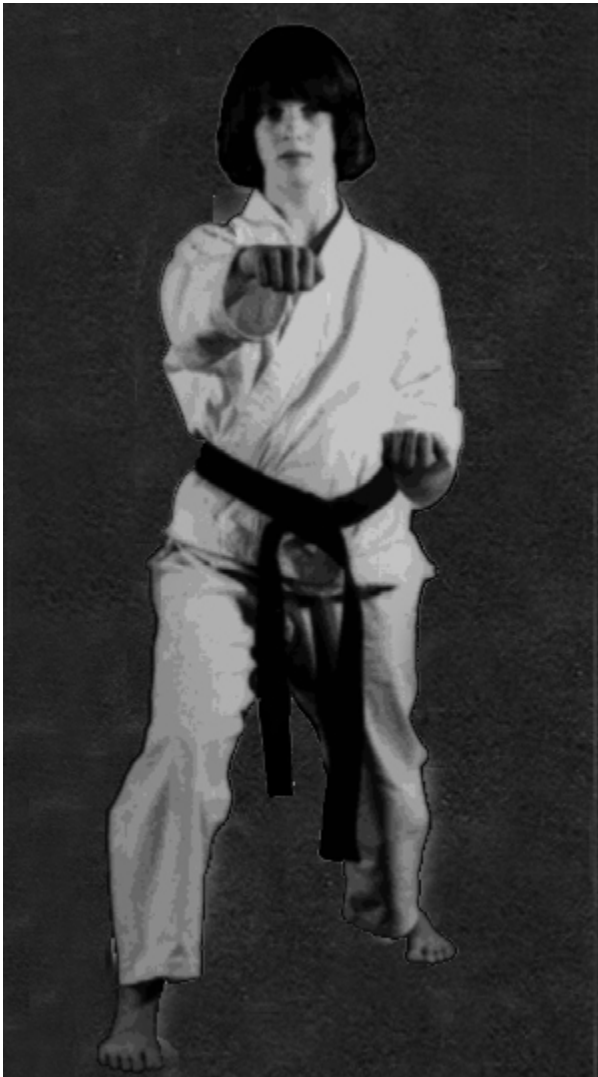
Other factors also enter into consideration. Since we drive many places instead of using more physical methods of transportation, our body structures will be different from the plains man, the mountaineer, or the seafarer. The garb of each particular type of individual will vary with climate.

Techniques have to change to be efficient. The use of central heating not only affects the method and ability to perform, but also the type of technique used and the variability of techniques that can be studied. For example, in cold regions with no central heating, the warm clothing may be impenetrable to many types of techniques and will limit the mobility of the fighters. In the US today, many techniques studied in the warmth of the dojo may not work on the street in those areas that have very cold winters.

The problems and solutions are basic. Techniques have to change to be workable. Given the physical structure of human body, how can we best combine anatomy, psychology and body dynamics to produce an efficient and sapient fighting unit?

The first kata of the series is the First Effort of Kwan Mu. The First Effort of Kwan Mu is a study of the Heian II and Heian IV Kata in relation to the above three factors. The Second and Third Efforts probe the more advanced forms such as Batsai Dai, Kwanku Dai, Cheung Kwan, and Tekki and other similarly important traditional kata. Without destroying the sense of rhythm of the Heian kata, Kwan Mu seeks to derive the pure action by removing cultural, physical, and psychological impositions. In this attempt to discover pure action, only the cultural heritage and the physical or psychological restraints are surpassed. What remains is the swift, accurate, and deadly art of karate. Nothing is wasted and nothing is withheld. This realization of the essential transcends the physical and leads to enlightenment.





CHAPTER 3

KWAN MU FIRST EFFORT

The Koan of the First Effort

The feeling and mood of the kata is introduced with the opening bow. The bow recognizes the serious endeavor the practitioner is about to attempt and gives credit and respect to those who have created this vehicle of expression. The character and worth of the performer to express the work of the master creating the kata is exemplified by the treatment of the opening of the kata.

After the bow, the traditional salute of the particular school or style is customarily given. The Kwanmukan practitioner calmly assumes a natural posture with the hands in fists at the sides. Lifting his elbows high above his shoulders, he will open his hands and place them over his eyes, thumbs down, palms outward and right hand covering the left. This signifies the unknowingness before birth and the newly awakened consciousness to be brought forth through action. Then, with a sharp motion he tears his hands directly outwards horizontally and then lowers them by inscribing a downward arc, ending with the right hand striking the left palm in front of the hara. This represents the sudden coming to awareness that life brings, and the truth that all comes from a single realization centered in the

hara. "I clear my mind, I set my attitude. This is my world. This is how I see it. Neither this world nor I will ever be exactly the same again."

Anticipation limits the mind. Expectation of attack limits response. It is said that the mind works best when it works as though it is not present. Attachment to a moment in time that might never occur or having been, may never repeat itself, does not allow the self to react freely and mirror the ever changing ambient.

The antagonist in kata is oneself. The visualization of an attack and the resultant defend is a reflection of the inner self. We must *know* our enemy. No one else can *know* the enemy for us. The ego, the self, arises out of memory and sensation that induces us to identify with the past. How then can the self be found to combat the untried enemy? The answer is found by existing through the opponent. Funakoshi Gichen said, "There is no first attack in karate. (Karate ni sente nashi.)" He understood that each man and his opponent exist through each other and become one, making first attack an impossibility.

Through kata we develop an uninhibited spirit. The mind must use its innate and spontaneous intelligence freely and without effort. Kata is a study in this concept. It is a controlled exercise designed to show spirit, awareness, strength, attitude, and anticipations. When one anticipates, who has made the first attack? This is the koan that opens the First Effort.

Kwanmu First Effort



1 Front View

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9 Side View

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24 View from back



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31 Front View

32 Side View



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40 Front View



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47 Bow not shown

Model: Pamela Hickey

Kwan Mu First Effort Movements

1. Bow, Assume ready stance.
2. Slide the left foot out to the left and assume a right back stance and execute a left high section block.
3. Immediately execute a right high section rising block.
4. Punch to the mid-section with the left fist.
5. Pivot 180° into a left back stance and execute a right high section block.
6. Immediately execute a left high section rising block.
7. Punch to the mid-section with the right fist.
8. Pull the right foot to the left foot; stand straight up, hands drawn to the right hip (facing original direction).
9. Front snap kick with the left foot, simultaneously execute a left mid-section block (side view).
10. Return to the original position of #8.
11. Without moving the left foot, back thrust kick with the right foot.
12. Step down in place and slide the left foot forward to a right back stance and execute a left low section-pressing block.
13. Execute an extended left high section back fist strike.
14. Immediately front kick with the right foot.
15. Moving forward assume the left back stance and execute a right low section-pressing block.
16. Execute an extended right high section back fist strike.
17. Immediately front kick with the left foot.
18. Moving forward assume the right back stance and execute a left low section-pressing block.
19. Execute an extended left high section back fist strike.
20. Step forward and right vertical fist punch, left fist pulling palm down under the right elbow -- Kiai.
21. Turn 180° to the left crossing left foot behind right foot.
22. At the same time as the turn, execute a left mid-section back fist strike-block.
23. Immediately front snap kick with the right foot. (Note steps 21,22, and 23 are performed as one action.)
24. Lower right foot to the left foot into a standing position, hands on the right hip (facing opposite original direction).
25. Sidekick directly to the left.
26. Continue stepping in the same direction as the kick.
27. Lunge punch with the right fist into a right front stance.
28. Without shifting the left foot, execute a right back thrust kick.
29. Continue stepping in the same direction as the kick.
30. Lunge punch with the left fist into a left front stance.
31. Turn 90° to the left into a right back stance and execute a left low section-pressing block.
32. Reverse punch with the right fist (side view).
33. Immediately front kick with the right foot.
34. Step down into a right front stance, executing a right high section circular rising block.
35. Reverse punch with the left hand.
36. Immediately front kick with the left foot.
37. Step forward, executing a right reverse punch.
38. Begin stepping forward with the right foot as you punch with the left hand.
39. Finish step forward punching with the right hand Kiai. Note: Steps 38 & 39 are performed quickly without pause.
40. Turn 270° to the left into a right back stance and perform a left low section-pressing block.



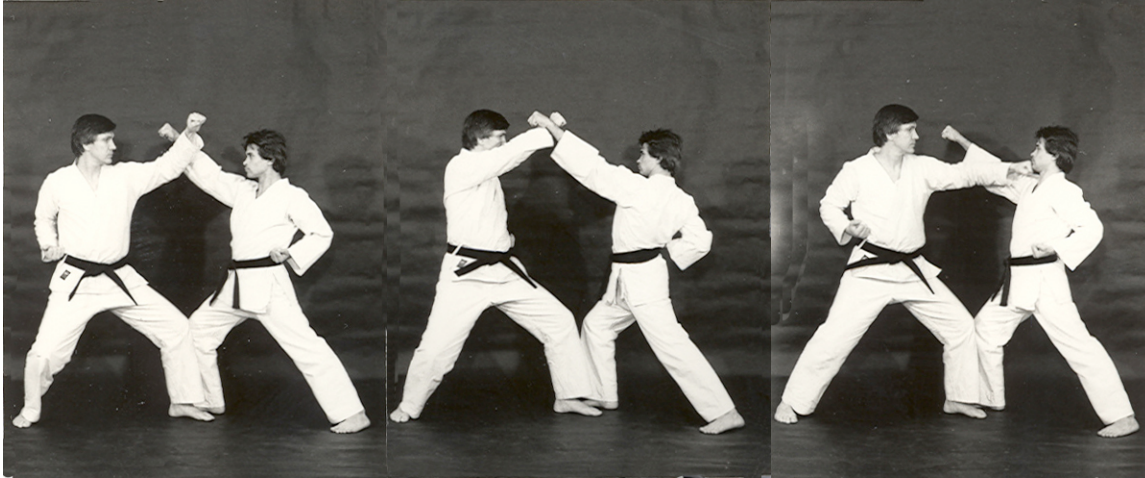
41. Execute an extended left hand high section back fist strike.
42. Follow immediately by stepping forward and lunge punch with the right fist.
43. Turn 180° to the right into a left back stance executing a right low section-pressing block.
44. Execute an extended right hand high section back fist strike.
45. Follow immediately by stepping forward and lunge punching with the left fist.
46. Pull with the left foot back to the ready stance. This is the end of the First Effort. The Second Effort can be begun if you move right from #45 into the first movement of the Second Effort by turning to your right.
47. Bow.



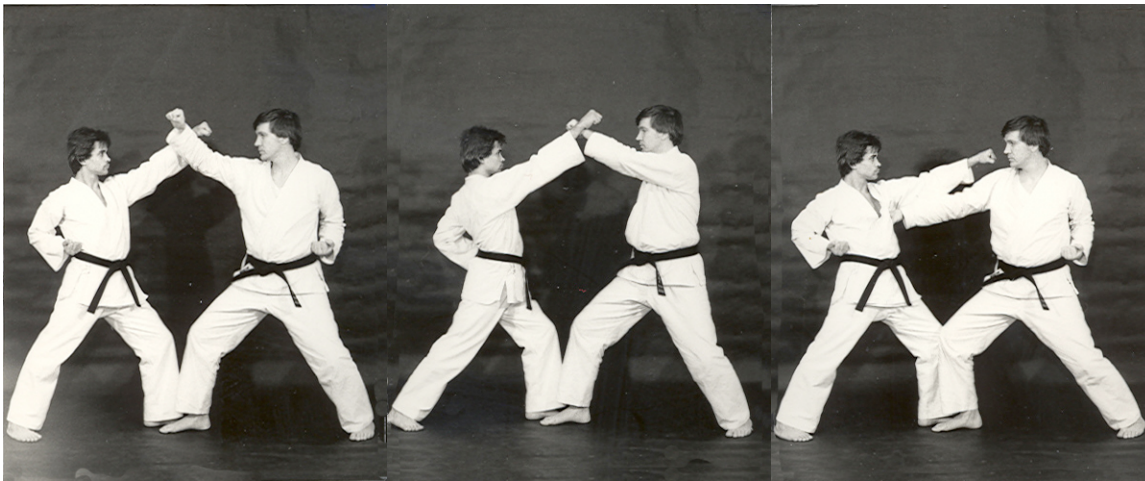
Kwan Mu First Effort Bunkai

This is the basic bunkai for the kata Kwan Mu First Effort. There are other more advanced interpretations of some of the movements. The bunkai is performed by Patrick Hickey with David Ames assisting.

Movements 2-4.



Movements 5-7



In the 3rd picture of movements 2 – 4, the final strike is a simultaneous block/attack. Each technique in 2, 3, or 4 (and 5 – 7) can be interpreted as a block, strike or simultaneous block and strike.

Note that one sequence demonstrates a solar plexus punch while the other sequence demonstrates a punch to the face.

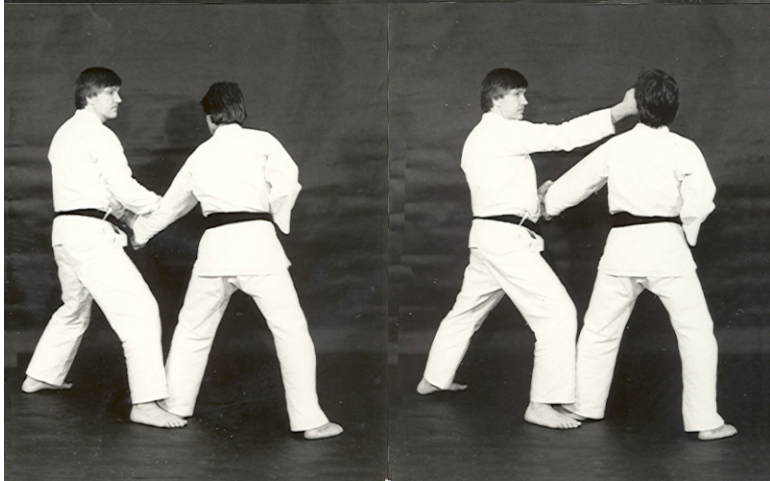
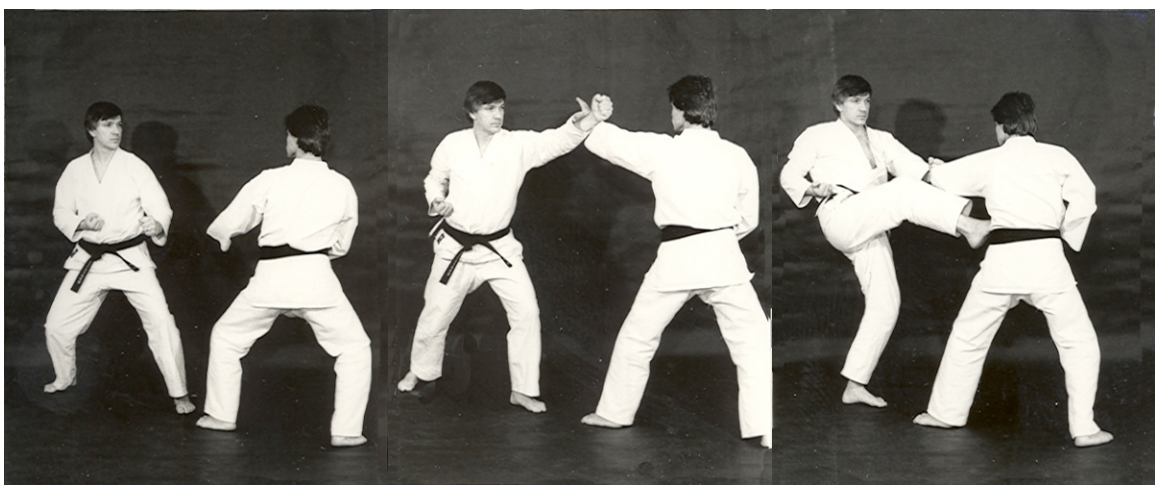
Movements 8-9 (and also 21-23) and Movements 10-11.



These show a front kick followed by a side thrust kick. It is permissible to extend the arm over the sidekick. Note the front kick is a snap kick to the groin.



