

Ten Chi Jin Ryaku No Maki

Principles of Heaven, Earth & Man

Ten Ryaku No Maki

(Principles of Heaven)

Taihenjutsu Ukemi Gata (Passive Defense Techniques)

Fundamental forms for movement and break falls

When rolling, the rear foot / leg should be active rather than passive. This leg can be used to launch you into the roll by pushing off, adding speed and power that can be used to get you onto your feet quickly. Even while rolling, you must maintain your awareness and maintain eye contact with your enemy or enemies.

1. Mae Gaeshi - Forward techniques

1. 2-hand forward roll (Ryote Zenpo Kaiten)
2. I-hand forward roll (Katate Zenpo Kaiten)
3. No-handed forward roll (Muute Zenpo Kaiten)
4. Leaping forward techniques
 - a. 2-hand forward handspring (Ryote Zenpo Tenkai)
 - b. I-hand forward handspring (Katate Zenpo Tenkai)

c. Diving forward roll (Hicho Kaiten)

2. Yoko Gaeshi - Sideways techniques

1. 2-hand sideways roll, left and right (Ryote Sokuho Kaiten)
2. 1-hand sideways roll, left and right (Katate Sokuho Kaiten)
3. No-hands sideways roll, left and right (Muute Sokuho Kaiten)
4. Leaping sideways techniques
 - a. 2-hand sideways handspring, left and right (ryote sokuho tenkai)
 - b. 1-hand sideways handspring, left and right (katate sokuho tenkai)
- c. Diving sideways roll, left and right (hicho)

3. Ushiro Gaeshi - Backward techniques

1. 2-hand backward roll (Ryote Koho Kaiten)
2. 1-hand backward roll (Katate Koho Kaiten)
3. No-hands backward roll (Muute Koho Kaiten)
4. Leaping backward techniques
 - a. 2-hand rear handspring (ryote koho tenkai)
 - b. 1-hand rear handspring (katate koho tenkai)
- c. Flying rear roll

4. Zempo Ukemi (forward breakfall)

1. Kneeling 2-hand forward breakfall/catfall
2. Kneeling 1-hand forward breakfall/catfall
3. Standing 2-hand forward breakfall/catfall
4. Standing 2-hand forward breakfall/catfall and front kick

5. Nagare (Natural Flows)

1. Standing drop to the rear (Koho Nagare)
2. Right side body drop (Migi Yoko Nagare)
3. Left side body drop (Hidari Yoko Nagare)

6. Shi Ho Ten Chi Tobi (4-direction, high and low jumps)

1. Forward leap
2. Backward leap
3. Right leap
4. Left leap
5. Ten high leap
6. Chi (Earth Leap - drop down to kneeling with palms to ground)

A spiral leap includes a partial or complete turn with the jumping motion. All leaps should be level sliding moves, not bounding hops that land with a thud.

Exercise:

Four defenders stand within arms reach. When the attacker moves towards one of the defenders, all the defenders leap either backwards, forwards, or sideways as appropriate. Eight feet is considered a good leap. When leaping backwards, always maintain good posture. When leaping upwards, bring the legs high but always observe the opponent.

7. Sho Ten No Jutsu (Techniques for climbing)

The body momentum and balance are used to permit running up vertical surfaces such as trees, walls, and fences (or even people). Use small rapid steps. For training, incline a plank of wood about 30 cm by 3 to 6 cm by about 3 meters at an angle. Once you can run up it, jump off it and land on your feet, incline the plank at a steeper angle. The training is then done on trees, walls etc. The most important things are to concentrate your mind into perceiving the object as horizontal rather than vertical, straighten your back, hold your breath and sprint at full speed. When you reach the top, kick so that you jump off it and do a backward roll to absorb the shock of landing.

Ho Ko Jutsu (walking techniques)

1. Soku shin so soku ho - Sideways "crab" running
2. Hyo jo ho ko - Running on ice or slick surfaces
3. Mu on no ho - Silent running

Shizen 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.

Shin Kokyo Sanaden (3 deep breathing exercises)

Whole body respiration and relaxation exercises. Perform each exercise eight times per day. Deep stretching respiration, stretch naturally and breathe.

1 - Sit in seiza. Inhale and at the same time, bend the shoulders and head backwards, naturally, but as far as possible. Exhale by reversing the process by bending your head and shoulders forward. Use your body weight to push out as much of the air as possible. At this time, your lungs should be empty. It is now a matter of repeating the process.

2 - Sit in seiza. Inhale and at the same time turn the head over the right shoulder, naturally, but as far as possible. Exhale by rolling the head down to the front. Once again, you must use your body weight to squeeze out as much air as possible. You then start inhaling and at the same time turn your head over the left shoulder, naturally, but as far as possible. Then once again you exhale by rolling the head to the front and squeeze the air out with the use of the body. Repeat the process.

3 - Sit on the ground with your legs stretched out in front of you. Keep your legs together throughout the exercise. Raise your arms over your legs, parallel to the ground. From this position, stretch your arms sideways and inhale. You exhale by bending forward and reaching out to grab your toes. Ensure that you keep your back straight for this exercise. The squeezing action should help to expel the air from your lungs. repeat the process.

Self massage: Skin respiration technique, important for grappling techniques. Lie on your back and bring your knees to your chin. Grab the back of your thighs with both arms and hold the legs to your chest. From this position, rock back and forth from head to tail. Also, roll from side to side.

Kamae (Postures)

Fudoza (motionless sitting - cross legged)

The left leg is folded under the seat, and the right leg is pulled in with the sole of the foot against the left thigh.

Shizen No Kamae (natural posture)

The body is in a natural standing position with the feet planted shoulder-wide and the arms hanging at the sides. Keep the knees slightly bent to remain in balance.

Ichimonji No Kamae (defensive posture)

Means one, or straight. The body is turned sideways to the attacker, holding 60-70% of the weight on the rear leg with the front arm extended and the rear hand open to protect the face.

Doko No Kamae ("angry tiger" defensive posture)

The body is turned sideways to the attacker, holding 60-70% of the weight on the rear leg with the front arm extended and the rear hand clenched as a fist above or beside the head.

Jumonji No Kamae (cross armed offensive posture)

The weight is divided evenly over the two flexed legs, a little wider than the shoulders, feet about 45 degrees outward/forward. The body is turned at the waist against the attacker and the hands are crossed at the wrists, thumbs up, in front of the chest.

Kosei No Kamae (attacking posture)

The weight is divided evenly over the two flexed legs, a little wider than the shoulders, feet about 45 degrees outward/forward. The body is turned at the waist against the attacker and the leading hand is held open in front of the head. The trailing hand is held low as a loose fist in front of the stomach.

Hicho No Kamae ("crane" single-leg defensive posture)

The body is turned sideways to the attacker, holding the weight on the rear leg. One arm stretched, the hand open. The other hand as a loose fist, thumb up, just over the inside of the elbow. The standing leg is slightly bent, the other leg bent with the sole of the foot resting on the other knee.

Hira Ichimonji No Kamae (side straight line receiving posture)

The weight is divided evenly over the two flexed legs, and the arms are extended at the sides, palms facing forward at eye level.

Hoko No Kamae ("bear" encircling posture)

The weight is divided evenly over the two flexed legs, a little wider than the shoulders, feet about 45 degrees outward/forward. The body is turned at the waist against the attacker and the arms are held bowed over the head.

Dakentaijutsu - Ho Ken Ju Roppo (16 Striking Methods)

Ken - Striking Methods

1. Kikaku Ken or Zu Tsuki (Demon horn strike)

Using the thick bone areas of the forehead, sides, and back of the head in smashing or butting actions.

2. Shuki Ken - elbow smash (waking-up arm strike)

Using the bone points of the elbow to strike close targets

3. Fudo Ken (immovable fist strike)

Using the clenched fist for punching or striking.

4. Kiten Ken or Shuto (wake-up rolling chop strike)

Snapping the hand open at the point of impact, to strike with the outer edge of the palm.

