

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

***Takemusu Aiki, the Ideal of Creating Martial Movements According to Universal Principles***

*Shintō* means The Way of the spirits. *Shin* may also be pronounced “*kami*,” or spirit, saint, or god. *Ō Sensei* (Ueshiba Morihei) was not only a member of the *Shintō* religion, he was a priest. Consequently, much of his later teachings was based on *Shintō* principles. Among these were the following: *Tadama*, or the concept of the here-and-now. This is based on the dual concept that the future has not yet arrived, and the past is gone; therefore, there is only the here-and-now. Only the present moment exists. From the aspect of *budō*, this means you only have one chance (*ichigo, ichi e*: one encounter, one chance). If the technique is done incorrectly, your life could be forfeit. *Chūdo* is the middle point, or center. In the human body it is the *tanden*, or *shita hara*. The exponent brings the opponent to his (exponent's) center for control. This is similar to the eye of the hurricane. The opponent's attack is the hurricane and the control of the exponent is the eye, or center, where there is calm. The spiraling movement of a tornado, vortex or whirlpool, would be examples of this drawing in. A third component is *misogi*, or purification. This is the use of *kotodama*, or divine sounds (in Christianity, this could be the Our Father [Lord's Prayer]). Other religions or philosophies would have their own mantra/s. *Misogi* would also include meditation, especially beneath the iciness of a waterfall. Two other components would be *hyōshi*, or intervals in time, and *ma-ai*, or intervals in space. *Hyōshi* would include the concepts of *sen*, *sen no sen* and *sen sen no sen*. *Sen* would be seeing an opening and then doing the technique. The exponent sees, and then does. *Sen no sen* would have the exponent see the opening as s/he is doing the technique. Seeing and doing are simultaneous. *Sen sen no sen* would have the technique already achieved as the opening is intuited. The exponent intuits the attack before the opponent begins, and acts in the void between the thought and movement.

***Hara wo Neru or Training the Stomach***

This Japanese phrase refers to someone who is seeking self-enlightenment (*satori*). is the process; *satori* is the result. In Japanese martial arts, this is achieved by physical movement. Not only does this specialized breathing harden the stomach muscles, but the repetitive movements lead to control of the body. Once the *budōka* has control of the body, his or her attention may turn inward for the enlightenment s/he seeks. This is expressed in the Buddhist concept of “movement is non-movement; non-movement is movement.” The practice of *kihon* and *kata* (movement) are repeated until the body functions without conscious thought (non-movement). At this point the lack of conscious thought (non-movement) leads to instantaneous action in a crisis situation. Note that the term action, not reaction, is stressed.

***Ki (Chi)***

In an interview with Moshe Feldenkrais, he stated that *ki* may be explained in non-mystical terms. As Feldenkrais was the founder of the Feldenkrais method of movement

(Functional Integration), he relates this concept to movement. For him, *ki* is the proper alignment of the body. As with most Asian martial arts (*judo*, specifically), movement is dependent upon the hips. When the pelvis is moved correctly, the legs follow in the correct manner. In his words: “There must be no waste of energy, no waste of work, no waste of push between the head and the spine and the pelvis.” In other words, there is an organization of the bones and head and when the link between them is correctly organized, one can move faster. When one exponent’s organization of the body is superior, reaction time is of no consequence. Having better organization of the body permits quicker recovery of one’s balance. When this is done, the exponent seems to move in a different time continuum due to faster realignment of the body. This gives the illusion of something beyond the physical, although it is actually a process of the ultimate in physical movement. When throwing, you are using the skeleton and the way you stand to accomplish the throw. Both exponent and opponent can feel this movement. This is Feldenkrais’ concept of *ki*; the correct alignment and bio-mechanical use of the body. Or, as Feldenkrais stated: “It is not what you do, but how you do that makes a difference.” Robert Nadeau, an Aikido sensei, emphasizes this by the fact that results are the product of awareness or consciousness from which a person operates, not of their knowledge of technique.