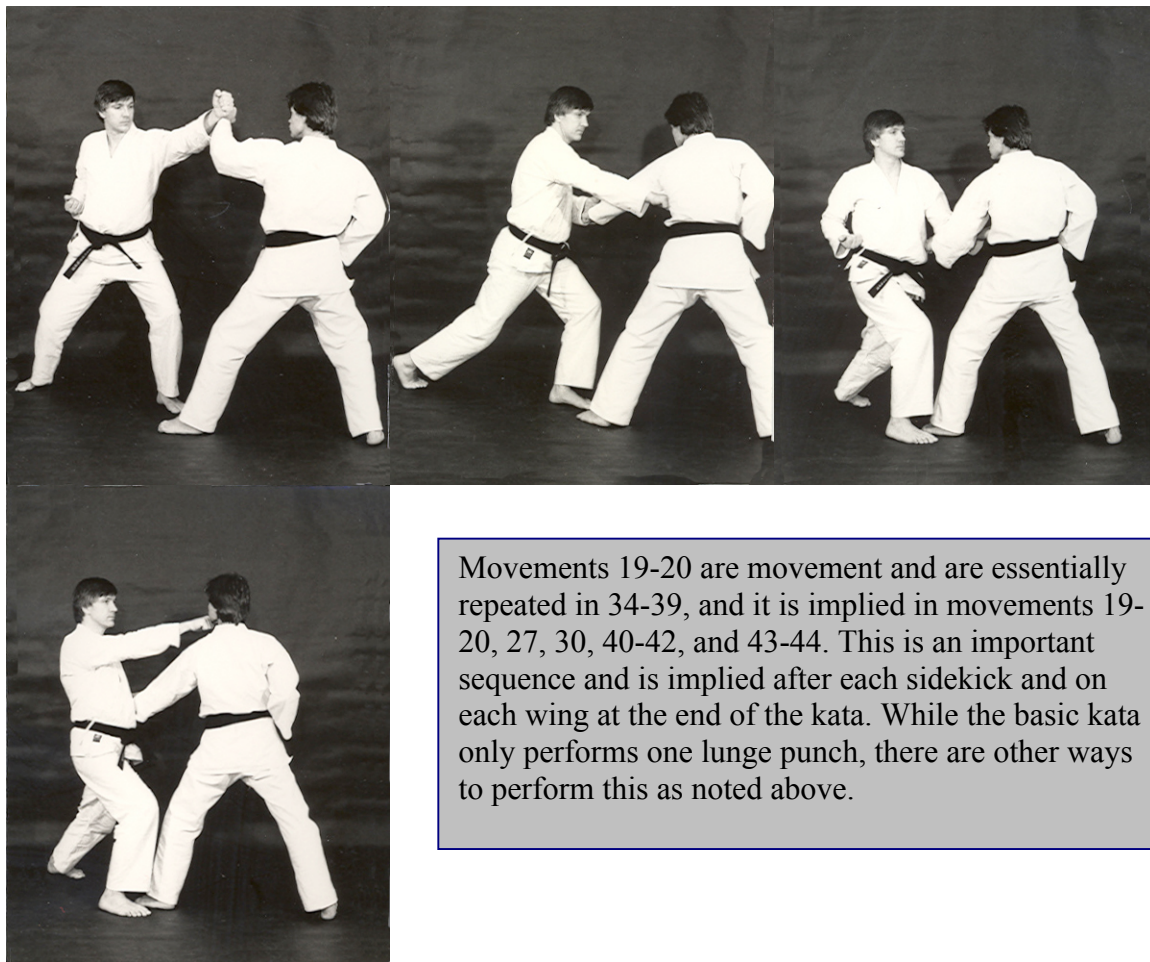
Movements 12-15.



This is a lead hand action followed by a front kick, then a blocking action followed by a face strike. This is also the meaning of movements 15-19 on the opposite side of the body.

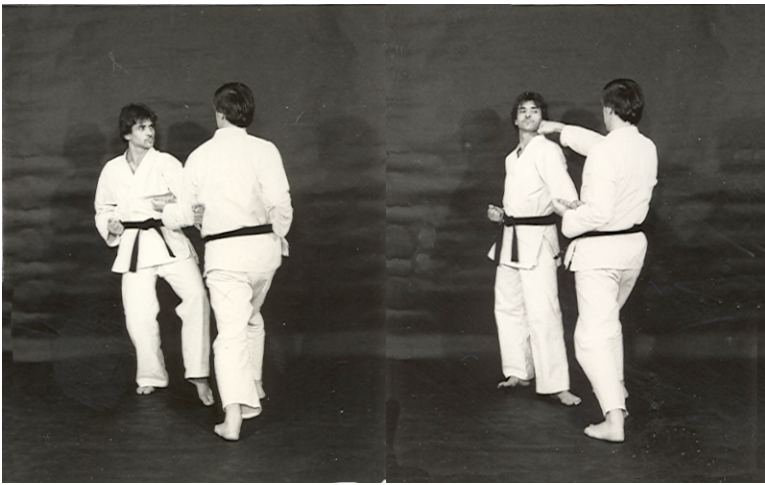
Please note that the kata is balanced left and right but only one side of the bunkai is shown here.

Movements 19-20



Movements 24-27.





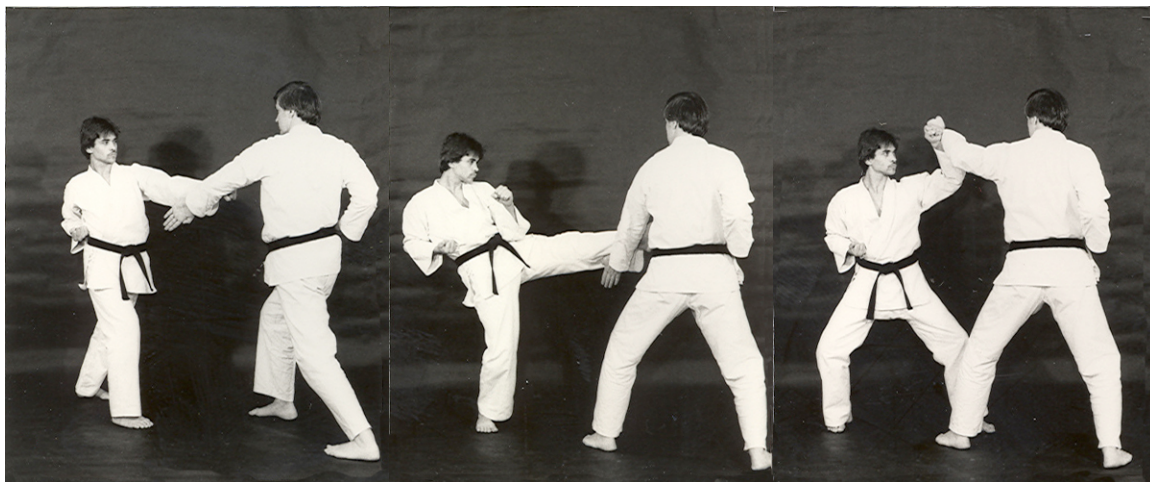
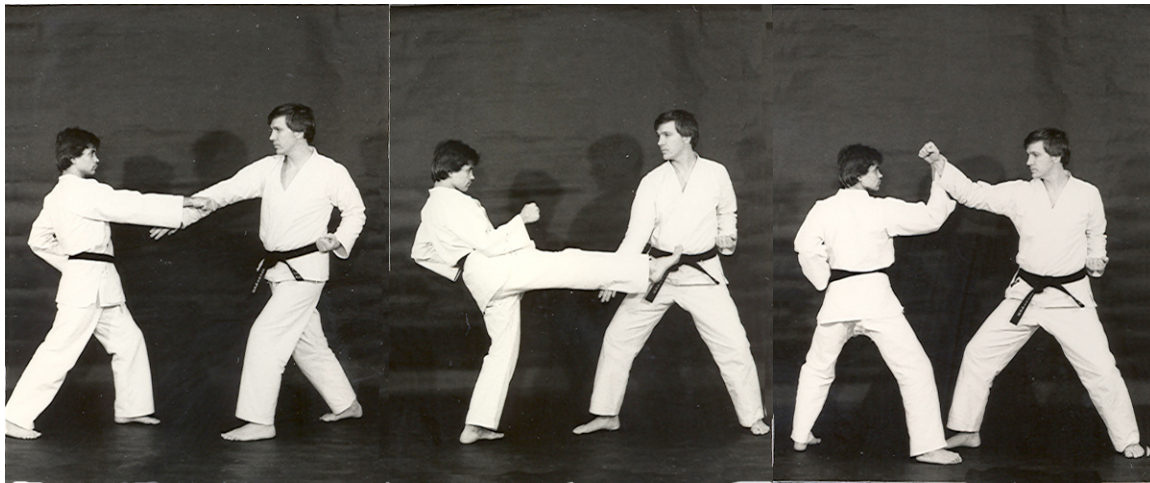
Skip side thrust kick followed by the Sixth Sequence. The kata normally only does one punch in standard performance, but 3 punches are implied. See Sequence 5 above.

Movements 28-30.



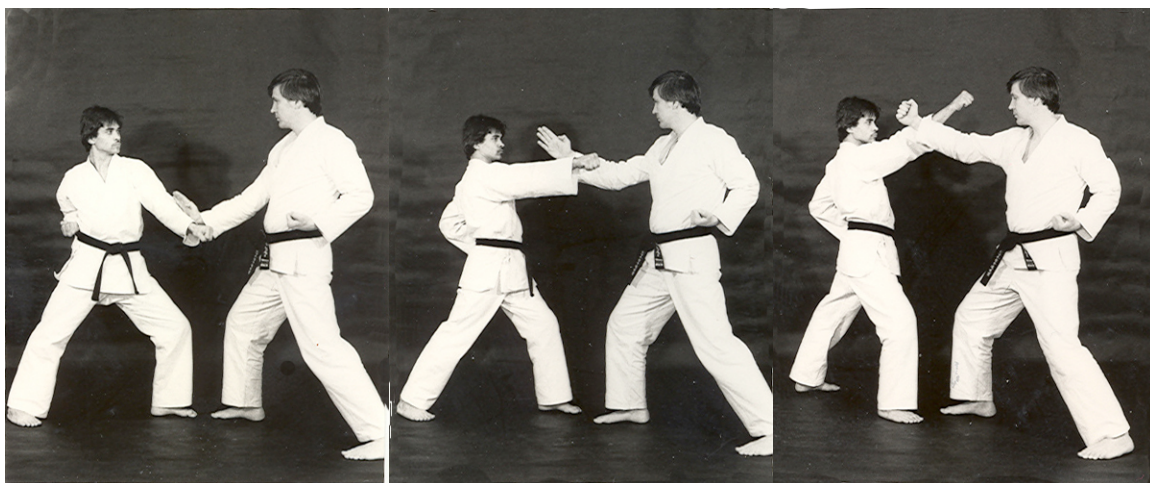
Cross over sidekick followed by the Sixth Sequence. Only the first strike of the 6th sequence is shown here.

Movement 31-36



David Ames is performing the moves of the First Effort and Patrick Hickey is demonstrating movement from the Third Effort that mirrors these techniques. This sequence demonstrates one of the two-man drills found in the Kwanmukan System.

Movement 37-39



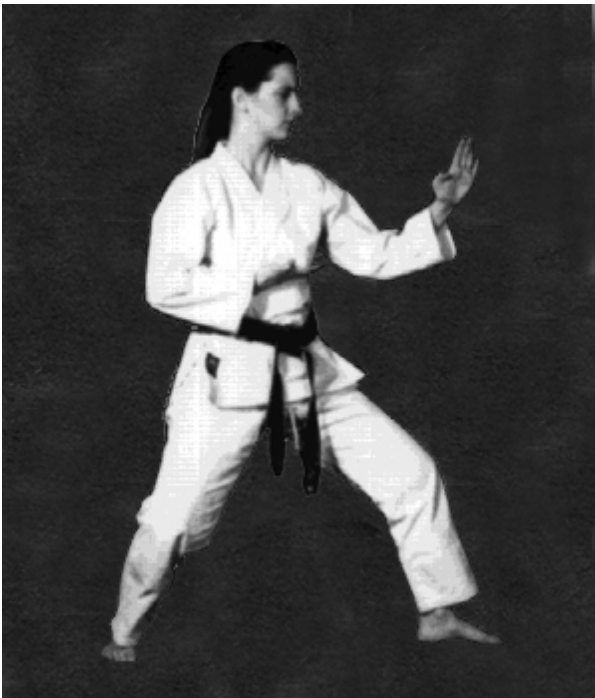
This sequence demonstrates the second of the two-man drills found in the Kwanmukan System.

Annotations to Kwan Mu First Effort

Each movement of the Kwan Mu Kata has meaning, evolution, and history. In the annotations below, the various moves of the kata are discussed in relation to their concepts and philosophies as well as psychological and physical values.

The Kwan Mu kata follows the "I" pattern. This simple I pattern provides for the basic framework for rhythm and breathing. First the left and right sides are considered and then the three forward movements offer a natural rhythm that can be combined with natural breathing. By using this pattern in the beginning, the student can be led to a proper zanshin (perfect finish). Kata must have form, grace, flow and transition. There must be contrast between hard and soft, loud and quiet, flow and accent. Dramatically the kata should bring the mind more intensely to what is being accomplished. The Kwan Mu Kata makes its introduction and lays the trap. It then restates the theme, recapitulates, reaches the climax, and lastly tenders denouement.

Figure 1. Can you imagine how insulting an improper bow would be to an elder or senior? A poor quality bow would reflect on the spirit of the master whose character is represented in the kata. Therefore, the correct bow must be performed to the satisfaction of those who are about to review the kata, and to reflect proper honor and respect upon the kata's originator(s) whose character is represented in the kata. A weak bow is a sign of weak character and a signal to the karate seniors that the performer lacks conviction and does not respect the wisdom of the old masters.



Figures 2, 3, & 4. This is a very ancient movement. Formally introduced in the Kushanku kata by Karate Sakugawa, a student of Kushanku, the action was redefined by Bushi" Sokon Matsumura in the Patsai Kata (Batsai), and finally was chosen as the first sequence in the Heian II Kata. Introduction as the first movement of Kwan Mu I does not affect the wisdom of the kata as a beginner's kata. Originally, the Heian II kata was taught as the first kata in the Heian series. This movement was felt by the masters to be important enough to be chosen as one of the first sequence taught. Without breaking the original rhythm pattern, the block attack techniques of the Kushanku Kata have been modified while still retaining strong classical traditions. By liberalizing the classical format, Kwan Mu allows for a free interplay between kata and kumite. Though defined as a high section block, this action in reality is a high punching attack with the elbow thrust outward into the opponent's inner arm. A hard powerful attack is made while a soft (indirect) block causes severe

trauma to the inner arm. The full range of motion in the arms and upper torso is developed as well as the twisting of the waist and blocking arm. Proper posture with correct breath control will exercise the internal organs and provide for a healthier body and stronger technique.

Figures 5, 6, & 7. Repeat figures 2, 3, & 4 to the opposite side.

Figure 8. As a movement of repose, the water flow movement hides a whirlpool of dangerous proportions. As you and your opponent become one, your body will naturally move to avert your opponent's attack. Water is liquid and formless. Water never loses its nature. It always flows downward and teaches the lesson that we can overcome any difficulty or hardship if we go forward with self-confidence. Gathering strength, the mind-body-spirit becomes capable of flowing like water. The hands pulled to the hip draw the attack

into the twists and twirls of the water as it follows the path of least resistance. Grabbing at water. It quickly flows through your fingers. Yet while moving slowly, water has destroyed mighty mountains. The defender, like water, flows in and around the attack as the attacker is swept away by calmly flowing water. Strike at water. Will it not flow unharmed around your striking weapon? Hit water with a flat palm. Does not the water strike back? In this movement, the koan of the First Effort is redirected along the Eight-fold Path¹. In what direction are you going? Repose in this position and reflect on the koan.

Figure 9, 10, & 11. Leg stretching drills in the form of a front kick and a back kick are incorporated at this point. Both kicks are related through the forward stance. Prior movements loosened the upper body and raised the body temperature. This step energizes muscles necessary for kicking. Hand and foot used in unison helps prevent disruptive actions and allow the beginner a more natural movement and balance. In this manner, back muscles are also trained for proper kicking and to provide a balanced dynamic stabilization.

