

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

“There has been criticism that some professional martial artists don't know how to teach; in defense...many students don't know how to learn.”

Dennis G. Palumbo, Shihan

It was Wilson Shihan's intent that Midori Yama Budokai would teach instructors how to teach, and teach students how to learn.

Jujutsu Kata of Wilson Kancho: Ten no Kata Omote (AKA Hand Kata III)

This was the second *kata* introduced by Rogers *Hanshi*, and can be found in Funakoshi Gichin's *Karate-do Kyōhan*. It is to be emphasized, however, it is *Ten no Kata Omote*, **not** *Ten no Kata Ura*. Every technique is begun from *yoi* (ready) position and moves directly forward, returning to *yoi*. At advanced levels, the techniques are done from the natural position. Later, they are practiced from different postures, including hands in the pockets. As learned by Rogers *Hanshi*, the first four techniques of this *kata* were performed without preliminary movement. These four were taught as pre-emptive strikes, moving directly from *yoi* to attack position. The object, as taught by Booth *Sensei*, was to launch the punch without any telegraphing movements (“tells”), and from any position. With the block and punch/strike movements, the object was to deliver the punch/strike at the same instant as the block – a one-count for both, rather than a one-two-count. The full name of the *Ten no Kata* is *Dai Nihon Karate-do Ten no Kata Omote* (Great Japanese Empty-hand Way Heavenly Form, Outer [version]). The techniques are done alternately with the right hand making the attack, then the left. Outer version one: mid-level lunge punch from front-leaning stance, or *omote ichi: chudan oi zuki* (from *zenkutsu dachi*); outer version two: high-level (upper-level) lunge punch from front leaning stance, or *omote ni: jodan oi zuki* (from *zenkutsu dachi*); outer version three: mid-level reverse punch from front-leaning stance, or *omote san: chudan gyaku zuki* (from *zenkutsu dachi*); outer version four: upper-level reverse punch from front-leaning stance, or *omote yon: jodan gyaku zuki* (from *zenkutsu dachi*); outer version five: [left] low-level sweep, followed by [right] mid-level punch from stable stance, or *omote go: [hidai] gedan barai - [migi] chudan zuki* (from *sochin/fudo dachi*); outer version six: mid-level forearm block [inside-out] followed by mid-level punch from stable stance, or *omote roku: chudan ude uke – chudan zuki* (from *sochin/fudo dachi*); outer version seven: mid-level knife-hand block followed by mid-level [vertical] spear-hand from rear stance to stable stance, or *omote shichi: chudan shuto uke – chudan nukite* (from *kokutsu dachi* to *fudo dachi*); outer version eight: upper-level (or rising) knife-hand sweep followed by upper-level punch from stable stance, or *omote hachi: jodan shuto barai – jodan zuki* (from *sochin/fudo dachi*); outer version nine: upper-level rising block followed by an upper-level punch, or *omote ku: jodan age uke – jodan zuki*; outer version ten: upper-level strike-in followed by a mid-level punch, or *omote ju: jodan uchikomi – chudan zuki*. *Omote go* through *omote ju* may be done with a partner. These are referred to as *Ten no Kata Ura* or *yakusoku* (pre-arranged) *kumite*.

Momentum of the Body

Much is said about projection and development of power with the use of the body. What must be realized is we are speaking of three dimensions. Consequently, all three dimensions must be addressed. In addition, body, mind, breathing and the weight of the body must be coordinated for maximum results. Moving backward or forward addresses the horizontal dimension, or depth. Moving diagonally or vertically utilizes the dimension of height. This requires coordinating the mind, breathing and body strength while lowering (dropping) body weight as you perform the technique. The principle of this relies on the law of gravity. A simple example would have the person assume a horse-riding stance and breath in. The body tends to rise and seem weightless. Conversely, if one breathes out, the body seems more solidly planted and heavier. While the body weight remains physically the same, the mental attitude, coupled with the breathing, gives the impression of being physically lighter or heavier. Breathing out when applying the technique, rather than literally lowering the body, provides the utilization of height. In addition, the pelvic bone is lifted and the buttocks lowered, which also adds to both the lowering of the body and the forward thrust. It should be noted that one style of Tae Kwon Do actually physically raises the body while breathing in and physically lowers the body when applying the technique and breathing out. Rotating the waist (hips) provides torque and addresses the dimension of width. Movement of the body mass in all three dimensions achieves total coordination of the body and its momentum. If any of the dimensions is omitted or not coordinated with the whole, maximum power will not be achieved. Moving backward or forward is more easily seen with the lunge punch (*oi zuki*), but it must be realized that when applying the reverse punch (*gyaku zuki*), there is still forward movement coupled with the rotation of the waist. In some styles this is emphasized by either bending the rear leg and bringing the rear heel off the ground, which moves the body forward, or bringing the rear leg forward, again moving the body forward. In some instances, both methods are used, bringing the rear leg forward while bending the knee.

