

Taido Kyōhan

(Taido Instructive Textbook)

Volume 2
Basic Hokei
Second Edition

Mitsuo Kondo

Translated by
Alvar Hugosson
Denis Rosiere
Lisa Sato



Taido Hon'in Publishing Office

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Taido Kyōhan (Taido Instructive Textbook) – Basic Hokei
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Preface

12 years have passed since Taido Kyohan was published in Japanese on November 26, 2004. I am very happy that during this period many people, both Taido 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 2nd Volume – Hokei could be published. I am impressed and truly grateful for all the hard work that has been done to make this text available in English. I also want to thank the World Taido Federation for their support in making this possible.

Lastly, I am convinced that this text will be used overseas to deepen the understanding of Taido 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 Taido, about this achievement.

July 30th, 2017

Mitsuo Kondo
Shuseki Hanshi Hachi Dan
Nihon Bugei Taido Hon'in

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.

Table of Contents

| | |
|--|-----------|
| Preface..... | i |
| Acknowledgements..... | ii |
| Editorial Comments..... | ii |
| Table of Contents..... | iii |
| Hokei — The Laws of Composition and Applications..... | 1 |
| I Philosophy and Laws Within the Content of Hokei..... | 1 |
| II Approach to Hokei in Traditional Martial Arts..... | 1 |
| III Dependent Elements Required in Hokei..... | 1 |
| IV Independent Elements Essential to Hokei..... | 3 |
| V Relationship Between Various Hokei and Meridians..... | 4 |
| 1 Sengi — Systematic Training..... | 6 |
| I Methods for systematic training of each technique..... | 6 |
| 1. Content of Training..... | 6 |
| 2. Training order..... | 7 |
| II Basic movements and <i>Dōkō Go Kai</i> for Sen techniques..... | 7 |
| 1. Example of how to teach basic sen movement (spin the body like a top)..... | 7 |
| 2. Basic practicing and practicing with an opponent based on <i>Dōkō Go Kai</i> for Sen..... | 8 |
| 3. Basic Sen techniques..... | 11 |
| III Basic training of Sen-techniques..... | 15 |
| 1. On the spot training - Sengi..... | 15 |
| 2. On the line training - Sengi..... | 15 |
| 3. Training over an area - Sengi..... | 15 |
| IV Application training and development training..... | 16 |
| 1. Application training..... | 16 |
| 2. Development training..... | 16 |
| 2 Sentai no Hokei..... | 17 |
| 1. Composition and content of hokei..... | 17 |
| 2. Sequence and movements..... | 17 |
| 3. Kidō-sen..... | 22 |
| 3 Senin no Hokei..... | 23 |
| 1. Composition and content of hokei..... | 23 |
| 2. Sequence and movements..... | 23 |
| 3. Kidō-sen..... | 31 |
| 5 Ungi — Systematic Training..... | 32 |
| I Basic movements and <i>Dōkō Go Kai</i> for Un techniques..... | 32 |
| 1. Example of how to teach basic un movement (move the body upward/downward)..... | 32 |
| 2. Basic practicing and practicing with an opponent based on <i>Dōkō Go Kai</i> for Un..... | 33 |
| 3. Basic Un techniques..... | 36 |
| II Basic training of Un techniques..... | 39 |
| 1. On the spot training - Ungi..... | 39 |
| 2. On the line training - Ungi..... | 39 |
| 3. Training over an area - Ungi..... | 39 |
| III Application training and development training..... | 40 |
| 1. Application training..... | 40 |
| 2. Development training..... | 40 |
| 5 Untai no Hokei..... | 41 |
| 1. Composition and content of hokei..... | 41 |
| 2. Sequence and movements..... | 41 |
| 3. Kidō-sen..... | 48 |
| 6 Unin no Hokei..... | 49 |

| | |
|---|------------|
| 1. Composition and content of hokei..... | 49 |
| 2. Sequence and movements..... | 49 |
| 3. Kidō-sen..... | 54 |
| 7 Hengi—Systematic Training..... | 55 |
| I Basic movements and Dōkō Go Kai for Hen techniques..... | 55 |
| 1. Example of how to teach basic hen movement (Tilt the body in four directions like a tree trunk)..... | 55 |
| 2. Basic practicing and practicing with an opponent based on Dōkō Go Kai for Hen..... | 56 |
| 3. Basic Hen techniques..... | 59 |
| II Basic training of Hen techniques..... | 62 |
| 1. On the spot training - Hengi..... | 62 |
| 2. On the line training - Hengi..... | 62 |
| 3. Training over an area - Hengi..... | 63 |
| III Application training and development training..... | 63 |
| 1. Application training..... | 63 |
| 2. Development training..... | 64 |
| 8 Hentai no Hokei..... | 65 |
| 1. Composition and content of hokei..... | 65 |
| 2. Sequence and movements..... | 65 |
| 3. Kidō-sen..... | 71 |
| 9 Henin no Hokei..... | 72 |
| 1. Composition and content of hokei..... | 72 |
| 2. Sequence and movements..... | 72 |
| 3. Kidō-sen..... | 80 |
| 10 Nengi—Systematic Training..... | 81 |
| I Basic movements and Dōkō Go Kai for Nen techniques..... | 81 |
| 1. Example of how to teach basic <i>nen</i> movement (Twisting the body about the horizontal axis)..... | 81 |
| 2. Basic practicing and practicing with an opponent based on Dōkō Go Kai for <i>Nen</i> | 82 |
| 3. Basic <i>Nen</i> -techniques..... | 85 |
| II Basic training of Nen-techniques..... | 89 |
| 1. On the spot training - Nengi..... | 89 |
| 2. On the line training - Nengi..... | 89 |
| 3. Training over an area - Nengi..... | 89 |
| III Application training and development training..... | 90 |
| 1. Application training..... | 90 |
| 2. Development training..... | 90 |
| 11 Nentai no Hokei..... | 91 |
| 1. Composition and content of hokei..... | 91 |
| 2. Sequence and movements..... | 91 |
| 3. Kidō-sen..... | 99 |
| 12 Nenin no Hokei..... | 100 |
| 1. Composition and content of hokei..... | 100 |
| 2. Sequence and movements..... | 100 |
| 3. Kidō-sen..... | 107 |
| 13 Tengi—Systematic Training..... | 108 |
| I Basic movements and Dōkō Go Kai for Ten techniques..... | 108 |
| 1. Example of how to teach basic ten movement..... | 108 |
| 2. Basic practicing and practicing with an opponent based on Dōkō Go Kai for Ten..... | 114 |
| 3. Basic Ten techniques..... | 116 |
| II Basic training of Ten techniques..... | 121 |
| 1. On the spot training - <i>Tengi</i> | 121 |
| 2. On the line training - <i>Tengi</i> | 122 |
| 3. Training over an area - <i>Tengi</i> | 122 |
| III Application training and development training..... | 122 |
| 1. Application training..... | 122 |

| | |
|--|------------|
| 2. Development training..... | 123 |
| 14 Tentai no Hokei..... | 124 |
| 1. Composition and content of hokei..... | 124 |
| 2. Sequence and movements..... | 124 |
| 3. Kidō-sen..... | 132 |
| 15 Tenin no Hokei..... | 133 |
| 1. Composition and content of hokei..... | 133 |
| 2. Sequence and movements..... | 133 |
| 3. Kidō-sen..... | 141 |
| Postscript..... | 142 |

Hokei—The Laws of Composition and Applications

The teaching method of Hokei, that is form (kata) in traditional martial arts, contains the necessary philosophy and norms for mastering the profound principles of Taïdo. Teaching arbitrarily, detached from fundamental principles and laws, is considered misguided.

I Philosophy and Laws Within the Content of Hokei

In Taïdo, a Hokei is a “form” created with the premise of effective practice. It systematically integrates the techniques of *Taiki*, *Dōkō*, and *Seigyō* with the principles of martial action: “*Tai no Sen*”, “*Go no Sen*”, and “*Sen no Sen*”.

The philosophy and principles within these Hokei—which unify relative attack–defense, practical combat techniques, and techniques of varying difficulty—allow for creative expression through individual ingenuity.

Therefore, creativity within Hokei must not merely involve adding or altering techniques, such as changing a *Sentai chokujō-zuki* to a double punch or to a *Sentai shajō-geri*. It must be relative to an opponent, practical, and involve difficulty. Difficulty here means simultaneously compressing time and space while expanding spatial awareness.

II Approach to Hokei in Traditional Martial Arts

Movements in traditional martial arts are generally organized for step-by-step learning: *Ken* (*Tai no Sen*: attacking first) is taught as *Ken*, *Tai* (*Go no Sen*: defending first then counterattack) as *Tai*, and *Hyōri* (attacking and defending simultaneously) as *Hyōri*.

Ken means actively initiating an attack to strike the opponent’s pre-movement vulnerability before they react. *Tai* means passively attacking the post-movement vulnerability after the opponent’s offensive action. *Hyōri* means seizing the moment of change during mutual offense and defense to attack. Taïdo incorporates these movements as fundamental principles.

III Dependent Elements Required in Hokei

In Taïdo’s “*Tai (In) no Hokei*”, “*Sei no Hokei*”, “*Gen no Hokei*”, and “*Mei no Hokei*”, the Hokei are structured with careful consideration for both the individual elements necessary to express human innate functions and the dependent elements required to properly execute the practical

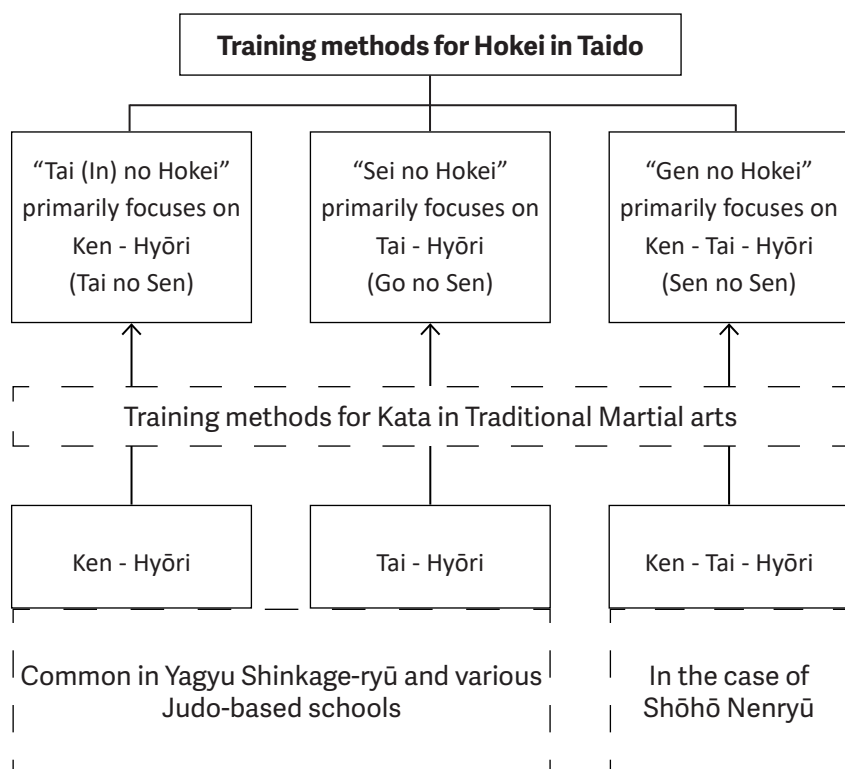
techniques of *Ken*, *Tai*, and *Hyōri*.

In Taido, when training “*Tai (In) no Hokei*” primarily with *Ken-Hyōri* (*Tai no Sen*), one counters the opponent’s “*Tai*” with “*Ken-Hyōri*.” However, the opponent’s “*Tai*” in this context is not pure stillness; the moment they initiate an attack is precisely the instant of *Kihatsu Kitai*, filled with momentum.

When training “*Sei no Hokei*” primarily with *Tai-Hyōri* (*Go no Sen*), one counters the opponent’s “*Ken*” with “*Tai-Hyōri*.” Here, the opponent’s *Tai* refers to the moment a *tsuki*, *keri*, *nage*, or *gyaku* technique is about to reach its peak. In the case of a counter technique, the defensive (receiving) technique becomes the “*Hyōri*” state and functions as *Ken* (strike).

When training “*Gen no Hokei*” primarily with *Ken-Tai-Hyōri* (*Sen no Sen*), both parties engage in “*Ken-Tai-Hyōri*” versus “*Ken-Tai-Hyōri*” offense and defense. In this case, both the offense and defense become techniques of completion. For example, when Person A attempts to counter Person B’s attack, Person B attempts to counter Person A’s counterattack at that very instant. In this way, Person A and Person B repeatedly exchange attacks and counterattacks.

The relationship between traditional martial arts and Taido can be illustrated as follows:



IV Independent Elements Essential to Hokei

It is crucial to train Hokei with the assumption of Jissen combat. In this case, in addition to the dependent elements discussed in Section 3, the trainee themselves must pay attention to certain matters. These are summarized as the Ten Independent Elements of Hokei as follows.

- 1) *Yōi to Kisshin* (Preparation and Initial Intent)
This refers to paying attention to the situation immediately before executing techniques and the mental preparation to respond to the opponent's movements at any time.
- 2) *Taijiku to Seitai* (Body Axis and Posture)
This means correctly maintaining the body axis necessary for executing techniques and ensuring the body posture is appropriate for the technique to be performed.
- 3) *Kōbō to Inyō* (Offense and Defense, Yin and Yang)
This refers to discerning the relationship between one's own body during attack and defense when executing techniques, and the body of the opponent to be attacked.
- 4) *Kankyū to Kyōjaku* (Tempo and Force)
This refers to appropriately distributing the degree of speed in movement toward the target and the strength and weakness of force when executing techniques.
- 5) *Shinshuku to Gōjū* (Extension and Contraction, Rigidity and Flexibility)
This refers to appropriately considering the extension and contraction of the body, and the hardening and softening of the body, when executing techniques against the target.
- 6) *Kiai to Iryoku* (Ki and Power)
This refers to the culmination of technique execution (Kimegi), where ki and force are simultaneously combined to unleash power against the target.
- 7) *Chakugan to Mokuhyō* (Focus and Target)
This means maintaining proper awareness of the necessary target during the execution of techniques, ensuring readiness to respond at any moment, and unifying technique and look (intent).
- 8) *Kokyū to Seihō* (Breathing and Momentum)
This refers to appropriately varying breathing techniques during practical application to consolidate energy according to one's stamina.
- 9) *Unsoku to Unshin*
This refers to constantly being mindful of distance and phase (direction and angle) when performing movements during Hokei practice.
- 10) *Zanshin to Kaitai* (Remain focus and Relax)
This means, immediately after completing a technique, not becoming distracted, but maintaining awareness and focus toward the opponent while fully relaxing the body.

V Relationship Between Various Hokei and Meridians

The types and contents of the various Hokei in Taido will be covered later in this volume. The relationship between Hokei and meridians is summarized in the following table.

<Table of Hokei and Meridian Relationships>

Tai no Hokei

Chokushi Handan

means to make a momentary decision when looking at a situation.

| Application of <i>Chokushi Handan</i> ⁽¹⁾ | Meridian Utilization and <i>Seigyo</i> |
|--|--|
| 1. Mastering bodily functions and structure | 1. Initiate movement at the same time as making a judgment |
| 2. Understand the movement states of each body part | 2. Importance of switching to <i>Dōkō</i> simultaneously to <i>Seigyo</i> |
| 3. Distinguish deficiency and excess through proper judgment | 3. Understand the degree of strength/weakness, speed/slowness, and extension/contraction |
| 4. Insight into <i>Kihatsu Kitai</i> and <i>Han-shin Hantai</i> | 4. Sustain movement through endurance and stamina |
| 5. Be able to respond to the root causes of the opponent's <i>tsuki, keri, ate, tori, kuzushi</i> , and <i>karami</i> techniques | 5. In <i>Dōkō</i> and <i>Seigyo</i> , perceive both the physical form and the meridian form—that is, the flow of meridian energy (<i>Ki</i>) |

Sei no Hokei

| Application of <i>Chokushi Handan</i> | Meridian Utilization and <i>Seigyo</i> |
|--|--|
| 1. Mastering bodily functions and structure | 1. Initiate movement at the same time as making a judgment |
| 2. Understand the movement states of each body part | 2. Importance of switching to <i>Dōkō</i> simultaneously to <i>Seigyo</i> |
| 3. Distinguish deficiency and excess through proper judgment | 3. Understand the degree of strength/weakness, speed/slowness, and extension/contraction |
| 4. Insight into <i>Kihatsu Kitai</i> and <i>Han-shin Hantai</i> | 4. Sustain movement through endurance and stamina |
| 5. Be able to respond to the root causes of the opponent's <i>tsuki, keri, ate, tori, kuzushi</i> , and <i>karami</i> techniques | 5. In <i>Dōkō</i> and <i>Seigyo</i> , perceive both the physical form and the meridian form—that is, the flow of meridian energy (<i>Ki</i>) |

Gen no Hokei

| Application of <i>Chokushi Handan</i> | Meridian Utilization and <i>Seigyō</i> |
|--|---|
| <ol style="list-style-type: none"> 1. Master the body's functions and structure 2. Know the movement states of each body part 3. Distinguish between True and False (feints) through proper judgment 4. Insight into Kihatsu kitai and Han-shin hantai 5. Mastering techniques: <i>Tori, Kuzushi, Karami, Gyaku, Uke, Harai, Tome, Nagashi</i> and <i>Kimegi</i> 6. Make accurate judgments on movements, grasping the wave patterns of points and lines 7. Hypothesis formulation within emotional figure is necessary 8. Develop the ability to respond to <i>Rendō Rentai</i> movements | <ol style="list-style-type: none"> 1. Initiate movement at the same time as making a judgment 2. Importance of switching to <i>Dōkō</i> simultaneously to <i>Seigyō</i> 3. Understand the degree of strength/weakness and speed/slowness 4. Requires endurance and stamina 5. Respond to <i>Kihatsu Bui</i> (initiation points) above/below, left/right, front/back 6. Borrow the opponent's force to increase power 7. Adjust actions according to the flow of energy to build momentum 8. Utilize skeletal muscle functions to their absolute limit |

1 Sengi — Systematic Training

I Methods for systematic training of each technique

1. CONTENT OF TRAINING

Karate and other martial art techniques consist of “punches, kicks and blocks” and other less complex focused techniques, and other, less complex, focused techniques. These are fairly easy to master with proper, gradual training. However, in order to master Taido techniques to a level that they can be applied, it is important to train and teach them in correct order gradually and systematically on the spot (*tei-ten*), on the line (*tei-sen*) and over an area (*tei-men*) for application and for further development.

(1) ON THE SPOT TRAINING (TEI-TEN)

Training on the spot is the training method where one does basic training on one place, performing basic techniques on a specific place (*tei-ten*), with a focus on accuracy and stability, alone (against oneself) or with an opponent (against someone else) in order to learn the technique correctly.

Explanation:

Training against oneself: is training where one imagines an opponent while doing basic or applied techniques alone.

Training against an opponent: is training where one trains basic or applied techniques with an opponent.

(2) ON THE LINE TRAINING (TEI-SEN)

Training on the line is the training method where one trains each basic technique while moving on a line with a focus on stability and autonomy. This is done alone or with an opponent in order to learn a technique correctly.

(3) TRAINING OVER AN AREA (TEI-MEN)

Training over an area is the training method where one trains each basic technique while moving in 45°, 90°, 135° over an area, focusing on autonomy and adaptability alone or with an opponent. For example, by training “*Jōdan*, *Chūdan* and *Gedan no Kōbō*”.

(4) APPLICATION TRAINING

Application training is the training method where one practices each

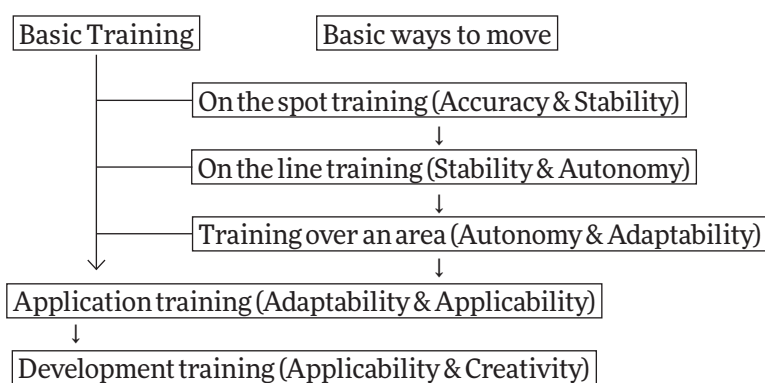
technique group in a predetermined way while moving. The training can be done alone or with an opponent with a focus on adaptability and applicability. For example, by training “*Chiteki Rendō Rentai* training” (see page 11).

(5) DEVELOPMENT TRAINING

Development training is the training method where one practices each technique group moving freely, continuously repeating the process of *unsoku – sōtai – seihō – kimegi – gentai*. The training is done with an opponent as realistic as possible with a focus on applicability.

2. TRAINING ORDER

In order to understand the efficient side of training it is important that the training order adheres to <*Dōkō* [The Law of Movement]>, and that the plan must be gradual and systematic (see Volume I).



II Basic movements and *Dōkō Go Kai* for *Sen* techniques

1. EXAMPLE OF HOW TO TEACH BASIC SEN MOVEMENT (SPIN THE BODY LIKE A TOP)

As in picture 1, put your hands on the hips in *hidari kōkutsu-dachi*, on the count of *ichi* (1) turn your body clockwise as seen in picture 2 and 3 while moving forward. On the count of *ni* (2) return while turning counter-clockwise.

Do the opposite side. Once you get used to it, do left-right continuously while moving forward and backward.



Picture 1



Picture 2



Picture 3

THINGS TO CONSIDER WHEN TEACHING

Focus on turning the body and be careful to not be too strict about other things. Make the student understand the merit of the spinning (turning) movement, how it can be used in attack and defence, and how it is connected to the other techniques.

Explanation:

Spinning like a top is the condition when an object (body) rotates (spin) around an axis (the spine). The centrifugal forces generated are used to deflect (defend off) other objects (attacks), and to add force to others (attacks).

2. BASIC PRACTICING AND PRACTICING WITH AN OPPONENT BASED ON *DŌKŌ GO KAI FOR SEN*

(1) *SENTAI FŪRIN: THE CONDITION OF THE TECHNIQUE*

1) *MEANING:*

When doing *sen* techniques, imagine the wind blowing between trees (like a whirlwind), turn the body swiftly as a spinning top and execute the technique.

2) *TEACHING METHOD:*

Focus on the basic movement as seen above in 1. Example of how...

3) *POINTS TO KEEP IN MIND:*

Emphasize the speed of rotation of the body.

(2) *KIHATSU SEIKEN: POINT TO DEFEND*

1) *MEANING:*

Turn fast to make sure the shoulders are not controlled by the opponent whilst turning.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

In the beginning focus on the defending part, and when getting used to it, do mainly attacks. Change the force used gradually on both sides, and make sure the meaning of *Kihatsu Seiken* is understood.

Start with both hands on the hips, and, when getting used to it, start from *hidari chūdan-gamae* as seen in picture 1. In the beginning do it in a high stance.

The attacking side turns the body as seen in picture 2, the defending side takes a step forward while stopping the attacking side's shoulder. This teaches that the turn can be stopped. The side that

defends controls the attacker's shoulders with both hands while taking a step forward into *fudō-dachi*.

The attacker should turn fast so that the *Kihatsu bui* (in the case of *sen*, the shoulders) do not get controlled, and sweeps the attacker's hands.



Picture 1



Picture 2



Picture 3

Explanation:

Kihatsu bui refers to the part of the body that generates the force by changing the body axes for each technique group and thus should be defended. At the same time, it should be used as the part generating the force in the attack.

(3) DAEN KŌKA: THE SHAPE OF THE MOVEMENT

1) MEANING:

When doing *sen*-techniques, do not stand on the same spot, move forward or backward while lowering the body.

2) TEACHING METHOD:

Teach in steps according to the following Points to keep in mind.

3) POINTS TO KEEP IN MIND:

In the beginning focus on the defending part, and when getting used to it, do mainly attacks. Change the force and speed used gradually on both sides, and teach the meaning of *Daen Kōka*.

After confirming that when practicing *Kihatsu Seiken* in a high stance, as in (2), (start with both hands on the hips), when getting used to it, start from *hidari chūdan-gamae* as seen in picture 1.

The attacking side should train how to lower their stance while getting into *aji-dachi* as seen in picture 2 in order to avoid having the shoulder controlled. The defending side stretches out the hands in the same way as in picture 2 under (2).

The defending side learns that the attacker, by lowering the body, avoids being controlled as seen in picture 3 and further learns that it can be developed into a *shajō-geri* whilst fully moving the shoulder out of range, as seen in picture 4.



Picture 1



Picture 2



Picture 3



Picture 4

(4) SANDŌ ITTAI: METHOD TO ATTACK

1) MEANING:

When doing *sen*-techniques, the three movements; the defending hand, the insertion of the leg and the spinning of the hip should be initiated at the same time.

2) TEACHING METHOD:

Teach in steps according to the following Points to keep in mind.

3) POINTS TO KEEP IN MIND:

The movements of the defending hands can be seen in picture 1 and 2, and the use of the sweeping hand (*harai-te*) is shown in picture 3, and it is important to teach the importance of both. Once getting used to it, do the moves in picture 1 and 2 at the same time. Then, continue with the moves in picture 3 and 4. Finally, do all the moves in one series.

Both sides stand in *hidari chūdan-gamae*. On the count of *ichi* (1), the defending side makes a punch while moving into *zenkutsu-dachi*, like picture 1. On the count of *ni* (2), while turning, the attacking side uses the defensive hand as in picture 2 to fend off the defending side's punch. On the count of *san* (3), the attacker sweeps the defender's punch as in picture 3 with *harai-te*. On the count of *yon/shi* (4), the attacker does *sentai-chokujō-zuki* with the left hand and then moves back to *gentai*.



Picture 1



Picture 2



Picture 3



Picture 4

(5) GANKA SOKKETSU: THE AIM FOR THE DECISIVE TECHNIQUE

1) MEANING:

As the body is spinning when doing *sen*-techniques, the aim should not be in the centre. It should be the *Ganka* spot (the flank).

2) TEACHING METHOD:

Teach the students that if they aim at the centre they will miss the target as seen in picture 1. Thus, train them to aim at *Ganka* as seen in picture 2.



Picture 1

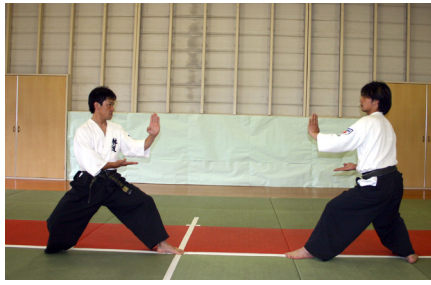


Picture 2

3. BASIC SEN TECHNIQUES

(1) SENTAI CHOKUJŌ-ZUKI

Sentai chokujō-zuki is the technique where one will turn the body axis left or right as a top as seen in pictures 1 to 4, while declining, and generating power from the spin by using the three movements, hand, hip and leg, to generate force that is transferred to a *tsuki* or a *nukite* aiming for *ganka*.



Picture 1



Picture 2



Picture 3



Picture 4

(2) SENTAI SHAJŌ-GERI

Sentai *shajō-geri* is the technique where one turns the body axis left or right like in picture 1 to 3, and lets the body fall to the side while using the centrifugal force and by contracting and expanding the knee doing a kick with the ball of the foot (*koshi*) or the top side of the foot (*kō*).



Picture 1



Picture 2



Picture 3

(3) SENTAI KAIJŌ-GERI

Sentai *kaijō-geri* is the technique where one turns the body axis left or right like in picture 1 to 3, while using the centrifugal force and by contracting and expanding the knee doing a horizontal kick with the ball of the foot (*koshi*) or the top side of the foot (*kō*).



Picture 1



Picture 2



Picture 3

(4) SENTAI GYAKUSEN-ATE

Sentai gyakusen-ate is the technique where one turns the body axis left or right, like in picture 1 to 2, letting the centrifugal force transfer into the elbow as it strikes backwards while getting into *fudō-dachi*. This technique is good to use at a close (point-blank) range.