Figures 12 - 20. These movements bear a distinctive relationship to the Heian II Kata. The beginning student is introduced at an early level to the basics of kumite. The instructor can separate the actions, vary them, and use this plan to introduced novice block and attack techniques. The front kick is used as a basic training aid and is more easily mastered by the beginner as well as being effective in application. The actual interpretation of the kick varies in relation to the opponent. If you begin a right front kick and the opponent moves to your left, the kick would be changed into a roundhouse kick as you followed the movement of the opponent. If the opponent were to move to your right, a sidekick would ensue. The designation in the kata as a front kick should not leave the other kicking variations unconsidered. These techniques can also be interspersed with defensive actions in the Third Effort for two-man kata practice. (See also notes for figures 31-39.)

Figures 21-23. This is a secondary sequence tying the kata together. Be careful of your interpretation as this is a quick block (flinch) action, followed by a front kick. Especially study the technique and its target closely.

Figure 24. This is a return to the water flow posture and signifies a restatement of the kata performance that is to begin anew. If Kwan Mu is the realization of the essential, then what is essential?

Figures 25-30. These actions relate to the sidekick elbow strike movements of Heian IV. Both the Kwan Mu method and the method in Heian IV are identical and contain the same lessons. In Heian IV, since we have not completed the initial forward drive of the kata, we do not need to step forward to complete the initial action. In Kwan Mu I, the initial drive has been completed and to complement the kick a step and punch is necessary. Two powerful techniques are a proper sidekick and a reverse punch. If the kata movement were performed quickly, as in free fighting, neither the elbow strike nor the step and punch would be performed. As the kicking foot is retracted, you would turn in the direction of the kick and the rear hand would be quickly brought forward to punch before the step could be completed. This is another of the ancient actions in the traditional kata. View the first kick punch as a skip side kick technique followed by a punch. The second kick is a power driven back kick followed by a punch. We also pass through a similar position should we turn to back kick. All are common fighting maneuvers. (The same kicks are also found in the Sochin Kata albeit in reverse order.)

Figures 31-39. This return drive of the kata to the starting point can be used in continued sequence, separated, or reordered to provide just about any

In effect the kata reviews the below fighting combinations:

Front hand - back hand action
Back hand - front hand action
Front hand - front foot action
Front hand - back foot action
Back hand - back foot action
Front Foot - back hand action
Back foot - back hand action, etc.
Back hand - front hand action
Front hand - back foot action
Front Foot - back hand action

combination that can be used to attack in kumite. These movements answer the questions posed in the return drive or recapitulation of the Heian IV Kata and complement those of the return drive in Heian II. They are also the attacking combinations of the two-man katas, the defends for which are contained in the Third Effort. This return arsenal provides a class plan for the instructor's exploration of fighting actions and combinations for both the beginning and advanced practitioner. While a low guard is used, it is not recommended for fighting. The low guard is a special training motion for the shoulders and extends the range of motion in the kata. The high defends in the beginning of the kata are complimented by a low defends towards the end. This balances form, movement, and rhythm.

Figure 37-39. These techniques merit a closer look. The three punches can be easily imposed and interpreted after the side kicks in Kwan Mu I, or at the end of the last two sequences yet to be discussed. They can also stand on their own merit. Much can be learned about hand attacks and even foot sweeps from these actions. Study these movements diligently.

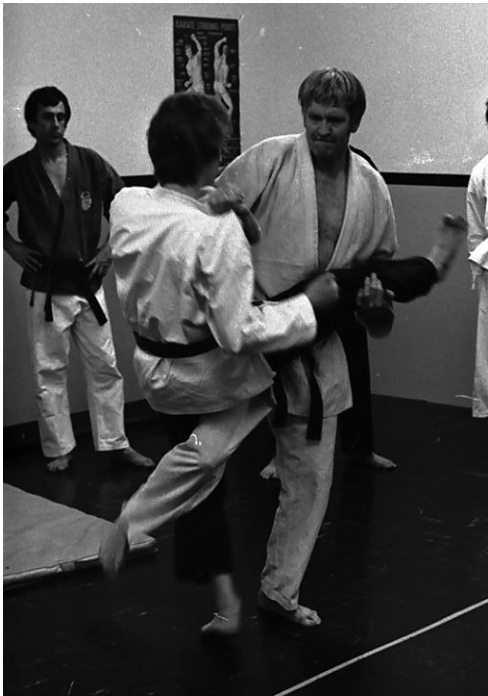
Figures 40-45. These are the last two sequences of the Heian II Kata. They are meant to reinforce the block and punch counter abilities of the fighter. Note that the punches, if performed quickly as in actual combat, will precede the step. This allows for a continued follow through. Study figures 37-39 here. Finally, note the low, high, middle level study of attacking and defending.

Figure 46. The end bow should be performed with the attitude expected from an actor who has performed brilliantly in front of an audience and turns for his due respect, confident that he has done his best. Humbly he respects the lesson that he has learned.



¹ The eightfold path is a practical guide for living your life in accordance with the Zen philosophy. It includes the

1. Right View
2. Right Intention
3. Right Speech
4. Right Action
5. Right Livelihood
6. Right Effort
7. Right Mindfulness
8. Right Concentration



CHAPTER 4

KWAN MU SECOND EFFORT

The Koan of Kwan Mu Second Effort

The Second Effort of Kwan Mu explodes within the student's mind. The student breaks away from the structured basic exercises that the beginning students face and for the first time feels confident motion in his techniques. Moving trance like as though in a dance, the performer performs the initial movements in the kata, flying back and forth unknowingly weaving a web that will entrap him in its simplicity.

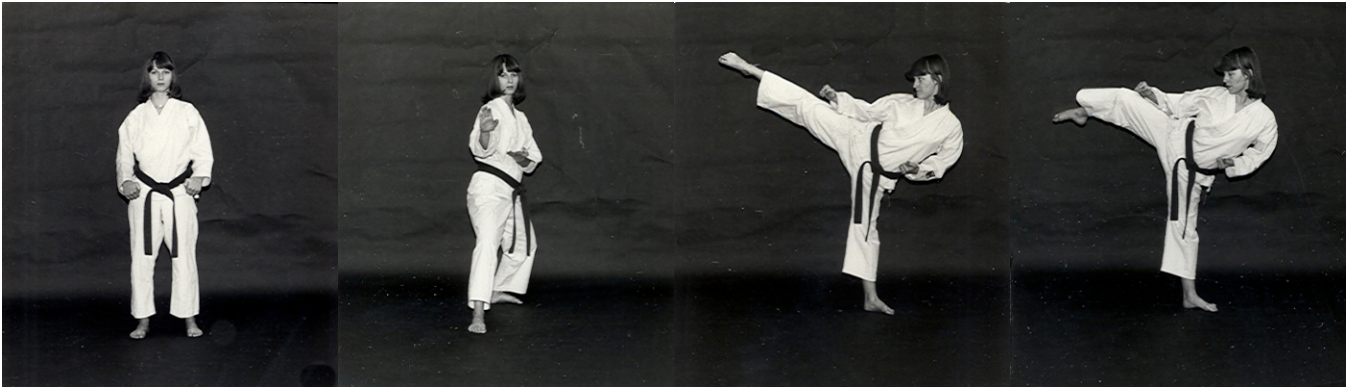
Beginning the Second Effort, the roundhouse kick is a deliberate ploy of free motion. A gutsy action is needed to skip into the kick, an action that is just done and not contemplated.

Deliberately it misleads the practitioner into believing that his movement becomes his own. This exhilaration is continued throughout the kicking actions in the first part of the form, which is an ingenious system of flexibility exercises designed to instruct the student in the art of kicking. The lone punch is a grim reminder of the seriousness of the statement, but is overlooked in favor of the freer motion.

As the student turns to demonstrate the four basic kicks in sequence, he suddenly becomes perplexed as what should be a simple matter becomes very difficult to resolve. The left footed sidekick does not help matters. After the last kick, the student settles down into the thrust of the kata that has been demonstrated but overlooked. This latter part of the kata explores pulling actions, takedowns, and blocking maneuvers against all the basic kicks. These defending actions pull the web of the kata together. Are they not mirror images of the initial actions -- the kicks? Can one really kick if he does not know how to block a kick? Similarly, how can one block a kick if he can't kick? This then presents a problem.

Normally, if you kick at someone you do not want that kick to be blocked. If you were to be attacked, you would intend that your block be effective. In the kata, blocks and attacks are mirror images of each other. To perform one is to perform the other. Which, then, is reality? (Remember, the attacker exists only in the mind of the defender.) This leads us to the koan of the Second Effort: "If the purpose of a block is to not be attacked (successfully), and the purpose of an attack is to not be blocked (successfully), then why delude yourself?" In attempting to do your own thing, you find that it is something else. The true kata exists, but all do not find it. Why?

Kwan Mu Second Effort



1 (Front View)

2

3 (Side View)

4

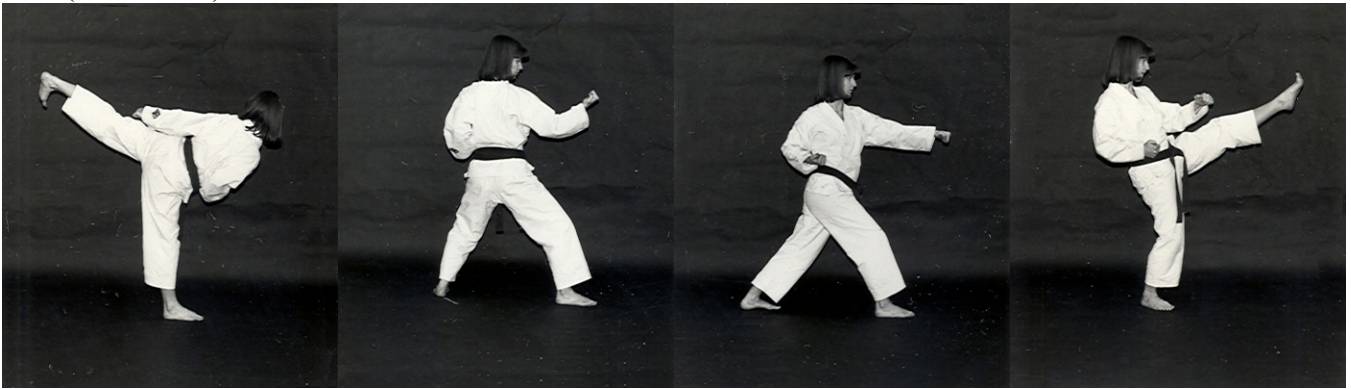


4a (Rear View)

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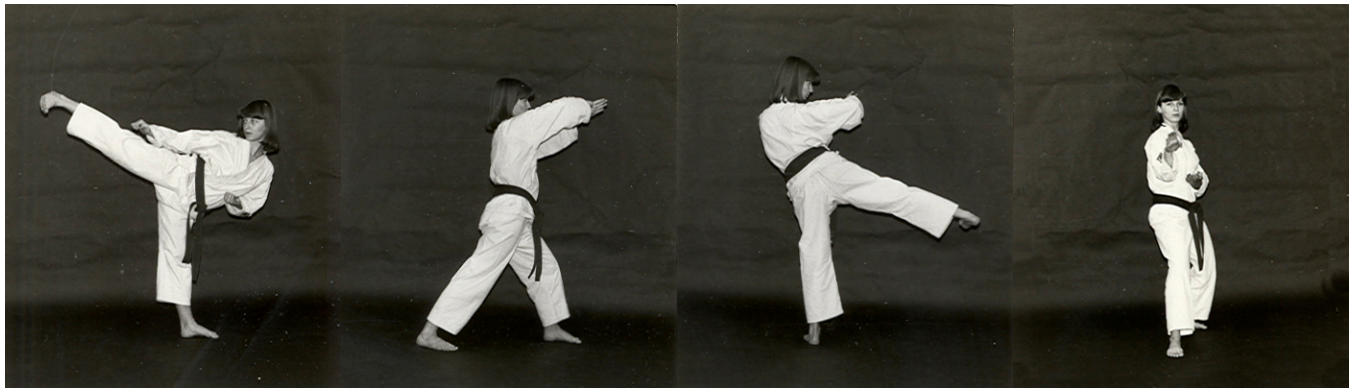


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18

19 (Front Angle)

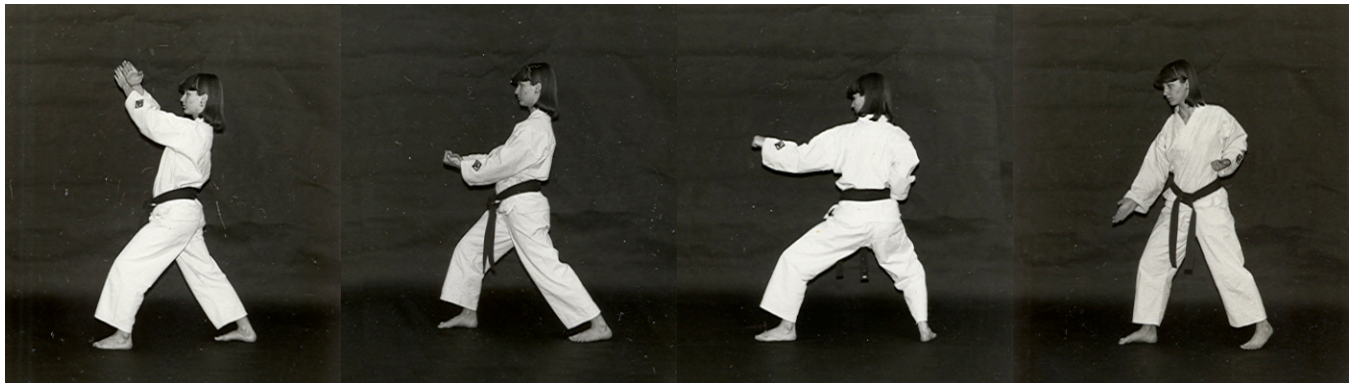


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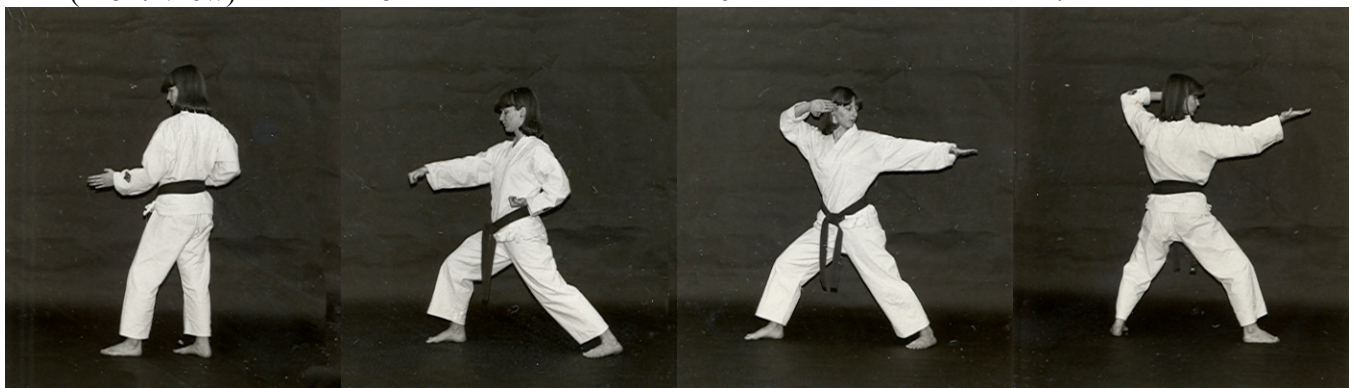


24 (Front View)

