

THE INTERNATIONAL BUDO INSTITUTE

武備志道



BASICS MANUAL

Jeffrey Shawn Henderson, 6th Dan

Development of Individuality in Body, Mind and Spirit

Copyright © 2005, 2006 by Jeffrey S. Henderson

All rights reserved. No part of this book shall be reproduced, stored in a retrieval system, or transmitted by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission from the publisher. No patent liability is assumed with respect to the use of information contained herein. Although every precaution has been taken in the preparation of this book, the publisher and author assume no responsibility for errors or omissions. Neither is any liability assumed for damages resulting from the use of the information herein.

International Standard Book Number 0-9739357-0-7 (digital)

International Standard Book Number 0-9739357-1-5 (bound)





Welcome To The International Budo Institute !

As the founder of the International Budo Institute and Bubishido I would like to welcome everyone to The Institute.

The Institute has been designed to be primarily a place of learning where all students can grow and mature in the martial arts and in life as well. It is hoped that it becomes a community of sharing as well. When The Institute was formed there were several very important elements that I wanted to make sure were not overlooked.

Firstly, I wished that The Institute would be opened to all students from around the world whether they be new, existing or just returning to the martial arts. In my many years of training, I have come across many people who have been frustrated as they were no longer able to train in the martial arts due to limitations of their schedules or because they were no longer located near their original school (*dojo*). I had also met many people who wished that they too could have studied martial arts but unfortunately were not close to a school or they were not predisposed to going alone to a school for various personal reasons. I had always wanted to reach out to these individuals in particular.



Shihan Jeffrey Henderson
Bubishido, Kenren, 6th Dan
Founder – The International Budo Institute

There are also many instructors that require assistance but often due to the fractious nature of martial arts they too may be without a teacher or organization/association to support them. Supporting these independent individual teachers is also a role of The Institute.

Of course, as a learning institute, the primary role is to provide lessons and advancement for existing and potential martial artist. In this regard, The Institute has created a modular approach to the study where the student may start at the basics manual and move through

the curriculum at their own pace, eventually achieving a Black Belt ranking. For other more experienced students, advanced materials are being developed each day to satisfy their need for further knowledge. These students may simply purchase additional materials to reinforce their existing knowledge base with or without following a course.

Through the practice of Budo (*martial arts*) everyone can become more secure and self assured as they feel their mind, body and spirit developing. Martial arts has given me so much through my life and I hope that with the tools we have developed at The Institute that much of that benefit will be given back to each and everyone of you.

I am glad to see that you have taken the first step by obtaining the basics manual. Following this plan of study is the beginning to fulfilling your dream of martial arts mastery. The first step is always the hardest, but with each step comes other steps, still more and more until before you know it --- you're a great success !!

The motto of the International Budo Institute and Bubishido is "Development Of Individuality In Spirit, Mind and Body". At The Institute we are concerned with the total development of the student as a person using Budo as the tool for that development.

I hope that you enjoy your Budo studies with this course being just the first of many. I know that if you follow the lesson plan using the manual and video material you will be a success. But during your studies always remember that you are studying for yourself. Make sure you keep your Budo studies enjoyable. Try to relax and enjoy each and every lesson, don't get disappointed if you are not able to master a particular technique right away, no one is able to do that. Keep your mind focussed on learning something new each session, a small step forward each time. And as we know, every journey begins with small steps. After a lot of small steps you will see that you've made a lot of progress and that will translate into a better sense of self.

Remember also to reach out. You are always welcome to contact myself, other Sensei's, or other members at The Institute, so don't be shy. I look forward to saying hello to each and everyone of you. My very best wishes of success to you now and in your future Budo studies.

TABLE OF CONTENTS

[Welcome Letter](#)

[Section A: The History of Bubishido and The International Budo Institute](#)

[Section B: Meaning of Bubishido](#)

A1. The Meaning of Bubishido

[Section C: The Founding Principles of The International Budo Institute](#)

[Section D: Logo, Crest, Motto and Guiding Principles](#)

D1. Logo and Crest
D2. Motto and Guiding Principles
D3. General Principles

[Section E: Fitness](#)

E1. General Fitness
E2. Skill Related Fitness
E3. Reaction Time
E4. Physical Fitness Level
E5. Medical Exam

[Section F: Strategies For Success](#)

F1. Developing A Support Network
F2. Finding The Time
F3. Making Change A Priority
F4. Goal Setting
F5. Creating A Plan Of Action
 F5.1 The Three Minds – Study Wheel
F6. Monitoring Your Progress
F7. Rewarding Yourself
F8. Using Long-Term Vision

[Section G: Etiquette and Bowing](#)

G1. Bowing Form
 G1.A Formal Standing Bow
 G1.B Formal Sitting Bow
 G1.C Fighting Bow
G2. When Entering and Exiting the Dojo
G3. Dojo Etiquette
G4. - Meditation
G5. The Physical Dojo
G6. A Note On Japanese Terminology

[Section H: Warm-Ups](#)

- H1. Warm-Up Exercises
 - H1.A From A Standing Position
 - H1.B From A Seated Position
 - H1.C From A Standing Position

[Section I: Basic Stances](#)

- I1. Four Major and Minor Directions
- I2.1 Attention Stance
- I2.2 Hourglass Stance
- I2.3 Natural Stance
- I2.4 Closed Defensive Stance
- I2.5 Open Defensive Stance
- I2.6 Front Stance
- I2.7 Back Stance
- I2.8 Cat Stance
- I2.9 Reverse Cat Stance
- I2.10 Crane Stance
- I3. Tachi Kata

[Section J: Basic Guards](#)

[Section K: Escape Forms](#)

[Section L: Blocking Form](#)

- L1. A Question of Timing: *Sen*
- L2. Outward Upper Block
- L3. Inward Upper Block
- L4. Outward Lower Block
- L5. Inward Lower Block
- L6. Overhead Cross Block
- L7. Lower Cross Block
- L8. Windmill Blocking

[Section M: Footwork - Hourglass Walking Form](#)

- M1. Forward Sanchin Hoko – No Blocking
- M2. Backward Sanchin Hoko – No Blocking
- M3. Forward Sanchin Hoko With Blocking
- M4. Backward Sanchin Hoko With Blocking

[Section N: Footwork – Cat Stepping](#)

- N1. Left-Right Cat Step
- N2. Forward Cat Step
- N3. Backward Cat Step

[Section O](#): **Natural Weapons**

- O1. Natural Weapons – Fist
- O2. Natural Weapons - Elbow
- O3. Making A Proper - Fist
- O4. Natural Weapons - Feet
- O5. Natural Weapons - Miscellaneous

[Section P](#): **Natural Targets**

- P1. Natural Targets
- P2. Multiple Targets
- P3. Targeting Multiple Targets

[Section Q](#): **Basic Striking Techniques Punching**

- Q1. Forming The Fist
- Q2. Basic Fists
- Q3. Basic Punching Form
- Q4. Basic Front Punch
- Q5. Basic Twist Punch
- Q6. Advanced Twist Punch
- Q7. Front Punch
- Q8. Lunge Punch

[Section R](#): **Basic Striking Techniques – Kicking**

- R1. Kill Zone Comparison and Weapons of the Feet
- R2a. Basic Front Kick – The Bridge
- R2b. Basic Front Kick – Stop Action
- R2c. Basic Front Kick – Continuous Motion
- R3. The Twist Kick
- R4. The Front Kick
- R5. The Side Kick
- R6. The Roundhouse Kick
 - Variation #1, Variation #2
- R7. The Wheel Kick
 - Variation #1, Variation #2

[Appendix A](#): Glossary of Japanese Terminology

[Appendix B](#): Wearing A Gi And Tying Your Belt

[Appendix C](#): Ranking System and Counting in Japanese

[Appendix D](#): Biography Shihan Henderson, 6th Dan

[Appendix E](#): Biography Shihan York, 5th Dan, Renshi

[Appendix F](#): Biography Sensei Kukura, 1st Dan



Section A

**THE HISTORY OF BUBISHIDO AND
THE INTERNATIONAL BUDO INSTITUTE**

SECTION A: THE HISTORY OF BUBISHIDO AND THE INTERNATIONAL BUDO INSTITUTE

The International Budo Institute was created in 2004 as an organization specifically chartered to advance the lessons of Bubishido, a martial art style created by Shihan Jeffrey Henderson. Along with advancing the technical lessons of Bubishido, The Institute was formed to help support individual students and teachers of Budo and to reinforce the higher lessons of the training.

At the time, Shihan Henderson wished to develop a school that would reflect a truer understanding of his own martial art's belief in "equality and universality". He wished to develop a school that would focus on unifying members from various styles while focusing on teaching the essential elements of Budo that are common to all.

As an outgrowth of the above, a mandate developed within The International Budo Institute to provide Budo training to all by incorporating the technologies of distance learning so that Budo training may be largely accessible and that everyone may benefit from these teachings no matter where they may be located geographically.



Section B

THE MEANING OF BUBISHIDO

SECTION B: THE MEANING OF BUBISHIDO

The International Budo Institute is associated with Bubishido, the in-house Budo style. The style name Bubishido is used on all certificates, diplomas and black belt embroidery and the name has special significance as described below:

The name Bubishido is made up of two main parts:

1. "Bubishi"
2. "Do".

"The Bubishi" is the name of a text used by ancient Budo masters which contains an assembly of techniques, kata (*forms*), strategies, vital points, popular medicine and ethic/moral code for martial artists. This compilation is credited with shaping the theory and practice of traditional and modern Budo, (*martial arts*).

The word "Bubishi" means the following:

1. **Bu** means warrior.
2. **Bi** means wisdom.
3. **Shi** means spirit and/or ambition.

The word "Do" signifies a philosophical way with which to realize oneself or one's potential.

Thus, the name "Bubishido" literally means the way in which one may realize one's potential by following the lessons of the Bubishi, while "Bubishi" means the spirit and wisdom of the warrior. Since the text known as the "Bubishi" was used by many of the ancient and early martial art / Budo masters, the name "Bubishido" is all inclusive.

That is, the Bubishi was used by the early Budo masters for its knowledge on root techniques. It helped them to develop and fortify their knowledge thus enabling them to develop their own understanding of Budo and create their own systems of combat. The Bubishi is credited with being the original text from where many teachers and styles flourished. Thus, "Bubishido" seeks to return its students to a mind-set when all styles and systems were one, simply Budo.

The word Budo: is made up of two characters: "Bu" meaning "martial" and "do" meaning "the way". Thus, Budo means the way of self perfection through the application of martial ways.

In this way, Bubishido shares and grows through the application and appreciation of all Budo techniques and members regardless of their origin.



Section C

**THE FOUNDING PRINCIPLES OF
THE INTERNATIONAL BUDO INSTITUTE**

SECTION C: THE FOUNDING PRINCIPLES OF THE INTERNATIONAL BUDO INSTITUTE

The International Budo Institute is founded on the principles of equality and universality. This means that each (potential) member of the Institute whether they be a student, teacher or affiliate of the Institute is to be regarded as equal to any other regardless of creed, colour, religion, gender, sexual orientation or age. That is, the Institute will be open to all. With this in mind, the Institute adopts in specific Article 1 of the United Nation's Universal Declaration of Human Rights:

Article 1:

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

The Institute's primary belief is that education in the martial arts, as with all education, should be open and made available to everyone who has a true desire to advance their knowledge through hard work and dedication. With an underlying respect for the rights of the Institute's members, true learning and dedication to teaching may develop in an atmosphere of sharing and personal growth. With this in mind, the Institute adopts in specific Article 26 of the United Nation's Universal Declaration of Human Rights:

Article 26:

(1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

(2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

With learning and personal growth comes tolerance. With increased tolerance of one another comes peace. It is hoped that through the study of Budo, and through membership in this Institute, the student may gain self-understanding by developing their character fully and through increased confidence, courage and determination take part completely in society and their community.



Section D

LOGO, CREST, MOTTO AND GUIDING PRINCIPLES

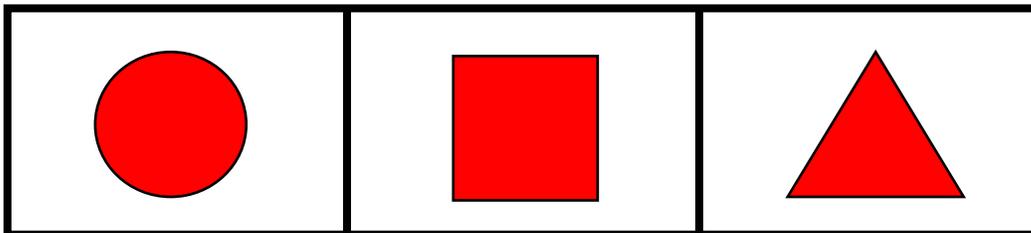
SECTION D: LOGO, CREST, MOTTO AND GUIDING PRINCIPLES OF THE INTERNATIONAL BUDO INSTITUTE

D1. The Logo and Crest

The crest of the International Budo Institute represents the underlying principles of all martial arts: form and movement. The crest/logo contains the circle, square and triangle which are the basic geometric movements for all martial arts.



The square is formed by the unison of the four circles while the triangle is represented in the space between the circles. The four individual circles also represent the four cardinal points of the compass which give way to the eight major and minor directions of movement.



The four circles also represent the main elements brought together in the International Budo Institute. These elements are surrounded and encompassed by a larger circle representing the world-wide community of Budo, co-existing in harmony, mutual respect and friendship.

Lastly, the black and white circles with opposite coloured bands represent the interplay of ying and yang and remind the budo practitioner that all technique and experience in life is a merging of complimentary forces: strong-weak, hard-soft. These forces combine together and are represented by the grey colour. The red colour represents the passion, focus and determination of both the teachers and students of the International Budo Institute.

D2. Motto and Guiding Principles

The Motto of The International Budo Institute and Bubishido is:

“Development Of Individuality In Body, Mind and Spirit”.

The motto expresses several things. Firstly, The Institute is a school where individuals learn. Secondly, it shows that the school’s primary focus is on the development of the person’s individuality.

Individuality is an extremely important concept for the martial arts. Both the teacher and the student must be preoccupied with him or herself as a unique individual with specific needs and specific developmental goals. Each student comes to The Institute with a specific background and history. In this regard, no two students are alike. Moreover, no two students should progress through The Institute exactly alike. Students need to be aware that they are on a personal journey and what works for one student may not work for another.

Lastly, the individual nature of the student is expressed and developed through three primary areas: body, mind and spirit. These three areas of personal development reinforce one another and typically are developed in this order. Usually, a new student will begin his or her training by focussing on the development of the body. This training includes physical as well as technical development. Sometime after beginning this training regime the student will also be faced with exercises or a general process that will develop his/her mind. Mind development also comes in the form of technical and physical training but can be more easily seen when the student is fatigued and must push themselves mentally in order to continue. Many martial artists believe that true training (that is mental training) only begins once the physical body is exhausted. Spiritual development is the next phase of the training and typically is seen once the student has mastered the martial arts system and no longer needs to focus on individual techniques. The student develops a greater understanding of the system and thus transcends the technical realm of the art. At this level, the student is able to see a greater understanding of all things through the study of their martial art. This is the ultimate goal of all dedicated martial artist.

D3. General Principles

The Institute and Bubishido also provide the student with five general or guiding principles (*dojo kun*) which further assist them in understanding how they should interpret their martial arts training. The student should keep these guiding principles in mind whenever practicing their martial art. Moreover, the student should look to apply these general principles in their everyday life outside of the martial arts. In this way the student will create a bridge so that their martial arts training will take on an even larger significance in their life.

1. Budo is based on respect, tolerance and peace.
2. Always search for the positive.
3. Constant learning is the essence of Budo.
4. Defend and preserve life whenever possible.
5. Strive for harmony within all.



Section E

FITNESS

SECTION E: FITNESS

A sound healthy body is the cornerstone of Budo study. Every martial artist (budo student) must strive to develop and maintain a healthy body. The struggle is a lifelong commitment. In order to approach the task, it is best to gain an understanding of what is meant by being fit.

E1. General Physical Fitness

General physical fitness is comprised of the characteristics of the body that enable it to perform physical activity. It is the ability to meet routine demands with enough reserve energy to rise to a sudden challenge.

The five pillars of general fitness are:

1. Cardiovascular Endurance: the ability of the heart to take in, deliver and utilise oxygen for physical work.
2. Muscular Strength: is the maximal force that a muscle can exert in a single contraction.
3. Muscular Endurance: refers to the ability of the muscles to perform without fatigue
4. Flexibility: refers to the range of motion around specific joints.
5. Body Composition: refers to the amount of lean versus fat tissue.

E2. Skill Related Fitness

The following are necessary for the execution of sport skills (performance).

- Agility: The ability to rapidly change direction while maintaining balance.
- Speed: The ability to perform movements in a short period of time.
- Power: The ability to exert force at a fast rate. (speed x strength)
- Balance: The ability to maintain equilibrium while stationary or moving.
- Coordination: The ability to integrate the body parts to produce fluid movement.

E3. Reaction Time

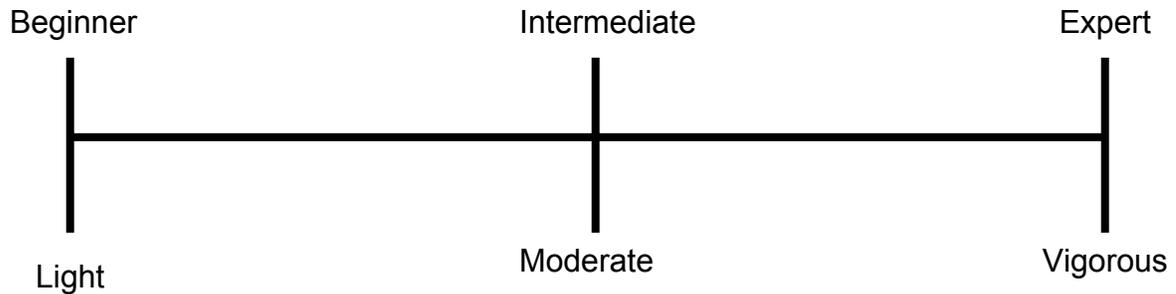
Reaction time is the time it takes to respond physically to a given stimulus.

E4. Physical Fitness Level

Everyone, no matter their level of physical fitness, can learn Budo (martial arts). However, like any other physical activity one must strive to increase their level of physical fitness. Thus, it is important to understand from which level of physical fitness you are starting. From that starting point you may increase each of the above five pillars of fitness.

The warm-ups latter on provide the student with exercises that focus on improving those five pillars. It is important to note, especially for the beginner student, that the objective is not to do as many repetitions of a particular exercise as possible to prove that you are in good physical shape. The important thing is to begin at your natural level and understand your starting point. Then, little by little, increase your level as you learn and grow in the material.

Thus, each student should identify on the following line graph from where they are starting so that they keep their relative level of activity in mind. That is, someone who is a tri-athlete would naturally have a much more vigorous warm-up than someone who has been relatively sedentary.



Further, it should be noted that the most important aspect of the warm-up, as the name suggest, is to warm up the muscles and prepare them for the lessons that follow. We do this by including a lot of stretching exercises within the warm-up routine. When completing these exercises it is again important never to overdo them. Just find your natural level and then try to increase little by little each time. Remember, martial arts is not a race between you and another person. Martial arts is a way to challenge yourself for improvement. We improve by keeping in mind that it is only ourselves that we need to impress.

This brings out another point of importance to discuss. In my experience, martial arts have never been focused on learning and executing that one fantastic technique. Martial arts have always been focused on the little things. Improving a lot of little things so that after a course work we can see a lot of improvement - that is, a lot of little improvements put together. So, do not get discouraged if you can not complete an exercise properly. It is only one exercise, there are many exercises and techniques to learn. Remain positive because every new technique learned brings you one step closer to realizing your dream.