Picture 1



Picture 2

(5) SENTAI TETCHŪ-ATE

Sentai tetchū-ate is the technique where one turns the body axis left or right, like in picture 1 to 3, letting the centrifugal force transfer into the elbow as it strikes forward while getting into *aji-dachi*. This technique is good to use at a close range.



Picture 1



Picture 2



Picture 3

(6) SENTAI SHITTŌ-ATE

Sentai shittō-ate is the technique where one turns the body axis left or right, like in picture 1 to 3, letting the centrifugal force transfer into the bent knee. This technique is good to use at a close range.



Picture 1



Picture 2



Picture 3

(7) SENTAI HAIMEN-DORI

Sentai haimen-dori is the technique where one turns the body axis left or right, like in picture 1 to 3, letting the centrifugal force transfer into a hold of the opponent's back and arms in *fudō-dachi*. This technique is good to use at a close range.



Picture 1



Picture 2



Picture 3

(8) SENTAI HARAI-KUZUSHI

Sentai harai-kuzushi is the technique where one turns the body axis left or right like in picture 1 to 3, while doing this let the body fall to the left or right, sweep the opponent's outside ankle with the inside of your foot.



Picture 1



Picture 2



Picture 3

(9) SENTAI SHUTŌ-UCHI

Sentai shutō-uchi is the technique where one will turn the body axis left or right as a top as seen in pictures 1 to 3, while declining, and generating power from the spin by using the three movements, hand, hip and leg, which is transferred into a strike (*uchi*) while getting into *oji-dachi*.



Picture 1



Picture 2



Picture 3

III Basic training of Sen-techniques

1. ON THE SPOT TRAINING - SENGI

Practice each *sen*-technique repeatedly from *chūdan-gamae* to *gentai* on the spot focusing on both accuracy and balance.

- (1) Repeat the same side 5-10 times from *hidari chūdan-gamae*, either alone or with an opponent. Do the same for the other side.
- (2) Repeat left and right technique, at the spot by doing *ten-soku*, 4-8 times, either alone or with an opponent.
- (3) Practice *Chūdan no Kōbō* on the spot either alone or with an opponent.

2. ON THE LINE TRAINING - SENGI

Practice each *sen*-technique repeatedly while taking one or two steps forward, focusing on both balance and autonomy.

- (1) Do steps (1) and (2) of On the spot training above while taking a step forward.
- (2) Do steps (1) and (2) of On the spot training above by using *sō-soku* and *ni-no-ashi*. Make sure to carry the force of the forward movement into the technique.

Explanation:

Ni-no-ashi is when one takes a half or full step further towards the opponent from *tsui-soku* or with the front foot in *sō-soku*, or when taking a step forward with the rear foot before doing *zentei* (forward roll), in order to reduce the distance to the opponent and to add speed to the technique.

3. TRAINING OVER AN AREA - SENGI

Practice each *sen*-technique repeatedly while using *kō-soku* or *ka-soku*, or using *Unsoku Jigata* (see Volume 1, page 143), focusing on both autonomy and adaptability.

A. AN EXAMPLE WHEN TAKING A 45° ANGLE

- (1) Do steps (1) and (2) of On the spot training above from *kō-soku*. When using an opponent, the other side will also do *kō-soku*.
- (2) Do steps (1) and (2) of On the spot training above from *ka-soku*. When using an opponent, the other side will do *tai-soku* then *kō-soku*.

B. AN EXAMPLE WHEN TAKING A 90° ANGLE

- (3) The attacking side does steps (1) and (2) of On the spot training above from *kō-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *tai-soku* then *kō-soku*.
- (4) The attacking side does steps (1) and (2) of On the spot training above from *ka-soku* and *kō-soku*. When using an opponent, the other side will do *tai-soku*, *kō-soku* then *kō-soku*.

- (5) The attacking side does steps (1) and (2) of On the spot training above from *gen-soku*, *ten-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *ten-soku*, *tai-soku* then *kō-soku*.

C. AN EXAMPLE WHEN TAKING A 135° ANGLE

- (6) The attacking side does steps (1) and (2) of On the spot training above from either *unsoku jigata* pattern N-1, Z-3, C-4, U-2 or M-1. When using an opponent, the other side will move in accordance to the pattern used.
- (7) Do *Chūdan no Kōbō* with *unsoku C-4*.

IV Application training and development training

1. APPLICATION TRAINING

Learn how to attack and defend for each *sen*-technique with a set *unsoku* or *unshin* pattern, focusing on both the adaptability and applicability, either alone or with an opponent. While doing this, be inventive doing *sengi* from another *sengi*, doing *sengi* from another technique, doing two or three continuous techniques.

(1) USING CHITEKI RENDŌ RENTAI TRAINING.

The attacker attacks alone mainly with *sengi* using 135° *unsoku jigata*. The defender, after checking the attack (knowing the enemy), without delay, does a counter-attack using *go-no-sen*. Of course, if the defender's move is bad, the attacker could use *tai-no-sen* to do a decisive technique. Moreover, the attacker should try to dodge the defender's counter-attack using *sen-no-sen*.

Like this, *Chiteki rendō rentai* training is the learning of the opponent's attack or defence, adapting to it with *rendō rentai* and using Budo principles for action (*tai no sen*, *go no sen*, *sen no sen*).

2. DEVELOPMENT TRAINING

Practice mainly *Sentai* techniques while moving freely, continuously repeating the process of *unsoku – sōtai – seihō – kimegi – gentai*, focusing on applicability and creativity as realistic as possible.

(1) DO AS JISSEN

Apply the above in *jissen* practicing.

2 Sentai no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

In Karate-dō, kata are classified depending on what they emphasize, hands, kicks or elbow techniques, or breathing. In Taïdo, *hokei* are composed and classified according three principles: *dōkō*, the principle of movement, *seigyō*, the principle of martial behaviour, and *taiki*, the principle of breathing.

Sentai no hokei, as its name indicates, is based on the first of Taïdo's five basic movements (techniques based on the 5 basic movements, *sen*, *un*, *hen*, *nen* and *ten*), and has the following structure and contents.

- (1) Some of the *ungi* and *hengi* used in *Untai no hokei*, the next hokei, have been incorporated to this hokei so as to allow a progressive learning.
- (2) *Sengi* are mainly *sentai chokujō-zuki* and the hokei is structured so that they are performed from both left and right *kamae* equally.
- (3) The presence of *unsoku* (*ka-soku*) allows the practitioners to learn the basic ways to change the angle and distance with their opponent and accelerate their movements.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *sengi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

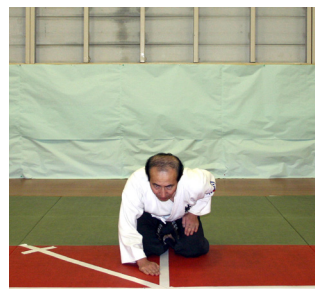
- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do *zarei* (*rei* in *seiza*) [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left foot onto *kidō-ten* into *hidari* (left) *gedan-gamae* in *hidari eji-dachi* and the right hand pulled back to *hikite* position [Picture 4].
- (4) NORTH: Look left (north) and shift the right foot in and onto the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 5].
- (5) NORTH: From this position do a *sentai-chokujō-zuki*, ending up in *migi eji-dachi* with the right hand pulled back as *hikite*.



Picture 4



Picture 5



Picture 6

- (6) SOUTH: Turn the head to look back (over the right shoulder) and pull the right foot backward while turning back in *migi* (right) *chūdan-gamae* in *migi kōkutsu-dachi* [Picture 7].
- (7) SOUTH: Do *migi sentai-chokujiō-zuki* ending up in *hidari eji-dachi* with the left hand in *hikite* position [Picture 8].
- (8) SOUTH: Take a step back (*tai-soku*) into *migi chūdan-gamae*, in *kōkutsu-dachi* with the left foot on the *kidō-ten* (starting point) [Picture 9].



Picture 7



Picture 8



Picture 9

- (9) SOUTH: Look left (east) and move the right foot back to the left foot, continue to move it to the right to return to *hidari chūdan-gamae* with the left foot on the *kidō-ten* (starting point) [Picture 10].
- (10) EAST: Do *hidari sentai-chokujiō-zuki*, ending in *migi eji-dachi* and right hand in *hikite* position [Picture 11].
- (11) EAST: Continue with *migi sentai-chokujiō-zuki* ending in *hidari eji-dachi* with the left hand in *hikite* position [Picture 12].



Picture 10



Picture 11



Picture 12

- (12) EAST: Move into *hidari chūdan-gamae* in *kōkutsu-dachi* [Picture 13].
- (13) EAST: Do *migi untai-shōmen-geri-zuki* [Picture 14], ending in *migi eji-dachi* with the left hand in *hikite* [Picture 15].



Picture 13



Picture 14



Picture 15

- (14) EAST: Do *hidari hentai-ebi-geri* (with *kiai*) [Picture 16].
 (15) EAST: Pull the left foot (the kicking leg) back to get back in *migi chūdan-gamae* [Picture 17].
 (16) NORTH: Look left (north) and put the left foot forward to the left to get into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 18].



Picture 16



Picture 17



Picture 18

- (17) NORTH: Do a basic *ka-soku* into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 19].
 (18) NORTHWEST: Do a *hidari sentai-chokujō-zuki* ending in *migi eji-dachi* with the right hand in *hikite* position [Picture 20].
 (19) NORTHWEST: Take a step back with the right foot into *hidari chūdan-gamae* [Picture 21].



Picture 19



Picture 20



Picture 21

- (20) NORTH: Do a basic *gen-soku* into *migi chūdan-gamae* ending in *kōkutsu-dachi* with the left foot on the front *kidō-ten* [Picture 22].
 (21) SOUTH: Look right (south) over the right shoulder and move the right foot straight back while turning the body into *migi chūdan-gamae* [Picture 23].
 (22) SOUTH: Do the same as indicated in (17) on the opposite side [Picture 24]



Picture 22



Picture 23



Picture 24

(23) SOUTHWEST: Do the same as indicated in (18) on the opposite side [Picture 25].

(24) SOUTHWEST: Do the same as indicated in (19) on the opposite side ending in *hidari kōkutsu-dachi* with the right foot on the front *kidō-ten* [Picture 26].

(25) SOUTH: Do the same as indicated in (20) on the opposite side getting into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 27].



Picture 25



Picture 26



Picture 27

(26) WEST: Look right and move the left foot back and left into *migi chūdan-gamae* facing the initial starting point (west) [Picture 28].

(27) WEST: Do the same as indicated in (13) on the opposite side [Pictures 29 and 30].

(28) WEST: Do the same as indicated in (14) and do *migi hentai-ebi-geri* [Picture 31].

(29) WEST: Pull the right kicking leg back into *hidari chūdan-gamae* [Picture 32].



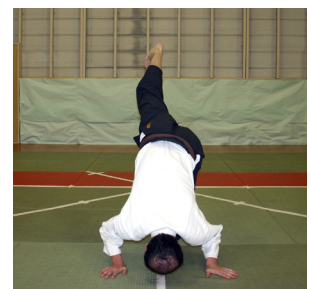
Picture 28



Picture 29



Picture 30



Picture 31

(30) WEST: Do *hidari sentai-chokujō-zuki*, ending in *migi eji-dachi*, right hand in *hikite* position [Picture 33].

(31) WEST: Continue with *migi sentai-chokujō-zuki*, ending in *hidari eji-dachi* with the left leg on the initial starting point (*kidō-ten*)

[Picture 34].

- (32) NORTHEAST: Look 135° to the right and turn to the right (Northeast) while putting the right foot back at a 45° angle from the starting line (*kidō-sen*) getting into *hidari chūdan-gamae* [Picture 35].



Picture 32



Picture 33



Picture 34



Picture 35

- (33) NORTHEAST: Do *hidari sentai-chokujō-zuki*, ending in *migi eji-dachi* [Picture 36].
- (34) SOUTHEAST: Look 90° to the right (Southeast) while pulling the right leg back to the left and then forward 90° to the right into *migi chūdan-gamae* at 45° from the initial *kidō-sen* [Picture 36].
- (35) SOUTHEAST: Do *migi sentai-chokujō-zuki* (with *kiai*), ending in *hidari eji-dachi* [Picture 38].



Picture 36



Picture 37



Picture 38

- (36) SOUTHEAST: Pull the left foot back into *migi chūdan-gamae* (*tai-soku*) with the left foot on the initial *kidō-ten* [Picture 39].
- (37) EAST: Look left (east) and pull the right leg back on the initial *kidō-sen* into *hidari chūdan-gamae* with the left leg on the initial *kidō-ten* [Picture 40].
- (38) EAST: Move into *hidari gedan-gamae* [Picture 41].



Picture 39



Picture 40



Picture 41

- (39) EAST: Sit in *seiza* in a set manner [Picture 42].
- (40) EAST: Follow the set manner to do *zarei* [Picture 43].

(41) EAST: Follow the set manner to dismiss (*kaitai*).

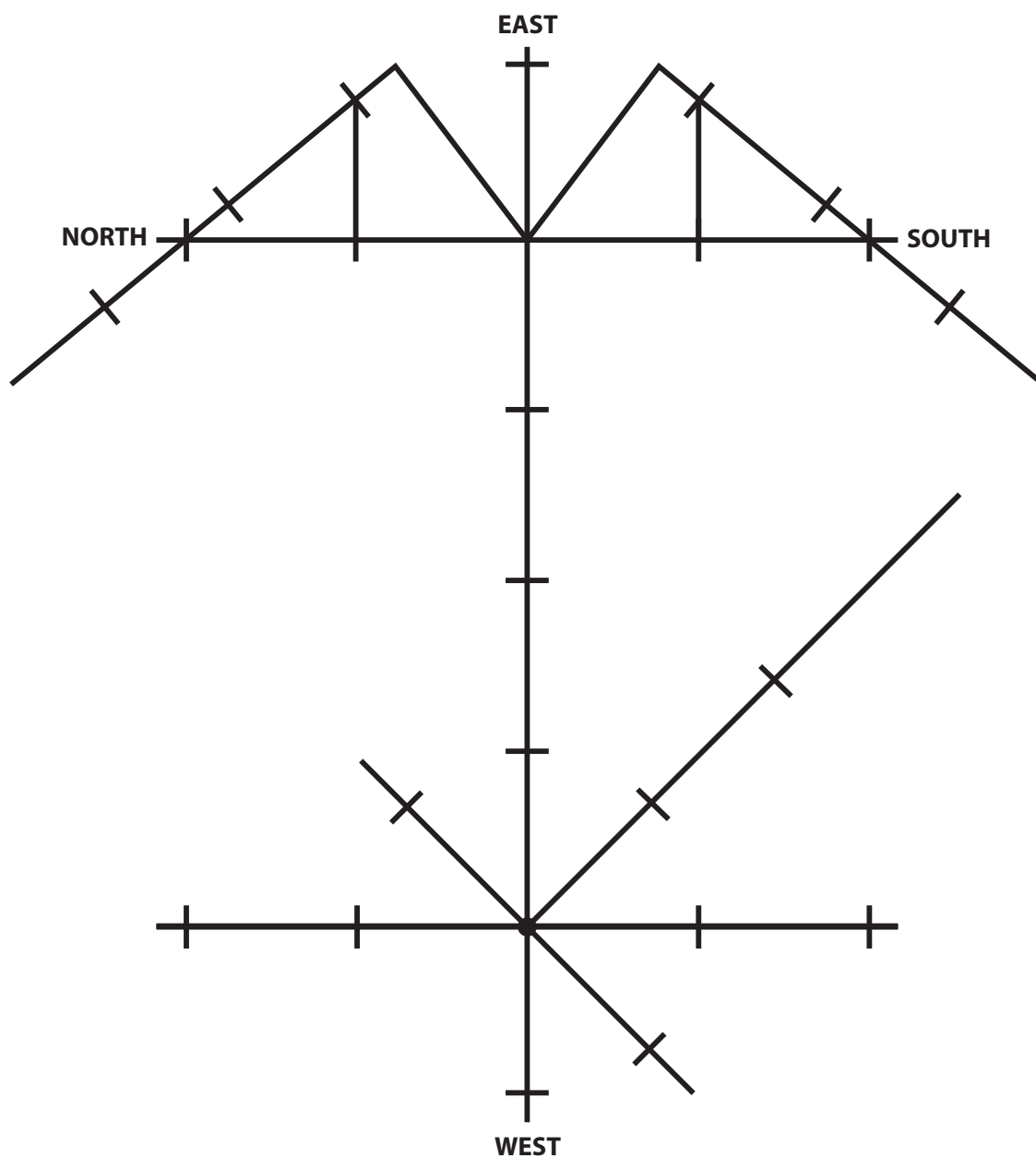


Picture 42



Picture 43

3. KIDŌ-SEN



3 Senin no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

As stated in its name, the composition of *Senin no Hokei* is focused around the first of the five movements of Taïdo, *Sen*, and was created mainly for women. Hokei are divided into *yang (tai)* and *yin (in)*. *Tai* hokei represent the masculine, the aggressive and proactive aspect of *yang* whereas *In* hokei represent the feminine, the receptive and accepting nature of *yin*. These concepts are considered in the composition of *Tai-* and *In-*hokei.

It is encouraged to practise both types of hokei. It is especially important for those people with tendencies to use brute-force to practice *In*-hokei that focus on flow (lines). Likewise, it is important for people who lack decisiveness or determination to practice *Tai*-hokei that are designed to emphasise strong strikes (points).

Senin no Hokei has the following composition and content:

- (1) Some *Un* techniques in the subsequent *Unin no Hokei* are incorporated for a structured and gradual exposure and training.
- (2) Practicing the main *Sen* technique, *sentai (-in) chokujō-zuki*, from left and right *kamae* allows for a balanced training for both the right and the left side of the body. *senin chokujō-zuki* is an alternate form of *sentai chokujō-zuki*. It differs from *sentai chokujō-zuki* by emphasizing “lines” (flow) that contrasts from “points” (strong strikes) [Pictures 11, 12 and 13] and it is a technique used to mark and counter attack the opponent.
- (3) In *In*-hokei, *Nukite* (spear hand) is used in place of all *Seiken* (fist).
- (4) Incorporation of *unsoku* is designed to train the basics of taking distance, angles and space.
- (5) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *sengi*.
- (6) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do *zarei* (*rei* in *seiza*) [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left foot onto *kidō-ten* into *hidari gedan-gamae* in *hidari eji-dachi* and *migi hikite* [Picture 4].

- (4) EAST: *Migi untai-shōmen-geri-zuki* into *migi eji-dachi* and *hidari hikite*. (Tsuki are all *nukite* from this point onwards) [Picture 5, 6].



Picture 4



Picture 5



Picture 6

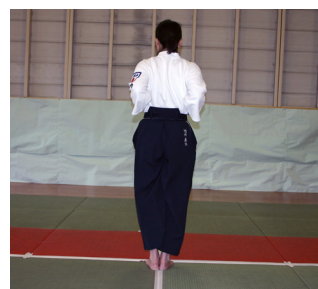
- (5) WEST: Look back (west) and rotate body counter-clockwise into *hidari eji-dachi* with *morote-sokuhō-suihei-nukite-sashi* [Picture 7]. Follow with *morote-zenpō-nukite-sashi* [Picture 8].
- (6) WEST: Align the right (rear) foot with the left (front) foot into *heisoku-dachi* on *kidō-ten* while pulling in the arms to *hikite* [Picture 9].



Picture 7



Picture 8



Picture 9

- (7) SOUTH: Look left (south) and shift the right foot back on the Northern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 10].
- (8) SOUTH: *Hidari senin-chokujō-zuki* - slide the right foot behind the left foot on the Southern-plane into *migi ryūnen-dachi*, do *nukite-sashi* to mark with left hand while right hand remains as *Soete* [Picture 11]. Look right (back) and do horizontal *nukite-sashi* with right hand [Picture 12]. In the same position, bring the right hand up for a head guard while rotating clockwise (to the south) into *migi eji-dachi* with *hidari nukite-sashi* and *migi hikite* [Picture 13].



Picture 10



Picture 11



Picture 12



Picture 13

- (9) SOUTH: Continue with *hidari untai-shōmen-geri* into *hidari eji-dachi* with *migi nukite-sashi* and *hidari hikite* [Pictures 14, 15].
 (10) SOUTH: Remain in *hidari eji-dachi*. Look right (west) and do *migi suihei-nukite-sashi* (*hidari hikite* remains) [Picture 16].
 Look forward (south) and do *hidari nukite-sashi* with *migi hikite* [Picture 17].



Picture 14



Picture 15



Picture 16



Picture 17

- (11) NORTH: Look back (north) and rotate body clockwise into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 18].
 (12) NORTH: Step forward into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* with left foot on *kidō-ten* [Picture 19].
 (13) NORTH: Repeat step (8) - *senin-chokujō-zuki* on the same side [Pictures 20, 21, 22].
 (14) NORTH: Repeat step (9) on the same side [Pictures 23, 24].
 (15) NORTH: Repeat step (10) on the same side [Pictures 25, 26].



Picture 18



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23



Picture 24



Picture 25



Picture 26

- (16) NORTH: Pull the left foot back on the same plane into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 27].
- (17) EAST: Turn 270° (east) looking over the left shoulder. Rotate the body counter-clockwise (east) by moving the right foot on western-plane into *hidari chūdan-gamae* with the left foot on *kidō-ten* [Picture 28].
- (18) EAST: Use *migi ni-no-ashi* into *hai (ude/chū) zenten* (forward roll) [Picture 29 and 30]. Get up into *migi eji-dachi* from the *zenten* with *morote sokuhō-suihei-nukite-sashi* [Picture 31] and follow with *morote zenpō-nukite-sashi* [Picture 32].



Picture 27



Picture 28



Picture 29



Picture 30



Picture 31



Picture 32

- (19) WEST: Use the left hand as a block and rotate the body counter-clockwise to face back (west) in *hidari eji-dachi* with *migi nukite-*

sashi and *hidari hikite* (with *kiai*) [Picture 33].

(20) WEST: Pull the right hand into *hikite* while bringing the left (front) foot to the right (rear) foot into *heisoku-dachi* [Picture 34].

(21) NORTH: Look right (north) and move the left foot back into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 35].

(22) NORTH: Repeat step (8) on the opposite side [Pictures 36, 37, 38].



Picture 33



Picture 34



Picture 35



Picture 36



Picture 37

(23) NORTH: Repeat step (9) on the opposite side [Picture 39 and 40].

(24) NORTH: Repeat step (10) on the opposite side [Pictures 41 and 42].



Picture 38



Picture 39



Picture 40



Picture 41



Picture 42

(25) SOUTH: Look back (south) and rotate body counter-clockwise into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 43].

(26) SOUTH: *Migi hantai ebi-geri* towards south [Picture 44].

(27) SOUTH: Pull the right leg in and return to *hidari chūdan-gamae*

in *hidari kōkutsu-dachi* [Picture 45]. SOUTH: Step forward into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 46].



Picture 43



Picture 44



Picture 45

(28) SOUTH: Repeat step (22) on the same side [Pictures 47, 48, 49].



Picture 46



Picture 47



Picture 48

(29) SOUTH: Repeat step (22) on the same side [Pictures 50, 51].

(30) SOUTH: Repeat step (23) on the same side [Pictures 52, 53].

(31) NORTH: Repeat step (24) on the same side [Picture 54].



Picture 49



Picture 50



Picture 51



Picture 52



Picture 53

(32) NORTH: Repeat step (25) on the same side [Picture 55].

(33) NORTH: Repeat step (26) on the same side [Picture 56].



Picture 54



Picture 55



Picture 56

(34) NORTH: *Migi untai shōmen-geri-zuki* into *migi eji-dachi* with *hidari hikite* [Pictures 57, 58].

(35) NORTH: *Hidari untai shōmen-geri-zuki* into *hidari eji-dachi* with *migi hikite* (with *kiai*) [Pictures 59, 60].

(36) EAST: Look right (east) and pull the left hand into *hikite* while moving the left (front) foot to the right (rear) foot into *heisoku-dachi*. The body faces east with both hands in *hikite* position [Picture 61].



Picture 57



Picture 58



Picture 59



Picture 60

(37) WEST: Step forward with right foot and rotate counter-clockwise into *hidari gedan-gamae* in *hidari eji-dachi* with *migi hikite* [Picture 62].

(38) WEST: *Hidari sentai chokujō-zuki* into *migi eji-dachi* with *migi hikite* [Picture 63].

(39) WEST: *Migi sentai chokujō-zuki* into *hidari eji-dachi* with *hidari hikite* [Picture 64].



Picture 61



Picture 62



Picture 63

- (40) WEST: Use *hidari soete* and *migi ni-no-ashi* to step into *migi ryūnen-dachi* by sliding the left foot behind the right foot on the same plane. Simultaneously, *migi suihei-nukite-sashi* with *hidari hikite* [Picture 65].
- (41) WEST: Rotate body counter-clockwise into *hidari ryūnen-dachi* with the same hand position. Once rotated, do *morote sokuhō-suihei-nukite-sashi* [Picture 66].
- (42) WEST: Rotate both hands vertically [Picture 67].



Picture 64



Picture 65



Picture 66

- (43) WEST: Use *hidari soete*. Right kick forward (west) with the ball of the foot (*hidari koshi gaisoku-geri*) along with *migi suihei-nukite-sashi* with *ki-ai* in the same direction with *hidari hikite* [Picture 68].
- (44) EAST: Place the right kicking leg forward, rotate counter-clockwise into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 69].
- (45) EAST: On the same spot, shift into *hidari gedan-gamae* in *hidari eji-dachi* with *migi hikite* [Picture 70].
- (46) EAST: Sit in *seiza* in a set manner [Picture 71].
- (47) EAST: Follow the set manner to do a *zareai* [Picture 72].
Follow the set manner to dismiss.



Picture 67



Picture 68



Picture 69



Picture 70

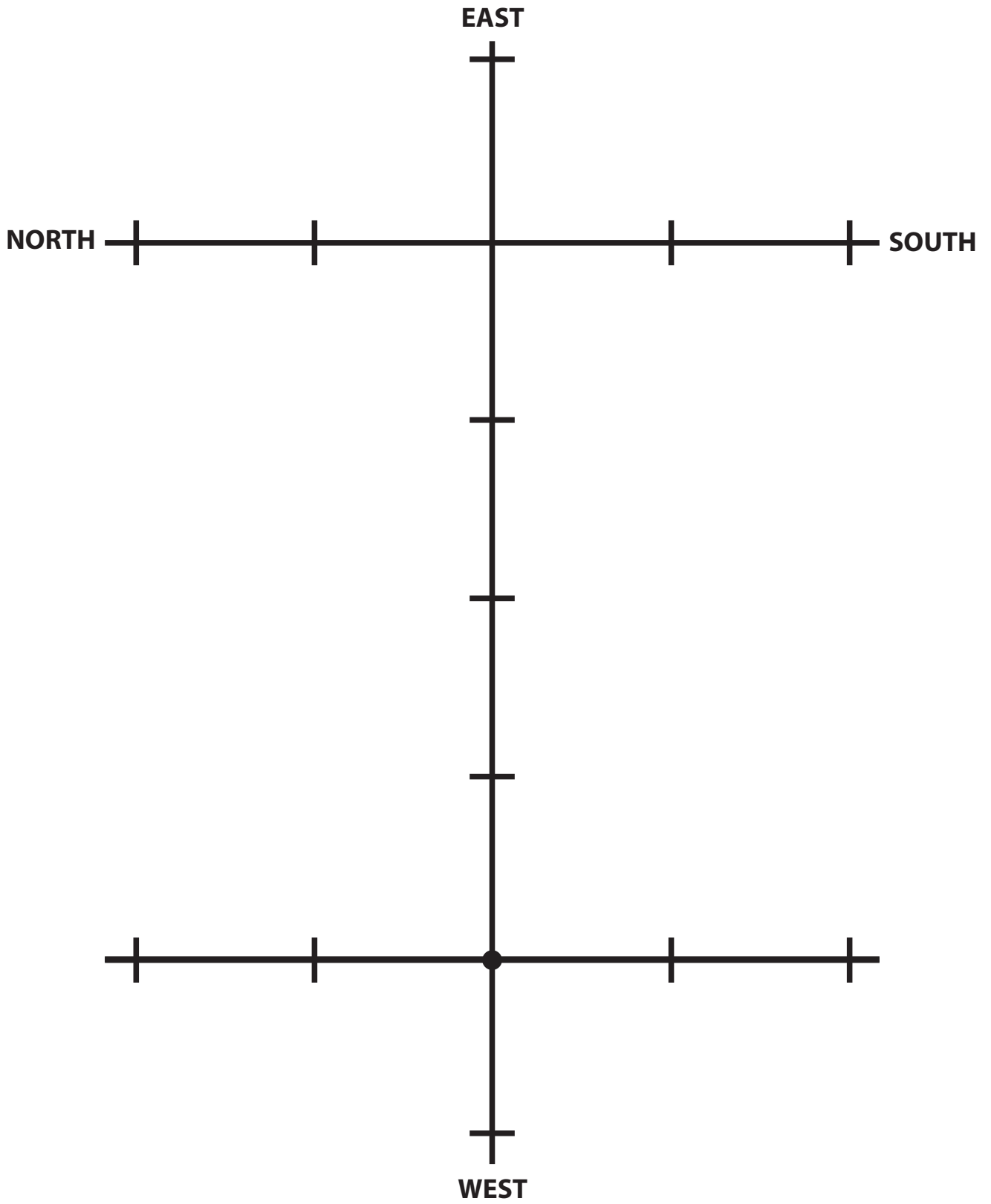


Picture 71



Picture 72

3. KIDŌ-SEN



5 Ungi — Systematic Training

I Basic movements and *Dōkō Go Kai* for Un techniques

1. EXAMPLE OF HOW TO TEACH BASIC UN MOVEMENT (MOVE THE BODY UPWARD/DOWNWARD)

Put both hands on the hips as shown in picture 1 in *kōkutsu-dachi*, on the count of *ichi* (1), take one step forward with the right leg as seen in picture 2, pull up left and right leg alternately in mid air as seen in picture 3. Land in *migi eji-dachi* as seen in picture 4. On the count of *ni* (2), take a step forward into *hidari kōkutsu-dachi*. Turn around and repeat for the opposite side.



