

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

Ma-ai or Space

Exponents of the martial arts speak of *chika-ma*, or close interval, in regard to combat positioning. What is not usually known is *chika-ma* is another meaning of *chikaku*, which is a position of advantage outside of an opponent's front foot.

Issoku-itto no ma is the basic combative distance where one step forward will bring the two *budoka* into striking range.

To-ma, of course, is a distance of more than one step from an opponent, necessary to strike.

These are, in modern vernacular, close range, medium range and long range.

**From: *An Encyclopedia of Judo* by Ron Rogers – Part Three of Six
*Kumi kata***

2.2.2.1 ***Shizentai no kumi kata*** or methods of gripping from the natural posture.

2.2.2.1.1 ***Shizenhontai no kumi kata*** or methods of gripping from the basic natural posture. These are usually dual grips; i.e., if the right hand takes hold of the lapel, so will the left. A person who is proficient to each side with the same technique usually uses these grips. Obviously, throughout a workout or tournament, grips will (and should) continually change to meet existing needs.

2.2.2.1.1.1 ***Ryo sode shizenhontai no kumi kata*** or gripping both sleeves from the basic natural posture. This is also known as ***ryo soto sode*** [*no kumi kata*] or outside grip on both sleeves when *uke's* sleeves are held at the elbows. A person specializing in *sode tsurikomi goshi* to both sides generally does this on the lower outside sleeve (*soto shita sode*). It is strong for loin techniques, or for *sode seoi nage*, but weak for foot or leg techniques, as well as most hand techniques. *Tori's* control is strong from side to side (laterally or horizontally), but weak vertically. It can be used as a stalling technique. This is true of all double grips. It is also good for any version of *tomoe nage*, preventing *tombo gaeri* by *uke*.

2.2.2.1.1.1.1 ***Ryo-oku-sode*** [*no kumi kata*] or both hands grip at *tori's* sleeves high and to the rear on both shoulders. This is used for forward leverage, especially for one-leg pivoting throws such as *harai goshi*, *uchi mata*, etc.

2.2.2.1.1.2 ***Ryo eri shizenhontai no kumi kata*** or gripping both lapels from the basic natural posture. This is used by persons specializing in chokes and strangles if held on *mae eri* and by loin throw specialists, or *seoi* specialists. It may be used sparingly for sweeping techniques. Its main disadvantage is in leaving both of *uke's* arms free. This makes it easier for *uke* to block or spin out of an attack. As for the previous version of *ryo sode*, it may be used for *tomoe nage*, but with more chance of *uke* using the *tombo gaeri* escape. In this dual grip, *tori* has greater control over *uke's* vertical movements, but less control over lateral or horizontal movements. It is the reverse condition of *ryo sode shizentai no kumi kata*.

