

Lifeskills Martial Arts

Complete Shodan Manual



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Introduction

This is the basic study and informative guide for becoming a shodan at Lifeskills Martial Arts. This information contained herein, and continuing into the other manuals has been assembled from *Ten Chi Jin No Maki, the Book of Heaven, Earth, and Man*. This set of books is also known as the Shidoshi Scrolls and is given to all Shidoshi at the level of Godan by Hatsumi Soke.

Each level of training will take on a general focus along with specific tools that will be assimilated at that level. The focus of our Shodan training for the beginner's level is defense and basic survival of an attack. You will be trained to receive an opponent's attack without being injured and the ability to escape. You will study the methods of ukemi (ground hitting) for when you are thrown or falling towards the ground, (fending off hand and leg strikes). You will develop the skills and the ability to smoothly get out of the way. The strategy for this ability is the quality footwork, timing, and distancing. With your new level of mobility it should be quite easy to counter attack or flee the encounter/crisis. Remember there are many forms of danger other than an attacker's fist heading your way. Our ninja training is danger recognition and defense in all forms, be it physical or mental, survival is our primary goal.

You will start with our Shodan level of training in basics punching, kicking, timing, distance, footwork, posture, utilization of natural power sources, basic chokes, throws and locks, correct use of the legs for defense, and the history and tradition of our lineage.



History



Dr. Masaaki Hatsumi

Dr. Hatsumi is Ninjutsu's greatest living teacher and the last Ninja taught in the old style. He is the Soke or figurehead of nine traditional Japanese Ryu Ha schools styles that consist of six samurai schools and three ninjutsu schools. Each school has its own specific ideas, techniques, and tools for approaching any situation. The nine schools also represent the methods of Karate, Aikido, Judo, Jujitsu, 18 basic weapons, and vast amount information, ideas and strategies. Hatsumi Sensei has taken the common elements, roots, and variations and combined them into the Ten Chi Jin No Maki as a starting place for us. The Ten Chi Jin No Maki is the general format we use for our basic Bujinkan Ninpo Taijutsu training.

There is a vast realm of ideas and information ahead of you and at times you will find yourself lost or discouraged. May I offer you at this time what I have found to be the most important piece of advice Dr. Hatsumi has shared with me... *Keep Going!*

Ninpo Ikkan Magakoro Ni Masari

“The ninja’s observation of universal laws must take precedence over the wishes of the heart.”

Chihayafuru Kami No Oshiewa Tokoshiene

“If one does not have a pure heart, heaven will not permit any pleasurable times.”

Shikin Haramitsu Daikomyo

“Every moment has the potential for the enlightenment we seek.”

- or -

“Every encounter is sacred, and could present the one potential key to the perfection of the great universal enlightenment we seek.”

Dojo Etiquette

It is our intention at Bujinkan Irvine Lifeskills to provide a creative learning environment. In order for everyone to benefit the following rules will be adhered to.

Clothing: While we don't always require that you wear your gi jacket, some techniques cannot be learned well without one, so always keep your jacket nearby during class. Shoes must never be worn on the dojo floor. Please remove them when you enter and place them on the shoe racks conveniently located by entrance. All uniforms should be clean, not wrinkled and free from rips and holes. Correct ranking should be displayed on the uniforms at all times. For everyone's safety and health, hands and nails must be kept clean and well trimmed. No jewelry is to be worn in class. If rings are not removable, please wrap with tape. Good personal hygiene is more than a courtesy; it is a reflection of proper Budo.

Tools: The tools on the walls belong to the teachers, other students, and the school. Please do not use these tools without the teacher's permission. If you use a tool from the wall please return it to its proper place after class. You'll find a list of required tools at the end of this manual. Please purchase your tools as soon as possible so that you can use them in your training and practice at home. The receptionist handles all purchases of tools, clothing, misc...

Teachers: It is customary to show respect for our grandmaster Dr. Masaaki Hatsumi (who may be referred to as "Soke" or Grandmaster) and for our instructors, who take time out of their busy day and their own training to teach us. There are many ways to show respect for our teachers. Have the candles lit and ready, and be kneeling in seiza ready to bow in on time. The senior student should start the class on time if the teacher is late. When the teacher is talking or demonstrating technique, stop training and quietly stand in kamae. Most teachers 5th dan and above appreciate being called their earned title of "Shidoshi" during class time.

Sign In: Please sign in each time you attend a class (the attendance sheets are on the back bulletin board). This information is used for class scheduling and will never be used to penalize you in any way. If your name is not on the attendance sheet please add it to the bottom of the list of names.

Student Responsibility

The dojo belongs to all of us, and we all bear the responsibility for keeping it clean and organized. Please throw away your empty water bottles and trash after each class. Please do not leave your clothing or tools lying around because they might not be here when you return. Any manuals left in the dojo overnight will require a \$10 fee to have it returned.

Respecting the Dojo: There's a list of cleaning jobs located on the back bulleting board. Before and after class please make it a habit of doing one of the tasks listed. Please initial it on the chart so that

no one else repeats the same task. Please respect the privacy of the office. Do not just walk in, knock first.

Warming up: We strongly suggest that our students arrive a few minutes early to stretch and warm up before class. This will limit injuries and help your training. We feel as you warm up your muscles for class it will prepare your mind for training, and allow you to let go of the day.

Avoiding Injury: Nobody likes the pain of injuries, being benched and unable to train due to an injury. Some of the techniques we learn can be dangerous but if you move slowly and carefully while training it will allow you and your partner to learn good ninjutsu and remain injury free.

Be a good student of life and Bujinkan Budo. Come to the dojo with an open heart, eyes, ears and awareness.

Tools

At the level of greenbelt, you are responsible for owning your own tools, for the purpose of training. Though not all the tool below are mandatory, you will be required to own a hanbo (3 foot stick), tanto (wooden knife), and bokken (wooden sword). If you are unable to store these tools at home, feel free to mark them, and place them on tool racks in the dojo



Our Responsibility

The senior student and instructors are here to help you. If you have any questions or concerns about your training, please feel free to ask. Remember we are here to help you make the most of your training.

“Taijutsu is very free with its movement; nothing is set. There is no strong and weak. The most important thing is to survive.” *Masaaki Hatsumi*

Our Fundamental Principles

1. Winner are not born, they are made.
2. The way I think is a dominate force in my existence.
3. My beliefs form my reality.
4. Each one of my beliefs is a conscious choice.
5. I am never defeated until I accept defeat as my reality, and stop trying.
6. My only limitations on what I can accomplish are self-imposed.
7. I already have the ability to excel in at least one key area of my life.
8. Great success comes only with great commitment.
9. I need the support and cooperation of other people to achieve any worthwhile goal.
10. Every adversity can have a benefit.

“It is impossible for a man to learn what he thinks he already knows.”
-*Epictetus*

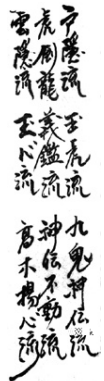
Bujinkan No Ryu Ha

Schools of the Divine Warrior House

Takagi Yoshin Ryu
Shinden Fudo Ryu
Kumogakure Ryu
Kukishinden Ryu
Gyokushin Ryu
Togakure Ryu
Gyokko Ryu
Gikan Ryu
Koto Ryu

tall tree felling heart
immovable heart
hidden cloud
nine demon gods
jeweled heart
hidden door
jeweled tiger
example of justice
tiger kingdom

jutaijutsu
dakentaijutsu
ninjutsu
hikenjutsu
ninjutsu
ninjutsu
koshijutsu
koppojutsu
koppojutsu



Bujinkan Ryu Ha Lineage

Current Soke Lineage

Takagi Yoshin Ryu
Shinden Fudo Ryu
Kumogakure Ryu
Kukishinden Ryu
Gyokushin Ryu
Togakure Ryu
Gyokko Ryu
Gikan Ryu
Koto Ryu

Masaaki Hatsumi
Masaaki Hatsumi
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Masaaki Hatsumi
Masaaki Hatsumi
Masaaki Hatsumi

17th Soke
16th Soke
14th Soke
28th Soke
14th Soke
34th Soke
28th Soke
18th Soke
18th Soke

Historical Lineage of Bujinkan Ryu Ha Founders

Takagi Yoshin Ryu
Shinden Fudo Ryu
Kumogakure Ryu
Kukishinden Ryu
Gyokushin Ryu
Togakure Ryu
Gyokko Ryu
Gikan Ryu
Koto Ryu

Oriuemon Shigenobu Takagi
Izumo Kanja Yoshiteru
Heinaizaemon Ienaga Iga
Izumo Kanja Yoshiteru
Unknown
Daisuke Nishina Togakure
Hakuusai Tozawa
Sonyu Hangan Gikanbo
Sandayu Momochi

Ryu Ha No Fu

School Styles/Types

Dakentaijutsu
Hikenjutsu
Koppojutsu

striking arts
hidden weapon arts
bone attacking arts



Koshijutsu
Jutaijutsu
Ninjutsu

muscle attacking arts
throwing arts
hidden arts

The Essence Of Ninpo

Most people think of the ninja as a black clad assassin, moving through the night. As this has been the case in certain situations, as a generalization it is far from the truth. A true ninja will never place his heart second to the sword. A ninja should never carry a grudge when humiliated or attacked. A ninja possesses a compassionate heart and pursues peace and harmony. This attitude is called the spirit of ninniku. A ninja strives to develop nintai (patience) and works to help the people around him. A ninja uses his Ninpo to maintain a healthy country and a just society.

