

# Okinawa Budo Kai



# OKINAWA BUDO NEWS

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## Special points of interest:

- July 28, 2007  
Sensei A.J. Advincula  
Sanchin Kata Seminar  
Okinawa Budo Kai  
10a to 12p \$25
- July 29, 2007  
Sensei A.J. Advincula  
Knife Fighting Seminars  
Okinawa Budo Kai  
10a to 4p \$85
- Okinawa Trip  
February/March 2008

## THE MAKIWARA TECHNIQUE & PRACTICE PART 2

Some senior Okinawa karate teachers distinguish differences in the standing makiwara's used in Okinawa. One is called a "Shuri Makiwara" commonly used in most Shorinryu systems. This makiwara has more flexibility for use with the loose, flowing power source of gamaku. The other is called a "Naha Makiwara" and is more rigid. This type is commonly used by Gojuryu practitioners for use with the hard power source of chinkuchi.

I strike the makiwara in two different ways. The first I call a "stop hit". This is where the technique remains on the makiwara and you push through the target. The second I call the "fluid hit". In this strike the squeeze and penetration upon impact is still there but, the technique is retracted as would be in an actual confrontation.

The theory I use on the makiwara for repetitions is called "10 Memorable Hits". This I adopted from a senior Uechiryu teacher on Okinawa.

"10 Memorable Hits" means don't over do it. Overdoing the makiwara has an adverse effect on the body. I strike the makiwara 5 times with each hand between sets of basics or kata switching techniques each time. While this turns out to be more than "10 hits", it is less abusive on the body than a continual banging for an extended period of time. The number of days you hit the makiwara is up to what you can stand. But always remember, don't overdo it. Always give your body rest days from makiwara work.

Flow while practicing on the makiwara. Don't be a stationary robot. Slide back and forth and add blocking motions to your training. This enhances your work on the makiwara.

Ideally, you should apply a good medicinal liniment to your hands before and after makiwara work. I use a Chinese product called Zhen Gu Shui or one I recently purchased at the Okinawa martial arts store Shureido

called "Bubishi" liniment which comes from Okinawa. These liniments enhance circulation when rubbed into the hands.

The makiwara can be your friend or your enemy. It all depends on how you use it. One thing's for sure though, the makiwara develops concussion power like no other tool in Okinawan karate.



Motobu Choki Sensei practices on the makiwara

## OKINAWA BUDO KAI ADDS THIRD RYUKYU KOBUDO CLASS TO TRAINING CURRICULUM

On Monday June 4, 2007 the Okinawa Budo Kai will add a third RyuKyu Kobudo class to it's curriculum. This class will focus on Isshinryu & Tokushin Kobudo. The

class will give students the balance needed in basics, drills, kata and bunkai for a well rounded knowledge of RyuKyu Kobudo. The class will be Monday nights from

7:00pm to 8:30pm.



## OKINAWA BUDO KAI RYUKYU KOBUDO DEMO

Okinawa Budo Kai's annual RyuKyu Kobudo demo at the John Volante Benefit Kids Tournament hosted by Isshinryu Sensei Tom Perry was again a success. The tournament funds are donated to various charitable causes each year. The Okinawa Budo Kai is always honored to participate in such an event. The demo team of Jeff Perkins, Gerhard Weber, Mike Byrd, Phil Angelella, Dick Gassen, Paul Coleman and Chris Schiavi performed RyuKonKai Bo kihon (basics), KumiBo (Bo vs

Bo fighting) and Bo vs Sai and Bo vs Tuifa kumite. The group then demonstrated the Okinawa fighting spear with the kata Tokushin No Nunti Bo. RyuKonKai's Toma No Tuifa was next with bunkai created for the kata by the Okinawa Budo Kai. The demonstration was capped off with Mike Byrd's Nicho (double) Nunchaku kata of RyuKonKai. Complimentary applause fcomments from attending black belts were appreciated. We're looking forward to next

year !

