

# **Ten Ryaku No Maki**

**The Principles of Heaven**

## **TEN RYAKU NO MAKI**

The principles of heaven

At the start of the lesson we sit in Seiza and say the following: -

**Shikin Haramitsu Daikomyo:** Request for universal guidance.

Two claps, and a bow and a further one clap follow this. The teacher will then turn to face the class and say: -

**Onegai Shimasu:** Please assist me.

At the end of the lesson this is repeated but **Arigato Gozaimasu** Replaces **Onegai Shimasu**.

**Taihenjutsu Ukemi Kata** (Body movement receiving forms)

### **1. Mae Gaeshi Forward Somersault.**

**Zenpo Kaiten** Forward rolling.

- A. **Ryote Zenpo Kaiten** 2 hands.
- B. **Katate Zenpo Kaiten** 1 hand – left and right.
- C. **Mute Zenpo Kaiten** no hands.
- D. **Hicho Kaiten** diving roll without obstacles.
- E. **Natural** applications.

### **2. Yoko Gaeshi Sideways rolling, to the side, left and right.**

- A. **Ryote Sayu Soku ho Kaiten** with both hands touching.
- B. **Katate Soku ho Kaiten** with one hand touching.
- C. **Mute Soku ho Kaiten** with no hands touching.
- D. **Oten** 2 handed cartwheel.
- E. **Oten Katate** 1 handed cartwheel.
- F. **Natural** applications.

### **3. Ushiro Gaeshi Backward techniques.**

- A. **Koho Kaiten** Backward rolling.
- B. **Ryote Kaiten** with both hands.
- C. **Katate Kaiten** with one hand.
- D. **Mute Kaiten** no hands.
- E. **Natural** applications.

### **4. Zenpo Ukemi Forward passive defence.**

- A. **Kneeling** 2 Handed “Cat Fall”.
- B. **Kneeling** 1 Handed “Cat Fall”.
- C. **Standing** 2 Handed “Cat Fall”.
- D. **Standing** 2 Handed “Cat Fall” followed by a front kick

## **5. Nagare** Flowing Water

- A. Migi** Right side Body drop.
- B. Hidari** left side Body Drop.
- C. Tomoe Gaeshi** Crescent Drop to the rear.
- D. Kuruma Gaeshi** Rolling Drop to Rear.

### **Yoko Nagare**

From a standing posture, swing one leg to the side, in front of the other leg and next to the inside of the supporting foot. Allow the momentum to roll the body sideways.

### **Jun Nagare**

From Ichimonji no Kamae, lunge back with rear foot while still looking forward and use the arm on the same side as rear foot to begin a Zenpo Kaiten. When standing return to Ichimonji no Kamae.

### **Gyaku Nagare**

From Ichimonji no Kamae, lunge back with rear foot while still looking forward and at the last moment turn away and use the opposite arm to begin the Zenpo Kaiten.

## **Sabaki Gata Taihenjutsu**

### **Zan Totsu sabaki**

Before these exercises begin, it is important to have the correct distancing from the opponent. This is done by standing in Shizen Tai (standing up straight and relaxed), facing each other. Then Uke then raises the Shinai with the right arm, keeping it straight, until it is in a Horizontal position and once the Shinai's tip touches the opponent's shoulder, then the correct distancing has been attained.

#### **A. Dai Jodan Shomen giri**

Form Dai Jodan no Kamae, then Uke attacker with a vertically down cut. As the Shinai comes down, gently and calmly move diagonally forward, while staying in Shizen Tai.

#### **B. Hasso Kesa Giri**

From Hasso no Kamae, then Uke will cut diagonally down. To evade, drop the body vertically down, slapping the hands onto the floor and kneeling on one knee. (If the cut comes from the left kneel on the right knee and vice-versa). Be sure to have the ball of the foot firmly on the ground.

### **C. Hasso Gyaku Kesa Giri**

From Hasso no Kamae, then Uke will cut diagonally upwards. As Uke attack begins, lunge backwards in the opposite direction of the Shinai with one leg, extending one hand diagonally up, behind the head and slapping the other hand onto the thigh of the front leg.

### **D. Nuki-uchi Do Giri**

Uke will be standing with his sword in the its scabbard, preparing to draw and cut horizontally to the waist. To evade, drop down in the same manner as with the escape from Hasso Kesa Giri, however, ducking the head lower, almost to the ground.

### **E. Nuki-uchi Hiza Giri**

This time Uke draws his sword, horizontally cutting to the knees. In order to escape, quickly, yet calmly, take two short steps backwards, beginning with the right leg and then left and reaching forwards with both hands.

### **F. Koho Hasso Kesa Giri**

Uke his behind Tori Prepares to cut diagonally down form Hasso no Kamae. To escape do the same as with the escape from Hasso Kesa Giri.

### **G. Koho Hasso Gyaku Kesa Giri**

Uke attacker will cut diagonally upwards from Hasso no Kamae. To escape do the same as with the escape for Hasso Gyaku Kesa Giri or kneel straight down on one leg.

### **H. Koho Nuki-uchi Do Giri**

Uke stand behind Tori will draw and cut to the waist. To escape do the same as with Nukiuchi do giri.

### **I. Koho Nuki-uchi Hiza Giri**

Uke stand behind Tori, draw and cut at the knees. As soon as the Kiai is heard, take two quick paces forward, first with the left leg and then with right leg.

### **J. Koho Nuki-uchi Ashi Giri**

Uke will draw his sword from behind Tori, cutting to either the lower legs or feet. As soon as the Kiai is heard either jump up and crossing the legs in the air or do a Zenpo Tenkai.

## **K. Koho Tsuki**

Uke stand behind Tori, will thrust the Shinai towards either the head, thorax, or abdomen. As soon as the Kiai is heard, do the same escape as with Koho Dai Jodan Giri.

### **Shiho Tenchi Tobi**

Four way Heaven and Earth jumps.

Do not jump high – jump low and far, and in four directions.

Tenchi – Ten is high, and has a sideways body, Chi is opposite.

There is Marutobi (Circular leaps) – this means to practice to change with the target.

Variations of Shizen Junishi-Gyo (12 animals in the oriental calendar).

### **Shoten no Jutsu (Running to the heavens)**

This is the art of running up vertical surfaces. Training begins with running up a 3m plank at an angle of forty-five degrees. The angle of the plank is gradually increased until it is at ninety degrees.

### **Hokojutsu**

Methods of walking.

### **So Shin So Soku Ho**

Fast heart fast speed methods

Also known as **Kani Aruki** (crab walking) use the more commonly known version of **Yoko Aruki**. When the legs are crossed so are the arms. Generally you look in the direction that you are running, or at your opponent if they are following. If this is the case, then you must occasionally look forwards to check you direction, or for obstacles.

### **Hyo Jo Ho Ko**

Walking on ice.

When walking on ice place the flat of the foot down all at once. Spread your weight evenly over the whole of the foot to take the weight. If walking fast does not put the heel down first, this can cause you to slip, by pushing the body weight forwards, sliding/slipping across the ice.

### **Mu On No Ho** Silent method.

Move slowly. Place the toes, and the ball of the foot down on the ground first. Feel the surface of the ground with the toes. Gently lower your foot down, feel for sharp object such as broken glass, Tesubishi etc. also be aware of small dry twigs which will break with a loud crack when stepped on. If you have to move fast do so with short running steps.

### **Sizen Gyo Un Ryu Sui** Moving in harmony with force.

Total body movement is refined for grace and naturalness in all actions. Power becomes a result of mere movement; evasiveness is a result of mere adjustment of body position.

## **Ken Tai Ichi Jo**

The entire body movement and energy is used behind a punch. Just moving the body makes the punch devastating. There is no need to rely on muscle tension.

## **DAKEN KIHON (Basic strikes)**

### **Tsuki Migi/Hidari Punch Right/Left**

**Keri** (Mae, Yoko, Ushiro)-Migi/Hidari Kick (front, side, back) Right/Left

## **UKE NO KATA (Receiving forms)**

**Jodan Uke** (Upper level block) Ura/Omote, Migi/Hidari (Inner/Outer, Right/Left)

**Gedan Uke** (Lower level block) Ura/Omote, Migi/Hidari (Inner/Outer, Right/Left)

## **SHOSHIN GO KEI GOGYO NO KATA (a.k.a Sanshin no Kata)**

**Sanshin No Kata** Gyokko Ryu

**The Sanshin no kata is also called by the following: -**

**Sho shin go-kei Go-Gyo no kata Shoshin go Gata Gako No Gata  
Goshin no Kata Sanshin no Tsuki Sanshin no Kata**

### **What is the importance of the Sanshin no Kata?**

The importance of it is that it is the basis of Aikido. The movements are much more exaggerated than the Kata of Kihon Happo. The legs, the knees are used more, and bending the knees lowers the body more. The forms are all related to "Ken Tai Ichi Jo" (refer to the "Tenchijin Ryaku on Maki" for this).

### **What does the names of the Kata mean?**

The Earth Kata (Chi) represents the most natural way to strike, with a swinging motion, becomes a form of punching. This is much in the way as when we swing our arms as we walk. It is also the groundwork (Earth) of our Aikido. The water Kata (Sui), and fire Kata (Ka) are both killing strikes to the neck. The hand up (Omote Shuto) in Sui represents the raindrops that fall into the hand from the sky to the earth, Ka is the light. The hand down containing the water (Ura Shuto), is put on the fire putting it out (the killing strikes). The Fu (Boshi Ken) strikes to the groin are the area of fertility, and should stop life before it begins. You must as you strike flow with the wind. Ku (Sky Void) uses Chosui Dori. The art is to know when you must pick the flow of the timing, when to block, and when to come in.

## **Why Chi, Sui etc?**

The names are old, and in the past they were also used for counting, for example Chi=1, Sui=2. so the names of the kata are not at all that important. In a way they are just a way of counting or numbering the Kata.

### **Chi (Earth)**

From Shizen step back with the right foot into Shoshin no Kamae. Step forward with the right foot and strike with a right San Shitan Ken. The arm must swing from the shoulder like a pendulum.

### **Sui (Water)**

From left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Jodan Uke. Step forward with the right foot and perform a right Omote Shuto.

### **Ka (Fire)**

From left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Jodan Uke. Step forward with the right foot and perform a right Ura Shuto.

### **Fu (wind)**

From left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Gedan Uke as you step forward with the right leg. Now step back with the left foot as you perform a right Boshi Ken.

### **Ku (Void)**

From left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Gedan Uke as you perform a right Shako ken. Then perform a right Zenpo Geri.

### **Ku No Kumite Kata**

The Tori is in Shizen natural posture facing the Uke.

The Uke steps forward with a right Tsuki, and the Tori responds by slipping back and blocking with a right Uke Naga Shi. Then Tori pulls Uke's hand between his legs and turns at the side of the body. Then Tori check the back of Uke's knee with his own knee. This is a Ku variation and an example of Kumite No Kata.

## **KIHON HAPPO NO KATA (Eight Fundamental Techniques) Gyokko Ryu**

### **KOSHI KIHON SANPO (Three fundamental ways of Koshi Jutsu)**

#### **Ichimonji no Kamae**

The attacker performs a right Tsuki. The defender is in left Ichimonji no Kamae and steps back and to the right with the right foot whilst performing a left Jodan Uke. The defender then steps in with the right foot and performs a Right Omote Shuto to Uko.

#### **Hicho no Kamae**

The attacker performs a right Gedan Tsuki. The defender is in left Hicho no Kamae. He drops his weight by bending the right leg and performs a left Gedan Uke. The defender then performs a left Keri to Butsumetsu and steps forward with the right foot and performs a right Ura Shuto to Uko.

#### **Jumonji no Kamae**

The attacker performs a right Tsuki followed by a left Tsuki. The defender is in Jumonji no Kamae. He steps back and to the right with the right foot whilst performing a left Jodan Uke, he then performs a left Boshi Ken to Butsumetsu and moves in to Kamae. This is repeated on the opposite side.

### **TORITE KIHON GOHO (Five fundamental hand capture forms)**

#### **Omote Gyaku (Outside reverse)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand in front of the attackers hand. The defender then steps back and to the right with the right foot taking the grab off his chest and raises the attackers hand up high. He then grabs the attackers hand with both hands with both thumbs pressing into the Kyusho on the back of the hand. He then steps back and to the left with his left foot and performs Omote Gyaku.

#### **Omote Gyaku Tsuki. (Outside reverse with a strike)**

The attacker grabs the defenders left lapel with his right hand and performs a left Tsuki. The defender places the palm of his left hand in front of the attackers hand. He then steps back and to the left with his left foot and performs a right Jodan Uke. The defender then steps back and to the right with the right foot taking the grab off his chest and raises the attackers hand up high. He then grabs the attackers hand with both hands with both thumbs pressing into the Kyusho on the back of the hand. He then steps back and to the left with his left foot and performs Omote Gyaku.



### **Ura Gyaku (Inside Reverse)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand in front of the attackers hand. The defender steps back and to the left with the left foot and performs a right Ura Shuto to Uke. He then takes the attackers hand in Ura Gyaku and applies the lock, as he turns clockwise.

### **Musha Dori (Warrior capture)**

The attacker grabs the defenders left sleeve with his right hand. The defender steps back and to the left with his left foot performing a right Ura Shuto to Uko. He then steps in with the left foot as he performs Musha Dori with the left arm. The attacker can be taken down either by stepping back to kneel or by kicking the attackers leg.

### **Ganseki Nage (Throwing a Big rock)**

The attacker grabs the defenders left sleeve with his right hand. The defender steps back and to the left with his left foot performing a right Ura Shuto to Uko. The defender then turns his left hand clockwise to release the attackers grip and steps in with the left foot to perform Ganseki Nage.

### **Ganseki Otoshi**

This technique is used when one fails to complete Ganseki Nage. If the opponent resists the Ganseki Nage, then place the right foot in front of the opponent's left and slip it backwards allowing oneself to lean forward. This should sweep the opponent's left leg backwards. During training release the opponent's right hand so that he can do a Zenpo Ukemi.

