

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

Winter rain on moss  
Soundlessly recalls those  
Happy bygone days

Buson

***Ki-gata or Ki Forms***

The most important element of true *ki-gata* is the quality of *shinken shobu* (a fight to the death with real swords). For the true *budoka* the seriousness of attitude in training is implicit in *ki-gata*. This embodies the phrase, “*Ichi go ichi e*,” or “one encounter, one chance.” In a life or death situation there is only one chance. A less lethal meaning is expressed as, “You only have one chance to make a good impression.” This concept refers to the mind set of approaching each technique as the only one you will be able to make. If you fail to do it correctly, you will “die (literally or socially).” This requires that you achieve *nara* (the concentration point of physical and spiritual energy) with every technique. This is exemplified with *marubashi*, or the bridge of life. This is a sword attack in which the exponent enters directly into the enemy’s attack (*irimi*) without thought of winning or losing. For the samurai, this concept related to *sei shi ichi ryō*, or life and death are one. Training in *budo* is the study of reality of life and death and the pursuit of spiritual strength with which to face that reality. The value of training is to experience the essence of reality and break down the barriers of judgment and desire. These barriers separate one from communication and the achievement of spiritual confidence. One must always practice *koki*, or self-challenge through the practice of *shugyo*, or daily training to improve quality of his or her chosen art. This is done through *seishi-o choetsu*, or “transcending life and death.” True *budo* knows no defeat. Never defeated means never fighting!

***Kami Shitoe***

“The difference in the thickness of one piece of paper,” is the translation of *kami shitoe*. When the opponent attacks, now matter how strongly, if you outside the range of the attack, you will not be harmed, as the attack will pass without touching you. On one side of the paper is the character for death; on the opposite side, the character for life. This relates to *ma-ai*, or the control of space and in the thickness of one piece of paper lies the secret of *irimi*. The Master uses the positive space (*yo ma-ai*) to force an emotional response. If one becomes entrapped in the negative space (*in ma-ai*), the opponent will use the exponent’s emotional response to defeat him or her.

***Passai Shō and Dai***

*Passai Shō* and *Passai Dai* have convoluted histories. The first *Passai Shō* was referred to as *Itosu Passai* and *Passai Dai* was called *Matsumora Passai*. There was also *Passai Gwa* (*Gwa* is Okinawan for the Japanese *Koryū*). Lineage is related to Chibana Choshin who learned a *Passai* from his brother-in-law, Tawada. This was then known as *Tawada*

*Passai*. When Chibana performed the *Tawada Passai* for his *sensei*, Anko Itosu (Japanese: Yasutsune), Itosu confirmed that *Tawada Passai* was an original *Passai*. *Tawada Passai* became *Passai Dai* and the *Matsumora Passai* (originally, *Passai Dai*) became *Passai Shō*. The *Itosu Passai* (originally *Passai Shō*) is still practiced by a few of Itosu's and Chibana's students as *Koryū Passai*.

- (*Tawada*) *Passai Gwa* is now practiced as *Passai Dai*.
- (*Matsumora*) *Passai Dai* is now practiced as *Passai Shō*.
- (*Itosu*) *Passai Shō* is now named *Koryū Passai* and is practiced by only a few *Shōrin-ryū* exponents.

## Sinawali

**Sinawali** is a Filipino word which refers to bamboo carved to resemble lace. **Escrima** uses this to refer to continuous blocking and countering drills, which are done with short sticks (**bastons** or **mutons**), usually in pairs. The term refers to the weaving of the sticks, as lace is woven. One blocks the opponent's attack and immediately counters in a flowing, unbroken pattern. A beginning student (**escrimador**) will practice a minimum of three different ways:

- **Dandalaga** is repetition drills that stress swinging and striking.
- **Sanga at patama** are blocking, parrying (deflecting) and thrusting routines.
- **Larga muton** is free-style (spontaneous) exchanges using evasion and countering tactics.

