



Midwest Academy of Martial Arts

Midwest Academy Adult Introduction (MA-AI)- Guide

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Welcome to Midwest Academy of Martial Arts

Midwest Academy of Martial Arts (MAMA) is a school of *budo* ["the way of the warrior"] in the Japanese tradition. As such, the training area is referred to as a *dojo* [a "place" to discover the "way"]. Also as such, *reigi* [traditional "etiquette" and civilities] continues to be preserved. These customs are upheld not because "it has always been done this way", but because their practice serves to anchor the attention and mindset required to safely and efficiently cultivate warrior arts (*bugei*).

However, the MAMA pedagogic methods are trans-pacific. We implement a unique, somewhat "western" system of codifying and presenting the principles that you will use as a foundation for your study of martial arts. This system is called *Seizan Ryu* ["West Mountain" Style]. *Ryu* literally means "flow" (of knowledge).

Your training curriculum focuses on the techniques of the armed and unarmed conflict resolution arts of *Kempo Jujutsu*. In addition, there are frequent enrichment opportunities in other related areas such as *Shiatsu* [acupressure], *Shodo* [calligraphy], and *Goshin* [personal protection], via specialty classes and seminars.

We consider the studies at MAMA a medium for helping make your life easier and safer, both physically and psychologically. The training will make your body and mind more effective and efficient, while building character through the disciplined practice. As you extend beyond your comfort zone, both in practice and in theory, you'll find tremendous opportunity for growth. This guide is a road map for you to begin the process.

"*Kempo Jujutsu* is our vehicle to put to rest the inner turmoil of fear, anger, tension and many other dark aspects of our character; and to replace it with qualities such as calmness, satisfaction, compassion, centeredness, heading toward effortless perfection."

- Robert Hudson

"The development of restraint, propriety, humility and integrity are the cornerstones of *Kempo Jujutsu*, and the actual combat techniques merely the modes of reaching these goals."

- Bruce Haines

Section 1: Etiquette [*Reigi*]

Stepping into and out of the *genkan* ["dirty area"]

This is the entryway of the building. It is what we like to refer to as the "A.S.T.P." (absolute shoe transfer point). Don't allow the contamination on your shoes to enter the main areas of the school. This is also symbolic of not allowing the "contamination" in your mind to enter the school.

Take off your shoes, and place them on the shoe rack with toes pointing outward. It is traditionally believed that this practice keeps the positive energy in the building, and sends the negative energy out.

Upon entering and exiting the building, it is common to bow once and say to yourself, "*Zanshin wo torimasu*" [I will have *zanshin*]. *Zanshin* means "the remaining mind". This is the mind of complete action. It means complete follow-through, leaving no trace. According to Zen master Anzan Hoshin, *Zanshin* means to do everything completely, without sticking or holding. It is a mind of continual readiness, like a mirror. It means leaving nothing behind, and pushing nothing forward; in other words, leaving everything the way you found it (or better). In Japanese calligraphy, it is finishing the brush stroke, and the hand and brush moving smoothly off the paper. In taking a step, it is the weight rolling smoothly and the next step arising.

"The concept of *zanshin* is a complex one, integrating physical presence, technical skills, and emotional attitude. Vigilant calm. Action in repose. Mentally, *zanshin* is the quality of diffusion, a steadfast awareness of all that transpires without focusing on, and so being distracted by, any one phenomenon."

- Dave Lowry

Stepping onto the training floor

This is the formal training area.

It is common to bow once in the doorway and say to yourself, "*Shitsurei shimasu*" [I am about to commit a discourtesy]. The idea is to enter with humility and an open, receptive mind. The question to ask might be, "What can I bring to the class?", as opposed to, "What can I get out of the class?" If every student and teacher has this mindset, it will serve to propagate a strong mutual support system. A teacher may also add, "*Kodomo tame ni*" ["For the children"]. This is a self-reminder to always have the best interest of the student at heart, and to use one's strength only to teach, nurture and heal.

Step onto the training floor with your left foot first, facing forward. When exiting, reverse the action by stepping off the training floor with your right foot first. The left side represents your ethics, the right merely your physical prowess; thus the left side takes precedence. This is why the uniform jacket is wrapped left-over-right, the knot on the belt points to the left, the embroidery is on the left lapel of the uniform and belt, the left hand covers the right hand when the hands are clasped in meditation and salutation, the left precedes the right hand to the floor in seated bowing, and the left toe covers the right toe when "sitting properly" (on your heels) [*seiza*].

Upon entering the training area, take the opportunity to meditate, warm-up, stretch, or practice, provided that a class is not in session.

Avoid touching the walls or windows of the dojo, unless directed to do so by a teacher. It indicates inattentiveness or laziness, and is traditionally considered poor etiquette.

If you are late to class, bow onto the training floor, go to the safest corner and sit in *seiza* until the teacher invites you to join the class.

When passing in front of a teacher or fellow student on the training floor, extend your closest arm to him/her, edge of hand down, in place of saying, "Excuse me".

If you know ahead of time that you'll be missing a class, call and leave a brief message with an administrator, or on MAMA's voicemail, indicating which class you will miss and when you plan to make it up. It is not necessary to speak with a teacher personally.

Addressing teachers and other students on the training floor

To formally address a teacher, use last name + martial form of address (example: Johnson *sensei*). Note: Usually "*sensei*" alone as a form of address is adequate, unless distinguishing between teachers. Last name + "*san*" is also totally acceptable. *San* is an honorific, similar to "Mr." or "Ms."

To formally address a fellow student, use last name + "*san*". To casually address a fellow student, use first name + "*san*" (example: David *san*).

When in doubt, it is always acceptable to use "sir" or "ma'am" in any context.

How a class begins

When it is time for class to begin, line up in order of placement (or age when placement levels are equal) across the back of the room, lowest level to highest (if the level is equal, whomever has been a student longer), going from your teacher's right to left as he/she faces the class.

At the senior student's cue, assume *seiza* by kneeling to the floor with the left knee first, then the right knee, and sit on your heels. Reverse the order when standing up. If you have an injury or difficulty sitting on your heels, use the small zen benches at the rear of the lower training floor.

At the teacher's cue, perform meditation [*mokuso*]. Move your belt [*obi*] knot to your right hip and place your left hand in your right palm. Meditation is used to clear the mind and settle the body.

At the teacher's cue, bow to one another [*otagai ni rei*]. *Rei* literally means "respect". It has also come to mean "bow", which is how respect is transmitted.

