

Midori Yama Budokai: *Hanshi's Corner*  
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***Ichigo, ichi e: One life, one meeting***

***Goju Ryu: Hard-soft Style***

Miyagi Chojun, who first studied *Shuri-te* (Okinawan, *Sui-di*), traveled to China to study Chinese Boxing (Ch'uan Fa). Upon his return, what he taught was informally referred to as *Naha-te* (Okinawan, *Nafadi*). In 1929, Master Higashionna asked Miyagi to represent him and his *karate* at Kyoto, Japan. Miyagi was unable to attend, so he, in turn, asked one of his students, Shinsato, to attend. When Shinsato was asked for the name of his style, he hastily made the decision to call it "*Hanko-ryu*," or "Half-hard" style. When he returned to Okinawa, Miyagi agreed it was a reasonable name, quoting from the *Bubishi*. In the eight poems of fist methods (*Ken-po Haku*), there is the phrase, "*ho go ju don to*," meaning "the way of exhale-inhale is hardness-softness." Miyagi used this as the basis for the name of his style of *karate*, as it contained hard and soft components with an emphasis on breathing. Yamaguchi Gogen carried this a step further, by adopting yoga breathing into the Japanese *Goju-ryu*. Based on the quote from the *Bubishi*, Miyagi renamed *Hanko-ryu*, calling it *Goju-ryu*. *Goju-ryu* was the first style of *karate* to be officially named and registered. A major contribution was the creation of the *Tensho kata*. Miyagi developed *Tensho* (Turning Palm or Rotating Hand) as the counterpart to *Sanchin* (Three Battles). They were also known, respectively, as *Ju no Kata* (Form of Softness) and *Go no Kata* (Form of Hardness). In orthodox *Goju-ryu*, there are two basic forms (*kihon kata*) and ten *kaishu kata* (open-hand forms). The fore mentioned *Sanchin* and *Tensho* are considered the basic *kata*. The ten *kaishu kata* are:

- *Geki Sai* (Attack and Smash) *Dai Ichi*.
- *Geki Sai Dai Ni*. Nagamine's *Shorin-ryu* uses this form as one of their *Fukyu kata*.
- *Seienchin* (Fifteen Battles; also, "Attack, Conquer and Suppress"; this is the beginning of the Tiger Form), also known as Control [*Sei*] and Pull [*Un* or *En*, which refers to controlling the environment between the *karate-ka* and the universe]; also translated as "calm within the storm"). \*
- *Shisochin* (*Shi* = exemplary person; *so* = manhood; *chin* = ancient centers of preservation of peace; also know as "four calm monks"; more prosaically, it is known as "four direction battles") believed by some to be the continuation of the *Sanseiru kata*; has some similarities to *Seisan*).
- *Saifa* (Destroy or Defeat; also, Smashing and Breaking).
- *Seisan* (Thirteen; a continuation of *Seienchin*; an advanced Tiger Form. *Seisan*, or Thirteen, is a prime number and is considered a lucky number in China. In this form it refers to eight defensive and five offensive techniques.
- *Sanseiryu* (Thirty-six Movements; also known as the "Dragon *Kata*").
- *Seipai* (Eighteen; a continuation of the Tiger Form, *Seisan*. One wonders if these are the "Eighteen Hands of Lohan." *Seipai* contains a variety of unusual movements and techniques, including one that requires the unique use of a fist shaped like it would be when one knocks on a door.

- *Kururunfa* has various translations: “come stay the waves,” “forever stops,” “peacefulness,” and “tearing.” When performing *Kururunfa*, there should be a strong feeling of *muchime* or *muchimi*, “heavy, sticky hands.”
- *Suparinpei* (“One-hundred, eight”; also known as *Pechurin* or *Pichurin*, which means 100 Continuous Steps). Tokashiki Sensei makes the statement that *Suparinpei* may be the combination of *Pechurin* (100 Continuous Steps) and *Happoren*, or Eight Advancing Steps. Further, *Happoren* is presumed (by Tokashiki) to be the precursor of *Sanchin*. Higaonna Morio states that originally there were three *Suparinpei*: *Dai*, *Chu* and *Sho*. The one practiced by Goju-ryu is the *Sho* version. Some sensei contend that *Kururunfa* and *Suparinpei* were originally one *kata*, but because of the length, they were separated into two forms. *Suparinpei* (and ostensibly *Kururunfa*) was originated in the 16<sup>th</sup> century by the Chinese general, Ye Fei, and is one of the oldest forms known.

In other styles of *Goju-ryu*, the *Geki Sai Dai Ichi* and the *Geki Sai Dai Ni* are known as *Fukyu* (introductory) *kata*, and the remaining *kaishu kata* are referred to as advanced *kata*. In addition, the Japanese *Goju-ryu* (Yamaguchi Gogen) has five *Taikyoku kata*:

- *Taikyoku Jodan*, which uses *jodan uke* (high block) and *jodan zuki* (“face” punch). Blocks are done from *sanchin dachi* (three-battles [“hourglass”] stance) and punches are done from *zenkutsu dachi* (front [leaning] stance).
- *Taikyoku Chudan*, which uses *yoko uke* (“front” block), known to *Shotokan* as (*uchi ude uke*, or “inside-out” block) from *sanchin dachi*, and *chudan zuki* (mid-level punch) from *zenkutsu dachi*.
- *Taikyoku, Gedan*, which uses *gedan barai* (lower-level sweep [block]) as a block followed by a middle-level punch. Both block and punch are done from *shiko dachi* (“square” or “sumo” stance).
- *Taikyoku Kake Uke*, in which *kake uke* (hooking block) is done from *sanchin dachi*, followed by *mae geri* (front kick) and concluding with *age empi uchi* (rising elbow strike).
- *Taikyoku Mawashi Uke* (“turning,” or “wheel” block) is done from *shiko dachi*. This is followed by *yoko hiji ate* (“side elbow strike to the front”), *ura [ken] uchi* (back fist strike) and *haraiotoshi uke* (“hammerfist to the groin”).

