

Taido Kyōhan

(Taido Instructive Textbook)

Volume 1

Mitsuo Kondo

Translated by
Alvar Hugosson
Denis Rosiere
Lisa Sato



Taido Hon'in Publishing Office

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Preface

10 years have passed since Taïdo Kyohan was published on November 26, 2004. I am very happy that during this period many people, both Taïdo lovers and practitioners of other martial arts, have used this text.

Thanks to the cooperation of project leader Amir Niknam and the translators Alvar Hugosson, Denis Rosiere and Lisa Sato this English version is published the year we celebrate the 50th anniversary of Taïdo and the 90th birthday of late Seiken Shukumine. I am impressed and truly grateful for all the hard work that has been done to make this difficult text comprehensible in English. I also want to thank the World Taïdo Federation for their support in making this possible.

Lastly, I am convinced that this text will be used overseas to deepen the understanding of Taïdo and for the further spread of this art. And as the author I am glad to be able to report to late Seiken Shukumine, the Saiko Shihan and founder of Taïdo, about this achievement.

July 25th, 2015

Mitsuo Kondo
Shuseki Hanshi Hachi Dan
Nihon bugei Taïdo Hon'in

*The brief budo history of Seiken Shukumine,
the Founder, First Sōke and Saikō Shihan of Taïdo*

- 1925 Born in Okinawa prefecture Nago-shi Arume
- 1933 Begins to learn Karate from Mr. Sadoyama Ankō
- 1937 Apprentice to Mr. Kishimoto Sokō
- 1945 Gains the inspirations from movements based on Sentai, Untai, Hentai, Nentai and Tentai activities and begin to investigate the techniques that are applicable in three dimensional space
- 1946 Creates part of Un, Hen and Ten techniques in the mountains of Ōita prefecture and on a deserted island of Okinawa (Tairajima island)
- 1948 First demonstration of new techniques in Shizuoka prefecture Itō-shi Yukawa, gathers and teaches people with interest
- 1953 Establishes Genseiryu Karatedō and commences formal teaching. Experiments teaching at universities, the Self-Defence Forces and companies located around Tokyo over approximately 10 years
- 1956 Receives a title of *Karatedō Hachidan Hanshi* from *Dai Nippon Butoku Kai* (Great Japan Federation of Martial Arts)
- 1962 Completes each technique needed in the new Budō and names them “*Taigi*”
- 1963 Scientifically theorises the basic techniques of “Taïdo” while simultaneously plans the principles of interrelation between the root elements of Budō including Taiki, Dōkō, Seigyo, and the existence of mankind, dynamics of society and dispensation of nature. Publication of “*Shin Karatedō Kyōhan*” (Nihon Bungeisha)
- 1965 Unitarily systematises *Taiki* <Law of breathing>, *Dōkō* <Law of movement> and *Seigyo* <Law of control>. Establishes the theoretical basic principles and founds a new Budo “Taïdo”. On January 23rd, establishes the Japanese Taïdo Federation and is inaugurated as the President and the Sōke Saikō Shihan of the Japanese Taïdo Institution
- 1983 Establishes the World Taïdo Federation and is inaugurated as the President
- 1988 Publication of the “Taïdo Gairon”. Is inaugurated as the Japanese Bugei Taïdo Sōke, Taïdo Hon’in Saikō Shihan
- 2001 Dies on November 26 at Taïdo Hon’in “Gaku-unsō” in Shizuoka prefecture, Itō city Ōmuro Kōgen, at age 76.

Acknowledgements

The joint effort of many has made it possible to translate this historic work. This page will attempt to recognize these people for their great contribution!

Translators

Alvar Hugosson
Denis Rosiere
Lisa Sato

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Editorial Comments

British English has been chosen for the translation as most of the potential readers are from Europe, and also due to the fact that the translators and proofreaders are from either Europe or Australia.

The Hepburn transcription system for Japanese has been used throughout the book. Macrons (ō, ū) will be used to express long vowel sounds, but for words that have been generally adopted, e.g., Taido, Budo, Judo, Aikido, hokei, etc. a simple, not indicated, spelling will be used. As applicable, both Chinese reading and Japanese reading have been applied.

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1 The Creation of Taido

Trying to trace the origins of all human activity through the ages is an almost impossible task. This is due to the fact that the process of human evolution is rather complex and diverse. However, the process of Taido's creation is quite obvious as it took place in the second half of the 20th century.

Taido was created with its base in *Gensei-ryū Karate-dō* by its founder, Seiken Shukumine Saikō Shihan⁽¹⁾ (1925-2001). The origin of Karate can be traced from Okinawa to China, from China to India, from India to ancient Persia, but as with many other traditional martial arts, the details of its creation and evolution remains difficult to clarify. Thus we will deduce the origins of Taido from various reference documents.

1. Saikō Shihan means Supreme or Grand Master, the highest technical title in Taido.

I Exploring the origins of Taido

1. ORIGINS THAT CAN BE ASSERTED FROM A TECHNICAL POINT OF VIEW

Most of Taido's techniques can already be found in *Gensei-ryū Karate-dō*. Therefore it is possible to find Taido's origins by searching the roots of *Gensei-ryū*.

One of Taido's unique qualities is that techniques are performed from the five basic movements: *sen*, *un*, *hen*, *nen* and *ten*. Even if Taido and Karate have a different approach to defend one's own life, we can see that some of the rotating *sen*, ascending and descending *un*, and falling *hen* techniques can also be found in Karate. However concerning *nen* and *ten* techniques, they can only be found in *Okinawa-te*, the ancient Karate in Okinawa, or in *Tō-de*, a form of Chinese Kung-Fu, which was transmitted from China.

Okinawa-te is said to have been developed partly because of the Shimazu clan's weapons prohibition measures. Fighting methods imported from China to Okinawa were called *Tō-de* to distinguish them from locally developed *Okinawa-te*. In fact *Okinawa-te* is said to have been influenced by the mainland fighting methods. Thus, searching for the roots of *Gensei-ryū* leads inevitably to China.

Before searching which Chinese Fighting style is closest to Taido, let's have a look at the diversity of Chinese fighting arts.

Unarmed Chinese martial arts, usually known as "Kung-fu" or Chinese boxing are called *Quan-fa* (law of the fist), and are usually classified according to their geographical origin or their technical contents. Thus, there are southern styles that are said to focus on the use of hands and were mainly developed in Zhejiang, Guangdong and, Fujian provinces and northern styles that focus on the use of legs and were mainly developed

in Henan, Shandong, Shanxi and Hebei provinces.

Southern styles tend to emphasize hand techniques with strong positions and little movement; consequently these are said to be useful when fighting on the narrow deck of a boat. Training these styles also focuses on reinforcement of muscles and bones and the use of a loud method of breathing. The southern styles are also called hard or external styles and were practiced by Buddhist monks, with one of the most well-known examples being Shaolin Kung-fu which is said to have been founded by the Bodhidharma.

On the other hand, the Northern styles were mainly developed in areas with large plains and thus are characterized by large moves and many jumping techniques. As opposed to the southern styles practiced by monks, the northern styles were practiced by laymen and were said to be soft and internal styles. The most known northern styles are *Taiji Quan*, *Xing Yi Quan*, *Baguazhang* and *Baji Quan*.

From a technical point of view, Chinese martial arts can be classified in a more detailed way according to their postures, the height (from the ground, from a natural stance, or in the air) at which techniques are performed, the length of their *taolu* (kata) and their fighting strategies.

Classification by postures occurs according to the width of stances, the moves and steps, and if the middle stances are used for middle range fighting and high stances for close range fighting.

Classification by the level where techniques are performed distinguishes aerial styles like *Mizongquan* which features many jumping kicks and techniques in the air, natural styles like *Xingyiquan* or *Taijiquan* which features techniques from a natural stance, and ground styles like *Ditangquan* or *Zuiquan* which features tumbles, rolls and falls.

Classification by length of *taolu* distinguishes styles like *Taijiquan*, *Taizuchangquan*, or *Shaolinquan* with long *taolu*, and styles with short *taolu* like *Liuludianquan*.

Classification by fighting strategy distinguishes styles emphasizing on long distance fighting and styles emphasizing on short distance fighting.

Many of these fighting arts were introduced in the Ryukyu Islands (the southern Okinawa prefecture) between the 18th and the 20th century and lead to the development of three main Karate styles called *Shuri-te* (mainly influenced by northern Chinese fighting arts), *Naha-te* (mainly influenced by southern Chinese fighting arts) and *Tomari-te* (mainly influenced by northern Chinese fighting arts).

Ankō Sadoyama and Sokō Kishimoto, the two masters from whom Seiken Shukumine learned Karate, both probably practiced *Shuri-te* and *Tomari-te* styles that were mainly influenced by northern Chinese fighting arts. However, as Sokō Kishimoto is known to have kept contact with other styles, we can guess that *Gensei-ryū* Karate also features techniques taken from these other styles. As a matter of fact, the three old katas, *Naihanchi*, *Bassai* and *Kushanku* that Shukumine directly learned from Kishimoto are said to come from *Shuri-te* and *Tomari-te*.

Considering all we have discussed above, we can say, on one hand that Taïdo features characteristics inherited from northern Chinese fighting

arts. This is demonstrated with middle stances and techniques performed in the air, from a natural standing stance and from the ground. However, *Gensei-ryū Karate-dō* features numerous close range hand and elbow techniques, thus it would be more accurate to view Taido as a globally organized system rather than to try to only consider its technical characteristics. Moreover, we can clearly find techniques similar to that found in Taido in “The Forty-Eight Self Defence Diagrams” from the “**Okinawa Bubishi**”. For example, the technique called “Buddha sitting on a lotus (佛座蓮手)” can be compared to *untai-eji-tsuki*, “Squatting with legs wider than shoulders and seizing the leg (四平採竹手)” to *untai-gyaku-ashi-dori*, “Golden cicada slipping out of its shell (圭蟬脱殻手)” to *hentai-nage-kuzushi*, “Dropping to the ground and capturing legs like scissors (落地交剪手)” and “Scissors on ground, pretending to fall over (落地剪股假飯)” to *nentai-ashigarami*.



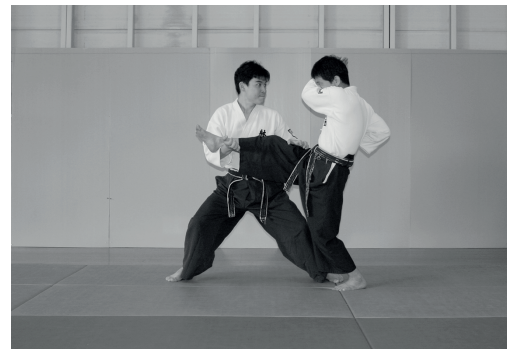
Buddha sitting on a lotus
(佛座蓮手)



Untai-eji-zuki



Squatting with legs wider than shoulders and seizing the leg sitting on a lotus
(四平採竹手)



Untai-gyaku-ashi-dori



Golden cicada slipping out of its shell
(圭蟬脱殻手)



Hentai-nage-kuzushi



Dropping to the ground and capturing legs like scissors
(落地交剪手)



Nentai-gyaku-ashi-garami



Scissors on ground, pretending to fall over
(落地剪股假飯)



Nentai-jun-ashi-garami

2. FUNDAMENTAL DIFFERENCES BETWEEN CHINESE BOXING AND TAIDO

As many other Japanese martial arts, the roots of Taido can be found in Chinese boxing, and thus many techniques show common characteristics. However, Taido, Judo, and Karate should not be considered as mere imitations of the Chinese fighting arts. Moreover, even if similarities can be found in their techniques, they have different features, peculiarities and purposes.

Regarding Taido, we can say that technically Taido has fundamental differences with respect to Chinese boxing. Taido features for example a genuine footwork method called *Unsoku happō*, that cannot be seen in other martial arts a

And which is used to move freely on the ground surface, while efficiently keeping balance and coordination, and to allow the practitioner to perform techniques in a three dimensional space. Taido also features the following specific rules of practical behaviour: *Unsoku – Sōtai – Seihō – Kimegi – Gentai*⁽²⁾.

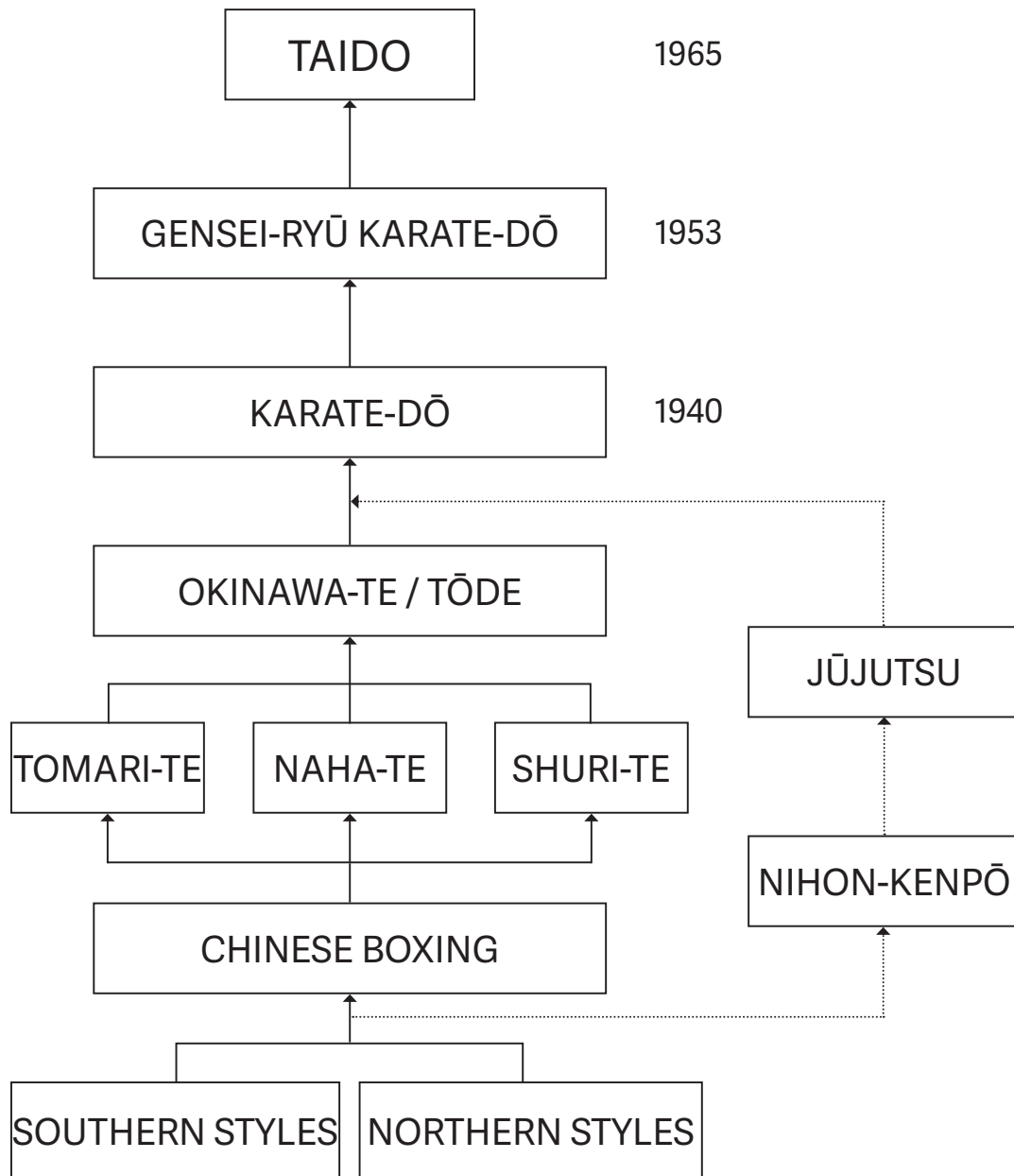
All these considerations about the roots of Taido can be resumed in the diagram on next page.

2. *Unsoku* = Footwork, *Sōtai* = technical move, *Seihō* = control of the opponent's move, *Kimegi* = final technique, *Gentai* = return in a proper stance



Photo: Seiken Shukumine performing Kushanku kata as a demonstration at the Japan National Karate Championships in October 1955.

ORIGINS OF TAIDO



We will now leave any further explanations about Karate's history and will take a brief look at the creation of Taido and its process. As was already discussed in the preface, the reader is invited to read the first chapter of Seiken Shukumine's books *Taido Gairon* and *Shin Karate-dō Kyōhan* for further details about Karate's history.

II The original individual movements that inspired the creation of Taido

At the end of World War II, Seiken Shukumine was involved as a member of a submarine suicide squad in the Japanese Imperial Navy. In this extreme situation where he was expected to sacrifice his own life, Shukumine tried to find a method to inflict the biggest damage to the enemy's vessels. What he found was a way to move in order to reach the enemy's ship without being sunk, "*even if one has to turn round and round, even if one has to leap out of the sea, or suddenly dive, even if one has to twist or roll to reach their goal*", that further lead to the concept of Taido's five principles of movement, i.e. *Sen, Un, Hen, Nen, and Ten*. We can say that this way to move was based on extremely simple movements born from the most fundamental needs of the human being.

III The period and circumstances of Taido's creation

After the end of the war, Seiken Shukumine trained for about 10 years in the mountains of Oita prefecture on Kyushu Island and on some unpopulated islands in Okinawa prefecture. Then, in 1954, he founded *Gensei-ryū Karate-dō*, in which he already introduced techniques with Taido's concept of performing attacks and defences by rotating or changing the angle of the body axis, i.e. techniques derived from the movement of the trunk.

At that time, Japan had just begun to settle down from postwar confusion. However, in those days, society tended to be dictated by an economic fundamentalism where soul and spirit were just forgotten. In the Karate world, it was also a time when attempts to unify all the many different styles could be seen.

However, compared to other styles, from a technical and theoretical point of view, *Gensei-ryū Karate-dō*, was considered as a peculiar style, and thus, considering that no further evolution could be expected from the prevalent conservatism in the Karate world, *Gensei-ryū Karate-dō* split after a month after the All Japan Karate Federation that was founded on November 1964. In fact, Shukumine was already planning to create Taido and decided to write down a manual for *Gensei-ryū, Shin Karate-dō Kyōhan*, before leaving it on its own.

IV The creation and development of Taido

After proceeding with careful preparations, Taido was officially presented to the public, as the "**Martial Art of the 21st Century**", on January 23, 1965, also called the birthday of Taido.

To develop Taido in a progressive and systematic way, in compliance with its basic principles, a "**25 years development plan**" was set and divided in five stages: the first 5 years were devoted to the "**Main Basis Establishment**" or **Establishment of the essence of Taido**, the next 5 years to the "**Widening and Expansion**", the third stage to the "**Cohesion and Reinforcement**", then the fourth stage to "**Expansion of Branches**",

and the final stage to the “**Organizational Unification**”. As a result of this plan, the Taido organization grew steadily during these years. Since, there have been some periods of stagnation, but Taido is continuing its development, under the supervision of Taido Hon'in, by the World Taido Federation and the National Taido Organizations.

World Championships are organized every 4 years, and to celebrate the new century, the third World Taido Championships were organized in Okinawa, the birthplace of Taido, in August 2001. From a technical point of view, at the time of writing, 85% of the goals that were set at the foundation of Taido had been achieved.

V The relation between technical concepts of Taido and contribution to society

Any martial art technique should be explained theoretically and tested experimentally. In modern society, martial arts that tend to feature techniques that only rely on experience or intuition would be considered as old fashioned. Anticipating the future, Taido was created not just as a mere martial art for war, but as an era leading martial art, with the aim to serve its practitioners, humanity and society.

Therefore it can be seen that Taido's fundamental concepts of “Training – Instruction – Competition – Creation – Transmission”, that will be described later on, were developed with the idea of “**Social Contribution**”, by educating individuals to apply the principles of peaceful coexistence and co-prosperity in order to be able to contribute to society.

At the beginning, some people criticized these concepts, saying that there was no need of such concepts in martial arts, or that conceptual martial arts don't exist. However, after more than 40 years of existence, Taido has reached a worldwide recognition and is expected to continue to contribute to society by materializing its concepts.

In order to actualize Taido's concepts, instructors have to ask themselves “What is a concept?”, “What are the concepts that underlie techniques in Taido?”, “How to solidify or exemplify these concepts?”, “What are the relations between human beings, society and the nature?”, ultimately needing to find the answers by themselves. In addition, they have to become able to explain this to others and try to apply this by themselves.

The answers to these questions will be found in *Taido Gairon* and in the present text. Thus we hope that you, the reader, will spend time to read them very carefully.

2 The Meaning of the Word “TAIDO”

In order to understand the character, content, techniques and purpose of Taido, it is important to understand the meaning of the word itself. The word TAIDO (躰道) consists of two parts, TAI (躰) and DO (道).

I The meaning of the character 躰 (TAI)

The old character for TAI is 體 (tai) and the new is 体 (tai). In addition, the character 躰 (tai) is an informal variation of the character 体 (tai). While the use of the character 躰 (tai) has become common in a variety of texts, in the Edo period it was often used in literature concerning *budo*. The character 躰 (tai) is formed through the combination of 身⁽¹⁾ (*mi/shin*) and 体⁽²⁾ (tai) therefore it carries their combined meanings.

身 (*shin*) is used in phrases such as: to “put oneself into or to feel deeply”. 身 (*shin*) is further used in order to express the “true, real and sincere” **state of the mind or heart**. In essence it describes a **purposeful understanding of one’s inner and mental states**, both as a character and on a personal level.

体 (*karada*) expresses the body itself, referring to the **shape and the appearance**. Therefore the **state of a form** or an **action** will carry its meaning through the **active, outer and physical appearance** of the body.

Through the combination of these two, Tai (躰) in Taido expresses both the mental and physical possibilities of a human. It can even express the existing (living) *self* of a human being, and thus the aim towards a **proactive person** who has developed their potential in aspects of both mind and body.

1. Could be read as mi or shin.

2. Could be read as tai/tei or karada.

II The meaning of the character 道 (DŌ)

As seen in the difference between Ken-*jutsu* and Ken-*dō*, Jū-*jutsu* and Jū-*dō*, Aiki-*jutsu* and Aiki-*dō* or Karate and Karate-*dō*, Dō⁽³⁾ has a deeper meaning than *jutsu* (art).

Dō does not merely mean the visible way or method of a “**technical art, i.e. technique**”, but defines the invisible “path that people should follow”, which is achieved through the practice of techniques for the purpose of learning. In comparison, Budo is the process of learning attacks and defensive techniques, which can lead to *bu*, a technique done without following accepted morals or path. Therefore, not following the path of knowledge and understanding can lead to a technique becoming a deadly weapon of violence.

3. Dō can be translated as way, path, road, teaching, etc.

There are people calling themselves martial artists (*budōka*) who think that taking “short-cuts” or using “tricks” grants them a greater understanding of their respective martial art. They cheat or frame others without remorse, and only perceive the technical side of the art, forgetting the “path” and can be said to have become immoral people without any ethics.

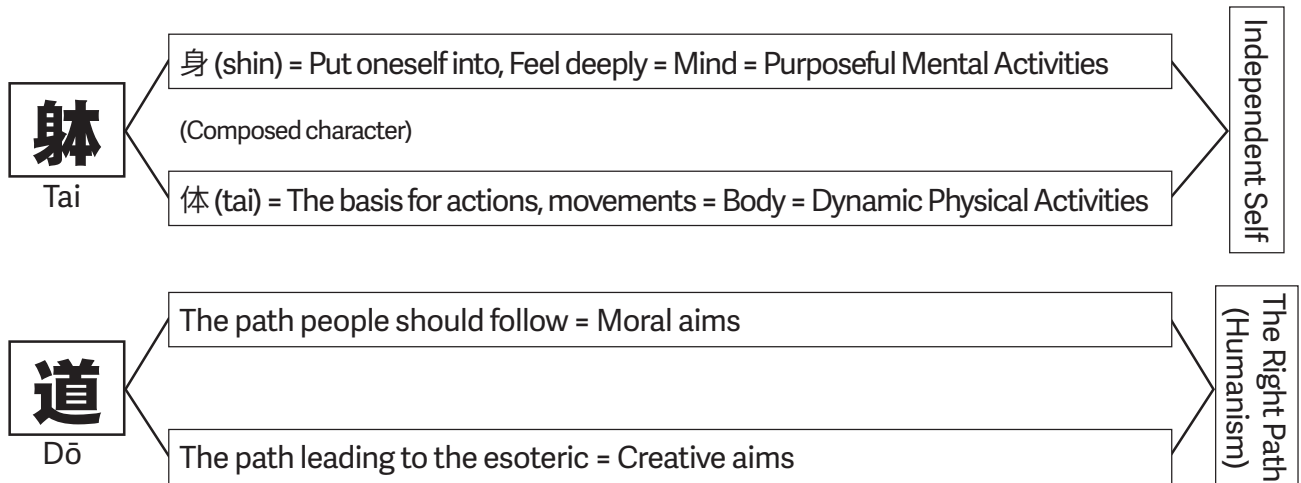
The righteous way is the path where humans recognize each other, respect each individuality and are proactive, leading to humanism such as peace and welfare.

III The meaning of the word TAIDO (躰道)

The word **Taido** stands for the Budo in which people have established an independent self through the combination of both mind and body through the practice of the technical and theoretical sides of Taido. By doing so these people simultaneously elevate both their physical and mental abilities consequently practicing the righteous way of human beings.

An independent self is a person with a perfect character or mental image. This image will positively influence others on all levels of understanding, physically, mentally and spiritually.

The Literal Meaning of Taido

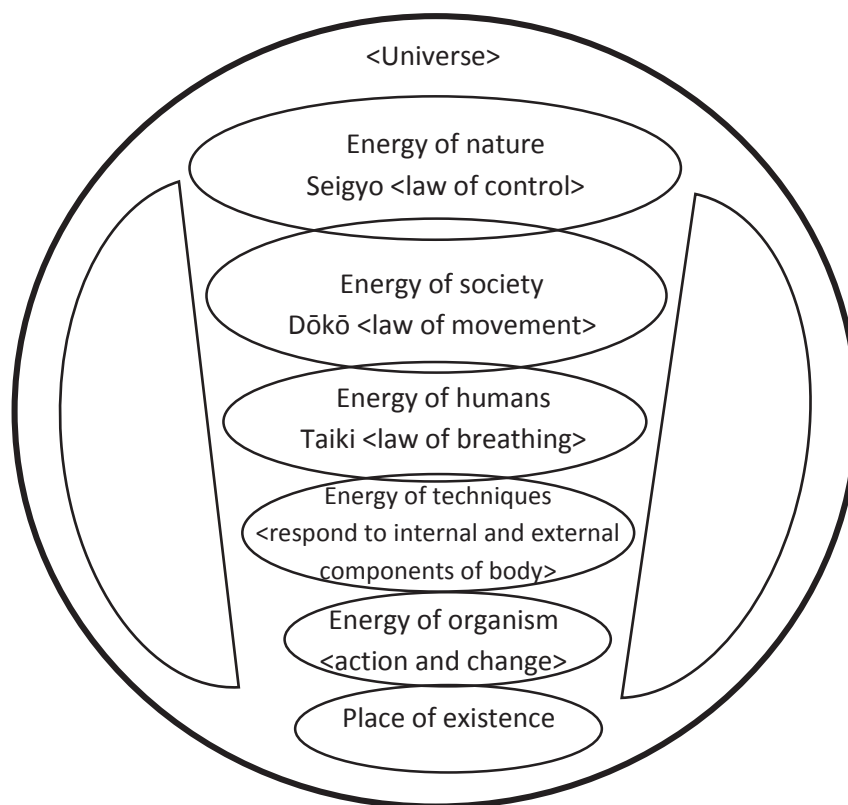


3 The Basic Principles of Taido

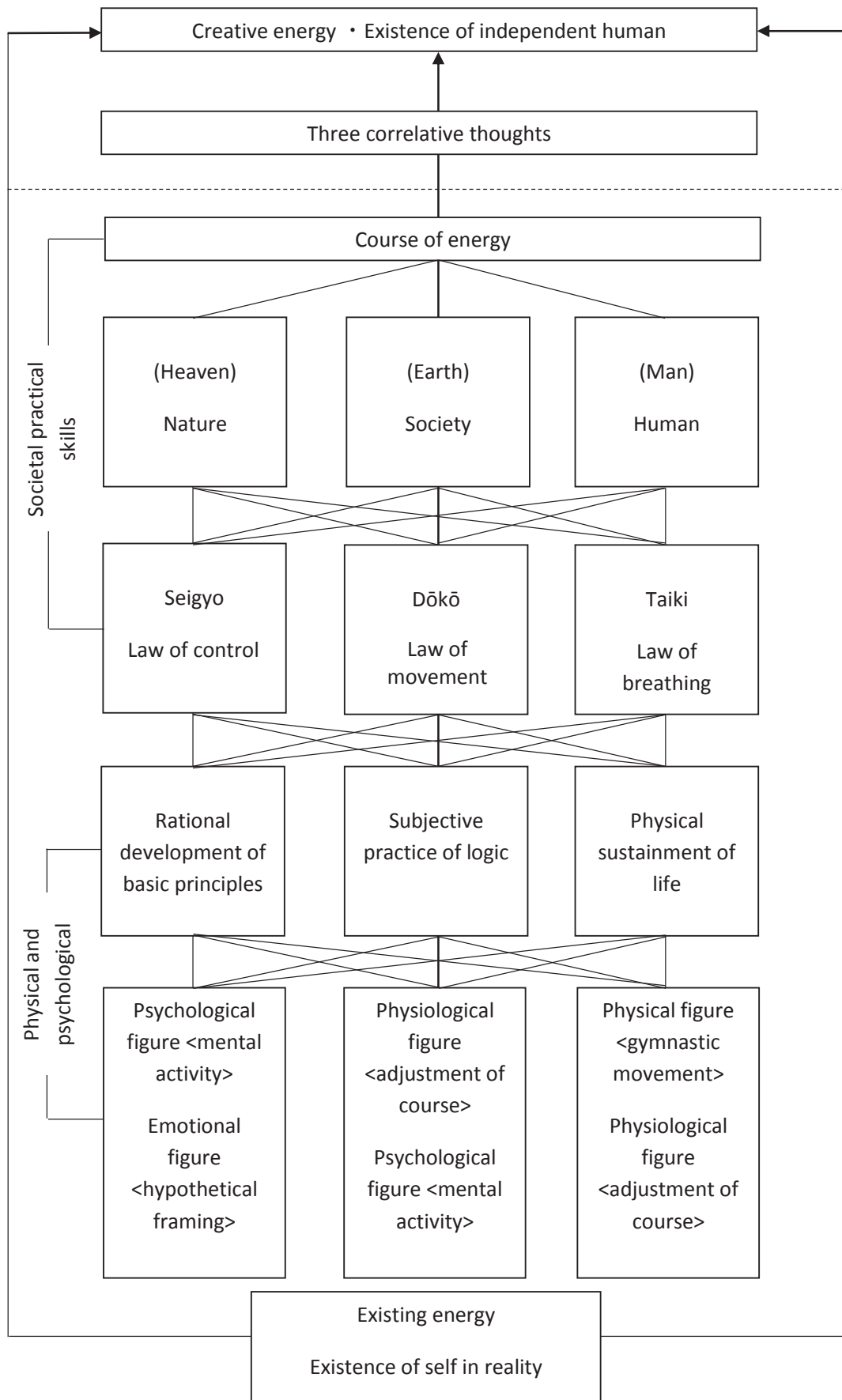
*Taido is practiced by people who are active in society. These people possess the energy needed to exist. Using this energy, one must independently understand the **law of techniques** and **human behaviour** while connecting one's own energy with the **creative energy** of activities and **give this back to society**. **Giving back to society** implies making good use of the skills and abilities that one has developed through Taido for the benefit of society.*

The following illustrates the “**Schematic representation of universal energy**” that is shared by everything in nature and its different stages.

<Schematic representation of universal energy>



<Summary diagram of Basic Principles>



I Figures of consideration

People need to develop a higher psychological state in which they are aware of the energy that allows them to exist and live in society. To link our energy to the creative energy, the first step is to understand the relationships between the four figures: **physical figure**, **physiological figure**, **psychological figure** and **emotional figure**, that form the basis of **physical**, **psychological** and **practical activities**. In addition, one has to also understand these in their relations to *Taiki*, *Dōkō*, *Seigyō* and *Hokei*.

1. PHYSICAL FIGURE

The physical figure of Taïdo refers to the most ideal **form of movement** that is required to achieve the highest level of the technique. It is formed by idealising the **gymnastic movements** that utilise the **three spatial dimensions**. Hence, amongst the Taïdo techniques; *sen*, *un*, *hen*, *nen* and *ten*, it is reasonable to state that *tengi* is the most ideal form of technique in Taïdo.

2. PHYSIOLOGICAL FIGURE

The physiological figure of Taïdo refers to the most ideal **body mass** that is required when one's physiological and mobile abilities are at their maximal demand. It is formed by idealising the gymnastic movements that utilise the three spatial dimensions. Hence, the physiological ability and shape suitable for *tengi* is developed through practicing *tengi*.

3. PSYCHOLOGICAL FIGURE

The psychological figure of Taïdo refers to the most ideal **state of consciousness** that is required when one's psychological and intentional experiences are at their maximal demand. It is formed by guiding one's action in the right direction within the three spatial dimensions. Hence, the bravery and decision-making mindset needed to select and perform *tengi* is formed by the degree of will power that guides one's mind in the right direction during *tengi*.

4. EMOTIONAL FIGURE

The emotional figure of Taïdo refers to the most ideal **function of the senses** that is required when one seeks to express their emotions to the fullest. It is formed by the induced emotional experiences experienced moving in the three spatial dimensions. Hence, for one to be able to perform at their best during *tengi*, one must experience various emotions that arise both from and during *tengi*.

These four forms utilise the three spatial dimensions and are all developed in a mutually complementary manner. It also goes without saying that Taïdo techniques other than *tengi* are inclusive in these figures. In addition, the figure of personality also plays a role within Taïdo, however this will be addressed later on.

Explanation:

A “**Figure**” refers to the shape and aspect of things as they should be. Each figure represents the ideal representation of the subject of discussion.

II The three objectives of intentional and non-intentional actions

The aim and motive of practicing martial arts varies amongst individuals from the desire for strength, self-defence and health, to the **pursuit** of its psychological and/or cultural aspects. Likewise, people’s way of living can also vary considerably. These various motives and life-styles present themselves as both intentional and non-intentional actions in our lives. Regardless of intent, these **actions** must be pursued in their ideal form at all times whether it is in the context of Taido techniques or in everyday activities within society. Three tasks are proposed to achieve this:

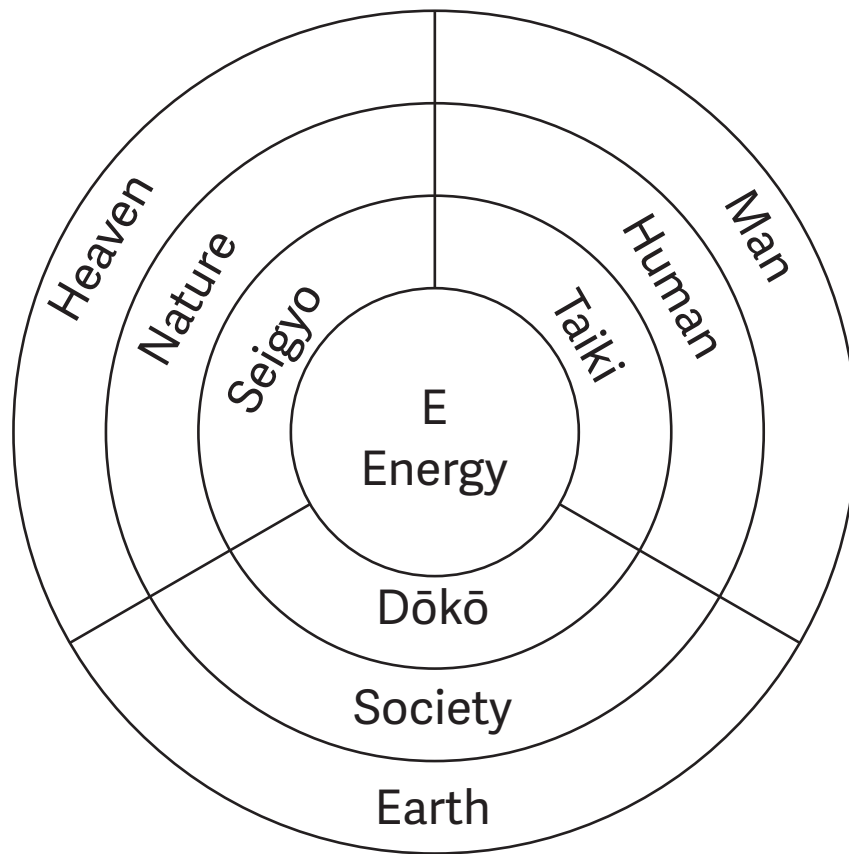
1. A task regarding how Taido **sustains life physically**;
2. A task regarding how Taido **practices logic subjectively**; and
3. A task regarding how Taido **develops basic principles rationally**.

All three tasks are integrated within the extended aim of Taido trainings. Therefore, the trainings themselves will be the solution to achieve these tasks.

III The three corresponding concepts of Taido

As illustrated in the <Schematic representation of universal energy>, heaven – earth – man, nature – society – human, and Taido’s *seigyo – dōkō – taiki* are integrated into one dimension by the energy that each of them possesses. These are then organised into the three correlative thoughts comprising one component from each dimension, Heaven – Nature – *Seigyo*, Earth – Society – *Dōkō* and Man – Human – *Taiki*.

<Schematic representation of universal energy>



4 The Basic Concepts and Principles of Budo

I Improving human life through physical training

Martial arts are constantly evolving with their goals, nature, characteristics and form consistently changing through time. Before the modern times, martial arts were used to kill, then at the beginning of modern times, they were used to defend nationalism, and nowadays they are used for physical education. In this new era, Taido was established as a martial art with the task of defending one's life constructively with the respect of life as a fundamental idea. In order to match the goals of physical education, Taido was established as an educational martial art with the idea of promoting health and active life through the harmonious formation, development of the body and the mind to ideally educate well-balanced humans in their body and mind.

II Actively relating ethics to the training of Budo

Moral codes were born from religion or philosophical thought like Confucianism. However, they have changed with time, and were adapted by those who held the power or governed to serve their own interests according to the era's background. This kind of biased moral is definitely not valid in our present society.

The second task that Taido was established for is the practical application of a universal ethics. In order to find a way to achieve the universal common goals of humanity which are liberty, equality, peace, and happiness, the three following fundamental ethical virtues, **sincerity**, **justice**, and **compassion**, were chosen to be put in practice proactively. Sincerity, as an absolute virtue with justice and compassion, is a universal and ultimate value which means that there is no lie or falsehood. Justice, as an absolute virtue with sincerity and compassion, is the right path that humans and society should follow in order to achieve liberty and equality for all. Compassion, as an absolute virtue with sincerity and justice, is to treat others with love to achieve peace and happiness for all.

There is a crucial reason why these three virtues of sincerity, justice and compassion were chosen when Taido was established as a martial art. One of the characteristics of martial arts is that, as they attack or defend, this cannot be considered without the problem of "power". Thus any martial art should define in its principles how it considers "power".

A famous Karateka said that "*Power without justice is useless, but justice without power is also useless*", but is that really always true? The super-power that are the United States of America tried for 8 years from 1965 to

impose justice with an overwhelming military power during the Vietnam War, but failed. Even if Justice can become a power, one should consider that the inverse is not always true. In the same way, it is quite doubtful that the 2003 Iraq war and the military operations to restore public order afterward were conducted in the cause of true justice.

The one who holds power should not use it in a wrong way, thus with great power comes great responsibility. Justice can only become truly powerful if it comes along with sincerity and compassion. As proven throughout history, nations with policies based on a simplistic reinforcement of military power in order to dominate others are doomed to fail. Taido was founded with the aim to not only prevent it being utilized by such national policies but also to fight them.

We must have faith in the logic of history and put ethics in practice so as the same errors will not occur again.

III Utilizing the principles of Budo in a rational and creative way

Martial arts infer individuals fighting each other and thus can be perceived negatively from the point of view of our modern peaceful society. As a martial art, it is of course impossible to negate the idea of transforming one's body into a weapon in order to attack or defend. However, it is possible to transcend this idea to a higher level so as to solve this paradox.

Taido was established with a third task which is to establish the principles of Budo rationality and creativity. In order to justify the value of martial arts in our modern society, Taido was founded with the aim of establishing the principles of Budo by applying the theory of dialectics philosophically.



Seiken Shukumine, giving a periodic course about Taido techniques and principles



Seiken Shukumine giving a speech at the opening of the All Japan Taido Championships

5 Properties of Taido

To **theoretically** (its real nature in detail) classify Taido as a martial art, three aspects need to be considered. First is the comparison of the **external aspects** of Taido to other types of martial arts with regard to forms, shapes and the movements used. Second is the **internal aspect** of how the nature and ability of Taido movements are linked to the function of one's mind. Third is a **general aspect** that considers explaining how Taido is accepted in the general society as a martial art.

I External properties

The external property of the shapes and movements of Taido is defined as **"A Budo that utilises one's whole body to exert offensive and defensive techniques while simultaneously changing the body's axis"**.

To break it down, "**Budo**" significantly differs from sports or combat fighting in that it seeks to attain the vitality required to maintain life. "**Utilisation of one's whole body**" refers to the incorporation of hand, leg and elbow techniques in the movements. "**Exert**" refers to correctly exercising the true effects of the techniques. "**Offensive and defensive techniques**" refers to the appropriate selection of techniques necessary to perform offense and defence. "**Simultaneously**" refers to the act of avoiding attacks while exerting offensive and defensive techniques. "**Changing the body axis**" refers to shifting the body axis in the five movements of *Sen*, *Un*, *Hen*, *Nen*, and *Ten*.

In other words, the external characteristic of Taido is defined as **"A martial art that exerts its offensive and defensive techniques by utilising hand, leg and body movements in full-control while avoiding attacks by incorporating the five movements of *sen*, *un*, *hen*, *nen*, and *ten*"**.

II Internal properties

The internal property of Taido is defined as **"A creative martial art that seeks to attain the pinnacle of true art through the harmonization of limitless movement and the body's given function"**.

To break it down, "*a creative martial art*" refers to the form of martial art that pursues evolution and change. "**Seeking to attain the pinnacle of true art**" refers to the rational sublimation of the attributes of the martial arts, such as self-defence, offense and defence, and pursuing the values of coexistence and co-prosperity of oneself and others. "**Harmonization**" refers to the ultimate state to be attained through the conscious awareness of self-defence and the existence of self, as well as advantageous attacks

and presence of others, and complete defence and presence of self and others. **“Limitless movements”** not only refers to the development of the skills, but various natural and social phenomena. **“Body’s given function”** refers to every physical and psychological function that humans are born with.

In other words, the internal property of Taido is defined as **“A continuously evolving martial art that harmonises one’s every innate function and various phenomena within which we pursue the esoteric aspect of coexistence and co-prosperity of self and others”**.

III General properties

The general characteristics of Taido are defined as **“A martial art that considers the self-formation as an autonomous individual through the acquisition of the rational law of practical skills and morality”**.

To break it down, **“a martial art that considers the self-formation as an autonomous individual”** refers to a martial art with the purpose of developing a rational and pragmatic self who is capable of influencing others within society and giving back to society. **“Acquisition”** refers to attaining the law of practical skills and morality by conscious goal-orientated training. **“Rational law of practical skills”** refers to the laws of *Taiki*, *Dōkō* and *Seigyō* and their related matters. **“Rational law of morality”** refers to the laws of humanity, society and nature and their related matters which unite people, earth and heaven through its energy.

In other words, the general property of Taido is defined as **“A martial art that returns profits to the society by developing a rational and pragmatic self who is capable of influencing others by conscious goal-orientated training to link *Taiki*, *Dōkō*, *Seigyō*, as well as the true form of humanity, society, and nature to energy”**.

To comprehensively conclude this, we can rule Taido as **“An evolving, creative martial art that demonstrates offense and defence through transitions of the body’s axis”**.

6 Technical Space of Movement and Ideal Image of Physical Movement

Techniques should constantly be improved to a higher level. To achieve this it is necessary to understand what needs to be improved and how to improve it.

From a physical point of view, the human body does not exist in a one or two dimensional world. For example, when standing upright your body resists the force of gravity and occupies a three dimensional space. Additionally you are free to contract and extend muscle groups within three dimensional space. Thus allowing you to walk, jump, turn on yourself and theoretically achieve anything within the limits of physical laws.

What would you expect from training movement in one defined direction? Would you be able to improve your techniques to a higher level? It is through training, that human mobility and movement can be improved, ultimately facilitating the development of one's strength, speed and the use of the three dimensional space. Results cannot be expected by training in a way in which movement is limited from the start, so in order to achieve a higher level of movement we must investigate how the three dimensional space is utilized in Taido and why.

I Creatively searching for new techniques

While paying serious attention to the fundamental concepts of *taiki*, *dōkō* and *seigyō*, in traditional martial arts, Taido has broken away from their limits in order to study techniques from a creative point of view.

Taido techniques are aimed to utilize three-dimensional space, thus Taido practitioners are requested to practice movements where the body can be considered as a sphere moving in any direction. In addition practitioners are requested to study the physical situation and shape of the body during movement, the evolution of its path through time and space, thereby seeking and discovering new techniques through analysis and creativity.

II Breaking the boundary of two-dimensional space

Martial arts that only use two-dimensional movements are limited in their range of movement and their way of thinking, leading to a lack of awareness about their body within the space and their weaknesses.

This can be attributed to the favouring of frontal attacks and defence while neglecting the defence of the back. Additionally, the use of move-

ments and techniques primarily focused in a forwards and backwards direction do not fully utilize the available space, thus cannot develop the idea of fully using all the dimensions of the space to perform attack and defence or to react immediately to the opponent's moves.

In Taido, dodging techniques have been developed on the basis of three-dimensional movements in order to be able to react to any movement, and thereby removing the limits of two-dimensional movements.

III The challenge of creating new techniques using the three-dimensional space

The ideal image of physical movement can be represented as a three-dimensional geometrical image evolving with time; that is how an object utilizes all three dimensions throughout its movement. It is thus possible to create new techniques by studying how the shape and the paths evolve during time, frame by frame, according to Taido's theoretical system for creating new techniques (see Taido Gairon p224).

When doing this, it is necessary not to restrict ourselves to the martial arts world, but to apply this three-dimensional awareness in all forms of life in order to cope with movement, thus allowing us to adapt to the increasing complexity of the urban structure and the evolution of the social environment. This awareness and way of thinking can also be applied to the increasing complexity of technology, the evolution of the labour environment and the increasing complexity of structural design. In doing so we can pursue the evolution of our living environment in order to creatively utilize space and movement.



Seiken Shukumine challenging a three-dimensional move



Performance of three-dimensional techniques in Jissen Competition

7 Ideal Physiology and Body's Motor Functions

Generally, physical fitness can be defined as the capacity to perform a physical activity, including factors like muscular strength, stamina, power, coordination, flexibility, agility or force of will. Additionally, physical fitness can be affected by health conditions, both genetic or acquired (like immunity).

1. *Yōki-rentan-hō*
(養気練丹法):

Method to develop internal energy (ki).

2. *Shūki-chōsei-hō*
(周期調整法):

Method to regulate biological cycles.

3. *Inyōjō-hō*
(陰陽常法):

Three methods to harmonize breath with the energy flow in the meridians. See notes below for *Inhō yōhō jōhō*.

4. *Tachikata-hattai*
(立ち方八体): the eight basic postures.

5. *Unsoku-happō*
(運足八法):

the eight basic footsteps.

6. *Unshin-happō*
(運身八法): the eight basic body moves.

7. *Kihon-gi*
(基本技): basic technique.

8. *Sōtai-gi*
(相対技): technique performed against an opponent.

Physical activities using only two dimensional moves, can only develop limited abilities, but in Taido the use of a three dimensional space for movement allows the development of one's physical ability, mobility, and adaptability in order to attain a physiologically ideal body.

In Taido, these three dimensional moves are trained, according to basic sports training theory combined with the three methods of the Chinese meridians theory. These methods include;

1. *Yōki-rentan-hō*⁽¹⁾, the development of efficiency as a martial art
2. *Shūki-chōsei-hō*⁽²⁾, the development of internal energy
3. *Inyōjō-hō*⁽³⁾, the harmonization of breath and energy flow.

I Mobility and improvement technique

In order to improve techniques to a higher level it is important to practice and ultimately acquire practical understanding of the utilisation of three-dimensional space. Techniques and movements that use the three dimensions to their full extent allow the improvement of the human capacity for motion and the achievement of the ideal physiological body. However a person's range of movement will always be defined by his or her own physical abilities.

Practically, full three dimensional movements are achieved by practicing Taido's kamae and *tachikata-hattai*⁽⁴⁾, *tachikata-hattai* and *unsoku-happō*⁽⁵⁾, *unsoku-happō* and *unshin-happō*⁽⁶⁾, *unsoku-unshin* and *kihon-gi*⁽⁷⁾, *kihon-gi* and *sōtai-gi*⁽⁸⁾, *sōtai-gi* and competition. Thus, it is possible to methodically improve all the functions of bones, joints, muscles, weight transfer, and breathing to acquire full mobility.

II Regulating physiological cycles through training

The variations of the timing and duration of biological activity in living organisms is called biological rhythm. Taido has a method of regulation of biological cycles used to intentionally modify these cycles. This method is used to stimulate or inhibit the meridians according to the performing of techniques, so as to improve physiological functions but also to improve

concentration of spirit and mind.

In an extreme situation, the range of activity a man can perform is limited by his physical fitness. In order to be able to perform techniques under such a situation, Taido has a method to develop internal energy. This method uses breathing techniques to concentrate internal energy in the *tanden*⁹⁾. In practice, it consists of nine breathing techniques, called *taiki-kyūhō*, with postures using different angles of the upper part of the body, and shown below.

9. *Tanden* (丹田): Point used to concentrate internal energy. There are three *tanden*, *ge-tanden* (下丹田), or *seika-tanden* (臍下丹田), located under the navel *chū-tanden* (中丹田), located at the solar plexus and *jō-tanden* (上丹田), located on the back of the neck.

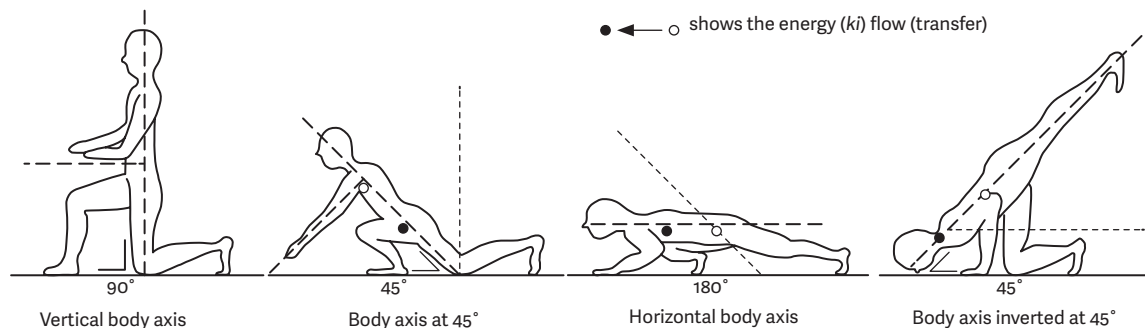
<The Nine Breathing Techniques and Posture Angles Needed to Develop Internal Energy>

Taiki-kyūhō

- | | |
|--------------------------|---|
| 1. <i>Muki-yūtai</i> | All the movements are done in apnoea after breathing out all the air from lungs |
| 2. <i>Yūki-mutai</i> | All the movements are done in apnoea after breathing in |
| 3. <i>Taiki-getan</i> | Movements are done after concentrating the breath in the lower part of the abdomen |
| 4. <i>Taiki-chūtan</i> | Movements are done after concentrating the breath in the chest |
| 5. <i>Taiki-jōtan</i> | Movements are done after concentrating the breath toward the back of the head |
| 6. <i>Danki-tanun</i> | Transfer the breath from the chest to the lower abdomen |
| 7. <i>Tanki-danun</i> | Transfer the breath from the lower abdomen to the chest |
| 8. <i>Kyūki-shūhō</i> | All the movements are done after concentrating the breath in the whole body |
| 9. <i>Kyūki-haibatsu</i> | After concentrating the breath in the whole body, breath is exhaled out and then stopped. |

<Posture, angle of the body and ki flow>

Breathing and posture



III Utilize the meridians to harm or heal the body

The meridians theory of Chinese traditional medicine is used in Taido to increase its efficiency as a martial art. Meridians are considered as streams of vital energy and this basic idea of energy flow was adopted in Taido. It is considered from two points of view: the first one is *gaikō*¹⁰⁾, the external effects which can be obtained by using the vital points located on the meridians when attacking an opponent or defending oneself; the second one is *naikō*¹¹⁾, the internal effects or the physiological effects that can be obtained by regulating the energy flow. This regulation of energy flow is according to the original three internal energy develop-

10. *Gaikō* (外功): external effect
 11. *Naikō* (内功): internal effect

12. *Yōhō* (陽法):
Method to
increase, boost or
activate *ki*.