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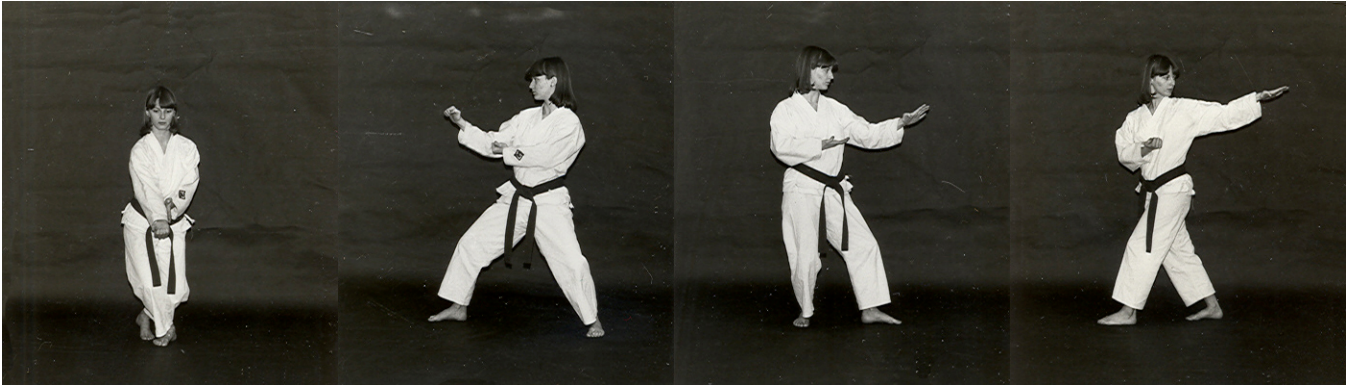


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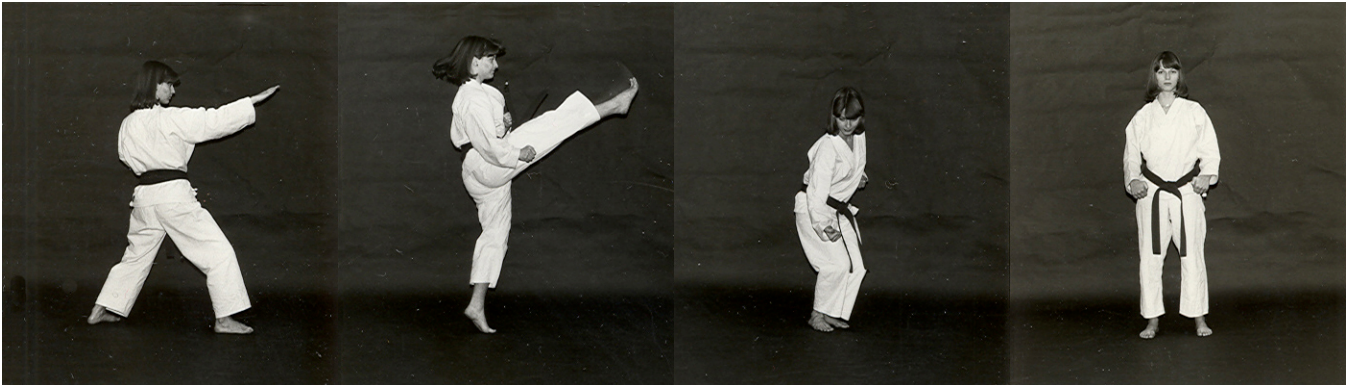


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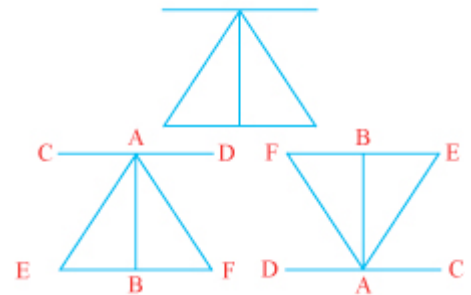
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Model: Pamela Hickey

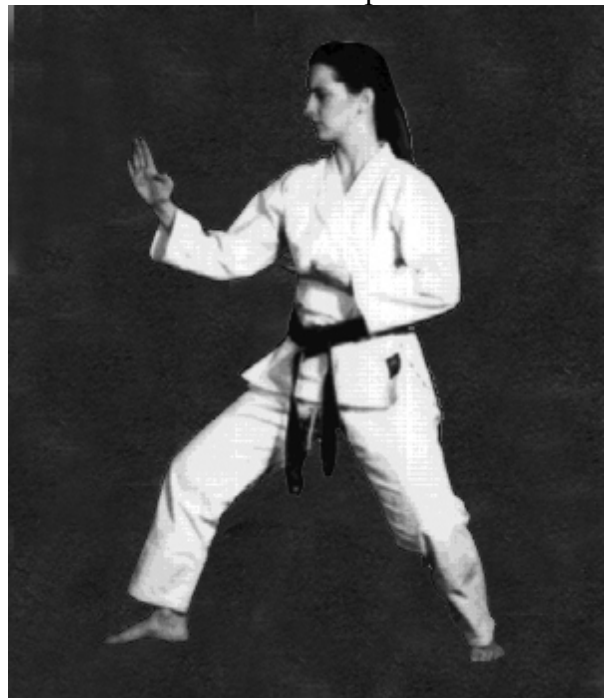
Kwan Mu Second Effort Movements

1. From attention stance, bow and assume ready stance (front view).
2. Assume right free-fighting stance to "B" by sliding left foot rearward.
3. Execute right high section instep roundhouse kick skipping forward (side view).
4. Recover and turn counter-clockwise to "A" assuming a left front stance executing a high section open hand x-block. (Rear view #4 - #18)
5. Pull the hands to the solar plexus and execute a right mid-section front snap kick.
6. Lower right foot to the left foot and draw hands to the left side, left fist palm up and right fist palm down covering.
7. Execute right mid-section sidekick to "D".
8. Lower right foot and turn counter-clockwise and execute left mid-section back kick to "D".
9. Retract left foot and form left back stances facing "C" executing right mid section inside/outside forearms defend.
10. Follow by left mid-section reverse punch into a front stance.
11. Immediately execute mid-section front kick.
12. Lower left foot stepping forward.
13. Passing through left front stance to "C", complete stepping forward into a right forward stance executing right mid-section lunge punch. #10, #11, #12, & #13 are done as one continuous motion.
14. Turn counter-clockwise to "D" and execute right foot mid-section crescent kick simultaneously with a right high section outside/inside block.
15. Continue by circling the blocking action into a right mid section bottom fist strike and at the same time executing a right mid section sidekick to "D". (Low Section Kick also permitted)
16. Completion of #14 & #15 are one continuous motion.
17. Lower right foot to left foot and turn counter-clockwise to "C" forming right back stance. Extend the left hand straight to "C" and execute a right high section circular hooking punch striking the left palm as the body rotates to form a left front stance.
18. Right away execute a right foot low section roundhouse kick with the heel to "C".
19. Lower the right foot to the left foot and turn clockwise forming right front stance to "F". Hands are in a double knife hand guarding block position. (Front view #19 to end.)
20. Execute left foot high section front kick to "F".
21. Stepping forward execute rear (right) foot high section roundhouse kick to "F".
22. Stepping forward execute rear (left) foot high section sidekick to "F".
23. Turn counter-clockwise and execute right high section back kick to "F" parallel to "E-F". #20, #21, #22, & #23 are done in rapid succession passing through a back stance in between kicks. Hands are held in guard position. Do not block over kicks.
24. Lower right foot to "F" and turn counter-clockwise to "E" forming a left front stance and execute a high section open hand x-block to "E".
25. Step forward to form a right front stance and execute a double middle section upset punch with closed fists palm up.
26. Step forward to form a modified right back stance and execute left mid-section hammer fist strike to "E".
27. Step forward to "E" and execute a right knife hand downward strike across the body to the left side with a pulling action along the "E - F" line.

Pattern for Kwan Mu Second Effort



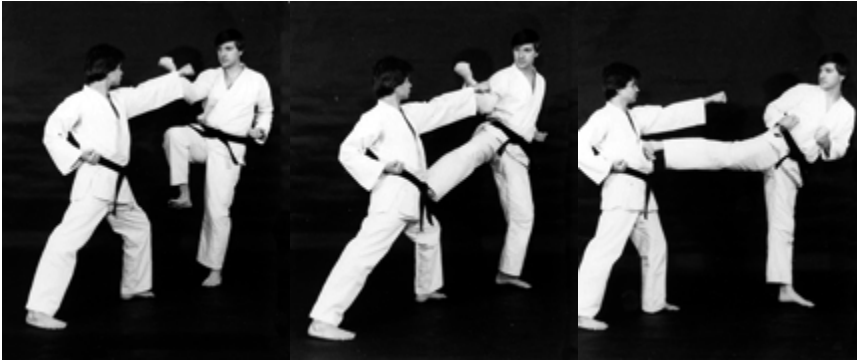
28. Pivot rapidly counter-clockwise and execute left hand mid-section knife hand strike pulling back the hand clockwise in a circular motion along the "E-F" line while forming the left front stance.
29. Continue stepping forward and execute a right mid-section lunge punch to "E". #22, #23, & #24 are to be done in rapid order with no pause in between.
30. Extend the left hand to the rear toward "F".
31. Turn counter-clockwise to "F" and step forward forming left back stance. At the same time execute right high section knife hand strike and left high section knife hand block. Motions # 30 & #31 are done without pause.
32. Cross step with left foot behind right foot toward "F" executing left low section pulling block (right to left) in front of the body along the "E-F" line.
33. Continue stepping forward with the right foot and forming a left back stance execute double circular knife hand block to "F". #32, & #33 are done as one action.
34. Extend left hand to the rear toward "E".
35. Pivot to "E" forming a left x-stance and execute right high section knife hand strike and left high section knife hand block at the same time. Motions #34 & #35 are done without pause.
36. Step out to "E" with the right foot and cross step behind the right foot with the left foot executing a right outside/inside reinforced block in front of the groin (left fingertips will touch bottom of fist and left palm will rest against the right forearm).
37. Without hesitation step out to "E" forming a left back stance and execute a right mid-section double closed-fist guarding block.
38. Turn clockwise to "A" forming right back stance and execute left mid-section double knife hand guarding block.
39. Cross step to "A" by stepping behind with the right foot and execute left high section knife hand strike to "A".
40. Pivot clockwise to "A" forming left modified back stance and execute right knife hand strike to "A".
41. Immediately execute right double jump front kick to "A" and form left back stance upon landing.
42. Execute right low section (knee level) palm up closed fist pulling block to the right side.
43. Turning, stand up facing "B" and assume ready stance. This is the end of the SECOND EFFORT. The Third Effort can be begun if you move right from #42 into the first movement of the Third Effort. Alternately end the kata with a proper bow.



Kwan Mu Second Effort Bunkai

This shows some of the bunkai for the kata Kwan Mu Second Effort. There are other more advanced interpretations of some of the movements. The bunkai is performed by Patrick Hickey with David Ames assisting.

Movement 14-16.



Blocking and chambering a kick. The attack is a kick to the lower connections, but can be done higher.

Movement 17-18.

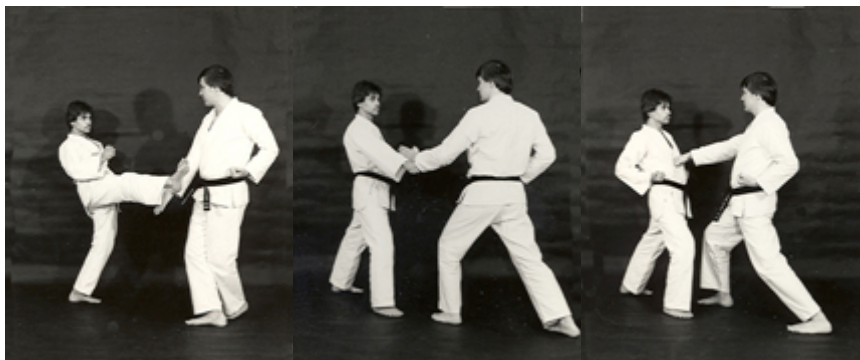


Blocking left hitting right followed by a kick to the lower connections.

Similar, but blocking left right followed by a kick to the lower connectons.

Movement 27-29.

Downward slicing block followed by a pivot and an down circle block followed by an immediate punch.

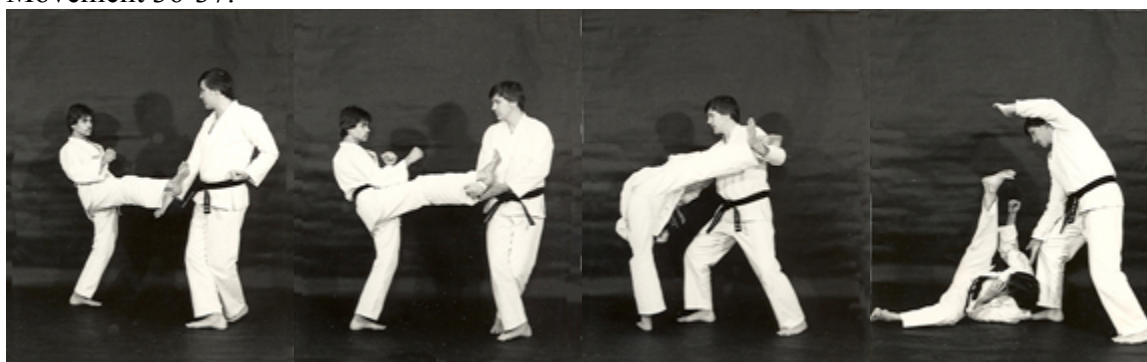


Movement 32-33.



Cross-stepping behind, trap the leg with a simultaneous attack to the neck taking the opponent to the floor.

Movement 36-37.



Catch the kick with the right hand, transfer it to the left hand. Immediately follow by taking control of the head (neck) and throw the opponent.

Annotations to Kwan Mu II

Figure 1. This is proper ready position immediately after the bow. If you were to run Kwan Mu I and II in sequence, you would go directly from the end of Kwan Mu I into figure #2 of Kwan Mu II. Remember, at the position of Kwan Mu II, figure 1, your mind must be free to contemplate without its own or outside interference. The journey is about to take its course.

Figure 2. Relaxed alertness, this basic posture cannot give away your intentions.

Figure 3. Bursting forward, a high-level roundhouse kick is performed. This is a replica of the kicking drills of the Kwanmukan. Because you do not have to recover forward, you must show your utmost agility and reach up and out with this kick.

Figure 4-5. An x-block trap (Heian V) is followed by a kick. The foot is completely extended as the hands touch the belly. This motion is an exhilarated free-ness of action. We have gone north and south. Now we will go east and west.

Figure 6. Water flow block (Heian V) and intermediary tie in movement. No weight is put on the right foot. This is another exercise in the Kwanmukan kicking drills. Reflect on calmness of mind. No, rather be calmness of mind.

Figure 7 & 8. These are two more of the Kwanmukan kicking drills. This straight thrust of the heel or shank of foot is important and so is the movement of the foot and knee along the parallel plane in transforming from movement 7 to 8. Make sure this transfer is one action and not divided into two. Kicking higher than your ability will destroy the movement.

Figure 9 - 13. These are tied into a single drive and they are expressed after figure 8 without hesitation. Continuing the free movement of play, figures 9, 10, & 11 continue on as an expression of the early freedom. Movement 12 - 13, as a lone punch amongst all the kicks, is a distraction that bothers the mind, however, the pull of the next action does not allow time to consider the clue provided.

Figures 14 - 18. These movements again express concepts of the Kwanmukan kicking drills and the free feeling of practice one gets when practicing these kicking drills.

Figure 19. This is an intermediary tie-in technique. It provides a respite and sets off a new direction in what should follow as a simple statement of technique.

Figure 20 - 23. These four basic kicks perplex the performer. These kicks should be easy, but they require a left-footed side and an off-direction pivot on the back kick. What should be easy becomes difficult to do correctly. You need to study the relation between the hip, knee and foot of the kicking leg in aiming the kick and the head, hips, and foot of the standing foot in executing a kick.

Figure 24 - 26. These techniques define the rhythm of the remaining kata by restating the theme. This is not a kata about free-floating motion of kicks, but a serious study of kicking -- both in the attack and in the defense. This is the mirror of the first half of the kata -- the inter-relatedness of attack of defense, a full study of yin and yang.

Figure 27 - 28. Explore forward hand pulling, trapping and parrying actions.