Picture 1



Picture 2



Picture 3



Picture 4

Things to consider when teaching

Focus on the take off and pulling in the legs. Understand the merit of the **up/down movement** and how it can be used in attack and defense, and how it is connected to each technique. Once getting used to this, do it with *ni-no-ashi* to add speed.

In addition, do jumps tucking the legs, on the spot, forward, backward, at an angle forward, at an angle backward, using people to jump over or elastic cords, etc.

When getting used to this, do the jump after another movement such as *sentai* or *tentai*.

Explanation:

Up/down movement is to leap the body up or down, and to utilize the energy created to destroy other objects (attack/defense) like a rising and falling wave movement.

2. BASIC PRACTICING AND PRACTICING WITH AN OPPONENT BASED ON *DŌKŌ GO KAI FOR UN*

(1) UNTAI GEKIRŌ: *THE CONDITION OF THE TECHNIQUE*

1) *MEANING:*

When doing *un*-techniques, imagine the strong wave rising and falling, hitting the shore with aggression.

2) *TEACHING METHOD:*

Stand in *hidari kōkutsu-dachi* as seen in picture 1, on the count of *ichi* (1), lift the right knee to in front of the chest as seen in picture 2. On the count of *ni* (2), get into *oji-dachi* as seen in picture 3. When getting used to the movement, do 1 and 2 in a sequence. Moreover, as getting used to the movement, focus on getting the jump in the *untai* movement as high as possible.

3) *POINTS TO KEEP IN MIND:*

Lay an emphasis on moving from a high posture (*kōkutsu-dachi*) into a low posture (*oji-dachi*), while tucking the knee and resealing it, adding vigor to the move gradually.



Picture 1



Picture 2



Picture 3

(2) KIHATSU SEISOKU (SHITSU): *POINT TO DEFEND*

1) *MEANING:*

When doing *ungi*, make sure that the kicking leg or its knee when moving forward does not get controlled by avoiding the “Three mistakes for kicks”, i.e., too high kick (*taka-ashi*), too slow kick (*don-soku*) or stretching the pivot leg (*uki-ashi*), and do the kick quickly.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

In the beginning, focus on the defending part, and when getting used to it, shift the focus to the attacking side.

Change the force and speed used gradually, and teach the meaning of *Kihatsu* and *Seisoku*.

Start with both hands on the hips, and when getting used to it, start from *hidari chūdan gamae* as seen in picture 1. Face each other in *hidari chūdan gamae* as seen in picture 1. The attacking side will do *untai shōmen-geri-zuki*, as seen in picture 2, at the same time the defending side will move the left leg at an angle forward, and while getting into *fudō-dachi*, sweep the opponent's kicking leg as seen in picture 2 to control the opponent. This will teach that a leg that is pulled back too late or too slow will be controlled.



Picture 1



Picture 2

(3) SOKKŌ TŌTETSU: THE SHAPE OF THE MOVEMENT

1) MEANING:

When doing *ungi*, when the protecting leg or kicking leg touches the ground, use this leg to stamp on the instep of the opponent's foot and crush it.

2) TEACHING METHOD:

Teach in steps according to the following Points to keep in mind.

3) POINTS TO KEEP IN MIND:

In the beginning, focus on the defending part, and when getting used to it, shift the focus to the attacking side. Change the force and speed used gradually, and teach the meaning of *Sokkō Tōtetsu*. Use a belt etc. to practice pulling back the kicking leg.

The attacker starts from the position seen in picture 1 and do *untai shōmen-geri-zuki*, as seen in picture 2. Start with both hands on the hips, and when getting used to it, start from *hidari chūdan gamae* as seen in picture 1.

If the kicking leg is too slow, it will be controlled and you cannot do *Sokkō tōtetsu*. The defending side will do *gyaku-ashi-dori* to the kicking leg as seen in picture 2. To not have the kicking leg controlled, pull back the leg swiftly and use it to crush the instep of the opponent's foot, as seen in picture 3.



Picture 1



Picture 2



Picture 3

(4) SANSETSU ITTAI: *METHOD TO ATTACK*

1) *MEANING:*

When doing ungi, gather the three joints; the wrist of the punching hand, the elbow of the protecting arm, and the knee of the leg moved forward, to create a complete defense.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

In the beginning, focus on the defending part, and when getting used to it, shift the focus to the attacking side.

Change the force and speed used gradually, and teach the meaning of Sansetsu ittai. Use a belt to check the defense of the protecting knee when doing *untai eji-zuki*.

The attacker starts from the position seen in picture 1 and do *untai shōmen-geri-zuki*, as seen in picture 2. This will teach that if the three joints are not gathered enough one will be controlled. While getting into *hidari zenkutsu-dachi*, the defender attacks using *minete*. If the three joints are gathered, one will be able to fend off the attack as seen in picture 3.



Picture 1



Picture 2



Picture 3

(5) KANGEN SOKKETSU: *THE AIM FOR THE DECISIVE TECHNIQUE*

1) *MEANING:*

When doing ungi, as the body will move from a high stance to a low, the aim should be in lower abdomen, the *Kangen* point.

2) *TEACHING METHOD:*

Have the opponent stand in *fudō-dachi* and practice the accuracy of the punch as seen in picture 1.

3) *POINTS TO KEEP IN MIND:*

This will teach how it feels to kick or punch your opponent.



Picture 1

3. BASIC UN TECHNIQUES

(1) *UNTAI EJI-TSUKI*

As seen in pictures 1 to 3, *untai eji-tsuki* is done moving the body forward doing *Sansetsu ittai* then moving downward into *ejī-dachi* while doing *seiken jun-zuki* or *nukite*.



Picture 1



Picture 2



Picture 3

(2) *UNTAI SHŌMEN-GERI*

As seen in pictures 1 to 3, *untai shōmen-geri* is done moving the body forward while keeping *Sansetsu ittai* then moving downward into *ejī-dachi* while kicking with the ball of the forward foot (*koshi*). Generally, after kicking, *seiken jun-zuki* or *nukite* is done while getting into *ejī-dachi*.



Picture 1



Picture 2



Picture 3

(3) UNTAI HIEN-GERI

As seen in pictures 1 to 3, *untai hien-geri* is done moving the body forward or backward in a jump, pulling up the legs kicking alternately with the ball of the foot (*koshi*) two or three times.



Picture 1



Picture 2



Picture 3

(4) UNTAI FUJŌ-GERI

As seen in pictures 1 to 3, *untai fujō-geri* is done moving the body forward or backward in a jump, turning the body upside down in midair, kicking backwards with the heel of the jumping leg.



Picture 1



Picture 2



Picture 3

(5) UNTAI GAJŌ-GERI

As seen in pictures 1 to 3, *untai gajō-geri* is done moving the body forward or backward in a jump, keeping the body upright, in midair, kicking forward with the heels or balls of both legs.



Picture 1



Picture 2



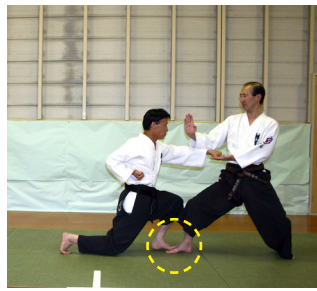
Picture 3

(6) UNTAI FUMI-ATE

As seen in pictures 1 to 3, *untai fumi-ate* is done moving the body forward doing *Sansetsu ittai* then moving downward, the leg that will be in front in *aji-dachi* stamp the instep of the opponent's foot with either the ball or the heel.



Picture 1



Picture 2



Picture 3

(7) UNTAI ZENMEN-DORI

Untai zenmen-dori is performed as in picture 1 to 3 from a low position as *eji-dachi*, while moving forward, using both arms in *fudō-dachi* to grab the opponent.



Picture 1



Picture 2



Picture 3

(8) UNTAI OSHI-KUZUSHI

Untai oshi-kuzushi is performed as in picture 1 to 3 from a low position as *eji-dachi*, while moving forward, use the knee *naigen* of the forward leg to hook behind the opponent's knee, pulling it towards you while pushing the opponent's groin backwards with the palms of your hands until the opponent falls.



Picture 1



Picture 2



Picture 3

(9) UNTAI GYAKU-ASHI-DORI

Untai gyaku-ashi-dori is performed, as seen in picture 1 to 3, while moving the body forward or backward into *fudō-dachi*, dodging the opponent's *shōmen-geri*, etc., with the palm of the rear hand, pushing the calf from beneath, and with the palm of the forward hand pushing the groin at the same time, grabbing the leg from beneath locking the knee.



Picture 1



Picture 2



Picture 3

II Basic training of Un techniques

1. ON THE SPOT TRAINING - UNGI

Practice each Un-technique repeatedly from *chūdan-gamae* to *gentai* on the spot focusing on both accuracy and balance.

- (1) Repeat the same side 5-10 times from *hidari chūdan-gamae*, either alone or with an opponent. Do the same for the other side.
- (2) Repeat left and right technique, at the spot by doing *ten-soku*, 4-8 times, either alone or with an opponent.
- (3) Practice *Chūdan no Kōbō* on the spot either alone or with an opponent.

2. ON THE LINE TRAINING - UNGI

Practice each Un-technique repeatedly while taking one or two steps forward, focusing on both balance and autonomy.

- (1) Do steps (1) and (2) of On the spot training above while taking a step forward.
- (2) Do steps (1) and (2) of On the spot training above by using *sō-so-ku* and *ni-no-ashi*. Make sure to carry the force of the forward movement into the technique.

3. TRAINING OVER AN AREA - UNGI

Practice each Un-technique repeatedly while using *kō-soku* or *ka-soku*, or using *Unsoku Jigata* (see Volume 1, page 143), focusing on both autonomy and adaptability.

A. AN EXAMPLE WHEN TAKING A 45° ANGLE

- (1) Do steps (1) and (2) of On the spot training above from *kō-soku*. When using an opponent, the other side will also do *kō-soku*.
- (2) Do steps (1) and (2) of On the spot training above from *ka-soku*. When using an opponent, the other side will do *tai-soku* then *kō-soku*.

B. AN EXAMPLE WHEN TAKING A 90° ANGLE

- (3) The attacking side does steps (1) and (2) of On the spot training above from *kō-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *tai-soku* then *kō-soku*.
- (4) The attacking side does steps (1) and (2) of On the spot training above from *ka-soku* and *kō-soku*. When using an opponent, the

other side will do *tai-soku*, *kō-soku* then *kō-soku*.

- (5) The attacking side does steps (1) and (2) of On the spot training above from *gen-soku*, *ten-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *ten-soku*, *tai-soku* then *kō-soku*.

C. AN EXAMPLE WHEN TAKING A 135° ANGLE

- (6) The attacking side does steps (1) and (2) of On the spot training above from either *Unsoku Jigata* pattern N-1, Z-3, C-4, U-2 or M-1. When using an opponent, the other side will move in accordance to the pattern used.
- (7) Do *Jōdan no Kōbō* with unsoku N-1.

III Application training and development training

1. APPLICATION TRAINING

Learn how to attack and defend for each *un*-technique with a set *unsoku* or *unshin* pattern, focusing on both the adaptability and applicability, either alone or with an opponent. While doing this, be inventive doing *ungi* from another *ungi*, doing *ungi* from another technique, doing two or three continuous techniques.

(1) USING CHITEKI RENDŌ RENTAI TRAINING.

See the *Sengi* chapter.

2. DEVELOPMENT TRAINING

Practice mainly Untai techniques while moving freely, continuously repeating the process of *unsoku* – *sōtai* – *seihō* – *kimegi* – *gentai*, focusing on applicability and creativity as realistic as possible.

(1) DO AS JISSEN

Apply the above in jissen practicing.

5 Untai no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

Untai no hokei, as its name indicates, is based on the *untai* movements and has the following structure and contents.

- (1) Parts of previously studied *Sentai no hokei* and some *hengi* parts from *Hentai no hokei*, that will be studied in the next level have been incorporated in this hokei.
- (2) *Ungi* are mainly *untai eji-zuki*, *untai shōmen-geri*, *untai hien(nidan)-geri* and the hokei is structured so they are performed from both left and right *kamae* equally.
- (3) The presence of *unsoku (ka-soku)* allows the practitioners to learn the basic ways to change the angle and distance with their opponent and accelerate their movements.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *ungi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

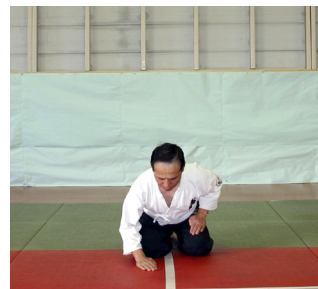
- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do *zareai (rei in seiza)* [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left foot onto *kidō-ten* into *hidari (left) gedan-gamae* in *hidari eji-dachi* and the right hand pulled back to *hikite* position [Picture 4].
- (4) NORTH: Look left (north) and shift the right foot in and onto the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 5].
- (5) NORTH: From this position do an *untai shōmen-geri-zuki* [Pictures 6, 7].



Picture 4



Picture 5



Picture 6



Picture 7

- (6) SOUTH: Turn the head to look back (over the right shoulder) and pull the right foot backward while turning back in *migi chūdan-gamae* [Picture 8].
- (7) SOUTH: Do *hidari untai shōmen-geri-zuki* [Pictures 9, 10].



Picture 8



Picture 9



Picture 10

- (8) SOUTH: Take a step back (*tai-soku*) into *migi chūdan-gamae*, in *kōkutsu-dachi* with the left foot on the *kidō-ten* (starting point) [Picture 11].
- (9) SOUTH: Look left (east) and move the right foot back to the left foot, continue to move it to the right to return to *hidari chūdan-gamae* [Picture 12].
- (10) EAST: Do *migi untai-eji-zuki*, ending in *migi eji-dachi* with the left hand in *hikite* position [Pictures 13, 14].



Picture 11



Picture 12



Picture 13



Picture 14

- (11) EAST: While pulling the right hand into *hikite* position take a step forward [Picture 15]. Continue by pulling the right foot forward to the left foot into *heisoku-dachi* while putting the left fist on the right hand palm (facing upward) with the middle finger knuckle in the groove on the right hand palm, then pronate both hands while opening the right hand and push both hands forward and up 45° [Picture 16].
- (12) EAST: Pull the left leg back and get into *migi fukuteki* position [Picture 17].



Picture 15



Picture 16



Picture 17

- (13) EAST: Do *hidari ni-no-ashi*, while doing *morote sokuhō* (double sideways) *nukite-sashi* perform *untai nidan-geri*, landing in *hidari eji-dachi* while doing *morote zenpō* (double forward) *nukite-sashi* [Picture 18, 19, 20].



Picture 18



Picture 19



Picture 20

- (14) WEST: Look over the right shoulder (west), while falling (north) do *hentai manji-geri* [Picture 21].
- (15) WEST: Pull the left kicking leg in front of the right leg backwards (east), and get into *migi chūdan-gamae* facing the same direction as the kick (east) [Picture 22].
- (16) EAST: Look over the right shoulder (east), while using the left hand as protection and sweeping with the right hand (*harai*) do *migi gyaku-sentai-chokujō-zuki* forward (east) (with *kiai*), ending in *migi eji-dachi* with the right foot on the forward *kidō-ten* [Picture 23].



Picture 21



Picture 22



Picture 23

- (17) SOUTH: Look to the right (south) and shift the left foot in and onto the north-plane into *migi chūdan-gamae* [Picture 24].
- (18) SOUTH: Do a basic *ka-soku* into *migi chūdan-gamae* [Picture 25].
- (19) SOUTHWEST: Do *hidari untai shōmen-geri-zuki* [Picture 26].



Picture 24



Picture 25



Picture 26

- (20) SOUTHWEST: Pull the left foot back (*tai-soku*) into *migi chūdan-gamae* [Picture 27].
- (21) SOUTHWEST: Do *gen-soku* ending in *hidari kōkutsu-dachi* and the hands in *morote-gedan-barai* [Picture 28]. The left (front) foot on the front *kidō-ten*.
- (22) SOUTH: Jump off with the left foot and do *migi, hidari untai nidangeri* [Picture 29]. Pull the left leg in after the kick, then while stretching it forward, twist the body to the right landing in *migi fukuteki* [Picture 30]. Body facing north.



Picture 27



Picture 28



Picture 29



Picture 30

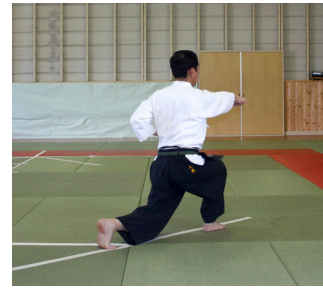
- (23) NORTH: Take a step forward with the left leg into *hidari chūdan-gamae* [Picture 31].
- (24) NORTH: Do the same as indicated in (18) on the opposite side [Picture 32].
- (25) NORTHWEST: Do the same as indicated in (19) on the opposite side [Picture 33].



Picture 31



Picture 32



Picture 33

(26) NORTHWEST: Do the same as indicated in (20) on the opposite side [Picture 34].

(27) NORTHWEST: Do the same as indicated in (21) on the opposite side [Picture 35].

(28) NORTH: Do the same as indicated in (22) on the opposite side [Picture 36, 37].



Picture 34



Picture 35



Picture 36



Picture 37

(29) NORTH: Take a step forward with the right leg into *migi chūdan-gamae* [Picture 38]. The right (front) foot on the front *kidō-ten*.

(30) WEST: Look to the right (west) and shift the left foot in and onto the east-plane into *migi chūdan-gamae* [Picture 39].

(31) WEST: Do the same as indicated in (10) on the opposite side [Picture 40].



Picture 38



Picture 39



Picture 40

(32) WEST: Do the same as indicated in (11) on the opposite side [Pictures 41, 42].

(33) WEST: Do the same as indicated in (12) on the opposite side [Picture 43].



Picture 41



Picture 42



Picture 43

(34) WEST: Do the same as indicated in (13) on the opposite side [Pictures 44, 45, 46].



Picture 44



Picture 45



Picture 46

(35) EAST: Do the same as indicated in (14) on the opposite side [Picture 47].

(36) EAST: Do the same as indicated in (15) on the opposite side [Picture 48]. The body in *migi kōkutsu-dachi* facing forward (east).

(37) WEST: Do the same as indicated in (16) on the opposite side [Picture 49]. The body in *hidari eji-dachi* facing back (west) with the left foot on the *kidō-ten*.



Picture 47



Picture 48



Picture 49

(38) NORTHEAST: Look over the right shoulder (northeast) and while rotating 135° to the right, move the right foot forward to the left foot, then onto the southwest-plane ending in *hidari chūdan-gamae* [Picture 50]. The left foot (front) on the initial *kidō-ten*.

(39) NORTHEAST: While pulling both hands into *hikite*-position, apply the right foot and while getting into *migi eji-dachi*, push the right hand (*shōtei*) up forward and the left hand (*shōtei*) down

forward performing *untai oshi-kuzushi* [Pictures 51, 52].



Picture 50



Picture 51



Picture 52

(40) SOUTHEAST: Look 90° to the right (southeast) while pulling the right leg back to the left and then forward 90° to the right into *migi chūdan-gamae* at 45° from the initial *kidō-sen* [Picture 53].

(41) SOUTHEAST: Do the same as indicated in (39) on the opposite side (with *kiai*) [Pictures 54, 55].



Picture 53



Picture 54



Picture 55

(42) SOUTHWEST: Pull the left foot back (*tai-soku*) into *migi chūdan-gamae* [Picture 56]. The left foot (rear) on the initial *kidō-ten*.

(43) EAST: Look left (east) and pull the right leg back on the initial *kidō-sen* into *hidari chūdan-gamae* with the left foot on the initial *kidō-ten* [Picture 57].

(44) EAST: Move into *hidari gedan-gamae* [Picture 58].



Picture 56



Picture 57



Picture 58

(45) EAST: Sit in *seiza* in a set manner [Picture 59].

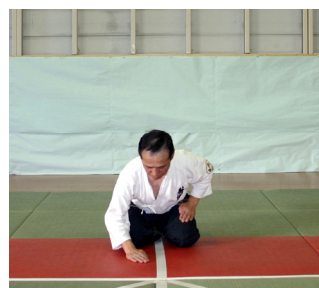
(46) EAST: Follow the set manner to do *zarei* [Picture 60].

(47) EAST: Follow the set manner to dismiss.

Unta

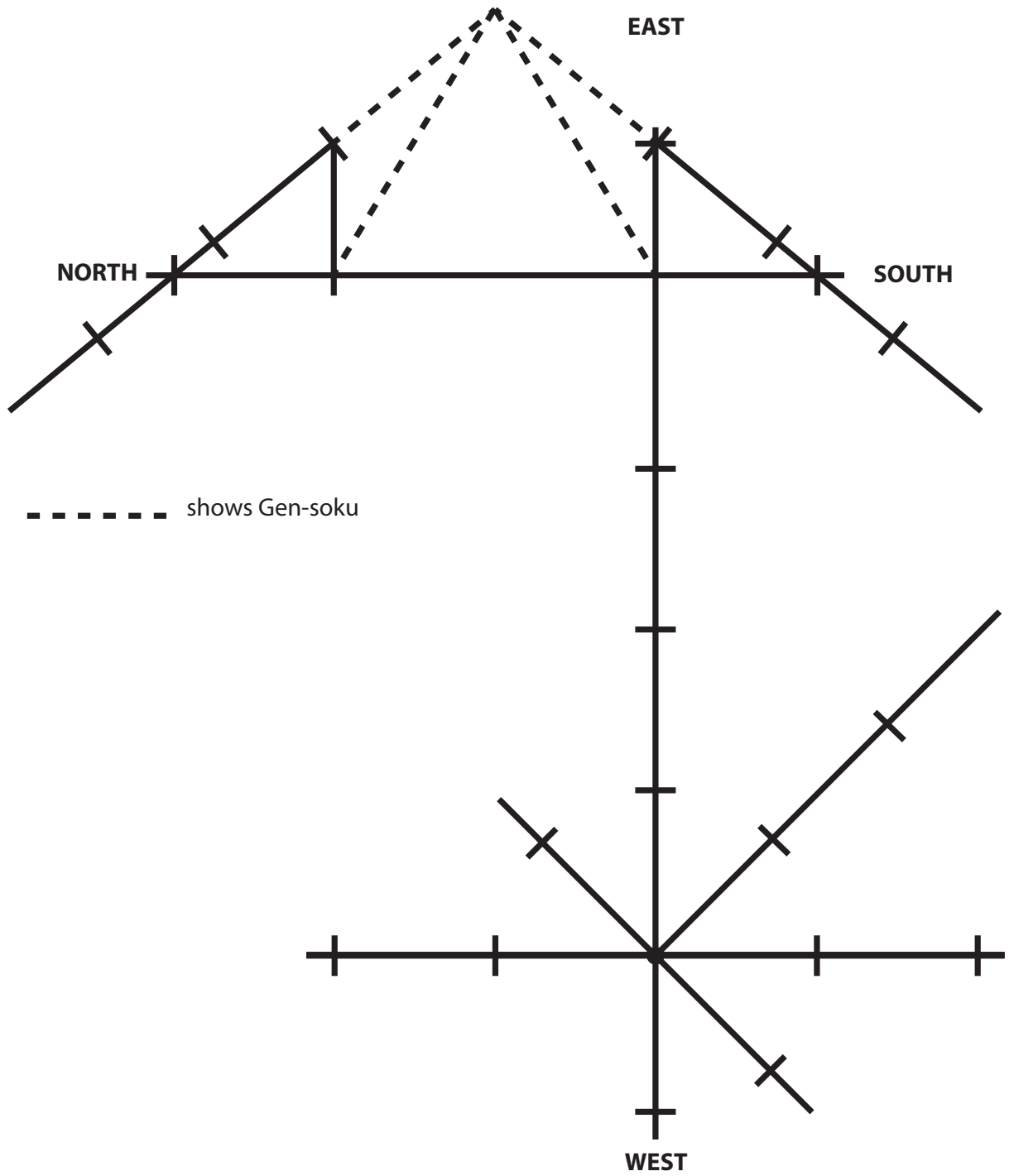


Picture 59



Picture 60

3. KIDŌ-SEN



6 Unin no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

As stated in its name, the composition of *Unin no Hokei* is focused around the body control of *Un* techniques and has the following composition and content:

- (1) Parts of the previously learnt *Senin no Hokei* and *Hen* techniques from the subsequent *Henin no Hokei* are incorporated for a structured and gradual exposure and training.
- (2) *Un* techniques are mainly focused on *untai eji-zuki*, *untai shōmen-geri* and *untai hien (nidan) geri*.
- (3) Incorporation of *unsoku* is designed to train the basics of taking distance, angles and spacing.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *ungi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

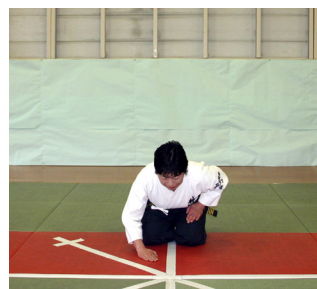
- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do a *zareai (rei in seiza)* [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left leg onto *kidō-ten* into *hidari gedan-gamae* in *hidari eji-dachi* and *migi hikite* [Picture 4].
- (4) NORTH: Look left (north) and shift the right leg in and back on the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 5].
- (5) NORTH: *Migi untai eji-zuki* in *migi eji-dachi* with *migi nukite-sashi* and *hidari hikite* [Picture 6].



Picture 4



Picture 5



Picture 6

- (6) EAST: Remain in *migi eji-dachi*. Look right (east) and do *migi suihei-nukite-sashi* (*hidari hikite* remains) [Picture 7]. Look forward (north) and do *hidari nukite-sashi* with *migi hikite* [Picture 8].
- (7) SOUTH: Look back (south) and pull the right leg back into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 9].



Picture 7



Picture 8



Picture 9

- (8) SOUTH: Repeat step (5) on the opposite side [Picture 10].
- (9) SOUTH: Repeat step (6) on the opposite side [Picture 11 and 12].



Picture 10



Picture 11



Picture 12

- (10) SOUTH: *Tai-soku* back (north) into *migi chūdan-gamae* [Picture 13].
- (11) EAST: Look left (east) and shift the right leg back on the Western-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 14].
- (12) EAST: Follow the plane forward with *migi untai shōmen-geri-zuki* into *migi eji-dachi* and *hidari hikite* [Pictures 15 and 16].
- (13) EAST: Follow through with a step forward into *hidari kōkutsu-jōdan jun-oi-tsuki* [Picture 17] and then *hidari eji-dachi gyaku-tsuki* in *hidari eji-dachi* and *hidari hikite* on the same spot [Picture 18].