Shinzen ni rei literally means "bow of kinship/friendship". This is the bow toward the *tokonoma* [*alcove*], which acknowledges the contributions of past teachers of our arts. The curriculum is constantly evolving because of our ability to "stand on the shoulders of giants". Each successive teacher enables the next to be more effective.

Another reason for *shinzen ni rei* is to acknowledge the fact that we are interdependent beings. Everything we have is a product of interaction and exchange, working in 'self-interested' cooperation. **"One hand washes the other hand, and both hands wash the face."** – Jackie Gleason as Ralph Cramden

To perform either *rei*, place your left hand on the floor, then your right, with index fingers and thumbs a few inches apart. Bow at the same time as your teacher, from the waist, by bringing your head as close to your hands as you can without bending your neck, rounding your back, or allowing your rear end to come off of your heels. This is a bow of mutual respect, so the head is kept in a natural position. It is appropriate to say "*Onegaishimasu*" [*Please (teach me)*] as the head nears the hands. Come out of the bow in the opposite order, first bending up from the waist,

then removing your right, then your left hand from the mat, and placing them on your thighs.

There is also a standing bow, which is executed by bringing the right foot to the left and bending at the waist without bending the neck or rounding the back, while allowing the hands to glide down the thighs. Similar to a handshake, it can be used as a greeting to convey mutual respect, or in acknowledgement of a teacher's individual direction in class.

With both bows, the ascending and descending motions of the bow should be executed at the same speed. There should be a pause at the bottom of the bow. The eyes are kept soft, with peripheral vision being the function that allows you to remain vigilant.

During verbal instruction

When your teacher wants to give verbal instruction or demonstrate to the class as a whole, he/she will give the command to wait [*matte*]. Your response is to take a single knee [*handachi*] or sit in *seiza*. This is to formalize the group direction and discussion periods of the class, as well as to allow everyone to see the teacher and/or demonstration clearly. This is also the most appropriate opportunity to ask questions. At the end of the discussion, the teacher will likely say, "*Dozo...*" [*Please... (continue)*]. A quick, shallow, seated bow is appropriate to acknowledge that you understand.

If the teacher has a *brief* correction, and doesn't want to take the time to have the class sit, he/she will say, "*Chotto matte*" [*Wait a moment*], which implies that it is not necessary for you to be seated.

When you have questions while the class is practicing, wait for a time when the teacher is not actively engaged in instruction. It is appropriate to say, "*Onegaishimasu*" when you need help.

Student role during formal interactive technique [*waza*]

In unarmed practice of *waza*, *Uke* [*one who receives*] (commonly called "attacker") instigates the exchange, receives the counter offensive technique, and tolerates the response of *Nage* [*one who siezes/holds*] (commonly called "defender") by falling correctly out of throws, and/or tapping (the floor, yourself, or your partner) before chokes, crushes, holds, joint immobilizations, or imminent strikes cause damage. *Uke* therefore is the person initiating an attack, and *Nage* is the person receiving or reacting to a threat or attack.

In formal practice of armed *waza*, the attacker is called *Uchidachi* [*attacking attitude*], and the defender is called *Shidachi* [*exemplary attitude*]. He/She is the person meant to successfully deal with the encounter.

Advanced *waza* practice can entail one or several exchanges of technique in the same exercise, with roles the roles of "attacker" and "defender" reversing spontaneously at every exchange, until one overcomes the other.

The procedures of formal interactive technique [*waza*]

The senior student (consider highest placement first, and if placement is the same, whomever has been a student longer) in a pair faces away from the front of the classroom and assumes the role of *Nage*.

Uke offers *Nage* the opportunity to perform his/her role by extending his/her left hand, palm up. *Nage* puts both palms together in a "praying" hands position to accept the role, and indicates that he/she is prepared for the instigation.

If a weapon is employed, *Uchidachi* offers engagement to *Shidachi* by stepping back with one foot and covering the primary weapon with his/her close hand (the hand

closest to *Shidachi*). *Shidachi* accepts by stepping back and holding his/her primary weapon at a ready position in the far hand.

Mindfully disengage properly at the end of a technique by moving slowly and carefully out of striking range. This “trailing off” of the technique is the most obvious demonstration of your *zanshin*. The mindset when practicing *waza* is the same as in a real confrontation.

Note: The job of *Uke/Uchidachi* is to initiate the “attack” as realistically as possible, while still considering safety. For example, if the attack were a shoulder push, *Uke/Uchidachi* would push through the shoulder, and may even step forward a bit as though getting some momentum behind the push. This may well be done slowly at first, but the follow-through remains imperative to allow *Nage/Shidachi* a correct response.

At the teacher’s cue, bow to your partner before and after interactive practice.

Note: As students become more experienced, the formalities of *waza* become increasingly more subtle.

Peer level coaching

There are times on the training floor when extending advice or encouragement to a fellow student seems like a natural extension of the practice taking place. This is especially true if the advice is coming from *Sempai* [the senior of the pair or group] to *Kohai* [the junior of the pair or group]. If your motive is truly to help, as opposed to expressing your seniority or superiority, then you may offer your insight.

How a class ends

This is identical to the beginning of class (see “How a class begins”) with the exception of the mantra. As the head approaches the hands during *otagai ni rei*, say “*Osu*” [*Push on silently; patience*]. This is the promise that you will do whatever it takes to improve your practice, with no excuses.

Stepping off the training floor

Take up your personal belongings (weapons, towels, water bottles, etc.) and step to the doorway. Be sure to leave the training area, and the building, as it was when you arrived. Straightening the mats and returning equipment neatly to its place is part of “leaving no trace”.

Bow and step off the training floor, leading with your right foot. It is again appropriate to say to yourself, “*Zanshin wo torimasu*” as you exit the training area. The implication is that the mindfulness that you practiced on the training floor will extend to the outside world. You will continue to seek the fundamental truth in all matters of your life.

Section 2: Protocol

Personal appearance

Come to school clean and well groomed. This promotes a proper mental attitude and provides a more pleasant workout environment. If you are prone to sweating, bring a towel to class to wipe the mat and yourself dry as you practice. You might also consider bringing an extra MAMA t-shirt if you plan to train for more than one class.

The proper Japanese term for the traditional *Kempo Jujutsu* practice uniform worn during class is [*keikogi*], commonly called "gi". It is a practical, comfortable and durable garb worn for the purpose of facilitating martial arts practice. Your uniform should be clean, pressed as needed and worn in the traditional manner. It is common practice, however, to leave your belt [*obi*] unwashed (traditionally, it is believed that you will wash away all the knowledge gained). When transporting and storing your *keikogi* and *obi*, make sure they are properly folded.

