

Midori Yama Budokai: *Hanshi's Corner*

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*Ichi go, ichi e: One life, one meeting*

**“Without knowledge, skill cannot be focused. Without skill, strength cannot be brought to bear. And without strength, knowledge may not be applied.”**

**The Chief Physician of Alexander the Great**

***Keiko no Shurui to Junjo* or Various Systems of Training**

**Taken from *An Encyclopedia of Judo* by Professor Ron Rogers**

The previous Newsletter gave the meaning of the above. Following are the major methods of *keiko*.

**Midori keiko** or observation training. The *judo* watches others perform as an injury or sickness may prevent active training. New techniques may develop from this type of training, including variations and counters. *Ko soto gake*, *o guruma*, *harai goshi* and *tsurikomi goshi* were so developed. Other techniques developed in this way were *yoko wakare*, *tama guruma* and *no waki*.

**Hitori keiko** or individual training; training alone. Also known as *Dokuso geiko* or individual training. The first two forms use the *bokken*. The third may be done with the *bokken* or without as a single-person *uchikomi*.

NOTE: ***Renshu*** may be defined as a training period in which hard continuous work through repetition of the basics (*kihon*) is used to sharpen technique as opposed to only learning new material. Literally, *renshu* means forging or polishing lessons. *Keiko* implies an attitude of learning by doing. One attains character development as well as physical cultivation by this spirit. *Satori* (enlightenment) comes through the mastery of one's art by way of hard and constant effort – i.e. practice (*keiko*). Training (*renshu*) is instruction received. It is then studied and practiced (*keiko*). One must learn from the past to understand the present (*keiko shokon*).

**Suburi** or swinging. This uses methods of swinging the *bokken* as though in actual combat. As an adjunct to *judo per se*, the arms and hips may be swung or rotated for loosening the joints. *Ude furi*, or arm swinging, and *hanmi no hineri*, or trunk twisting, may be used.

**Tanren uchi** or striking. In this method, the *bokken* (or *suburito*) is used to strike a target (similar to the *karate makiwari*). This may be used in conjunction with *judo* by building a training dummy. This dummy may be a solidly anchored post with inner tubes or a heavy sandbag (*sunabukuro*) to practice *kuzushi*. *Tanren* is the training of martial technique. It is commonly referred to as “forging.” In *tanren*, one must train continuously along the lines of the theory if one wishes to reach self-perfection.

**Sotai renshu** or “assumption” training. This is the most commonly used method. *Tori* “assumes” the position for a technique then moves through it as though an opponent was present. This is similar to *karate kata* or western “shadow boxing.” The classic method

was the use of your shadow on a moonlit night or the use of a mirror in the daytime. Today, this is referred to as *tandoku renshu hoho* or method of independent practice without a partner. *Sotai renshu*, today, is used to mean a form of partner practice.

***Futsu keiko*** or standard training. This is practice of techniques by turn under the guidance of an instructor. *Tori* tries a technique and corrections are made on the spot by the *sensei* or *sempai*.

***Shido geiko*** or learning practice. Similar to *futsu geiko*, but between student and instructor who train together. They stop often to correct the student's techniques.

***Kakari geiko***. Literally "group attack," this is more commonly translated as endurance training or successive attacks. A strong player faces a line-up of less skilled players, fighting one after the other until defeated or drawn. This is done in order to build stamina, as there is no rest between bouts. In actuality, no points are considered. This is one of three methods now commonly used in *judo*. Sometimes used to denote training among instructor and students, in which they attempt to throw the instructor by any means possible.

***Yakusoku geiko*** is interpreted as prearranged practice with no real resistance. It is training in which repeated introductory movements to a throw on a partner are done. They are not completed until they are judged to be near perfect.

***Gokaku geiko*** or training against equally skilled opponents. This is done as though for *shobu/shiai* (contest/tournament) but without regard to winning or losing. No points are counted. This is the second of three methods now commonly used.

***Sute geiko*** or "throw-away" training. This – the third of three methods now in use -- is used against a more highly skilled opponent. Without regard to winning or losing, the *judoka* attacks the opponent, trying to throw regardless of what the better player may do. Concerning the more skilled player, that person should use techniques that are not commonly used by him or herself. Another interpretation is "throw-for-throw," in which one person throws, then another. A third interpretation is a method of *randori* in which the more skilled partner accepts the techniques of a junior opponent with little or no resistance and offers advice.