Picture 13



Picture 14



Picture 15



Picture 16



Picture 17



Picture 18

- (14) EAST: Follow the plane further forward with *migi untai eji hidari-gyaku-tsuki* in *migi eji-dachi* and *migi hikite* (with *kiai*) [Picture 19].
- (15) SOUTH: Turn right by looking over the left shoulder and rotate the body counter-clockwise 270°, moving the left foot forward (south) into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 20].
- (16) SOUTH: *Hidari senin chokujō-zuki* into *migi eji-dachi* with *hidari hikite* [Pictures 21, 22 and 23].



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23

- (17) NORTH: Look back (north) over the right shoulder and pull the right leg back on the Northern-plane into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 24].
- (18) NORTH: Repeat step (16) on the opposite side [Pictures 25, 26 and 27].
- (19) EAST: Look right (east) and shift left foot back on the Western-plane into *migi eji-dachi* with a simultaneous *morote-sokuhō-suihei-nukite-sashi* [Picture 28].
- (20) EAST: Align the left (rear) foot with the right (front) foot into *heisoku-dachi* while pulling in the arms to *hikite* [Picture 29].



Picture 24



Picture 25



Picture 26



Picture 27



Picture 28



Picture 29

(21) EAST: Shift the right foot back on the Western-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 30].

(22) EAST: *Migi untai shōmen-geri-zuki* into *migi eji-dachi* with *hidari hikite* [Pictures 31 and 32].



Picture 30



Picture 31



Picture 32

(23) WEST: On the same spot, rotate the body backwards (west) counter-clockwise into *hidari fukuteki* [Picture 33].

(24) WEST: Use *migi ni-no-ashi* to jump into *hidari-migi untai hien (nidan)-geri* while simultaneously do double sideways horizontal *nukite-sashi* in midair [Picture 34]. Land in *migi eji-dachi* with double forward *nukite-sashi* [Picture 35].



Picture 33



Picture 34



Picture 35

(25) NORTH-EAST: Shift the right foot in then back on the south-

eastern plane, look diagonally back (north-east) and rotate the body counter-clockwise into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 36].

(26) NORTH-EAST: *Migi untai shōmen-geri-zuki* into *migi eji-dachi* with *hidari hikite* [Picture 37].

(27) SOUTH-EAST: Look diagonally right (south-east) and shift the right foot in and then out in that direction into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 38].



Picture 36



Picture 37



Picture 38

(28) SOUTH-EAST: Repeat step (26) in the opposite side (with *kiai*), ending with *hidari eji-dachi* and *migi hikite* [Picture 39].

(29) SOUTH-EAST: Do *gentai* by pulling the left foot back on the north-western plane into *migi chūdan-gamae* in *migi kōkutsu-dachi*. Left foot is on the *kidō-ten* [Picture 40].



Picture 39



Picture 40

(30) EAST: Look to the front (east) and shift the right foot back on the Western plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 41].

(31) EAST: On the same spot, shift into *hidari gedan-gamae* with *hidari eji-dachi* and *migi hikite* [Picture 42].



Picture 41



Picture 42

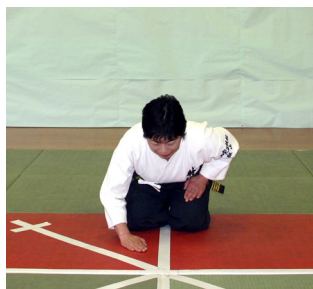
(32) EAST: Sit in *seiza* in a set manner [Picture 43].

(33) EAST: Follow the set manner to do *zarei* [Picture 44].

(34) Follow the set manner to dismiss.

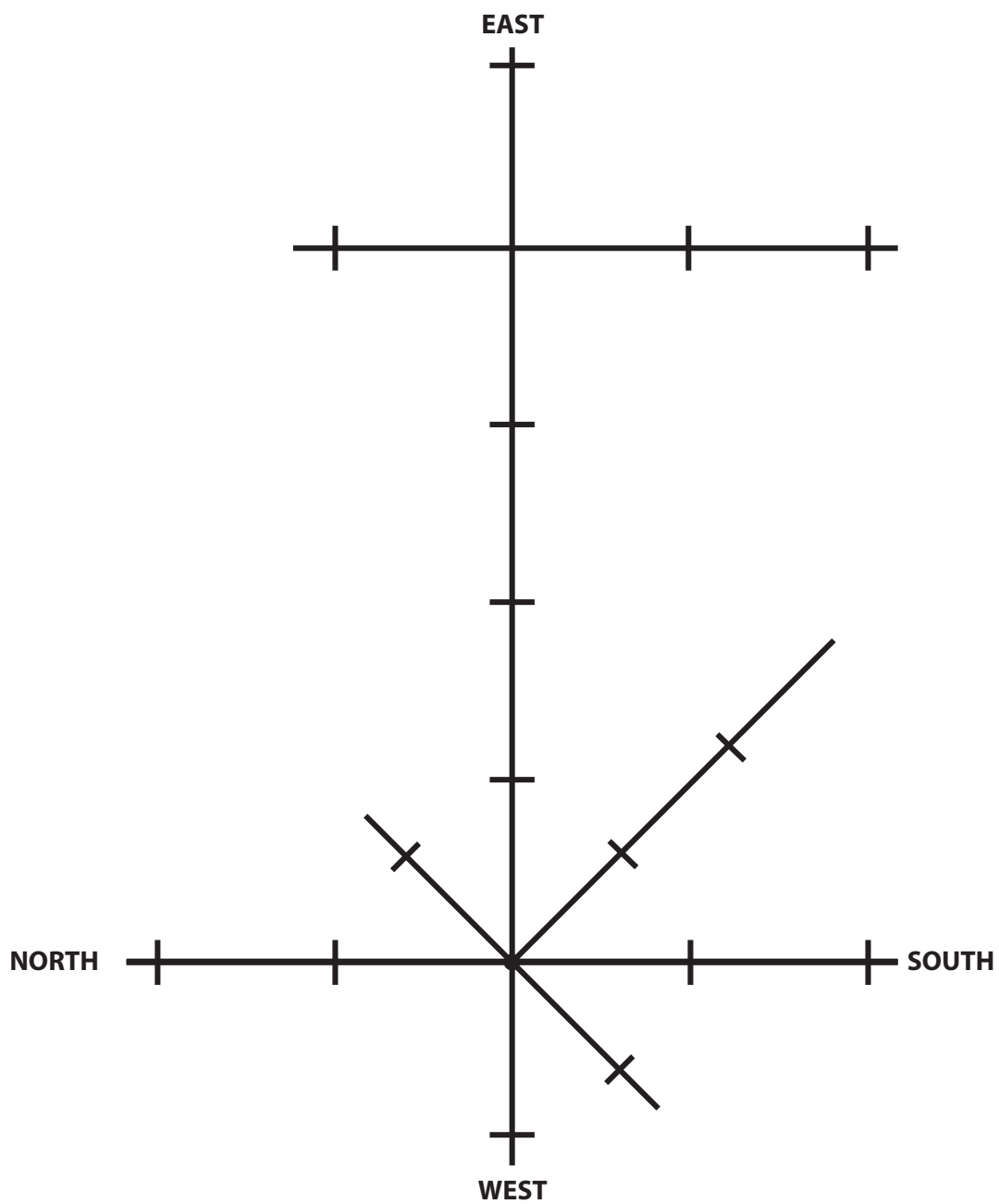


Picture 43



Picture 44

3. KIDŌ-SEN

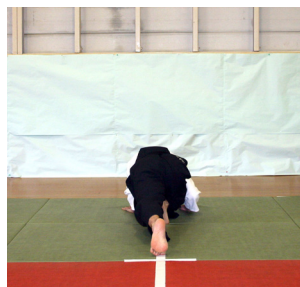


7 Hengi — Systematic Training

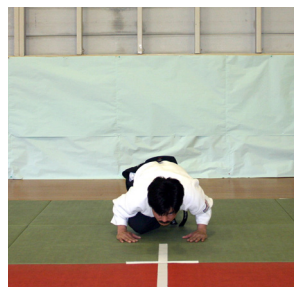
I Basic movements and *Dōkō Go Kai* for Hengi techniques

1. EXAMPLE OF HOW TO TEACH BASIC HEN MOVEMENT (TILT THE BODY IN FOUR DIRECTIONS LIKE A TREE TRUNK)

As in picture 1, on the count of *ichi* (1) tilt your body backwards from *hidari* (left) *kōkutsu-dachi* into *fukuteki* and return to the same *kamae* position. On the count of *ni* (2) stick the left foot back and tilt the body forward into *fukuteki* as seen in picture 2, and return to the same *kamae*. On the count of *san* (3) tilt the body to the left side and take a *manji* position as seen in picture 3, and return to the same *kamae*. On the count of *shi/yon* (4), take a *tai-soku* and from *migi kōkutsu-dachi*, tilt the body to the right into *manji* position as seen in picture 4, and return to the same *kamae*.



Picture 1



Picture 2



Picture 3



Picture 4

Things to consider when teaching

Make the student understand the merit of tilting movement of *hengi* and how taking different *fukuteki* and *manji* positions against attacks from front, back, left, or right can lead to each technique.

Explanation:

Falling like a tree is to use the force in attacks and defence that is generated when falling like a tree in any direction. Moving swiftly like the cloud changes with the wind.

2. BASIC PRACTICING AND PRACTICING WITH AN OPPONENT BASED ON *DŌKŌ GO KAI FOR HEN*

(1) HENTAI UNPŪ: *THE CONDITION OF THE TECHNIQUE*

1) *MEANING:*

Execute *hen*-techniques by modifying the shape of the body by tilting the body as the shape of the shadow of the cloud bends before the wind, and with speed as a falling tree trunk.

2) *TEACHING METHOD:*

Focus on executing the basic movements above as quick as possible.

3) *POINTS TO KEEP IN MIND:*

When falling, emphasise on the usage of the heel in *kihatsu seishō*.

(2) KIHATSU SEIKO (SHŌ): *POINT TO DEFEND*

1) *MEANING:*

When doing *hengi*, execute the technique fast by focusing on not getting the *kihatsu bui* (see chapter *Sengi*) – groin/thigh or the heel of the support leg in the case of *hen* – controlled by the opponent.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

Both sides stand in *hidari chūdan-gamae* as seen in picture 1. As the attacker attempts to execute *hentai manji-geri*, the defender simultaneously takes a step forward, stopping the technique by controlling the attacker's kicking leg's groin with the right knee in *migi eji-dachi* as seen in picture 2.

In the beginning, focus on the defending part. Once familiar with the movement, focus on attacking. Gradually change the speed and force incorporated to make sure the meaning of *kihatsu seiko* is understood.



Picture 1



Picture 2

(3) ŌHEN FŪBI: *THE SHAPE OF THE MOVEMENT*

1) *MEANING:*

When executing a *hen* technique, do not move against the opponent's movement but move accordingly to the opponent's attack by letting the body fall forth and back, left and right as if the body is bending before the wind.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

Use tools such as a belt, *Shinai* (bamboo sword), or a stick to focus mainly on gradual dodging training. Make sure that they understand how the dodging movement can be linked to each Hen technique.

Stand in *hidari chūdan-gamae*. For the attacks from the front, tilt the body back as seen in picture 1, and return to the *hidari chūdan-gamae* quickly. For the attacks from behind, tilt the body forward by sticking the front (left) foot back as seen in picture 2, and return quickly. For the attacks from the right, tilt the body left as seen in picture 3, and return quickly. For the attacks from the left, take a step back and tilt the body right as seen in picture 4, and return quickly.



Picture 1



Picture 2



Picture 3



Picture 4

(4) SANTEI KYŌGŌ: *METHOD TO ATTACK*

1) *MEANING:*

When executing a Hen technique, create an equilateral triangle

with the supporting foot and both hands (or a straight line with a single hand) for stability when tilting the body.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

Both sides stand in *hidari chūdan-gamae*. On the count of *ichi* (1), as the attacker executes a *migi ebi-geri*, the defender simultaneously slides the right foot in as seen in picture 1. On the count of *ni* (2), the defender executes a *migi kake-kuzushi* on the left supporting leg of the attacker and sweeps the attacker as seen in picture 2.

The defender will learn that the absence of *Santei Kyōgō* will result in being controlled by the attacker instead. With an effective *Santei Kyōgō*, the defender is able to swap the support leg and link the movement into *hidari manji-geri*, for example, to control the attacker.

In the beginning, focus on the defending part. Once familiar with the movement, focus on attacking. Gradually change the speed and force incorporated to make sure the meaning of *Santei Kyōgō* is understood.



Picture 1



Picture 2



Picture 3



Picture 4

(5) *KIKAI SOKKETSU: THE AIM FOR THE DECISIVE TECHNIQUE*

1) *MEANING:*

Given the body is going to be tilted down when executing a Hen technique, the technique should start from a low point and be executed diagonally upward to the *Kikai* spot (approximately two finger widths above the belly button).

2) **TEACHING METHOD:**

Have the students stand facing each other and practice kicking, aiming accurately at the *Kikai* point as seen in pictures 1 and 2.

3) **POINTS TO KEEP IN MIND:**

Once familiar with the movement, have the opponent execute a punch. Practice dodging the punch and counter-attacking with other *hen*-techniques, such as *senjō-geri*, as seen in picture 3 and 4.



Picture 1



Picture 2



Picture 3



Picture 4

3. BASIC HEN TECHNIQUES

(1) **HENTAI EBI-GERI**

Hentai ebi-geri is a technique where one's *taijiku* (body axis) creates a 135° angle against the *kidō-jiku* (motion axis) as seen in pictures 1 to 3. The upper body falls back facing down and the rear leg flexes and extends to kick out with the heel, depicting the image of a shrimp leaping (origin of the name, *ebi* means shrimp/prawn). Obtain balance by using *Santei Kyōgō* with the front leg and both hands.

Motion axis is the vertical axis of the motion. Vertical (standing position) is 0° . Horizontal body is 90° .



Picture 1



Picture 2



Picture 3

(2) HENTAI SUIHEI-GERI

Hentai suihei-geri is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* as seen in pictures 1 to 3. The upper body falls back facing sideways and either the rear or front leg flexes and extends to kick out horizontally with the heel or the knife edge of the foot. Balance on the supporting leg.



Picture 1



Picture 2



Picture 3

(3) HENTAI GYAKUJŌ-GERI

Hentai gyakujiō-geri is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* as seen in pictures 1 to 3. The upper body falls back facing up and either the rear or front leg flexes and extends to kick upwards with the heel or the ball of the foot. Balance on the supporting leg and both hands.



Picture 1



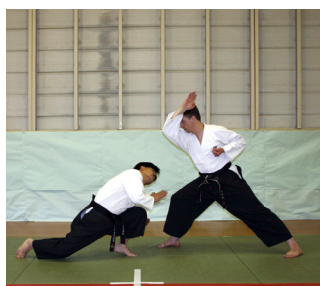
Picture 2



Picture 3

(4) HENTAI MANJI-GERI

Hentai manji-geri is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* as seen in pictures 1 to 3. The upper body tilts sideways (outwards), twisting into a swastika pattern (the name originates from the limbs and the body representing the left facing swastika symbol 卍 when seen from above) and the rear leg flexes and extends to kick diagonally upwards with the ball of the foot. Balance on the supporting foot and both hands.



Picture 1



Picture 2



Picture 3

(5) HENTAI SENJŌ-GERI

Hentai senjō-geri is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* as seen in pictures 1 to 3. The upper body tilts and sweeps across the line parallel to the ground inward. The rear leg simultaneously sweeps diagonally upwards from a low point in a centrifugal manner and kicks with the heel of the foot. Balance with the supporting leg and a single hand.



Picture 1



Picture 2



Picture 3

(6) HENTAI KAESHI-GERI

Hentai kaeshi-geri is a technique following *hentai manji-geri* where the kicking leg is pulled in once to flex and extend diagonally upwards again to kick with the knife edge of the foot as seen in picture 1 to 3. Maintain the balance in the same manner as *manji-geri* with the supporting foot and both hands.



Picture 1



Picture 2



Picture 3

(7) HENTAI MOROASHI-GERI

Hentai moroashi-geri is a technique where one's *taijiku* creates a 135° angle against the *kidō-jiku* as seen in pictures 1 to 3. The upper body tilts back facing down and both legs flex and extend to kick with the heels of the feet. Balance with two hands.



Picture 1



Picture 2



Picture 3

(8) HENTAI KAKE-KUZUSHI

Hentai kake-kuzushi is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* as seen in pictures 1 to 3. The upper body tilts back facing down while the rear foot extends forward, sliding in to hook (flex) and sweep up the opponent's supporting leg. Balance with the supporting foot and both hands.



Picture 1



Picture 2



Picture 3

(9) HENTAI NAGE-KUZUSHI

Hentai nage-kuzushi is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* as seen in pictures 1 to 3. Tilt the upper body back so it faces up and take the opponent's *tsuki* hand or sleeve to execute an overhead throw using either the ball of the rear or front foot.



Picture 1



Picture 2



Picture 3

II Basic training of Hen techniques

1. ON THE SPOT TRAINING - HENGI

Practice each *hen*-technique repeatedly from *chūdan-gamae* to *gentai* on the spot focusing on both accuracy and balance.

- (1) Repeat the same side 5-10 times from *hidari chūdan-gamae*, either alone or with an opponent. Do the same for the other side.
- (2) Repeat left and right technique, at the spot by doing *ten-soku*, 4-8 times, either alone or with an opponent.
- (3) Practice *Jōdan*, *Chūdan*, and *Gedan no Kōbō* on the spot either alone or with an opponent.

2. ON THE LINE TRAINING - HENGI

Practice each *hen*-technique repeatedly while taking one or two steps forward, focusing on both balance and flexibility of the technique.

- (1) Do steps (1) and (2) of On the spot training above while taking a step forward.
- (2) Do steps (1) and (2) of On the spot training above by using *sō-soku* and *ni-no-ashi*. Make sure to carry the force of the forward movement into the technique.

3. TRAINING OVER AN AREA - HENGI

Practice each *Hen* technique repeatedly while using *kō-soku* or *ka-soku*, or using *Unsoku Jigata* (see Volume 1, page 143), focusing on both flexibility and adaptability of the technique.

A. AN EXAMPLE WHEN TAKING A 45° ANGLE

- (1) Do steps (1) and (2) of On the spot training above from *kō-soku*. When using an opponent, the other side will also do *kō-soku*.
- (2) Do steps (1) and (2) of On the spot training above from *ka-soku*. When using an opponent, the other side will do *tai-soku*, then *kō-soku*.

B. AN EXAMPLE WHEN TAKING A 90° ANGLE

- (3) The attacking side does steps (1) and (2) of On the spot training above from *kō-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *tai-soku* then *kō-soku*.
- (4) The attacking side does steps (1) and (2) of On the spot training above from *ka-soku* and *kō-soku*. When using an opponent, the other side will do *tai-soku*, *kō-soku* then *kō-soku*.
- (5) The attacking side does steps (1) and (2) of On the spot training above from *gen-soku*, *ten-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *ten-soku*, *tai-soku*, then *kō-soku*.

C. AN EXAMPLE WHEN TAKING A 135° ANGLE

- (6) The attacking side does steps (1) and (2) of On the spot training above from either *unsoku jigata* pattern N-1, Z-3, C-4, U-2 or M-1. When using an opponent, the other side will move in accordance to the pattern used.
- (7) Do *Chūdan no Kōbō*.

III Application training and development training

1. APPLICATION TRAINING

Learn how to attack and defend for each *hen*-technique with a set *unsoku* or *unshin* pattern, focusing on both the adaptability and applicability, either alone or with an opponent. While doing this, be inventive doing *hengi* from another *hengi*, doing *hengi* from another technique, doing two or three continuous techniques.

(1) USING CHITEKI RENDŌ RENTAI TRAINING.

See the *Sengi* chapter.

2. DEVELOPMENT TRAINING

Practice mainly *hen*-techniques while moving freely, continuously repeating the process of *unsoku - sōtai - seihō - kimegi - gentai*, focusing on applicability and creativity as realistic as possible.

(1) DO AS JISSEN

Apply the above in jissen practicing.

8 Hentai no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

Hentai no hokei, as its name indicates, is based on the *hentai* movements and has the following structure and contents.

- (1) Parts of previously studied *Sentai* and *Untai no hokei* and some *nengi* and *tengi* parts from *Nentai* and *Tentai no hokei*, that will be studied in the next level have been incorporated in this hokei.
- (2) *Hengi* are mainly *hentai manji-geri* and *hentai ebi-geri*, and the hokei is structured so they are performed from both left and right *kamae* equally.
- (3) The presence of *unsoku* (*tsui-soku*) allows the practitioners to learn the basic ways to change the angle and distance with their opponent and accelerate their movements.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *hengi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do *zareai* (*rei* in *seiza*) [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left foot onto *kidō-ten* into *hidari* (left) *gedan-gamae* in *hidari eji-dachi* and the right hand pulled back to *hikite* position [Picture 4].
- (4) NORTH: Look left (north) and shift the right foot in and onto the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 5].
- (5) NORTH: From this position do a *migi* (right) *hentai ebi-geri* [Picture 6].



Picture 4



Picture 5



Picture 6

- (6) SOUTH: While pulling back the right kicking leg get into *hidari chūdan-gamae* facing the same direction as the kick [Picture 7].
- (7) SOUTH: Look over the right shoulder, while moving into *fudō-dachi* do *migi suihei-nukite-sashi* [Picture 8]. Left hand at the position of *hikite*, hand open and palm facing up.
- (8) SOUTH: While continuing looking right (south) turn the heel of the left foot next to the longitudinal *kidō-sen*. Then move the right foot next to the left into *heisoku-dachi* foot while closing the left hand [Picture 9].



Picture 7



Picture 8



Picture 9

- (9) SOUTH: Shift the left foot onto the Northern-plane into *migi chūdan-gamae* [Picture 10]. The right foot (front) on the initial *kidō-ten*.
- (10) SOUTH: Do the same as indicated in (4) on the opposite side [Picture 11].
- (11) SOUTH: Do the same as indicated in (6) on the opposite side [Picture 12].



Picture 10



Picture 11



Picture 12

- (12) NORTH: Do the same as indicated in (7) on the opposite side [Picture 13].
- (13) NORTH: Do the same as indicated in (7) on the opposite side [Picture 14].
- (14) EAST: Look left (east) and move the right foot back on the Western-plane into *hidari chūdan-gamae* [Picture 15].



Picture 13



Picture 14



Picture 15

- (15) EAST: Do *migi untai shōmen-geri-zuki* [Pictures 16, 17].
 (16) WEST: Look back over the left shoulder, while turning the body backwards, do *hentai manji-geri* [Picture 18].



Picture 16



Picture 17



Picture 18

- (17) WEST: Pull the right kicking leg in front of the left leg backwards (east), and get into *hidari chūdan-gamae* facing the same direction as the kick (west) [Picture 19].
 (18) EAST: Stick the left leg onto the Eastern-plane, turn the body counter clockwise and do *gyaku sentai chokujō-zuki* (with *kiai*) [Picture 20].
 (19) EAST: Do *migi untai shōmen-geri-hidari-zuki* [Pictures 21, 22].



Picture 19



Picture 20



Picture 21



Picture 22

- (20) WEST: While turning the body left, move the left foot forwards (east) into *migi fukuteki* [Picture 23]. At the same time, do *migi nentai ashi-garami* [Pictures 24, 25], then return to *fukuteki* [Picture 26].



Picture 23



Picture 24



Picture 25



Picture 26

- (21) WEST: Do *hidari untai shōmen-geri-zuki* [Pictures 27, 28]. The body in *hidari eji-dachi* facing backward (west).
 (22) EAST: Look over the right shoulder, turn the body to the right while getting into *migi eji-dachi do morote suihei-nukite-sashi* sideways [Picture 29].



Picture 27



Picture 28



Picture 29

- (23) NORTH: Look left (north) and put the left foot forward onto the Northern-plane into *hidari chūdan-gamae* [Picture 30].
 (24) NORTH: Do *hidari sentai chokujō-zuki* [Picture 31].
 (25) SOUTH: Look back over the left shoulder, while turning the body left, do *hentai manji-geri* [Picture 32].



Picture 30



Picture 31



Picture 32

- (26) SOUTH: Pull the right kicking leg in front of the left leg backwards (north), and get into *hidari chūdan-gamae* facing the same direction as the kick (south) [Picture 33].
 (27) SOUTH: Take a step forward (*tsui-soku*) with the right leg into *migi chūdan-gamae* with the forward foot on the forward *kidō-ten* [Picture 34].
 (28) NORTH: Do the same as indicated in (24) on the opposite side [Picture 35].



Picture 33



Picture 34



Picture 35

- (29) NORTH: Do the same as indicated in (25) on the opposite side [Picture 36].
- (30) SOUTH: Do the same as indicated in (26) on the opposite side [Picture 37].
- (31) EAST: Look right (east) and move the right foot back on the Western-plane into *migi kōkutsu-dachi* and do *morote-gedan-barai* with both hands [Picture 38].



Picture 36

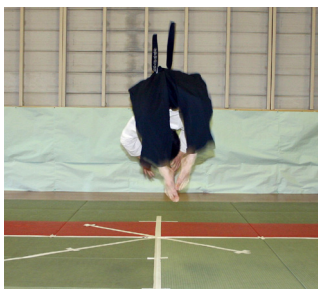


Picture 37



Picture 38

- (32) WEST: While pulling back the right (front) foot to the left (rear), do *hai (ude/chū) kōten* [Picture 40] landing in *hidari fukuteki* facing forward (east) with the left foot on *kidō-ten*.
- (33) NORTHEAST: Look 45° to the left (northeast) move the right foot forward to the left foot, then onto the south-western-plane ending in *hidari chūdan-gamae* [Picture 41].



Picture 39



Picture 40



Picture 41

- (34) NORTHEAST: Do *migi untai shōmen-geri* [Picture 42], put the right kicking leg forward as *ni-no-ashi* and do *hentai ebi-geri* [Picture 43].
- (35) NORTHEAST: Pull back the left kicking leg to its original position and do *migi chūdan-gamae* [Picture 44]. The left (rear) foot on the initial *kidō-ten*.



Picture 42



Picture 43



Picture 44

- (36) SOUTHEAST: Look right (southeast) and move the right foot back to the left and then forward on the south-eastern-plane into *migi chūdan-gamae* [Picture 45].
- (37) SOUTHEAST: Do the same as indicated in (34) on the opposite side (with *kiai*) [Pictures 46, 47].



Picture 45



Picture 46



Picture 47

- (38) SOUTHEAST: Do the same as indicated in (35) on the opposite side [Picture 48].
- (39) SOUTHEAST: Pull the left foot back (*tai-soku*) into *migi chūdan-gamae* [Picture 49]. The left (rear) foot on the initial *kidō-ten*.
- (40) EAST: Look left (east) and pull the right leg back on the initial *kidō-sen* into *hidari chūdan-gamae* with the left (front) foot on the initial *kidō-ten* [Picture 50].



Picture 48



Picture 49



Picture 50

- (41) EAST: Move into *hidari gedan-gamae* [Picture 51].
- (42) EAST: Sit in *seiza* in a set manner [Picture 52].
- (43) EAST: Follow the set manner to do *zarei* [Picture 53].
- (44) EAST: Follow the set manner to dismiss (*kaitai*).