Begin class wearing a full practice uniform in the following traditional manner. Jackets should be worn with the left side over right. It is required that a MAMA t-shirt be worn under your uniform jacket to serve the purpose of a liner. This is also necessary because, depending on the temperature and type of training, the teacher may suggest that uniform jackets be removed.

Only MAMA and *Seizan Ryu* names and insignias, as well as those of the arts taught at MAMA may be displayed on your uniform and belt. Veteran students may continue to display any previously issued Academy uniforms or t-shirts.

Obi are to be worn over the hips and tied in the traditional manner. You will be shown how to do so by a teacher or assistant teacher, and will be given the opportunity to practice in class. It usually takes a few times to get it right. Don't hesitate to ask for further assistance. Your *obi* should not touch the floor unless it is being worn, is being used to formally wrap your *keikogi* for transport to and from the school, or has been folded and is being exchanged at a placement ceremony.

A pair of martial arts or wrestling shoes may be worn during training, or anywhere else in the building, as long as they have not been worn outside.

Conduct

Common courtesy makes our learning environment safer, more productive and more pleasant for everyone. To ensure that we maintain this environment, refrain from the following behaviors:

- Vulgar, loud or abusive language.
- Any violent, antisocial, or manipulative action.
- Discourtesy to teachers or fellow students alike.
- Non-cooperation with workout partners and teachers.
- Lingering in the building after closing time.
- Solicitation of fellow students or teachers (e.g., raffle tickets); however, MAMA is happy to provide references for professional services rendered by fellow students.
- Smoking on the premises or near the entryway.
- Entering the Academy when under the influence of, or in possession of, alcohol or recreational drugs.
- Exhibition of gang colors, signs or language.

Safety

We acknowledge that your training should be conducted in as realistic a manner as possible, but only to the extent that safety is not compromised. Below are a few guidelines:

- If you have an injury or health condition, advise your teacher before class, and your partner before engaging in any interactive exercises.
- Do not attend class if ill. You will have the opportunity to make up missed classes.
- Prepare muscles gradually for any vigorous class activity over a period of about fifteen minutes. Be prompt to class, as every session begins with a proper warm-up period.
- Focus on your training, but also be constantly aware of your surroundings. These include fellow students, classroom walls, and any loose items such as equipment.
- Train within your present limitations.
- Use sensitivity and control. Do not attempt to overwhelm or impress your training partner. Use appropriate force, no more and no less.
- When training is in session, except for water/restroom breaks, leave the classroom only with teacher permission. This assures the teacher that you are not injured or sick.
- When using weapons and implements, eye injury poses the greatest risk. Therefore, vigilance in safeguarding the face is paramount. Eye protection is recommended.
- All weapons and implements are to be placed against the back or side walls of the classroom when not being used.
- File fingernails and toenails. Long or uneven nails can injure yourself or a fellow student.
- Do not wear jewelry during practice, as it can cause injury to yourself or your partner. Plain wedding bands are permitted.
- Male students are required to wear an athletic supporter with groin protection.

If you have a concern or question regarding personal appearance, conduct, or safety, please consult with one of the staff.

Section 3:

Class Structure: Activities and Exercises [*Undo*]

A typical class includes some or all of these activities or exercises, in approximately this order:

- Mokuso** **Meditation** - to empty the mind of distractions.
- Kokyu** **Breathing exercises** - to relax the body, oxygenate the blood, and ensure training focus.
- Setsume** **Lecture/demonstration** - to introduce the class theme, and present technical details.
- Atatamaru** **Warm up via joint mobilizations (includes Yoga postures)** - to prepare your body for vigorous activity by gradually redistributing blood.
- Makeyasu** **Suppleness exercises** – to remove tension from muscles, ensuring that they operate in a normal range of motion.
- Kihon** **Practice of the fundamentals** - solo exercises to familiarize you with the components of basic movement.
- Kata** **Practice of the forms** – formal solo patterns designed to integrate specific neuromuscular motor skills.
- Waza** **Practice of the techniques** – interactive exercises to familiarize you with the fundamentals of dealing with an actual opponent.
- Kunren** **Practice of the drills** – formal interactive patterns that enable you to connect the movements and perform them in a continuous manner.
- Goshin** **Self defense tactics** – role playing to enable you to apply the forms for personal protection.
- Mondo** **Question and answer** - to encourage student input and clarify instruction.
- Chikara** **Power exercises** - to increase strength, speed, endurance and agility.
- Makeyasu** **Flexibility exercises** - to increase range of motion and enhance fluidity.
- Rei** **Cool down via joint mobilizations (includes Yoga postures)** - to prevent the pooling of blood in your muscles.
- Kokyu** **Breathing exercises** - to prepare your body and mind for the return to regular daily activity.
- Mokuso** **Meditation** - to empty the mind of distractions.

Section 4: Background

This overview distinguishes between the particular teaching style, *Seizan Ryu*, the primary discipline taught, *Kempo Jujutsu*, and the organization that promotes the doctrine of Seizan Ryu Kempo Jujutsu, collectively called the **Academies of Martial Arts**.

Seizan Ryu

Our style of teaching is referred to as *Seizan Ryu*: *Seizan* ("West Mountain") because the teaching methodologies were formulated in Westmont, Illinois, and at *Seizan* Training Site, located in the mountains west of Denver. *Ryu* means literally, a "flow" (of knowledge). It is a term commonly used to indicate a particular school of thought or style of teaching.

Kempo

Kempo is the Japanese pronunciation of a Chinese term, "chuan fa" ("fist-method"). This term was used to refer to a system of Chinese empty-hand striking which was developed over several centuries by Chinese monks and commoners. It functioned both as a means of defending themselves against bandits, and as a tool for resisting the authority of oppressive government. Like the Chinese philosophy which predates Japanese social structure, these Chinese fighting methods predated their Japanese derivatives.

In feudal Japan, the aristocratic warrior class held virtually an exclusive right to possess weapons and to practice fighting skills. As the Japanese warrior became better equipped, his weapons and armor greatly reduced the effectiveness of weaponless blows. Therefore, Japanese weaponless fighting tactics remained somewhat primitive, with no cause to champion their further development. As a result, the Japanese adapted the weaponless striking techniques of *kempo*. These came to Japan directly from China, and also indirectly through Okinawa.