Ninja must ceaselessly work to obtain proficiency in the Bugei Juhappan (eighteen martial arts categories). Beyond the techniques there is true mental and spiritual development, for Ninpo is the greatest defense of the mind, body, and heart. Through this martial art one hears what is silent, sees what is invisible, and endures what is excruciating. To be a ninja, a person must have a level of endurance that cannot be broken even in the most impossible of circumstances. The mission of a ninja is to deliver light to a dark world for the peace of humanity. All who study Ninpo must have a heart as soft as a flower when dealing with the inhabitants of the world.

Three traits make a true ninja. The first and most important is honesty. A person with strength, skill, and intelligence will lose everything if he is dishonest. When one walks an honest road, things learned penetrate the body and heart like water entering loose sand. The second trait involves taking an interest in everything. This creates common sense, general knowledge and enables critical judgment. Budo (the martial arts), shumon (religion), tenmon (meteorology), and knowledge of chimon (earth subjects) must be deeply understood. Develop the intellect with honest heart and chie (wisdom) results, leading to true spiritual refinement. The third trait involves effort. With this trait, the most difficult barriers can be overcome. Talent is not required, for there's no relationship between talent and effort, for effort alone can defeat even a genius.



33rd Soke Toshitsugu Takamatsu Emphasized Ninja Must...

- Learn patience, in the time it takes a cigarette to burn
- Learn that the way of man is truly his righteousness
- Learn to think of all sadness and chaos as life's destiny
- Forget all desire, life's easiness, and one's stubbornness
- Do not distance loyalty from one's parents and rulers
- Work always to master the cultural and martial arts

Therefore, the primary goal of the ninja is to understand the eternal truth, to live within the natural laws, and to fully develop his martial technique.

Historical Ninpo Bugei Ju Happan

At the height of the historical ninja period, the clan's ninja operatives were trained in the eighteen fundamental areas of expertise, beginning with psychic purity, progressing through a vast array of physical and mental skills. The Bugei Juhappan is not limited to any one style or Ryu Ha (school) and then, as now, there were no limits imposed on this original Japanese art of Shinobi (perseverance).

Throughout the Bujinkan Dojo system, Ninpo is taught for our illumination, awareness, and defense of the mind, body and spirit. For this purpose, the Ninpo Bugei, the origin of all martial arts and a previously guarded secret can now be taught to all whom possess a pure heart.

Ninpo Bugei Ju Happan

Eighteen Martial Skills of the Ninja

Tai Jutsu	unarmed combat
Kusari Fundo	chain and weights
Ninja Ken	ninja sword
Bo Jutsu	stick and staff fighting
Shuriken Jutsu	throwing blades
So Jutsu	spear fighting
Naginata	halberd fighting
Kusari Gama	chain and sickle
Kayaku Jutsu	fire and explosives
Henso Jutsu	disguise/impersonation
Shinobi Iri	stealth and entering
Hojo Jutsu	binds, ties, escapes
Sui Ren	water training
Bo Ryaku	combat strategy
Inton Jutsu	escape and concealment
Ten Mon	meteorology
Chi Mon	geography
Seishin Teki Kyoyo	spiritual refinement

Kyojutsu Tenkan Ho

Philosophy Of Interchanging Falsehood And Truth, Art Of Changing

Although not mentioned as part of the Bugei Ju Happan, this training was traditionally and is currently an integral part of all Ninpo training.

These are the main subjects all ninja must master, along with Seishin Teki Kyoyo (spiritual refinement). Both combined produce miraculous powers and give the ninja shin gi tai ichi (the heart, technique, and body are one).

Kamiza

Spirit Seat

The **Kamiza** is the spiritual center of the dojo. The spirit shelf is called the **Kamidana**, and the items on the Kamidana are as follows:

Shimenawa	“Enclosing rope” (braided rice rope) designates a revered or holy place.
Kagami	“Mirror” provides inspiration toward clarity of truth and pure light.
Sakaki	“Sacred wood” (greens) remind us of our oneness with nature and the natural course of life.
Tomyo	“Sacred light” (candles) is the illumination of the universal light, to which we all belong.
Osonaemono	“Offerings” (bowl of water, rice or salt) represents our willingness to sacrifice in order to grow and expand our awareness and capabilities.

Shin Zen Rei Ho

The Way of Bowing the Beautiful Heart

The candles on the kamiza should be lit in the proper order no later than three minutes before class is scheduled to begin. Candles should first be placed in the five holders. The middle candle should then be lit off of one match. The lit candle should be used to light the rest of the candles, in the following order: outside left, outside right, inside left, inside right. The middle candle should then be placed back into its holder.

As the senior students prepare the candles on the Kamiza, the rest of the students should quietly line up in seiza in order of rank, facing the kamiza (highest ranked student on the left, lowest ranked on the right). One student will ring the bell at the instructor’s signal, then walk quickly and quietly to his/her place in line. The sensei says “Shikin Haramitsu Daikomyo” (every moment is an opportunity for learning). All students repeat, then sensei and students clap twice, bow, and then clap once (students should clap at the same time as the instructor). The senior student recites “Sensei Shitsurei Shimasu” (thank you for taking the time to teach us). The teacher says “Onegai shimasu” (please teach me) and the students repeat, then bow. Finally, the teacher will say “Ikimasho” (let’s go) and the students will repeat and bow.

Bowing out follows the same pattern as bowing in, substituting “Domo arigato gozaimashta” (thank you very much) and “Ohayo” (good morning), “Konnichi wa” (hello), “Konban wa” (good evening) or “Oyasumi nasai” (good night) for the above phrases.

Bowing to the teacher and to the kamiza has no religious significance. It is a show of respect for those who have gone before us in this art, and for those who take time to teach us now. Bowing in also gives us a moment to reflect on our own responsibility to discover the key to fulfilling our personal potential. Look at bowing in as time to refocus your thoughts on the training ahead, putting aside a bad day or a bad mood for the duration of the class.

The bowing in process may seem complex at first, but will quickly become simple. The easiest way to proceed when you are unsure of the process is to observe the senior students and follow what they do. Feel free to ask the senior students any questions you might have—they’re here to help and to answer your questions.

Junbi Undo To Seiri Undo Gata

Pre and Post Lesson Warm Up Methods

Keikomae Zenshin Matsu Sashi *(old way awakening massage)*

Sit with the legs straight out in front of you. Proceed to pat the muscles of the body using either the palms or fists. This will awaken the muscles and tendons before warming up.

Ko Kyuho No Gata *(dragon breathing method)*

Before starting the Junan Undo, sit in seiza no kamae and expand your chest to its limit by leaning backwards. Hold the breath and straighten the body while pushing the diaphragm down. To exhale, slowly lean forward at the same time you are exhaling. Repeat ten times.

Ju Nan Undo No Gata

Ten Lucky Warm Up Methods

Ashi Yubi/ Ashi Kubi No Undo *(calmly seated toe and ankle twisting)*

Sitting with the legs crossed turn the toes individually or in pairs twenty times each, both clockwise and anti clockwise. Turn the soles of the feet upwards and raise the foot's arch by pushing the thumb into it ten times. Hold the ankle with one hand and the foot with the other turn the ankle ten times both clockwise and anti clockwise. Hold the foot by the toes and bend them all forwards and backwards ten times each.

Ashi Soko Awase Zenkutsu *(both feet bottoms together bend in front)*

Sit straight with the soles of your feet together and place the knees on the floor with the muscles only. Repeat ten times.

Ashi Hiroge Zenkutsu *(bend both legs wide in front)*

Sit straight with your legs straight out in front of you. Open your legs as far as possible toes curled back. Do not bend your knees, lay the trunk on the floor ten times.

Ashi Narabe Zenkutsu *(both legs lined up bent in front)*

Sit straight with your legs straight out in front of you. Do not bend the knees, reach out and touch your toes ten times.

Ashi Age Kokutsu *(raise both legs bend behind)*

Lay face up with your body straight and your palms down. Lift your legs over your head, placing the feet on the floor, breathe slowly three times then return the feet slowly to the ground. Repeat ten times.

Sesuji Nobashi *(arm stand back sinew stretch)*

Lay face down with the body straight and lift the body with the arms allowing the waist to bend backwards. Keep the head tilted back. Rock the body into seiza no kamae without moving the hands. Repeat ten times.

Kokutsu *(correct seat bend behind)*

Sit in seiza with the feet slightly apart and sit down directly on the floor. Proceed to lie back with the arms straight over the head and breath. Repeat ten times.

Shushi Kata Mawashi *(correct seat wrist, shoulder, neck, and eye roll)*

Sit in seiza and turn the fingers in circles one by one. Do ten times. Pulling each of them three times. Clasp the hands together and turn them in a figure eight in both directions ten times. Roll the shoulders back and forth ten times. Rock the head back and forth, left to right, clockwise and anti clockwise. Repeat ten times. Keep the head facing forward and with the eyes only look up, down, to the left, to the right, diagonally, and then roll the eyes clockwise and anti- clockwise. Repeat ten times.

Hiza Koshi No Kushin *(standing Achilles, waist, arm stretch)*

Standing in shizen no kamae (naturally), stretch the Achilles tendon ten times. Bend your knees and waist as well as rolling them ten times. Roll the arms forward and backward ten times.

Teashi No Furi Mawashi (*standing hand, foot raise, and swing*)

Standing upright in shizen no kamae (naturally), swing the legs and arms in front and behind. Repeat ten times.