Picture 51

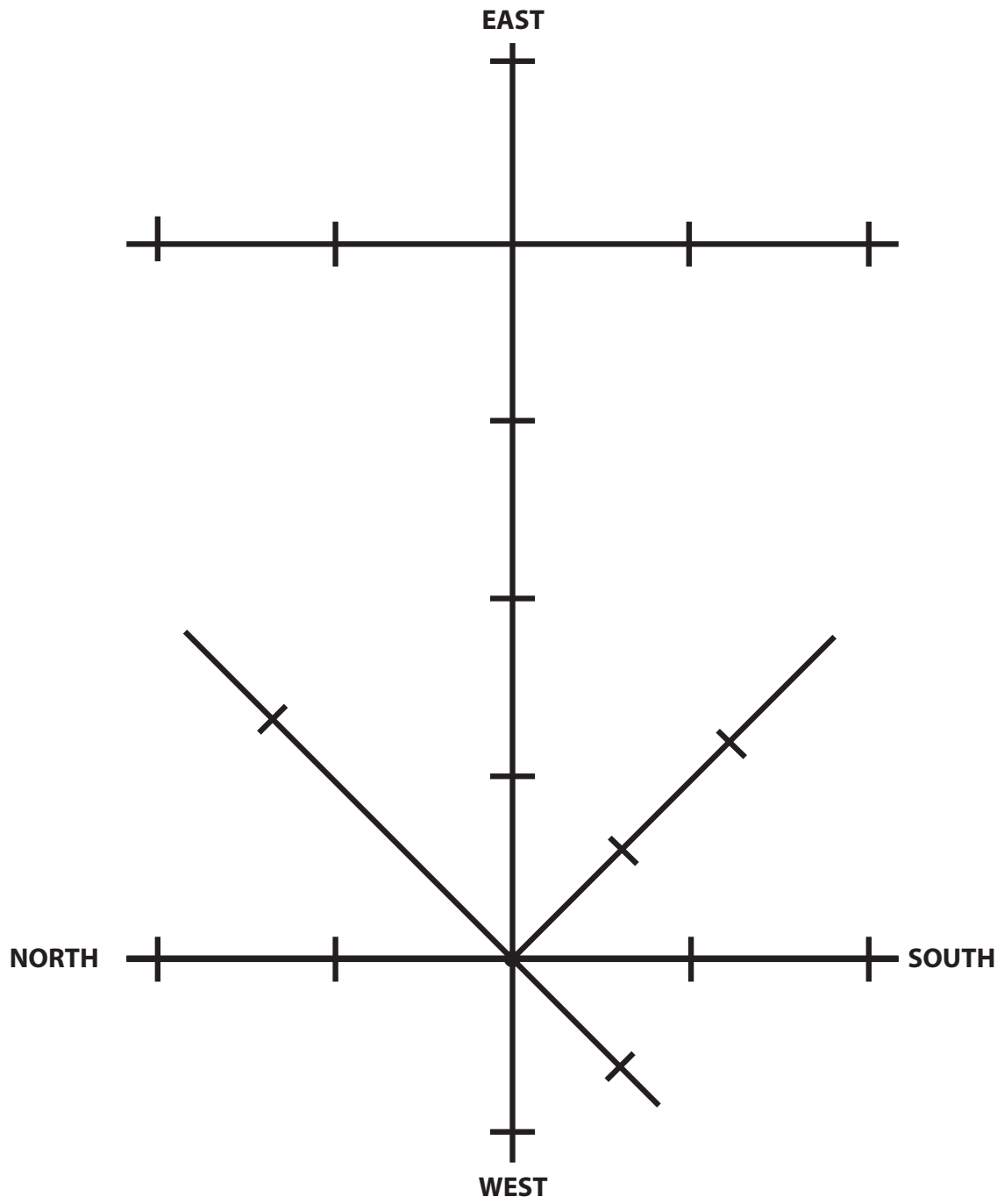


Picture 52



Picture 53

3. KIDŌ-SEN



9 Henin no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

As stated in its name, the composition of *Henin no Hokei* is focused around the body control of *Hen* techniques and has the following composition and content:

- (1) Parts of the previously learnt *Senin* and *Unin no Hokei* and *Ten* techniques from the subsequent *Tenin no Hokei* are incorporated for a structured and gradual exposure and training.
- (2) *Hen* techniques are mainly focused on *hentai(in) ebi-geri* and practicing them from both left and right *kamae*. This allows for a balanced training for both the left and the right side of the body. *Henin ebi-geri* is an alternate form of *hentai ebi-geri*. It is an *ebi-geri* used by placing the knee in the ground as seen in the picture targeting at a lower spot against a closing-in opponent.
- (3) Incorporation of *unsoku* is designed to train the basics of taking distance, angles and spacing.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *hengi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do a *zarei* (*rei* in *seiza*) [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left leg onto *kidō-ten* into *hidari gedan-gamae* in *hidari eji-dachi* and *migi hikite* [Picture 4].
- (4) EAST: Do *migi untai shōmen-geri-zuki* into *migi eji-dachi* and *hidari hikite*. (*Tsuki* are all *nukite* from this point onwards) [Pictures 5 and 6].



Picture 4



Picture 5



Picture 6

- (5) WEST: Look back (west) and rotate body 180° counter-clockwise into *hidari eji-dachi* with *morote-sokuhō-suihei* (double sideways horizontal) *nukite-sashi* [Picture 7].
- (6) WEST: Align the right (rear) foot with the left (front) foot into *heisoku-dachi* on *kidō-ten* while pulling in the arms to *hikite* position [Picture 8].



Picture 7



Picture 8

- (7) NORTH: Look right (north) and take one and a half *migi ni-no-ashi* step on the Northern-plane, sliding the left foot on the same plane behind the right foot into *migi ryūnen-dachi* while stretching out *hidari soete* then doing *migi suihei*- (right sideways horizontal) *nukite-sashi* and *hidari hikite* [Picture 9].
- (8) SOUTH: Look left (south) and take half a step back with left foot on the same plane as the right foot. Using the right hand as *fusegite* (a block) [Picture 10], rotate the body clockwise into *migi eji-dachi* while doing *gyaku-hidari-nukite-sashi* with *migi hikite* [Picture 11].



Picture 9



Picture 10



Picture 11

- (9) SOUTH: Remain in *migi eji-dachi*. Look left (east) and *hidari-suihei* (left horizontal) *nukite-sashi* (*migi hikite* remains) [Picture 12]. Look forward (south) and *migi nukite-sashi* with *hidari hikite* [Picture 13].



Picture 12



Picture 13

- (10) NORTH: Look back (north) and shift into *hidari chūdan-gamae* [Picture 14].
- (11) NORTH: *Migi hentai ebi-geri* towards north [Picture 15]. Pull the kick back into *hidari chūdan-gamae* [Picture 16].



Picture 14



Picture 15



Picture 16

- (12) SOUTH: Look back (south) and rotate the body clockwise into *migi chūdan-gamae* [Picture 17].
- (13) SOUTH: *Hidari untai geri-zuki* into *hidari eji-dachi* [Picture 18 and 19].
- (14) WEST: Look right (west) and align the left foot with the right foot into *heisoku-dachi* while pulling in the arms into *hikite* position [Picture 20].



Picture 17



Picture 18



Picture 19



Picture 20

- (15) SOUTH: Repeat Step (7) on the opposite side [Picture 21].
- (16) NORTH: Repeat Step (8) on the opposite side [Pictures 22, 23].



Picture 21



Picture 22



Picture 23

(17) NORTH: Repeat Step (9) on the opposite side [Pictures 24, 25].



Picture 24



Picture 25

(18) SOUTH: Repeat Step (10) on the opposite side [Picture 26].

(19) SOUTH: Repeat Step (11) on the opposite side [Pictures 27, 28].



Picture 26



Picture 27



Picture 28

(20) NORTH: Repeat Step (12) on the opposite side [Picture 29].

(21) NORTH: Repeat Step (13) on the opposite side [Picture 30, 31].



Picture 29



Picture 30



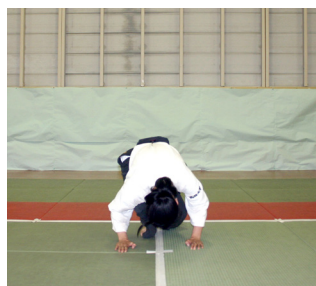
Picture 31

(22) EAST: Look left and rotate the body 270° counter-clockwise (east) by shifting the right foot on the western-plane into *hidari chūdan-gamae* with the left foot on *kidō-ten* [Picture 32].

(23) EAST: Use *migi ni-no-ashi* into *hai (ude/chū) zenten* (forward roll) [Pictures 33, 34]. Get up into *migi eji-dachi* with *morote-sokuhō-sui-hei* (double sideways horizontal) *nukite-sashi* [Picture 35].



Picture 32



Picture 33



Picture 34



Picture 35

- (24) WEST: From the same position, turn backwards into *hidari fukuteki* [Picture 36].
- (25) WEST: Step the right foot forward into *migi eji-dachi* with *migi jōdan* and *hidari chūdan-morote* (double) *nukite-sashi* (with *kiai*) [Picture 37]. (Right hand upwards 45°, left hand horizontal.)
- (26) WEST: Align the right (front) foot with the left (rear) foot into *heisoku-dachi* while pulling in the arms into *hikite* position [Picture 38].



Picture 36



Picture 37



Picture 38

- (27) NORTH: Look right (north) and shift into *migi ryūnen-dachi* with right sideways horizontal *nukite-sashi* and *hidari hikite* by using a *hidari soete*, one and a half *migi ni-no-ashi* step on the Northern-plane, sliding the left foot on the same plane behind the right foot [Picture 39].
- (28) SOUTH: Look left (south) and pull the left foot back and out on the same plane onto the *kidō-ten* as a *ni-no-ashi* and slide the right foot behind the left foot on the Southern-plane into *hidari ryūnen-dachi* with left sideways horizontal *nukite-sashi* [Picture 40]. Then use the right hand as *fusegite* (a block) [Picture 41] while rotating the body clockwise into *migi eji-dachi* with left reverse *nukite-sashi* with *migi hikite* [Picture 42].



Picture 39



Picture 40



Picture 41



Picture 42

(29) NORTH: From the same position (sitting height), do *migi henin ebi-geri* towards north [Picture 43]. Pull the right leg back and rotate into *hidari chūdan-gamae* facing north [Picture 44].

(30) NORTH: *Migi untai shōmen-geri-zuki* into *migi eji-dachi* [Pictures 45, 46].



Picture 43



Picture 44



Picture 45



Picture 46

(31) NORTH: Remain in *migi eji-dachi*. Look right (east) and *migi sokuhō-suihei-nukite-sashi* with *hidari hikite* [Picture 47]. Look forward (north) and do *hidari nukite-sashi* with *migi hikite* [Picture 48].

(32) WEST: Look left (west) and align the right foot with left foot into *heisoku-dachi* and bring the left hand into *hikite* [Picture 49].



Picture 47



Picture 48



Picture 49

- (33) SOUTH: Repeat Step (27) on the opposite side [Picture 50].
 (34) NORTH: Repeat Step (28) on the opposite side [Pictures 51, 52, 53].
 (35) SOUTH: Repeat Step (29) on the opposite side [Pictures 54, 55].
 (36) SOUTH: Repeat Step (30) on the opposite side [Pictures 56, 57].



Picture 50



Picture 51



Picture 52



Picture 53



Picture 54



Picture 55



Picture 56



Picture 57

- (37) SOUTH: Repeat Step (31) on the opposite side [Pictures 58, 59].
 (38) SOUTH: Maintain the arm position and align the right foot with left foot into *heisoku-dachi* [Picture 60].



Picture 58



Picture 59



Picture 60

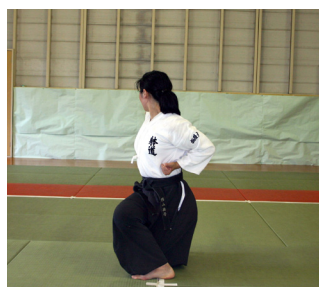
- (39) WEST: Look right (west) and shift into *hidari ryūnen-dachi migi gedan* using *hidari soete* and shifting the right foot back on the Eastern-plane with *hidari hikite* [Picture 61].
 (40) WEST: Use *hidari soete* and *migi ni-no-ashi* on the Western-plane

and move into *migi ryūnen-dachi* by sliding in the left foot behind the right foot with *migi sokuhō-suihei-nukite-sashi* and *hidari hikite* [Picture 62].

- (41) WEST: Rotate the body 360° counter-clockwise into *hidari ryūnen-dachi* with *morote-sokuhō-suihei-nukite-sashi* [Picture 63].



Picture 61



Picture 62



Picture 63

- (42) WEST: Use *hidari soete*. Right kick forward (west) with ball of foot along with right horizontal *nukite-sashi* in the same direction with *hidari hikite*. Further, use the right leg as a *ni-no-ashi* forward (west) and rotate the body counter-clockwise [Picture 65] into *migi sentai shajō-geri* [Picture 66].



Picture 64



Picture 65



Picture 66

- (43) WEST: Slide the right leg in front of the left leg on the Eastern-plane and rotate the body counter-clockwise into *hidari chūdan-gamae* facing west [Picture 67].
- (44) WEST: *Migi untai shōmen-geri-zuki* with *migi eji-dachi* and *hidari hikite* [Picture 68].
- (45) EAST: Look back (east) over the left shoulder and rotate the body 180° counter-clockwise into *hidari eji-dachi* with *hidari jōdan* and *migi chūdan morote-nukite-sashi* (with *kiai*) [Picture 69].



Picture 67



Picture 68



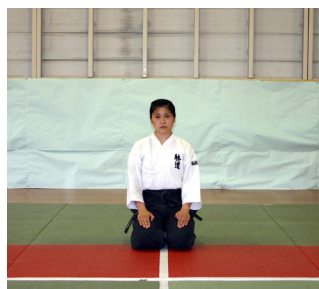
Picture 69

- (46) EAST: On the same spot, shift into *hidari gedan-gamae* in *hidari eji-dachi* with *migi hikite* [Picture 70].

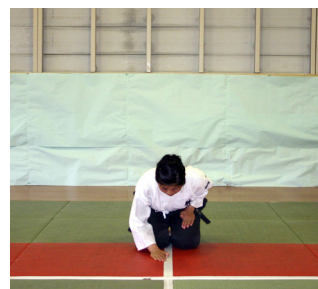
- (47) EAST: Sit in *seiza* in a set manner [Picture 71].
- (48) EAST: Follow the set manner to do *zarei* [Picture 72].
- (49) EAST: Follow the set manner to dismiss.



Picture 55

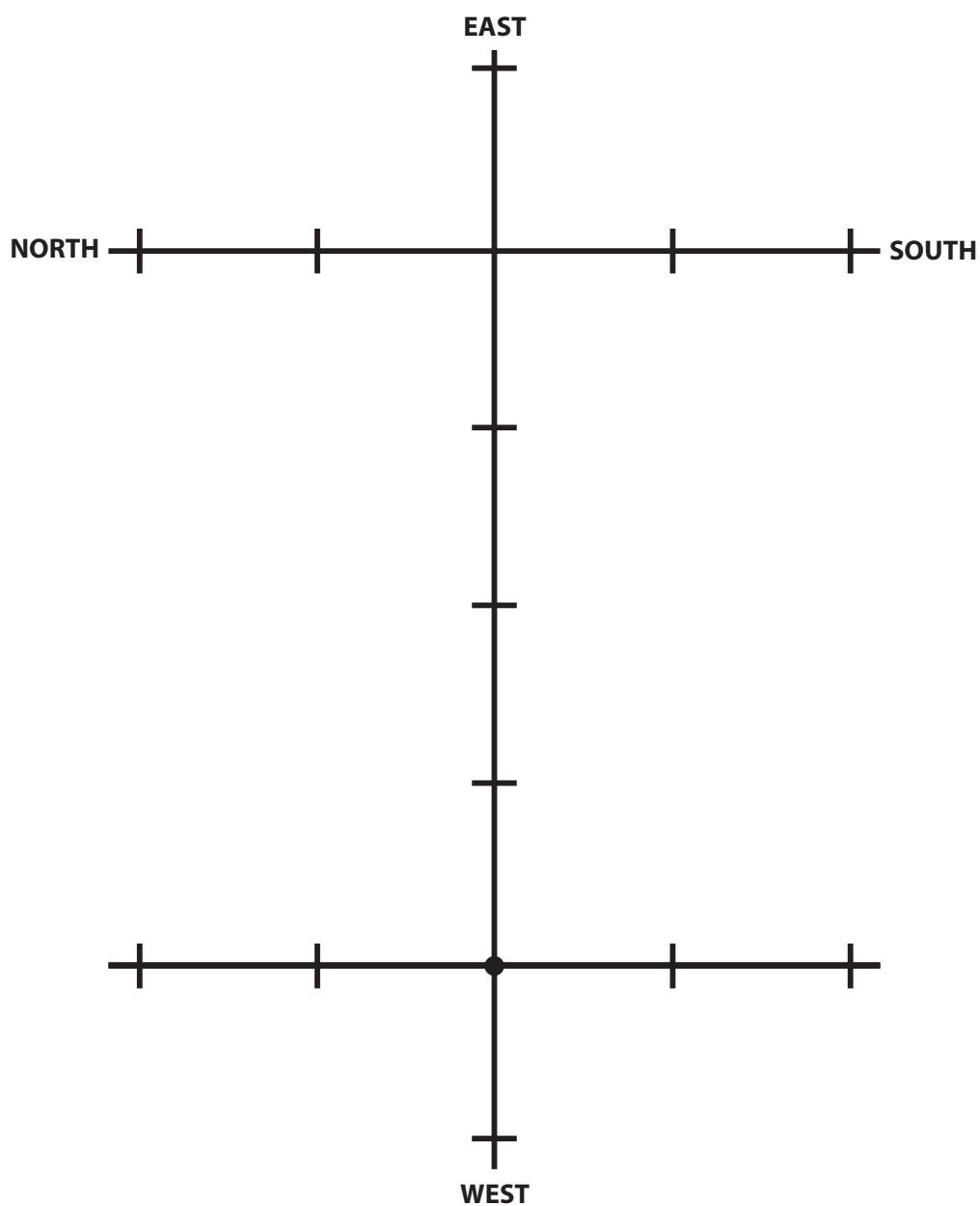


Picture 56



Picture 57

3. KIDŌ-SEN

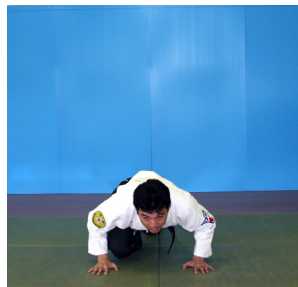


10 Nengi — Systematic Training

I Basic movements and *Dōkō Go Kai* for *Nen* techniques

1. EXAMPLE OF HOW TO TEACH BASIC *NEN* MOVEMENT (TWISTING THE BODY ABOUT THE HORIZONTAL AXIS)

As shown in picture 1, take a *migi fukuteki* position. On the count of *ichi* (1) extend your arms and lift the right foot up as seen in picture 2. On the count of *ni* (2) draw an arc with the right leg and bring it down on the outside of the left leg as seen in picture 3. On the count of *san* (3) lift the right hand and rotate and twist the body counter-clockwise back into *fukuteki* position as seen in picture 4.



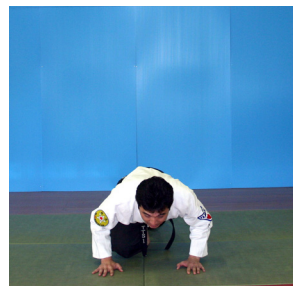
Picture 1



Picture 2



Picture 3



Picture 4

Things to consider when teaching

Make sure the student understands the merit of attacking and defending from the twisting movement of *nengi* and how these movements can lead to each technique. Teach systematically in steps.

2. BASIC PRACTICING AND PRACTICING WITH AN OPPONENT BASED ON *DŌKŌ GO KAI FOR NEN*

(1) NENTAI KAISHŌ: *THE CONDITION OF THE TECHNIQUE*

1) *MEANING:*

Perform *nen*-techniques as though a whirlpool is sucking in an object with its strong twisting motion.

2) *TEACHING METHOD:*

Focus on the executing the basic movements described in section 1 as quick as possible. Once familiar with the movement, execute continuously on the same side.

3) *POINTS TO KEEP IN MIND:*

When twisting, emphasise on the usage of (2) *Kihatsu Seihai (kyō)*. Practice moving the leg in a big motion.

(2) KIHATSU SEIHAI (KYŌ): *POINT TO DEFEND*

1) *MEANING:*

When doing *nengi*, execute the technique fast by focusing on not getting the *kihatsu bui* (see chapter Sengi) – back (*hai*), chest (*kyō*), and hips in the case of *nen* – controlled by the opponent, i.e. the opponent can prevent any *nengi* execution by grabbing these points.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

In the beginning, focus on defending against *nen*-techniques. Once familiar with the movement, focus on attacking.

Face an opponent, with both sides standing in *hidari chūdan-gamae* as seen in picture 1. On the count of *ichi* (1), the attacker slides the right foot behind the left foot towards the opponent as seen in picture 2 while the defender takes a *tai-soku*. On the count of *ni* (2), the defender places the left leg on the outer side of the attacker's left leg to inhibit its usage and control their back (*seihai*) as seen in picture 3. The attacker will learn that a delay in twisting will result in being controlled by the defender instead. They will also learn that in the case of the defender's *seihai* being slow and weak, the attacker will not be controlled if the attacker concentrates on *kihatsu* when twisting. Gradually change the speed and force incorporated to make sure the meaning of *Kihatsu Seihai* is understood.



Picture 1



Picture 2



Picture 3

(3) KOKAN SHOKUHATSU: THE SHAPE OF THE MOVEMENT

1) MEANING:

The execution of *nen*-techniques should involve a fast twisting movement as the legs slide deeply against the opponent to the extent that one's hips/groin contacts the opponent's body (whether it be their neck, body, or legs).

2) TEACHING METHOD:

Teach in steps according to the following Points to keep in mind.

3) POINTS TO KEEP IN MIND:

Make sure that the meaning of *Kokan Shokuhatsu* is understood by focusing and bringing attention to the physical sensation of making contact with the hips and understanding its link to (4) *Ryōtai Kyōatsu*. Understand that there exists a *Jun* (one way) and *Gyaku* (opposite way) aspect of *nen*-techniques depending upon the movement of the joints. In the case of *ashi-garami*, ensure that the attacker's hips do not make contact with the ground.

From the *seihai* position (2), the attacker further slides their left leg deep enough so that the hip/groin makes contact with the defender's left leg as seen in picture 1. As soon as the hip/groin contacts the defender's leg, grip the leg tightly with both thighs and twist as seen in picture 2. Roll over the opponent to complete the *ashi-garami* as seen in picture 3.



Picture 1



Picture 2



Picture 3

(4) RYŌTAI KYŌATSU: METHOD TO ATTACK

1) MEANING:

When executing a *nen*-technique, clamp the opponent's body (whether it be their neck, body, or legs) tightly with both inner thighs and twist.

2) **TEACHING METHOD:**

Teach in steps according to the description given in section (3).

3) **POINTS TO KEEP IN MIND:**

Bring awareness to the physical sensation of clasping with the thighs and make clear the difference between having the sensation and not having the sensation. Once the process becomes familiar, incorporate *rendō* trainings where *ashi-garami* follows *manji-geri* and *senjō-geri*, etc. as seen in picture 1 to 3. Once the whole movement improves, practice *garami* techniques on the neck and body in midair.



Picture 1



Picture 2



Picture 3

(5) **TENCHI SOKKETSU: THE AIM FOR THE DECISIVE TECHNIQUE**

1) **MEANING:**

When executing a *nen*-technique, consider the vertical plane of the target and aim in such a way that even if the target on the neck or the body of the opponent is missed, recovery is possible by aiming at the legs below.

2) **TEACHING METHOD:**

Following the midair training of *kubi-garami* and *dō-garami*, teach the steps according to the points below by having students purposefully fall to the ground.

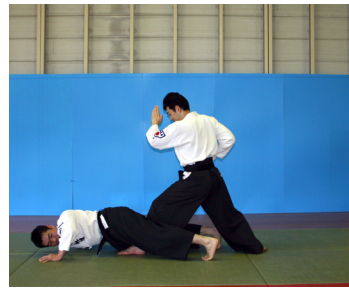
3) **POINTS TO KEEP IN MIND:**

The midair training on the neck, body, and leg for *gyaku-garami* involves a risk of injury. Hence, either refrain from physical practice and confine training to either making students understand the movement, moderating the force of physical practice, or use tools such as sandbags for practice. Be aware that the key to *garami* techniques is to maintain a perpendicular angle between the direction that the target (neck, body, or legs) faces and one's own entangling leg.

Execute a *dō-garami* as seen in picture 1. Fall as seen in picture 2. Prepare for an *ashi-garami* as falling and execute as seen in picture 3 and 4.



Picture 1



Picture 2



Picture 3



Picture 4

3. BASIC NEN-TECHNIQUES

(1) NENTAI JUN ASHI-GARAMI

Nentai jun ashi-garami, as seen in picture 1 to 3, is a technique where one's *taijiku* (body axis) creates a 90° angle against the *kidō-jiku* (axis). The legs slide in deep towards the opponent to the extent that the hip/groin is in contact with the opponent's leg (*ashi*), and the thighs compress and execute a twist to topple the opponent down in the forward direction (*jun*) where their knees bend naturally.



Picture 1



Picture 2



Picture 3

(2) NENTAI GYAKU ASHI-GARAMI

Nentai gyaku ashi-garami, as seen in picture 1 to 3, is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* (axis). The legs slide in deep towards the opponent to the extent that the hip/groin is in contact with the opponent's leg, and compress the thighs to execute a twist to topple the opponent down in the opposite/backward direction (*gyaku*) to which their knees bend (unnatural knee bend).



Picture 1



Picture 2



Picture 3

(3) NENTAI JUN DŌ-GARAMI

Nentai jun dō-garami, as seen in picture 1 to 3, is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* (axis). The legs slide in deep towards the opponent to the extent that the hip/groin is in contact with the opponent's body (*dō* = trunk), and compress the thighs to execute a twist to topple the opponent down in a forward direction (*jun*) to which their body bends (opponent falls forwards).



Picture 1



Picture 2



Picture 3

(4) NENTAI GYAKU DŌ-GARAMI

Nentai gyaku dō-garami, as seen in picture 1 to 3, is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* (axis). The legs slide in deep towards the opponent to the extent that the hip/groin is in contact with the opponent's body, and compress the thighs to execute a twist to topple the opponent down in the opposite/backward direction (*gyaku*) to which their body bends (opponent falls backwards).



Picture 1



Picture 2



Picture 3

(5) NENTAI JUN KUBI-GARAMI

Nentai jun kubi-garami, as seen in picture 1 to 3, is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* (axis). The legs slide in deep towards the opponent to the extent that the hip/groin is in contact with the opponent's neck (*kubi*), and compress the thighs to execute a

twist to topple the opponent down in the forward direction (*jun*) to which their neck bends (opponent's neck bends forward).



Picture 1



Picture 2



Picture 3

(6) NENTAI GYAKU KUBI-GARAMI

Nentai gyaku kubi-garami, as seen in picture 1 to 3, is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* (axis). The legs slide in deep towards the opponent to the extent that the hip/groin is in contact with the opponent's neck (*kubi*), and compress the thighs to execute a twist to topple the opponent down in the opposite/backward direction (*gyaku*) to which their neck bends (opponent's neck bends backwards).



Picture 1



Picture 2



Picture 3

(7) NENTAI KAESHI-GARAMI

Nentai kaeshi-garami, as seen in picture 1 to 3, is a technique where one releases the hold of *Jun ashi garami* and without moving against the direction and the motion of the movement, pull the opponent in to create an inclination axis with *taijiku* against the *kidō-jiku* at approximately 90° angle. Rotate the opponent over while taking an advantage of the opponent's entangled legs by executing a twist in the forward (*jun*) or backward (*gyaku*) direction to which their knees bends.



Picture 1



Picture 2



Picture 3

(8) NENTAI HANGETSU-ATE

Nentai hangetsu-ate, as seen in picture 1 to 3, is a technique where one's *taijiku* creates a 90° angle against the *kidō-jiku* (axis). The rear leg slides towards the opponent into a *fukuteki* position and the bent leg stretches out in an arc that represents a half moon to execute a hit on the opponent.



Picture 1



Picture 2



Picture 3

(9) NENTAI MANJI-GERI

Nentai manji-geri, as seen in picture 1 to 3, is a technique where one's *taijiku* is at approximately 90° angle against the *kidō-jiku* in *fukuteki* position. From *fukuteki*, rotate over with *ōten* into the shape of *nentai manji-geri* and utilise the twisting force to execute the kick.



Picture 1



Picture 2



Picture 3

(10) NENTAI SHAJŌ-GERI

Nentai shajō-geri, as seen in picture 1 to 3, is a technique where one's *taijiku* is at approximately 90° angle against the *kidō-jiku* in *fukuteki* position. From *fukuteki*, rotate over with *ōten* (sideways roll) into the shape of *sentai shajō-geri* and utilise the twisting force to execute the kick.