**The Okinawa Budo Kai is available for event demonstrations and seminars. Contact Chief Instructor Jeff Perkins at 800-963-Budo or e-mail on:**

[www.okinawabudokai.org](http://www.okinawabudokai.org)

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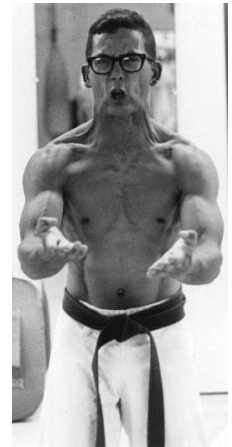


## SANCHIN KATA 三戦

"Sanchin" translates to "3 Battles" or "3 Conflicts". Most instructors identify those battles as Mind, Body and Spirit. Oral tradition links Sanchin Kata with the Monk, Bodhidharma (Dharuma). It is said he taught this form to Monk's at the Shaolin Temple in China to improve their health. The Sanchin Kata practiced in Okinawan Karate came through two teachers on Okinawa. The Sanchin practiced through Gojuryu lineage is credited

to Higaonna Kanryo Sensei. He brought the kata from his training in China to Okinawa. Later, the open hands were changed to closed fists by Miyagi Chojun Sensei. Another version of Sanchin entered Okinawa through Uechi Kanbun Sensei. The original open hand version is still practiced in Uechiryu. Both versions utilize muscular dynamic tension to develop the body and thus develop powerful technique. Most Gojuryu

dojo's practice two versions of Sanchin. These are commonly called the "Higaonna Sanchin" and the "Miyagi Sanchin". The Higaonna Sanchin is the longer version of the kata. The Miyagi Sanchin was said to have been created by Miyagi Chojun during his later years. This version only moves forward and back and is the one practiced in Isshinryu.



Sensei A.J. Advincula  
Sanchin Kata

## SANCHIN KATA 三戦 (CONTINUED)

The speculation is that Miyagi created this version so he could view the kata from a seated position in front of the practitioner.

Sanchin Kata is the training ground for a martial power source called chinkuchi. Isshinryu Sensei A.J. Advincula says that "Sanchin is prolonged chinkuchi". The practice of Sanchin Kata conditions the muscles and sinews of the body for proper chinkuchi in martial technique. The breathing in Sanchin comes from the center or tandien (diaphragm breathing). Artificial or loud breathing is done for the sake

of the instructor to see if the breathing is correct. When practiced alone, the breathing does not have to be as audible. Uechiryu has a different, lighter audio in their performance of Sanchin. The movements are also more quick than in the Goju version. The shime or checking of Sanchin is done differently in Goju and Uechi. Uechiryu is the more dynamic with extremely hard pounding of the body. According to Shimabuku Tatsuo's 2nd son Shinsho (Ciso), his father had his own beliefs about Sanchin shime. Shimabuku Tatsuo Sensei

believed that chinkuchi should only be placed where needed. As someone checked your Sanchin, chinkuchi should only be placed where the concussion was to occur. This allowed the practitioner to work on moving their chinkuchi from place to place as would be utilized in combat.

Sanchin can also be used in a lighter fashion to invigorate the body. According to Sensei Bill Steigner of Gojuryu, he practices a soft (no tension) Sanchin when he rises in the morning to start his day. A form of "in with the good air and out with the bad".



## Tomari Te (泊手)

**Tomari-te** refers to a tradition of martial arts originating from the village of Tomari, Okinawa. Based on an underground empty-handed fighting style native to Okinawa, Tomari-te arose largely through the influence of Chinese diplomats and other persons skilled in ch'uan fa, such as Wang Ji, Anan, and Ason, in the late 17th century. Along with Naha-te and Shuri-te, Tomari-te belongs to a family of martial arts that were collectively defined as Tode-jutsu or To-de.

The most famous Tomari-te

masters were Chikundun Peichin Kosaku Matsumora (1829-1898), Kokan Oyadomari (1827-1905) and Gikei Yamada (1835-1905). They were disciples of the Chinese Annan (also Ahnan or Anan) and of Ason, a Chinese sergeant. According to Tomari-te tradition, Annan was a castaway from a shipwreck on the Okinawa coast. He took refuge in a cemetery in the mountains of Tomari, living in a cave (a tradition says that this was the master that taught the kata Chinto to Sokon Matsumura). Matsumora and Oyadomari were also disciples of two

local masters, Kishin Teruya (1804-1864) and Karyu Uku (1800-1850). From Teruya they would learn Passai, Rohai, and Wanshu, and with Uku the kata Naifanchi. Teruya was considered by Matsumora as his true master. Matsumora was also an expert in Jo-jutsu (fight method with a short staff) from Jigen-ryu.

<http://en.wikipedia.org/>  
<http://www.msishinryu.com/>



## Characteristics of Tomari Te

- The training stance was shiko-dachi. Students walked around the dojo with a companion on their thighs to strengthen the stance. The kata Naifanchi was executed in this base shiko-dachi, and not in kiba-dachi, as in Shorin-ryu.
- The kata Kusanku was very acrobatic, typically Chinese, differing allot from its current execution.
- The style was light and not athletic as in the current karate. This light and spontaneous style was forgotten by modern karate, however, the Chinese still practice this concept today.