## Channan Kata

In his book, *Channan: Heart of the Heians* [sic], *Analysis and Application*, Elmar T. Schmeisser, Ph.D., writes that *Channan Kata* was originally known as Chiang-nan (Korean: Jae Nam) and was a form of Southern Chinese Ch'uan Fa (again, from the Fujou city in Fukien/Fujian province). This is the *kata* known as "*Channan Dai*," and was brought to the US by way of the Philippines, where it is still practiced. A second form, known as *Channan Shō*, also practiced in the Philippines, is known in the Philippines as Panalo-panawan. *Channan Dai* begins with techniques from *Pinan Shōdan* (*Heian Nidan*) and ends with techniques from *Pinan (Heian) Sandan*. Some techniques now included in *Pinan Nidan (Heian Shōdan)* form linkages within the combinations of *Channan Dai*. *Channan Shō* begins with techniques from *Pinan (Heian) Yodan* and ends with techniques from *Pinan (Heian) Godan*. According to oral history, there was another form, whose name has been lost, which contributed to the *Pinan* series. Itosu (Korean: Idos) took these two versions of *Channan* and the unnamed form to create the five *Pinan* which Funakoshi modified to the *Heian*. Funakoshi's son Gigo (Yoshitaka) further modified them with the wide stances and power techniques used by today's *Shotokan*. Motobu Choki noted a parallel between *Channan* and the *Pinan* in a conversation with Itosu reported in the journal *Karate no Kenkyū* in 1934. Sakagami Ryusho, in his 1978 *Karatedo Kata Taikan* as well as Miyagi Tokumasa in his 1987 *Karate no Rekishi* both give extensive *kata* lists, and both list a *kata* known as *Yoshimura no Channan* (Miyagi, 1987; Sakagami, 1978). It is unknown who Yoshimura was, but he may have been a student of Itosu. Iwai Tsukuo, one of Japan's most noted *Budō* researchers and teacher of Motobu Choki's *karate (Motoburyū Karatejutsu)* in Gunma Prefecture, contains what is

known as *Shiraguma no Kata*, which he maintains used to be called *Channan*. He also states that this *kata* is "somewhat similar to the *Pinan*, yet different. This system is being preserved by Choki's son, Motobu Chosei, in Osaka. *Pinan Dai* is a term used for all five *Pinan* being done sequentially without returning to *yoi* with each form. Supposedly, these represent the five element system: earth (*Pinan Shōdan/Heian Nidan*); water (*Pinan Nidan/Heian Shōdan*); fire (*Pinan/Heian Sandan*); wind (*Pinan/Heian Yōdan*); void (*Pinan/Heian Godan*). Your *hanshi meiyō kyōju* learned a version of this, beginning with *Heian Shōdan* and continuing to *Heian Godan*. In this sequence it would be: water, earth, fire, wind and void.

### **Kickboxing AKA Full Contact Karate**

It was *karateka* Joe Lewis who contacted *karate* innovator Mike Anderson to promote and run a full contact karate tournament. So, in January 1970, Long Beach, California, Lewis became the World Heavyweight Kickboxing Champion of the PKA (Professional Kickboxing Association). However, Full Contact Karate was officially born in Los Angeles in September 1974. Mike Anderson, Don and Judy Quine formed the first world sanctioning body for the new sport and named it PKA. In this tournament, Joe Lewis, Bill Wallace and Jeff Smith won world titles. By 1975 (one year later!), Bill "Superfoot" Wallace had become the first kickboxing superstar. Another champion, Benny "the Jet" Urquidez promoted kickboxing throughout the world by travelling to different countries and beating local kickboxers under their rules! Also, in 1975, George Bruckner, a close friend of Mike Anderson, pioneered full contact karate in Europe, and formed the WAKO (World All Style Karate Organization; later known as World Association of Kickboxing Organizations). In 1978, Bruckner promoted the first WAKO championships in West Berlin. Eighteen countries participated. WAKO has semi-contact, light contact and full contact matches. Other organizations began in the United States: WKA (World Karate Association), ISKA (International Sport Karate Association), KICK (Karate International Council of Kickboxing), PKC (Professional Karate Commission) and WAKO-Pro (World Association of Kickboxing Organizations – Professional). Kickboxing is a combat martial art and intensive training, conditioning and endurance are necessary. During the late 1960's, many traditional martial artists found their techniques did not work as believed, nor did most have the fitness and conditioning to last more than one (!) round in a bout. Today, kickboxing has some of the fittest and most well-rounded athletes in any sport – both men and women. The basic techniques of kickboxing are the fighting stance, footwork, range (long, medium and close), punching, including combinations (jab to head or body, cross to head or body, left and right hook – including shovel hooks – to head or body, uppercut, backfist and spinning backfist), defenses (blocking, deflecting/parrying, evasion with slipping, bob and weave and pull away), kicking (front kick, rear leg front kick, roundhouse kick, rear roundhouse kick, side thrust kick, spinning back kick, hook kick, axe kick, spinning back hook kick, jumping front kick, jumping side kick, outside and inside low kick, front knee kick, jumping front knee kick and side knee kick), elbow strikes (front, downward, upward, side and spinning back), outside and inside foot sweep and spinning back sweep. These basic techniques may be used in a wide variety of combinations, utilizing all eight weapons (hands, elbows, feet and knees) depending on the fighting range of the combatants.

### **Reflect on This**

Although it has been stated before, the following is worth repeating: “Between teacher and student there should be no competition. The student should not nurture unrealistic expectations and then fault the teacher for not living up to them. The greatest tribute that one can pay to his or her teacher is to surpass him or her in the quality of one’s life and one’s practice. You are a part of the Universe. To ruin your life or waste it is to ruin a piece of the Universe.”

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