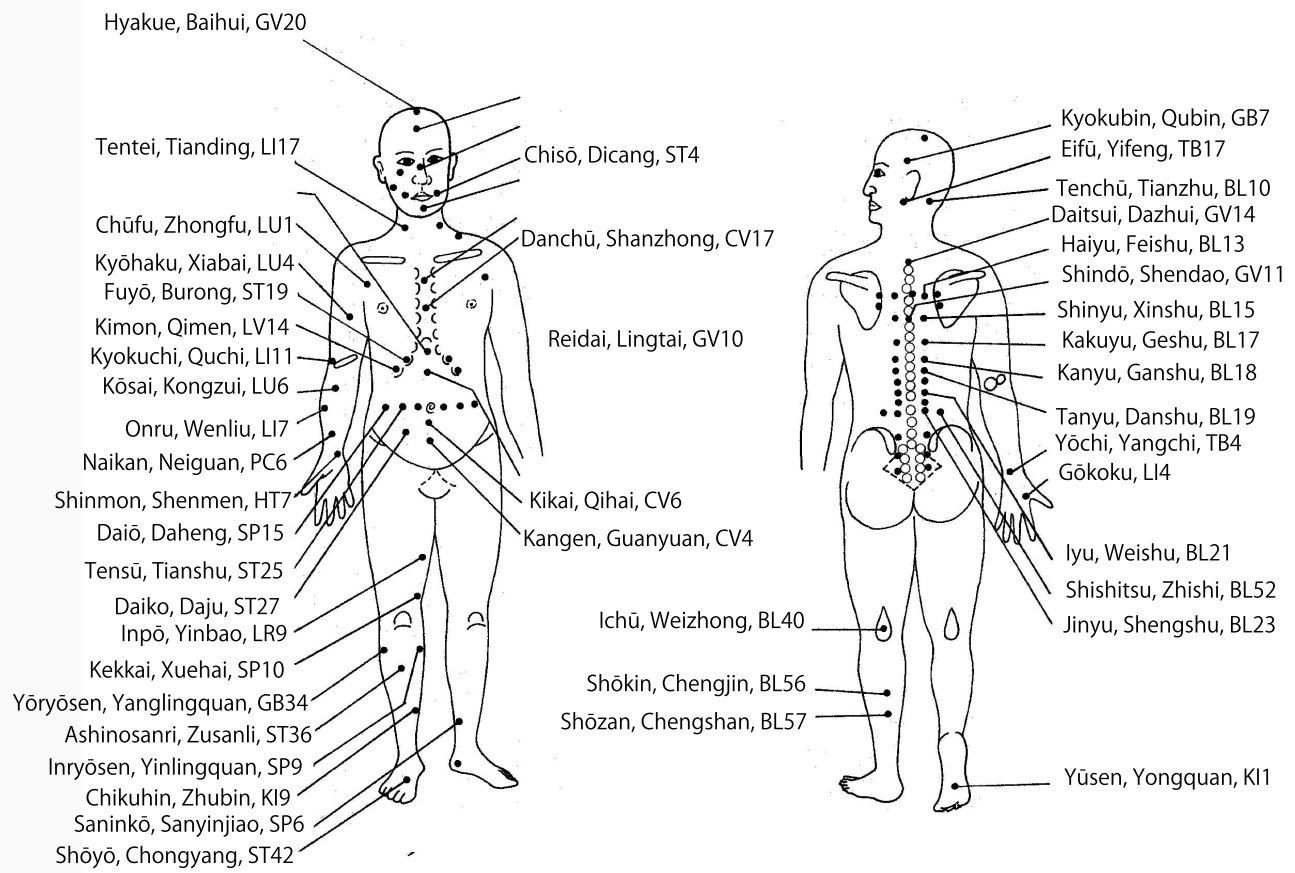
13. *Jōhō* (常法):
Method to main-
tain the *ki*.

14. *Inhō* (陰法):
Method to de-
crease, lower or
deactivate *ki*.

ment methods of Taïdo, *yōhō*⁽¹²⁾, *jōhō*⁽¹³⁾ and *inhō*⁽¹⁴⁾, based on Taïdo's three principles, *taiki* (principle of breathing), *dōkō* (principle of movement) and *seigyō* (principle of control).

These two effects, external and internal, physical and physiological, should be obtained at the same time for better efficiency, and it would be important to study further the methods to use the vital points to damage or to heal. In Taïdo principal vital points related to the physiologically ideal body are shown on the next illustration.

<Principal vital points¹⁵ of the human body>



15. Vital points: points located on meridians in traditional Chinese medicine, especially in acupuncture (acupoints). Also called *tsubo* (ツボ), *kyūsho* (急所) or *keiketsu* (経穴) in Japanese. The point names are given here with their Japanese name in modified Hepburn romanization, followed by their Chinese name in pinyin and their code number (abbreviation of the meridian name with point number).

8 Individual Practice and Personality

*The **personality figure** refers to the ideal figure (form) of internal state of a person that is sought by Taido. This figure allows human beings to achieve their maximum potential through mind and body training in a multidimensional society. This reflects both the internal and external forms of humankind and incorporates the **physical, psychological and practical activities** of Taido. The **technical and personal aspects** are interrelated, i.e., by improving the techniques (practical activities), physical and psychological activities will be equally enhanced. The opposite is possible as well.*

I Physical activity training and reaction exercises

Physical training required for the personality figure is conducted so that the physical and physiological figures are fulfilled. However, these must be conducted within the scope of psychological and technical activities.

In order to complete the physical figure, one must focus on the **coarse movements** of ball exercises in the three spatial dimensions with the premises of **reaction exercises**, where our decision-making skills are a vital component.

To complete the physiological figure, one must base the application of skeletal, muscle, joint, transpositional and breathing exercises of the body's structure, organs and function on the meridian in a yin yang way. These applications must be adaptable to three spatial dimensions and kept in a state of equilibrium.

II Psychological activity and conscious experience

Psychological training required for the personality figure is conducted in such a way that the psychological and emotional figures are also fulfilled. However, these must be conducted within the scope of physical and technical activities.

In order to fulfil the psychological figure, one must be comparative, considerate, selective, judgemental and decisive in a logical way. In other words, one must **consciously process experiences** in a logical and composed way from a wide range of perspectives without being subjective and narrow-minded.

To fulfil the emotional figure, one must be able to freely use space and time within exercises. That is, one must be able to **hypothetically predict** the movement of their opponent by analysing the shapes and movements of their techniques, i.e. **sensory perception** is essential. Therefore, it is

important to avoid expressing your emotion and internal state externally as it can be read and predicted by the opponent.

III Practical activity training and macrocosm

Taido is designed to simultaneously develop one's personality and the ability to teach, train and perform techniques through practice and mastery.

Taido's technical activities are conducted mainly in the form of *taiki*, *dōkō*, *seigyō* and *hokei*. They are fulfilled by linking the physical activities to the physical and physiological figures, and linking the psychological activities to the psychological and emotional figures.

Furthermore, the technical, physical and psychological actions are able to be combined, allowing one to achieve the ability to “**accurately judge**” and “**fully control the body**”. Once these abilities are achieved by **combining the three actions**, it is possible for the individual to reach the ideal form of the personality figure.

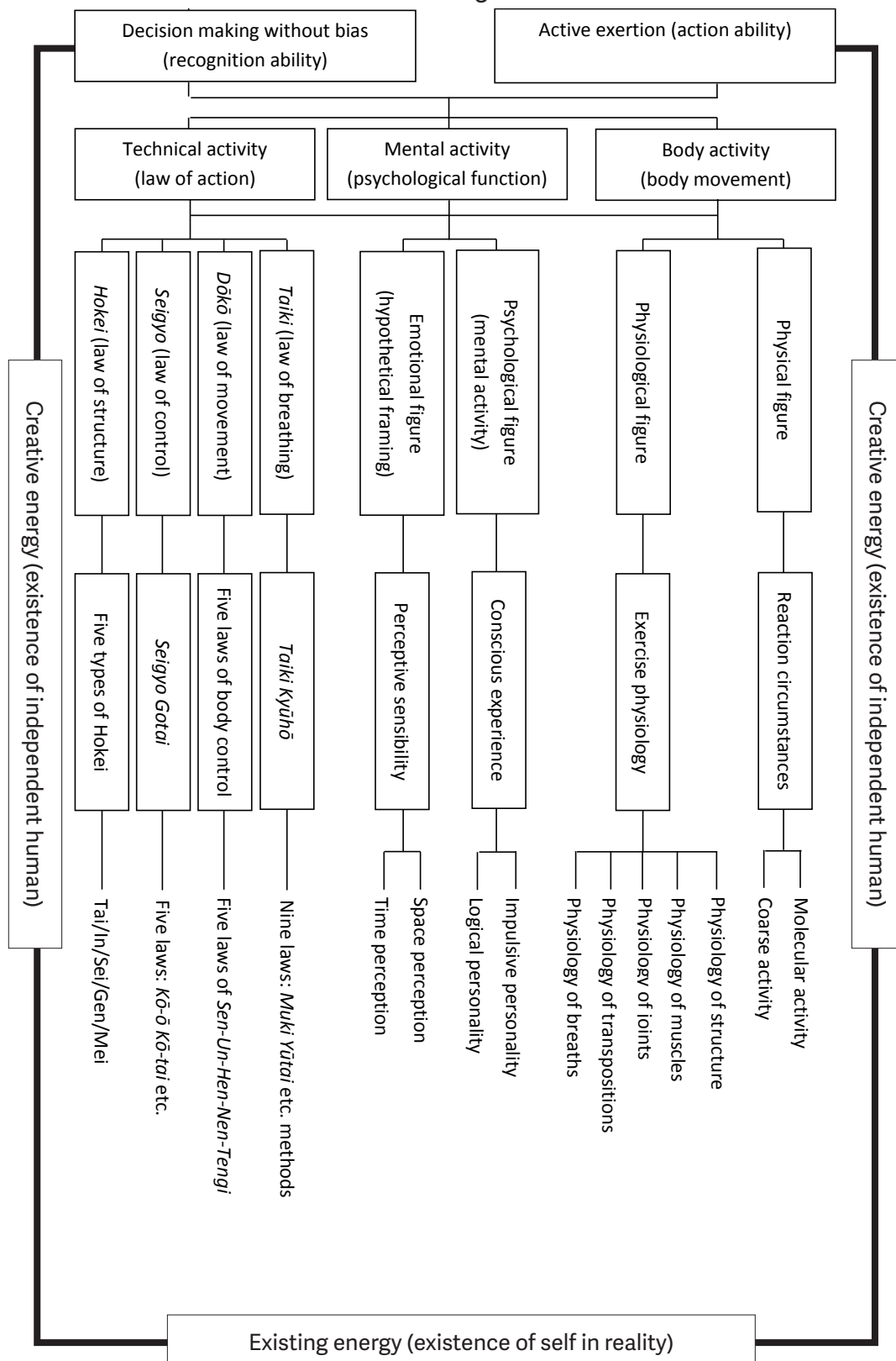
The formation of the personality figure is, evidently, perfecting the true self, which is one's primary and final task in life. The following illustrates the course to achieving the personality element as a hierarchical diagram.

Explanation:

The ability to “**accurately judge**” refers to the ability to instantaneously evaluate the movement of the opponent which can be applied to everything.

The ability to “**fully control the body**” refers to the ability to move and control the body freely at one's will and using it to actively help others and lead them onto the right path.

<The course of reaching the form of personality as a hierarchical diagram>



Tai/In/Sei/Gen/Mei = All the various Hokei including Sen-/Un-/Hen-/Nen-/Ten-TAI or IN, Ten-/Chi-/Jin-Sei, In-/Yo-Gen and Sei-/Katsu-/En-Mei
 Kō-ō Kō-tai = refer to Chapter 14 [Seigyō]

9 The Taido Curriculum

Taido Training Curriculum

Taido Theory

Subject		Content	Date Acquired
1	The original simple movements that inspired the creation of Taido	1 The creation of Taido and its process	
		2 Times and circumstances of when Taido was created	
		3 The genesis of Taido and its development	
2	The meaning of the word "TAIDO"	1 The meaning of the character 躰 (TAI)	
		2 The meaning of the character 道 (DO)	
		3 The meaning of the word TAIDO (躰道)	
3	The basic principles of Taido	1 Figures of consideration	
		2 The three tasks of intentional and non-intentional actions	
		3 The three correlative thoughts of Taido	
4	The founding principles of Budo and their issues	1 Stimulating our lives through physical education	
		2 Putting ethics in practice proactively	
		3 Establishing the principles of Budo rationally and creatively	
5	General rules of Taido	1 Rule of the external property of techniques	
		2 Rules of the internal property of the contents	
		3 Rules of the general characteristics	
6	Technical Space of movement and ideal image of physical movement	1 Searching for new techniques creatively	
		2 Getting off the limits of two-dimensional techniques	
		3 The challenge of creating new techniques using the three-dimensional space fully	
7	Motor functions and ideal physiology for Budo	1 Mobility and improvement of practical techniques to a higher level	
		2 Physiological cycles and regulation training	
		3 Usefulness and utilization of meridians to damage or heal the body	
8	Individual practice and personality	1 Physical activity training and reaction exercises	
		2 Psychological activity and conscious experience	
		3 Practical activity training and macrocosm	
9	Knowledge of the human body necessary for training	1 The relation of the skeleton and techniques	
		2 The relation of muscles and techniques	
		3 The relation of nerves and techniques	
		4 Joints and the cardiorespiratory apparatus	
10	Training system for techniques and <i>Hokei</i>	1 Comprehensive system for techniques and <i>Hokei</i>	
		2 Training methods and comprehensive system	
11	Things to know before practicing techniques	1 Understanding Taido correctly	
		2 Attitude for improving both mind and technique	
		3 To find the abilities necessary for improvement	

Dōkō and Sōtai

Subject		Content	Date Acquired
12	The relation of ways to bow and techniques	1 To set up <i>Kidōsen</i> and how to use it	
		2 The relation of courtesy and performing techniques	
		3 How to show courtesy to an opponent	
13	<i>Dōkō [Sōtai no Hōsoku]</i> and its applications	1 Methods for active superior attacks	
		2 Managing the body axis is the prerequisite	
		3 The various basic techniques and <i>Dōkō-gokai</i>	
14	The relation of <i>Kamae</i> and Stances	1 Three types of <i>Kamae</i>	
		2 Stances and the three <i>Kamae</i>	
		3 <i>Mukō Kamae</i> and techniques	
15	<i>Unsoku Happō</i> and how to use it	1 <i>Unsoku Happō</i> and five applications	
		2 Rules for <i>Unsoku Happō</i>	
		3 Letter forms and their application	
		4 <i>Unshin Happō</i> and five applications	
16	Gradual training methods for <i>Sengi</i>	1 Basic training and <i>Dōkō-gokai</i>	
		2 <i>Sōtai</i> training and techniques	
		3 Applied training and <i>Jissen</i>	
17	<i>Hokei</i> and composition elements	1 Ten important elements necessary for composition	
		2 The difference between <i>Hokei</i> and " <i>Kata</i> "	
		3 Five types of <i>Hokei</i> and their classification	
18	Training of <i>Sentai no Hokei</i>	1 Composition and contents of <i>Hokei</i>	
		2 Order and explanation of <i>Hokei</i>	
		3 Training methods for <i>Hokei</i> events	
19	Gradual training methods for <i>Ungi</i>	1 Basic training and <i>Dōkō-gokai</i>	
		2 <i>Sōtai</i> training and techniques	
		3 Applied training and <i>Jissen</i>	
20	The relation Speed and <i>Naigen</i>	1 The names and locations of <i>Naigen</i>	
		2 Methods and hints on training speed	
21	Training of <i>Untai no Hokei</i>	1 Composition and contents of <i>Hokei</i>	
		2 Order and explanation of <i>Hokei</i>	
22	Gradual training methods for <i>Hengi</i>	1 Basic training and <i>Dōkō-gokai</i>	
		2 <i>Sōtai</i> training and techniques	
		3 Applied training and <i>Jissen</i>	
23	Techniques - Timing and Artifice	1 Principles for action during offense and defence	
		2 Eight Opportunities to Take Advantage of	
		3 Five Truths to Protect	
24	Training of <i>Hentai no Hokei</i>	1 Composition and contents of <i>Hokei</i>	
		2 Order and explanation of <i>Hokei</i>	
25	Gradual training methods for <i>Nengi</i>	1 Basic training and <i>Dōkō-gokai</i>	
		2 <i>Sōtai</i> training and techniques	
		3 Applied training and <i>Jissen</i>	
26	Accurate Judging - Visual and Acoustic Senses	1 Listening Ears and Techniques of Time	
		2 Eyes in the Sense of Vision and the Technical Space	
		3 Perception from Eyes and Ears and Accurate Judging	
27	Training of <i>Nentai no Hokei</i>	1 Composition and contents of <i>Hokei</i>	
		2 Order and explanation of <i>Hokei</i>	
28	Training tools to increase power	1 Opposing effect of power on critical points	
		2 Methods and understanding of increasing power	
29	Gradual training methods for <i>Tengi</i>	1 Basic training and <i>Dōkō-gokai</i>	
		2 <i>Sōtai</i> training and techniques	
		3 Applied training and <i>Jissen</i>	

Subject		Content	Date Acquired
30	Unification of mind, <i>Ki</i> and techniques	1 Cooperation of mind, <i>Ki</i> and techniques	
		2 When mind, <i>Ki</i> and techniques are not unified	
31	Training of <i>Tentai no Hokei</i>	1 Composition and contents of Hokei	
		2 Order and explanation of Hokei	

Seigyo and Sōkoku

Subject		Content	Date Acquired
32	<i>Seigyo</i> [<i>Sōkoku no Hōsoku</i>] and its applications	1 Methods for protection by being advantageously passive	
		2 The premise of using legs and arms	
33	The importance of hand techniques (<i>Shugi</i>) [<i>Uke</i>] (blocks)	1 Hand techniques with <i>Unsoku</i>	
		2 Five types of hand techniques and diagrams	
34	Training of <i>Tensei no Hokei</i>	1 Composition and contents of Hokei	
		2 Order and explanation of Hokei	
35	The principle of governing the general principles of Budo	1 Aims for teaching and its constitution	
		2 Reaching a goal and methods to do so	
36	The necessity of foot techniques (<i>Keri</i> [kicks])	1 Protective body and foot techniques	
		2 Five types of foot techniques and diagrams	
37	Training of <i>Chisei no Hokei</i>	1 Composition and contents of Hokei	
		2 Order and explanation of Hokei	
38	The principle of governing training of Taïdo	1 Aims for training and its constitution	
		2 Reaching a goal and methods to do so	
39	The necessity of elbow techniques (<i>Ate</i>)	1 <i>Sentai</i> and elbow techniques	
		2 Five types of elbow techniques and diagrams	
40	Training of <i>Jinsei no Hokei</i>	1 Composition and contents of Hokei	
		2 Order and explanation of Hokei	
41	The principle of governing competitions of Taïdo	1 Aims for competition and its constitution	
		2 Reaching a goal and methods to do so	
		3 Creative training methods for <i>Jissen</i> competitions	

Taiki and Kokyū (breathing)

Subject		Content	Date Acquired
42	Taiki [<i>Kokyū no Hōsoku</i>] and its applications	1 Methods to continuously move advantageous	
		2 The premise of application of the body axis	
		3 "The flow of Ki" and <i>Taiki Kyūhō</i>	
43	Training of <i>Seimei no Hokei</i>	1 Composition and contents of Hokei	
		2 Order and explanation of Hokei	
44	Three necessary conditions for competition matches	1 Necessary conditions for developing techniques	
		2 Necessary conditions for strategy methods	
		3 Necessary conditions for mental conditions	
45	Training of <i>Katsume no Hokei</i>	1 Composition and contents of Hokei	
		2 Order and explanation of Hokei	
46	The principle of regulating creation in Taïdo	1 Aim and form for creation	
		2 Reaching a goal and methods to do so	
		3 Creative training methods for Tenkai competitions	
47	Training of <i>Enmei no Hokei</i>	1 Composition and contents of Hokei	
		2 Order and explanation of Hokei	
48	The principle of regulating tradition in Taïdo	1 Aims for tradition and its constitution	
		2 Reaching a goal and methods to do so	

Hokei

Subjects		Content	Date Acquired
49	Order of <i>Senin no Hokei</i>		
50	Order of <i>Unin no Hokei</i>		
51	Order of <i>Henin no Hokei</i>		
52	Order of <i>Nenin no Hokei</i>		
53	Order of <i>Tenin no Hokei</i>		
54	Order of <i>Yōgen no Hokei</i>		
55	Order of <i>Ingen no Hokei</i>		
56	Taïdo Competition Regulations, Referee Regulation, Dan-Kyū Shinsa Regulations, Title Shinsa Regulations, Instructors Licensing Regulations		

10 The Reasons for Practicing Taido

If the sole purpose for practicing Taido was merely to learn the necessary techniques for attack and defence, or to only improve one's physical or mental strength, it would be as simple and dangerous as hoarding weapons or force.

The purpose of using weapons or force differs from how the individual feels or thinks about its necessity. Each individual can decide their own purpose, thus if some individuals get the wrong idea about the purpose, Taido will not only lose its purpose, but can even be misused to cause harm, or as a deadly weapon.

Therefore, the purpose of training Taido must not be limited to individual notions, it is important to **have a common purpose with a set direction aiming at realizing the wishes of the individual**. That is, as the saying goes, “*What eyes of ten people see, what fingers of ten people indicate*” (it is true that all man say), there must be a purpose that is universal and for the common good.

Of course, when deciding this correct purpose one has to consider the history of Taido, its content, and what the surrounding society demands.

Put it in other words, when deciding the main purposes of training Taido it is important to consider how Taido will help to benefit the human society, utilizing the effects one achieves from practicing techniques, the physical and mental effects from training and its artistic values.

The purpose of practicing Taido is as the semantics of the word “TAIDO” implies; **“By learning the techniques and the theories of Taido, one will improve one's mental and physical abilities simultaneously, this improved proactive person should strive to give back to the society”**. As “a name reflects the human inside”, the purpose of Taido lies in the semantics of the name.

In the following, the relations between the effects and the purposes of what will be achieved technically, physically, mentally from practicing Taido, will be explained.

I Learning technique to sustain individual integrity

There are laws for protecting our lives, properties and freedom so that we can go on with our daily lives feeling safe. Therefore, there is almost no need to practice a martial art like Taido to learn techniques to protect oneself.

Although there is nothing better than never having to put the techniques in use, the world does not only consist of good people, as there are bad and reckless people, too. There is no guarantee that there will

not come a time when someone will try to take one's life or belongings.

Martial art techniques prepare oneself for these kinds of situations, teaching how to drive off (control) the opponent, protecting one's life from danger in a proper way. Especially in sudden situations when one needs to protect oneself from unjust invasion, one should have the ability to decide whether there are no other options than to use one's abilities. Needless to say, this is for the individual and in the extension for the society. This is the **first pillar of establishing a doing (active) person**.

A person who has practiced Taido and has mastered a vast repertoire of techniques will unconsciously get the self-confidence to deal with sudden intrusions.

Another large benefit from practicing Taido daily is the ability to accurately perform an attacking or defending movement towards an opponent that is either moving or still, thus gaining a high sensibility for movements by humans or objects.

Once one applies the techniques and theory of Taido in one's daily life, one will be able to utilize its benefits for work or other activities in a rational way.

On the other hand, new techniques or theories, or strategies will be born from the utilization of one's skills in the daily life. This is the **second pillar for establishing an active person**.

While mastering Taido techniques, one will cultivate confidence for one's techniques, at the same time the mind will be at peace and one will be able to live an even fuller life.

Consequently, by applying this effect for the welfare of humans, one will fulfil one's self as a proactive individual.

II Cultivating a healthy body, and gaining physical advantages

The act of regularly exercising at the right amount and with suitable methods, the organs and functions that keep us healthy and alive are stimulated, developed and enhanced. On the other hand, if we do not exercise, the functions will decay, thus it is vital to do proper exercise.

In this sense, it is very convenient to use Taido to keep or improve one's health as it can be done in various ways, anywhere, anytime, in any clothing, even without a partner.

Moreover, as mentioned above, by mastering Taido one will be able to defend oneself from external threats, and at the same time guard the body from inner diseases.

As each individual has different physiological qualities and strengths, the training methods must comply with these differences. If light, strength, endurance training, etc., are carried out in a correct manner, even people who are not blessed with strong bodies or good physique, will be able to reap the effects of training.

Practicing martial arts or combat sports focusing on mere power will pose a threat to your health. Doing training that is only based on experiences, without any scientific confirmation, might create a human

that is defective both physically and mentally.

After continuing practicing Taido for a certain amount of time a person's physique, both muscles and inner organs, will become proportionally improved and there will also be a development of the cardiorespiratory apparatus.

It does not matter how intellectually advanced one is: if one is only in control of an unhealthy body they will be restricted. Even if one wants to utilize such intellect and understanding within society, it will only be like "a seed with a body" and it will be very difficult to accomplish things as one desires. Moreover, to protect oneself from natural disasters or traffic accidents, or to rescue others from such situations, one must have enough physical strength, thus it is important to prepare oneself physically.

By training Taido one will build a healthy body, gaining awareness of the importance for a good physique, and become self-confident. At the same time, one will be more active and be able to do more work in a broader area, thus able to be active in creating a healthy society.

Hence, if this effect is used to develop the society, one will be able to find out the **physical meaning** of cultivating a healthy body.

III Cultivating a healthy mind and awareness of proper conduct

There are many methods to cultivate the mind, but the best effects come from training martial arts.

There was a time in which Bushido was the social morality norm.

The reason Bushido became a social norm was that it cultivated good personal virtues like rightfulness, bravery, integrity, politeness, philanthropy, temperance, etc. that were highly appreciated by the society in that age.

Another side of that time's society were the virtues that rose from the need to protect the relationship between master and servant. These virtues prospered mutually in Bushido and spread in society. They took the shape of giving one's life for, or avenging one's master or family. Additionally, this meant that this kind of killing was a common practice. These virtues were used for the purpose of killing one another. One could say that this was the result of moral imperatives inflated in a feudal society.

Moreover, until the end of World War II, martial arts (Budo) were used for spiritual cultivation with the aim of enforce national policies based on nationalism and militarism.

One of the main reasons for this was the virtue not to question superiors, one was obliged to blind obedience. Even though this could be said to be a justified virtue of *budo*, it cannot be said to have been of any use in cultivating the mind. On the contrary, this can only be seen as intentionally devaluing human life.

To cultivate a healthy mind is not merely to build a fearless mind and a patient spirit. It is to furnish a rational ability to be able to consider things deeply, to be able to make correct decisions and to foster a proactive lifestyle in which one will actively put one's thoughts into action.

The owner of a healthy mind is a person who correctly follows the process of “Thinking – Judgement/Decision – Method – Result – Reflection”. Fortunately, incorporated in the meaning of the word Taïdo, teaching methods, training methods, methods of competition, etc., are various doctrines that nurture a healthy mind. Thus, in whatever way one pursues the goal in Taïdo, one will attain the effect of practicing Taïdo.

For example, by correctly understanding of the essence of Taïdo, one nurtures a **sense of justice**, being able to decide what is true or not. Through the application of Taïdo techniques in a correct way, one nurtures **judgement and courage**. From the mind of sincerely searching for the laws of Taïdo, one nurtures **power of execution and devotion**. From reflecting on one’s training, one nurtures the **ability to reflect and philanthropy**. From the asceticism of continuing training Taïdo, one nurtures **creativity and self-control**.

Moreover, it goes without saying that the correlated effects of these make up the necessary means to complete one’s character. However, no matter how excellent the virtues are, if one mistakes the way to absorb or put these into practice, there is a risk it will create a similar misuse of Bushido as seen in the past, and having feudalistic influences it is just natural it will be subject to criticism.

In order to avoid this, the process of doing Taïdo techniques, i.e., the correct process of “*Unsoku – Sôtai – Seihô – Kimegi – Gentai*” and the correct actions in society, i.e., the process of “Thinking – Judgement/Decision – Method – Result – Reflection”, will work together when practicing or performing Taïdo techniques, helping in the creation of a good character.

Therefore, if the results of these appropriate actions are utilized for the good of human society, it will cultivate a healthy mind.

IV Taïdo Gojôkun — Five simple rules to help one reach one’s goals

The basic hints for reaching one’s goals lies in the fact that Taïdo strives to be a *budo* where techniques and personal qualities are equally appreciated, thus it is important to both be an accomplished technical performer of Taïdo as well as a person with good character.

In order to realize this, *Taïdo Gojôkun* was made to guide us, not only when practicing Taïdo, but also in the daily life. Just remembering the phrases and repeating the words has no value. If children are the students learning *Gojôkun*, appropriate explanation is necessary. And the same goes for adults, but a more detailed understanding can be achieved.

In the following, Taïdo *Gojôkun* and its meaning is explained.

(1) *Hitotsu, kokoro meikyô ni shite shogyô no jissô o utsushi
Shin-i tadashiki o ereba madowasareru koto nashi*

It is important to always keep your mind calm and clear as a mirror, free from distractions. If you do so, you will be able to see the inner nature of events in society or the true purpose of your opponent’s actions. This state of mind is of course important when doing physical Taïdo, but also in

order to not get confused when things around you starts tumbling around.

(2) *Hitotsu, tai tansei ni shite shingyō no ittai o hakari*
Tai-i tadashiki o ereba anadorareru koto nashi

It is important to always keep a composed posture, to not do any unnecessary or unreasonable moves, and to keep good manners. Doing so, your actions will reflect your mind, thus you will be able to keep a good posture so that no one will be able to look down on, or make a fool of you.

(3) *Hitotsu, ki juitsu ni shite seiki o tanden ni hashi*
Ki-i tadashiki o ereba osoreononoku koto nashi

By always keeping yourself overfilled with vigour, you will be able to gather energy (*ki*) from *Tanden*, and from there use it as you please. If you can master the correct use of energy (*ki*), you will be brave and not be afraid whatever your opponent does, or whatever happens around you.

(4) *Hitotsu, gyō jissen suru ni rinri no jōdō o mamori*
Gyō-i tadashiki o ereba ayamari okonau koto nashi

In all your actions and conducts, make sure to follow set morals and ethics. If your behaviour is right, you will not make any mistakes or commit any offenses.

(5) *Hitotsu, gi ōhen ni shiteshintai o jizai ni utsushi*
Gi-i tadashiki o ereba seisareru koto nashi.

It is important to always change and adapt the techniques according to the opponent, to use continuous moves, to take the advantage of *Unsoku* and *Unshin* when moving your body. If you can realize such techniques and moves, you will be able to avoid any attack and not be controlled by your opponent.



Taido Gojōkun performed at the European seminars, 2003

11 Knowledge of Physiology Necessary for Training

Taido practitioners should not train without considering health issues and without a sufficient knowledge about physiology. Every human being needs regular physical activity to stimulate his or her metabolism, physical development and growth.

Of course, as training implies the consumption of physical resources, an appropriate amount of nutrients and rest should be taken in order to avoid a state of complete exhaustion. Overtraining can accelerate the degeneration of internal organs, which would make Taido training meaningless and harmful for the body.

Naturally, a lack of nutrients and rest during a temporary period of intense training can also occur. Sometimes, this can be made on purpose according to the training method, but in all cases, this should be only temporary because continuous training without proper rest and nutrition to restore physical resources cannot lead to satisfying results. Beginners in martial arts training sometimes think that training is an ascetic practice that can be done in a privation state, but that is never the case. Any category of training should be planned and done on a scientific basis in order to improve technical skills. In particular, it is essential to have a general understanding of sport medicine and physiology to effectively train techniques and adapt to any physical constitutions and capacities.

I Taido training and nutrition

It is common to compare the human body to a machine, because as a machine needs fuel in order to move, the body needs nutrients. Food contains essential nutrients to maintain life, to ensure development, growth and continuous physical activity. Thus, the way we feed ourselves affects directly our Taido training. Of course, we will not aim to tackle the problems of overfeeding or unbalanced diet that is seen in our modern society in this literature.

1. NEEDS FOR SUSTAINING LIFE

Even at rest, the body is always active, at least to maintain the circulatory and respiratory systems and all the other vital functions.

This minimal level of activity indispensable to maintain life is called basal metabolism, and its energetic expenditure per day is estimated to be around 1500 kcal for a male and 1200 kcal for a female. Thus when training Taido, one should consider the necessary amount of calories to intake to cover the energetic expense of physical activity in addition to basal metabolism.

2. PHYSICAL GROWTH AND DEVELOPMENT

Humans follow a gradual growth period from birth to adolescence before becoming adult. This process can be compared to the extension of a building, as the enlargement of the roof requires additional material like timber, steel frame or cement.

In the same way, human development and growth requires the nutrients contained in food to constitute the body. In particular, those who train Taïdo or exercise have to be careful to take enough nutrients in quantity and quality to meet their dietary needs relative to their activity level.

3. NEEDS FOR INTENSE AND PROLONGED PHYSICAL ACTIVITY

As a car needs fuel to run, human needs food, in particular energetic nutrients in order to be able to walk, run, or train Taïdo continuously. Of course, as a car needs extra fuel to run longer distances or run up slopes, you will also need extra food replenishment if you want to train Taïdo harder and longer, the energy requirement must be met.

According to the intensity and length of your Taïdo training, you should take appropriately various kind of food well-balanced in quantity and quality. It is thus important to take three meals a day with an appropriate amount of food that should be composed principally of carbohydrates (found in rice, bread or noodles), proteins (in fish, eggs, meat or beans), fat (oil, nuts), vitamins and minerals (in vegetables and fruits).

Furthermore, in order to recover from fatigue, it is necessary to replenish the energetic loss of cells caused by the lowering of blood sugar level, by taking fruit juice or carbohydrates. To improve stamina and muscle endurance, one should take beef fillet, bonito or tuna, which are rich in high quality proteins and iron. To increase muscle mass, one should take a high amount of high quality proteins. If you plan to take part in a competition, then it is important to take mainly easily digestible and energetically efficient carbohydrates before the event. It is essential to understand what you need in quantity and quality for your nutrition, and how and when to take it.

II Taïdo training, fatigue and recovery

Training Taïdo results in fatigue and anyone who practices a sport or an intensive physical activity is aware of this fact. Fatigue occurs as the result of work (training) and implies a decline of training abilities. Especially when training Taïdo, one should scrupulously care about his health otherwise, the accumulation of fatigue would lead to over-training.

1. VARIOUS FORMS OF FATIGUE

There are acute and chronic fatigues, local and global fatigues, mental and physical fatigues, nervous and muscular fatigues. Acute fatigue occurs just after training and can be reversed by a one or two days period of rest, whereas chronic fatigue results of the accumulation of fatigue, causes various problems and needs a long period of rest to be reversed.

Local fatigue is a fatigue localized to a limited area and can be caused by an unbalanced training or an overuse of particular muscles (eyes for example). Global fatigue is a state where the whole body is affected by fatigue. Nervous fatigue is caused by mental stress, for example during a competition, whereas muscular fatigue is due to physical stress, for example, intensive training.

2. SIGNS OF FATIGUE

Fatigue is a complex phenomenon, but in general, the three following kinds of symptoms occurs: decline of training (working) abilities, general physical weariness, and functional decline of organs.

(1) *DECLINE OF TRAINING ABILITIES*

It is characterized for example, by a loss of power, speed or accuracy in techniques or a decline of balance.

(2) *GENERAL PHYSICAL WEARINESS*

It is characterized by physical symptoms like weariness, or joints pain, and the slightest movement is so laborious that it becomes impossible to stay concentrated and to persevere.

(3) *FUNCTIONAL DECLINE OF ORGANS*

It is sometimes characterized by a decline of hand grip or incapacity to hold the guard, but most of the time, it is revealed by a bad recovery of blood pressure or cardiac rhythm after the end of training.

3. HOW TO RECOVER FROM FATIGUE

It is very important to take rest in order to recover from fatigue. It is very important to take enough days off and rest between training sessions, to have enough sleep and have an appropriate nutrition, but it is also necessary to recover actively.

(1) *RECOVERING BY TAKING REST OR DAYS OFF*

Depending on the type of fatigue, the time needed to recover can be from about 5 minutes to 2 or 3 days, an entire week or even more.

In case of continuous training, it is necessary to insert appropriate rest time and let the tired muscles recover. To take an example, if you repeat 100 or 200 *gedan*, *chūdan* or *jōdan gamae* on the spot, your thighs and lower legs muscles will contract and become tight. In this case, you will need to rest actively by doing knee bends or by stretching your muscles down on the ground.

The accumulation of fatigue can lead to injury, so it is crucial to always care for your physical condition and take appropriate rest time or days off to recover.

(2) *RECOVERING WITH SLEEP*

To recover from fatigue with sleep the only point to ensure is to have a sufficient quantity of sleep. By sleeping, you cut off all the connections

between your consciousness, senses or will and the outer world, causing a disappearance of almost all reactions to stimulation and thus allowing your body to sufficiently rest.

(3) RECOVERING WITH NUTRITION

Fatigue is considered to be caused by the shortage of energy, i.e., glycogen, thus to recover from fatigue, you will need to replenish this by taking nutrients. In other words, replacing lost calories, water, vitamins and minerals is the most important aspect of recovery.

(4) ACTIVE RECOVERY

Active recovery is also important in order to eliminate rapidly the lactic acid produced by physical activity and accumulated in the body, by stimulating blood circulation with a light jogging, a bath, stretching, or massage.

This will allow you to recover efficiently from fatigue by stimulating the metabolism, helping the transport of nutrients to the muscles, and accelerating the elimination of waste products.

As it is not possible to expect an improvement of physical strength and technique without fatiguing workouts, it is very important to know your own level of fatigue in order to set your workout volume and load appropriately.

III The importance of training environment

In order to train Taïdo efficiently, it is necessary to consider the three following aspects: physical activity, rest and nutrition and also to always care for the physical and psychological aspects of the training environment.

1. BALANCING TAIDO TRAINING, NUTRITION AND REST

In order to stay at an appropriate level of health and to practice Taïdo, it is essential to balance training, rest, and nutrition. Often, practitioners train hard but neglect their nutrition or do not rest enough. In such cases, they will only succeed in exhausting their physical and mental strength before acquiring any of the desired results.

On the contrary, some practitioners spend too much energy concerning themselves with rest and nutrition and neglect serious physical training. In this case, they will not improve their skills in Taïdo. Thus, it is crucial to consider an appropriate balance between the three aspects given above in order to achieve the desired results.

2. PSYCHOLOGICAL ASPECTS OF THE TRAINING ENVIRONMENT

When training Taïdo, it is essential to create an appropriate psychological and physical environment. No matter how hard you train, being anxious or worried will only prevent your concentration, and can lead to a temporary stagnation of your technical skills or worse, to injury. It is thus important to have a clear mind in the *dōjō* to be able to concentrate

on training. At the same time, it is also important to keep the *dōjō* clean, secure and with a cheerful atmosphere.

Reflecting on training or techniques issues, and defining plans for the next session can help to prepare psychologically or to help to clarify technical issues. It can be also extremely worthwhile to allow some latitude, and bring some serenity or peace of mind during training to create a stable psychological environment. And, in case of a coming championship, image training is also very important.

Try to put in practice all the things explained above to build the best environment for your Taïdo training.



Example of a dōjō with an appropriate training environment



Example of a tidy and clean dōjō

IV Injury and Taido training

1. HOW TO PREVENT INJURY DURING COMPETITION OR TRAINING

We can assume that compared to other competitive sports, injuries do not occur particularly often in Taido. Injuries should not occur, but it is impossible to prevent them entirely. It is obviously necessary that competitors follow the rules strictly and act cautiously, but also judges who manage the competition should care and anticipate the competitors' actions. As a competitor, following the rules and keeping from striking the head of the opponent, from kicking at a low angle, from not retracting the leg sufficiently after kicking, from striking an opponent when he is performing *tengi* in the air, from falling down on a grounded opponent, from disregarding the judges' instructions, and so on, helps to prevent injuries.

It is also important to hold the *kamae* and stay alert during the entire match and to follow the judges' instructions and whistles.

As for the judges, they should never take their eyes off the competitors, and every single move should be anticipated. For that purpose, the judges should not stand still as they will not be able to react in time, but they should move appropriately, and see to it to always whistle immediately and stop the match at the slightest foul to give a "*chūi*" (warning). Judges should maintain a defined strict way when giving instructions or using the whistle to gain attention.

The surrounding ambiance is also important. When supporting a competitor, teammates should refrain from slapping the floor, or cheering in over excitement as it can disturb the competitors, distract their attention or excite them.

Injuries do not only occur due to the competitors or the judges' behavior, they can also be caused by an inappropriate environment. The competition organizers should check the following things to avoid accidents and allow the competitors to concentrate on the games serenely: the thickness and size of the tatami mats used for the competition area, which should be unified; their stability to prevent them to move during the matches; the visibility of the limits lines and a sufficient space outside the lines; the absence of material or dangerous objects near the competition area, etc.

In case of injury during training, instructors can be held responsible, thus they should do whatever possible to prevent their occurrence. For that purpose, they should clearly understand Taido's coaching principles and always coach in a progressive, systematic and reasonable way (See chapter 26, section 1 to 4 for reference).

2. FIRST AID TREATMENT AND TRADITIONAL RESUSCITATION METHOD, *KAPPŌ*

During a competition, a first aid station should be settled in a conspicuous place with a qualified person in charge. Unqualified persons should never be in charge of the first aid treatments. Particularly in case of injury to

the head, neck, or internal organs, it is indispensable to leave this task to a medical specialist to prevent any aggravation. It is thus necessary to contact the nearest hospital with an emergency service before the event to prepare for any contingencies. If no medical doctor is available for first aid, the actions to be done in case of emergency should be defined in advance.

Disclaimer

Procedures in case of an accident and treatment of injuries may vary and information listed here might be outdated.

(1) *IN CASE OF INJURY* ⁽¹⁾

- 1) Make clear how the injury occurred
What movement or techniques the competitors or practitioners were doing, how the injured person was hit, etc.? In particular, be careful in case of external wounds to the head.
- 2) Check the general physical condition
Check if there are haemorrhages or not, if the injured person is conscious, if he or she has a normal respiration or pulse, how is his/her complexion, etc.
- 3) Apply the necessary first aid treatment
 1. In case of an external wound to the head, do not move the person if he/she is not conscious.
 2. If he/she recovered consciousness, immobilize his/her head, neck and backbone before moving her/him.
 3. If he/she is not conscious and not able to breathe and has no pulse, check the interior of the mouth to ensure the airway and then perform the cardiopulmonary resuscitation ^{Note 1}.
 4. If he/she is not conscious but able to breathe, has a pulse and no external wounds to the head and neck, lay him/her down on the side in the recovery position to prevent an eventual obstruction of the airway.
 5. If the person recovered consciousness, move him/her to a safe place in a supine position (face up), slacken his/her belt, and elevate his/her feet (if he/she has difficulties to breathe, elevate the head instead of the feet).
 6. If he/she has a high pulse even after resting for a while, a pale face, and cold hands and feet, he/she needs medical consultation (He/she can be in shock ^{Note 2} or have damage to the internal organs).
 7. In case of haemorrhage, apply gauze on the wound and compress it to stop the bleeding.
 8. In case of a fracture or a dislocation, immobilize the injured part. Do not try to pull it back (it can damage the nerves, the blood vessels or the bones).
 9. In case of nosebleed, stop the bleeding with paper handkerchief.
 10. In case of bleeding inside the mouth, make him/her rinse his/her mouth, check the haemorrhage and put a gauze in his/her mouth.
 11. In case of bruise or sprain, apply ice within a towel on the injured part, elevate it above the level of his/her heart and make him/her rest for about 20 minutes.
- 4) Calling for rescue
In case of cardiac arrest, external wound to the head or neck, injury

Note 1

Judges, competition staff and competitors should take first aid training courses.

Note 2

Condition where blood perfusion to the limbs and skin is reduced to protect vital organs. This can lead to death if prolonged and not treated for a long period of time. Beware that shock can occur following a light injury in some people.

to internal organs, or bleeding bone fracture, call immediately for an ambulance while performing the first aid treatment. In this case, designate someone to do so instead of just calling for help.

5) Transportation

If the injured person can be moved without damage, then you can move the person rapidly outside of the competition area, but if you called an ambulance, fix the way to proceed before transporting the injured person.

6) Take notes

Note the hour and circumstances of the accident and report them to the emergency crew when transferring the injured to the ambulance.

(2) ON THE SPOT TREATMENT IN CASE OF LIGHT INJURY

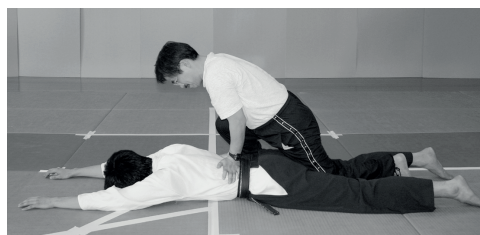
Among the injuries that can occur during a competition, some are light and do not need the intervention of the first aid staff. In such cases, judges should be able to treat the injury on the spot. As *budo* practitioners, judges are expected to react promptly and not to gaze at the scene doing nothing.

Here are the most common cases and the way to treat them with traditional martial arts resuscitation methods, *budō kappō*.

1) Strike to the solar plexus (*suigetsu* point)

Description: This is one of the most common light injuries. It occurs when the retraction of the kick or punch of one of the competitors is not sufficient to prevent from striking his opponent's solar plexus. This causes the diaphragm to spasm, disturbing controlled breathing and making expiration or inspiration difficult or impossible and extremely painful.

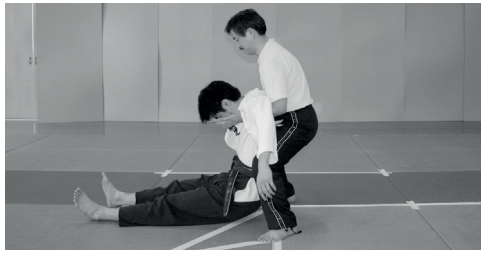
Treatment: As described on the photo, lay the injured person upside-down, and push strongly and shortly with both hands on the back just on the over side of the solar plexus, to make the person breathe out. Once the person will breathe out, breathing in will naturally follow and the person will recover a normal breath.



2) Strike to the testicles

Description: The aim of one of the competitor's kick or punch is too low and hit the opponent's testicles. The muscular tissues (*dartos* muscles) inside the *scrotum*, which contains the testicles, temporary spasms, causing an intense pain in the lower abdomen.

Treatment: As described on the photo, sit the injured person on the ground, hold him from behind under the arms and lift him about 10 cm off the ground. Then, make him hit the ground on the bottom. Repeat this about 10 times and he will feel better.



3) Calf cramp (spasms or cramp in the lower leg muscles)

Description: This is a painful and abnormal contraction or spasms of the triceps muscle of the calf, caused by and insufficient warm-up or the accumulation of fatigue.

Treatment: As described on picture 1, press up with both hands thumbs the “*shōzan (Chengshan, BL57)*” acupressure point, located at the intersection of the *soleus* and the *triceps surae* muscles. Press up firmly for several second, then stop and repeat this to relieve the pain.

Another method is to make the injured person lay down on his/her back and to take his/her heel with one hand and to pull it while pushing the tiptoes in the opposite direction with your other hand for about 5 seconds as seen in picture 2. Repeat this until the spasms ends to relieve the pain.

Once the pain is relieved, the injured person should rest, warm and massage (by rubbing with the palm of the hand) the affected muscle.



Photo 1



Photo 2

12 Essential Anatomy for Taïdo Training

Knowing and understanding skeletal, muscular and nervous structures, functions and nomenclature of human body, knowing how they interfere with training and techniques is indispensable to train Taïdo properly.

For example, every action to increase the power and speed of techniques, every movement used for attack or defence, every limbs' individual movement used during a technique and everybody's weak points have a direct relationship with the bones, muscles and nervous system. Thus, without a certain level of knowledge about the human body, it can be very dangerous when training techniques and an obstacle when trying to study Taïdo scientifically in order to tackle new technical creations.

Generally, in Karate training, you are taught to “move like that”, “strike with this”, “aim for that area” and “protect this”. This is not a scientific way to understand techniques. Of course the problem is not to understand the words when you are told things like “use your hands, use your legs, attack the chest, and protect your stomach”. Anyone knows what and where the hands are, the legs, the chest or the stomach. There would be no problems if that kind of explanation was sufficient.

As you progress in your Taïdo training and research, you will inevitably encounter many different issues to solve, for example the relationships between skeletal structure and techniques, the relationships between the action of bones and muscles and the power and speed of techniques, the relationships between the nerves and vital points' location and practical techniques. You will have to tackle these issues from many points of view most importantly in a scientific manner. To prepare for this, you should, at least, have a basic understanding of the human skeletal, muscular and nervous structures and functions.

I Bones and joints in relation to techniques

The human body contains about 206 bones of various sizes, which are fitted together to form around 100 joints in order to maintain the body structure and protect vital organs. Bones have a passive role in movement, as they cannot move by themselves, but under the action of muscles triggered by the nerves, over the joints, they allow multiple kinds of movements harmoniously and freely.

Thus, bones not only serve as a support and a protection, but also allow the application of lever actions. The role of the bones is to support, protect, and frame the body's movement and as such, is directly related to practical techniques. Understanding how and why bones work is im-

portant when training involves direct use of the limbs, and particularly in Taido which uses the whole body, in addition to the limbs.

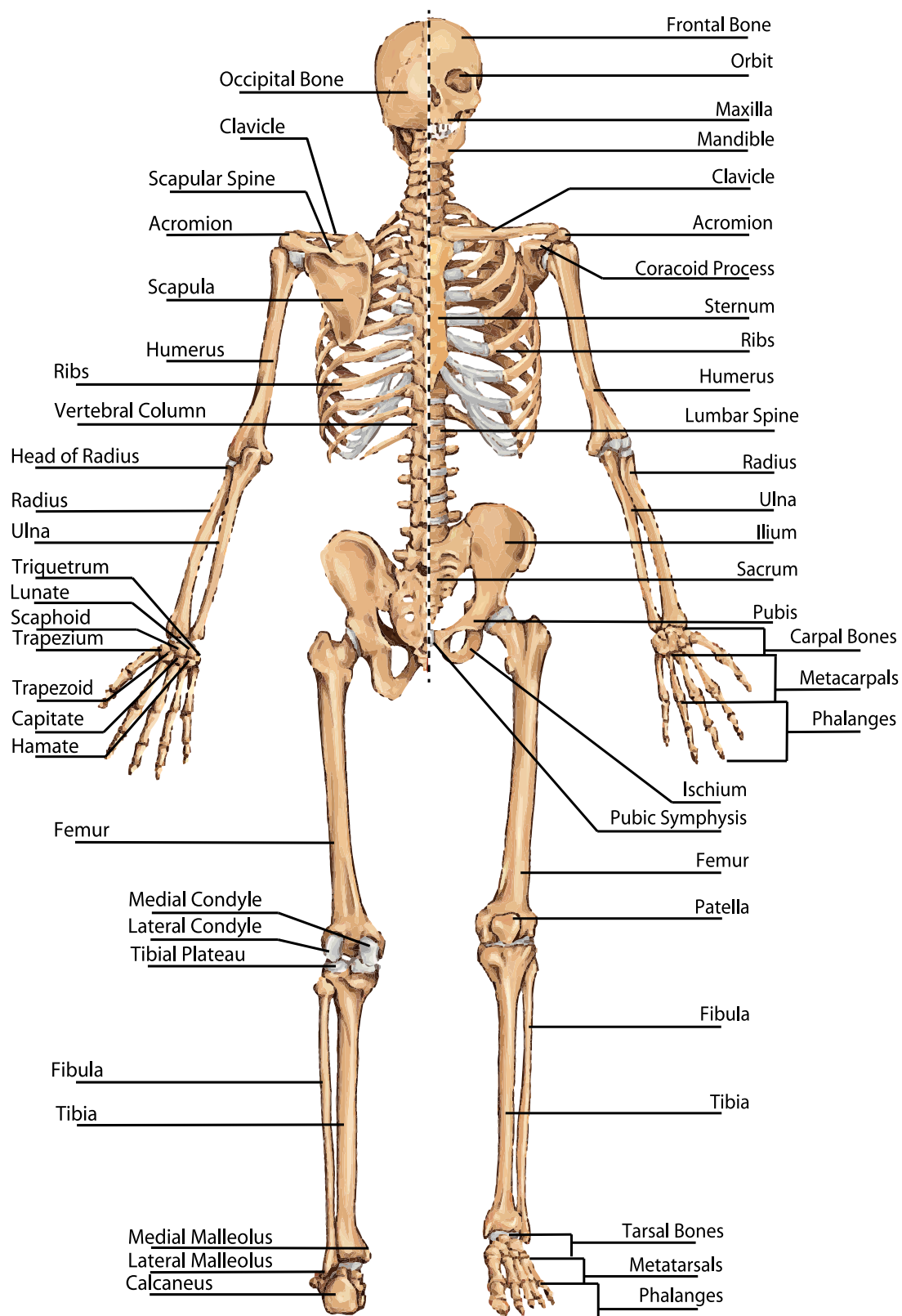
In martial arts like Karate, almost all the body parts used for attack and defence are limited to the limbs, thus, practitioners only have to focus on how to train their limbs' bones and muscles. Additionally they must only focus on how they can take advantage of the form and characteristics of their limbs.