5. Shishin Ken (finger needle strike)

Using any individual fingertip for striking or applying pressure.

6. Shitan Ken (3 or 4 fingertip strike)

Using three or four fingertips together in a stabbing drive.

7. Shako Ken (claw strike)

Using the palm and fingertips to strike or rake.

8. Boshi Ken or Shito Ken (thumb drive fist)

Using the extended thumb supported by the clenched fist to jab the target.

9. Shikan Ken (extended knuckle fist)

Using the bones of the middle knuckles of the half-folded fingers to strike the target.

10. Koppo Ken (thumb knuckle fist)

Using the middle knuckle of the half-folded thumb to strike or apply pressure.

11. Happa Ken (eight leaves strike)

Using the open hand as a slapping strike.

12. Sokuyaku Ken (heel strike)

Using the bottom of the foot (ball of foot or heel) to shove into the target.

Zenko geri - forward kick

Sokuho geri - sideways kick

Koho geri - backwards kick

Tobi geri - jumping kick

13. Sokki Ken (knee strike)

Using the bone points of the knee to strike close targets.

14. Soku Gyaku Ken (tips of toes)

Using the tips of the toes to strike or stab the target.

15. Tai Ken (any part of body)

Using the hips, shoulders, etc.

16. Shizen Ken (natural weapons)

Using teeth, nails, etc. to attack the target.

Sanshin no Kata Fundamental training routines

Chi No Kata (earth influence)

The defender is in the shizen natural posture facing the attacker.

The attacker steps forward with a right high lunge punch, and the defender responds by slipping back and to the right into a left ichimonji defensive posture while executing a left inside block. (alternatively, move back with the left arm raised and the right hand closed and held vertically at the right hip. Don't block, simply raise the left arm)

The defender counter-attacks by stepping forward with the right foot and executing a right upward-swinging shi tan ken fingertip drive to the solar plexus (use three fingers to strike, either have them side by side or with the finger tips in a triangular posture. The thumb and little finger touch each other).

Sui No Kata (water influence)

The defender is in the shizen natural posture facing the attacker.

The attacker steps forward with a right high lunge punch, and the defender responds by slipping back and to the right into a left ichimonji defensive posture while executing a left inside block. (alternatively, move back with the right hand closed and held vertically at the right hip.)

The defender counter-attacks by stepping forward with the right foot and executing a right outside omote shuto hand-edge strike to the throat. (Do the shuto straight from the hip if this is where the hand was held).

Ka No Kata (fire influence)

The defender is in the shizen natural posture facing the attacker .

The attacker steps forward with a right high lunge punch, and the defender responds by slipping back and to the right into a left ichimonji defensive posture while executing a left inside block. (alternatively, move back with the right hand closed and held vertically at the right hip)

The defender counter-attacks by stepping forward with the right foot and executing a right ura shuto hand-edge strike to the right side of the attacker's neck. (Do the shuto straight from the hip if this is where the hand was held).

Fu No Kata (wind influence)

The defender is in the shizen natural posture facing the attacker.

The attacker steps forward with a right high lunge punch, and the defender responds by slipping back and to the right into a left ichimonji defensive posture while executing a left inside block. (alternatively, move back with the right hand closed and held vertically at the right hip)

The defender counter-attacks by stepping forward with the right foot and executing a right swinging shi to ken thumb drive to the ribs or side of the groin area. (alternatively, apply an upward swinging koppo ken).

Ku No Kata ("emptiness" influence)

The defender is in the shizen natural posture facing the attacker.

The attacker steps forward with a right front kick, and the defender responds by slipping back and to the right into a left ichimonji defensive posture while executing a left inside block (alternatively, move back with the right hand closed and held vertically at the right hip). Raise the right hand above your head as a distraction (or shift your weight forward onto the left leg and apply a right shako ken to Uke's face)

The defender counter-attacks by executing a right soku yaku heel-shove kick to the attacker's midsection.

Ku No Kumite Kata

The defender is in the shizen natural posture facing the attacker.

The attacker steps forward with a right high lunge punch, and the defender responds by slipping back and blocks with a right uke nagashi. Then pulls the attacker's hand between the attacker's legs and turns at the side of the body. The defender checks the back of the attacker's knee with his own knee. This is a Ku variation and an example of Kumite No Kata.

Kihon Happon Kata (eight basic way form) Fundamental training

Koshi Kihon Sanpo (koshi jutsu's 3 fundamental techniques)

Ichimonji No Kata

The defender assumes a right-sided Ichimonji defensive posture.

The attacker steps forward with a left high lunge punch, and the defender responds by slipping back and to the left while executing a right inside block from the ichimonji pose.

The attacker steps forward with a right high lunge punch, and the defender responds by slipping back to the right while executing a left inside block from the ichimonji pose, and then immediately shifts his hips forward while executing a right outside omote shuto hand-edge strike to the attacker's right forearm.

Hicho No Kata

The defender assumes a left-side Hicho single-leg posture.

The attacker steps forward with a right low lunge punch, and the defender responds by dropping his hips slightly while executing a downwards left inside block.

The defender continues the momentum of his block to move the attacker's right hand aside, and counter attacks with a left foot soku gyaku toe-drive front kick to the attacker's right ribs. (or soku-yaku).

The defender continues by stepping forward with the right foot and executing a right inside ura shuto to the attacker's neck, knocking him backwards.

Jumonji No Kata

The defender assumes a left-side Jumonji offensive posture.

The attacker steps forward with a right high lunge punch. and the defender responds with a left inside block, and then leans forward with a left shito ken thumb-drive strike to the attacker's ribs beneath the right underarm.

The attacker steps forward with a left high lunge punch, and the defender steps back with his left foot to assume a right side jumonji offensive posture while executing a right inside block, and then leans forward with a right shito ken thumb-drive strike to the attacker's ribs beneath the left underarm .

Torite Kihon Kata Go-Ho (5 fundamental hand capture forms)

Omote Gyaku

The attacker grabs the defender's right lapel with his left hand. The defender covers the attacker's left hand with

his right, and steps back with his left foot to straighten the attacker's left arm. The defender crouches and uses both hands to lift the attacker's left hand straight up. The defender next steps back with his right foot while applying an omote gyaku outside wrist twist to the attacker's left arm.

Omote Gyaku Tsuki

The attacker grabs the defender's right lapel with his left hand, and punches at the defender's face with his right hand. The defender covers the attacker's left hand with his right, and steps forward and to the right with his right foot while punching to the inside of the attacker's right arm with the left fist. The defender then uses both hands to lift the attacker's left hand straight up. The defender next steps back with his right foot while applying an omote gyaku outside wrist twist to the attacker's left arm.

Ura Gyaku

The attacker grabs the defender's right lapel with his left hand. The defender covers the attacker's left hand with his left, and steps back with his right foot to straighten the attacker's left arm. The defender next pins the attacker's left hand in place, and steps back with his left foot while applying an ura gyaku inside wrist twist to the attacker's left arm. The defender then covers the attacker's left hand with his right, and steps back with his right foot to apply an omote gyaku outside wrist twist to the attacker's left arm.

Musha Dori

The attacker grabs the defender's right jacket sleeve with his left hand. The defender steps forward with his right foot and reaches over the attacker's left elbow from the inside with his right arm. The defender continues the motion of his arm, coming up from beneath the outside of the attacker's elbow to apply a musha dori (goja dori) inside lifting elbow lock to the left arm while pivoting to the left. The defender then steps on the back of the attacker's left knee to drive him to the ground.

Muso Dori

The attacker grabs the defender's right jacket sleeve with his left hand. The defender steps back with his right foot and pulls his right hand down. The defender next steps forward with his right foot, bringing his right hand up from below along the back of the attacker's left elbow. The defender continues the rolling motion of his hand while pivoting back with the left foot to apply a muso dori outside arm bar to the attacker's left arm.

Taihenjutsu Mu-To Dori Kata

Unarmed defense against a sword.