And of course this can be said of any pursuit. If I wanted to learn the guitar and I started expecting to be able to perform all the cords after the first time I see them, then that would be unrealistic. Even after several months of study there are some basic chords that are still difficult to do correctly (F major for all you guitar people). So I can't let the fact that I can not do the F chord discourage me. There are many songs that do not require it. And if I let it discourage me then the music would remain locked up inside me never to be heard. The same is true for martial arts. So let your music come out. If you can't master a specific technique than move on to the next. Make a note that that particular technique is difficult for you. After learning other movements that technique might become easier for you with more experience.

Another example is a student of mine who started studying when he was 40 years old. His name is Jeff Turk. He is a marathon runner and so he is very dedicated and understands that things do not come easily. Jeff has a problem with high kicks - he can not do them. Physically, his muscles will not allow him to kick very high even after many months of stretching. So, I tell him not to kick high, only from the waist down. This he can do and he can do those kicks with authority. So, Jeff modified the forms so that the high kicks became low kicks all below the waist level, which in martial arts terms is very acceptable. Jeff went on to learn all the lessons necessary to obtain his Black Belt ranking in November 2003.

The above illustrates two important points:

1. Jeff did not let the fact that he had a problem with stretching and thus an inability to execute high kicks prevent him from continuing on to higher levels eventually earning his Black Belt.
2. After identifying a trouble spot, he and I found a work-around that helped him in his studies. The solution was an easy one, but at first it was discouraging for him.

The moral of the story is that each student is different and has their own particular challenges and will face their own particular difficulties. This is why the term “Individuality” is a primary term in Budo.

When you do face difficulties, you can't let these things discourage you, look at them positively and think about how you can do them differently. Of course, the Sensei(s) of The Institute are always here to help and you need only to send one a note and discuss any difficulties you may be facing. Reach out to your Sensei because he or she has probably seen the situation before and can help you. Sometimes, students are too shy to ask the teacher because they are nervous to show that they are having challenges. This is completely normal and martial arts would not be the same without these challenges, in fact, it wouldn't be martial arts.

E5. Medical Exam

For all students but particularly if you are over the age of 30 and have been relatively inactive or if you have any prior medical issues or chronic disease, such as: heart condition, arthritis, diabetes, or high blood pressure, you should consult your doctor before beginning this course or any other physical activity. Any symptoms such as: chest pain (especially brought on by exertion), loss of balance (especially loss of balance leading to a fall), dizziness, and loss of consciousness should be evaluated by a physician.



Section F

STRATEGIES FOR SUCCESS

SECTION F: STRATEGIES FOR SUCCESS

Every student wants to be a success. You have shown commitment by beginning to follow this course. You want to learn new things and be a success. I am sure that if you put your mind to it you WILL be a success. Nevertheless, we need to look at some strategies to ensure success in our martial arts career. We need to do this in order to provide ourselves with the greatest opportunity for success. In doing so we look at the following:

1. Developing A Support Network
2. Finding The Time
3. Making Change A Priority
4. Goal Setting
5. Creating A Plan Of Action
6. Monitoring Your Progress
7. Rewarding Yourself
8. Using Long Term Vision

F1. Developing A Support Network

Everyone needs support. Beginning a new physical activity, especially one you have not done before, is difficult. If you plan on being a success it is important to find some people from whom you may receive support. When we are able to go to a physical dojo (practice hall) our support network includes our Sensei, Sempai (assistants) and Budoka (fellow students). Sometimes this is all we need to help us through our studies. For students following a distance learning program, that dojo environment is not available, so it can get lonely sometimes when practicing on an individual basis. A good tactic is to mention to some of your confidants, friends or family that you have started a new program of martial arts. Show them that you are excited and you enjoy the new challenge. Most people will be happy that you have found something new and exciting to follow and will ask you questions and be interested. This type of interest on the part of others is a form of support that you can reach out to. Let them know how you are doing and that you are progressing along your path of learning.

Of course, some people may not have the individuals around them for support. I have some students that practice their lessons while traveling as consultants. They live very busy lives and are single. Instead of looking toward friends and families they reach out to the Sensei and ask questions. Soon, we will begin a community discussion board where all students can register and interact with one another so that they can reinforce each other. This is a great way for like individuals to get to know one another and help each other through the lessons.

F2. Finding The Time

After beginning this course it might sound funny that I tell you that you need to find the time. Nevertheless, it is important for each student to make the necessary entries in their schedule for practice time. Without making the necessary schedule for practice it becomes too easy to skip practice periods or even weeks without getting back to your studies. Making a study schedule and sticking to it takes discipline. So first you need to physically mark it on paper and then you need to audit yourself in the future and see how well you stayed on track.

One important point is that too many students think that they need to make 1 hour or 2 hour time slots for practice. Often, these large periods of time are simply not feasible or available. So what we need to do is to take the regular class material and break it down into smaller pieces that enable you to get through your work-load. My own teacher, always told me that if I only had 10 minutes to spare on a

particular day then I should study martial arts for 10 minutes. Perhaps the next day will provide more time. It is interesting to know that even 10 or 20 minutes a day adds up after a few months of work. In this example he was setting me up for success by removing a potential barrier from my own practice. He knew I was a busy person with a full career and didn't want me to get bogged down with the thought that I couldn't do something because I felt that I hadn't the proper amount of time for each practice. He took away any potential feelings of guilt that I might have had, and it worked.

Thus, in your case, you may be just as busy, you may have children, you may be a single parent, you may have a multitude of other responsibilities. Let your martial arts studies be something enjoyable, something relaxing, something that takes you away from the other pressures. Don't add to the pressure with time constraints. Simply try to put as much effort as you can both from an energy and time standpoint, try to plan your lessons out on a schedule and then let the material come to you as you practice with a clear and happy attitude. That really is the best recipe for success.

F3. Making Change A Priority

Making change a priority is important. Often, as people, we wish for something but are not ready to make the commitment in order to bring the desired result to fruition. We can start to do that by making change a priority. We accomplish this by taking the time to consider our plan seriously. We look at where we sit at present and take stock in ourselves. Is there something that we do not like that we wish was different. We look honestly at our shortcomings, not to mock ourselves but simply to be able to evaluate honestly where we are, and more importantly, where we may go.

Everybody no matter how accomplished they are have something that they would like to improve about themselves. Otherwise said, no body is perfect. So, don't get down on yourself if you find there are several things that need to be changed. Just make a plan and put your heart in to changing.

I once heard a quote that said, "Your Altitude is defined by your Attitude not your Aptitude". This quote is extremely important because it illustrates that aptitude in anything is only one ingredient. The more important element is ATTITUDE. Building a strong attitude can be difficult if you have been difficult with yourself in the past, or if there was a person in your life that often mocked you. You must put those things in the past where they belong and look to the future for improvement. I know that each person can change because I have seen it in all my students as well as myself.

Here's a personal story to illustrate. I started my martial arts career when I was 19. A few years before that I was a high school student and very happy-go-lucky never taking school too seriously. I liked school because it was an environment where I could interact with my friends and have fun and as a teenager I always managed to keep the work load limited. As a result, I never achieved any high marks in high school, only middle of the road. After high school, I applied to college and was refused. This was a wake-up call for me. I knew if I eventually wanted to go to college and then possibly to University I would have to smarten-up. However, it wasn't a question of smartening-up, it was a question of getting focused.

At that point in my life, I decided that I had to change my habits. I had to start to focus on getting better grades so that I could one day eventually go to University. I made this priority "Number One". For the next year I worked part-time in a ski shop and went to school at night to study commerce and make-up some math courses that I had not passed in high school.

Studying was difficult for me because I actually had to teach myself how to study methodically, something that I did not know how to do. I had to teach myself how to focus on the task at hand and how to learn the lessons well.

After successfully completing the make-up courses I was accepted to college where I began an extra-curricular course in martial arts. The Martial arts were great for me. Even though it took time out of my now busy study schedule it also taught me how to focus even more. I had come from a big family of seven children and always was surrounded by activity. I was the middle child lost in a sea of children. As I look back I realize that martial arts training was one of the very first things I had done by myself, completely outside of the family. At that time achieving my “Yellow Belt” ranking was wonderful because it was one of my first personal successes. This first success gave me the feeling that I could continue on to other successes. And with the help of my teachers, I have progressed to where I am today. Back in college I was able to graduate with honours and follow through to University, being able to graduate with distinction - a personal success story. All this achieved by first making change a priority in my life.

I know that you too can be a great success if you too make change a priority as well.

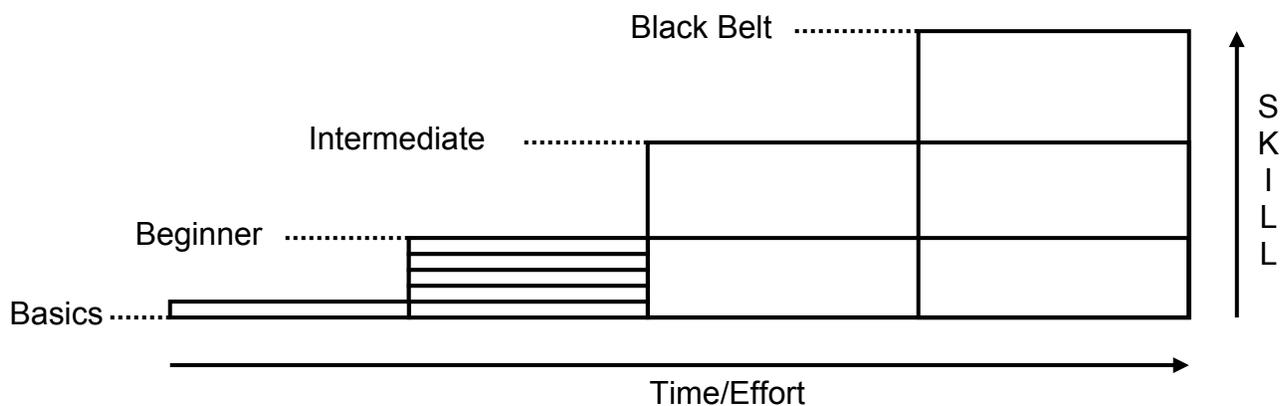
F4. Goal Setting

Proper goal setting is of paramount importance and goal setting is a skill that needs to be learned before setting out on a study plan. Often, students and people in general, set goals that are too high or too difficult. Unknowingly, they are setting themselves up for failure. What each person needs to do is set “realistic” goals, that is, goals that are attainable.

With the above in mind, I often speak to students about three different types of goals: super-goals, intermediate-goals and mini-goals. Super-goals are the larger dream like ideas that we all have that do not necessarily have a clear path to completion. For instance, the desire to be a black belt may be a super-goal if you have never studied martial arts before. Without any knowledge or materials, the goal of becoming a black belt may be a very illusive one.

Intermediate goals are those goals that by their nature are attainable but also entail a fair amount of dedication and perseverance to attain. For instance, the completion of the beginner’s course takes perseverance in order to get through the approximate 60 to 100 hours of home study.

Mini-goals are the same as the above larger goals but are broken down as bit sized pieces that can easily be accomplished. Mini-goals are the building blocks of the intermediate goals and eventually the attainment of the super-goal. Examples of mini-goals would be the mastering of a particular technique or the completion of a week’s study plan.



Interestingly, we see that the attaining of a person’s super-goal is nothing more than the completion of many mini-goals that together complete several intermediate-goals. This thought is expressed in the graphic above.

What the above diagram shows is that the attainment or successful completion of the requirements for Black Belt certification is really just the addition of many smaller mini-goals piled one on top of the other. What this means is that the student need only to concern him or her self with the completion of the mini-goals and the intermediate-goals and super-goal will fall into place. The above reminds me of the saying that a journey of a thousand miles starts with the first step. It is very true that a long journey is nothing more than many small steps one after the next.

F5. Creating A Plan Of Action

Making change a priority is a great start but we need to take that intent to change and make it an action. We do that by creating a plan. With this manual you should create a study guide that lays out important issues and plans to help you through your course work. This is a great start and it is something that you can refer back to and re-read your notes looking for those personal wins that help to reinforce your studies. This study guide should indicate which times you are practicing the martial arts material, however, you should also combine it with a general action plan for your life. This is how you can turn your martial arts training into a tool to help you better plan your life as a whole.

Take a look at all the aspects of your life and do the same things as you will now be doing with the martial arts material - create a plan of action. If there are some things you need to change or improve or perhaps there are some bad habits you need to stop then work them into your overall plan and include them as supplemental work on your martial arts planner. When you combine them with your martial arts training you will see that the ability to change becomes even more powerful because you will feel like you are really taking charge. Getting a handle on these items is sometimes difficult. Often we have issues that have been with us for a very long time. The martial arts teach us that everyone can change for the better. It might not happen overnight but I guarantee it will happen. Write down what needs to change and work those things into your plan.

F5.1 The Three Minds – Study Wheel

When making a plan of action and reflecting upon it the student should consider the lesson of the three minds or study wheel. The three minds that revolve within the study wheel are really states of thought that provide a type of feedback loop that the student can use to better his studies. These three minds are known as *Mittsu no Kokoro*.

Zenshin: Preparation

The first state of mind is Zenshin or the preparatory mind. In this stage the student prepares himself for the day's or evening's training. He reflects on what he needs to practice and focus upon, what he needs to fix or improve from the previous lessons, he gets his mind and spirit ready for training.

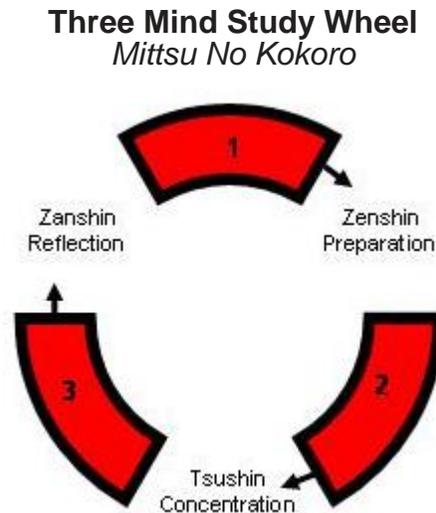
Tsushin: Concentration

The second state of mind is Tsushin or the concentrated mind. Tsushin represents the actual physical training. The mind is focused on the exercises of the day. Distractions are kept to a minimum and the student is fully immersed in his training.

Zanchin: Reflection

The third state of mind is Zanchin or reflecting mind. Zanshin is the phase of training where the student reflects on his performance for the day. He considers what lessons or techniques were difficult and which went well. He makes mental notes on what he must improve during the next practice session.

It is very important that students understand *Mittsu no kokoro* if they are to create awareness in their Budo training. Without this understanding students will run the risk of sleep walking through each practice session repeating old mistakes and missing their personal gains. But by considering the three stages or states of mind the student can better analyze their study and provide themselves with the necessary positive feedback. Below is a graphic representation of the three mind study wheel.



F6. Monitor Your Progress

Monitoring your progress is the most important aspect of the course study. If you do not monitor your progress than you can easily fall off track or stop altogether. Your study planner provides a way for you to monitor your progress. You must be diligent in filling out the necessary paper work after each self study period. You need to do this for several reasons. First, you need to record when you are training and for how long and at which intensity. Second, you need to record what techniques or exercises you find difficult and for what reasons.

Later on in your studies you will turn back to those pages and review those difficult points and see if they still cause you problems or if they seem to be settled. Some difficult exercises will always remain difficult and some will clear themselves up. Remember my student Jeff Turk, he always to this day has had a hard time with high kicks but he was also able to remedy some other issues he had through dedication and reflection.

F7. Rewarding Yourself

Rewarding yourself is very important. First, any new course study is challenging, it requires dedication and focus. Some people may be at a point in their life where beginning a course such as this is the first major home study course they are undertaking. For others, this course may represent another course in a long list of courses they have followed. What this shows is that each person is different and thus each person requires a different level of reward.

Rewarding yourself is important because it provides a reinforcing mechanism which will assist you in going forward. Each person can set up their own reward system. Think about something that you truly enjoy and then reward yourself with that each time you accomplish a certain set amount of work. For some it may be as simple as rewarding themselves with a movie. When I began martial arts at the age of 19 I loved playing video arcade games. So what I did was use these video games as a reward after studying hard for the week. I limited my play only to the times when I knew that I had truly worked hard at both school and martial arts study. Of course, in using video games as a reward I also had to have

the discipline not to play the video games during the week. In my case, what I did was wait until the weekend and if I knew I had accomplished everything I needed to do for that week then I took the time out and enjoyed myself. Otherwise, I skipped that week and tried to meet my training plan the next week. Each week stood on its own, so if one week didn't work out I didn't punish myself the next week. I started the new week from zero.

What is important in the above is the notion of guilt. Far too many students and martial arts students in particular are too hard on themselves. In being too hard on themselves they often create a layer of guilt whenever they are not able to live up to their own high standards. Often, these high standards are unreasonable. I have a saying for my students, "Stop trying to be perfect and get on with it". Often in our search for perfection we get stuck. We worry too much about a particular technique not being executed exactly right. All this does is make us feel inferior and it can slow down our progress. Keep in mind that in all of martial arts there are many hundred, if not thousands of different moves. I know that there are many that I will not be able to ever do, especially at the age of 40+ years. Do I let that fact bother me – NO! Think about my student Jeff Turk, if he would have let the fact that he could not do high kicks constantly bother him then he would never have been able to achieve his black belt ranking. Keep this in mind when you do your own practicing.

So, instead of focusing on the moves or things that you have a hard time with or can not do reward yourself for the many other things that you can do. This way, your martial art studying will be more enjoyable and you will be more likely to continue for a long time.

F8. Using Long Term Vision

Even though we talk about breaking down long-term "super-goals" into smaller "intermediate-goals" and "mini-goals" we must also keep in mind long-term vision. What this means is that every new pursuit takes time to learn and even longer to master. What this also means is that we must be realistic with ourselves as to the amount of time and the amount of energy we need to spend in order to be able to learn the martial arts. In this respect, I think that the best analogy is that of learning an art such as painting.

When we begin to learn how to paint we must first learn how the colors interact with one another and we must learn the basic concepts of perspective. After the basics are understood, the student then goes on to create new paintings often by copying some of the great masters or by learning directly from their teacher a particular technique. After many years of experimenting the student will be at a point where they will develop their own particular style, a fusion of the many lessons they have learned. Martial arts is exactly the same.

Naturally, it would have been unrealistic for the fine arts student to expect to develop his or her own painting style within a short period of time. As unrealistic would be the idea that they would grasp all the basic lessons the first time upon hearing them. Lessons take time to digest and to consolidate in the brain as well in the muscles. Keeping this in mind, we see that it is more appropriate to view the learning process as a long-term endeavour. When we do this we relieve ourselves of the unnecessary pressure of getting it right the first time. We loosen up and enjoy ourselves more. When we are relaxed and comfortable that's when we can learn better.

At this point, we have discussed many pitfalls and have looked at the positive methods for success such as: making a plan, creating goals, using your study guide/planner and rewarding yourself for your good work and effort. Always keep in mind the importance of the study wheel in providing yourself the necessary feedback in your general study plan.

Now we can move onto some of the first lessons of Budo that deal with the importance of etiquette and bowing.



