

**TENCHIJIN RYAKU NO MAKI**

**TEN RYAKU NO MAKI**

## REI SHIKI (Etiquette) 礼式

Training begins with all members kneeling in seiza facing the front wall of the dojo. The instructor intones the following motto:

**"SHI-KIN HARA-MITSU DAI-KO-MYO"**

[This phrase cannot be translated directly into English. One interpretation is: *"A moment of true interaction between mind and spirit may lead to Enlightenment."* There are many others.]

All clap twice, bow once, clap once, and bow again. The teacher turns to face the class, and the senior student calls:

**"SEN-SEI NI REI"**

[Bow to the teacher]

Students and teacher bow to each other at the same time and say:

**"O-NE-GAI-SHI-MAS' "**(before training)

[Please assist me]

**"DO-MO A-RI-GA-TO GO-ZAI-MAS' "**(after training)

[Thank you very much]

## JUNAN TAISO

*Junan Taiso*, the Ninja's body conditioning method, contributes to the suppleness, speed, and responsiveness necessary for the effective application of Taijutsu techniques. In Bujinkan training, strength is generated through flexibility. The muscles and joints are exercised to enhance their natural elastic qualities. The *junan taiso*, along with a proper diet, provides for strength, flexibility, and health, even through old age.

The muscular system can be developed in two distinct manners. The weak muscles can be built up and strengthened through vigorous repetitious exercise. This type of exercise is characterized by rapid contraction and relaxation of the muscles and eventually produces a feeling of localized or general fatigue. In a different manner, tight or unresponsive muscles can be made more limber through relaxed stretching exercises. Popularized today by contemporary versions of Indian yoga, this type of conditioning is characterized by holding poses that stretch the muscles and joints for several seconds, while relaxing specific muscles and allowing them to extend to the natural limits for a healthy human body.

It should be stressed that the *junan taiso* conditioning exercises are of much greater significance than mere "warm-ups" for fighting practice in the training hall. The exercises actually form a basis for healthful living by presenting an opportunity to experience the mental and physical aspects of the body working in harmony. During the performance of the exercises, we observe the body tissues, fluid circulation, breathing patterns, and active direction of the consciousness, all in harmony with each other. By learning the effects and influences of the body's many maintenance systems, the student of ninjutsu can develop a working knowledge of his own power to control the health and condition of his body.

The head is just another part of the body, and we must learn to overcome the tendency to make a distinction between the brain and the other internal organs of the body. The body knows how to move if we let it, and it does not require active mental control to respond properly in a threatening situation. The student of ninjutsu works to eliminate the unwieldy process of first mechanically thinking through a response before actually carrying it out. This naturalness of movement results from learning how all the functions work in coordination and balance with each other.

## **JUNAN UNDO NO GATA “Ten lucky warm-up methods”**

- 1. Ashi Yubi / Ashi Kubi No undo - calmly seated toe and ankle twisting**
  - sitting with the legs crossed, do the following :
  - Turn the toes individually or in pairs twenty times each, both clockwise and counter-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 in one hand and the foot with the other; turn the ankle ten times both clockwise and counter-clockwise.
  - Hold the foot by the toes and bend them all forwards and backwards ten times.
- 2. Ashi Soko Awase Zenkutsu - both feet bottoms together bend in front**
  - Sit straight, with the soles of the feet together and place the knees on the floor with the muscles only. Repeat ten times.
- 3. Ashi Hiroge Zenkutsu - bend both legs wide in front**
  - Sit straight, legs straight out. Open legs as far as possible, toes curled back. Without bending the knees, lay the trunk on the floor ten times.
- 4. Ashi Narabe Zenkutsu - both legs lined up bent in front**
  - Sit with the legs straight out, without bending the knees, reach and touch the toes ten times.
- 5. Ashi Age Kokutsu - raise both legs bend behind**
  - Lay face up, body straight with the palms down and lift the legs over the head, placing the feet on the floor, breathe slowly three times then return the feet slowly to the ground. Repeat ten times.
- 6. 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 and tilt the head back. Rock the body into seiza no kamae without moving the hands. Repeat ten times.
- 7. Kokutsu - correct seat bend behind**
  - Sit in seiza with the feet slightly apart and sit down on the floor. Then lie back with the arms straight over the head. And breathe. Repeat ten times.
- 8. Shushi Kata Mawashi - correct seat wrist, shoulder, neck, eye roll**
  - Sit in Seiza and do the following:
  - Turn the fingers in circles one by one, ten times, pulling them three times each.
  - 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 counter clockwise ten times.
  - Keep the head facing forward and with eyes only, look up, look down, look left, look right, look diagonally, then roll the the eyes clockwise / counter clockwise ten times.
- 9. Hiza Koshi No Kushin - standing achillies, waist, arm stretch**
  - Standing naturally, stretches the Achilles tendon ten times, bend the knees and waist as well as rolling then ten times, then roll the arms forwards and backwards ten times.
- 10. Teashi No Furi Mawashi - standing hand, foot raise and swing**
  - Standing upright naturally in Seiza no kamae, swing the legs and arms in front and behind. Repeat ten times each.

# TAIHENJUTSU UKEMI KATA

## 体変術受身型

### (Body movement receiving forms)

Taihenjutsu (Body movement technique) includes both defensive and offensive actions. The most important idea concerning the execution of these techniques is that each part of the movement must be smoothly executed and each part connected from one to the other: the whole technique should never have a moment of interruption.

Some of the movements are primers for higher techniques such as Sabaki Kata (To make swift dodge) and Moguri Kata (Submerging forms). Ninpo Taijutsu includes movements and techniques which will make you 'disappear', avoid attacks, or run away from your enemy. Some people believe that these actions are cowardly. But it should be realized that these evasive techniques are very necessary techniques for all martial artists. One might want to change the expression from 'running away' to 'running away by kicking back'. Master Takamatsu had a witty technique. It is described by this analogy; 'A wild Boar is chasing a Monkey fiercely. The Monkey suddenly jumps aside rolling on the ground. The Boar is so upset that he can not see what is happening ahead, and therefore keeps on running.. The Monkey is now sitting under a shaded tree, mocking the Boar. What is ahead is a deep valley, and as the Boar enters it, the Monkey disappears'. How do you interpret this analogy?

Can't we say that the Monkey had a strategy? This strategy is called wit!

#### **Mae Gaeshi (Zenpo Kaiten) 前方回転 - Legend**

Ryote (2 handed)

Katate (single handed)

Mute (No handed)

Hicho (Leaping)

#### **Yoko Gaeshi 横返 - Sideways rolls**

Sokuho Kaiten Ryote - sideways roll 2 handed

Sokuho Kaiten Katate - sideways roll single handed

#### **Oten - Cartwheel**

Ryote oten - 2 handed cartwheel

Katate oten - single handed cartwheel

Hicho oten - leaping cartwheel

Mute oten - no handed cartwheel

#### **Ushiro Gaeshi (Koho Kaiten) - Back roll**

Ryote ushiro gaeshi - 2 handed back roll

Katate ushiro gaeshi - single handed back roll

Mute ushiro gaeshi - no handed back roll

#### **Zenpo Ukemi - Forward rolls**

Ryote (Kneeling) - forward roll

Katate (Kneeling) - forward roll

Ryote (Standing) - forward roll

Ryote and Keri - forward roll and kick

#### **Nagare/nage - flow/current/water or throw?**

Migi-nagare - right flow/throw

Hidari-nagare - left flow/throw

Tachi-nagare - standing flow/throw

Tomoe-nagare - whirl flow/throw

Kuruma-nagare - wheel flow/throw

## **Shiho Tenchi Tobi**

The jump in all directions technique is a movement which will let you jump freely in any direction that you desire. It is a technique which will help you to move quickly to dodge attacks from your opponents. The Earth in the name means lowering the body, or bending the body.