Hira No Kamae From the receiving posture

As the attacker steps forward with a vertical sword slash, the defender moves from the hira receiving pose back into a left ichimonji defensive posture to avoid the cut. The defender then pivots to the right and does a right shoulder roll, rolling away in the direction of the attacker's advance.

Ichimonji No Kamae From the defensive posture

From a left ichimonji defensive pose, the defender dives forward and to the right under the attacker's vertical sword slash, to end up behind the attacker. As the attacker turns and approaches with a second cut, the defender steps forward with the right foot, and with the left knee on the ground, applies a right shito ken thumb drive fist to the solar plexus while sheltering himself with the left forearm.

Jumonji No Kamae From the offensive posture

The defender uses the shi ho tobi four-directional leaping method from the jumonji offensive posture to avoid the attacker's sword slash. As soon as the blade is cleared, the defender springs back at the attacker with restraining grabs and counter strikes.

Chi Ryaku No Maki

(Principles of Earth)

Hajutsu Kyu Ho

Nine Methods of Countering an Attacker

1. Te Hodoki (wrist grab escapes)

Katate - single hand, left and right

Defender pivots and backs up into a position beside the attacker, and allows body motion to twist the wrist out of the attacker's grasp. It is important that the defender spreads the fingers of his grabbed hand when doing this.

Ryote - double hand grab escape

Defender pivots and backs into position beside the attacker, pointing hands up and down to twist out of the grasp. It is important that the defender spreads his fingers when doing this.

Note: Control of the elbows is important.

2. Tai Hodoki (rear body hug escape)

Defender slams the hips back into the attacker's abdomen while lifting and spreading the arms. As the attacker

folds forward, the defender executes a rear zu tsuki head smash to the attacker's face and peels the attacker's arms away.

Note: Use koho tobi to accomplish this.

3. Oya Goroshi ("kill the Parent" thumb crush)

To free himself from clothing, body, and weapon grabs, the defender folds the attacker's thumb back on itself in the natural direction of the knuckle with crushing force.

4. Ko Goroshi ("kill the child" little-finger crush)

To free himself from clothing, body, and weapon grabs, the defender folds the attacker's little-finger back on itself in the natural direction of the knuckles with crushing force.

5. Koshi Kudaki ("waist break" throwing counter)

To prevent being thrown by an attacker who has grabbed him, the defender relaxes and drops his center of gravity by crouching and leaning back slightly to counterbalance the pull of the throw.

6. Happo Keri ("8 way kicks" counters for body or arm grabs)

Right heel stamp shove kick to the adversary's left thigh.

Left heel stamp shove kick to the adversary's right thigh.

Right inward swinging heel kick to the outside of the adversary's left thigh.

Left inward swinging heel kick to the outside of the adversary's right thigh.

Groin kick by swinging inside edge of right foot up.

Groin kick by swinging inside edge of left foot up

Henka Keri - any kick with the right foot to cause pain and force the adversary to let go and back away.

Henka Keri - any kick with the left foot to cause pain and force the adversary to let go and back away.

Note: Certain situations necessitate certain responses while excluding others, hence not all of the above are appropriate in all situations. Practice from and against various kamae.

7. Keri Kudaki ("kick break" overpowering a kick)

The attacker executes a right front kick, and the defender responds by sidestepping to the left and applying a right soku yaku heel stamp front kick to the outside of the thigh or knee of the attacker's right leg.

The attacker executes a right front kick, and the defender responds by shifting back and to the right into a left ichimonji defensive pose while applying a left low sweeping block. The defender can then punch or rake the knuckles of the right hand across the attacker's right shin and ankle, or rock forward to slam his right knee into the inside of the attacker's right knee while his leg is held in place horizontally.

The attacker executes a right front kick, and the defender responds by shifting back and to the left into a right ichimonji pose while applying a right outside sweeping block. He then reaches under the attacker's right ankle with his left hand, and grabs the toes and pulls in a clockwise direction to flip the attacker into a rear facing stomach-down position. The defender should then pull forward on the trapped leg and drive down on the back of the attacker's right knee with the left knee, or punch into the back of the right shin with the left hand, to down the attacker.

The attacker executes a right front kick, and the defender then responds by sidestepping to the left and applies a right fudo ken forefist punch to the outside or top surface of the thigh of the attacker's right kicking leg.

8. Ken Kudaki ("punch break" Overpowering a punch)

The defender responds to the attacker's punch with an injurious counter-strike block, and then applies a fudo ken forefist punch or shuto open-hand strike to the same area injured by the block.

This technique can be applied from the inside or outside of the attacker's punch.

Note: be careful not to over-commit your strike as this could leave you off balance and exposed.

9. Henka Kudaki ("changing breaks")

The attacker steps forward with a right lunge punch. The defender responds by sliding back and to the left into a right ichimonji defensive posture while applying a right injurious block to the outside of the attacker's right arm. The defender immediately follows with a kick to the same area injured by the block.

The same two-part technique can be applied to a right front kick attack, and can be applied as a four-part technique against a punch/kick combination attack.

Torite Kihon Dori No Kata (hand lock controlling forms) Gyaku Gi (limb twisting controls, reverse technique)

1. Take Ori ("break the bamboo" wrist fold)

Omote outside grip - The back of the attacker's hand is gripped by either of the defender's hands. The defender encircles the underside of the attacker's wrist with his thumb and forefinger and folds the wrist towards the inside of the forearm. With his free hand, the defender can apply a pulling motion to the attacker's elbow, increasing the wrist fold pressure.

Ura inside grip - The palm of the attacker's hand is gripped by either of the defender's hands, and the defender's thumb and forefinger encircle the back of the attacker's wrist. The attacker's hand is then pulled to fold the wrist towards the inside of the forearm.

2. Omote Gyaku (outside wrist twist)

The adversary's left hand is gripped by both of the defender's hands, with the palm facing the attacker and the back facing the defender and the fingers pointing up. The defender steps forward with the left foot and back with the right foot while folding the palm towards the inside of the forearm and twisting the wrist in an outward clockwise direction. The attacker ends up on his back.

Note: alternative method of entry and application:

Uke grabs Tori's right lapel with his left hand. Tori uses his right hand to cover Uke's grabbing hand and steps back left with his left leg (controlling Uke's elbow with his own right elbow). Tori releases Uke's left grab by pushing his arm up left (from Tori's perspective) with his right hand while stepping back up to shizen with the left leg. This has the effect of pushing Uke's torso backwards and overbalancing him backwards. At this timing of off balance, Tori steps back with his right leg and applies omote gyaku.

3. Ura Gyaku (inside wrist twist)

The adversary's left hand is gripped across the back by the defender's left hand. The defender's right hand can grip the attacker's left hand for support, or apply downward pressure to the outside of the attacker's left elbow. The defender steps back with the left foot while folding the palm towards the inside of the forearm and twisting the wrist in an inward counter-clockwise direction. The adversary ends up on his stomach.

Note: alternative method of entry and application:

Uke grabs Tori's right lapel with his left hand. Tori uses his right hand to cover Uke's grabbing hand and steps back right with his right leg (Tori's left hand comes across Uke's eyes as his left hand now joins his right). Tori releases Uke's left grab by pushing his arm up left (from Tori's perspective) with his left hand while stepping back up to shizen with the right leg. This has the effect of pushing Uke's torso backwards and overbalancing him backwards. At this timing of off balance, Tori steps back with his left leg and applies ura gyaku.

4. Hon Gyaku (primary wrist twist)

The adversary's left hand is held in a position with the thumb down and the palm edge up. The defender's left hand grips the attacker's left hand along the back, and the right hand grips along the palm. The defender steps back with his left foot while applying a drawing pressure to the attacker's straightened left wrist. The attacker drops straight down, and can be pulled onto his stomach or pushed onto his back.

