

On The Development of The 12-Phases – Sensei Sylph Dominic Hawkins - Jan 2018

Before I get right into the nitty-gritty of the development of elemental phases that we study and give an overview of the philosophy, let's go over some of our basic history.

The particular style that we study at Raining Spirit Dojo is called Hoshinden Jutaijutsu. It is my variation and interpretation of Hoshin Jutsu Ryu (which was created by Geoff and Rose Smith in 1999 alongside Scott Brailey, Dominic Riechel, Tony Sneddon and others) which was itself a variation of Hoshin Roshi Ryu Jutaijutsu (Glenn Morris's original style which he created in America in 1981, commonly referred to simply as "Hoshin").

Hoshin was originally created to be an eclectic modern martial art style, looking at how to adapt many traditional styles into modern contexts of street-self defence, incorporating training and body mechanics from a pretty wide range of martial arts including Chinese and Japanese arts as well as US military tactical combat, Hoshin also served as an experimental training ground for the mental practice and development of the individual both spiritually and emotionally.

Dr Morris was particularly fascinated by the "arising shen" (the arising spirit), known in the west as the Kundalini, and he wrote many books on the subject of the use of the mind and Qi Gong breathing activities to bring about esoteric experiences of mental and physical power, as well as the rejuvenation of the body's hormone systems promoting body healing and Chi development. Glenn considered the process of "enlightenment" to be a bioelectric one.

One of the systems which Dr Morris took great interest in was the 5-forms, the system of philosophy and ideology that see's the universe built up of 4 primary elements of matter, Earth, Water, Fire and Wind, all given boundaries and separation from one another by the 5th "element" Space.

His original grading style and writings discuss the use of the Gorintō (also called the 5 ring stupa / the 5 gates of the bondage of the body) as a tool for the experience of the kundalini.

This system is most traceable back to old Hinduism and Buddhism and is named Mahābhūta (the great elements / the gross (non-subtle) elements) but can be seen in most of the worlds spiritual cultures from European, Indian, Chinese and Japanese philosophies.

All Martial Art styles which have a buddhist spiritual/ideological root tend to teach and practice the concepts of the 5-elements, and it is fantastic when you get a few people in the same room from different parts of the world, martial artists, yogi and monks, and find that they all draw simliar pictures to describe the human body, and that they all use the same fundamental elemental systems to describe universal phenomena.

Pre-100BC Taoist-based martial art styles and philosophical lineages tend not to use the 5-form system (unlike more recent Taoist lineages of thought), but instead have systems that are usually based on 2, 4, 8 and 12-form ideologies

(like Yin-Yang and Bagua theory), and curiously many isolated indigenous cultural ideologies around the world have 3, 6 and 9-form based systems.

So how does this all relate to us now in the gregorian calendar year 2018?. Funny how that number is meaningless to us when pondering just how far back our cultural heritage goes.

One of the best questions that I ever heard posed was:

"What day is it today in the universe?" (Ian Lungold), and the funniest response was "Thursday?" from a member of the audience at one of his talks.

This is where we depart from the use of the buddhist 5-form system and explore a 12-fold system that comes from Ancient Greece and we launch into tying together physics, mathematics, motion and spiritual philosophy.

The 12-Phase system that we use in Hoshinden is from my interpretation of and research into the application of the golden ratio mathematics on musical notes in the audible frequency spectrum and the phenomenon of the ratios of the perfect 5th and how they can be related to other universal phenomena including movent through 3 dimensional space and time.

The Frequency spectrum (from the slowest, longest possible wave conceivable (lowest frequency) to the fastest, shortest possible wave conceivable (highest frequency)) follows simple mathematical rules regardless of which part of the spectrum you look at, and even regardless of the medium and media of propagation be it sound, water, light (ionising, non-ionising, visible, radio, x-ray, microwave), gravity, electrical, magnetic and so forth.

The most basic relationship between two points of frequency (a given motion over a given time period) is called the Octave. This is either a doubling of, or halving of the original point. For example, let's take the note C on a piano. If we were to assign it a frequency of the oscilation of the piano strings as being 128Hz (Hz is a unit that tells us something is cycling a given number of times per/second, so in this case, the piano strings are oscillating back and forth 128 times per second to create the particular experience of "sound" in our ears by transferring this frequency of oscillations to the air particles that reach between the piano and our ears) we could find the next "C" note higher up in pitch by doubling the frequency of the first "C", so this would be 256Hz. We could also find the exact "C" lower down in pitch by halving the frequency of the first "C", so this would be 64Hz.

Lets note that this article does not have the depth to discuss the tuning system and reference frequencies that I use, so I will write more about that background in future articles on the topic and I will continue to simply describe the system and its' relationship to martial arts.

It is easy for us to hear this relationship in the audible spectrum because, as humans, we are amazingly able to hear or "perceive" over 10 Octaves of sound, usually from around 20Hz to up to 20,000Hz.

We think the whole spread is just "sound", but really, we are hearing things that fall into 10 separate "discs" of sound, tied to each other by an underlying

"sameness".