Midori Yama Budokai referred to *Taikyoku Jodan* as *Taikyoku Yodan* and *Taikyoku Chudan* as *Taikyoku Godan*. A very different version of *Taikyoku Gedan* was MYB’s *Taikyoku Rokudan*.

\* Different groups use different *kanji* (characters), resulting in different translations. The *Romaji* (English) may phonetically sound the same, but the actual characters have distinctly different meanings. “*Kanji*” literally meant “Han characters,” referring to the Chinese Han Dynasty.

“Enlightenment is realizing the fact that everyone, including you, is looking for someone to save them from themselves and enlightenment is realizing that that someone is yourself.” Don Warrener, *Advanced Traditional Goju Ryu Karate*.

### ***Aikido* Essentials**

Although *Aikido* has seemingly infinite techniques, they may be divided into two basic categories. The first is *tanren-ho*, or forging methods. There are four subdivisions in *tanren-ho*: *suwari-waza*, or seated techniques (both *tori* and *uke* are seated); *hanmi-*

*hantachi*, or one seated and one standing techniques (usually, *tori* is seated); *tachi-waza*, or standing techniques, with both *tori* and *uke* standing; and *buki-waza* or weapons techniques. This is usually, defense against weapons, although some techniques include the use of a weapon, especially the *jō* and the *ken*. *Buki-waza* may be done from both seated, one seated and one standing, or both standing. The second is *gi-hō*, or technical methods. These methods include: *katame-waza*, or pinning techniques; *nage-waza*, or throwing techniques and *nage-katame waza*, or throw and pin techniques. The actual methods are the same for both. *Tanren-hō* is based on the spatial and physical relationship between (or among for multiple opponents) *tori* and *uke*. *Gi-hō* are the actual techniques used to effect *tanren-hō*. There are special methods included in *tanren-hō* to achieve the fluidity and stability necessary for good *Aikidō*. Among these are *kyōku-hō*, or breath meditation, which is further divided into *makoto no kyōku*, or true breath, consisting of three methods based on *fudo no shisei*, or immovable posture (*seiza*). These are *Ten no kyōku*, or the breath of Heaven, *chi no kyōku*, or the breath of earth, and *jin no kyōku*, or the breath of human beings (yes: *ten-jin-chi*). Every *Aikidō* technique is a function of *kyōku*, a combination of inhalation (*dō*, or activity) and exhalation (*seimei*, or life force). Following these breathing methods are *kyōku undō*, or breath movements, which consist of *suwari kyōku-hō*, or sitting breath movements and *tate kyōku-hō*, or standing breath movements. From these, *tori* moves to *ugoku kyōku* or moving breath, and *kyōku-ryōku* or breath power. This last is based on the ability to concentrate one's power into one particular area of the body (*shūchū-ryōku*). Inherent in *shūchū-ryōku* is *hiriki no yōsei* or elbow power. Elbow power is based on using the sword. The arms are moved as though raising the sword to cut. *Te-gatana*, literally means sword hand, but refers to the entire arm being used as a sword. After these principles are internalized, actual application of technique is begun. Unlike wrestling and *judō*, *Aikidō* pins are finalized with the opponent face down. This dates back to feudal combat, in which the opponent was pinned to facilitate administering the coup de grace or *hojōjutsu* (binding the enemy). Even today, police place handcuffs on from the rear as the safest position for restraint. Combatively, either on the battlefield or the street, the face down restraint is safest for the person doing the restraint. In regard to joint locks (*kansetsu-waza*), which is part of *katame-waza*, *Aikidō* uses two distinct methods. First is *gyaku*, which is reversal of the joint against its natural direction of motion. An example would be *robuse* or *ikkyō*. Second is *kime*, which is taking the joint farther in its natural direction than normal. The classic example would be *kote gaeshi*.

### Class Commands

In traditional *dojo*, you will hear the following (minimal) commands:

- *Seiretsu* (say-rets), or line up (in order of rank).
- *Kyotsuke* (coat-ski), or come to attention.
- *Shomen ni...rei* (show-men knee...ray), or face the front [then] bow.
- *Sensei ni...rei* (sin-say knee...ray), or to the instructor [then] bow.
- *Sempai ni...rei* (sim-pie knee...ray), or to the senior/s [then] bow.
- *Otagai ni...rei* (oh-tah-guy knee...ray), or to each other [then] bow.
- *Yoi* (yoh-ee), or ready.
- *Hajime* (ha-jee-may), or begin.
- *Mawate* (mah-wah-tay), or turn (in place), usually 180 degrees.

- *Yame* (yah-may), or stop.
- *Naore* (nah-oh-ray), or “return to ready.” (Literally, to “put back into place.”)
- *Yasume* (yahs-may), or relax. (“Take a break.”)
- *Suwari* (s’wa-ree), or be seated. Usually refers to seiza, but may include *anza*.
- *Mokuso* (mock-so), or [begin] meditation.
- *Mokuso yame* (mock-so yah-may), or meditation has ended.