Note: alternative method of entry and application:

Uke grabs Tori's left lapel with the right hand. Tori moves back left with the left leg (checking Uke's hand with his left hand) and brings his right hand across Uke's eyes and then into position against Uke's right hand (across the bridge of Uke's major knuckles). Tori turns to the right and rolls Uke's hand into the vertical plane (thumb down,

little finger-side of the hand pointing up). Tori's right hand holds the fingers/knuckles of Uke's hand and Tori's left hand holds Uke's wrist. Tori releases Uke's grip on the lapel by pushing Uke's fingers in a vertical arc back towards Uke's eyes (Tori uses his right hand to do this), while pulling down on Uke's wrist slightly with the left hand. This causes Uke to arch back slightly and his knees to weaken and bend. Tori then steps back with his right leg, keeping downward pressure on the wrist to collapse Uke's knees by manipulating Uke's hand, as before. As Tori steps back, Uke is pulled forward onto his face (Tori turns the lock into Ura Gyaku and turns to his right). Uke will not be able to roll out of this if his knees have been bent and his body locked by the Hon Gyaku.

5. Omote Oni Kudaki ("destroy the demon's face")

The attacker grabs the defender's left sleeve with his right hand. The defender pulls back with his right foot, and then steps forward with his right foot while bringing his left hand up along the inside of the attacker's right forearm and joining in a handclasp with the right hand, which comes up behind the attacker's right arm from underneath. The defender then steps back with the right foot while lifting up against the attacker's left shoulder structure.

6. Ura Oni Kudaki ("destroy the demon's back")

The attacker grabs the defender's left sleeve with his right hand. The defender pulls back with his right foot, and then steps forward with his right foot while bringing his left hand up along the inside of the attacker's right forearm. The defender then reaches over the attacker's right arm with his right arm, and pulls the defender's elbow in while pushing out on the wrist. The defender can then step back with the left foot to increase the leverage.

7. Musha Dori ("capture the warrior" folded elbow lift)

The attacker grabs the defender's right sleeve with his left hand. The defender pulls his right hand back while stepping back with his right foot, and then steps forward with his right while reaching over the attacker's left elbow with the right hand. The defender continues the motion of his right hand, bringing it down along the outside and then under the left elbow. The left hand then supports the right and pushes up, lifting the attacker's folded elbow in an inward direction.

8. Muso Dori ("twin warrior capture" outside arm bar)

The attacker grabs the defender's right sleeve with his left hand and the defender pulls back with his right foot. The defender then steps forward with his right foot and sends his right open hand palm under and along the outside of the attacker's left forearm, to position on the back of the attacker's left elbow. Once Uke's elbow is in position you can move your body back slightly to straighten the arm, using your palms to apply the lock). The attacker's left wrist is caught in the fold of the defender's right arm, and the defender steps back with his left foot, pushing on the elbow to straighten it. The defender's left hand can be used for additional support and twisting effect to the arm.

Note: alternative method of entry and application:

Uke grabs Tori's right sleeve with his left hand. Tori moves forward right with his right leg and pushes against Uke's left arm at the elbow joint with his right hand (Tori's palm is underneath the joint and the thumb can be pushed into the joint to bend the arm). Lift Uke's bent arm and roll it over until the elbow is facing forwards by turning your hips counter-clockwise. Put both hands (palms) into position on Uke's elbow and turn your hips clockwise to straighten Uke's elbow. At this point Uke's head should be down and forward, and his hips back (in this position >). Tori can then step behind Uke's left leg with his left leg and apply pressure against Uke's left elbow to take Uke backwards onto his rear.

9. Oh Gyaku ("big reverse" forward shoulder leverage)

The defender's left hand grabs the adversary's right wrist and the right hand grabs the attacker's right shoulder at the base of the neck. The defender then lifts up with his left arm while pulling forward and down with his right hand, and executes a right soku gyaku toe kick to the attacker's right lower ribs. Stepping back with the right foot, the defender pulls the attacker straight down on to his face and chest, using the attacker's upraised right arm for leverage, or hugging the arm for control if necessary.

Note: alternative method of entry and application:

Uke is in Shizen. Tori steps forwards with his right leg and takes Uke's left wrist with his right hand, at the same time Tori's left hand goes to Uke's left shoulder near the neck. Uke's arm is levered back by Tori's forward movement because as Tori steps in, he extends his right arm similar to a punch. This begins to bend Uke forward. Tori now bends his knees and drops his weight which pulls Uke down further (because Tori's left hand is at Uke's shoulder). Tori then straightens his knees somewhat and straightens his left arm so that he is pushing down onto Uke's shoulder/back with his left fist. Tori directs Uke's balance backwards to the floor through Uke's backside. Uke is now completely locked. An example finish is for Tori to turn to his left (counter clockwise), pulling with the left hand, dropping to his left knee and moving his right arm under Uke's left to dislocate Uke's left shoulder.

As per the basic technique above, but instead of kicking up to the groin, zenpo geri to Uke's right koe (the same side as the arm you are controlling). Note: when you kick, you should kick right the way through until your leg is fully extended.

The same techniques in Gyaku Gi must be practiced from attacks with a punch (tsuki)

Note: gyaku gi are not necessarily about damaging the joint, the joint you are applying the lock to is used to initiate control of Uke's whole body by moving one joint to lock or fix in place another joint. This is used to limit or remove Uke's opportunity to fight while maximising Tori's opportunities.

Nage Kata **(throwing techniques)**

1. Ganseki Nage ("rock throw" forward hip throw)

The defender stands in front of the attacker, with his right side pressed against his adversary's left side. The defender's right arm moves under and behind the adversary's left shoulder, with the right hand above the attacker's left shoulder, palm forward. Without bending forward, the defender twists his hips and shoulders to his left to throw the attacker forward onto the ground.

2. Haraigoshi ("brushing the waist" body throw)

The defender uses his back and hips to lift and throw the attacker. The defender's right hand grips the attacker's left lapel or shoulder and the defender's left hand grips the attacker's right side. The attacker is pressed close to the defender, and body slamming is used to get the attacker

into position for the throw. Turn the body to the right (or left), turn in with the hips and throw the attacker in a sweeping motion.

3. Gyaku Nage (reverse throw)

The defender intercepts a right punch or grab and pivots clockwise along the outside of the attacker's right arm. The defender ends up with the attacker's right arm barred elbow-down over the defender's left shoulder. The defender then pulls down on the attacker's right wrist while lifting up with his left shoulder to throw the attacker or break his arm.

4. Taki Otoshi ("waterfall drop" free-falling throw)

The defender lifts and throws the attacker with a limb or body throw. As the attacker begins his drop, the defender releases him and clears out, letting him fall to the ground unhindered.

5. Osoto Gake ("big outside trap" rear hip throw)

The defender stands to the right of the attacker's right side, holding the attacker's left lapel or neck with the right hand and the attacker's right arm with the left hand. The defender can kick the outside of the attacker's right knee to weaken his stance. The defender lifts up with the right hand while pulling down and to the left with the left hand, and steps back with the left foot to spin the attacker down onto the ground on his back.

6. Uchimata Uchigake ("inside thigh trap" leg lifting sweep)

The defender uses his right leg between the attacker's legs to lift and pull, or lift and sweep, the attacker's left leg from the inside. The throw can pull the attacker forward or throw him over onto his back.

7. Hane Goshi Nage ("jump waist throw" kicking throw)

The defender stands with his back to the attacker's front, gripping him from over his right side. The defender kicks back with a right rear hooking heel kick to the outside of the attacker's right knee or calf, knocking the leg out while pulling the attacker's torso forward to throw him.

8. Itami Nage ("Painful throw" grabbing body sling)

The defender grabs the attacker in any area of the body: ribs, neck, head, limbs etc. and uses clawing or finger thrust pressure to move the attacker into the momentum of a throw

9. Ryu Sui Iki ("going with the flowing water" drop pull)

1 - Tomoe Nage - Defender grabs the attacker's lapels and drops back to his seat, shoving his foot into the attacker's stomach and throwing him onto his back above the defender's head.

