

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

**How many, many things  
They call to mind,  
These cherry-blossoms!**

**Basho**

***Jujutsu Kata of Wilson Kancho: Shichidan Keri no Renshuo* (AKA Kick Kata III [A])**

This was a *Shotokan* form that had fallen into desuetude. It was re-introduced by Rogers *Hanshi*. All seven kicks are done without placing the foot back onto the mat, which requires excellent balance. **1)** Knee strike to the groin (which is the “chamber” for); **2)** front snap kick to the “groin” with the instep (just in case the knee strike didn’t “take!”); **3)** front snap kick to the “groin” with the ball of the foot (slightly into overkill!); **4)** front snap kick to the lower abdomen with the ball of the foot; **5)** rear thrust kick to the top of the opponent’s foot; **6)** rear heel snap kick to the “groin”; **7)** right side thrust kick to the right front corner (knee-joint). As taught to your *hanshi*, it was actually designed against a two-person attack. As one is being held from the rear, 1) through 4) deals with the opponent from the front (at different distances, facetiousness aside); 5) and 6) attack the opponent to the rear; and 7) finishes off the frontal opponent.

**Major Karate Styles and their Distinctive Features**

The following is based on Bryn Williams book, *Know Karate-do*. I have added MYB *Karate* to the list, as that is the style we practice.

- *Goju-ryu* (Hard-Soft Style) was founded by Miyagi Chojun. Its main principle is “block soft and strike hard.” However, it also emphasizes to parry a hard attack with a soft cover (block), and block a soft attack (!) with a hard block. It is also noted for two-part counters, in which one block follows another. The style specializes in in-fighting, and a great deal of training centers around conditioning the body. *Kata* is generally done slowly with specialized breathing, either *ibuki* or *nogare*. When Yamaguchi Gogen (The Cat) became head of the organization, he stressed the aspects of yoga, for breathing and relaxation.
- *Kyokushinkai* (The Ultimate Truth Orgnization) was founded by Qyama Masutatsu (Korean born, Yong I-Choi). As a youth (nine years old) he studied the “Eighteen Techniques” (shaku-riki) with Mr. Yi. As a young man in Japan, he first studied boxing, and then began studying with Funakoshi Gichin, gaining his *Nidan* at the age of seventeen. By the age of twenty, he earned his *Yodan*. During this time, he also studied *judo*, obtaining *Yodan* in that art also. After the defeat of Japan, Qyama Sosai (“The Founder”) began training in *Goju-ryu* karate with Master So, and went into the mountains for three years to meditate and strengthen himself spiritually and physically. *Kyokushinkai* stresses *budo karate* not sport *karate*, and tournaments are full contact. Great stress is placed on *tameshiwari* (breaking techniques), and higher ranks are required to break a specified thickness of wood.

- *Shotokan* (The Hall of *Shoto*, Funakoshi's pen name) was actually founded by Funakoshi's son, Funakoshi Gigo, in honor of his father. Funakoshi Gichin, a close friend of Jigoro Kanō, professed to have incorporated *jujutsu* techniques into *karate*. In actuality, he used this to teach the *tuite* methods already present in the forms. Funakoshi then renamed *karate* (Tang Hand), *karate* (empty hand), to have his art accepted by the Japanese government. A split among the instructors, brought about two groups: the *Shotokan* and the *Shotokai*.
- *Shotokai* (The Association of *Shoto*) came about because of the split. This was based on professionalism (*Shotokan*) and amateurism (*Shotokai*), as the *Shotokai* did not accept tournaments as a part of training. This was ironic, as Funakoshi did not believe in tournaments. However, his son, and later Nakayama Masatoshi, believed this to be the way to reach the most people with Funakoshi's *karate*. *Shotokai* also rejected the need of *tameshiwari*. Both groups stressed *Kata*, but *Shotokai* took a less strict interpretation. If the way a person did the *kata*, worked for them, then that was all that was required. One could almost make a case for *Shotokan* (Orthodox Catholicism) and *Shotokai* (Gnosticism)...
- *Shukokai* (The Way for All) was founded by Tani Chojiro. Tani first studied *Goju-ryu* with Miyagi Chojun. He studied a variety of arts with Mabuni Kenwa. These included *Shito-ryu*, *Shurite*, *Tomarite*, *Shin-den Fudo-ryu Jujutsu* and *Kobudo*. Tani also studied *judo*, in which he received *Sandan*. He broke from *Shito-ryu* in 1950 to form *Shukokai*, which is a "speed style" geared for competition. It stresses strong control and contact is followed by immediate disqualification. Stances are higher for speedier movement and the body is squarer to the opponent. Mabuni awarded Tani succession to *Shito-ryu* and the style was renamed *Tani-ha Shito-ryu*.
- *Wado-ryu* (The Way of Peace, or Harmony, Style) was founded by Otsuka Hironori. Prior to his study of *karate* with Funakoshi Gichin, Otsuka had received his teaching license in *jujutsu*. When he broke from *Shotokan*, he combined his *jujutsu* training and *Shotokan* into a unique style of *karate*. As with *Shukokai*, the stances are for speed, and geared toward tournament – one of the reasons for the break. Stances are lower than *Shukokai*, but higher than *Shotokan*.
- *Shito-ryu* was founded by Mabuni Kenwa. Shi and To are derivatives of the Japanese characters for the names of his instructors, Itosu and Higonna. As it was the style from which *Shukokai* was founded, it is a speed style. As mentioned above, Mabuni was proficient in numerous arts and styles, which led to a well-rounded martial art.
- *Midori Yama Budokai Karate* (Green Mountain Martial Ways Association Empty-hand) was founded by Leo D. Wilson, *Kancho*, *Soke*, "*Judan*," with co-founder Ron Rogers. Wilson *Shihan* always thought of (and originally referred to) his *karate* as "*karate/ujitsu*," making no distinction between the two. As he originally taught his style, one learned both active and passive techniques. *Kata* were heavily influenced by *Shotokan*, using twenty-three of the twenty-six forms. In addition, there were influences of *Goju-ryu* and *Uechi-ryu*, as well as Tae Kwon Do (two hyung). The grappling of *judo* with the wrist locks and throws of both *judo* and *aikido* (*aikijujutsu*) were also a part of this system. Rogers *Sensei* added five *kobudo kata*, and later Williams *Hanshi* and Baker *Hanshi* included

