

Midori Yama Budokai: Hanshi's Corner
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Ichi go, ichi e: One life, one meeting

Jujutsu Kata of Wilson Kancho: Combination Kata I

(Rufe *Kyōshi* remembers this as Hand Kata III or Four-corners Kata.). As for all *kata*, the *jujutsuka* begins facing North. This *kata* was designed to show the importance of the rotation of the hips. Again, Wilson *Kancho*, according to Rufe *Kyōshi*, was more interested in the transition than the techniques. In addition, it was used to “crowd” the *jujutsuka* as though surrounded by opponents. It is unique in the performance immediately following the punch. The block is done at a 90° angle to the punch. All techniques are performed from front stances. **1)** Step forward with the right foot and perform a right lunge punch to the North; **2)** immediately pivot 90° counter-clockwise, performing a rising block (fist) to the West. **3)** Step forward with the right foot and perform a lunge punch to the West. **4)** Immediately pivot 90° counter-clockwise and perform a rising block (fist) to the South. **5)** Step to the South and perform a lunge punch, **6)** followed by a 90° counter-clockwise pivot to the East with a left rising block. **7)** Step to the East into a lunge punch. **8)** Turn 90° counter-clockwise and perform a right rising block (fist) to the North. **9)** Step to the North and perform a right lunge punch. **10)** Continue forward into a left lunge punch to the North. **11)** is a right rising block (fist) to the East (clockwise). **12)** Perform a left lunge punch to the East, **13)** followed by a right rising block (fist) to the South (90° clockwise). Numbers **14)** and **15)** are a left lunge punch to the South, followed by a right rising block (fist) to the West. Number **16)** is a lunge punch to the West, **17)** followed by a right rising block (fist) to the North. All pivots (90°) are clockwise during this sequence. The *jujutsuka* **18)** performs a left lunge punch to the North, **19)** followed by a right spear-hand to the North. Numbers **20)** through **36)** are exactly as for numbers 2) through 18). The pivots are to the same direction. The difference is that all thrusts are with the spear-hand and all blocks are done with an open hand. When this *kata* is learned, a reverse punch and block may be attempted. Further modifications are three blocks, after the lunge punch/spear-hand, before moving on to the next punch/spear-hand. This sequence is very good for developing hip rotation. Other modifications can be in the blocks. Rather than a rising block, an inside-out or lower block may be used. Two or more blocks may be combined to develop speed and awareness of the direction of attack. Kicks may be done before the punches. This *kata* lends itself to many variations. One such variation shown to your *hanshi* was the punch followed by three successive blocks before moving on to the next punch. That is: Right punch to the North; left rising block to the West; right rising block to the North; left rising block again to the West, followed by a lunge punch to the West and continuing as in the original form.

Shikake Waza or Setting Up Techniques

Shikake waza is comprised of three parts. First is *yomu*, or reading the opponent. This refers to reading his or her intentions and mental composure. Following *yomu* is making strategy. This means you have to consider the circumstances, including space and environment, read the opponent's tendencies, understand his or her abilities then

formulate a strategy for winning with *kansei*, or a perfect technique. An experienced opponent will hide his or her intention. In this instance, you must invade his or her space, or territory. One method is *tokoshi*, or closing the distance. This relates to *kokoro no ma-ai*, or the distance to an opponent based on the mind's perception. *Tekki no ma-ai* is your opponent's distance and its relationship to you. *Waga no ma-ai* is your distance to the opponent and how you change it during combat. Project your energy, use breathing and *tai sabaki* (body pivoting) to upset the opponent's rhythm (*hyoshi*) and force the opponent to show his or her intention. Your intent is break the opponent's spirit (*eiki-kujiki*). With experience, the breath will carry your actions, allowing you to adapt to the circumstances (*hen-o*). This means that proper breathing will allow you to be calm and permit your intuition to take over and flow with the action. This intuition is known as *kan kyō jitsu*, or intuitive ability to feel the negative and positive power (*kyō jitsu*) of the opponent both mentally and physically. When accomplished, *gi,shin,fuki*: "the technique and mind are inseparable." When you make these strikes, you must explode into your technique (*bakuhoso*). This is compared to blowing up a balloon, then "popping" it. The following are times when the opponent is vulnerable.