The sophisticated striking methods of *kempo* employ the use of almost any portion of the anatomy to strike vital points of the body of an enemy. The forefist, knuckles, fingers, elbows, arms, knees, legs, feet, and even the head, are considered "weapons" to be constantly "honed".

The term "*kempo*" also has strong philosophical connotation. The "*ken*" of *kempo* used twice as a compound (*kenken*) means "a respectful attitude". The "*po*" of *kempo* can also be translated as "natural law", which eludes to the fact that it is a study of the way we are naturally designed to operate physically and mentally. It is common to observe nature as a model.

Jujutsu

Jujutsu is a term that is generically applied to certain classical Japanese schools of combat, which stress unarmed techniques, but also deal with the use of hand-held weapons. It can therefore be utilized armed or unarmed, against armed or unarmed opponents.

Jujutsu does not take its name from the weapons it uses, or from its form, as do most Japanese martial disciplines, but from its essential principal. "*Ju*" is an ideogram that means "soft". Other appropriate connotations for "*ju*" include, "gentle", "supple", "pliable", "submissive", "harmonious", "adaptable", "yielding", "flexible and "efficient". *Jutsu* means "technique", "method", "science", or probably most appropriately, "art". A *jujutsu* practitioner accepts, blends with, and redirects an adversary's attack, thus bringing the attacker under control. His/her mind and body adapt spontaneously to any threatening situation, bringing it to advantage. An

old analogy is the bamboo, which yields when laden with snow. It is flexible toward the new circumstances, and by yielding, it allows the snow to fall to the ground, preventing itself from breaking, and springing back into place with more force and speed than was employed in its yielding and bending action. Sensitivity to incoming force, and flexibility in reaction to it are principles at the heart of *jujutsu*.

The character for "spear" rests atop that for "tree" to create the *kanji [ideogram]* for "ju". Green sprouts of bamboo [*takenoko*] can penetrate concrete to reach the sun. They are at once tenacious and malleable.

The art of *jujutsu* includes methods of subduing and disabling an adversary by utilizing nerve strikes, throws, joint locks, and chokes, as well as methods of restraining. Classical *jujutsu* systems were developed as a secondary method of combat, complementing the techniques of swordsmanship. Because *jujutsu* systems were developed by individuals with military experience, and since they originated from within a major weapons system, they are practical, efficient, and effective.

Kempo Jujutsu

Kempo Jujutsu is a complete system of versatile physical and mental tactics, and uncomplicated, but supremely effective techniques. Its strategies emphasize rational, efficient, and simple solutions to close-quarter interpersonal conflict. A heavy value is placed on mobility, the redirection of force, and the maintenance of one's balance. The essential principle is the rendering of an adversary powerless with the most efficient and decisive means at hand, exposing the practitioner to minimal tactical and legal hazard. It should be noted that this approach assures the most optimal outcome for both defender and attacker.

Origin of Midwest Academy of Martial Arts

In addition to technical skills, it is common for most martial arts students to also study of the history and culture of their particular martial system. *Seizan Ryu* is no exception to this, however, rather than require our students to recite factoids, time lines, names, and dates, we offer a synopsis of the evolution our training philosophy. Training philosophy is pertinent to the current tactics as well as the systematic presentation of material to be learned. This brief synopsis only mentions a few teachers who have had a considerable amount of contribution and influence in this area are mentioned. Their work is more important than their names. This approach is at the core of *Seizan Ryu's* training philosophy itself: focusing on the consequential over the casual.

One reason for the Midwest Academy advocates this approach to history can be referred to as the "Myth of Pedigree". Martial artists absorbed in the history of feudal Asian culture often debate the purity of their art's lineage; internet sources are full of content, largely conjecture, on this topic. Human history tells us that martial arts have their developmental roots in history of human struggle; as such, martial tactics and techniques did not evolve in a vacuum. As technology evolved, the spear to the sword, the bow to the firearm, for example, so did the martial tactics that related to using and countering the technology. Since human kind has evolved these war-fighting tactics and technology at an exponential rate, systems that stopped evolving lost their applicability quickly. Systems that did not learn from each other or maintain a contemporaneous practicality quickly became dogmatic dinosaurs; a few those arts remain and are still practiced today as "art for art's sake".

The formalization of most Asian martial arts has a lineage that can be traced back to Bodhidharma, a wandering Indian monk that eventually migrated to China. In China he taught monks at the Shaolin Temple to study nature as a means to becoming enlightened. It is said that most of these monks had poor physical health, however,

since during the study nature they were encouraged to mimic the fighting movements of various animals, their health improved. Bodhidharma encouraged his pupils to find wisdom, truth and knowledge by intuitively absorbing the similarities between themselves and the natural world. This included the fighting movements of various animals. Eventually these patterns of fighting movement were codified into a system used to develop both fighting skills and overall health. Much has been written about Bodhidharma and the need for the monks to learn a practical fighting system; as such, we will not use this student guide as a forum to do the same. Let it suffice to requisitely acknowledge that, being an art with an Asian heritage, *Seizan Ryu* is also historically linked to the early work of Bodhidharma.

Seizan Ryu has been influenced by many arts and teachers. Likewise the *Seizan Ryu* teachers have influenced many other systems. Most notably Chinese, Japanese and Filipino influences can be seen as predominate influences upon the tactical principles of *Seizan Ryu*. The Midwest Academy uses a class structure and school culture based on the Japanese martial tradition almost exclusively, however, the multicultural dynamics of *Seizan Ryu* are frequently acknowledged during various lessons. The Japanese martial tradition was retained for its systematic codification to martial principles in general. Within the United States, *Seizan Ryu* developed in accord with the principle teaching of James Mitose sensei who advocated that when one was seeking wisdom, one should seek *the similarities* in things to distill the *principles* at work. Does Bodhidharma's principle teaching sound familiar through the words of Mitose sensei? We think so. *Seizan Ryu*, however, does not claim an exclusive right over this concept – to do so would be arrogant and denounce the very ingenuity of human beings; *most human discovery and invention have origins in this idea*. Even film actor, martial artist and author Bruce Lee advocated the same approach to his students when he advised them to study various systems and “absorb what was useful and ignore the rest”.