Rei Ho
The Way of Salutation

- Seiza Rei (*correct immovable.*)
- Tachi Rei (*correct immovable.*)
- Fudoza Rei (*strong bird flying up.*)
- Jinchu Rei (*middle military position.*)
- Ten Ryaku Gassho Rei (*omit heaven put together.*)

Shin Zen Rei Ho
The Way of Bowing the Beautiful Heart

Hearing the bell, all shall sit facing the kamiza (spirit seat). The sensei recites to himself/herself “Ninpo Nimagakaro, Chihayafuru Kami No Osheiw Tokoshieni Tadashiki Kokoro Mio Mamoruran.” The sensei then says “Shikin Haramitsu Daikomyo,” all students then repeat. The sensei, as well as the students, claps twice, bows, and then claps once.

Taihen Jutsu Muto Dori Gata
Body Changing Unarmed Defense Methods

• Hira No Kata	Level	Receiving Method
• Ichimonji No Kata	Primary	Defensive Method
• Jumonji No Kata	Remove Evil	Offensive Method

Taihen Jutsu Sabaki Gata
Body Changing Footwork Methods

• Shi Ho Ten Chi Tob	Four Way Heaven Earth Jumping
• Yoko Aruki Tob	Sideways Walking Jump
• Yoko Tob	Sideways Jump
• Hap	Eight Directions
• Yoko Aruki	Sideways Walking
• Saguri Aruki	Searching Walk

Uke Nagashi San Ho
Three Way Sweeping Away Strikes

• Jodan Uke Nagashi	Upper Level Strike
• Chudan Uke Nagashi	Middle Level Strike
• Gedan Uke Nagashi	Low Level Strike

“Today’s large cities are full of danger. Cars speed through the city and booby traps called scandals can be found everywhere you go. For every obstacle or peril you find in the wilderness, there is a parallel to be found in any big city.” –Masaaki Hatsumi

Mawashi Tobi *Spiral Or Spinning Leaps*

Includes a partial or complete turn, jumping motion. All leaps should be level, sliding, and soft landing movements with any sound kept at a minimum.

“Everyday life is stressful and worrisome enough. Your time in the dojo should be anything but. Training should be fun and carefree.”
-Masaaki Hatsumi

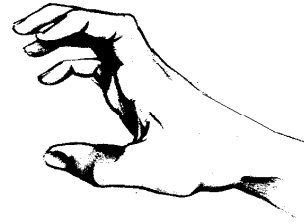
Ken Tai Ichi Jo *The Body And Weapon As One*

The entire body movement and energy is used behind the attack. Merely moving the body makes the attack devastating. There is no need to rely solely on one’s muscle tension to manifest power.

Tsuki Gata/Geri Gata *Punching And Kicking Methods*

- Tsuki
- Soku yaku harai
- Soku yaku
- Shi ho geri
- Tobi geri (2)

Thrust
Foot dancing sweep
Foot dancing
Four way kicking
Jumping kick



Shizen Gyo Un Ryu Sui *Moving In Harmony With Force*

The total body movement is refined for grace and naturalness in all its actions. Power becomes a result of mere movement, evasiveness is a result of mere adjustment of the body’s position.

Torite Kihon Dori No Kata *Foundation Grasping And Disabling Forms*

- | | |
|------------------------|-------------------------|
| • Omote Gyaku Gata (5) | Reverse Methods Outside |
| • Ura Gyaku Gata (3) | Reverse Methods Inside |

Ho Ken Ju Roppo

Sixteen striking treasures

1. Fudo / Kongo	immovable	clenched fist
2. Gyokaku	cow horn	three-finger claw
3. Happa	eight leaves	open hand cup
4. Kikaku / Zatsuki	demon horn	head front / back / side
5. Kiten	wake up rolling	open hand edge
6. Koppo / Koken	bone way	thumb knuckle
7. Shako	shrimp	open hand claw
8. Shikan	extend knuckle	extended fist
9. Shishin / Hosen	bee sting	little finger stab
10. Shito / Boshi	finger sword	thumb slice or jab
11. Shizen	natural	teeth / nails / toe nails
12. Shuki	waking up arm	elbow
13. Sokki	waking up leg	knee
14. Sokugyaku	foot dance (rev)	toes stabbing
15. Sokuyaku	foot dance	sole / ball of foot
16. Taiken	body weapon	hips / shoulders / etc.
• Oshu	push	palm strike
• Sanshitan	three branches	three finger tips parallel
• Shikan henka	extend knuckle	fist middle knuckle
• Shiken	tooth weapon	biting
• Shishitan	four branches	four finger tips parallel
• Shuken	sharp angle	five fingers together
• Shuko	hand armor	back or wrist
• Kiken	spirit fist	energy attack

Ha Jutsu Kyu Ho

Nine Directions Of Breaking Out

• Te Hodoki (2)	Hand Escape
• Tai Hodoki	Body Escape
• Oya Goroshi	Parent Killing
• Ko Goroshi	Child Killing
• Koshi Kudaki	Crushing the Waist
• Happa Keri	Eight Kicking Ways
• Migi Sokuyaku	Inside Left Thigh
• Hidari Sokuyaku	Inside Right Thigh
• Migi Gyaku Geri	Outside Left Thigh
• Hidari Gyaku Geri	Outside Right Thigh
• Migi Gyaku Geri	Inside Right Leg
• Hidari Gyaku Geri	Inside Left Leg
• Migi Age Geri	Groin
• Hidari Age Geri	Groin
• Keri Kudaki	Kick Crushing
• Ken Kudaki	Weapon Crushing
• Henka Kudaki	Crushing Changes



Happo Keri Henka *Eight Ways Of Changing Kicks*

Sukui Keri (*scooping or lifting kicks*)

• Migi age geri	Groin	Right Heel Kick to Left Thigh
• Hidari age geri	Groin	Left Heel Kick to Right Thigh
• Migi age geri	Groin	Right Heel Stomp to Left Foot
• Hidari age geri	Groin	Left Heel Stomp to Right Foot
• Migi ashi (pin)	Left Foot	Left Kick
• Hidari ashi (pin)	Right Foot	Right Kick
• Migi gyaku geri	Ankle	Right Kick
• Hidari gyaku geri	Ankle	Left Kick

Tai No Kamae Postures of The Body

Ichimonji	Straight Posture	Defensive
Doko	Angry Tiger Posture	Defensive
Fudoza	Immovable Seat Posture	Receiving
Seiza	Sit Straight Posture	Receiving
Shizen	Natural Posture	Receiving
Hoko	Encircling Posture	Receiving
Hira	Flat or Peaceful Posture	Receiving
Hicho	Flying or Leaping Bird Posture	Receiving
Jumonji	Cross Posture	Offensive
Kosei	Offensive Posture	Offensive

San Shin Go-Kei Go-Gyo No Kata/Go Shin No Kata Three Heart Forms

Fundamental methods of the five elemental manifestations

<u>Element</u>	<u>Strike</u>	<u>Breathing</u>	<u>Statement</u>
Chi no kata	earth	shuken	long in/long out “I Am Right”
Sui no kata	water	omote shuto	long in/short out “No, I am Right”
Ka no kata /Hi	fire	ura shuto	quick in/quick out /“I am right I am right”
Fu no kata/ Kaze	wind/air	shito/boshi	quick in/long out “In your point of view
Ku no kata/Sora	void/sky	soku yaku geri	(any of the above feelings)

Taihen Jutsu Ukemi Gata

Body Changing And Receiving Methods

All Taihenjutsu is to be performed from the nine Kamae.

- **Gaeshi Gata** (*turning over methods*)
 - Zempo Kaiten Forward rolling
 - Sokuho Kaiten Sideways rolling
 - Koho Kaiten Backward rolling
- **Ukemi Otoshi Gata** (*body receiving dropping methods*)
 - Zempo Otoshi Forward breakfall
 - Koho Otoshi Backward breakfall
 - Yoko Otoshi Sideways breakfall
- **Ukemi Nagare Gata** (*body receiving flowing water methods*)
 - Gyaku nagare Reverse flowing
 - Yoko nagare Sideways flowing
 - Kuruma nagare Wheel flowing
 - Tomoe nagare Serpent flowing
 - Jun nagare Sequence flowing
- **Taihen Jutsu** (*body changing methods.*)

• Tobi komi	Jumping hope	Dive Rolls
• Tobi ori	Jumping down	Dropping
• Sho ten	Running to heaven	Vertical Run
• Zen ten	Beautiful heaven	Front Flip
• Ku ten	Heavenly sky	Handspring
• O ten	Great heaven	Cartwheel

“The world is filled with a myriad of numbers, but everything important begins with one. Be that one.” -Warren Murphy

Mawashi Tobi

Spiral or Spinning Leaps

Includes a partial or complete turn, jumping motion. All leaps should be level, sliding, and soft landing movements with any sound kept at a minimum.