- At the commencement of the opponent's strike, s/he is open for your strike; this is known as *degashira* (beginning of the waza) or *dehana* (striking as the opponent moves forward to attack). The reasoning is the opponent is so focused on their attack, there is no room for defense.
- When the opponent retreats from your *semete* (attack), there is a moment s/he is vulnerable due to physical and mental unbalancing; this is known as *hikutokoro* (retreat of the opponent) or *hikibana waza* (attacking when the opponent steps back). If you create an opening, it is known as *koroshi waza* (delayed technique). Conversely, you can attack as you retreat. In either case, the attack comes at an unexpected moment.
- At the completion of your technique (*waza*) or combination techniques (*renzoku waza*), there will be a moment when s/he must move into a new *kamae* (posture), or take a breath. This will create a *suki* (opening) for you to strike. This is known as *waza no tsukitatokoro* (ending of the waza). Again, you are attacking when defenses are not feasible. The opponent, as in *dehana*, is so intent upon his or her attack, or combination, s/he is not ready for a counter-attack.
- When there is a break in the opponent's attention or concentration (*i-tsuku*, or stopped mind), s/he is not ready to defend him-, her- self, there will be a *suki*, allowing you to strike. This is known as *itsuita tokoro* (moment of inattention; settled). *I-tsuku* may be brought about through *kensei*, or fake movement – a feint. If a false opening is presented, this is known as *sasoi*.
- At the moment the opponent has just defended against your attack, s/he cannot strike you. This is known as *uketometa tokoro* (moment of blocking the strike). Once again, the opponent is so focused on his or her movement s/he is neglectful of what you may do.

In addition, one may utilize *shunkan uchi*, which means to strike when the opponent blinks. One may lose "in the blink of an eye."

Heiho and Senjutsu

Although used interchangeably, the words are quite different in meaning. *Heiho* is strategy; *senjutsu* is tactics. Strategy is the overall plan of action; tactics are the means used to implement the plan.

Metsuke or Gaze of the Eyes

The most common of these is *enzan no metsuke*, or gazing at a distant mountain, that is, taking in everything without concentrating on any one thing. *Kaeru no metsuke* refers to paying attention to the tension (*hari*: tension of body and mind) in your opponent's shoulders. Sudden relaxation will mean an attack is eminent. *Kaede no metsuke* refers to paying attention to the tension in the hands of the opponent. *Hoshi no metsuke*, or gazing at the stars, has been explained in a previous "Hanshi's Corner." *Tani no metsuke*, or gazing into the valley, refers to the ability to ascertain the emotional state of the opponent (see above). This is done through "seeing" the opponent's eyes (*nisei no metsuke*), and facial expression through intuition (*genshin*) due to the sixth sense (*dai rokkan*). Observation is best done with *hangan*, or half-closed eyes. In addition, the eyes may be lowered (*otoshi me*), and defocusing the gaze. This facilitates the activation of the "lizard brain," which is believed to improve peripheral vision

Ate Waza (Striking Techniques) and Atemi Waza (Striking Body Techniques)

Although usually used interchangeably, the above terms are more precise. *Ate waza* refers to hitting the opponent, though not in a specific manner or spot. *Atemi Waza* is used to specifically strike a vital point. *Ate waza* would be a blow to the opponent's mid-section (non-specific); *atemi waza* would be a blow to the opponent's solar plexus (*suigetsu*), lower abdomen (*myojo*) or other specific point.