### **Ganseki Ori**

Another way of putting the opponent on the ground if one is unable to do so with Ganseki Nage is by using Ganseki Ori. Instead of twisting the body to the left, place the right foot behind the opponent's right and lock the knee back while leaning the body, thus snapping the opponent's leg if done properly.

### **Taiken Kihon**

#### **Basic body movement**

1. **Tori is in Hira no Kamae.** Uke cuts at Tori. Tori steps back to an Ichimonji (leaning back) and then does an Ashi Nagare.
2. **Tori is in Hira no Kamae.** Uke cut at Tori. Tori steps back to an Ichimonji no Kamae, then does either a Jun or Gyaku Nagare to the rear.
3. **Tori is in Hira no Kamae.** Uke cut at Tori. Toei steps forwards with the left foot, then turns to face the sword. Tori then does a Koho Kaiten.

## **Taihenjutsu Muto Dori no Kata** **Body movement defense against swords**

### **1. Hira no Kamae**

Flat stance

Uke is in Daijodan with a Katana. Tori faces him in Hira no Kamae. Uke cut with Jodan Kiri. Tori steps back from Hira, to Ichimonji no Kamae to avoid the cut. Tori turns a little from the hip up to the left, and rolls to the right on the right shoulder (this is Gyaku Nagare).

NOTE: If a long Tachi or Dai Katana is used, a greater distance is needed. The step back to Ichimonji is greater. Be careful to see the distance between you and the sword. This sort of training is a most important part of Taihenjutsu.

### **2. Ichimonji no Kamae**

Letter one stance

Uke is in Daijodan with a Katana. Tori face him in Ichimonji no Kamae. Uke cut with Jodan Kiri. Tori rolls forwards to the right 45 degrees (this is Ashi Nagare), on the right shoulder. Uke turns to face Tori, with katana in Daijodan. Tori is on one knee, and as Uke strikes with Jodan Kiri, Tori moves in with strikes with Shito Ken to Suigetsu.

NOTE: Create by means of direction of the roll a distance from where it is easy to leap; it is easy in this one method of Taihenjutsu. The Shito Ken is done before he can do a second Kiri.

### **3. Jumonji no Kamae**

Cross stance

Uke is in Daijodan with Katana. Tori faces Uke in Jumonji no Kamae. Tori steps back with the left foot to avoid the cut, and promptly steps back in striking with a left Omote Shuto to Uko, with the right hand in Ura Shuto to the wrist Kote (does not have to be a strike just place it on the wrist).

NOTE: When you step back with the left foot does so for Yoko Ichimonji. Push off with the left foot, and forwards be able to fly at the opponent, leaping moving, and topping the adversary.

### **Henka**

Jump out then jump back in, the Shuto to the neck is to the rear and side.

## **KAMAE (Postures)**

### **Shizen (Natural)**

Stand up straight ,feet shoulder width apart with the feet pointing straight forward. Shoulders relaxed. Migi and Hidari.

### **Ichimonji no Kamae** (Figure one posture)

The front hand points to the Opponent's heart. The backhand is held in Kiten Ken at the shoulder .The Front foot point's forwards and the back foot is points back and to the side.

Migi/Hidari

### **Hicho no Kamae** (Flying bird/Crane posture)

The front hand is pointing to the opponent's heart and the backhand is held in Kiten ken at the shoulder. The back leg is slightly flexed with the front leg bent at the knee, which points forward, with the foot resting on the calf.

Migi/Hidari.

### **Doko no Kamae** (Angry Tiger posture)

The posture is the same as Ichimonji except the backhand is held in Boshi ken at the side of the head, in which case the elbow is kept in, or above the head, in which case the elbow is out.

Migi/Hidari

### **Jumonji no Kamae** (Cross posture)

The feet are pointing forward and Is shoulder width apart. The hands are held in Boshi ken with the wrists Crossed at the level of the chest and the elbows bent.

Migi/Hidari

### **Kosei no Kamae** (Attacking posture)

The feet are in the same position as for Ichimonji no Kamae. The front hand is held in Kiten Ken just above the eyes. The backhand is in Shitan ken and is held at waist level.

Migi/Hidari

### **Hira Ichimonji no Kamae** (Flat figure one posture)

The feet face forward and are slightly wider than shoulder width apart. The hands are held out wide to the sides at shoulder level and are at a position so that they can be seen at the edges of your peripheral vision.

### **Hoko no Kamae** (Receiving posture)

Both feet face forward, one in front of another; The Hands are held in Shako ken with the elbows slightly flexed as if catching a big ball. The Kamae should lean forward slightly.

Migi/Hidari

### **Fudoza no Kamae** (Immovable seat posture)

This is a seated position. You sit on your left foot with your right foot touching your left knee. The back is straight.

**Seiza no Kamae** (True seated posture) This is a kneeling Kamae. You kneel and sit on the back of you calves.

### **HOKEN JU ROPPO** (Sixteen striking treasures)

#### **Kikaku ken** (Demon horn strike)

This is the use of the head as a weapon

#### **Shuki ken** (waking up arm strike)

This is the use of the elbow as a weapon

#### **Fudo/Kongo ken** (Immovable/clenched fist)

This is the use of the clenched fist for striking of punching

#### **Kiten/Shuto ken** (Wake up rolling strike)

The hand is held with the fingers bent at the knuckles and the bottom edge of the hand is used to strike. The hand is held as a fist until just before impact when it is snapped open.

#### **Shishin ken** (finger needle strike)

The use of the fingertips as striking weapons or to apply pressure.

#### **Shitan ken** (Fingertip strike)

The use of three or more fingertips together as a strike

#### **Shako ken** (Claw strike)

The hand is held as a claw and the fingertips used as striking weapons.

#### **Shito/Boshi ken** (finger sword thumb drive fist)

The hand is held in a fist with the thumb lying across the second finger.

**Shikan ken (Secret spear extended knuckle fist)**

The fingers are bent so to use the second knuckle as a strike.

**Koppo ken (thumb knuckle fist)**

The second knuckle of the thumb is used as a striking weapon.

**Happa ken (Eight leaves strike)**

The palms are used as striking weapons.

**Sokuyaku ken (Sole of the foot)**

The use of the sole of the foot as a striking surface :- Zenpo - forward Sokuho - sideways Koho - Rear Tobi- leaping.

**Sokki ken (waking up leg strike)**

This is the use of the knee as a weapon.

**Sokugyaku ken (Toe strike)**

The tips of the toes are used as stabbing weapons.

**Taiken (body fist)**

The use of any part of the body to strike or apply pressure.

**Shizen ken (Natural weapons)**

The use of the natural weapons such as the nails or teeth.

Perform a left Jodan Uke. Step forward with the right foot and perform a right Ura Shuto.

Chi  
Ryaku  
No  
Maki

Principles of Earth

## **CHI RYAKU NO MAKI**

### **HAJUTSU HYU HO (Nine methods for escaping from grabs)**

#### **TEHODOKI (Escape from hand grabs)**

There are no set techniques however the basic forms are as follows There is a general rule in so much as that the space between the thumb and the index finger is the weakest part of the grab.

#### **Katate (Single handed)**

The attacker grabs the defenders right wrist with his left hand. The defender turns his hand so that it is palm down with his elbow bent at ninety degrees. He then turns anticlockwise applying his elbow to the attackers elbow to release the grab.

#### **Ryote (Double handed)**

The attacker grabs both wrists. The defender turns anticlockwise pointing the right hand upwards and the left hand downwards.

#### **TAIHODOKI (Escapes from body grabs)**

The attacker grips the defender from behind in a bear hug. The defender slams his hips back, at the same time he extends his neck so that the back of his head smashes into the attackers face and also he extends his arms out to the sides to assume Hira No Kamae.

#### **OYA GOROSHI (Kill the parent)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand on the back of the attackers hand. He then steps back with the right foot so that his feet are in Ichimonji no Kamae. He then places the palm of his left hand on the attackers thumb and steps forward with the right foot while applying pressure to the thumb so that it bends back on itself.

#### **KO GOROSHI (Kill the child)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand on the back of the attackers hand. He then steps back with the right foot so that his feet are in Ichimonji no Kamae. The defender then grips the bent little finger using his thumb and index finger on his right hand. The defender then steps forward with his right foot applying pressure the little finger so that the attackers palm is upright.

### **KOSHI KUDAKI (Hip break)**

The attacker grabs the defender and goes in for a hip throw. The defender drops his centre of gravity and steps back with the left foot and uses a right Shito ken strike to Shichibatsu.

### **HAPPO KERI (Eight ways of kicking)**

- 1.Right heel stamp to attackers left thigh.
- 2.Left heel stamp to attackers right thigh.
- 3.Right inward swinging kick to the outside of the attackers left thigh.
- 4.Left inward swinging kick to the outside of the attackers right thigh.
- 5.Right Kakushi Keri to groin
- 6.Left Kakushi Keri to groin.
- 7.Left Henka Geri
- 8.Right Henka Geri

### **KERI KUDAKI (Destroying the kick)**

This is the use of strikes as a counter to a kick.

- a. The attacker performs a right Zenpo Geri. The defender steps to the left and performs a right Sokuyaku ken to the thigh or the knee.
- b. The attacker performs a right Zenpo Geri. The defender in Ichimonji no Kamae steps back and to the right with the right foot and performs a left Gedan Uke. He then punches with the right fist to the shin.

### **KEN KUDAKI (Destroy the fist)**

The attacker performs a Right Jodan Tsuki the defender steps back and to the right with the right foot and performs a left Jodan Uke. He then strikes with Fudo Ken or Kiten Ken to the same spot.

### **HENKA KUDAKI (Variations of the destroyer)**

This is the use of a combination of punches and kicks, which strike to the same spot.

### **TORITE KIHON DORI NO KATA (Hand capture disabling forms)**

### **OMOTE GYAKU (Outside reverse)**

The wrist is twisted throwing the attacker onto his back. The attackers elbow is barred with the right knee and body leverage is used to help aid the technique.



### **URA GYAKU (Inside reverse)**

The wrist is twisted throwing the attacker on to his front. The defenders right knee is used to apply pressure to the elbow and the wrist is pushed in the direction of the forearm. Ko Goroshi can be used to aid the lock.

### **SUWARI GATA (Seated forms)**

#### **ICHI GEKI (One Rage)**

Both the attacker and defender are in Fudoza no Kamae. The attacker raises up on his right knee and grabs the defenders left lapel with his right hand. The defender leans back and kicks with his right foot to the attackers abdomen. He then places his right foot back of the ground. He then stands up and performs a left Gedan Uke to release the grab and performs Koho Tobi.

#### **OSAI KOMI (Pin Down)**

Both the attacker and defender are in Fudoza no Kamae. The attacker raises up on his right knee and grabs the defenders left lapel with his right hand. The defender uses his right hand to apply an Ura Gyaku to the attackers left wrist. The defender then kicks with his right foot to the attackers right leg. The defender uses his right knee to apply pressure to the attackers right elbow.

### **HAPPO KERI HENKA (Eight kicking variations)**

#### **SUKUI KERI (Scooping kick)**

1. Right Kakushi Keri to Suzu followed by a right Soyuyaku ken to the outside of the left thigh or knee.
2. -Left kakushi Keri to Suzu followed by a left Soyuyaku ken to the outside of the right thigh or knee.
3. Right inward kick to the outside of the attackers left thigh followed by a Sokuyaku ken to the instep of the left foot.
4. Left inward kick to the outside of the attackers right thigh followed by a Sokuyaku ken to the instep of the right foot.
5. The defenders left foot pins the attackers right foot to the ground while he executes a right body kick.
6. The defenders right foot pins the attackers left foot to the ground while he executes a left body kick.
7. Ashi Barai - Right sweeping kick to the attackers left ankle.
8. Ashi Barai - Left sweeping kick to the attackers Right ankle.

### **KERI SUKUI (Scoop the kick)**

The attacker performs a right Zenpo Geri. The defender moves into kneel on his left knee and grabs the ankle region of the attackers left leg with his both hands. The defender then uses his right shoulder to apply pressure to the attackers left knee to throw him.

### **ASHI DOME (Stop the leg)**

The attacker performs a right Zenpo Keri. The defender moves under the right thigh and performs a right Fudo ken to the attackers left knee and then tackles the leg to throw him to the floor.

### **HITO (Flying Fall) Koto Ryu Koppojutsu. Chuden no Kata**

The defender strikes to Kimon with a right San Shitan Ken. He then Leaps in the air and performs a Ryo Keri Sokuyaku ken to the chest. As his feet touch the floor he performs a Koho Kaiten.

### **KAPPI (Lively jump/ Pack and fly) Koto Ryu Koppojutsu. Chuden no Kata**

The defender approaches the attacker, as he gets close by he performs a right Ura Shuto to Uko and performs a Koho Tobi.

### **JUMONJI (Cross)**

1. The attacker performs a right Tsuki. The defender from Jumonji no Kamae steps back and to the right with his right foot .He then does a right Fudo ken to the same spot. He then does a left Boshi ken to the attackers right ribs followed by a right Boshi ken to the same spot. 2. Jumonji no kata from Gyokko Ryu Koshi Kihon Sanpo No Kata.

### **KOMPI (Surrounding Jump) Koto Ryu Koppojutsu Okuden No Kata.**

The attacker performs a right Tsuki. The defender steps to the left To avoid the strike, stepping onto the attackers right foot to stop Him walking and perform a right Ura Shuto to Uko and then do a Koho Tobi.

### **GYAKU GI/WAZA (Locking techniques)**

#### **OMOTE TAKE ORI (Bamboo break, Outer)**

The attacker performs a right Tsuki. The defender turns clockwise outside the punch and holds the back of the attackers wrist with his right hand. He then steps in with the right foot pushing against the attackers wrist. To throw him to the ground the defender grabs the attackers right elbow with his left hand and pulls down.