***Shime Waza (From: An Encyclopedia of Judo by Ron Rogers Kudan)***

***Shime waza*** or *Shibori waza*. Squeezing or Wringing Techniques (“Chokes” or “Strangles”). *Shime* (-*jime*) (v. *shimeru*) – to close, tighten or squeeze. Usually translated as “choke” or “strangle,” *shime* literally means to tighten, to wring or to tie on a belt. *Shime* should be considered holds as well as locks, and *tori* should be able to maintain his or her position against *uke*’s struggles without applying the lock! *Shime* should not be aimed simply at cutting off the breath, but tightening all round the neck. There are, however, three ways in which to apply pressure to the throat. All should be sanguineous. These are strangles aimed at compressing the carotid artery (*keido myaku*) just behind the sternocleidomastoid muscle. Your *hanshi meiyō kyōju* was taught that the right carotid artery is more vulnerable to strangulation than the left, but there is no evidence of this being so. *Yudansha* Jayme Haynes writes: “The principal arteries of supply to the head and neck are the two **common carotids**; they ascend in the neck and each divides into two branches, viz., (1) the **external carotid**, supplying the exterior of the head, the face, and the greater part of the neck; (2) the **internal carotid**, supplying to a great extent the parts within the cranial and orbital cavities. Both carotids supply the head with blood. I have also never heard that one is more vulnerable than the other.” The jugular vein (*keibu seimyaku*) is included in this type of attack. Second is respiratory (*iki o tomeru*). These are applied against the windpipe (*nodo botoke* or *kikan*) and are referred to as chokes. Third is compression of the phrenic nerve (*shinkei*) and is “nervous” in nature. When the opponent loses consciousness s/he is said to have *ochita* (fallen). This is from the verb *ochiiru*, meaning to fall, drop or collapse. In tournament the opponent should tap out rather than incur the risk of syncope through obstinate refusal to surrender. When one realizes that there are only two ways in which to apply *shime waza*, techniques become easier. One may apply techniques with the arms and/or legs, or “naked” *shime waza*, or one may use parts of the *gi* (either the opponent’s or one’s own (“garment” *shime waza*). This precludes the use of external weapons, such as a club or garrote. Once this

fundamental concept is realized, it is a matter of applying the principles, rather than learning a multitude of techniques. *Sankaku jime*, *hiza jime* (not legal in competition) and *hadaka jime* (among others) utilize the concept of using the body to effect the technique. It is how they are applied that makes them seem different. The same is true of *juji jime*, *hineri jime*, *ryote jime*, etc. All of those mentioned (as well as others) use some part of the *dogi* (usually the lapel, but not always) to perform the technique. The standard form of *sode guruma* is nothing more than *juji jime* from the rear. The principle is the same, and it is usually in the entry that differences are noted.

### **Tae Kwon Do**

As originally conceived by Choi Hong Hi, Tae Kwon Do employed seventeen parts of the body to attack fifty-four vital points of the body. The art was based on Choi's study of Japanese *Shotokan Karate* and the indigenous art of T'ae Kyon. Tae means to jump, kick or smash with the foot. Kwon means fist. Do, of course, refers to "the Way" of applying the foot and fist, implying a non-belligerent attitude. In other words, Tae Kwon Do should be used for defense, never for attack. The major difference in *Karate* and Tae Kwon Do is in the use of the legs and feet (kicking). The Korean form is noted for its kicks, whereas *Karate* tries to keep a balance between kicks and hand techniques. Another difference is the emphasis on breaking in the Korean form. Japanese styles practice *tameshiwara*, but it is usually not a required technique for promotion. Techniques are based on four principles. First is reaction force, which refers to your technique being applied as your opponent moves toward you. This means that your movement toward him or her is amplified by his or her movement toward you. Second is concentration, which refers to applying the greatest force with the greatest accuracy on a vital point. Third is equilibrium, which is based on a stable stance from which the technique is applied. Finally, there is breath control, which refers to correct use of breathing. Very generally, exhale while preparing for the technique and exhale when applying it. There are four groups of titles (Chingho Kubun), which may be awarded. From 1<sup>st</sup> to 3<sup>rd</sup> Degree, is the title of Boosabum, or Assistant Instructor. Sabum, or Instructor/s, is awarded from 4<sup>th</sup> to 6<sup>th</sup> Degree. Degrees 7<sup>th</sup> and 8<sup>th</sup> are referred to as Sahyun, or Master. Finally, there is the 9<sup>th</sup> degree, or Grandmaster (Saseong).