2 - Tachi Nagare - Defender grabs the attacker's lapels and drops back to his seat, sliding his legs between the attacker's legs and throwing him onto his head above the defender's head.

3 - Yoko Nagare - Defender grabs the attacker's lapels and drops back to his seat, sliding his legs to one side of the attacker's legs and throwing him onto his head beside the defender's body.

4 - Te Makura - Defender's left hand grabs the attacker's right wrist and the defender's right arm hooks up from behind the attacker's right upper arm. The defender then drops back onto his seat while applying a right arm bar to slam the attacker forward onto his face.

5 - Kuruma - Defender grabs attacker's lapels and drops back to his seat, swinging his foot up into the attacker's groin and throwing him onto his back. The defender then continues the rolling motion and ends up sitting on the prone attacker's chest to apply a restraining hold.

Note: With all the above nage kata it is essential to take Uke's balance. An effective way of applying the above throws is to enter and turn your body (as in Ganseki) until Uke's weight is committed on/against your hips. The throw can then be completed with minimum effort. Another concept is to use natural walking to enter into the throw, use natural walking to apply the throw (possibly changing direction during the throw) and natural walking to complete the throw.

Shime Waza (choking techniques)

Hon Jime (Principle choke)

Tori crosses his wrists and grabs Uke's right lapel with the right hand and the left lapel with the left hand. Tori's palms face Uke's, and the thumbs are inside Uke's lapels. To apply the choke, Tori applies a scissors action, twisting his knuckles down into the sides of Uke's neck.

Note: Alternative method of entry and application:

Uke and Tori stand facing each other. Tori steps towards Uke with his right leg and slides his right thumb inside Uke's left lapel, high up near the neck. At the same time, Tori's left hand holds Uke's left lapel (below his right arm). As Tori slides his right hand into position, he does this with an extension of his arm to push Uke's shoulders backwards and begin to b The body dynamics are the same as for Hon Jime, i.e. the position of a tsuki and the arching back of Uke. The difference is that Tori's fingers are inside Uke's right lapel, not his thumb. The little-finger knuckle is then turned up into Uke's right carotid sinus.

reak his balance. Tori moves forward through the knees (as if doing tsuki) and pushes out with his right hand while pulling back with his left. This arches Uke's shoulders back and pulls his hips forward, bending his knees. Tori turns his right wrist into Uke's throat to choke.

Gyaku Jime (reverse choke)

Tori crosses his wrists and grabs Uke's right lapel with the right hand and the left lapel with the left hand. Tori's palms face outwards, and the fingers are inside Uke's lapels. Tori applies a scissors action, twisting his knuckles up into the sides of Uke's neck.

Note: Alternative method of entry and application:

The body dynamics are the same as for Hon Jime, i.e. the position of a tsuki and the arching back of Uke. The difference is that Tori's fingers are inside Uke's right lapel, not his thumb. The little-finger knuckle is then turned up into Uke's right carotid sinus.

Itami Jime (Painful choke)

Tori grabs Uke's lapels with both hands, the right to the left lapel and the left to the right lapel, with palms down. Tori then pulls forward while pushing back and inward with the tips or extended knuckles of his thumbs, on both sides of Uke's neck.

Note: Alternative method of entry and application:

Uke and Tori are facing each other in Shizen. Tori steps forward with his right leg, extending both arms to apply pressure to both of Uke's Kasumi with the feeling of pushing through like a punch. This has the same effect on Uke's balance as previous chokes, i.e. arching Uke backwards with his knees bent and hips forwards. Other painful areas can be attacked in a similar manner to take Uke's balance.

Sankaku Jime (3 leg choke)

From behind Uke, Tori reaches around with his left arm and bars his left forearm across Uke's throat. Tori then grabs his wrist with his right hand, pushes into the back of Uke's neck with the forehead, and applies the choke by lowering his hips while pulling back on the left forearm and pushing forward with his forehead.

Note: Alternative method of entry and application:

Uke stands with his back to Tori. Tori uses his fingertips to claw down onto Uke's vertebral shelf (2 inches below the base of Uke's skull). This causes Uke's knees to bend and his chin to lift - the perfect position for Tori to wrap his other arm around the front of Uke's throat and apply Sankaku Jime. If Uke counters the choke by dropping his chin, Tori rolls his arm up Uke's face to lift Uke's chin and then brings his other arm across Uke's throat to apply Sankaku Jime.

Do Jime (body choke)

Tori wraps his legs or arms around Uke's ribs, locks his ankles or wrists and squeezes Uke's body with a crushing grip (by pushing ankles or wrists out, still keeping them locked). The body crush could break bones or prevent Uke from breathing.

Note: Alternative method of entry and application:

Once Tori's legs are around Uke's waist, Tori straightens his legs suddenly - like kicking, to apply an immediate closure on Uke's ribs. Other areas can be attacked, i.e. if Uke turns sideways to spoil Tori's entry, Tori can slide down and apply Do Jime to Uke's thigh.

Note: with all the above chokes, they are done with the feeling of punching, kicking or throwing - with the priority given to taking Uke's balance and Tori taking correct position. If Tori achieves these two priorities, the choke will be easy to apply and totally effective.

Jin Ryaku No Maki

(Principles of Man)

Suwari Kata (Seated Defense Techniques)

Ichi Geki (one rage)

Defender is in fudoza seated posture, as the attacker grabs his jacket with the right hand. The defender responds by grabbing the attacker's arm, leaning back and kicking to the midsection with the right foot. After the kick, the defender knocks the attacker's right gripping hand away with a left inside strike to the right wrist, while leaping up and back to the right into a left-forward defensive Posture.

Osai Komi (fin down)

Defender is in fudo za seated posture, as the attacker grabs his jacket lapel with the right hand. The defender responds by applying an ura gyaku inside wrist twist to the attacker's right arm while kicking the attacker's left leg back with a right heel shove. As the attacker goes down, the defender uses his right knee on the back of the attacker's right elbow to hold him down on his chest and face with an arm bar. (Practice also, after the lying down, to escape with the help of ukemi.)

Ude Ori (arm break)

Defender is in fudo za seated pose, as the attacker grabs his jacket lapel with the left hand and stabs or punches with the right hand. The defender responds by grabbing the attacker's left arm with his right, leaning back, and using his right knee to apply pressure to the back of the attacker's straightened left elbow. The defender rolls to the left and continues the pressure as an arm bar.

Katate Dori (Single-Hand Grab Defense Techniques)

Ate Nage (place the throw)

The attacker grabs the defender's right lapel with his left hand. The defender uses his right hand to apply a take ori wrist fold to the attacker's left arm, and punches to the ribs with his left hand. The defender pivots to the right while going under the attacker's left arm, and then grabs the attacker's left shoulder with his left hand. The defender then kicks the attacker's support leg out to drag him onto the ground.

Settoh (break and drop)

The attacker grabs the defender's jacket with his right hand. The defender responds by stepping in with his right foot, and punching into the inside of the attacker's right upper arm muscle with his right fist, fudo ken or ura ken (from underneath). The defender then applies a left shi to ken thumb drive strike to the attacker's left ribs.

Fudo (motionless)

The attacker grabs with his left hand and punches with his right. The defender blocks with his left hand and applies a take ori wrist fold to the attacker's left wrist with his right hand. The defender uses his left hand to grab the attacker's left shoulder, while moving to the left side of the attacker. The defender maintains the wrist fold while pulling forward on the shoulder to throw the attacker to the ground. The defender steps back with his left foot to add leverage to the throw.

Ho Teki (release and throw)

The attacker grabs the defender with his left hand and punches to his face with his right. The defender steps back with his right foot, and shoves his right palm-heel up into the back of the attacker's straightened right elbow, lifting the attacker. The defender then steps forward and places his left foot behind the attacker's left foot and executes an osoto gake rear hip throw.