### **URA TAKE ORI (Bamboo break, Inner)**

The attacker performs a right Tsuki. The defender turns anti-clockwise inside the punch and grabs the underside of the attackers wrist with his left hand. He then steps in with the left foot performing Take Ori. He then uses his left hand to bend to the fingers of the attackers right hand back. To throw the defender steps away to the attackers left side whilst pulling down with his right hand.

### **OMOTE GYAKU (Outside reverse)**

The thumbs of both hands are placed on the back of the attackers right hand and the attackers wrist bent so that it faces to the attacker. The defender then steps back with his left foot turning the attackers hand so that it faces downwards to throw him.

### **URA GYAKU (Inner reverse)**

The right hand reaches over the attackers right wrist to grip the back of the attackers right hand. The hand wrist is bent so that it is at a ninety-degree angle. The hand is then turned clockwise and pressure is put on the attackers elbow with the defenders left hand to throw the attacker.

### **HON GYAKU (Principle reverse)**

The right hand reaches over the attackers right wrist to grip the back of the attackers right hand. The wrist is turned so that the attackers little finger faces uppermost and the wrist and forearm are in a straight line. Pressure is applied by pushing the wrist forward.

### **OMOTE ONI KUDAKI (Outer demon destroyer)**

The attacker grabs the defenders left lapel with his right hand. The defender places the back of his left hand against the attackers fingers and steps forward with his right leg placing his right arm under the attackers right. He then joins his hands and turns clockwise to apply the lock. He then turns anticlockwise to throw the attacker.

### **URA ONI KUDAKI (Inner demon destroyer)**

The attacker grabs the defenders left lapel with his right hand. The Defender places the back of his left hand against the attackers fingers and steps forward with his right leg placing his right arm over the attackers right. The defender then rotates his hands in a clockwise direction whilst walking forward to apply the lock.

### **MUSHA DORI (Capture the Warrior)**

The attacker grabs the defenders left sleeve with his right hand. The defender places the back of his left hand against the attackers fingers and steps back with the left foot and performs a right Ura Shuto to Uko. The defender then steps forward with his left foot sliding his left hand over the attackers right. He then bend his knees and scoops his hand upwards in a clockwise direction whilst straightening his knees to apply the lock. The attacker can then be taken to the floor either by performing a left Keri to the attackers right leg or by stepping back into a kneeling position.

### **MUSO DORI (Capture a strong man)**

The attacker grabs the defenders right sleeve with his left hand. The defender steps back with the right foot and bends his right arm so that the attackers arm is a cradle in his elbow. The defenders right hand then applies pressure to the attackers elbow to force him to the floor.

### **O GYAKU (Big reverse)**

The attacker performs a right Tsuki. The defender turns anti-clockwise to avoid the strike. He then holds the attackers right wrist with his left hand and grabs the attackers right shoulder with his right hand. He then pulls down with his right hand as he pushes forward with his left hand.

### **NAGE KATA (Throwing forms)**

#### **GANSEKI NAGE (Throwing a rock)**

The attacker grabs the right sleeve of the defender with his left hand. The defender steps back with his right leg. He then rotates his right hand anti-clockwise to escape from the grip. He then steps in with his right foot sliding his arm under the attackers left so that he is in Hoko no Kamae with the attackers arm barred at the elbow behind his head. To throw he turns his hips anti-clockwise

Henka: -

**Ganseki Otoshi** - This time instead of turning the hips the defender slides his right leg back 'sweeping' the attackers left leg throwing him to the floor face first.

**Ganseki Ori** - Instead of turning the hips the defender keeps walking to the right to throw the attacker.

#### **HARAI GOSHI (Sweeping the waist)**

The attackers grab the defender in Kumi Uchi. The defender turns anti-clockwise slamming his hips in close to the attacker. He then turns his hips anti-clockwise to throw.

### **GYAKU NAGE (Reverse throw)**

The attacker performs a right Tsuki. The defender turns clockwise outside the punch and grabs the opponent's right wrist with his right hand. He then steps in so that the attackers arm is barred across his left shoulder and chest. To throw he turns clockwise.

### **TAKI OTOTSHI (Water fall drop)**

During a throw the defender leaves go of the attacker and clears out of the way letting the attacker drop to the floor.

### **OSOTO GAKE (Big outside trap)**

The attacker grabs the defender in Kumi Uchi. The defender pushes with the right hand (putting a Shito ken into the attackers neck) and pulls with the left hand as he steps out to the left with the left foot. He kicks the attackers right knee with a right Sokuyaku ken. He then turns anti-clockwise and steps away whilst continuing to push and pull with his hands to throw the attacker.

### **UCHIMATA UCHI GAKE (Inside thigh trap)**

The attacker grabs the defender in Kumi Uchi. The defender pushes with his right hand (whilst putting a right Shito ken into the attackers neck) and pulls with his left hand. He then kicks to Suzu with his right leg and without placing his foot back on the floor turns anti-clockwise whilst still pushing and pulling with his hands to throw the attacker.

### **HANE GOSHI NAGE (Jump up waist throw)**

The attacker grabs the defender in Kumi Uchi. The defender pushes with his right hand (whilst putting a right Shito ken into the attackers neck) and pulls with his left hand. The defender turns anti-clockwise so that he is side on to the attackers right side. He then kicks back with his right leg sweeping the attackers legs whilst pushing and pulling with his hands to throw the attacker.

### **RYU SUI IKI (Going with the flow of the water)**

#### **1. TOMOE NAGE (Stomach throw)**

The defender grabs the attackers lapels and drops onto his seat swinging his leg up and placing it in the attackers stomach. He then pulls the attacker forward to throw him.

#### **2. YOKO NAGARE (Sideways flow)**

The defender grabs the attackers lapels and drops down in front of the attacker and performs Yoko Nagare to throw him.

### **3. TE-MAKURA (Hand pillow)**

The defender holds the attackers right wrist with his left hand and passes his right arm under the attackers upper arm. He then places his hand behind his head and drops down to the floor to throw the attacker. (Note: - The left leg can be used to bar his right leg to help in the throw).

### **4. KURUMA**

The defender grabs the attackers lapels and drops to his seat whilst swinging his right leg into the attackers groin, pulling him over and continuing the roll so he ends up sitting on the attackers chest.

### **ITAMI NAGE (Painful throw)**

The defender grabs with his fingers to any area of the attacker to cause pain as an aid to throwing.

### **SHIME WAZA (Choking techniques) Takagi Yoshin Ryu Eri Shime Kata**

#### **HON JIME (Principle Choke)**

The right hand grabs the attackers right lapel with his thumb inside the attackers jacket. The left hand grabs the attackers left lapel lower down. He then pushes with his right hand and pulls with his left.

#### **GYAKU JIME (Reverse Choke)**

The right hand grabs the attackers right lapel with his thumb outside the attackers jacket. The left hand grabs the attackers left lapel lower down. He then pushes with his right hand and pulls with his left.

#### **BITAMI JIME (Painful Choke)**

The defender grabs the attacker either side of the neck and applies a Ryote Koppo Ken to Uko.

#### **SANKAKU JIME (Three corner choke)**

The defender is behind the attacker and places his right forearm across the attackers throat. He then places his head at the back of the attackers neck and pushes forward with his head whilst pulling back with his hand. The left hand can be used to aid the right hand.

### **DO JIME (Body choke)**

The defender wraps his legs or hands around the attackers body and links hands or crosses ankles and applies pressure. This is used to break bones or the stop the attacker from breathing.

# **Jin Ryaku No Maki**

**Principles of Man**



## **JIN RYAKU NO MAKI**

### **ICHI GEKI** (One Rage)

The attacker and defender are both in Fudoza no Kamae. The attacker steps up his right leg and grabs the defenders left lapel with his right hand. The defender leans back slightly taking hold of the attackers wrist with his left hand. He then attacks with a right Sokuyaku Ken to the attackers abdomen. The defender then stands up and performs a left Gedan Uke to loosen the attackers grip and then performs Koho Tobi.

### **OSAI KOMI** (Pin down)

The attacker and defender are in Fudoza no Kamae. The attacker steps up on his right foot and grabs the defenders left lapel with his right hand. The defender comes up on his right foot and applies Ura Gyaku to the attackers right wrist. He then performs a right kick to the attackers left leg so that he falls onto his face on the defenders right side. The defender then uses his right knee to apply pressure to the attackers elbow.

### **UDE ORI** (Arm Break) Shinden Fudo Ryu Jutaijutsu. Shoden no Kata

The attacker and defender are in Za no Kamae. The attacker comes up on his right foot and performs a right Tsuki. The defender leans to the right to avoid the strike and catches the attackers right wrist with his right hand. The defender leans back and rises up his right knee and applies it to the attackers elbow to apply pressure to take him face down. The defender continues with a roll.

### **KANA SHIBARI** (Iron grip)

The attacker performs a double lapel grab. The defender applies a Ryote Koppo ken to Uko and pulls the attackers face onto a Kikaku ken. This can be followed up with a Kakushi Keri to Suzu.

### **TENGU DORI** (Capture the demon)?

Takagi Yoshin Ryu Jutaijutsu. Shoden Ura no Kata

In response to a technique as above the defender can apply a Ryote Happo ken to Mimi or, Boshi ken to the side of the nose or pressing Jinchu.

### **KETSU MIYAKU** (Squeeze the wrist) Gyokko Ryu Koshi Jutsu. Jo Ryaku No Maki

The attacker is behind the defender and performs a Sankaku Jime. The defender grips the Kyusho at the elbow with his right hand and holds the attackers right wrist with his left hand. He then turns clockwise releasing himself from the strangle. He can then go onto perform Oni Kudaki, Seionage or Gyaku Nage.

### **TAI JIME** (Body squeeze) a.k.a Karada Jime

The attacker is on the ground. The defender places his right leg in front of the attacker with his heel pressing on the attackers left ribcage. He then places his left lower leg against the attackers back and applies pressure with a scissors action.

### **JIGOKU OTOSHI** (Hell plunge)

The attacker performs a right Gedan Tsuki. The defender steps back and to the right with his right foot and performs a left Gedan Uke. He then takes hold of the attackers wrist with his left hand. He pulls the arm so that it is out straight. He then walks around the arm changing his grip so that the right hand is gripping the attackers right wrist. He now raises his right knee and uses it to apply pressure to the attackers right elbow to force him to the floor.

### **NAGE KAESHI** (Throwing Counters)

#### **KOKO** a.k.a Okyo (False push)

The attacker goes in to perform a throw. The defender drops his weight and step back with his left foot and performs a left Shito ken to Shichibatsu. He then performs a right Fudo ken to Suigetsu from the attackers right side.

#### **ATAMI DORI** a.k.a Zu Dori (Capture the hand)

The attacker goes in to perform a throw. The defender drops his weight whilst performing a right Fudo ken to men. He then grabs the attackers hair with his left hand and pulls him back and down to the floor. The head can also be twisted to aid the technique. This is called Kubi Saka Dori (neck twist grab)

#### **FU KAN** (Wind turning) Shinden Fudo Ryu Dakentaijutsu. Shizen Shikoku no Kata.

The attacker goes in to perform a throw. The defender drops his weight whilst pushing the attackers hips forward with his left hand. The defender then performs a right uppercut to the attackers face and grabs the attackers left loin. The defender then steps in and performs a roll under him pulling him over the top of you.

#### **KOYOKU** (Rival scoop) Koto Ryu Koppojutsu. Shoden no Kata.

The attacker performs a right Tsuki. The defender is in left Ichimonji no Kamae and steps back and to the right with the right foot and performs a left Jodan Uke. The defender then performs right Shikan Ken to Butsumetsu whilst turning his hips anticlockwise. The defender then steps in with his right foot performing Yoko Aruki to put himself in a position to perform a Ganseki Nage. The defender keeps walking with Yoko Aruki until the attacker has lost his balance and then performs the throw.

**HOTEKI** (Release and throw) Koto Ryu Koppojutsu. Shoden no Kata.

The attacker grabs the defenders left lapel with his right hand and then performs a left Tsuki. The defender steps back and to the left with his left foot in order to avoid the strike and performs a right Jodan Uke. The defender then steps to the left with his left foot and strikes with a right Shuto ken to the attackers right Jakkin. The defender then grabs the attackers right wrist with his right hand and turns clockwise so that the attackers arm is barred across the defenders chest. The defender then performs Gyaku Nage to throw the attacker.

**ATE NAGE** (Place the throw)

Takagi Yoshin Ryu Jutaijutsu. Chuden no Sabaki Kata.

The attacker grabs the defenders right lapel with his left hand. The defender uses his right hand to apply Omote Take Ori and steps in with the left foot striking with a left Fudo ken to Butsumetsu. The defender turns in a clockwise direction under the attackers arm so that he is behind him with the attackers arm behind him back. The defender then grabs the attackers left shoulder with his left hand and kicks with his right foot to the attackers supporting leg to throw him.

**KERI NI TAISHITE** (Against the kick)

**KYOTO** (False push)

The attacker performs a right Zenpo Keri. The defender is in Seiza. He steps up onto his left leg whilst leaning to the left and catches the kick on his right shoulder. He then tackles the attackers left leg to take him to the floor. (This is called Ashi Jigoku Dori, or, Leg rotation with hell plunge).

**HUKO** (The tiger lays down)

1. The attacker performs a right Zenpo Keri. The defender steps back and to the left with his left foot and performs a right Gedan Uke and steps in with his right foot and performs a left Boshi ken to the attackers groin from under the attackers right leg.

2. The attacker performs a right Zenpo Keri. The defender steps back and to the right with the right foot and performs a left Gedan Uke. He then steps in with the right foot and punches to the attackers shin with his right hand and turns in an anti-clockwise direction to throw him.

**SETTO** (Break and drop) Koto Ryu Koppojutsu. Shoden no Kata.

The attacker performs a right Tsuki. The defender steps back and to the right with the right foot in order to avoid the strike and 'checks' the attackers right wrist with his left hand. The defender then steps to the left with his left foot and performs a right Shuto Ken to the attackers right Jakkin. The defender then steps forward with the left foot and performs a left Boshi ken to Butsumetsu.