nineteen more *kobudo* forms from the Odo system. Wilson *Shihan* stressed defense against the knife and gun, bringing his style more into the (at that time) 20<sup>th</sup> century. Sparring included percussive techniques as well as throws and locks.

### ***Nage Waza* or Throwing Techniques**

When we think of *nage waza*, we usually think of *judo* throws. After that, we may think of *aikido*, or *hapkido*, throws, and some may even think of *jujutsu* throws. Usually, most persons lump *judo* and *jujutsu* together, an incorrect assumption. What I wish to discuss is the nature of throws, rather than specific throws of a specific art. There are three methods to achieving a throw. First, and the most common, is *kihon nage waza*, or basic throwing techniques. These are the ones associated with *judo*. One fits him-, or her- self into position as the opponent's balance is lost and, if everything else is appropriate, the throw "happens." In combat arts, there are two other ways in which to apply the throw. Actually, *judo* throws done properly to an untrained person, rate as combat methods! The first is *ate nage waza*, or hitting throwing technique. *Shodokan* (Tomiki *Aikido*) shows this quite well with *shomen ate*. *Tori* enters into *uke*'s center, striking *uke*'s chin with a palm-heel, with the intention of driving *uke* off his or her feet and onto the ground. This same strike may be applied with an *o soto* version. As *tori* reaps *uke*'s leg, s/he drives a palm-heel into *uke*'s chin, reinforcing the fall backwards. When applying *do-gaeshi* (*sokumen irimi nage*), or *judo*'s *waki otoshi*, the elbow may be driven into *uke*'s solar plexus as the throw is performed. *Waki otoshi* itself may cause concussion if the proper breakfall (body protection) is not used. The second combat method is *gyakute nage waza*, or arm reversal throwing techniques. Again, *Aikido* gives the perfect example with *Yoseikan's tembin nage* (Tomiki's *mae otoshi*). *Tori* pivots outside *uke*'s body (*soto irimi senkai*), driving the left arm against the back of *uke*'s right elbow, which facilitates *uke*'s forward fall. One method of applying *ippon seoi nage*, is to lock *uke*'s right arm with *kannuki gatame*. As *uke* rises onto his toes, *tori* pivots inside the body (*uchi irimi senkai*) and continues with *ippon seoi nage*. One could also apply an *o soto* at this point. An old form of *seoi nage* (*gyakute seoi*) brought *uke*'s elbow over *tori*'s shoulder into an armlock. From this position, the throw could be continued as with regular *seoi nage*. *Aikido*'s *kaiten nage* (*Yoseikan: kata ha mawashi/kata ha otoshi*) places pressure against *uke*'s shoulder, as his or her head is pressed downward. *Kote nage* (a form similar to *kote gaeshi*), or *kote gaeshi*, places pressure on the wrist to ensure the throw. The original *o soto gari* (or variations) was a heel strike to the base of *uke*'s calf. *Tomoe nage* was a thrust kick to *uke*'s testicles. When you begin studying the application of locks (and "chokes"), observe how they may be applied with your throws.