In *Seizan Ryu* schools the process of “seeking similarity” just described is referred to as the study of natural law (termed *Ri* in Japanese). Roland S. Roemer sensei, the chief regulator of *Seizan Ryu*, has teaching license in Kempo-Jujutsu under the late James Mitose sensei, Chuan Fa under the late Sifu Denis Decker, and Modern Arnis De Mano under the late Guru Remy Presas. His approach to martial arts teaching is also tempered by a unique perspective that he acquired as an academic educator with a masters degree in science education. Through several decades of teaching martial arts to Westerners (and being a Westerner himself), Roemer sensei found that by presenting *Seizan Ryu* as the study of *ri* (natural law), *ma-ai* (“distance-timing harmony”), *suki* (opportunity), and *naka* (center), he could reliably produce superior students. Roemer sensei began to codify this approach to teaching *Seizan Ryu do-te* (unarmed arts) and *do-gu* (armed arts) while in Chicago, Illinois. He later began teaching *Seizan Ryu* in this manner in Denver, Colorado where this became the sanctioned approach to teaching *Seizan Ryu*.

At the time of this writing there are several *Seizan Ryu* schools throughout the United States that use this unique method in order to maximize the learning of students. This is the common thread that unites all *Seizan Ryu* students through history with the original codification of martial arts that Bodhidharma is credited with. *Seizan Ryu* has maintained as the foundation of study the emphasis of learning natural law.

The original Academy of Martial Arts was founded in the Chicago area in 1967. It was established to serve as a center for the study of *Seizan Ryu Kempo Jujutsu*. David Hakim, Director of the Midwest Academy of Martial Arts, is a direct student of Roland Roemer and a tenured teacher under his authority. Prior to entering military service, David trained directly under Roland Roemer and Dan Pauley and served as the Academy's Training Director in Westmont, Illinois. In 2005, following his return from the Global War on Terror (GWOT), David formalized the Midwest Academy of

Martial Arts in Naperville, Illinois. The Midwest Academy of Martial Arts has since earned the reputation for providing the premiere environment for students to perfect their practice and further their personal growth.

We hope that this synopsis was more useful to you understanding the origin of your training than names of people and places that have been past down as undocumented historical fiction and “dojo lore”; we welcome you as our future, the next generation in the evolution of *Seizan Ryu*.

Section 5: Calligraphy and Motifs

Japanese Ideograms for “*Seizan Ryu*”

Sei [“west”]

San (Zan) [“mountain”]

Ryu [“flow”, *style*]

Japanese Ideograms for *Kempo Jujutsu*

Ken (Kem) [“fist”]

Ho (Po) [“law”, *principles*]

Ju [“soft”, *efficient*]

Jutsu [“technique”, “art”]

The Midwest Academy of Martial Arts *Mon* [Crest]



The Japanese "*mon*" can be compared to a European style coat of arms.



The Midwest Academy of Martial Arts *mon* is a representation of the pine, bamboo and plum.



The trio of pine, bamboo and plum individually and collectively represent as cited:

- **Pine** – Strength is the most defining characteristic of pine as it is one of the prime construction materials of the traditional Japanese home. This symbolically reminds us to not only condition ourselves physically, in order to be prepared for potential conflict, but to strengthen our values and resolve in matters of great importance in life so as to be prepared for great challenges in life. Pine, however, is a soft wood and gains much of its utility not out of rigidity, but from its pliant characteristic. The strength we seek to cultivate is dynamic and adaptive as opposed to static and rigid. Pine trees are conifers and endure the winters with a great degree of resilience in the same way that we seek to be mentally and emotionally resilient and weather challenges in life with dignity and grace.
- **Bamboo** – Suppleness is the obvious characteristic of bamboo. Bamboo's ability to absorb force by moving with it is legendary. This reminds us to be flexible in both our mind and body. Each circumstance requires a unique approach. Bamboo plants also grow in colonies. What appear to be separate plants above ground are actually interconnected underground. This "root" system results in an extraordinarily strong foundation and support structure for the plants. This reminds us that we are interdependent beings, and operate most effectively in a setting of mutual support. It also reminds us that the foundation of a system is critical. The basic techniques are the foundation of the arts that we teach, and are relentlessly refined. Going deep with fewer options is more productive than staying shallow with many. Finally bamboo thrives in most any climate, withstanding some of the most extreme conditions. This reminds us that those who have the ability to adapt in order to stay on task will be most successful.
- **Plum** – The plum blossom is the first flower of the spring and, therefore it is evocative of endurance in that it blossoms under conditions that are generally considered too adverse for other flowering plant. The blossom uses both strength and suppleness to persevere or adapt appropriately to environmental conditions and thrive. In a 1953 writing by James Mitose sensei titled *What is Self-Defense? Kempo-Jujutsu*, he states that in the Japanese tradition, "plum blossoms symbolize durability, perseverance, patience, preparedness and beauty of spirit". The plum blossom is considered very beautiful and its beauty is magnified against the waning winter conditions in which it flowers. This reminds us that we seek not only to survive life's adversities, but to grow in a beautiful manner despite external adversity.

The *Seizan Ryu* Seal



The *Seizan Ryu* seal is a stylized form of the ideograms for "west" and "mountain". It is affectionately referred to as the "grinning cougar" for its resemblance to a smiling cat. At MAMA, it is displayed on the center back of the *keikogi* in the traditional manner. It is also used to seal teaching licenses, and may also be worn on the right *keikogi* sleeve of *Seizan Ryu* teachers in conjunction with hash marks to indicate their teaching level.

Section 6: Placement

Ability Groups		<i>Dote</i>	<i>Dogu</i>
Group	Level	Represented By	Represented By
<i>Monjin</i>	<i>None</i>	White belt with no calligraphy	White belt with no calligraphy and red tip
<i>Shoden</i>	<i>Omote</i>	Indigo belt with white calligraphy	Gray belt with red calligraphy
	<i>Renketsu</i>	Indigo belt with white calligraphy	Gray belt with red calligraphy
	<i>Ura</i>	Indigo belt with white calligraphy	Gray belt with red calligraphy
<i>Chuden</i>	<i>Omote</i>	Indigo belt with ocher calligraphy	Indigo belt with red calligraphy
	<i>Renketsu</i>	Indigo belt with ocher calligraphy	Indigo belt with red calligraphy
	<i>Ura</i>	Indigo belt with ocher calligraphy	Indigo belt with red calligraphy
<i>Okuden</i>	<i>Omote</i>	Black belt with white calligraphy	Black belt with red calligraphy
	<i>Renketsu</i>	Black belt with white calligraphy	Black belt with red calligraphy
	<i>Ura</i>	Black belt with white calligraphy	Black belt with red calligraphy
<i>Shinden</i>	<i>Omote</i>	Black belt with ocher calligraphy and one <i>mon</i>	
	<i>Renketsu</i>	Black belt with ocher calligraphy and two <i>mon</i>	
	<i>Ura</i>	Black belt with ocher calligraphy and three <i>mon</i>	