This technique requires agility of the body. When you carry out this movement, do not jump high, but swiftly make a low jump and move just above the ground, then land as far away as possible from the original position.

The word 'Heaven' in the name means a higher jump. For this jump, modify the first one a bit so that you can still move quickly and lightly jump over the ground. These techniques are called 'Inashi Tobi' (Dodging jump).

The introductory technique is described in the previous paragraph; after mastering the basic jump, practice jumping while calculating the distance between you and your opponents. Practice so that you can predict your opponents' next move, and move your body accordingly.

σMigi - right  
σHidari - left  
σMae - front  
σUshiro - back  
σTen - top/up/heaven  
σChi - earth

### **Shoten no Jutsu (Running to the heavens)**

This is the art of running up vertical surfaces. Training begins with running up a 3m plank at an angle of forty five degrees. The angle of the plank is gradually increased until it is at ninety degrees.

### **Hoko Jutsu (art of walking/running)**

Soku Shin So Soku Ho - Sideways running  
Hyo Jo Ho Ko - Running on slick surfaces  
Mu On No Ho - Silent running

### **DAKEN KIHON (Basic strikes)**

Tsuki Migi / Hidari Punch Right / Left  
Keri (Mae, Yoko, Ushiro) - Migi / Hidari Kick (front, side, back) Right / Left

### **UKE NO KATA (Receiving forms)**

Jodan Uke (Upper level block) Ura / Omote, Migi / Hidari (Inner / Outer, Right / Left)  
Gedan Uke (Lower level block) Ura / Omote, Migi / Hidari (Inner / Outer, Right / Left)

## **KAMAE (Postures)**

### **Shizen (Natural)**

Stand up straight, feet shoulder width apart with the feet pointing straight forward. Shoulders relaxed. Migi and Hidari.

### **Ichimonji no Kamae** (Figure one posture)

The front hand points to the opponents' heart. The back hand is held in Kiten Ken at the shoulder. The front foot points forwards and the back foot is points back and to the side. Migi / Hidari

### **Hicho no Kamae** (Flying bird / Crane posture)

The front hand is pointing to the opponents' heart and the back hand is held in Kiten ken at the shoulder. The back leg is slightly flexed with the front leg bent at the knee, which point's forward, with the foot resting on the calf. Migi / Hidari.

### **Doko no Kamae** (Angry Tiger posture)

The posture is the same as Ichimonji except the back hand is held in Boshi ken at the side of the head, in which case the elbow is kept in, or above the head, in which case the elbow is out. Migi / Hidari

### **Jumonji no kamae** (Cross posture)

The feet are pointing forward and are shoulder width apart. The hands are held in boshi ken with the wrists crossed at the level of the chest and the elbows bent. Migi / Hidari

### **Kosei no Kamae** (Attacking posture)

The feet are in the same position as for Ichimonji no Kamae. The front hand is held in Kiten Ken just above the eyes. The back hand is in Shitan ken and is held at waist level. Migi / Hidari

### **Hira Ichimonji no Kamae** (Flat figure one posture)

The feet face forward and are slightly wider than shoulder width apart. The hands are held out wide to the sides at shoulder level and are at a position so that they can be seen at the edges of your peripheral vision.

### **Hoko no Kamae** ('Bear'/Receiving posture)

Both feet face forward, one in front of another, The Hands are held in Shako ken with the elbows slightly flexed as if catching a big ball. The kamae should lean forward slightly. Migi / Hidari

### **Fudoza no Kamae** (Immovable seat posture)

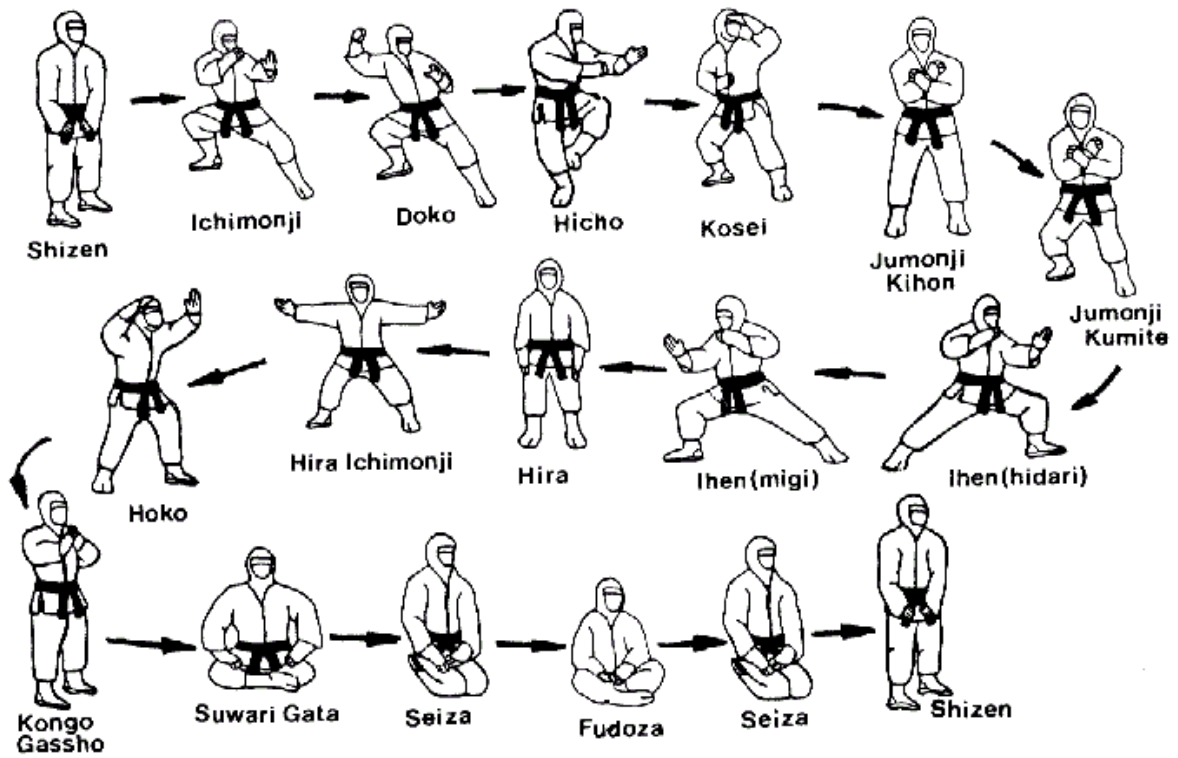
this is a seated position. You sit on your left foot with your right foot touching your left knee. The back is straight.