But in Taido, as five different ways of movement are involved, i.e. *sen*, *un*, *hen*, *nen* and *ten*, you will need to consider all the joints that are involved in the movement according to type and characteristics when performing techniques.

In other words, you will have to understand the characteristics of the different joints, for example the shoulders and hips are ball and socket joints, the elbows and knees are hinge joints, the ankles are spiral joints, the neck and wrists are pivot joints. In order to understand how to use these joints study and care must be taken when rotating, jumping, bending, stretching, swinging or rolling. This will allow efficient performance of techniques, leading to an ability to improve all techniques and one's Taido.

You will find the main bones and joints on the following illustration.

The human skeletal structure



II Muscles in relation to techniques

There are three kinds of muscles, the skeletal muscles, the visceral muscles, and cardiac muscles. Only the first ones can be controlled voluntarily and play a direct role in physical movement. The action of skeletal muscles allows all body actions and gestures in Taïdo. The repetition of various movement and techniques in Taïdo induce the coordinate movements of bones and muscles and thus stimulate the quantitative and functional development of muscles.

For instance, training Taïdo will highly improve the **absolute power**, necessary to generate an instantaneous maximal power output (**maximum power= 50 N/cm² of the muscle's cross section's surface**), **endurance**, necessary to perform a defined power output continuously, and the **muscle contraction speed** (explosivity) necessary to increase speed and power, will highly improve.

Maximal muscular power, muscular endurance and explosivity do not only play a direct role in the improvement of techniques' quality, but also help to maintain all the body parts in the right position and to hold the right postures (body control) when performing techniques.

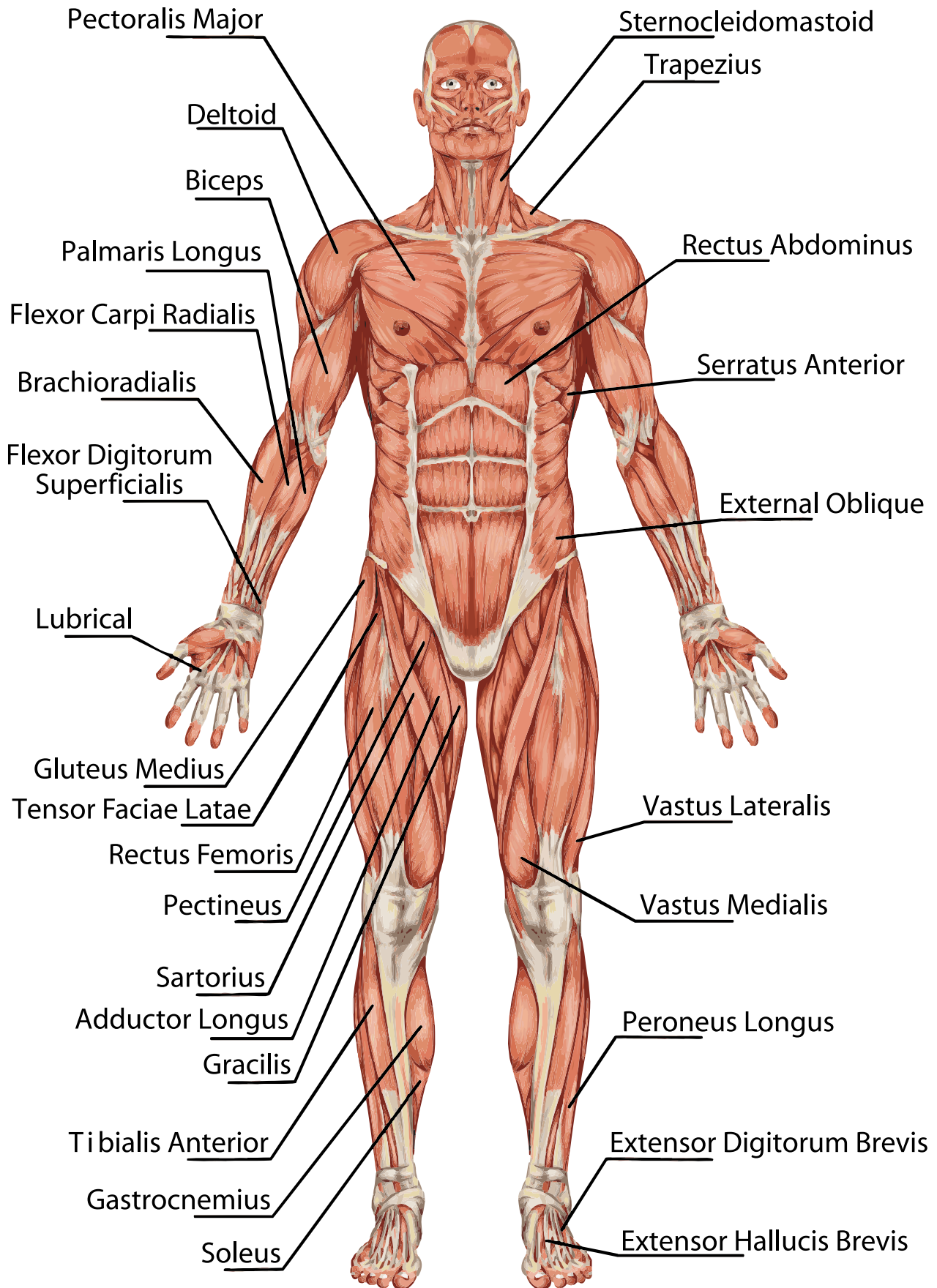
If practitioners during Taïdo training are often warned with the following words, "lower your shoulders!", "Put strength in your *tanden*!", "Tighten your bottom!" and "Grip the ground with your toes!" it is to make them control their muscles, to concentrate their strength on the technique. In other words, the point is to transform all the chemical energy stored in the muscles, into kinetic energy in an instant, by being conscious of the *ki* flowing in the meridians a result of daily martial arts training.

Besides skeletal muscles, it is also necessary in martial arts to strengthen organ muscles, in order to increase pressure inside the chest or the lower abdomen. This is achieved by using particular breathing techniques to protect internal organs from impact of the opponent's attack.

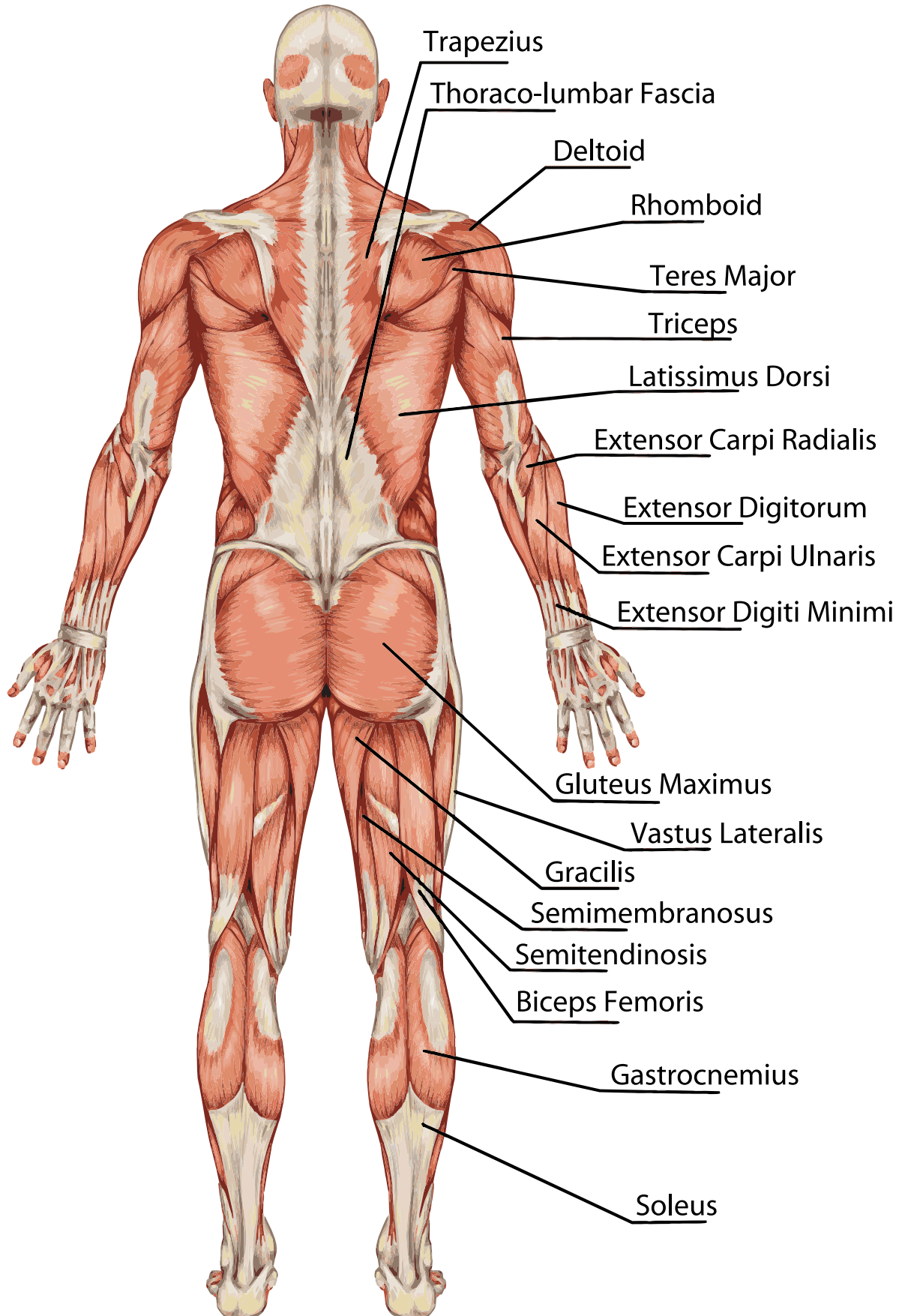
It is very important to scientifically study the actions and effects that each muscle produces and how these can be used in performing techniques.

As demonstrated above, the knowledge of the muscular system is necessary to a certain extent. Refer to the following illustrations to memorize the main skeletal muscles' names.

Anterior view of the main skeletal muscles



Posterior view of the main skeletal muscles



III The nervous system in relation to techniques

Every stimuli arising from the outside or the inside of the body is conducted by the nerves to the central nervous system where different response signals are generated, then sent back to each muscle or gland in order to induce an appropriate reaction. The nervous system is composed of different systems with different roles as follows. The central nervous system which treats all the excitation stimuli, the motor nervous system which controls movement by transmitting excitation to the skeletal muscles, the sensory nerves which transmit sensory information to the central nervous system.

Karate uses repetition training using conditional reflex, for example responding with a kick to a defined target when a particular part of the hands is stimulated, or responding with hands or elbows when a particular part of the legs is stimulated. Doing this is destined to generate unconscious reflex movements for attack or defence. Such techniques are considered to only use the sensory nerves, the spinal cord and the motor nerves without being treated by the cerebral cortex.

However, Taïdo focuses on voluntary behaviour when training and performing techniques, and practitioners should not only train techniques based on reflex movements but correctly learn and perform spherical movements using a three dimensional space.

In Taïdo, training focuses on conscious movements based on conditional response, for example forearms and upper arms movements centred on the elbow, lower legs and thigh movement centred on the knee finally lower limbs and upper body movement centred on the hips. At first, practitioners learn whole body movements such as front and backward rolls (*zenten* and *kōten*), cartwheels (*sokuten*), side rolls (*ōten*), front and backward handsprings (*ude-zenten*, *ude-kōten*), front and backward somersaults (*chū-zenten*, *chū-kōten*) and twisting somersaults (*chū-nenten*). Once these whole body movements are learnt a student will focus on fine movements using hands and legs.

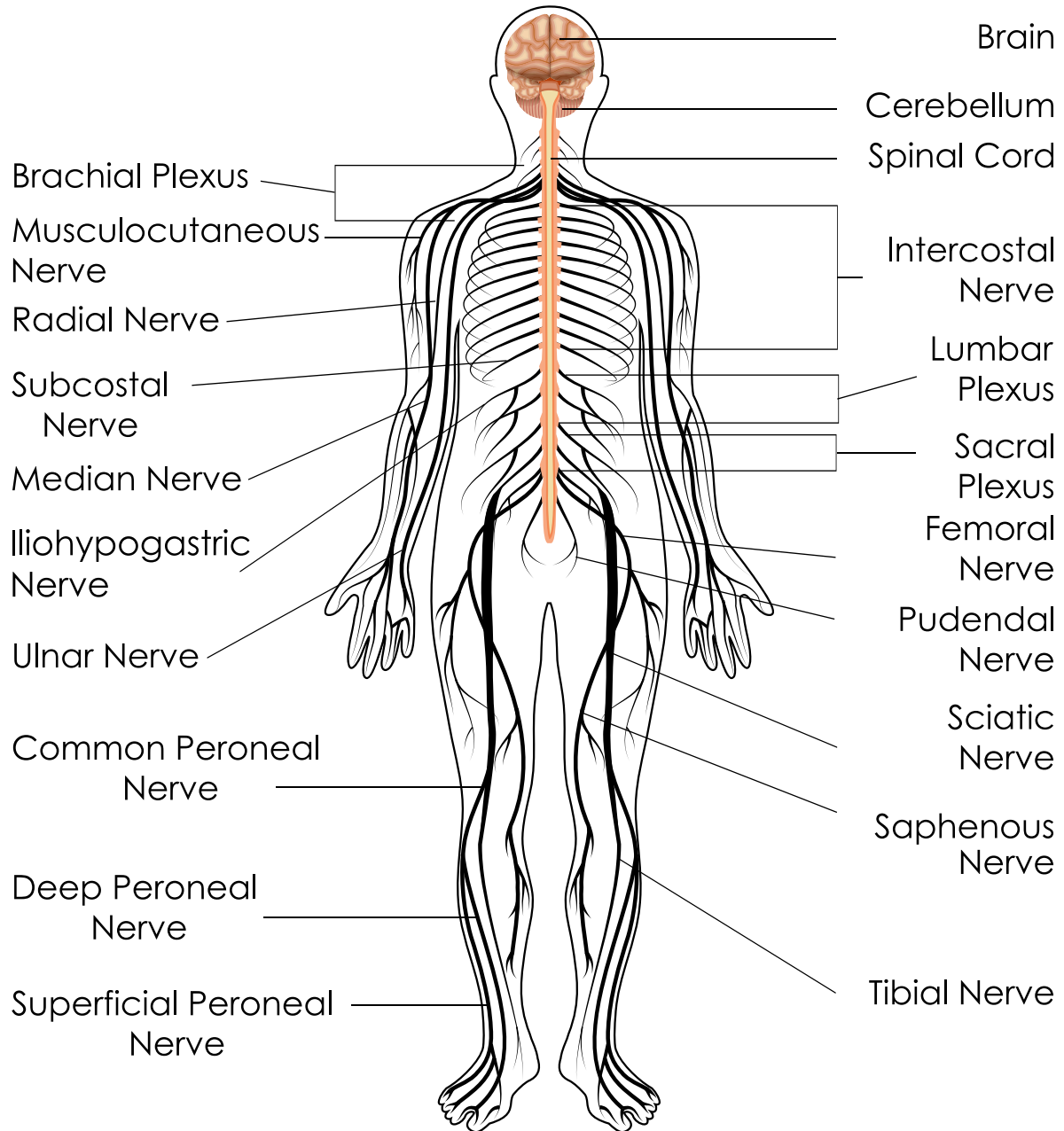
Gross movements use the same transmission path as ordinary behaviour, i.e. sensory nerves → cortex → motor nerves, and thus help to mould the practitioner's character through training.

All the different nerves, from a functional point a view, work in a coordinate and united manner to maintain the activity and functions of every organ of the body. Thus, damages to the nerves caused by an external attack, can lead to a critical loss of function and activity.

In martial arts, vital areas that are easily attacked are known as “vital points”, and used as targets in both attack and defence. Generally the location of a vital point on the surface of the body depends on the relative situation of nerves, bones and muscles. This is limited to areas where sensory nerves emerge under the skin just above a bone. Therefore, attacking or defending a vital point will differ depending on the location and shape of bones, muscles or nerves. Practitioners should understand the muscular and skeletal systems, knowing the location and importance of different nerves to perform techniques appropriately. The distribution

of the main nerves is shown on the following illustration.

Distribution of main nerves



13 Planning or Training According to Environment

Plans for training Taïdo varies depending on living environment or purpose. For example, there are people who train by themselves without a teacher in their dōjō, others who train under supervision of a teacher, people who belong to a Taïdo club at a university, a high school or at their job.

Moreover, there are various purposes for training, and people train to promote their health, for self-defence and for competitions. Depending on purpose and/or environment the training will differ and one should not force a “one size fits all” plan.

Therefore, despite differences in environment, in order to achieve results from one’s training, it is important to consider what general plan is necessary, how to modify training plans to fit each individual environment, and to improve technically.

That is, if plans are made in accordance to each individual’s conditions and purpose, and they are actively put in practice, no matter which dōjō or association, one will be able to improve.

In the following we will show general ways to plan training from the viewpoint of people who train alone, in a dōjō or at work.

I Training alone

1. USE OF WRITTEN MATERIAL AND VIDEOS

If there is no dōjō or teacher nearby, it is important to use printed educational material such as “*Taïdo Gairon*” or other books and/or official videos. Although it is difficult to study on one’s own with printed educational material, similar results can be achieved by studying written/visual material as that of studying under a good teacher.

As a good teacher or video is systematic, with gradual progress considered, if used well a self-educated person can achieve a high standard of results from such training.

For those people who do not have any other option than to train alone, Taïdo Hon’in plan to start “International Taïdo College” (tentative name) after the publication of this book (in 2005) as an experimental correspondence education. Studying a martial art alone can be quite difficult. However, if there is a will there is a way and one can gain great understanding. The teaching will be highly theoretical and similar teaching and deep understanding might be difficult to achieve in an ordinary dōjō, thus it is recommended to sign up for the Taïdo College.

2. USE A SUITABLE PLACE

A suitable place is a place where one person can practice; the ideal place is a wide space with *tatami*-mats. However, even if you do not have a wide room or *tatami*-mats, you will still be able to adapt your training to actual conditions. Any place where you do not disturb anyone will be fine, in your house, the grounds of a shrine, on the lawn, on a field, on a road, on a parking lot, etc. When you decide where to train, you have to prepare yourself mentally.

3. SECURE TIME TO PRACTICE

Depending on work situation or studies, etc., time to practice varies. To secure time for training is determined on the sense of purpose for each person and how they can manage their time. Ideal is to put aside one to two hours a day, but if it is impossible to secure the whole time at once, dividing into shorter times is also a viable option. An example of this would be basic training in the morning, *hokei* during the lunch break, and applications in the evening.

It is also possible to secure some time when commuting to and from work or school, or using breaks at work or in school. The important thing is to have passion and to strive hard, to create a situation in which you are able to train anytime anywhere, and the results will follow.

4. HOW TO DECIDE THE ORDER OF PRACTICE

This book is written systematically to help people who practice on their own, thus following the table of contents should be sufficient. However, for the philosophy or ways of thinking a real *dōjō*, or a place like the following is of high importance.

5. HOW TO DECIDE A PLACE TO GO TO

It is recommended to find a place where you can go when questions or uncertainties arise or when you get stuck. Only relying on written material or videos it may be hard to see your true figure or posture. Make notes of questions or worries you might have and make sure to get a regular chance to have them answered.

Additionally, take any chance to visit a competition or a demonstration nearby, or even make it to national championships, etc., to acquire ideas and further your training.

6. USING EQUIPMENT

It is also important to use equipment like *makiwara* or sandbags in your training to improve the result. Especially if you practice alone, it is important to use a mirror (or a window if you do not have a mirror) to check your *kamae*, etc., when training. However, it is very difficult to decide whether your posture is correct, thus it is important to have it checked by someone else.

7. TO TAKE AN EXAM REGULARLY

In order to evaluate one's progress and result of the training, in Taïdo

we have regular exams, *shinsa*, in which one will get a higher belt if the technical requirements and understanding are met. Another important reason for undergoing *shinsa* regularly is to avoid dogmatic training, to have your abilities evaluated, and at the same time it will encourage and stimulate you. In order to be able to do this, one has to do be registered in a Taïdo organization.

II Training at a dōjō

1. TO FINISH UP THE TRAINING

After the practice in a club or a *dōjō*, if there is time, ask the instructor to take a look at your performance and work on improving your weak points. Even if you do not have time, it is important to work on your weak points, at least try to get rid of any bad habits or things in your techniques that create openings before the next practice.

Moreover, check the time for the next practice and get mentally prepared for it. Another thing that is believed to be important for training is to actively plan and execute those plans.

2. THE USE OF PLANS FOR PRACTICE

Have a roadmap or a training schedule made where weekly, monthly or periodical goals for your training are written. The benefits with a training schedule range from being able to avoid unnecessary repetition and to achieve gradual and planned progress. This will boost accountability and motivation both for trainers and trainees.

Of course, as each person has different abilities and technical skills, it is no guarantee that the results will be as planned. Hence, it is important to pay attention to take enough time to work with the plan, not to rush through programs and to have the instructor adjust the schedule as necessary.

3. THE USAGE OF *TAIDO GAIRON* AND OTHER WRITTEN INSTRUCTIONS

It is essential to use *Taïdo Gairon*, this book, and other written technical and theoretical instructions in order to correctly understand each technique and the theories behind them.

Even amongst people who have practiced Taïdo for a very long time, it is surprisingly few who actually have a complete understanding of Taïdo. This is due to the lack of any structured material until now.

Effective training will be possible with use of instructions and manuals based on *Taïdo Gairon* and this book.

4. TO MAKE USE OF VARIOUS CHAMPIONSHIPS AND DEMONSTRATIONS

It is highly recommended that whenever possible you participate in national, regional or local competitions.

By performing in front of a live audience, both people who are introverted or very outgoing will get a chance to work on these features.

For example, the techniques of people who are introversive will become more active and developmental. On the other hand, people who are very outgoing will have to restrain themselves, thus being able to focus on a deeper level.

In this way, competitions or demonstrations can be helpful both on a technical level but also on a mental one, it is highly recommended to actively participate in these types of events.

5. SPECIAL TRAINING

Winter training, summer training, morning training, training late into the night, training with other clubs or groups will be rewarded with special gains. That is, training that is out of the ordinary will reveal information, faults and ideas that would not be accessible due to repetitive training and lack of focus.

Although it is possible to do this kind of special training on your own, it may be difficult to plan. Therefore, it is beneficial to work together with other organizations, clubs or members to plan for such event. You will feel refreshed after participating in these kinds of events and they might also be effective in nourishing an unyielding spirit.

As this gained new spirit or mentality will help improve your techniques, it is important to attend such trainings when possible. However, training must not be unreasonable or reckless.

III Training as a member of an association

1. EXCHANGING OF TECHNIQUES

Training at Taïdo associations in middle school, high school, universities, at work, or government office will stimulate people to come together in order to exchange knowledge. This will reap extraordinary benefits. For example, you can exchange favourite techniques and tips on how to improve, learning from those who have mastered things you are not as good at.

This exchange of information helps increase the number of favourite or strong techniques; at the same time you will be able to learn about others' weaknesses and how to overcome them.

As much of the training in these kinds of clubs or organizations is fairly long and done several times a week, exchanging techniques and studying others will soon show results. However, "thousand kicks" and other mere repetitive training, letting the force of habit take over, will just be a waste of time, thus it is important to actively strive to improve yourself and to use the time as effective as possible.

2. USING COMPETITIONS WITH OTHER CLUBS

Planning competitions with rival teams, clubs or universities will help improving one's abilities and should be attended as often as possible.

These kinds of competitions differ from mere exchange of techniques with one's peers but provide an opportunity to research techniques, strategies, and mental conditions that are unique to the event. Whether

you win or lose, if you continue to participate your physical and mental abilities will greatly improve. As such it is advised to create a plan in order to achieve the necessary skills to participate in competitions. Doing so will yield its own results.

3. TRAINING CAMPS

There is nothing as good as a training camp to get five to six hours of intense planned training a day.

There are three necessities for training camps for Taïdo clubs.

- 1) A chance to fix and complete techniques and theories.
- 2) An opportunity to improve strength and stamina quickly before a competition.
- 3) A chance to improve team spirit and deepen the friendship.

The goals for spring and summer university camps can be summarized as follows.

Spring Camp Goals

- To think about how to get new members and plan how to instruct beginners.
- To rotate the management and get the new staff prepared for the coming year.
- To prepare for local, regional competitions later in the spring.

Summer Camp Goals

- To prepare for national competitions later in the fall.
- To select and prepare the management for the following year.

Each member should therefore take the opportunities these camps provide in order to improve individually as well as a team. Even if you plan to use the experience personally it is important to attend as your presence will positively impact those around you. Understanding this, do what you can to attend and use experiences from camps to further the abilities of yourself and your peers.

4. MAKE AND USE VARIOUS DOCUMENTS

To make and use documents for training a number of people is necessary, and an organization is a good place to start. Focus on making technical or physical related materials to be used in training. For example, illustrations on *kamae*, figures on *unsoku happō* or *jigata*, or tables for registering time for *unsoku happō* or *unsoku gorendō*. This data can be used to evaluate an individual or a whole club's performance and to create suitable goals for those involved.

Time table - *Unsoku goren dō* - Example

(day/ month)

Name		1st time	2nd time	3rd time	4th time	5th time	Average	Order	Next goal
	L								
	R								
	L								
	R								
	L								
	R								
	L								
	R								
	L								
	R								
	L								
	R								

Check points = Movements of feet and hands, point of gravity and stance, how angle and distance are made, *chakugan* (eyes, glance, view point) and how the opponent is envisioned, etc.

5. HOW TO USE THE CURRICULUM TABLE

The curriculum table in Chapter 9 demonstrates the training plan and tells what should be practiced and for how long.

To practice techniques, theory, strategy, and Jissen comprehensively, a teacher and student will require distinct goals. For theory there are 17 topics and 58 items, for *jissen* there are 44 topics and 92 items. Strategy and *jissen* related topics are included. It may vary depending on content, but generally to get one (1) credit it takes about 2 to 4 hours, hence in four years one will get about 250 to 500 credits, which is enough to receive 4 Dan Renshi.

Even though the goal is the same, depending on ability (physical strength) there may be some individual difference between students that need to be taken into consideration when creating the curriculum.



Theoretical test at shinsa



Practical test at shinsa

14 Essential Mental Preparation Prior to Technical Practice

With an adequate amount of basic knowledge in Taido, one will begin to understand how vast and deep the skills of Taido expand. Moreover, Taido continues to evolve to this day by attempting to discover new techniques and movements by studying the past through scrutiny of the old. In other words, Taido does not only maintain its tradition but should inherit and develop from the past and be the creative, evolving martial art.

Discovering the way to absorb and interpret these numerous constantly changing skills becomes the most important task when practicing Taido. One must think through what they need to understand, what kind of attitude is required and what kind of ability is needed upon practicing.

Essentially, the **understanding** in this context refers to the points that need to be comprehended to accurately master the techniques. A lack of understanding results in the movement of the body during techniques becoming stiff, a delay in reaction time, a distortion of posture, the execution of continuous *rendō* movements being inhibited, the execution of techniques with inadequate power and *suki* (openings) will be exposed to the opponent.

Furthermore, the **attitude** upon training refers to the various mindsets that are needed in different situations. With a mindset of simply being stronger, people will become violent and lose the spirit of inquisitiveness, which will lead to the inhumane actions that violates the formation of the ideal personal figure that Taido seeks.

Additionally, the **ability** refers to the capability required to compare, predict, judge and further apply, create and absorb the technical skills. With these in mind, the following sections summarises and states the aspects of technical skills that are needed to be understood and the kind of mindset and ability that are required for mastering them.

I Correct comprehension of Taido

1. CHANGING THE WAY MARTIAL ARTS TRAINING IS PERCEIVED

A majority of the population hold a strong misconception on martial arts, such as Karate, being a frightful and intimidating activity. Hence, when they decide to learn, many clench their teeth and prepare themselves for a tragic lesson. The stronger their misconception, the less natural their postures will be due to the tense body and being unable to relax the muscles. Outsiders often think martial arts are practiced vigorously,

relying on power. However, this is never the case.

Without correctly understanding the content of that martial art, one tends to **rely on strength** and execute techniques in a static and stiff way at the very early stage. To be able to manipulate and use Taido skills freely, one should begin training with a light heart and gradually work towards executing their potential power with correct workmanship. One must understand that this is the correct training method that meets the basic principles of Taido.

2. UNDERSTANDING THE PRINCIPLES OF HOW TECHNIQUES ARE CONSTRUCTED

By understanding what one learns and earns through training, the whole concept of Taido becomes clear. As noted in chapter 3, we aim to learn the correlations between *Dōkō* and *Seigyo* through learning the “Principles of *Taiki* (rule of breathing)”, *Taiki* and *Seigyo* through learning the “Principles of *Dōkō* (rule of movement)” and *Taiki* and *Dōkō* through learning the “Principles of *Seigyo* (rules of conflict)”. Hence, we must understand the principles for each of them and their correlations.

3. UNDERSTANDING THE CONCEPTS OF TAIDO

Practical action of Taido is designed to seek the universal idea that coincides with the course of social actions. It has been previously noted that the process of **performing** practical actions of *unsoku*, *sōtai*, *seihō*, *kimegi* and *gentai* observed at **training** reflects the process of social actions of thoughts, judgement, methods, results and reflection. As noted below, the concept is formed between guidance and policy, training and action, competition and inspection, novel techniques and creation, and tradition and value. It is essential to not merely capture the external form of Taido but to understand how each concept is formed and how they interact with each other.

4. CURIOSITY CREATES NEW TECHNIQUES

It is important to accurately and systematically master the techniques one at a time, step by step. However, there will be times when one will cease to improve by being trapped in the golden rules of the basics, leading to the boredom and abandonment of what they learn. This would mean that the untapped potential will be left dormant.

Humans take an **interest** through **curiosity**, where motivation and **satisfaction** will be experienced. Moreover, **expectation** will be held which will lead to the next action. Such curiosity which will be the driving force of actions should be nurtured by incorporating one’s own modifications and researches. This will eventually lead to the creation of new techniques and movements within Taido.

5. TRAIN BY LINKING *KIHONGI* (BASIC TECHNIQUES) TO PRACTICAL APPLICATION

Techniques that developed based on the set criteria with generality are known as *kihongi* (basic techniques). With *kihongi* as the base, techniques

performed at one's discretion are called *ōyōgi* (applied techniques). Conventional Karate styles often differentiated the two distinctly and did not proceed into application techniques without mastering the basic techniques focused on punches, kicks and blocks.

On the other hand, Taïdo does not set apart the two completely. *Kihongi* itself is designed so that the basic techniques bring about the changes in the body necessary for practicing Taïdo. Hence the detailed contents of basic techniques are nothing more than the basic of the basics. We proceed to train with the premise that the basic techniques lead into the application techniques. This is because performing techniques in Taïdo requires the use of continuous combination of techniques (*rendō*) as a condition. Evidently, this does not mean to disregard or neglect the basic contents. *Kihongi* is highly relevant to **perform applied techniques as its purpose is to train the techniques with the focus on the movement of the body** caused by changes in the body axis.

II The attitude of applying the principle-based rules to all issues

The **principles** of Taïdo apply to the principles of all martial arts. The principles are constructed of fundamental basics and they exist at the root of Taïdo. Nonetheless, principles have universality and must be applicable to Taïdo techniques, as well as to social phenomena. Furthermore, the principles form the basis of rules where various **methodologies** arise.

There are often issues regarding the ideal form of mental state and courtesy when commencing a practical training. These issues can be referred to as issues of attitude and behaviour. These issues are acknowledged in Taïdo; by specifying the attitudes that one should incorporate. Suggested attitudes are based on the rule derived from the principle that is applicable to anything in general.

1. ADOPTING THE ATTITUDE OF SEEKING COHERENCY BY ADOPTING THE PRINCIPLES OF *TAIKI* (LAW OF BREATHING)

As a human being, we do not stop breathing as long as we have any breaths left in ourselves. The task is then to generate the maximum effect of our breath using minimal energy. Needless to say, it is impossible to enhance its function through a normal breathing method alone.

At this point, a coherent breathing method comes to have great importance in reaching one's full potential without forcing or wasting our breaths. This method and its function is achieved through employing and practicing Taïdo's *Taiki Kyū-hō* with great awareness. The same argument applies to the practical trainings. One must employ a coherent attitude in order to gradually but certainly enhance the effect of each technique by **minimizing unnatural and unnecessary movements as much as possible**.

2. ADOPTING THE ATTITUDE OF SEEKING EFFICIENCY BY APPLYING THE PRINCIPLES OF *DŌKŌ* (LAW OF MOVEMENTS)

The fundamental objective of performing techniques is to ultimately control the opponent. However, the course of behaviour to reach this point is determined by how one moving in sync with the opponent and how one breaks this sync. Within the flow of executing a *kimegi*⁽¹⁾, there exists *unsoku*, *sōtai*, and *seihō* before, and *gentai* after the execution.

1. *Kimegi* is a decisive technique.

Within the course of these actions, the task is then to perform the five distinct movements of Taïdo as efficiently as possible with an upper hand over the opponent. In order to achieve this, one is required to train in a **stepwise, systematic** manner that would certainly lead to a positive outcome with an attitude that values the efficiency.

3. ADOPTING THE ATTITUDE OF SEEKING EFFECTIVENESS BY ADOPTING THE PRINCIPLES OF *SEIGYO* (LAW OF CONTROL)

The ultimate task in performing a technique is to take the full control of the opponent while protecting oneself during the process between *unsoku* and **returning in *gentai***. However, its effectiveness determines the point at which one takes control over the opponent's movement. By "effectiveness", we can technically refer to the effectiveness of *kimegi*. Then again, there is no certainty that the execution of a *kimegi* will capture the opponent one hundred percent of the time; if one lacks in an appropriate defence, its effect will work in the opposite direction, i.e. aversive outcome. Therefore, in the case of missing the target with the *kimegi*, the ability to adjust and adapt flexibly to any situations and flow into the next technique becomes crucial. This **ability to tie one movement** to another until one captures the opponent, that is called *Rendō-Rensa*⁽²⁾, is determined by the capacity of the user.

2. *Rendō rensa* is the continuous flow of moves.

Such capacity often forms the basis of **creative talent** and becomes the source of the production of a **new technique**. It will also be applicable in any situations in life. Therefore, one should employ an investigatory attitude and always seek to **produce an effect** in order to control the opponent.

III Discover the abilities required for improvement

1. DISCOVER THE OBSERVATIONAL ABILITY TO COMPARE TECHNIQUES

If the names of the techniques differ, the contents and the forms, by no surprise, differ as well. Therefore, it is not appropriate to hold an attitude that overlooks these differences and simply classify techniques as one merely due to their similarities. Each technique has its own distinctive characteristic and forte, or has its own method to master it. For example, *Sentai shajō geri* and *Hentai manji geri* are alike, however, not only the body movements differ but their objectives as a technique differ as

well. As such, if these differences cannot be distinguished by correctly **comparing and analysing** each technique, every single technique will have no value no matter how superb they are.

From the referee point of view, in order to simplify and avoid confusion, techniques are often announced as an abbreviation, such as *Sentai geri*. However, it is important to remember that the abbreviation indeed contains the official name of the technique, such as *Sentai shajō geri* and *Sentai kaijō geri*.

Therefore, one should acquire the ability to observe and analyse each technique to compare them. Consequently, this will allow one to clearly distinguish the disparity between the techniques and/or compensate for the techniques' merits and disadvantages.

2. DISCOVER THE ABILITY TO GRASP THE POINTS OF TEACHINGS AND ANTICIPATE THE OUTCOME

In order to “Listen to one and understand ten”, one should prepare an answer to a particular problem by organising the thoughts in a stepwise, systematic manner. Similarly, in order to grasp the main points and anticipate the outcome of the teachings, fairly theoretical preparations for each technique are required.

We commonly hear “Uncoordinated hence a slow learner”. This, however, certainty does not mean that all is due to their ineptness. Rather, their learning rate is slow due to the lack of habit in acquiring each technique in a logical fashion and managing them in a stepwise, systematic way. Techniques are constantly executed in *Rendō-Rensa*. However, no matter how complicated and speedy the techniques are, it is possible to theoretically anticipate the outcome.

Of course, in order to **anticipate the outcome** of the technique, one must have the ability to **grasp the points**, manage and organise each technique in a stepwise, systematic fashion as mentioned previously.

3. DISCOVER THE CREATIVE ABILITY TO COMBINE THE THEORETICAL AND PRACTICAL ASPECTS OF TECHNIQUES

Upon assessing the progress of techniques, we cannot neglect either of theoretical or practical aspects of the techniques. Neither focusing on the theories exclusively while neglecting practical training nor devoting in practical training while neglecting theories allows one to meet the true purpose of the technique.

One must always engage in both to complete the technique. In other words, engaging in practical training results in merely learning set forms of movements, e.g. “dodge in this manner if they punch me, then chase the opponent in that form after dodging”. This does not lead to cultivation of the ability to invent or create new techniques as one lacks in supporting their movements with logical reasoning regarding meanings, advantages and effects of each individual action.

Therefore, theories and practical aspects of techniques are interdependent. Techniques only arise once the two facts are combined and this is only possible through the discovery of the ability to thoroughly discuss and create techniques.

4. DISCOVER THE DECISION-MAKING ABILITY TO ANALYSE OR SYNTHESISE TECHNIQUES

All techniques should be executed flexibly with a flow to respond to the opponent's movement and not as an individual technique, i.e. not to be restricted to one technique from *sen* or *un* techniques as an example. In Taïdo especially, *kimegi* is performed as a continuous flow from *unsoku* until *gentai*. However, depending on the effectiveness of *kimegi*, *rendō-rensa* should be performed to link onto the next techniques whether they are a *hen*, *nen* or *ten* movements.

Needless to say, *rendō* is comprised of several individual techniques just as *hokei* in Taïdo are the product of the piecing together different techniques into a continuous movement with a flow. As such, in order to comprehend and master techniques and *hokei*, **each technique and hokei must be analysed**. In this process, one should aim to increase the effectiveness of techniques by understanding their strengths and further use this knowledge to grasp its representation as a whole by **synthesising each strength**.

Therefore, in order to master complicated techniques, like in *hokei* and *kōbō*, one must have the **ability to analyse and synthesise each technique**.

5. DISCOVER THE ABILITY TO CORRECTLY ADJUST AND UTILISE TECHNIQUES

As one progresses through the trainings in Taïdo, people come to have their specialty techniques that are fitted for their individual capacity and strength.

For instance, individuals with small figure and agility may be fitted for evading and countering from a lower angle as seen in *sen*, *hen* and *ten* techniques. Individuals who are light and springy may be fitted for executing techniques in the air, such as *un* and *ten* techniques. Individuals with larger, profound figure may be better suited for techniques that take the advantage of the movement of the opponent, such as *un* and *nen* techniques. Thus, there always exist techniques that are suitable for certain abilities and body figures. The objective, therefore, is to work towards increasing the range of techniques to be mastered from the techniques that are best suited to their ability.

As mentioned in the previous section, various attitudes and mindsets are required to polish the techniques. One of the most important points upon this process is to acquire the ability to discover the **most suited and most favoured techniques** according to one's own strength, constitution and capacity. It is then important to **adjust** these techniques to oneself and **utilise** them as one's specialties.

IV The Taido-gi (training wear) and how to wear it

1. TAIDO-GI

The uniform in Taido (*Taido-gi*) comprises of three sections as seen in the picture: *gi* (top), *hakama* (pants) and *obi* (belt). As a fundamental rule, *Taido-gi* is expected to be worn when training Taido.

A *gi* entails a logo “*躰道*” (Taido) on the left side of the chest (registered design). The material is cotton based with quilting but it is not thick like a *Judo-gi* as there is no grappling involved in Taido.



Gi



Hakama & Obi

A Taido *hakama* has a *nobakama* style (literally, *hakama* for fields) which has a narrower design compared to *hakamas* worn in Kendo. Why do we wear a *hakama* in Taido? The answer is not merely to distinguish Taido from other martial arts such as Karate, but there is a specific meaning associated with it that gives Taido a distinguishing quality.

One of these qualities that distinguish Taido from other martial arts is *unsoku*. As it will be discussed below in detail, this footwork that has been set as a rule is not observed in any other martial arts. It is fatal in any martial arts for one's footwork to be read by the opponent. Kendo, for that reason, utilises long, wide *hakama*. However, if Taido incorporated the same *hakama* design as Kendo, its length will interfere with techniques using legs. For that reason, Taido *hakama* has a *nobakama* style with shorter and narrower base.

The *obi* indicates the level of *Kyū* and *Dan* as well as the title and rank using distinctive colours and designs. It is worn over the *hakama* with a single layer. It is not necessary to wear it as a double layer as it has formerly been done. This is due to some Taido movements, such as Ten techniques, entailing contact between the back and the tatami and the presence of double layer often causes pain in the lower back due to its thickness.

2. WEARING TAIDO-GI

First, the *gi* is worn. For females, wear an undershirt or a T-shirt underneath the *gi*. When wearing the *gi*, close the lapels on the left hand side and tie the strings attached on the inner and outer side of the *gi*. This will prevent any disorderliness and untidiness in the appearance.

Second, the *hakama* is worn. As seen in picture 1, wrap the strings attached on the left and right side of the *hakama* once on the back. Bring the strings to the front and cross them over as seen in picture 2. Wrap them around the back once again, this time, through the holes on the back

plate as seen in picture 3. Tie the strings at the front as done in picture 4.

Finally, place the *obi* through the holes on the back plate and tie it in a side knot as seen in picture 5.



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5

3. FOLDING AND MAINTAINING THE *TAIDO-GI*

Place the *gi* with collars centred as seen in picture 1. Fold the sleeves at the shoulder to meet in the centre as seen in picture 2. Following that, fold over the *gi* at the centre line (picture 3) and fold it three times, the bottom third first (picture 4) followed by the top third (picture 5).

Place the *hakama* with the front facing up, following the crease lines as seen in picture 6. Fold the *hakama* four times from bottom up as seen in picture 7. Place the *hakama* onto the *gi* and wrap the strings from *hakama* around the Taido-gi (picture 8) and again with the *obi* (picture 9).

It is important to maintain the *gi* clean by regularly washing the sweat and dirt off after trainings. As for the *hakama*, it does not need to be washed as frequently as the *gi*. However, in order to preserve the material, especially the back plate, and prevent fading, avoid dry cleaning.



Picture 1



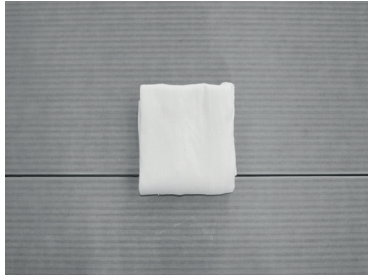
Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9

15 Exercises to Do Before Training

The human body is built to acclimatize to various environments and conditions, but if the change is sudden the body lacks the ability leading to unreasonable physical stress. Therefore a training should be initiated with lighter exercises to let the body acclimatize. It is important to prepare every part of the body to improve both the physiological and mental state. The exercises useful for this are known as warm-up exercises.

Moreover, after a hard workout, just going into a rested state, is as a sudden change of environment as the opposite and can put similar stress on the body, might cause physical and biological fatigue or disorder, resulting in poor health. Therefore, to keep a good balance between the internal and external conditions of the body, after hard workout, gradually reduce the load to a normal state. The exercises useful for this are known as cool-down.

1. HOW TO DO THESE EXERCISES AND THEIR EFFECT

(1) THE EFFECT OF WARM-UP

1. By adding adequate level of movement to each part of the body, the blood circulation in the whole body improves, and as the body temperature increases the circulation of blood improves even further. This leads to the motor function in the whole body becoming more animated, higher motion efficiency, which in Taïdo leads to more effective practice.
2. By moving every joint in the body, the joints and muscles become flexible, leading to a wider range of motion. Thanks to this, one can avoid injuries like broken bones, dislocations, sprains, muscle injuries, or ruptured tendons. Thus ensuring safe Taïdo practice.
3. By adding appropriate amount of movement to sections of the body, the biological functions will increase and at the same time a person may experience an elevated mood. This is the spiritual side of warming up, all in all leading to improved operation of every part of the body, and thus improvement in technical efficiency and preventing degradation.

(2) THE EFFECT OF COOL-DOWN

1. While gradually lowering the work load the inner organs will return to a normal state without any extra stress on the body.

Thus, avoiding any harm and increasing recovery time.

2. Proper breathing while gradually lowering the work load will help adjusting the level of carbon dioxide and lactic acid. This is the way the body disposes of waste products that have built up. Thus, taking in fresh air into the body will promote a faster recovery.
3. Gradually reducing the work load will help changing the excited state into a relaxed one which further helps recovery and intellectual reflection. Thus, minimizing any negative effects on the next practice.

2. THE SCOPE AND THE ORDER OF EACH EXERCISE

Warm-up is generally done by gradually increasing the movement of joints and muscles, starting from the top of the neck and progressively working down to the feet. It is important to increase the force and speed of the movement little by little in order to improve the motor functions.

Cool-down is generally done in the opposite way of the warm-up, from the feet up to the upper body and neck, finishing with a few deep breaths according to methods used in Taido. Gradually decreasing the force and the speed of the moves and controlling the breathing will lead to a relaxed state of equilibrium.

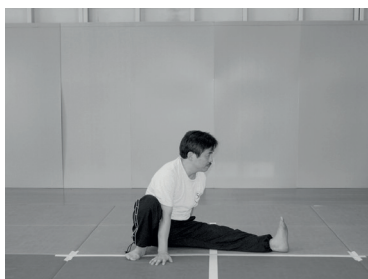
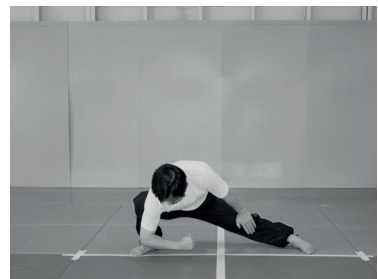
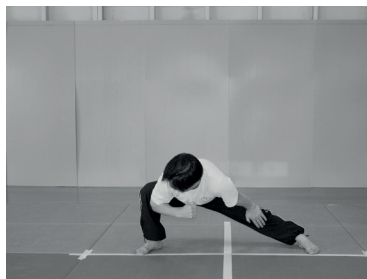
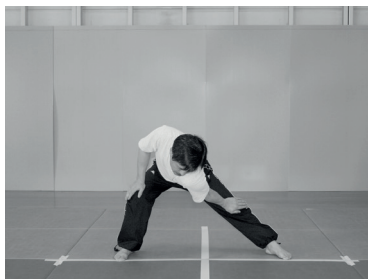
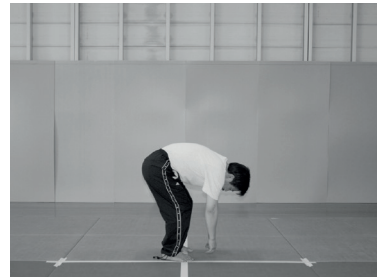
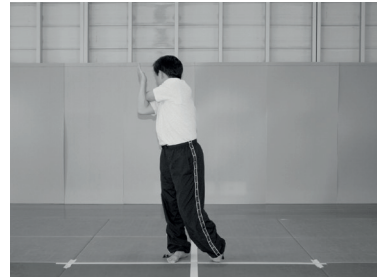
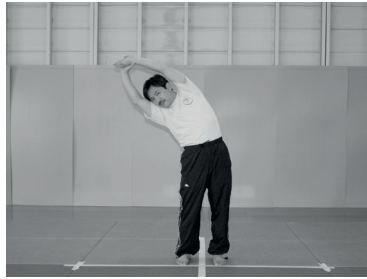
Here follows a general order in which to move the body.

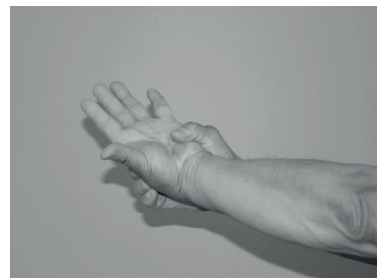
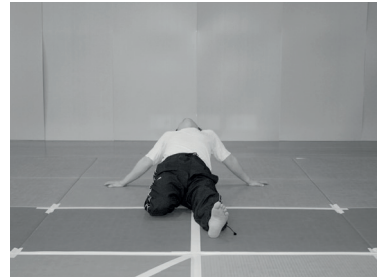
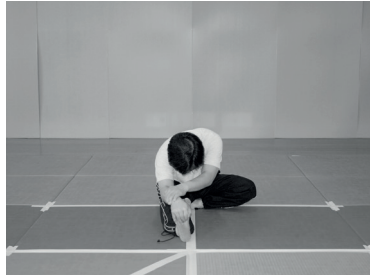
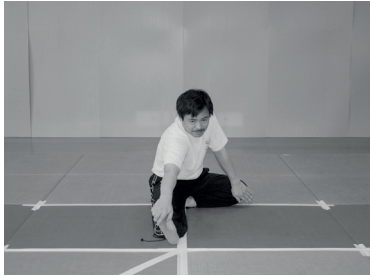
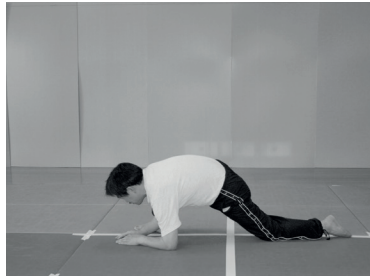
Moving the neck→shoulders→elbows→wrists→hands and fingers→the trunk→hip joints→knees→ankles and foot joints→full body motions like jumps→breathing exercises

In Taido, flexibility highly affects the range of techniques, so in order to improve the effect of attacks and defence, it is important to add sufficient stretching and movements. Examples of movements will be presented under each group of techniques.

As mentioned earlier concerning recovery, cooling down with active stretching will stretch and contract the muscles which put pressure on the veins, which in turn helps the blood circulation thus leading to a faster recovery.

<Examples of basic stretching in Taido>







The author instructing at the European seminars, 2003



Lars Larm 6 Dan Kyōshi interpreting for the author at the European seminars, 2003



The international members practicing at the European seminars, 2003

16 Proper Behaviour and Etiquette in the *Dōjō*

A dōjō is used for practicing Budo and is sacred ground where one experiences and masters martial arts. A dōjō possesses a minimal set of rules that must be followed in order to maintain an appropriate environment and the dōjō's conservative traits.