Figure 29 - 30. Returns the kata and studies angles and exploits weakness.

Figure 31 - 33. Studies hand pulling, trapping, and parrying techniques -- especially the backhand.

Figures 34-37. Study two hand pulling, trapping, and parrying actions. Look for Tekki Nidan postures.

Figures 38 - 40. Re-orient by twisting the kata out of its trap.

Figures 41 & 42. An explosive kick followed immediately by a block against the kick reminds us of the content of the kata and brings us freshly to the conclusion. Is the kata teasing us? Note that we can lead into Kwan Mu Third Effort directly from movement #42.

Figure 43. Proper zanshin as in figure 1. Did we really do a kata? We are where we were before -- or are we? Did we ever leave? When you look at a mirror, do you move in time or space? This kata is a mirror with its own mirror.

Hanshi George E. Anderson's notes on the order of Kwan Mu 2

These are Hanshi Anderson's notes on the performance of Kwan Mu II. The numbering is per his notes and does not conform to the order of pictures in this book.

1. Form attention stance, bow, and assume ready stance.
2. Assume RGT Fighting Posture
3. Execute HS RT Instep RDH Kick to "B"
4. Execute HS Open Hand X-Block to "A"
5. Pull hands to abdomen and execute RT MS Front Kick
6. Assume designated stance
7. Execute RT MS Side Kick to "D"
8. Turn and execute LFT MS Back Kick to "D"
9. RT MS Outside Defend to "C"
10. Execute LFT MS Punch to "C"
11. Execute LFT MS Front Kick to "C"
12. Step and execute RT MS Lunge Punch to "C"
13. Execute RT MS Crescent Kick and RT HS Inside Block
14. RT MS Bottom Fist Strike and RT Side Kick (LS or HS)
15. Extend LFT Hand to "C" and execute RT HS Hooking Punch Striking Palm
16. Execute RT LS RDH Kick with Heel toward "C"
17. RT FRT Stance to "F" with hands in Double Knife Hand Guarding Block (modified)
18. Execute LFT HS Front Kick to "F"
19. Execute RT HS RND Kick to "F"
20. Execute LFT HS Side Kick to "F"
21. Execute LFT HS Back Kick to "F" (Parallel to EF)
22. Execute HS Open hand X Block to "E"
23. Step forward and execute Double Closed Fist Upset Block
24. Execute LFT MS Hammer Hand Strike
25. Execute RT KHand Downward Strike (Pulling) to "E"
26. Execute LFT MS Circular Knife Hand Pulling Block to "E"
27. Execute RT Hand MS Lunge Punch to "E"
28. Extend LFT hand to rearward to "F"
29. Step forward into LFT BS - Execute RT HS KN Strike and at the same time LFT HS KN Block in front of head
30. Execute LFT LS Pulling Block to "F"
31. Extend Double KN Guarding Block to "F"
32. Extend LFT Hand to rear.
33. Form LFT X stance and execute RT HS KN Strike with a LFT HS KN Block
34. Form x stance and strike LFT with RT closed fist directly in front of the body (LS) Lower forearm reinforced block.
35. Step out and Execute RT MS Double Closed Fist Guarding Block.
36. Execute MS Double KN Guarding Block.
37. Left HS Strike
38. Execute RT HS KH Strike
39. Execute RT Double Jump Front Kick to "A"
40. RT Knee level palm up Pulling Block
41. Finis.

Key

BS - Back Stance
CF - Closed Fist
FRT - Front
HS - High Section
Khand - Knife Hand
LFT Left
KN - Knife Hand
LS - Lower Section
MS - Mid Section
OH - Open Hand
RGT - Right
RT - Right
RND - Round
RDH - Round House Kick
RT - Right

CHAPTER 5 - KWAN MU THIRD EFFORT

Koan of the Third Effort

To be is to SEE.

To See is to KNOW.

To know is to BE.

If then, what have you?

It is already too late!

The Third Effort is beauty in motion. Each variation of the form flows gracefully and leads deeper into the fantasy of existence. When practiced sufficiently, the movements of the kata blend together enthralling the performer with the enchanting ecstasy of a symphony and many things not apparent become clear.

You have been mastered by the kata!

Be - See - Know. You have none, yet you must have all. Attempting to control the kata, it falls apart at your feet. If you do not control the kata, you lose yourself. This is the most difficult of problems. Years of effort are required, but it was known before the first.

To know is to be.
To be is to see.
To see is to know.
Where then do you start?

The first is what is, The second is what is done, The third is who sees that it is done.

A puzzlement since the existence or the self only comes if the self conceives the existence of non-existence.

Imagination and memory are both illusion. You imagine what the future will be and remember the past. Neither the past nor future is real but you live only for a moment in the present. As you see you remember, as you remember, you see. Yourself (be-ing) reflects only your memory and how you perceive the future. Take me there.



Kwan Mu Third Effort



0

1

2

3a

3b



4

5

6a

6b

7



8

9

10

11

12



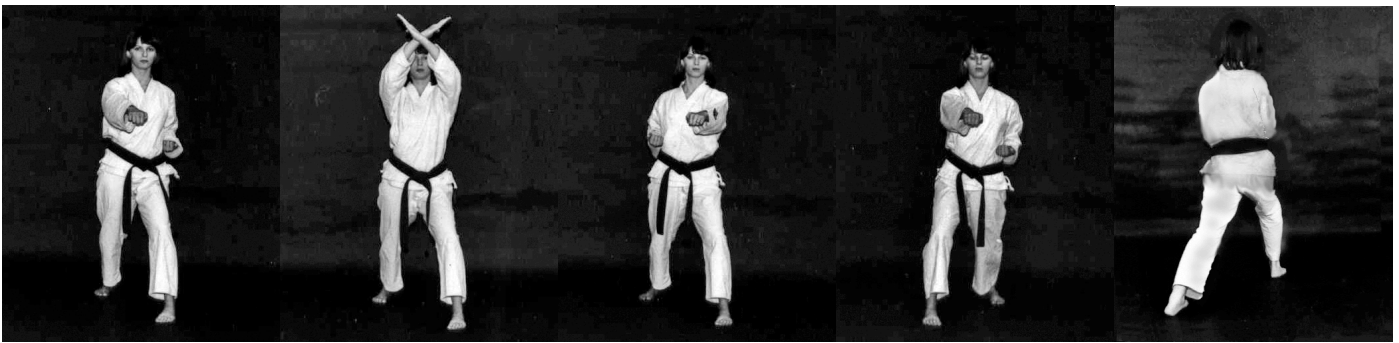
13

14

15

16

17



16

16a

17 Kiai

18



19

20

21

22

23



24a

24b

25a

25b

26



27a - Kiai

27b

28

29

30a



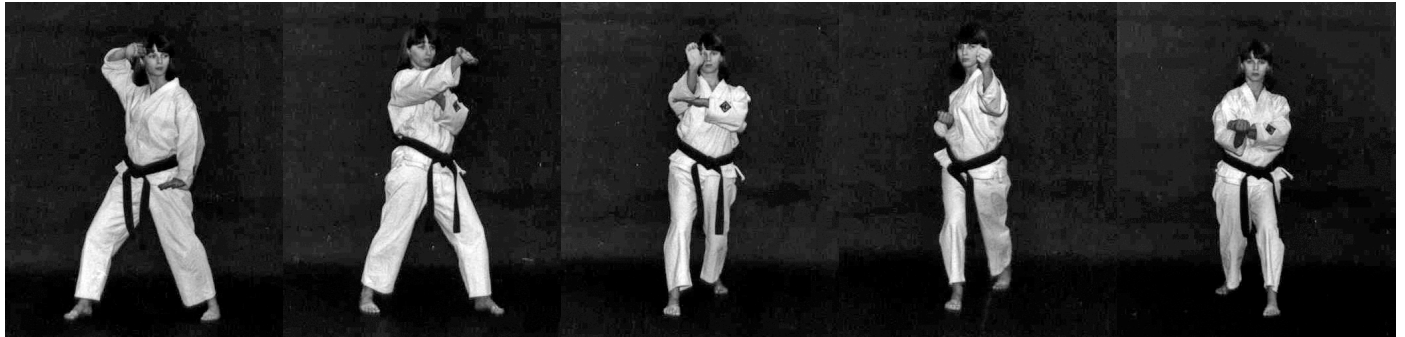
30b

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33a

33b



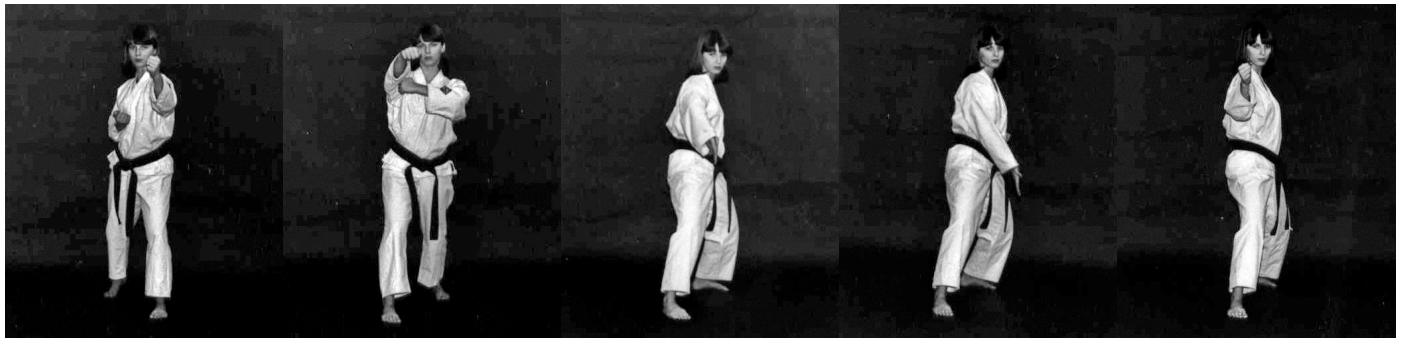
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35

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38



39

40 Kiai

41a

41b

41c



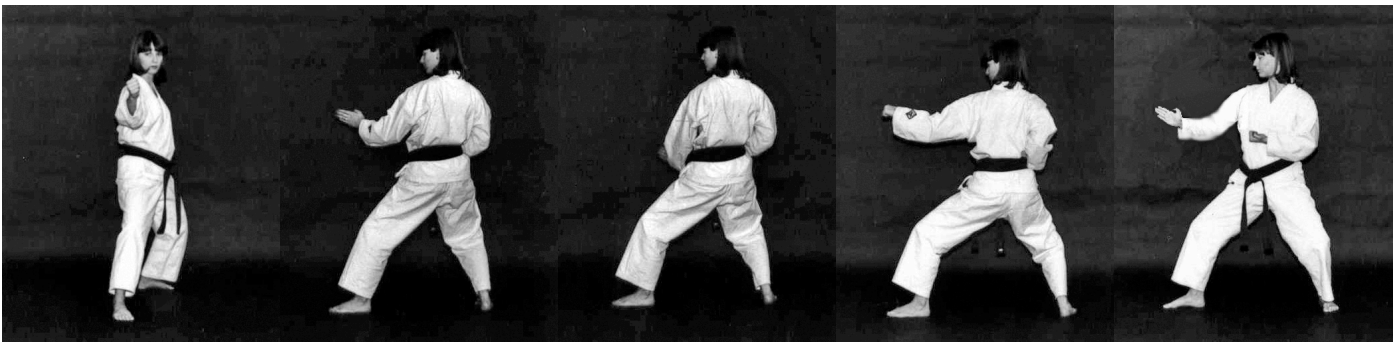
42a

42b

42c

43a

43b



43c

44a

44b

44c

45a



45b

45c

46a

46b

46c



47a

47b

48

59 and 50

51



52

53

54

55

56

57 Bow not shown.

Model: Pamela Hickey

Kwan Mu Third Effort Movements

1. Step right foot out to "C" forming a right back stance and execute a left high section outer forearm arm jam block to "C".
2. Leaving left hand in place, execute right high section outer forearm block jam block to "C".
3. Leaving both right and left hands high, execute a right high section jab punch followed right away by a left high section straight punch.
4. Turn to face "D" forming a left back stance. Execute same technique as in #1.
5. Execute the same technique as in #2.
6. Execute the same technique as in #3. (1,2,3 & 4,5,6 should be performed in rapid sequence with no pause in between.)
7. With left foot, step out to "B" forming a modified left front stance and execute a right high section cross arm pressing block.
8. Step forward forming a right front stance and execute a right high section downward knife hand strike. Left hand simultaneously executes a mid section open hand pressing block under the right elbow.
9. Slide slightly backward forming a left back stance and pull right hand sharply back to left side of the body. Right away execute a right mid section circular downward back fist strike to "B".
10. Move right foot to "D" forming a right front stance and execute a left high section cross arm pressing block
11. Shifting slightly to a modified left back stance, execute a right high section two finger spear hand thrust to "D" while at the same time executing arm grab and pull to high section (in front of forehead) block with left hand.
12. Execute right high section skip sidekick to "D".
13. Turn rapidly left to "A" stepping out with left foot forming a right back stance and executing a left mid section double knife hand guarding block.
14. Turn quickly clockwise and step out to "B" forming a left back stance and execute a right double knife hand-guarding block to "B".
15. Leap into the air, turning counterclockwise and execute fake double jumping thrust kick to "B", landing and forming right back stance and executing a right mid section reverse punch (#14 & #15 should be done in rapid order with no pause in between.)
16. Execute a left high section x-block, turning left hand over to palm up (grasping) position, pull hands to abdomen and right away execute a left mid section straight punch.
17. Step forward to "B" forming a right front stance and execute a right mid section lunge punch -- KIAI!
18. Turn clockwise to "A" forming a right front stance to "A" and execute a left high section cross arm pressing block.
19. Almost in the same motion execute a right double jump sidekick to "A".
20. After landing turn counterclockwise to "B" forming a left front stance and execute a right high section cross arm pressing block to "B". (Left hand should be positioned in front of the body and just under the right elbow.)
21. Execute left mid section inner forearm open hand sweeping block, palm up.
22. Execute a right high section ridge hand strike.
23. With a two hand grabbing action, pull downward and execute a right mid section knee smash.
24. Lower foot and then leap into the air pulling legs up and turning counterclockwise landing in a low x-stance facing "A" and executing a low section double back fist x-block.



This could be a right foot front kick, round house kick, or crescent kick followed by a turn back kick. Either or both the two kicks could be done in the air. The difficulty would be to land in a perfect front stance as you reverse punch.

25. Reach out to "A" with the right hand and step out with right foot. Right away jump in with left foot forming a right x-stance and executing right cross arm pull to the right shoulder and simultaneous left low section straight punch.
26. Step back with the left foot forming a left back stance and executing right low section outer forearm descending block.
27. Execute left mid section front snap kick, Kiai!
28. Lifting left foot, turn 270° counterclockwise and form a right back stance to "C". Execute a left mid section inner forearm out guiding block (palm up).
29. Shifting to a left front stance execute a right mid section hand cover block to "C".
30. Indicate slight pull with both hands and execute a right foot low section (to knee) heel round house kick to "C", recovering leg to behind the right knee notch, and extending left open hand to high section and executing right high section hook punch striking the open palm. (When the leg is recovering, the strike is executed. These two actions are to be done as one movement.)
31. Withdraw right hand to body and push out to mid section with left palm, fingers up (while remaining on left leg only). Jump forward to "C" forming a right x-stance and execute right mid section straight punch (torso should now face toward "A".) (Sit very low).
32. Move left foot to "D" forming horse stance facing "A" and extend left arm open hand thumb up to "D".
33. Execute right high section crescent kick to "D" striking left palm and putting right foot down to "D" forming horse stance facing "B" and striking left open hand with right elbow.
34. Execute right high section knife hand outer forearm rising block in front of forehead at the same time executing left mid section open palm pressing block in front of the groin.
35. Remaining standing facing "B", execute a right high section cross arm jam block (fingers up) bring left hand up and in guarding position under the right elbow.
36. Step right foot out to "B" forming a right front stance, retrieve right hand and execute right hand high section palm heel punch retaining left hand under right elbow.
37. From same position, twist body clockwise and execute left high section back fist strike to "B".
38. Step forward with left foot forming modified left front stance, and execute a right hand mid section upper cut punch with left hand in grabbing position directly in front of right shoulder.