### **Seiza no kamae** (True seated posture)

This is a kneeling kamae. You kneel and sit on the back of you calves.



# KAMAE NO KATA



## **HOKEN JU ROPPO (Sixteen striking treasures)**

**Kikaku ken (Demon horn strike)** this is the use of the head as a weapon

**Shukei ken (waking up arm strike)** this is the use of the elbow as a weapon

**Fudo / Kongo ken (Immovable / clenched fist)** this is the use of the clenched fist for striking of punching

**Kiten / Shuto ken (Wake up rolling strike)** the hand is held with the fingers bent at the knuckles and the bottom edge of the hand is used to strike. The hand is held as a fist until just before impact when it is snapped open.

**Shishin ken (finger needle strike)** the use of the fingertips as striking weapons or to apply pressure.

**Shitan ken (Fingertip strike)** the use of three or more fingertips together as a strike

**Shako ken (Claw strike)** the hand is held as a claw and the fingertips used as striking weapons.

**Shito / Boshi ken ('finger sword' thumb drive fist)** the hand is held in a fist with the thumb lying across the second finger.

**Shikan ken ('Secret spear' extended knuckle fist)** the fingers are bent so to use the second knuckle as a strike.

**Koppo ken (thumb knuckle fist)** the second knuckle of the thumb is used as a striking weapon.

**Happa ken (Eight leaves strike)** the palms are used as striking weapons.

**Sokuyaku ken (Sole of the foot)** the use of the sole of the foot as a striking surface: - *Zenpo* - forward  
*Sokuho* - sideways *Koho* - Rear *Tobi* - leaping

**Sokki ken (waking up leg strike)** this is the use of the knee as a weapon.

**Sokugyaku ken (Toe strike)** the tips of the toes are used as stabbing weapons

**Taiken ('body fist')** the use of any part of the body to strike or apply pressure

**Shizen ken (Natural weapons)** the use of the natural weapons such as the nails or teeth.

## **Sanshin no Kata**

### **Chi (Earth)**

From shizen step back with the right foot into Shoshin no kamae. Step forward with the right foot and strike with a right San Shitan Ken. The arm must swing from the shoulder like a pendulum.

### **Sui (Water)**

From left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Jodan Uke. Step forward with the right foot and perform a right Omote Shuto.

### **Ka (Fire)**

From the left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Jodan Uke. Step forward with the right foot and perform a right Ura Shuto.

### **Fu (wind)**

From left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Gedan Uke as you step forward with the right leg. Now step back with the left foot as you perform a right Boshi Ken.

### **Ku (Void)**

From left Shoshin no Kamae. Step back and to the right with the right foot and perform a left Gedan Uke as you perform a right Shako ken. Then perform a right Zenpo geri.

## **KIHON HAPPO NO KATA (Eight Fundamental Techniques)**

### **KOSHI KIHON SANPO (Three fundamental ways of Koshijutsu)**

#### **1. Ichimonji no Kamae**

The attacker performs a right tsuki. The defender is in left Ichimonji no kamae and steps back and to the right with the right foot whilst performing a left Jodan Uke. The defender then steps in with the right foot and performs a Right Omote Shuto to Uko.

#### **2. Hicho no Kamae**

The attacker performs a right Gedan Tsuki. The defender is in left Hicho no Kamae. He drops his weight by bending the right leg and performs a left Gedan Uke. The defender then performs a left Keri to Butsumetsu and steps forward with the right foot and performs a right Ura Shuto to Uko.

#### **3. Jumonji no Kamae**

The attacker performs a right Tsuki followed by a left Tsuki. The defender is in Jumonji no Kamae. He steps back and to the right with the right foot whilst performing a left Jodan Uke, he then performs a left Boshi Ken to Butsumetsu and moves in to Kamae. This is repeated on the opposite side.

### **TORITE KIHON GOHO (Five fundamental hand capture forms)**

#### **1. Omote Gyaku (Outside reverse)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand in front of the attackers' hand. The defender then steps back and to the right with the right foot taking the grab off his chest and raises the attackers hand up high. He then grabs the attackers hand with both hands with both thumbs pressing into the kyusho on the back of the hand. He then steps back and to the left with his left foot and performs Omote Gyaku.

#### **2. Omote Gyaku Tsuki (Outside reverse with a strike)**

The attacker grabs the defenders left lapel with his right hand and performs a left Tsuki. The defender places the palm of his left hand in front of the attackers' hand. He then steps back and to the left with his left foot and performs a right Jodan Uke. The defender then steps back and to the right with the right foot taking the grab off his chest and raises the attackers hand up high. He then grabs the attackers hand with both hands with both thumbs pressing into the kyusho on the back of the hand. He then steps back and to the left with his left foot and performs Omote Gyaku.

#### **3. Ura Gyaku (Inside Reverse)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand in front of the attackers' hand. The defender steps back and to the left with the left foot and performs a right Ura Shuto to Uke. He then takes the attackers hand in Ura Gyaku and applies the lock as he turns clockwise.

#### **4. Musha Dori (Warrior capture)**

The attacker grabs the defenders left sleeve with his right hand. The defender steps back and to the left with his left foot performing a right Ura Shuto to Uko. He then steps in with the left foot as he performs Musha dori with the left arm. The attacker can be taken down either by stepping back to kneel or by kicking the attacker's leg.

#### **5. Ganseki Nage (Throwing a Big rock)**

The attacker grabs the defenders left sleeve with his right hand. The defender steps back and to the left with his left foot performing a right Ura Shuto to Uko. The defender then turns his left hand clockwise to release the attackers grip and steps in with the left foot to perform Ganseki Nage.

# **TAIHENJUTSU MUTODORI NO KATA**

**(No sword capture body movement forms)**

## **Hira no Kamae - Flat Posture**

The attacker performs a Tenchi Giri with a Katana from Daijodan No Kamae. The Defender is in Shizen no Kamae. To avoid the cut he steps back and to the right with the right foot into Ichimonji No Kamae. He then twists his right knee inwards to perform a Zempo Kaiten to the defenders right side.

## **Ichimonji no Kamae - Figure One Posture**

The attacker performs a Tenchi Giri with a Katana from Daijodan No Kamae followed by another Tenchi Giri. The defender is in Left Ichimonji no Kamae. As he cuts the right knee is twisted to perform a Zempo Kaiten forward and to the right into a kneeling position. As the attacker goes to perform a second cut step in with the right knee so that you are kneeling on the left knee and perform a right Boshi Ken to Koe. The left hand is raised above your head to guard the attacker's hands.

## **Jumonji no Kamae - Cross Posture**

The attacker performs a Tenchi Giri with a Katana from Daijodan no Kamae. The Defender is in Jumonji no Kamae. To avoid the cut the defender steps back and to the right with the right foot. He then jumps/steps in with the right foot and performs a right Omote Shuto to Uko.

**CHI RYAKU NO MAKI**

## **HAJUTSU HYU HO (Nine methods for escaping from grabs)**

### **1. TEHODOKI (Escape from hand grabs)**

*There are no set techniques however the basic forms are as follows There is a general rule in so much as that the space between the thumb and the index finger is the weakest part of the grab.*

Katate (Single handed) the attacker grabs the defenders right wrist with his left hand. The defender turns his hand so that it is palm down with his elbow bent at ninety degrees. He then turns anticlockwise applying his elbow to the attackers elbow to release the grab.