- 2.2.2.1.1.2.1 **Ryo-o-uwa-eri** [*no kumi kata*] or both of *tori*'s arms above *uke*'s arms.
- 2.2.2.1.1.2.2 **Ryo-shita-eri** [*no kumi kata*] or both of *tori*'s arms below *uke*'s arms.
- 2.2.2.1.1.2.3 **Ryo-uwa-eri** [*no kumi kata*] or one of *tori*'s arms above *uke*'s arm and one of *tori*'s arms below *uke*'s arm.
- 2.2.2.1.1.3 **Kata-eri-dori** [*no kumi kata*] or one of *tori*'s hands holding the outside of *uke*'s sleeve and the other holding *uke*'s lapel on the same side.
- 2.2.2.1.1.3.1 **Migi kata-eri-dori** [*no kumi kata*] or *tori*'s right hand holding *uke*'s right lapel and *tori*'s left hand holding *uke*'s outside right sleeve.
- 2.2.2.1.1.3.2 **Hidari kata-eri-dori** [*no kumi kata*] or *tori*'s left hand holding *uke*'s left lapel and *tori*'s right hand holding *uke*'s outside left sleeve.
- 2.2.2.1.1.4 **Kata-eri-kata-waki** [*no kumi kata*] or one of *tori*'s hands holding *uke*'s lapel and the other hand holding *uke*'s armpit.
- 2.2.2.1.1.4.1 **Migi kata-eri-kata-waki** [*no kumi kata*] or *tori*'s right hand holding *uke*'s lapel and *tori*'s left hand holding *uke*'s opposite armpit.
- 2.2.2.1.1.4.2 **Hidari kata-eri-kata-waki** [*no kumi kata*] or *tori*'s left hand holding *uke*'s lapel and *tori*'s right hand holding *uke*'s opposite armpit.
- 2.2.2.1.1.5 **Kata-waki-kara-ushiro-eri** [*no kumi kata*] or one of *tori*'s hands holding *uke*'s armpit (from beneath) and the other holding *uke*'s rear lapel.
- 2.2.2.1.1.5.1 **Migi-kata-waki-kara-ushiro-eri** [*no kumi kata*] or *tori*'s right hand holding *uke*'s armpit and the left hand holding *uke*'s rear lapel.
- 2.2.2.1.1.5.2 **Hidari-kata-waki-kara-ushiro-eri** [*no kumi kata*] or *tori*'s left hand holding *uke*'s armpit and the right hand holding *uke*'s rear lapel.
- 2.2.2.1.1.6 **Ryo waki shizenhontai no kumi kata** or gripping both armpits from the basic natural posture. This grip is very advantageous for sweeping techniques with the foot as tremendous lifting power can be generated. *Uke* is lifted virtually from the mat with the sweep being superfluous. As for *ryo eri*, however, it is easy for *uke* to brace against *tori* or to spin out, as both arms are free.
- 2.2.2.1.1.6.1 **Ryo-o-uwa-waki** [*no kumi kata*] or both of *tori*'s arms above *uke*'s arms.
- 2.2.2.1.1.6.2 **Ryo-shita waki** [*no kumi kata*] or both of *tori*'s arms below *uke*'s arms.
- 2.2.2.1.1.6.3 **Kata-naka-waki** [*no kumi kata*] or one of *tori*'s arms above *uke*'s arm and one of *tori*'s arms below *uke*'s arm.
- 2.2.2.1.1.7 **Kata-sode-kata waki** [*no kumi kata*] or one of *tori*'s hands holding *uke*'s sleeve and one of *tori*'s hands holding *uke*'s opposite armpit.
- 2.2.2.1.1.7.1 **Migi-kata-sode-kata-waki** [*no kumi kata*] or *tori*'s right hand holding the sleeve and *tori*'s left hand holding *uke*'s opposite armpit.
- 2.2.2.1.1.7.2 **Hidari-kata-sode-kata-waki** [*no kumi kata*] or *tori*'s left hand holding the sleeve and *tori*'s right hand holding *uke*'s opposite armpit.
- 2.2.2.1.2 **Migi shizentai no kumi kata** or gripping from the right natural posture. This is also known as *shizen-tai-no migi*. This usually is done from *ai gamae* or mutual stances; i.e., both *tori* and *uke* are in *migi shizentai*. *Tori*'s right hand grips *uke*'s left lapel and the left hand grips *uke*'s right sleeve, usually with *soto naka sode*, but it may hold higher or lower. *Uke*'s grip is a mirror image of *tori*'s. This method of gripping is considered to be the standard and the one beginners use the most. It is strong for throws done to *uke*'s right front corner due to the strength of the pulling arm (*hikite*), with the combined lift of the lifting arm (*tsurite*). Generally it is weak to the left side of *uke*'s body for the

same reason *ryō eri* and *ryō waki* are – i.e.; *uke*'s arm is free to brace against *tori*'s attack or to spin out of an attack. The reason this grip, and the corresponding one that follows, is considered the standard is due to leverage. Gripping the sleeve with one hand and the lapel with the other gives a wider leverage. This facilitates *kuzushi*, as less effort is needed. This is the basic grip for the above and also for the following reasons. The left (sleeve) grip helps control *uke*'s movements from side to side (laterally or horizontally). The right (lapel) grip helps control *uke*'s movements vertically. The “standard” grip gives a balance of control vertically and horizontally, which “dual” grips do not!

2.2.2.1.3 ***Hidari shizentai no kumi kata*** or gripping from a left natural posture. Again, this is done from *ai gamae*. Both *uke* and *tori* are standing in *hidari shizentai* and both have taken hold of the right lapels with the left hands and the left sleeves with the right hands. It is a particularly good grip for a naturally left-handed person or for an ambidextrous person since it is unorthodox to most players. In addition to leaving the arm free, it is doubly disadvantageous in that it leaves the average person's power arm (the right) free!

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