Picture 1



Picture 2



Picture 3

II Basic training of *Nen*-techniques

1. ON THE SPOT TRAINING - NENGI

Practice each *nen*-technique repeatedly from *chūdan-gamae* to *gentai* on the spot focusing on both accuracy and balance.

- (1) Repeat the same side 5-10 times from *hidari chūdan-gamae*, either alone or with an opponent. Do the same for the other side.
- (2) Repeat left and right technique, at the spot by doing *ten-soku*, 4-8 times, either alone or with an opponent.
- (3) Practice *Jōdan*, *Chūdan*, and *Gedan no Kōbō* on the spot either alone or with an opponent.

2. ON THE LINE TRAINING - NENGI

Practice each *nen*-technique repeatedly after taking one or two steps forward, focusing on both balance and autonomy.

- (1) Do steps (1) and (2) of On the spot training above while taking a step forward.
- (2) Do steps (1) and (2) of On the spot training above by using *sō-so-ku* and *ni-no-ashi*. Make sure to carry the force of the forward movement into the technique.

3. TRAINING OVER AN AREA - NENGI

Practice each *nen*-technique repeatedly while using *kō-soku* or *ka-soku*, or using *Unsoku Jigata* (see Volume 1, page 143), focusing on both autonomy and adaptability.

A. AN EXAMPLE WHEN TAKING A 45° ANGLE

- (1) Do steps (1) and (2) of On the spot training above from *kō-soku*. When using an opponent, the other side will also do *kō-soku*.
- (2) Do steps (1) and (2) of On the spot training above from *ka-soku*. When using an opponent, the other side will do *tai-soku*, then *kō-soku*.

B. AN EXAMPLE WHEN TAKING A 90° ANGLE

- (3) The attacking side does steps (1) and (2) of On the spot training above from *kō-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *tai-soku* then *kō-soku*.
- (4) The attacking side does steps (1) and (2) of On the spot training above from *ka-soku* and *kō-soku*. When using an opponent, the other side will do *tai-soku*, *kō-soku* then *kō-soku*.
- (5) The attacking side does steps (1) and (2) of On the spot training above from *gen-soku*, *ten-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *ten-soku*, *tai-soku*, then *kō-soku*.

C. AN EXAMPLE WHEN TAKING A 135° ANGLE

- (6) The attacking side does steps (1) and (2) of On the spot training above from either *Unsoku Jigata* pattern N-1, Z-3, C-4, U-2 or M-1.

When using an opponent, the other side will move in accordance to the pattern used.

(7) *Do Gedan no Kōbō.*

III Application training and development training

1. APPLICATION TRAINING

Learn how to attack and defend for each *nen*-technique with a set *unsoku* or *unshin* pattern, focusing on both the adaptability and applicability, either alone or with an opponent. While doing this, be inventive doing *nengi* from another *nengi*, doing *nengi* from another technique, doing two or three continuous techniques.

(1) USING CHITEKI RENDŌ RENTAI TRAINING.

See the *Sengi* chapter.

2. DEVELOPMENT TRAINING

Practice mainly *nen*-techniques while moving freely, continuously repeating the process of *unsoku* – *sōtai* – *seihō* – *kimegi* – *gentai*, focusing on applicability and creativity as realistic as possible.

(1) DO AS JISSEN

Apply the above in *jissen* practicing.

11 Nentai no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

Nentai no hokei, as its name indicates, is based on the *nentai* movements and has the following structure and contents.

- (1) Parts of previously studied *Untai* and *Hentai no hokei* and some *tengi* parts from *Tentai no hokei* that will be studied in the next level have been incorporated in this hokei.
- (2) *Nengi* are mainly *nentai ashi-garami*, *nentai hangetsu-ate*, and the hokei is structured so they are performed from both left and right *kamae* equally.
- (3) The presence of *unsoku (tsui-soku)* allows the practitioners to learn the basic ways to change the angle and distance with their opponent and accelerate their movements.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *nengi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do *zareai (rei in seiza)* [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left foot onto *kidō-ten* into *hidari (left) gedan-gamae* in *hidari eji-dachi* and the right hand pulled back to *hikite* position [Picture 4].
- (4) NORTH: Look left (north) and shift the right foot in and onto the Southern-plane into *hidari chūdan-gamae* [Picture 5].
- (5) NORTH: From this position do *migi (right) untai eji-zuki*, ending in *migi eji-dachi* with the left hand in *hikite* position [Picture 6].



Picture 4



Picture 5



Picture 6

- (6) NORTH: Lift the right hand to vertical position. Look right (east), while opening the right hand, lower it to horizontal position in the same direction (east). While lowering the right hand, look left (north), stretch out *hidari hikite* while opening it [Pictures 7, 8, 9]. *Migi* (right) *aji-dachi*, both hand palms facing sideways.



Picture 7



Picture 8



Picture 9

- (7) NORTH: Stick the left leg forward (*sashi-komu*), while turning left into *migi fukuteki*. At the same time do *migi nentai hangetsu-ate*. The body ends in *fukuteki* facing south.
- (8) SOUTH: Pull back the right kicking leg while looking forward (south). Push the left leg one step forward (south) into *hidari chūdan-gamae* [Pictures 10, 11, 12]. Forward foot on the forward *kidō-ten*.



Picture 10



Picture 11



Picture 12

- (9) SOUTH: Take a step forward (*tsui-soku*) with the right leg into *migi chūdan-gamae* [Picture 13]. The left (rear) foot on the front *kidō-ten*.
- (10) SOUTH: Do the same as indicated in (5) on the opposite side [Picture 14].

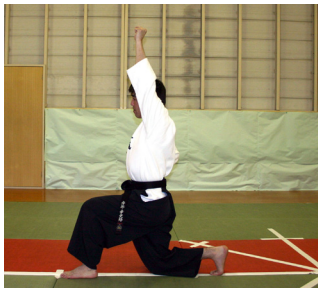


Picture 13



Picture 14

- (11) SOUTH: Do the same as indicated in (6) on the opposite side [Picture 15, 16, 17].



Picture 15

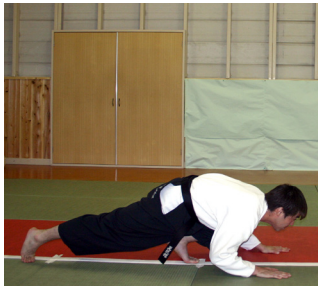


Picture 16



Picture 17

- (12) SOUTH: Do the same as indicated in (7) on the opposite side [Picture 18].
- (13) NORTH: Do the same as indicated in (8) on the opposite side [Picture 19]. Do *migi chūdan-gamae* [Picture 20].



Picture 18



Picture 19



Picture 20

- (14) NORTH: Take a step forward (*tsui-soku*) with the left leg into *hidari chūdan-gamae* [Picture 21]. The left foot (front) on the initial *kidō-ten*.
- (15) WEST: Look left (west) and move the right foot forward to *kidō-ten* and then back on the Eastern-plane into *hidari kōkutsu-dachi* doing *morote-gedan-barai* with both hands [Picture 22].
- (16) WEST: While pulling the left leg back to the right leg, do *hai (ude/chū) kōten* ending in *hidari fukuteki* [Pictures 23, 24, 25]. While keeping the body axis on the *kidō-sen* turn the body right and do *hai (ude/chū) zenten migi tentai eji-jun-zuki* (with *kiai*) [Pictures 26, 27, 28]. The body in *migi eji-dachi* facing forward (east), forward foot on forward *kidō-ten*.



Picture 21



Picture 22



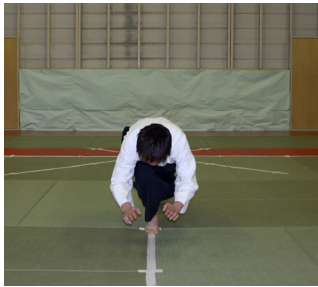
Picture 23



Picture 24



Picture 25



Picture 26



Picture 27



Picture 28

(17) NORTH: Look left (north) and put the left foot forward onto the Northern-plane into *hidari chūdan-gamae* [Picture 29]. Right (rear) foot on *kidō-ten*.

(18) NORTH: Do *migi untai shōmen-geri-zuki* [Pictures 30, 31].



Picture 29



Picture 30



Picture 31

(19) NORTH: Lift the right hand to vertical position. Look right (east), while opening the right hand, lower it to horizontal position in the same direction (east) [Pictures 32, 33].



Picture 32



Picture 33

(20) NORTH: Look left (north) and stick the left leg forward (*sashikomū*), while turning left into *migi fukuteki* [Picture 34]. At the same time do *migi nentai ashi-garami* [Picture 35]. *Migi fukuteki* facing south.



Picture 34



Picture 35

(21) SOUTH: Look forward (south) and put the left foot forward into *hidari chūdan-gamae* [Picture 36].

(22) SOUTH: Take a step forward (*tsui-soku*) with the right leg into *migi chūdan-gamae* [Picture 37]. The right foot (front) on the forward *kidō-ten*.



Picture 36



Picture 37

(23) SOUTH: Do the same as indicated in (18) on the opposite side [Pictures 38, 39].



Picture 38



Picture 39

(24) SOUTH: Do the same as indicated in (19) on the opposite side [Picture 40, 41].



Picture 40



Picture 41

(25) NORTH: Do the same as indicated in (20) on the opposite side [Pictures 42, 43].



Picture 42



Picture 43

(26) NORTH: Look forward (north) and put the right foot forward into *migi chūdan-gamae* [Picture 44]. The right (front) foot on the forward *kidō-ten*.

(27) WEST: Look left (west) and move the left foot forward to the right and then back on the Eastern-plane into *migi chūdan-gamae* [Picture 45].



Picture 44



Picture 45

(28) WEST: Use *ni-no-ashi* to move forward [Picture 46] and do *hai (ude/chū) zenten* [Picture 47], while getting up into *migi eji-dachi*, turn the body to the left and stick the left leg back (west) ending in *migi fukuteki* [Picture 48]. At the same time, pull the right foot back to the left foot, do *hai (ude/chū) kōten* [Picture 49] landing in *hidari fukuteki* with the left foot on the initial *kidō-ten* [Picture 50].



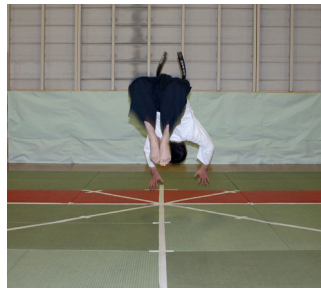
Picture 46



Picture 47



Picture 48



Picture 49



Picture 50

- (29) NORTHEAST: Look 45 degrees to the left (northeast) and move the right foot forward to the left foot, then onto the South-western-plane ending in *hidari chūdan-gamae* [Picture 51]. The left foot (front) on the initial *kidō-ten*.
- (30) NORTHEAST: Take a step forward with the right leg while getting into *fudō-dachi do sayū* (left-right) *shōtei-gyakute-ori* [Picture 52].
- (31) NORTHEAST: In the same position, do *sayū* (left-right) *shōtei-gyakute-ori* [Picture 53].



Picture 51

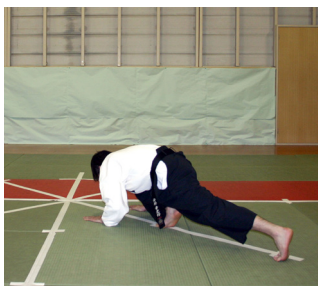


Picture 52

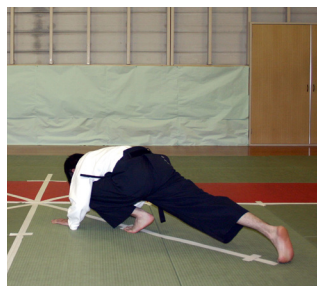


Picture 53

- (32) NORTHEAST: Turn the body to the left while sticking the left leg into *migi fukuteki* [Picture 54]. When getting into *fukuteki*, switch the legs and as soon as getting into *hidari fukuteki* [Picture 55] do *hidari nentai ashi-garami* [Picture 56] ending in *hidari fukuteki* [Picture 55].



Picture 54



Picture 55

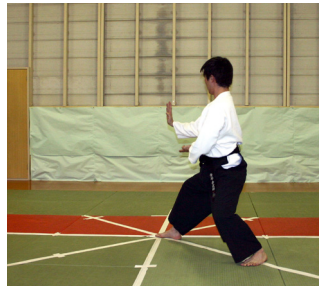


Picture 56

- (33) SOUTHWEST: Look forward (southwest) and put the right foot forward into *migi chūdan-gamae* [Picture 57]. The right foot on the initial *kidō-ten*.
- (34) SOUTHEAST: Look left (southeast) and move the left foot forward to the right and then back on the North-western-plane into *migi chūdan-gamae* [Picture 58].
- (35) SOUTHEAST: Do the same as indicated in (30) on the opposite

side [Picture 59].

(36) SOUTHEAST: Do the same as indicated in (31) on the opposite side [Picture 60].



Picture 57



Picture 58



Picture 57



Picture 58

(37) SOUTHEAST: Do the same as indicated in (32) on the opposite side (with *kiai*) [Picture 61, 62, 63].



Picture 61



Picture 62



Picture 63

(38) NORTHWEST: Do the same as indicated in (33) on the opposite side [Picture 64].

(39) EAST: Look right (east) and move the right foot forward to the left foot, while turning to the right (east), pull the right foot back into *hidari chūdan-gamae* [Picture 65].
Left foot on initial *kidō-ten*.

(40) EAST: Move into *hidari gedan-gamae* [Picture 66].



Picture 64



Picture 65



Picture 66

- (41) EAST: Sit in *seiza* in a set manner [Picture 67].
- (42) EAST: Follow the set manner to do *zarei* [Picture 68].
- (43) EAST: Follow the set manner to dismiss (*kaitai*).

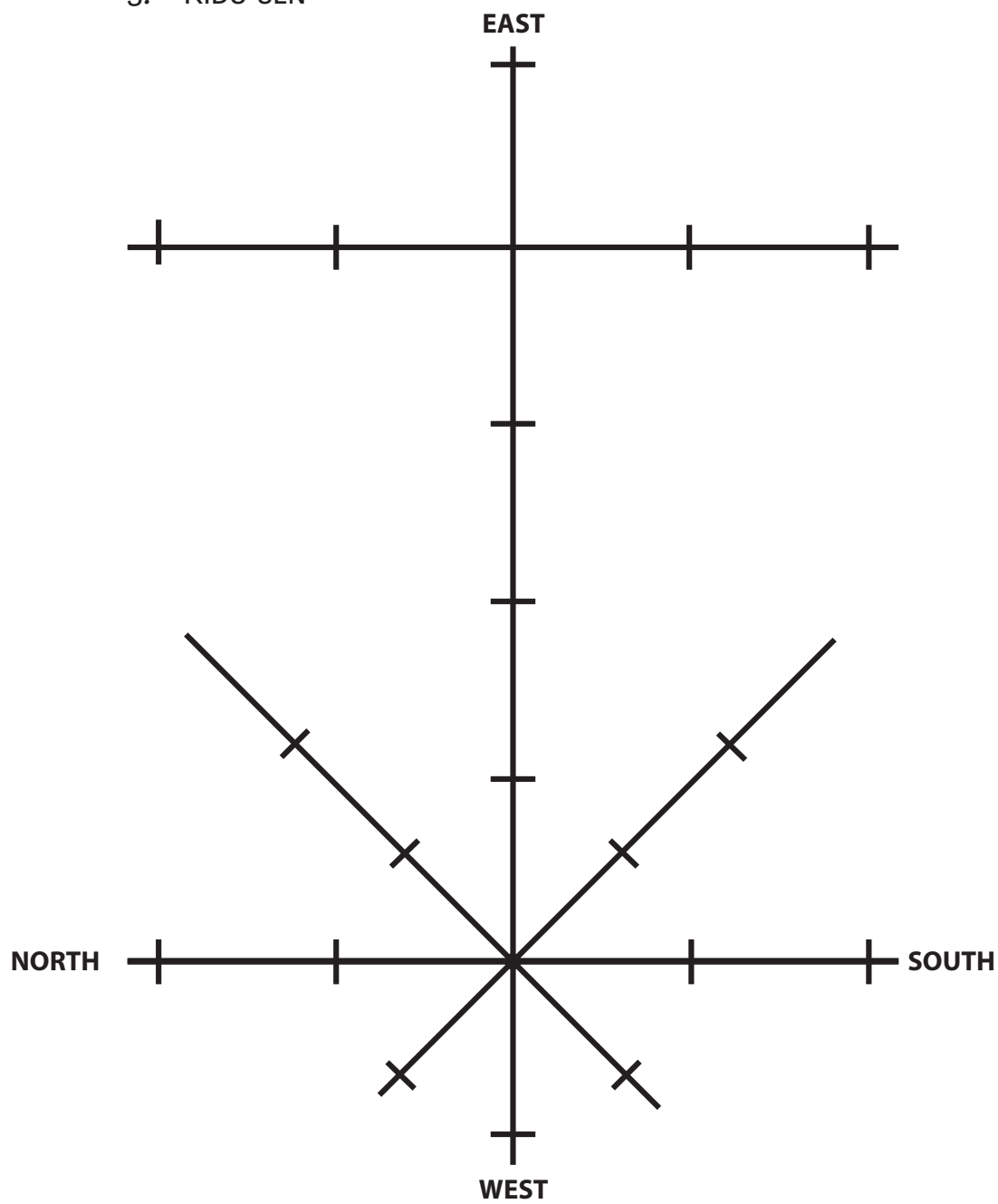


Picture 67



Picture 68

3. KIDŌ-SEN



12 Nenin no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

As stated in its name, the composition of *Nenin no Hokei* is focused around the body control of *Nen* techniques and has the following composition and content:

- (1) Parts of the previously learnt *Unin* and *Henin no Hokei* have been incorporated for practice.
- (2) The main *Nen* techniques are *nentai ashi-garami* and *nentai hangetsu-ate*. Practicing them from both left and right *kamae* allows for a balanced training for both the left and right side of the body.
- (3) Incorporation of *unsoku* is designed to train the basics of taking distance, angles and spacing.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *nengi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

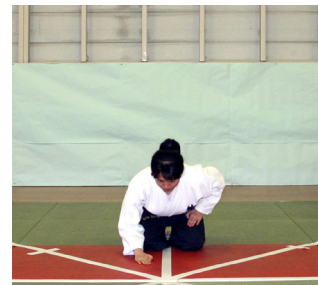
- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do a *zareii* (*rei* in *seiza*) [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left leg onto *kidō-ten* into *hidari gedan-gamae* in *hidari eji-dachi* and *migi hikite* [Picture 4].
- (4) NORTH: Look left (north) and shift the right leg in and back on the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 5].
- (5) NORTH: While pulling the arms to *hikite* position, do *migi untai shōmen-geri*, then while getting into *migi eji-dachi* do *morote nukite-sashi* with right *jōdan* (45° upward) and left *gedan* (45° downward) strikes [Picture 6 and 7].
- (6) NORTH: In the same position, switch the positions of the left and right arms into left upper and right lower position [Picture 8].
- (7) NORTH: Stick the left foot past the right foot along the Northern-plane into *migi fukuteki* with simultaneous *migi nentai hangetsu-ate*.



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9

- (8) SOUTH: Look forward (south) while returning the right kicking leg and step out with left foot on the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 10].
- (9) SOUTH: Take one step forward with right foot into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 11].



Picture 10



Picture 11

- (10) SOUTH: Repeat Step (5) on the opposite side [Picture 12 and 13].
- (11) SOUTH: Repeat Step (6) on the opposite side [Picture 14].
- (12) SOUTH: Repeat Step (7) on the opposite side [Picture 15].
- (13) NORTH: Repeat Step (8) on the opposite side [Picture 16].
- (14) NORTH: Repeat Step (9) on the opposite side [Picture 17].



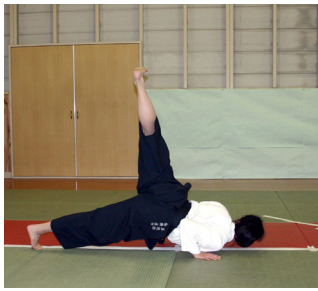
Picture 12



Picture 13



Picture 14



Picture 15



Picture 16



Picture 17

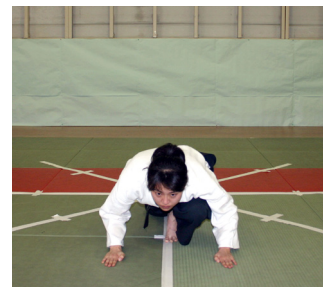
- (15) EAST: Look right (east), pull the arms into *hikite* position and bring the right foot next to the left (on the *kidō-ten*) into *heisoku-dachi* facing east [Picture 18].
- (16) WEST: Take one step forward with left foot and then with right foot. Step back with the right foot and rotate the body 180° clockwise into *migi eji-dachi* with *morote-sokuhō-nukite-sashi* [Picture 19].
- (17) EAST: Rotate the body 180° counter-clockwise back into *hidari fukuteki* [Picture 20].
- (18) EAST: Use *migi ni-no-ashi* to jump into *hidari-migi untai hien-geri* (*nidan*) with *morote-sokuhō-nukite-sashi* in midair [Picture 21]. Land in *migi eji-dachi* with double forward *nukite-sashi* (with *kiai*) [Picture 22].
- (19) EAST: Pull the arms into *hikite* position while aligning left (rear) foot forward to the right (front) foot into *heisoku-dachi* [Picture 23].



Picture 18



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23

- (20) NORTH: Look left (north) and shift the right foot back on the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi*
- (21) NORTH: Slide the right foot behind the left foot on the Northern-plane into *hidari ryūnen-dachi* with *hidari gyaku nukite-sashi* and *migi soete* [Picture 25]. Use the right hand as upper cover

(fusegite) and rotate the body clockwise into *migi eji-dachi* with *hidari gyaku nukite-sashi* and *migi hikite* facing north [Picture 26].



Picture 24



Picture 25



Picture 26

(22) NORTH: Stick the left foot back along the Northern-plane into *migi fukuteki* with simultaneous *migi nentai ashi-garami* [Pictures 27, 28].

(23) SOUTH: Look forward (south) as the right leg returns into *migi fukuteki* then step out with left foot on the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 29].



Picture 27



Picture 28



Picture 29

(24) SOUTH: Take one step forward with right foot into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 30].

(25) SOUTH: Repeat Step (21) on the opposite side [Picture 31 and 32].

(26) SOUTH: Repeat Step (22) on the opposite side [Picture 33 and 34].

(27) NORTH: Repeat Step (23) on the opposite side [Picture 35].



Picture 30



Picture 31



Picture 32



Picture 33

Nenin no Hokei



Picture 34



Picture 35

(28) NORTH: Repeat Step (24) on the opposite side [Picture 36].

(29) WEST: Look left (west) and pull the arms into *hikite* position along with aligning the right foot next to the left foot (on *kidō-ten*) into *heisoku-dachi* facing west [Picture 37].



Picture 36



Picture 37

(30) EAST: Take one step forward with right foot and then with left foot. Step the left foot back and rotate the body 180° clockwise into *hidari eji-dachi* with *morote-sokuhō-nukite-sashi* [Picture 38].

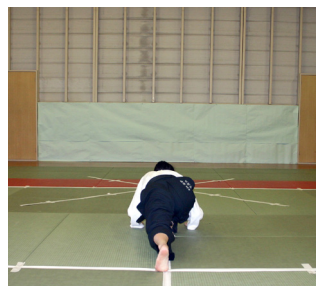
(31) WEST: Rotate the body 180° counter-clockwise back into *migi fukuteki* [Picture 39].

(32) WEST: Use *hidari ni-no-ashi* to jump into *migi-hidari untai hien-geri* (*nidan*) with double sideways *nukite-sashi* in midair [Picture 40]. Land in *hidari eji-dachi* with *morote-zenpō* (forward) *nukite-sashi* and the left foot on *kidō-ten* [Picture 41].

(33) NORTH-EAST: Look diagonally back over the right shoulder (north-east) and shift the right foot in and back on the same plane towards south-west into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 42].



Picture 38



Picture 39



Picture 40



Picture 41



Picture 42

(34) NORTH-EAST: While pulling the arms to *hikite* position, *migi untai shōmen-geri* then *morote nukite-sashi* into *migi eji-dachi* with left lower (*gedan*) and right upper (*jōdan*) strikes [Pictures 43, 44].



Picture 43



Picture 44

- (35) NORTH-EAST: Stick the left foot back along the north-eastern-plane, rotating into *migi fukuteki*. From the same position, swap the feet into *hidari fukuteki* [Picture 45] with simultaneous *hidari nentai hangetsu-ate* [Picture 46].
- (36) SOUTH-WEST: Return the left kicking leg and step out with right foot on the south-western-plane on *kidō-ten* into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 47].
- (37) SOUTH-EAST: Look over the left shoulder (south-east) and shift the left foot in and back on the north-western plane into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 48].
- (38) SOUTH-EAST: Repeat step (34) on the opposite side [Pictures 49, 50].



Picture 45



Picture 46



Picture 47



Picture 48



Picture 49



Picture 50

- (39) SOUTH-EAST: Repeat step (35) on the opposite side [Pictures 51, 52 (with *kiai*)].
- (40) NORTH-WEST: Return the right kicking leg and step out with left foot on the north-western plane on *kidō-ten* into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 53].



Picture 51



Picture 52



Picture 53

(41) EAST: Look diagonally back over the right shoulder (east) and shift the right foot in and back on the Western-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 54].

(42) EAST: On the same spot, shift into *hidari gedan-gamae* in *hidari eji-dachi* with *migi hikite* [Picture 55].



Picture 54



Picture 55

(43) EAST: Sit in *seiza* in a set manner [Picture 56].

(44) EAST: Follow the set manner to do *zarei* [Picture 57].

(45) Follow the set manner to dismiss.

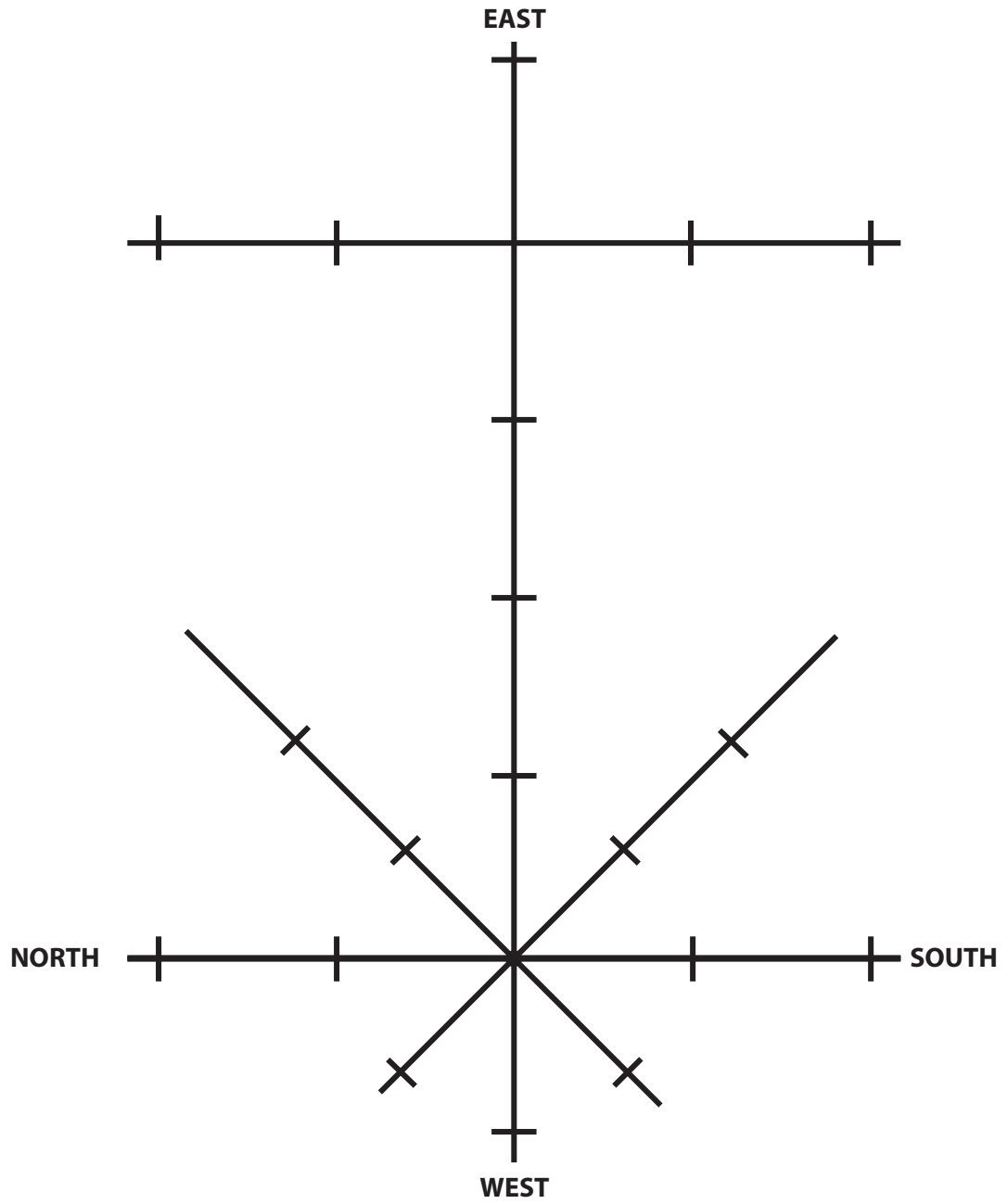


Picture 56



Picture 57

3. KIDŌ-SEN



13 Tengi — Systematic Training

I Basic movements and *Dōkō Go Kai* for *Ten* techniques

1. EXAMPLE OF HOW TO TEACH BASIC TEN MOVEMENT (MANOEUVRING THE BODY IN ALL DIRECTIONS IN THE FORM OF A BALL)

Tengi is the most acknowledged and important movement of the five movements of Taïdo. This is due to Taïdo being the Budō that utilises three dimensional spaces and *tengi* is the movement that unmistakably distinguishes it from Karate and other Budō which utilise two-dimensional space. However, this movement entails the most risk, and thus, it must be taught with extra care and caution. It is important to teach *tengi* in graded and sequential steps and incorporate basic, yet thorough warm up content in trainings prior to teaching the basic movements of *Unshin Happō*.

