

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

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- 7.1.1 **GoJu no Kata** (aka **Go no Kata**) or Forms of Correlation Between the Use of Force and the Study of Submissiveness (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 Kano Jigoro Shihan's original practice of *randori*, based on *Tenshin Shinyo Ryu* and *Kito Ryu* plus the personal studies of Kano Shihan. 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. Today, however, just as with *Randori no Kata*, attacks and counters have been stylized. Yoshiyuki Kuhara, *Kudan*, believed *Go no Kata* to be the oldest original *Kodokan kata*, as it was developed in 1887 from a class drill. 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 (Randori no Kata)* were practiced in its place. It was unique in being the only *judo kata* to assist in the development of 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.."As with *Nage no Kata*, *tori* and *uke* bow to the mat and walk to the center. They turn, with *uke* on the left and *tori* on the right, and bow to *joseki*. They then turn to each other and bow to each other. All of these are *tachirei* or standing bows. *Tori* and *uke* simultaneously step forward with the left foot into *shizenhontai* and pause. They advance toward each other until about three feet apart. The stepping is left into *hidari shizentai*, right into *migi shizentai*, then left into *shizenhontai*. They then grip in *migi yotsu kumi kata*.
- 7.1.1.1 *Seoi Nage* or Back-carry Throw. *Tori* pulls, then *tori* and *uke* come together as they press chests to one another. *Uke* pulls, then they come together again, chest to chest. *Tori* pivots 180o counter-clockwise and enters for *migi ippon seoi nage*. *Uke* is lifted onto *tori's* back and held as though for *Ju no Kata*. After a second's pause, *uke* slaps *tori* on the side and *tori* lowers *uke* to the mat.
- 7.1.1.2 *Ushiro Goshi* Rear Loin. *Tori* and *uke* grip right hands as though to shake hands. Each steps back with the left foot into *hidari jigotai* and pulls as though for

- “Indian wrestling.” They come back to center and repeat the action with the left hand. They return to center and repeat with the right hands once more. The opposite hands are placed against the waist (*akimbo*). *Tori* grips just above *uke*’s right elbow with the left hand and raises *uke*’s right arm. *Tori* steps beneath *uke*’s right arm, releasing the right hand grip and placing the right hand on *uke*’s right thigh just above the knee. *Tori* pivots 180o counter clockwise and steps in back of *uke*’s legs with the left leg. *Tori* releases the grip on *uke*’s right arm and places both arms around *uke*’s waist. *Tori* then lifts *uke* as though for *ushiro goshi*. *Uke*’s legs are spread wide as though jerked quickly from the mat. The position is held for a second, then *uke* slaps to signal *tori* and *tori* lowers *uke* to the mat. *Tori* pivots 180o clockwise with the right foot and returns to the beginning position.
- 7.1.1.3 *Sukui Nage* or Scooping Throw. *Tori* and *uke* raise their arms and grip right hands as though to “arm wrestle.” *Tori* pushes to the right and *uke* pushes back to the left. *Tori* pushes right and both arms are vertical. *Tori* and *uke* then grip with the left hands and repeat the movements to the left. They repeat the movements to the right. Again, the opposite hands are placed *akimbo*. *Tori* swings the right foot to the rear, entering as though for *ippon seoi nage*. *Uke* straightens up, drawing *tori* back. *Uke* places the right arm across the front of *tori*’s neck as for *hadaka jime*. *Tori* retains the right hand grip on *uke*’s sleeve and steps in back of *uke*’s legs with the left leg. The left arm goes across *uke*’s chest at the level of the lower rib cage. *Uke* is taken off the feet as though for *sukui nage*. The position is held until *uke*’s signal and *tori* places *uke* back onto the mat. *Tori* pivots 180o clockwise with the right foot and returns to the beginning position.
- 7.1.1.4 *Hidari Seoi Nage* or Left Back-carry Throw. Both standing in *shizenhontai*, *tori* and *uke* press the palms together, pushing against one another. When neither *tori* nor *uke* prevail, each steps forward into *migi jigotai* with *tori*’s right hand lowered and the left hand raised, still pushing. When no progress is made, they switch into *hidari jigotai* with *tori*’s right hand raised and the left hand lowered. *Tori* uses the push of *uke*’s left arm to draw the right foot to the rear and enter for *hidari ippon seoi nage*. *Tori* gives way to *uke*’s strength (the push) and allows *uke* to “fall into” *seoi nage*. As with other throws, *uke* is raised as though to throw, held until the slap of submission is given, then lowered to the mat. *Tori* then returns to the beginning position.
- 7.1.1.5 *Uki Goshi* or Floating Loin. *Tori* and *uke* assume *migi jigotai*, gripping and pulling with the left hands. The right arms are extended and placed on the shoulders next to the necks. The hands pull as the arms press. The stances and positions of the hands and arms are switched as the pull and press are done to the opposite side. The switch is repeated to the right once more, but this time *tori* enters for *hidari uki goshi*, lifting *uke* into the air. *Uke* slaps to signal defeat and is lowered to the mat.
- 7.1.1.6 *Hadaka Jime /Koshi Kudaki* or Naked Wringing Loin Smashing. *Tori* and *uke* face each other in *shizenhontai*. *Uke* reaches forward grabbing both of *tori*’s wrists with both of his or her hands (*mae ryote dori*). *Tori* drives upward as for *kusabi dome* and performs *te-hodoki* (wrist release), bringing the arms upward, outward and downward in a large circle. *Tori* then grips *uke* in *ryote dori* and *uke* performs *te-hodoki* in the same manner as did *tori*. Both *tori* and *uke* step forward

