

Midori Yama Budokai: *Hanshi's Corner*
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December 2011

Ichigo, ichi e: One life, one meeting

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Ren

Ren, or join, be connected with, is used in many martial arts concepts. For example:

Rengo or combination; union; to combine or form a union.

Renketsu or coupling; connect or join. *Ren* = connect + *ketsu* [*musubi*] = unite or bind [“tie in a knot”]. *Musubi* is the term used by Ueshiba to indicate the connection of *tori* and *uke* in a technique.

Renko [*suru*] or walk a suspect to the police. From which we get *renkoho waza*, or “come-alongs.”

Renraku or connection; contact. *Ren* = join; connect + *raku* = stick to; coil around. *Renraku waza* would be techniques connected in any sequence, usually in opposing directions (front to back; side to side, etc).

Renzoku or continuation; successive; sequence. *Ren* = join + *zoku* = continuation or second series; continuous. *Renzoku waza* would be techniques connected in the same direction (*tai otoshi* repeated; *o soto gari* to *o soto gake*; *ken ken o soto gari*, etc).

Ren, as used above, is composed of two characters. The one on the left means to advance, and is the same one used in *do*, or *michi*. The one on the right means vehicle or wheel (*kuruma/guruma*). As a wheel advances in a continuous motion, the two together imply continuous movement toward the opponent by the *budoka*.

The *ren* in *renshu* is written with a different *kanji* meaning cultivation, improvement or tempering.

From: *An Encyclopedia of Judo* by Ron Rogers

7.1.1 ***GoJu no Kata*** (aka ***Go no Kata***) or Forms of Correlation Between the Use of Force and the Study of Flexibility (aka Forms of Force). The *Go no Kata* is a complex of prearranged movement patterns where two *judoka* engage in short bursts of strength matching exercises, ending in a throw or choke. This was Jigoro Kano *Shihan's* original practice of *randori*, based on *Tenshin Shinyo Ryu* and *Kito Ryu* plus the personal studies of Kano *Shihan*, as it was developed in 1887 from a class drill. It was a direct descendant of the *Tenshin Shin'yo Ryu*, *Gokui no Kata*, and constitutes the synthesis of all fundamental forms of *tai sabaki*. Simply put, this *kata* shows the synergy between *tori* and *uke* (*riai*) with the possible resolutions. The *judoka* would push or pull until an opening was perceived and the technique carried out. *Tori* was prearranged, but the moment of the throw was not. Yoshiyuki Kuhara, *Kudan*, believed *Go no Kata* to be the oldest original *Kodokan kata* (1887). However, it did not lend itself to easy adaptation or organization. By the time it was formalized the *Nage no Kata* and *Katame no Kata* (these two together are known as *Randori no Kata*) were practiced in its place. It was unique in being the only *judo kata* to designed to develop physical

force. However, the correct use of force was stressed! Nagaoka, *Judan*, believed it increased willpower, physical force and *ki*. Nagaoka *Sensei* recommended it be practiced before every class as a warming-up exercise. There are seven techniques, three of which are repeated with different entering methods (*irimi*). All techniques are done from *jigotai*. In addition, the *kata* contains both *renraku waza* and *kaeshi waza*. As with *Ju no Kata*, the techniques are not completed with *ukemi*, and therefore may be practiced by all *judoka*. Kano *Shihan*, in an interview, had this to say about the *kata*: "This is in essence a fight pitching strength versus strength, after which one performer substitutes strength for flexibility in order to gain final victory over his opponent."

7.1.1.1 *Seoi Nage* or Back-carry Throw.

7.1.1.2 *Ushiro Goshi* Rear Loin.

7.1.1.3 *Sukui Nage* or Scooping Throw.

7.1.1.4 *Hidari Seoi Nage* or Left Back-carry Throw.

7.1.1.5 *Uki Goshi* or Floating Loin.

7.1.1.6 *Hadaka Jime /Koshi Kudaki* or Naked Wringing/Loin Smashing.

7.1.1.7 *Tobi Goshi/ Uki Goshi* or Jumping Loin/Floating Loin.

7.1.1.8 *O Soto Otoshi* or Major Outer Drop.

7.1.1.9 *Ushiro Goshi* or Rear Loin.

7.1.1.10 *Kata Guruma* or Shoulder Wheel.

Sabaki: Pivoting (Turning)

Sabaki is used to mean any type of movement as in *te sabaki*, *ashi sabaki* and *tai sabaki*. However, there is an extended meaning to the word. It is used to refer to the way of turning any superior force to your advantage. To do this requires *doryoku*, or making your best effort. One must stay open to everything and everyone around you. As you do so, respond in a way that blends energies (*musubi*) in new directions. *Sabaki* leads to synergy or combined energy. The best use of synergy is to apply technique from the dead angle (*shikaku*), making use of the blind spot (*moten*). Two things must be done to apply this synergy. First, you must move out of range of the opponent's attack and draw his power and momentum, preferably with no or little contact (*kyushu*). At the same time, you must have the ability to stay close to your opponent and counterattack the moment of the dissipation of his power (*mikiri*). Refer to the article on *ashi sabaki* given below.