The meaning of the saying “when in Rome, do as the Romans do” states that one is to follow the customs and practices of the place where they are. Hence, it is expected of one to obey the rules of the *dōjō* when it is entered. Predetermined rules are essential to regulate behaviour. However, the most important aspects when training in the *dōjō* are the behaviours and manners needed to develop creativity, the motivation to study and the establishment of one's autonomy through the cultivation of the inner self and proper technique.

We tend to mistakenly consider the rules of the *dōjō* to be a detailed, strict, formal policy describing **what to do** and **what not to do**. However, that is certainly not what the proper courtesies in a *dōjō* are expected to be.

Traditionally, courtesies are created from customs and are common practices that should not be strictly upheld. It is the same as how one's true loyalty for their country cannot be obtained by enforcing obedience and restricting one's freedom.

Hence, *dōjō* courtesies are to be attained naturally as one's training in Taïdo progresses. The appropriate behaviour and manners should therefore be practiced subconsciously.

To truly master this, it is critical that one must have the ability to reflect upon their everyday practices and the events evolving around their actions. That is, without the cognitive capacity to critically analyse their actions, the ability to cultivate one's autonomy and master the courtesy of the *dōjō* is impossible.

In other words, the respectful behaviour and manners that are useful when practicing Taïdo are developed from the individuals acknowledging the importance of establishing autonomy. This in turn will be helpful when cultivating their inner-self and techniques.

I Behaviour to cultivate inner-self and establish autonomy

The word *Dōjō* originates from the name of the land where the “Buddha” arrived after completing the path to become a Buddha. People began to refer to the *dōjō* as the ground that the priests practiced the Buddha's teachings. This further transitioned into a place where martial arts were practiced and taught.

A *dōjō* is a place to train emotional strength and techniques via “*dō*” (path), and it goes without saying that it is a sacred ground where **moral acts and justice** are practiced.

When *Budō* (martial arts practiced for survival) was restored after the war, there was a time when it was referred to as “*Kakugi*” (martial arts practiced for sport) and a place where martial arts were practiced were referred to as *Kakugi-jō*. Today, *Kakugi* is commonly referred to as *Budo* and *Kakugi-jō* as *Budo-jō*. It is strange that some teachers do not know the history and the true meaning to still refer to the sacred ground as *Kakugi-jō*.

A *dōjō* must be constructed with consideration towards the type of martial art that is to be practiced within it. However, Taïdo is able to use any land as a *dōjō* regardless of the environment, whether it is indoor or outdoor, or whether it is equipped or not. Generally, martial arts can be practiced in the yard, field, mountains or sea side, anywhere as long as the purpose of the training is fulfilled.

Nevertheless, suitable places are sought for particular purposes. Considering the training contents of Taïdo, the most suitable *dōjō*s are constructed of wooden flooring or tatami mats rather than using concrete surfaces or using the precincts of shrines as a *dōjō*.

Keeping in mind that the aim of Taïdo training is to establish one's self, the following lists the points that must be kept in mind in order to develop right-minded, calm, sincere, soft and strict attitudes. One must:

1. Maintain the holiness of the *dōjō* and adapt to the atmosphere
2. Rid the perplexity and flutter of the heart in order to unify it towards its purpose
3. Be serious in order to obtain deeper understanding and experiences
4. Act in a humble and modest manner
5. Moderate arrogant behaviours and not make others uncomfortable
6. Moderate words and actions that disrespect oneself and others
7. Refine the forms to rid the mind and heart of weakness
8. Have sensible judgement and behave prudently
9. Accept others' opinions with an open mind
10. Heighten the sentiment towards truth, virtue and beauty

These points are all integrated in the *Taïdo Gojōkun*. Hence, it is important to recite the *Taïdo Gojōkun* with everyone, before and after training.

II Behaviour to develop creativity and practice techniques

We are able to practice Taïdo in many areas where we live. The place where we master our techniques becomes our *dōjō*. Various techniques can be attained by effectively utilising different aspects of nature such as the movements of wild animals and vegetation, wind, rain and waves. This is done deep in the mountains away from civilisation or on an uninhabited island.

Evidently, one should keep in mind to recognize even the tiniest of movements of nature as the movements of an opponent and use them to investigate new techniques.

The privilege of having teachers and *dōjōs* to practice techniques in comes with the extra burden of having to keep in mind the interpersonal and inter-*dōjō* relationships that are formed. Hence, the development of creativity through understanding, correcting, progressing, fulfilling, applying and adjusting techniques through practice and consideration of assertiveness or sense of cooperation upon training is required.

The points to be kept in mind originate from the motive of acting virtuously. These points to keep in mind are where the righteous attitude and appropriate behaviours are cultivated from. Where these attitudes and behaviours exist, there always coexists an improvement of technique, and the development of creativity.

The following lists the points to keep in mind that involve assertiveness, autonomy and a sense of cooperation.

1. Points to keep in mind regarding assertiveness. Be mindful to:
 - a. Open-mindedly accept and digest techniques
 - b. Logically delve into and investigate techniques
 - c. Actively seek teachings and absorb these teachings
 - d. Patiently repeat techniques and have a sense of fulfilment
2. Points to keep in mind regarding autonomy. Be mindful to rationally, efficiently and effectively:
 - a. Incorporate techniques into movements and actions
 - b. Apply techniques in a diverse manner
 - c. Develop techniques by digesting and absorbing
 - d. Manage and create techniques
3. Points to keep in mind regarding a sense of cooperation. Be mindful to:
 - a. Develop harmony and trust within the team
 - b. Respect the seniors' theories and experiences
 - c. Compensate one's own demerits by taking in the merits of others
 - d. Kindly advise and strictly guide one's juniors

III The significance and aim of courtesy

1. THE SIGNIFICANCE OF COURTESY

“*Rei*” refers to the well-formed courtesies and ceremonies originating from the neat offerings at altars and temples. In the past, it was the first teaching of the *Rokugei* (six arts) – *Rei, Raku, Sha, On, Sho, Su* (rites, music, archery, charioteering, calligraphy, mathematics). Also, *Rei* is one of the five cardinal Confucian virtues – *Jin, Gi, Rei, Chi, Shin* (justice, politeness, wisdom, fidelity and benevolence), referring to the virtuous and ethical act that should be followed, and to the greetings and bowings in general context. Furthermore, the word “**greetings**” originates from Chinese Zen Buddhism which means “response” and “question and answer”. However, it has become to refer to the act of expressing the feeling of affection

and respect for others in writings and face-to-face encounters through bowing.

The way of greeting has changed over the generations and the differences in customs exists not only across countries/regions but across social classes and statuses, the degree of interpersonal relationships with the person, sex, seasons, and annual events. For instance, it is a custom for Inuit to rub their noses together as a greeting, and there are various kinds of greetings as well, including rubbing the hands or cheeks. In Japan, annual events such as the Bon festival and the New Year, and big life events such as birthdays, weddings and funerals are usually conducted with more solemnity and formality than general greetings. Considering general greetings as greetings between individuals, these formal greetings are considered between the families.

Likewise, when two warriors confront each other on the battlefield, the act of announcing themselves and confirming their opponent can be seen as the greeting of battle. The act of attacking without making oneself known was seen as cowardly and contemptuous.

Generally, martial arts are said to **“begin and end with a bow”** and they particularly value etiquette. However, its true aim is to link manners and etiquettes to the cultivation of one’s personality.

In the ancient battles, the rituals to pray for fortune in war from the Gods and Buddha (Kagoshima shrine, Katori shrine, Hachiman Daibosatsu, Bishamonten, etc.) were conducted frequently. It was praying for the blessings and at the same time worshipping the Gods reverence. Ultimately, the significance of “*Rei*” can be found when one is able to overcome social status and position, and **acknowledge one another as equals**.

2. THE AIM OF COURTESY

(1) *COURTESY OF TAIDO IS TO GROW A TRUSTING AND HARMONISING HEART*

Greetings are one of the basic principles in order to expand interpersonal relationships and communications. They are the starting point of social life, providing a smooth link between social connections and orders. The method to express respect to the person in an appropriate manner through greetings is called **“etiquette”**. To avoid martial arts becoming a barbarous act, a trusting heart and stance to mutually acknowledge each other are required. This is what is referred to as **“beginning and ending with a bow”**. The trusting stance means a modest stance where the teaching side learns from the responses and movements of those they teach. They must engage in finding the hints to incorporate new ways of teaching and not simply handing down the knowledge one-sidedly. Then there exists a mutual trust relationship formed by *Rei*.

To express sincerity, it is important to have the inner self united with the outer form. We tend to forget the inner self and often get prepossessed with pompous external formality. It is widely known that heartless greetings are not accepted in general. This is one of the reasons as to why the greeting “*Osu*” was prohibited in some university Taïdo clubs in the past.

Courtesy in one's actions range from letting one do as they please to improving their social standards. Hence, it is plausible to say that courtesy has cultural significance. A good example is *Ogasawara-ryū* etiquettes.

Therefore, the need for courtesy is not only limited to Taïdo. Specifically for martial arts trainings and competitions where an opponent is required, a lack of courtesy, mutual respect, trust and cooperation, as well as the disregard for agreements and orders lead to broad actions that are influenced by emotions. Similarly, in the case of training independently by oneself, courtesy is often naturally acquired by having plants, waves and wind as opponents. It is understandable that many techniques are named based on the depictions of nature. Nature is the grand master who should be respected as the source of life and it should never be destroyed. Instead we should strive to harmonise with the nature. The exact purpose of *Rei* is to consider the harmonisation between mankind, society and nature.

(2) COURTESY OF TAIDO IS CONDUCTED THROUGH CONSIDERING ITS LINKS TO THE TECHNIQUES

Taïdo is a martial art that “elevates oneself as a human being through interaction with people”. By acknowledging and harmonising the existence of oneself and others, it naturally becomes possible to relate the inner self to the outer form.

Courtesy is required and emphasised upon in Taïdo training due to the necessity to have proper inner self and outer form in order to correctly acquire Taïdo techniques. Furthermore, Taïdo has a distinctive characteristic in which it considers the link between the act of *Rei* and the development of techniques. The techniques are designed to achieve courtesy in the act of *Seiza*, the act of *Rei* itself and the act that “**changes the body axis**” as mentioned below.

IV Practice of courtesy

1. Bowing while standing
2. Bowing while sitting

Courtesy in Taïdo is divided into *Ritsu-rei*⁽¹⁾, which is generally conducted in everyday life, and “*Za-rei*”⁽²⁾ which is original to Taïdo. From the aspect of techniques and physical trainings (functions), *Za-rei* is the central point of courtesy, but *Ritsu-rei* can be adopted as needed.

1. RITSU-REI

Ritsu-rei is conducted in “*Musubi-dachi*” as shown in Picture 1 with a 1 or 2 metre distance from the opponent, and at 30 degrees angle in the upper body as shown in Picture 2.



Picture 1



Picture 2

Explanation:

Musubi-dachi is a straight bodied stance with the heels together and the toes pointing out at around 60 degrees, as in “at attention” (see “*Tachikata hattai*”).

2. ZA-REI

Za-rei is conducted in *Seiza*. The following explains “How to sit down”, “How to do *rei*” and “How to stand up”.

(1) HOW TO SIT DOWN

Transition into “*Heisoku-dachi*” from *Musubi-dachi* at a 1 metre distance from the opponent as shown in Picture 1. At the signal of 1 (*ichi*), pull the right leg behind (this is called “*Uza*” as one sits from the right leg) to be in left “*Eji-dachi*” (the stance of “*Gedan-gamae*” and “*Eji-zuki*” as shown later) as shown in Picture 2. At the signal of 2 (*ni*), pull in the left leg in to be kneeling as shown in Picture 3. At the signal of 3 (*san*), overlap the left big toe on the right big toe and sit into a *Seiza* as shown in Picture 4.

Points to observe:

- A. Pull the leg straight back when pulling the right leg in
- B. Do not sway the upper body back and forth or from side to side
- C. Move the hands naturally from the side of the body onto the lap
- D. In left *Eji-dachi*, the distance between the right knee-cap and left heel is approximately one foot long and the gap between the right knee-cap and Tatami (floor) is paper-thin
- E. The gap between the knees in *Seiza* is a horizontal fist width. The wrists should maintain a natural line from the forearm without stiffening the elbows outwards or forcefully tightening them on the side of the body.

Explanation:

Heisoku-dachi is one of the *Tachikata-hattai* where from *Musubi-dachi* the toes are closed together with the heels as the centre (see *Tachikata-hattai*).

(2) HOW TO (DO) REI

At the signal of “*Rei*”, tilt the upper body forward at a 60 degree angle and place the right hand in front of the right knee as shown in Picture 5. Approximately after 2 seconds, bring back the body into the *Seiza* position as shown in Picture 6.

Points to observe:

- A. Slide the right hand from the right knee without bending at the wrist. Place it in front of the right knee cap at the distance of a vertical fist length
- B. When tilting the upper body forward, maintain a straight body axis from the head to lower back with parallel shoulders. Do not round the shoulders or hunch the spine
- C. Direct the “*Chaku-gan*” approximately 1 metre ahead at the space between you and the opponent without looking up or down, yet still be aware of everything around you

Explanation:

Chaku-gan generally refers to the focal point of one’s attention (see Chapter 30 – Accurate Judging – Visual and Acoustic Senses).



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5



Picture 6

(3) HOW TO STAND

At the signal of 1, place the left leg forward as shown in Picture 2 of ‘(2) How to *Rei*’ (this is called “*saritsu*” as one stands up from the left leg) into left *Eji-dachi* (same as Picture 2). At the signal of 2 (*ni*), pull up the right leg next to the left leg into *Heisoku-dachi* as shown in Picture 1, and return to *Musubi-dachi* after one breath.

Points to observe:

- A. Beware of the same points as in ‘(1) How to sit down’ at the signal of 1 and 2

3. LINK BETWEEN COURTESY AND TECHNIQUES

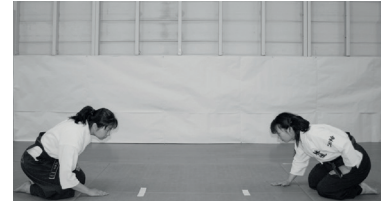
Courtesy in Taïdo, such as sitting (transitioning into a lower position as seen in Picture 1 and 2), bowing (changing the axis by tilting as seen in Picture 3 and 4) and standing (transitioning into an upward position), represents the “**changes of the body axis**” characteristic of Taïdo techniques. Hence, it is understandable that courtesy plays a part in Taïdo techniques.



Picture 1



Picture 2



Picture 3

Furthermore, the act of *Za-rei* in Taïdo differs from the courtesies of other martial arts in that it is conducted utilising only the right hand. However, since Taïdo is a martial art, one must be ready for any attacks and be aware of the opponent at all times even when conducting greetings by leaving the left hand free and ready. This is connected to yin and yang (“*Kō-bō*”) relationship.

Explanation:

Body axis refers to the spinal column which is the axis when developing techniques.

4. COURTESY AND LAW OF BREATHING

Taïdo’s breathing methods are based on the breathing methods of “*Taiki Kyūhō*”, but evidently, it originates from ordinary natural breathing. Courtesy is demonstrated using the natural state of breathing with the following points.

1. In *Musubi-dachi*, transition into *Seiza* holding the breath after a natural inhale
2. From the position as shown in Picture 3, sit into *Seiza* as you exhale softly
3. When moving into *Rei*, inhale from a natural state of breathing (all are based on abdominal breathing, hence, inhaled air should be concentrated at the point below the navel = “*Tanden*”) and hold the breath while slowly tilting the upper body into *Rei*
4. After approximately 2 seconds, bring the upper body back and exhale softly

Explanation:

Taiki Kyūhō = see Chapter 7.

5. BIOLOGICAL EFFECT OF COURTESY

(1) MAINTAIN A CORRECT POSTURE AND STRENGTHEN THE LEG MUSCLES WITH THE HIPS AS THE CENTRE

Courtesy in Taïdo requires one to maintain the correct body axis in the process of sitting and standing. This strengthens the muscle groups (the sternocleidomastoid muscle in neck, spinal erector muscle and the iliopsoas muscle of the back and gluteus maximus) that maintain correct posture. Also, repeating the movements (shown in Picture 3 and 4) strengthens muscles such as the quadriceps (expansion exercise) and triceps surae (contraction exercise) which are related to the ability for expansion and contraction of the knee joints. However, these effects cannot be gained if standing is aided by the momentum obtained by swinging the arms or when the body axis is not maintained correctly.

(2) STRENGTHENING THE KNEE JOINTS

Seiza itself is able to promote synovial permeation and maintain the knee function by exerting pressure on neighbouring cartilaginous tissues surrounding the knee joint. However, it goes without saying that a forced, meaningless *Seiza* for an extended time affects it adversely.

(3) DEVELOPING HARMONY WITHIN THE HEART THROUGH CONCENTRATION

Harmony within the heart is gained by utilising the correct breathing methods which supports the cardiovascular system, increasing the awareness of the opponent and one's surroundings, and by acknowledging the existence of the opponent.

6. THE SETTING AND USAGE OF *KIDŌ-SEN*

As various other martial arts do, Taïdo greets the opponent and develops *Kōbō* (offence and defence). When training techniques and *Hokei*, one must do so by imagining an opponent.

"*Kidō-ten*" is the starting point from where one moves freely on a vertical, horizontal or diagonal line. When the surrounding area is divided into each degree, there are 360 angles. Hence, it is important to train while imagining the lines along each of these angles.

Explanation:

Kidō-ten is the point of reference where the techniques start and end.

Kidō-sen is the set line on which the target opponent is imagined on to accurately develop techniques.

(1) *KIDŌ-SEN* ON THE PERFORMING PLANE

The lines on the performing plane are set as shown in Figure A-1. P (*Kidō-ten*) as the centre point, sets *Kidō-sen* into 8 directions using vertical *Kidō-sen* (AP, BP), horizontal *Kidō-sen* (CP, DP), front left and right diagonal *Kidō-sen* at 45 degrees (EP, GP) and rear left and right diagonal

Kidō-sen at 45 degrees (FP, HP). Thorough training of techniques on *Kidō-sen* enables one to react in various directions.

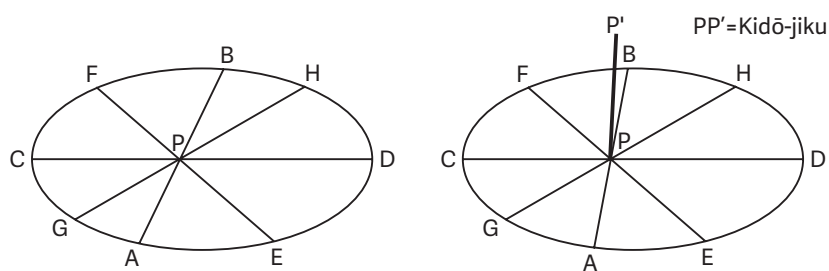


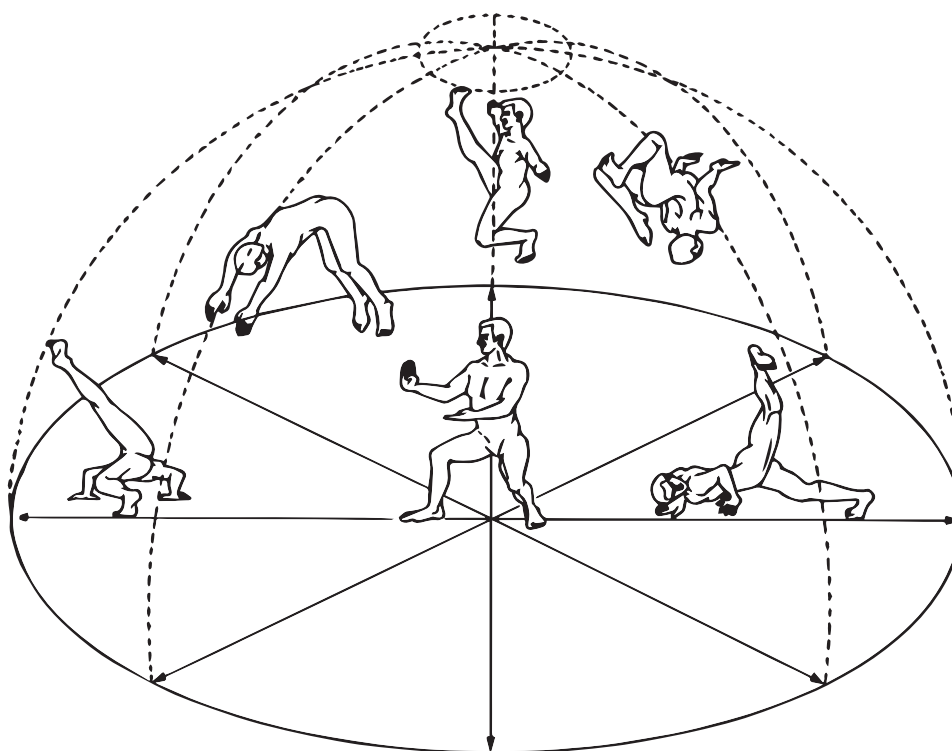
Figure A-1

(2) KIDŌ-SEN IN THE PERFORMING SPACE (MOVING SPACE)

In Taïdo, one of the main tasks is to imagine the three dimensional exercising space to train techniques. It is important to imagine *Kidō-sen* on the performing space. In Figure A-2, the arcs join the eight *Kidō-sen* on the performing plane in the air, 45 degrees apart from each other, and nine spatial *Kidō-sen* connect P' to AP', BP', CP', DP', EP', FP', GP', HP' and PP'. Setting these *Kidō-sen* and *Kidō-jiku* (axis) topologically and training techniques in these planes, it becomes possible to react in three dimensions.

In Taïdo, utilising *Kidō-sen* on planes and in space allows one to further develop the techniques. Therefore, even in the case of training alone without an opponent, it is possible to clearly imagine the target opponent. That is, *Kidō-sen* is a “**silent master**”, an unforgettable premise when training Taïdo. The importance of the imagining an opponent even when greeting is then understood.

Figure A-2



17 Kamae

I The meaning and purpose of *kamae*

1. THE MEANING OF KAMAE

“*Kamae*” designates the best state of mind and physical form in which someone is able to defend himself in the best way and in the same time to attack his opponent(s) in the most appropriate way. *Kamae* can be considered as an essential basis for techniques and its importance and necessity has been scrutinized since the old days, but let us investigate its meaning and aim.

Those who do not have any knowledge about techniques usually think that *kamae* is just something to show up one’s fighting spirit, a posture to show an action and that it only needs to take a furious and threatening appearance. Of course, one should adapt one’s *kamae* to one’s opponent(s) situation so as to keep physical and mental preparedness, but the form of *kamae* should also be adapted according to the opponent(s) abilities and situation, otherwise it will be useless.

The essence of *kamae* is considered to be in the state of mind rather than in the physical posture, thus defining *kamae* just as a posture with a certain appearance is not sufficient. However, some physical elements are useful to adjust posture while performing footwork (*unsoku*) and techniques.

Hiroshi Ichikawa, in his book, *The Structure of Body* points out the inseparability of body and mind: “Considering a physical level, “*kamae*” is a physical posture, but at the same time, it is also a mental posture. [...] Spiritual cultivation, in its strict meaning, always starts with a physical posture, as it can be seen in *zazen* meditation or yoga. In other words physical posture is directly linked to mental posture.”

2. THE AIM OF KAMAE

The aim of *kamae* is to allow an efficient performance of *unsoku* and techniques, to estimate the distance and timing to attack, to eventually ward off an attack and in some cases to become itself an attack. In other words, *kamae* is used to allow attack and defence techniques at the same time.

The characteristics of *kamae* should reflect the mental state and the technical and physical state of the practitioner. As mind is immaterial while body is material, *kamae* can be mainly mental which is called “*mukō-no-kamae*” in Japanese, or can be mainly physical, which is called “*yūkō-no-kamae*”.

These two kinds of *kamae* are often considered as two different things, but from a technical point of view, even a perfect mental preparedness, i.e. “*mukō-no-kamae*”, does not prevent you from having openings in

your physical posture. On the other hand, having a perfect guard, i.e. “*yūkō-no-kamae*”, does not prevent you from having openings in your mind. Thus, it is not possible to ignore both of these aspects.

Of course, if you have already attained a mastery and expertise level, you may have reached the state of physical and mental emptiness in which no guard is needed anymore, as it is chanted in some old Japanese poems or song like the “*Poems of Kizaemon Shōda on the Art of War*”, or the “*Song of Hōzōin-ryū Isono-ha’s Art of the Spear*”.

However, the “*Poems of Kizaemon Shōda on the Art of War*”, and the “*Poems of Shinkage-ryū*” also state that the physical guard, “*yūkō-no-kamae*”, should not be ignored in the training curriculum.

In other words, one should never forget that if *kamae* is compared to the walls of a fortress, and mind to the fortress’ lord, then in the same way a fortress becomes inexpugnable when it is one with its lord, *kamae* will only be completed if body and mind are united.

II Practical *kamae* and effects

There are three kinds of *kamae*⁽¹⁾ in Taïdo, *Gedan-gamae*, *Chūdan-gamae* and *Jōdan-gamae*, which are done on both left and right sides. *Kamae*, stance and body posture are interrelated⁽²⁾, and regarding the purpose, the stance will determine the *kamae* to adopt, and the adopted *kamae* will determine the body posture. These interrelations are shown in the following table.

The interrelations between stance, kamae and body posture

Stance	Kamae	Body posture
<i>Eji-dachi</i>	<i>Gedan-gamae</i>	<i>Kaishin-no-tai</i> ⁽³⁾
<i>Kōkutsu-dachi</i>	<i>Chūdan-gamae</i>	<i>Hanshin-no-tai</i> ⁽⁴⁾
<i>Ryūnen-dachi</i>	<i>Jōdan-gamae</i>	<i>Chokushin-no-tai</i> ⁽⁵⁾

The most important things to do when training and teaching Taïdo are to adopt a rational approach by eliminating any useless or unreasonable movements in techniques, to adopt an efficient approach by setting an overall training system with progressive stages, and to adopt an effective approach by always combining practical application with creation.

Furthermore, it is also important to be able to understand and explain what Taïdo is, from a technical, educational and aesthetic point of view. In brief, all Taïdo’s features can be demonstrated effectively through technique, and these features can help to become healthier physically through training (physical education), and to express beautifully every single movement in an energetic way.

From all these points of view, even sitting, standing and etiquette that we have seen in the previous chapter can be considered as movements of the body’s vertical axis in the same way as Taïdo’s techniques (from an external definition). From an educational point of view they can be explained as a way to train postural muscles like hips, thighs or lower

1. Called *kamae-santai* in Japanese
2. The interrelationship between *kamae*, stance and body posture is called *Rikkōtai-no-sanrenkan* in Japanese.

3. *Kaishin-no-tai*=Fully displayed body
4. *Hanshin-no-tai* = Half displayed body
5. *Chokushin-no-tai* = Hidden body

leg muscles, and from an aesthetical point of view, they can be explained as a way to express a gestural beauty with a postural control relieved of useless or unnatural movements.

Also, it should be noticed that the posture of *gedan-gamae*, i.e. “*oji-dachi*” is a step in the systematic process to sit down in or stand up from *za-rei*, and should be trained in a progressive way as follows.

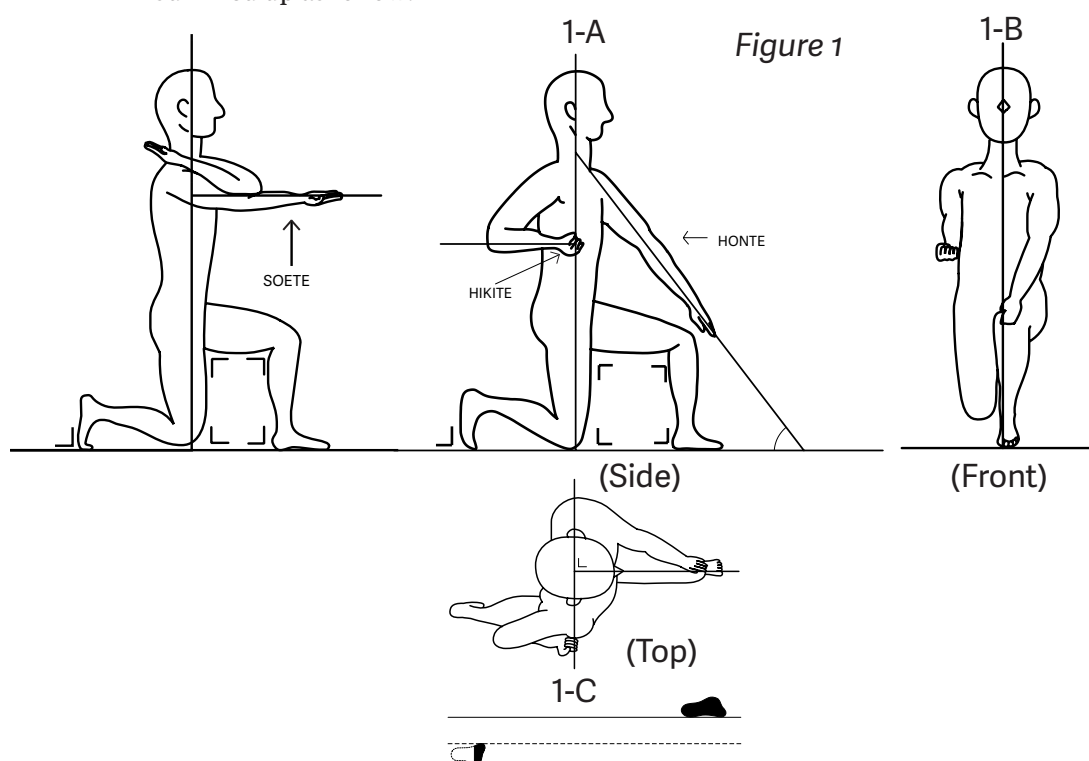
1. GEDAN-GAMAE

(1) WHAT IS GEDAN-GAMAE?

As it can be seen on Figure 1, *gedan-gamae* is a guard mainly aimed at protecting the body from low attacks, in the *oji-dachi* stance with the front hand going down in *gedan-barai*, and is usually used before or after performing techniques in *hokei* or *jissen*. *Hidari-gedan-gamae* is the name used when this guard is performed with the left leg and left hand at front, and right hand pulled back in *hikite* position, whereas *migi-gedan-gamae* is the name for the inverse side of this guard.

(2) MORPHOLOGY OF GEDAN-GAMAE

The stance, body posture and hands position used for *gedan-gamae* are summed up as follow:



	Stance	Body posture	Hands position
<i>Hidari-gedan-gamae</i>	<i>Hidari-oji-dachi</i> (left leg front, right leg back)	<i>Kaishin-no-tai</i>	Left hand front Right hand pulled back in <i>hikite</i> position
<i>Migi-gedan-gamae</i>	<i>Migi-oji-dachi</i> (right leg front, left leg back)	<i>Kaishin-no-tai</i>	Right hand front Left hand pulled back in <i>hikite</i> position

Explanation:

Eji-dachi is a stance with one leg backward and both knees bend at 90°. Its name comes from its shape looking like the Japanese *hiragana* character “え”, which is called “*aji*”, with the word “*dachi/tachi*” which means “stance”. The *aji-dachi* stance is used in *untai-aji-zuki*, or *sentai-chokujo-zuki* but also in tennis when hitting the ball or in baseball when the pitcher releases the ball, and is very efficient in transmitting the strength in the legs to the arm by the hips rotation.

Explanation:

Kaishin-no-tai is a posture where the line defined by both shoulders describes a right angle with the facing opponent’s attack line and is similar to judo’s “*shizen hontai*” posture (“basic natural posture” or kendo’s “*seigan-no-gamae*”). This posture allows the use of both legs and arms simultaneously and thus is particularly suited for attacking, but on the other hand, as the body surface that can be targeted by the opponent is wider, this posture does not fit well for defending (see chapter 14 *Seigyo-gotai*, section 2 *Kō-ō-kōtai* of “*Taido gairon*” for reference).

Explanation:

Honte designate the front hand in each *kamae*, and its position varies regarding each *kamae*. The position of *honte* in *gedan-gamae* is approximately the width of a fist above the front knee, the front arm being hold with a 45° angle from the ground.

Explanation:

Hikite designates the back hand, usually clenched into a fist, in *kamae* or in *tsuki* techniques. The position of *hikite* varies, depending on the next technique to be performed or depending on the position of weak points to protect from the opponent’s attack, but generally is located near the floating ribs.

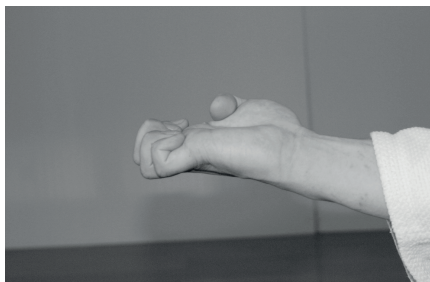
Explanation:

Clenching your fist: There are 3 ways to clench the fist. You can try each one and choose the one which suits you the best.

Clenching the fingers simultaneously: clench your fingers simultaneously, except the thumb, starting from the distal to the proximal joints (see picture 1), and then bend your thumb over your index and clench firmly your fist from the little finger to the thumb (picture 2).

Clenching the fingers successively from the index: clench your fingers successively, except the thumb, starting from the index (picture 3), and then bend your thumb over the index.

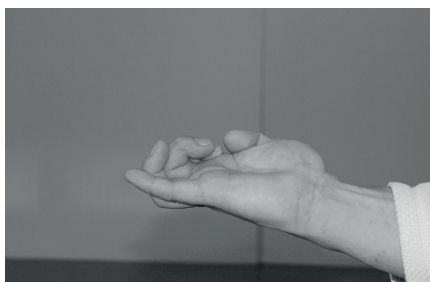
Clenching the fingers successively from the little finger: clench your fingers successively, except the thumb, starting from the little finger (picture 4), and then bend your thumb over the index.



Picture 1



Picture 2



Picture 3



Picture 4

(3) HOW TO GET IN GEDAN-GAMAE

Recently, some scientific studies have shown that the position *seiza* has a positive effect on the lubrication of the knees and that sitting to and standing from *seiza* also helps to strengthen the lower limbs. However, as sitting for a long time in *seiza* can be extremely painful for beginners, the movements in the following explanations can be done in a standing position (*heikō-dachi*), unlike the following pictures. The following explanation will proceed progressively and methodically, starting with the movements of the legs to get in the right stance, and then by the movements of the hands in *seiza* before completing the whole movement (part method of practice = Method to learn series of movements by practicing each part individually, separating for example the movements of hands and legs, the movements of the right and the left hand, etc.)

1) THE EJI-DACHI STANCE

Please refer to the section 4, “practice of courtesy” of the previous chapter to see how to get in the *ejidachi* stance.

2) SOETE AND HIKITE MOVEMENTS

Sitting in *seiza*, at the signal of “*ichi*” (1), extend your right hand horizontally (aligning it with your body median line) which will be *soete*, with the palm up (external rotation). At the signal of “*ni*” (2), clench your fist and pull it in the *hikite* position as shown in picture 2. At the signal of “*san*” (3), put it back to its starting position.

Explanation:

Soete is the name for the hand used in *kamae* or in *uke-gotai* (the five ward off techniques, *uke* = *gedan-barai*, *soto-uke*, *uchi-uke*, *age-uke* and *torite-uke*) to protect the chest from an eventual attack, to estimate the distance with the opponent and fix a direction to move and sometimes to lead the opponent. In *gedan-gamae* or in *uke*, *soete* changes to *hikite* so as to prepare for the next attack.



Picture 1



Picture 2

3) HONTE MOVEMENT

Sitting in *seiza*, at the signal of “*ichi*”, put your left hand, which will be *honte*, on your right shoulder, between the shoulder and the neck, rotating your opened hand externally so as to have the little finger's side of the hand, down, as shown in picture 1. At the signal of “*ni*”, rotate your left hand internally and extend your arm down (in a wiping off movement) above your left knee as shown in picture 2. At the signal of “*san*”, pull your left hand back to the *hikite* position, clenching your fist and then at the signal of “*shi*” (4), put it back to the starting position.



Picture 1



Picture 2



Picture 3

4) THE SIMULTANEOUS MOVEMENT OF HONTE AND SOETE

Sitting in *seiza*, at the signal of “*ichi*”, extend your right arm, which will be *soete*, in the position explained above, and at the same time, put your left hand, which will be *honte*, on your right shoulder as explained above, as shown in picture 1. At the signal of “*ni*”, pull back your right hand in the *hikite* position, and at the same time, wipe down your left hand as explained above, as shown in picture 2. At the signal of “*san*”, pull back your left hand in the *hikite* position and at the signal of “*shi*”, put back your hands on your thighs in the initial *seiza* position.



Picture 1



Picture 2



Picture 3

5) COMPLETION OF GEDAN-GAMAE

Repeat the movements explained from 2) to 4) with the stance explained in 1).

At the signal of “*ichi*”, get in the *oji-dachi* stance while extending *soete* and putting your left hand on your right shoulder to prepare for the guard, as shown in picture 1. At the signal of “*ni*”, pull your right hand in *hikite* position while wiping down your left hand to get in *gedan-gamae* as shown in picture 2. At the signal of “*san*”, pull back your left hand, *honte*, and your left leg to prepare for *seiza*, as shown in picture 3, and then at “*shi*”, sit in *seiza*. Repeat this process several times until *gedan-gamae* becomes automatic and then practice it by yourself on the right side, using the same method.



Picture 1



Picture 2



Picture 3

(4) IMPORTANT POINT IN GEDAN-GAMAE

- (a) The important points when getting in the *oji-dachi* stance are the same as those when sitting and standing for *za-rei*.
- (b) The posture of the body is “*kaishin-no-tai*”, thus the line defined by both shoulders should describe a 90° angle with the opponent’s attack line and none of the shoulders should be pulled back or

have a different height.

- (c) When opening the hand in *soete* or *honte*, the thumb should be bent on the external side of the hand and should be pressed against the other fingers, with the little finger tightening the hand. The palm, then, should not be bended and the fingers should be kept straight and should not be opened.
- (d) The trajectory of *honte* when going down from the opposite shoulder and the rotation of the forearm with no loss of energy or useless movement should be suitable for wiping off a low attack in *gedan-barai*.
- (e) Always imagine the opponent when extending your arm in *soete*, and when wiping down *honte*.

(5) TRAINING METHODS AND APPLICATIONS FOR GEDAN-GAMAE

1) PRACTICING GEDAN-GAMAE FROM SEIZA, FROM BOTH LEFT AND RIGHT SIDE.

Repeat the following process: *Seiza* → *Hidari gedan-gamae* → *Seiza* → *Migi-gedan-gamae* → *Seiza*

Repeat point 3 to 5 from the *hidari-gedan-gamae* explanations, on both sides. Once you get used to the exercise, get in *kamae* in one motion at the signal “*kamae*” (previously “*ichi*”, “*ni*”) and then return to *seiza* at the signal of “*naotte*” (previously “*san*”, “*shi*”).

2) CHANGING THE GEDAN-GAMAE GUARD ON THE SPOT BY DOING TEN-SOKU

Repeat *Hidari Gedan-gamae* → *Ten-soku* → *Migi gedan-gamae* → *Ten-soku* → *Hidari Gedan-gamae* → *Ten-soku*

Exercise 1: Changing of side in *oji-dachi*

Get in *hidari* (left foot in front) *oji-dachi* with your hands on your hips as shown in picture 1. At the signal of “*ichi*” put your right foot along your left foot as shown in picture 2. Then at the signal of “*ni*”, pull back your left foot to get in *migi* (right foot in front) *oji-dachi*, as shown in picture 3. Repeat this *ten-soku* (method to change the side of the stance or guard on the spot) exercise. Once you got used to this, repeat it in one motion.



Picture 1



Picture 2



Picture 3

Exercise 2: Adding the hand movements to exercise 1

From *hidari gedan-gamae*, at the signal of “*ichi*”, extend your left hand in *soete* and put your right hand on your left shoulder while putting your

left foot along your right one, as shown in picture 2. At the signal of “*ni*”, get in *migi gedan-gamae* by wiping down your right hand in *honte* and pull back your left hand in *hikite* while pulling back your left foot to get in *aji-dachi*, as shown in picture 3. Repeat this, and when you are used to it, repeat all the movements in one motion.



Picture 1



Picture 2



Picture 3

3) PRACTICING HIDARI AND MIGI GEDAN-GAMAE BY TURNING BACK ON THE SPOT

Repeat *Hidari Gedan-gamae* → Turning back in *Migi gedan-gamae* → Turning back in *Hidari gedan-gamae*

Exercise 1: Turn back in *aji-dachi*

From *hidari eji-dachi*, put your hands on your hips as shown in picture 1, and at the signal of “*ichi*”, turn your head back above your right shoulder in *chakugan*. At the signal of “*ni*”, turn back in *migi eji-dachi* as shown in picture 2.



Picture 1



Picture 2

Exercise 2: Adding hand movements to exercise 1

From *hidari gedan-gamae*, at the signal of “*ichi*”, turn your head back in *chakugan*, as shown in picture 1, and then at the signal of “*ni*”, turn back as shown in picture 2, extending your left hand in *soete* and putting your right hand on your left shoulder, and at the signal of “*san*”, wipe down your right hand in *honte* and pull back your left hand in *hikite* to get in *migi gedan-gamae* as shown in picture 3. Repeat this and once you are used to it, do all the movements in one motion.



Picture 1



Picture 2



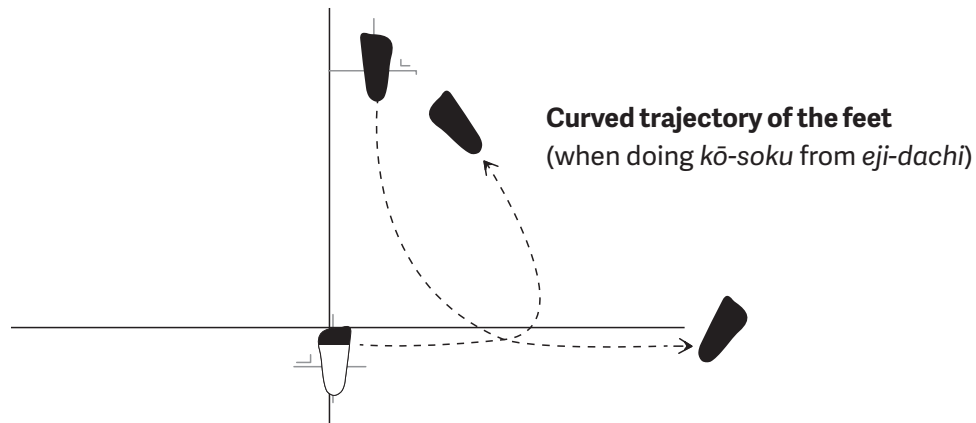
Picture 3

4) CHANGING ON THE SPOT THE GEDAN-GAMAE GUARD IN THE FOUR DIRECTIONS

Hidari gedan-gamae → 1. Turn back in *migi gedan-gamae* → 2. Turn left in *hidari gedan-gamae* → 3. Turn back in *migi gedan-gamae* → 4. Turn left in *hidari gedan-gamae* → 5. Turn back in *migi gedan-gamae* → 6. Turn left in *hidari gedan-gamae* → 7. Turn back in *migi gedan-gamae* → 8. Turn left in *hidari gedan-gamae* (back to the starting point)

Exercise 1: Practicing only *ejji-dachi* with your hands on your hips

When turning at a 90° on one side from *ejji-dachi* (right foot front), the trajectory of your front foot should describe a curb as shown on the illustration, your front foot getting near your rear foot before going to the side. Practice each movement at the signal from “*ichi*” to “*hachi*”, where you return to the starting point.



Exercise 2: Adding hand movements to exercise 1

At first you can start with two signals for changing your direction as for the exercise 2 explained in 3). At the signal of “*ichi*”, from *hidari gedan-gamae*, turn back in *migi gedan-gamae*, as shown in picture 1. Then at the signal of “*ni*” turn your head on the left in *chakugan* while moving your right foot on the side with your left leg as a fulcrum, to get in *hidari gedan-gamae*, as shown in picture 2. At the signal of “*san*”, turn back in *migi gedan-gamae*, as shown in picture 3. Continue in the same way with your left leg as a fulcrum, from “*shi*” to “*hachi*” (8) where you will be back to your starting point. Then change your foot with *ten-soku* and do the same on the opposite side. Once you get used to the exercise, do two

movements at a time, and then four movements at a time, and finally all the movements at once. You can also add a step forward (or a technique) at the signal of “*kyū*” at the end of the cycle, followed by a step backward at the signal of “*jū*”, to increase difficulty.



Picture 1



Picture 2



Picture 3

5) GOING FORWARD AND BACKWARD IN GEDAN-GAMAE

Repeat *Hidari gedan-gamae* → Going forward in *migi gedan-gamae* → Going backward in *hidari gedan-gamae*

Exercise 1: Practice in *aji-dachi* with your hands on your hips

From *hidari aji-dachi*, at the signal of “*ichi*” put your right foot along your left foot, as shown in picture 1, and then at the signal of “*ni*”, put your right foot forward to get in *migi aji-dachi*, as shown in picture 2. At the signal of “*san*”, pull back your right foot along your left foot, as shown in picture 1 and then, at the signal of “*shi*”, pull it backward to return to your starting position. Practice the opposite side, and when you get used to it, practice two movements at a time. Then you can also practice taking two or three steps forward before going backward.



Picture 1



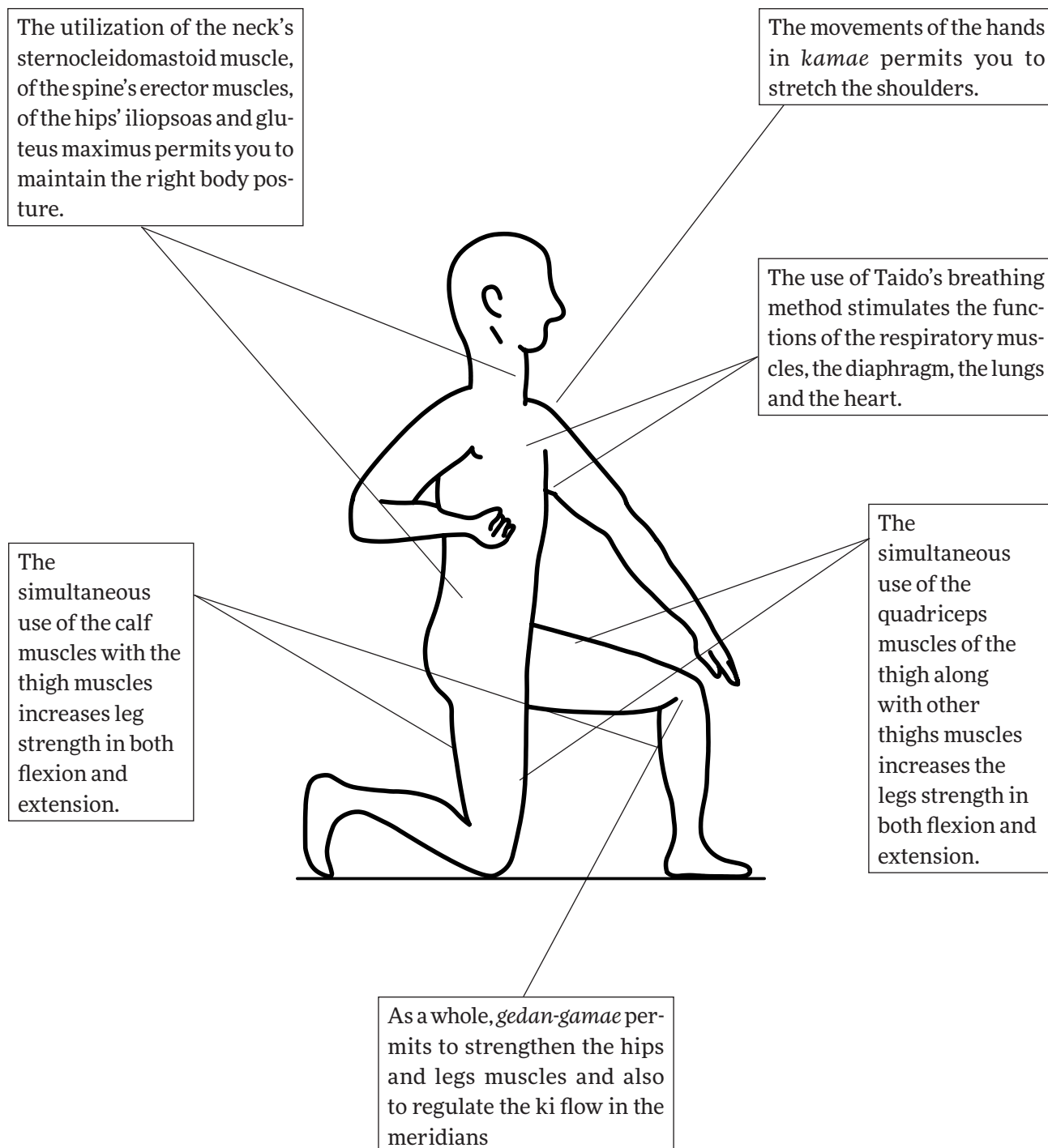
Picture 2

Exercise 2: Adding the hand movements to exercise 1

6) GOING FORWARD AND BACKWARD WHILE TURNING IN GEDAN-GAMAE



(6) THE PHYSIOLOGICAL EFFECTS OF GEDAN-GAMAE



2. CHŪDAN-GAMAE

The guard, *kamae*, must be adapted with regard to the situation. In Tai-do, the most used guard to perform techniques is “*chūdan-gamae*”. The reason is that it uses an oblique posture called “*hanshin-no-tai*” where the body is half displayed to the facing opponent and that fits for both attack and defence. Thus, the “*kaishin-no-tai*” posture in *gedan-gamae*, where the body is completely displayed to the facing opponent mainly fits for attack, and “*chokushin-no-tai*”, the side posture in *jōdan-gamae*, where the surface displayed to the facing opponent is the smallest mainly fits for defence.

Miyamoto Musashi, the famous sword master, in the “Book of water” from the *Book of Five Rings*, explained the importance of *chūdan-gamae* as follows: “the most important guard in this path is *chūdan-gamae*. *Chūdan-gamae* represents the essence of *kamae*”.

(1) WHAT IS CHŪDAN-GAMAE

Chūdan-gamae is a posture in the *kōkutsu-dachi* stance, where the front hand, *honte*, is held vertically as a sail with the four fingers joined side by side and aligned with the median line of the body, as shown in Figure 2, to cope with mid-height attacks. It is commonly used when performing techniques, facing opponent, using *unsoku*, or *gentai* (getting back in an initial posture), after an attack.

In *Hidari chūdan-gamae*, the posture is *hidari kōkutsu-dachi* (left foot front), with the left hand as *honte* (front hand) and right hand as *soete*, whereas *migi chūdan-gamae* is the same guard on the opposite side.

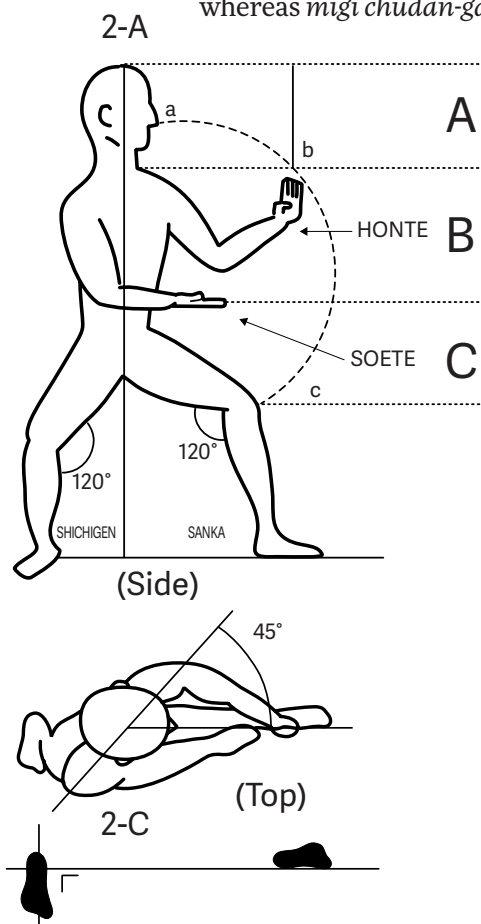
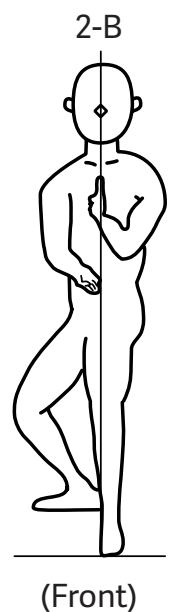


Figure 2

A=B=C TAIMEN SANKATSU

a-b-c SANTEN DŌKO



Explanation:

Gentai designates the posture after performing a technique and is one of the five methods to control the opponent, “*seigyō-gotai*”. This return to the initial posture after performing attack or defence is called “*gentai-fukki*” (For reference, see Taïdo Gairon, p.194).