(1) WARM UP EXAMPLES FOR TENGI

1) BACK AND FORTH OKIAGARI KOBŌSHI

(CRADLING 1 = BACK AND FORTH ROCKING MOVEMENT)

Method:

In *gyōga* position, tuck the legs in and hold both knees with both hands as seen in picture 1. As seen in picture 2, rock backwards then use momentum to return to the position, and repeat.

Aim:

Experience and familiarise the back with ball-like movement by contacting the *tatami* with rounded spine and hip bone.

Caution:

- A. Pull the chin in tightly towards the chest and do not let it relax
 - B. Do not take the eyes off the belly button
 - C. Do not let the back of the head contact the floor
- These all relates to *sankyoku dōsetsu* (To be described later)



Picture 1



Picture 2



2) LEFT AND RIGHT OKIAGARI KOBŌSHI
(CRADLING 2 = LEFT AND RIGHT ROCKING MOVEMENT)

Method:

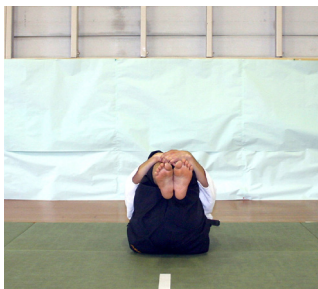
As seen in picture 1, curl up into a ball facing up with the legs tucked in, holding the knees in with both hands. Rock sideways, left and right, as seen in picture 2 and 3, and repeat the movement.

Aim:

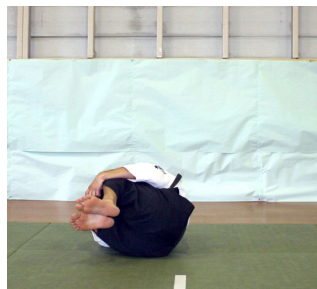
Familiarise the back ribs with sideways movement with the spine as the centre.

Caution:

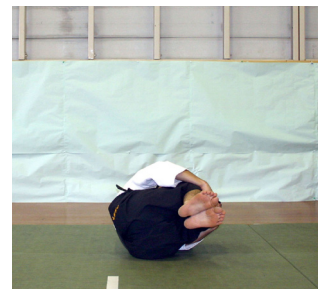
Same as 1) Back and forth self-righting doll



Picture 1



Picture 2



Picture 3

3) FOUR DIRECTION OKIAGARI KOBŌSHI
(CRADLING 3 = FOUR DIRECTIONAL ROCKING MOVEMENT)

Method:

As seen in picture 1, sit in *gasseki agura* position, holding the feet with both hands. On the count of *ichi*, tilt and roll to the left side as seen in picture 2 and sit back up facing backwards as seen in picture 3. Repeat on the count of *ni* and return to the same position as picture 1. Repeat on the same side or the other side.

Aim:

Familiarise the body with the combination of 1) and 2) and learn the role of the head movement in the pendulum momentum to change directions.

Caution:

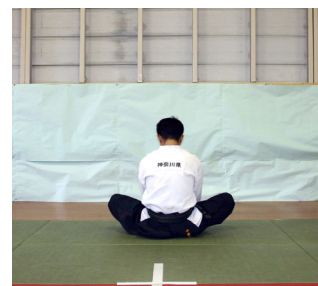
To roll on the left side and sit back up facing backwards as seen in picture 3, tilt left with the left side of the chin resting on the left shoulder. As soon as the body starts to tilt, quickly shift the chin so that the right side of the chin rests on the right shoulder.



Picture 1



Picture 2



Picture 3

4) FUKUGA OKIAGARI KOBŌSHI

(CRADLING 3 = FOUR DIRECTION ROCKING MOVEMENT)

Method:

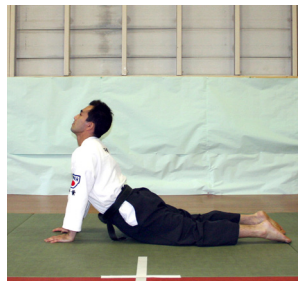
As seen in picture 1, lie on the stomach (*fukuga*) and place the arms by your chest and extend (in cobra position). On the count of *ichi* (1), raise the lower body while relaxing the arms as seen in picture 2. Lower the lower body as you extend the arms and return to the position seen in picture 1, and repeat.

Aim:

Familiarise the front surface of the body and obtain the rhythm through tensing and relaxing.

Caution:

Arch the neck and the upper body as much as possible during the exercise and arch the lower body when arms are relaxed. When the body starts to get familiarised, do not stop the movement.



Picture 1



Picture 2

Explanation:

Okiagari kobōshi is a Daruma-doll shaped tumble doll which is weighted at the round bottom in a way that it returns to an upright position when tipped over.

Gasseki agura is a position whereby one sits with the soles of feet touching together, tucked close to the groin and clasped tightly with hands (butterfly pose).

Gyōga is a position whereby one lies on one's back.

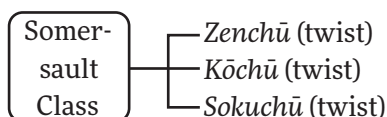
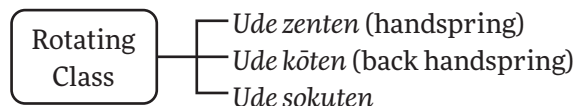
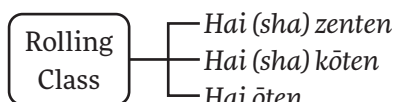
Fukuga is a position whereby one lies on one's stomach.

Prior to practicing these movements, it is important to warm up the surface of shoulders, sides, and back through targeted exercises or stretching.

Stepwise and systematic teaching of familiarising and building the body for *tengi* through *tengi* related exercises can most safely and accurately develop and contribute towards techniques. The instructors, even if they are not able to perform the *tengi* themselves, must know the stepwise and systematic teaching content and method for any *tengi*.

The following section lists some examples to be referenced.

(2) BASIC CLASSES OF TENGI (GENERAL CLASSES THAT DIRECTLY RELATE TO TAIDO TENGI)



Explanation:

Rolling class is rolling forward (*zen*), backward (*kō*), sideways (*ō*) with the back (*hai*) to the ground.

Rotating class is moving forward, backward, sideways (*soku*) with the arm(s) (*ude*) to the ground.

Somersault class is to tumble forward, backward, sideways in mid-air (*chū*).

Hai sha-zenten/hai sha-kōten is to do a slanted (*sha*) forward/backward roll.

(3) DEVELOPMENT EXAMPLES FOR FAMILIARISING AND BUILDING BODY FOR TENGI

| | | |
|----------------------|--------------------------------|--|
| Rolling Class | Hai (<i>sha</i>) zenten | Back and forth okiagari kobōshi → hai kōten → continuous open-leg hai zenten → open-leg hai kōten → continuous hai zenten → continuous hai kōten → hai zenten step through hai kōten → continuous diagonal hai zenten → continuous diagonal hai kōten → continuous eji-dachi hai zenten → hai kōten → eji-dachi hai zenten → hai kōten → hai zenten → hai kōten → continuous kōkutsu-dachi hai zenten → hai kōten → continuous ni-no-ashi kōkutsu-dachi hai zenten → hai kōten → continuous hai zen (<i>kō</i>) ten stand up, straight jump → continuous hai zen (<i>kō</i>) ten, stand up, tuck jump → split-leg jump → continuous hai zen (<i>kō</i>) ten stand up, straight 180°-twist jump |
| | Hai (<i>sha</i>) kōten | 360°-twist jump → continuous hai zen (<i>kō</i>) ten stand up, 180°-twist tuck jump → continuous hai zen (<i>kō</i>) ten stand up, 360°-twist straight jump → Continuous hai zen (<i>kō</i>) ten stand up, 360°-twist tuck jump |
| | Hai ōten | Warm up both shoulders → hai sha-zenten → hai sha-kōten Left and right okiagari kobōshi → straight body hai ōten |

| | | |
|----------------|--------------------|--|
| Rotating Class | <i>Ude zenten</i> | Stepwise three-point headstand (assisted) → stepwise handstand (assisted) → stepwise forward bridge (assisted) → neck (head) spring Stepwise hand insertion only → stepwise on-the-spot bunny hop → stepwise forward bunny hop → <i>kōkutsu-dachi ni-no-ashi ude zenten</i> (assisted) → <i>hai zenten eji-dachi ude zenten</i> |
| | <i>Ude kōten</i> | On-the-spot arm swing → On-the-spot arm swing jump (assisted) → Swing arm jump diagonally backward (assisted) → stepwise backward bridge (assisted) → <i>kōten</i> Handstand (assisted) → stepwise <i>ude kōten</i> (assisted) → continuous <i>hai zenten</i> → <i>ude kōten</i> → <i>hai kōten</i> continuous <i>ude kōten</i> (assisted) → on-the-spot bunny hop → <i>ude kōten</i> (assisted) → continuous <i>ude kōten</i> (assisted) → round off <i>ude kōten</i> → <i>oji-dachi ude kōten</i> → <i>kōkutsu-dachi ude kōten</i> |
| | <i>Ude sokuten</i> | Stepwise <i>ude sokuten</i> (assisted) → back and forth continuous <i>ude sokuten</i> → continuous <i>ude sokuten</i> Continuous alternate side <i>ude sokuten</i> → <i>kōkutsu-dachi ude sokuten</i> |

| | | |
|------------------|----------------|--|
| Somersault Class | <i>Zenchū</i> | Stepwise on-the-spot somersault (safety mat + assisted) → stepwise run-up <i>zenchū</i> (springboard + safety mat + assisted) → Stepwise run-up <i>zenchū</i> → twist → 360° twist (springboard + safety mat + assisted) → <i>kōkutsu-dachi ni-no-ashi</i> (both legs) <i>zenchū</i> |
| | <i>Kōchū</i> | On-the-spot tuck jump (assisted) → stepwise <i>kōchū</i> (safety mat + assisted) → stepwise <i>kōchū</i> → twist (safety mat + assisted) Stepwise <i>kōchū</i> 360°-twist (safety mat + assisted) → <i>oji-dachi (kōkutsu-dachi) kōchū</i> → Round-off <i>kōchū</i> (twist) |
| | <i>Sokuchū</i> | Both hands <i>sokuten</i> → one-handed <i>sokuten</i> → one-handspring <i>sokuten</i> → no-hand <i>sokuchū</i> → over-the-obstacle <i>sokuchū</i> (assisted) → <i>kōkutsu-dachi sokuchū</i> → jump back → twist <i>sokuchū</i> |

Incorporate the above development examples in leg techniques (kicking, twisting, sweeping, and hitting techniques) and hand techniques (punching, *nukite*, and hitting techniques) to see the completion of the movement as *tengi*.

In the context of teaching, stepwise refers to starting with easy contents and gradually progressing to more difficult contents, with a specific focus on safety. Systematically refers to linking related movements and effectively developing these to an advanced movement.

When a movement is assisted, it is important to have two people assisting at the beginning and then reducing to one person assisting once the movement becomes more familiar. When the student is becoming comfortable and confident with the movement, it is important to let them practice on their own. Even in the case of having no assistance, having one assistant standing nearby can be supportive. The same goes for the assistive tools, such as a safety mat and springboard. For safety, at first, use a thicker safety mat, springboard, trampoline, belt and/or other equipment for development purposes.

The founder of Taïdo, Shukumine Seiken Saikō Shihan, did not use any tools or equipment when teaching *tengi* and solely used “Ki” to re-

move fear and agitation. This try-and-error method aimed to increase the confidence and such spirit shall not be forgotten.

(4) UNSHIN HAPPŌ AS A BASIC MOVEMENT OF TENGI

Unshin happō is used to train the movements of *tengi*. It consists of applying the basic movements in all 8 directions (forward, backward, sideways, diagonals). Advanced movements and/or movements along with techniques can be implemented for development purposes.

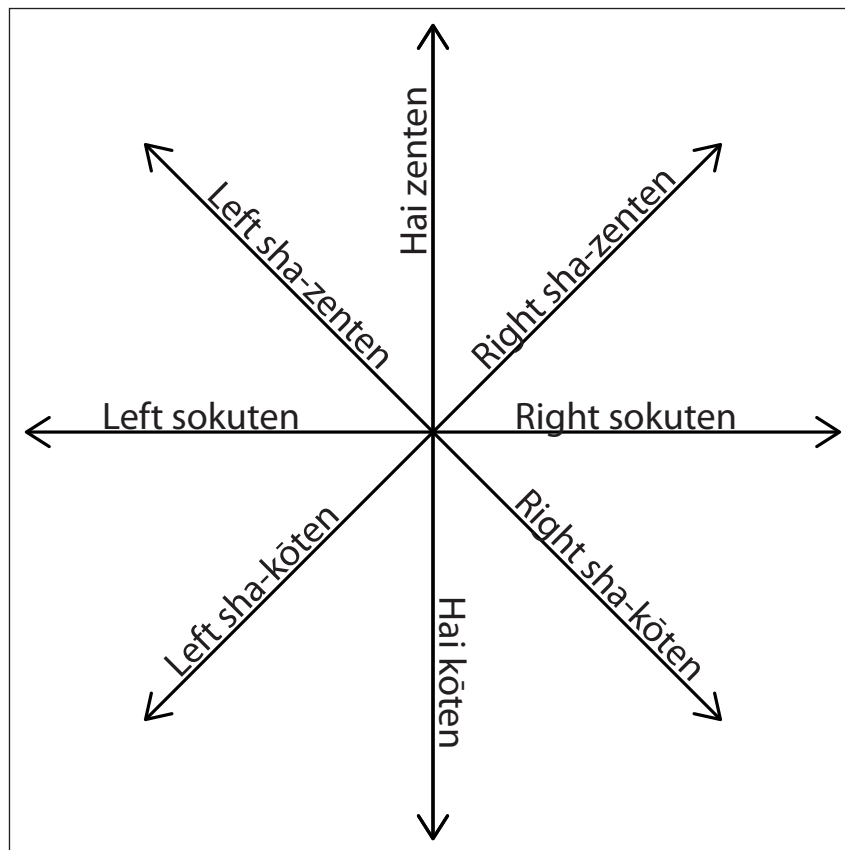
1) TEACHING METHOD:

1. Forward = *hai zenten* → *hai kōten* (*kidōten*)
2. Backward = *hai kōten* → *hai zenten* (*kidōten*)
3. Right = Right *sokuten* → Left *sokuten* (*kidōten*)
4. Left = Left *sokuten* → Right *sokuten* (*kidōten*)
5. Right diagonal forward = Right *hai shazenten* → Right *hai shakōten* (*kidōten*)
6. Left diagonal forward = Left *hai shazenten* → Left *hai shakōten* (*kidōten*)
7. Right diagonal backward = Right *hai shakōten* → Right *hai shazenten* (*kidōten*)
8. Left diagonal backward = Left *hai shakōten* → Left *hai shazenten* (*kidōten*)

2) POINTS TO KEEP IN MIND:

Practice with *kidōten* as the centre point. You can also incorporate adjustments or *ten-soku* into the movement.

Example of Basic <*Unshin Happō*>



2. BASIC PRACTICING AND PRACTICING WITH AN OPPONENT BASED ON *DŌKŌ GO KAI* FOR TEN

(1) *TENTAI RAIDŌ: THE CONDITION OF THE TECHNIQUE*

1) *MEANING:*

Execute *ten* techniques with speed and power to shock the target like the thunder releases its lightning or thunderclap.

2) *TEACHING METHOD:*

Keeping a focus on the basic movements of *tengi*, train the spherical form of rotation movements using *Unshin Happō* as a base.

3) *POINTS TO KEEP IN MIND:*

Make the students aware of the use of *sōshu kisei* to generate force.

Explanation:

Sōshu kisei is a concept to keep in mind during a *tengi* execution whereby one should rise with momentum from techniques, such as *hai zenten*, by slapping both hands on the floor with force.

(2) *KIHATSU SEIYŌ (DEN): POINT TO DEFEND*

1) *MEANING:*

When doing *tengi*, execute the technique fast by focusing on not getting the *kihatsu bui* – buttocks and hips used for rotation in the case of *ten* – controlled by the opponent.

2) *TEACHING METHOD:*

Teach in steps according to the following Points to keep in mind.

3) *POINTS TO KEEP IN MIND:*

As there is a risk of injury, practice slowly and consider the speed and the timing of the students. Refrain from proceeding further than making them understand the meaning of *kihatsu sei-yō (den)* and there should be no physical practice of *sei-hō* during a *tengi* in mid-air.

Face an opponent, with both sides standing in *hidari chūdan-gamae* as seen in picture 1. As the attacker moves towards the defender in *hai zenten*, the defender steps the right foot out to the side and controls the rotation of the opponents at their hips/buttocks as seen in picture 2. In reality, the defender controls the opponent using the knee in *ejī-dachi* as seen in picture 3. However, such method entails a risk of injury, thus train using the method seen in picture 2.



Picture 1



Picture 2



Picture 3

(3) KYŪTEN RAIKA: THE SHAPE OF THE MOVEMENT

1) MEANING:

When executing a *ten* technique, do not move against the opponent's movement, rather move freely by rotating in any direction you desire like the lightning of thunder.

2) TEACHING METHOD:

Practice the exchanging movement of *tengi* alone.

3) POINTS TO KEEP IN MIND:

Incorporate *genkaku kōbō* and make the students understand the exchange of *tengi* (see *genkaku kōbō* in Volume 1).

(4) SANKYOKU DŌSETSU: METHOD TO ATTACK

1) MEANING:

When executing a *ten* technique, simultaneously bend the joints of the neck, hip, and knees to rotate smoothly and quickly.

2) TEACHING METHOD:

Practice the exchanging movement of *tengi* alone.

3) POINTS TO KEEP IN MIND:

Same as the points to keep in mind for basic movements of *tengi*.

(5) MA-AI SOKKETSU: THE AIM FOR THE DECISIVE TECHNIQUE

1) MEANING:

When executing a *ten* technique, adjust to the *ma-ai* between yourself and the opponent by lengthening or shortening the distance of the rotation or *ni-no-ashi*.

2) TEACHING METHOD:

Practice the exchanging movement of *tengi* using *unsoku* and *ni-no-ashi*.

3) POINTS TO KEEP IN MIND:

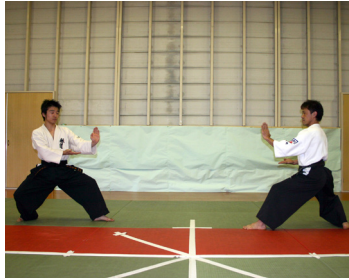
Make the students understand the method to adapt *ma-ai*, tricks,

and distance.

3. BASIC TEN TECHNIQUES

(1) TENTAI HAI ZENTEN-ZUKI

Tentai hai zenten zuki, as seen in pictures 1 to 4, is a technique where one rolls forward, keeping the *taijiku* along the surface plane (back in contact with the surface). Utilise the *sōshu kisei* and defending/covering hand while getting up into *aji-dachi* and strike with obverse (or reverse) *seiken* or *nukite*.



Picture 1



Picture 2



Picture 3



Picture 4

(2) TENTAI HAI ZEN (KŌ) TEN-GERI

Tentai hai zen (kō) ten-geri, as seen in picture 1 to 4, is a technique where one rolls forward (or backward by turning around), keeping the *taijiku* along the surface plane (back in contact with the surface). Follow the *hai zen (kō) ten* with a kicking or sweeping technique (*ebi-geri*, *manji-geri*, *hangetsu-ate*, *harai-kuzushi*, etc.).



Picture 1



Picture 2



Picture 3



Picture 4

(3) TĒTAI UDE ZEN (KŌ) TEN-ZUKI

Tentai ude zen (kō) ten-zuki, as seen in picture 1 to 4, is a technique where one utilises the arms to spring in a forward (or backward) direction (keeping the *taijiku* along the surface plane). Use the defending hand to cover while landing in *aji-dachi* and strike with obverse (or reverse) *seiken* or *nukite*.

Tentai ude zenten-zuki



Picture 1



Picture 2



Picture 3



Picture 4

Tentai ude kōten-zuki



Picture 1



Picture 2



Picture 3



Picture 4

(4) TĒNTAI UDE ZEN (KŌ) TEN-GERI

Tentai ude zen (kō) ten-geri, as seen in picture 1 to 4, is a technique where one utilises the arms to spring in a forward (or backward) direction (keeping the *taijiku* along the surface plane). Follow the *ude zen (kō) ten* with a kicking or sweeping technique (*ebi-geri*, *manji-geri*, *hangetsu-ate*, *harai-kuzushi*, etc.).

Tentai ude zenten-geri



Picture 1



Picture 2



Picture 3



Picture 4

Tentai ude kōten-geri



Picture 1



Picture 2



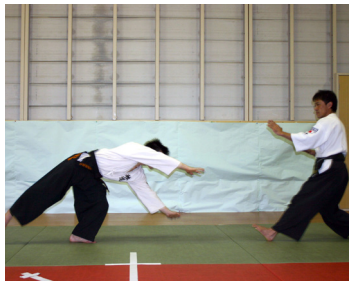
Picture 3



Picture 4

TENTAI UDE SOKUTEN-ZUKI

Tentai ude sokuten-zuki, as seen in picture 1 to 4, is a technique where one travels sideways along the surface plane by utilising the arm(s) in a forward direction (keeping the *taijiku* along the surface plane). Use the defending hand to cover while landing in *oji-dachi* and strike with obverse (or reverse) *seiken* or *nukite*.



Picture 1



Picture 2



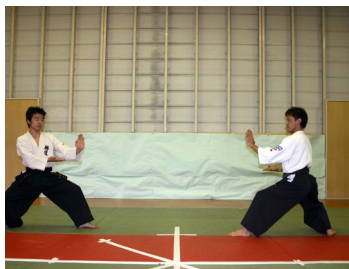
Picture 3



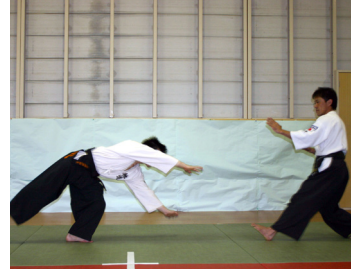
Picture 4

(5) TENTAI UDE SOKUTEN-GERI

Tentai ude sokuten-geri, as seen in picture 1 to 4, is a technique where one travels sideways along the surface plane by utilising the arm(s) in a forward direction (keeping the *taijiku* along the surface plane). Follow the *ude sokuten* with a kicking technique (*shajō-geri*, *ebi-geri* etc.).



Picture 1



Picture 2



Picture 3



Picture 4

(6) TENTAI CHŪ ZENTEN-ZUKI

Tentai chū zenten-zuki, as seen in picture 1 to 4, is a technique where one's *taijiku* draws a circle in the air with forward *zenchū*. Utilise the defending/covering hand prior to or as landing in *aji-dachi* and strike with obverse (or reverse) *seiken* or *nukite*.



Picture 1



Picture 2



Picture 3



Picture 4

(7) TENTAI CHŪ KŌTEN-GERI

Tentai chū kōten-geri, as seen in picture 1 to 4, is a technique where one's *taijiku* draws a circle in the air with *kōchū*. Follow the *kōchū* with a kicking technique prior to or as landing.



Picture 1



Picture 2



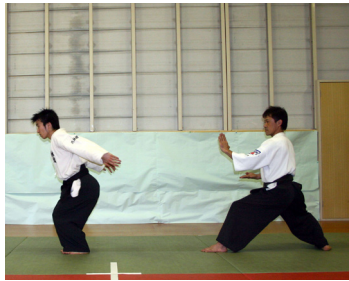
Picture 3



Picture 4

(8) TĒTAI CHŪ NENTEN-GERI

Tentai chū nenten-geri, as seen in picture 1 to 4, is a technique where one's *taijiku* draws a helical circle in the air with *nenchū* (i.e. a *zenchū* or *kōchū* (see above) with a twist while in the air so that you land in the opposite direction to which you were initially facing). Follow the *nenchū* with a kicking technique prior to or as landing.



Picture 1



Picture 2



Picture 3



Picture 4

II Basic training of Ten techniques

1. ON THE SPOT TRAINING - TĒNGI

Practice each *ten*-technique repeatedly from *chūdan-gamae* to *gentai* on the spot focusing on both accuracy and balance.

- (1) Repeat the same side 5-10 times from *hidari chūdan-gamae*, either alone or with an opponent. Do the same for the other side.
- (2) Repeat left and right technique, at the spot by doing *ten-soku*, 4-8 times, either alone or with an opponent.
- (3) Practice *Gedan no Kōbō* on the spot either alone or with an opponent.

2. ON THE LINE TRAINING - TENGI

Practice each *ten*-technique repeatedly while taking one or two steps forward, focusing on both balance and flexibility of the technique.

- (1) Do steps (1) and (2) of On the spot training above while taking a step forward.
- (2) Do steps (1) and (2) of On the spot training above by using *sō-soku* and *ni-no-ashi*. Ensure to carry the force of the forward movement into the technique.

3. TRAINING OVER AN AREA - TENGI

Practice each *ten*-technique repeatedly while using *kō-soku* or *ka-soku*, or using *Unsoku Jigata* (see Volume 1, page 143), focusing on both flexibility and adaptability of the technique.

A. AN EXAMPLE WHEN TAKING A 45° ANGLE

- (1) Do steps (1) and (2) of On the spot training above from *kō-soku*. When using an opponent, the other side will also do *kō-soku*.
- (2) Do steps (1) and (2) of On the spot training above from *ka-soku*. When using an opponent, the other side will do *tai-soku*, then *kō-soku*.

B. AN EXAMPLE WHEN TAKING A 90° ANGLE

- (3) The attacking side does steps (1) and (2) of On the spot training above from *kō-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *tai-soku* then *kō-soku*.
- (4) The attacking side does steps (1) and (2) of On the spot training above from *ka-soku* and *kō-soku*. When using an opponent, the other side will do *tai-soku*, *kō-soku* then *kō-soku*.
- (5) The attacking side does steps (1) and (2) of On the spot training above from *gen-soku*, *ten-soku* then *ka-soku*. When using an opponent, the other side will do *kō-soku*, *ten-soku*, *tai-soku*, then *kō-soku*.