Kihon Happa

Eight Best Ways of Moving

- **Koshi San Po Gata** (*Three-way striking methods*)
 1. Hicho no kata flying bird
 2. Jumonji no kata removing evil
 3. Ichimonji no kata first position

- **Torite Go Ho Gata** (*Five-ways grasping methods*)

Omoto kote gyaku tori	grasp wrist and twist outside
Ura kote gyaku tori	grasp wrist and twist inside
Oni kudaki	destroy the demon face
Musha dori	capture the warrior
Gansekai nage	throwing a big rock

Gyaku Gi Waza

Limb Twisting Control Techniques

• Taki Ori	Break the Bamboo
• Hon Gyaku	Foundation Reverse
• Ura Oni Kudaki	Destroy the Demons Back
• Muso Dori	Twin Warrior Grasp
• O Gyaku	Big Reverse

Ryu Sui Iki Waza

Going With The Flowing Water Techniques

• Tomoe Nage	Serpent Throw
• Tachi Nagare	Standing Flow
• Yoko Nagare	Sideways Flow
• Te Makura	Hand Pillow
• Kuruma Nage	Wheel Throw

Nage Waza

Throwing Techniques

• Katate	One Hand Throw
• Zeoi	Stature Bearing
• Seoi	Back Bearing
• O Soto Gake	Big Outside Sticking
• Harai Goshi	Hip Sweeping
• Taki Otoshi	Waterfall Drop
• Uchimata	Inside Crotch

Shime Waza

Choking Techniques

• Sankyaku Jime	Three Leg Choke
• Gyaku Jime	Reverse Choke
• Itami Jime	Painful Choke
• Hon Jime	Foundation Choke
• Tai Jime	Body Choke

Taijutsu No Kara Te Waza

Body Art Empty Hand Techniques

- | | |
|------------------------|------------------------------|
| • Hitoh | Flying Kick and Drop |
| • Kappi | Hit and Fly |
| • Kompi | Pack and Fly |
| • Jumonji | Remove evil |
| • Keri Sukui | Scoop the Kick |
| • Ashi Dome | Stop the Leg |
| • Hoko No Keri Kaeshi | Sweeping Kick of the Bear |
| • Sanshin Hoko No Keri | Three Heart Kick of the Bear |
| • Shika Ashi | Deer Foot |
| • Ebi Tori | Taking the Prawn |
| • Jigoku Otoshi | Hell Drop |
| • Futo | Apply Wind |
| • Koku | Empty Space |
| • Hicho | Flying Bird |
| • Ten | Heaven |
| • Kage Ashi | Shadow Foot |
| • Henryu | Returning Wave |
| • Ryusei | Comet |
| • Arashi | Storm |

Kukishinden Ryu Bojutsu
Six Foot Stick Art of the Nine Demon Gods School

Bo No Kamae (*postures of the six foot stick.*)

- | | |
|---------------------------|------------------|
| • Jodan no kamae | high position |
| • Chudan no kamae | medium position |
| • Gedan no kamae | low position |
| • Ichimonji no kamae | first position |
| • Hira Ichimonji no kamae | level position |
| • Ihen no kamae | |
| • Seigan no kamae | blue eyes |
| • Tenchijin no kamae | heaven and earth |
| • Heito no kamae | |

Rei (*salutation*)

Bo no uchi (*striking with the bo*)

- | | |
|---------------|---------------------------------|
| • Age uchi | upward raising strike |
| • Kasumi uchi | temple strike |
| • Tendo uchi | (heaven) head strike from above |
| • Do uchi | body (midsection) strike |
| • Ashi Barai | sweep legs away |
| • Kote Uchi | wrist strike |
| • Toki Uchi | top of the foot strike |
| • Tsuki | thrusting strike |
| • Furi | twirling with strikes |

Bo Kihon Happon (*8 basic techniques with bo*)

- Ukemi Gata
- Ashi Barai Gata
- Shi Ho Bo Furi Gata
- Men Uchi Gata
- Go Ho
- Ura Goho
- Sashi Ai
- Fune Bari
- Ura Name
- Tsuru no Hito Ashi

“The aim of living is life itself” –Johann Wolfgang von Goeth



Kukishinden Ryu No San Shaku Bo Jutsu
Three foot stick art of the Nine Demon Gods School

San Shaku Bo No Ukemi Gata
Three foot stick receiving methods

- Zenpo Kaiten forwards roll
- Koho Kaiten backwards roll

San Shaku Bo No Waza
Techniques of the three foot stick

- Fu Iri Inserting the stick
- Koshi Ori Breaking the hip
- Ganseki Otoshi Dropping a rock
- Ganseki Garami Entangling a rock
- Ganseki Makikomi Enfolding a rock
- Oni Kudaki Crushing the Devil

San Shaku Bo Uchi
striking methods

- | | |
|----------------------------|----------------------|
| 1. Yoko Men | Side Lateral |
| 2. Do | Body/Torso Lateral |
| 3. Suso | Leg Lateral |
| 4. Tendo | Top of Head Downward |
| 5. Gedan Hane Age | Lower Lift |
| 6. Uchi Age | Diagonal Upward |
| 7. Hanten Uchi | Diagonal Downward |
| 8. Tsuki | Piercing Thrust |
| 9. Kuridashi Gata | Two Handed |
| 10. Kaeshi Uchi Gata | Single Handed |
| 11. Morote Shi Ho Ure Gata | Two Handed Braced |

HANBO TECHNIQUES AGAINST KICKING ATTACKS

STRIKING ACTIONS

1. Step to one side and strike across the shin.
2. Drop down one side and strike back-handed across his leg.
3. Block across the sole or shin.

Tanto Kamae *Knife Stances*

- | | |
|-----------------------|------------------|
| • Shizen no kamae | Natural |
| • Kage no kamae | Shadow |
| • Jumonji no kamae | Figure 10 |
| • Hachimonji no kamae | Figure 8 |
| • Seigan no kamae | Correct eye |
| • Gedan no kamae | Low level |
| • Hira no kamae | Level |
| • Tenchi no kamae | Heaven and earth |
| • Morote no kamae | Varying method |
| • Waki no kamae | Side of waist |



Shinobi No Happp Sabaki

Ninja Eight Way Footwork

***Daijodan Shomen Giri* (big upper level correct face cut)**

Opponent will cut down vertically from Daijodan No Kamae. Gently and calmly move diagonally forward to evade. (sayu sabaki)

***Koho Daijodan Shomen Giri* (behind big upper level face cut)**

Opponent will cut down vertically from Daijodan No Kamae. Gently and calmly move diagonally forward placing the back to the blade. (gyaku sayu sabaki)

***Hasso Kesa Giri* (eight aspect erect greens)**

Opponent will cut down vertically from Hasso No Kamae. Drop the body vertically down slapping the hands on the floor kneeling on one knee. If the cut comes from the left, kneel on the right leg and vice versa.

***Hasso Gyaku Kesa Giri* (reverse eight aspect erect greens)**

Opponent will cut diagonally upward from Hasso No Kamae. Move backward with one leg extended and one hand held high and back above your head. Hand closest to the sword slaps the thigh closest to the sword. Hand should be flat on thigh. (naname koho sabaki)

***Nukiuchi Do Giri* (drawing strike body cut)**

With the sword in the obi, draw and cut horizontally to the waist. Evade as with Hasso Kesa Giri, however duck the head almost to the ground and watch opponent. (taiotoshi sabaki)

***Nukiuchi Hiza Giri* (drawing strike knee cut)**

Draw and cut horizontally to the knees. Quickly, yet calmly, take two short steps backward beginning with the right leg while reaching forward with the hands. (koho sabaki)

***Nukiuchi Ashi Giri* (drawing strike ankle cut)**

With the sword in the obi, draw and cut horizontally to the lower legs (ankle). Evade by leaping up and crossing both legs in the air. Keep the legs high, crossed and as horizontal as possible, then float down to the earth. (hicho sabaki)

***Tsuki* (insert or thrust)**

From ichimonji no kamae, thrust blade to the face, chest, or stomach. Escape by turning in place or do yoko nagare. (sayu sabaki or yoko nagare sabaki.)

Kusari Fundo Kamae

- | | |
|---------------------|-------------------------------------|
| 1. Issei No Kamae | Vertical one handed grip at side |
| 2. Tenchi No Kamae | 2-hand grip vertically held up |
| 3. Shumoku No Kamae | 2-hand grip horizontally at side |
| 4. Hira Ichimonji | 2-hand grip horizontally in front |
| 5. Ippu No Kamae | Diagonal 2-hand grip across back |
| 6. Goho No Kamae | 2 hands together at center of chest |



Kusari Fundo Strikes

- | | |
|----------------|---|
| 1. Uke Nagashi | 2-hand stretched strike to attacking limb |
| 2. Nage Uchi | Throw balled chain at target |
| 3. Uchi Otoshi | Dropping wrap strike. |
| 4. Tenchi Furi | Up and down swinging strikes |
| 5. Yoko Furi | Horizontal swinging strikes |
| 6. Happo Furi | Diagonal variations of swinging strikes |



*“If nothing within you stays rigid, outward things will disclose themselves. Moving, be like water.
Still, be like a mirror. Respond like an echo.”*