(2) MORPHOLOGY OF CHŪDAN-GAMAE

The stance, body posture and the position of the hands of *chūdan-gamae* is described in the following table.

	Stance	Body posture	Hands position
Hidari chūdan-gamae	<i>Hidari kōkutsu-dachi</i> (left foot front, right foot back)	<i>Hidari hanshin-no-tai</i>	The left hand, <i>honte</i> , is positioned above the knee at the height of the shoulder. The right hand, <i>soete</i> , is extended, a little lower than the left elbow on the same line as <i>honte</i> .
Migi chūdan-gamae	<i>Migi kōkutsu-dachi</i> (right foot front, left foot back)	<i>Migi hanshin-no-tai</i>	The right hand, <i>honte</i> , is positioned above the right knee at the height of the shoulder. The left hand, <i>soete</i> , is extended, a little lower than the right elbow on the same line as <i>honte</i> .

Explanation:

Hanshin-no-tai is a body posture where the shoulder line takes a 45° angle with the facing opponent's attack line, as shown in illustration 2-C, and is similar to the “*irimi*” posture used in kendo or sumo. This posture allows to immediately switch to the “*kaishin-no-tai*” posture, which is suited for attack or to the “*chokushin-no-tai*” which is suited for defence and thus is ideal for both attack and defence. In Taïdo, this is also called “*hanshin-hantai*”, and is one of the five way to control the opponent, “*seigyō-gotai*”, designated by “*han'in-han'yō*” (half yin and half yang), where attack is considered as “*yō*” (yang) and defence as “*in*” (yin) (for reference, see Taïdo Gairon, p.201-202).

(3) THE MOVEMENTS IN CHŪDAN-GAMAE

Chūdan-gamae training should start by getting from the *ejī-dachi* stance to *kōkutsu-dachi*, as *ejī-dachi* was already practiced with *zarei* and *gedan-gamae*.

1) STANCE

Starting from *hidari ejī-dachi* with the hands on your hips, as shown in picture 1, at the signal of “*ichi*”, put down your right heel on the ground and turn your right knee outside by an external rotation of the leg on the ball of your foot to get in *hidari kōkutsu-dachi*, as shown in picture 2. At the signal of “*ni*”, return to the *ejī-dachi* stance as shown in picture

1 and repeat this movement several times. Once you get used to it, train the opposite side.

You can also train this from the standing stance, *heisoku-dachi*, by pulling back one leg.



Picture 1



Picture 2

2) MOVEMENT OF SOETE

From *seiza* (or a standing stance like *heikō-dachi*), at the signal of “*ichi*”, extend your right arm, which will be *soete*, as shown in picture 1 (same as (3)-1) in the *gedan-gamae* explanations). At the signal of “*ni*”, adopt the “*hanshin-no-tai*” posture by taking a 45° angle with the upper part of your body, your right shoulder being backward and the left one frontward, while lowering your right *soete* hand in the specified position for *chūdan-gamae* (see the explanation below), as shown in picture 2. Repeat this movement several times, and then practice the opposite side.



Picture 1



Picture 2

Explanation:

Position of *soete* in *chūdan-gamae*: When pulling back *soete* in *chūdan-gamae*, put your elbow (the head of the ulna) on the same place as you put your fist in *hikite* in *gedan-gamae*.

3) MOVEMENT OF HONTE

Starting from *seiza* (or a standing stance like *heikō-dachi*), at the signal of “*ichi*”, put your left hand, which will be *honte*, on your right shoulder, as shown in picture 1 (same as (3)-2) in the *gedan-gamae* explanations). At the signal of “*ni*”, adopt the “*hanshin-no-tai*” posture by taking a 45° angle with the upper part of your body, your right shoulder being backward and the left one frontward, while moving *honte* in the specified position for *chūdan-gamae* (see the explanation below), as shown in picture 2. Repeat this movement several times and then practice the opposite side.



Picture 1



Picture 2

Explanation:

Position of *honte* in *chūdan-gamae*: Put *honte* above your knee, on your attack line, with the tip of your fingers at the same height as your shoulder.

4) SIMULTANEOUS MOVEMENT OF HONTE AND SOETE

Starting from *seiza* (or a standing stance like *heikō-dachi*), at the signal of “*ichi*”, extend your right arm, which will be *soete* while putting your left hand, which will be *honte*, on your right shoulder, as shown in picture 1. At the signal of “*ni*”, adopt the “*hanshin-no-tai*” posture by taking a 45° angle with the upper part of your body, your right shoulder being backward and the left one frontward, while moving *honte* and *soete* in the specified position for *chūdan-gamae*, as shown in picture 2. At first repeat this several times on the same side, and then practice the opposite side. Once you get used to this, practice it alternatively on both sides.



Picture 1



Picture 2

5) COMPLETION OF CHŪDAN-GAMAE

Starting from *seiza*, at the signal of “*ichi*”, get in *gedan-gamae* as explained in (3)-5), as shown in picture 1, and then at the signal of “*ni*” get in *kōkutsu-dachi* while getting in the *hidari chūdan-gamae* guard, as shown in picture 2. At the signal of “*san*”, get back in *seiza*. At first, repeat this several times on the same side before practicing the opposite side. Once you get used to it, practice both sides alternatively in one single move. You can train this from *gedan-gamae* or from a standing stance like *heisoku-dachi*.



Picture 1



Picture 2

(4) IMPORTANT POINTS IN CHŪDAN-GAMAE

- (a) As shown in illustration 2-A, in *kōkutsu-dachi*, the weight is distributed 70% in the back leg and 30% in the front leg, but to achieve this, remove a part (20%) of your body weight from your front leg and add it to your back leg (*shichigen-sanka*). Keep the stance by contracting the sartorius muscle, with your knees bent at a 120° angle and make sure they are directed in the same direction as your respective toes so as the line defined by your front foot has a 90° angle with the line defined by your back foot.
- (b) The distance between your feet should be obtained by putting down your back foot's heel on the ground with an internal rotation from the *aji-dachi* stance (approximately 3 times your foot length).
- (c) Your back leg's ankle should be on the line defined by your front leg's heel and toes.
- (d) Your body posture should be "*hanshin-no-tai*", as shown in illustration 2-C, with the line defined by your shoulders having a 45° angle with the facing opponents' attack line.
- (e) *Honte* and *soete* should be positioned so as the height between the top of the head, the height between the top of *honte* and *soete*, and the height between *soete* and the front knee are approximately the same (*taimen-sankatsu*) as shown in illustration 2-A. Be careful that the tip of your nose, the tip of *honte*'s fingers and your front knee are approximately on the arc of the same circle as shown in illustration 2-B (*santen-dōko*).
- (f) Be careful of the trajectory of *honte* when getting in guard by moving your hand from your shoulder to the defined position and make sure to twist your wrist and to hold your opened hand vertically as a sail at the end of the movement (wiping forward movement).
- (g) Do not lean your head forward or backward, do not bend your spine or hips.
- (h) Be careful of the global relations between your head, hands, body, hips and feet.

(5) TRAINING METHODS AND APPLICATIONS FOR CHŪDAN-GAMAE

1) PRACTICING CHŪDAN-GAMAE ON BOTH SIDES ALTERNATIVELY FROM SEIZA

Repeat *Seiza* → *Hidari chūdan-gamae* → *Seiza* → *Migi chūdan-gamae* → *Seiza*

As in the exercise explained in (3)-5) for *hidari-gedan-gamae*, train *chūdan-gamae* from *seiza* on both sides. Once you got used to the exercise, get in *kamae* in one motion at the signal “*kamae*” (previously “*ichi*”, “*ni*”) and then return to *seiza* at the signal of “*naotte*” (previously “*san*”, “*shi*”).

2) CHANGING THE CHŪDAN-GAMAE GUARD ON THE SPOT BY DOING TEN-SOKU

Repeat *Hidari chūdan-gamae* → *Ten-soku* → *Migi chūdan-gamae* → *Ten-soku* → *Hidari chūdan-gamae* → *Ten-soku*

Exercise 1: changing of side in *kōkutsu-dachi*

Get in *hidari* (left foot in front) *kōkutsu-dachi* with your hands on your hips as shown in picture 1. At the signal of “*ichi*” put your right foot along your left foot as shown in picture 2. Then at the signal of “*ni*”, pull back your left foot to get in *migi* (right foot in front) *kōkutsu-dachi*, as shown in picture 3. Repeat this *ten-soku* (method to change the side of the stance or guard on the spot) exercise. Once you get used to this, repeat it in a single move.



Picture 1



Picture 2



Picture 3

Exercise 2: Adding the hand movements to exercise 1

From *hidari chūdan-gamae*, at the signal of “*ichi*”, extend your left hand in *soete* and put your right hand on your left shoulder while putting your left foot along your right one, as shown in picture 2. At the signal of “*ni*”, get in *migi chūdan-gamae* by wiping down your right hand in *honte* and pull back your left hand, *soete*, while pulling back your left foot to get in *kōkutsu-dachi*, as shown in picture 3. Repeat this, and when you get used to, repeat all the movements simultaneously.



Picture 1



Picture 2



Picture 3

3) PRACTICING HIDARI AND MIGI CHŪDAN-GAMAE BY TURNING BACK ON THE SPOT

Repeat *Hidari chūdan-gamae* → Turning back in *Migi chūdan-gamae* →

Turning back in *Hidari chūdan-gamae*

Exercise 1: Turning back in *kōkutsu-dachi*

From *hidari kōkutsu-dachi*, put your hands on your hips as shown in picture 1, and at the signal of “*ichi*”, turn your head back above your right shoulder in *chakugan*. At the signal of “*ni*”, turn back on the right in *migi kōkutsu-dachi* as shown in picture 2.



Picture 1



Picture 2

Exercise 2: Adding hand movements to exercise 1

From *hidari chūdan-gamae*, at the signal of “*ichi*”, turn your head back in *chakugan*, as shown in picture 1, and then at the signal of “*ni*”, turn back as shown in picture 2, extending your left hand in *soete* and putting your right hand on your left shoulder, and at the signal of “*san*”, wipe down your right hand in *honte* and pull back your left hand, *soete*, to get in *migi chūdan-gamae* as shown in picture 3. Repeat this and once you get used to this exercise, do all the movements simultaneously.



Picture 1



Picture 2



Picture 3

4) CHANGING ON THE SPOT THE CHŪDAN-GAMAE GUARD IN THE FOUR DIRECTIONS

Hidari chūdan-gamae → 1 Turn back in *migi chūdan-gamae* → 2 Turn left in *hidari chūdan-gamae* → 3 Turn back in *migi chūdan-gamae* → 4 Turn left in *hidari chūdan-gamae* → 5 Turn back in *migi chūdan-gamae* → 6 Turn left in *hidari chūdan-gamae* → 7 Turn back in *migi chūdan-gamae* → 8 Turn left in *hidari chūdan-gamae* (back to the starting point)

Exercise 1: Practicing only *kōkutsu-dachi* with your hands on your hips

When turning at a 90° on one side from *migi kōkutsu-dachi* (right foot front), the trajectory of your front foot should describe a curb as we have seen in the *gedan-gamae*'s exercise, your front foot getting near your rear foot before going to the side. Practice each movement at the signal from

“*ichi*” to “*hachi*”, where you will return to your starting point.

Exercise 2: Adding hand movements to exercise 1

At first you can start with two signals for changing your direction as for the exercise 2 explained in 3). At the signal of “*ichi*”, from *hidari chūdan-gamae*, turn back in *migi chūdan-gamae*, as shown in picture 1. Then at the signal of “*ni*” turn your head on the left in *chakugan* while moving your right foot on the side with your left leg as a fulcrum, to get in *hidari chūdan-gamae*, as shown in picture 2. At the signal of “*san*”, turn back in *migi chūdan-gamae*, as shown in picture 3. Continue in the same way with your left leg as a fulcrum, from “*shi*” to “*hachi*” where you will be back to your starting point. Then change your foot with *ten-soku* and do the same on the opposite side. Once you get used to the exercise, do two movements at a time, and then four movements at a time, and finally all the movements at once. You can also add a step forward (or a technique) at the signal of “*kyū*” at the end of the cycle, followed by a step backward at the signal of “*jū*”, to increase difficulty.



Picture 1



Picture 2



Picture 3

5) GOING FORWARD AND BACKWARD IN CHŪDAN-GAMAE

Repeat *Hidari chūdan-gamae* → Going forward in *migi chūdan-gamae* → Going backward in *hidari chūdan-gamae*

Exercise 1: Practice in *ejji-dachi* with your hands on your hips

From *hidari kōkutsu-dachi*, at the signal of “*ichi*” put your right foot along your left foot, as shown in picture 1, and then at the signal of “*ni*”, put your right foot forward to get in *migi kōkutsu-dachi*, as shown in picture 2. At the signal of “*san*”, pull back your right foot along your left foot, as shown in picture 1 and then, at the signal of “*shi*”, pull it backward to return to your starting position. Practice the opposite side, and when you get used to the exercise, practice two movements at a time. Then you can also practice two or three steps forward before going backward.



Picture 1



Picture 2

Exercise 2: Adding the hand movements to exercise 1

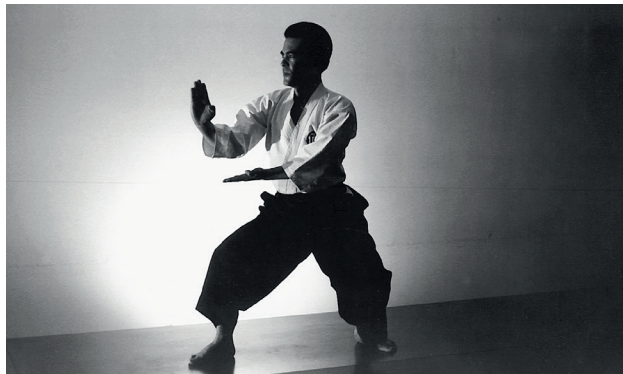
Once you get used to this exercise, perform it with someone in front of you doing the same.

6) GOING FORWARD AND BACKWARD WHILE TURNING IN CHŪDAN-GAMAE

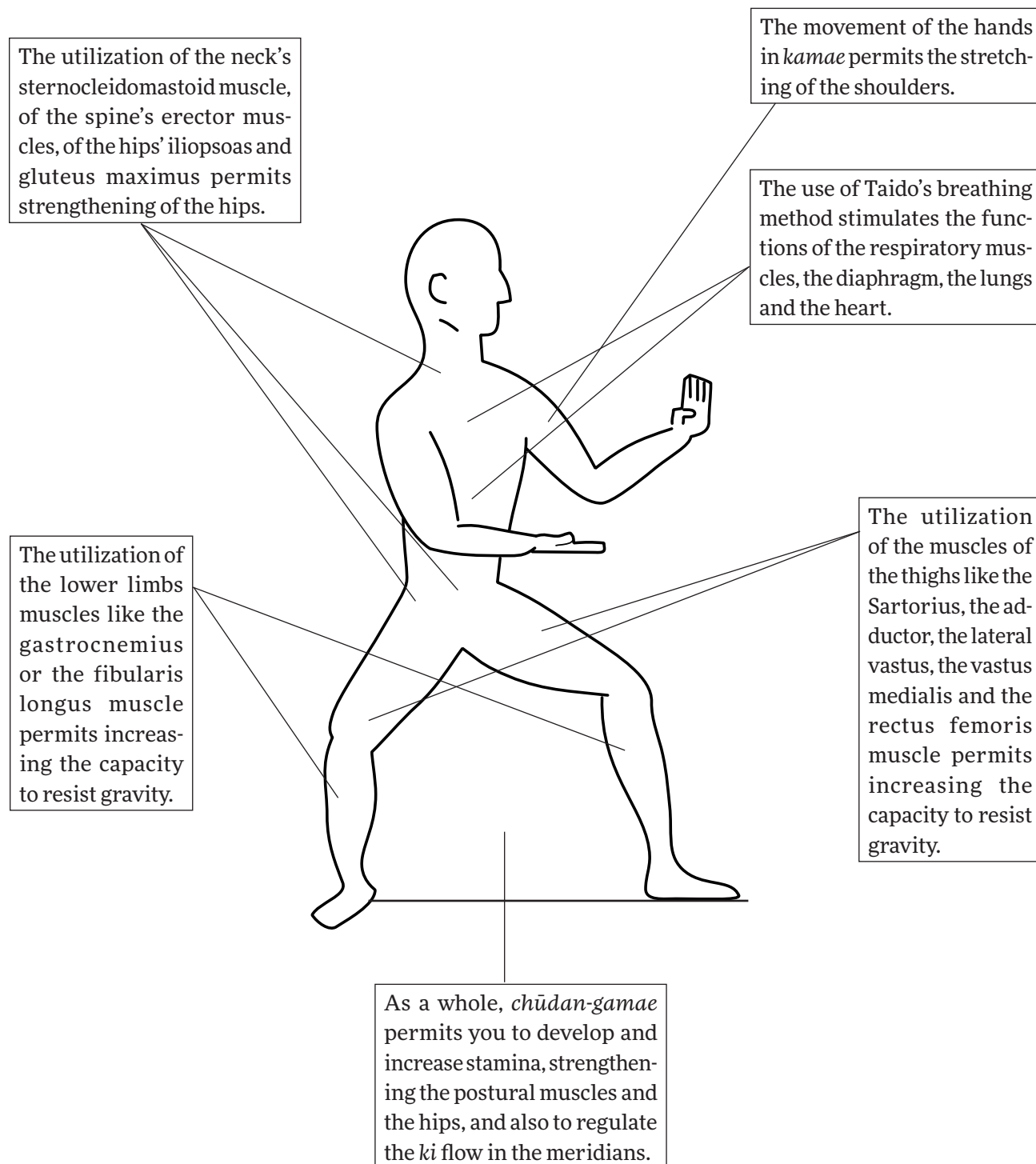
Once you get used to this exercise, do it with someone in front of you doing the same movement.

Explanation:

When teaching or practicing the basic techniques, *kihongi*, one should not consider the position of the head, the hands, the body, the hips and the feet separately, but as a whole, considering the relations between the head and the hands, the relations between the hands and the body, the relations between the body and the hips, the relations between the hips and the feet, the relation between the feet and the head and the relations between their respective position, direction and angle. For example, in *chūdan-gamae*, when checking if the tip of the nose, the tip of *honte*'s fingers and the front knee are on the arc of the same circle, the instructor should not only focus on a detail like for example the direction of the nose, but should correct the position or the direction of the hips or of the body to rectify the posture.



(6) THE PHYSIOLOGICAL EFFECTS OF CHŪDAN-GAMAE



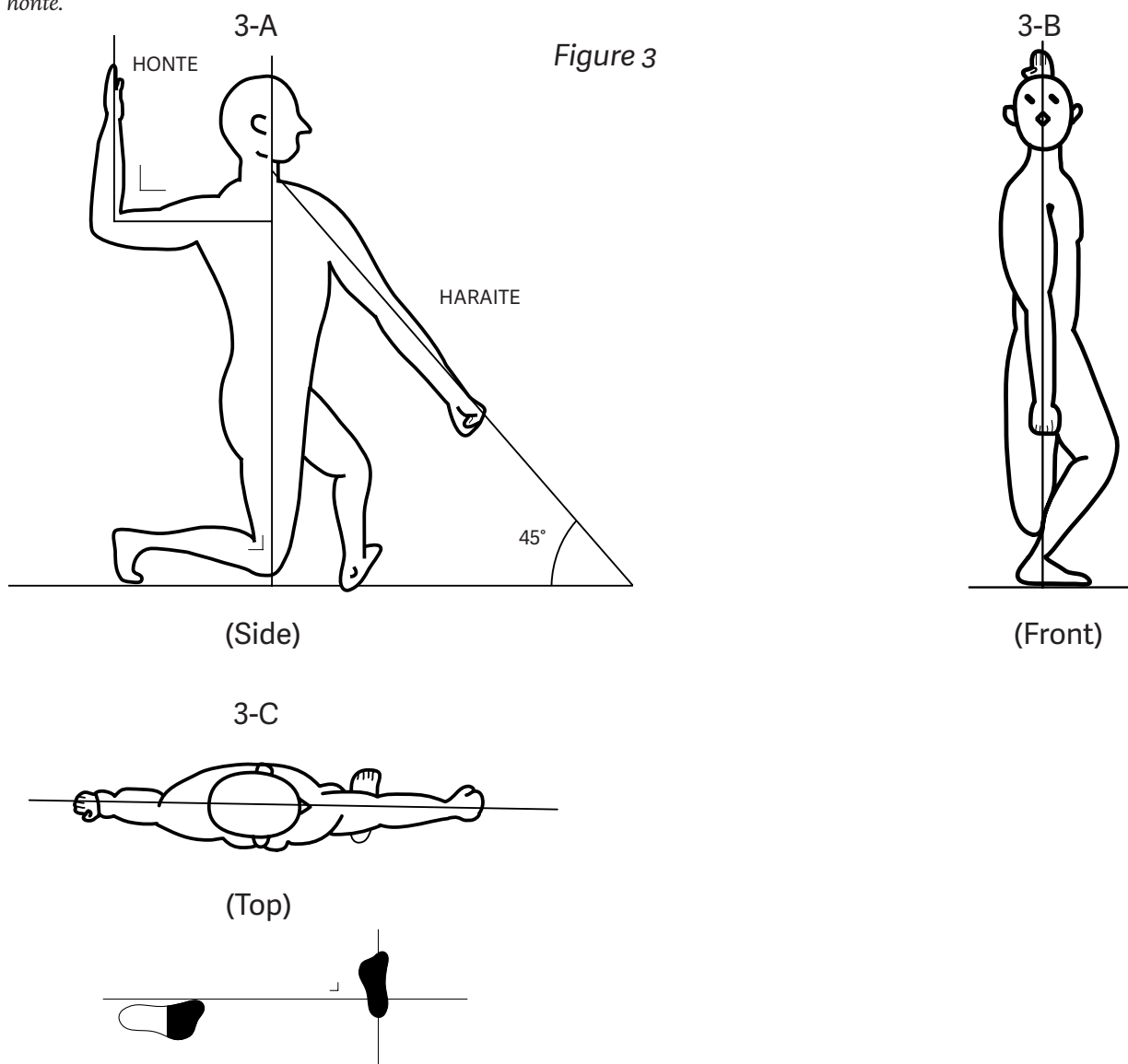
3. JŌDAN-GAMAE

(1) WHAT IS JŌDAN-GAMAE

Jōdan-gamae is a guard in the *ryūnen-dachi* stance where *soete* is held down in a *gedan-barai* position and *honte* is held backward with a 90° angle between the arm and the forearm, as shown in Figure 3, mainly used to wipe off or block attacks to the head. It is usually used to cope with attacks coming from any direction.

Hidari jōdan-gamae is the left side guard, in the *hidari ryūnen-dachi* (left foot front) stance, with the left hand as *honte* (back hand) and the right hand as *haraite*⁽⁶⁾ (front hand), whereas *migi jōdan-gamae* is the same guard on the right side.

6. *Haraite* is used for the front hand in *jōdan-gamae* as *soete* becomes *honte*.



(2) MORPHOLOGY OF JŌDAN-GAMAE

The stance, body posture and hands position used for *jōdan-gamae* are summed up as follow:

	Stance	Body posture	Hands position
Hidari-jōdan-gamae	<i>Hidari-ryūnen-dachi</i> (left leg front, right leg back)	<i>Chokushin-no-tai</i>	Left hand as <i>honte</i> behind the head. Right hand hold down in <i>gedan-barai</i> position
Migi-jōdan-gamae	<i>Migi kōkutsu-dachi</i> (right leg front, left leg back)	<i>Chokushin-no-tai</i>	Right hand as <i>honte</i> behind the head Left hand hold down in <i>gedan-barai</i> position

Notice that in *jōdan-gamae*, the position of the front and the back hand is inversed compared to *gedan* and *chūdan-gamae*, as the body is turned in the opposite direction.

Explanation:

Ryūnen-dachi is a stance where the front foot is turned 90° to the outside from *oji-dachi*, and the shoulders are turned 90° so as the shoulder corresponding to the front leg goes backward and the shoulder corresponding to the back leg goes forward. The name *ryūnen-dachi* comes from the image of a dragon (*ryū*) twisting (*nen*) his body. In this stance, the posture is *chokushin-no-tai*, where the upper and the lower body are turned in opposite directions, allowing a complete turn when returning to a natural stance so as to cope with an opponent in any direction, and also to jump quickly.

Explanation:

Chokushin-no-tai is a posture where the line defined by your shoulders take a 180° angle with your facing opponent's attack line, as shown in illustration 3-C. Hiding your chest from the opponent's view, this posture permits to reduce the surface to be targeted by the facing opponent and thus mainly is good for defence. Also, the utilization of your opposite hand and leg in front of you does not suit well for attack.

(3) THE MOVEMENTS OF JŌDAN-GAMAE

1) STANCE

Exercise 1. Training to get in *ryūnen-dachi* from the *oji-dachi* stance in *gedan-gamae*.

Starting from *heisoku-dachi* with the hands on your hips, as shown in picture 1, at the signal of "ichi", pull back your right foot and turn your left foot from your tiptoes 90° on the outside, and turn your left shoulder 90° backward as shown in picture 2, to get in *ryūnen-dachi*. At the

signal of “ni”, return to the *heisoku-dachi* stance. Repeat this movement several times, and then, practice the opposite side. Once you get used to it, practice from *oji-dachi*.

Exercise 2: Practicing getting into *ryūnen-dachi* from the *kōkutsu-dachi* and *heikō-dachi* stances.

You can also practice this exercise with your arms extended horizontally on both sides, as shown in pictures 1, 2, 3.



Picture 1



Picture 2



Picture 3

2) MOVEMENT OF HONTE

From *hidari gedan-gamae*, as shown in picture 1, at the signal of “ichi”, extend your right arm, which will be *soete*, as shown in picture 2. At the signal of “ni”, bend your left arm at 90°, holding your arm horizontally and your forearm vertically, turn it on the outside as shown in picture 3, and check its position. At the signal of “shi”, get back in *hidari gedan-gamae*. Once you get used to this exercise, practice the *soete* and *honte* movements without checking your left arm’s position. Then practice the opposite side.



Picture 1



Picture 2



Picture 3



Picture 4

Explanation:

Position of *honte* in *jōdan-gamae*: The arm which is first extended as *soete*, is then pulled backward behind the head and becomes *honte* with the arm hold horizontally and the forearm vertically, above the attack line (*kidōsen*)

3) MOVEMENT OF THE FRONT HAND, HARAITE (WIPING DOWN HAND)

From *hidari gedan-gamae*, as shown in picture 1, at the signal of “*ichi*”, hold up your right hand in front of your head to protect it, as shown in picture 2, and at the signal of “*ni*”, get in *ryūnen-dachi* while wiping down your right hand in *gedan-barai*, as shown in picture 3. At the signal of “*san*”, return to *hidari gedan-gamae*, as shown in picture 1. Once you get used to this exercise, practice until the movements become smooth and then practice the opposite side.



Picture 1



Picture 2



Picture 3

Explanation:

The position of *haraite* in *jōdan-gamae*: At first the arm is held up to protect the head, then it wipes down in *gedan-barai* and stops in a 45° angle with the body axis, above the attack line (*kidōsen*).

4) COMPLETION OF JŌDAN-GAMAE WITH THE SIMULTANEOUS MOVEMENT OF HONTE AND SOETE

Starting from *hidari gedan-gamae* as shown in picture 1, at the signal of “*ichi*”, keep your left hand in *soete*, while holding up your right hand in front of your head before wiping it down, as shown in picture 2, and at the signal of “*ni*”, get in *ryūnen-dachi* while pulling backward your left *soete* hand behind your head in *honte* position, and at the same time wiping down your right hand in *gedan-barai* to get in *hidari jōdan-gamae*, as shown in picture 3.

At the signal of “*san*”, return to *hidari gedan-gamae* as shown in picture 1. Practice this several times on the same side before trying the opposite side. Once you get used to this exercise, practice alternatively both sides with the movement of both arms at the same time.



Picture 1



Picture 2



Picture 3

(4) IMPORTANT POINTS IN JŌDAN-GAMAE

- (a) As shown in illustration 3-A, in the “*ryūnen-dachi*” stance, both knees should be bent at 90°, with the weight equally distributed on both legs and the hips completely turned so as to tighten the internal part of the thighs together.
- (b) The front foot should be turned outside at 90° and one should feel like standing on his little toe side, whereas the back foot stays straight as in *aji-dachi*. The distance between the feet should be approximately the same as for *aji-dachi*.
- (c) The front foot heel and the back foot should be on the same line.
- (d) The body posture is “*chokushin-no-tai*” as shown in illustration 3-C, with the line defined by the shoulders turned at 180° from the attack line (*kidōsen*).
- (e) Like the other guards, from a side view the body axis (the axis defined by the spine column) should be kept vertical without leaning forward or backward, and from a front view, the back hand, *honte*, and the back shoulder, the front hand, *haraite*, and the front shoulder should be on the same line. The head should also have the same direction with the nose on the same line.
- (f) The fist of the front hand, *haraite*, should be clenched with the arm extended at 45° from the body axis as in *gedan-gamae*.
- (g) The back hand, *honte*, should be opened, with the palm turned forward, and the arm hold horizontally at the same height as the shoulder, and the forearm hold vertically.
- (h) One should be globally aware of the head, hands, body, hips and feet relations.

(5) TRAINING METHODS AND APPLICATIONS FOR JŌDAN-GAMAE

1) PRACTICING JŌDAN-GAMAE ON BOTH SIDES ALTERNATIVELY FROM SEIZA

Repeat *Seiza* → *Hidari jōdan-gamae* → *Seiza* → *Migi jōdan-gamae* → *Seiza*

As in the exercise explained at (3) – 5) for *hidari-gedan-gamae*, practice *jōdan-gamae* from *seiza* on both sides. Once you get used to the exercise, get in *kamae* in one motion at the signal of “*kamae*” (previously “*ichi*”, “*ni*”) and then return to *seiza* at the signal of “*naotte*” (previously “*san*”, “*shi*”).

2) CHANGING THE JŌDAN-GAMAE GUARD ON THE SPOT BY DOING TEN-SOKU

Repeat *Hidari jōdan-gamae* → *Ten-soku* → *Migi jōdan-gamae* → *Ten-soku* → *Hidari jōdan-gamae* → *Ten-soku*

Exercise 1: changing of side in *ryūnen-dachi*

Get into *hidari* (left foot in front) *ryūnen-dachi* with your hands on your hips as shown in picture 1. At the signal of “*ichi*” put your right foot along your left foot (*heisoku-dachi*) as shown in picture 2. Then at the signal of “*ni*”, pull back your left foot to get in *migi* (right foot in front) *ryūnen-dachi*, as shown in picture 3. Repeat this changing of side on the spot and, once you get used to this exercise, repeat it in one motion.



Picture 1



Picture 2



Picture 3

Exercise 2: Adding the hand movements to exercise 1

From *hidari jōdan-gamae*, as shown in picture 1, at the signal of “*ichi*”, hold up and open your left hand in *soete* and pull back your right hand in front of your head in a wiping off movement while putting your left foot along your right one, as shown in picture 2. At the signal of “*ni*”, get in *migi jōdan-gamae* by wiping down your left hand in *haraite* and pull back your right hand under your head in, *honte* position, while pulling back your left foot to get in *ryūnen-dachi*, as shown in picture 3. Repeat this, and when you get used to this exercise, repeat all the movements in one motion.



Picture 1



Picture 2



Picture 3

3) PRACTICING HIDARI AND MIGI JŌDAN-GAMAE BY TURNING BACK ON THE SPOT

Repeat *Hidari jōdan-gamae* → Turning back in *Migi jōdan-gamae* → Turning back in *Hidari jōdan-gamae*

Exercise 1: Turning back in *ryūnen-dachi*

From *hidari ryūnen-dachi*, put your hands on your hips as shown in picture 1, and at the signal of “*ichi*”, turn your head back above your right shoulder in *chakugan*. At the signal of “*ni*”, turn back on the right in *migi ryūnen-dachi* as shown in picture 2.



Picture 1



Picture 2



Picture 3

Exercise 2: Adding hand movements to exercise 1

From *hidari jōdan-gamae*, as shown in picture 1, at the signal of “*ichi*”, turn your head back in *chakugan*, turn back, extending your right hand in *soete* and bringing your left hand in front of your head in a wiping off movement, as shown in picture 2, and then at the signal of “*ni*”, and at the signal of “*san*”, wipe down your left hand in *haraite* and pull back your right hand in *honte* position, behind your head to get in *migi jōdan-gamae* as shown in picture 3. Repeat this and once you get used to this exercise, do all the movements in one motion.



Picture 1



Picture 2



Picture 3

4) CHANGING ON THE SPOT THE JŌDAN-GAMAE GUARD IN THE FOUR DIRECTIONS

Hidari jōdan-gamae → 1 Turn back in *migi jōdan-gamae* → 2 Turn left in *hidari jōdan-gamae* → 3 Turn back in *migi jōdan-gamae* → 4 Turn left in *hidari jōdan-gamae* → 5 Turn back in *migi jōdan-gamae* → 6 Turn left in *hidari jōdan-gamae* → 7 Turn back in *migi jōdan-gamae* → 8 Turn left in *hidari jōdan-gamae* (back to the starting point)

Exercise 1: Practicing only *ryūnen-dachi* with your hands on your hips

From *hidari ryūnen-dachi*, at the signal of “*ichi*”, turn back on the right

to get in *migi ryūnen-dachi*, at the signal of “*ni*”, pull back your right foot and bring it to the right to get in *hidari ryūnen-dachi* on the left (when turning at a 90° on one side from *ryūnen-dachi* (right foot front), the trajectory of your front foot should describe a curve as we have seen in the *gedan-gamae*’s exercise, your front foot getting near your rear foot before going to the side). Repeat the same movement until the signal of “*hachi*”, where you will return to your starting point.

Exercise 2: Adding hand movements to exercise 1

At first you can start with two signals for changing your direction as for the exercise 2 explained in 3). At the signal of “*ichi*”, from *hidari jōdan-gamae*, turn back in *migi jōdan-gamae*, as shown in picture 1. Then at the signal of “*ni*” turn your head on the left in *chakugan* while moving your right foot on the side with your left leg as a fulcrum, to get in *hidari jōdan-gamae*, as shown in picture 2. At the signal of “*san*”, turn back in *migi jōdan-gamae*, as shown in picture 3. Continue in the same way with your left leg as a fulcrum, from “*shi*” to “*hachi*” where you will be back to your starting point. Then change your foot with *ten-soku* and do the same on the opposite side. Once you get used to the exercise, do two movements at a time, and then four movements at a time, and finally all the movements at once. You can also add a step forward (or a technique) at the signal of “*kyū*” at the end of the cycle, followed by a step backward at the signal of “*jū*”, to increase difficulty.



Picture 1



Picture 2



Picture 3

5) GOING FORWARD AND BACKWARD IN JŌDAN-GAMAE

Repeat *Hidari jōdan-gamae* → Going forward in *migi jōdan-gamae* → Going backward in *hidari jōdan-gamae*

Exercise 1: Practice in *ryūnen-dachi* with your hands on your hips

From *migi ryūnen-dachi*, as shown in picture 1, at the signal of “*ichi*” put your left foot along your right foot, as shown in picture 2, and then at the signal of “*ni*”, put your left foot forward to get in *hidari ryūnen-dachi*, as shown in picture 3. At the signal of “*san*”, pull back your left foot along your right foot, as shown in picture 4 and then, at the signal of “*shi*”, pull it backward to return to your starting position. Practice the opposite side, and when you get used to this exercise, practice two movements at a time. Then you can also practice two or three steps forward before going backward.



Picture 1



Picture 2



Picture 3



Picture 4

Exercise 2: Adding the hand movements to exercise 1

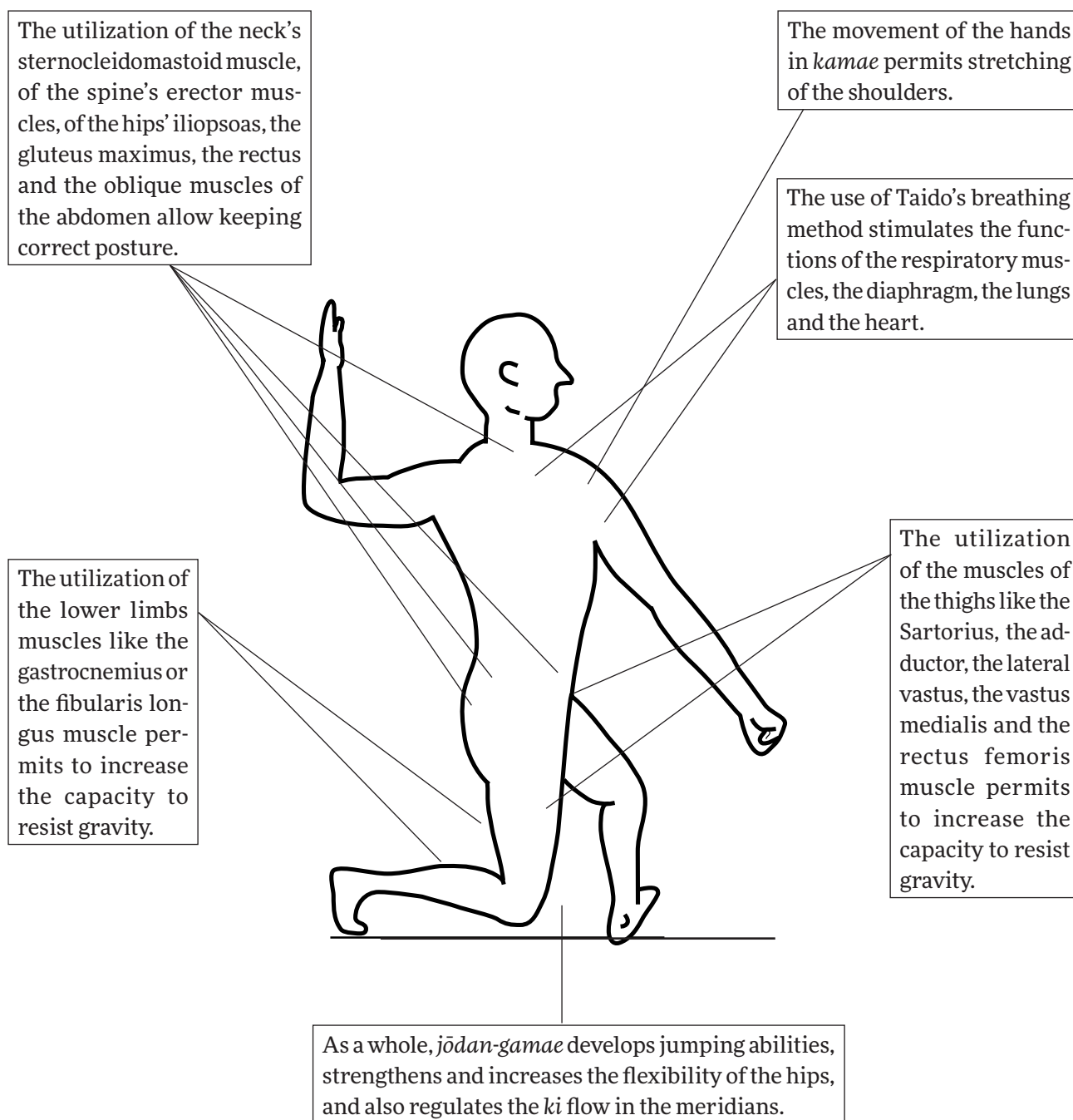
Once you get used to this exercise, perform it with someone in front of you doing the corresponding moves.

6) GOING FORWARD AND BACKWARD WHILE TURNING IN JŌDAN-GAMAE

Once you get used to this exercise, perform it with someone in front of you doing the corresponding moves.



(6) THE PHYSIOLOGICAL EFFECTS OF JŌDAN-GAMAE



In this chapter, we saw the three form of *kamae*. Taïdo is said to “start and end with *kamae*”, thus techniques usually start from *kamae* and end in *gentai-fukki*, which is a return to *kamae* after completing a technique against an opponent. This is considered to be essential to really control the opponent. A technique against an opponent without returning in *kamae* will not allow you to cope with other eventual opponents. This is a fact to be considered seriously.

4. RELATIONS BETWEEN KAMAE AND THE THEORY OF CHINESE TRADITIONAL MEDICINE'S MERIDIANS

The theory of meridians of Chinese traditional medicine has been incorporated to Taïdo because Taïdo does not seek for martial efficacy only in the improvement of external power. As we have seen in a previous chapter, the relation between *taiki*, *dōkō* and *seigyō*, which are the basics of practical performance of techniques, is energy, and this energy is the energy of Chinese traditional medicine's meridians theory. Thus by practicing *taiki*, *dōkō* and *seigyō* it is possible to obtain internal effects, like regulating the functions of internal organs.

This chapter summarizes the relations between *kamae* and meridians. Hopefully, specialized research will be done by Taïdo practitioners in the field of Chinese traditional medicine or Japanese martial arts medicine in the near future.

(1) ABOUT THE MERIDIANS

Human beings are born with an innate/prenatal/original *ki* (hereditary energy) and also receives *ki* in their everyday life by eating nutrients and drinking water ("grain *ki*" = acquired energy).

Acquired *ki* is the result of the transformation of ingested nutrients and water. It flows in the blood vessels as "nutritive *ki*". Another part of the acquired *ki* goes to the peripheral part of body, in the skin, to protect the body from the changes of the external world. It flows quickly and is called "defensive *ki*". There's also the "natural air *ki*" which is ingested through breathing and mixes with the "nutritive *ki*" and the "defensive *ki*". This "natural air *ki*" stored in the chest (*danchū*, *shangzhong*, CV17), moves up to the throat with breathing, regulates the volume of the voice, influences the spirit and can be considered as a stimulating energy as it makes the "nutritive *ki*" and the "defensive *ki*" circulating in the whole body.

The meridians (*keiraku* in Japanese) are channels of various sizes where *ki* flows through the whole body. There are 12 thick main meridians and 15 thin secondary meridians. There are also 8 extraordinary meridians that are not directly related to organs.

"Acupoints" (*keiketsu* in Japanese) are the points from which *ki* radiates. In Japanese they are known by different names, like *tsubo*, *kiketsu*, *seiketsu*, *yuketsu*, *kōketsu* or *ketsui*. The acupoints located on the main meridians are considered as reaction points that can be stimulated to increase the functions of related organs, to bring spiritual balance, to release pain or stiffness and bring other internal effects.

(2) KAMAE AND THE ENERGY FLOW

From ancient times in China, various archaic methods of acupoint stimulation, like massage, rubbing or pressure of points, were used in everyday life. Needles made of bone, stone or gem were also used for puncture and dried herbs were burned on the skin to stimulate points. These ancient methods are nowadays known as acupressure, *Qigong* (or *Chikung*), acupuncture and moxibustion.

In Taïdo these acupoints are very important in *taiki*, *dōkō* and *seigyō* when performing techniques, and focusing on these points during training is the key to combine external and internal effects.

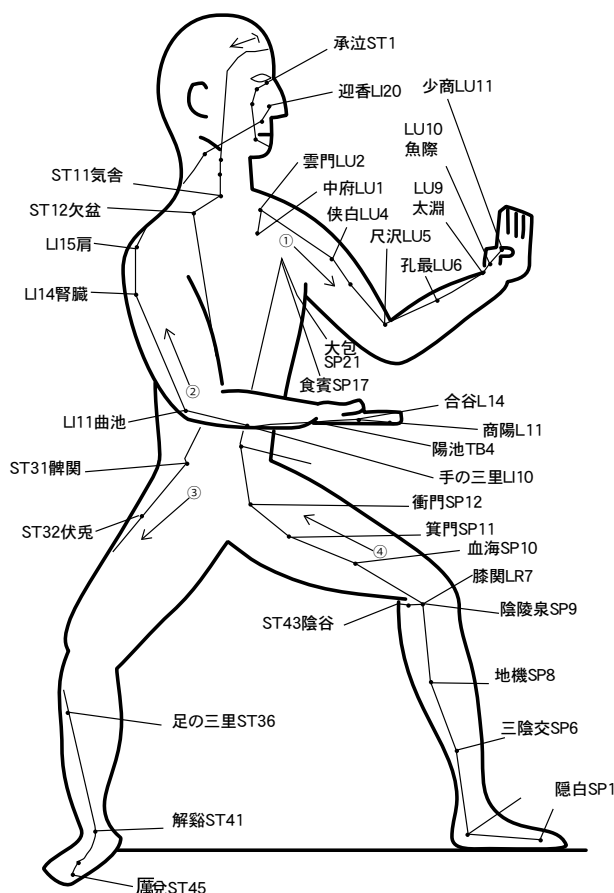
In the following the principal points of the 12 main meridians related to energy flow in *kamae*, either in movement or in static postures. The four most distinct will be shown for each *kamae* stance.

In each Taïdo *kamae* stance, arm and leg joints are kept in a defined angle. For example in *chūdan-gamae*, the *chūfu* point (*zhongfu*, LU1), located on the lateral chest, near the shoulder, which is the starting point of the lung meridian (LU), is closed during *kamae* so as *ki* can flow to the main hand, *honte*. Also, keeping the main hand's elbow bent with an angle of 120° stimulates the *shakutaku* point (*chize*, LU5) on the lung meridian (LU), and the *kyokutaku* point (*quze*, PC3) on the pericardium meridian (PC). As described on the following illustration, the abduction of the wrist (bending the hand toward the thumb side) stimulates the *yōkei* point (*yangxi*, LI5) on the large intestine meridian (LI), the *yōchi* point (*yangchi*, TB4) on the triple burner meridian (TB) and the *yōkoku* point (*yanggu*, SI5) on the small intestine meridian (SI) and bending the last phalanx of the thumb (the distal phalanx), while keeping the thumb proximal phalanx fixed, stimulates the *shōshō* point (*shaoshang*, LU11) on the internal side of the thumb extremity under the nail and the *gyosai* point (*yuji*, LU10) both on the lung meridian (LU) and also the *gōkoku* point (*hegu*, LI4) on the large intestine meridian (LI). Also, pressing the *shōkai* point (*xiaohai*, SI8) on the small intestine meridian (SI), the *shōmon* (*zhangmen*, LR13) on the liver meridian (LR) and *keimon* (*jingmen*, GB25) on the gall bladder meridian (GB)

on the gall bladder meridian (GB) on the inner part of the elbow of the secondary hand, *soete*, stimulates them while keeping the elbow against the side of the body.

In *jōdan-gamae*, twisting the upper part of the body stimulates the *yōyu* point (*yaoshu*, GV2) on the governing vessel (GV), the *eyō* (*huiyang*, BL35) and *shōfu* point (*chengfu*, BL36) on the bladder meridian (BL) and the *ein* point (*huiyin*, CV1) on the conception vessel (CV), and allows *ki* to flow to the lower limbs.

The same things can be said for *gedan-gamae*, but keeping the legs in the right stance in *aji-dachi* for *gedan-gamae*, in *kōkutsu-dachi* for *gedan-gamae* or *ryūnen-dachi* for *jōdan-gamae* is not enough. It is essential to focus on and stimulate the acupoints of the lower limbs meridians while keeping



We won't detail here the internal effects of the stimulation of these points, but we'll present the path of the 12 main meridians.

Ki originates from *chūshō* in the stomach and flows from the deep of the body through the lungs to arrive to the first point, *chūfu* (*zhongfu*, LU1) near the shoulder. Then it goes to the arm, the elbow, goes through the wrist and arrives at the *shōshō* point (*shaoshang*, LU11) on the thumb.

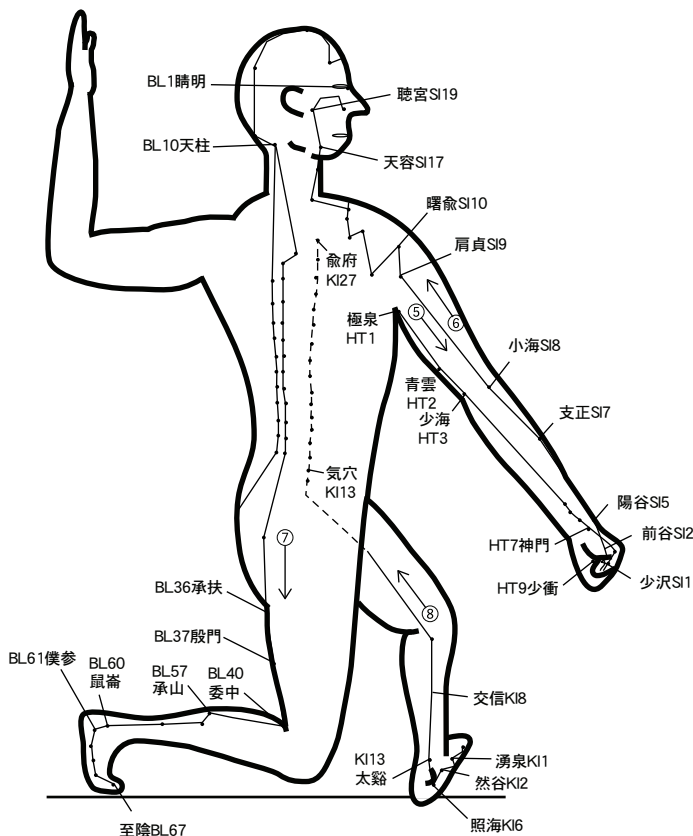
After passing to the index finger (*shōyō*, *shangyang*, LI1), *ki* goes to the back of the hand, the elbow, and shoulder, and then arrives at the side of the nose (*geikō*, *yingxiang*, LI20). A secondary branch starts near the shoulder and goes through the intestine to the legs.

After passing to a point near the eye (*shōkyū*, *chengqi*, ST1), *ki* flows down to the cheek and the mouth and then goes up to the head via the front of the ear and flows down back toward the chest, goes through the stomach, the groin and the knee to arrive at the index of the foot (*reida*, *lidui*, ST45).

After *ki* is passed to the thumb of the foot (*inhaku*, *yinbai*, SP1), it goes to the inner side of the foot and leg, up to the abdomen, goes near the spleen and arrives at the side of the chest (*taihō*, *dabao*, SP21).

After *ki* has passed to *kyokusen* (*jiquan*, HT1) near the armpit on the inner side of the arm, it goes through the elbow and wrist to arrive at the inner side of the little finger (*shōshō*, *shaochong*, HT9).

After passing to the outer side of the little finger (*shōtaku*, *shaoze*, SI1), *ki* flows through the external side of the arm via the elbow and up to the shoulder, goes on to the side of the neck and cheek to arrive at the front of the ear (*chōkyū*, *tinggong*, SI19). A secondary branch splitting from the shoulder goes to the small intestine, after passing through the chest.



Bladder (BL)

After it passes to the inner side of the eye (*seimei, jingming*, BL1), *ki* takes a course going up and down all along the back of the body. At first, *ki* flows up to the top of the head and then goes down to the neck where it splits into two courses going down the back to the buttocks via the hip, and goes on to the rear side of the knee where it converges in one path to the little finger of the foot (*shiin, zhiyin*, BL67). As it comes near the urinary bladder during its course, this meridian is called the bladder meridian.

Kidney (KI)

After it passes to the sole of the foot (*yūsen, yongquan*, KI1), *ki* flows through the ankle toward the groin where it dives into the body, goes through the kidney and arrives inside the chest (*yufu, shufu*, KI27).

Pericardium (PC)

After it emerges on the outer side of the nipple (*tenchi, tianchi*, PC1), *ki* flows to the inner side of the arm, through the elbow and wrist, down to the middle finger (*chūshō, zhongchong*, PC9).