Yume Makura (dream pillow)

The attacker grabs the defender with his left hand and kicks to the stomach or groin with his right foot. The defender responds by dropping back and to the right with a low left inside block while holding on to the attacker's left arm. The attacker then steps in with a right punch to the face, which the defender blocks with his left hand. The defender then grabs the attacker's right arm and steps in with his right foot to a position behind the attacker's right foot for a rear hip throw. When the attacker resists the throw, the defender suddenly converts his actions into a te makura throw to pull the attacker down onto his face.

Ryoute Dori (Double-Hand Grab Defense Techniques)

Kana Shibari (iron grip)

Against clothing grabs or rough confrontations, the defender grabs the attacker's collar or shoulders with one hand on either side of the neck, and drives the middle knuckle of the thumb, as a koppo ken fist, into the bones on the sides of the neck with pressure. The defender then follows with a forehead smash to the face, pulling the attacker in with both hands maintaining the choke.

Tengu Dori (capture the demon)

If the attacker applies the Kana Shibari technique applied above, the defender responds by executing a double happa ken open hand slap to the attacker's ears. The defender then uses the thumbs against the attacker's nose; pressing the bones, the sides or straight on the nose to control the attacker. (alternatively, the palm could be used to put pressure on the nose.)

Ryo Te Gake (two hand trap)

The attacker grabs the defender and applies a double hand choke to the sides of his neck. The defender responds by dropping his hips while stepping back with his left foot and pushing up on the undersides of the attacker's elbows. The defender then suddenly pivots to the right and kneels on the right knee while pulling down on the attacker's left elbow and pushing up on the right, to flip the attacker onto his back, everything in one movement.

Ko Ki (strike the demon)

The defender executes a double happa ken ear slapping strike, or shito ken thumb drive strike to the sides of the attacker's neck. The defender then leaps into the air and delivers a double simultaneous front kick combination to the stomach, chest, or face. The defender can turn his striking hands into grabs to pull the attacker into the kicks, if necessary. After the kicks, the defender drops backwards to the ground with a backward roll to cushion the fall and escape.

Shizen (natural)

The attacker grabs the defender by both lapels. At this moment, the defender is in no danger, so he awaits the attacker's next move. If the attacker shoves into the defender, the defender responds with dropped hips and a punch to the attacker's lower ribs. If the attacker pulls, the defender responds with an upward swinging shin kick to the attacker's groin.

So Toh (hold and fall)

The attacker grabs the defender by both lapels and pushes backwards. The defender reaches over the attacker's arms to grab his jacket, lapels, neck muscles, or ears and pulls him into a forehead smash to the face. The defender then drops to his seat, sliding his legs between the attacker's

legs, while pulling the attacker forward and down. The defender can use an upward swinging kick to the attacker's groin to send him over onto his face. The defender follows the motion of the roll and ends up astride the chest of the prone attacker.

Ransetsu (crazy snow)

The attacker grabs the defender by both lapels. The defender grabs the sides of the attacker's jacket and drives his thumb tips into the attacker's ribs while pulling him forward. The defender then drops to his seat, sliding both legs between or to one side of the attacker's legs, while pulling the attacker forward and down onto his face.

Haibuyori

(Rear Defense Techniques)

Shi Sai (finger break)

The attacker grabs the back of the defender's collar with his right hand. The defender reaches back with his right hand to grab the attacker's right hand, and then leans forward slightly to straighten the attacker's right arm. The defender then turns his body to the left and swings his left fist up into the attacker's right ribs. The defender then twists the attacker's right hand off his collar with an ura gyaku inside wrist twist. The defender steps back with his left foot, using his left hand to apply counter pressure to the attacker's right elbow. The defender then kneels on his

left knee to pull the attacker down, and kicks to his chin with the right foot to finish the attacker off.

Sakketsu (killer squeeze)

Against a rear body hug, the defender responds by dropping his hips while raising both arms in front of him. The defender then shifts to the right while grabbing the attacker's right hand with his right hand, and looping his left arm under and behind the attacker's right shoulder or upper arm. The defender then executes a ganseki forward hip throw with his left side pressed against the attacker's right side.

Kin Kudaki (destroy the gold)

Against a rear body hug, the defender responds by shifting his hips to the side and reaching back with his lowered hand to grab the attacker's groin. The defender can also stamp down on the attacker's instep with his heel, or slam back into the attacker's face with the back of his head.

Ketsu Miyaku (squeeze the pulse)

The attacker applies a rear forearm choke. The defender responds by raising his shoulders and turning his chin to relieve the pressure. The defender grabs the choking-arm hand and applies a single thumb pressure drive to the bones or nerves of the attacker's arm, inside or above the elbow. The defender hugs the choking arm to the top of his chest and backs out of the choke, while applying an arm twist up behind the shoulder of the choking arm (or turns clockwise to apply oni kudaki).

Tei Ken (squeeze strike)

Against a rear body hug, the defender drops his hips and raises both arms in front of him simultaneously. As the attacker's hands part, the defender grabs the attacker's right hand with his right hand and the attacker's left hand with his left hand, with his thumbs along the backs of the attacker's hands. The defender lifts the attacker's arms in the air and steps backwards to the left, twisting the attacker's arms (fu iri) against each other to throw him forward onto the ground. The defender finishes him with a downward heel kick.

Tsuki / Keri Taisuku Waza (Punch / Kick Defense Techniques)

Koyoku (rival scoop)

The attacker steps in with a high right lunge punch. The defender shifts back and right with a left inside block, and then moves forward with a right uppercut punch to the solar plexus. The defender then steps forward and places his right foot behind the attacker's right foot and executes an osoto gake rear hip throw.

Hi Sakku (fly and squeeze)

The defender executes a right shi to ken thumb drive strike to the left side of the approaching attacker's neck. The defender then leaps on the attacker with a do jime leg scissors rib crush. Maintaining the leg hold, the defender allows his shoulders to fall back to the ground. The defender grabs the attacker's ankles and pulls up, forcing the attacker to the ground. The defender then applies an ashi jime leg strangulation to the calf, or kicks down on the attacker with the back of his heel.

Setsu Yaku (snow jump)

The attacker steps forward with a high right punch. The defender slips back and to the right with a left inside blocking strike, and then quickly moves forward with an omote oni kudaki elbow leverage technique to break the attacker's right elbow. The defender maintains his left grip on the attacker's right forearm, and reaches up from under the attacker's right arm to grab the back of the attacker's right shoulder. The defender then steps back with his left foot and kneels on his left knee to throw the attacker down onto his back. The defender can use his right knee as a lever to trip the attacker as he falls.

Mu San (lift the fog)

The attacker steps in with a right low punch. The defender steps into the attack, moving slightly to the right and covering the attacker's right punch with a left palm slap while executing a right fingertip strike to the eyes. The defender lifts the attacker's right arm and steps under with a counterclockwise pivot, and then applies a right elbow slam back against the back of the attacker's straightened right elbow to knock him backwards.

Ge Kan

The attacker steps in with a high right lunge punch, and the defender responds with an oh gyaku forward shoulder leverage. When the attacker hits the floor on his chest, the defender steps over the attacker's back with his left foot while kneeling on the right knee. The attacker's right arm is barred and braced above the defender's left hip or thigh.

Kata Maki (one side coil)

The attacker steps in with high right and left punches and the defender responds with inside blocks from the left and right defensive postures. The defender immediately moves forward with a right musha dori folded elbow lift to the attacker's left arm. The defender then steps back with his right foot while driving a left shito ken thumb drive fist into the attacker's right ribs. The defender pivots clockwise to a kneeling position on the right knee to pull the attacker back and down.

Hibari (skylark)

The attacker steps in with a right high lunge punch. The defender drops forward and right to a crouching position on his right knee with both hands on the ground. The defender then springs up with a double punch, loops his right arm under the attacker's left, and executes a ganseki nage forward hip throw with a leg sweep (ganseki

otoshi).