Dote = "hand way"; the study of our weaponless art

Dogu = "implement way"; the study of our weapon art

Monjin = "person at the gate", the preparatory phase

Sho = "beginning", basic

Chu = "middle", intermediate

Oku = "deep inside", sophisticated, advanced

Shin = "heart", "mind"

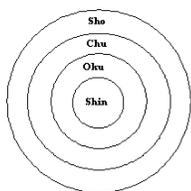
Den = "transmissions", traditions

Omote = "front", apparent, the observable

Renketsu = "connections"

Ura = "back", "hidden", the real

The "Den" system



The "Den" system of martial placement operates on the premise that becoming adept at martial arts is not a process of accumulation, but one of whittling away the extraneous, enabling the body and mind to increasingly operate more simply, more efficiently and with more elegance. Modern research in education has validated that as options increase, the speed and accuracy of the most adequate response decreases. As options decrease, performance increases exponentially. Less movement/energy/time is not only more efficient, but more effective.

Martial development takes a spiral path. The same primal concepts are incessantly revisited and reinforced as the teacher presents them over and over again, each time with slightly different words or examples. As the level of training becomes more sophisticated, and as the principles are intuited, there is actually less to do.

General criteria for placement

You advance in placement upon recommendation from a teacher. A teacher's recommendation is based on the demonstration of your ability to deal efficiently and decisively with various "attacks", your attainment of related physical and mental attributes, and ultimately your internalization of *Seizan Ryu* principals.

Additionally, there are minimum attendance requirements of twenty class hours for the first placement, and sixty class hours for placements within the *Shoden* and *Chuden* groups. There are no minimum class hour requirements for *Okuden* or *Shinden* placements. *Okuden* placement is by recommendation of *Shinden Omote* or higher. *Shinden* placements are by recommendation of the *Seizan Ryu* director only.

Specific criteria for first placement

- A minimum of twenty class hours.
- Familiarity with the information outlined in this guide, most importantly;
 - The philosophy and methodologies of *Seizan Ryu*.
 - The background of the art(s) that you are studying.
- An ability to demonstrate break-falls and tolerate counter-offenses with a degree of effectiveness that prevents injury to yourself and others.

Note: You will not be quizzed directly on Japanese terms. It is assumed that you will become familiar with the vernacular through frequent exposure.

Placement process [*Shinsa*]

The office tracks your attendance, and notifies your teacher when you have accumulated the sufficient number of class hours, with regular attendance.

If your teacher has determined that you are performing well at your present level, and that you have developed the appropriate skills and attributes necessary to thrive with the challenges of a new placement, he/she will confirm your eligibility. The office then provides you with a placement application, to be completed and returned to the office by the deadline noted on the application.

Upon completion of these criteria, you will be approved to attend an upcoming placement seminar.

Placement seminars are held on a regular basis with dates and times posted on the student information boards. Family members and friends are welcome to observe the presentation of belts and certificates and may take photographs or video.

Formal testing of specific techniques at the placement seminar is not customary. The placement seminar is designed to reinforce attributes and go deeper with the principles. It is also an opportunity for specialty training and demonstrations. Upon completion of the seminar, you will be presented with a certificate of placement and, if entering a new group, your new *obi*.

Section 7: Seizan Ryu Teacher Accreditation

At MAMA, adept *Kempo Jujutsu* practitioners can become *Seizan Ryu* teachers only through acceptance and participation in, and successful completion of, a rigorous teacher training program referred to as *Takenoko* [the young bamboo]. Teaching positions are described as follows:

Mihon – “Example”

- Represented on uniform sleeve by one bar
- Placement requirement- at least *Chuden Ura*
- Duties – model student and *uke/uchi dachi* for a teacher during *setsume*
- License - none
- Formally addressed as last name + *san*

Teishi – “Aide”

- Represented on uniform sleeve by two bars
- Placement requirement- at least *Okuden Omote*
- Duties – teacher/student liaison, assist in classes at a specific developmental level (adult, youth or children)
- License - none
- Formally addressed as last name + *san*

Kenshusei – “Intern”

- Represented on uniform sleeve by three bars
- Placement requirement- at least *Okuden Renketsu*
- Duties – plan and oversee classes at a specific developmental level
- License – renewed annually
- Formally addressed as last name + *sensei* or *san*

Shotoka Shihan – Teacher; literally “elementary model of a master”

- Represented on uniform sleeve by four bars
- Placement requirement- at least *Shinden Omote*
- Duties – plan and oversee classes at all developmental levels; may be *gakkocho* [an academy director] under the guidance of a *Sei Shihan*
- License - renewed every five years
- Formally addressed as last name + *sensei* or *san*

Chutoka Shihan – Senior Teacher; literally “median model of a master”

- Represented on uniform sleeve by five bars
- Placement requirement – at least *Shinden Renketsu*
- Duties – plan and oversee classes at all developmental levels; may be *gakkocho* under the guidance of a *Sei Shihan*
- License - renewed every five years
- Formally addressed as last name + *sensei* or *san*

Sei Shihan – Master Teacher; literally “proper model of a master”

- Represented on uniform sleeve by six bars
- Placement requirement - *Shinden Ura*
- Duties – plan and oversee classes at all developmental levels; may be *gakkocho*
- License – tenured
- Formally addressed as last name + *sensei* or *san*

Gakubucho – *Seizan Ryu* Director

- One only – appoints his/her replacement
- Duties – guardian of *Seizan Ryu* principals; teacher coach; approves or determines all martial placement beyond *Chuden*; determines all teacher accreditation beyond *Kensushei*
- Formally addressed as last name + *sensei* or *san*

Section 8: Student Support

All members of the MAMA staff are here to help you achieve your objectives as a student. Each staff member plays a unique role. By addressing your concerns to the proper authority, you contribute to the smooth and efficient operation of the school.

Director

David Hakim

B.A., Liberal Arts

MBA & M.S., Management & Organizational Behavior

The director is ultimately responsible for all activities at MAMA. Any issues that have not been satisfactorily handled through other channels can be brought to his attention. In particular, the director is responsible for the relevance and continuity of the curriculum. The Director is also responsible for establishing business procedures, keeping the school records, and dealing with any issues regarding the finances of MAMA.