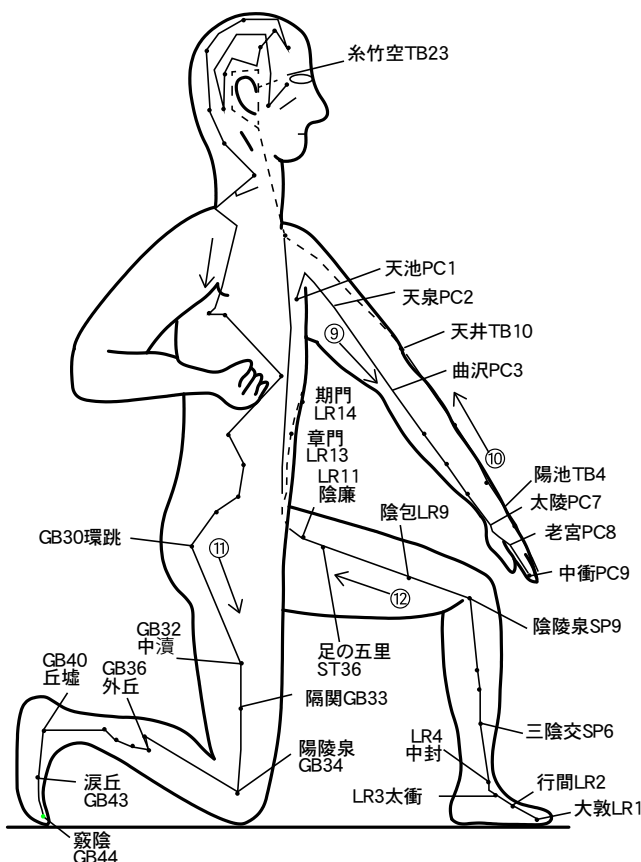
Triple burner (TB)

After it passes through the ring finger (*kanshō, guanchong*, TB1), *ki* flows through the back of the hand and the wrist, goes up along the outer side of the arm to the shoulder and splits into two courses on the back of the body. One course goes to the navel via the chest, the other goes around the ear,

up to the outer side of the eye (*shichikukū, sizhukong*, TB23). As the part between the diaphragm and the navel is called “triple burner” (*sanshō, sanjiao*) in Chinese traditional medicine, this meridian is called triple burner meridian (TB).

Gall Bladder (GB)

After it passes through to the outer side of the eye, *ki* flows down to the cheek, then up around the ear. After going under the ear, it goes once more up over the ear, then down to the neck and shoulder. Then it goes through the thorax and dives toward the liver and goes to the groin and the buttocks. It goes down on the outer side of the leg through the knee and arrives at the little finger of the foot (*kyōin, qiaoyin*, GB44).



Liver (LR)

After it passes through to the thumb of the foot (*daiton*, *dadun*, LR1), *ki* goes up to the instep, then to the inner side of the leg up to the groin and the genitals, and from the lower abdomen dives towards the hip and ends its course in the liver, which is the final point from where *ki* returns to its originating point (*chūfu*, *zhongfu*, LU1).

During the first decade of the beginning of Taïdo, in 1972, Seiken Shukumine Saikō Shihan started a group he named *Dōkō-kishi-kai* to practice and educate instructors for the future of Taïdo. The author was one of the first 8 persons to be selected and regularly attended training courses.

From September of the same year, several of these courses were given by the founder of Japanese martial arts medicine (*Nihon Budō igaku*), Kiyoshi Nakayama(1907-1994), about Chinese traditional medicine. His successor, Saeed Sarvatjoo, who is the author of “*Hiden – Nihon Budō-igaku* (The secret tradition of Japanese martial arts medicine)” (*Fukushōdō*, 2002), explains in his book:

“In martial arts the acupoints are called vital points and have different names, regarding the purpose for what they are used for. Briefly, there are *satten*, (killing points) to knock down, kill or injure opponents, and *katten*, (revival points) to “resurrect” knocked down people. The so called “vital points” in martial arts are points which are particularly weak to an external attack, and from an anatomical or physiological point of view, they are points located on the body periphery and linked to organs, nerves or blood vessels. (...) There are about 140 classified vital points (about 50 of them are particularly dangerous).”

He also explains that “the ordinary meridians of Chinese traditional medicine, which are called *omote keiraku*, have been studied and used in martial arts as a way to attack the meridians, and have been called *ura no keiraku*, “hidden meridians” or *shi no keiraku*, “meridians of death”.

Scenes from All Japan Championships



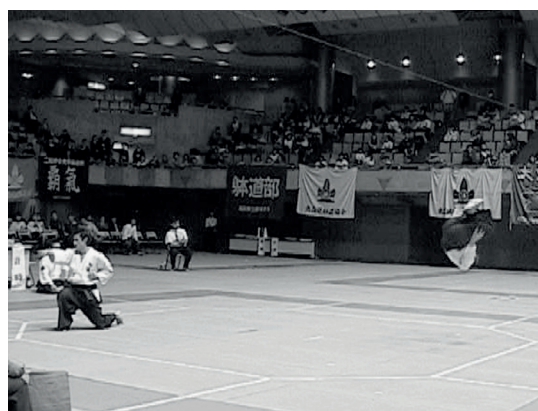
Tenkai



Girls' Hokei



Women's Hokei



Men's Hokei

18 Unsoku

I The significance and objective of *Unsoku*

1. THE SIGNIFICANCE OF *UNSOKU*

Any event in society and life is regulated by time and space. From there, the economy, efficiency and rationality of life style are initiated. For instance, marketing systems of companies, commuting methods to work and/or school, and household work largely influence one's economic foundation in different ways.

To reach and achieve an objective efficiently and effectively, it is necessary to select the most logical and practical method that will ensure a positive outcome. If the objective is to develop practical skills, the method of shifting one's position is what is to be focused upon. To move to a position, one must employ the most efficient footwork that takes the shortest route and results in an effective execution of a technique. This movement of the feet is called "*unsoku*". In other words, *unsoku* is the footwork that allows one to change their position on the *tatami* and avoid being controlled by an opponent while performing offensive and defensive techniques. In addition, *unsoku* allows one to move from point to point on a two dimensional surface. By connecting these points using lines, *unsoku* creates an area on this two dimensional surface, and also moves into a three dimensional space.

2. THE OBJECTIVE OF *UNSOKU*

The footwork we use in everyday life is generally said to follow and repeat a circuit of phases, which include oscillating, supporting and propelling. That is, when walking and running, we begin an action in the oscillation phase, conduct the action in the supporting phase and terminate the action during the propelling phase. These phases of an action can be distinguished clearly if we observe them in slow motion.

Unsoku determines whether one is to control or to be controlled by an opponent when performing offensive and defensive techniques. The footwork must be incorporated in the movement at an extreme speed, to an extent at which the phases and states of transitioning cannot be distinguished. To achieve this movement in order to obtain an effective attack and defence, eight basic movements of *unsoku* are practiced. This is called "*unsoku happō*".

Unsoku happō clearly distinguishes Taïdo from other martial arts. Hence, it is not surprising that new techniques are developed from *unsoku*. In fact, some martial arts do incorporate footwork and often refer to it as *unsoku*, however, the set footwork and hand movements seen in Taïdo are never found in other styles. Moreover, the area of the match

court covered in other styles suggests that there is a lack of desire to develop new techniques within other martial arts.

In Taïdo, the fundamental proposition of “I move, therefore I am” must be considered when starting the training. Hence, it is important to begin the training with an *unsoku* warm up before continuing into technique training. Furthermore, one must have a thorough understanding of the importance of *unsoku* and the meaning of the saying, “start with *unsoku* and end with *unsoku*”. This refers to the sequence of performing a technique: *Unsoku* → *Sōtai* → *Seihō* → *Kimegi* → *Gentai*, where one begins to execute a technique from *unsoku* and returns to *unsoku* in the form of *gentai* to continue into the next movement.

The way to achieve this varies depending on the movement and position of the opponent. However, if one can understand and master *unsoku happō*, it can be used when transitioning from a static state to an active state from any stance (*kamae*). This will allow one to freely adapt to an opponent at any distance, with or without openings, and in any fighting style whether the movement be offensive or defensive. The following summarises the objectives of *unsoku*, which is intended to maximise the effect of techniques through *Seigyō*.

1. Ascertain the truth between oneself and the opponent
2. Maintain the distance between oneself and the opponent
3. Decide the distance between oneself and the opponent
4. Add speed to the movement
5. Introduce rhythm to the movement
6. Develop new techniques

Explanation:

“Start with *unsoku* and end with *unsoku*” has the same notion as “Start with *kamae* and end with *kamae*”.

II Unsoku Happō

1. WHAT IS UNSOKU HAPPŌ?

Unsoku happō is the footwork used to maintain short and long distances by incorporating *sō-soku* (leading) to shorten the distance and *in-soku* (pulling in) to gain distance. It is used to adjust to the opponent’s offensive and defensive movements by moving back and coming in, respectively, by incorporating speed. *Ka-soku* (adding) is used to get close while increasing speed and adding an angle. On the other side, *gen-soku* (subtracting) is used to move away from the opponent’s attacks. Additionally, *kō-soku* (exchanging) and *ten-soku* (swapping) are used to react to the opponent’s position and to oppose the angle of their body. *Tsui-soku* (chasing) and *tai-soku* (returning) are used to chase the opponent with a *kimegi* and return to *gentai*. If these eight types of footwork are used effectively, it is possible for one to move around to the back of their opponent instantaneously.

To maximise the effect of techniques, *unshin happō* must be incor-

porated in *unsoku happō*, which expands the scope of the field to three dimensional space. To do so, the use of the external elements of hand, feet, body, eye and ear functions, and the internal elements of strength, speed, rhythm, space, distance, plan and energy must be incorporated. If the body does not move at one's own will, one gets stuck on the spot as if a collar has been attached to the neck. *Unshin happō* allows one to react to the movement of the opponent effectively by determining the distance and space between oneself and the opponent and accelerating into an attack.

2. HOW TO DO *UNSOKU HAPPŌ*

(1) *SŌ-SOKU*

Sō-soku is the footwork that closes the gap between oneself and the opponent by moving forward. Move the rear foot (or the front foot) forward (picture 1) and pull the other foot next to the front foot (picture 2).



Picture 1



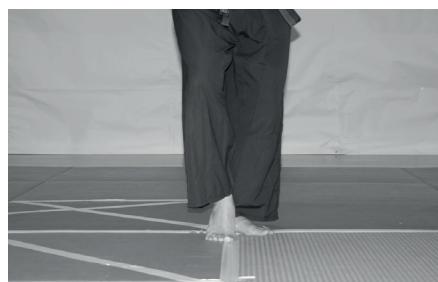
Picture 2

(2) *IN-SOKU*

In-soku is the opposite of *sō-soku*, in which distance is gained between oneself and the opponent by moving backwards to perform a technique. Move the rear foot (or the front foot) back (picture 1) and pull the other foot in next to the rear foot (picture 2).



Picture 1



Picture 2

(3) *KA-SOKU*

Ka-soku closes the gap between oneself and the opponent by accelerating into a technique through changing the position and angles in respect to the opponent. Similar to *sō-soku*, move the front foot (or rear foot) forward (picture 1) and pull the other foot in (picture 2). Then, similar to *in-soku*, move the rear foot back and pull the other foot in next to the rear foot (picture 3). Following this, move one foot out to the side in order

to create an angle, subsequently pull the other foot in (picture 4). With that foot as the axis, move the other foot forward on a 45 degree angle on the hyperbolic plane (picture 5).



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5

(4) GEN-SOKU

Gen-soku gains distance between oneself and the opponent by changing the position and angles of the body in respect to the opponent. Shift the rear foot back (picture 1) and bring the front foot in next to the rear foot (picture 2). Then, move the foot out to the side on a 90 degree angle (picture 3) and bring the other foot in and forward on a 45 degree angle on the hyperbolic plane (picture 4) with the first foot as an axis.



Picture 1



Picture 2



Picture 3



Picture 4

(5) *KŌ-SOKU*

Kō-soku allows one to change the position and angle of the body in order to adjust to the opponent and also exchange positions to lead into a technique. Firstly, pull the front foot in and move it out to the side (picture 1) and move the other foot in and forward on a hyperbolic plane with the first foot as an axis (picture 2).



Picture 1



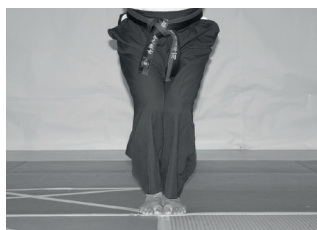
Picture 2

(6) *TEN-SOKU*

Ten-soku allows one to oppose the body of the opponent by switching the stance. Move the foot closer to the opponent first (front foot) as shown in picture 1, then pull the other foot in next to it (picture 2) into *heiso-ku-dachi*. Then, pull back the first leg into *kamae*, to switch stance from left *kamae* into right *kamae*, or right *kamae* into left *kamae* (picture 3).



Picture 1



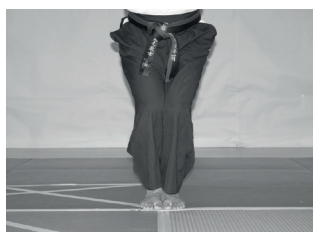
Picture 2



Picture 3

(7) *TSUI-SOKU*

Tsui-soku allows one to move forward to chase the opponent and to perform a technique. Move the rear foot forward as shown in picture 1 and 2.



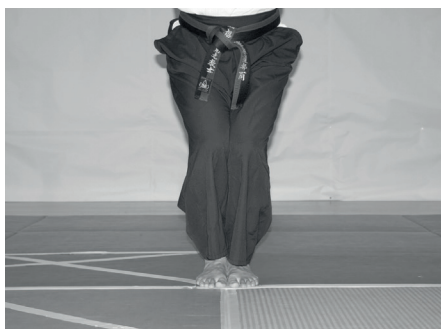
Picture 1



Picture 2

(8) *TAI-SOKU*

Tai-soku is the footwork used to move back after the technique hits the opponent. Move the foot that moved forward in *tsui-soku* back as shown in picture 1 and 2.



Picture 1



Picture 2

III Unsoku Happō — practice and application

To freely use *unsoku* against an opponent, one should begin with the basic *unsoku happō* movements and proceed onto more practical “*Unsoku Jikata*” and “*Unsoku Gorendō*”. The basics of *unsoku* are first mastered by systematically practicing *unsoku happō* in stages as suggested below.

1. TRAIN WITH FOCUS ON THE FOOTWORK

Training 1.1: Describe the movement of the feet in parts using words while standing

Put hands on the hips in a *heisoku dachi*. “Move the right foot forward and pull the left foot in”, “push the left foot back and pull the right foot in”, “move the right foot forward and as soon as the left foot is pulled in beside the right foot, push the left foot back and pull the right foot in and out to the side, followed by the left foot to the right foot and then out diagonally”, “shift the right foot back slightly, pull the left foot in and out back at a 90 degree angle, followed by the right foot to the left foot and move the right foot forward at a 45 degree angle”, “pull the right foot back and to the side, followed by the left foot to the right foot and then forward diagonally”, “pull the right foot in next to the left foot and immediately push the left foot back to face forward once again”, “move the left foot forward straight past the right foot” and “pull the left foot back along the same line”. Break up the eight moves into 18 pieces by words, and focus solely on the footwork.

Training 1.2: Follow the foot steps

Put hands on the hips and focus on the flow of the movements of “*sō, in, ka, gen, kō, ten, tsui, tai*”. Once the names and the movements of *unsoku* matches, focus on *kidō-ten* and *kidō-sen*, and practice the parts by concentrating on the stance and direction.

Training 2: Incorporate stance and break up the movements

1) *Sō-soku* (break it up into 1 and 2)

Begin from left *aji dachi* with hands on the hips as shown in picture 1 (optional to start from *heisoku dachi* for beginners). On “*ichi*”, push the right foot forward into the stance shown in picture 2. On “*ni*”, pull the left foot in next to the right foot to be in a right *mae-ashi dachi* (picture 3).



Picture 1



Picture 2



Picture 3

Explanation:

Mae-ashi dachi is one of the *tachikata hattai* (eight stances) which has the front foot facing forward with weight on it and rear foot at 45 degrees angle on the ball of the foot. The arch of the rear foot touches the inside of the front ankle, and the knees are bent at a 90 degree angle and the body is turned at a 45 degree angle. Right *mae-ashi dachi* refers to the stance with right foot forward.

2) *In-soku* (break it up into 1 and 2)

On “*ichi*”, pull the left (rear) foot back (picture 1) and on “*ni*”, pull the right (front) foot in to be in a left *ushiro-ashi dachi* (picture 2).



Picture 1



Picture 2

Explanation:

Ushiro-ashi dachi is one of the *tachikata hattai* which has the front foot facing forward on the ball of the foot and rear foot at a 45 degree angle with the majority of the weight on it. The arch of the rear foot touches the inside of the front ankle, and the knees are bent at a 90 degree angle and the body is turned at a 45 degree angle. Left *ushiro-ashi dachi* refers to the stance with left foot behind, as opposed to *mae-ashi dachi*.

3) *Ka-soku* (break it up into 1, 2 and 3)

On “*ichi*”, follow the steps of 1 and 2 of *sō-soku* and step 1 of *in-soku* to come to the stance shown in picture 1. On “*ni*”, pull the right (front) foot back to the left foot and out to the right side in a hyperbolic motion into a *fudō dachi* as shown in picture 2 (along the horizontal *kidō-sen*). On “*san*”, pull the left foot towards the right

foot and out diagonally to be in a left *kōkutsu dachi* as shown in picture 3 (along the vertical *kidō-sen*).



Picture 1



Picture 2



Picture 3

Explanation:

Fudō dachi is one of the *tachikata hattai* which is a wide stance where the legs are double shoulder width apart. It has a 90 degree bend at the knees and equal weight distribution between each leg. The feet face slightly outwards and the body faces forward with open shoulders.

4) Gen-soku (break it up into 1, 2 and 3)

On “*ichi*”, shift the right foot back along the extension of the diagonal *kidō-sen* to be in a left *zenkutsu dachi* as shown in picture 1. On “*ni*”, pull the left foot next to the right foot and back out diagonally in a hyperbolic motion (onto *kidō-sen*) to be in a *fudō dachi* as shown in picture 2. On “*san*”, pull the right foot in next to the left foot and move it forward towards *kidō-ten* in a hyperbolic motion to be in a right *kōkutsu dachi* as shown in picture 3.



Picture 1



Picture 2



Picture 3

Explanation:

Zenkutsu dachi is one of the *tachikata hattai* which moves the front foot half a step out diagonally from a *kōkutsu dachi*. The bend at the front knee is 90 degrees with weight on it while back knee is stretched with feet parallel, facing slightly forward and the shoulders open.

5) Kō-soku (break it up into 1 and 2)

On 1, pull the right foot back next to the left foot and then out to the right side in a hyperbolic motion to be in a *fudō dachi* as shown in picture 1. On “*ni*”, pull the left foot next to the right foot and move

it forward diagonally in a hyperbolic motion to be in a left *kōkutsu dachi* as shown in picture 2.



Picture 1



Picture 2

6) *Ten-soku* (break it up into 1 and 2)

On “*ichi*”, move the left foot onto the *Kido-ten* and at the same time pull the right foot in to be in a *heisoku dachi* as shown in picture 1. On “*ni*”, push the left foot back (along the *kidō-sen*) to be in a right *kōkutsu dachi* as shown in picture 2.



Picture 1



Picture 2

7) *Tsui-soku* (break it up into 1 and 2)

On “*ichi*”, pull the left foot in next to the right foot into a *heisoku dachi* as shown in picture 1. On “*ni*”, push the left foot out forward (along the vertical *kidō-sen*) and get into a left *aji zuki* as shown in picture 2.



Picture 1



Picture 2

8) *Tai-soku* (break it up into 1 and 2)

On “*ichi*”, pull the left foot in next to the right foot and come into a *heisoku dachi* as shown in picture 1. On “*ni*”, push the left foot backwards (along the vertical *kidō-sen*) to be in a right *kōkutsu dachi* as shown in picture 2.

At first, switch the legs by *ten-soku* to be back in a left *kōkutsu dachi* and mainly repeat the right side from left *gedan gamae*. Once

it becomes familiar, make the transition into right *gedan gamae* and conduct *unsoku happō* on the left side. When you are familiar with both sides, alternate the legs.



Picture 1



Picture 2

2. FOCUS ON SIMULTANEOUS MOVEMENTS OF HANDS AND FEET

Exercise 1: Add the hands into the movements of "Exercise 2" from (1)

1) Sō-soku (break it up into 1 and 2)

On "ichi", from left *aji dachi* (picture 1), pull the left hand up to cover and step forward with the right foot to be in the position shown in picture 2. On "ni", pull the left hand into a *hikite* position and punch with right *seiken zuki* while simultaneously pulling the left foot in next to the right foot to be in a right *zenkutsu dachi*.



Picture 1



Picture 2



Picture 3

2) In-soku (break it up into 1 and 2)

On "ichi", place the left hand as a *soete* and slot the right hand onto the left shoulder, and at the same time push the left (rear) foot backwards to be in the position shown in picture 1. On "ni", place the left hand in a *chūdan soete* position and right hand out into a *chūdan gamae* hand position, while pulling the right (front) foot in next to the left foot to be in a left *ushiro-ashi tatehō dachi gamae* as shown in picture 2.



Picture 1



Picture 2

3) *Ka-soku* (break it up into 1, 2 and 3)

On “*ichi*”, follow the steps of 1 and 2 of *sō-soku* and step 1 of *in-soku* (leaving the *tsukite* and *hikite* as they are) to come to the stance shown in picture 1. On “*ni*”, place the right hand in the *soete* position and slot the left hand onto the right shoulder while pulling the right foot in next to the left foot and out to the side in a hyperbolic motion (along the horizontal *Kidō-sen*) to be in a *fudō dachi* as shown in picture 2. On “*san*”, pull the left foot in next to the right foot and out forward diagonally in a hyperbolic motion to be in a left *chūdan gamae* as shown in picture 3.



Picture 1



Picture 2



Picture 3

4) *Gen-soku* (break it up into 1, 2 and 3)

On “*ichi*”, leave the *soete* and *honte* as they are and pull the right foot back along the extension of the diagonal *kidō-sen* to be in a left *zenkutsu dachi* as shown in picture 1. On “*ni*”, place the left hand into the *soete* position and right hand slotting onto the left shoulder while pulling the left foot next to the right foot and back out diagonally in a hyperbolic motion (onto *kidō-sen*) to be in a *fudō dachi* as shown in picture 2. On “*san*”, pull the right foot in next to the left foot and move it forward towards the *kidō-ten* in a hyperbolic motion to be in a right *kōkutsu dachi* as shown in picture 3.



Picture 1



Picture 2



Picture 3

5) *Kō-soku* (break it up into 1 and 2)

On “*ichi*”, place the right hand in the *soete* position and slot the left hand onto the right shoulder while pulling the right foot back next to the left foot and opening to the right side in a hyperbolic motion to be in a *fudō dachi* as shown in picture 1. On “*ni*”, pull the left foot next to the right foot and move it forward diagonally in a hyperbolic motion to be in a left *chūdan gamae* shown in picture 2.



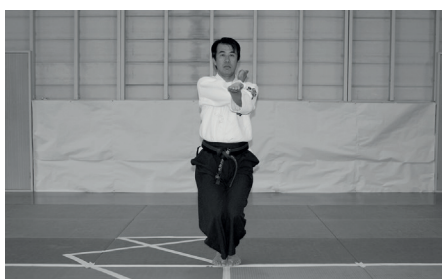
Picture 1



Picture 2

6) *Ten-soku* (break it up into 1 and 2)

On “*ichi*”, place the left hand in the *soete* position and slot the right hand onto the left shoulder while moving the left foot onto the *kidō-ten* and at the same time pulling the right foot in to be in a *heisoku dachi* as shown in picture 1. On “*ni*”, push the left foot back (along the *kidō-sen*) to be in a right *chūdan gamae* as shown in picture 2.



Picture 1



Picture 2

7) *Tsui-soku* (break it up into 1 and 2)

On “*ichi*”, place the right arm up to cover the face and left hand to the *hikite* position and pull the left foot next to the right foot into a *heisoku dachi* as shown in picture 1. On “*ni*”, push the left foot out forward (along the vertical *kidō-sen*) and get into a left *aji zuki* as shown in picture 2.



Picture 1



Picture 2

8) *Tai-soku* (break it up into 1 and 2)

On “*ichi*”, place the left hand in the *soete* position with the right hand slotting onto the left shoulder. Pull the left foot in next to the right foot into a *heisoku dachi* as shown in picture 1. On “*ni*”, push the left leg backwards (along the vertical *kidō-sen*) to be in a right *chūdan gamae* as shown in picture 2.

At first, switch the legs by *ten-soku* and mainly repeat the right side from left *gedan gamae*. Once it becomes familiar, transition into right *gedan gamae* and conduct *unsoku happō* on the left side.



Picture 1



Picture 2

Exercise 2.1: Follow the steps of each *unsoku* from “Exercise 1” in one continuous movement

At the signal of “*sō*”, follow the steps of 1 and 2 in one movement. At the signals of “*in*”, follow the steps of 1 and 2 in one movement. At the signals of “*ka*”, follow the steps of 1, 2 and 3 in one movement, and so on. Remember each movement as one flow of a movement and have a *kiai* on *tsui-soku*.

Exercise 2.2: Practice two consecutive *unsoku* movements

At the signal of “*ichi*” or “*sō, in*”, move in *sō-soku* and *in-soku* in one motion. At the signal of “*ni*” or “*ka, gen*”, move in *ka-soku* and *gen-soku* in one motion. At the signal of “*san*” or “*kō, ten*”, move in *kō-soku* and *ten-soku* in one motion. At the signal of “*shi*” or “*tsui, tai*”, move in *tsui-soku* and *tai-soku* in one motion. Divide the eight *unsoku* into four pairs to practice.

Exercise 3: Practice four consecutive *unsoku* movements

At the signal of “*ichi*” or “*sō, in, ka, gen*”, move in *sō-soku, in-soku, ka-soku* and *gen-soku* in one motion. At the signal of “*ni*” or “*kō, ten, tsui, tai*”, move in *kō-soku, ten-soku, tsui-soku* and *tai-soku* in one motion. Divide the eight *unsoku* into 2 parts to practice.

Exercise 4: Practice all eight *unsoku* movements

At the signal of “*Hajime*” (begin), move in *sō-soku, in-soku, ka-soku, gen-soku, kō-soku, ten-soku, tsui-soku* and *tai-soku* in one motion.

Exercise 5: Practice *unsoku* against an opponent

Move in *unsoku* corresponding to the movement of the opponent. For instance, “*tai*” against *sō-soku*, “*tsui*” against *in-soku*, “*tai, kō*” against *ka-soku*, “*kō*” against *gen-soku* and *kō-soku*, “*ten*” against *ten-soku*, “*tai*” against *tsui-soku* and “*tsui*” against *tai-soku*.

3. POINTS TO NOTE UPON PRACTICING *UNSOKU HAPPO*

1. Remember the movements by matching the names to the steps. This will be required when practicing “*jigata*” and “*gorendō*” at a later stage.
2. Be aware of the *kidō-ten* and *kidō-sen* at each stage.
3. Increase the speed gradually for Exercise 2 – 1, 2, 3 and 4. Set the aim to complete the continuous movements of *unsoku happō* within 4 to 5 seconds (0.5 second per step).
4. Once the time is minimised, focus on expanding the area of

covered by each movement.

5. Focus on the relation between the method of breathing at the beginning for simple movements and the method of breathing for continuous movements (*rendō*).

4. APPLICATION OF TAIDO STEPS

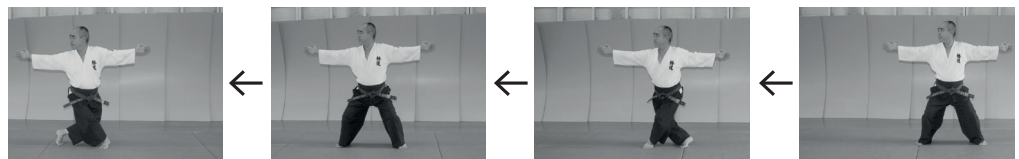
1. Normal steps



2. Opposite steps



3. Crossing steps



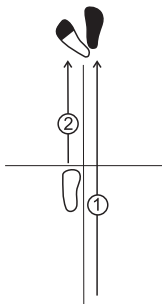
4. Backward steps



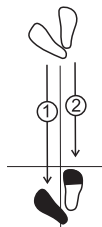
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UNSOKU HAPPŌ

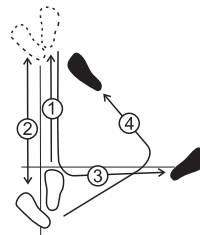
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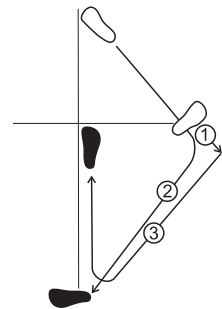
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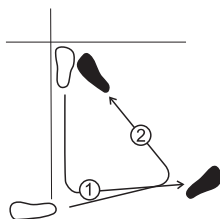
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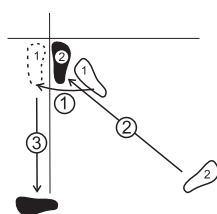
4. GEN-SOKU



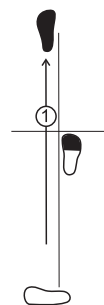
5. KŌ-SOKU



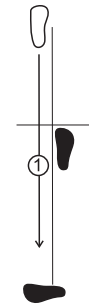
6. TEN-SOKU



7. TSUI-SOKU



8. TAI-SOKU



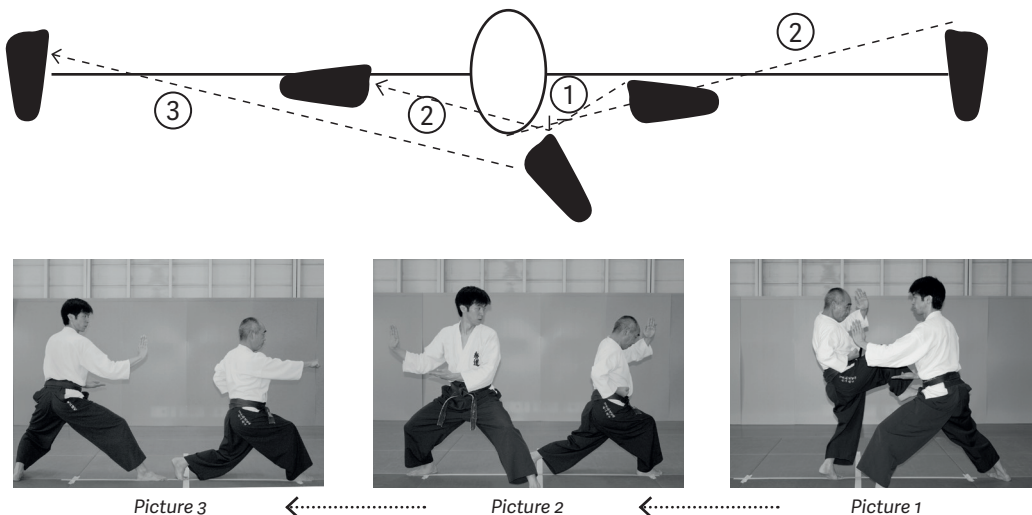
5. EXAMPLES OF *UNSOKU* APPLICATION (*UNSOKU* TO DISAPPEAR FROM THE EYES OF THE OPPONENT)

It is possible to move to the back of the opponent instantly without being noticed by using *ten-soku* from *unsoku happō*. The example is given below.

From a left *chūdan gamae*, take a diagonal step forward with the front left foot (into a *zenkutsu dachi*) at the signal of “*ichi*” as seen in ① (picture 1). At the signal of “*ni*”, spin the body in counter-clockwise and move to the back of the opponent by pulling the rear right foot into the left foot as seen in ② (picture 2). At the signal of “*san*”, pull in the left foot onto the *kidō-sen* and take a right *chūdan gamae* behind the opponent as seen in ③ (picture 3). Repeat on both sides.

Let the opponent attack slowly and move in 3 steps at a matching speed to begin with. Once the steps become familiar, conduct the steps in one continuous movement and begin to incorporate attacking techniques.

<Example of *unsoku* application>



6. 3 AVERSIONS IN *UNSOKU*

There are three ways to move the feet that must not be done while using *unsoku*. This is referred to as “3 Aversions in *unsoku*” and is reproachable.

1) Sliding the feet (*Suri-ashi*)

Feet must not be slid along the floor like they do in Sumo or Judo due to the reduction in the speed.

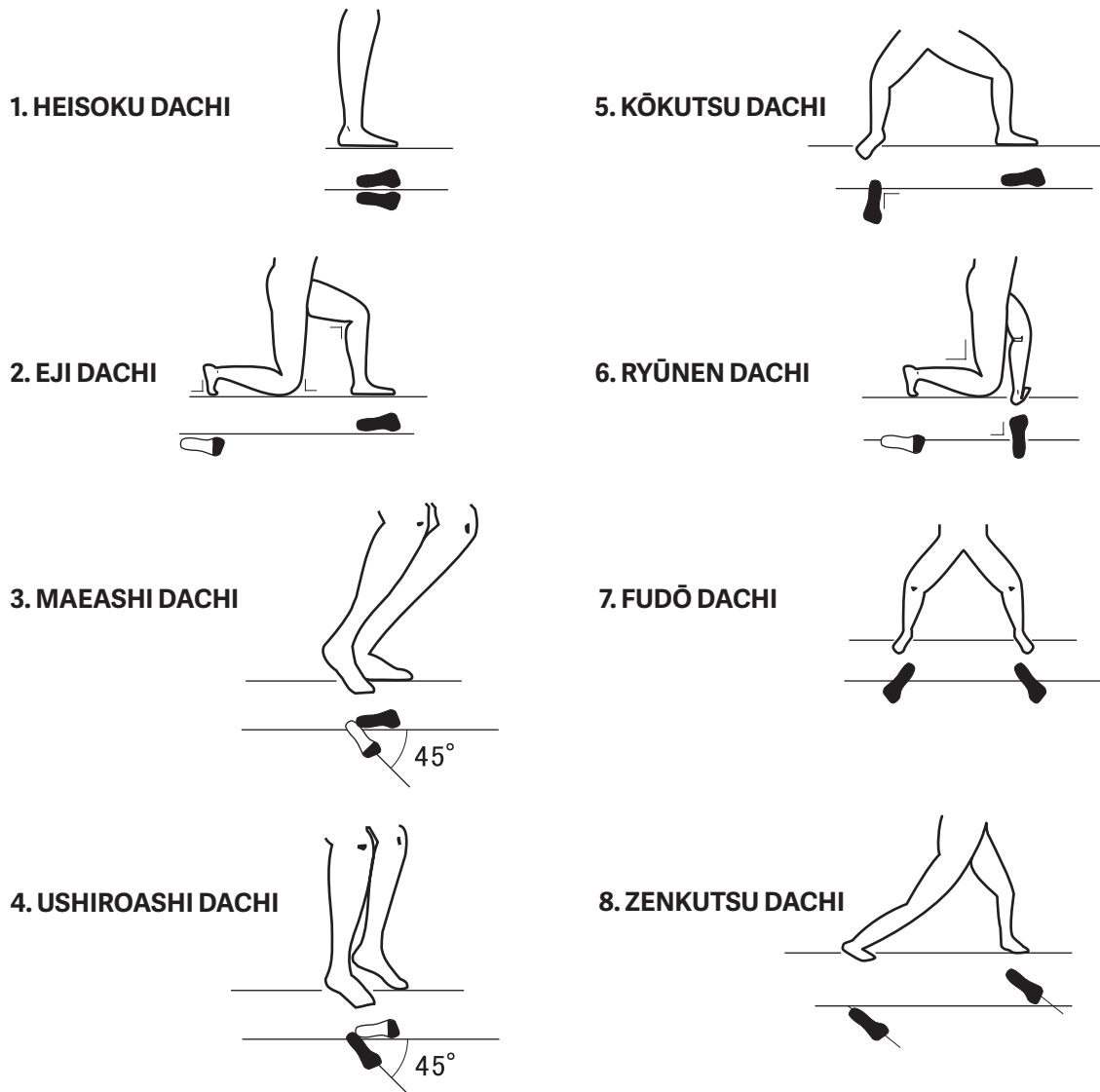
2) Lifting the feet (*Uki-ashi*)

Feet must not be lifted to the extent of being able to see the sole of them as it reduces the speed and creates an opening.

3) Bouncing the feet (*Tobi-ashi*)

Steps must not be taken in a bouncing manner as it distorts the movement and gives an opening for the opponent to attack.

<Tachikata-hattai>



IV Training by *Unsoku Jigata*

1. WHAT IS *UNSOKU JIGATA* (SHAPES OF THE LETTERS)?

Once the steps of *unsoku happō* and the names match through practice, try to fit each step into the shape of letters N, Z, C, U, M and X. It will become clear that it is possible to cover 360 degrees of the surface area by combining these movements in a set manner.

A single *unsoku* generally only allows for a change of 45 degrees angle. However, two *unsoku* allow for 90 degrees angle, four *unsoku* for 135 degrees, and further four *unsoku* allow for 225 degrees, and another four *unsoku* will allow for a total of 360 degrees change in the angle. Such combination is referred to as “*unsoku jigata*” and increasing the angles and speed will become relevant in the next exercise, “*unsoku gorendō*”.

2. APPLICATION AND POINTS TO NOTE UPON PRACTICING *UNSOKU JIGATA*

1) Memorise *unsoku jigata*

For example, for N-1, be able to instantly recall the steps of “*gen-ka-ten-kō*”, the shape of the letter and the direction of the arrows.

2) Repeat the memorised movements slowly

Practice the steps by slowly saying the names out loud and matching the movement to each name (e.g. Gennnn... Kaaaa... Tennnn... Koooo...). Start in left *gedan* (or *chūdan*) *gamae* and once 135 degrees angle change is completed, return to the starting point by doing the opposite side starting from right *gedan* (or *chūdan*) *gamae*.

3) Gradually increase the speed. Aim to complete each side within 2 seconds.

4) Practice each *jigata* as above.

5) At first, follow up *unsoku* with a gesture or a technique once 90 degrees angle change is completed.

6) To experience what is meant by thinking during *unsoku*, observe the state of the opponent within the movement of 135 degrees angle change.

7) Once it becomes familiar, practice against an opponent like training *unsoku happō*.

8) Once judgements can be made through observation, work on being able to apply any techniques freely against the opponent.

9) The opponent can attack the trainee if they enter the attacking radius.

10) As a final product, one should aim to incorporate techniques just before or just after positioning the body at each angle, and link this movement to creating new techniques.

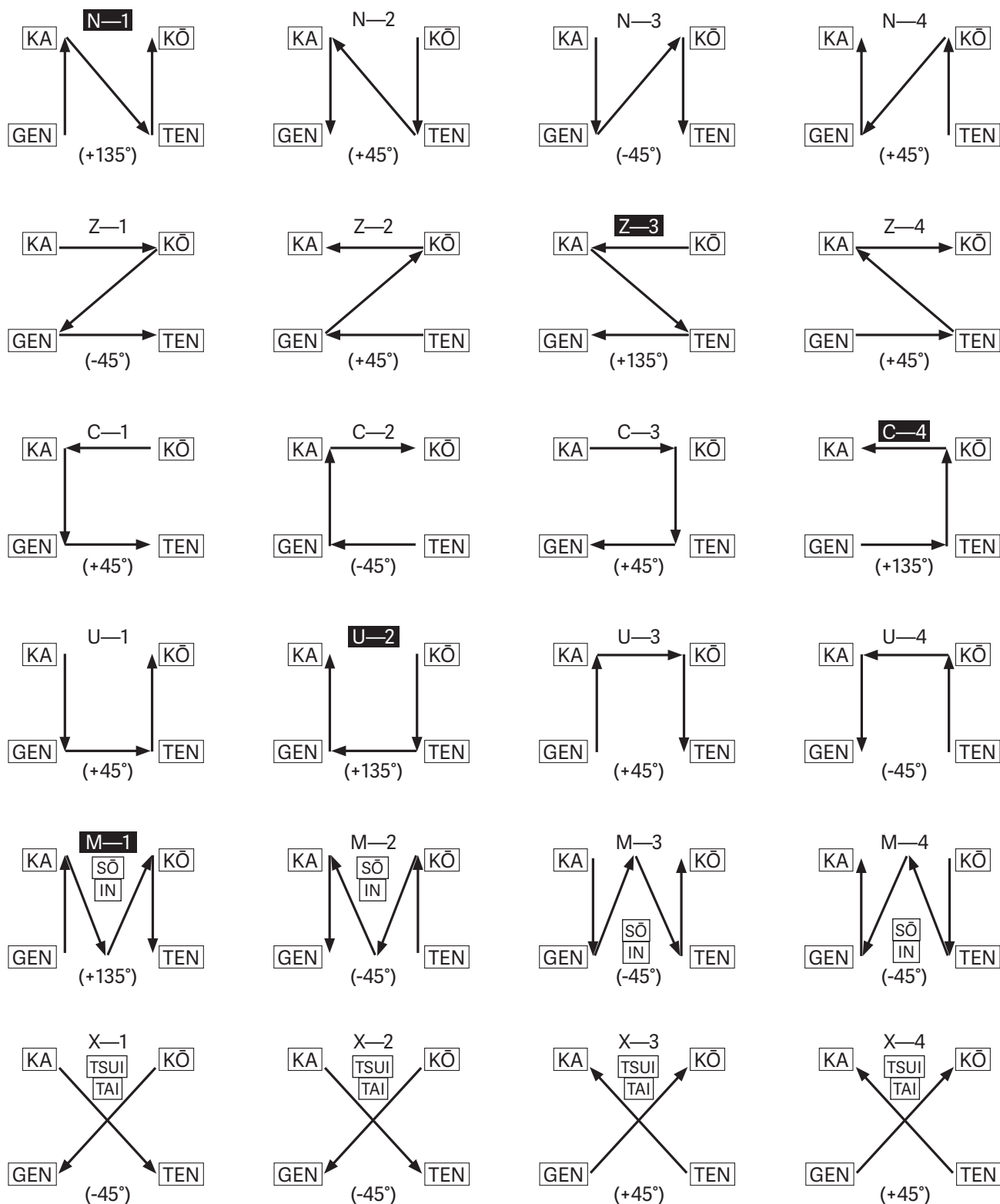
Explanation:

Gesture refers to an instant movement of the body (1 in 10th of the set movement) whereby the intention of attacking the opponent increases, the reaction speed gets incorporated into the application of the techniques and intentional movements (through judgement) are carried out with a plan.

The following shows 24 detailed *jigata* steps. The positions of *gen*, *ka*, *ten*, and *kō* do not change. Additionally, it is important to understand that the reverse of the shown steps for each *jigata* exist. Both, yourself and the opponent, must be aware of maintaining a proper *kamae* during *unsoku* (focusing on *tō - shu - tai - yō - soku*⁽¹⁾).

1. *tō-shu-tai-yō-soku* = head-hands-body-hips-legs

Unsoku Jigata



Movements for X-jigata:

X-1 = Ka → Tsui → Tai → Ten → Kō → Tsui → Tai → Gen

X-2 = Kō → Tsui → Tai → Gen → Ka → Tsui → Tai → Ten

The same principle follows for X-3 and X-4.

V Training by *Unsoku Gorendō*

1. WHAT IS *UNSOKU GORENDŌ*?

As shown in the previous section, *jigata* that allow for more than 135 degrees angle change are N-1, Z-3, C-4, U-2 and M-1. By linking these five *jigata* together, it is possible to make the double of 360 degrees angle change. This is referred to as *unsoku gorendō*. The aim of training the five movements together, rather than separately, is to facilitate linking *unsoku* and techniques by increasing the area of coverage and incorporating acceleration.

2. APPLICATION AND POINTS TO NOTE UPON PRACTICING *UNSOKU GORENDŌ*

1. Combine the five *jigata* using *ten-soku* at each linkage point between N-1, Z-3, C-4, U-2 and M-1, and using *kō-soku* after M-1. It is important to memorise the names of the steps.
2. Repeat the memorised movements slowly
Again, say the names out loud, and matching the movements to each name (Gennnn... Kaaaa... Tennn... Koooo... (*ten-soku*) Koooo... Kaaaa... Tennnn... Gennnn... (*ten-soku*), Gennnn... Tennnn... Kooo... Kaaaa... (*ten-soku*) Kooo... Tennnn... Gennnn... Kaaaa... (*ten-soku*), Gennnn... Kaaaa... Soooo... Innnn... Koooo... Tennnn... Koooo...). Start in left *gedan* (or *chūdan*) *gamae* and once 720 degrees angle change is completed, return to the starting point by doing the opposite side starting from right *gedan* (or *chūdan*) *gamae*.
3. Gradually increase the speed. Aim to complete each side within 15 seconds.
4. Once it becomes familiar, practice against an opponent as instructed in the *unsoku jigata* exercise.
5. Points to note correspond to the points in *unsoku jigata*.

VI Physiological effect of *Unsoku*

1. EFFECT ON SKELETAL MUSCLES

Skeletal muscles are said to be striated muscles in terms of their composition as they can be contracted upon command and their function can be improved through various exercises. Also, depending on the types of muscle fibres, there are muscles of fast contraction (fast twitch fibre), slow contraction (slow twitch fibre) and in-between speed contraction (medium twitch fibre). These muscles are said to function differently depending on the type of exercise.

Unsoku in Taido is done by maintaining 90 to 120 degrees bend in the knees depending on the stance. The fast movements demanded for *unsoku* improve the function of fast muscle groups in the legs, mainly the quadriceps femoris muscle, the gastrocnemius muscle and the tibialis anterior muscle, as well as the triceps brachii and the biceps brachii

muscles in the arms that are used for *kamae*. Likewise, the function of slow muscle groups, such as soleus and gluteus maximus in the legs and anti-gravitational muscle groups such as the erector spinae muscle in the back, improves from maintaining a correct spinal posture and moving at a set time duration.

2. EXPANSION OF THE RANGE OF MOVEMENT IN THE JOINTS

The distance of each step is determined by the centre of gravity, i.e. the angle of the bend in the knees. The distance shortens when the body mass is situated at a high position with straight knees. In other words, it is impossible to expand the range of movements to the side when the knees are in the ordinary walking state, where the movement of the knee joints is limited at a very narrow range.

The premise of *unsoku* in Taïdo is to move widely to both front, back and to the sides. Hence, practicing *unsoku* itself contributes to the expansion of the hip joint movements as well as the shoulder joints from manipulating the hands in *kamae*.

3. IMPROVEMENT ON EXPLOSIVENESS

To exert an instantaneous strong force as athletic sprinters do at the start of the race, it is important to repeatedly train to react to the noise and move instantly.

In the *unsoku happō* training, the aim is to gradually increase the speed to be able to complete the eight *unsoku* steps within 4 seconds after the signal of “*Hajime!*” This means one *unsoku* step is to be completed in 0.5 second while maintaining the balance of hands and feet. Repeated practice will lead to an improvement of the explosiveness. It is important to imagine an opponent in these trainings.

4. IMPROVEMENT ON CARDIOPULMONARY FUNCTION

Each *unsoku*, *unsoku happō* and *unsoku gorendō* involve *kamae* which can be practiced either fast using short breathing method or slow using long breathing method. Repeating these breathing methods develops cardiopulmonary function. It is important to practice the state transition from *yūki-mutai* (apnoea after breathing in) to *muki-yūtai* (apnoea after breathing out all the air from lungs).

5. CORRECTION OF MORPHOLOGICAL ABNORMALITIES OF THE FOOT

As *unsoku* requires correct standing position, it is effective in correcting the morphological abnormalities of the feet and legs, such as flat feet, pronated feet, genu varum (bow legs) and genu valgum (knock knees). When moving the feet and correcting the stance, it is important to follow the basic criteria of the angle to point the feet and the angle of the knees. Being conscious of these points during training will lead to correcting and regaining the natural form.

19 The Relation between Distance and Techniques

Ma-ai is the general expression for a spatial distance between things or a distance in time between two happenings. Many things in the world are constrained by distances and humans are no exception.

In order to not have any unnecessary interference from the outside, and to advocate one's opinion, one must maintain a certain distance to things and maintain one's independency. That is, while being in harmony with the surrounding, it is important to have a distance sufficient to be able to enforce your will. Furthermore, even if outsiders do not have a combative awareness, in order to protect oneself from any harm, one needs to maintain a certain distance.

Therefore, in any kind of combat, whether it is tangible or abstract, for example martial arts like Sumo or conflicts like an argument, a need for a certain distance (*ma-ai*) is necessary.

In Budo, *ma-ai* means the distance to one's opponent when doing a technique. Depending on the characteristics of the budo, the method to apply this *ma-ai* differs. In Kendo there is a proper *ma-ai*, in Judo another, in Karate yet another, and of course in Taido we have a distance range that is most suitable to our needs. Obviously, there are variations in the distance range such as wide and narrow.

I Yūkō *ma-ai* and techniques

In Karate, weapons are not used and attacks are done rectilinear with punches and kicks, and protection against these with blocks and sweeping blocks. There is physical contact between oneself and the opponent, and hits are made at a close distance. Basically, physical contact and hits are what makes up attacks and defence, hence there is an evident danger and what separates life from death is proper distance, *ma-ai*.

Of course, also in Taido weapons are not used and eventually a distance where contact can be made is required. However, rather than blocking the opponent's attacks with hands and feet, in Taido the preference is to "dodge". The process of getting to a sufficiently close distance differs from Karate, thus naturally the degree of far and close varies as well.

Both for yourself and for the opponent a distance that is far or close (*ma-ai*) differs between the two, and also differs due to physical constitution (height). In Taido this distance differs even more for one's 'special techniques'. Unsoku should be utilized to create a suitable distance (*ma-ai*) for these techniques.

In the case of advancing and retreating, like in Karate, there is a suit-

able range of distance in which one can move effectively. This range is divided depending on the width into *Sō-ō ma-ai*, *Yūdō ma-ai* and *Gendo ma-ai* which are used for prompt attack, rapid response defence, and suddenly changing investiture (that being in *unsoku*, *unshin* or a technique) respectively. In this way, the distance (*ma-ai*) proper for attacking, defending, induction, etc. is called *Yūkō ma-ai* (Effective distance) or Necessary Distance. By combining these three distances, one can change the technique and develop attack and defence. However, in Taïdo the way to train to change the distance on the line differs from the way to train to change distance when moving two or three dimensionally using *unsoku* or *unshin*.

Explanation:

Sō-ō ma-ai is the closest distance where one can reach the opponent by taking one step forward. It is the distance suitable for doing effective attack and defensive techniques. Picture 1

Yūdō ma-ai is the middle distance with a distance to the opponent about one and a half step. Half a step can be used to induce or lure the opponent before doing the technique. Picture 2

Gendo ma-ai is the farthest distance of the three. The distance to the opponent is about two steps. One step can be used to adapt to the opponent's moves before doing the technique. Picture 3



Picture 1 (*Sō-ō ma-ai*)



Picture 2 (*Yūdō ma-ai*)



Picture 3 (*Gendo ma-ai*)

II Rectilinear *ma-ai* and angular *ma-ai*

In traditional Karate etc., one mainly moves rectilinear back and forward, thus the *Yūkō ma-ai*: *sō-ō/yūdō/gendo ma-ai* (linear *ma-ai*) is fairly easy to configure.

However, as the preference in Taïdo is to move angularly, often over 45 degrees, using *unsoku* and *unshin*, the way to create the three distances differs.

For example, by using *ka-soku* when attacking, after getting closer with the *sō-soku* part, moving into the *in-soku* part and then adding angle with the *kō-soku* part one can instantly get close enough to be able to do a technique even though one started further away than *gendo ma-ai*. To change the angle at the same time as the distance is what is called angular *ma-ai*.

III Planar *ma-ai* and spatial *ma-ai*

The general distance between two opponents is on a surface, the so called planar *ma-ai*. However, in Taïdo one moves in a three dimensional space thus only using this *ma-ai* will not suffice. Thus one need to establish a spatial *ma-ai*.

For example, when doing a *sokuten-geri*, if the distance to the opponent is far, one uses two hands, if the distance is a little closer one uses one hand, and if the opponent is very close, one will do a *sokuchū* (aerial cartwheel), etc.

In this way, *unsoku* and *unshin* are used in addition to traditional *sō-ō*, *yūdō*, *gendo ma-ai*, to establish proper distance.

