

SHOSHIN DOJO KIHON

The below techniques are a snapshot for the fundamental movements that form the core of the Bujinkan. This is not an exhaustive list, only what I believe are the key points at this moment in time and what I think is critical to have an understanding of to begin to understand the art. Subject (and likely) to change at anytime.

Whilst I have listed important points, these are not easy to convey in words. This is only a supplement for our regular training. The descriptions here are intentionally vague to act as a reminder for what we have done at class.

Key Japanese Words

Note: Japanese only has 5 key sounds, a (as in car), i (as in key), u (as in do), e (as in best), o (as in on). If you see these letter it is always pronounced in this manner. The characters in Japanese are then made up of a consonant and the vowel (i.e. ka, ki, ku, ke, ko, ma, mi, mu, me, mo, sa, shi, su, se, so, ta, chi, tsu, te, to, etc etc etc). There is also the sound “n” which is like n in man.

Please note I do not know Japanese, so my descriptions below are as I know them, they may not be text book correct.

Shikin Haramitsu Daikomyo – What is said at the beginning of class. It is derived from Pali (sanskrit). In essence it is saying please be kind during training, but literally it is that we are walking on an edge towards the big light (enlightenment) and there is duality on either side.

Onegaishimasu – “Do me a Favour” or more generally “Please”

Domo Arigatou Gozaimasu – “Thankyou very much”

Domo Arigatou Gozaimshita – “Thankyou very much” past form

Daijoubu desu ka – “are you ok” often shortened to daijoubu

Gomenasai – “Sorry” often shortned to gomen

Sumimasen – “Excuse me” or “sorry”

Youyu – “Slackness” ie not tight and not loose

Uke – “Receive”. Can be the person having the technique done on them (i.e. “receiver”) or a verb as in jodan uke – “upper block” (literally “upper receive)

Tsuki – “Thrust” can be a fist or weapon

Keri – “Kick”

Migi – “Right”

Hidari – “Left”

Jodan/Chudan/Gedan – “upper”/”Middle”/”Lower”

Ukemi

Ukemi means to receive but is generally about how you receive an attack or the ground (i.e. jumping, rolling etc). Mutodori or getting out of the way is also a key component (probably one of THE key components of the art)

Kamae

Kamae are taking a certain shape with your body. The important thing is the internal shape or structure that these external shapes portray.

Key points in all the kamae as below:

- Weight “through” the hips
- Not bending or “Hanging” off your lower back
- Knees generally in the foot direction

List of Common Kamae

- Ichimonji – 1st stance
- Jumonji – 10th stance. The arms make the shape for the Japanese character for 10
- Hicho – Flying bird
- Hoko – Enveloping. Often mistranslated as Bear
- Hachimonji – 8th stance. The arms make the same shape as the Japanese character for 8
- Kosei
- Shizen – Natural
- Fudoza – Immovable seat
- Saiza – Raised seat

Sanshin no Kata/Gogyo no kata

Sanshin no kata – three heart or three mind form

Gogyo no kata – Five points form

Sanshin no kata generally refers to the initial movement of the gogyo no kata. Gogyo no kata is the 5 techniques to teach basic movement and some strikes in the Bujinkan.

Key points are below. The below are explained more via kuden and taiden (spoken and body teachings)

- Having slackness in the position to start with. It is not all defence or all attack, but both.
- Timing being movement back in at the end of the attack OR a disruption occurring at the end of the attack
- Keep structure throughout the movement
- Attacks are to affect the structure but the structure is taken with the movement rather than the attack.

Chi no kata – from shizen (natural posture), uke and then sanshiken (three finger strike)

Sui no kata – from ichimonji, jodan uke then omoete shuto (knife hand with palm upwards)

Ka no kata – from ichimonji, jodan uke then ura shuto (knife hand with palm downwards)

Fu no kata – from ichimonji, gedan uke then boshiken (thumb strike)

Ku no kata – from ichimonji, gedan uke then metsubushi (take the eyes), then keri (kick)

KIHON HAPPO

Kihon Happon is the 8 fundamental forms and is made up of Koshi Sampo (the key three) and torite goho (5 hand captures)

Koshi Sampo

Ichimonji no Kata – from Ichimonji, jodan uke and omoete shuto

Jumonji no Kata – from jumonji, block at arm, boshiken into chest and raise hand. Repeat on opposite side

Hicho no Kata – from Hicho, gedan uke (down guard) kick up with the leg and ura shuto into neck

Torite Goho

Omoete Gyaku – outside wrist twist, opponent ends face up

- Lapel grab, Cover hand
- Remove from jacket via push up
- Affect the shoulder as twist the hand to the outside