Operations Manager

ADDITIONAL INFORMATION RELATED TO THIS SECTION IS AVAILABLE IN THE STUDENT FORMAT OF THIS MANUAL. INFORMATION INTENTIONALLY OMITTED.

The operations manager ensures that MAMA facilities remain clean, safe and comfortable. Any concerns regarding maintenance, equipment, lost and found items, or janitorial matters may be directed to the operations manager. In addition, the Operations Manager maintains training records for each student and assists the Director with curriculum development.

Program Leads

ADDITIONAL INFORMATION RELATED TO THIS SECTION IS AVAILABLE IN THE STUDENT FORMAT OF THIS MANUAL. INFORMATION INTENTIONALLY OMITTED.

Leads are directly responsible, under the director's supervision, for the development and implementation of the children and adult programs, as well as any specialty programs. They provide another tier of responsibility above the teacher level. Concerns regarding curriculum implementation and placement may be brought to the attention of program leads.

Teachers (*Listed Alphabetically*)

David Hakim – David Hakim has been a practitioner of the martial arts since 1980. In over 3 decades, he has studied Japanese, Chinese, Filipino, Brazilian, Israeli, and Russian martial arts and holds multiple teaching qualifications. He has been actively involved with Seizan Ryu since 1986. He brings a background from the military and law enforcement special operations to the Academy. He heads training for the Academy's teacher-leader group.

Sei Shihan

ADDITIONAL INFORMATION RELATED TO THIS SECTION IS AVAILABLE IN THE STUDENT FORMAT OF THIS MANUAL. INFORMATION INTENTIONALLY OMITTED.

Teachers are your immediate source of information regarding curriculum, classroom etiquette, special training needs and, in general, your progress as a student.

Section 9:

Seizan Ryu Advisory Board

Roland S. Roemer, B.A. Liberal Arts, M.S. Education

- Chief regulator of Seizan Ryu since 1967
- *Gakkocho, Colorado Academy of Martial Arts* – Littleton Colorado
- *Shinden Ura, Kempo Jujutsu*
- *Gakubucho, Sei Shihan, Seizan Ryu*

Daniel C. Pauley

- Special Operations and Counter-Terrorism Consultant/Trainer, United States Military and Police SWAT units
- Operations Sergeant/Rangemaster - Telluride Marshall's Department – Telluride, Colorado
- *Gakkocho, Anaguma Dojo* - Southwestern Colorado
- *Shinden Ura, Kempo Jujutsu*
- *Sei Shihan, Seizan Ryu*

David B. Hakim, B.A. Liberal Arts, MBA & M.S. Organizational Behavior

- DuPage County Sheriff's Office/US Marshals Fugitive Warrants Team/Special Operations (SWAT) Team – DuPage County, Illinois
- DHS/ILEAS WMD SRT Team Leader
- *Gakkocho, Midwest Academy of Martial Arts* - Naperville, Illinois
- *Shinden Ura, Kempo Jujutsu*
- *Sei Shihan, Seizan Ryu*

LT. Commander Jeremiah D. Minner, United States Navy, M.A. Engineering Mgt., B.S. Computer Science

- Naval Nuclear Power Engineer and Submarine Officer - Groton, Connecticut
- *Gakkocho, Connecticut Academy of Martial Arts* – North Stonington, CT
- *Shinden Omote, Kempo Jujutsu*
- *Shotoka Shihan, Seizan Ryu*

Byron D. Holz, L.P.C., M.A. Counseling, B.A. Theology

- Psychiatric Assessment Clinician, Highlands Behavioral Health - Denver, Colorado
- Ordained Minister
- *Okuden Renketsu, Kempo Jujutsu*
- *Kenshusei, Seizan Ryu*

Dr. Josh Johnston, D.C.

- Doctor of Chiropractic
- Director, Vitality Health Center - Denver, Colorado
- *Okuden Renketsu, Kempo Jujutsu*
- *Kenshusei, Seizan Ryu*

Michael P. Franzmann, JD, LLM, CPA

- Doctor of Law
- Certified Public Accountant
- Senior Partner and CEO, Gouger, Franzmann & Hooke, LLC - Englewood, Colorado
- *Shoden Ura, Kempo Jujutsu*

Section 10: Auxiliary Training

The following ongoing specialty classes are offered in addition to our regular program. See a current class schedule for days and times.

Youth	<i>Kempo Jujutsu</i> adapted for ages 8 through 11
Pre-Adult	<i>Kempo Jujutsu</i> adapted for ages 11 through 15
Takenoko	The MAMA teacher training program, by invitation only

In addition, the following specialty classes in seminar format are periodically offered in one to twelve hour-long sections with limited enrollment. These seminars are scheduled based on student interest.

<i>Shiatsu</i>	"To push with the finger" – The study of Japanese physical therapy (acupressure)
<i>Shodo</i>	"Beautiful writing" – Learning the art of Japanese calligraphy; includes the etymology of Japanese ideograms
<i>Kempo Kata</i>	"Fist method forms" - The study of formal, solo striking patterns
<i>Goshin</i>	"Body protecting" – how to use <i>Kempo Jujutsu</i> for personal protection and the protection of your family
<i>Yoga</i>	"To join" - An integrating principal for the study of anatomy; harmonizing breath, posture, movement and mind

Occasionally, short remedial seminars of varying subject matter dealing with the fundamental curriculum are offered on Saturday afternoons with limited enrollment. Specific requests may be submitted to the office. Details will be posted.

Section 11:

Miscellaneous Information

Contact the office if you need assistance in obtaining information regarding tuition, revising class schedules, adding classes, and renewing/upgrading your training agreement.

Equipment & Supplies

Training at MAMA requires a minimal amount of gear. The required uniforms, belts, t-shirts and weapons, as well as Japanese glossaries, most of which are unique to MAMA, are available for purchase through the office. For additional training aids, ask an administrator for suggestions. Check the bulletin board for current availability of specialty items.

Hours of Operation

Monday – Thursday	Saturday
5:00 p.m. – 9:00 p.m.	9:00 a.m. – 1:00 p.m.

Most classes meet during these hours; however, some ongoing elective classes, specialty classes and seminars meet at other times.

MAMA is closed for the following national holidays: Memorial Day, Independence Day, Labor Day, and Thanksgiving Day. There is an extended year-end holiday from Christmas Eve through New Year's Day, as well as a week-long summer break, the exact dates of which are posted approximately one month ahead of time.