***Hikitate geiko*** or a form of practice in which a senior guides a junior.

***Gishiki barame geiko*** or an informal or open practice where pupils can work on what they wish.

***Jiyu geiko*** or "free" training. This is similar to *karate's jiyu kumite* in which all techniques by both *tori* and *uke* may be used. Both *judoka* try for techniques as though in *shobu*. No points are kept, and no thought is given to winning or losing.

***Gyoji keiko*** or events-related training. These are special kinds of training, all but one of which is done in groups.

***Kamoku*** or a clinic or seminar conducted by a guest instructor.

***Kogangeiko***. This is a form of special training where members of different *ryu* (schools, styles or systems) get together to exchange ideas and techniques, often through *randori*.

***Misogi*** or ablutions. A form of special training adapted from *Shinto* monks. A purification through deprivation such as doing without sleep, fasting etc. Traditionally accompanied by chanting and the ringing of bells.

***Gasshaku keiko*** or training at a camp. An extended period of practice. All methods of training are used but done at a special camp, usually for advanced *judoka*. This might be thought of as a voluntary "boot camp."

**Kangeiko** or mid-winter training. This is done in the middle of winter without heat and with the windows and doors open. It is done to overcome the cold and discipline bodily reactions.

**Shochugeiko** or mid-summer training. This is done in the middle of summer – the hottest time of the year – with no fans or air-conditioning. Practice is begun in early morning and continued throughout the day. There is little or no rest in between workouts and practice may continue up to 30 days. Excessive dehydration is common.

**Asa geiko** or morning training which takes place at the hottest time of the year.

**Godō keiko** or joint training. These are training sessions with members of other dojo. Done individually, it is referred to as “*dojo arashi*,” or “*dojo* storming.” This is simply going to other *dojo* and challenging the players to a match.

**Gorei geiko** or group training in a martial art under the direction of an expert.

**Hatsu geiko** or training which takes place at the beginning of the New Year. It lasts several days and ends with competitions between clubs or international tournaments.

**Uchideshi keiko** or disciple training. Also called “house student,” or “life together.” No longer in common use, this required that the *montei* (disciple) live with the instructor – virtually as a servant – and receive private as well as group instruction. Training in which the student lives with the master, studying not only technique, but training every hour of every class to rise above the ego, seek the essence of the art and continue the spiritual stream.

### ***Taisabaki Senjutsu: Tactics of Body Movement***

- **Deai** means to advance while meeting [the opponent]. One moves directly forward, reducing the opponent’s ability to maintain stability. *Shōmen ate* (Front Facing Blow) of the *Tomiki Aikido* is a very good example of this movement.
- **Irimi** means to move close to the opponent, which takes away his or her ability of movement. This is usually done at a diagonal. *Yōseikan*’s *mukae daoshi* is an example of this type of movement. This is usually referred to as “crowding.”
- **Kusshin/Ageru** are lowering or raising the center of gravity. These may be thought of as dropping the body weight [center of gravity], or lifting (raising) the center of gravity. The first can prevent the opponent from throwing you, and the second is used to throw the opponent.
- **Nogare** is a lateral movement used to avoid an attack. This is similar to *Yōseikan*’s *hiraki*, or evasion to the side.
- **Hiriki no Yosei** refers to “leading” the opponent; that is, you move ahead of him or her in such a way s/he is forced to follow you.
- **Kotai** means to move back from an opponent to avoid attack. However, the movement must not place you in a disadvantageous position. This may also be referred to as “*nagashi*,” which is a diagonal movement backwards away from the attack.
- **Muchimi** refers to maintaining body contact with an opponent, as though “sticking” to him or her.
- **Tenkan-ho** are methods of turning the body in order to maintain stability and place oneself in position for a technique; commonly, a throw. A *seoi nage* against a push would be an example of this method.

- ***Hineri*** literally means twisting. An opponent's shoulders are rotated in such a way that stability is lost. *Soto makikomi* utilizes this method. The difference between turning and twisting is the movement of the feet. In turning, one foot remains in place (*jiku ashi*, or pivot foot) and the other foot/leg rotates around it. With twisting, both feet are used as pivots, and remain in place.
- ***Ayumi ashi*** refers to walking, but using *suri ashi* or a brushing foot which barely clears the mat. Generally one moves along a curved line in order to maintain balance and stability. This is rarely used in *judo*, but *karate* uses it with a cross step known as *nuki ashi* (stealthy step).

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