39. From this position, twist body clockwise and execute a left hand high section back fist strike.
40. With the left hand grabbing and pulling to the lower right side, step out to "B" forming right front stance and executing a right high section straight punch - Kiai!
41. Move slightly back toward "A" forming a left back stance facing "B". Execute right mid section back forearm inner circular sweeping block. Continue circling arm and execute right mid section outer forearm knife hand pressing block. Continue arm circle and execute right high section back fist strike to "B". (All these action should be done with feeling and no pause in between.)

42. With right foot, step backwards to “A” forming a right back stance facing “B” Execute the same series as in #41 in reverse.
43. With left foot, step backwards to “A” forming a left back stance facing “B”. Execute same series as in #41.
44. Turning 270°, by picking up the right foot and pivoting on the left foot to form a right back stance to “D”. Execute a left mid section outer forearm circular descending block, continue circle and recover to execute a right mid section circular descending block, press, and then execute a left high section back fist strike. (All these defends and strike should be done with a fluid continued motion.)
45. Step back with right foot forming a right back stance. Repeat actions of #44.
46. Step back with right foot forming a right back stance. Repeat actions of #44.
47. In same position, execute a right high section hook fist strike (to ear) followed right away by a left knife hand strike (to other ear).
48. Skip forward and execute a left skipping front kick to “D” keeping left hand in same position.
49. Lower left foot to floor and step out with right foot to “D” bringing up rear foot and forming a right x-stance to “D”. At same time, execute a right mid section knife hand strike and left low section outer forearm ppohand sweeping block.
50. Form a low x-stance with palm hands extended out and away from the body. Stance should be very low with knee almost to the ground. Right arm should decline down ward and left arm slightly upwards. Hold this position for approximately 5 seconds.
51. Move left foot backward to “C” forming a left rear fixed stance and pull right arm with open hand downward to in front of the hara. This should be done with a strong deliberate action.
52. Drop into deep front stance facing “D”. Turn body toward “B” and with left arm inscribe slowly and deliberately a large outer wrist circular block. End with a left mid section palm-up pressing block to the center of the circle.
53. Shifting the body into deep horse stance to “B”, execute a right straight punch to the center of the circle.
54. Drop into deep front stance facing “C”, turn body to “B”, and repeat #52 sequence in reverse.
55. Repeat #53 in reverse (execute punch in center of circle).
56. Stand up to “B” forming a natural stance, place both hands over the eyes (right over left) and with a tearing action move them directly out from the face and recover into closed fist ready posture.
57. Bow!

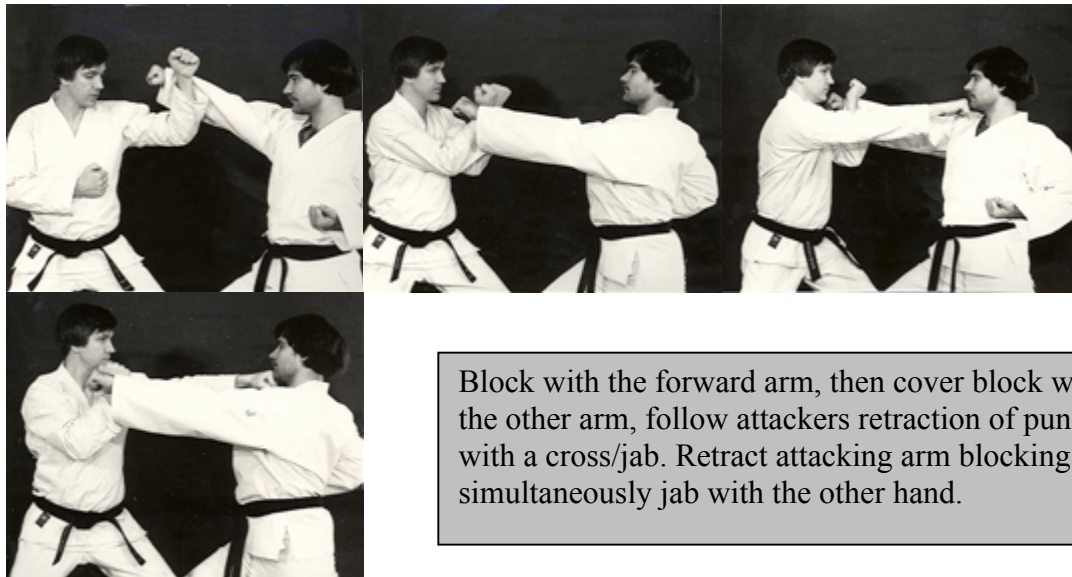


A different look at the interpretation of movement 34 as a trapping action.

Kwan Mu Third Effort Bunkai

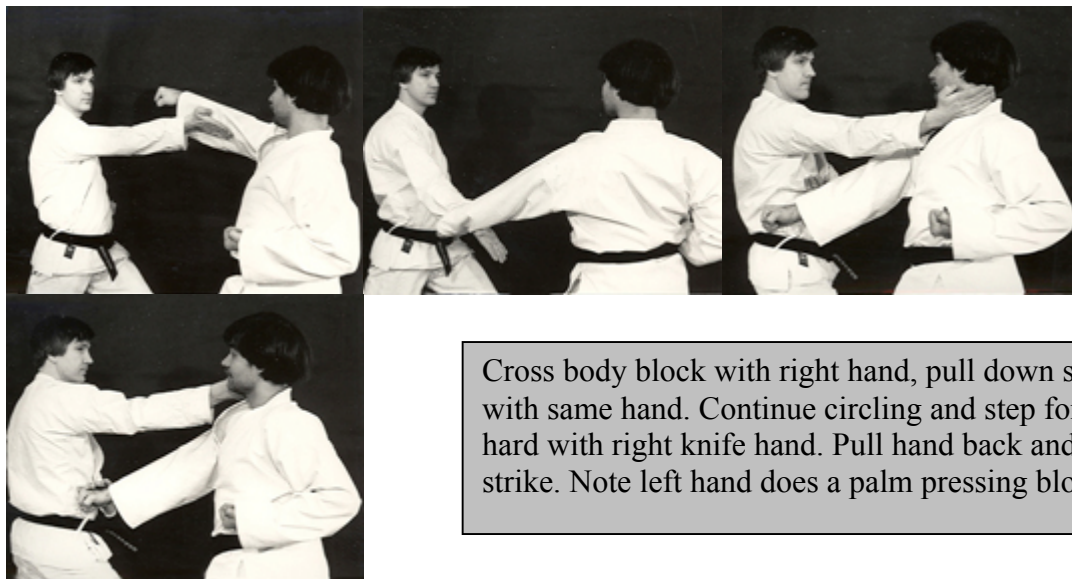
This shows some of the bunkai for the kata Kwan Mu Third Effort. There are other more advanced interpretations of some of the movements. The bunkai is performed by Patrick Hickey with Lance Weimer assisting.

Movements 1-3b and 4-6b.



Block with the forward arm, then cover block with the other arm, follow attackers retraction of punch with a cross/jab. Retract attacking arm blocking and simultaneously jab with the other hand.

Movements 7-9.



Cross body block with right hand, pull down sharply blocking with same hand. Continue circling and step forward striking hard with right knife hand. Pull hand back and then back fist strike. Note left hand does a palm pressing block.

Movements 10-11.



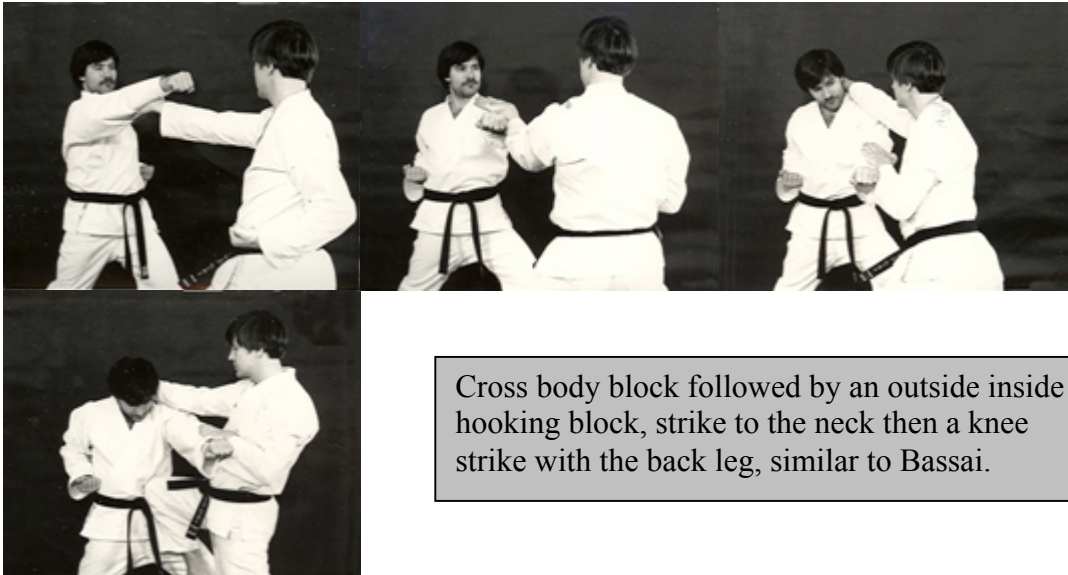
Cross body block with left hand followed by a finger strike to the eyes or hands. Note that left hand as it withdraws simultaneously block a second punch from the inside out which allows you to pull the attacker in.

Movement 18-19 Shown with a front kick instead of a side kick.



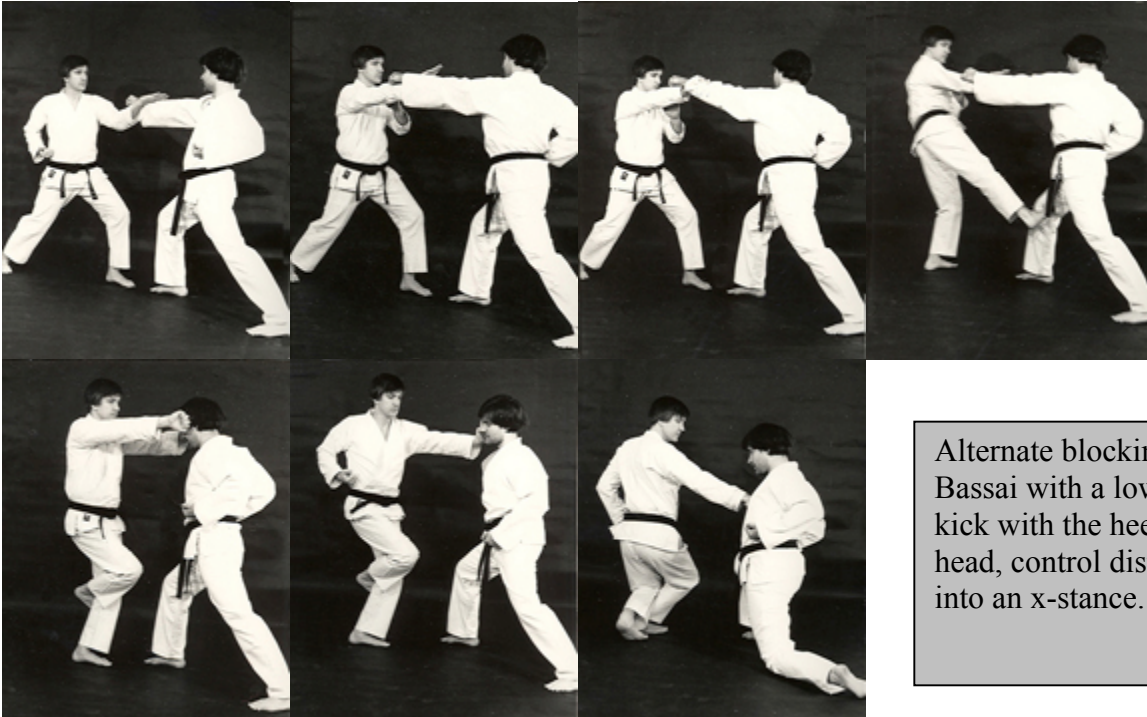
Cross body block followed by a double jumping front kick. The kata is also performed with a side kick following the first front kick.

Movement 20a – 23.



Cross body block followed by an outside inside hooking block, strike to the neck then a knee strike with the back leg, similar to Bassai.

Movements 28-32



Alternate blocking similar to Bassai with a low roundhouse kick with the heel. Strike the head, control distance and punch into an x-stance.

Movement 35-40



This is taking Tekki Sandan into a moving sequence. Cross body block, strike to the face with other hand blocking, followed by a back fist strikes and punches. Notice the use of cross body (contra body) actions.

For Movements 41-43, please refer to Movements 31-36 in the Kwanmu First Effort Bunkai.
For Movements 41-43, please refer to Movements 37-39 in the Kwanmu First Effort Bunkai.

Annotations to Kwan Mu III

You can begin Kwan Mu III directly as you rise up from the low section knee level palm up closed fist pulling block of Kwan Mu II by sliding the left foot out into a right back stance and executing figure 1.

Figures 1, 2, & 3. These movements redefine the interpretation of certain movements of Heian Nidan and Kwan Mu First Effort and Tekki Sandan. Figures 1 and 2 are a boxing type cover. Figures 3 a and b are following strikes. These strikes follow the opponent's retracting arm in a counter strike that is nearly impossible to block. Note the first jab was originally an ox jaw strike but is now commonly done as a closed fist punch.

Figure 4,5, & 6 repeat figures 1, 2, & 3 to the right side.

Figure 7. To understand this kata you must understand what is meant by movement along a great circle. This cross body block introduces the concept of movement along a great circle. This movement protects the body from a variety of attacks and appears in many disguises in the kata. It represents the theory of blocking near the source of the strike, use of lever and leads to the circular follow through in the two men kata that are included in Kwan Mu III. This is a 'soft' yet powerful block.

Figure 8. This is a complex movement. The arm swings back to block against an attack as you drive forward and then strikes downward in a knife hand strike at an angle where the opponent absorbs the full force of the impact. If delivered correctly it will drop the opponent. The hand under the striking arm can either be a block, an augmentation of a block, a grasp of the just blocked attack or a protection -- which is partly determined by the opponent's attacking hand or foot. It is possible for the pulling back to be a scoop of a kick followed by a throwing down of the opponent. Again the left hand supports in the most practical manner. In this case, probably by helping to off balance the opponent's upper body. The attacking leg can also be used to sweep the opponent's standing leg.

Figure 9. Pull the striking arm down and back after the knife hand strike closing the fist. Pull the arm back twisting the hand inward and thumb side down as if breaking a grip and then swing upward rotating the thumb palm up and strike downward with a bottom fist strike. This is a take off from a similar movement in Heian Shodan.

Figures 10, 11, and 12. This is a cross body block that comes up underneath a stabbing attack with the knife. The palm rotates outward directing the attack away from the body. Grasp the opponent's arm to protect and to sense the opponent's distance countering with a nukite to the eyes. A skip sidekick dispatches the foe.

Figure 13. You put your kicking foot down next to the standing foot and pivot 270° left sliding your left (old standing foot) out to the back. Both hands come from behind in a double knife hand circular guarding block.

Figure 14. As you turn quickly to your right, your hands perform a double knife hand circular guarding block and then sweep down and across the front of your body as if scooping a kick with the forearms. As you step forward, the hands are found behind the body and are quickly brought forward together into a double knife hand circular guarding block similar to figure 13 above. The feeling should be as if you are setting your body to turn backward and sidekick. If you had scooped a kick, the arms would be throwing the attacker down to the ground.

Note: Sometimes I step forward after figure 13 and do a spear hand as in Heian Nidan and then pivot left to "B" and double knife hand strike ending up in the same position as at the end of 14. This is a different feeling and no body language is asserted about a fake turn back kick.