When we play these 3 separate "C" notes on our imaginary piano above, we can clearly hear that the sound of the tone is higher or lower in pitch, but there is something "similar" to all three notes. If we made one of the notes "A" instead of "C", then we could tell that one of the tones was "not the same", or rather "does not carry the same quality as the others".

More amazing is when we take this idea up into the visible-light spectrum. Did you know that we have 1-Octave of visible light?. The trailing edge of Red/Infrared is half the frequency of the trailing edge of Violet/Ultraviolet (I prefer to further distinguish the UV spectrum into its' 2-Octaves and relative "colours" rather than to simply call it all "Ultraviolet").

We can tie together different Octave-discs of the frequency spectrum by using the law of octaves and either doubling or halving the frequencies to raise or lower the octave-disc while keeping the same "tonal quality" as we do.

If we do this, we discover some wonderful things.

The colours line up into a single 12-tone octave in our audible spectrum. Using the system of perfect 5ths (applying the golden ratio arithmetic mean mathematics to our reference tone) the maximum number of different and unique "tones" which are in harmonic relationship to each other and still fit within an octave is 12.

Magenta Red becomes the tone "G", Red becomes the tone "G#", Burnt Orange becomes the tone "A", Yellow becomes the tone "A#", Lime Green becomes the tone "B", Green becomes the tone "C", Turquoise becomes the tone "C#", Light Blue becomes the tone "D", Dark Blue becomes the tone "D#", Indigo becomes the tone "E", Purple becomes the tone "F" and Violet becomes the tone "F#".

When I discovered this and saw for the first time that the colours Red and Green (G and C) are actually perfect 5th's found using the golden ratio, I took a moment in awe at how the mathematics of frequency was responsible for what colours I considered "went well together". Blue and Orange, Yellow and Purple, Red and Green, they are all golden-ratio perfect 5th relationships. So beautiful.

Treating each "Octave-Disc" as it's own closed system of tonal qualities and their relationships to other tonal qualities, and gaining 12 specific qualities which fit within the disc in harmonic golden ratio (Arithmetic mean) to each other, I was then ready to compare these qualities of sound and light to other universal phenomena. The easiest to begin with was human emotional response. I theorise that, just like how the "quality" of the tone "C" would remain while the pitch would change, so to would the underlying quality of what makes "C", "C" would make Green, Green and that the same feeling quality could be experienced in the human body.

Exploring and testing how humans generally responded to the colour red as opposed to the colour green and the colour blue, etc..., I began mapping a 2D picture of the expansion and contraction of experience based on these different colours. The sounds were next, and as expected, the 12 tones produced similar

experiences in people as the visible light did, with people feeling quite expanded and outward by the tones of G/A/B and contracted and internal by the tones E/F#/F.

I mapped these experiences on top of the Yin-Yang / Contracting-Expanding circle and begun to assign them compass directions that related to a human being moving through 3D space and time, and the relating the "feelings" of moving in a specific direction relative to a reference subject.

For example, in a human body, with someone standing in front of us, there is a distinct difference in the feeling of moving towards the person compared to moving away from the person, and I used these distinct emotional qualities to relate motion through 3D space and time to the qualities of the tones and the light colours which I had previously mapped.

The students who have been studying with me since 2009 would attest to being the test subjects for my interest in these relationships of universal qualities and motion in a body, and I owe them all a great debt for their help in joining me in exploring this theory.

After many mamny years of work, a 12-Phase theory was compiled where the experience of movement in different directions in the 3D sphere of life is related to the distinct human emotional feelings which tie in with the feelings of Contraction-Expansion across medium, including non-physical interactions such as colours and sounds.

In order to more easily explain the underlying "feeling quality" of these 12-Phases, they were given descriptive keywords that I felt would help students grasp at the underlying feeling of that distinct "quality" and which would help the student in then knowing how to apply that particular martial art technique. For example, there are techniques which move back away diagonally from the source of a conflict, and reconsolidate strength before crashing back to the original point from a new angle with a better chance of success. These techniques use the quality that Water and Liquids seem to express in the world around us, and so the descriptor for this Phase of study is called "The Study of Water".

Do not be confused however, as that is not the name of the Phase Quality, it is only the Descriptor.

It is saying that Watery things in the universe move according to this Phase Quality and that Water is an "Expression" of that quality, but so too would be molten metal and lava.

The 12-Phases all have descriptors, but as of the writing of this article, none of them have their actual names/words yet.

The 12-Phases Descriptors are:

Contracting Phases:

Fog, Water, Clay, Tar, Earth

Dividing Balance Phases:

Metal, Mist

Expanding Phases:

Phosphor, Fire, Lightning, Thunder, Wind

Using these descriptors of the 12-Phases, we have a martial art system which explores combat techniques and situation theory based on the movements of these different qualities.

Keep tuned for the Martial-Art-icles over the next few months, as I individually discuss and explore the 12-Phases, one by one, and give examples of how they look in practice.