**HISAKU** (Fly and squeeze) Koto Ryu Koppojutsu. Chuden no Kata

The defender performs a Ryote Koppo ken to Uke and grabs both either side of the attackers neck with his hands. He then jumps up and wraps his legs around the attacker and interlocks his ankles He then straightens out his legs to apply pressure to the attackers lower chest. The defender then drops to the floor and pulls both of the attackers legs from under him so that he falls to the floor on his back. The defender then performs a right Kageto to the attackers Suigetsu.

**HITO** (Flying fall) Koto Ryu Koppojutsu. Chuden no Kata.

The defender performs a right San Shitan ken to the attackers left Kimon. He then performs a Tobi Ryo Keri Sokuyaku ken to Suigetsu and land and performs a Koho Kaiten.

**SEION** (Living sound) Kukishinden Ryu Dakentaijutsu. Shoden no Kata.

The attacker grabs the defender in Kumi Uchi. The defender applies a right Shito ken to the attackers left Uko and then pushes with his right hand as he pulls with his left hand at the same time stepping out to the lefts side with his left foot. He then performs a Right Osoto Gake to the attackers right leg.

**YUME MAKURA** (Dream Pillow) Kukishinden Ryu Dakentaijutsu. Sabaki Kata.

The attacker performs a right Tsuki, left Tsuki, right Zenpo Keri, right Tsuki. The defender performs a left Jodan Uke, right Jodan Uke, Left Gedan Uke followed by a Jumonji Dori. The defender then takes hold of the attackers right wrist with his left hand and steps in with his right foot to apply an Oni Kudaki, the attacker stops this by straightening his arm, the defender then turns anti-clockwise into the attackers body to perform a right Seionage. The attacker stops this by dropping his weight. The defender then performs a Temakura to throw the attacker.

**RYOTE KAKE** (Two hand trap)

Takagi Yoshin Ryu Jutaijutsu. Chuden no Tai no Kata

The attacker performs a Hon Jime on the defender. The defender places a hand on the under side of each of the attackers elbows. He then pushes up with the right hand and pulls down with his left hand. The attacker resists this move. The defender then turns clockwise to kneel on his right knee and pushes up with his left hand and pulls down with his right hand to throw the attacker (These movements should be done in one flowing movement).

**FUDO** (Motionless) Shinden Fudo Ryu Dakentaijutsu. Shizen Shikoku no Kata

The attacker grabs the defenders right lapel with his left hand and performs a right Tsuki. The defender puts his right hand under the attackers left and applies a Take Ori as he steps back and to side with the right foot at the same time punching the attackers right arm with his left. The defender then steps clockwise under the attackers left arm whilst maintaining the Take Ori and holds the attacker bent arm behind his back. The defender then grabs the attackers collar with his right hand pulls him backwards. The defender then stamps on the attackers knee with a left Sokuyaku ken.

**TAI KEN** (Squeeze and strike) Gyokko Ryu Koshi Jutsu. Jo Ryaku No Maki.

The attacker performs a Tai Jime from behind. The defender performs a Koshi Kudaki taking the attackers arms to the sides and performs a right Tsuki to Men. The defender then passes his right hand under the attackers left arm and performs Ganseki Otonari.

**SETSU YAKU** (Dancing snow/Snow gleam)  
Shinden Fudo Ryu Dakentaijutsu. Ten no Kata.

1. The attacker performs a right Tsuki .The defender performs a left Jodan Uke and takes hold of the attackers right hand with his left, the defender then steps in with his right leg and bars the attackers elbow with his bent right arm (i.e. he wraps his right arm around the attackers right arm). The defender then performs Gyaku Seionage.

2. The attacker performs a right Tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke. The defender then steps in and performs an Oni Kudaki on the attackers right arm. Maintaining his grip on the attackers right forearm the defender grabs the attackers right shoulder with his right hand and steps back to kneel on his left knee to throw the attacker.

**MUSAN** (Lift the Fog) Shinden Fudo Ryu Dakentaijutsu Ten no Kata.

The attacker performs a right Tsuki. The defender turns clockwise outside the punch and takes hold of the opponent's right hand with his left. The defender pushes the attackers arm to the side as he performs a right Fudo Ken/ Shako Ken to men. The defender then steps under the attackers right arm and performs a right Shuto to the attackers right elbow to knock him backwards.

**GEKKAN** (Moon Liver) Shinden Fudo Ryu Dakentaijutsu Ten no Kata

The attacker performs a right Tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke and grabs hold of the attackers wrist. The defender then grabs the attackers right shoulder with his right hand. He then performs a right Sanshin Geri to Suzo and steps back to kneel onto his right knee whilst applying O Gyaku to the attackers right arm.

**KATA MAKI** (One Side Coil) Koto Ryu Koppojutsu Shoden no Kata.

The attacker performs a right then left Tsuki The defender performs a left Jodan Uke followed by a right Jodan Uke. He then steps in and performs a Musha Dori on the attackers left arm. The defender then strikes with a left Shito ken to the attackers right Kimon, as he turns clockwise to throw the attacker.

**KOKI** (Strike the Demon) Koto Ryu Koppojutsu Okuden no Kata

The defender performs a Ryote Happo Ken to Mimi and jumps up and performs Ryo Keri Sokuyaku Ken to Suigetsu. Drops down and performs Koho Kaiten. The strike can turn into a grab to pull the attacker into the kick.

**UGARI** (Reap the Quail) Shinden Fudo Ryu Dakentaijutsu Shizen Shikoku no Kata

The attacker grabs the defender in Kumi Uchi and goes in to perform an Osoto Gake by stepping to his right side. The defender grabs the attackers left pectoral muscle and goes with the throw pulling the attacker over with his and continuing the roll to end up astride him. The defender then applies Hon Jime using his body weight to aid in the strangle.

**SHIZEN** (Natural) Shinden Fudo Ryu Dakentaijutsu Shizen Shikoku no Kata.

1. The attacker performs a double-handed grab and pulls. The defender goes with the pull and performs a Kikaku ken to men and a right Tsuki to Suigetsu.
2. The attacker performs a right Tsuki. The defender steps to the left and encircles the attackers neck and arm with his right arm. He then applies pressure until the attacker is unconscious.

**HAIBU YORI** (Attacks from behind)

**SHI SAI** (Finger break)

The attacker grabs the back of the defenders collar The defender grabs hold of the attackers right hand with his and turns anti-clockwise (at the same time stepping to the right with his right foot to straighten the attackers right arm) and strikes to the attackers ribs with his left hand. He takes the attackers hand off his collar and applies Ura Gyaku. He then steps back to kneel on his left knee whilst applying pressure to the attackers elbow with his left hand. Once on the floor the defender kicks under the attackers chin with his right foot.

**SAKKETSU** (Killer squeeze) Gyokko Ryu Koshi Jutsu Jo Ryaku no Maki.

The attacker performs a full Nelson hold on the defender. The defender brings his arms to his sides at the same time applying pressure to the Kyusho at the base of the thumb on both hands. He then takes the hands out to the sides. The defender then steps back under the attackers left arm and applies Fu Iri to throw.

### **KIN KUDAKI** (Destroy the gold)

The attacker performs a bear hug from behind. The defender steps to the left with his left foot and grabs hold of the attackers groin with his right hand. He then stamps of the attackers left foot with his right foot and can then use a Kikaku Ken to finish the technique.

### **HIBARI** a.k.a Un Jaku (Skylark/Cloud sparrow)

Shinden Fudo Ryu Dakentaijutsu Ten no Kata.

The attacker performs a right Tsuki. The defender drops down onto his right knee to avoid the punch and then springs back up performing a Ryote Fudo ken to Men. The defender then grabs the attackers left pectoral muscle with his right hand and turns anti-clockwise so that he is side on to the attacker. He then slides his right leg back sweeping the attackers left leg whilst pushing forward with his right hand (this is similar to a Ganseki Otoshi movement).

### **KETA OTOSHI** (Drop the Soul)

The attacker performs a right Zenpo Geri. The defender steps back and to the left with the left foot and performs a right Gedan Uke. He then kick with his right foot to the attackers groin, as his right foot touches the floor he performs a right Shuki Ken to the attackers right thigh. This is followed by a Ryote Shako ken to Butsumetsu.

### **SHIHO DORI** (Four way capture) Kukishinden Ryu Dakentaijutsu. Shoden no Kata

The attacker performs a right Tsuki, left Tsuki and a right Tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke, he then steps back and to the left with the left foot and performs a right Jodan Uke and finally steps back and to the right again with the right Foot and performs a left Jodan Uke. The defender then does a right Shikan Ken to Butsumetsu and goes in to performs an Oni Kudaki. The attacker straightens his arm so the defender steps to the right with his right foot to apply Ura Shuto to Uko. The defender then kicks a right Sokuyaku Ken to Butsumetsu to fold the attacker and performs an O Gyaku to take him to the ground.

### **MOGURI DORI** (Diving/Submerging capture)

The attacker performs a right Tsuki, left Tsuki followed by a right Tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke, he then steps back and to the left with his left foot and performs a right Jodan Uke, finally he steps back and to the right with his right foot and performs a left Jodan Uke. The defender then strikes with a right Shikan Ken to Butsumetsu and steps in with the right foot sliding his left arm under the attacker right. The defender then steps across the attackers legs with his left foot and applies Ganseki Nage.

**KOKU** (Empty space) Gyokko Ryu Koshi Jutsu Jo Ryaku no Maki.

The attacker performs a right Tsuki followed by a right Zenpo Geri. The defender is in left Ichimonji no Kamae. He steps back and to the right with his right foot to avoid the punch and performs a left Uke Nagashi. He then steps to the left with his left foot performing a right Shuto to Kote. The attacker is now presenting his trunk as a target for the attackers kick. As the kick comes in the attacker turns clockwise and performs a left Keri Gaeshi. As the defenders left foot touches the floor the defender performs a left Boshi ken to Shichibatsu.

**RENYO** (Giving a ride) Gyokko Ryu Koshi Jutsu Jo Ryaku No Maki

The attacker performs a right Jodan Tsuki followed by a right Zenpo Geri followed by a grab to the attackers lapel with the right hand. The defender is in left Ichimonji no Kamae. He steps back and to the right with his right foot and performs a left Jodan Uke. The defender then turns anti-clockwise and performs a right Keri Gaeshi. As the attacker grabs the defender steps in with the right foot performing a right Ura Shuto to Uko. He then takes the attackers right hand in Ura Gyaku followed by Hon Gyaku. The defender then lets the pressure off the attackers wrist and changes the grip to Omote Gyaku helping the lock along with a right Keri to Gorin/Suigetsu.

**GYAKU NAGARE** a.k.a. Saka Nagare (Opposite flow)  
Gyokko Ryu Koshi Jutsu Jo Ryaku no Maki.

The attacker performs a right Jodan Tsuki followed by a right Zenpo Keri followed by a left Chudan Tsuki. The defender is in left Ichimonji no Kamae and steps back and to the left with his left foot outside the punch. He then grabs the attackers right wrist with his right hand. The defender then turns clockwise performing a right Keri Gaeshi and at the same time pulls down on the attackers right arm. The defender then changes his grip to a grip with the left hand and performs a right Gedan Uke. . The defender then steps in with the right foot and performs a right Shuto to Uke and performs Omote Gyaku.

**KASA SAGI** (Magpie) Takagi Yoshin Ryu Jutaijutsu Chuden no Tai no Kata

The attacker performs a right Tsuki followed by a right Zenpo Keri. The defender steps back and to the left with the left foot performing a right Jodan Uke. He then takes hold of the attackers right wrist with his right hand. He then performs a right Keri Gaeshi whilst pulling down on the attackers right arm to interfere with the kick. The defender then raises the attackers right arm and strikes with a left Shikan Ken to Butsumetsu and steps in under the arm to perform an exaggerated Omote Gyaku.



**KO /HANETSURUBE** (False/water bucket)  
Gyokko Ryu Koshi Jutsu Chu Ryaku no Maki.

The attacker is armed with a Kodachi and performs a right Tenchi Giri followed by a right Zenpo Keri. The defender steps back and to the right with his right foot and catches hold of the attackers right wrist with his left hand. The defender then shifts back and to the left with the left foot and performs a right Gedan Uke catching the attackers kicks on his right forearm. The defender then turns anti-clockwise into a kneeling position on his left knee to throw the attacker.

**SOTO** (Hold and fall) Koto Ryu Koppojutsu Okuden no Kata

The attacker performs a Ryote Dori to the defenders lapels. The defender performs a Ryote Dori to ears/neck face etc. and pulls the attackers face into a Kikaku Ken. The defender then drops to his seat sliding his legs through the attackers legs kicking up to the attackers groin with his right foot and pulling him over to smash the attackers head into the floor.

**RANSETSU** (Crazy Snow) Koto Ryu Koppojutsu Okuden no Kata

The attacker performs a Ryote Dori to the defenders lapels. The defender drives a Ryote Koppo Ken into Butsumetsu and drops to his seat sliding between the attackers legs pulling him over his head to smash his head into the floor.

**MUTODORI KATA** (No sword capture forms)

**KEN NAGARE** (Flowing strike) Takagi Yoshin Ryu Jutaijutsu

The attacker is armed with a Kodachi and performs a Chudan Tsuki. The defender turns clockwise outside the Tsuki. He then steps forward with a right Shikan Ken to Kote, which causes the attacker to drop the Kodachi. He then performs an Omote Gyaku to take the attacker to the floor.

**SANTO TONKO NO KATA** (Practice form of the Escaping rat)

These forms from the Togakure Ryu involve the use of Metsubishi, Senban Shuriken and Go-ton tongi escape methods of the five elements (chi, Sui, ka, fu and ku). The character 'San' is written as meaning 'mouse' or 'rat' but can also have the meaning of 'to fight'. Likewise 'Ton' can be understood to mean 'to leap or 'to leap and run' rather than the more literal translation of 'to escape'. Therefore the meaning of these forms can be thought of as 'to fight by leaping and running'.