Ryote (Double handed) the attacker grabs both wrists. The defender turns anticlockwise pointing the right hand upwards and the left hand downwards.

### **2. TAIHODOKI (Escapes from body grabs)**

The attacker grips the defender from behind in a bear-hug. The defender slams his hips back, at the same time he extends his neck so that the back of his head smashes into the attackers face and also he extends his arms out to the sides to assume Hira No Kamae.

### **3. OYA GOROSHI (Kill the parent)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand on the back of the attackers' hand. He then steps back with the right foot so that his feet are in Ichimonji no Kamae. He then places the palm of his left hand of the attackers thumb and steps forward with the right foot while applying pressure to the thumb so that it bends back on itself.

### **4. KO GOROSHI (Kill the child)**

The attacker grabs the defenders left lapel with his right hand. The defender places the palm of his left hand on the back of the attackers' hand. He then steps back with the right foot so that his feet are in Ichimonji no Kamae. The defender then grips the bent little finger using his thumb and index finger on his right hand. The defender then steps forward with his right foot applying pressure the little finger so that the attackers palm is upright.

### **5. KOSHI KUDAKI (Hip break)**

The attacker grabs the defender and goes in for a hip throw. The defender drops his centre of gravity and steps back with the left foot and use a right Shito ken strike to Shichibatsu.

### **6. HAPPO KERI (Eight ways of kicking)**

1. Right heel stamp to attackers left thigh
2. Left heel stamp to attackers right thigh
3. Right inward swinging kick to the outside of the attackers left thigh
4. Left inward swinging kick to the outside of the attackers right thigh
5. Right Kakushi Keri to groin
6. Left Kakushi Keri to groin.
7. Left Henka Geri
8. Right Henka Geri

### **7. KERI KUDAKI (Destroying the kick)**

This is the use of strikes as a counter to a kick.

a. The attacker performs a right Zenpo Geri. The defender steps to the left and performs a right Sokuyaku ken to the thigh or the knee.

b. The attacker performs a right Zenpo Geri. The defender in Ichimonji no kamae steps back and to the right with the right foot and performs a left Gedan Uke. He then punches with the right fist to the shin.

### **8. KEN KUDAKI (Destroy the fist)**

The attacker performs a Right Jodan Tsuki The defender steps back and to the right with the right foot and performs a left Jodan Uke. He then strikes with Fudo Ken or Kiten Ken to the same spot.

### **9. HENKA KUDAKI (Variations of the destroyer)**

This is the use of a combination of punches and kicks which strike to the same spot.

## **TORITE KIHON DORI NO KATA (Hand capture disabling forms)**

### **OMOTE GYAKU (Outside reverse)**

The wrist is twisted throwing the attacker onto his back. The attacker's elbow is barred with the right knee and body leverage is used to help aid the technique.

### **URA GYAKU (Inside reverse)**

The wrist is twisted throwing the attacker on to his front .The defenders right knee is used to apply pressure to the elbow and the wrist is pushed in the direction of the forearm. Ko Goroshi can be used to aid the lock.

## **SUWARI GATA (Seated forms)**

### **ICHI GEKI (One Rage)**

Both the attacker and defender are in Fudoza no kamae. The attacker rises up on his right knee and grabs the defenders left lapel with his right hand. The defender leans back and kicks with his right foot to the attacker's abdomen. He then places his right foot back of the ground. He then stands up and performs a left Gedan Uke to release the grab and performs Koho Tobi.

### **OSAI KOMI (Pin Down)**

Both the attacker and defender are in Fudoza no kamae. The attacker rises up on his right knee and grabs the defenders left lapel with his right hand. The defender uses his right hand to apply an Ura Gyaku to the attackers left wrist. The defender then kicks with his right foot to the attacker's right leg. The defender uses his right knee to apply pressure to the attacker's right elbow.



## **HAPPO KERI HENKA (Eight kicking variations)**

### **1. SUKUI KERI (Scooping kick)**

1. Right kakushi Keri to Suzu followed by a right Soyuyaku ken to the outside of the left thigh or knee.
2. Left kakushi Keri to Suzu followed by a left Soyuyaku ken to the outside of the right thigh or knee.
3. Right inward kick to the outside of the attackers left thigh followed by a Sokuyaku ken to the instep of the left foot.
4. Left inward kick to the outside of the attackers right thigh followed by a Sokuyaku ken to the instep of the right foot.
5. The defenders left foot pins the attackers right foot to the ground while he executes a right body kick.
6. The defenders right foot pins the attackers left foot to the ground while he executes a left body kick.
7. Ashi Barai - Right sweeping kick to the attackers left ankle.
8. Ashi Barai - Left sweeping kick to the attackers' right ankle.

### **2. KERI SUKUI (Scoop the kick)**

The attacker performs a right Zenpo geri. The defender moves into kneel on his left knee and grabs the ankle region of the attackers left leg with his both hands. The defender then uses his right shoulder to apply pressure to the attackers left knee to throw him.

### **3. ASHI DOME (Stop the leg)**

The attacker performs a right Zenpo Keri. The defender moves under the right thigh and performs a right fudo ken to the attackers left knee and then tackles the leg to throw him to the floor.

### **4. HITO (Flying Fall)**

The defender strikes to kimon with a right San Shitan Ken. He then leaps in the air and performs a Ryo Keri Sokuyaku ken to the chest. As his feet touch the floor he performs a Koho Kaiten.

### **5. KAPPI (Lively jump / Pack and fly)**

The defender approaches the attacker, as he gets close by he performs a right Ura Shuto to Uko and performs a Koho Tobi.

### **6. JUMONJI (Cross)**

1. The attacker performs a right Tsuki. The defender from Jumonji no Kamae steps back and to the right with his right foot .He then does a right fudo ken to the same spot. He then does a left Boshi ken to the attacker's right ribs followed by a right Boshi ken to the same spot. 2. Jumonji no kata from Gyokko Ryu Koshi Kihon Sanpo No Kata.

### **7. KOMPI (Surrounding Jump)**

The attacker performs a right Tsuki. The defender steps to the left to avoid the strike, stepping onto the attackers right foot to stop him walking and performs a right Ura Shuto to Uko and then does a Koho Tobi.

## **GYAKU GI / WAZA (Locking techniques)**

### **OMOTE TAKE ORI (Bamboo break, Outer)**

The attacker performs a right Tsuki. The defender turns clockwise outside the punch and holds the back of the attacker's wrist with his right hand. He then steps in with the right foot pushing against the attacker's wrist. To throw him to the ground the defender grabs the attacker's right elbow with his left hand and pulls down.

### **URA TAKE ORI (Bamboo break, Inner)**

The attacker performs a right tsuki. The defender turns anti-clockwise inside the punch and grabs the underside of the attacker's wrist with his left hand. He then steps in with the left foot performing Take Ori. He then uses his left hand to bend to the fingers of the attacker's right hand back. To throw the defender steps away to the attacker's left side whilst pulling down with his right hand.

### **OMOTE GYAKU (Outside reverse)**

The thumbs of both hands are placed on the back of the attacker's right hand and the attacker's wrist bent so that it faces to the attacker. The defender then steps back with his left foot turning the attacker's hand so that it faces downwards to throw him.