***Judo* as a Sport**

Over the years, many changes have taken place in the “Way of Suppleness.” When your *hanshi* began *judo* in 1961, there were few weight classes, and in many cases none. For the most part contestants competed by rank and not by weight. Weight classes were the beginning of the “sportification” of *judo*. There were two scores, *ippon* and *waza-ari*, although one could win by *waza-ari awasete ippon* (*ippon* by combining two *waza-ari*). There was no *koka* and no *shido*. *Judoka* were encouraged to “go for the gold,” and try to win by the “perfect throw.” Grappling was not as common as now, and emphasis was on winning with throws. Some traditional schools had *nihon shiai*, which meant that one had to throw, scoring *ippon*, then immediately move into grappling and score a second *ippon* with a pin, choke or lock to win the match. To prove overall effectiveness when testing for *Shodan* (“First” Degree Black Belt), the applicant had to contest against five men (*go nin gake*), winning each match with a different technique. With the addition of *koka* (first referred to as *waza-ari ni chikai*), *judoka* began planning for wins by “quarter-points,” taking *ippon* or *waza-ari* if the chance was presented. With the addition of *shido*, matches became “play not to lose,” and not “play to win.” Originally, without an *ippon* or a *waza-ari*, the match was won by decision, and the player who was considered the most

aggressive fighter could win without having knocked the opponent down, and with the other player having done so. The head referee decided the match, and his word was final. Those who “play” *judo* will, no doubt, believe things have vastly improved. However, moving from a *budo* to a sport has decreased *judo*’s effectiveness as a fighting art. In fighting larger, stronger opponents, the lighter weight *judoka*, came to rely on speed and timing. After all, in a real situation the opponent is probably going to be larger and stronger. The larger opponent learned how to cope with the quicker, more agile, lightweight. In real life “on the street” a *shido* or *koka* won’t stop the opponent from attacking. The technique will have to stun or knock out the opponent to stop him. In addition, if there are multiple attackers, grappling is not recommended. With sport *judo*, the emphasis is on the individual winning the trophy. The concept of *jita kyoei* (mutual welfare and benefit) has become lost. *Judo* has become, as one long-time *judoka* phrases it, “wrestling with handles.”

Hakkoryu Jujutsu: The Eight Light System of the Supple Art

Okuyama Ryuho *Soke* founded this style of *jujutsu* as a humane form of self-protection on June 1, 1941. Its three major characteristics are: no challenge; no resistance; no injury. The name is based on Okuyama *Soke*’s belief that the color spectrum is composed of nine bands of light (not just Roy G. Biv). The eighth band was a very weak red, which derived its power from the ninth color, purple, but of itself was in the background. Okuyama wished his students to remain calm, unobtrusive and “in the background” of situations until physical action was necessary. The techniques are very similar to those of *aikido* or *aiki jujutsu*. The second phase of training is composed of *Koho Igaku shiatsu*, or Imperial finger pressure healing techniques. This phase was developed when Okuyama *Soke* was a medical student. *Hakko-ryu* uses four basic stances. They are *musubi dachi*, or informal attention stance (heels together, toes at 45o angles), *teiji-dachi*, or T-stance (this is *judo*’s *migi-*, *hidari-* *shizentai*), *senpenbanka* or long stance (a slightly shortened forward stance, or *zenkutsu dachi*) and *handachi* or half-standing (kneeling on one knee). *Teiji dachi* is the most used, with the *senpenbanka* second. The *senpenbanka* is unique in its arm and hand positions. The front arm is extended at shoulder height in *teगतana* and the right arm is extended downward to the rear. *Hakko-ryu* practitioners contend this is excellent for multiple attackers. *Hakko-ryu* uses a grip referred to as *gakun*, in which the little finger pulls and the thumb pushes, when the grip is taken. This is based on anatomy. The tendons and muscles which work the little and ring finger are in line with the forearm and provide maximum power when utilized. The pushing thumb, toward the center of the forearm, reinforces the pull. This is the grip used by *kendoka*, or practitioners of the way of the sword. At higher levels, the grip is used against pressure points. This style of *jujutsu* focuses on the ability to move quickly from one technique to another. Most of *Hakko-ryu*’s striking is done with the fingers and thumb or with extended knuckle. *Metsubishi* (blinding) is done with a quick snap of the wrist, so the fingers brush (read: rake!) the eyes or lip causing tearing or swelling. The thumb is used to jab (*oya yubi ate*, as well as *nihon nukite* (two-finger thrust to the eyes) and middle knuckle hitting (*nakadaka ippon ken*). *Hito-sashi ippon-ken* or knuckle hitting with the forefinger is a variation. *Handachi* is unique in its use. Both of *tori*’s hands are placed on the floor as a rear kick is done from the raised leg. *Tori* is the defender and *kake* (*uke*) is the attacker. *Tori* means to take (hold and apply a technique). *Kake* literally means attack. *Uke*, of