**MIGI KATA UDE TONSOUGATA (Right Single-Arm Escape Pattern)**

A: Hachimonji no Kamae. Grab his right hand with your right hand and pull.

D: Hachimonji no Kamae. Go along for two steps. On 3rd step lift your right arm as you kick to his groin with your right leg. Step under his right arm and apply a straight-arm bar in line with his shoulders. Drop down to kneel on your right leg to throw him. Throw Metsubishi and escape.

**HIDARI KATA UDE TONSOUGATA (Left Single-Arm Escape Form)**

A: Hachimonji no Kamae. Grab his left wrist with your right hand and pull.

D: Hachimonji no Kamae. Go along for two steps. On the third step lift his arm into Take Ori as you kick with your right foot into his groin. Hold his right shoulder with your right hand. Pull back as you kneel on your right leg to throw him face down. Throw Metsubishi and escape.

**MIGI TEKUBISUZI TONSOUGATA (Right Hand Nape Escape Pattern)**

A: Grab his right shoulder with your right hand from behind and pull.

D: Go along for two steps .On the third step turn anticlockwise into him striking to his sternum with your left elbow. Step back under his arm whilst holding his wrist with your right hand and his elbow with your left hand, Kneel on your left knee while maintaining the lock to throw him.

**TEKOMITONSOUGATA (Striking-In Escape Pattern)**

A: Daijodan. Tenchi Kiri.

D: Left Hachimonji no Kamae. As he cuts step in with your right foot into a kneeling position so that your left leg in on the floor and strike right Fudo ken to his groin. Leap back throw Metsubishi and escape.

**KOTO UCHITONSOUGATA (Hand Strike Escape Pattern)**

A: Daijodan. Tenchi Kiri

D: Left Hachimonji no Kamae. Step out to the left with your left foot and strike a right Shuto to his right wrist. Kneel on your left knee and strike bosh ken to his ribs on his right side. Throw Metsubishi and escape.

### **MIGIUCHI TONSOUGATA (Right Strike Escape Pattern)**

A: Seigan No Kamae. Tsuki

D: Hoko no Kamae with the left foot forward. Step forward and to the right with your right foot. Left hand grabs the Tsuki; right Shuto strike to his left forearm. Step back taking the sword. Throw Metsubishi and escape.

### **SAGU KUMOGAKURE NO KATA (Left-Right Cloud Hiding Pattern)**

A: Two Swordsmen in Daijodan in front

D: Left foot forward with four hands concealing the Metsubishi. Throw Metsubishi and step through the gap between the two attackers into a kneeling position. Boshi ken to their ribs and roll forward.

Note:-In this technique one scatters blinding powder, but that is not all. Right after scattering the Metsubishi, execute another strike to their eyes to destroy them completely. Then punch and roll forward.

### **KOUSEIKIRIGAKUREGATA (Offensive Mist Hiding Pattern)**

Four attackers approach with swords held high or aiming forward. The defender assumes a posture as if he is going to run away. Step back with your left foot and leaving your right foot forward turn your shoulders to the left. Suddenly snap back to face the attackers and throw the shuriken at them.

As they recoil scatter the Metsubishi and move through the confused crowd and escape.

### **HAPPO KIRIGAKURENOKATA (Disappearing into the fog in all directions)**

When surrounded by attackers, you throw the shuriken to the front and scatter Metsubishi to the rear. Concealed in the resulting fog you drop to one knee and throw shuriken in all directions before escaping.

## GLOSSARY

### A

**Anado** – Both sides.

**Asagasumi** (Morning mist) just under chin (or the chin itself).

**Ashi** – Leg.

### B

**Benkai** – Inside of shinbone.

**Butsumetsu** – (Day the Buddha died) ribs under chest muscles, front and back.

### C

### D

**Daimon** – (Big gate) middle of shoulder joint.

**Dome** – To stop.

**Dori** – Capture.

### E

### F

**Fu** – Wind.

### G

**Gaeshi** – Rolling, turn over, or throw.

**Ganmen** – Face.

**Garami** – To entangle, entwine.

**Gatame** – To tighten.

**Gorin** – (Five rings) around the stomach.

**Gyaku** – To reverse.

### H

**Hadome** (End of teeth) directly below ear, end of toothline.

**Haibu Yori** – From behind.

**Happo** (Eight leaves) clapping the ears.

**Hara Oshi** – Hip throw.

**Henka** – Change.

**Hicibatsu** (Voice) side of hip.

**Hicho** – Flying bird.

**Hidari** – Left.

**Hiki** – To pull

**Hiji** – Elbow.

**Hira** – Flat.

## H

**Hiryuran** – (Flying dragon confuser) eyeballs.

**Hisoken** – Secret spear fist.

**Hodoki** – Escape.

**Hon** – True, principal, main, regular.

**Ho or Po** – Way, rule.

**Hoshiawa** – (Cliff of stars) elbow joint.

## I

**Ichimonji** – Left to right.

**In** – (shadow) inside the swell of the cheekbone.

**Iri** – To enter.

## J

**Jakkots/Jakken**

(Weak bone/weak muscle) attack upper arm from inside or outside between bone and bicep.

**Jime** – To constrict.

**Jin** – Low.

**Jinchu** – (Centre of the human) base of the nose.

**Jin Ju** – Upper lip.

**Jo-wan** – Upper arm.

**Jujiro** – (Intersection) front of shoulder.

**Jumonji** – Cross.

## K

**Kaiten** – Rolling.

**Kaku** – Knee.

**Kamae** – Forms (mental).

**Kasumi** – (Fog/mist) temple.

**Kenkotsu** – (healthy bone) 4 points on skull.

**Kihon** – Fundamental.

**Kikaku ken** – Head strike.

**Kinketsu** – (Tabu hole) sternum.

**Kiri** – Neck.

**Kiten ken** – Shuto strike from Gyokko Ryu.

**Kogoroshi** – Finger break.

**Koppo** – Bone.

**Kosei** – (Power of the tiger) groin.

**Koshitsubo** – (Hip pot) inside upper hip bone at side.

**Kote** – Wrist.

**Kotsu** – Bone.

**Kubisuji** – Nape of neck.

**Kudaki** – To crush, smash, batter.

**Kujiki** – To wrench, sprain.  
**Kumon** – Vehicle, ride.  
**Kuzushi** – To break; in Budo, breaking the adversary's balance.  
**Kyoku** – Emptiness.  
**Kyokei** – (Strong tendons) top of the foot just above the toes.  
**Kyusho to Kiai** – Weak points.

**L**

**M**

**Mae** – Forward direction.  
**Maki** – Book, volume.  
**Matsu Kaze** – (Pine tree wind) just above the ends of the clavicles.  
**Mawashi** – To rotate.  
**Men** – Head.  
**Menbu** – (Face) bridge of the nose.  
**Midgi** – Right.  
**Mimi Jime** – Ear choke.  
**Mura Same** – (Village rain) notch between clavicles.

**N**

**Nagare** – Flowing.  
**Nage** – Throwing technique.

**O**

**O** – Big, great.  
**Omote** – Outside.  
**Oni** – Devil.  
**Ori** – To Break.  
**Osae** – To press down.  
**Otoshi** – To drop.  
**Oyagoroshi** – thumb break.

**P**

**Q**

**R**

**Ryaku** – Rough outline.  
**Ryo** – both.  
**Ryu** – Dragon or style/tradition.

**Ryu Fu** – (Willow wind) above and below Adam's apple.  
**Ryumon** – (Dragon gate) just under clavicle near point of shoulder.

## **S**

**Sai** – (Leg) inside and outside of upper leg.  
**Sanshitan ken** – Three-finger fist.  
**Sei** – (star) directly up into armpit.  
**Seoi** – To carry on one's back.  
**Shako ken** – Claw strike.  
**Shi** – Middle.  
**Shin Chu** (Centre of heart) middle of chest.  
**Shinden** – Esoteric  
**Shishin** – Little finger.  
**Shishin ken** – Finger needle strike.  
**Shishiran** – (Tiger confuser) stomach.  
**Shitan ken** – Fingertip fist.  
**Shito** – Thumb.  
**Shuki** – Elbow.  
**Shuki ken** – Elbow strike.  
**Sokki ken** – Knee strike.  
**Soku** – Leg.  
**Soku Gyaku ken** – Toe strike.  
**Soku Yaku ken** – Heel strike.  
**Soto** – Outer.  
**Suigetsu** – Zygoid process.  
**Suzu** – Groin.

## **T**

**Takagi Yoshin Ryu** – Study of weak points.  
**Tai** – Big.  
**Taoshi** – To throw down.  
**Te** – Hand.  
**Ten** – High.  
**Tenmon** – (Heaven gate) ridge of the eye socket.  
**Ten to** – (Top of head) soft spot at the top of head.  
**Toki** – Top of foot.  
**Tokotsu** – (Independent bone) Adam's apple.  
**Tomoe** – Stomach.  
**Tori** – Defender.  
**Toride** – Counter grabbing.  
**Torite** – Hand lock.  
**Tsuki** – Thrust.  
**Tsuke** – To attach or fix.  
**Tsuyugasumi** – (Drop of mist) underneath jaw at rear.

**U**

**Uchi** – To strike.

**Uke** – Attacker.

**Ukemi** – Passive defence.

**Uko** – (Door of the rain) side of the neck.

**Ura** – Inside.

**Ura Kimon** – (Outside devil opening) ribs under pectorials.

**Ushiro** – Rear, back, rear direction.

**Uzumaki** – To twist or turn.

**V****W**

**Wakitsubo** – (Side of the body) ribs under the armpit.

**X****Y**

**Yaku** – Inside mid calf.

**Yaku** – Jump.

**Yoko** – Side.

**Yoko Nagare** – Sideway flowing water.

**Yubitsubo** – (Finger pot) base of the thumb.

**Yugasumi** (Evening mist) soft spot below bone behind ear.

**Z**

**Zen-wan** – Forearm.



## **Technique Cross Reference.**

The following cross-reference may help you in your training. The listing shows a technique and shows what techniques in this manual also use the technique listed. So if you wanted to work on Omote Oni Kudaki, you could look up the technique and also find that you could do Ketsu Miyaku and Setsu Yaku. This should help give variety to your training plan.

### **Boshi ken**

- Ate Komi Tonso no Kata
- Fu no Kata
- Hi Sakku
- Ichimonji no Kamae
- Jumonji
- Jumonji no Kamae
- Kata Maki
- Ko Ki
- Ko ku
- Okyo
- Sei On
- Settoh

### **Do Jime**

- Do Jime
- Hi Sakku

### **Fudo ken**

- Ashi Dome
- Ate Nage
- Fu Kan
- Henka Kudaki
- Hu Ko
- Jumonji
- Ken Kudaki
- Keri Kudaki
- Okyo
- Settoh
- Yume Makura
- Zu Dori

### **Fu Iri**

- Tei ken

### **Ganseki Nage**

- Ganseki Nage
- Hibari
- Moguri Dori
- Sakketsu

**Happo ken**

Ko Ki  
Tengu Dori

**Hon Gyaku**

Hon Gyaku

**Hon Jime**

Gyaku Jime  
Hon Jime  
Ugari

**Kana Shibari**

Tengu Dori

**Keri**

Ashi Dome  
Fu no Kata  
Gyaku Nagare  
Happo ken  
Happa Keri Henka  
Henka Kudaki  
Hicho no Kamae  
Hito  
Hu Ko  
Ichi Geki  
Kasa Sagi  
Keri Kudaki  
Keri Ni Taishite Koto  
Keri Sukui  
Ko Ku  
Ku no Kata  
Osai Koma  
Renyo  
Sukui Keri

**Keri Kaeshi**

Gyaku Nagare  
Kasa Sagi  
Ko Ku  
Renyo

**Kikaku ken**

Kana Shibari

**Koppo ken**

Kana Shibari

**Musha Dori**

Musha Dori  
Kata Maki

**Muso Dori**

Gokuraku Otoshi  
Muso Dori

**Oh Gyaku**

Oh Gyaku  
Shiho Dori

**Omote Gyaku**

Omote Gyaku  
Omote Gyaku Dori  
Gyaku Nagare  
Ken Nagare  
Torite kihon Dori no Kata

**Omote Oni Kudaki**

Omote Oni Kudaki  
Ketsu Miyaku  
Setsu Yaku

**Omote Shuto**

Ichimonji no Kamae  
Ken Kudaki  
Ko Ku  
Sui no Kata

**Osoto Gake**

Osoto Gake  
Hoteki  
Koyoku  
Ugari

**Shako ken**

Itami Nage  
Keta Oshi  
Musan  
Zu Dori

**Shikan ken**

Kasa Sagi  
Ken Nagare  
Moguri Dori  
Shiho Dori

**Shitan ken**  
Hito

**Shuki ken**  
Keta Oshi

**Soku Gyaku**  
Hicho no Kamae  
Oh Gyaku

**Soku Yaku**  
Fu no Kata

**Tai ken**  
Keri Ni Taishite Kote

**Take Ori**  
Ate Nage  
Fudo  
Kata Ude Tonso no Kata  
Omote Take Ori  
Sayu Tonso no Kata  
Ura Take Ori

**Temakura**  
Temakura  
Yume Makura

**Ura Gyaku**  
Ura Gyaku  
Ura Gyaku Dori  
Hon Gyaku  
Kubisugi Tonso no Kata  
Osai Koma  
Renyo  
Shi Sei  
Torite Kihon Dori no Kata

**Ura Oni Kudaki**  
Ura Oni Kudaki  
Shiho Dori

**Ura Shuto**

Gyaku Nagare  
Hicho no Kamae  
Hi no Kata  
Ichi Geki  
Kappi  
Kompi  
Renyo  
Shiho Dori

**Yoko Nagare**

Yoko Nagare  
Ugari

## Kyu Grade Requirements

### Introduction

This training guide is based on the Bujinkan dojo Shinden kihon Kata, formulated by Dr. M Hatsumi, Soke of the nine schools that comprise the System of Bujinkan Ninpo Taijutsu. It is intended as a **Guide** for students and Instructors alike. The order of techniques could vary with different teachers.