Section G

ETIQUETTE AND BOWING

SECTION G: ETIQUETTE AND BOWING

In some martial arts schools etiquette has been discarded or forgotten. I believe this is wrong. Etiquette and bowing are important because it sets the moral standard for your Budo training. Etiquette is nothing more than being polite. When you meet a friend, acquaintance or work companion it is customary to greet them, the same is true in the martial arts and we have our own custom for doing so. In everyday life you would greet someone with a handshake or polite kiss if they were a close friend. You would smile while greeting them and try to make them feel welcome.

In the martial arts we greet people with a bow and often a customary saying. It is a sign of respect both for the other person and yourself. It shows the other person that you respect them as an individual and that you recognize their spirit inside. It also builds trust between the two individuals. Trust within a martial arts school is very important.

The other important aspect of etiquette and bowing is that we are studying a martial art. Within this environment there are many things happening. In a full-time school there are many people training all at once often in a crowded area, many things can happen as students practice their forms and perform interactive drills with one another. Sometimes partners and nearby students can physically clash due to limited space. Bowing is a way to show respect to the others both before and after such an occurrence. It let's the other individuals know that you mean no harm to them.

Also, we bow into and out of class, or before and after certain sections of class. Usually this type of bowing will be towards the fellow students, teachers and a representation of the school or founder of the school that is on the front wall called *Shomen*. This bowing generally shows a respect to all the other students who are training and not just our own training partners. It also shows respect towards the teachers that give their time and effort to assisting the class. Lastly, it pays respect to the founder of the school who often is the person that helps to make everything possible. Moreover, students should realize that bowing also pays respect to the many martial art teachers and practitioners from past generations that have gone before and as such bowing is a fine tribute to their spirits. I try to teach my students that when they bow into class they are actually asking the many great and previous martial art practitioners to be there with them for their own day's study. This is a great mental attitude to have and can greatly assist the home student as well and helps to reduce any feeling of isolation they might experience.

G1. BOWING FORM

In Budo, there are three types of bowing: the formal standing bow, the formal sitting bow and the fighting bow. The ritual of bowing allows the students the opportunity to show their respect for their Dojo (School), their teachers and classmates.

G1.A FORMAL STANDING BOW

The formal bow, from a standing position, is used to show respect to the founder, teachers, seniors or fellow students. It is also used in the entrance and exit rituals (see below).

1. From the attention stance, the legs are held together, toes pointed forward at a 45 degree angle, with the hands by the side. Often students erroneously place their hands in the front, this is incorrect and should be avoided.
2. From the attention stance, bend at the waist, lower your eyes to look at the floor. Hold for three seconds and return to the upright position. Holding the bow for 3 seconds is important. Many students perform their bows too quickly. Performing a bow with the necessary pause shows that you are controlled and taking the time to greet the other.



G1.B The Formal Sitting Bow

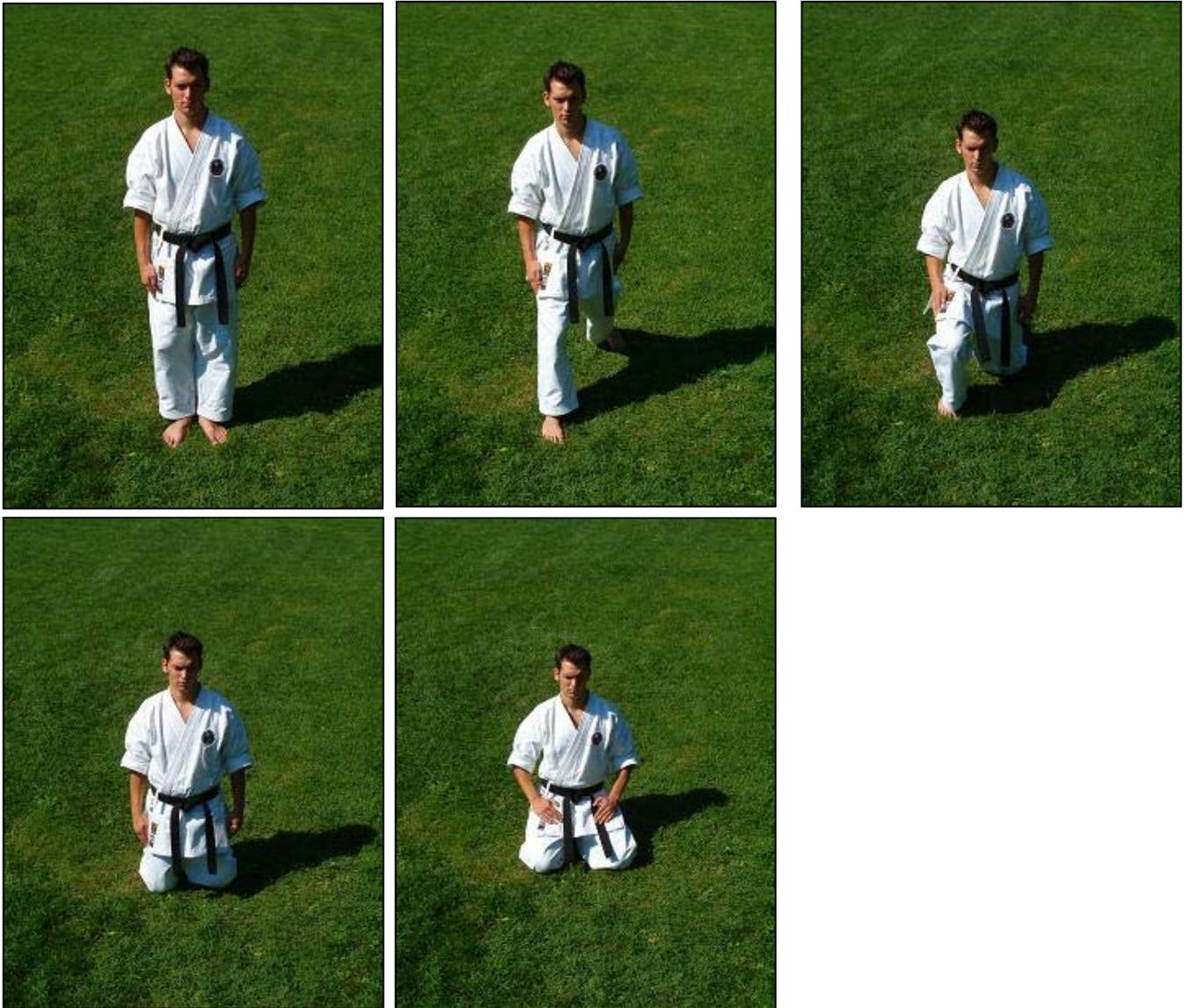
The sitting bow is performed at the end of meditation or when practising certain floor techniques. To perform the formal sitting bow:

1. Begin from the formal sitting position.
2. Place the left hand followed by the right hand on the floor ahead of the knees with the index fingers touching.
3. Lower your head towards your hands, keeping your eyes open, and look ahead.
4. Hold the bow for three seconds and straighten the body, returning your hands to your thighs, right hand first.

Bowing Form From Seiza (Sitting Position)



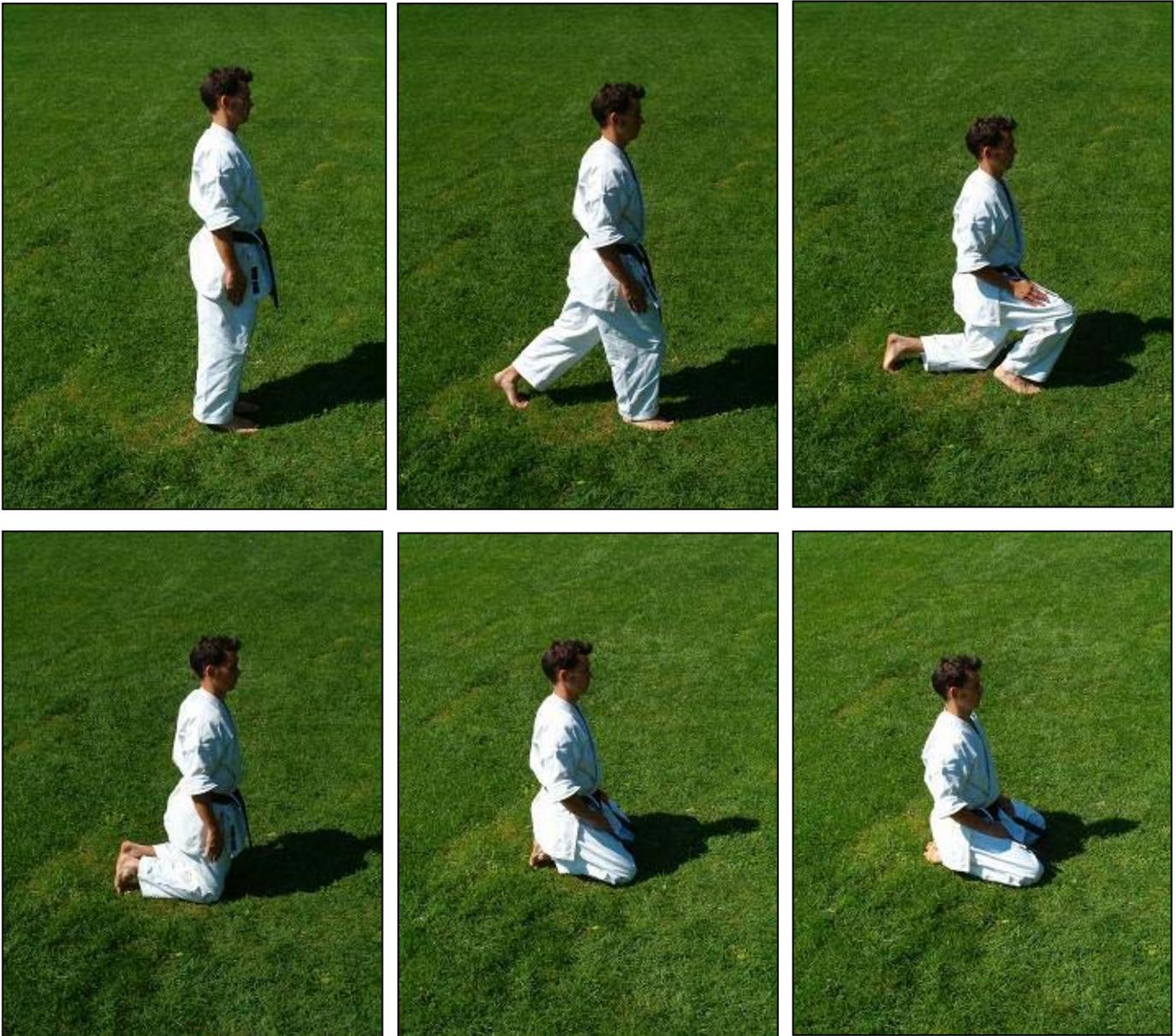
Knelling Into The Sitting Position From Standing – Front View



Before doing you must lower yourself to the floor. In Budo there is a specific way to accomplish this. As Sensei Kukura is showing above, we step back with our left leg and then sit on the backs of our feet. This is the same procedure that is used when carrying a sword. In fact, this movement is taken from the tradition of the Samurai. The sword is worn on the left side of the body and as such if we knelt with the right leg down, instead of the left, our left leg we would jam into our sword. This is an easy way to remember which leg to drop.

On the next page Sensei Kukura is demonstrating the same movement except from the side view.

Kneeling Into The Sitting Position From Standing – Side View



Steps:

1. Stand in attention stance.
2. Step back with the left leg.
3. Kneel down on the left knee.
4. Lower both knees to the ground, feet are resting on the toes.
5. Sit your body on your feet, toes pointed on the ground.
6. Release your feet and place them flat on the ground.

From this position you may perform formal sitting bow or sitting meditation, ,

1. G1.C Fighting Bow

The fighting bow, as the name suggest, is the bow that is performed immediately before two individuals begin to spar. This bow is important as it indicates a readiness to attack on the part of both partners. This bow is also used in *Yakusoku* kumite where two partners attack in a pre-arranged fighting drill, one partner being the offensive side and the other partner being the defensive side.

1. Starting from the natural stance, place the right fist into the open left hand at chin level.
2. Bend at the waist while looking straight ahead at eye level.
3. Straighten up, bringing both closed hands swiftly to the sides.



G2. When Entering and Exiting The Dojo

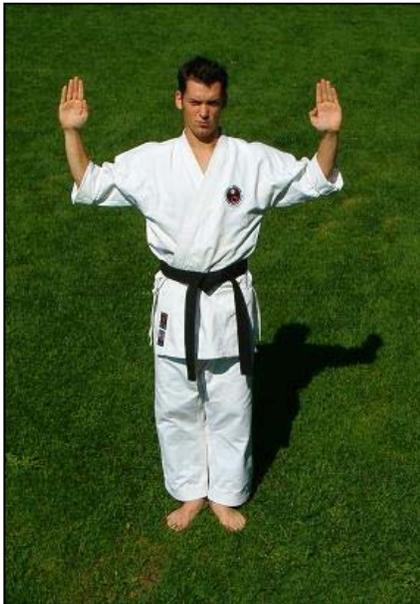
When entering and exiting the *dojo*, or practice area, the Budoka must clap and call out loudly his/her name. This practice is important even if you are studying at home. The reason being is that clapping into and out of the dojo or practice area (in your home) officially begins your practice session and can help to shift your mind-set to one of training. As we have mentioned elsewhere, the day is filled with many activities and your Budo training should be special. Separating it from the rest of the day by clapping in and out at the beginning and end of practice is a good way of doing so.

Further, as mentioned, clapping in and out also calls to your Budo brothers and sisters that you are practicing. It also calls to the many Budo experts and masters of the times past and asks them to be there with you in spirit to assist in your training. Studying Budo is a special activity and you become connected metaphysically with the other Budo students of The Institute and past masters. This is one way to make that connection more real.

1. Entering The Dojo

Note: Black Belt students call out their last name in place of the first name.

- (a) Enter and bow formally.
 - (b) Clap twice and call out your first name.
 - (c) Say "*kimashita onegai- shimasu*".
- This is pronounced "*Kimash-ta Onnai-Guy-Shimas*"



2. Exiting The Dojo

- (a) Clap twice and call out your first name.
 - (b) Say "*kaerimasu arigato gozaimashita*".
 - (c) Bow formally and exit.
- This is pronounced as: "*Keri-mass Arigato Go-shy-mas-ta*"

G3. Dojo Etiquette

Etiquette means manners or knowing how to behave in a certain situation. In the dojo, practice hall, students must understand how to behave in order that the class may proceed with the least amount of disturbance or confusion.

Etiquette is often nothing more than being polite. We all generally know what is the polite thing to do. So while in the dojo think about how you can be the most polite with your fellow students and instructors and you would be far off of what is expected of you. Here are some examples:

1. Students should arrive before class so that they can help to clean and prepare the *dojo* for class.
2. Always bow before walking onto or off the mat. If there is no mat then bow before entering or leaving the dojo.
3. Street shoes and articles of jewellery are not permitted in the *dojo*. T-shirts worn under the *gi* (the uniform) must be white and unmarked. Some students may wear special shoes for training but this must be cleared with the instructor first and they must be worn only for dojo training.
4. The training outfit, *Gi*, must be kept clean and pressed. The belt, *obi*, must be tied correctly. If you are unsure how to make the knot a fellow student will help.
5. Foul language should be avoided at all times.
6. Directives from Instructors or assistant should be followed quickly.
7. When leaving the *dojo* or before coming in or when arriving late the student should ask permission. When arriving late (meditation) must be performed before starting any activities.
8. All students should think of the others before themselves.
9. All students should strive to keep a cheerful and attentive attitude.
10. Treat the dojo like you are visiting someone's home: leave it tidy and clean.

G4. - Meditation

Mukuso or meditation is performed at the beginning and end of every budo class. Its purpose is to prepare the student and class for the lessons of the day and afterwards to enable the students to reflect on what has transpired during the class.

Many students have a weak understanding of what is the real intent of the meditation within the class setting. Think of it as a moment to collect your inner strength and to calm your spirit. During our daily routine we run around a lot taking care of many people including ourselves. We run from the home to our jobs and back again worrying whether or not we have accomplished what needs to be done. Or, we worry about those under our care such as our children, employees or even parents. When you arrive at the dojo or in your own home dojo you must try the best that you can to break that sense of stress and rushing. Don't just begin your budo training without any pause or you run the risk that your budo lessons will become as stressed out as the rest of the day.

Even if our day is relatively calm we still need to break the budo training apart from the rest of our day. This provides a special time and moment for our studies and helps us to concentrate and focus. The best way to do this is to perform a short meditation practice before and after class.

There are several different ways to meditate. The most important aspect is that the meditation is completed using a proper sitting posture so that the spine is aligned, the shoulders are back and the chin is down. Once this is accomplished, the student can focus simply on his breathing. Focusing in on the in-breath through the nose and the out-breath from the mouth is the elementary way to begin a practice of meditation. Usually, the meditation before and after class is short, due to time constraints, however, you may decide to try to meditate on your own as well and lengthen the time you take to meditate.

When you have a greater amount of time to meditate you can begin to practice different types of meditation. One that I enjoy doing is to complete your exercises in your mind's eye. That is, while you are meditating you can view yourself practicing your material in your mind's eye. This is a type of exercise that many professional sports people perform in order to enhance their training. It is often referred to as visualization. There are two ways to do this.

The first method is to view your exercises sequentially from the inside out. That is, you see yourself doing your movements as the subject as you normally perform your material. This mimics the exact motion of the movement for your body and many believe that completing virtual movements in this manner has the same benefits as performing actual movements.

The second method is to view your exercises in your mind's eye from the outside in. That is, you see yourself doing your exercises as the object. **You are the observer** outside of yourself watching yourself perform the movements. This method can be extended to the various vantage points around the body. That is, one time you watch yourself from the north position and the next time you watch yourself from the south position, etc. At first this type of exercise may be difficult to imagine but with practice you will be able to do this easily.

When I travelled as a consultant I spent a lot of time in airports and unfortunately much of this time was unproductive, just sitting around waiting for a plane to board. What I did in order to turn this time into something productive was to imagine myself in the airport training in kata (*forms*). I would visualize myself on an open part of the floor doing my kata. I would run through the entire kata in my head projecting it forward onto the open floor space. This was a lot of fun and often a challenge to do. You can try to do this as well.

A further exercise that can be done that is similar to this type of meditation is to visualize your kata

before going to bed at night. When sleeping the brain often works on problems and issues that we have while we were awake. When you focus on your kata before going to bed it is believed that it remains in your mind through the night and your brain essentially plays with the kata over and over. Even if the above isn't scientifically true the time before bed can provide a good 10 or 15 minutes to calm the body and focus the mind on something like kata. Try it out and see if it helps your training.

Below are examples of the proper posture while sitting in or meditation.

Proper Sitting Position



G5. The Physical Dojo - Shomen

As mentioned, the physical place where martial arts students practice is called a dojo. Some students mistakenly believe that a dojo must be inside and must be a separate room. Essentially, a dojo is a practice area. So, even a practice area in a backyard or in a park is a dojo. Below are some examples of indoor dojo(s).



An Example Of A Traditional Aikido Dojo



An Example of A Modern Dojo



An Example of A Kendo Dojo

If you are following a home study program you should look at your surroundings and see where you might create your own dojo. The dojo does not have to be elaborate and it doesn't need to be solely a dojo. That is, the space you use can double for something else, like a playroom or living room, and when you are ready to practice you just take a few minutes to rearrange some items and there you have your dojo.

This can be a lot of fun because even the smallest area can be your dojo. Many students think that a dojo must be large room like a gymnasium, however, in Japan many dojo(s) are small spaces. Try to get creative if you have limited space. I usually tell my students to find two dojo(s), one inside and one outside. Often, however, an outside park setting is unrealistic as the area you are in may not be safe enough to practice outside. However, if you do have an outdoor space such as a backyard and it is isolated from others you should consider training there as well, as Budo should be practiced in nature as much as possible. The sentiment that Budo should be practiced in nature as much as possible was very important to O-Sensei Morihei Ueshiba the founder of Aikido.