### **URA GYAKU (Inner reverse)**

The right hand reaches over the attacker's right wrist to grip the back of the attacker's right hand. The hand wrist is bent so that it is at a ninety degree angle. The hand is then turned clockwise and pressure is put on the attacker's elbow with the defender's left hand to throw the attacker.

### **HON GYAKU (Principle reverse)**

The right hand reaches over the attacker's right wrist to grip the back of the attacker's right hand. The wrist is turned so that the attacker's little finger faces uppermost and the wrist and forearm are in a straight line. Pressure is applied by pushing the wrist forward.

### **OMOTE ONI KUDAKI (Outer demon destroyer)**

The attacker grabs the defender's left lapel with his right hand. The defender places the back of his left hand against the attacker's fingers and steps forward with his right leg placing his right arm under the attacker's right. He then joins his hands and turns clockwise to apply the lock. He then turns anticlockwise to throw the attacker.

### **URA ONI KUDAKI (Inner demon destroyer)**

The attacker grabs the defender's left lapel with his right hand. The defender places the back of his left hand against the attacker's fingers and steps forward with his right leg placing his right arm over the attacker's right. The defender then rotates his hands in a clockwise direction whilst walking forward to apply the lock.

### **MUSHA DORI (Capture the Warrior)**

The attacker grabs the defender's left sleeve with his right hand. The defender places the back of his left hand against the attacker's fingers and steps back with the left foot and performs a right Ura Shuto to Uko. The defender then steps forward with his left foot sliding his left hand over the attacker's right. He then bends his knees and scoops his hand upwards in a clockwise direction whilst straightening his knees to apply the lock. The attacker can then be taken to the floor either by performing a left Keri to the attacker's right leg or by stepping back into a kneeling position.

### **MUSO DORI (Capture a strong man)**

The attacker grabs the defender's right sleeve with his left hand. The defender steps back with the right foot and bend his right arm so that the attacker's arm is cradled in his elbow. The defender's right hand then applies pressure to the attacker's elbow to force him to the floor.

### **O GYAKU (Big reverse)**

The attacker performs a right tsuki. The defender turns anti-clockwise to avoid the strike. He then holds the attacker's right wrist with his left hand and grabs the attacker's right shoulder with his right hand. He then pulls down with his right hand as he pushes forward with his left hand.

## **NAGE KATA (Throwing forms)**

### **GANSEKI NAGE (Throwing a rock)**

The attacker grabs the right sleeve of the defender with his left hand. The defender steps back with his right leg. He then rotates his right hand anti-clockwise to escape from the grip. He then steps in with his right foot sliding his arm under the attackers left so that he is in Hoko no Kamae with the attackers arm barred at the elbow behind his head. To throw he turns his hips anti-clockwise

Henka:-

Ganseki Otoshi - This time instead of turning the hips the defender slides his right leg back 'sweeping' the attackers left leg throwing him to the floor face first.

Ganseki Ori - Instead of turning the hips the defender keeps walking to the right to throw the attacker.

### **HARAI GOSHI (Sweeping the waist)**

The attacker grabs the defender in Kumi Uchi. The defender turns anti-clockwise slamming his hips in close to the attacker. He then turns his hips anti-clockwise to throw

### **GYAKU NAGE (Reverse throw)**

The attacker performs a right Tsuki. The defender turns clockwise outside the punch and grabs the opponent's right wrist with his right hand. He then steps in so that the attackers arm is barred across his left shoulder and chest. To throw he turns clockwise.

### **TAKI OTOSHI (Water fall drop)**

During a throw the defender leaves go of the attacker and clears out of the way letting the attacker drop to the floor.

### **OSOTO GAKE (Big outside trap)**

The attacker grabs the defender in Kumi Uchi. The defender pushes with the right hand (putting a Shito ken into the attacker's neck) and pulls with the left hand as he steps out to the left with the left foot. He kicks the attackers right knee with a right Sokuyaku ken. He then turns anti-clockwise and steps away whilst continuing to push and pull with his hands to throw the attacker.

### **UCHIMATA UCHI GAKE (Inside thigh trap)**

The attacker grabs the defender in Kumi Uchi. The defender pushes with his right hand (whilst putting a right Shito ken into the attackers neck) and pulls with his left hand. He then kicks to Suzu with his right leg and without placing his foot back on the floor turns anti-clockwise whilst still pushing and pulling with his hands to throw the attacker.

### **HANE GOSHI NAGE (Jump up waist throw)**

The attacker grabs the defender in Kumi Uchi. The defender pushes with his right hand (whilst putting a right Shito ken into the attackers neck) and pulls with his left hand. The defender turns anti-clockwise so that he is side on to the attackers right side. He then kicks back with his right leg sweeping the attackers legs whilst pushing and pulling with his hands to throw the attacker.

## **RYU SUI IKI (Going with the flow of the water)**

1. *TOMOE NAGE* (Stomach throw) - The defender grabs the attackers lapels and drops onto his seat swinging his leg up and placing it in the attackers stomach. He then pulls the attacker forward to throw him.

2. *YOKO NAGARE* (Sideways flow) - The defender grabs the attackers lapels and drops down in front of the attacker and performs Yoko Nagare to throw him.

3. *TEMAKURA* (Hand pillow) - The defender holds the attackers right wrist with his left hand and passes his right arm under the attackers upper arm. He then places his hand behind his head and drops down to the floor to throw the attacker. (Note: - The left leg can be used to bar his right leg to help in the throw).

4. *KURUMA* - The defender grabs the attackers lapels and drops to his seat whilst swinging his right leg into the attackers groin, pulling him over and continuing the roll so he ends up sitting on the attackers chest.

5. *ITAMI NAGE* (Painful throw)

The defender grabs with his fingers to any area of the attacker to cause pain as an aid to throwing.

## **SHIME WAZA (Choking techniques)**

### **HON JIME (Principle Choke)**

The right hand grabs the attackers right lapel with his thumb inside the attackers jacket. The left hand grabs the attackers left lapel lower down. He then push with his right hand and pulls with his left.

### **GYAKU JIME (Reverse Choke)**

The right hand grabs the attackers right lapel with his thumb outside the attackers jacket. The left hand grabs the attackers left lapel lower down. He then pushes with his right hand and pulls with his left.

### **ITAMI JIME (Painful Choke)**

The defender grabs the attacker either side of the neck and applies a Ryote Koppo Ken to Uko.

### **SANKAKU JIME (Three corners choke)**

The defender is behind the attacker and places his right forearm across the attackers throat. He then places his head at the back of the attackers neck and pushes forward with his head whilst pulling back with his hand. The left hand can be used to aid the right hand.

### **DO JIME (Body choke)**

The defender wraps his legs or hands around the attackers body and links hands or crosses ankles and applies pressure. This is used to break bones or the stop the attacker from breathing.

**JIN RYAKU NO MAKI**

### **ICHI GEKI (One Rage)**

The attacker and defender are both in Fudoza no Kamae. The attacker steps up his right leg and grabs the defenders left lapel with his right hand. The defender leans back slightly taking hold of the attackers wrist with his left hand. He then attacks with a right Sokuyaku Ken to the attackers abdomen. The defender then stands up and performs a left Gedan Uke to loosen the attackers grip and then performs Koho Tobi.