## Characteristics of Tomari Te (continued)

- The current seiken, with the all turned fist, was not used because it exposed the back of the hands that are very vulnerable (an uraken in this area is very painful and can cause p a l s y ). The characteristic punch of Tode-jutsu was vertical, in a posture naturally aligned with the opponent's center and easily adapted for ippon-ken (one knuckle fist).
- The force of the opponent was used against him, to avoid his strikes and to counter strike the exposed torso of the adversary in the ribs, back, and armpits.
- The most basic technique was to open the opponent's attack with jodan-uke and to attack his center with hiraken or ippon-ken.
- The style develops on the principle of protecting the center of the body while attacking or defending.

<http://www.msishinryu.com/>



## Okinawa Budo Kai

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We're On the Web!  
[www.okinawabudokai.org](http://www.okinawabudokai.org)

"We bring Okinawa  
to our students."

温  
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**On Ko Chi Shin**  
"Follow the old ways to  
understand the new."



## Okinawa Festivals & Rituals

Almost all the festivals in Okinawa fall on dates of the lunar calendar. Festivals will have somewhat different names, gods' appellation, duration and content depending on the different locales in which they are held.

The festivals include those that have come down through oral tradition, festivals originating in Japan and China praying for good fish catches and bountiful harvests, festivals related to the religion of *Nirai Kanai* (a paradise beyond the sea), festivals worshipping ancestors and festivals of exorcism.

Because of their exceptional cultural and folk history importance, some festivals have been designated as National Important Intangible Cultural assets. Some are important enough that companies give their employees time off to attend or the entire company closes. Below are some typical events.

Usually held between January and February of the solar calendar, the ritual performed on New Year's Day of the lunar calendar will differ from place to place and family to family, but a representative example can be given. The family places colored paper, rice grains, charcoal, *Konbu* (kelp), money and so forth on the household altar and shrine as offerings of prayer and to *Hinukan*, the god of fire.

Held in March of the lunar calendar, the *Shimi* (*Seimei sai*) festival is one of the lunar calendar 24 seasons brought over from China. Families and relatives gather before the family tomb and present a feast. After the presentation, they enjoy singing and playing the *Sanshin* (3-stringed guitar-like instrument) while eating together. This is a ritual of respect for their ancestors and it also has the practical effect of giving relatives who may not have seen one another for a while a chance to get together.

<http://www.ocvb.or.jp/>

## Okinawa Festivals & Rituals (continued)

Dragon-boat races are held in May of the lunar calendar (May-June of the solar calendar). The name is different in different places *Hari*, *Hare*, etc. This is Okinawa's most common festival, held all over. It is partly a mixture of prayers to the sea gods and for good harvests, partly a chance to enjoy the boat races that are part of it. The sea god festival held in lunar calendar July in Ogimi Village, Shioya is a typical dragon-boat race enduring to the present day. This has a deep connection to the *Nirai Kanai* beliefs that are widespread in northern Okinawa.

Great tug-of-war rope pulls go on in lunar calendar June and August at various places around Okinawa. Generally, a "male" rope and a "female" rope are firmly joined in the middle, and then East and West teams pull for all they are

worth. Anyone can join, so this event is very easy for tourists to participate in. The rope used for Naha's great rope pull in October each year is in the Guinness Book as the world's largest. A huge crowd generally gathers for this event.

Planting festivals, seed harvest festivals, plus the *Eisa* and lion-dances of various places contribute greatly to the variety of Okinawa's summer festivals. Typical examples are Kunigami Village, Ada's *Shinugu* (July), Tarama Island's August Festival (August 8-15), the *Sonai* festival on Iriomote Island, the *Hashitate Shichi* (both generally August to September on the lunar calendar), and the seed harvest festival on Taketomi Island in lunar September and October. A *Miruku* god procession appears at the Taketomi festival and at Iriomote's *Shichi*. At Miyako Island's

*Pantu* festival, masked figures entirely covered in mud cavort as gods to chase away evil. These festivals are totally unique.

On lunar December 8, people make *Mochi* (glutinous rice cakes). *Mochi* is wrapped in *Getto* or *Kuba* leaves and presented as an offering for the health of children. Naturally this event is a favorite with the young ones.

Then there is the *Hamauri* on March 3 and in lunar September the *Kajimaya*, celebrating those who have reached the great age of 97.

<http://www.ocvb.or.jp/>