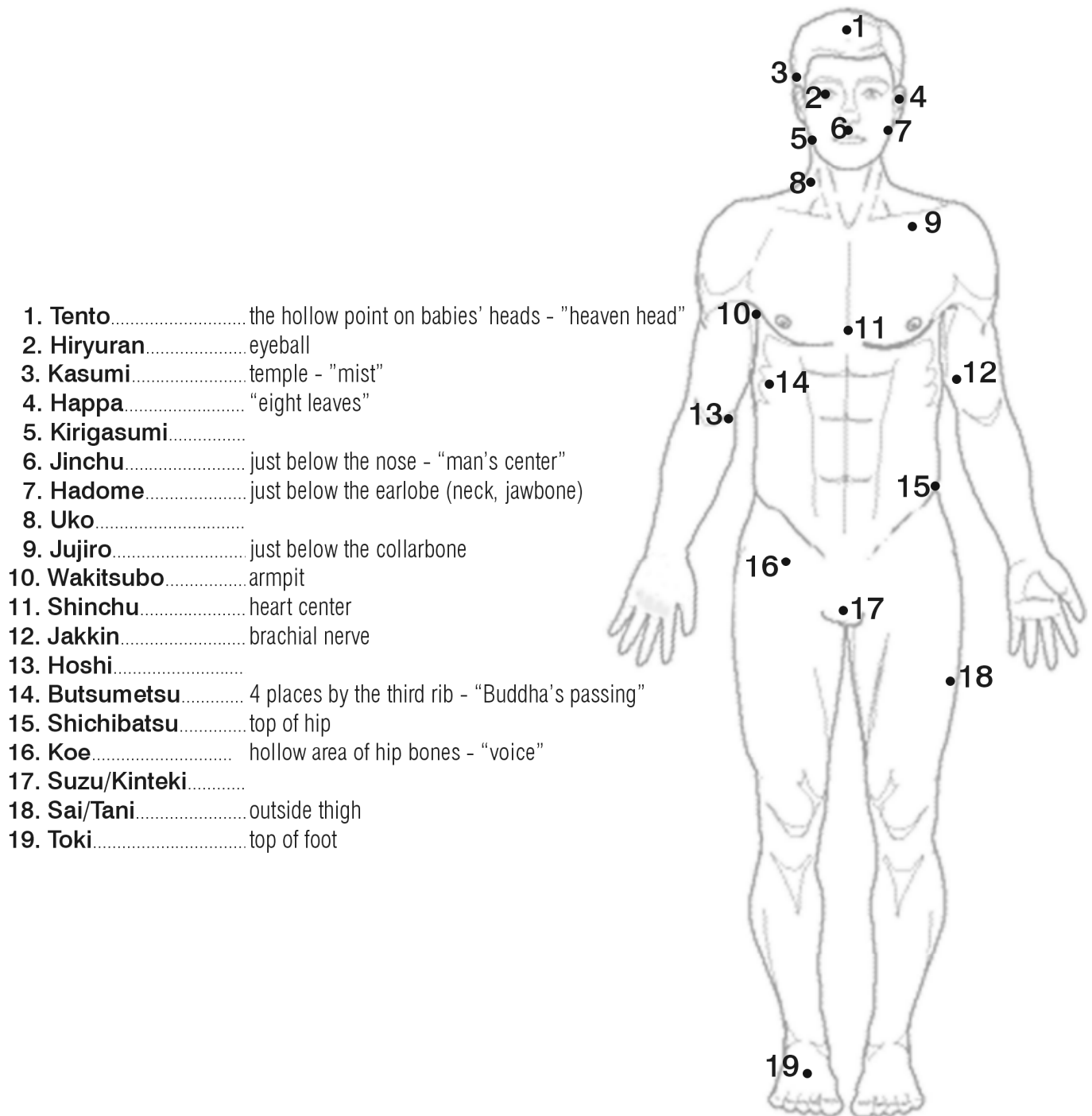
-Bruce Lee



Tai No Kyusho

Weak and Lethal Parts of the Body

The kyusho of the martial arts have to be understood, as they differ from the tsubo (healing points) used in the practices of Acupuncture and Shiatsu. The learning and eventual mastering involves experience, both in application to others and application to oneself by others. The effectiveness will undoubtedly differ from person to person, so be aware that there are some individuals who feel absolutely no pain. Solutions to these limited instances will be taught via kuden (oral tradition).



Menkyo Definitions

Menkyo	(#1) <i>(the rank or diploma itself)</i>
Migi No Mono	(#2) <i>("The name to the right")</i>
"Name"	(#3)
Bujinkan	(#4) <i>(the name of our school)</i>
Budo Taijutsu	(#5) <i>(our art)</i>
Taru Mono Nari	(#6) <i>(kyu or dan rank)</i>
Showa Roku Jusan Nen Hachi Gatsu	(#7)
The Nine Schools of Our Art	(#8) <i>(Togakure Ryu, Gyokko Ryu, Kukishinden Ryu, Koto Ryu, Gikan Ryu, Shinden Fudo Ryu, Kumogakure Ryu, Gyokushin Ryu, Takagi Yoshin Ryu.)</i>
Soke	(#9) <i>(Soke or "Head of Household")</i>
Hatsumi Masaaki, Biyakuryuo Toratsugu	(#10) <i>(Masaaki Hatsumi)</i>

This original license for the person on the right _____ of the divine warrior dojo's in the Ninpo Art of the body, has become _____ kyu or dan. This 63rd year of the emperor, Showa*, on the 8th moon, a good sun.

The school of the concealed door, the school of the jeweled tiger, the school passed down from the 9 demon gods, the tiger felling dragon school, the gikan ryu, the immovable school passed down from the gods, the school of the hidden cloud, the school of the jeweled heart, and the takagi tree felling school.

Headmaster Hatsumi Masaaki, Biyakuryuo Toratsugu or Tetsuzan.

10	9	8	7	6	5	4	3	2	1
----	---	---	---	---	---	---	---	---	---



* Showa is Emperor Hirohito's spiritual name.

Kamae No Kata

<p><i>Gikan Ryu</i></p> <p>Koppojutsu</p>	<p><i>Shinden Fudo Ryu</i> <i>Dakentaijutsu</i> <i>Jutaijutsu</i></p>	<p><i>Gyokko Ryu</i></p> <p>Koshijutsu</p>
<ul style="list-style-type: none"> • Shiten No Kamae • Hachiku No Kamae • Ichimonji No Kamae • Sanposhin No Kamae 	<ul style="list-style-type: none"> • Za No Kamae • Hira Ichimonji No Kamae • Seigan No Kamae • Katate Seigan No Kamae • Shizen No Kamae 	<ul style="list-style-type: none"> • Ichimonji No Kamae • Hicho No Kamae • Jumonji No Kamae

<p><i>Koto Ryu</i></p> <p>Koppojutsu</p>	<p><i>Kukishinden Ryu</i></p> <p>Dakentaijutsu</p>	<p><i>Togakure Ryu</i></p> <p>Ninpo Taijutsu</p>
<ul style="list-style-type: none"> • Bobi No Kamae • Seigan No Kamae • Hira Ichimonji No Kamae • Hoko No Kamae 	<ul style="list-style-type: none"> • Hira No Kamae • Hira Ichimonji No Kamae • Seigan No Kamae • Katate Hicho No Kamae • Kosei No Kamae 	<ul style="list-style-type: none"> • Hira No Kamae • Hicho Ichimonji No Kamae

<p><i>Takagi Yoshin Ryu</i></p> <p>Koppojutsu</p>	<p><i>Kumogakure Ryu</i></p> <p>Ninpo Taijutsu</p>	<p><i>Gyokushin Ryu</i></p> <p>Ninpo Taijutsu</p>
<p>There are no set kamae for this school, however due to the connection with Kukishinden Ryu, HIRA and SEIGAN can be used.</p>	<p>(Soke has not given kamae for this school.)</p>	<p>(Soke has not given kamae for this school.)</p>

Health

“Staying Fit”

Be prepared to succeed both physically and mentally. You do not know when you will be called upon to defend with a block, blow or a word.

If you want to be a versatile martial artist, you should crosstrain, you can swim, run, or rollerblade. Staying fit also helps to prevent injury and helps you deal with stress and fatigue.

If you want to be thinner, start putting out more calories than you take in and you will lose weight. Start now. If you want to be healthier, add more fruits and vegetables to your diet. Drink a lot of water. If you want a strong heart, do twenty minutes of vigorous forms or katas or calisthenics each day. If you want to look good and feel strong, work out three times a week for thirty minutes. You don't need fancy gym equipment to be fit. You don't need a lot of time. You just need the will to start and persist.

“Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.”

-Samuel Beckett

“The Ninja Diet”

Though a healthy diet is heavily based upon your body type, daily physical activity, blood type, and other factors, a few common principles remain the same.

- **Eat more fruits, vegetables and whole grains.**
- **Reduce intake of saturated fat, trans fat and cholesterol.**
- **Limit sweets and salt.**
- **Drink alcoholic beverages in moderation, if at all.**
- **Control portion sizes and the total number of calories you consume.**
- **Include physical activity in your daily routine.**

Soke has told us “Having a healthy everyday diet is still the foundation on which one should build the kind of body which will help one's taijutsu grow.”

The Ninja Kihon Happon diet consists of brown rice, tofu, sesame, miso soup, no salt, no sugar, uncooked food, and colored vegetables. The important thing is to eat everything without preference or fussiness. Enjoy your food. Chewing well is useful in recovering from mental and physical fatigue.

For more information on a healthy diet, ask your doctor what's best for you.

“It's easier to begin well than to finish well” – Plautus

“Strength Training”

The following exercises utilize your own body weight to build muscle and strength. Some of the benefits of bodyweight exercises are...

- Bodyweight exercises are highly modifiable... able to be adapted from the beginner level to the elite athlete level.
- Bodyweight exercises are an excellent place to start a physical training program... and a highly effective training method for advanced exercisers.
- Bodyweight exercises can be adapted to target Muscular Strength, Muscular Power and Muscular Endurance.
- Not only can bodyweight exercises make you stronger... but they can simultaneously improve heart and lung power while burning fat.
- Bodyweight exercises train the body to move effectively, the way it naturally moves.

A few effective exercises to begin with are...

1. Pushups
 - Extended pushups
 - Fist pushups
 - Diamond pushups
 - Fingertip pushups
 - One armed pushups
2. Squats
 - Hindu squats
 - one legged squats
3. Planks
 - forward planks
 - side planks
 - one armed planks
4. Leg lifts
 - lying leg lifts
 - lying leg twists
5. Horse stance
 - wall seats
 - isometric movements



For Explanations and demonstrations of these exercises, please ask a Lifeskills Martial Arts instructor!

“Motivation is what gets you started. Habit is what keeps you going.”

-Jim Ryun

“Challenge Yourself”

Don't look around at everybody else. If they play when they should be working, you don't have to. If they bake cakes when they should be exercising, you don't have to.

If you follow the budo way, you will be different. You will be a risk taker. You will be a hard worker. You will be a thinker. You will be a listener. You will be a helper. You will be a friend to those in need. You will meet objectives and set new objectives on your way to achieving your goals. You will adhere to a strict code of personal behavior.