### **OSAI KOMI (Pin down)**

The attacker and defender are in Fudoza no Kamae. The attacker steps up on his right foot and grabs the defenders left lapel with his right hand. The defender comes up on his right foot and applies Ura Gyaku to the attackers right wrist. He then performs a right kick to the attackers left leg so that he falls onto his face on the defenders right side. The defender then uses his right knee to apply pressure to the attackers elbow.

### **UDE ORI (Arm Break)**

The attacker and defender are in Za no Kamae. The attacker comes up on his right foot and performs a right Tsuki. The defender leans to the right to avoid the strike and catches the attackers right wrist with his right hand. The defender leans back and rises up his right knee and applies it to the attackers elbow to apply pressure to take him face down. The defender continues with a roll.

### **KANA SHIBARI (Iron grip)**

The attacker performs a double lapel grab. The defender applies a Ryote Koppo ken to Uko and pulls the attackers face onto a Kikaku ken. This can be followed up with a Kakushi Keri to Suzu.

### **TENGU DORI (Capture the demon)**

In response to a technique as above the defender can apply a Ryote Happo ken to Mimi or, Boshi ken to the side of the nose or pressing Jinchu.

### **KETSU MIYAKU (Squeeze the wrist)**

The attacker is behind the defender and performs a Sankaku Jime. The defender grips the Kyusho at the elbow with his right hand and holds the attackers right wrist with his left hand. He then turns clockwise releasing himself from the choke. He can then go onto perform Oni Kudaki, Seionage or Gyaku Nage.

### **TAI JIME (Body squeeze) / Karada Jime**

The attacker is on the ground. The defender places his right leg in front of the attacker with his heel pressing on the attackers left ribcage. He then places his left lower leg against the attackers back and applies pressure with a scissors action.

### **JIGOKU OTOSHI (Hell plunge)**

The attacker performs a right Gedan Tsuki. The defender steps back and to the right with his right foot and performs a left Gedan Uke. He then takes hold of the attackers wrist with his left hand. He pulls the arm so that it is out straight. He then walks around the arm changing his grip so that the right hand is gripping the attackers right wrist. He now raises his right knee and uses it to apply pressure to the attackers right elbow to force him to the floor.

## **NAGE KAESHI (Throwing Counters)**

### **KOKO / Okyo (False push)**

The attacker goes in to perform a throw. The defender drops his weight and step back with his left foot and performs a left Shito ken to Shichibatsu. He then performs a right fudo ken to Suigetsu from the attackers right side.

### **ATAMI DORI / Zu dori (Capture the hand)**

The attacker goes in to perform a throw. The defender drops his weight whilst performing a right fudo ken to men. He then grabs the attackers hair with his left hand and pulls him back and down to the floor. The head can also be twisted to aid the technique. This is called *Kubi saka dori* (neck twist grab)

### **FU KAN (Wind turning)**

The attacker goes in to perform a throw. The defender drops his weight whilst pushing the attackers hips forward with his left hand. The defender then performs a right uppercut to the attackers face and grabs the attackers left gloin. The defender then steps in and performs a roll under him pulling him over the top of you.

### **KOYOKU (Rival scoop)**

The attacker performs a right tsuki. The defender is in left Ichimonji no kamae and steps back and to the right with the right foot and performs a left Jodan Uke. The defender then performs right Shikan Ken to Butsumetsu whilst turning his hips anticlockwise. The defender then steps in with his right foot performing Yoko Aruki to put himself in a position to perform a Ganseki Nage. The defender keeps walking with Yoko Aruki until the attacker has lost his balance and then performs the throw.

### **HOTEKI (Release and throw)**

The attacker grabs the defenders left lapel with his right hand and then performs a left Tsuki. The defender steps back and to the left with his left foot in order to avoid the strike and performs a right Jodan uke. The defender then steps to the left with his left foot and strikes with a right Shuto ken to the attackers right Jakkin. The defender then grabs the attackers right wrist with his right hand and turns clockwise so that the attackers arm is barred across the defenders chest. The defender then performs Gyaku nage to throw the attacker.

### **ATE NAGE (Place the throw)**

The attacker grabs the defenders right lapel with his left hand. The defender uses his right hand to apply Omote Take Ori and steps in with the left foot striking with a left Fudo ken to Butsumetsu. The defender turns in a clockwise direction under the attackers arm so that he is behind him with the attackers arm behind him back. The defender then grabs the attackers left shoulder with his left hand and kicks with his right foot to the attackers supporting leg to throw him.

## **KERI NI TAISHITE (Against the kick)**

### **KYOTO (False push)**

The attacker performs a right Zenpo Keri. The defender is in Seiza. He steps up onto his left leg whilst leaning to the left and catches the kick on his right shoulder. He then tackles the attackers left leg to take him to the floor. (This is called *Ashi Jigoku Dori* or, Leg rotation with hell plunge).

### **HUKO (The tiger lays down)**

1. The attacker performs a right Zenpo Keri. The defender steps back and to the left with his left foot and performs a right Gedan Uke and steps in with his right foot and performs a left Boshi ken to the attackers groin from under the attackers right leg.
2. The attacker performs a right Zenpo Keri. The defender steps back and to the right with the right foot and performs a left Gedan Uke. He then steps in with the right foot and punches to the attackers shin with his right hand and turns in an anti-clockwise direction to throw him.

### **SETTO (Break and drop)**

The attacker performs a right Tsuki. The defender steps back and to the right with the right foot in order to avoid the strike and 'checks' the attackers' right wrist with his left hand. The defender then steps to the left with his left foot and performs a right Shuto Ken to the attackers right Jakkiri. The defender then steps forward with the left foot and performs a left Boshi ken to Butsumetsu.

### **HISAKU (Fly and squeeze)**

The defender performs a Ryote koppo ken to Uke and grabs both either side of the attackers neck with his hands. He then jumps up and wraps his legs around the attacker and interlocks his ankles. He then straightens out his legs to apply pressure to the attackers lower chest. The defender then drops to the floor and pulls both of the attackers legs from under him so that he falls to the floor on his back. The defender then performs a right Kage to to the attackers Suigetsu.

### **HITO (Flying fall)**

The defender performs a right San Shitan ken to the attackers left Kimon. He then performs a Tobi Ryo Keri Sokuyaku ken to Suigetsu and land and performs a koho kaiten.

### **SEION (Living sound)**

The attacker grabs the defender in Kumi Uchi. The defender applies a right Shito ken to the attackers left Uko and then pushes with his right hand as he pulls with his left hand at the same time stepping out to the left side with his left foot. He then performs a Right Osoto Gake to the attackers right leg.

### **YUME MAKURA (Dream Pillow)**

The attacker performs a right tsuki, left tsuki, right Zenpo keri, right tsuki. The defender performs a left Jodan uke, right Jodan Uke, Left Gedan Uke followed by a Jumonji Dori. The defender then takes hold of the attackers right wrist with his left hand and steps in with his right foot to apply an Oni Kudaki, the attacker stops this by straightening his arm, the defender then turns anti-clockwise into the attackers body to perform a right Seionage. The attacker stops this by dropping his weight. The defender then performs a Temakura to throw the attacker.



