

INTRODUCING
JOHNSON'S
KONG SUDO



Copyright 2008
By Master Tony Johnson
Edited by Janet McKenna

공수도

Master Johnson's Kong Sudo

Kong Sudo means 'Way of the Empty Hand'. Empty of aggression, arrogance and hostility, but receptive to learning, improvement and friendship.

Kong Sudo is the culmination of Master Johnson's 40 years training in martial arts. It is heavily influenced by Tang Soo Do Moo Duk Kwan (his main area of study), but also draws from his depth of knowledge of Okinawan, Japanese and Chinese styles.

On the development of this unique style Master Johnson said:

The concept of Kong Sudo came to me in the late 1980's as I became disillusioned with the over emphasis on the sporting aspects of the traditional arts. To me the original purpose of the arts was self improvement and all could benefit, young and old enjoying the process on the way.

My style is open to all, we exclude no one. I will keep the best of our tradition and look for ways to improve and adapt to modern times.



The following quotation from Grandmaster Honen Soken sums up my overall philosophy for martial arts training:

'If your temper goes forth, withdraw your hand. If your hand goes forth, withdraw your temper.'

Dai Gokyo

The fifth teaches us the beginning of the highest mental state in Kong Sudo, the mental state of simultaneous nothingness and completeness known as **Ku No Kokoro** (mind of air) and **Ryu No Ugoki** (the spirit of the dragon).

Pyong Ahn Oh Dan - Spirit of the Dragon. Complete control of opponent on the ground and air. All 5 elements combine in this form.

Shikisoku Zeku : Emptiness is the oneness of colour.

In Conclusion

Kong Sudo is not just a martial art but also a way of life. Understanding the philosophy which informs the art is every bit as important as performing the techniques. Master Johnson expects his students to understand the philosophical aspects of the art as well as achieving their full potential in the physical techniques.

For more information visit www.johnsonskarate.com or talk to your instructor.

In Kong Sudo Master Johnson relates these 5 basic elements to the 5 Pyong Ahn forms.

Dai Ikkyo

The first teaches us the mental state of [Mizo No Kokoro](#) (mind of water) and [Tora No Ugoki](#) (the movement of the tiger).

Pyong Ahn Cho Dan - Spirit of the tiger, relentless pursuit of opponent.

[Meikyo Shisui](#) : When calm, the surface of the lake is clear like a mirror.

Dai Nikyo

The second teaches us the mental state of [Hi No Kokoro](#) (mind of fire). One starts to understand [Tsuru No Ugoki](#) (the spirit of the crane).

Pyong Ahn Ni Dan – Spirit of the crane. Balance, endurance and calm in the face of adversity.

[Denko Sekka](#) : Fire ignites from the sudden spark of two stones colliding

Dai Senkyo

The third teaches us the mental state of [Chi No Kokoro](#) (mind of earth) and [Hyo No Ugoki](#) (the movements of the leopard).

Pyong Ahn Sam Dan - Spirit of the leopard. Speed develops through better technique and lower centre of gravity.

[Sekido Seizan](#) : With constant effort the earth creates mountains.

Dai Yonkyo

The fourth teaches us the mental state of [Kaze No Kokoro](#) (mind of the wind) and [Heibi No Kokoro](#) (the movements of the snake).

Pyong Ahn Sa Dan - Spirit of the Snake. Increased flexibility and fluid movements.

[Furin Kazan](#) : Wind in a forest moves with the sound of a volcano

In the years I have spent developing our independent organisation I have developed the following unique characteristics for our style:

- We practice a traditional art, focusing on self-improvement rather than sport and competition
- We incorporate the principles of Tang Soo Do, Okinawan Karate, White Crane Kung Fu and Shaolin Kung Fu
- We take traditional principles, values and techniques and make them relevant to the modern day
- We encourage students to adopt our healthy lifestyle in terms of training the body to fitness, the mind to search for knowledge, and the soul to gain inner confidence and self control
- We are an inclusive organisation making martial arts available to all ages, backgrounds and abilities

The Kong Sudo Badge



The central Samurai Crest is called the Hachiman and is the crest of the Ryu Kyu King. It is often used (in black and white) to depict Okinawan Karate styles. The blue and red elements represent the Uhm - Yang from the Korean flag and also the hard and soft aspects of our style.

The pine tree represents the Shaolin Temple and the influence of Shaolin Kung Fu on our art. It also represents the yielding aspects of our art.

The fist of justice represents Tang Soo Do and its influence on our art. It represents the power and strength of our style.

The crane represents the influence of White Crane Kung Fu on our art. It is also the symbol for Chinto - the form for which Master Johnson won the title 'World Grand Champion'

The blue circle surrounding the badge represents the dan grades.

The pyong ahn forms were derived from Chinese forms known as 'Chanan'. They were introduced to Okinawa from China by an influential martial artist Sokon Matsumura. Sokon Matsumura learned the art (known then as 'te') from Sakugawa Kanga, who gave him the nickname 'bushi' for his skill and spirit. Matsumura taught the Chanan to Itosu Anko Yasutsune, who created what the Japanese call the Pinan and Koreans call the Pyong Ahn forms that we practice today.

Gokyo : The five elements

The origins of Gokyo lie in Chinese Martial arts which for centuries contained styles based on the movements of 5 animals;

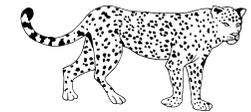
the tiger (tora)



the crane (tsuro)



the leopard (hyo)



the snake (hebi)



and the dragon (ryu).



Gokyo is also derived from the five basic elements of water, fire, earth, wind and air.

The famous swordsman Miyamoto Musashi was the first to write about them in his book Go Rin No Sho in 1645.