Lost & Found

Label your books and personal items. MAMA is not responsible for any unrecovered items. Take all personal belongings home with you each evening. Uniforms, notebooks, water bottles and socks are the most commonly disregarded items. Remove locks from lockers each evening.

Parking

There is unrestricted parking in the parking lot located at the northwest corner of Il Route 59 and Ferry Road.

Alternate Transportation

There is a Metra train station 1.5 mile south of the school at Il Route 59 and North Aurora Rd., Naperville, Il.

Resource Center

If you wish to do further research, the office can provide a list of reading materials and other sources of information to enhance your martial arts study.

Feedback & Concerns

We welcome any constructively stated comments regarding our programs. Pose at least one solution for every concern. Comments may be submitted to the director or his assistant in writing, or you may make an appointment for a meeting.

Section 12: Martial Language [*Heigo*]

The following is a glossary of the most commonly used Japanese classroom terms, along with a short definition. The terms within each group are listed in alphabetical order, with the exception of "Counting", which is listed numerically. Many of these are "inside" ways of speaking, and may not be understood outside the *dojo*.

Areas of the school	<i>Dojo</i>	"Way place"; training halls
	<i>Genkan</i>	"Course, or rough, gateway"; entry
	<i>Tokonoma</i>	"Floor space"; alcove
Forms of Address	<i>Minasan</i>	"Everyone" (the class)
	<i>San</i>	Honorific (such as Mr., Ms., Sir, Ma'am)
	<i>Sensei</i>	"One who came before"; teacher
Courtesies	<i>Arimashita</i>	"Thank you"
	<i>Domo</i>	"Thank you", "Not at all", "I'm sorry", "I'm embarrassed"
	<i>Dozo</i>	"Please" (continue)
	<i>Hai</i>	"Yes" (I'm listening)
	<i>Omedeto gozaimasu</i>	"Congratulations"
	<i>Onegaishimasu</i>	Please (request)
	<i>Shikata ga nai</i>	"What can you do about it?"
	<i>Sumimasen</i>	Pardon me/I'm sorry
	<i>Yosh</i> (short for <i>Yoroshii</i>)	"Good" (performed correctly)

Commands/Directions

Note: Commands may end with "*kudasai*", and may also begin with "*dozo*", both of which make the command more polite. They may also end with "*nasai*", which is less polite than "*kudasai*".

<i>Chotto matte</i>	"Wait a little"
<i>Ganbatte</i>	"Do your best"; "hang in there"
<i>Goran</i>	"Look at..."
<i>Hajime</i>	"Begin"
<i>Hayaku</i>	"Move quickly"
<i>Iie</i>	"Don't"
<i>Kiite</i>	"Listen"
<i>Kiritsu</i>	"Stand" (at attention)
<i>Matte</i>	"Wait" (for instruction)
<i>Mo ichi do</i>	"One more time"
<i>Mokuso</i>	"Meditate"
<i>Naoshite</i>	"Line up"
<i>Naotte</i>	"Be at ease"
<i>Otagai ni rei</i>	"Bow to one another"
<i>Seiza</i>	"Sit" (correctly)
<i>Shinzen ni rei</i>	"Bow of kinship" (to the <i>tokonoma</i>)
<i>Tatte</i>	"Stand up"
<i>Yame</i>	"End (the activity)"
<i>Yasunde</i>	"Rest"

Mantras	<i>Kodomo tame ni</i>	"For the children"
	<i>Osu</i>	(I will) "push on without complaint"; patience
	<i>Shitsureiitashimasu</i>	"Excuse me"; "I must leave"; "May I come in?"
	<i>Shitsureishimasu</i>	"I am committing a discourtesy"
	<i>Zanshin wo torimasu</i>	"I will practice <i>zanshin</i> "

Student Relationships	<i>Dohai</i>	Equal; peer
	<i>Kohai</i>	Junior
	<i>Sempai</i>	Senior
Methods of practice	<i>Goshin</i>	"Body protecting"; self defense role playing
	<i>Kata</i>	"Form"; stylized solo practice integrating the basics
	<i>Kihon</i>	"Fundamentals"; solo practice of basics
	<i>Randori</i>	"Taking freedoms"; free form practice
	<i>Uchikomi</i>	"Inside within"; stylized interactive practice of basics with attacker immobile or not resisting
	<i>Waza</i>	"Technique"; interactive practice of simple, efficient attacks and responses
	<i>Kunren</i>	"Drill"; formal interactive patterns performed in a continuous manner
Interactive roles - armed	<i>Shidachi</i>	"Exemplary attitude"; defender - the partner applying the technique
	<i>Uchidachi</i>	"Attacking attitude"; attacker; the partner receiving the technique
Interactive roles - unarmed	<i>Nage</i>	"Thrower"; defender; the partner applying the technique
	<i>Uke</i>	"Receiver"; attacker; the partner receiving the technique
Three stages of defense	<i>Tsukuri</i>	"Lateral"; reposition
	<i>Kuzushi</i>	"Topple"; outbalance
	<i>Take</i>	"Suspend"; finish
Counting	<i>Ichi</i>	One
	<i>Ni</i>	Two
	<i>San</i>	Three
	<i>Shi (Yon)</i>	Four
	<i>Go</i>	Five
	<i>Roku</i>	Six
	<i>Shichi (Nana)</i>	Seven
	<i>Hachi</i>	Eight
	<i>Ku (Kyu)</i>	Nine
	<i>Ju (Jyu)</i>	Ten
Weapons	<i>Bokuto</i>	Wooden sword
	<i>Jo</i>	Staff (approximately 4' long)
	<i>Tanjo</i>	Stick; baton (approximately 2' long)
	<i>Yawara</i>	Pocket stick (approximately 6-8" long)
Clothing	<i>Hakama</i>	Pleated pants
	<i>Keikogi</i>	"Practice clothing"; Uniform
	<i>Obi</i>	Belt
	<i>Uwagi</i>	Uniform top
	<i>Zubon</i>	Uniform pants

A more comprehensive glossary of Japanese terminology authored by Daniel Pauley *sensei* is available in the office, and can be purchased upon request.

In addition, you may purchase a collection of hand-brushed Japanese calligraphy, each piece representing an important philosophical/psychological concept relevant to the study of your art. These are beautiful works of art by *Seiho sensei*, our calligraphy and sword teacher. They include a definition with pertinent comments on the back side.