### **Judo Sutemi**

Three *sutemi waza* (abandonment techniques) are sometimes confusing for *judoka*. These are: *Uki waza*, *yoko otoshi* and *tani otoshi*. If one compares them to similar *ashi waza* (foot/leg techniques), the differences become much clearer. *Uki waza* is similar to *sasae tsurikomi ashi*. In both, *tori* pivots to his or her left rear corner, drawing *uke* forward to his or her right front corner. Some *judoka* even place the left foot/leg against *uke*'s knee (as for *hiza guruma*) or ankle *sasae tsurikomi ashi* as the abandonment is performed. This makes the similarity even more apparent. The abandonment may be used as a *renzoku waza* (continuation technique) for a failed *hiza guruma* or *sasae tsurikomi ashi*. *Yoko otoshi* is similar to *okuri ashi barai*. *Tori* pivots to his or her right front corner, sliding the

left leg against *uke*'s right leg. *Uke* is swept to his or her side. *Tani otoshi* is similar to *nidan ko soto barai/gari*. *Tori* again pivots to his or her left front corner, though much deeper than for *yoko otoshi*. *Tori*'s left leg slides in back of *uke*'s legs as the right leg is moving backward, sweeping both of *uke*'s legs from beneath him or her. *Uke* will be thrown to his or her right rear corner. The primary difference in these techniques is the use of the falling weight of *tori*'s body to facilitate the throw.

### **Basic Wu Shu Tong (Family Rankings)**

Below is a basic listing of the "family rankings" of Chinese Wu Shu inside the school:

#### **Grandmaster ranks:**

**Si-jo (Shi zu)** is the founder of the system; teacher of the Si-gung..

**Si-tai-gung** is the grandmaster.

**Si-gung (Shi zu)** is the grand teacher; your teacher's teacher (grandfather).

**Si-bak (Si-pak; Si-bat)** is the senior uncle teacher (your teacher's classmates); Si-hing to your Si-fu.

#### **Master ranks:**

**Si-fu (Shi fu)** is the teacher (father).

**Si-mou** is the wife of the si-fu (mother).

**Tsor-kau** is a senior disciple of the Sifu who assists in teaching.

**Si-suk (Si-sook)** is the junior uncle teacher; your teacher's junior Wu Shu brother; Si-di to your Sifu.

**Si-hing-di (Si-hing-dai)** are both your senior (Si-hing) and junior (Si-di) brothers.

#### **Senior Ranks:**

**Si-hing (Shi xiong; Shihing)** is a Wu Shu brother who is senior to you.

**Si-tser (Shi jie; Sijie)** is a Wu Shu sister who is ranked senior to you.

#### **Junior Ranks:**

**Si-di (Shi di; Si-dai)** is a Wu Shu brother who is ranked junior to you.

**Si-mui (Shimei)** is a Wu Shu sister who is ranked junior to you.

**Tou-Di (Tou-dai)** is a disciple who has been officially accepted into the Wu Shu family and will begin learning the art.

**Hok-tou** is the trainee level. This is a novice who is under probation and not officially accepted into the Wu Shu family yet. They will know about the system and possibly some of the techniques, but not the philosophy of the system nor application of the techniques.

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