The complete collection of techniques is also known as the **Tenchijin Ryaku no Maki** (the book of Heaven Earth and Man). Forms are taken from all the nine schools to compile this book, and this forms the basis of instruction for all students up to Yondan.

For the grades up to Shodan, the student will be required to learn and demonstrate techniques from the **Ten and Chi Ryaku no Maki**. The basis of instruction will depend on the ability and grade of the instructor, and the ability and grade of the student.

Up to and including 7<sup>th</sup> Kyu the student will learn how to move his body, and how to stand. At 6<sup>th</sup> Kyu the syllabus introduces the first of the “fighting” forms. By the time the student reaches the 1<sup>st</sup> Kyu level, knowledge of the Japanese terms contained in this training guide should have been acquired.

For Shodan up to Yondan the requirements will be drawn from six of the nine schools of Ninjutsu, which is how the **Jin Ryaku no Maki** is made up.

After Yondan it is up to the individual to learn, as there are no set requirements for grading. Dr. M Hatsumi awards subsequent grades.

The title of Shidoshi-ho means assistant teacher. So a Dan graded student who is looking to start a Shibu (branch Dojo), will have to show the ability to explain and teach the syllabus of the Bujinkan Dojo.

Obviously not all of the techniques will be demonstrated, but the Examiner will have the discretion of choice as to which of the syllabus it to be shown. The student will also be required to know something of the History of the styles and of the Bujinkan and other organisations. Knowledge of some of the customs and etiquette will be useful.

The Bujinkan system has many weapons techniques. The nine schools each have weapons forms, but the Kukishinden has the most comprehensive coverage. This is the system that is the most widely taught in Japan.

For this reason the forms of the school have been set out as a guide for training. A guide as to the grade level when the techniques should have been learnt has also been included. Dr Hatsumi has started that in future there will be grades awarded for different weapons skills. Until that is in effect it is the duty of all Shidoshi to ensure that the standard is maintained.

## **Ku-Kyu – 9<sup>th</sup> Kyu**

**Rei Shiki** – Etiquette and History.

**Junan Taisho** – Basic body conditioning and flexibility.

**Taihenjutsu Ukemi Kata** – Methods of falling and moving.

**Mae Gaeshi** – Forward roll

**Yoko Gaeshi** – Sideways roll

**Ushiro Gaeshi** – Backwards roll

**Zenpo Ukemi** – Forward break fall

**Tsuki / Keri** – Basic Striking and kicking.

## **Hachi-Kyu – 8<sup>th</sup> Kyu**

**Taihenjutsu Ukemi Kata**

**Nagare** - Methods of falling and flowing motion.

**Shi Ho Ten Tobi** – Ways of leaping (Heaven and Earth).

**Shoten no Jutsu** – Ways of climbing.

**Uke no Kata** – Basic blocking

**Gedan Uke** – Lower Block

**Jodan Uke** – Upper block

**Kamae**

**Shizen**

**Ichimonji**

**Seigan**

**Hicho – Katate Hicho**

**Doko**

**Jumonji**

**Kosei**

**Hira Ichimonji**

**Hoko**

**Fudoza**

**Seiza**

## **Nana-Kyu – 7<sup>th</sup> Kyu**

### **Taihenjutsu Ukemi Kata**

**Hoko Jutsu/Taisabaki** – Methods of moving and walking.

### **Sanshin no Kata** – Form of the three spirits / Hearts

**Chi no Kata** – Form of the Earth.

**Sui no Kata** – Form of the Water.

**Ka no Kata** – Form of the Fire.

**Fu no Kata** – Form of the Wind.

**Ku no Kata** – form of the Air (Void).

## **Roku-Kyu – 6<sup>th</sup> Dan**

### **Kihon Happo no Kata** – Eight beginners forms.

**Koshi Kihon Sanpo** – Three methods of striking.

**Ichimonji**

**Hicho**

**Jumonji**

**Torite Kihon Goho** – Five methods of grappling.

**Omote Gyaku**

**Omote Gyaku/Tsuki**

**Ura Gyaku**

**Musha Dori**

**Ganseki Nage**

**Keri Kaeshi** – Counter kicking.

## **Go-Kyu – 5<sup>th</sup> Kyu**

### **Taihenjutsu Mutodori on Kata**

**Hira no Kamae**

**Ichimonji no Kamae**

**Jumonji no Kamae**

### **Hoken Juroppo** – Sixteen Forms of fist (body weapons)

**Kikaku Ken** – Forehead strike.

**Shuki Ken** – Elbow Strike.

**Fudo Ken** – Fore fist also known as **Kongo Ken**.

**Kiten Ken** – Edge of the hand also known as **Shuto**.

**Shi Shin Ken** – Individual fingertips.

**Shitan Ken** – The fingertips.

**Shako Ken** – The palm and the fingers (claw).

**Shitoken** – Thumb drive also known as **Bosh ken**.

**Shikan Ken**- **Extended knuckle strike**.



## Go-Kyu – 5<sup>h</sup> Kyu Continued

- Koppo Ken** – Using the thumb knuckle.
- Happo Ken** – Using the palm as a weapon.
- Soku Yaku** – The sole and heel of the foot.
- Sokki Ken** – The knee.
- Sokugyaku** – The toes and front of the foot.
- Taiken** – Any part of the body.
- Shizen Ken** – Using the natural weapons of the body such as the teeth and nails.

### **Yon-Kyu 4<sup>th</sup> Kyu**

#### **Suwari Gata** – Floor forms

- Suwari Kaiten** – Rolling from seated Kamae.
- Ritsu Waza** – Standing and Kneeling.
- Shiko** – Knee walking.
- Ichi Geki** – One rage.
- Osai Komi** – Pin down

#### **Hajutsu Kyu Ho** – Nine ways of overpowering an attacker.

- Tehodoki** – Hand escapes.
- Taihodoki** – Body escapes.
- Oyagoroshi** – Attacking the thumb.
- Kogoroshi** – Attacking the fingers.
- Koshikudaki** – Countering a throw.
- Happo Giri** – Eight uses of kicking.
- Kerikudaki** – Countering a kick.
- Kenkudaki** – Countering a strike.
- Henkakudaki** – Variations of the two previous items.

#### **Kukishinden Ryu Hanbojutsu**

##### **Kamae no Kata**

- Kata Yaburi no Kamae**
- Munen Muso no Kamae**
- Otonashi no Kamae**

#### **Kukishinden Ryu Bojutsu**

##### **Kamae no Kata**

- Shizen**
- Jodan**
- Chudan**
- Gedan**
- Ichimonji**
- Hira Ichimonji**
- Ihen**
- Seigan**
- Tenchijin**
- Heitou**

### **San-Kyu – 3<sup>rd</sup> Kyu**

**Gyaku Gi** – Locking techniques

**Take Ori** – wrist fold.

**Omote Gyaku** – Outside twist.

**Ura Gyaku** – Inside twist.

**Hon Gyaku** – Straight twist.

**Omote Oni Kudaki** – Elbow and Shoulder dislocation.

**Ura Oni Kudaki** – Elbow break.

**Musha Dori** – Elbow lift.

**Muso Dori** – Outside arm bar.

**Ogyaku** – Shoulder.

**Kukishinden Ryu Hanbojutsu**

**Tsuki Uchi** – Striking methods.

**Kukishinden Ryu Bojutsu**

**Rei Shiki** – Etiquette

**Kihon Uchi no Kata** – Basic striking forms.

### **Ni-Kyu – 2<sup>nd</sup> Kyu**

**Happo Keri Henka** – Kicking combinations.

**Torite Kihon Dori no kata** – variations of Omote and Ura Gyaku.

**Chi Ryaku no Maki** – Book of the Earth.

**Hito** – Flying kick and drop.

**Kukishinden Ryu Hanbojutsu**

The student is to demonstrate from the Shoden Kata.

**Katate Uchi**

**Tsuki Otoshi**

**Uchi Waza**

**Nagare Dori**

**Kasumi Gake**

**Iki Chiage**

**Kao Kudaki**

**Ate Kaeshi**

**Saka Otoshi**

## **Ichi-Kyu 1<sup>st</sup> Kyu**

### **Takagi Yoshin Ryu Jutaijutsu – Eri Shimegata.**

Strangulation techniques of the Takagi school of grappling (the student must also demonstrate resuscitation methods).

#### **Nage Gata – Throwing forms**

**Ganseki Nage** – Forward hip throw.

**Haraigoshi** – Body throw.

**Gyaku Nage** – Arm bar throw.

**Taki Otoshi** – Free falling throw.

**Osoto Gake** – Rear hip throw.

**Uchimata/Uchigake** – Leg lifting throw.

**Hanegoshi** – Kicking throw.

**Itami Nage** – Pain throw.

**Ryusuiiki** – A series of suitemi or sacrifice throws.

#### **Chi Ryaku no Maki – Book of the Earth.**

**Kappi** – Hit and fly.

**Kompi** – Pack and fly.

**Jumonji** – Cross.

**Keri Sukui** – Scoop and kick.

#### **Ninpo Bikenjutsu – Sword art.**

##### **Kamae**

**Dai Jodan no Kamae**

**Seigan no Kamae**

**Chudan no Kamae**

**Gedan no Kamae**

**Hasso no Kamae**

**Raiko no Kamae**

**Tenchi no Kamae**

**Ryu Sui no Kamae**

**To Sui no Kamae**

**Totoku – Hioshi**

**Iaijutsu** – Drawing and handling the sword demonstrate drawing and resheathing.

#### **Yudansha Yosei**

\* This symbol next to a technique indicates that it also appears in the jin Ryaku no Mai.

## **Shodan – 1<sup>st</sup> Dan**

### **Gyokko Ryu Koshi Jutsu – Jo Ryaku no Maki.**

The first level of the Gyokko school of combat (the first seven forms of this set are learnt at 6<sup>th</sup> Kyu level as the Kihon Happo).

**Koku \***  
**Renyo \***  
**Danshu**  
**Danshi**  
**Saka Nagare \***  
**Keoh**  
**Hane Bi**  
**Keto**  
**Yubi Kudaki**  
**Ketsu Miyaku \***  
**Teiken**  
**Sakketsu \***

### **Jin Ryaku no Maki – Book of Man.**

**Ude Ori \***  
**Kana Shibari \***  
**Tengu Tori \***  
**Tai Jime \***  
**Chi Goku Otoshi \***  
**Keri Ni Taishite \***  
**Huko #1 \***  
**Huko #2 \***

### **Kukishinden Ryu Shoto/Juttejutsu (Short sword/Jutte)**

Use of the iron truncheon and various other one handed weapons. (Including knife).

## **Nidan – 2<sup>nd</sup> Dan**

### **Koto Ryu koppojutsu – Shoden no Kata**

The first level of the Koto school.

**Yokuto**  
**Ogyaku**  
**Koyoku**  
**Shuto**  
**Hosoku**  
**Hoteki**  
**Setto**  
**Keto**  
**Saku Geki**  
**Batsugi**  
**Gan Gaki**  
**Shato**  
**Shihaku**  
**Kyogi**  
**Kako**  
**Ura Nami**  
**Ten Chi**  
**Kata Maki \***

### **Takagi Yoshin Ryu Jutaijutsu – Shoden no Kata.**

The first level of the Takagi school of grappling art.

**Kasumi Dori**  
**Do Gaeshi**  
**Karume Dori**  
**Kyoto**  
**Katamune Dori**  
**Ryomune Dori**  
**Oikage Dori**  
**Kaigo Kudaki**  
**Iki Chiage**  
**Yui Gyaku**  
**Midaregachi**  
**Tennagachi**  
**Hiza Guruma**  
**Hiza Guruma Henka (Variation)**

### **Jin Ryaku no Maki – The book of Man.**

**Okyo \***  
**Zu Dori \***  
**Fukan \***  
**Koyoku \***  
**Ho Teki \***  
**Ate Nage \***  
**Setto \***  
**Hi Sakku \***  
**Hi To \***  
**Yume Makura \***  
**Fudo \***  
**Tei Ken \***  
**Setsu Kaku \***

**Nidan** Continued

**Koki \***  
**Ugari \***  
**Shizen \***

**Kukishinden Ryu Bojutsu – Shoden Kata**

**Goho**  
**Ura Goho**  
**Sashi Ai**  
**Fune Bari**  
**Tsuru no Hitoashi**  
**Ura Issoku**  
**Suso Otoshi**  
**Ura Suso Otoshi**

**Sandan – 3<sup>rd</sup> Dan**

**Shinden Fudo Ryu Jutaijutsu – Shodan no Kata**

The first level of the Shinden school of grappling.

**Kata Mune Dori**  
**Gyaku Kata Mune Dori**  
**Ude Ori**  
**Matsu Kaze**  
**Ryu Ko**  
**Gedan Gake**  
**Ude Ori**  
**Kyu In**  
**Kimon Dori**  
**Jinchu Nage**  
**Koromo Kaeshi**  
**Saka Otoshi**  
**Satani Nage**  
**Katate Otoshi**  
**Gyaku Nage**  
**Gokuraku Otoshi \***

**Shinden Fudo Ryu Dakenjutsu – Ten no Kata**

The first level of the Shinden school of striking.

**Nichi Gaki**  
**Gekkan \***  
**Fu Bi**  
**Un Jaku**  
**Setsu Yaku**  
**Musan \***  
**Ka Rai**

**Jin Ryaku no Maki – The book of Man**

**Shi Sai \*** Haibu Yori – attacks from behind.  
**Kin Kudaki \*** Haibu Yori – attacks from behind.  
**Hibari \***  
**Kata Otoshi \***  
**Moguri Dori \***  
**Kasa Sagi \***

**Sandan** continued

**Ko \***  
**Soto \***  
**Ransetsu \***  
**Ken Nagare \***

**Kukishinden Ryu Hikenjutsu**

**Tsuki Komi**  
**Sayu Gyaku**  
**Tsuki Kake**  
**Kiri Age**

**Kukishinden Ryu Bojutsu – Shoden Kata**

**Ippon Sugi**  
**Taki Otoshi**  
**Koku**  
**Kasa no Uchi**  
**Tachi no Uchi**  
**Harai**  
**Yama Te Tsuke**

**Yondan 4<sup>th</sup> Dan**

**Kukishinden Ryu Dakentaijutsu – Shoden no Kata.**

The first level of the Kukishin fist art. Also used when fighting in armour. (Yoroi Kumi Uchi).

