

## Koryu Dai Ichi

I know that this is not necessarily *THE* way to do Koryu Dai Ichi – but it *is* a way that my students and I have gotten a lot of mileage out of in the past few years.

In most of our schools, the students are confined to a fairly narrow technical action up to about shodan. For instance, all of Junana is based on otoshi motion and on throwing by bridging weight into uke as he makes a footfall action. Owaza begins to offer some variations. I see Ichikata as *another* possible way to begin exploring some variations beyond those that we emphasize during the kyu ranks. So this makes a pretty good first essay in technical variation.

### Section A – Suwariwaza

This set shows several interesting and important variations in timing. In Junana, you are mostly throwing by dropping with uke. But here, tori and uke are as far down as they can get so tori cannot throw using otoshi. Tori can only rise with uke, amplifying uke's rise.

- **R shomenate oshitaoshi** (provocative timing) – pin with udeosae
- **L shomenate tenkai oshitaoshi** (reactive timing – slightly behind) – pin with seated udehineri
- **R shomenate tekubiosae** (reactive timing – even farther behind) – pin with tekubiosae
- **ryotemochi sumiotoshi** (next two techniques continuous timing)
- **ryotemochi kokyunage** (uke move back into seiza and push down to stand up)

### Section B – Release #1

This set demonstrates interesting and important variations on Release #1. It also illustrates how to smoothly change directions by 90 or 180 degrees in order to flow around resistance and disrupt uke's balance (some instructors have called this “kuzushi weaving”). I like to practice this section with a somewhat static, strong uke, but uke should be intelligent with his application of strength because wrist releases seriously *hurt* when uke blindly clamps on.

- **R katatedori oshitaoshi** (R1 stepping back. This is actually exactly like the movement you see in R1, but it *looks* a little bit different because the strong uke limits the first step that tori would usually take, so emphasis is on the second step, away from uke) – pin with kotehineri, near leg forward
- **L katatedori tenkai oshitaoshi** (just like previous technique, encountering resistance as tori rebounds back in. So tori shifts the pressure 90 degrees to be inline with uke's arm and steps back and around) – pin with kotehineri, near leg forward
- **R morotedori tenkai kotehineri** (uke grabs elbow or

forearm to stop R1. R1 to R5 to tenkaikotehineri - “dribble the ball and raise the platter”)

- **L morotedori kotemawashi oshitaoshi** (R1 on one side switching to R3 on the other side. Entangle uke's elbow hand in kotemawashi, then press into oshitaoshi) – pin with udeosae
- **R ushirowaza kotegaeshi** (uke grabs tori's back collar to prevent R1 and R5. Duck head to other side of collar hand and draw uke's other hand into kotegaeshi) – pin with kotegaeshi against knee.
- **L ushirowaza kotegaeshi** (same attack as before. R5 to kotegaeshi)
- **R ushirojime maetoshi** (uke tries to get an even more restricting rear hold. This is a standard release#1 to release#5 transition into maetoshi)

### Section C – Release #2

This set illustrates a set of variations on the theme of Release #2. Most of these take the terminal form of shihonage or iriminage.

- **(R hand attacks) katamochi shihonage** (void feel – “playing chicken” R2 into shihonage)
- **L katamochi hijikime** (brushoff, similar to maetoshi but otoshi on near leg)
- **R katamochi sukuinage** (kneel and scoop leg)
- **L katamochi tenkai shihonage** (the terrible, turning-under, kneeling kotegaeshi)
- **R katatemochi iriminage** (R2 into iriminage)
- **L katatemochi iriminage** (R4 to R2 to iriminage)

### Section D – ryotedori

Notice that there is a progression in the sections of this kata from static and strong (suwari and release#1), to more void, airy-feeling techniques (shihonage and ryotedori). This material is repeated in Gokata. Also notice the interesting correlations between these techniques and those of Owaza Jupon.

- **ryotedori tenchinage** (back out, void feel, both palms up in the center. As uke steps forward, step in toward his rear leg, catching a guruma)
- **ryotedori sumiotoshi** (back out, one hand in and one hand out. As uke steps fwd, make a platter under his rear arm. Drop uke into otoshi)
- **ryotedori shizumiotoshi** (back out, one hand in and one out. As uke steps fwd, kneel into shizumiotoshi)
- **ryotedori shihonage** (back out then turn 90 degrees, countergrab and continue into shihonage)
- **ryotedori ukiotoshi** (back out, both hands up and in. as uke steps forward, kneel and brush him over you)
- **ushiro ryotedori maenage** (a very large, floaty-feeling maetoshi as you duck under)