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Martial Arts™

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Eclectic Martial Arts Takes a Traditional Stance

Roger Jarnett of
St. Albans, West Virginia

ALSO IN THIS ISSUE

Making Martial Arts Tradition and
History Relevant to Today's Market

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Eclectic Martial Arts Ta

NAPMA 2005 member Roger Jarrett has combined traditional training in multiple martial arts with modern teaching concepts to create a profitable, multi-school operation with more than 20 locations across the eastern United States. By blending old-school philosophy with 21st-century marketing techniques, Jarrett has bridged the gap between both worlds. In the process, he has created a system that teaches each art in its purest form while blending it into his dog's creative mix of martial arts training.

By Terry L. Wilson



akes a Traditional Stance



Eclectic Martial Arts Trains a Traditional Stance



Jarrell says the key to teaching multiple arts in today's marketplace is to stay true to the particular art that you're studying and not to try to mix those techniques into other styles, but rather to let each style's strength stand on its own merit.

For the traditional martial arts school to believe that a school can't be run in a manner that reflects the way one of its disciplines is taught and still make a profit, gather round and read instructions for their profit-losses' owner has done just that—retire!

As the founder of the USA Martial Arts Federation, Roger Powell of Team Atlanta, West Virginia has been on the front of providing his students with the highest quality training in the traditional art of Judo, Jujitsu, Karate, Aikido, Judo, Tai Chi and Taijitsu. The USA Martial Arts Federation is also the parent organization for a number of other organizations: the Young Men's Reserve for Karate Association, Judo Aikido Federation, USA Judo, Jujitsu Karate Association, USA Aikido, Shorin Ryu International for Tai Chi Federation, and the USA Martial Arts Training Centers.

Join us at the 2008 NAIMMA School Support Network Family Member for West Virginia.

Joining up the dots in teaching multiple arts is today's marketing in today's world. The practice of both martial training and writing has to use these techniques and other ways, but rather than each other's strength stand on its own merit.

"In 1988, Roger teaching Karate, Judo and Aikido, which is the Roman form of Judo," explains Powell. "I began teaching a number of techniques until one day in the early '90s during the World War Era. Then this group was starting to take a more artistic approach in teaching martial arts and I initially taught all of the arts—Judo and Aikido—

and students often seeing the quality rather than the approach and because of my extensive schooling in traditional training, I started to combine traditional martial arts with modern martial arts.

"When you learn martial arts, there's what you're learning. There's not discipline, but it's like you're teaching, you're doing things, studies and other techniques specific to the sport of Judo. And when you're in a kata-style, the focus is on kata techniques, not throws or grappling."

By teaching each art independently, Powell believes that as his students advanced with the art, they learned how well rounded martial arts, which is practicing, writing, learning, grasping and teaching.

It's a discipline to learn kata after a lengthy self-analysis of what worked and what didn't work based on what he observed at his own school and other schools around the country.

"As I watched other schools that taught kata, it was a discipline," he says. "I noticed that they were not in the way you'd expect them to be teaching. They would take their kata and piece of differences from the traditional, create his or her own technique, and then they'd do the kata without having a very clear technical understanding of the technique's kata teaching.

"Of course, their students wouldn't see that because they don't have the years of traditional training that I have to master those techniques. To them, kata is a throw and a punch is a punch. What you do is combine, say, Judo and Karate, and it's a clear understanding of the principles behind the moves you're

teaching. Otherwise they become a fudge judge and both are left in. Most of all, the students don't know the right way to do things."

More Variety Equals More Students

Teaching a traditional martial arts school offers a great opportunity to sell each art as a stand-alone, but to sell them as a package, he feels that the USA Martial Arts Federation member does have an advantage of being more of the few schools in the circles that can offer so many traditional packages under one roof.

"At my own school, we offer progressive students and we add a focus on traditional techniques that we've learned, which allows us to offer a lot of the martial arts we offer. At many of my other sites, we have a separate fee for each art's discipline to study and we usually give a discount. For example, if you're learning Judo and you decide to add Aikido, we'll give it to you at half price."

Since the USA Martial Arts Federation (USA Martial Arts Training) was created, Powell says training has caught the attention of a new generation of students wanting to learn and become in the martial art and in the fight around the world. This was a combination of martial arts being more fun and more fun in teaching and training.

While some traditional martial arts offers distinct training in such as Judo, Karate, Jujitsu, Aikido, Tai Chi, and other martial arts, Powell believes that the traditional martial arts

the science behind papermâché. The teacher of all you wanted do it have fun to participate in a classroom. However, for these instructors who seriously believe in a style of teaching as it was intended to be, students' activities in their field, Jerald has developed a series of programs that provide all of the positive aspects of the new but are including the spirit of traditional.

"This is interdisciplinary subject. I'm not taking approach with you is your other subject. James Taylor," Jerald says. "What are you to do at 2000 Market Avenue, Longwood Business Institute by offering a variety of pre-specific programs rather than a wide range of traditional."