This won't be easy. Few noble ideals are easy to attain. Meet the challenge. Step up. This will be you.

“Dodging Raindrops”

One day Takuan noticed Iemitsu jumping back and forth from his veranda out into the rain, and asked the Shogun what he was doing.

“I'm perfecting my lightning-fast technique. I'm practicing dodging raindrops. Look, I'm hardly wet.”

“Very impressive,” Takuan said, “but I am even faster.”

“is that so?” Iemitsu responded. “How about a demonstration?”

Takuan stepped into the garden in his heavy wooden clogs, and got soaking wet.

“What kind of lightning-fast technique is that?” Iemitsu demanded to know.

“When it rains, you get wet. That is natural. Trying to avoid raindrops is a mere stunt, and a foolish waste of time.”

“Victory Without Using the Sword”

The master swordsman Tsukahara Bokuden (1490-1572) was on a small ferry boat when a ruffian began boasting of his great prowess with a sword. While the braggart carried on, Bokuden dozed off. This angered the ruffian, who shook Bokuden, demanding to know what style of swordmanship he followed. Bokuden told him, “The Victory-without-using-the-sword School.” The ruffian challenged Bokuden to display such preposterous-sounding swordmanship. Bokuden agreed, but suggested that they stop at a nearby island to avoid injury to the other passengers, and the ferry made a detour. As soon as the boat reached the shore, the ruffian leaped off, drew his sword, and assumed his stance. Bokuden stood up and appeared ready to follow his opponent when he suddenly grabbed an oar and precipitately pushed the boat back into the river. He yelled to the stranded ruffian, “This is defeating the enemy without using the sword!”

“Find Beauty Everywhere”

You don't need a lot of money or time to lead a life filled with quality experiences.

You only need the will to check the cultural listings for local opportunities to see museum exhibits and regional theater companies and college symphonies.

You only need the energy to see sunrises and sunsets.

You only need the desire to take nature walks.

You only need the enterprise to go to free concerts or lectures.

You only need the ambition to live a full life. Appreciate all that your community offers. Take advantage. Vote to support the arts and be active in encouraging others to participate. If not you, who? If not now, when?

You can set the life enrichment process in motion by adding cultural activities to your to-do list.

“Be The Warrior”

And excerpt from Budo Secrets, by John Stevens

Be known as: youthful, successful, controlled, powerful, loyal, passionate, vital, noble, courteous, competent, confident, strong, polite, spiritual, cheerful, generous, honest, happy, kind, modest, centered, secure, disciplined, imaginative, capable, dynamic, motivating, calm, decent, fit, serene, romantic, charismatic, able, daring, diplomatic, patient, inspiring, courageous, vibrant, captivating, altruistic, cultured, clean, funny, enterprising, compassionate, brave, creative, prosperous, persistent, robust, charming, joyous, determined, sophisticated, respectful, hard working, humble, positive, active, thrifty, appealing, delightful, warm, chivalrous, considerate, frugal, unselfish, optimistic, affluent, peaceful, loving, diligent, curious, bold, tenacious, faithful, educated, principled, energetic and elegant.

“A journey of a thousand miles must begin with a single step.”

-Lao-Tzu



“The Book of the Heart (Budo Secrets)”

When the heart is full of things, the body feels constrained; when it is empty, the body feels expansive.

When there is too much reserve in the heart, love and respect are lost; when it is free of reserve, love and respect are gained.

When the heart is full of base passion, principles are forgotten; when it is free of base passion, principles are remembered.

When the heart is set on gaudy things, appearances are falsified; when it is free of artifice, appearances are real.

When the heart is full of pride, others are begrudged; when it is free of pride, others are respected.

When the heart is full of oneself, others are doubted; when it is selfless, others are trusted.

When the heart is full of error, others appear frightening; when it is free of error, there is nothing to fear.

When the heart is full of obstructions, others are harmed; when it is free of obstructions, no one is harmed.

When the heart is full of covetousness, others are flattered; when it is free of covetousness, there is no need to flatter.

When the heart is full of anger, words are spoken harshly; when it is free of anger, words are pacific.

When the heart is full of patience, everything can be set in order; when it is not patient, everything collapses.

When the heart is full of self-importance, the goodness of others is ignored; when it is free of self-importance, the goodness of others is appreciated.

When the heart is full of greed, requests are endless; when it is free of greed, nothing extra is required.

When the heart is full of illusion, others are blamed; when it is free of illusion, no one is scorned.

When the heart is full of sincerity, contentment is easy; when it is not sincere, there will be no contentment.

“I have not failed 700 times, I have not failed once. I have succeeded in proving those 700 ways will not work. When I have eliminated the ways that will not work, I will find the way that will work.”

-Thomas Edison

The Six (6) Samurai Schools of Bujinkan Budo

“An Introduction”

Koto Ryu

Koto Ryu began in China many hundreds of years ago. It was originally developed for a Chinese princess. In those days, women wore long gowns with long, flowing sleeves. So the techniques were also very flowing, and used those sleeves to help puzzle attackers and hide punches. Princesses are not known for their huge muscles, so the punches and kicks are very light, not strong.

Koto Ryu is a good art for smaller people, and people who aren't very strong. And yet, many ninja and samurai trained in Koto Ryu over the centuries. So don't think that light punches means weak punches! The name of this school literally means, “to knock down a tiger with the tips of the fingers.” So Koto Ryu students long ago would train to make their hands and fingers strong.

Koto Ryu tells us to move at 45° angles. That means that you never move straight forward or backward or sideways. You always move at an angle from your attacker. This helps you avoid being hit quite easily without ever having to block. Imagine that you are standing in the middle of a big X. Moving 45° means that you can move on any of the arms of the X.

In Koto Ryu, you don't do the techniques exactly as taught. Instead, you figure out how the technique can work best for you. Are you shorter than your attacker? Perhaps your teacher will have you move in low and attack low points. If you are taller than your attacker, your teacher will have you use your height as an advantage when doing the techniques. Koto Ryu can be a tricky school, too. They taught their students a unique way of using the sword. They changed their footwork and their grip on the sword so that they would appear to be beginners. That way, their opponents would constantly underestimate their skills and underestimating an opponent is one of the worst mistakes a person can make in a fight or in many other areas of life!

Even though we call Koto Ryu a martial art school, it is not about fighting. In fact, Koto Ryu is about not fighting. We make very light, non-threatening movements in Koto Ryu. We control the attacker. We don't throw punches and kicks, because that would create a fight. And we never really want to get into a fight. So what would be the perfect Koto Ryu move? Running away from someone who threatens us. Don't laugh! Any time you can avoid a fight, you stay safe, so running away is often a good choice.

Koto Ryu is a thinking person's art. It's about fooling the other person. It's about finding the other person's weak points and using them. It's about winning any way you can, but using your brain as well as your body. And like any other martial arts school, it's all about protecting yourself. You only attack if you must do so to stay safe, and then you do everything you can.

Kukishinden Ryu

Kukishinden Ryu was started way back in the 1100's in Japan. Its techniques are said to come from China. The name "kuki" means "nine demons." It was given to the original founder of the school by Emperor Go-Daigo when Yasushimaru Takazane and another samurai saved the Emperor's life by fighting like "nine demons."

Kukishinden Ryu was used by Japanese sailors to protect themselves from pirates aboard ship. The kamae (stances) are wide and stable—just as you would need to stand to stay upright on a rocking ship. And sailors are not limited to standing on deck. They could climb the rigging (ropes and masts) and fight from there, with swords and fists. Kukishinden Ryu taught them what they needed to know to use everything available on a ship—sails, ropes, even the rocking motion of the waves—to stay safe.

This school was also used by soldiers on the battlefield. These soldiers wore heavy armor, and so they had to learn to move slower, with wider steps and wide, stable stances. They couldn't afford to lose their balance and fall on the battlefield in such heavy armor, or they would be killed before they could get up again.

Kukishinden Ryu, therefore, is not a quick-moving school, like some of our other schools. It uses slow, deliberate movements, usually forward and backward (instead of at angles, or sideways). It uses stances that are very low and stable. Traditionally, it used armor and large weapons, like the naginata, the yari, and the bow and arrow. But that was on ships and on the battlefield.

We no longer have to fight pirates aboard ships, or wear armor on the battlefield. So how does Kukishinden Ryu apply to us?

We can use Kukishinden Ryu to learn another way of moving; a stable way of moving when the terrain is rough. A way of moving without falling when we're carrying something heavy.

We no longer wear armor, but we often have to carry heavy backpacks. Wearing a heavy backpack is much the same as wearing heavy armor. If we fall down, it's hard to get back up quickly. Using low and stable stances make moving in the backpack easier and safer.

Perhaps we like to sail on the weekends. Kukishinden Ryu's movements and stances are a safe way of moving around a boat that's being rocked by waves. Or perhaps we have to avoid being hit by a bully on a rocky hillside. Again, Kukishinden Ryu is a great way to keep our balance and our safety, while avoiding the fight. Or fighting safely, if we have no choice but to fight back.

And what about the weapons of Kukishinden Ryu? Most of us don't carry naginatas or yaris around every day. But what we learn by training with a naginata in our martial art can also be used with a baseball bat or a hockey stick.

As ancient and stale as some arts may seem, there are always ways we can use the knowledge they give us in our modern time. Nothing is stale if we use our brains to keep it fresh and learn from it!

If you're ever in a dangerous situation and have no choice but to fight, then look around you to see what looks similar to a weapon that you've trained with. Sticks, rocks, dirt, baseball bats, even a bicycle...so many things around us can be used in self-defense.