Atemi Waza or Hitting the Body (Striking) Techniques

For those involved in the martial arts, *Karate* is perceived as a percussive art. That is, one hits or kicks to achieve victory. *Aikido* is seen as a "blending" art, using *tai sabaki* (body management) and *kuzushi* (off-balancing) to achieve victory. However, *Karate-do* includes grappling (*tuite*: Okinawan; *torite*: Japanese; Chinese: chin-na), which is done with body management and off-balancing. In relation to *Aikido*, I quote its founder, Morihei Ueshiba: "In a real battle, *atemi* is seventy percent; technique is thirty percent." Ueshiba used different names at different periods, moving from a *bujutsu* (martial art) to a *budo* (martial way). In 1922, he referred to his art as *aiki bujutsu* (blending energy martial art). In 1928, the name changed to *Aioi-ryu aiki bujutsu* ("growing up together" style blending energy martial art). In 1936, it became *aikibudo* (blending energy martial way), until 1942, when Ueshiba began calling his art *aikido* (blending energy way).

Kata Nomenclature

Embusha is the performer of the *kata*.

Embusen is the performance line; also known as *engisen* or *dosen*.

Kiten is the beginning point (and with modern karate, the ending point) for *kata*.

Shōmen hō is the front of the starting position.

Ura shōmen hō is the rear of the starting position.

Migi yokomen hō is the right of the starting position.

Hidari yokomen hō is the left of the starting position.

Migi naname men hō is the right diagonal front.

Hidari naname men hō is the left diagonal front.

Chūto is the half-way point of the *kata*; that is, the point where you begin your return to the starting position.

Ritsudō is the rhythm of a *kata*.

Yūgen is dynamic stillness. Without this feature for at least a moment the art is not Japanese.

Gorei-nashi is to do a *kata* without commands; that is, without cadence being called.

There are three traditional exclamations for *kiai* in *kata*: Ha! Hei! Ho! Any one of the three may be used when completing the technique. In Okinawa, *kiai* is referred to as

Seitei gata is the standard form of a *kata*.

Shinkō kata are *kata* required for promotion.

Shitei kata, or designated form, is one required for promotion.

Tokui kata is a person's favorite *kata*, and may be chosen for promotional purposes. A person is usually required to do specific *kata* and then one of his or her own choosing.

Hongi is the true meaning of a technique in a *kata* and the most important principle of a technique.

Reishiki is ceremonial form or etiquette. In traditional *ryū*, *reishiki* is considered just as important as technique. This relates to *seishiki*, or formal etiquette; the formal style of doing a *kata*. Your *hanshi* attended a tournament as a guest, and based on the bow at the beginning of the *kata*, came within two tenths of the score given by the judges when the *kata* was complete. He hastens to add that with modern scoring and "creative *kata*" this would probably not be the case!

Kime are the points of focus in *kata* (or in *kumite*). These are referred to as *chinkuchi kaikin* in Okinawa.

Bunkai literally means to take something apart, to analyze. Traditionally, it meant practicing parts of a *kata* as *kumite*!

Bunkai yō are "follow-through" techniques. They are the secondary movements to complete techniques and to finish off an opponent. *Gojū-ryū* refers to this as *kaisai*.

Yō waza are applied techniques, or parts of the *kata* applied in actual combat situations.

Ri-ari is the basic or core form of a *kata*; that is, the "theme" of the form. Funakoshi Gichin suggested that *Gojūshiho* (*Dai* and *Shō*) be renamed *Hotaku* (Woodpecker) due to a specific technique within the form. *Ri* refers to the underlying principles of techniques.

Riai is the fundamental theory of a *waza*.

Toku-ari is the applied form of a technique from a *kata*.

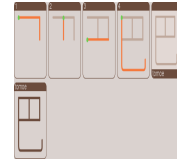
Ri,gi,ittai means that theory and technique are one (the same).

In conversation with Haynes *Kyōshi*, the following platitude was discussed: "If you practice *kata* 10,000 times, you learn the *kata*; another 10,000 times you begin to see the opponent; a third 10,000, those watching see the opponent." Your *hanshi* was told, "With 10,000 more times, you realize you are the opponent!"

Yin, Yang or In, Yo

The yin,yang (*in, yo*) symbol is called *ryōtomoe* in Japanese. This literally means "two whirls." When looked at in this manner, one can actually see why *tomoe nage* (whirling

throw) was given its name. Many names for techniques are based on their likeness to Japanese *kanji*. The *kanji* for *tomoe* is a stylized version of the *in-yo* symbol.



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