### **RYOTE KAKE (Two hand trap)**

The attacker performs a Hon Jime on the defender. The defender places a hand on the under side of each of the attackers elbows. He then pushes up with the right hand and pulls down with his left hand. The attacker resists this move. The defender then turns clockwise to kneel on his right knee and pushes up with his left hand and pulls down with his right hand to throw the attacker (these movements should be done in one flowing movement).

### **FUDO (Motionless)**

The attacker grabs the defenders right lapel with his left hand and performs a right Tsuki. The defender puts his right hand under the attackers left and applies a Take Ori as he steps back and to side with the right foot at the same time punching the attackers right arm with his left. The defender then steps clockwise under the attackers left arm whilst maintaining the Take Ori and holds the attacker bent arm behind his back. The defender then grabs the attackers collar with his right hand pulls him backwards. The defender then stamps on the attackers knee with a left Sokuyaku ken.

### **TAI KEN (Squeeze and strike)**

The attacker performs a Tai Jime from behind. The defender performs a Koshi Kudaki taking the attackers arms to the sides and performs a right Tsuki to Men. The defender then passes his right hand under the attackers left arm and performs Ganseki Otoshi.

### **SETSU YAKU (Dancing snow / Snow gleam)**

1. The attacker performs a right Tsuki. The defender performs a left Jodan Uke and takes hold of the attackers right hand with his left, the defender then steps in with his right leg and bars the attackers elbow with his bent right arm (i.e. he wraps his right arm around the attackers right arm). The defender then performs Gyaku Seionage.

2. The attacker performs a right Tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke. The defender then steps in and performs an Oni Kudaki on the attackers right arm. Maintaining his grip on the attackers right forearm the defender grabs the attackers right shoulder with his right hand and steps back to kneel on his left knee to throw the attacker.

### **MUSAN (Lift the Fog)**

The attacker performs a right Tsuki. The defender turns clockwise outside the punch and takes hold of the opponent's right hand with his left. The defender pushes the attackers arm to the side as he performs a right Fudo Ken / Shako Ken to men. The defender then steps under the attackers right arm and performs a right Shuto to the attackers right elbow to knock him backwards.

### **GEKKAN (Moon Liver)**

The attacker performs a right Tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke and grabs hold of the attackers wrist. The defender then grabs the attackers right shoulder with his right hand. He then performs a right Sanshin Geri to Suzo and steps back to kneel onto his right knee whilst applying O Gyaku to the attackers right arm.

### **KATA MAKI (One Side Coil)**

The attacker performs a right then left Tsuki. The defender performs a left Jodan Uke followed by a right Jodan Uke. He then steps in and performs a Musha dori on the attackers left arm. The defender then strikes with a left Shito ken to the attackers right Kimon as he turns clockwise to throw the attacker.

### **KOKI (Strike the Demon)**

The defender performs a Ryote Happo Ken to Mimi and jumps up and performs Ryo Keri Sokuyaku Ken to Suigetsu. Drops down and performs Koho Kaiten. The strike can turn into a grab to pull the attacker into the kick.

## **UGARI (Reap the Quail)**

The attacker grabs the defender in Kumi Uchi and goes in to perform an Osoto Gake by stepping to his right side. The defender grabs the attackers left pectoral muscle and goes with the throw pulling the attacker over with his and continuing the roll to end up astride him. The defender then applies Hon Jime using his body weight to aid in the strangle.

## **SHIZEN (Natural)**

1. The attacker performs a double handed grab and pulls. The defender goes with the pull and performs a Kikaku ken to men and a right Tsuki to Suigetsu.
2. The attacker performs a right Tsuki. The defender steps to the left and encircles the attackers neck and arm with his right arm. He then applies pressure until the attacker is unconscious.

## **HAIBU YORI (Attacks from behind)**

### **SHI SAI (Finger break)**

The attacker grabs the back of the defenders collar The defender grabs hold of the attackers right hand with his and turns anti-clockwise (at the same time stepping to the right with his right foot to straighten the attackers right arm ) and strikes to the attackers ribs with his left hand. He takes the attackers hand off his collar and applies Ura Gyaku. He then steps back to kneel on his left knee whilst applying pressure to the attackers elbow with his left hand. Once on the floor the defender kicks under the attackers chin with his right foot.

### **SAKKETSU (Killer squeeze)**

The attacker performs a full Nelson hold on the defender. The defender brings his arms to his sides at the same time applying pressure to the Kyusho at the base of the thumb on both hands. He then takes the hands out to the sides. The defender then steps back under the attackers left arm and applies Fu Iri to throw.

### **KIN KUDAKI (Destroy the gold)**

The attacker performs a bear hug from behind. The defender steps to the left with his left foot and grabs hold of the attackers groin with his right hand. He then stamps of the attackers left foot with his right foot and can then use a Kikaku Ken to finish the technique.

### **HIBARI /Un Jaku (Skylark /Cloud sparrow)**

The attacker performs a right Tsuki. The defender drops down onto his right knee to avoid the punch and then springs back up performing a Ryote Fudo ken to Men. The defender then grabs the attackers left pectoral muscle with his right hand and turns anti-clockwise so that he is side on to the attacker. He then slides his right leg back sweeping the attackers left leg whilst pushing forward with his right hand (this is similar to a Ganseki Otoshi movement).

### **KETA OTOSHI (Drop the Soul)**

The attacker performs a right Zenpo Geri. The defender steps back and to the left with the left foot and performs a right Gedan Uke. He then kick with his right foot to the attackers groin, as his right foot touches the floor he performs a right Shuki Ken to the attackers right thigh. This is followed by a Ryote Shako ken to Butsumetsu.

### **SHIHO DORI (Four way capture)**

The attacker performs a right Tsuki, left Tsuki and a right Tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke, he then steps back and to the left with the left foot and performs a right Jodan Uke and finally steps back and to the right again with the right foot and performs a left Jodan Uke . The defender then does a right Shikan Ken to Butsumetsu and goes in to perform an Oni Kudaki. The attacker straightens his arm so the defender steps to the right with his right foot to apply Ura Shuto to Uko. The defender then kicks a right Sokuyaku Ken to Butsumetsu to fold the attacker and performs an O Gyaku to take him to the ground.

### **MOGURI DORI (Diving / Submerging capture)**

The attacker performs a right tsuki, left tsuki followed by a right tsuki. The defender steps back and to the right with his right foot and performs a left Jodan Uke, he then steps back and to the left with his left foot and performs a right Jodan Uke, finally he steps back and to the right with his right foot and performs a left Jodan Uke . The defender then strikes with a right Shikan Ken to Butsumetsu and steps in with the right foot sliding his left arm under the attacker right . The defender then steps across the attackers legs with his left foot and applies Ganseki Nage.

### **KOKU (Empty space)**

The attacker performs a right tsuki followed by a right Zenpo Geri. The defender is in left Ichimonji no Kamae. He steps back and to the right with his right foot to avoid the punch and performs a left Uke Nagashi. He then steps to the left with his left foot performing a right Shuto to Kote. The attacker is now presenting his trunk as a target for the attackers kick. As the kick comes in the attacker turns clockwise and performs a left Keri Gaeshi. As the defenders left foot touches the floor the defender performs a left Boshi ken to Shichibatsu.

