

Midori Yama Budokai Summer Newsletter, 2007

written by Ron Rogers, *Hanshi*

“Techniques must fit like a glove.” Leo D. Williams, *Kancho*.

The above quote was one of Wilson *Kancho*'s most quoted. For years (I am tempted to say decades!) I did not understand it. Simply put, I am not Leo Wilson, Cary Wilson, Ken Baker, Jay Alexander, Chuck Norris, Steven Seagal or any other name you wish to put in their place. I am Ron Rogers, and any technique I use must “fit [me] like a glove.” Due to size, weight or physical limitations none of us can do any more than imitate anyone else. The technique has to be ours – to “fit like a glove.” Originally, gloves were made by hand to fit an individual's hand. A glove made for Ken Baker *Hanshi* would not fit Larry Williams *Hanshi*, and so on. The template for a glove could be used, but it had to be altered to fit each individual. This is *shu-ha-ri*. *Shu* is imitation of the instructor; the template, if you will. *Ha* is the alteration to have the technique fit us. *Ri* is transcendence of the technique – a glove used so much it fits only us.

Clinic

This year's spring clinic was – as usual – a success. Not only was there great instruction but a real feeling of family. It was good to visit with old friends and make new ones. Your *hanshi* was appreciative of Craig Hanzel *Sensei*, Charley Porter *Sensei* and Jason Babaiuch *Sensei* for their help and great demonstration of *Bassai Dai* with practical applications. Mike Kaylor Sifu gave a great class on his system of Pai Lum Kung Fu and applied techniques. Laura Lang's class on self-defense was very well presented. It was informative and practical. Santiago Vasquez *Sensei*'s class on conditioning was intense to say the least. One felt s/he had to be in condition to take it! During lunch, for those attending, Jay Alexander *Kyoshi*, gave an excellent presentation on teaching different age levels – an area we sometimes forget. His class for reaching these age groups was enlightening. Congratulations are in order for Jay and Kristen Alexander for their future black belt – they are expecting a little girl. Also, Craig Hanzel and his lovely wife Laura are expecting a little boy – another black-belt-to-be. Dan Kennedy *Kyoshi*, gave an excellent class on speed drills and the importance of *hara*. Grandmaster Fred Lazo gave an excellent class on escrima, showing what could be done – and made it look so easy. The qi gong class with Shelia Baker *Kyoshi* was very well presented and received. Hopefully, it will continue to be done as our “wind down” session. Sunday gave a great refresher for those of us who don't retain information as quickly – or as long – as Baker *Hanshi*. It was also a good time for revisiting old friends. MYB would like to welcome Jay Haynes and his wife Jayme, as well as his assistant instructor, Deb Couples into MYB (your *hanshi* apologizes if the spelling is incorrect). Also, Roberto Guerrero *Sensei* was visited by his *sensei*, Juan Villalobos Trujillo, from Mexico. Senor Trujillo was a true Spanish gentleman and premier martial artist. It was your *hanshi*'s pleasure to meet him. Baker *Hanshi* wishes to extend a “thank you” to all that attended and hopes to see all of you again.