To focus the eyes during a performance of hyung means more than just seeing an imaginary opponent - it means a total mental perception of the visualised opponent such that we actually 'feel' his intent and are motivated to make appropriate physical actions. In reacting to the imagined threat the performer is moving deliberately (with intention) and with power. Without this commitment hyung performance is weak and the techniques visibly ineffective.

A form must be performed to a certain rhythm. Hyung reflect true combat so not all parts of that conflict will take place at uniform speed. There will, quite naturally be explosive interludes when techniques are exchanged, interspersed with periods of waiting/preparation. With correct rhythm the form becomes more than just a succession of dance like movements.

At all times the performer must be poised and balanced so the performance of effective technique is made possible. Losing balance - even momentarily - is to create an opening through which the visualised opponent could launch a potentially dangerous technique.

In essence the student should ensure that their performance of hyung expresses their own character attributes. Age is therefore no object in practice of hyung, and neither is physical disability as the performance is a reflection of self. The growing skills of an individual are unique and can be demonstrated through the performance of hyung. There is no good or bad performance, only a personal best performance.

The Pyong Ahn Forms

平安

The Pyong Ahn are the foundation for all Kong Sudo practice, offering the philosophy of Peaceful Confidence, which is the final goal of study in the art. The object of training is to live and learn the meaning of Pyong Ahn. Through continued training in these forms we receive the skills to help us deal with multiple attackers, and the knowledge that we have these skills can breed confidence. We learn to control ourselves, to contain our tempers, and to move with poise and balance.

The Values of Kong Sudo:

1. Respect tradition
2. Be humble
3. Overcome conflict through non-physical means - this is the greatest victory
4. Self-improvement is reward enough
5. Compete only with yourself
6. Never underestimate your opponent
7. Maintain equality in the dojang
8. Exercise moderation, avoid extremes
9. Always promote the art
10. Lead by example

The 8 Laws of Kong Sudo:

1. The mind is one with heaven and earth
2. Our blood circulation parallels the solar and lunar cycles each day
3. Inhalation represents softness, exhalation characterises hardness
4. Adapt to changing conditions
5. Response must result without thought
6. Distancing and posture dictate the outcome of a meeting
7. See the un-seeable
8. Expect the unexpected

Grade Attributes

As students progress through the gup grades their understanding deepens, and during the journey the following attributes should be demonstrated. On reaching 1st dan the student should have embodied all of these attributes.

White	Shojiki	Honesty
Yellow	Seigi	Correctness
Orange	Ryoshin	Dedication
Purple	Yukan	Bravery
Green	Chujitsu	Loyalty
Brown	Kohei	Fairness
Red	Nasake	Benevolence
Cho Dan Bo	Yuki	Courage

Japanese & Korean Philosophies

In Kong Sudo Master Johnson has brought together the philosophies and techniques from Korean, Okinawan, Japanese and Chinese martial arts. There are many important principles from these arts which apply to our training, a few of the most used are described here.

Japanese:

Kime - Focus of energy into any technique.

Sen no sen - to take the initiative or to get the jump on the opponents initial move

Go no sen - Strong, instantaneous and spontaneous counter attack.

Meijin - Grandmaster

Giri - Duty or loyalty from junior to senior

Budo / Mudo - Martial Way: narrowly speaking a term for modern martial arts whose aim is self development

Chinkuchi Kakin - An Okinawan term for focus or concentration of power and the release of that power into a technique as well as after it.

Muchimi - Very strong, heavy and muscular action. It flows from a low centre of gravity

Zanshin - Alertness and vigilance, An attitude and posture of dominant watchfulness or awareness of an opponent after delivering a vanquishing technique.

Shi sun - Focus of sight

Korean:

Young Gi - Courage which is cultivated through years of training.

Chung Shin Tong Il - Concentration, demonstrating an attitude of preparedness for any eventuality whether mental, physical or emotional.

Chung Jik - Honesty; essential for progress because it is the worst enemy of ego. Suppressing ego and facing up to weaknesses to turn them into strengths.

In Neh - Endurance

Kyum Som - Humility

The Importance of Forms in Kong Sudo

According to Grandmaster Jae Joon Kim (one of Master Johnson's instructors in Tang Soo Do Moo Duk Kwan), hyung (forms) should be the soul or core of our training. It is said that a student should spend three years perfecting one form - so it is not a question of how many forms one knows but rather how well one understands and performs them.

An analysis of hyung means a study of a multiplicity of fighting situations. Ancient masters would often hide techniques in the forms and it usually takes a tremendous amount of effort and training to be able to discover them. In order to make each movement in a form alive and meaningful the student must perform it with correct rhythm, balance, speed, power, accuracy and grace - all of which can only be attained through hard training. In hyung one fights against imaginary opponents in a serious fight. Visualisation is extremely important since a well performed hyung focuses total fighting spirit and concentration, just as would be called for in true self-defence.

Forms are not rigid or static routines, and though the order of their techniques may not normally be changed they still manage to express the character of the individual performer. Indeed the principle of hyung encourages the expression of each and every student's individuality. Practice of the forms provides many physical and mental benefits including stamina, agility, increased self-discipline and an aesthetic appreciation of the art.

It takes little experience to realize that correct breathing is essential to proper performance of hyung. You should inhale during preparation and exhale as you perform the movement/technique. Inhalation should be through the nose and you should try to use the diaphragm. The shoulders should be relaxed during inhalation and this relaxation should continue into the actual performance/movement.

Kihap and breathing are one and the same. Kihap can be defined as exhalation of air in conjunction with the tightening of the danjun at the moment of performance. Kihap injects additional focus and power into the technique. Therefore, a good performance of hyung makes the best use of breath control.