Shi Ho Dori (four way capture)

The attacker moves forward with a high right lunge punch. The defender shifts back and to the right into a defensive pose to avoid the punch. The attacker steps forward with a left lunge punch, and the defender shifts back and to the left with a right inside block from the defensive pose. The attacker continues forward with a right punch, and the defender shifts back and to the right with a left inside blocking strike followed immediately by a right shikanken extended knuckle punch to the attacker's right upper arm or ribs. The defender then reaches over the attacker's right arm with his right to apply an ura oni kudaki outside elbow leverage. If the attacker pulls back, the defender follows with a right ura shuto inside open hand strike to the neck, while holding on to the attacker's right wrist with his left hand. The defender then grabs the attacker by the right collar or shoulder with his right hand, executes a right kick to the ribs or knee to fold the attacker, and pulls him forward on to the ground with a right arm oh gyaku shoulder lift.

Moguri Dori (diving capture)

The attacker steps forward with a right high lunge punch. The defender shifts back and to the right into a defensive pose to avoid the punch. The attacker steps in with a left high lunge punch, and the defender shifts back and to the left while applying a right inside block from the defensive posture. The attacker continues with a right lunge punch. The defender shifts back and to the right with a left inside block, followed immediately by a right shikan ken extended knuckle punch to the right upper arm or ribs. The defender then slips under the attacker's right arm while stepping forward with the right foot. The defender then steps forward with the left foot while twisting in a clockwise direction, throwing the attacker with a ganseki nage forward hip throw.

Chi Goku Otoshi (let fall to hell)

The attacker steps forward with a right lunge punch (or front kick). The defender responds by sliding back and to the left in a right defensive posture while executing a right outside block. The block is immediately turned into a grab, and the attacker's right arm (or leg) is held outstretched. The defender then uses his left knee to apply pressure to the attacker's right elbow (or knee) in order to drive the attacker to the ground.

Keri Ni Taishite Ko To (against the kick)

Once a punch or kick has been blocked, the defender stretches out the attacking arm or leg, and then steps in with a body slam to break or weaken the elbow or knee and down the attacker.

Hu Ko (the tiger lies down)

The attacker steps forward with a right front kick. The defender responds with a right outside block to the outside of the attacker's right leg. The defender then steps forward with the left foot and executes a left shi tan ken fingertip spear to the attacker's groin from beneath his right thigh.

The attacker steps in with a right front kick. The defender responds by sliding back and to the right with a left

inside block from the defensive pose. The defender then holds the attacker's right leg in place and counters with a right fudo ken forefist punch to the inside of the right shin above the ankle.

Keta Otoshi (drop the soul)

The attacker moves forward with a right front kick. the defender pivots clockwise and left to the outside of the attacker's right thigh, and executes a right toe kick to the attacker's groin from beneath the attacker's right thigh. The defender then drives down low on his right foot while applying a shuki ken elbow strike to the attacker's right thigh. The defender then executes double shako ken palm heel slams up into the attacker's ribs, knocking him to his left.

Ko Ku (false space)

The attacker steps forward with a right high lunge punch. The defender slides back and to the right while applying a left inside blocking strike from the defensive posture. The defender immediately shifts forward with a right omote shuto open hand strike to the attacker's right forearm, leaning in with the left knee to allow the body weight to provide the power for the strike. The attacker then executes a right front kick, and the defender leaps to the left and counters with a right outward swinging kick to the outside or underside of the attacker's right leg. As the attacker falls back, the defender steps forward with the left foot and applies a left shito ken thumb drive strike to the attacker's right ribs.

HENKA

Uke and Tori start in hidari ichimonji. Uke steps forward with right leg to strike migi jodan tsuki. tori moves back right 45 degrees with right leg and blocks with left jodan uke to Uke's right hoshi. Tori then shifts his weight forward onto his left leg (without moving the feet) to strike shuto to Uke's right hoshi (the shuto should be done with a feeling of ushi giri - pushing cut - to push Uke's arm to Uke's rear right). As Uke recovers, he steps with his left foot up to where his right foot is and then does migi chuden sokuyaku. Tori quickly brings his right leg in front of his left leg and then back left 45 degrees (yoko aruki) in one movement. Tori then "unwinds" clockwise to kick with his left leg up to the underneath of Uke's right calf. As Tori's left leg lands, Tori strikes hidari boshi ken to Uke's right shichibatsu.

Ren Yo (give a ride)

The attacker steps forward with a right high lunge punch. The defender slides back and to the right with a left inside block from the defensive pose. The attacker then executes a right front kick, and the defender leaps to the left to counter with a right outward-swinging kick to the outside of the attacker's right leg. The attacker continues with a right-hand grab of the defender's left lapel, and the defender counters with a right ura shuto inside open hand strike to the neck while dropping down and back into a right defensive pose. The defender then applies an ura gyaku inside wrist twist to the right arm while pulling the attacker's right arm across the stomach for leverage. The defender suddenly changes direction and pivots back counterclockwise, and uses a right leg kick to knock his adversary backwards while maintaining the inside wrist twist, with the left hand applying folding pressure to the elbow. The wrist is folded to control the attacker once he is on his back.

Gyaku Nagare (opposing flow)

The attacker steps forward with a right high punch. The defender responds with a right outside block from the defensive posture. The attacker then executes a right front kick, and the defender counters with a right outward-swinging kick to the outside of the attacker's right leg. The attacker continues with a left lunging uppercut to the midsection, and the defender blocks with his right arm while covering and grabbing the attacker's right forearm with his left hand. The defender lifts the attacker's right hand and steps forward with a right ura shuto inside open hand strike to the neck. The defender follows up by applying an omote gyaku outside wrist twist to the attacker's right arm while stepping back with the left foot, forcing the attacker to the ground on his back.

Kasa Sagi (magpie)

The attacker steps forward with a right high punch. The defender responds with a right outside block from the ichimonji pose. The attacker then executes a right front kick, and the defender counters by pulling the attacker's right wrist down to interfere with the kick, and follows with a right outward-swinging kick to the outside of the attacker's right leg, the defender takes the attacker's right hand down in this movement. The defender then applies a left shikan ken extended knuckle punch to the right ribs, lifts the attacker's right arm and steps under with a clockwise body pivot, and applies an exaggerated omote gyaku outside wrist twist to pull the attacker to the ground or throw him on his back with a flip.

Nage Kaeshi (Throw Defense Techniques)

Okyo (false Push)

The attacker attempts a throw. The defender drops his hips for stability, and counters with a left shi to ken thumb drive fist to the kidney and right fudo ken forefist punch to the solar plexus from the attacker's right side.

Zu Dori (capture the head)

The attacker attempts a throw. The defender drops his hips for stability, and counters from the right side of the attacker's body with a right punch to the face and a left hair-grab at the back of the attacker's head to drag him back and down, shako ken to the eyes.

Fu Kan (wind turning)

The attacker attempts a throw. The defender punches the attacker in the face with his right fist, and grabs the back of the attacker's belt with his left hand, from the right side of the attacker's body. The defender then leans forward into a right shoulder forward roll, dragging the attacker with him. When the attacker lands on his back,

the defender continues his roll, ending up sitting astride the prone attacker.

Sei On

The attacker grabs the defender by the right lapel and left arm, in preparation for a throw or slam. The defender drives his right thumb into the right side of the attacker's neck with a pinching action, and straightens his right arm while moving to the left. The defender holds the attacker's left arm and executes a right heel stamp kick to the outside of the attacker's right knee. The defender maintains his right hand pinching action while stepping back with his left foot and kneeling on his left knee to throw the attacker to the ground.

Gokuraku Otoshi (let fall to heaven)

The attacker grabs the defender's left lapel with his right hand and the defender's right sleeve with his left hand. The defender pulls back with his right side and then steps forward with his right to apply a muso dori arm bar to the attacker's left arm. The defender then pivots to his right while applying elbow-breaking pressure to the attacker's left arm, and uses the back of his left heel to kick back into the back of the attacker's left leg. As the attacker's leg is knocked out, the defender pushes down on the attacker's left arm to force him into a sitting position or break the arm.