From: *An Encyclopedia of Judo* by Ron Rogers, Yudo 9th Dan

DAI NI SHO CHAPTER TWO

NAGE WAZA or Throwing Techniques

1. *Waza no Shurui* or classification of techniques. These are of five kinds as follows.
 1. *Shiten no shurui* or classification by fulcrum. There are two ways of classification by fulcrum. The first is the original used by Dr. Kanō. The second is a modification by Kawaishi Mikinosuke *Shihan* for European *judoka*.
 1. *Shiten no shurui* Kanō or classification by the Kanō fulcrum method.
 1. *Te waza* or hand and arm techniques. Examples would be *tai otoshi*, *seoi nage*, *uki-otoshi*, or *sumi-otoshi* and *kata guruma*. *Tori*'s hands or arms act as the fulcrum.
 2. *Koshi waza* or hip or loin techniques. Examples would be *uki goshi*, *harai goshi*, *tsurikomi goshi* and *hane goshi*. *Tori*'s hips or loins (the waist area) act as the fulcrum. Matsumoto *san* states that if you apply any of the loin techniques as the opponent's feet come into line you will have great success.
 3. *Ashi waza* or foot or leg techniques. Examples would be *de ashi barai*, *sasae tsurikomi ashi*, *o soto gari* and (one method of) *uchi mata*. The foot or leg will act as fulcrum for these throws.
 4. *Sutemi waza* or sacrifice techniques. I prefer the translation "abandonment" techniques. However, "sacrifice" is the accepted version. These techniques are named for the principle used (abandoning the body) rather than the fulcrum. This is further divided into two categories.
 1. *Ma sutemi waza* or direct (rear) sacrifice techniques. These are commonly called "back" sacrifice techniques. These include *tomoe nage*, *ura nage*, *sumi gaeshi* and *tawara gaeshi*.
 2. *Yoko sutemi waza* or side sacrifice techniques. These include *tani otoshi*, *yoko otoshi*, *uki waza* and *yoko wakare*.
 2. *Shiten no shurui* Kawaishi or classification by fulcrum, Kawaishi method.
 1. *Te waza* or hand and arm techniques. These include *tai otoshi*, *uki otoshi*, *sumi otoshi* and *kuki nage*. Again, the hand or arm is the fulcrum.
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3. **Kata waza** or shoulder(ing) techniques. These include *seoi nage*, *kata guruma* and *seoi age*. To adapt to the idea of strength *judo*, Kawaishi *Shihan* modified some of Dr. Kanō's *te waza* so that occidental *judoka* may think of them in terms of lifting.
4. **Koshi waza** or hip or loin techniques. These include *uki goshi*, *harai goshi*, *tsurikomi goshi* and (one version of) *uchi mata*. Again, Kawaishi *Shihan* has modified a technique to meet the needs of European *judoka*. *Uchi mata* is classified by *Kodokan* nee Dr. Kanō as an *ashi waza*. Kawaishi *Shihan* teaches this technique as a *koshi waza*.
5. **Ashi waza** or foot and leg techniques. These include *o soto gari*, *de ashi barai*, *ashi guruma* and *okuri ashi barai*.
6. **Sutemi waza** or sacrifice techniques. Though Kawaishi *Shihan* has modified the *te waza* into *te waza* and *kata waza*, he has not followed Kanō *Shihan*'s method of subdividing the *sutemi waza* into *ma sutemi waza* and *yoko sutemi waza*. It is to be noted that this division is recognized and taught, but is not emphasized in grouping.

NOTE: Concerning the definition of "sutemi," the compound is made up of *su(teru)*, or abandonment, and *mi*, or body. Thus the two *kanji* (characters) together represent self-abandonment. *Karate jutsu* and its sister art, *jujutsu*, originally used this term to mean a fight to the death. The idea was that if fighting on a precipice (as Holmes and Moriarty in "The Final Problem"), the person being pushed over the edge might abandon the body by turning inward. That is, they move away from the edge of the precipice, and let the attacker fall, of their own weight, into the abyss. "The Adventure of the Empty House," describes the struggle and eventual escape from Moriarty by Holmes. Holmes states, "I have some knowledge, however, of bartitsu [sic], or the Japanese system of wrestling . . ." Holmes, of course, refers to *jujutsu* (*jujitsu*). Mr. E. W. Barton-Wright had given his name to the art of *jujutsu*, which he had studied and modified, and of which he had written. In *sumo*, this abandonment is known as *uttchari*.

2. **Dosa no shurui** or classification by action (of the body). This, too, was used by Dr. Kanō, and referred to the action of the body as utilized in performing the throw.
 1. **Nage** or throwing one('s opponent) down. This would include *seoi nage*, *o goshi*, *koshi guruma* and *tomoe nage*. Note that the idea of fulcrum is not taken into consideration in this classification.
 2. **Otoshi** or dropping one('s opponent) down. This would include *tai otoshi*, *yoko otoshi*, *ganseki otoshi* and *mochiage otoshi*.
 3. **Harai** or dashing one('s opponent) down. This would include *okuri ashi barai* (or **any** of the *ashi barai*), *ko soto gari* (or **any** of the *kari waza*), *ko soto gake* and *o soto guruma* as well as *harai goshi*.