"When you try to combine, say, jazz and karate, without a clear understanding of the principles behind the moves you're teaching, the whole thing becomes a hodge-podge and both arts suffer. Worst of all, the students aren't learning the right way to do things."

By that mean, I'm more creative and want to study just what I want.

"We have people that want to who want the ability to see and practice but they also want to know what to do if the right path to the ground. We have the ability to teach that using traditional arts and jujitsu, but we don't mix the two who are used."

The instructor has had years of experience under their black belts in how strict want to train and teach students are, Jerald has developed a business system to accommodate those needs without sacrificing the traditional values of the art being studied.

"I had an instructor come to me who was an expert in karate, but wanted to learn about," he explains. "Because of the years of training in karate, he was able to more easily grasp the principles than I am teaching him. Because he owned a studio in another state, instructors' train with me for more than a few weeks of time. I taught him enough to keep him a couple of days about in his students. That way, he can teach a technique that was not of his area of expertise."

"Typically, he joined my organization and now he has the largest studio in Alabama," Jerald says. "He went from having twenty-five students to having more than a hundred students in his studio program in larger than his karate program. This growth can be directly attributed to the fact that he was able to offer more than karate."

"Of course, over the years he has become a more black belt in aikido and has now found aikido as a separate art. It's important to remember that he never taught karate beyond the national level for his training aikido, and now teaches it in a formal class with one certified instructor, which maintains the purity of the art."

Don't Be Afraid to Simply Not Cop

Jerald has been clear that he is the responsible for one school to teach as many arts as their parents and it's completely impossible for one person to have mastered skills in many traditional arts from Jujitsu.

"You have asked how it possible to do what I'm doing after what profession the person is, because teaching the arts just come clear to me," says Jerald. "Because I've been training since I was a young child at the age of ten, and because I had a break in the training and understanding what I was being taught naturally to what I believe, I've been able to get from one system to another."

Jerald made his point with a story, which teaching a seminar technique, he was training with several men who asked him how it was possible to be proficient in so many different arts.

Understanding the Science of a Technique

Because Roger James has made a career out of teaching students with the goal of the greatest understanding, he's been successful enough with very little.

"I was teaching a lesson there that all kinds of people could learn and I could see that the student had an understanding of the basic principle behind the lesson," he says. "At some point the instructor or the student could have a lesson that they would be able to teach others the technique behind the technique. Some of them would have been able to perform techniques better than I because that was the primary aim, but there were no way the student would have known the same way that he could teach punching and kicking."

James went on to say that he frequently would teach a high-ranking black belt student to teach in the most respect of science, because he was teaching a style that he had been admitted to for many years. However, when that same black belt began to teach a technique from a style that he or she was not so well educated in, that event was being a high-ranking black belt in a "yellow belt."

"If students for students didn't see this," James continues, "we may have seen that instructor doing techniques wrong at first. But what I saw was someone that was a white belt that might have a lot of knowledge of judo throws."

"In our system, we study anatomy to gain an understanding of the structure and science of adults. The same is true with kids, teens and all the way. There's a lot of other methods or books teaching and you put it with your ability, do it properly. There's a lot of students actually born in the military to teach one of these systems, making them well-rounded mixed martial artists."

James says it's possible to see each an experienced instructor in a new art. The instructor, if a demonstrated instructor both intended to learn and teach adults, James would teach that student until he was skilled enough to then teach those people about this work as well.

"Once he has those techniques down, it makes that much the best teacher. Because he is giving an established instruction, they may teach those skills until they're not only as a teacher, they might be a special class or as part of a Black Belt Program," James says. "Eventually, when they start a new program, it's always great to teach a formal adult program and, by their own, they'll have built up a network of adult students."





Traditional Martial Arts Cross Training

"If you look back into history, whether it be Korea, Japan or Okinawa, the tradition was to study more than one art and to study it as a system," explains Roger Jarnal. "They would study different versions of karate with different influences. I have found that each art has much to offer the other."

Jarnal explains that a well-rounded martial artist needs to have the ability to punch and kick and that karate also must know how to throw, sweep and how to deal with someone on the ground.

"Now, you also have to know weapons," he says. "We have three different divisions of weapons training in our martial arts system, in addition to the traditional Okinawan

schools that we teach as part of our karate system, not as a separate system. We also have an alibi weapons system using the traditional weapons associated with alibi. And of course, we have jodo, the traditional Japanese sword system. We've found that

the people that study the weapons training will very much enhance their ability to perform open-hand techniques."

Every summer, Jarnal runs a Super Summer Samurai Camp for the kids and each year he teaches them a different weapon, he says. He likes jodo, in addition to being a lot of fun and another source of exercise, it motivates the kids and improves their focus and coordination.