IV The relation between *ma-ai* and timing

In order to use the distance effectively it is important to find the perfect timing. Losing the timing or losing the rhythm, both refer to the relation between distance and time. On the other hand, used effectively one can achieve effective techniques.

For example, when confronted with the opponent at *sō-ō ma-ai*, if you take one step forward (in 1 beat) and the opponent also takes one step back in one beat, the attack will not hit. However, while the opponent takes one step back in one beat, if you take two steps forward in half a

beat you will get so close so your feet will touch and will be at a proper distance to attack.

This also goes for angular and spatial *ma-ai*. It is important to be able to read the opponents rhythm and to derange it.

In Musashi's book "The Book of Five Rings", Chapter 1, The Ground Book, in the section about "Timing in Strategy" he mentions the importance of timing.

In strategy there are various timing considerations. From the outset you must know the applicable timing and the inapplicable timing, and from among the large and small things and the fast and slow timings find the relevant timing, first seeing the distance timing and the background timing. This is the main thing in strategy. It is especially important to know the background timing, otherwise your strategy will become uncertain. "

In Taïdo, techniques are created to handle supposed attacks from behind, thus not merely frontal distances have to be taken into consideration, but also distances that are not physical distances, called *mukō ma-ai* (void) and in Taïdo one learns how to correspond to these.

One's own *ma-ai* is also the opponent's *ma-ai*, thus together with the principles of action of Budo, the outer and inner elements when performing a technique have to be considered as well.

20 The Relation between Speed and *Naigen*

I The name and locations of *naigen*

1. THE MEANING OF *NAIGEN*

Taking the example of a bow, the string (*Gen*) is pulled back, the arrow placed on the string and when released the string will travel back to its original position. During this moment the tension and energy within the string is transferred to the arrow allowing the arrow to fly through the air. This demonstrates how the combination of a bow and string work together to emit a force.

Humans in a similar way can release force with their own bodies, through the use of their joints, bones, muscles and the nervous system that controls them. Joints that are extended cannot exert any force, however if a joint is contracted and released similar to that of the bow a person may change their internal energy into kinetic thereby exerting a force.

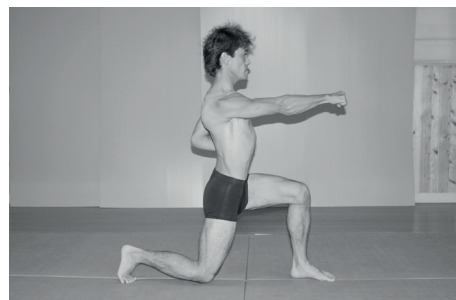
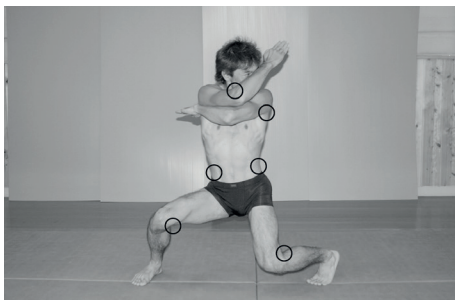
In Taido the inside (backside) of the bent joint is called "*Naigen*", this focal point is responsible for the initiation of power within a movement by focusing *Ki* into the appropriate *naigen*, thus they are very important. To gather *Ki* and thereby initiate power within a movement one has to focus one's mind on *naigen* in order to generate kinetic energy. *Naigen* are also known as "Initiation Points" as they are used to instantly to generate power for punches, kicks, entanglements, etc.

2. THE NAMES AND POINTS OF *NAIGEN*

The names of the *naigen* are chosen based on how they are used in Taido, what hand or foot techniques are accomplished.

(1) HOW TO PROPERLY USE *NAIGEN* FOR EACH MOVEMENT

1) *Sengi* = As seen in the picture the *Yō-naigen* (the hip), the *Shitsu-naigen* (the leg (knee)), the *Chū-naigen* (the elbow), the *Eki-naigen* (the armpit) are focused on to initiate the turn of the shoulders and torso in the defensive and attacking parts of the technique.



2) *Ungi* = As seen in the picture the *Shitsu-naigen* (the leg (knee)), and the *Kō-naigen* (the top side of the foot) are focused on to initiate the leg movement in the defensive and attacking parts of the technique.



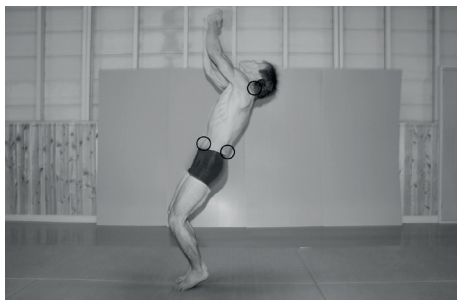
3) *Hengi* = As seen in the picture the *Fuku-naigen* and the *Yō-naigen* (both surrounding the groin), and the *Shō-naigen* (the heel) are focused on to initiate the movement of the hip joint (groin) and to shoot out the heel in the defensive and attacking parts of the technique.



4) *Nengi* = As seen in the picture the *Yō-naigen* and the *Fuku-naigen* (surrounding the groin) are focused on initiating the twisting movement of the back and chest in the defensive and attacking parts of the technique.

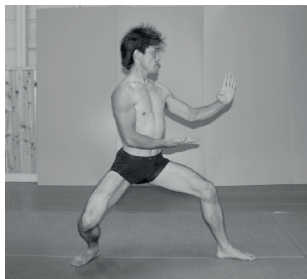


5) *Tengi* = As seen in the picture the *Kei-naigen* (the neck), the *Yō-naigen* (the hip), the *Fuku-naigen* (the abdomen) are focused on to initiate the tumbling movement of the abdomen or the buttocks in the defensive and attacking parts of the technique.

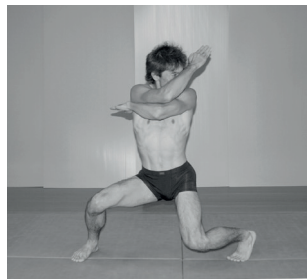


(2) HAND TECHNIQUES

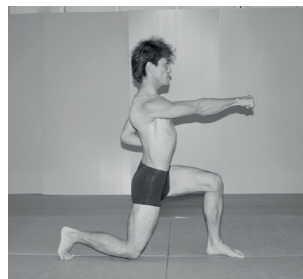
Hand techniques such as punches, *uke* (blocks), *harai* (sweeps), *tori* (grabbing), etc., or hitting techniques like elbow techniques, use the *Eki-naigen* (the armpit), the *Chū-naigen* (the elbow), the *Tekkō-naigen* (the top side of the hand) to initiate the attacking and defensive moves as seen in picture 1-3.



Picture 1



Picture 2



Picture 3

(3) FOOT TECHNIQUES

The foot techniques such as kicks, *karami* (entanglements), *ate* (hits), *harai* (sweeps), *kuzushi* (takedowns), etc., use the *Yō-naigen* (the hip), the *Shitsu-naigen* (the knee, upper and lower leg), the *Kō-naigen* (the top side of the foot) and the *Shō-naigen* (the heel) to initiate the attacking and defensive moves as seen in picture 1-3.



Picture 1



Picture 2



Picture 3

II Methods and hints on training speed

1. THE MEANING OF TRAINING SPEED

As Sun Tzu writes: "...in the military one has heard of foolish speed but has not observed skilful prolonging." Not everything is better if it is faster. The most important aspect of a technique is not necessarily the speed but that one is able to hit the target accurately and with precision.

The physical speed at which a technique or movement is implemented is decided by one's ability to initiate a fast move, that is to generate instant power and a large force, this is related to what is called "power" in budo.

Generally, speed (V) is defined as how far (D) a body can move during a set time (T), $V=D/T$. An example seen in Taïdo is that of *Sentai Choku-jō-zuki*. Taking on a Karate point of view, the speed of the technique will be determined on the time taken from the initiation of the punch to its final point, hitting the target. However, in Taïdo one also has to take into

consideration the time necessary for *unsoku*, the punch and the time to move back into the original position or prepare for the next sequence (*gentai*).

If the purpose is to merely improve the speed, it is important to repeat the movement without adding load as fast as possible over and over again. Practicing to be able to do *Unsoku Happō* within 4 seconds lies in line with this. When doing things like shot putting, throwing an object of mass over a large distance, it is important to generate large amounts of muscular power as this will directly influence the result. However in budo where weapons are not used, speed is more important than great muscle power. Even a light mass can bring down the opponent if it is fast enough, just like a bow and an arrow. However, it does not matter how fast the object is moving if it does not hit the target. One must know that speed without *ki* (breathing) is meaningless, as it will not allow proper initiation and focus through the entire sequence of the technique.

2. METHODS FOR PRACTICING SPEED

(1) INITIATING PARTS

Practice repeatedly with the initiating parts, according to *Dōkō gokai*, in mind; on the spot, on a line, and on the plane⁽¹⁾, imagining an opponent, gradually increasing the speed.

1. Two dimensional

(2) OPPONENT

Add a real opponent in the above (1) practice, gradually and relatively increasing the speed.

(3) TOOLS

Adjust various tools and use them in your practice.

3. WAYS TO TRAIN SPEED

(1) RELATION METHODS AND SPEED

Make sure to fully understand the relation between the methods to practice each form for competition⁽²⁾ and the speed in *Taiki—Dōkō—Seigyo*.

2. Hokei, Jissen and Tenkai

(2) FROM SLOW TO FAST

Make sure to gain speed by moving from slow to fast, then to fast and accurate.

In the same way as using various tools to increase speed in techniques, and training various body parts, or methods to increase power, one must practice gradually.

In the beginning, one should train slow enough to be able to handle the tools, then gradually increase the speed as one master the move. Being preoccupied with getting the hands to the target, moving the feet, or moving the body will lead to the breakdown of the technique into sections instead of one fluid movement. This breakdown will become visible and the technique will be unbalanced and useless

However, in this out of balance state lies the chance to create new techniques, which must not be forgotten. Of course, in order to bring your body to a set aim and to develop techniques properly it is also important to be careful about the various basic moves, for example *kamae* or *unsoku*. Additional care and attention should be paid towards the way the body moves, the distance and the unison of the body and the technique. This will allow one to move with correct speed to reach your aim or to dodge an attack.

(3) *RATHER THAN HIGH SPEED, DEVELOP ACCURACY.*

There are various methods to build up speed, and to achieve effective techniques one must first gain the ability to do the technique at a high speed. Although in order to progress and master a technique one must be able to maintain those high speeds without sacrificing accuracy.

(4) *TO DEVELOP DYNAMIC VISUAL ACUITY.*

In order to be able to react to high-speed moves, one must practice how to move the head and eyes (*chakugan*). As such one must not practice on objects that do not move, but to train the dynamic visual acuity by reacting and interacting with moving objects. Further information on these methods are outlined in the chapter "Accurate Judging - Visual and Acoustic Senses".

21 Techniques - Timing and Artifice⁽¹⁾

I Principles for actions during offense and defence

When analysing the principles for actions during offense and defence in budo, one finds that they are similar to the exchange of words or actions in human society, in territorial disputes within the animal world, or the reproductive behavior related to preserving a species, etc. In budo, “*Tai-no-Sen*” is when taking an action before the opponent. “*Go-no-Sen*” is when waiting for the opponent to move first, then moving or making a counter action after the opponent has finished his move. Finally, “*Sen-no-Sen*” is when making an action or movement during an interchange of actions, that is, to act at the same time.

These principles have important meaning and application as such it is important to properly analyse and to understand the moves fully when practicing.

In the *kenjutsu* style *Shinkage-ryū Hyakushu* it is written “In the art of war there are as many ways as there are grains of sand on a beach, but in the bottom line there are only the three *Ken-Tai-Hyōri*”, “In the art of war when the three *Ken-Tai-Hyōri* are one, there will be victory”. “*Ken*” is to “Strike”, that is the *Tai-no-Sen* condition, “*Tai*” is to “Wait”, that is the *Go-no-Sen* condition, and “*Kentai-Hyōri*” is the “repetitions of striking and waiting”, that is the *Sen-no-Sen* condition.

Moreover, in Musashi’s *The Book of Five Rings*, the Fire Book, the section concerning the Three Methods to Forestall the Enemy, it is written that:

“The first is to forestall him by attacking. This is called Ken No Sen (to set him up). The second method is to forestall him as he attacks. This is called Tai No Sen (to wait for the initiative). The other method is when you and the enemy attack together, known as Tai Tai No Sen (to accompany him and forestall him).”

This refers to the three “*Sen*”.

1. *TAI-NO-SEN*

Tai-no-Sen or a “preemptive strike” is similar to that of the saying, to “beat someone to the punch”, meaning to use *unsoku* advantageously, to control the opponent in one strike, and to move back to *gentai* (original state). This allows controlling the opponents active body and active body parts, which can be practiced through *Tai/In no Hokei*.

1. The Japanese wording (*kyo-jitsu*) is “truth and falsehood” and will here be explained as two separate things. However, in other settings it is used with the meaning of feints.

2. *Kankyū* is slow & fast, *kyōjaku* is strong & hard, *shinshuku* is expansion & contraction and *gōjū* is hard & soft

3. *Chokushi Handan*: In Taïdo, this is the process of gathering information, assessing it and making a decision.

(1) *FROM THE KEIRAKU ENERGY PERSPECTIVE:*

1. To act simultaneously as making a judgement, and to perform *Seigyo*
2. To simultaneously transfer to *Dōkō* (action) while doing *Seigyo*
3. To know the level of *kankyū*, *kyōjaku*, *shinshuku* and *gōjū*⁽²⁾
4. To preserve endurance and stamina

(2) *FROM THE PERSPECTIVE OF ACCURATELY JUDGING⁽³⁾ IT IS IMPORTANT TO*

1. master the mechanism of the body functions,
2. know how to move each body part,
3. be able to make adequate judgement of truth and falsity,
4. have great insight in the active body and active body parts.

2. GO-NO-SEN

Go-no-Sen is to manoeuvre with *unsoku* in relation to the opponent's attack. After escaping the attack the following moments are used to counter attack, control the enemy and return to *gentai*. *Sei no Hokei* is suitable to practice *Go-no-Sen*.

(1) *FROM THE KEIRAKU ENERGY PERSPECTIVE:*

1. To know your body tumbling and rotating up/down, left/right, forward/backward
2. To borrow the opponents force
3. To be able to act in accordance with the *ki* flow
4. To be able to make full use of one's muscular system.

(2) *FROM THE PERSPECTIVE OF ACCURATELY JUDGING IT IS IMPORTANT TO*

1. master grabbing, takedowns, joint locking, blocking, sweeping, stopping, flowing, and decisive techniques,
2. know a point's wave motion when assessing a moving body,
3. know the theories about emotions.

3. SEN-NO-SEN

Sen-no-Sen is to use a technique while using *unsoku* and *unshin* with the opponent in order to take full advantage of *Tai-no-Sen* or *Go-no-Sen*. This will allow one to complete a decisive technique and return to *Gentai*. In doing so one will learn to control the meridian points in the opponent's active body and active body parts, and simultaneously escape the opponent's attempts in doing the same. *Gen no Hokei* is suitable to practice this.

(1) *FROM THE KEIRAKU ENERGY PERSPECTIVE:*

1. To be able to synthesize *Tai-no-Sen* and *Go-no-Sen*

(2) *FROM THE PERSPECTIVE OF ACCURATE JUDGING IT IS IMPORTANT TO*

1. be able to make immediate judgements synthesizing *Tai-no-Sen* and *Go-no-Sen*.

II Eight opportunities to take advantage of

The most important requirement to win is to know and acquire the principles for action of Budo. One vital point that will decide a win or a loss is how well one can find and use “chances” while doing techniques.

Like the quote, “Each opportunity given must be taken or it will be lost”, expresses, opportunities are easy to lose and hard to seize. Of course, as an opportunity does not arrive on its own and if one does not make an effort to seize the opportunity (chance) when it appears, it may not show up again.

This is highly apparent when considering a technique, as an advantageous position can be achieved when you are able to perceive an opportunity and make use of it, needless to say, the most important issue is when one can find the opportunity to do a technique.

The opportunity to do a technique is found in the opponent’s mental, spiritual and technical moments of fault. That is, the opportunities (*kyo*) and openings (*suki*) are found when preparations have been neglected, when the opponent is not aware, when a mistake is made, or if the opponent is being careless due to overconfidence or lack of commitment. These openings will create opportunities to strike.

It is fairly easy to find opportunities and openings. However, between you and your opponent there is a certain distance that is difficult to cross, body postures in which movements are more difficult, unbalanced or in which you are unable to stop. In addition, as both conditions are continuously changing, any opportunity or opening that occurs during such conditions is instant and extremely difficult to take the advantage.

Once a chance or opportunity has been lost it will never present itself again. As such there is no time for hesitation, and one has to strike decisively, being mindful that the decisive action taken will in itself present opportunities. It is therefore important that one must not reveal any “openings” within a movement or technique.

Methods for taking advantage of opportunities, and to protect one’s openings will be developed with experience, but knowing these “tricks” will help you achieve such abilities faster. Presented here are the “Eight Opportunities”.

(1) BEFORE A MOVE

The opportunity “before a move” refers to the situation when the opponent is about to start a move, the opportunity to strike arises just before the move is started, that is, there will be an instant just before starting an action in which the opponent is not prepared to react to other things or too focused on their own movements. If this opportunity is used one may effectively land a strike and stop the opponent’s action from taking place.

(2) AFTER A MOVE

The opportunity “after a move” refers to the situation after the opponent completes a movement, for example following a sequence of attacks and defensive moves an opponent’s posture may be unstable, their breath-

ing disturbed and they may not be completely focused, and this is the opportunity to strike. The opponent will require a moment to get back in order and catch their breath lowering their guard, in this instant utilizing *Go-no-Sen* will allow you to take control, strike your opponent and oppress their actions.

(3) *WHEN MISSING A TECHNIQUE*

The opportunity “when missing a technique” refers to the situation after the opponent fails to connect with a technique striking only the air, this moment of surprise or shock is the ideal moment in which to strike.

In this case the opponent’s state will be one of confusion as the expected result of an attack or defensive move turned out totally different. Naturally, the balance between mind and technique is lost. In order to get things in order, there will be an instance where the mind slips away from the technique or where the technique slips away from the mind. Moreover, it will take relatively long time to recover a good posture from where to start a new move, thus if one can use *Go-no-Sen* to counter-attack there will be a very good opportunity to control one’s opponent.

(4) *DISTRACTION*

The opportunity of “distraction” refers to the situation when the opponent’s mind is somewhere else, not on the technique. The opportunity that arises during and just after such a situation is when to strike. The most common case is when something unexpected happens during an action, and the mind will be focused on that happening.

In consequence, one must be able to detect the emotional state of the opponent.

(5) *WHEN LOSING THE BALANCE*

The opportunity “when losing the balance” refers to the situation when the opponent loses the balance during a move or just before or after falling, this is when to strike. There are two situations when this happens. Either when the physical strength or mental spirit has weakened, or when tripping on some obstacle. When physically staggering, it is easy to detect and to attack either before or while the opponent is losing balance. When the opponent stumbles on an obstacle, making the opponent pay attention to a move or a *ki-ai* immediately before or after stumbling, will force him to try to adjust to that and will be a fairly easy time to strike.

(6) *WHEN LOSING THE BREATH*

The opportunity “when losing the breath” refers to the situation just before the opponent is making a deep inhalation. The opportunity to strike is just before that. Breathing methods are both used when doing a technique and when techniques are being done to you. That is, when exhaling during a technique one can concentrate large amounts energy into the technique, but when inhaling deeply the concentration and power will be lost. In addition the body may not be in a state able to cope with a technique, during inhalation.

Therefore, if you are able to determine when the opponent will be in such a situation, prepare yourself to exhale to take this opportunity, then you will be able to deliver an effective blow.

(7) *WHEN HAVING DOUBTS*

The opportunity “when having doubts” is when there is some kind of doubt about your techniques, and the opponent feels confused. This is the opportunity in which to strike. When beginning a technique the opponent may show certain signs either mental or technical which will give away the doubt or purpose within the action.

Utilize that reaction, lure and feint to make him believe a certain place will be attacked forcing movement towards your intended attack, this may result in a successful strike and will also invoke doubt in the opponent and he will be in a defenceless condition.

(8) *WHEN BEING SCARED*

The opportunity “when being scared” is when the opponent shows “fear” for your tactics or techniques, either mentally or physically. The opponent will be like walking on thin ice, very nervous and the mind will be unsettled, the mind and body, the body and techniques will not be one. This state of imbalance should be easily recognized and utilized in order to strike the opponent. In Jissen, creating such an opportunity can be very effective, but on the other hand there are opponents that can use this against you and find an opening on you, thus one should pay close attention to the opponent’s actions and methods.

III Five truths to protect

The best chance to attack is to take advantage of opportunities and to find openings of the opponent. Put it the other way around, the best protection from the opponent’s attack is to not make any openings that can be used against you.

“Openings” to protect are the already mentioned “Truths”, “*Kokoro-Tai-Ki-Gyō-Gi*” that contain things one should observe. These are summarized as “**Five Truths to Protect**”.

(1) *KOKORO (MIND)*

As the first truth says: “It is important to always keep your mind calm and clear as a mirror, free from distractions. If you do so, you will be able to see the inner nature of events”, if the mind is distracted it will create an opening.

The mind is the origin for starting a move, if the state of mind is not in order, there might also be openings in your moves. Moreover, techniques are performed when the mental, spiritual, technical, moving, not moving conditions, etc. are unified. And if any of these conditions are lacking, an opening will be the result.

Do not show an opening in the mind, in order to prepare for a technique, make sure to take the above into consideration, calm your mind in

order to correctly judge the opponents behavior, and see that you never get confused by your own or your opponent's actions.

(2) TAI (*POSTURE*)

As the second truths says: "It is important to always keep a composed posture, to not do any unnecessary or unreasonable moves, and to keep good manners. Doing so, your actions will reflect your mind, thus you will be able to keep a good posture so that no one will be able to look down on, or make a fool of you.", that is if the posture is unbalanced you will create an opening.

Posture in daily life is to keep your personal appearance to a particular standard but when it comes to techniques, posture refers to "*kamae*". If you have a bad posture or an improper *kamae* you will create openings within yourself and your actions. Consequently, one must unify the outer form and the inner mind in a *kamae* that both visibly and invisibly will not create openings or opportunity for your opponent.

(3) KI (*ENERGY*)

As the third truth says: "By always keeping yourself overfilled with vigor, you will be able to gather energy (*ki*) from Tanden, and from there use it as you please. If you can master the correct use of energy (*ki*), you will be brave and not be afraid". If you lack vigor and are afraid, there will be an opening. Exemplifying *ki* with wind, it is said that the wind generates waves, but if that wind (*ki*) is unified with the mind or technique, it might also generate unimagined miraculous performances.

However, if the way to gather or use *ki* is not proper, this energy (*ki*) will change into something strange and ridiculous, and one will result in fear and ultimately the inability to fight.

Thus, one must make sure to always be filled with vigor, no matter one's condition, whether moving or being still so as to not create an opportunity for one's opponent.

(4) GYŌ (*ACTION*)

"In all your actions and conducts, make sure to follow set morals and ethics. If your behavior is right, you will not make any mistakes or commit any offenses."

As the above says, improper actions or conducts will create openings. Actions refer to movements within a technique that do not follow the natural flow of the body or surroundings. These actions will create flaws and ultimately opportunities for an opponent.

One's every action, both in techniques and in life are directly connected and a bad action is an invitation to make a mistake that cannot be taken back. Therefore one has to be mindful of the actions taken and the potential consequences.

(5) GI (*TECHNIQUE*)

As the fifth truths says: "It is important to always change and adapt the techniques according to the opponent, to use continuous moves, to take

the advantage of *Unsoku* and *Unshin* when moving your body. If you can realize such techniques and moves, you will be able to avoid any attack and not be controlled by your opponent.” If the technique is controlled by the opponent it will generate an opening.

Much has been mentioned so far about methods to avoid openings in techniques, but there is no other way than to practice properly to achieve techniques that do not have any openings. Moreover, what can be clearly said is that it is important to practice a few favourite techniques that one can use under any condition and in various ways. If that is achieved, one will not be controlled.

The above mentioned is about timing and artifice related to techniques, but according to a footnote to the translation of Sun Tzu's Art of War, chapter 6, “Weak and Strong Points” Osamu Kaneya explains “*Kyo*⁽⁴⁾ (weak points) are voids that if not properly dealt with becomes openings. *Jitsu*⁽⁵⁾ (strong points) is to be adequately and properly prepared. Weak points should be attacked with strong points. “

- 4. Falsehood or opportunities
- 5. Truths or openings

Below is a quote from the same book.

“All warfare is based on deception. Hence, when we are able to attack, we must seem unable; when using our forces, we must appear inactive; when we are near, we must make the enemy believe we are far away; when far away, we must make him believe we are near. Hold out baits to entice the enemy. Feign disorder, and crush him. If he is secure at all points, be prepared for him. If he is in superior strength, evade him. If your opponent is of choleric temper, seek to irritate him. Pretend to be weak, that he may grow arrogant. If he is taking his ease, give him no rest. If his forces are united, separate them. Attack him where he is unprepared, appear where you are not expected. These military devices, leading to victory, must not be divulged beforehand.”

Any person who is interested in budo should study the Art of War by Sun Tzu carefully.

22 Accurate Judging - Visual and Acoustic Senses

In every day actions we use the five senses, eyesight, hearing, smell, taste, and touch when reacting to things. Objects or moves that can be seen, sound that the ear can hear, smells that the nose can smell, tastes that the tongue can taste, or sensations that the skin can feel, create either single stimulus or complex stimuli that then are transmitted from the sensory receptors, via the nerves to the cerebrum. The brain will then judge what kinds of stimuli these are and create a suitable reaction so we can live our lives smoothly.

In the external elements, composing a part of the basic components involved when doing techniques in Taido, we have methods of using the hands, the feet, the body, the eyes and the ears. The perception of the changes over time or space a moving opponent makes are mainly recognized by the visual or acoustic senses. The eyes percept more than 80% of these changes and the way we use our vision thus play a very important role when accurately judging things. The way to use this is called Vision or Seeing.

Training this requires that one influences one's notions, thus it is important to utilize the stimuli from the nature, like sound, light, water, heat, etc., so one can improve one's concentration, enabling one to correctly detect how things change. Moreover, for this training, one needs to activate the emotional figure to perceive the emotional state of the opponent, the physiological figure to hypothetically frame the opponent's moves.

I Eyes in the sense of vision and the technical space

There are two ways to use your eyes when looking at the opponents movements in techniques: "Eye of Vision" and "Eye of Perception". In general, to "see" something is the phenomenon of external light hitting the retina, and the signals transferring to the visual cortex via the optic nerve.

This phenomenon is merely to see or to look with the eyes, and it is nothing else than an image. What in Budo is called "Eye of Vision" is to sense the form or see the surface of the movement with the eyes.

Needless to say, when doing a technique, it is important to understand how the opponent is doing a technique, to see the moving state, and to be able to immediately adjust to it, thus to be able to adapt to any movement one must be able to instantaneously observe them. The only effective method is to *eye-train* the "Eye of Vision".

Moreover, in Budo it is said that eyes and techniques are inseparable,

and since old times, in Kenjutsu the importance of the eye technique, “How to Look”, is given much attention. Especially the importance of “*Kan no me*” (the observing eye) is stressed.

For example, the founder of Yagyū Shinkage Ryū, Munetoshi Yagyū, mentioned in the book “Yagyū Sekishōsai Heihō Hyakushu” the importance of the look. “*To set the eyes, one has to look carefully at the opponent’s both arms and hands, the moves of the elbows, and the shoulders.*”, “*A person who has an excellent ability to look both with the mind and eyes will be able to read the flow of the opponent’s sword, which is important to defend oneself.*” In the same Yagyū Shinkage Ryū, in the book “Shōda Kizaemon Heihō Hyakushu” it was written: “*The look in the art of war, is if compared to a flower, like the colour of a flower will colour things, the mind of the opponent will colour the moves, thus being able to see this state of mind one will be able to react naturally.*”

Moreover, Musashi wrote in the Book of Five Rings, the Water Book in the section “The Gaze in Strategy”: “*you eye things in a sweeping, broad fashion. As for the two manners of seeing things, kan [observing] and ken [seeing], the eye for kan is strong, the eye for ken weak; seeing distant things as if they are close at hand and seeing close things as if they are distant is special to the art of fighting.*” which explains the importance of this.

In addition, the Shigen Ryū founder, Shigetaka Tōdō, wrote in the book “Shigenryū Heihō Sakken” that “*The usage of a seeing eye*” is “*important to achieve, but should not be used.*”, and “*The use of an observing eye*” is “*like looking far away beyond clouds and mist, looking with the mind must be instantaneous.*”.

“*Kan no me*” the (observing eye) is the observation and judgement of the condition of things. That is, to see inside things, looking with the eyes in the back of one’s head (the mind’s eyes), or the “Eyes of Perception”.

In order to understand how the opponent’s intentions or actions show up, or how to be able to observe mental condition, one must train to use this “Eye of Perception (observing eye)” simultaneously with techniques.

By nature, the eyes tend to blink when receiving external stimulation. A blink takes about 0.3 seconds, generally one blinks about 10-20 times a minute, that is about 14,400 times a day. The reason for blinking is to prevent the cornea to dry, to clean the surface of the eye and to give the eye some rest, thus is a very important function.

However, in Taïdo flickering (*Shundō*), i.e., blinking during a technique is reprimanded. The reason for this is that during the time it takes to do an *unsoku*, about 0.5 seconds, the opponent can change position 45 degrees, and the opponent who is the target will be lost, and one will not be able to make proper attack or defend oneself.

In order to not make an empty glance, one must train both the “Eye of Vision” (*Shikaku no me*) and the “Eye of Perception”. The effective method to train this is the method of eye-training.

1. "EYE OF VISION" AND EYE-TRAINING

(1) *TRAINING WITH HELP FROM OTHERS*

Training with help from others is to practice using real movements, like the *unsoku* or technical moves with kicks and punches.

This ability is called dynamic visual acuity, and is the ability to see and evaluate moves like these with the eyes. Moreover, to remember a move just seeing a glimpse of it is called "instantaneous viewing", and the movement of the eyes in order to speedily and accurately capture external visual phenomena is called "eyeball movement". In addition, the ability to include the surroundings behind and around a person in the field of vision when looking at the moves is called "peripheral vision". Especially in Budo the "Eye of Perception" is given great importance and can be said to be the overall ability to see things, including all of these.

2) *METHODS TO PRACTICE EYEBALL MOVEMENT*

It is said that there are innate individual differences in eyeball movements, but that one can practice to improve this. Rapid moves of the eyeballs are important when practicing. For example, stretch out both arms with shoulder width in front of you, raise both thumbs, without moving your head, move the eyeballs between the thumbs rapidly. More concrete methods:

- (a) Have someone throw stones or pieces of wood from the side outside your view so the objects will pass in front of you. Follow the objects with your eyes and try to count how many they are or try to register their forms.
- (b) Have someone swing a stick in the shape of an eight, swinging up and down from various angles and follow the tip with your eyes.
- (c) When going by train or bus, try to read road signs, advertisements, station names, etc., that you pass by.

3) *METHODS TO PRACTICE INSTANTANEOUS VIEWING*

Instantaneous viewing is also related to dynamic visual acuity, thus training related to that is effective. Concretely:

- (a) Have someone stand in front of you with both hands stretch out forward with the hands clenched. Then have them open up a random number of fingers rapidly and immediately close the hand again. Try to count the fingers.
- (b) Open up a magazine for a moment, try to get as much information, photos, etc., as you can. Practice to get as much information as possible.

4) *METHODS TO PRACTICE THE FEELING OF DEPTH*

- (a) Observe the tip of a stick as it is moved closer and farther away from you in order to cultivate your sense of depth perception.

(5) *PRACTICE NOT TO BLINK*

As mentioned above, the eye tends to blink by the slightest stimulation,

thus training need be done gradually. For example, the first step when training not to blink is to have a partner clap their hands in front your eyes, while you try not to blink. Start from a little bit away, gradually moving closer to the eyes.

When using techniques for training, have the person doing the techniques target the trainee's eyes with punches and kicks. The trainee should try not to blink.

At the beginning, keep the distance far so the move will not touch the eye, and train until the trainee gets used to sudden and powerful attacks. Then, as the trainee gets used to them, move the punches and kicks close enough so that the wind blow they make can be felt in the eyes. Doing so will blow a light breeze on the trainee, giving a feeling of receiving an extreme attack. At first the eyes will blink without control, but as the eyes get used to the wind, they will stop blinking.

Repeating training like this thousands of times, the eyes will not blink even if something touches the eyes, they will become like falcon eyes, never leaving the opponent. Seiken Shukumine Saikō Shihan showed how he could keep his eyes open. Having both eyes open, he covered one eye with his hand and even stimulating the other eye, the covered eye would not close. This is something that only can be achieved through hard training.

(6) TRAINING ON YOUR OWN

Training by your own is to device methods where you can practice on your own. Some general examples are:

1. Use a rock and hit your body with it. Train to not blink even if it hurts.
2. Climb up a tree and jump down, the eyes will be unsettled due to the sudden pressure increase. Try to keep the eyes focused even during the impact.

These kind of daring methods might seem meaningless, but "Training vision" is the same as training courage, with the result of improved level of courage, this training will improve the "Eye of Perception", the eye of the mind, and is absolutely not meaningless.

The training methods mentioned above, could be replaced with modern methods, like virtual training methods with computers, etc. The important thing is to device the training to one's own needs, make sure to go from weak to strong, from light to heavy, from slow to fast, not overdoing it.

2. TRAINING THE "EYE OF PERCEPTION"

People in the past used to teach that methods for looking or setting the eyes should first be like the "All-seeing eye of the Buddha", not looking at one specific point, but to look at the opponent with meek or casual eyes. Moreover, "look with the feeling of looking at mountains far away", even if the opponent is close, look at him as if viewing a mountain, do not focus your eyes on one point, try to comprise the whole body.

The prohibition of looking at only one part, comes from the fact that

one part is a part of the whole thus looking at the whole, naturally means all parts therein will also be looked at, thus looking at them separately is not necessary. Moreover, when focusing on one spot the whole is ignored, leading to the possibility to make a mistake. Even looking at one spot, one must not forget to look at the whole.

In addition, as the saying “*Eyes are as eloquent as the tongue*” goes, looking at a person’s eye moves will tell about the intellect, emotions and volitions. For example, when being happy the eyes become narrow, when surprised the eyes will become round, when being angry the eyes become triangular, when searching for something the eyes will be like plates, when being blocked by fear the eyes will turn sideways, etc. In this way the eyes will reflect emotions like delight, anger, sorrow or pleasure. Looking at the change of expressions, to a certain degree one will be able to sense the motions in the opponents mind and body. This is because the pupils are controlled by the autonomous nervous system.

Consequently, when using this in techniques, pay attention to look at the whole body with the centre of the focus on the opponents eyes. However, just looking at the surface it is not easy to see through the actual state of the opponent. Especially, only looking for changes at the surface with a naked eye might lead to hesitation or fear. Therefore, one must nurture the mind’s eye, including *Taiki-Dōkō-Seigyō* when training true techniques, in order to see the inner state of things.

3. SETTING THE EYES AND TARGETS

In order to accurately hit the opponent’s vital points, it is important to cultivate the “Eye of Perception” while training the “Eye of Vision”. With this in mind, one must not forget to train how to set the eyes on the one spot that is the target for an attack. This is, if not knowing where to look or where to hit, one will lose the focus that is so important in Budo, and thus one will miss the target ending up with a useless technique.

As for setting the eyes, the *line of sight* decides the target, but it is the direction of the head, actually the nose, that does the actual guiding. A good example is the relation between the eye movement and head position seen when a figure skater spins. cursory moves like simply looking sideways or up, etc., is not the proper way to set the eyes. It is important to firmly look at the target and also to turn the nose in that direction.

1. Ways to train this are:
 - (a) While moving the head 90 / 45 degrees sideways, backwards, up and down, etc., set the eyes on a certain point. The range of the moves should be increased gradually.
 - (b) From one place, follow one or several people’s moves or techniques with your eyes.
 - (c) Practice reverse or opposite viewing. This is to look the opposite way from when setting the eyes on things, and it can be applied when doing feints.
2. Things to keep in mind:
 - (a) **Mokugi** (Eyes facing the target): Make sure to look at the target
 - (b) **Shitame** (Looking down): Do not look down

- (c) *Uwame* (Looking up): Do not look up
- (d) *Yokome* (Looking sideways): Do not look sideways
- (e) *Shundō* (Blinking): Do not blink.

II Relation of listening ears, time and techniques

1. THE FUNCTION OF HEARING

Generally sound comprises acoustic waves generated from a sound source (vibrating air changing over time), these waves hit the ear drum, through the ossicles to the inner ear, then to the brainstem to finally reach the cerebrum (the primary auditory cortex).

Sound has physical characteristics such as frequency, sound pressure, waveform, etc., and psychological characteristics such as pitch, loudness, tone, timbre, etc. A normal person is capable to hear frequencies between 20-20,000 Hz. In Japanese there are two characters for “hearing”, 聞 and 聴, the former means general hearing, and the latter means to listen carefully.

The 聴 character is a combination of two characters, 耳 and 德, and means “a clear intention to listen”. The meaning of “listen carefully and concentrate one’s attention” is to “focus one’s hearing; listen while paying attention; listen carefully; to listen carefully and make judgement, etc.” This shows the function of how the stimulation of sound is perceived, transferred, and how it is judged.

That is, in Budo sound must not just be felt as mere sound, it is also important to be able to hear the different meanings of sound, to be able to react to it, make decisions, and to instantaneously translate this into action. The way to use this is called Methods for Listening.

Musashi writes in the Fire Book in the “The Book of Five Rings”, about “The Three Shouts”, the conditions for making *Ki-ai* (shout), “...In single combat, we make as if to cut and shout “*Ei!*” at the same time to disturb the enemy, then in the wake of our shout we cut with the long sword. We shout after we have cut down the enemy - this is to announce victory. This is called “*sen go no koe*” (before and after voice). We do not shout simultaneously with flourishing the long sword. We shout during the fight to get into rhythm. Research this deeply.” However, this is important in order to achieve powerful and effective techniques, through synchronizing *Ki* (energy) in the technique.

In Budo *Ki-ai* is used to add power and effect to techniques. This is done by focusing energy (*Ki*) in *Dantian* (*Tanden* in Japanese) and while exhaling, the air passes the vocal folds resulting in a shout. In Taïdo one has to be able to determine what the opponent’s *Ki-ai* means, how the opponent is using the breathing, any sound coming from moving hands, feet or the body by using the hearing sense. It is important to improve this ability as the *Ki-ai* or breathing (long, short, strong, weak, breathing movements, etc.) is helpful to assess how fast the opponents is moving.

2. METHODS TO TRAIN LISTENING

- (1) *CONCENTRATE THE ATTENTION AND LISTEN TO VARIOUS SOUNDS DECIDING WHAT THEY ARE*
- 2) *LISTEN TO RECOGNIZE NATURAL PHENOMENA LIKE WIND OR RAIN, WAVES OR THUNDER, TORNADOS, RUMBLING OF THE GROUND, ETC. TRAIN SO THAT YOU INSTANTLY AND ACCURATELY CAN INTERPRET THE SITUATION.*
- 3) *LISTEN TO RECOGNIZE EVERY DAY SOUNDS, ARTIFICIALLY MADE SOUNDS LIKE VEHICLES, SIRENS, BELLS, CHIMES, BROADCASTS, CONVERSATIONS, MUSIC, ETC. TRAIN SO THAT YOU INSTANTLY AND ACCURATELY CAN INTERPRET THE SITUATION.*

At any rate, it is important to go from common to seldom, to listen keenly to the sounds. However, related to how we depend on our sight, it is also important to add training blindfolded. The reason for this is that people who have impaired vision or hearing tend to develop the other senses to a higher level compared to a fully seeing or hearing person.

III Accurate judging from perceptions of the eyes and ears

Among the sensory nerves the senses of taste and smell were used in ancient times to prevent poisoning, sudden attacks with fire or guns, etc., and such played an important role, but in modern society these are limited to usage in daily life and for specialists and have almost no direct function in martial arts.

The important senses or perceptions in Budo are the previously mentioned sight and hearing, but also touch has an important function and must not be forgotten.

When standing in Kamae, one will not only be able to sense the body changes through sight and hearing, but one will also be able to tune in signals from the opponent through the soles of the feet. Moreover, as the feeling in *Nengi* when gripping the opponent with the thighs, the feeling in the hands or arms when momentarily grasping the opponent, or the feeling when stopping a punch or a kick when they touch the *Dōgi*, these senses of touch help the muscles to function properly. In addition, the skin has sensory receptors for pain, cold and warm temperatures, and touch & pressure. Especially the pain and pressure receptors that are related to vital or therapeutic points are used in Budo.

1. TRAINING REACTION WITH THE HELP OF EARS AND EYES

Improving sight and hearing using eyes and ears, and through these functions improve the ability to make judgements and to move in reaction to what has been perceived results in improved “Accurate Judging”.

The aim for this training is to improve the ability to react to changes in natural phenomena, such as changes in the strength or direction of the wind, whether wave crests are formed or the wave breaks, to thun-

der and lightning, and also to react to changes in posture or techniques.

“The methods for accurate judging are born from observing time and space with your eyes and ears”, hence training to predict the opponent’s movements through such changes in a hypothetical setting using the eyes and ears will develop accurate judging.

In Taïdo competitions, to win one must control the opponent while not being controlled. The key to control lies in the ability to judge an opponent whose moves are complicated and difficult to predict. That is, to be able to sort out spatial information, such as angles and distances, and time information, such as speed and rhythm, and also to be able to read the opponent’s skills based on the opponent’s state (stiff-soft, strong-weak).

When this information hits the eyes or ears, it creates stimuli which is transferred to the brain where it will be evaluated. The “external stimulation will be compared with similar stimulations in the past and the most fitting memory of such an event will be selected, and based on that experience a decision with the most suitable move is made.” The more times similar information is processed, the shorter time it will take for the brain to make a decision.

In addition, as processing spatial and time related information uses the right brain hemisphere, where activities such as music and art awareness, intuition, imagination, creativity also are found. Using this hemisphere is important for creating new techniques.

To control means to gather information via eyes and ears about the opponent’s movements, do instantaneous evaluation, select the best contrary move or action, and to actually do that move or action. In Taïdo, by repeatedly train the process of *Unsoku* (Thinking) → *Sōtai* (Judgement) → *Seihō* (Method) → *Kimegi* (Result) → *Gentai* (Reflection), faster and more accurate reactive moves will be possible.

Among the five senses, training the visual and acoustic senses are especially important in Budo. However, if one will able to use all five senses in an integrated manner, one might find the “sixth sense”. This is not logic, it is what happens when a mind works sharply to sense the true state of things. This is what the function “Accurate Judgement” should be in Taïdo.

23 Training Methods to Increase Power

When increasing power, one must not overlook the aim of increasing power in practice and not only focus on the methods used to do so. There are various methods to acquire strength, however, the true power of techniques differs from ordinary power in its meaning and nature. Most notably, ordinary power is not essential for techniques. The way in which training tools are used differs depending on the aim and content of the training techniques. Therefore, it is crucial to understand the aim before implementing these tools.

1. A 10-15 kg stone with on a 25 cm handle, found in Okinawan Karate.

2. A 20-25 kg jar used for grip training in Okinawan Karate.

In the old days, tools called *Chi-ishi*¹ or *Kaami*² and power stone were mainly used for increasing power. However, there is no effect in excessively using these tools. Using tools aimlessly will evidently increase strength naturally and it will become a vice, but this power will not be useful for techniques. There are many who use the training tools in such a way, hence, we must pay attention to this aspect and should not increase our power without an aim or purpose.

I Opposing effect of power on critical points

In Budo, it is ideal to use minimum power to produce maximum effect. As mentioned in the speed section, speed plays a large part in power. The true power of Budo is produced when the element of concentration is added. This is required to accurately target the critical points in order to produce the maximum effect.

3. *Suigetsu* is the celiac plexus.

4. *Ganka* is a point below the breast nipple .

The punches incorporated in “*atemi-waza*” (techniques that hit critical points) that target *Suigetsu*³ or *Ganka*⁴ are considered to be too powerful when used as a “*Seiken*” (punch). Hence, when accurately targeting the critical points using *Seiken*, the extreme power became disadvantageous. This is what is referred to as the opposing effect of power on critical points. Due this extreme power, it is said that critical points were hit from below with the thumbs facing inward in order to mitigate the negative effects.

In Budo, we aim to target the critical points. However, we do not seek to apply power aimlessly to an extent to which it produces an opposite, disadvantageous effect.

II The method and understanding of increasing power

1. THE METHOD TO INCREASE POWER

1. Use training tools suitable for one's needs and purposes, including barbells, dumbbells, iron clogs, sandbags, punching mitts and kicking mitts
2. Modify and use objects, such as trees, rocks and sand for suitable purposes (for instance, fill a water bottle with water to substitute for dumbbells, or bind straw to substitute for a punching mitt)

2. UNDERSTANDING OF INCREASING POWER

- 1) Select a suitable weight and avoid too light or too heavy weights

To increase the power of techniques by using training tools, it is ideal to begin with light weights to reserve energy, and build up to the suitable weight to increase power through repetition of the movement.

Being presumptuous and starting with the heaviest weight that one can physically handle will result in no improvement as there will be no strength in reserve to do the repetitions. Moreover, this method tends to rely solely on strength, hence it is often harmful. If the main objective is to only develop muscles used for *Kakuto-gi* (a combat sport), then, this method will have the same effect as body building training methods.

Without a doubt, the power of techniques will depend on one's strength, but techniques are not produced solely by power. Therefore, the training tools that should be used must aid in the development of instantaneous and reflexive movements which increase power by repeating the exercises with suitable weights.

- 2) Develop instantaneous (explosive) force rather than endurance

There are various ways to increase power, but first an enduring force is required to develop the power to be used in techniques. Ultimately, it is ideal to develop an explosive power that is able to exert its force instantaneously.

- 3) Develop dynamic rather than static power

The traditional forms of Karate have been focusing on increasing static power by using a bundle of straw as a training tool. This form of training evidently improves the usage of basic punches and kicks and is an important and useful method to acquire the basic techniques at an elementary level.

However, the target opponent never stays still like a bundle of straw does. Especially in Taïdo where an opponent is constantly moving in *Unsoku* and reacting to one's own movements, it is essential to be able to hit a moving target. This is practiced by getting the opponent to hold a punching or kicking mitt and moving while one accurately hits the target with a sufficient amount of power.



24 Unification of Mind, *Ki* and Technique

To achieve the “true power” that a human being can generate, various factors are needed. Spirit, vigour or technical ability, for example, are essential to generate a “true power”, however, these factors will not be sufficient if they come into play separately.

For example, if you have enough technical abilities, but lack in spirit and vigour, or if you have enough vigour, but insufficient technical abilities and spirit, or if you have a strong spirit, but not enough vigour and technical abilities, then you will not succeed. In order to achieve the “true power” that can generate a human being, *Mind, Ki and Technique must be unified.*

Mind is the sum of knowledge, emotion and will. **Ki** is a feeling, in other words, the activity of the spirit. **Technique** is a method to control the activity of the spirit, and in short, it can be considered as a kind of “means” or “procedure.” In other words, Mind is an inner static factor; “Ki” is a factor with both an internal and static aspect and an external and dynamic aspect, whereas Technique is a factor with an external and dynamic effect.

I Synergy of Mind, *Ki* and Technique

1. UNIFICATION OF MIND AND *Ki* OCCURS WHEN FACING AN INCIDENT

Most of the people have experienced and know that Mind and *Ki* work instantaneously and simultaneously in an integrated way. One of the most familiar examples of this is the astonishingly great physical power one can achieve in the case of a harmful event and due to the “*Fight-or-Flight response*”. For example, in the emergency of a “fire disaster”, a powerless person who usually cannot even endure wind would easily move household furniture which a huge person would not be able to easily move in ordinary times.

In other words, this is an example of strength generated by the unification of Mind and *Ki*, when someone, perceiving the emergency in front of the scene of a fire, is suddenly filled with the feeling of danger and immediately takes action. In such an occasion, people do not think about how to carry out objects before acting, and of course in case of the presence of obstacles preventing action, Mind and *Ki* sometimes split and it is not possible to generate such strength.

Therefore, a method of action, in the present case a method, i.e. a “Technique”, to carry objects is essential along with Mind and *Ki*.

2. THE EFFECT OF POWER COMES FROM THE UNIFICATION OF MIND AND *Ki* WITH TECHNIQUE.

When attacked by a villain, most of us immediately set our Mind and *Ki* ready to handle such an emergency situation. However, we might be defenceless if we do not know a method to get out of such a situation.

As found in this case, power cannot be fully exercised without technique, especially in self-defence. Needless to say, it is because the three factors, Mind, *Ki* and Technique must be unified, so that the method used can generate an external “power”. Normally, human capabilities are limited and there are no method to generate unlimited power (For reference, see the chapter “Self-defence in everyday life”).

However, daily training allows us to refine our techniques and power so as to be able to use them optimally. Although ordinary people will not be able to unify their Mind, *Ki* and Technique when facing a real situation, persons who have been training practical techniques for many years are able to unify their Mind, *Ki* and Technique anytime and anywhere at the most efficient level.

3. UNIFICATION OF MIND, *Ki* AND TECHNIQUE ALLOWS TO ACHIEVE THE MOST POWERFUL AND EXTRAORDINARY TECHNIQUES.

We happen to succeed in realizing things beyond our imagination and considered “humanly impossible.” Although it is easy to recognize the effective results of such acts afterward, it is difficult to concretely explain how they were actually executed.

The only thing we can say is that these acts were realized in a selfless and non-intentional state of mind. Practical techniques which can be called extraordinary are only possible under a selfless and non-intentional state of mind, and of course by unifying the three factors, Mind, *Ki* and Technique.

Taido’s founder, the grand master Seiken Shukumine was of 165 cm height, and a little over 60 kg in weight which are the same as those of the author. Physically, he was not a big person. Although he is not listed in the Guinness Book of Records, he has succeeded in breaking thirty four tiles after performing the “*Kusanku*” kata in a Karate Demonstration held at Kyoritsu University Hall in Kanda, Tokyo in 1954 (See the article on next page from “*Taido Shimpō*”, No.100). Shukumine mentioned, “Of course, technically, the way to snap the wrist is important (technical power), but for me, the tiles were already smashed when I stood in front of them (self-confidence in Mind).” Around that time, Rikidozan, a famous professional wrestler was already known for having broken eighteen tiles at once with his “karate-chop”, but that did not impress Shukumine who asked for all the tiles available and had them piled up to break them. If he could achieve this, it was because he could unify his Mind, *Ki* and Technique (power of *Ki*).

Thus, to achieve extraordinary and powerful techniques, it is important to keep in mind that it is not possible to unify Mind, *Ki* and Technique without considering the balance between this three factors and having none of them stronger or weaker than the others.

[illegible]

This *Taido Shimpō* article from February 25, 1978, talks about Seiken Shukumine breaking 34 tiles in 1954.

II Status where Mind, *Ki* and Technique are separated

1. WHEN THE MIND IS SEPARATED FROM *Ki* AND TECHNIQUE, IT BECOMES RECKLESS.

When the Mind is separated from *Ki* and Technique, the movements become dynamic, but on the other hand it is impossible to perceive and judge them appropriately during the action. Human beings get emotional particularly when they let their *Ki* guide them. In such a situation, as it is said in some old proverbs, it is better to “Remember your parents if you get angry” and “Withdraw from the game if you get impatient.” In other words, in this situation, you cannot consider and judge objectively the things around you or your situation in a fight, and thus your acts in daily life or your actions to attack or defend yourself in a fight will become reckless and vain.

2. WHEN *Ki* IS SEPARATED FROM TECHNIQUE AND MIND, IT BECOMES INEFFECTIVE.

When *Ki* is separated from Technique and Mind, the movements become passive and stale, allowing no definitive action. In other words, there is no volition in action and rather than efficient techniques, only poor ones are performed. Especially when performing techniques, Techniques and Mind should be filled with *Ki*, and if this *Ki* is not unified with the Mind, movements will become aimless and efficient techniques will not be able to be performed.