Kenpo: The Law of the Fist

In China, the "fist law" may be applied to any fistic martial art. For example, the full name of Shaolin boxing would be Shaolin Ssu Ch'uan Fa (Shaolin Temple Fist Law). In Cantonese, it would be Sil Lum Ken Fat, and in Japanese, it would be *Shorinji Kenpo*. In this instance, "law" is used to mean a way or method. The Cantonese pronunciation would be ken fat, and the Japanese pronunciation would be *kenpo* (sometimes spelled, and always pronounced, "*kempō*"). *Pai* refers to a system. An example would be, Tong Long *Pai*, or the Praying Mantis System. *Kung fu* (Cantonese: *Gung fu*) means "hard work over a period of time." Any discipline which requires a great deal of time coupled with hard work to master may be "kung fu." *Kung fu* is the method in which to acquire the ch'uan fa of a *pai*. According to legend, the first pugilistic methods of China were the Lo Han Sho (Eighteen Hands of the Lo Han), brought to China by Bodhidharma (Ta Mo

in Chinese; *Daruma Daishu*, or *Daruma Taishi* in Japanese). These were known as *Ekkin Kyo* in Japanese. Ch'uan fa is divided into Wai Chia, or the external (hard) school and the Neh Chia, or the internal (soft) school. Northern Wai Chia (Sung Shan Shaolin-Suu) is composed of eight systems. These are: Hung Ch'uan, T'ei Yu Tan Tui, Hon Ch'uan, Erh-Lang Men, Fan Ch'uan, Ch'a Ch'uan, Mi Tsung Yu and Pa Ch'uan. Southern Wai Chia (Ch'uan Chow Shaolin Suu) is composed of six major groups: Ta Hung Men, Liu Chi Ch'uan, Ts'ai-Chia Ch'uan, Mo-Chia Ch'uan, Kwantung and Fukien. The Neh Chia is made up of six systems, which are: Hsing I Ch'uan, Pa Kua Ch'uan, T'ai Chi Ch'uan, Wudang Pai, Tzu Jan Men and Liu Ho Pa Fa.

Jissen Kumite: Full-Contact Sparring

In full-contact sparring, there are three basic kinds of *ashi sabaki* (footwork; aka *ashi no hakobi*). The directions are as for the eight directions of off-balance (*happo no kuzushi*) in *judo*. These would be direct front (*ma mae*), direct rear (*ma ushiro*), direct right side (*ma yoko*), direct left side (*hidari yoko*), right front corner (*migi mae sumi*), left front corner (*hidari mae sumi*), right rear corner (*migi ushiro sumi*) and left rear corner (*hidari ushiro sumi*). The first is *okuri ashi*, which is the same as *judo's tsugi ashi*. In moving forward the front foot moves followed by the rear foot. Moving rearward, the rear foot moves, followed by the front foot. In this movement, the front foot stays the same. The second is *fumi ashi*, or step-in. With this movement, more distance is covered, as you take a full step with the rear foot to the front, or a full step to the rear with the front foot. This is *judo's ayumi ashi*. Thirdly, there is *kae ashi* (aka, *kosa-ho*, or switch step. This may be done in a sliding motion (*suri ashi*) or with a jump (*tobi ashi*). The object of this step is to switch rear leg for forward leg without losing ground. You may bring the rear foot to the front foot, then step back with the front foot, or you may bring the front foot to the rear foot and step forward with the rear foot. In either case, the new stance will be the opposite (right to left, or left to right), but will occupy the same space as the old stance. Almost all other movements will be either a variation or a combination of these movements. Once you understand that movements are simple, you may improve your sparring tremendously, full contact or otherwise. For example: One can only thrust (*tsuki*) or strike (*uchi*); the only difference is the weapon used. This applies to kicks as well; you can thrust (*kekomi*) or strike (*keage*). As a sweep (*ashi barai* with the foot; *te-nagashi* with the hand) or crescent kick (*mikazuki geri*) travels in a semi-circle, they are a form of strike. In addition, the sweep is an applied crescent kick! A spinning back-fist (*kaiten tettsui*), knife hand (*shuto*) etc, are still strikes. Think about it: You only have two ways to attack – thrust and strike and three ways to move – slide step, full step and switch step. Your decision is now do I do a direct attack (thrust) or indirect attack (strike); do I move forward to block (slide step), rush the opponent (step in) or hold my ground (switch step). In reality, your choices are very limited.