Figure 15. The double block action of 14 provides the momentum for and leads into 15. The body turns 360° in the air landing in a left front stance with a reverse punch. Alternatively, you could crescent kick with the back foot followed immediately by turning backwards and kicking with the other foot and ending

with a reverse punch. Another method is to bring the right foot forward faking a set up with left foot front kick and then immediately turning backward and kicking with the left foot. This kick can be in the air. Still another is to leap into the air crescent or front kicking with the right foot and while still in the air, turning and back kicking and then landing in a left front stance as you reverse punch. Some of these concepts are used to progressively teach the others.

Figures 16 - 17. After the reverse punch, pull both hands to the chest. The hands open and are thrust upwards into an x-block as in Heian V. Then pull the hands downward to the chest closing into fists. As you step into the next stance, first the left and then the right hand thrusts forward similar to Heian V. This is often a good place to kiai.

Figures 18 - 19. Turning 180° right towards the back, step with the right foot into a front stance and cross body block with the left hand. Use the momentum created to leap into the air and to do a double kick - left foot front kick followed by a right foot sidekick. The front kick is not fully chambered so it does not interfere with the sidekick.

Figures 20 - 24. As you land from the sidekick you turn back towards the front of the kata and cross body block with the right hand into a left front stance. Reach out with the left hand and then pull in and knee strike (Heian IV). Setting your foot down forward, jump straight up, turn in the air and land in the same position as the x-block in Heian V. Alternately, I used to cross body block, ridge hand strike outward from underneath with the left hand, then left hand strike, right hand strike and then leap into the air, crescent kick the left hand, then turn in the air and land similar to the jump in Unsu. I would try to lie flat out in the air before descending from the jump. Then I would pop up into a back stance and continue as in Figure 25. The back and forth feeling of movements 15-23 should remind you of aikido like motion. Think also of the waist twisting back and forth action of Tekki Nidan These movements are designed to teach the body how to move over the hips correctly.

The movements from figure 15-23 should remind you of the waist twisting side-to-side actions of Tekki II.

Figures 25-26. This is from Empi. Land as in Heian V and then drive forward as in Empi.

Figure 27. Kiai point. Make sure your weight transfers correctly on the front kick. Don't "fall" back into the stance after the kick. Control your body action.

Figures 28-31. Block the opponent's attack, grab the opponent with both hands and kick the lower extremities. Then grab the head with one hand and smash it behind the ear with the other. Distance the body with the left hand and dispatch it with the right. The kick is like a roundhouse kick with the heel of the foot. Consider catching the leg with the heel of a combat boot and then driving the attacking foot forward in a sidekick like action.

Figures 32-33. Time the left hand and front foot together into the kiba-dachi (some use back stance). The crescent kick elbow strike is like Heian V except that the elbow strike is directly in front of the body.

Figures 34-40. These movements are right out of Tekki Sandan. The left hand palm-pressing block is centered and the right hand block is directly underneath. The right hand palm heel strike must be fully extended palm side up. When doing this technique leave the feet where they are at and pivot into a front stance. The strike is in the direction of the stance. (Think about walking the stances.) Continue on stepping forward. This is a moving Tekki Sandan. Kiai on the final technique.

Figures 41-43. This is the first of the two men kata suggested by Cheung Kwan. Circle block a punch, pulling block against a kick, followed by a strike, all with the same hand. Complete each technique fully and the hand is a bit "sticky" after the kick block. See figures 32-34 of Kwan Mu I.

Figure 44. This is the second of the two men kata suggested by Cheung Kwan. Two circular blocks against a punch followed by a strike. It is possible to use the second block to trap the second attack with the fist. See

figures 38-39 of Kwan Mu I. Later we changed this movement to just a left palm pressing block signifying the releases and using a dramatic pause.

Figures 45-46. Repeat the two men kata of Cheung Kwan.

Figures 47-50. Continues the Cheung Kwan actions. Figure 50 is also found in Kwan Mu II and Cheung Kwan. Right after figure 48 you can immediately turn backwards and perform a double axle jump crescent kick. This is a reverse crescent kick while jumping and turning backwards followed immediately by a crescent kick as part of the same jump.

Figure 51. Returning to the starting point.

Figures 52-55. Represent the 40 hand techniques of the Kwanmukan.

Figure 56. Yame with the Kwanmukan Bow.

Kwan Mu Third Effort Movements

These are Hanshi Anderson's notes on the performance of Kwan Mu III. The numbering is per his notes and does not conform to the order of pictures in this book.

1. Execute LFT hand HS pushing block
2. Execute RT hand HS pushing block
3. Execute RT hand HS jab
4. Execute LFT HS punch
5. Repeat Sequence on other side
6. Cross body OH palm up pressing block
7. RT MS descending sudo and LFT hand cross block under elbow
8. RT CF circular descending MS back fist
9. LFT cross body palm up pressing block
10. LFT HS KH pulling block and finger tip eye thrust
11. Skipping RT side kick
12. Double knife hand guarding block
13. Double knife hand guarding block
14. Turning back kick (fake) with RT MS reverse punch*
15. HS X block
16. Pull to waist and LFT lunge punch
17. RT MS lunge punch
18. LFT Palm up HS pressing block (#9)
19. RT double jump side kick
20. RT cross body HS pressing block LFT hand under elbow
21. RT ridge hand to HS
22. RT knee smash (returning posture is in photos from 2nd effort)
23. Jump and LS double crossed fist X block
24. Reach out with RT hand
25. Jump in and LS punch to groin and RT HS pulling block
26. LFT MS front kick
27. LFT inner forearm MS hooking block
28. RT MS covering block
29. RT RDH heel kick to thigh joint
30. Return to crane stance HS circular hooking punch to palm
31. Push off with LFT hand
32. Step in and MS punch in deep x stance
33. Stand up to kimase and extend LFT hand out thumb up
34. Crescent kick to palm and elbow smash
35. High section pulling KH block in front of forehead and LS palm heel pressing block over groin
36. LFT hand up under elbow and RT hand pushing cross body HS defend
37. Left HS back fist strike
38. RT MS upper cut while pulling with LFT hand
39. Step forward and palm heel strike to face

40. LFT back fist strike different stance
41. RT HS punch
42. block the arm
43. block the leg

*What he means here is that the body turns 360 degrees from a right back stance to a left front stance. Do not back kick with the left foot but land in a left front stance while performing a right hand reverse punch.

44. Back fist
45. Repeat sequence twice
46. Block the first arm
47. Block the second arm
48. Back fist
49. repeat sequence
50. Closed fist strike to ear
51. Open hand strike to ear
59. Finish off

52. LFT Skipping front kick with hands in place
53. Lunge Punch to body with sweeping block
54. Pulling block with RT hand
55. Large circle block with Left
56. Punch RT
57. Large circle block with RT
58. Punch left

Key

BS - Back Stance
CF – Closed Fist
FRT - Front
HS – High Section
Khand - Knife Hand
LFT Left
KN - Knife Hand
LS – Lower Section
MS - Mid Section
OH – Open Hand
RGT – Right
RT - Right
RND – Round
RDH – Round House Kick
RT – Right

Kwan Mu Sandan 3rd level as performed by David Ames.

Numbering is David Ames' and does not conform to the pictures in this book.

1. Yoi. Ready position.
2. Step to left in right Kokutsu dachi. Left hand high section defend, Right hand high section defend. (boxing cover-up defends). Right face punch. Left face punch.
3. Turn 180° to left Kokutsu dachi. Right hand cover defend. Left hand cover defend. Left pace punch. Right face punch.
4. Step to forward position in left Zenkutsu dachi. Right hand cross body block palm up, left hand touching right forearm palm down.
5. Step forward into right Zenkutsu dachi. Right arm shuto downward strike (large complete arm circle) pulling back into left Kokutsu dachi while throwing right uraken to face.
6. Step 90° to right, moving right foot into narrow right Zenkutsu dachi with left hand cross body defend.
7. Right hand nukite to eyes pulling left hand to open hand face cover simultaneously pulling to left Kokutsu dachi.
8. Skip in right side kick, retract and place right foot next to left foot turn 270° to rear.
9. Right Kokutsu dachi double knife hand defend. Step in right hand nukite solar plexus level, left hand cover defend right Zenkutsu dachi.
10. Turn 180° to left double knife hand defend right Kokutsu dachi.
11. Jump turning right foot wheel kick land in right Kokutsu dachi.
12. Right foot front kick jump left foot back kick land forward in left Zenkutsu dachi right Gyaku tsuki.
13. Right foot wheel kick return to left Zenkutsu dachi.
14. Face level cross hand block pull both hands to hip step into right Zenkutsu dachi left hammer fist right Oi tsuki.
15. Step 180° to right into right Zenkutsu dachi left hand cross body block palm up.
16. Right foot flying side kick.
17. Land 180° turn to left in left Zenkutsu dachi right hand cross body block palm up.
18. Left open hand mid section block palm up right ridge hand, left hand open palm face strike.
19. Right foot crescent kick to left hand jump turn 180° to left land right foot forward crouch.
20. Jump up to right Kokutsu dachi low level double knife hand defend.
21. Step forward into left Kokutsu dachi move left foot behind right drop deep left punch groin.
22. Turn 270° to left into right Kokutsu dachi left hand open palm up mid-section defend.
23. Press into left Zenkutsu dachi. Turn left hand palm down right hand circle defend open hand palm down.
24. Right foot round kick knee level.
25. Punch right hand to open left hand open hand push left hand forward step into right snake stance (left foot behind right foot crouch very low straight back) right punch straight from shoulder level retract left hand.
26. Step left foot 180° toward right of kata, into Kibadachi pressing left hand, open palm, to shoulder level.



27. Right foot crescent kick to left hand (180° turn toward front of kata) drop into Kibadachi right elbow smash to right hand.
28. Pivot to right Zenkutsu dachi right open palm over forehead left open palm pressing downward in front of groin.
29. Pivot to left Zenkutsu dachi right hand palm up cross body block left palm to inside of right upper arm.
30. Step forward into right Zenkutsu dachi right hand open palm, pressing block shoulder level. Left hand cover block under right elbow.
31. Same stance left Uraken retracting right hand left hand middle defend right upper-cut to body pulling left foot up to right foot.
32. Step into left Zenkutsu dachi left Uraken.
33. Step into right Zenkutsu dachi right tsuki left palm to inside of right upper arm.
34. Pull back into left Kokutsu dachi right chicken wrist defend face level continue right hand palm up downward stripping front kick return right Uraken to face.
35. Step back 180° into right Kokutsu dachi left hand chicken wrist face level continue left hand outward and down, circular motion, palm up stripping front kick pulling left hand back toward right hip immediately throwing left Uraken to opponents face.
36. Step back 180° to left Kokutsu dachi repeating sequence 34.
37. Step right foot 270° to right into right Kokutsu dachi left hand downward shuto to groin level facing right of kata.
38. Step back 180° to left Kokutsu dachi circle right hand downward and outward up to face level and down again stopping at waist level pressing block hesitate for a beat then right Uraken to face.
39. Step back 180° to right Kokutsu dachi repeat action 38 with left hand. Right hand shuto to jaw left hand hammer fist to head.
40. Leaving left hand hammer fist at face level skip in Mae Geri.
41. Step left foot down step right foot into high level Kibadachi punching right hand straight to right of kata from shoulder retracting left hand to left pectoral muscle.
42. Turn 270° to left throwing left inside to outside crescent kick striking left hand (all done in one action).
43. Step left foot behind right, crouch low sweeping left hand palm up over shoulder level punching right hand to right side shoulder level.
44. Step back into left Kokutsu dachi right hand downward shuto to groin level.
45. Press into right Zenkutsu dachi circle left arm, chicken wrist, forward and upward around to left hip and press left palm up to front of kata.
46. Snap to Kibadachi facing front of kata right hand solar plexus punch retracting left hand to hip.
47. Pivot around to left Zenkutsu dachi circle right arm, chicken wrist, forward and upward around to right hip and press right palm up to front of kata.
48. Snap to Kibadachi facing front of kata, left hand solar plexus punch retracting right hand.
49. Pull to natural stance, feet together, rei, yame.

These are David Ames notes he wrote on how he performs Kwan Mu Third Effort. David Ames is a wonderful kicker, but like most people he has a strong and a weak side that differs depending on the kick. In order to concentrate on his strong points, I rephrased for him certain parts of the kata. This enabled him to give a striking performance and also shows the flexibility of the kata.⁷⁵



CHAPTER 6

The Kwanmukan

The purpose of the Kwanmukan is to provide a structure for those who best exemplify the Kwanmukan approach and technique as viewed by the founder Hanshi George E. Anderson. Kwanmukan is greatly influenced by the root technique that is common to all forms of martial arts. It is what Kwanmukan stands for and is expressed through strong, consistent, internal standards quantifiable, integrated and related. The Kwanmukan is not an eclectic style but a very traditional approach to martial training that considers the pure brutality of a violent situation as well as character development.

What are those values of martial arts practice that Hanshi Anderson has been inspiring to instill in his students? The most important point is a calm mind. A calm mind focuses on what is happening without outside interference. This is essentially the concept of zanshin. Through keeping the mind calm, the body is calmed and does not interfere with the expression of salubrious² technique. Techniques without any excess motion are kinetically correct and performed point to point with nothing wasted, nothing withheld.³

Body Dynamics is simply the use of kinetics (body mechanics.)⁴ Kinetics is the study of the forces that instigate, arrest, or modify the motion of the body. Newton's first and third laws of motion are especially applicable to kinetics. Newton's first law states that a body at rest stays at rest and a body in motion stays in motion unless acted on by an outside or unbalancing force. Newton's third law states that every action force has a reaction force that is equal in magnitude but opposite in direction. These two laws apply to the forces produced by muscles and act on the joints to create movement. The reaction forces of the muscles contribute to body equilibrium and the salubrious motion of the body.

Many things can prevent the most efficient and maximum creation of kinetic energy by the body. If the base or stance is not correct, that is, it is structurally unsound, energy will leak. A simple leaning of the head will pull the body out of equilibrium as will poor posture. Often times the visual error is only the symptom of the underlying fault. The root cause of the fault is most often not the visual anomaly but was created by an earlier imbalance in kinetic energy caused by incorrect body mechanics.⁵

Contra body action is often overlooked in the martial arts and this is a natural application of the laws of motion. Understanding how the body creates equilibrium internally through contra body action is the difference between high level and low level technique. Allow your body to move naturally and do not artificially force or cut off movement. Otherwise movement will become stilted and unnatural.

General Consideration

Keys to Good Technique

1. Pure line of action clearly established with nothing wasted, nothing withheld
2. The line of action and direction of technique coincide
1. Base correct with stance structurally/physiologically sound
2. Balance – weight set and stable
3. Correct posture maintained throughout
4. Movement generated using the correct body parts in an efficient manner and in the correct order
5. Weight placed over the foot with weight transfer according to the stance
6. Flow movement using correct stances, coordinated with appropriate gaze, breathing and rhythm
7. Coordinate the hands, feet, eyes, breath, and weight flowing as one
8. Complete each movement fully before start of next one
9. Gaze in the direction of the intended movement
10. Engage the body and mind fully in each action
11. Use correct triangular shape when kicking - head over the standing leg with hips extended.
12. Fully pivot the round and sidekicks avoiding contortion of the body

Performance should concentrate on the underlying expression of technique. If you do not pay attention to the underlying action, you will be drawn to the flash and not the real action. ⁶ To perform correctly, consider how each movement is set up and executed, how the body is structurally positioned at the completion of the movement, and finally be able to consistently repeat the movement in different directions. ⁷

WHAT IS CORRECT KIHON?

Correct kihon follows certain general rules that may be modified for special techniques. Foremost is stable mental attitude and strong mental energy (ki). This is expressed with stances that use the total surface of the foot (toe and heel) to grip the floor. Fully placing the weight over the foot in a stance will press the toes into the floor making this a natural way of standing. Knees and ankles are bent correctly depending on the purpose of the movement. Posture is natural with the neckline straight, shoulders down and no sway back. The upper carriage is lifted fully off the trunk. Except for special techniques, the axis of the body is perpendicular to the floor. Eyes gaze straight to the opponent with line of site parallel to the floor and there is a minimum of blinking – only enough to naturally keep the eyes from drying up. Body dynamics have to be correct and use the expansion and contraction of the body to produce power with all components of the body working together to transmit force. The power generated should be transmitted smoothly in a clear line to the intended target. Body movements are correctly timed and matched to the purpose and direction of technique and coordinated with power generation. Maximum force should be delivered to a specific target in the shortest possible time. Breathing should be natural and match with the body movement. The fight should be real and meaningful with intention in the techniques. As in Kumite, a worthless technique is a worthless technique.