3. *Kei no shurui* or classification by the type of technique. This is similar to *dosa no shurui* and is sometimes used by today's *Kodokan*.
 1. **Harau waza** or sweeping techniques. These include the *ashi barai*, *uki goshi*, *harai goshi*, *hane goshi* and *uchi mata*.
 2. **Ateru waza** or placing techniques. These include *hiza guruma*, *sasae tsurikomi ashi*, *tai otoshi*, *o goshi*, *tsurikomi goshi*, *seoi nage* and *tomoe nage*.
 3. **Karu waza** or reaping techniques. These include *o soto gari*, *ko soto gari*, *ko uchi gari* and *o uchi gari*.
2. *Sabaki no shurui* or classification by motion. These are of two kinds.
 1. **O waza**, major, big or large techniques, in which *tori's* movement describes a large crescent, or *uke's* body is thrown in a large circle. Such techniques include *seoi nage*, *o uchi gari*, *tomoe nage* and *uki waza*. Essentially, *tori's* movement is not blocked by *tori's* or *uke's* body.
 2. **Ko waza**, or minor, little or small techniques, in which *tori's* movement is a very tight circle, or partial circle. Basically, *tori's* movement is blocked by *tori's* or *uke's* body. These techniques include *ko soto gari*, *ko uchi gari* and *ko soto gake*.
 3. **Choshi waza** or harmony technique. This may be *o waza* or *ko waza*, and is essentially a *kaeshi waza* (counter attack), though some throws may be *kogeki* (direct attack) in form. Examples of *kogeki waza* would be *tai otoshi*, *uki otoshi* and *sumi otoshi*. The first two would also be examples of *sukashi* (slipped) *waza* used as *kaeshi waza*. The name of the technique used is *uchi mata sukashi*.

Tsubame gaeshi, or swallow counter, would be the quintessence of *kaeshi choshi waza*. Any technique that depends mostly on timing and rhythm is a *choshi waza*. *Choshi waza* involve techniques that cannot be forced.

NOTE: In relation to *harai waza* (sweeping techniques), *kari waza* (reaping techniques), and *gake waza* (hooking techniques), the following should be noted. In *harai waza*, *uke's* foot or body is swept, as it is moving. *Tori's* technique causes *uke* to move farther and faster than anticipated. Anyone who has slipped on ice or a wet floor understands this technique. In *kari waza*, *uke's* body is held in place and the feet or foot is pulled or driven from beneath *uke's* body. Anyone who has been roller-skating and run into the guardrail understands *kari waza*. In *gake waza*, *uke's* foot or feet are held in place as *uke's* body is driven backwards. The schoolground provides an example of *gake waza* – one “friend” would kneel behind you as the other pushed you over backwards.

1. *Ri no waza* or techniques based on principle. There are two major kinds of *ri no waza*.

1. *Ri no waza Koizumi* or techniques based on principles as set forth by Koizumi Gunji Sensei.
 1. ***Kuruma waza*** or wheel techniques. *Uke*'s body is curled and turned in a wheel-like manner in these throws. Such throws include *uki otoshi*, *dai sharin*, *seoi nage*, *tomoe nage* and *makikomi*.
 2. ***Tenbin waza*** or scale techniques, which are done by tipping or propping *uke*'s body. These throws include *uki goshi*, *o goshi*, *yama arashi*, *ushiro goshi*, *sukui nage* and *obi otoshi*.
 3. ***Tsumazukase waza*** or tripping techniques, the main feature of which is to trip *uke*'s foot/feet or leg/s to prevent it/them from regaining or maintaining stability. These techniques include *de ashi barai*, *tsurikomi ashi*, *ko uchi gari*, *uchi mata* and *ashi guruma*.

1. *Ri no waza Kodokan* or *Gokyo no Waza*. Techniques based on principles as set forth by the *Kodokan* ('s members – **not** Dr. Kano!), or Techniques in Five Stages. Supposedly, each throw leads to the principle/s involved in the succeeding throw. This is referred to as *tora no maki* or key to learning. There have been at least four very different versions of the *Gokyo* and only recently has it been stabilized, but with a sixth *kyo* added. This, of course, makes it *Rokkyo no Waza*, but the first five stages are consistent now.