3. WHEN TECHNIQUE IS SEPARATED FROM MIND AND *Ki* IT BECOMES RASH.

When Technique is separated from Mind and *Ki* the movements will become defensive and the action quite limited. Of course, even with a poor technical knowledge, a sufficient Mind can allow to find tricks to serve as a substitute of technique to deal with an emergency situation.

It is well said that “One should master both scholarship and martial arts and should not be biased to either of these”, however ordinary people, on the contrary, generally do not use their Mind but lose their temper and try to strike the first blow even if they do not have Technique. In other words, in such a situation, Technique is separated from Mind and *Ki*.

In such a case, doing unnecessary things will result in misfortune coming back on oneself. That is, to appropriately perform Taïdo Techniques, you should always ensure that your technique comes along with *Ki* and Mind, otherwise, it will become rash.

25 The Principles of Regulating the Axioms of Budo

*Generally, Budo aims to achieve **Katsume**i and **Enmei** (maintaining life and prolonging life) from self-defence. The true essence of Budo is revealed through **Kōbō** with oneself and others.*

Budo does not exist without its offensive and defensive nature. That is, its offensive and defensive attributes form the basis of the power in Budo. This power, however, is the same power that exists within violence and war which takes away people's humanity, and therefore should not be accepted in any day or age.

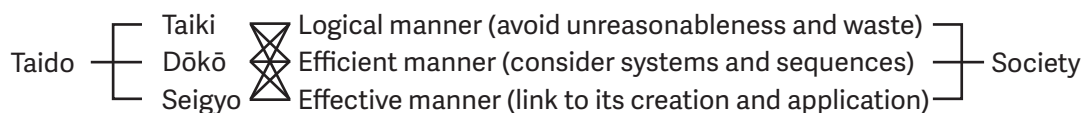
Hence, if this power is unacceptable, by extension, the power that exists within Budo is also unacceptable. For Budo to exist, a dialectical approach of negating the old is required. That is, the old principles of Budo are not simply to be disproved and disposed of, but integrated into a new higher principle through resolving the problems that gave rise to its initial disapproval. Hence, Budo is now regulated within this new principle as described below.

This new principle requires one to analyse the offensive and defensive attributes of Budo and use them to their maximum for one's self, others and for the society through the means of self-defence. Taido's *Kōbō* is regulated by *Taiki*, *Dōkō* and *Seigyo*. Therefore, *Kōbō* must be brought under control by considering these regulations as its axioms and use it for the benefit of people, society and nature.

I Concept and the goal of teaching

Teachers should aim to instruct *Taiki* in a logical manner by being direct and to the point. *Dōkō* should be taught efficiently and systematically following a set order. Also, it is important to teach *Seigyo* effectively by relating its creation to its application.

It is essential for the instructors to set these aims when teaching and incorporate some modifications to the "composition of teaching" when necessary. Furthermore, it is also important for the students to be aware of the give-and-take relationships, where they are not only taught but also seek to learn from their teachers.



II Accomplishment of the goal and its method

One should teach the contents of *Taiki*, *Dōkō* and *Seigyō* and their relationships by using various methods. Moreover, training and competing methods, creation of new techniques and traditions should be logically, efficiently and effectively taught.



The Grave of Nihon Bugei Taido Soke, Seiken Shukumine I.



The calm sea of the Pacific Ocean seen behind the Ito bay from the grave site.

26 The Principles of Regulating Teaching, Training, Competition, Creation, and Tradition

I The Principle of regulating Taido teaching (policies)

Needless to say, the purpose of teaching Taido is to establish thorough teaching methods to create proactive individuals through the practice of Taido. In order to do this, one must have policies for teaching, goals and concrete methods established for these policies.

1. AIMS AND FRAMEWORK FOR TEACHING

Aims for teaching must be based on the purposes and principles for teaching. The principles of teaching Taido are the uniformity of technique and theory, where neither is given more focus than the other.

Methods include:

1. In order to understand the rational side of teaching, *Taiki* (Laws for breathing) must be understood and integrated within techniques, additionally all unreasonable and unnecessary moves in the techniques should be avoided.
2. In order to understand the efficient sides of teaching, lessons and practices should be linked with *Dōkō* (Laws for movement), and be gradual and systematic in their composition and progression.
3. In order to understand the effective side of teaching, lessons and exercises should be linked with *Seigyō* (Laws for control). These lessons should be employed such that student creativity can be established.

2. REACHING A GOAL AND METHODS TO DO SO

(1) CONCRETE TRAINING METHODS

- (a) As unreasonable and unnecessary moves create “openings,” the relation between attack and defence should be taught.
- (b) Attack and defence should be taught from the perspective of techniques and *Taiki* (physiological perspective = *Naikō* and *Gaikō* = methods for breathing).
- (c) Teaching from the perspective of not making any “openings” (*suki*) is advantageous and should incorporate mental “openings” and strengths.

- (d) Psychological strengths can increase the effectiveness of a student and should be taught during the stage in which “Kamae” is being taught.
- (e) While raising curiosity and creativity within a student, one should teach the mentality of Taïdo (Budo).

(2) A CONCRETE OUTLINE (REFER TO THE TABLE BELOW)

Item		The arrow on the left shows the direction of the Gradual Development									
25	Application & Creation	Static	Application & Creation								
24	Enmei no Hokei	Dynamic									
23	Katsumei no Hokei										
22	Seimei no Hokei	Static	“-mei” Hokei								
21	Yōgen no Hokei										
20	Ingen no Hokei	Dynamic									
19	Taiki Kyūhō										
18	Jinsei no Hokei	Static									
17	Tenkai no Gihō										
16	Chisei no Hokei	Dynamic	Tenkai no Gihō (Techniques of Tenkai)								
15	Tenkai no Gihō										
14	Tensei no Hokei	Static	“-sei” Hokei								
13	Jissen no Kōbō										
12	Tentai no Hokei	Dynamic	Technique of Jissen								
11	Jissen no Kōbō										
10	Nentai no Hokei	Static									
9	Gedan no Kōbō										
8	Hentai no Hokei	Dynamic	The Technique of Sōtai								
7	Chūdan no Kōbō										
6	Untai no Hokei	Static	“-tai” Hokei								
5	Jōdan no Kōbō										
4	Sentai no Hokei	Dynamic Technique	Unsoku Happō								
3	Unsoku Happō										
2	Kamae & Santai	Static Technique	Ritsu rei								
1	Ritsu Rei & Za Rei										

(3) CONCRETE DIRECTIONS

- (a) Always think about the relation between basics and application when teaching.
- (b) Make concrete examples of how basic techniques develop into applicable techniques when teaching.
- (c) In order to not merely focus on the technique just for the sake of application, link teaching to creativity.
- (d) If there is a tendency towards focusing too much on creative techniques, stress the importance of basic techniques.
- (e) Make sure to be able to always teach about the relation of creation in Taïdo and the creation of techniques.

3. THE UNDERSTANDING OF STAGES IN TEACHING

(1) LEVEL OF ACCURACY, DIFFICULTY AND SPEED

At first, do not focus on accuracy; slowly repeat gentle moves that focus on the total flow.



Do it slowly with a little more accuracy, focusing on the total flow of the move, or a part of the move.



Do a part of the move, or focusing on the total flow, with accuracy and speed.

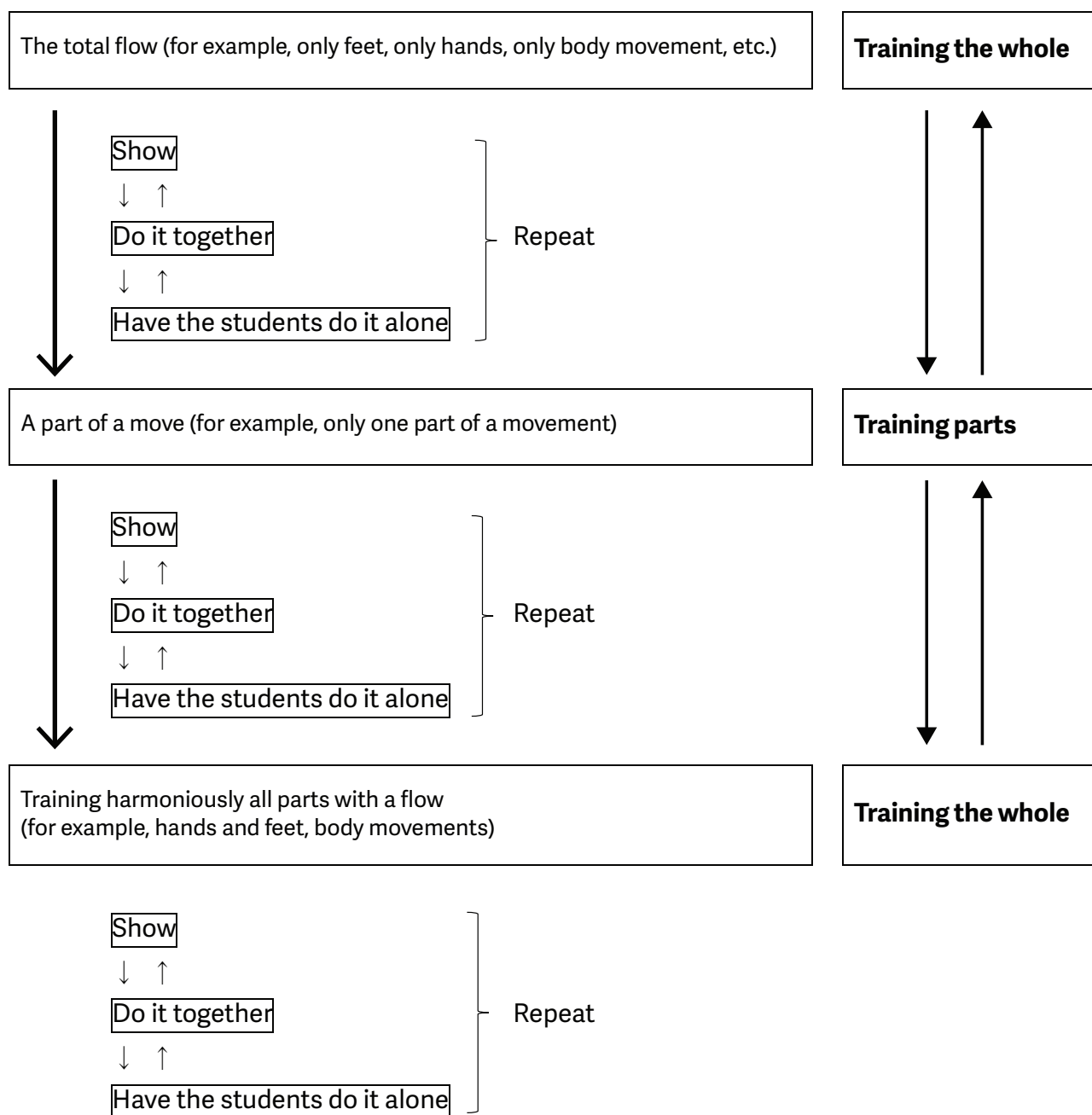


Increase the accuracy, focusing on the total flow, as fast as possible.



Move to application

(2) TRAINING THE WHOLE AND TRAINING PARTS



4. REQUIREMENTS FOR AN INSTRUCTOR

Requirements for Taido instructors are; correct understanding of the principles of Taido, acknowledgement of the significance of Taido, having a strong will and ability to spread Taido. That is, to strive to improve one's own qualities as a facilitator with the aim on developing the opponents' (seen from the instructor's point of view) identity, linking this to the recognition of doing things for oneself, for other people and for the society. Moreover, it is important that the instructor is able to teach comprehensively, being equipped with the following:

(1) HAVING THOROUGH KNOWLEDGE ABOUT TECHNIQUES AND THEORY, AND BEING TECHNICALLY ACCURATE.

It is important to have detailed knowledge of the theory and character of Taido, the true essence and content of the principles and techniques, being able to accurately demonstrate techniques.

In order to teach effectively, an instructor should:

- 1) Be able to demonstrate techniques.
- 2) Be able to identify and correct mistakes.

(2) BE ABLE TO INSTRUCT (IDENTIFY AND CORRECT) VERBALLY.

When instructing difficult and high level acrobatics (Tengi), it might be difficult to demonstrate due to age or injury. In this case, verbal instruction is very important.

Thoughts are said to be done using language, they can be transferred both vocally and in writing and can be used to understand instructions or to understand an opponent's intentions.

When explaining technical terms or complicated techniques it is important to instruct in such a way that all students will find the lesson easy to understand and comprehend, while allowing students the opportunity to express their ideas.

It is important to consider the following:

- 1) Voice volume (disposition and emphasis)
- 2) Voice quality (articulation and emphasis)

(3) TO BE CREATIVE

The creative energy which is found in the principles of Taido is obviously seen in the devising of various teaching methods, and even seen in the pedagogics, i.e., how the teaching is adjusted to the target of teaching, the student's individual capacities or characters. Moreover, these kind of creative actions are needless to say very important for life in society.

Teaching creatively will allow students to explore their own abilities and ideas, furthering their understanding of Taido. As such it is important not to unilaterally enforce teaching on the students, but rather inspire them to keep on learning.

In this way we can in our societal activities instantaneously adapt and adjust to situations as they occur even in a rapidly changing world, by keeping a consciousness of problems presented and implementing the creativeness learned from Taido.

In order to do so, one must

- 1) Have an eagerness to demonstrate teaching methods and theories through experimenting and to put them into practice.
- 2) Have an eagerness to adjust the theories and put them into practice into the daily life for the society,

II The principle of regulating training of Taido

1. AIMS FOR AND COMPOSITION OF TRAINING

Training Taido is based on the premise of the techniques being developed according to a **process**. Just thinking about the martial art attributes is not enough, a student must also practice decisive attacking techniques and the defensive blocks or counter attacks that comes with them. However, in Taido the final result, i.e. the decisive technique, is not the only result looked for, rather the process of *unsoku* — *sôtai* — *seihô* leading to the technique and the return to *gentai* is of great importance. The reason for this is that the linked actions in the society, **thinking - decision — method — result — reflection**, are also important, and it is here **the principle of regulating training (the process of conducting techniques) in which Taido lies**.

<Process of conducting training>

Taido training = *Unsoku* → *Sôtai* → *Seihô* → *Kimegi* → *Gentai*

| |

Action in
society =

Thinking → Decision → Method → Result → Reflection

2. REACHING A GOAL AND METHODS TO DO SO

The first stage: “Thinking”

Think about your own posture and how to balance your body and mind, once this is achieved one must move on to how to attack when practicing against a partner. Furthermore decisions need to be made, that is which angle to approach from, which feints to use when attacking all of which is achieved through *Unsoku*. Within society, for example when starting a business, one will gather information and then make (think) a plan (strategy) based on these, this could be called the “**Thinking**” stage.

The second stage: “Decision”

While trying to adapt to the opponent after *unsoku*, one has to decide the best way to move the body (using the five body movements) and how to attack best. This is practiced through *Sôtai* (body movements), and in the case of starting up a business, in order to have a prosperous business in the future one has to decide what kind of investments should be made depending on the needs of the market. This is called the “**Decision**” stage.

The third stage: “Method”

When one move (*sôtai*), for example *sen*, has been decided to be used, a suitable technique will need to be chosen and adapted to the situation

depending on how the opponent reacts. For example, when there is an opening in the opponent's lower body, one will use *harai kuzushi*. This is practiced through *Seihō*.

Seihō is the decisive technique. *Sei* is the form one will make, for example, during a *Sen*-movement, a final technique needs to be decided upon and used, *tsuki*, *keri*, *uchi*, *kuzushi*, etc. From the perspective of starting a business, this is the stage in which the type of business is chosen and is made into a reality i.e., start an action. This stage is called the “**Method**” stage.

The fourth stage: “**Result**”

This is the stage in which the technique chosen for *Seihō*, hits the target with proper strength, *kiai*, at the right spot, resulting in a situation where its effect can be measured. This is practiced as *Kimegi*. When starting a business, this is the stage where the started business can be evaluated for its economic success. This stage is called the “**Result**” stage.

The fifth stage: “**Reflection**”

This stage is the condition where one may reflect upon the successfulness of the performed technique. Necessary for this condition is to return to a *Kamae* from where one can adapt to any situation with *unsoku*. This is practiced through *Gentai fukki*.

When starting a business, this is the stage where the performance, productivity, results are analysed to investigate whether the business is a success or not, leading to the next plan. This stage is called the “**Reflection**” stage.

Examples from society are not limited to businesses, strategies for advancing in education, wedding plans, plans for building a house, labour negotiations, measures against lawsuits, peace promotion, etc. Social actions or environment protection, food problems and other nature related actions, can all be performed using this process.

In Taido, practice is performed based on this process, and as techniques are developed continuously, the following example of applied training becomes necessary.

Unsoku → *Sōtai* → *Seihō* → *Kimegi* (if the technique is not decisive) → *Sōtai* → *Seihō* → *Kimegi* → *Gentai*, etc., continuously changing.

III The principle of regulating competitions of Taido

1. AIMS FOR COMPETITION

In Taido one can demonstrate one's abilities through competitions or *Shinsa*⁽¹⁾, and thus they will be the aim for one's training. However, it is important to not only set the aims on winning a competition or getting a higher belt. As Taido is a creative Budo, the aim should also be to research and artifice techniques to take them to a higher level.

Taido competitions are mainly divided into three major events: *Jissen*, *Hokei* and *Tenkai*. Moreover, these events are further divided into individual and team (*dantai*), and depending on sex and/or age.

1. Exams or tests for higher belts.

The Taido competition events are summarized in Table 1.

Table 1

Competition	Kind	Event
Jissen	Individual	Men, Women, Adults, Juniors (middle, high), <i>Sōnen</i> ⁽²⁾ (≥40 yrs.)
	Team	Men, Women, Adults, Juniors (middle, high), <i>Sōnen</i>
Hokei	Individual	Men, Women, Adults, Juniors (low, middle, high), <i>Sōnen</i>
	Team	Men, Women, Adults, Juniors, <i>Sōnen</i>
Tenkai	Team	Men, Women, Adults, Juniors, <i>Sōnen</i>

2. Divided by school grade. Low is elementary 1-3 (7-10 years), middle 4-6 and high is junior high school students. High school students are regarded as adults.

Sōnen is a class for adults over 40. Age limits might vary depending on competition.

3. Pre-decided combination of attacks and defence, made by two or more.

In addition, unofficial competition events for district, regional or local competitions can also be set up. For example, “*Unsoku Happō*”, “*Yakusoku Sōtai*”⁽³⁾, etc.

For each type of competition and event training method there is a set of theories. For more information, see Chapter 17 in *Taido Gairon*.

In that section, the three points, **essential theoretical concept** for social actions, the **sufficient conditions** related to Taido training, and the **necessary conditions** related to Taido techniques, are unified as a principle. These events all strive towards creation and it is within this concept that the philosophy of regulating competitions lies.

2. REACHING A GOAL AND METHODS TO DO SO

Competitions in Taido basically exist as a place to verify one’s training. The sufficient conditions for training and the necessary conditions for techniques are in **individual events**, seen in the individual player’s abilities, ability to attack, defend and fight alone. Applying this to general theoretical concepts can be regulated as individuals (the player) can claim (as strength assets) their rights (attack) at the same time they have to fulfil their duties (defence) as regulated for individual existence (fighting alone).

As for *team events*, it is not just a gathering of some individuals, but each member of the team working together to make use of all advantages in both attack and defence. Strategies are developed by the team in order to achieve full collective strength (fighting together). Applying the general theoretical concepts for individual events on team events, the organized team (the players) should act as a group enforcing their rights (attacks), while cooperating (strategically). At the same time, they must cooperate (strategically) to fulfil their duties (defence) as a coexisting group. These relationships are shown in Figure 1.

Figure 1

Individual events			Team events		
(1)	Player	— Individual	Player	— Team	
(2)	Attack	— Right	Attack	— Right	
(3)	Fighting power	— Claim	Strategy	— Cooperation	
(4)	Defence	— Duty	Defence	— Duty	
(5)	Fighting alone	— Existence	Collective strength	— Coexistence	

In order to reach the goal for each event, it is important to understand these relationships, and to realize these in every situation through training and competition.

3. CREATIVE TRAINING METHODS FOR JISSEN COMPETITIONS

In the early days of Taïdo, in *Jissen* the competitors had to choose between “Attack” and “Response” in order to clarify their rights and obligations. This was an expedient way to make a smooth transition from Karate (*Gen-sei*) to Taïdo. The first competitor who chooses to attack, gains the right to attack as well as the duty to do so. The responding competitor cannot ignore the attack as such has the duty to respond and the right to do so.

The reason for this was to eliminate situations of competitors colliding when mainly doing counter attacks as in Karate. By doing this, the idea was to bring in more reasonable development of techniques harmonizing the mind of the attacking part and the mind of the responding part.

Gradually, in order to harmonize with the opponent, for Taïdo original, *Unsoku* was systematized, thus pre-deciding the attacker and responder was no longer necessary. Moreover, bringing in the letter patterns (*Unsoku Jigata*) and *Unsoku Gorendō*, in addition to *Unsoku Happō*, the road towards more sophisticated techniques and new techniques was opened.

However, in order to realize the high dimensional moves that are sought for in Taïdo, new methods to compete had to be innovated. The result was the method “*Genkaku Kōbō*”. The ideas behind it and training methods to achieve it are explained in the following section.

(1) FOCUSING ON THE WAY TO UTILIZE THE 9X9 M² ARENA.

As seen in Figure 2, the arena is divided into field B = *Kakunai* (between corners) by the lines intersecting from the midpoints, and the square in the centre field A = *Naikū* (inner space). The four corners created by the intersecting lines of the *Kakunai* fields are called *Genkaku* = C. In order to effectively utilize these fields and spaces, each of them were given a certain meaning.

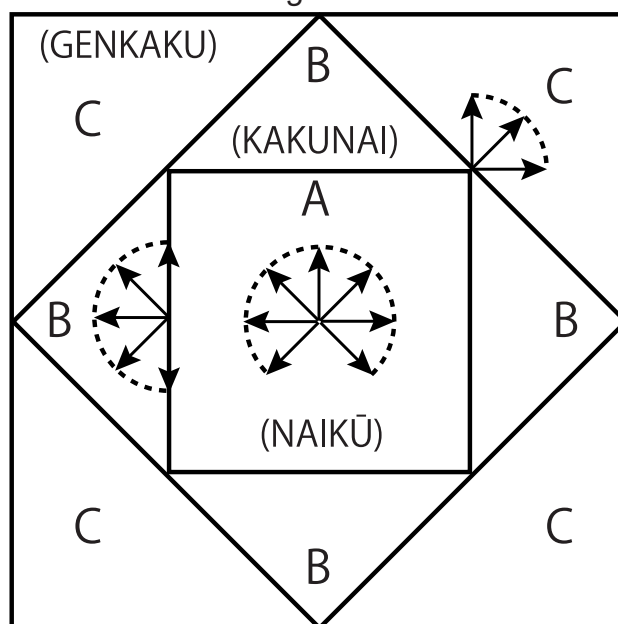
A = Naikū is the space where one can achieve psychological effects. Practice multidimensional and multi-directional sequences against an assumed opponent in the 270 degree area using **seven equational steps** (*shichiren hōtei-soku*).

B = Kakunai is the space where one can control their opponent by luring

or guiding them. Practice multidimensionally against an assumed opponent in the 180 degree area using **five equational steps** (*goren hōtei-soku*).

C = Genkaku is the space where one can achieve decisive effect. Do extreme practice against an assumed opponent in the 90 degree area using **three equational steps** (*sanren hōtei-soku*).

Figure 2



Explanation

Seven equational steps is the combination of seven consecutive unsoku steps of 45 degrees, like the application of *Unsoku Gorendō* with tensoku etc., moving against an assumed opponent in a 270 degree area. Five and three equational steps are similar.

(2) HOW TO APPLY WHAT YOU LEARN

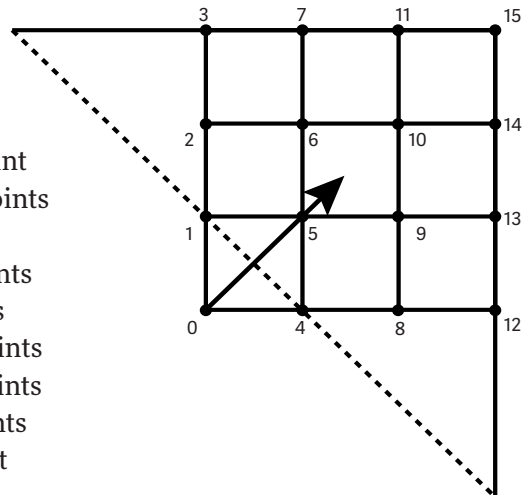
Use the methods of attack in C while researching methods of attack in B. Apply the methods for attack in B to known methods of attack in A. This will make you able to perfectly comply to any move (defend yourself) over the whole area.

(3) RESEARCHING ATTACK AND DEFENCE IN C (METHODS TO DRIVE THE OPPONENT)

Drawing lines in *Genkaku* (corner area) creates intersection points. Labelling these points and adding meaning to them gives the following figure. Figure 3.

Figure 3 Enlargement of Genkaku

- 0 = Starting point
- 1 & 4 = Inducing points
- 6 & 9 = Side points
- 5 & 10 = Arrival points
- 7 & 13 = Limit points
- 11 & 14 = Decisive points
- 2 & 8 = Turning points
- 3 & 12 = Corner points
- 15 = Target point



Explanation

Starting point (*Shiten*) is the point where the attack and defence in *Genkaku* starts.

Inducing points (*Yūten*) are the points where one makes feints and lures the opponent left or right.

Side points (*Sokuten*) are the points where one can measure how far it is to the opponent that has moved.

Arrival points (*Chakuten*) are the points which one has to arrive when driving the opponent.

Limit points (*Genten*) are limits for driving the opponent.

Decisive points (*Kyokuten*) are the best points to attack the opponent.

Turning points (*Tenten*) are the points where the opponent can slip away.

Corner points (*Kakuten*) are the points where it is no longer possible to drive the opponent into the corner.

General methods to drive the opponent are:

1→4→5→6→9→10→11,

4→1→5→9→6→10→14 etc. Practice to step on these points using *unsoku*.

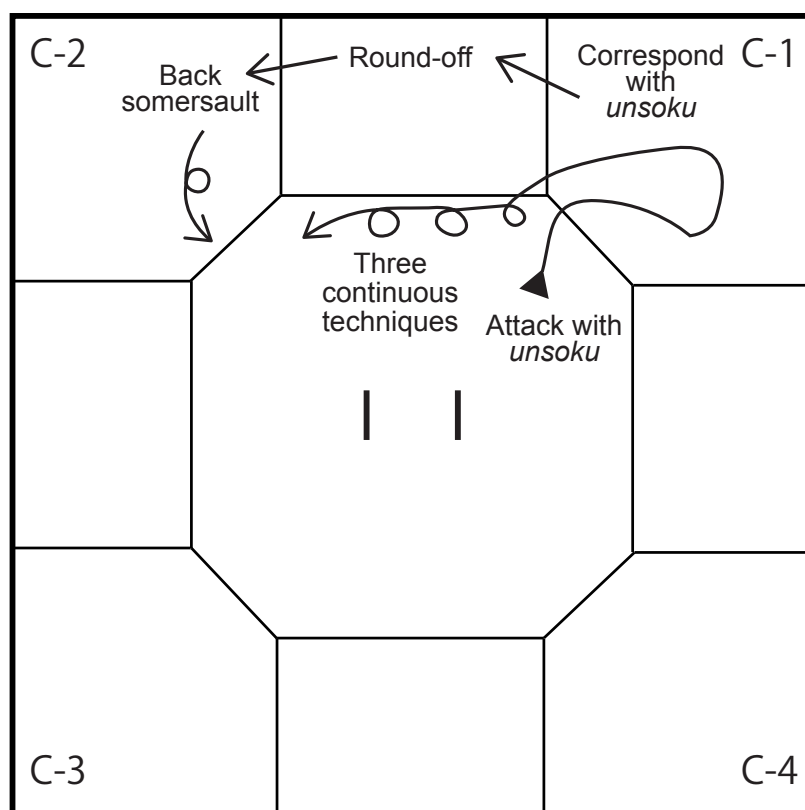
(4) **MAKE IT A HABIT TO PRACTICE IN C, AND PRACTICE DEFENCE BY FOLLOWING THE ATTACKER'S UNSOKU AND MOVE IN THE OPPOSITE DIRECTION TO CORRESPOND AND ESCAPE.**

(5) COMPLETION OF ATTACK AND DEFENCE IN GENKAKU

The escaping side should correspond to the moves of the attacking side to escape and move to either point 0 to the left or right (C-2 or C-4) using spatial *Unshin*. In the first stage of training the attacking side should not use any technique in C-1 to let the defending side escape and prioritize *Unshin*. By doing this the level of the defending side's *Unshin* can be elevated.

The move from *Genkaku* through *Kakunai* will be used as a runway for *Unshin*, and by adding momentum a high level *Unshin* like a back somersault with a twist can be achieved. Of course, when doing a round-off or similar acrobatics they have to be performed in a manner suitable for Budo.

Figure 4 Example of attack and defence in *Genkaku*



The attacker moves as if chasing the defender using 2-3 continuous moves on the flat surface. At the present, the attacker is allowed to perform a technique in the *genkaku* area after proper *unsoku*, and can score a maximum of *yūkō*.

In the future, there will be a time when this kind of rules no longer will be necessary, but when training for *Jissen*, this gradual and systematic training is necessary and should be practiced.

IV Three necessary conditions for competition matches

As many of you have experienced from competitions, you know that it is very difficult to win a tournament.

Even if one has confidence in winning regarding one's power and skills, one might suffer a defeat in an unexpected way. On the other hand, even when one has no confidence at all to win, one might be blessed with good opportunities and win fairly easy. These unexpected results are sometimes referred to as "Luck", both the winner, but even more so, the loser likes to use this word. However, winning or losing is not only

decided by luck.

Even if luck might be an important condition for winning a tournament, it is a kind of irresistible force that humans cannot control or engineer, thus is not necessary to analyse here.

As the saying goes, “**Do the likeliest, and God will do the best**”, never making an effort or being innovative, just depending on luck, will create a passive individual in all forms of life, not just competitions.

However, what conditions are then necessary to win a tournament? At least, one has to be actively making efforts and innovation on the **physical plane, environmental plane, technical plane, mental plane**, etc.

Whether these conditions are sufficient, or whether one is blessed, the result of a tournament will be decided. Specifically, among these, the technical and mental conditions have an essential effect on the outcome of a tournament.

What here is referred to as **necessary conditions for developing techniques** is the content of techniques that are allowed according to the competition regulations. The first precondition is to fully understand the competition regulations and the referee responsibilities. In particular the technical ability and strategic advantage, this will be explored in the following sections, focusing on the mental plane and how to prepare for a competition.

1. NECESSARY CONDITIONS FOR DEVELOPING TECHNIQUES

In order to acquire superior skills that can be used in a competition, one must practice Taïdo techniques with effective methods that are systematic and based on proper theories.

As for *Jissen* competitions, the precondition for basic training methods is the process. *Unsoku* (including *Kamae*), *Sōtai*, *Seihō*, *Kimegi*, and *Gentai*, should be practiced repeatedly. This is also mentioned in the competition regulations.

To score a point in a competition, this process has to be followed. If one of the components is insufficient the score will not be *Ippon* (full point), but either a *Waza-ari* (half point) or *Yūkō* (quarter point).

Moreover, the development of techniques in Taïdo is a **continuous sequence**, thus it is important to not try to use only single techniques, but continuous techniques or composite techniques. **Continuous techniques (Rengi)** is the continuation of techniques, e.g., from *sentai shajō-geri*, continue with *nentai ashi-garami*, and then further with *nentai hanget-su-ate*, that is, to continue with one or more techniques after doing one. **Composite techniques are techniques combining** two or more ways to move the body (*Sōtai hō*), e.g., while jumping with an *untai*, perform a *sentai* kick or punch.

In **Hokei competition**, it is important to understand the “Ten autonomous elements of *Hokei*”⁽⁴⁾, the level of difficulty, and how to apply creativity within techniques.

In **Tenkai competition**, it is important to understand the team composition (the different numbers), and to make high dimensional and high-level techniques that are reasonable and situationally appropriate.

4. Is explained under *Hokei* in Volume 2.

2. NECESSARY CONDITIONS FOR STRATEGY METHODS

As it is impossible to separate competition and strategy, it is natural to explore the **importance of strategy**.

The intellectual skills supporting the techniques that one has gradually acquired are used to facilitate their full potential, this is called **strategy**. Strategy combined with technical content is a necessity to win a competition. Creating a meticulous strategy and executing it is a valid method to change an unfavourable game into a favourable one. However, even accepting this we have a surprising tendency to be too negligent of strategies.

One major reason for this is, simply said, the lack of true sincerity. This might be due to the difference from matches in the olden days where one's life was potentially at stake. For example, there is always the easy thought that if one was to lose, there will be another chance. Moreover, there is a tendency to consider making strategies and that doing so is a bother. However, this cannot be said to be a clever way to do things.

In order to think seriously about a match and to turn it into an advantage, one must not only evaluate the condition and tactics of the previous and coming opponent, but also to have a flexible approach and re-evaluate the strategy during the match and to think about suitable countermeasures.

The more serious attitude or mentality one has towards the match, the better strategic effect one can expect. Although it is true both for individual matches and team matches, especially for team matches if strategy is skilfully utilized, techniques and strategy can be mutually demonstrated and supplement each other.

Team *Jissen* in Taido is performed in teams of five players, each with their own uniform number, and one coach. All in all six people compete, as described in the competition regulations (see competition regulations). The coach knows the players' special techniques and weak points (each player has their own set of techniques according to their number: 1 = *sen* & *un*, 2 = *un* & *hen*, 3 = *hen* & *nen*, 4 = *nen* & *ten*, and 5 = *ten* & *sen*), and applying *Seigyo* (Methods to control [Wu Xing⁽⁶⁾]) when choosing players is a basic strategic skill required for a coach.

Like the saying “**know your enemies and know yourself, you can win a hundred battles without a single loss**” (Sun Tzu, Art of War), it is important that both the players and the coach spot the opponent's strong techniques and habits, and then apply suitable strategies. If the coach does not fulfil the duties of a coach, being manoeuvred by the players, just like a “hired coach”, a win is less than sure.

Additionally, for example, if strategies like matching a short player to a tall player, or a vigorous player to a player lacking vigour, or a player that can do continuous techniques to a player that only can do singular techniques, are used, it might be possible to win even when there is no prospect of victory to start with. When the technical skills are even, losing is the result of the neglect to make meticulous strategies, and can be said to be the reason for the loss, thus strategies are very important.

Teams that are very good at team *Jissen* study their opponents by

5. Generating interaction, overcoming interaction.

visiting other teams, practicing together, looking at videos of expected opponent's matches or analysing from notes, etc. With this information the coach is able to give suitable advice during training and competition.

3. NECESSARY CONDITIONS FOR MENTAL CONDITIONS

A match is more of a strategic game than a game of skill and technique, and more of a “**mind game**” than a strategic game. Reaching a level where one can win a game with the mind, means that one has obtained the deepest secret, that is, the ultimate level in Budo. It is believed to be very difficult for us to achieve at the present.

However, as this is not just some metaphysical high price goal, with hard daily practice and right intentions it is possible to reach this goal. This shall be elaborated on in further sections and is generally known as **mental condition**, we will explore their effect on the outcome of a game. Now, let us start at the first level of preparations for getting into the mental realm.

In order to be in the best possible state when doing a game, one must eliminate excitation and anxious conditions that occur in one's mind. However, it is easier said than done. Specifically, the less confidence a person has for his own techniques, the easier it is to get excited or anxious, and when it is time for a game or a match, the mind directly affects the body, the hands and feet become rigid, and the entire body becomes stiff.

The heart rate increases and breathing becomes fast, the throat becomes dry and an increased desire to urinate occurs. This condition is a mix of mental anxiety and excitement, and is the result of an unusual stimulation of the sympathetic nervous system.

If this condition escalates too much, it will result in impaired prudence resulting in bad decisions, and will impact the game both directly and indirectly, resulting in a lost game. Therefore, whatever match it is, to connect the effect of the mental state to winning, one must first learn how to not become mentally unstable by first eliminating the dangerous factors of excitement and anxiety.

To suppress excitement, it is good to focus one's mind and to get rid of anxiety it is good to grow a strong confidence. However, trying to restrain these states just by logic or irrelevant methods will most likely be ineffective.

A common way to practice to harness excitement is to rid oneself from all **distracting thoughts**, and a method to focus one's mind and to grow courage is **zazen** (meditation). An excited state influences the sympathetic nervous system which controls your muscles, and as the whole body enters a state ready for battle, to restrain it, contracting the diaphragm consciously helps maintain focus, and keeping one's thoughts together. It is said that taking deep breaths using **abdominal breathing** also has a physiological effect thus is useful in this case. “When taking **deep breaths** one should pay special attention to exhalation. When relaxing and extending the diaphragm (muscle), the muscle spindle sends impulses to the brain stem, and hormones are released in the brain (such as β -Endorphins) which repress the mental condition and calms you

down. (from “*Kokyū no ōgi*” (Secrets of Breathing))

Next, to remove **anxiety**, the first thing is to gain self-confidence. Of course, not only technical confidence is important, but also to foster a strong belief. To do so, it is important to gain confidence on several levels, e.g., thought process, from experience, physically.

It is vital to develop a strong belief, based on a mentality that will not get excited, no matter the resistance or stimuli. This will finally be the important foundation for gaining outward effects with the mind.

To obtain outward effect by mental influence, one must be able to capture the opponent's heart⁽⁶⁾ by controlling your own heart (**self-control**). It might not be the correct thought, but the heart is generally thought to be something tangible. In psychology, the general term for the three elements, emotion, intellect and volition is mind⁽⁷⁾, and by operating it, actions are made, and actions are shown as tangible things. Therefore, just by looking at the opponent's eyes, which are called the “window to the soul”, one can figure out the opponent's emotions or volitions, ingenuity or actions, etc., and thus understand what they are feeling, what they are thinking and what they plan to do. (See Chapter 30)

When fighting for real (fighting for one's life) these conditions are clearly reflected in the heart, thus when two masters are fighting each other, they will sense the state of the opponent's mind, trying to outsmart him with psychological feints, using strategies to get results. This is a type of a mental technique, where the player uses his mind to figure out the opponent's actions and thought pattern.

Mental techniques are significantly advanced techniques, however, when reaching a certain technical level, this kind of techniques will be required, and also something one will discover over time. In this meaning, the final condition in a game is to acquire mental techniques and to use them. What is called the secret of Budo is found in the realm of the mind (heart), and is the reason behind the saying “**a match is a mind game**”.

4. HINTS ON HOW TO APPROACH A COMPETITION

Whether approaching a match or competition, at first one must think about winning. That said, one must not use any means to win, must not be rude, unscrupulous, and to fight only showing hostile feelings takes away the whole purpose of the match, making it an unpleasant and unhealthy experience for both parties.

Therefore, in order to be able to face a match with honour, and fighting fairly to the fullest, one has to distinguish what should be done before, during and after a match to be able to fully exercise the technical abilities required through daily training.

(1) *THINGS TO DO BEFORE A MATCH*

- 1) Make a training plan leading up to the day of the match, and execute it as planned.
- 2) Research the environment of the place for the match, and figure out how to use it to your advantage.
- 3) Study the strong and weak points of your presumptive opponents,

6. The literal translation is used here.

7. “Heart” is another reading for this Japanese character.

and use them to your advantage.

- 4) Take a day off the day before the match, calm yourself down and get yourself into good physical and mental condition.
- 5) Check any equipment you might need before use and make sure they are in proper conditions.
- 6) Eat at least about one hour before the match.
- 7) Take time to prepare your body in the provided change room, such that it is clean, light and ready for competition.
- 8) Make sure to warm up properly before performing.

(2) *THINGS TO DO DURING A MATCH*

- 1) Continue the match in an honourable attitude, and fight fairly.
- 2) Follow the instructions from the referees, do not violate the rules.
- 3) Never be impolite to your opponent or become emotional.
- 4) Use any environmental advantages in the arena strategically.
- 5) Do not forget to hide your openings and to find opportunities to attack the opponent.
- 6) Perform fearlessly and meticulously.
- 7) Make sure to score the first point in order to achieve a mental state of calm.

(3) *THINGS TO DO AFTER A MATCH*

- 1) Respect the referee's judgement, never express your discontent.
- 2) Remember to not get excited if you win, and if you lose do not show regret.
- 3) After leaving the arena find a proper place to cool down, and re-condition your body.
- 4) Tidy up any equipment, and put things in order.
- 5) Reflect on how the match went and its content, and prepare for the next match.
- 6) If there is a chance, cultivate the friendship with your opponent.

V The principle of regulating creation in Taïdo

1. AIM AND FORM FOR CREATION

Creativity in Taïdo is to invent new techniques. It is important to first master existing techniques, then to apprehend the important theories for creativity, and to prove each step in the creativity process with the focus on possibilities. In order to systematize these theories of the creative process, please refer to the explanations of the chart of relations found in chapter 16, Taïdo Gairon.

2. REACHING A GOAL AND METHODS TO DO SO

When analysing the **trajectory of the movements** of *unsoku*, *Unshin* and existing techniques, it becomes possible to understand details about time and space from start until the target is hit. Focusing on these fine moves, by using **imbalance and continuity to shorten time and space**, an increase in **acceleration** will result and a possibility for a new technique.

By performing the move over and over again by yourself and with opponent, verifying the new technique, the **applicability** can be confirmed, opening the way to creating more new techniques.

3. CREATIVE TRAINING METHODS FOR *Tenkai* COMPETITIONS

The practice of *Tenkai* should be methodical and based on the theoretical base as shown in the following table. The table shows the general theoretical base, the sufficient conditions for practicing and the necessary conditions from a competition perspective. The way these are intertwined has to be considered when practicing *Tenkai*.

While considering the rules for *Tenkai* competition, make the pentagram figure (figure 5), analyse the trajectory (**orbit trajectory**) of the *shuyaku*'s⁽⁸⁾ moves, and the trajectories of the *wakiyaku*'s⁽⁹⁾. It is important to analyse the moves in the three dimensional space in order to check the contents of the techniques.

- 8. The leading player
- 9. Supporting players

(1) CHOICE OF METHODS FOR MOVING (TIME)

As the rule states, a *Tenkai* should be done within 25 to 30 seconds, so the time for moving is limited. Here, just moving faster from one spot to another is not sufficient, it is important to practice how to combine *Unsoku* and *Unshin* in an effective and fast way.

(2) COMPOSITION OF POINTS, LINES (MOVING)

When moving and doing techniques it is important not to move without a plan or aim, in order to recognize the opponent's techniques to understand when to move from one point to another. Moreover, it is important to make a map of the moving patterns (orbits and trajectories), and to check these when practicing.

(3) PRACTICING THE MOTION DIMENSION (SPACE)

When practicing (1) and (2) one must think about using as much of the competition area (9x9m) as possible. Rather than using some random moving pattern, it is recommended to draw the lines of a pentagram and to practice to move on the "Five lines and Five sides". In that case, when moving in a limited area one will not be able to deal with all situations in the two dimensional space. Therefore, as one will utilize the space, to move in three dimensions, it is important to practice using very advanced moves.

(4) DEVELOPMENT OF PRACTICED TECHNIQUES (EFFECT)

In traditional *Tenkai* it is common to see acrobatic and artistic content, which the audience appreciates, but from a Budo perspective there are many occasions of needlessness and lack of rationality when it comes to the effect of the techniques. It must not be a mere performance of predetermined moves, it is important to practice with "demonstration and real fight" in mind, using time, moves and space to make it effective.

(5) OVERALL COMPLETION (CREATION)

The ultimate aim for *Jissen*, *Tenkai* and *Hokei* is creativity and all should incorporate the idea of creating new techniques. Because new techniques are referred to as true techniques, the effort to develop new techniques must be highly appreciated. Each player's ability must be used to the maximum, and when "almighty perfect techniques" are performed, the next new technique will be born. It is important to understand methods and progression to practice for each event.

The beginning for everything in Taïdo is *unsoku*, and one must not forget that the aim is creation.

(6) PRACTICE USING THE FIVE LINES FIVE SIDES FIGURE

When practicing *Tenkai* draw a star figure (figure 5) on the floor/matt. 1. First, practice to move from A→B using only *unsoku*. Practice until you can make the move under 5 seconds. Then, practice to move on the five lines A→B→C→D→E→A. Try to make it under 25 seconds.

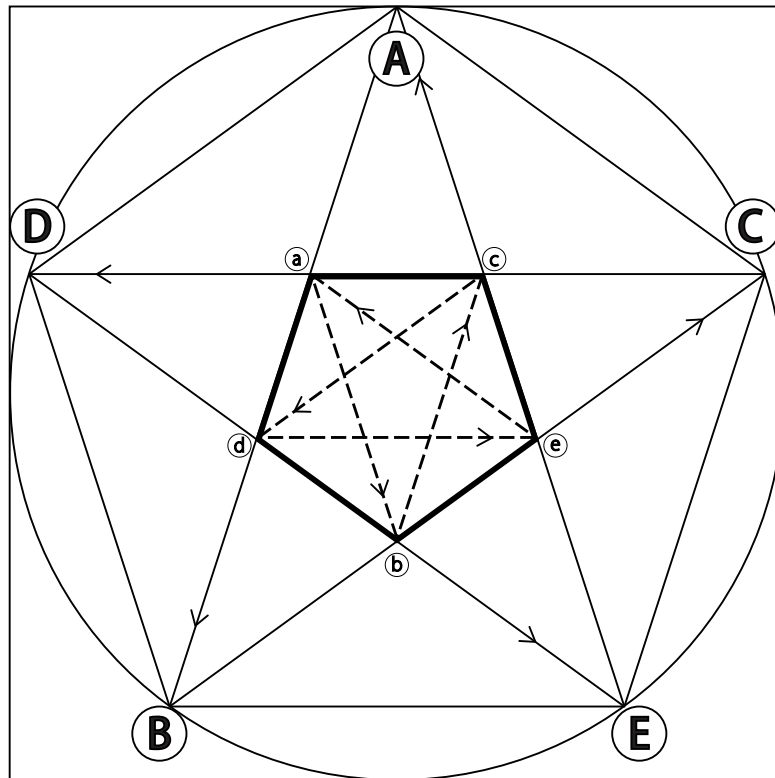
Next, switch *unsoku* with *unshin*. Practice until you can make one line (A→B) within 3 seconds. When you can do that, practice to move on the five lines A→B→C→D→E→A. Try to make it under 15 seconds.

After that, move from A to B with a combination of 3 *unsoku* and 2 *unshin* moves, or 2 *unsoku* and 3 *unshin*, under 5 seconds. Then practice to move over the five lines, within 25 seconds. At that time, when you move over the five lines, you can use the same combination that you used between A and B.

In addition, focus on the line in bold at the centre of the figure. The next practice will be to use an opponent in this area. At this time, one must not go outside the small pentagon. The attacking side starts from **a** and move in the following order: **b→c→d→e→a**. The defending side should try to stop (block) the attacker from moving.

Like this, the A-B that is about 8.5m shrinks to a-b that is about 2.6m, moving from a large star A-B-C-D-E-A to a small a-b-c-d-e-a, forcing an extreme and unstable state from which changes are born. These changes in turn, lead to the creation of new moves.

Figure 5 <Five Lines Five Sides>



To use the whole match area, move according to the star pattern, by doing so it becomes easier to trace the orbits and trajectories of the moves.

Moreover, it is important to apply the following principles (further discussed below) throughout the moves, Wave, Simultaneous, Three dimensional, Spread out, Centripetal, Centrifugal, etc. attacks against the *Shuyaku*.

Explanation

- | | |
|----------------------------------|---|
| Wave Attacks | = Attacks are made in waves against the <i>Shuyaku</i> . |
| Simultaneous Attacks | = Attacking the <i>Shuyaku</i> at the same time. |
| Three Dimensional Attacks | = The three dimensional space is used when attacking the <i>Shuyaku</i> . |
| Spread out attacks | = As much of the area as possible is used when attacking the <i>Shuyaku</i> . |
| Centripetal Attacks | = The <i>Wakiyakus</i> are gathered tight around the <i>Shuyaku</i> . |
| Centrifugal Attacks | = The <i>Wakiyakus</i> are scattered away from the <i>Shuyaku</i> . |

The *Shuyaku* should move as efficiently as possible to avoid these attacks.

VI The principle of regulating the hand down of tradition in Taïdo

1. AIMS FOR HANDING DOWN TRADITION AND ITS FRAMEWORK

To pass along Taïdo as one culture, it is important to tell about both the general content⁽¹⁰⁾ and the dynamic⁽¹¹⁾ content at the same time.

What is called traditional culture all have one set of “**form (kata)**” that is passed on and given high importance, like *Noh* or *Kobudo*⁽¹²⁾, the general rule is that one must not deviate from the specific form. These “Forms” are the thoughts of the foregoers and are maintained by those who have inherited them. When the general population recognizes the value of the inheritance or form it becomes important in the society and gains value within the culture. However just keeping traditions as traditions will require no creativity or growth from those who inherit them.

However, Taïdo aspires for a dynamic Budo culture with creativity, and to be recognized as such, it must have ideology and principles that are clearly different from other Budo or sports. This is explained in detail in previous chapters, thus we will focus on the theory of value and how to add value.

Value is generally substituted with “**goods/wealth**”. These can be divided into those that exist with a form that can be converted into money, e.g. daily “**goods and commodities**”, things that have a high historic, artistic, scientific value that our forefathers left behind as cultural assets, also called “**Tangible cultural heritage**”. In addition, there are “**intangible cultural assets**”, like human national treasures who can create or perform things of a high historic and artistic value.

Moreover, there is **positive value** and **negative value**. For example, life, health, comfort, convenience, peace, love, etc., are things that can be said to have a positive value. On the other hand, death, sickness, discomfort, inconvenience, war, hate, etc., are opposites that have a negative value.

However, even though positive values are true, this does not mean that all are the same. Even among positive values, there is **rank**. Just focusing on the things related to human life, comfort ranks higher than convenience, health higher than comfort, and life has a higher rank than health. Sweetness gives comfort and bitterness gives discomfort, but as the saying goes, “Bitters do good to the stomach”, although there might be some discomfort, if it is good for the health, it will have a higher value rank.

This way of evaluating things differently is one’s **sense of values**. Let us look at exercises as an example.

How about the idea that all exercises are good? There is no difference in terms of exercises for unbalanced exercise or exercise of a specific body part, but looking at the perspective of higher values as health or life, there is no doubt that general exercises targeting the whole body are better.

It is not the question whether Taïdo is one or the other, the aim should be focused on deciding whether it is worth handing down as a Budo, looking at its philosophy, techniques and movements.

10. Unalterable

11. Alterable

12. *Noh* is a form of classical Japanese music drama. *Kobudo* is also referred to as *Koryū* and refers to Japanese martial arts that predate the Meiji restoration in 1868.

2. REACHING A GOAL AND METHODS TO DO SO

To just explain traditional ideas or show content is not to hand them down, true handing down is to add meaning to things with value and to continue developmental creation.

To exclude false things and to convey that which is real, one has to be able to ascertain the **true value of things**. The more people that have a sense of value towards Taido the greater the creative development as such Taido will be easily transferred through generations, advancing its creative growth.

To reach this goal, it is important to establish an **educational system** promoting correct instruction and teaching of Taido as a Budo (physical education). The ideal must not be abandoned by neglecting the true philosophies and nature of physical education, or by being controlled by politics or governments. This is to realize the true meaning of “Harmony for coexistence, creativity for co-prosperity”.

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Postscript

When I started training Taïdo early 2008, I didn't just find a hobby: I found a passion. I wanted to know everything about this beautiful martial art, so I scoured the internet for more information.

I remember being disappointed, because after searching for hours and hours, I could only find a small amount of information on Taïdo. Not nearly enough to satisfy my thirst for knowledge.

Now that Taïdo Kyōhan is available in English, things have changed! I am extremely happy with this historic work, and I can't thank everyone who contributed to its creation and translation enough.

I hope that Taïdo Kyōhan will now be accessible to more Taïdoka than ever before and that its teachings will spread beyond many borders, allowing more and more people to understand the principles of Taïdo.

Amir Niknam
Project Manager

TAIDO KYŌHAN
(TAIDO INSTRUCTIVE TEXTBOOK)

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