So find a place inside that you can transform into your own private training space. I suggest a 10 foot by 10 foot area (100 square feet or 10 square metres). Also, try to find something that can help you to identify with your Budo training that you can place in a position of focus. In the regular dojo we call this the Shomen and it often is represented by a picture of the founder at the head wall of the class setting. He acts as your guide and is always watching over you as you complete your exercises.

However, you can use other items as well. Because of the background of Budo many people use a statue of the Buddha, even a bouquet of flowers can be placed at Shomen to reflect the connection the martial arts have to nature. Others use a burning candle to represent the passion and fire they bring to their study. They take this from a form of meditation practice. One customary way is to have a representation of the style crest/logo framed and placed on the wall. I know of one student that has the picture of his father who is passed away. The picture reminds him to train hard each and every time as he was close to his father and they shared the interest for him to study martial arts. When outside any imposing naturally occurring item can be used as a representation of Shomen. A mountain in the background, a river or a large and wise tree can be used to represent Shomen. Often, traditional Budo students place Shomen toward the East when practicing out doors, as it represents the rising sun which is the giver of all life. Whatever, you chose let it have some personal meaning for you and your Budo studies will become even more infused with importance.

G6. A Note On Japanese Terminology

So far, I have been using some Japanese terms with the English equivalence. The Budo that is being taught within The International Budo Institute and Bubishi-do is primarily derived from Japanese and Okinawan martial art Masters and as such Japanese names are available for all techniques and proper terms. In some schools it is a necessity for the students to master these terms in order to graduate to Black Belt. It was this way when I graduated to Black Belt within my own teacher's school.

However, students should understand that a mastery of Japanese terminology is not a necessity to being able to learn martial arts. Sometimes knowing these Japanese terms is good as the names can be used in all dojo(s) around the world and people who do not understand your native language could understand which technique you are referring to. Japanese provides a common language in the same way that French was/is used within the world of European fencing or ballet.

A basic glossary is provided in the appendix of this manual for the most common terms and their Japanese equivalents. You may wish to review and even memorize some of these terms. However, it is not a requirement. Also, you may find on the www.i-Budo.org website a larger, ever expanding glossary of both Budo and related religious terms that you can peruse.



Section H

WARM-UPS

SECTION H: WARM-UPS

The beginner's warm-up should last between ten to twenty minutes. It is designed to prepare the body for training and hopefully reduce the possibility of injury. A good warm-up should have elements of strength, flexibility and cardiovascular endurance. These various exercises must be done correctly to be of any benefit.

Many beginners try too hard during the first few classes and they discover that they can hardly move the next day. The first few weeks should be spent learning and performing each exercise properly. It takes the body a period of time to adjust to the new demands made of it. No Sensei or senior will ask you to push to the maximum until you have had time to adjust. They will tell you not to quit or give up, which means you can take a rest, then, try again. In this way, you can still be part of the group and discipline your mind for future advanced work. Below is a list of exercises used in a typical Budo warm-up. Try the best you can to complete them, improving little by little each day.

If you are pressed for time you can remove any of the toning exercises such as push-ups and leg-ups. Try to keep as much of the stretching exercises as possible. Moreover, it is also advisable to take time after your training session to again stretch in a cooling down fashion.

Also, if you have any pre-existing medical problem that stops you from performing a particular stretch or exercise you should exercise with caution. Do not place yourself in a vulnerable position by taxing an old injury. This section is meant to be a warm-up and should be performed as such.

H1. Warm-Up Exercises

The following are the warm-up exercises performed both from a standing position and then from a sitting position.

H1A. Begin In A Standing Position:

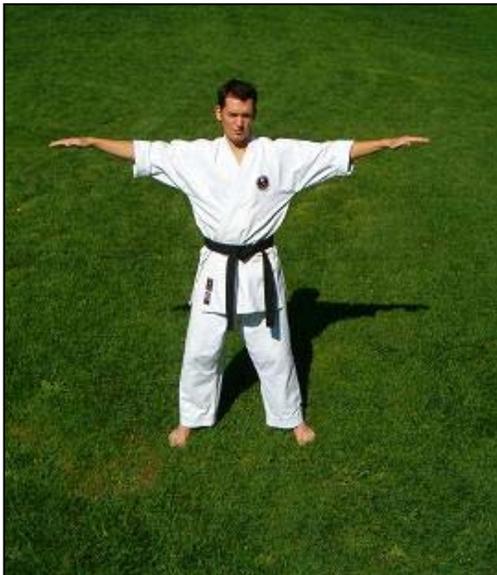
1. Deep breathing with overhead stretching. Step forward with one foot and reach above your head with both hands inhaling through the nose. As you release the breath step back to your original position. Repeat placing the opposite foot forward and/or with hands to the side.



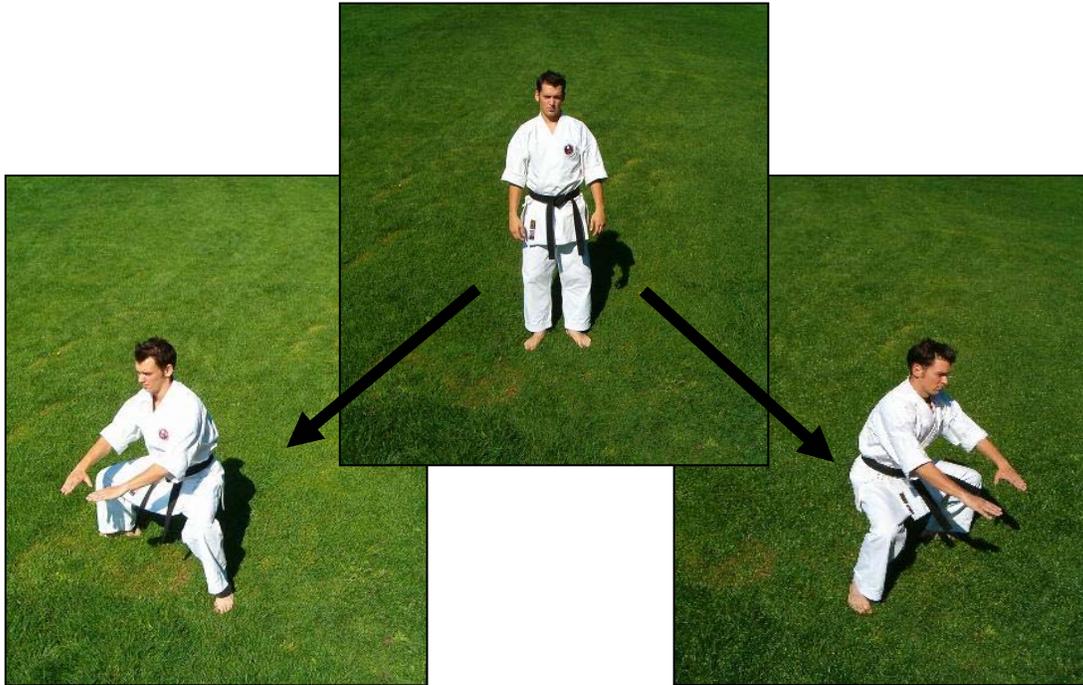
2. Jump up and down with arms relaxed. The purpose of this exercise is to get the blood moving. It is also used as a centering exercise.



3. Jumping Jacks. These need to be performed with moderation especially for new students. The arms can be raised either to the top at a 12 o'clock position or may be raised parallel to the ground at the 3 o'clock and 9 o'clock position.



4. Jump forward on the diagonals into a half squat position and back to a natural position. Jump first to the right then return, then jump to the left side.



5. Neck exercises - move the head forward and back, side to side, neck twists and rotations. Be careful not to over-extend the neck in any direction. Again moderation should be the rule.

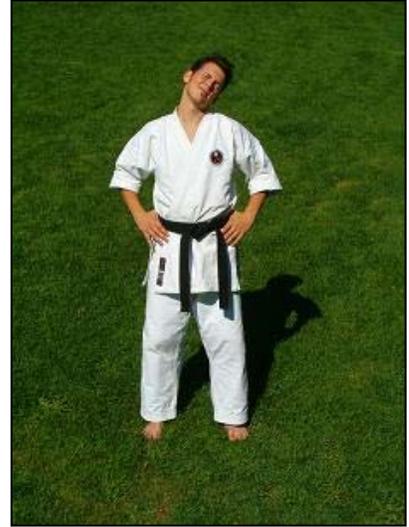
Neck 1: Move Left and Right



Neck 2: Move In A Semi Circle Downward



Neck 2: Move In A Semi Circle Backward



6. Arm and shoulder rotations while opening and closing fingers. Rotation can be alternating forward, alternating backward, together forward and together backward. Try to execute full rotation in order to warm up the shoulder joints.

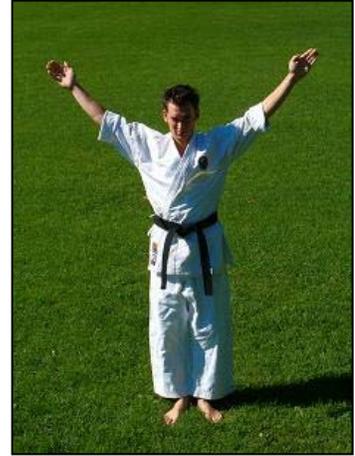
#1 Arm Rotation



#2 Arm Rotation



#3 Arm Rotation



#5 Arm Rotation



#4 Arm Rotation



Shoulder rotations can be performed in a forward, backward and alternating pattern.

#1 Shoulder Rotation



#2 Shoulder Rotation



#3 Shoulder Rotation



7. Shoulder shrugs - raise and lower the shoulders to ear-level



8. Chest stretch - extend the arms up and back

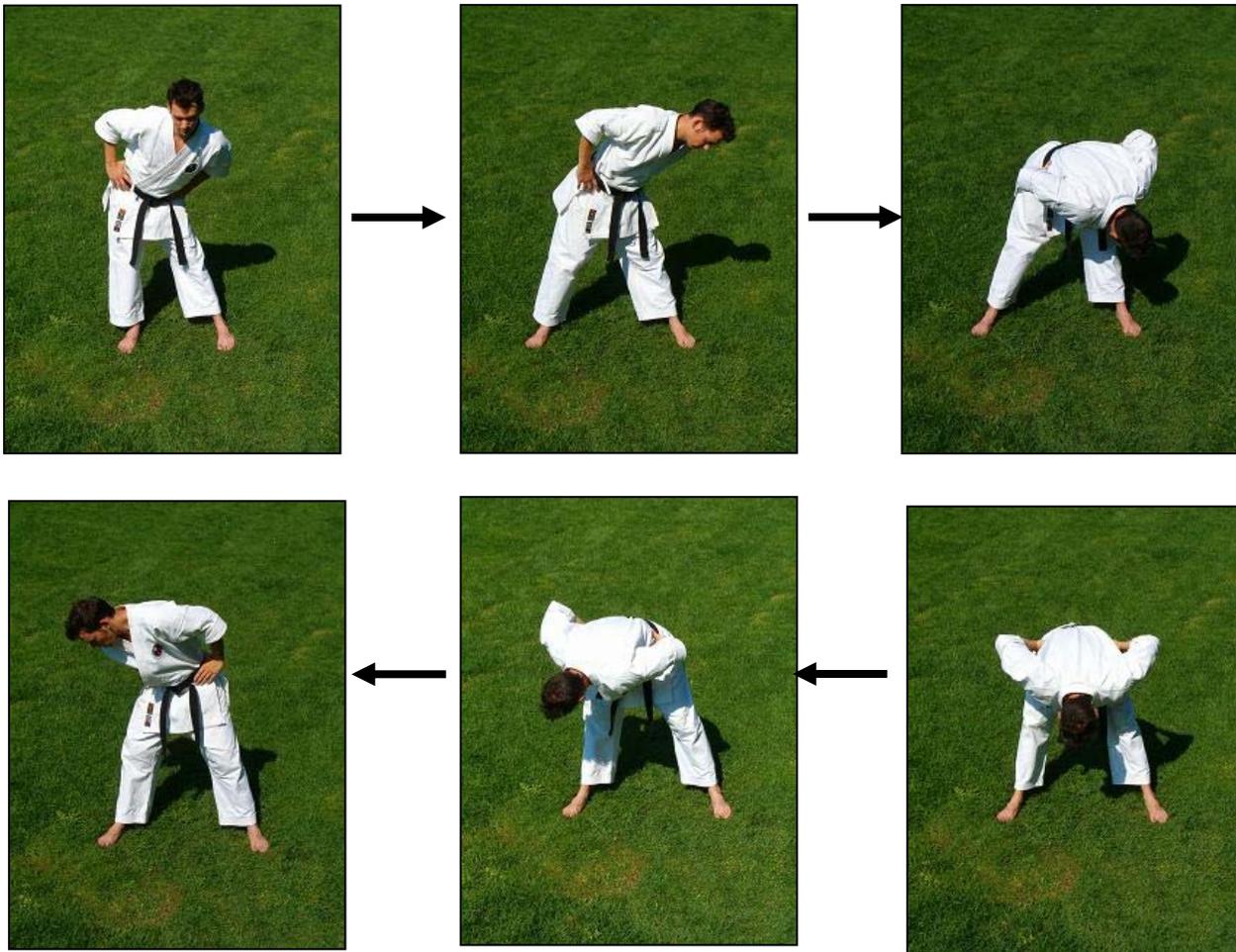


9. Hip Rotations: Spin the hips around In a circular fashion. Try to keep your shoulders
www.i-Budo.org

stationary.



10. Full body rotation: Keep the hands on the waist and rotate the torso around the front of the body.



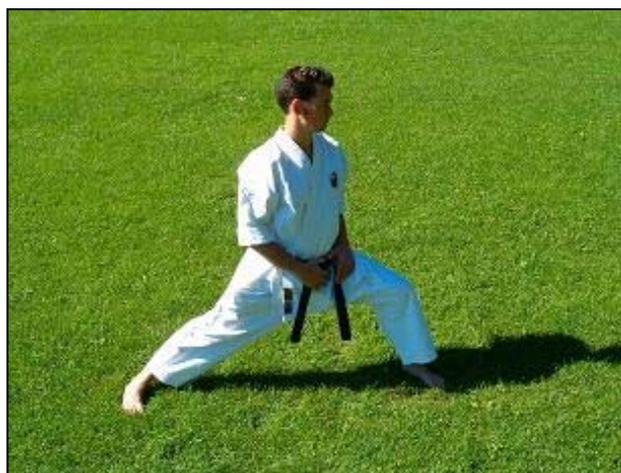
11. Body bends – front and both sides. Reach down and slowly pull yourself to your leg.



12. Groin stretch. First with the rear foot flat on the ground, then balancing on the ball of the rear foot. Both sides.

Groin Stretch #1

Stretch keeping the back straight with the back foot turned sideways.

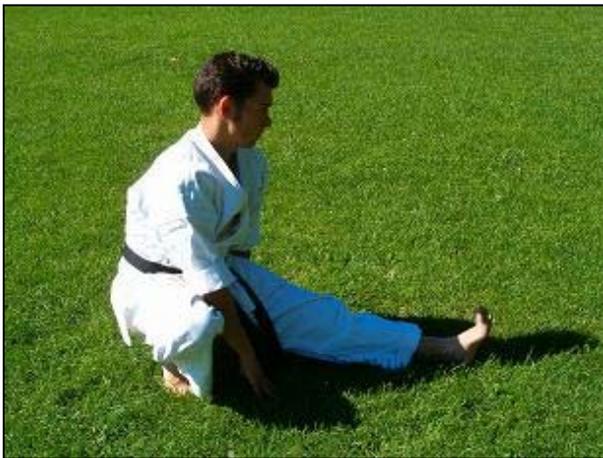


Groin Stretch #2

Stretch keeping the back straight with the back foot turned onto the ball of the foot.



13. Hamstring Stretch



#1 .Bend the back leg down and sit straight up, toes pointed towards yourself. Feel the stretch in the leg as you bend forward.

#2. Reach out to the toe of the extended foot and pull gently forward increasing the stretch.



H1B. Move To A Seated Position:

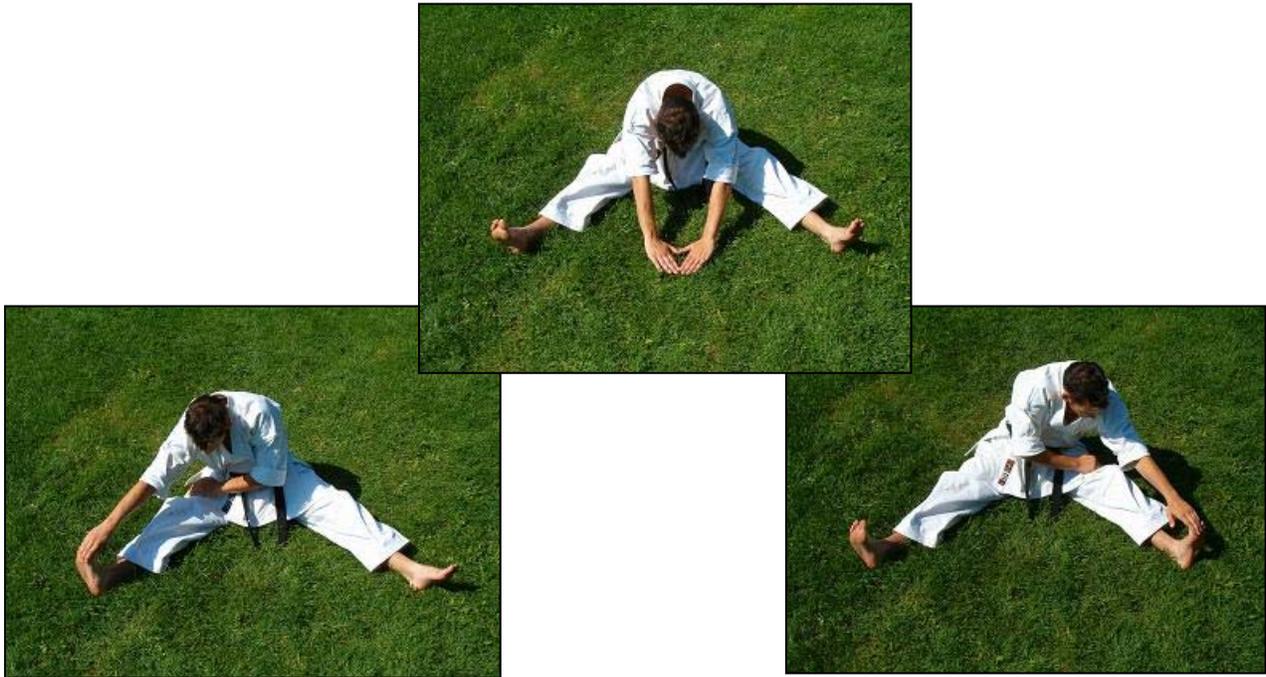
14. Back Twists: Place the elbow of the arm on the outside of the raised knee, look behind trying to keep the back straight.