Mitsu no Kokoro: The Three Minds

Zenshin or the Preparatory Mind is the first mind. This involves *shin-gi-tai* (mind, technique and body). *Tai* is the bettering of one's physical strength. *Gi* is the technical proficiency (strength) to be achieved. Finally, *shin*, or mental strength must be added. These three, *shin-gi-tai*, must be integrated to approach perfection of technique in the preparatory stages. This integration would include the three distances, short range, medium range and long range, for mind, technique and body. The application of *shin-gi-tai*, to include distancing [*ma-ai*], relates to setting up the technique [*tsukuri*; literally, "fitting in"], breaking through the opponent's guard [*kuzushi*; literally, "to tear down"] and delivering a focused technique [*kime*; see below].

Tsushin, the concentrating mind is the second mind and involves the concept of *ten-chi-jin*. From the standpoint of combat, *ten* refers to the atmospheric conditions surrounding one. These include temperature, lighting and noise among others. Traditionally, this was referred to as "heaven," and represents the spiritual aspects [*shin*] of the martial arts. *Chi* refers to territorial conditions, which include the surface, and area of combat. This was "earth" in traditional literature, and represents the technical aspects [*gi*]. The third and final mind is *jin*, which refers to both individuals and groups. This was "man[kind]" in the traditional literature and represents the physical aspects [*tai*].

Zanshin, the remaining mind is the third, and final mind. This refers to a mental attitude of alertness to one's surroundings, including the area and opponent/s.

Kime to Sae: Power and Grace

An ideal technique should have both power (*kime*) and grace (*sae*). *Kime* is usually translated as “focus,” but the literal translation should be “extremity,” “peak” or “fixation.” *Kime* describes the condition at which the power of a technique explodes into the impact point, having reached maximum velocity with the entire body concentrating and transmitting power. *Sae* literally translates as “clarity,” or “brightness.” Ideally, a technique with *sae* is executed brilliantly. It is fast, done with ease and with the correct distance and timing with no unnecessary force. A technique with *kime* and *sae* is performed at the correct time by a *karate-ka* who is alert but relaxed and calm.

***Suki* or Opening**

There are three kinds of *suki* or opening, also called weak point:

- *Kokoro no suki* is a lack of concentration or momentary loss of alertness; a weakness in the mind.
- *Kamae no suki* is a weak point or an opening in the guarding posture.
- *Ugoki no suki* or *waza no suki* refer to weakness during movement or a technique. Specifically, *ugoki no suki* is weakness during movement and *waza no suki* is weakness during a technique. They are classified together as technique requires movement.

An ideal movement should have a minimum amount of weakness or opening. This is true “before,” “during” and “after” execution of the movement/technique. “Before” there should be no “telegraphing,” or pre-delivery movement; “during” there should be no weakness or opening left for the opponent's counter-attack; “after” one should maintain *zanshin*, or alertness of the opponent.

Ch'i in Relation to Breathing and Meditation

The concept of “*ki*”/“*ki*hap” is also known in the Chinese art of T'ai Chi Ch'uan. In Wang Tsung-yuei's commentary on The Thirteen Postures, he writes: “When preparing to attack, store [inhale] the ch'i like drawing a bow. At the same time make the humming sound 'Hun.' When attacking, release [exhale] the ch'i like shooting the arrow. At the same time, make the laughing sound 'Ha.'”

Breathing, in many, if not all, martial arts, is associated with meditation. While Westerners in general may feel meditation is not important, they do not realize that “imaging” is a form of meditation. The East has simply codified meditation and breathing into one system for utilization of Ch'i, or Ki. Also, Westerners also use *kata*, *poomse*,

hyung or kuen in a very simplified form – it is referred to as “shadow boxing.” When a boxer practices a “set” of jab/cross/hook, s/he has completed a very rudimentary form. With this “form” breathing methods (*kiai/kihap*) are done, exhaling as the punch is made, breathing in to ready him- or herself for the next technique. The use of imaging is used when shadow boxing to trick the body into believing it is actually fighting an opponent.