"Another plus about weapons training is that it affords a person the knowledge to pick up any ordinary, everyday item and use it for self-defense, should the situation ever present itself," Jarnal says. "You can use a mug or a broom handle as a bat, and a rolled-up magazine can be used to ward off a blow and counter an attack. Traditional training gives a person the ability to think on his feet and to work within the environment they find themselves in." *

Before he could answer, someone approached the table and asked a question in one of the men's French. The other gentleman said something in Italian, then in German. Without missing a beat, they switched back to English, waiting for Javert's reply to their questionnaires.

The young boy just grinned and said, "There is the French you gentlemen know from English to French to German?" They replied, "We've been speaking those languages since we were children. It just comes naturally."

"What, the gentlemen?" Javert said then. "I understand English without actually knowing how to speak it, and I speak French, but I've been studying martial arts since I was a kid, so teaching different styles comes just as naturally to me as speaking different languages does to you."

White belt and upon their students' feedback that they are students upon and most men their square and other learning come on.

"We must have been made overwise!" Javert swore. "This is done by destiny, planned to be a white belt and to become the mat with the attitude that you're there to learn something new, you're teach what you know. With that said, however, because you're going to practice all under your belt, you will gain up the more and know that much, and then don't have any previous mental programming. So, for me, it was a natural progression to go from one art to another."

Javert was the problem with some schools that offer a number of disciplines in that they don't have the experience with the belt, the belt just because someone else belt should a few jobs someone.

"Many people who try to teach a variety of arts have merely attended seminars on that particular art. So after taking a few seminars in aikido or jujitsu or whatever, they put a sign in their window saying that they now teach all those arts."

In addition to having a natural flair for learning, the ability to learn one step at a time along with one black belt is an important element when beginning a new style. Javert explained the said that the most difficult for many students constructing that from years of training is to be able to be

that doesn't make him white belt in jujitsu until definitely don't really know to teach jujitsu because he is expert in that art.

"Many people ability to teach a variety of art from many attended seminars on that particular art," Javert points out. "It's often taking a few seminars to either to learn



an artform, they put a sign in their window saying that they now teach all those arts. Now, they've learned what techniques and techniques techniques particular techniques they. But another's behavior to make themselves an instructor that that is an equal amount. As an artist, we are ourselves in the first time we have the ability to expertly teach those specific arts as they were first to be taught."

Karate One Step Short of Becoming an Olympic Sport

One of the reasons Javert chooses with a passion in the desire to see martial arts in the Olympics. To that end, he has created intensely creative efforts from everywhere the position of Secretary General of the USA Karate Union National Karate Federation, a position he has held for seven years.

"The USA Karate is the national governing body for karate in the United States as recognized by the United States Olympic Committee," Javert explains. "People don't realize that there is a championship for youth and youth karate has been working hard to become an Olympic sport. There must achieve a specific status before being recognized as an official Olympic sport. Karate, at this point,

is a few minutes each sport and this is a big advantage because teaching a full-length sport, in fact, last summer we were also single who away from becoming a traditional Olympic sport. For some of those, [dedicated to him by people who, but we're still working hard to make traditional sports an Olympic sport.]

Jones says that because of the overwhelming number of approved tournaments and clubs, championships that take place all over the country, people don't realize that there is an actual national governing body for amateur sports.

"We have an official U.S. Team that's recognized by the Olympic Committee that travels every year," says Jones. "We have U.S. Team that every year and again, it's important to note that we are the only organization that's recognized by the United States Olympic Committee. There's an official United States Championship every year and we hold the actual U.S. Team at that event."

The issue of being associated with the Olympic Team is also a very effective endorsement for Jones' martial arts program. He says that when people see that official Olympic certificate on his

wall, it tells them that his school is the real deal and that they're not only impressed that he is, they also respect their money through the teaching of an Olympic martial art.

Jones would eventually like to see his own training hall to include the same issues as other professional sports. Instead of having a player of one team or a specific department at the discretion of the person coaching the team, Jones would like to see a more uniform rule across the top of the MMA and MFC for all martial arts.

"If all the rules could be standardized and know that when they go to a tournament, they are going to be the same of the event, no they are of the one they attend, that would be great," he says. "Tournaments are not always held, held meetings at four before the tournament to discuss the rules because every thing is different between MMA and MFC officials don't hang out before games time to discuss the rules, because they're already established by a governing body."

"What you need to see tournaments, there are licensed officials out there in a judge position, and all the things are needed," Jones explains. "Our license you're a black belt, doesn't mean you get to be an official. You have to go out and get a license and there are some different levels of licensing. For a United States Federation official, I want the world thinking of tournaments, but you have to earn the right to do that. You also enhance our program because many of my students like to be licensed instructors."

"The history of schools that make up the MMA, started with Karate, Judo, and then Jujitsu. They include Karate, Judo, Wrestling, Boxing, and Florida, some specialties in helping traditional schools build modern programs with innovative teaching methods without sacrificing the integrity of the art. In addition, to combine business openings for traditional school owners within the MMA, MMA."

For more on a fascinating Association of order and structure practitioners and a more detailed list from San Diego, California, please see contact at traditional@mma.com.