Omoete Gyaku Tsuki – outside wrist twist with a punch

- Lapel grab, Cover hand
- Receive punch by lowering position
- Moving in take the wrist and twist to the outside

Ura gyaku – Inside/unseen wrist twist

- Cover hand as move off line
- Supporting the elbow and wrist reverse the wrist
- Push in through the shoulders

Musha dori – Capture the warrior

- From a sleeve grab, pull back with the hips
- Wrap the arm from above and move along side opponent
- Kick out leg as raise arms

Muso dori

- From a sleeve grab, pull back with the hips
- Wrap the arm from below
- Push through the shoulder
- Move offline to alongside opponent at front
 - Henka – ganseki nage - kuden

GYAKU WAZA

Gyaku waza is a form to show transition between various gyaku. Some of the locks are already in the torite goho so are not detailed here

- Omoete Gyaku
- Ura Gyaku
- Hon Gyaku
 - Twisting the hand at a right angle to the arm
- Onikudaki – breaking the demon
 - Taking the arm with one arm over at wrist and one arm under at elbow
- Ura onikudaki – unseen breaking the demon
 - As above but both hands are above the arm
- O gyaku – big or great reversal
 - Holding the head down and the arm up
- Take ori – bending bamboo
 - Taking the hand back toward the wrist and elbow
- Mushadori
- Judori – 10th capture – shape is that of the character for 10
 - Arm is behind the armlocking it straight. Leaning forward to apply the lock
- Musodori

SCHOOL WAZA

From the schools there are many techniques, the ones below are simple representation of the techniques. Generally the first 1 or 2 techniques from the schools are listed.

Gyokko Ryu

Koku

Uke comes in with a right punch. Tori moves back and to the right and guards with jodan uke then strikes to the attacking arm with shuto.

Uke then kicks with the right leg. Tori moves to the left and kicks the kick with the left foot then delivers a left boshiken into butsumetsu

Renyo

Uke comes in with a right punch. Tori moves back and to the right and guards with jodan uke then strikes to the attacking arm with shuto

Uke then kicks with the right leg. Tori moves to the left and kicks the kick with the right leg taking distance

Uke then grabs with the right hand. Tori strikes into kasumi (temple) and takes ura gyaku then reverses the lock

Koto Ryu

Yokuto

From kimi uchi (judo grab – right arm at lapel, left hand at sleeve). Tori strikes with koppoken (thumb knuckle) into neck with right hand. Cross step with left foot, kick up with right foot into groin then attack with palm into face with left hand

Kukishinden Ryu

Seion

From kimiuchi (judo grab –right arm at lapel, left hand at sleeve). Tori pulls arm as moving back and boshiken into neck. Left leg (or right leg) kicks out right leg of uke.

Suiyoku

Uke comes in with right punch. Tori moves back and blocks with left hand

Uke comes in with left punch. Tori moves back and blocks with right hand and takes sleeve

Uke comes in with right kick. Tori takes gedan uke and delivers boshiken to neck with left hand, kicks with left foot into ankle then takes down.

Shinden Fudo Ryu

Nichigeki

Uke goes for koshi nage (hip throw). Lower the hips and bring right hand up into face. Then take osoto gake (outside leg sweep)

Gekkan

Uke punches with right fist. Tori blocks with jodan uke and then shifts into to grab at lapel. Kick with right leg to fold uke then step back dragging uke forward and down.

Takagi Yoshin Ryu

Kasumi Dori

Seated technique. Uke comes in and grabs lapel from seiza.

Tori shifts up and steps up onto right leg and strikes into kasumi (temple) with right hand. Take hand with right hand and peel gi to left to release hand. Kick with right leg and take muso dori

Do Gaeshi

Seated technique. Uke comes in with a punch to stomach from seiza.

Stepping to the left then strike in with the left hand and grab the lapel as step with the left leg back to to ukes leg. Step back with the left to pull uke backwards then reverse them over

WEAPONS

Swordwork

Fundamental blocks – jodan uke, gedan uke, ukemi

Fundamental cuts

Rokushaku Bo

Goho

Spin Bo three times, strike to leg then head, pull bo back and strike to legs then rotate bo either and thrust (or strike to legs again)

Ura goho

Spin bo twice then pull into under the arm, tsuki then strike to head with opposite end of bo, pull bo back and strike to legs

Ashi Barai

From hira pull bo back, stepping in strike with opposite end of bo, rotate over and strike with opposite end. Repeat on other side

Hanbo

Omoete gyaku and ura gyaku with hanbo