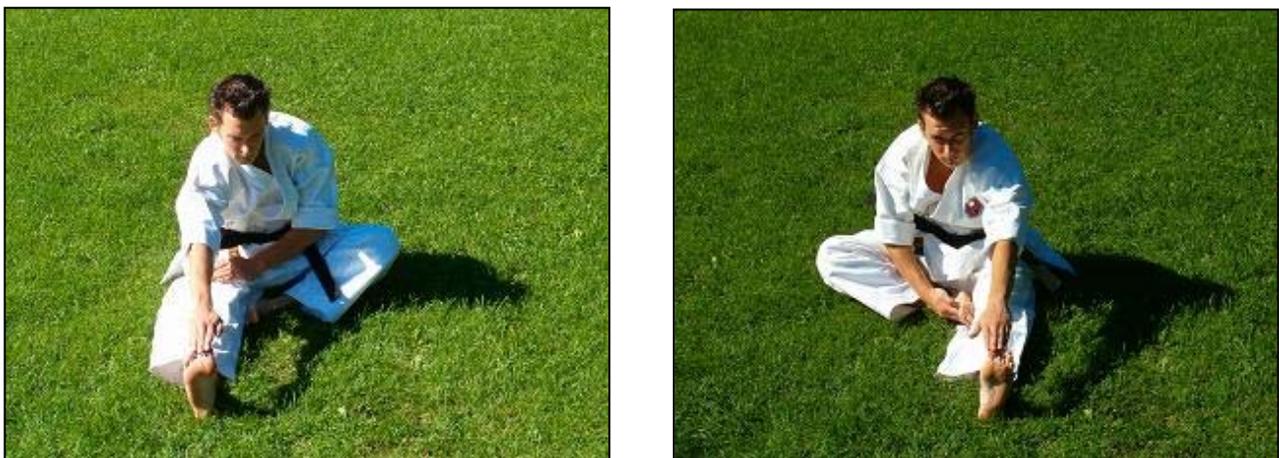
15. Back Twist On Ground – Both Sides



16. Hamstring Stretch: legs front wide apart, then front bend. Next, touch opposite feet.



17. Modified Hurdler Stretch: Place the foot of the retracted leg along side the knee of the stretch-out leg. Reach with the arm toward the toes gently increasing the stretch as you go. Keep the back as straight as possible and look upward.



18. Butterfly Stretch: Hands on ankles #1, or toes #2, pushing the knees down. Finish with a reset in a ball shape, photo #3.



#1



#2



#3

19. Ankle Stretch: Turn the ankle in a circular motion #1. Toe Stretch: Manipulate the toes back and forth #2.

#1



#2



20. Wrist Stretch: Pull the Hand down toward the front.



Left and Right Hands

21. Leg raises - with knees slightly bent. Keep the head raised off the ground and the hands under the backside. Try to keep the back flat on the ground.



22. Leg scissors and criss-cross: Move the legs across each other 1 foot off the ground. Keep your hands under your backside for support. Keep your head off the ground and look forward.



23. Leg rotations – rotate the legs in a circular motion perpendicular to the ground, like a bicycle. Keep the head raised off the ground and place your hands under your backside your support.



24. Sit-ups – Crunches with bent knees. Raise yourself 60% up and lower your back down until your back is flat on the ground. Your shoulder blades should remain off the ground when your back is flat.



25. Budo Push-ups: Hands flat on the ground at the side of the chest. Keep the back straight when raising the body. Beginners may raise their body tilting at the knees.



H1D. From a Standing Position:

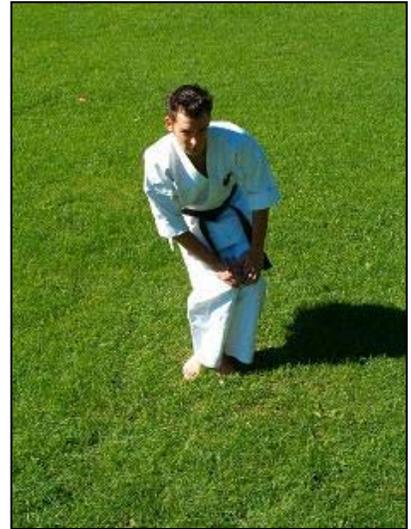
26. Calf raises – Lift the body by raising the feet onto the balls of the foot and back down.



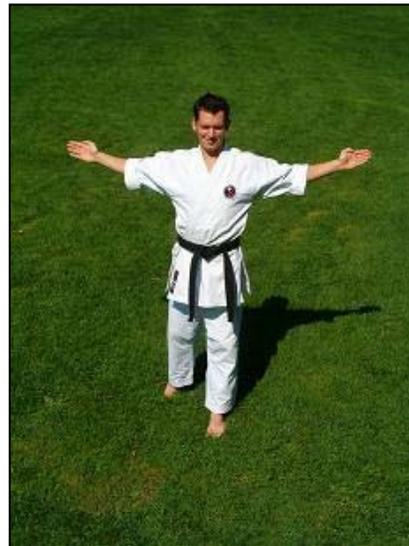
27. Knee Bends – Lower the body by bending at the knees. Only bend 1/3 of the way to warm up.



31. Knee rotation: Bend down and hold the knees with your hands and rotate.



32. Deep breathing from a standing position, with an overhead stretch.





Section I

BASIC STANCES

SECTION I: BASIC STANCES

All martial arts, no matter the type, be it: Karatedo, Judo, Kendo, Iaido, Taekwondo, all require a mastery of the basic stances or postures. Posture and stances are the critical link that connects all the movements and makes your combinations of techniques a concise whole. Whether you're studying fighting combinations or the more traditional Kata forms you will be required to perform the basic stances (postures) as correctly as possible. There are 10 basic stances or postures.

1. Attention Stance	6. Front Stance
2. Hourglass Stance	7. Back Stance
3. Natural Stance	8. Cat Stance
4. Closed Defensive Stance	9. Reverse Cat Stance
5. Open Defensive Stance	10. Crane Stance

Some students think that these stances are simple and thus they pass over them without too much thought. However, it would be a good idea to try as best you can to pick up on even the slightest detail. Since the stances are the foundation to your martial arts, learning them quickly without too much thought is the same as a builder not putting the time and effort into the construction of the foundation of a house. Naturally, if the foundation isn't strong then the house sits on shaky footings. So, try your best to learn the stances well and create a strong foundation for the rest of your Budo training. In fact, it is a very good idea to return to this section every couple of months and review your basic stances even once you have progressed beyond this basics manual.

My own teacher, always instructed us to return to our basic techniques and to review them in detail at least every three months once we were black belts. This underscores the importance of the basic techniques and my teacher was correct in trying to impose upon us the importance of this review as he knew that the basic techniques were the key to proper martial arts mastery. So as we see, even black belt students must review the basics over and over again. So try to make them your close friends and that way you will never tire of them.

A further thought is that many martial arts practitioners of the past only learned the basic techniques and perhaps one or two Kata forms. Often, there did not exist the opportunity to learn many Kata forms as they had to travel far distances to their dojo and thus could only do so infrequently, or the exchange of techniques and forms were guarded secrets and the flow of knowledge was restricted. Nevertheless, it is possible to master martial arts with only the basic techniques and one or two comprehensive Kata forms. It is like the saying, "Which is better to read: one book a thousand times or a thousand books one time." The answer naturally is that it depends on the book, and also on the reader. So, focus on all your basic techniques for they are the building blocks of a true martial art and even if you are able to master only one or two Kata forms afterwards you can still be a very effective martial artist.

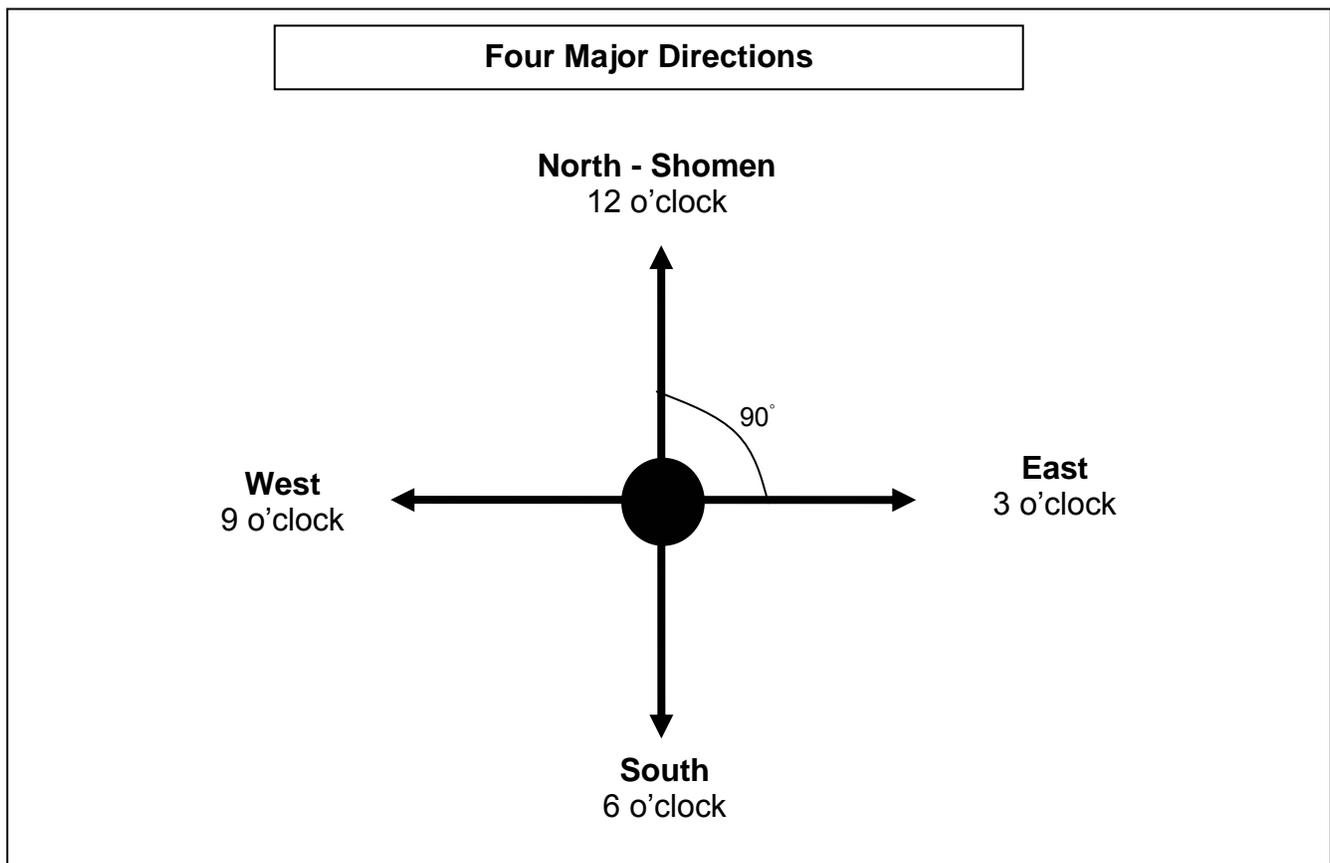
11. Four Major and Minor Directions

All martial arts share common ground. One important concept in the martial arts is that of direction flowing out from your body. That is, when you are standing still you have a decision to make as to what direction you wish to move. You may move in many directions from your still position.

What martial artists have done is to break those many directions down into four (4) major and four (4) minor directions to total eight (8) possible directions in which to move. This greatly simplifies both learning and teaching of movement which is critical for us within the context of our lessons. In learning both the basic postures and the advanced movements we will speak of orientation and direction. Both concepts are similar where orientation generally refers to the positioning of the body and which direction it is primarily facing. Direction or movement speaks to the direction in which the body will move for completion of the next technique. Thus, we have orientation and movement.

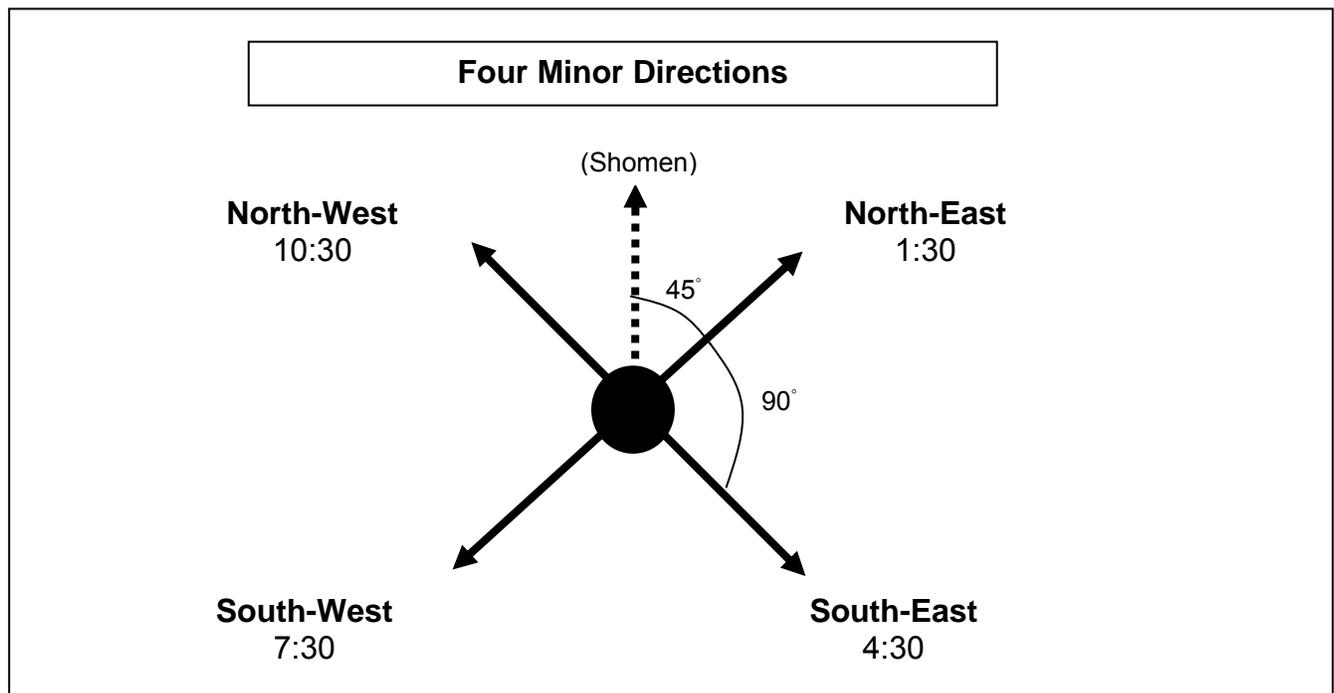
Within the descriptions and explanations that follow, orientation will be referred to either by the position of the compass or by the numbers on the dial of a clock. Thus, when standing in attention stance and looking forward you will be looking North or at 12 o'clock. This position or orientation is often referred to as Shomen since Shomen (the place of honour) is usually at the front of the practice area. Directly to your right will be East or 3 o'clock while immediately behind you will be referred to as South or 6 o'clock. Your left hand direction will be referred to as West or 9 o'clock. These four major directions are sometimes referred to as the cardinal directions.

Thus, from a standing position we would see the four major directions as:



These four major directions are critical in understanding the orientation of your basic techniques. I often tell my students that geometry, that is geometry on the floor and where you are facing and where you are moving, is the most important part of understanding martial arts. So try not just to move in a general direction but think about the exact position to where you want to move or face.

The four major directions give way to the four minor directions. The four minor directions stand on their own and are not dependent on the major directions so in a sense the name is a misnomer. Anyone with a background in map reading or compass reading will recognize these 4 minor directions as: North-East (NE), South-East (SE), South-West (SW) and North-West (NW). These directions or orientations are positioned at 45 degrees from the nearest major direction. That is, North-East is 45 degrees off both true North (Shomen) and likewise 45 degrees off true East. Therefore, we see that North and East or any other major direction is separated by 90 degrees from one the other. And the minor directions are separated by 45 degrees from any major direction. Similarly, any minor direction is separated by 90 degrees from any other minor direction. This is clearly shown in the diagram below:



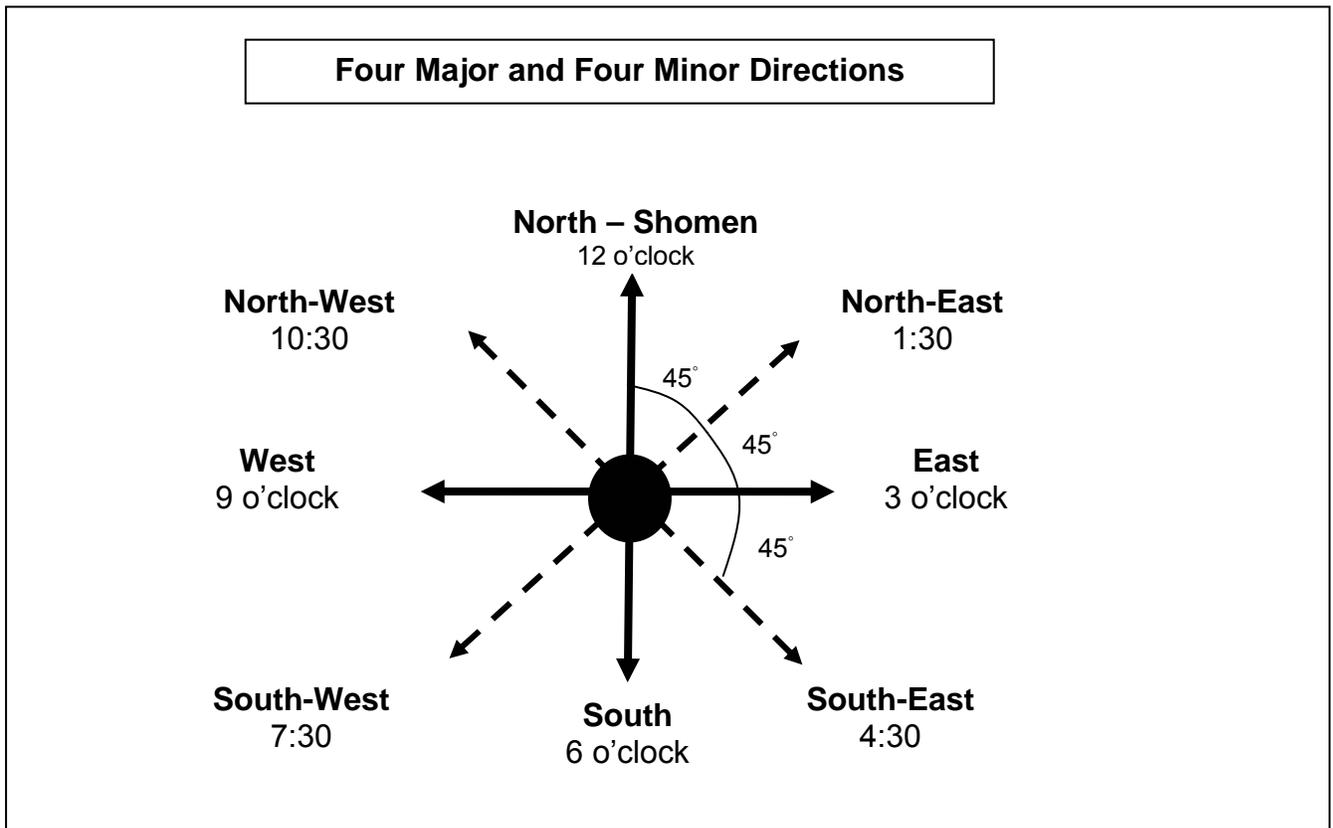
As you may imagine any description of movement in basics or in Kata that relies on the terminology of left and right can get very confusing depending on the position of the student and the teacher. Conflicts arise as to whether the Sensei means his or her left or the student's left. Is that left towards the wall or towards the corner? So, as you can see the system described herein is very useful to ward off confusion of any sort, such as left and right hand.

Moreover, it is always best to orient your body and your subsequent move based on where you are and not based on something in your environment. Often, I have students tell me that after they learned their Kata (series of movements) in the practice hall, they got confused when they were in another environment. This is so, because they were relying on outside cues for orientation.