Remember, the best choice is always not to fight. If you can get away from a bad situation—run away or somehow diffuse the argument—that's the best and safest thing. But if there's no choice but to fight, fight hard, and fight with all of your knowledge and weapons.

And fight to win.

Gyokko Ryu

Gyoko Ryu is a boxing art that started in China. It was originally created by a princess in the Chinese Imperial Court.

Princesses are usually known for being small, dainty people. We don't know exactly what this princess looked like, but Gyokko Ryu is perfect for smaller people who might not have the super muscles you'd normally expect in a martial artist.

Gyokko Ryu uses shorter, smaller steps than most of our other schools, to attack and move away fast. It uses quick, sharp movements to attack specific kyusho points on the body. What are kyusho points? Those are points on the body that hurt more than others. There are many specific points where nerves come together, and a hit there is very effective if you need to distract someone to get away from them.

In Gyoko Ryu we move in circles around our opponent. This can be helpful to distract and confuse the person we need to defend ourselves from. We move in, hit, and move right back out again, always on a circle, and always moving from our hips.

Remember kamae...our stances? Kamae is very important in Gyoko Ryu. Always stay in kamae as you move around. But stay in a living, moving kamae. Never stand statue-still. Kamae lives and breathes, so don't freeze.

Elbows are important in Gyoko Ryu. Use your elbows a lot, both to attack and to distract. Follow your opponent's elbows. Walk where his elbows lead you, and you'll be in a good place to be safe and attack, if necessary.

Here is an interesting thing about Gyoko Ryu style. Have you ever played with two magnets? Depending on how you hold them, two magnets will either stick together like glue, or they will push apart. Think of yourself and your opponent as magnets that are stuck together. If your opponent moves toward you, you move the same amount backward. If your opponent moves backward, you move the same amount forward. It's like a dance of magnets. Practice this in class or with a friend. Just move with someone else, matching their movements like magnets. Take turns leading and following. It's fun!

Remember when I said that we attack kyusho points (nerves) to cause extra pain and distraction? Well, kyusho points are not only for hurting people. What can be used to hurt can also be used to heal. We should never forget that we don't really want to hurt anyone, and we will only hurt a person if we must do so to keep ourselves safe.

There is a saying in Gyokko Ryu that "The warrior's heart is precious and essential." This will mean many different things to different people. But one thing it does mean is that although we don't want to fight, and always look for a way out of a fight, if the fight becomes unavoidable, then we fight with a warrior's heart. We fight with all we know, and we fight to win.

We don't know much about the origins of Gyokko Ryu, but this one fun story comes to us from ancient Japan:

The legend tells of Gyokko Ryu's founder, Yo Gyokko using his system to defeat a large group of warrior monks. The monks were led by an old man of strange appearance. The old man wanted Yo dead because of Yo's reputation for defeating challengers.

Yo killed over fourteen monks and defeated the old man, even after being struck on the head by a sword which bounced off, as his head was so hard. Later, after killing a lion with only one fist, he became known as Koto-ou (lion battling king).

Shinden Fudo Ryu

Shinden Fudo Ryu was founded by a man named Izumo in the 1100's. Izumo knew a Chinese form of boxing and brought many of its principles to Shinden Fudo Ryu.

Shinden Fudo Ryu has its own style of movement which is different from the other schools in the Bujinkan. In Shinden Fudo Ryu, the movement tends to be up and down. Imagine how a leaf spirals down to the ground when it falls from a tall tree. Or how you pop up out of the swimming pool from the bottom into mid-air to surprise your friends. Falling leaf or leaping person, both are moving in Shinden Fudo Ryu style.

Shinden Fudo Ryu also likes to stay hidden. How do we hide our intentions? We use our brains and get tricky. Of course, this can make Shinden Fudo Ryu a fun school to train in. Imagine, a school where you get to learn how to be tricky and fool people!

One way to hide our intent is to always keep our hands free. That means that in Shinden Fudo Ryu we don't grab anything with our hands. If we need to hold on to something, we use elbows, feet, legs, but not hands and fingers. That leaves our hands free for anything, and our opponent can't tell what we're going to do next.

To hide our attacks, we can do several things. We can look in one direction and move in another. We can start a really obvious punch and then do a subtle kick. Football and basketball players do this all the time—they fake going one direction and then run the other direction.

Shinden Fudo Ryu techniques tend to be done very close to the opponent. This helps us fake our attacks and our intentions, because sometimes it's a lot harder to see what is right under our noses than what is a couple of steps away. Imagine springing straight up from your opponent's feet—what a surprise for him!

To generate power for our attacks (when we really need to attack), we move from up to down and from down to up. Remember the leaf that falls from the tree? Many things in nature use Shinden Fudo Ryu's direction of movement. Big cats, like lions and cheetahs pounce on their prey. Eagles and hawks swoop down from the sky.

If you look, you can see the spirit of Shinden Fudo Ryu everywhere. A few years ago there was a boxer named Sugar Ray Leonard. He had a boxing match against a fighter who was stronger, and had beaten him before. What did he do? Did he rely on strength and muscles? Not this time—for the rematch, he used his brain. He twirled his right arm around and around like a windmill, as if he were going to land the biggest cartoon punch you'd ever seen. Then as quiet and slick as you please, while his opponent was watching the windmilling arm, he landed a small, quiet punch with his other hand, with no warning at all. It may have been a small punch, but as unexpected as it was, that one small punch won the fight.

Sugar Ray Leonard used his brains and won his fight Shinden Fudo Ryu style. And you can bet he's never even heard of Shinden Fudo Ryu!

Takagi Yoshin Ryu

Takagi Yoshin Ryu is school that teaches throws, much like Judo. It was officially created in the 17th century, in Japan, by a Samurai named Takagi Oriemon Shigenobu to be used indoors in tight spaces, like castles, inns and private homes.

Buildings in old Japan had very narrow hallways and small rooms. So for a martial art to be practical indoors, it had to use small movements, small steps, and tight throws. But the art also had some advantages—the fighter could use the stone walls as weapons.

In Takagi Yoshin Ryu, we tend to move to the right and left, instead of at angles. Our throws are very fast and hard. We watch our opponents' eyes to see where they are looking, and what their intentions are. One reason for this is that most people signal what they are about to do with their eyes, even if they're good at faking incorrect movements with their hands or feet. We also tend to point our weapons directly at our opponent's eyes, as Takagi Oriemon learned to do for his sword fight with Yagyu.

But the part of Takagi Yoshin Ryu that might be the most fun is that it's a tricky art (as are the other two ninjutsu schools). In Takagi Yoshin Ryu, we let our opponent think that they've won the fight...up until the point where it's just too late for them to actually win. How do you let someone think they've won when they're actually losing? It's like being an actor—you play a part to fool someone. Think of some ways you could pretend that you were losing when you were really winning.

Most of the techniques in Takagi Yoshin Ryu are taught from seiza (the kneeling position) as well as from a standing position. This is because the Japanese did not use chairs, but knelt on the floor instead. So to practice a technique from seiza was the same as if we practiced it from sitting in a chair. Takagi Yoshin Ryu was a school used by bodyguards, so it was important for them to be able to respond to attacks whether standing or kneeling.

Although the techniques in Takagi Yoshin Ryu are done fast and hard, we actually train to be soft in this school. We throw hard punches, but receive punches in a “soft” way, moving as we block. We do hard throws which trap the other person, not allowing them to roll out of our throw. But we roll with our attacker's throws.

Hatsumi Soke once described the Takagi Yoshin Ryu softness this way: *“The feeling of Jutaijutsu is to have the skill of catching a bee and holding it in your hand without being stung, or placing a scorpion in your mouth without suffering an injury.”* Think of how gentle you have to be to hold a bee in your hand without it stinging you.

The school founder, Takagi Oriemon Shigenobu described it differently. He said that *“A willow is flexible, but a high tree is breakable.”* What does this mean? Well, a willow tree is skinny and bends very easily. To most people, the willow appears weak and insignificant. But how often do appearances deceive us? In the strongest storm, the willow bends as far as it needs to, to survive. Then it springs right back up again as soon as the storm is over, no worse for the wear. The oak *appears* mighty and strong. Its trunk doesn't bend at all even before the mightiest wind. But since it doesn't bend, the oak will break.

To many people, the oak is mightier. But the flexible willow is the one that survives the strongest storms. Shigenobu created a school where his students were taught to be willows. Clever willows that survived storms that broke “mighty” oaks.

Kumogakure Ryu

Kumogakure Ryu is a ninjutsu school. Not much is known of Kumogakure Ryu, but we do have several stories that are fun to hear.

The scrolls (Japanese history books) mention a ninja named Sarutobi Sasuke, who came from the Kumogakure Ryu. It is said that he could use *kamayari* (a hooked spear) to swing from one branch to another through the trees, much like Tarzan did with vines.

The *kamayari* was a special weapon in Kumogakure Ryu. It was a large spear with a hook on the end. It was used to climb up the sides of ships. Once aboard the ship, it was used as a weapon. It was also used as a defense against swordsmen.

Think of using the hook on the end of a long stick to trap a sharp sword and safely control where it goes. Hooks are handy things that can be used in many ways. They can be used to trip fleeing enemies, or to hook onto clothing. Hooks can be lowered from the trees to pull things up. Or they can be used to swing from tree to tree, as did our friend, Sarutobi Sasuke.

Kumogakure Ryu also used a climbing tool called the *ippon sugi noburi*. This was a metal tube with three rows of spikes on the outside, a metal chain through the middle, and a hook at each end. This was used like we would use a rope, or chain around a tree to pull ourselves up. It was also used as a weapon.