course, means to receive (the technique of *tori*). *Hakko-botsunyu* means to totally involve one's self with the art of *Hakko-ryu*. When this happens one technique can conquer the opponent as the divine punishes the aggressor (*ichigi-hitchu*).

(Roy G. Biv – Red, orange, yellow, Green, Blue, indigo, violet)

Midori Yama Budokai *Kata* and *Hyung*

As mentioned previously, Wilson *Kanchō* used mostly *Shotokan kata*. However, he included two Tae Kwon Do *Hyung* in Midori Yama's curriculum. The first was Chon-Ji from Choi Hong Hi's system. Chon Ji means Heaven [and] Earth. The Pattern was a + sign using very basic techniques. The second was Kuk Mu I, which is found in Duk Sung Son's style of Chung Do Kwan (School of the Blue Waves, founded by Lee, Won Kuk). Son was the instructor who awarded an honorary 4th Degree Black Belt to Choi Hong-Hi, which was later rescinded. The unique feature of this form was in the first four movements. An inside block was immediately followed by a side knife hand, using the same hand for both movements. The block/strike was then performed to the opposite side. At the conclusion of the form, these same movements were repeated as the last four movements. It was the dual use of the same hand, which was the basis for this *hyung's* inclusion into MYB. The first two movements of Chon-ji, a down block followed by a lunge punch, readied the student for *Taikyoku* I (Primordial Principle I), then *Heian* I (Peaceful I). These were repeated in four directions. The second set of techniques was an inside block followed by a lunge punch. This readied the student for *Taikyoku* III (Primordial Principle III), and Kuk Mu I.

The *Shotokan kata* used by Midori Yama were *Taikyoku* I-III and three *Taikyoku* variations, *Taikyoku* IV – VI. In addition, the following were also used: *Heian* I-V, *Tekki* I-III, *Bassai Dai* (literally, “to extract and block off”; usually translated as “to Storm, or Penetrate, a Fortress”; the Greater), *Kanku Dai* and *Shō* (Viewing the Sky, Greater and Lesser), *Jion* (Temple Sound), *Jitte* /*Jutte* (Temple Hands/Ten Hands), *Jiin* (Temple Character), *Enbi* (Flying Swallow), *Hangetsu* (Crescent Moon), *Gankaku* (Crane on a Rock), *Sochin* (Strongly Rooted: other translations are “Monks of Peace,” and “Tranquil Force”), *Unsu* (Cloud-like Hands), *Nijushihō* (Twenty-four Steps), and *Chinte* (Unusual Hands). Two other *Shotokan* forms were *Ten no Kata Omote* (Outward Form of Heaven) and *Shichidan Renshuhō Keri no Kata* (Seven-level Linked-method Forms of Kicking). Other forms used were *Saiha*, *Seiuchin* (“Fifteen”), *Tensho* (Covering, or Rotating, Hands) from *Goju-ryu*. *Yantsu* (literally, “Peaceful Three”; the first character is “an,” the second “san”; also translated as “to keep pure”) comes from Chinese *Kenpo* by way of *Kyokushinkai*. *Sanchin* (Three Battles) and *Seisan* (“Thirteen”) come from *Uechi-ryu* and *Gojushihō* (Fifty-four Steps) is that of *Shorin-ryu*.

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