**Seion \***  
**Suiyoku**  
**Suisha**  
**Kubi Wa**  
**Hosetsu**  
**Iso Arashi**  
**Fu Buki**  
**Kata Ho**  
**Tatsumaki**

**\* Togakure Ryu Ninpo Taijutsu – Santo Tonkou no Kata.**

This is the technique of the escaping rat; it uses Metsubishi and Shuriken, with Taijutsu and Gotonjutsu to effect the defence. These are carried inside the jacket in a pocket or in the Obi. Sometimes Metsubishi were carried in the Saya, (scabbard of the Sword) and used in conjunction with the Blade.

**Kata Ude Tonso no Kata**  
**Sa-Yu Tonso no Kata**  
**Kubisugi Tonso Gata**  
**Atekomi Tonso Gata**  
**Kote Uchi Tonso Gata**  
**Migiuchi Tonso Gata**  
**Sa-Ya Kumogakure no Kata**  
**Kosei Kirigakure Gata**  
**Happo Kirigakure**

## **Yondan Continued**

The next grade after Yondan can only be given by the Grandmaster, so it is up to the student to progress his knowledge after he reaches this level. The techniques for the “**Sakki**” test, for Godan, are not “**Teachable**”. The student must learn to harmonise his body and mind.

**Kukishinden Ryu Hikenjutsu**  
**Kiri Age Sayugyaku**  
**Kiri Sage**  
**Kiri Sage Sayugyaku**  
**Kinshi (Kasa Dai Soge)**

**Kukishinden Ryu Hanbojutsu – Chudan Kata**  
**Kote Gaeshi**  
**Saka Otoshi**  
**Harai Waza**  
**Soto Waza**

At this level most of the weapons within the Bujinkan will have been practiced. If upon reaching this level a student finds gaps in his or her knowledge, then it is up to individuals to seek the techniques from more established Shidoshi. Or visit Japan to train with Dr. Hatsumi and the master teachers.



## **The Vital points**

The most widely used names for the vital points have been used, and those points that did not already have names were given names for convenience. Since actual reference cannot be made in the classification of the points into cause of death and cause of unconsciousness, knowledge transmitted through written notes and knowledge transmitted by word of mouth from the past have been used as the source. The following classification is considered to have more credibility than similar classifications that have been published so far.

### **Front: Head & Face**

1. **Suture, coronal [Tendo]:** line of juncture of the frontal bone and parietal bones. Cause of death is severe trauma to the cerebrum and disruptive stimulation of cranial nerves.
2. **Frontal fontanel [Tento]:** the region of the head between the forehead and the coronal suture that is exposed and seen to pulsate in a newborn infant. Cause of death is concussion and trauma to cranial nerves.
3. **Temple [Kasumi]:** especially suture of cheekbone and frontal bone. Loss of consciousness is due to trauma to cranial nerves resulting in loss of sensory and motor function.
4. **Circumorbital region [Seidon]:** upper and lower parts of the eye socket. Loss of consciousness results from cerebral trauma and resulting loss of nervous control.
5. **Eyeball [Gansei]:** loss of consciousness produced by severe trauma to cerebrum resulting in disruptive stimulation of cranial nerves and loss of sensory and motor function.
6. **Glabella [Uto]:** the point at the base of the nose between the eyes. Loss of consciousness results from severe trauma to cerebrum leading to disruptive stimulation of cranial nerves and loss of sensory and motor function.
7. **Suture, intermaxillary [Jinchu]:** juncture of left and right upper jawbones below nose. Loss of consciousness results from trauma to cranial nerves and loss of sensory and motor function.
8. **Lower jaw, centre [Gekon]:** one-half inch below lower lip. Loss of consciousness results from trauma to cranial nerves and loss of sensory and motor function.
9. **Mandible, base [Mikazuki]:** lower ridge of lower jaw; also the articulation below and in front of the ears. Loss of consciousness results from concussion and loss of nervous coordination. (This is a vital point in karate, although it is not so considered by some schools of judo).

A blow to any of the vital points of the face causes trauma to the cranial nerves resulting in loss of nervous coordination and consciousness as well as vascular shock. There are twelve cranial nerves, possessing sensory, motor or mixed function, as follows: olfactorius, opticus, oculomotoris, trochlearis, trig minus, abducens, facialis, acusticus, glossopharyngeus, vagus, spinal accessories, and hypoglossus.

### **Front: Middle section**

- 10. Neck, side [Matsukaze]:** the length of the sternocleidomastoid muscle covered by the platysma. Cause the loss of consciousness is trauma to the carotid artery and the pneumogastric nerve leading to shock and to the loss of sensory and motor function.
- 11. Supraclavicular fossa [Murasame]:** front portion of the throat on either side just above the collarbone at the origin of the lateral head of the sternocleidomastoid muscle. Cause of loss of consciousness is trauma to the artery located below the collarbone and to the sublingual nerve, producing shock and lost of motor function.
- 12. Suprasternal notch [Hichu]:** the concavity on the ventral surface of the neck between the sternum below and the hyoid bone above. Cause of loss consciousness is blocking of the windpipe.
- 13. Sternal angle [Tanchu]:** just below the juncture of the manubrium and the sternum. Cause of loss of consciousness is trauma to the heart; bronchus, arteries supplying the upper part of the body, and the pulmonary artery, leading to malfunction of the respiratory system and shock.
- 14. Xiphoid process [Kyosen]:** lower part of the sternum. Cause of loss of consciousness is severe trauma to the liver, stomach and heart, leading to shock and to disturbance of the nervous system followed by loss of motor function.
- 15. Solar plexus [Suigetsu]:** concavity just below the sternum. Loss of consciousness is caused by trauma to the stomach and liver, leading to damage to adjacent regions above and below and in turn in effects on the nerves that produce loss of function of internal organs.
- 16. Points about one inch below the umbilicus [Myojo tanden]:** loss of consciousness is caused by trauma to the small intestine and bladder and in turn to the large blood vessels and nerves in the abdomen, producing shock and loss of motor function.

- 17. Subaxillary region [Kyoei]:** fourth intercostals space. Loss of consciousness results from severe trauma to the lungs and associated nerves, leading to loss of lung function and stoppage of breathing and circulatory failure.
- 18. Region below the nipple [Ganka]:** between the fifth and sixth ribs on either side. Cause of loss of consciousness is similar to that in the preceding case, i.e., loss of lung function, stoppage of breath and circulatory failure.
- 19. Abdomen, hypochondriac region [Denko]:** seventh intercostals space. Cause of loss of consciousness is different for the left and right side. On the right side, it is severe trauma to the liver, leading to loss of nervous function associated with the liver and lungs. On the left side, it is severe trauma to the stomach and spleen with effects on the heart and lungs, producing loss of nervous function associated with the heart and lungs.
- 20. Abdomen, lumbar region [Inazuma]:** eleventh intercostals space. Cause of loss of consciousness is different for the left and right sides and is nearly the same as that for the hypochondriac region.

Attacks to the vital points mentioned up to this, which are located in the chest and abdominal regions, all results in primary trauma to internal organs with disruptive effects on the spinal cord and sympathetic nervous system. This in turn affects cranial nerves, leading to loss of consciousness caused by shock and by loss sensory and motor function and consequent stoppage of breathing. It is noteworthy in this connection that attacks to vital points located in the head do not always lead to loss of breathing in spite of loss sensory and motor function.

- 21. Wrist, inside [Uchi shakutaku]:** between brachioradialis and flexor muscles of the fingers. An attack to this point produces trauma to the underlying nerve and artery, leading to an unusual type of pain affecting the chest and throat regions and causing loss of motor function and loss of consciousness.
- 22. Hand, back of [Shuko]:** especially points between thumb and index finger and between middle and ring fingers. Cause of loss of consciousness is shock to the median nerve leading to an unusual type of pain in the chest and throat regions that produces loss of motor function. A similar result is to be expected from striking any one of the bones located at the back of the hand.

**Front: Lower section**

- 23. Inguinal region [Yako]:** inner region of the upper thigh; part of the musculature of the pubic bones. Cause of loss of consciousness is trauma to the underlying artery and nerve, as well as to the closing nerve, causing an unusual type of pain in the hip and abdomen that produces loss of motor function.

- 24. Thigh, lower, lateral part [Fukuto]:** middle part of lateral vastus muscle. Cause of loss of consciousness is cramping of the muscle in the thigh leading to pain in the lower part of abdomen and loss of motor function in the leg.
- 25. Medial malleolus [Naike, Uchikurubushi, Uchikurobushi]:** the point just below the medial tuberosity of the tibia. Although this term usually indicates the lowest part of the shinbone, i.e., the inside surface of the ankle, Uchikurobushias used to identify a point of attack denotes a point on the medial surface of the tarsal bone just below the ankle. Cause of loss of consciousness is trauma to the tibial artery, causing an unusual type of pain in the hip area that leads to loss motor function.
- 26. Instep [Kori]:** medial portion of the top of the foot. The point of attack is slightly to the inside of the medial line between the tendons of the big toe and the second toe. Cause of loss of consciousness is trauma the nerve located in the inside portion of the sole, the tibial artery and the deep fibular nerve, causing an unusual type of pain in the leg, hip and abdomen and leading to loss of motor function.
- 27. Foot, top, lateral part [Soin, Kusagakure]:** just below the head of the fourth and fifth metatarsals. Cause of loss of consciousness is similar to that in the preceding case.
- 28. Fibula, middle [Kokotsu, Mukozune]:** an attack to this point produces trauma to the fibular nerve, leading to severe pain and loss of upright posture.
- 29. Testes [Kinteki]:** cause of loss of consciousness is trauma to the nerves and arteries of the Testicles and groin, inducing the testicles to rise in turn producing loss of motor function and inability to breathe.

## **Back: Upper Section**

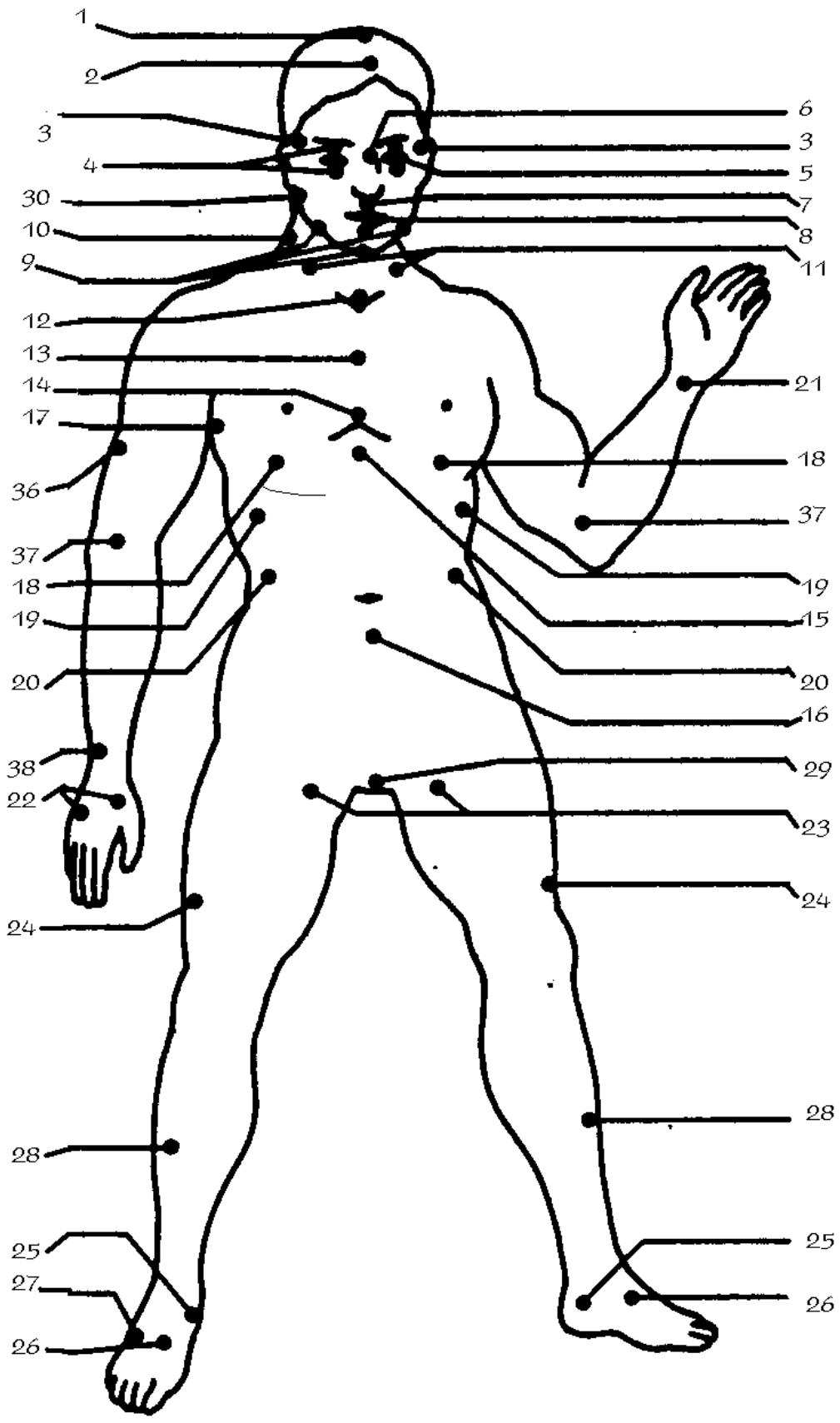
- 30. Concavity behind the ear [Dokko]:** between the mastoid process and the lower jaw. Cause of loss of consciousness is trauma to cranial nerves and spinal cord, resulting in loss of sensory and motor function.
- 31. Neck, back [Keichu]:** third intervertebral space. Cause loss of consciousness is severe trauma to cerebrum cranial nerves and spinal cord, producing loss of sensory and motor function.