C. AN EXAMPLE WHEN TAKING A 135° ANGLE

- (6) The attacking side does steps (1) and (2) of On the spot training above from either *Unsoku Jigata* pattern N-1, Z-3, C-4, U-2 or M-1. When using an opponent, the other side will move in accordance to the pattern used.
- (7) Do *Gedan no Kōbō*.

III Application training and development training

1. APPLICATION TRAINING

Learn how to attack and defend for each *ten*-technique with a set *unsoku* or *unshin* pattern, focusing on both the adaptability and applicability, either alone or with an opponent. While doing this, be inventive doing *tengi* from another *tengi*, doing *tengi* from another technique, doing two

to five continuous techniques.

(1) *USING CHITEKI RENDŌ RENTAI TRAINING.*

See the *Sengi* chapter.

(2) *USING GENKAKU KŌBŌ.*

2. DEVELOPMENT TRAINING

Practice mainly *tengi* by focusing on its applicability and creativity in Jissen. Execute each technique by continuously incorporating *unsoku – sōtai – seihō – kimegi – gentai* and freely implementing *Rendō rensa* in Jissen training.

(1) *DO AS JISSEN*

Apply the above in jissen practicing.

14 Tentai no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

Tentai no hokei, as its name indicates, is based on the *tentai* movements and has the following structure and contents.

- (1) Parts of the previously studied movements from each type of hokei have been incorporated in this hokei.
- (2) *Tengi* are mainly *tentai shajō-geri*, *tentai ebi-geri*, *tentai tsuki* but kicks in mid-air, twisted flips are also incorporated and are structured as to be performed from both left and right *kamae* equally.
- (3) The presence of *unsoku* (*ni-no-ashi*) allows the practitioners to learn the basic ways to change the distance with their opponent and accelerate their movements.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *tengi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

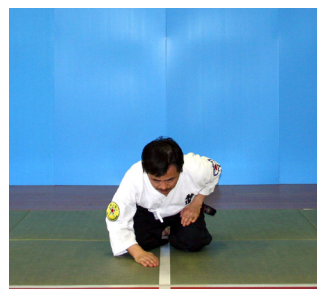
- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do *zareai* (*rei* in *seiza*) [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left foot onto *kidō-ten* into *hidari* (left) *gedan-gamae* in *hidari eji-dachi* and the right hand pulled back to *hikite* position [Picture 4].
- (4) NORTH: Look left (north) and shift the right foot in and onto the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 5].
- (5) NORTH: From this position do *hidari tentai sokuten shajō-geri* [Pictures 6, 7, 8, 9].



Picture 4



Picture 5



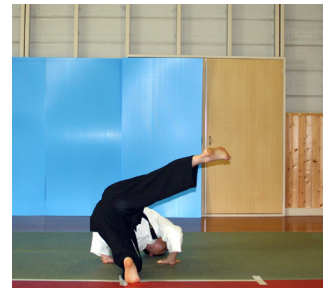
Picture 6



Picture 7



Picture 8



Picture 9

- (6) NORTH: Pull the right kicking leg in front of the left leg backwards (south), turn the body left and while getting into *hidari eji-dachi* facing the same direction as the kick (north) do *hidari soto-uke* [Picture 10].
- (7) NORTH: Continue with *migi gyaku-zuki* [Picture 11].
- (8) SOUTH: While putting right hand as *jōdan-fusegi-te* (upper cover) turn clockwise (south) and while getting into *migi eji-dachi* do *hidari gyaku-zuki* [Picture 12].



Picture 10



Picture 11



Picture 12

- (9) SOUTH: Do *tentai hai-zenten-migi-jun-zuki* [Pictures 13, 14, 15]. The body in *migi eji-dachi* left hand as *hikite*. Left (rear) foot on *kidō-ten*.



Picture 13



Picture 14



Picture 15

- (10) SOUTH: Get into *migi chūdan-gamae* [Picture 16]. The left foot (rear) on the *kidō-ten*.
- (11) SOUTH: Do the same as indicated in (5) on the opposite side [Pictures 17 - 20].
- (12) SOUTH: Do the same as indicated in (6) on the opposite side [Picture 21].



Picture 16



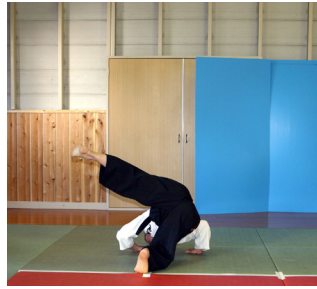
Picture 17



Picture 18



Picture 19



Picture 20



Picture 21

- (13) SOUTH: Do the same as indicated in (7) on the opposite side [Picture 22].
- (14) SOUTH: Do the same as indicated in (8) on the opposite side [Picture 23].
- (15) NORTH: Do the same as indicated in (9) starting on the opposite side do *tentai hai-zenten-migi-jun-zuki* [Pictures 24, 25, 26]. Right (front) foot on *kidō-ten*.
- (16) EAST: Look right (east), while pulling the right hand to *hikite* position, put the left foot next to the right, facing east, and stand up in *heisoku-dachi* [Picture 27].



Picture 22



Picture 23



Picture 24



Picture 25



Picture 26



Picture 27

- (17) EAST: Take a step forward with the left foot, followed by a step with the right foot [Pictures 28, 29]. While pulling back the

right foot, turn clockwise. As getting into *migi eji-dachi* (facing west) do *morote-suihei-nukite-sashi* [Picture 30]. Right (back) foot on *kidō-ten*.



Picture 28

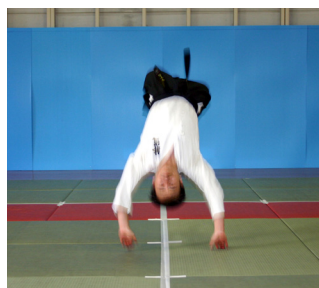


Picture 29

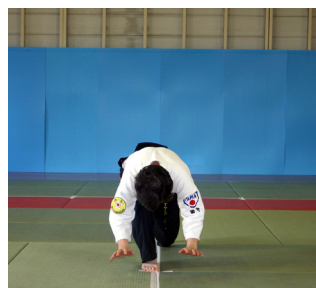


Picture 30

- (18) EAST: While pulling the right leg back to the left leg, do *hai (ude/chū) kōten*, ending in *hidari fukuteki* [Picture 31]. With the body axis on the *kidō-sen*, turn the body right and do *hai (ude/chū) zenten migi tentai eji-jun-zuki* (with *kiai*) [Pictures 32, 33, 34].



Picture 31



Picture 32



Picture 33

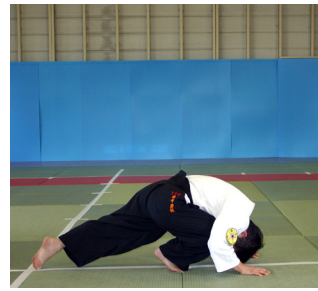


Picture 34

- (19) NORTH: Look left (north) and shift the right foot backwards in and onto the Southern-plane into *hidari chūdan-gamae* [Picture 35]. Left (front) foot on *kidō-ten*.
- (20) NORTH: Do *tentai hai-zenten-geri*: after *ni-no-ashi* do *hai-zenten* [Pictures 36, 37], and while getting up, turn the body to the right (clockwise) and do *migi ebi-geri* [Picture 38].



Picture 35



Picture 36



Picture 37



Picture 38

- (21) NORTH: Pull back the right kicking leg and turn the body left and while getting into *hidari eji-dachi* facing the same direction as the kick (north) do *hidari soto-uke* [Picture 39].
 (22) NORTH: Continue with *migi gyaku-zuki* [Picture 40].
 (23) SOUTH: Turn right and get into *migi fukuteki* facing south [Picture 41].



Picture 39



Picture 40



Picture 41

- (24) SOUTH: Look forward (south), take a step forward with the left foot, plunge [Picture 42] into *untai nidan-geri* (left-right kick). At the same time do *morote-sokuhō-suihei-nukite-sashi* (*nukite* sideways with both hands). While landing in *hidari eji-dachi*, do *morote-zenpō-nukite-sashi* (double *nukite* forward) [Picture 43]. Left (front) foot on *kidō-ten*.
 (25) NORTH: Look back over the right shoulder, while turning the body right, do *hidari hentai-manji-geri* [Picture 44]. Body facing north.



Picture 42



Picture 43



Picture 44

(26) NORTH: Pull the left kicking leg in front of the right leg backwards (south), turn the body right and while getting into *migi eji-dachi* facing the same direction as the kick (north) do *migi soto-uke* [Picture 45].

(27) NORTH: Continue with *hidari gyaku-zuki* [Picture 46].

(28) SOUTH: While putting left hand as *jōdan-fusegi-te* (upper cover) turn counter-clockwise (south) and while getting into *hidari eji-dachi* do *migi gyaku-zuki* [Picture 47].



Picture 45



Picture 46



Picture 47

(29) SOUTH: Take a step back (*tai-soku*) into *migi chūdan-gamae* [Picture 48].

(30) SOUTH: Do the same as indicated in (20) on the opposite side [Pictures 49, 50, 51].

(31) SOUTH: Do the same as indicated in (21) on the opposite side [Picture 52].

(32) SOUTH: Do the same as indicated in (22) on the opposite side [Picture 53].



Picture 48



Picture 49



Picture 50



Picture 51



Picture 52



Picture 53

(33) NORTH: Do the same as indicated in (23) on the opposite side [Picture 54].

(34) NORTH: Do the same as indicated in (24) on the opposite side [Pictures 55, 56].



Picture 54



Picture 55



Picture 56

The *kidō-sen* on pictures 56, 57 and 58 is not correct. The left foot should be on *kidō-sen*, as in pictures 59 and 60.

- (35) SOUTH: Do the same as indicated in (25) on the opposite side [Picture 57].
- (36) SOUTH: Do the same as indicated in (26) on the opposite side [Picture 58].
- (37) SOUTH: Do the same as indicated in (27) on the opposite side [Picture 59].



Picture 57



Picture 58



Picture 59

- (38) NORTH: Do the same as indicated in (28) on the opposite side [Picture 60].
- (39) EAST: Look right (east), while pulling the right hand into *hikite* position, pull back the right foot next to the left, facing east, and stand up in *heisoku-dachi* [Picture 61]. Standing in *heisoku-dachi* facing forward (east).



Picture 60



Picture 61

- (40) EAST: Take a step forward with the right foot, followed by a step with the left foot [Pictures 62, 63]. While pulling back the left foot, turn counter-clockwise. As getting into *hidari eji-dachi* (facing west) do *morote-suihei-nukite-sashi* [Picture 64].
- (41) WEST: Take a step forward (west) with the right foot. While getting into *migi eji-dachi* do *morote-soto-uke* [Picture 65].
- (42) EAST: Look over the left shoulder, turn the body to the left (counter-clockwise) while getting into *hidari eji-dachi* do

morote-sokuhō-suihei-nukite-sashi sideways [Picture 66].



Picture 62



Picture 63



Picture 64



Picture 65



Picture 66

(43) EAST: While pulling the left leg back to the right leg, do *hai (ude/chū) kōten*, ending in *migi fukuteki* [Picture 67, 68]. Turn the body left (west) and do *hai (ude/chū) zenten migi tentai eji-jun-zuki* (with *kiai*) [Pictures 69, 70].



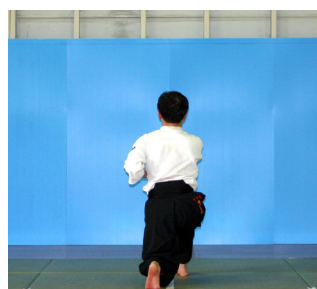
Picture 67



Picture 68



Picture 69



Picture 70

(44) EAST: Look over the left shoulder, turn the body to the left (counter-clockwise) get into *hidari eji-chūdan (hotate)-gamae* [Picture 71] (Shoulder in 45°).

(45) EAST: Move into *hidari gedan-gamae* [Picture 72].

(46) EAST: Sit in *seiza* in a set manner [Picture 73].

(47) EAST: Follow the set manner to do *zarei* [Picture 74].

(48) EAST: Follow the set manner to dismiss.



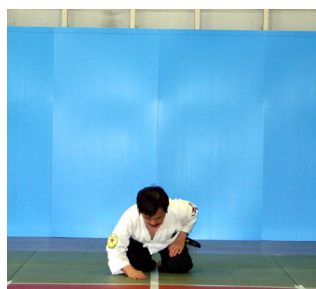
Picture 71



Picture 72

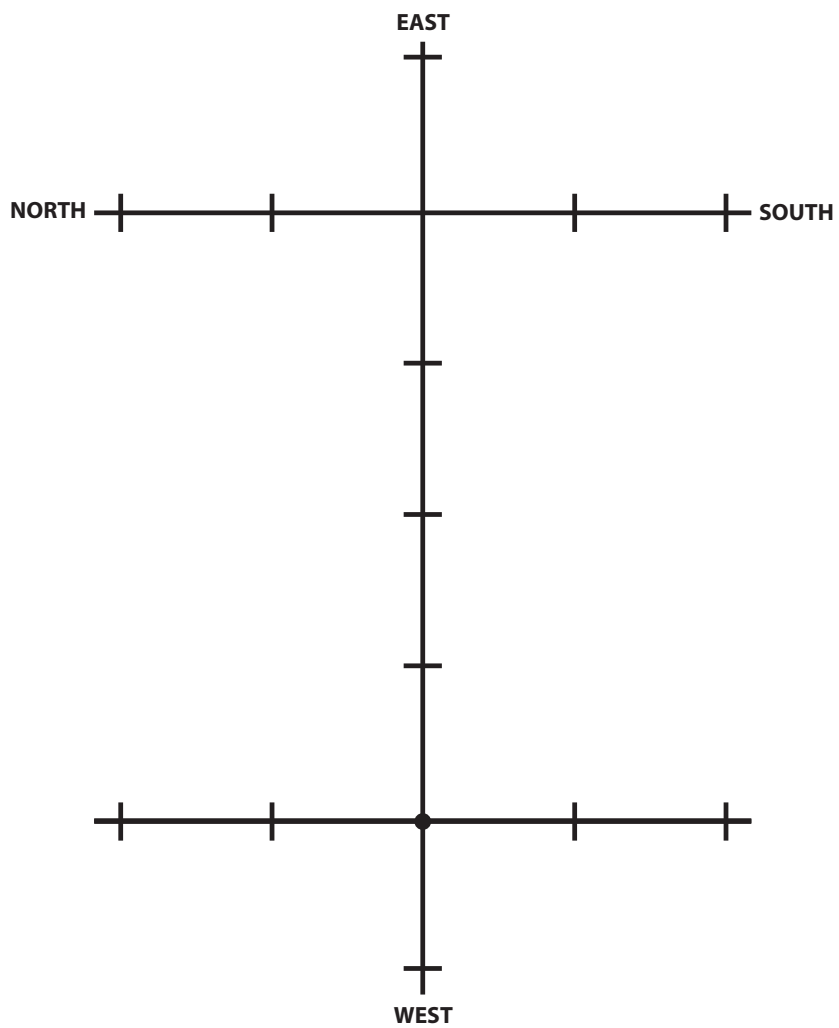


Picture 73



Picture 74

3. KIDŌ-SEN



15 Tenin no Hokei

1. COMPOSITION AND CONTENT OF HOKEI

As stated in its name, the composition of *Tenin no Hokei* is focused around the body control of *Ten* techniques and has the following composition and content:

- (1) Parts of the previously learnt movements from each type of Hokei, *Tenin no Hokei* allows one to learn *Tengi* in gradual manner.
- (2) *Ten* movements and techniques are *tentai zenten-zuki*, *tentai shazenten hangetsu-ate*, *tentai tobikomi zenten-zuki*, *tentai sokuten* and *tentai kōten*.
- (3) Incorporation of *unsoku (ni-no-ashi)* is designed to train the basics of taking distance, angles and spacing.
- (4) The hokei is structured so as to learn the principle of *tai-no-sen* and *go-no-sen* when attacking or defending in *tengi*.
- (5) The hokei is structured so as to learn the beginning stages of the nine ways of breathing (*taiki-kyūhō*).

2. SEQUENCE AND MOVEMENTS

- (1) EAST: Stand in *heisoku-dachi* on *kidō-ten* [Picture 1]. Sit in *seiza* in a set manner [Picture 2].
- (2) EAST: Follow the set manner to do a *zarei (rei in seiza)* [Picture 3].



Picture 1



Picture 2



Picture 3

- (3) EAST: Step out with the left leg onto *kidō-ten* into *hidari gedan-gamae*. *Hidari eji-dachi* and *migi hikite* [Picture 4].
- (4) NORTH: Look left (north) and shift the right leg in and back on the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 5].
- (5) NORTH: Do *migi ni-no-ashi* [Picture 6] into *tentai hai-zenten hidari nukite-sashi*: Do *hai-zenten* [Picture 7]. While getting into *hidari eji-dachi* do *hidari nukite-sashi* and *migi hikite* [Picture 8].



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8

- (6) NORTH: Remain in the same position and look left (west) do *hidari* sideways *nukite-sashi* [Picture 9] then look forward (north) doing *migi nukite-sashi* with *hidari hikite* [Picture 10].
 (7) SOUTH: Look back (south) and rotate 180° into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 11].



Picture 9



Picture 10



Picture 11

- (8) SOUTH: Do *migi sokuten* [Pictures 12, 13] and land in *migi chūdan-gamae* in *migi kōkutsu-dachi* with the right foot on *kidō-ten* [Picture 14].



Picture 12



Picture 13



Picture 14

- (9) SOUTH: Repeat Step (5) on the opposite side [Pictures 15, 16, 17].
 (10) SOUTH: Repeat Step (6) on the opposite side [Pictures 18, 19].
 (11) NORTH: Repeat Step (7) on the opposite side [Picture 20].
 (12) NORTH: Repeat Step (8) on the opposite side [Pictures 21, 22, 23].



Picture 15



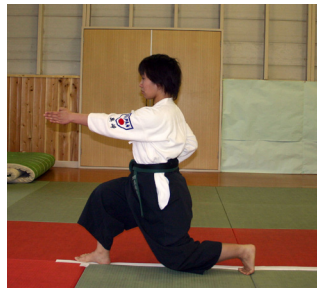
Picture 16



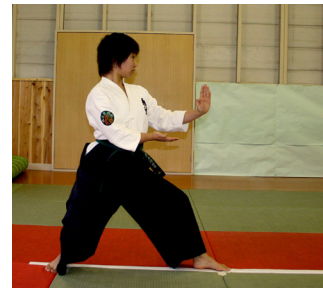
Picture 17



Picture 18



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23

- (13) EAST: Look left over the left shoulder by rotating 270° counter-clockwise with the left foot as the axis into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 24].
- (14) EAST: Take a *migi ni-no-ashi* forward into *hai zenten*, and get up with left foot and take off with right foot [Picture 25 and 26] into *hidari-migi untai hien-geri (nidan)* with *morote sokuhō suihei nukite-sashi* in mid-air [Pictures 27, 28]. Land in *migi eji-dachi* with simultaneous *morote zenpō nukite-sashi (with kiai)* [Picture 29].



Picture 24



Picture 25



Picture 26



Picture 27



Picture 28



Picture 29

- (15) NORTH: Look left (north) and shift the right foot in and back on the Southern-plane into *hidari chūdan-gamae* in *hidari kōkutsu-*

dachi [Picture 30].

- (16) NORTH: Do *hidari sokuten* [Picture 31 and 32]. Land in *hidari chūdan-gamae* [Picture 33] and follow with *migi hentai ebi-geri* towards north [Picture 34].



Picture 30



Picture 31



Picture 32



Picture 33

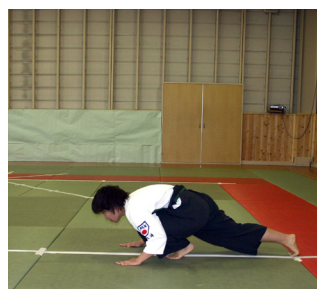


Picture 34

- (17) NORTH: Return the right kicking leg into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 35].
(18) SOUTH: Stick the right foot behind the left leg on the Northern-plane into *hidari fukuteki* [Picture 36].
(19) SOUTH: Move both right and left feet forward and jump off [Picture 37] into *tobikomi-zenten*, coming up into *hidari eji-dachi* with *gyaku migi nukite-sashi* and *hidari hikite* [Tentai *tobikomi zenten-zuki*] [Picture 38 and 39].



Picture 35



Picture 36



Picture 37



Picture 38



Picture 39

- (20) EAST: Look left (east) and shift the left foot back towards the Northern-plane and align the right foot with the left foot into *heisoku-dachi* [Picture 40].
- (21) SOUTH: Look right and shift into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 41]. Right foot on *kidō-ten*.



Picture 40



Picture 41

- (22) SOUTH: Repeat step (16) on the opposite side [Pictures 42, 43, 44, 45].
- (23) SOUTH: Repeat step (17) on the opposite side [Picture 46].
- (24) NORTH: Repeat step (18) on the opposite side [Picture 47].



Picture 42



Picture 43



Picture 44



Picture 45



Picture 46



Picture 47

- (25) NORTH: Repeat step (19) on the opposite side into *migi eji-dachi* with *migi hikite* [Pictures 48, 49, 50].
- (26) EAST: Repeat step (20) on the opposite side by looking right (east) and pulling the feet into *heisoku-dachi* [Picture 51].
- (27) WEST: Take one step forward with left foot and look back (west) while rotating the body 180° clockwise into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 52].
- (28) WEST: Repeat step (14) on the opposite side finishing in *hidari eji-dachi* [Pictures 53 – 57].



Picture 48



Picture 49



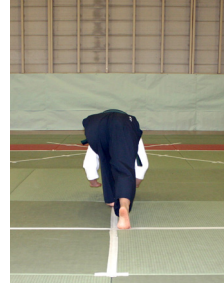
Picture 50



Picture 51



Picture 52



Picture 53



Picture 54



Picture 55



Picture 56



Picture 57

(29) EAST: Look back (east) over the right shoulder and rotate the body 180° clockwise with both hands in *hikite* position. While standing up, align the right (front) foot to the left (rear) foot into *heisoku-dachi* [Picture 58].

(30) NORTH-EAST: Look diagonally left (north-east) and shift the right foot back on the south-western-plane into *hidari chūdan-gamae* in *hidari kōkutsu-dachi* [Picture 59].

(31) NORTH-EAST: Take a *migi ni-no-ashi* on the north-eastern plane into *migi sha-zenten* getting up with right foot forward, keeping the body down low [Pictures 60, 61] and follow with *hidari hangetsu-ate* [Picture 62]. [*Tentai sha-zenten hangetsu-ate*] Pull back the left kicking leg and get up into *migi eji-dachi* with double horizontal sideways *nukite-sashi* [Picture 63].



Picture 58



Picture 59



Picture 60



Picture 61



Picture 62



Picture 63

(32) NORTH-EAST: Align the left (rear) foot to the right (front) foot and leap into *hai (ude, chū) kōten* [Pictures 64, 65] landing in *migi fukuteki* [Picture 66].



Picture 64



Picture 65



Picture 66

(33) SOUTH-EAST: Look right (south-east), align the left (rear) foot with the right (front) foot and shift the left foot back on the north-western plane into *migi chūdan-gamae* in *migi kōkutsu-dachi* [Picture 67]. Front foot on *kidō-ten*.

(34) SOUTH-EAST: Repeat step (30) on the opposite side [Pictures 68, 69, 70 (with *kiai*) and 71].

(35) SOUTH-EAST: Repeat step (31) on the opposite side with *hidari fukuteki* [Pictures 72, 73, 74].



Picture 67



Picture 68



Picture 69



Picture 70



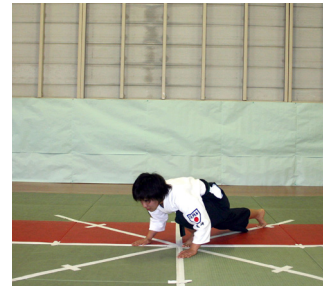
Picture 71



Picture 72



Picture 73



Picture 74

- (36) EAST: Look diagonally left (east), align the right (rear) foot with the left (front) foot and shift the right foot back on the Western-plane into *hidari eji-dachi hidari hotate-gamae* [Picture 75] (shoulders in 45°).
- (37) EAST: In the same position, move the hands and shoulders to *hidari gedan-gamae* position [Picture 76].
- (38) EAST: Sit in *seiza* in a set manner [Picture 77].
- (39) EAST: Follow the set manner to do *zarei* [Picture 78]
- (40) Follow the set manner to dismiss.



Picture 75



Picture 76

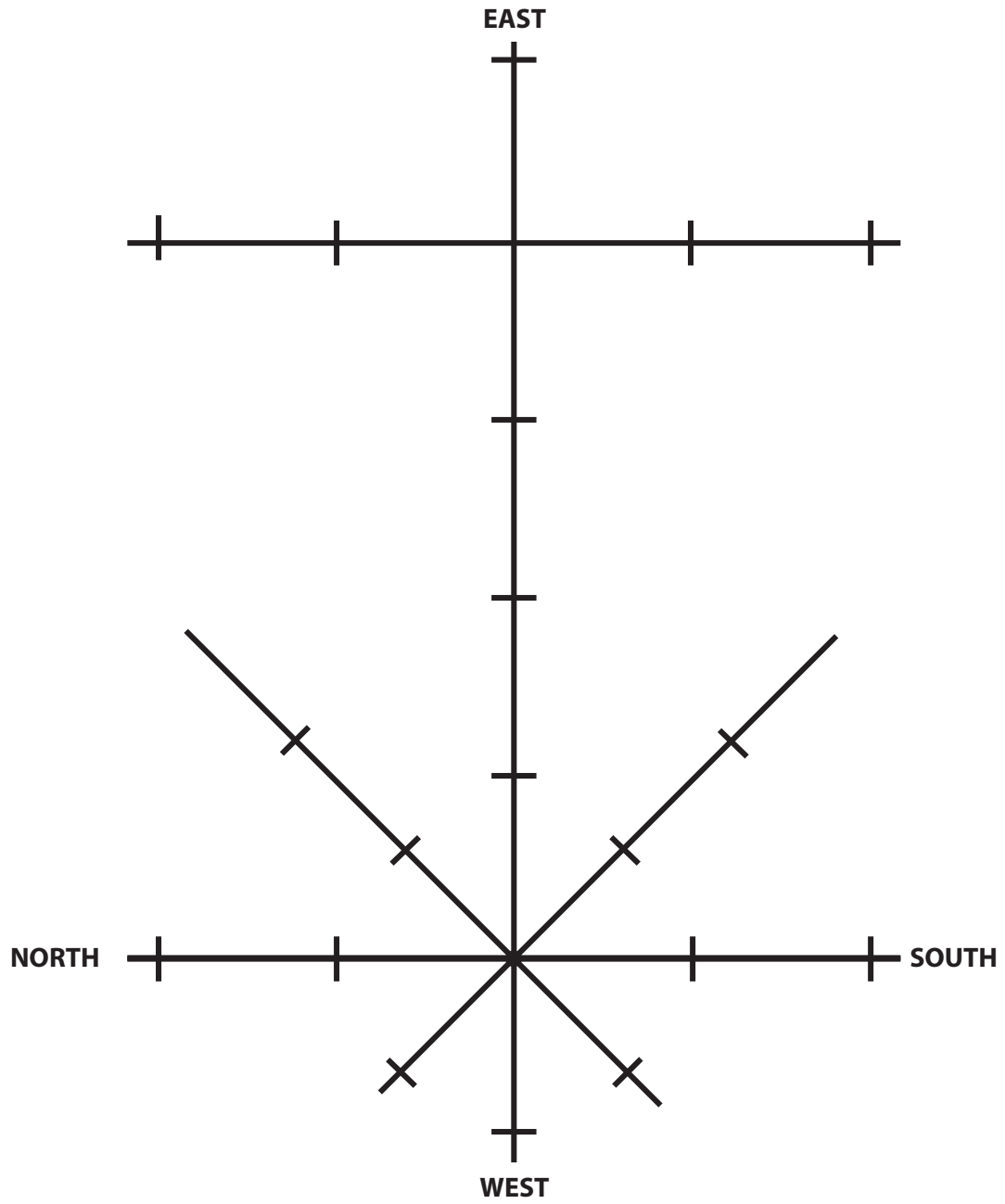


Picture 77



Picture 78

3. KIDŌ-SEN



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)
Volume 2
Basic Hokei

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