Light armor was worn to protect the arms and legs, but allow the person to move quickly and quietly. The ninja in Kumogakure Ryu often hid in trees, so the armor had to be very flexible and easy to climb in.

Kumogakure Ryu uses jumps a lot. Our grandmaster's teacher, Takamatsu Sensei, once fought a Shorinji Kempo fighter when he was in China. As the man attacked, Takamatsu Sensei would jump away from him, sometimes up to eight feet. His opponent could never reach him, so eventually had to give up the fight.

The ninja in Kumogakure Ryu liked to wear masks that looked like monsters when they fought. This would inspire such terror in their opponents that sometimes they would turn and run. If this happened, the fight was over before it could begin. And if the enemy didn't run off in fear, and the battle had to be fought, the mask had sharp horns that could be used as weapons.

Kumogakure Ryu sounds quite fierce, but it was actually developed to avoid violence. If the ninja could stop a fight before it began by scaring away a superstitious enemy, they did. If they could hide in the trees and avoid a fight by not being seen, they would. As with all of our training, the most successful fight is the one that doesn't happen.



*"Only a warrior chooses pacifism; others are condemned to it."
-Unknown*

The 18 Martial Skills of the Ninja

“Ninpo Bugei Ju Happan”

Inton Jutsu - (Escape and Concealment)

Ninja were experienced masters in the ways of using nature to cover their exit, allowing them to “disappear” at will. The goton-po five elements of escape were based on a working familiarity with the creative use of earth, water, fire, metal, and wood aspects of nature and the environment.

Ten Mon - (Meteorology)

Forecasting and taking advantage of weather and seasonal phenomena was an important part of any battle consideration. Ninja were trained to observe all the subtle signals from the environment in order to predict weather conditions.

Ninja Ken - (Ninja Sword)

The ninja’s sword had a short, straight, single-edged blade, and was considered to be his primary fighting tool. Two distinct sword skills were required of the ninja. “Fast draw” techniques centered around drawing the sword and cutting as a simultaneous action. “Fencing” skills used the drawn sword in technique clashes with armed attackers.

Bo Jutsu - (Stick and staff fighting)

The Japanese stick fighting art, practiced by samurai and peasants alike, was also a strong skills of the ninja. Togakure ninja were taught to use the bo long staff (6 ft) and hanbo “half-staff” cane (3 ft), as well as sticks and clubs of various lengths. Specially constructed shinobi-zue or ninja canes were designed to look like normal walking sticks, but concealed blades, chains, or darts that could be used against an enemy.

Henso Jutsu - (disguised and impersonation)

Essential to the ninja’s espionage work was his ability to assume false identities and move undetected through his area of operation. More than merely putting on a costume, ninjutsu’s disguise system involved thoroughly impersonating the character adopted. Personality traits, areas of knowledge, and body dynamics of the identity assumed were ingrained in the ninja’s way of thinking and reacting. He or she literally became the new personality, whether taking the role of a monk, craftsman, or wandering entertainer.



Shinobi Iri - (Stealth and entering methods)

The ninja's techniques of silent movement, breaking and entering, and gaining access to inaccessible areas became legends in feudal Japan. Togakure ryu ninja learned special walking and running methods for covering long distances, staying in the shadows while moving, in order to facilitate entry and escape.

Kusari Gama - (Chain and sickle weapon)

The Japanese chain and sickle weapon was adopted into the arsenal of the Togakure ryu ninja. A chain, six to nine feet in length and weighted at one end, was attached to the handle of the traditional grain cutting tool. The chain could be used to block or ensnare the enemy's weapon, and the blade then could be used to finish off the attacker. The kyoketsu-shoge, a weapon similar to the chain and sickle, was favored by the Togakure ryu. The weapon consisted of a straight hand-held dagger blade with a secondary blade hooking out from the hilt, attached to a fifteen foot resilient cord usually made from women's or horse's hair. A large steel ring was attached to the free end of the cord.

Kayaku Jutsu - (fire and explosives)

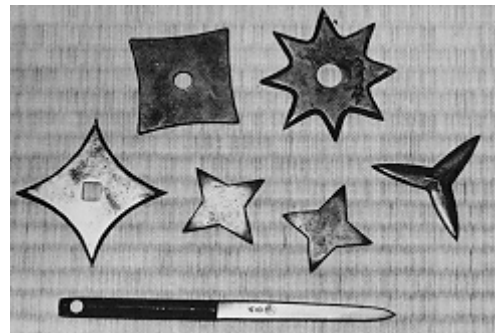
Ninja were experts in the effective placement, timing, and rigging of explosive devices for demolition and distraction. In later years, the use of black powders and other explosives was supplemented with knowledge of firearms and their strategic applications.

Shuriken Jutsu - (Throwing blades)

Throwing blades were carried in concealed pockets and used as harassing weapons. The Togakure ryu used a special four-pointed throwing star called a senban shuriken, which was constructed from a thin steel plate. The blade was thrown with a flat spinning motion and hit its target with a sawing effect. Bo shuriken or straight shaft darts and spikes were also constructed for throwing.

Naginata - (Halberd)

Virtually a short sword blade mounted on a long handle, the Japanese halberd was used for cutting and slashing attacks against adversaries at medium range. Togakure ryu ninja warriors were also proficient with the bisen-to, a huge heavy-bladed version of the naginata. Based on a Chinese war tool, the broad-bladed weapon was heaving enough to knock down attackers, smash through armor, and grown the horses of mounted samurai.



Ba Jutsu - (horsemanship)

Togakure ryu ninja were taught to be proficient on horseback, both in riding and mounted combat skills.

Cho Ho - (espionage)

Methods of successful espionage were perfected. This included ways of locating and recruiting spies and served as a guide for using espionage agents more effectively.

Sui Ren - (water training)

Stealth swimming, silent movement through water, methods of using special boats and floats to cross over water, and underwater combat techniques were taught to Togakure ryu ninja.

Bo Ryaku - (strategy)

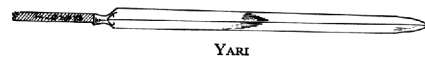
Unconventional tactics of deception and battle, political plots, and advantageous timing for use of current events were used by Togakure ryu ninja. By employing or influencing seemingly outside forces to bring the enemy around to doing what the ninja wanted him to do, ninja were able to work their will without drawing undue attention to themselves.

Chi Mon - (geography)

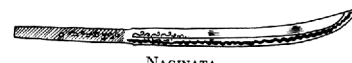
Knowing and successfully using the features of the terrain were crucial skills in the historical art of ninjutsu.

Seishin Teki Kyoko - (Spiritual Refinement)

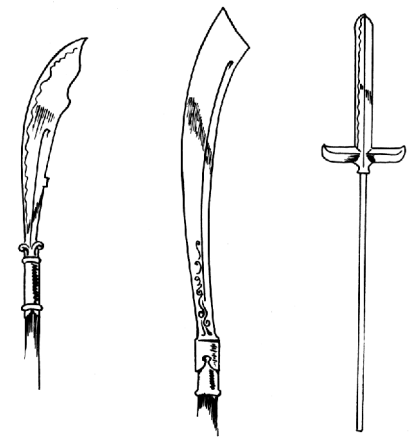
The Togakure ninja worked at developing a deep and accurate knowledge of himself, his personal power, his strengths and weaknesses, and his influence on the playing out of life. The ninja had to be very clear about his intentions, his commitments, and his personal motivations in life. Personality traits could often mean the difference between life and death in his line of work. Exercises in mental endurance, ways of looking at things, and proper perspective when evaluating things, were taught to the ninja along with his physical skills. By evolving into a mystic's understanding of the universal process, the historical Togakure ryu ninja became a warrior philosopher. His engagements in combat were then motivated by love or reverence, and not by the mere thrill of violent danger or need for Money.



YARI



NAGINATA

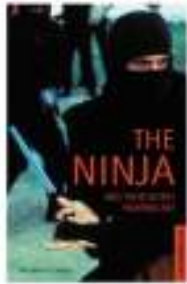
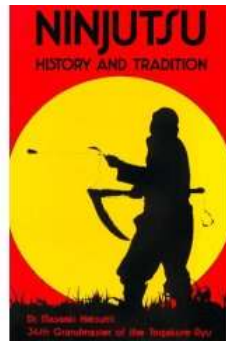
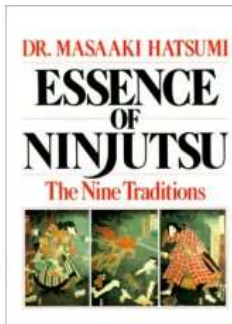


Types of NAGINATA and YARI

“Mental bearing (calmness), not skill, is the sign of a matured samurai. A Samurai therefore should neither be pompous nor arrogant.” -Tsukahara Bokuden.

Recommended Reading

1. The Essence of Ninjutsu (Masaaki Hatsumi)
2. Ninjutsu: History and Tradition (Masaaki Hatsumi)
3. Way of the Ninja: Secret Techniques (Masaaki Hatsumi)
4. The Book of Five Rings (Miyamoto Musashi)
5. Secrets of the Ninja (Stephen K. Hayes)



Recommended Links & Resources

1. www.LifeskillsMA.com – Visit LMA’s website for information on upcoming events, available programs/classes, updates, instructor biographies, and more!
2. www.lifeskillsma.blogspot.com – LMA’s Blog is updated weekly with Ninjutsu/Health related articles! Visit regularly for information, education and inspiration!
3. www.facebook.com/lifeskillsma - Join the LMA community! Become a fan of Lifeskills Martial Arts on Facebook for access to
4. www.twitter.com/lifeskillsma - Follow us on Twitter for daily updates, cool links, or exclusive offers!

Ganbatte



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