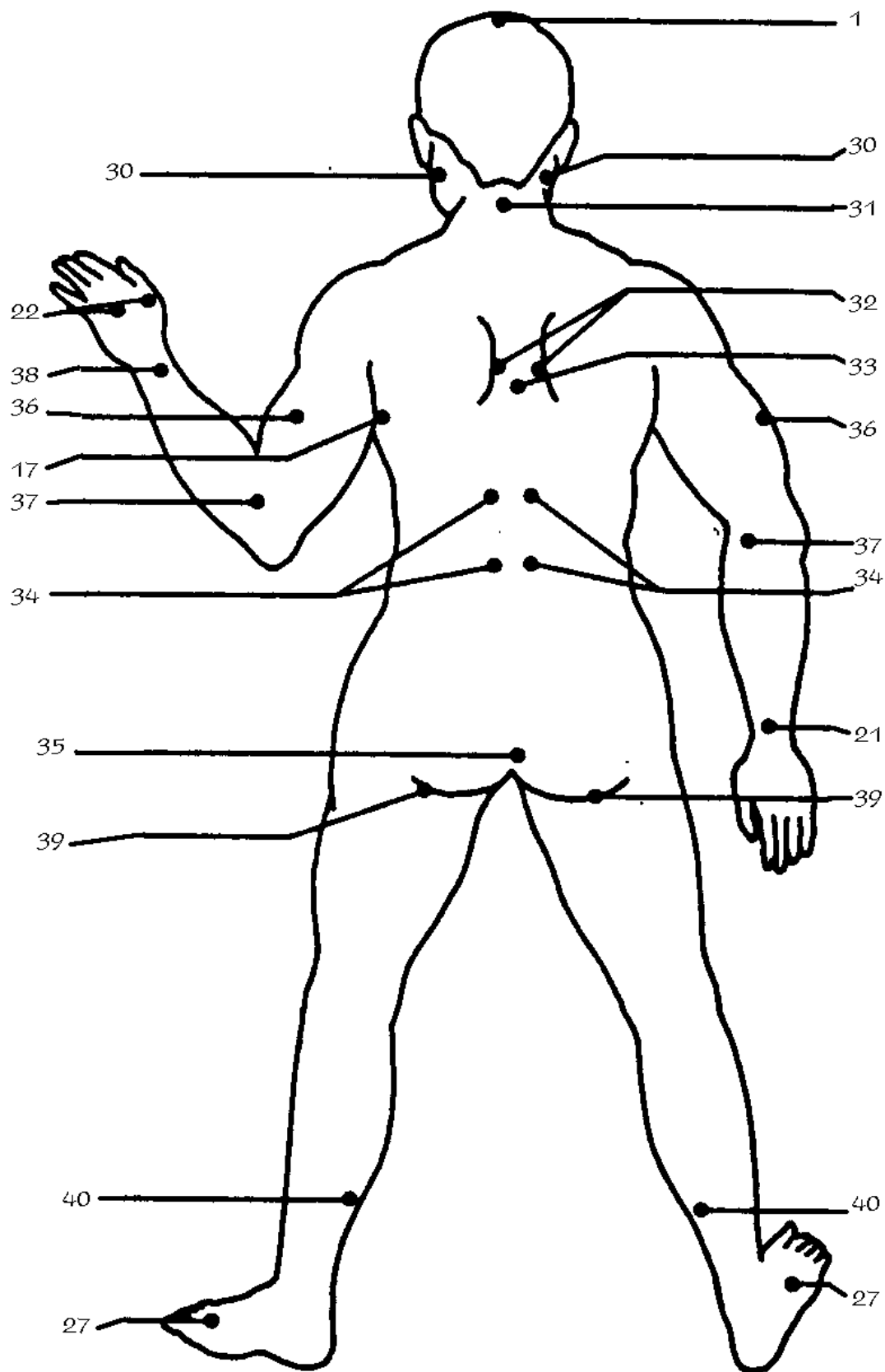
## **Back: Middle Section**

- 32. Scapular ridge, middle [Hayauchi]:** the level of the third intercostals space. Cause of loss of consciousness is severe trauma to lungs and spinal cord, producing difficulty in breathing and blood circulation combined with loss of motor function.
- 33. Space between fifth and sixth vertebrae [Kassatsu]:** cause of loss of consciousness is trauma to the spinal cord, aorta, heart and lungs, leading to loss of sensory and motor function and in turn to stoppage of breathing.
- 34. Lumber region [Ushiro Denko]:** left and right sides of the ninth and eleventh thoracic vertebrae. The two sides of the ninth thoracic vertebrae are generally designated Shakkatsu Denko, and it is said that pressing on those two points with the thumbs can relax a spasm. However, the two sides of the eleventh thoracic vertebra are more effective points for attack. Cause of loss of consciousness is severe trauma to the kidneys and associated nerve and blood vessels leading in turn to shock and loss of motor function.
- 35. Spine, tip [Bitei]:** cause of loss consciousness is trauma to the entire spinal cord, leading to cerebral trauma and loss of sensory and motor function.
- 36. Upper arm, dorsal surface [Wanjun]:** middle part between biceps and triceps. Cause of loss of consciousness is trauma to ulnar and median nerves and blood vessels of upper arm, producing an unusual type of pain in the chest and neck and loss of motor function.
- 37. Elbow, lateral surface [Chukitsu, Hijizume]:** cause of loss of consciousness is trauma to the ulnar nerve producing an unusual type of pain in the chest and neck with loss of motor function.
- 38. Wrist, dorsal surface [Sotoshakutaku]:** space between ends of radius and ulna. Cause of loss of consciousness is trauma to the median nerve and loss of motor function.

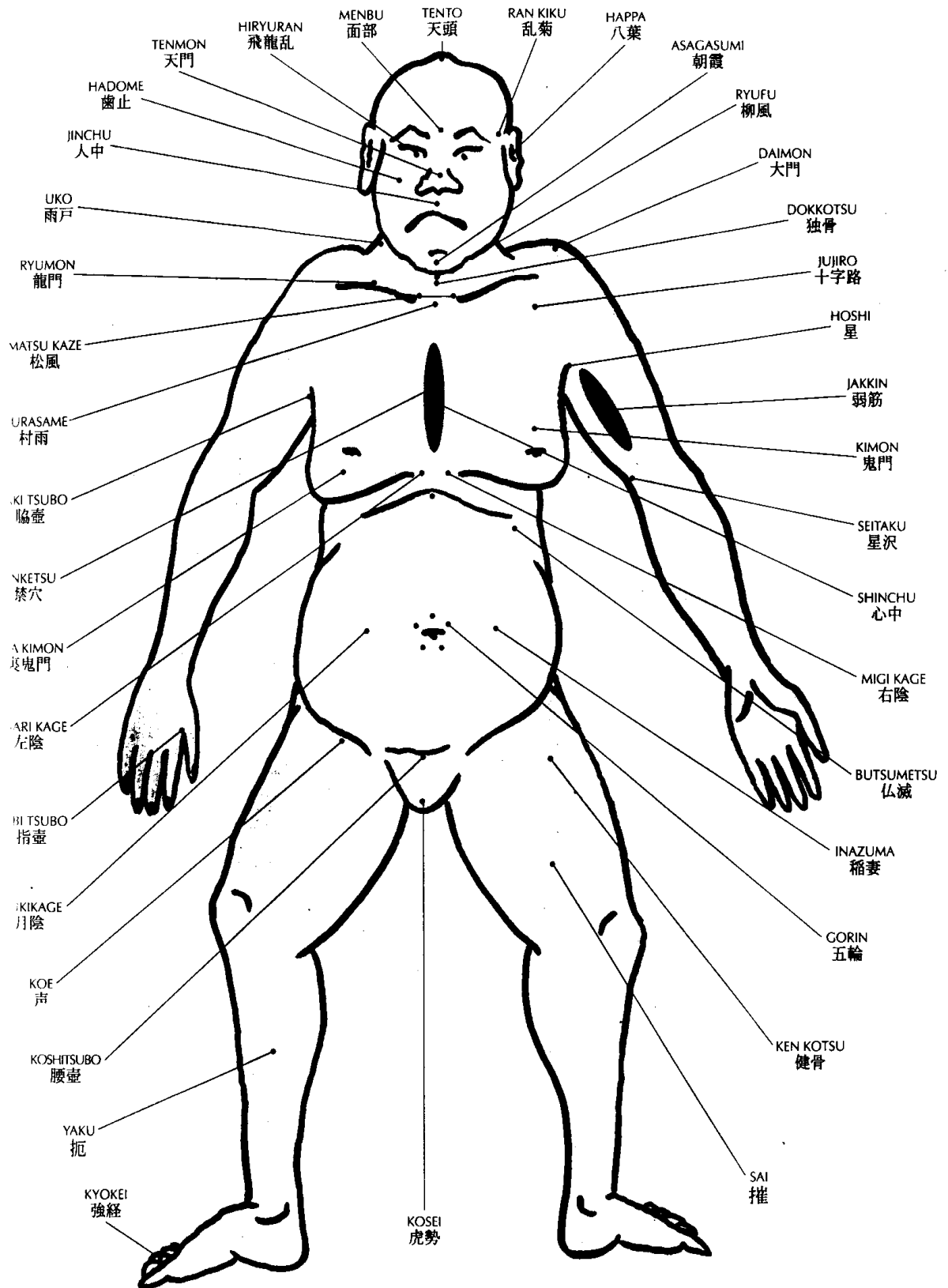
## **Back: lower Section**

- 39. Gluteal fold [Ushiro Inzuma]:** central portion of the back of the upper thigh just below the buttock. Cause of loss of consciousness is trauma to the sciatic nerve producing an unusual type of pain in the abdomen and hip regions and loss of motor function.
- 40. Soleus muscle, lower part [Kusanagi]:** cause of loss of consciousness is trauma to tibial artery and tibial nerve, producing an unusual type of pain in the abdominal and hip regions leading in turn to the loss of motor function.

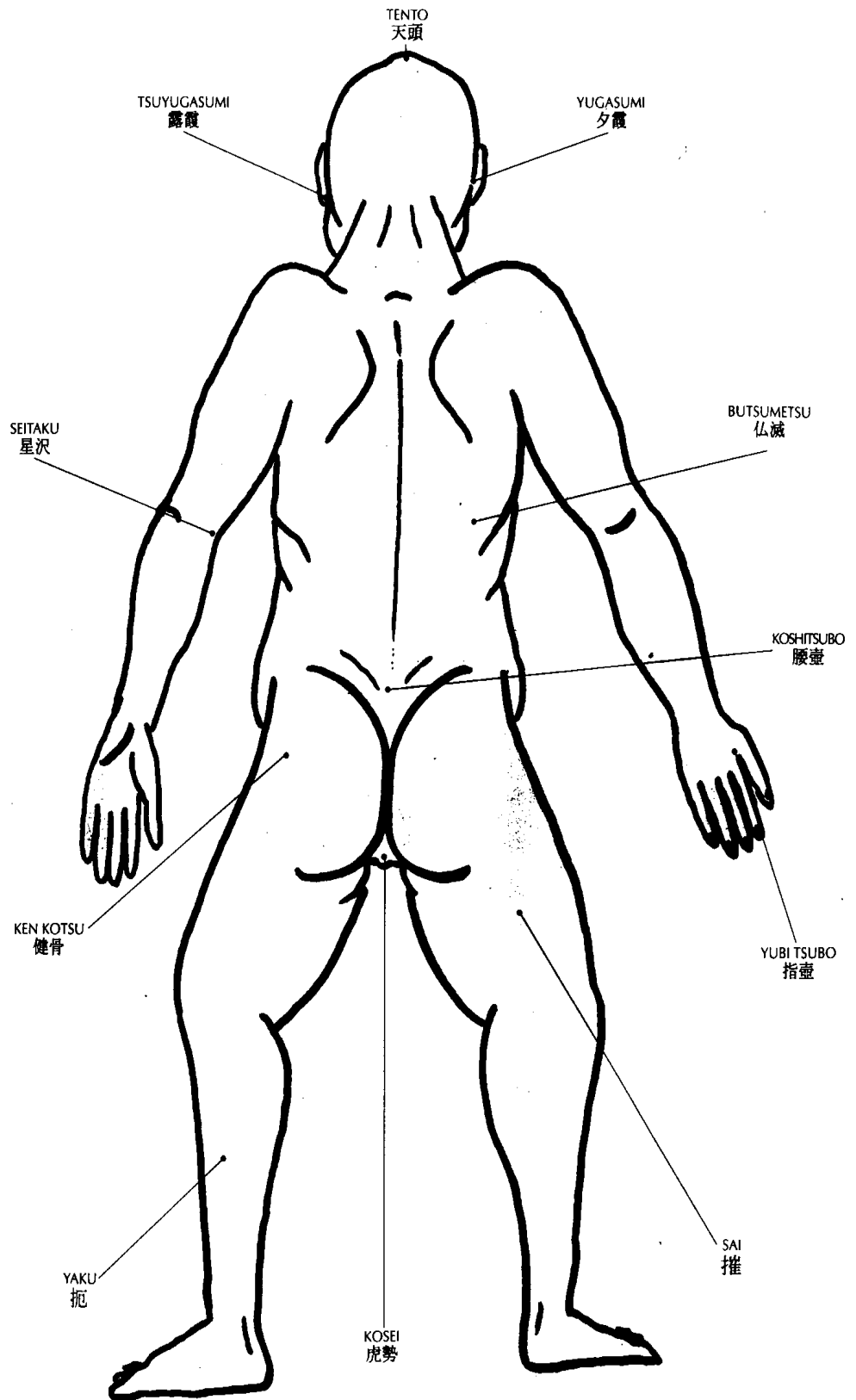








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