For instance, a utility locker in the corner of the dojo may become a focus point for the student and he knows that move number ten always faces the utility locker. However, when he goes to practice outdoors he is confused because there is no utility locker to act as a guide. And so it makes much more sense to always think of your moves and how they reference back to the positions on the compass or clock as we have described herein. That way, all you have to do is know where Shomen, North or 12 o'clock lines up, which is usually the head of the dojo or wall of honour (Shomen), and

everything will be in place and flow from that point.

Overlaying the two above diagrams we obtain a full picture of the eight possible directions, as shown below:

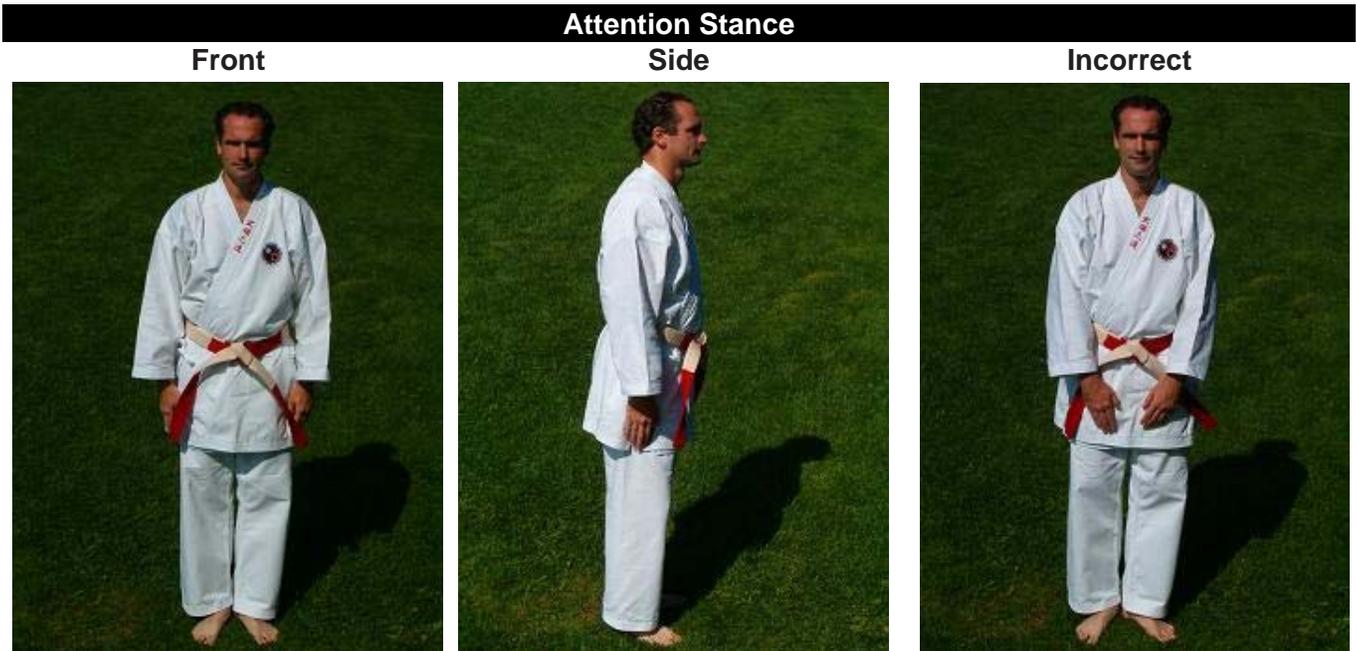


For all of the basic stances that follow in Section 12 and onwards the student will be facing North-12 o'clock toward Shomen when performing the moves. Stances can generally be performed either from the right or left position, except the attention stance which is the same for both. The default for the manual is the left stance orientation as this generally leaves the right hand and right foot in the striking position and as such is the more desired orientation for the beginner student, 90% of whom will be right handed. However, if you are left handed you may wish to use the opposite side as your primary or favourite side. Experiment with both sides as you will need to be able to do both in order to fully perform all moves and Kata sequences later on.

12.1 ATTENTION STANCE: *Mutsubi Dachi*

The Attention stance is the first stance to learn and is required to be performed as soon as you wish to enter the dojo for the first time. When entering the dojo, or before stepping onto the mat, the student must perform the required salutations and bow-in to class. Bowing is done from the attention stance. So a proper attention stance gets the entire practice off to a good start. Further, a class is broken down into several sections and each section requires a new set of bowing and so the attention stance is again performed. Also, each Kata form (that will be learned after the basics) will begin with a formal bow from the attention stance. We also find the attention stance whenever we are in discussion with our teacher. Instead of simply standing around in a kind of lazy posture it is good practice to use the attention stance as it shows the teacher and others present that you are disciplined and attentive.

In executing the attention stance the student faces Shomen or true North – 12 o'clock. The heels are touching and the feet point out forward in a 45 degree angle. This is important if you are required to stand in the attention stance for an extended period of time, the 45 degree angle of the positioning of the feet adds to your balance. Concentrate on looking straight ahead and place your hands with the palms open along your side. One common error is to place the hands on the front of the thighs, this is incorrect and should be avoided.

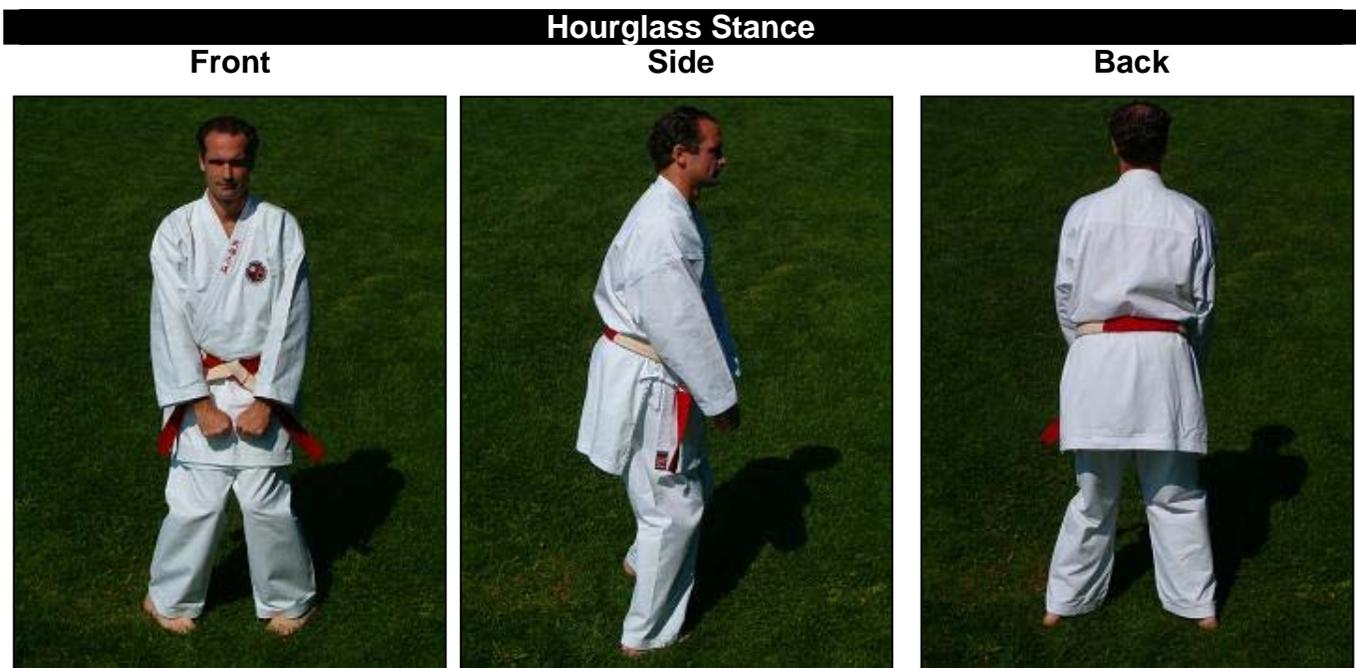


Attention stance is primarily an etiquette stance and as such does not have any techniques that flow from it.

12.2 HOURGLASS STANCE: *Sanchin Dachi*

The Hourglass stance is one of the first defensive postures that you learn. Its benefit is that it protects the groin area from attack. You may perform this stance by moving out of the attention stance and into the hourglass stance. From the attention stance pivot your heels outwards by turning on the balls of your feet. Do not move your feet just pivot the heels out to the back sides. After pivoting lower your stance by bending your knees slightly, around 3 inches (10 cm). At the same time bring your arms up to the front of your waist and clench your fist. Continue to look forward. Try to relax while you are performing this stance.

1. Start from an Attention Stance.
2. Pivot heels outwards by turning on the balls of the feet.
3. Lower your stance by 3 inches bending your knees slightly.
4. Bring your arms to your waist and clench your fist.
5. Try to relax and hold the position comfortably.



When the hourglass stance is turned 45 degrees from Shomen it becomes the Sanchin fighting stance. In order to assume the Sanchin Fighting Stance position pivot the stance 45 degrees moving the right leg back to the south-east corner. This helps to reduce your profile and thus minimize you as a target to your opponent. Raise your hand in a basic guard with palms open. From this position you can attack using a right twist punch (discussed later on). This is shown below.

1. Perform the Hourglass stance facing North towards Shomen.
2. Turn 45 degrees by moving your right foot back toward the south-east corner and adjusting your left foot clockwise.
3. Take an open hand middle guard.
4. Perform the same from the opposite side.

Sanchin Fighting Stance

Closed Fist



Open Fist



Sensei Kukura Demonstrating The Sanchin Dachi

12.3 NATURAL STANCE: *Shizen Hontai Dachii*

Natural stance is a very important stance and relatively easy to perform. Natural stance is often used by advanced martial artist as their preferred fighting stance. As a fighting stance it is performed with a 45 degree shift off the front line so that you present a smaller profile (target) to your adversary. When used as a fighting stance and placed at a 45 degree position the Natural stance takes on the animal name of the Dragon. It is said that all martial arts techniques can be performed from the Dragon stance and as such it is both a beginner and advanced stance. Since all techniques may be performed from the Dragon stance, the stance takes on that mythical animal's character which is the highest revered animal in Chinese mythology.

The Natural stance may be performed by moving from the Hourglass stance. From the Hourglass stance pivot on your heels so that your toes face directly forward. Your feet, heels and knees should line up with your shoulders and your stance should not be either too narrow or too wide. That is, your feet should be shoulder width apart.

An important point, and often an error for some students is to hold the natural stance too high. If you feel your knees locking then you are too high. Lower yourself by making sure that you have a bend in your knees. The bend should be at least 3 to 4 inches (9 to 15 cm) from standing tall. This is very important. Also, try to relax in this position. If you are able to relax then you are able to move quickly from the stance into a technique. If you are able to move quicker then you are able to surprise your adversary and gain the upper hand.

1. Begin from the Hourglass stance.
2. Pivot on your heels placing your feet in a parallel fashion straight forward.
3. The feet are shoulder width apart and your knees are bent 3 to 4 inches.
4. Look straight ahead.



As mentioned, once the natural stance is turned 45 degrees away from the opponent and combined with an appropriate guard it becomes the Dragon stance. To perform the Dragon Stance follow the steps below:

1. Perform the Natural stance square to Shomen as described above.
2. Perform the Dragon stance by turning 45 degrees to the left or right side.
3. Turn your head so that you are looking at your opponent in front of you.
4. Keep a good angle so that you minimize your profile to your adversary and take an open hand middle guard.
5. Try to remain calm and relaxed waiting for the moment to attack.

Dragon Fighting Stance

Closed Fist



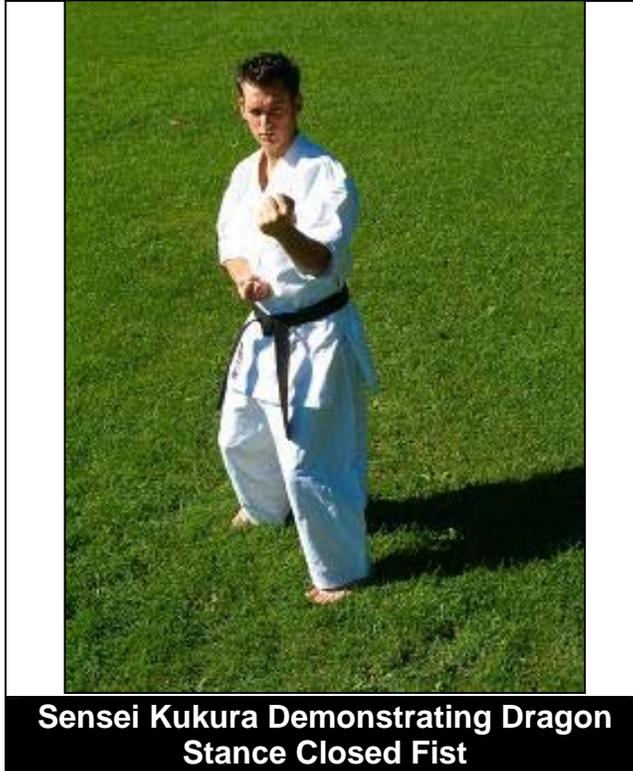
Open Hand



From the Dragon stance many techniques may be performed, however, beginners may wish to focus on the following:

1. Front punch with the lead hand.
2. Back fist with the lead hand.
3. Twist punch with the back hand.
4. Front kick with the lead leg.
5. Twist kick with the back leg.

The techniques to the left are shown in subsequent chapters.

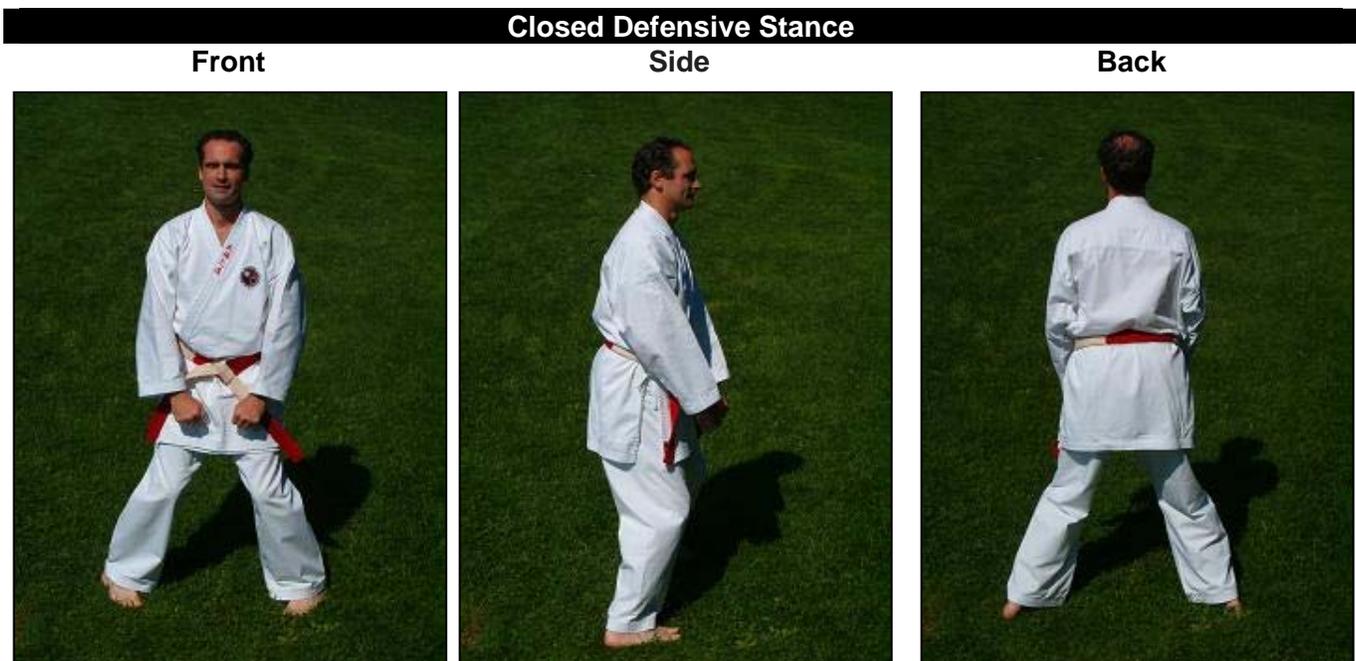


12.4 CLOSED DEFENSIVE STANCE: *Uchimata Jigotai Dachi*

Closed defensive stance is another very important defensive stance that will be part of your repertoire. This stance is similar to the Hourglass stance, however, the distance between the knees and feet is wider. This stance can be performed starting from the Natural stance.

When facing North from the natural stance, raise the heels and pivot on the balls of the feet pushing the heels outward. The feet are now slightly wider than shoulder width apart, fists are clenched.

1. Assume a Natural stance.
2. Lift the heels slightly off the ground and pivot on the balls of your feet pushing the heels outward.
3. Look straight ahead.
4. Make sure that the feet are slightly wider than shoulder width apart and the knees are bent pointing inward.



This stance may also be turned 45 degrees and used in a fighting situation. When doing so, pivot on either the right or left foot turning your body laterally so that you minimize your profile toward your opponent thus providing a smaller target. Raise your hands to a middle guard.

When using this position you may attack using a back roundhouse or wheel kick, spinning back fist, twist punch or front punch. You may also attack using a roundhouse kick, however, to perform the roundhouse kick you will need to be careful to make sure that you adequately open up your stance by turning the heel of your forward foot in the direction that places the inside arch of the forward foot towards the target. In the left stance this means turning the forward foot counter-clockwise. In the right stance this means turning the forward foot clockwise. This important step opens up the hips, which were just in a tightly closed defensive position, and allows you the ability to throw the back leg forward. This is demonstrated in the photos below.

Closed Defensive Stance – Middle Guard

Closed Fist



Open Fist



Sensei Kukura Demonstrating How To Open The Closed Defensive Stance In Preparation For Kicking



Shihan York Demonstrating Closed Defensive Stance

12.5 OPEN DEFENSIVE STANCE: *Sotobiraki Jigotai Dachi*

This stance has a peculiar name as the definition of open and defensive do not seem to go together. However, defensive in this particular stance refers to the positioning of the body as opposed to the positioning of the legs. That is, as the torso is lowered the student's center of gravity is also lowered and this is primarily a defensive initiative. This stance also has an animal name equivalent which is The Horse Stance. The horse stance gets its name from the Samurai who rode horses into battle. The position on the horse is mimicked on the ground. The stance is a very strong stance and it is important to make sure that the body position is always very low. One of the most common mistakes that is made is to keep a body position that is too high. If that is done then the primary benefit of this stance is lost.

A mind set to keep when performing this stance is that of an immovable object like a mountain. This is the defensive nature of this stance. Because of this, this stance is not a very flexible stance in so far as it takes time to move out of this stance because it is performed in such a low position. Nevertheless, this stance has become a favourite stance of many martial artists and is used extensively in some styles.