- into *migi yotsu kumi kata*. *Tori* reaches down with the left hand and grips *uke*'s right leg. *Uke* escapes by pushing the right leg down, then pivoting 180o counter-clockwise. This releases the right leg and *uke* enters for *migi ippon seoi nage*. *Tori* drives the left hand, fingers down, into *uke*'s lower back (*koshi kudaki*) and applies a standing *migi hadaka jime*. *Uke* stamps the right foot as a signal of defeat. *Tori* steps forward and allows *uke*, to regain a standing position. *Uke* turns 180o clockwise to the rear to resume the beginning position.
- 7.1.1.7 *Tobi Goshi/ Uki Goshi* or Jumping Loin Floating Loin. *Tori* and *uke* place the right hands against each other's left shoulder and push. The opposite hands are once again akimbo. The free hands rise upward and grip the right arms just above the elbows. When contact is released, *tori* enters for *migi uki goshi*. To counter, *uke* steps in front of *tori* with the left leg as though to enter into *hidari uki goshi*. *Tori* quickly jumps over *uke*'s left leg (*tobi goshi*) and positions the body for *migi uki goshi*. *Uke* is lifted into *uki goshi*, signals defeat and is placed back onto the mat.
- 7.1.1.8 *Q Soto Otoshi* or Major Outer Drop. *Tori* and *uke* face one another in *shizenhontai*. *Uke* pushes against *tori*'s chest with both hands. *Tori* places both hands beneath *uke*'s elbows and pushes upward to remove *uke*'s hands from the chest. *Tori* then pushes against *uke*'s chest with both hands in the same manner. *Uke* utilizes *kusabi dome* (wedge "block") to release *tori*'s push. *Uke* again pushes against *tori*'s chest with both hands, and *tori* again pushes upward against the elbows. *Tori* turns 180o counter-clockwise, raising *uke*'s left arm by pushing upward against the elbow with the right hand. At the same time, *tori*'s left hand circles inside *uke*'s right elbow and to the outside, drawing *uke*'s right arm downward, and stepping in back of *uke*'s right leg with his or her own right leg. *Uke*'s body position is similar to that of *mune oshi* in *Ju no Kata*. The primary difference is in the position of *tori*'s hands. In *Go no Kata*, *tori* holds *uke*'s elbows; in *Ju no Kata*, *tori* holds *uke*'s wrists. *Uke* signals defeat and *tori* steps back, allowing *uke* to regain an upright posture.
- 7.1.1.9 *Ushiro Goshi* or Rear Loin. *Tori* and *uke* grip each others right wrists with the right hands ("Roman handshake"), stepping back with the left foot into *migi jigotai*, and pulling. They release, coming back to beginning position and gripping the left wrists with the left hands and pulling as they step back into *hidari jigotai*. They return once more and hook the right elbows, pulling backwards while in *migi jigotai*. The final test of strength is hooking left elbows and pulling while in *hidari jigotai*. As pressure is released, *tori* pivots 180o clockwise to the rear beneath *uke*'s left arm. *Tori* enters to *uke*'s rear and lifts *uke* in *ushiro goshi*. *Uke* signals defeat and is returned to the mat. Both *tori* and *uke* return to the beginning position for the final technique.
- 7.1.1.10 *Kata Guruma* or Shoulder Wheel. *Tori* and *uke* again press against each others left shoulder with the right hands. The left hands raise to relieve pressure by pressing upward on the right elbows. *Tori* and *uke* step back to beginning position and *tori* moves the left hand inside *uke*'s right arm. At the same time, *tori* pushes against *uke*'s left shoulder with the right hand. As *uke* pushes back, *tori* lowers the body and enters for *migi kata guruma*. *Uke* is brought across *tori*'s shoulders and held until *uke* signals defeat. *Tori* lowers *uke* to the mat and moves

to the beginning position, approximately six feet apart. *Tori* and *uke* step back with the left foot into *shizenhontai*. They bow to one another, then to *jōseki*, walk off the mat, turn and bow to the mat, which concludes the *kata*.

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