### **RENYO (Giving a ride)**

The attacker performs a right Jodan Tsuki followed by a right Zenpo Geri followed by a grab to the attackers lapel with the right hand. The defender is in left Ichimonji no Kamae. He steps back and to the right with his right foot and performs a left Jodan Uke. The defender then turns anti-clockwise and performs a right Keri Gaeshi. As the attacker grabs the defender steps in with the right foot performing a right Ura Shuto to Uko. He then takes the attackers right hand in Ura Gyaku followed by Hon Gyaku. The defender then lets the pressure off the attackers wrist and changes the grip to Omote Gyaku helping the lock along with a right Keri to Gorin/Suigetsu.

### **GYAKU NAGARE / Saka Nagare (Opposite flow)**

The attacker performs a right Jodan Tsuki followed by a right Zenpo Keri followed by a left Chudan Tsuki. The defender is in left Ichimonji no kamae and steps back and to the left with his left foot outside the punch. He then grabs the attackers right wrist with his right hand. The defender then turns clockwise performing a right Keri Gaeshi and at the same time pulls down on the attackers right arm. The defender then changes his grip to a grip with the left hand and performs a right Gedan Uke. . The defender then steps in with the right foot and performs a right Shuto to Uke and performs Omote Gyaku.

### **KASA SAGI (Magpie)**

The attacker performs a right Tsuki followed by a right Zenpo Keri. The defender steps back and to the left with the left foot performing a right Jodan Uke. He then takes hold of the attackers right wrist with his right hand. He then performs a right Keri Gaeshi whilst pulling down on the attackers right arm to interfere with the kick. The defender then raises the attackers right arm and strikes with a left Shikan Ken to Butsumetsu and steps in under the arm to perform an exaggerated Omote Gyaku.

### **KO /HANETSURUBE (False / water bucket)**

The attacker is armed with a Kodachi and performs a right Tenchi Giri followed by a right Zenpo Keri. The defender steps back and to the right with his right foot and catches hold of the attackers right wrist with his left hand. The defender then shifts back and to the left with the left foot and performs a right Gedan Uke catching the attackers kicks on his right forearm. The defender then turns anti-clockwise into a kneeling position on his left knee to throw the attacker.

### **SOTO (Hold and fall)**

The attacker performs a Ryote Dori to the defenders lapels. The defender performs a Ryote Dori to ears/ neck face etc. and pulls the attackers face into a Kikaku Ken. The defender then drops to his seat sliding his legs through the attackers legs kicking up to the attackers groin with his right foot and pulling him over to smash the attackers head into the floor.

### **RANSETSU (Crazy Snow)**

The attacker performs a Ryote Dori to the defenders lapels. The defender drives a Ryote Koppo Ken into Butsumetsu and drops to his seat sliding between the attackers legs pulling him over his head to smash his head into the floor.

## **MUTODORI KATA (No sword capture forms)**

### **KEN NAGARE (Flowing strike)**

The attacker is armed with a Kodachi and performs a Chudan Tsuki. The defender turns clockwise outside the Tsuki. He then steps forward with a right Shikan Ken to Kote which causes the attacker to drop the Kodachi. He then performs an Omote Gyaku to take the attacker to the floor.

## **SANTO TONKO NO KATA (Practice form of the Escaping rat)**

*These forms from the Togakure Ryu involve the use of Metsubushi, Senban Shuriken and Go-ton tongi escape methods of the five elements (chi,sui,ka,fu and ku).The character 'San' is written as meaning 'mouse' or 'rat' but can also have the meaning of 'to fight'. Likewise 'Ton' can be understood to mean 'to leap' or 'to leap and run' rather than the more literal translation of 'to escape'. Therefore the meaning of these forms can be thought of as 'to fight by leaping and running'.*

### **MIGI KATA UDE TONSOU GATA (Right Single-Arm Escape Pattern)**

A: Hachimonji no Kamae. Grab his right hand with your right hand and pull.

D: Hachimonji no Kamae. Go along for two steps. On 3rd step lift your right arm as you kick to his groin with your right leg. Step under his right arm and apply a straight arm bar in line with his shoulders. Drop down to kneel on your right leg to throw him. Throw metsubishi and escape.

### **HIDARI KATA UDE TONSOU GATA (Left Single-Arm Escape Form)**

A: Hachimonji no Kamae. Grab his left wrist with your right hand and pull.

D: Hachimonji no Kamae. Go along for two steps. On the third step lift his arm into Take Ori as you kick with your right foot into his groin. Hold his right shoulder with your right hand. Pull back as you kneel on your right leg to throw him face down. Throw metsubishi and escape.

### **MIGI TEKUBI SUZI TONSOU GATA (Right Hand Nape Escape Pattern)**

A: Grab his right shoulder with your right hand from behind and pull.

D: Go along for two steps .On the third step turn anticlockwise into him striking to his sternum with your left elbow. Step back under his arm whilst holding his wrist with your right hand and his elbow with your left hand, Kneel on your left knee while maintaining the lock to throw him.

### **ATE KOMI TONSOU GATA (Striking - In Escape Pattern)**

A: Daijodan. Tenchi Kiri.

D:Left Hachimonji no kamae.As he cuts step in with your right foot into a kneeling position so that your left leg in on the floor and strike right fudoken to his groin. Leap back throw metsubishi and escape.

### **KOTO UCHI TONSOU GATA (Hand Strike Escape Pattern)**

A: Daijodan.Tenchi kiri

D:Left Hachimonji no kamae.Step out to the left with your left foot and strike a right shuto to his right wrist.Kneel on your left knee and strike boshiken to his ribs on his right side.Throw metsubishi and escape.

### **MIGI UCHI TONSOU GATA (Right Strike Escape Pattern)**

A: Seigan No Kamae.Tsuki

D: Hoko no Kamae with the left foot forward .Step forward and to the right with your right foot. Left hand grabs the Tsuka, right shuto strike to his left forearm. Step back taking the sword. Throw Metsubishi and escape.

### **SAGU KUMOGAKURE NO KATA (Left-Right Cloud Hiding Pattern)**

A: Two Swordsmen in Daijodan in front

D: Left foot forward with four hands concealing the metsubishi. Throw metsubishi and step through the gap between the two attackers into a kneeling position. Boshi ken to their ribs and roll forward.

Note:-In this technique one scatters blinding powder, but that is not all. Right after scattering the Metsubishi, execute another strike to their eyes to destroy them completely. Then punch and roll forward.

### **KOUSEIKIRIGAKUREGATA (Offensive Mist Hiding Pattern)**

Four attackers approach with swords held high or aiming forward. The defender assumes a posture as if he is going to run away. Step back with your left foot and leaving your right foot forward turn your shoulders to the left. Suddenly snap back to face the attackers and throw the shuriken at them. As they recoil scatter the metsubishi and move through the confused crowd and escape.

### **HAPPO KIRIGAKURENOKATA (Disappearing into the fog in all directions)**

When surrounded by attackers, you throw the shuriken to the front and scatter metsubishi to the rear. Concealed in the resulting fog you drop to one knee and throw shuriken in all directions before escaping.