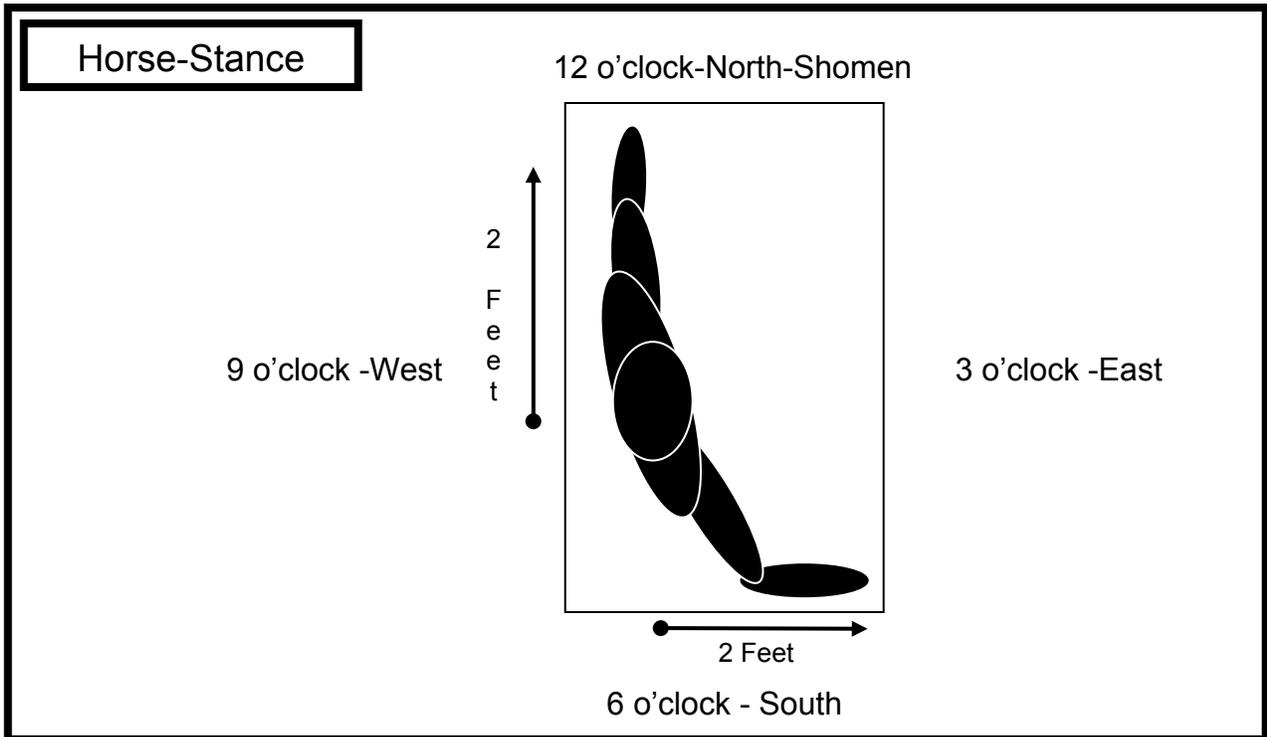
To perform the Open Defensive Stance begin with the Closed Defensive Stance and pivot on the heels of the foot thus pointing the toes out onto a 45 degree angle. Flex the knees deeply with a straight back. Place the hands on the inside of the thighs, palms out.

1. Take a Closed Defensive Stance.
2. Pivot on the heels and point the toes out and away at a 45 degree angle.
3. Maintain 50% of the weight on each leg.
4. Keep the body position low and the back straight. (Do not lean forward) .
5. Place the hands on the inside of the thighs with the palms facing outward.
6. Look straight ahead.



In a fighting situation this stance would be turned so that either the right or left leg faces the opponent on the edge. This minimizes the profile that you have as the target. When executing the Horse Stance simply move the Open Defensive Stance 45 degrees either to the left or right. This is accomplished by

dropping one leg back to either the South-East or South-West. Turn your upper torso toward the opponent and keep a middle guard. The diagram below shows the appropriate position of the feet and body when looked at from above.



Steps:

1. Take an Open Defensive Stance.
2. Step either leg back to the south-east or south-west corner.
3. Maintain 50% of the weight on each leg.
4. Turn the torso slightly and look North toward your opponent.
5. Make sure to keep a low body position with a straight back.
6. Raise your hands in a middle guard.



Sensei Kukura Demonstrating The Horse Stance Closed Fist Middle Guard

In the photo above, Sensei Kukura is demonstrating the correct posture for the Horse Stance. He is assuming a closed fist middle guard. Below, Sensei Kukura is demonstrating the Hasso Kamae or versatile guard positioning that is taken directly from the body position of a swordsman when at the ready.

As mentioned, the Horse Stance is a favourite stance of many martial artists. The primary attack from this stance is that of a twist punch or a lunging punch from the back hand. Though the low posture of the stance makes it difficult to follow with high kicks, the side kick may be used as a primary defensive or offensive kick from this stance. When used correctly the side kick from this stance is one of Budo's most powerful and devastating techniques which might account for the stance's popularity. The negative side is that the kick usually takes some time to perform and can often be telegraphed by the attacker before it is thrown. That is, the planned technique becomes so apparent that the defender sees it coming long before it is thrown. This tends to limit the effectiveness of this combination of moves especially against an experienced martial artist.

Unarmed and Armed Hasso Kamae



Sensei Kukura Demonstrating The Horse Stance Using The Versatile Guard Known As Hasso Kamae

Sensei Kukura Demonstrating The Origination Of The Hasso Kamae Guard



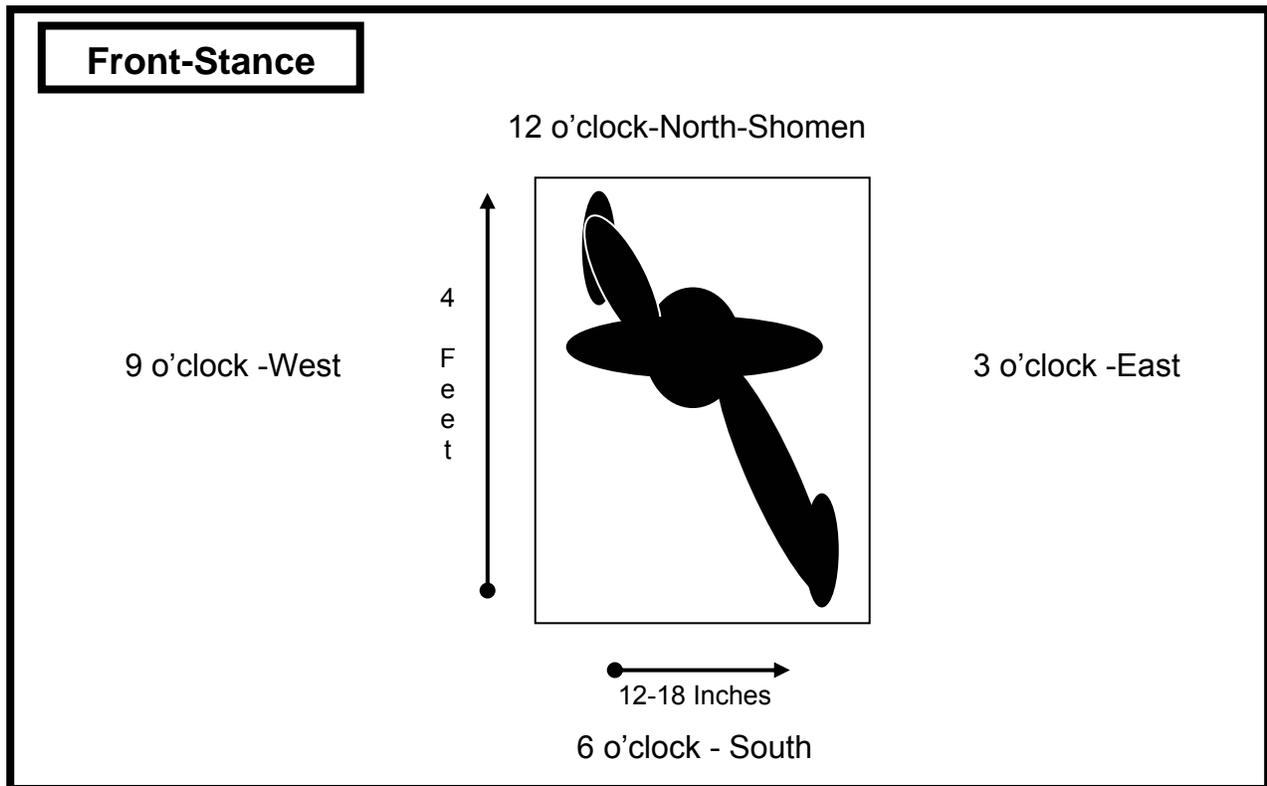
**Shihan York Demonstrating
The Horse Stance
Open Hand Middle Guard**

12.6 FRONT STANCE: *Zenkutsu Dachi*

The front stance is another important and popular stance. It too has an animal name equivalent which is the Bull Stance. The Front / Bull stance is a strong stance with 80% of the weight on the front leg. With a high percentage of the weight on the front leg the stance is primarily an offensive stance. This is also one of the dangers of this stance, as the student may be the target of a sweeping technique to the front leg. Like a bull waiting to charge, the student who uses this stance is ready to move forward with a lunge punch or a step-in front kick.

To perform this stance the student begins in a Natural stance and takes a large step forward and slightly out toward the side. The position of the feet should be at least 3 to 4 feet (1 metre) forward and 12 to 18 inches (30 to 45 cm) apart. It is important that the width of the stance is appropriate, not being too shallow or too wide. If the width of the stance is too shallow then the student is easily knocked off position. If the stance is too wide then the student is in danger of not being able to move quickly enough to avoid an attack.

The diagram below shows the appropriate position of the feet when looked at from above. As you can see the torso body position is somewhat forward (not centered as in horse stance) as the weight is placed 80% on the front leg. The other important aspect is that the knee of the left leg does not pass beyond the toes of the left foot. This is a common mistake and can place unnecessary strain on the knee joint. Also, pay particular attention to the back foot and make sure that the foot is not pointed in a wrong direction but is facing either forward in a parallel fashion or slightly turned to the outside.



The photos below show a proper front stance with a middle guard. From this stance the student may execute a lunge punch, step-in front kick, twist kick, and back round house kick.

Front Stance : Bull Stance

Front



Front Side



Back



Back Side



In many Budo styles the front stance is referred to as the Bull Stance. This reflects the strong posture of the stance and the fact that from this stance the lung punch with the back hand is often used. Thus, the opponent comes charging in with a lung punch reminiscent of a bull charging the Matador.



**Shihan York Demonstrating
The Front Stance
Open Hand Middle Guard**



**Sensei Kukura Demonstrating
The Front Stance
Also Known As The Bull Stance**

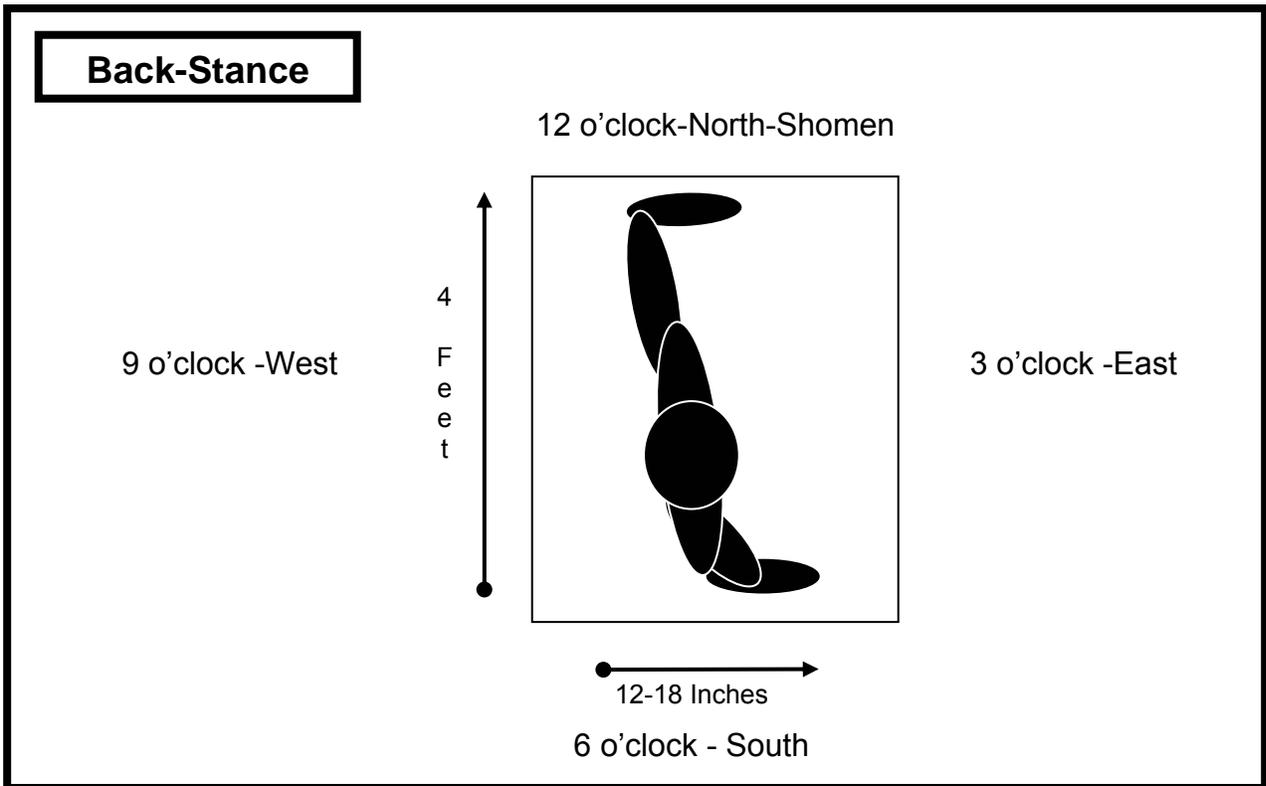
12.7 BACK STANCE: *Kokutsu Dachi*

The back stance is primarily a defensive stance that is used to evade a roundhouse technique or any other technique that targets the upper part of the body. Similar to the front stance, the back stance maintains a position where the weight is 60% to 70% on the back leg.

To complete the back stance, stand in a front stance and shift your weight to the rear leg. While shifting your weight rotate your body so that your feet run parallel but at a 90 degree angle from Shomen. Make sure that your upper body remains as upright as possible. Extend the right arm down with the open hand palm down. This is known as a lower guard and most often used with the back stance. Keep your eyes focused on the opponent in front of you.

1. Stand in a front stance.
2. Lift your body and shift your weight from the front leg to 60% or 70% on the back leg.
3. Rotate your body so that your feet run parallel at a 90 degree angle to Shomen.
4. Extend the front arm down in a lower guard.
5. Keep your eyes focused on your opponent ahead of you.

The diagram below shows the proper positioning of the feet as seen from above. Note that in many styles of Chinese Kung-Fu the front foot points forward.



The photos below show the proper execution of the back stance along with a lower guard.

Back Stance – Lower Guard

Front



Front Side



Back



Back Side



In many Budo styles, when the back stance incorporates a high guard (Hasso Kamae) then the stance is referred to as the Snake Stance. This positioning is shown in the photos below:



Sensei Kukura Demonstrating The Basic Back Stance



Sensei Kukura Demonstrating Snake Stance With Hasso Kamae

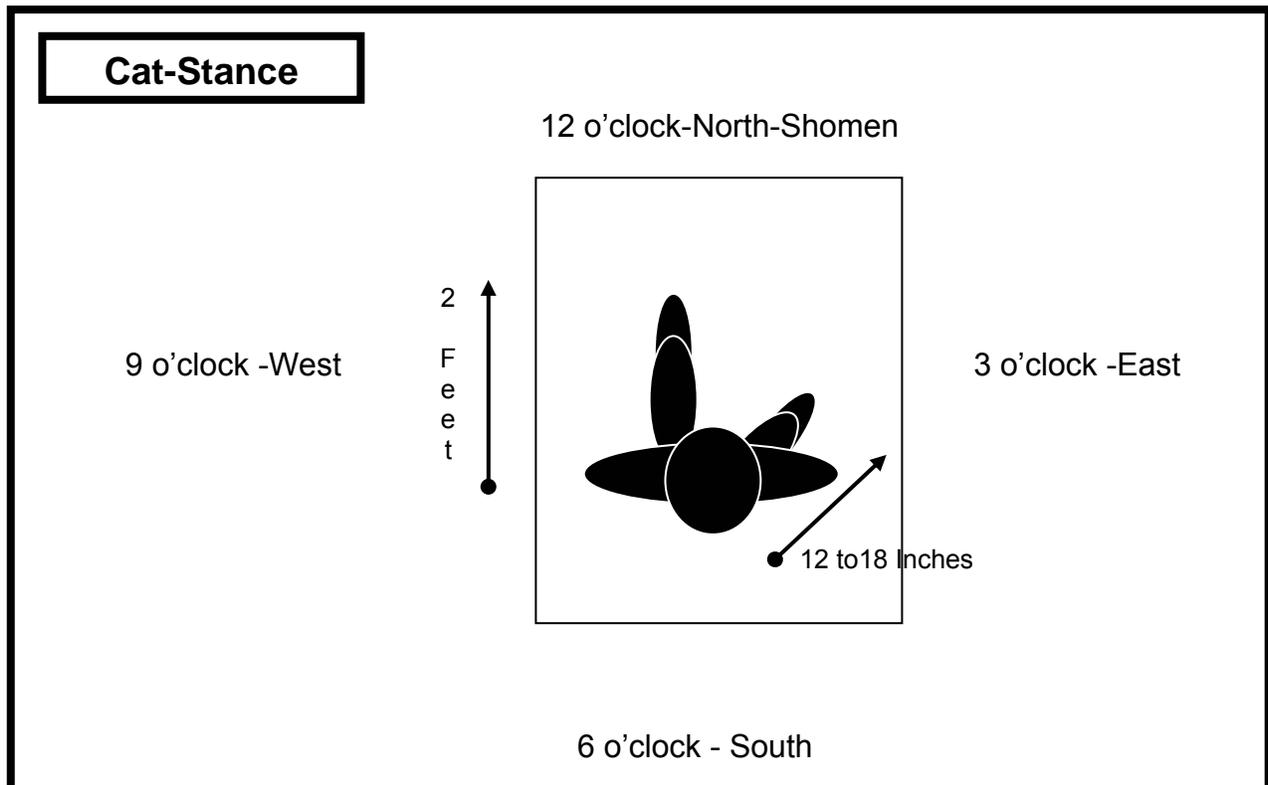
12.8 CAT STANCE: *Neko Ashi Dachi*

The Cat Stance is one of the most versatile stances in Budo. Though an odd looking stance it provides the ability to remain light on your feet and the possibility to move quickly. As the name suggest, the animal form is the cat and the practitioner should keep in mind the nature of the cat when using this stance. That is, this stance is used to spring forward quickly in the same fashion that a cat jumps at its prey.

The left cat stance is formed by stepping the right foot one foot back from the starting position of the Natural stance. After moving the right leg back, turn the foot slightly clockwise out 45 degrees in order to provide yourself with better balance. Bend you right knee so that 90% of your weight is on that leg. The left foot reaches out forward and is placed on the ground using the ball of the foot. It is important to use the ball of the foot and not the base of the foot. Only very light downward pressure is placed on the floor using the left leg. The benefit of this manoeuvre is in case your opponent tries to sweep your lead leg there is very little weight pressing on it and thus if it is swept little damage is done. The leg can easily avoid the sweep.

Further, this stance provides excellent balance for use of the front snap kick as a jabbing technique to help keep the opponent at bay. Since there is little weight being exerted on the left front leg it can be quickly brought into service and the jab or snap kick can be deployed using the ball of the foot as the weapon.

The diagram below shows the placement of the feet from an overhead view when using this stance.