Fundamental Kwanmukan Consideration

There should be a calm mind with techniques point to point, nothing wasted, nothing withheld. The body and mind should be fully engaged and hand, foot, breath, eye and weight should all be completed at one time. There should be a balanced performance with a clear distinction between the different techniques. This is especially important in the kwanbu where techniques should be equal on both sides of the body. It is not the speed that counts but the underlying skill.

Kwanbu

In kwanbu, the most important aspects are consistent with those found in kata. However, there are some basic considerations that are given more weight than in kata. Kwanbu is the presentation of the basic technique (kihon) of the performer and the uniqueness of Kwanmukan. As each combination is performed, the setup of the movement and the execution of the movement are essential. That is, how the performer enters into a stance, the exchange between stances, and how the performer handles changes in the direction of movement, show the capacity of the performer.

Ten Aspects of Performance

1. Rules of Movement followed
2. Driving leg moves passive leg
3. Complete weight transfer
4. Posture - straight back and level shoulders, where appropriate (most of the time).
5. Clear demonstration of power in techniques, not just arm or leg action.
6. Consistency in application of techniques
7. Comfortable with movement and techniques
8. Conservation of energy in movement and application using contra body action
9. No "extra" actions when executing techniques.
10. Correct Gaze

Kwanbu should be equitably balanced on both sides of the body. That is the combination should be consistently performed on both sides of the execution and not just equilibrium. ^{8,9}

Kata

Kata¹⁰ is the tool we use to teach our bodies how to generate power and to send that power to a particular place at a particular point in time. In this sense, we can say that karate is the creation by our body of maximum energy in an efficient, kinetically correct and salubrious manner and the directing of that energy to a particular place at a particular point in time ¹¹. Performance is done with a calm uninterrupted mind with nothing wasted and nothing withheld. Movement should not be stilted or stiff, but flow in a natural way. The body should be fully engaged in the action, in perfect kinetic balance,

and there should be full completion of each action.¹² All of this is carried forward throughout the entire performance.

Embussen

The embussen (line of the kata) should be followed with no drifting. Drifting is usually caused by imbalance or misunderstanding of body kinetics. Most kata start and stop at the same spot and thus angles of movement and length of stride need to be studied to allow this to occur naturally.

Stance/Base

A correct stance or base is structurally sound/physiologically correct. There should be good posture and the weight transferred fully according to the stance. Take care to not lean into any stance, but allow the weight to roll fully through the foot to the toes such that the toes press into the ground. Thus in a front stance, the step moving forward should be heel to toe with the weight rolling through the foot until the toes press into the floor. When the weight is suppose to be over the front foot, the weight is suppose to be over the foot and not leaning into the front foot by using the leg as a pole to lean into. Make sure you do not lean into the front or back leg. Pressure into a foot does not necessarily mean the weight is fully transferred over that foot.¹³ Solid front and back stances with correct weight placement will eliminate knee collapse and wobbling while performing technique.

Movement

The rules of movement require that the body orient to the desired direction of travel, move in that direction, and the weight fully and naturally transports through the feet. Motion is generated by correct body mechanics in such a manner that there is a clear line of movement, and the line of movement and the direction of the technique (angle of attack) coincide. Thus the line of force is clearly established. To accomplish this, the weight should be placed over the supporting foot (feet), and a complete transfer of the weight occurs so that the weight is set on the supporting foot and not leaning into the supporting foot. Done correctly there should be a smooth line of action where the various aspects of the body come together at one time – hand, foot, eye, breath, and weight displacement all end in unison.¹⁴

Clear motion should have a definitive active or driving leg and a passive leg. The driving leg moves the passive leg and the passive leg should respond naturally to the forces created, not artificially controlled. If the passive leg is activated, this causes an interruption in the line of action and thus an imbalance. Movements must occur in a manner that is structurally sound, not debilitating to the body, and is conducive to the health and well being of the body.

Balance/Equilibrium

Balance is considered two ways. First there is the balance of the movements to both the left and right directions. We can also consider whether the body is in balance while in dynamic motion and while standing still. In considering balance in motion or at the completion of the movement, certain things can cause the movement to be out of balance. The gaze could be incorrect and if the head is leaning, even if simply by looking at the floor, the stance can be pulled out of balance. Head weight, if not centered over the base is a common problem of balance loss.

For the Novice

- Use Speed and power
- Look before turning
- Keep the hips horizontal especially while turning
- Use the correct or appropriate technique
- Show a strong spirit
- Move completely through the stance
- Put weight over the appropriate foot
- Make sure the eyes look forward
- Do not rise up and down unless it is appropriate
- Do not let the legs wobble or collapse
- Symmetry when symmetry is called for
- Show that you have been practicing

Each movement is completed before the start of another. Each movement must be completed before the start of the next. In kicking, allowing one hip to be out of line in a front kick will cause the weight to be off the base. Leaning incorrectly while kicking is a common cause of off-balance.¹⁵

Completion of techniques

Ten Considerations for Kwanbu

1. Movement set up correctly
2. Smooth line of movement
3. Stances in equilibrium
4. Balanced presentation with equal techniques in all directions
5. Stance changes correct turning with no loss of balance
6. Weight over the foot and no leaning in stances
7. Full completion of each technique
8. Clear the difference between techniques
9. Concentration does not falter at the end of each combination.
10. Underlying skill, not just speed

Proper movement is affected and the body out of balance if the performer does not finish one movement before the start of next one. Each movement should be completed before the start of the next one, however, the expression of the movement does not complete at the end of the singular action but continues fully until the completion of the entire sequence. Then the direction change can begin. Thus, make sure each technique is completed before

moving into the next one, even when techniques are performed one immediately after the other. It is better to take the time to complete a technique then perform really fast and slur or smear your actions with little or no clear distinction of technique. Ultimately, completely finishing each movement will be faster and more effective. This applies to completion of stance as well.

Breathing

Breath is synchronous with movement and is not held. The breathing pattern employed should be naturally consistent with the rhythm being used by the performer. Undue tension (that can be caused by incorrectly breathing) will impact performance in a varied of ways. How rhythm (tempo, beat, and accent) is employed affects the breathing pattern used. This can and should be different for each performer.

Gaze

In most instances your eyes precede your technique and look in the direction of movement. The line of sight should reflect the application of technique. Do not look at the ground unless you are applying a technique in that direction as leaning the head will pull the stance out of balance. Improper gaze results in loss of balance negatively affecting movement.

Convergence

All movements (big/small, body/hand/foot, loco motor/percussive) need to converge at the same time (kime). Continue movement until the completion of the combination and direction of the movement (along the embussen.) Step correctly, transferring weight properly, and breathe with performance. Set your line of movement in the kata and follow along that line until the movement is completed before going another direction.

Five Elements of Kata

- Shin, which is imperturbable mental control
- Ki, which is the mental energy is extended outward to infinity
- Ryoku, where the techniques which are focused and supporter throughout the body
- Smoothness in continuation of the movements
- Proper rhythm of the movements.

Main points to check in kata

- Did the performer understand the application of the technique?
- Did the performer maintain concentration on the objective of the technique?
- Was the center of gravity centered in the body?
- In general, did the hara maintain a level movement?
- Were the eyes gazing in the direction of the technique especially at the point of kime, head level?
- Was the new direction of movement set and followed – eyes first establishing the direction of movement after completion of the prior technique then the body set to move in that direction?
- Was the energy at the end of a technique used to begin a new technique – especially where expansion and contraction of the body comes into play.
- Are the muscles relaxed between technique allowing the body to move smoothly and naturally?
- Did the tempo and rhythm of the kata match the application of the movement?
- Was breathing paced to the tempo of the kata?
- Did all movement and resulting technique stay true to the embusen of the kata?

Advanced Performance Considerations

- Did the performer bring out the unique aspect of Kwanmukan
- Was the performer able to match to kata to their body style?
- Was maximum use made of the expansion and contraction of the body to create and expel power?
- Was the purpose of each movement demonstrated in addition to application in a manner that represents a reasonable bunkai
- Was the timing of the movement based on the perceived application of the technique?
- Did breathing occur consistent with the visualization of the application and was muscle movement/body movement consistent with the breathing in the kata.
- Are moves independent when they should be and together (or flowing) when they should be?

² Salubrious means favorable to or promoting health and welfare of the body. Technique should be such that it is not debilitating to the body and move in a smooth natural way.

³³ In this sense, we are considering a minimalist approach to the performance of technique with no wasted action.

⁴ Proper body movement prevents and corrects posture problems, reduces stress and enhances physical capabilities.

⁵ There are a myriad of things that can go wrong with karate motion and every error can be traced back to incorrect kinetics. Improper technique, fatigue, or loss of mental concentration will cause the body to consciously or unconsciously error and kinetics will try to correct the imbalance according to Newton's third law of motion. What you see on the outside will most likely not be the actual mistake, but the corrective adjustment to the actual error.

⁶ It is important to observe more than just what the hand or foot is doing. Such movement can be flashy and detract the eye from following the underlying movement. The judge must ignore the flash and go to the root action. Otherwise, your eyes will betray you.

⁷ Judges, during the performance, look for the more difficult movements as they occur. You know the forms and should know which parts are more difficult – both athletically and technically. Keep alert and observe those portions of the form. Some allowance may be given for difficulty factors, however difficult movements incorrectly performed should not be weighed more heavily over correct kihon execution.

⁸ Equilibrium is important in the changing of direction, smooth line of action and completion of technique. Equilibrium and balanced action refer to separate concepts.

⁹ In younger divisions there should be correct movement with good posture. Can the performer send their bodies where they are suppose to go?

¹⁰ We have not defined the exact performance of the Kwan Mu or Kwan Kong Cheung Kwan Kata. Each dojo has solved some of the problems presented in the form in a different way and each performer is allowed to bring their personality and spirit to the form. This being said, acceptable variations of the kata are permitted as various schools have adopted different renditions of the kata. However, the specific variation as performed must express or convey the meaning behind the variation.

¹¹ This is also a definition of kumite.

¹² An insipid technique is an insipid technique. Performance should not be insipid but exciting, stimulating, and interesting.

¹³ We talk about not bobbing up and down when moving. This can be controlled through natural movement. If the weight is set on the supporting foot (body is not leaning into that foot), movement starts with the weight-bearing leg (leg with most of the weight on it.) If the movement starts with what should be the non weight-bearing leg (leg with least of the weight on it) the movement starts by pushing off that foot. In the case of stepping forward, if the weight is not over the front foot, the ball of the back foot presses down and the heel is lifted as weight is transferred forward. This causes a natural offsetting rise in the body (see Newton's Laws of Motion). This is especially noticeable in moving into and out of a front stance.

¹⁴ Also in this regard, there is a tendency to use the bones to hold weight and not the muscle. While bone support to hold weight is appropriate for some actions, for dynamic karate action the muscles should be trained to hold the weight allowing the muscles of the body to be ready to react as needed.

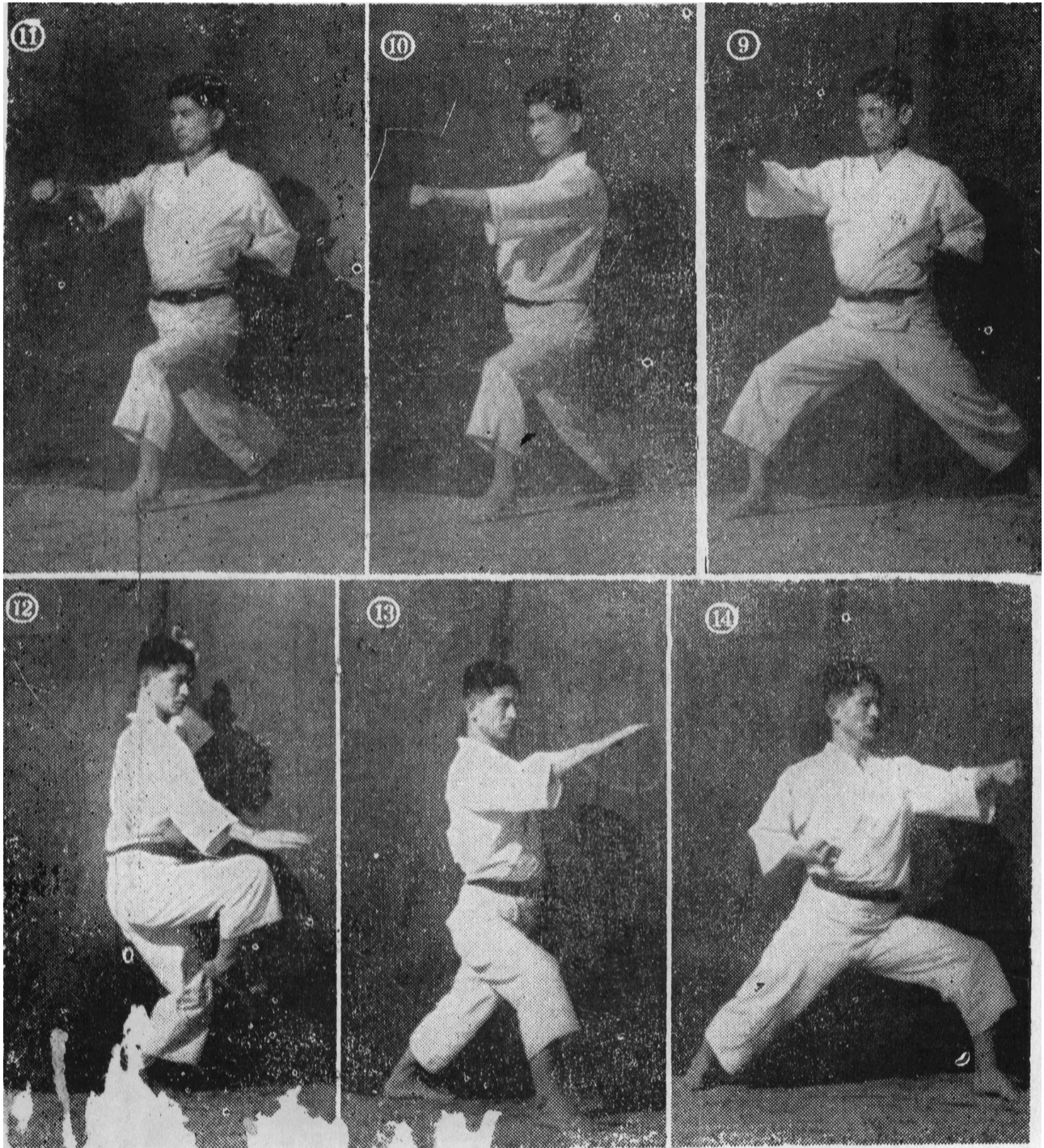
¹⁵ The round and sidekicks should be fully pivoted, and the hip forward of the standing leg. This allows a triangular shape between the head, supporting foot and hips. Should the head be behind the supporting leg, power is displaced backwards. Fully pivoted kicks are clearly more difficult than other kicks.



Patrick M. Hickey
Pamela J. Hickey

Patrick M. Hickey was one of the first Kwanmukan black belts and assisted Hanshi George E. Anderson in the founding of the Kwanmukan and development of standards within that organization. Today he serves as the Director of the Kwanmukan. Hickey was the first practitioner of the Kwan Mu Kata and he, along with his wife Pamela J. (Hicks) Hickey, were the earliest practitioners to develop this form as part of their training. Some of the variations in the form and more athletic moves were actually designed by Hickey and included with Hanshi Anderson's encouragement. Both of the Hickeys have a unique insight into the form and the later Kwan Kong Cheong Kong version of the kata. Hanshi Anderson in developing this later kata reviewed many of the ideas and concept of this newer kata with them before making the kata public.

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Photographs from Grandmaster Chull Hee Park's book published in early 1950s