### **“Soft” and “Hard” *Aikido***

Thomas H. Makiyama (*hachidan*) coined the above nomenclature. Makiyama developed his own system, *Keijutsukai* (Police/Security Techniques Association) *Aikido*, based on real life application. As a former law-enforcement investigator Makiyama is interested in practical and reality based results. “Soft” *Aikido* uses exaggerated movements for mainly theoretical attacks. In many cases, the attacks are done in a large, slow motion, allowing *tori* ample time in which to apply the technique. The effectiveness of the defense is questionable under actual combat conditions. “Hard *Aikido* is more like old *jujutsu*, utilizing *atemi* as a discretionary tactic. Consequently, these schools have a more realistic

approach to self-defense. Makiyam's system, as indicated by its name, is concerned with what works. The system takes into consideration the individual's limitations, age and psychological factors. Students are not trained in a "cookie cutter" fashion, but are encouraged to develop at their own pace. Makiyama believes that many foreign (non-Japanese) students are actually more dedicated than today's Japanese student. He believes that today's *aikido* instructors are Japanese businessmen more concerned with commercial success than improvement, progress and quality of the art. *Keijutsukai* uses the concepts of *marui* (circular movement) and *ma-ai* (correct distance) as inseparable aspects of its form of aikido. "Soft" *Aikido* styles would include *Hombu* and *Shin-shin Toitsu Aikido*. "Hard" styles would include Makiyama's *Keijutsukai*, Shioda's *Yoshinkan*, Mochizuki's *Yoseikan*, and, of course, Midori Yama Budokai *Aikido*.

### The "Big Ten" in Martial Arts (*The Martial Arts Almanac*)

The following arts are generic in nature. That is, one term represents all styles.

1. *Karate*, or Empty Hands, originated on Okinawa and spread to Japan, then Europe and America. All traditional *karate* have *kata* at the heart of their style. Included are the *kobujutsu* (*kobudo*) weapons arts.
2. "Kung Fu," or "Hard Work," is the Americanization of Chinese Wu shu, or martial arts. Again, this includes all Chinese martial arts and weapons forms. Many of the Chinese styles are based on the movements of animals.
3. *Jujutsu*, or the Supple Art, is Japanese in origin, although there is some Chinese influence. Your *hanshi* prefers "supple," to "gentle." Frankly, there is nothing "gentle" about *jujutsu*. It's a combat oriented art, and as such is rough in practice and application. Contrary to the usual belief, *jujutsu* was not just "empty-handed," as it used weapons, primarily the sword. It utilizes throws and joint locks when weapons are not used.
4. *Judo*, or Supple Way, is a relatively modern form of martial art, which has moved from combat orientation to sport. As conceived by its founder, Jigoro Kano, *judo* was for physical education and self-defense. He, as was Funakoshi Gichin of *karate*, opposed to the increasingly sporting aspect given to his art. Especially since its inclusion into the Olympics, *judo* has become increasingly sport-oriented. *Judo*, as practiced today, consists of throws and grappling techniques. The latter includes pins, chokes and arm locks. At its inception, *judo* included *atemi* and weapons training.
5. Kali, from kalis, or blade, is a Philippine martial art. It has three methods of combat, beginning with the kris (wavy-bladed knife), then the double sticks and finally the empty-hand. It is also known as *escrima* and *arnis de mano*. Three basic forms are *espada y daga*, or sword and dagger, *solo baston*, or single stick, and *sinawali*, or double sticks. When masters practice with the sticks, you can actually see and smell smoke from the clash of their bastons.
6. *Aikido*, or the Way of Harmonizing Energy, is a twentieth century martial art. Ueshiba Morihei, its founder, studied *Daito-ryu Aikijujutsu*, *kenjutsu* (sword arts) and *sojutsu* (spear arts). As opposed to *Aikijujutsu*, a combat-oriented system, *Aikido* focuses on physical, mental and spiritual improvement. Practitioners do not oppose the opponent's force, but blend with it to achieve a throw or pin.

7. *Kenpo*, or Way of the Fist, is also known as *Kempo*. It is believed to have come from China to Okinawa, where it is believed to have influenced the development of *karate*. There are four styles of *kenpo*: Chinese *Kenpo*, Okinawan *Kenpo*, Hawaiian *Kenpo* and American *Kenpo*. *Kenpo* is known for its hand techniques and using a chain of techniques, rather than relying on one technique. Two of Ed Parker's (American *Kenpo*) students were Elvis Presley and Frank Sinatra.
8. Tae Kwon Do, or Foot and Hand Way, is a Korean art, formed from *Shotokan Karate* and Korean Tae Kyon. It is noted for its wide range of kicking techniques, which are unique to the style. The art focuses heavily on breaking techniques. It, like *judo*, became an Olympic sport.
9. Kickboxing includes the original Muay Thai and American Kickboxing. The two are very different in allowable techniques and targets, but both are full contact sports like boxing. In addition, like boxing, the goal is to win. There is no philosophical basis as in other Asian arts. It is a very aggressive style of martial art.
10. Western Martial Arts include boxing, wrestling and fencing, as well as France's savate (la sabat). Boxing and wrestling are thousands of years old and were included in the original Olympics in Greece.

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