“History of Jujutsu”

D'Arcy Rahming, in his book, *Secrets of Miyama Ryu Combat: Combat Ju-Jutsu...the Lost Art*, makes a compelling argument for Western development of *jujutsu*. He writes that one of the first *ryu* to use combat *jujutsu* as a primary art was founded in 1532 by Takenouchi. Due to intense meditation during a pilgrimage, Takenouchi collapsed from exhaustion and received a vision of a phantom warrior (some sources say his visitor was a *tengu*). This warrior/*tengu* taught Takenouchi five techniques of immobilization and the advantages of using a short weapon against a long weapon. Rahming goes on to state: “Most modern Combat Ju-jutsu Ryu, including the Miyama Ryu, can trace their lineage directly back to Takenouchi.” Rahming further states that “Combat Ju-jutsu has found its way to the western world in one of two forms: the Classical Ju-jutsu adapted to modern combative situations, or the eclectic approach of combining the arts of Karate, Judo and Ju-jutsu in a modern context.” Essentially, Rahming believes that true modern combat systems are designed from knowledge of traditional arts and actual combat experience. There are two important ideas presented by Rahming. The first, that all combat arts are traceable to an art created by a warrior with a (literal) vision. Second, any system created from actual combat experience and traditional arts is legitimate due to empirical evidence. As Wilson *Kancho* emphasized, “if it works, use it; if it doesn't, discard it.” A legitimate system is a system that works in actual combat situations.

“Ask Hanshi”

Jeb Chiles writes: The different types of stepping that I do are:

Okuri Ashi – step step or step slide [traditionally, the front foot moves first (moving forward), and is followed by the rear foot; moving backwards, the rear foot moves first, followed by the front]

Tsugi Ashi – slide up, step out [traditionally, the rear foot moves to the front foot, then the front foot moves forward [moving backwards, the front foot moves to the rear foot, then the rear foot moves backward]; *judo* uses this nomenclature to mean *okuri ashi*

Chakuchi Ashi (also called, *ashi kae*)– inversion step or switch step [replacing-foot step; putting one foot where the other was – *Enbi*]

Hiraki Ashi – opening step [traditionally, a side step; essentially *okuri ashi* to the side]

Ayumi Ashi – walking step [also called *nami ashi*, or normal walking]

Naname – diagonal (add to any footwork)

Mae – forward (also called *zenshin*)

Ura – backward [also called *kotai*]

Online turns [*sonoba mawari*, or turning in place]

Outside turn, front foot cover of *Naha* turn

Reverse turn, inside turn or rear foot cover (180 degree turn between movements 2 and 3 in *Taikyoku* or *Heian Shodan*)

Are these pretty standard or am I missing quite a few?

Jeb, other (but not all) stepping movements are:

Fumikomi or stamping in (*Tekki*, *Hangetsu* and the “*Ji*” forms)

Fumidashi or stepping in (the movement used for *oi komi*)

Juji Ashi or Okinawan quick step

Nuki Ashi or silent stepping (*kosa ashi* or cross stepping; *Tekki*)

Yori Ashi or slide stepping (both feet move at the same time – theoretically; *Nijushihō*)

Tobikomi Ashi or leap in step

Suri Ashi or glide step (this is the movement used for most stepping methods in the martial arts)

Da Ashi or snake stepping (an oxymoron if ever there was one!)

Renoji Ashi or open “L” stepping (step diagonally forward to the left or right)

Tobigoshi or jumping over (a counter movement for hip throws and *seoi nage*)

Yori Oi Komi or shift stepping (turn, then step)

Oi Komi Yori Ashi or step shifting (step, then turn)

Nuki Yori Ashi or double step shifting (cross stepping and turn)

Happo no Yokeru Koto or eight directions of body evasion (a combination of *okuri ashi*, *renoji ashi* and *hiraki ashi*)

Jason Babiuch, from the Ho Yu Kan Karate *dojo*, asks: “I was at the MYB website <www.midoriyamabudokai.com> and was wondering how much your book was about *The Secret of Nine*. Jason, our book (Carole Ivie and I) reveals the secret of nine, although it is philosophical in nature, so if you're looking for a “how-to” book, this isn't it. Also, *A Life in Motion* has Wilson *Kancho's* expanded thesis of his philosophy. It really should be read before Carol's and mine, as ours presupposes you are familiar with the expanded version. The original version is included in *The Secret of Nine*.

Hanshi asks a question: How can such young persons play so well with such pageantry? The Taiko drums were definitely a highlight of the evening, and a fitting tribute to the awards given to Shelia Baker Kyoshi, Jerry Rufe Kyoshi (in absentia). A special thanks is given to everyone for recognizing Garie Rogers' contributions to MYB. The flowers were a wonderful touch.

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