Ugari (reap the quail)

The attacker attempts a rear hip throw. The defender responds by going with the throw, executing a yoko nagare body drop to a sitting position, while maintaining his grip on the attacker. The defender pulls the attacker over onto his head or shoulder, and then continues the rolling motion to end up straddling the prone attacker. A hon jime choke finishes the adversary.

Hi Toh (flying fall)

The defender strikes the adversary's chest below the collar bone with his fingertips, causing the adversary to slump from the pain. The defender then leaps into the air and delivers a double simultaneous front kick combination to the stomach, chest, or face, and falls backwards to the ground with a backward roll to cushion the fall. The defender then jumps on to the grounded attacker to crush his ribs with both feet or knees.

Tai Jime (body choke)

Once the attacker is on the ground, the defender slides his foot under the side of the attacker's ribs and leans forward to apply crushing pressure to the ribs with the shin. If the attacker attempts to slip away, the defender uses his free leg to step over the attacker's body and apply pressure from the other side of his ribs to hold him in place.

Muto Dori Gata **(Unarmed Defense Against a Blade)**

Ken Nagare (flowing strike)

The attacker steps in with a right hand knife stabbing lunge to the defender's stomach. The defender steps forward with his left foot, pivoting to the right along the outside of attacker's right arm to avoid the stab. The defender's left hand blocks the stabbing arm with an open palm shove from the outside, and turns into a grab that holds the attacker's right arm stationary. The defender then counters with a right shikan ken extended knuckle punch to the back of the attacker's right hand, causing him to drop the knife. The defender then steps back with his left foot and uses an omote gyaku outside wrist twist to the attacker's right arm to force him to the ground.

Soto Tonko No Kata **(Practice form of the escaping rat)**

The following techniques involve the use of Metsubushi blinding powder, Senban Shuriken throwing stars, and the Go-Ton Tongi escape methods of the five elements - Earth, Water, Fire, Metal, and Wood.

Packets of the blinding powder and nine throwing stars are concealed in the upper pockets of the jacket, these surprise elements should be combined with the use of Taijutsu body movement for best advantage. To successfully use the strategies of Heaven, Earth, and Mankind, the Ninja must become one with all things in the universe and embody the spirit of the flowers and bamboo. You must know when to bend with the wind, and know that there is no need to bend when there is no wind. You must be able to become the Void itself, in order to master the secrets of using the scheme of totality to accomplish your will .

If you ask if there is truly such a thing as the fundamental techniques of Ninjutsu, we will say "no". If you ask if you are practicing the fundamentals correctly, we will tell you that there is no right or wrong way. These movements we call the fundamentals are only a means for the attainment of the natural ever-appropriate responsive movement that comes with personal enlightenment.

Zanto Tonko No Kata (Escaping practice forms)

Kata Ude Tonso No Kata (1 hand escape practice form)

The attacker uses his right hand to grab the defender's right wrist and pulls the defender forward. The defender goes with the pull, making three short shuffling steps forward. On the third step, the defender lifts his right hand to apply an inside take ori wrist fold to the attacker's right wrist. The defender then kicks to the attacker's groin with a right instep kick, and steps under the attacker's upheld right arm, turning counterclockwise and intensifying the right hand take ori wrist fold. The defender then throws the attacker forward, scatters the blinding powder, and escapes by dropping to the ground (chi tobi).

Sa-Yu Tonso No Kata (right-left escape practice form)

The attacker uses his right hand to grab the defender's left wrist, and pulls the defender forward. The defender goes with the pull, making three short shuffling steps forward. On the third step, the defender lifts his left hand to apply an inside take ori wrist fold to the attacker's right wrist. The defender then grabs the attacker's right shoulder with his right hand and executes a right swinging instep kick to the attacker's groin. The defender steps back with his right foot, turning clockwise, and pulls forward with his right hand while lifting with his left to throw the attacker. The defender then scatters the blinding powder and escapes by dropping to the ground (chi tobi).

Kubisugi Tonso Gata (rear grab practice form)

The attacker grabs the defender by the back of the collar with his right hand, and pulls back. The defender goes backwards with the pull making three short shuffling moves with the attacker, while covering the attacker's right grabbing hand with his own right hand. On the third move, the defender uses his right hand to lift and apply a right ura gyaku wrist twist to the attacker's right arm while slamming back with a left elbow strike to the attacker's solar plexus. The defender then continues the wrist twist to throw the attacker forward, flings the blinding powder, and escapes (ukemi).

Atekomi Tonso Gata (strike and escape practice form)

The attacker moves forward with a downward vertical sword slash. From a left-forward defensive posture with the right hand high (doko) the defender rushes in under the sword with a right shito ken thumb drive strike to the solar plexus while blocking the sword slash with the left hand (at the attacker's wrists). The defender then leaps back to the right, flings the blinding powder, and escapes (ukemi).

Kote Uchi Tonso Gata (arm strike escape Practice form)

The attacker moves forward with a downward vertical sword slash. From a left-forward defensive posture with the right hand high (doko) the defender rushes in to the left of the sword, executing a right hammer-fist strike to the top of the attacker's right forearm. As the attacker drops the sword, the defender punches with his right hand, leaps back to the left, flings the blinding powder and escapes.

Migiuchi Tonso Gata (right strike escape Practice form)

The attacker moves forward with a lunging sword strike. From a receiving posture, the defender slips to the right of the sword while executing a right shuto open hand-edge strike to the attacker's left forearm and grabbing the sword handle with his left hand. The defender pulls the sword away, scatters the blinding powder, leaps back to the right, and escapes.

Sa-Yu Kumogakure No Kata (2-handed clouding form)

Two attackers approach with swords held high. The defender loads both hands with blinding powder, and shifts backwards inch by inch with both arms crossed in a crouching receiving posture. As the attackers move forward to cut, the defender flings the blinding powder into their faces, rushes forward with a simultaneous right and left punch to the solar plexus of both attackers, and then continues forward with two forward rolls to escape behind the attackers' backs.

Kosei Kirigakure Gata (attacking fog form)

Four attackers approach with swords held high or aiming forward. The defender assumes a posture that looks as though he is going to run away, stepping back with the left foot and leaving the right foot forward, turning his shoulders to the left. The defender suddenly snaps back to face his attackers and throws the shuriken at them. As they recoil, the defender scatters the blinding powder, moves through the confused crowd, and escapes (ukemi).

Happo Kirigakure (disappearing into the fog in all directions)

When surrounded by attackers, the defender throws shuriken to the front and scatters the blinding powder to the rear. Concealed in the resulting fog, the defender drops to one knee to lower himself and throws the shuriken in all directions.

Kappi (hit and fly)

As the attacker approaches, the defender executes a right inside ura shuto open hand strike to the right side of the attacker's neck from the attacker's right side. The defender then leaps back and to the left to escape.

Kompi (pack and fly)

As the attacker approaches, the defender executes a right outside omote shuto open hand strike to the left side of the attacker's neck from the attacker's left side. The defender then leaps back and to the left to escape.

Jumonji (cross)

The attacker steps in with a high right lunge punch. The defender responds from jumonji no kamae with a left inside blocking strike to the attacker's right arm, followed by a right fudo ken forefist punch to the right arm. The defender then executes a left shi to ken thumb drive fist to the right ribs, followed by a right shi to ken thumb drive fist to the same target point.

Keri Sukui (scoop the kick)

The attacker moves in with a high right roundhouse kick. The defender responds by ducking forward and to the right to tackle the attacker's grounded leg, and then throwing the attacker onto the ground on his back.

Ashi Dome (stop the leg)

The attacker advances with a right front kick. The defender responds by diving under the attacker's right thigh from the outside and executes a right fudo ken forefist punch to the inside of the attacker's left knee. The defender then tackles the attacker's left leg to dump him on his back.

This book is the copyrighted material of Dr. Masaaki Hatsumi, and may not in any way be reproduced or copied in part or in whole without authority.

Issued by:

Bujinkan Dojo Hombu

Noda 636

Noda-Shi

Chiba-Ken 27

Japan