Cat Stance – Middle Guard

Front



Front Side



Back



Back Side



In forming the Cat Stance,

1. Begin from a Natural Stance and step the right foot 1 foot back, (approx. 30 centimetres).
2. Turn the right foot clockwise so that the toes point out in a 45 degree direction toward NE
3. Sit 90% of your body weight onto your right leg, lower your body by at least 1 ½ feet.
4. Rest your left foot using the ball of the foot on the ground approximately 2 feet out.
5. Take a middle guard open hand position.

Techniques that can be performed from the Cat Stance are many. As mentioned, you may use the jab or front kick, front punch, twist punch, roundhouse and back roundhouse.

The Cat Stance also has another benefit as it provides the martial artist with a walking form known as the Cat Step. This stepping form is used by martial artist in order to shorten the distance between themselves and their adversary. The step is smooth and quick very much like the movement of the cat from where it takes its name. The Cat Step is covered further on in this manual in Section N. It is important to note that many martial artists have developed personal fighting styles using the Cat stance and Cat Step extensively either in a pure or modified form.



**Sensei Kukura Demonstrating
The Cat Stance**

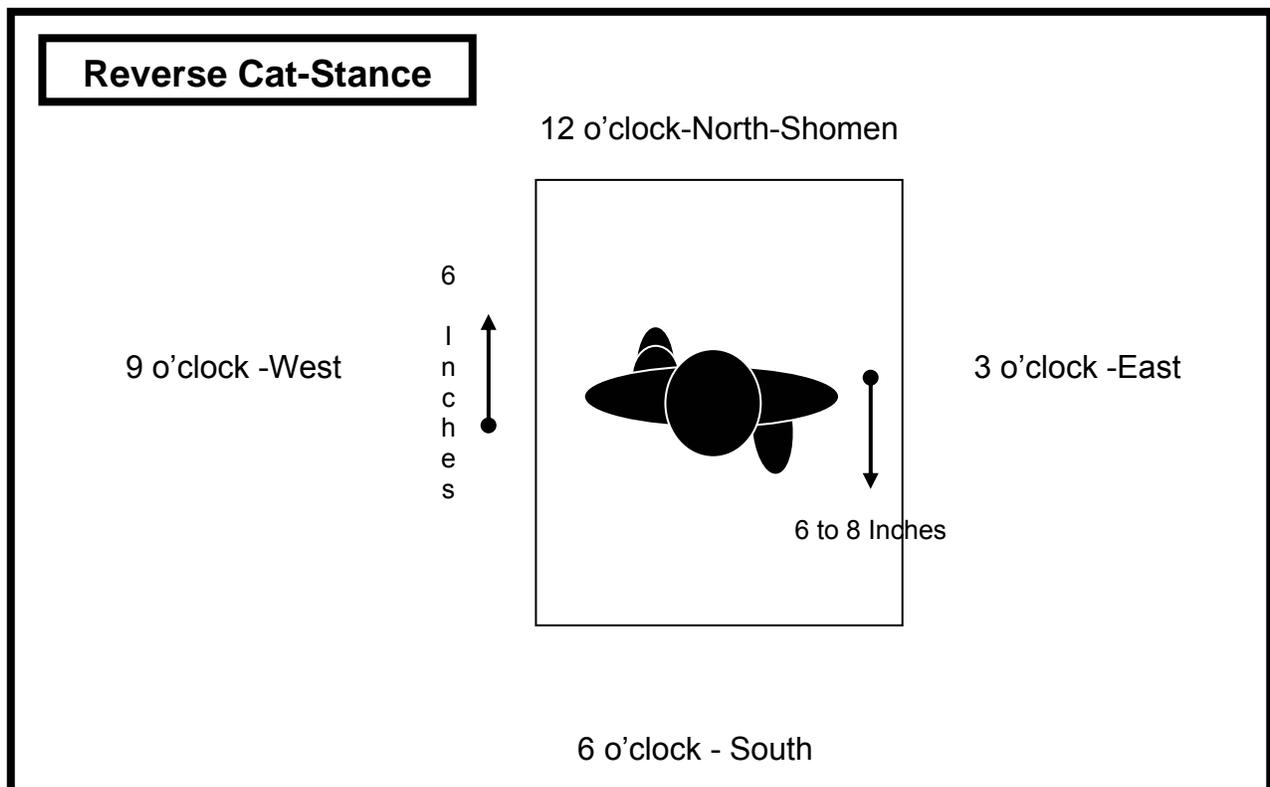
12.9 REVERSE CAT STANCE: *Gyaku Neko Ashi Dachi*

The Reverse Cat Stance, like the Cat Stance above, also places a heavy weight on one leg while releasing the load off the opposite leg. In the case of the Reverse Cat Stance the forward leg takes on 90% of the body weight and the back leg only supports 10% of the body weight.

With the Cat Stance the body was compressed down so that quick movements could be made. With the Reverse Cat Stance the body is elongated to a high fighting position in an attempt to intimidate a smaller adversary.

In order to form the Reverse Cat Stance, start from the normal Cat Stance and stand straight up without moving the feet. Balance most of your weight, 90%, over your front leg. Reach your hands above your head and form the knife hand technique. The heel of the back right foot is raised off the ground by approximately 1 inch (3 cm) so that the back foot is balancing on the ball of the foot. This helps to increase the height of the stance. The heel of the front foot is raised only slightly off the ground so that a piece of paper can be placed under the heel.

The diagram below shows the position of the feet from an overhead view when performing the Reverse Cat Stance.



The photos below show the proper form for performing the Reverse Cat Stance.

Reverse Cat Stance

Front



Front Side



Back



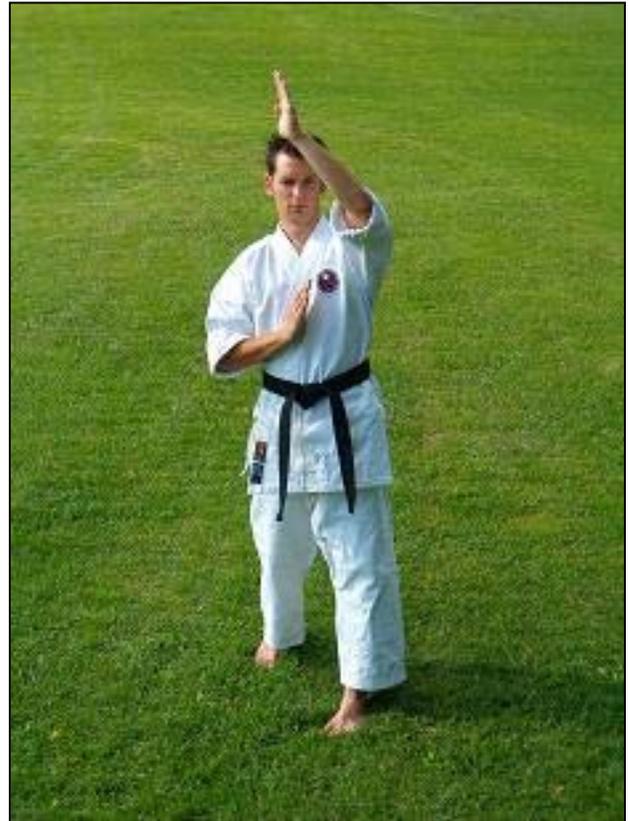
Back Side



Techniques that can be used from a Reverse Cat Stance include: twist kick, twist punch, downward or overhead chop.



**Shihan York Demonstrating
The Reverse Cat Stance**



**Sensei Kukura Demonstrating
The Reverse Cat Stance**

12.10 CRANE STANCE: *Sagi Ashi Dachi*

Though there are several stances named Crane, the one shown on these pages is the Crane Stance attributed to martial arts of Japanese origin. Like the animal from where it takes its name, the crane stance focuses on the ability of the student to keep balance while on one foot. This stance is primarily used in the execution of the side kick.

Crane Stance

Front



Front Side



Back



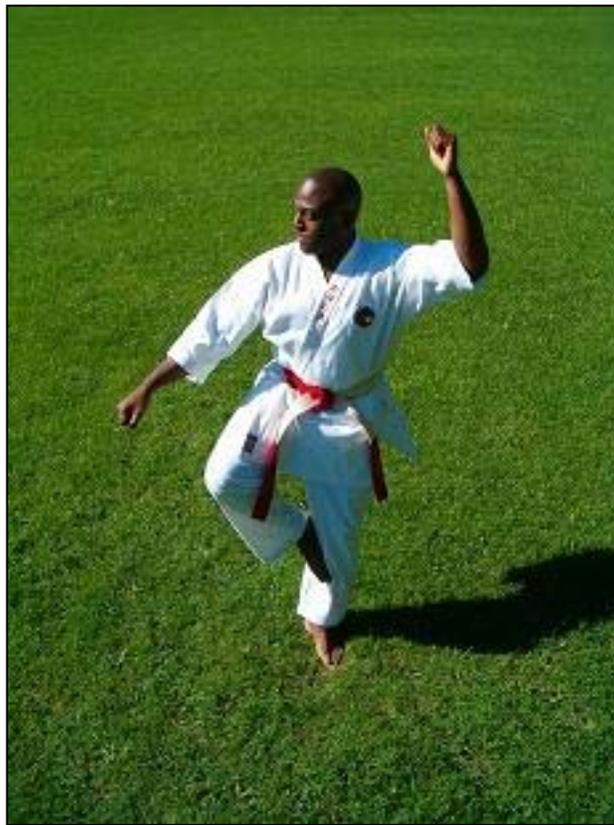
Back Side



The important point to remember concerning the Crane stance is that it is necessary to bend the supporting leg at the knee both for balance within the posture and for fluid execution of the follow up technique. If the knee of the supporting leg is locked then it is very easy for the student to lose balance, this provides an opportunity for attack by the opponent. Also, if the knee is locked it is virtually impossible to execute any follow up techniques, this renders the stance useless.

When executing the side kick from the Crane stance it is often combined with a simultaneous back fist strike. That is, as contact is made with the side kick to the opponent, the opponent will fall forward toward the student giving an opportunity to strike the opponent in the head with a back fist.

Lastly, there are two variations off this basic stance. The first is shown where the foot of the raised leg wraps around the back of the knee of the supporting leg. The other, is where the foot of the raised leg sits flat against the outside of the knee of the supporting leg. Either form is acceptable and is determined by personal preference.



**Shihan York Demonstrating
The Crane Stance With Foot Against The
Outside of The Knee**

13. TACHI KATA – BASIC STANCES

Tachi Kata can be described as a form (*kata*) that helps the student to perfect the basic stances. The form puts or places the stances one after the next and helps the student to cycle through the stances focusing on the placement of the feet and the weight of the body.

Another part of the exercise is the transition between the stances. For most students the Tachi Kata is the first form where they are required to move from one stance to another. This takes some care to perform correctly but with some experience it becomes easy.

The student should try to master the stances on an individual basis first and then try to tie them together using the Tachi Kata. The student will see that there is a set sequence and that the foot position of each subsequent stance flows directly from the previous stance. So take notice of the placement of your feet and how by moving them slightly, either by pivoting on the balls of your feet or the heels, you may transition into the next move. Below is a list of the basic stances in the order that they appear in the Tachi Kata and what is the primary transition method.

Tachi Kata	
Stance	Transition
1. Attention Stance	Beginning stance
2. Hourglass Stance	Pivot on the balls of the feet into Hourglass
3. Natural Stance	Pivot on the heels into Natural
4. Closed Defensive Stance	Pivot on the balls of the feet into C.D.S.
5. Open Defensive Stance	Pivot on the heels into O.D.S.
6. Front Stance	Step one foot forward 3 feet and out 1 foot
7. Back Stance	Pivot on the heels and turn the feet in a east-west Orientation
8. Cat Stance	Draw back the front leg and sit onto the back leg
9. Reverse Cat Stance	Shift the weight from the back onto the front and stand tall
10. Horse Stance With Versatile Guard	Step the back leg backward 3 feet and out 1 foot and take a versatile guard





Section J

BASIC GUARDS

SECTION J: BASIC GUARDS

Before continuing too far we need to cover the concept of guards or *Kamae*. Generally, there are three guard areas or positions on the body. They are: upper, middle and lower with a variation called versatile guard. These are known in Japanese as: Jodan, Chudan, Gedan and Hasso respectively. When executing a Budo technique the student will always need to have a proper guard. In fact, often beginner students do not hold a guard at all. This is true because they are concentrating so much on another part of their learning that they forget about taking an appropriate guard. So we must always be vigilant and think about which guard to use whenever we take a Budo posture, whether that is before during or after an attack or defence.

No matter what the stance we take there are two types of guards: closed hand and open hand, also called closed fist and open fist. Closed hand guard is considered generally to be more basic. Open hand guard is considered to be more advanced as it is commonly perceived as more versatile and is used more often for follow up grappling techniques.

Let's look at a fighting Stance below and study the different basic guards that can be used both from an open and closed hand position. It should be noted that the middle guard open and closed hand position is the most commonly used guard in Budo.

Fighting Stance Lower Guard Closed Hand



Gedan Kamae

Natural Stance Lower Guard Open Hand



Gedan Kamae

Note: It is important to remember never to lock the elbow of the guarding arm. If the elbow is locked it is in a position to be traumatized or broken with a quick strike by your adversary. So, keep the elbow slightly bent to prevent this.

Fighting Stance Middle Guard Closed Hand



Chudan Kamae

Fighting Stance Middle Guard Open Hand



Chudan Kamae

Fighting Stance Upper Guard Closed Hand



Jodan Kamae

Fighting Stance Upper Guard Open Hand



Jodan Kamae

**Fighting Stance Modified Versatile Guard
Closed Hand**



**Fighting Stance Modified Versatile Upper
Guard Open Hand**



Some guard positions seem to go naturally with particular stances. Here are some of the most common stances and guards:

Stance / Guard Combinations	
Natural	Middle
Hourglass	Middle
Closed Defensive	Middle
Open Defensive	Lower, Middle
Front Stance	Lower, Middle
Back Stance	Lower, Hasso
Cat Stance	Middle
Reverse Cat Stance	Upper
Crane Stance	Modified, Middle



Section K

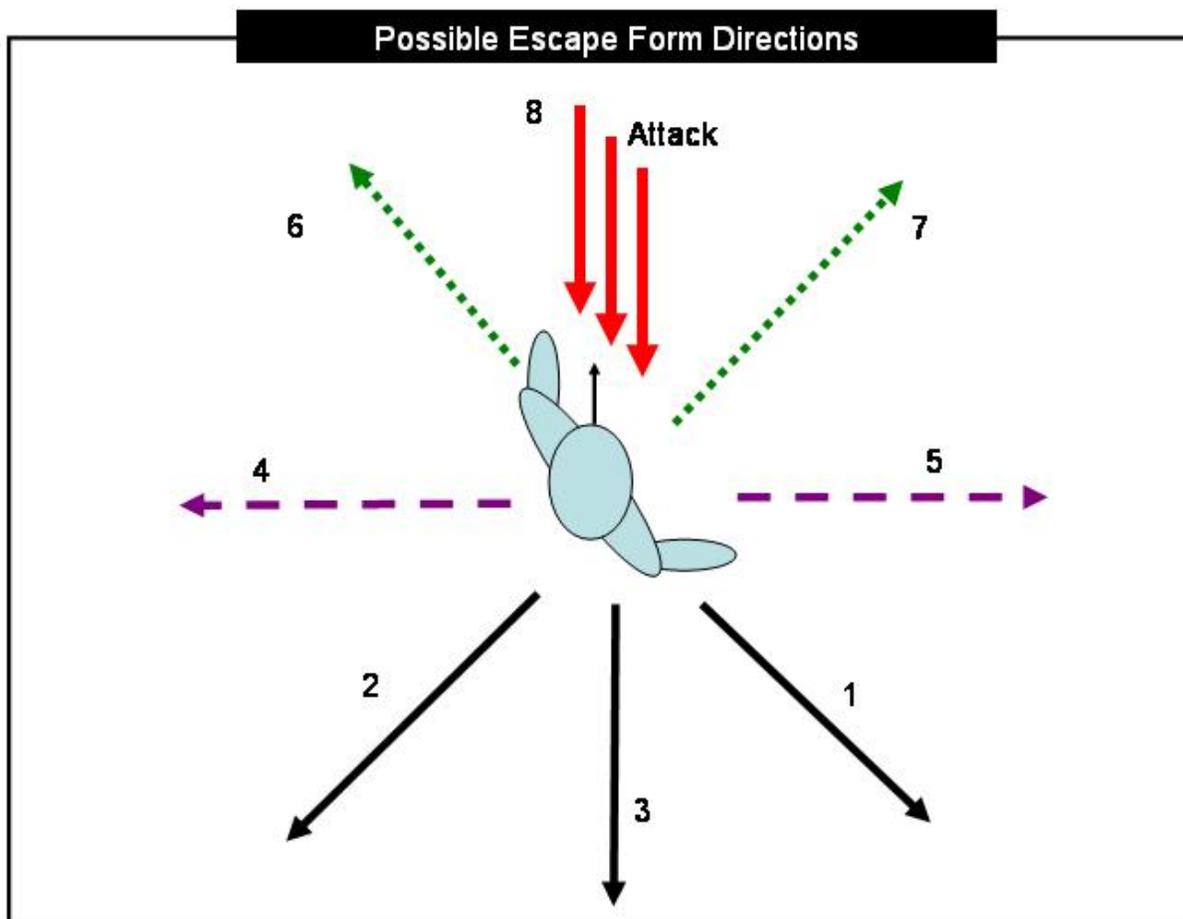
ESCAPE FORMS

SECTION K: ESCAPE FORMS

Escape forms are an essential part of your Budo training. Far too often students believe that they should be providing a hard block against an adversary when in reality a simple escape form will enable them to safely remove themselves from imminent harm.

Think about a person standing on a railway track watching the approach of an oncoming train. The person has several options: 1. they can choose to do nothing, 2. they can choose to hit the train straight on when it arrives, 3. they can choose to try to knock the train off its track (block it), or 4. they can choose to jump off the track and watch the train go by. What this silly example shows is that the option that save us the most harm is to escape completely out of range from the oncoming attack.

In Budo there are 8 basic directions as mentioned earlier and these directions are used in escape forms: 3 behind, 3 ahead and 2 at the sides. These directions correspond to the points on a compass as :N, NE, E, SE, S, SW, W, NW. For beginners the escape positions that make the most sense are the 3 positions behind as shown by the solid black lines in the diagram below and shown as #1, #2 and #3.



The back positions, namely: #1, #2 and #3, make the most sense for beginners since a beginner's ability to determine the exact timing of an attack is still being developed and retreating away from an attack provides the greatest amount of time to respond. Thus, escaping backward provides the needed space and extra time to effectively compose a counter-attack. With time and practice, the student will be able to move quicker and more elegantly thus being able to take advantages of the

other escape directions, namely #4 and #5. As an even higher level of mastery is attained the student will be able to move in direction #6 and #7. This is very difficult as the timing of the attack is thus reduced by more than half, as the opponent is moving toward the defender and the defender is now moving toward the attacker. Escaping using direction #6 and #7 should only be attempted after several years of training. Escaping in direction #8 is only for the most advanced martial artists and it takes many years of practice to successfully attain the skill level required to escape forward and blend into the oncoming attack. Nevertheless, it is an escape direction that can be utilized if the skill level exists.

Escape forms and blocking technique are closely related. However, as discussed, if the escape form is correctly executed there may be no need for a blocking technique. Nevertheless, there are times when you must block an oncoming leg or hand technique. The basic blocking techniques are discussed in the following section and are introduced using the Sanchin or Hourglass stance.



Section L

BLOCKING FORM

SECTION L: BLOCKING FORM

Blocking form is important as it is one of the fundamental areas of the basic techniques. In fact, it is known that many of the old masters would teach only blocking form for months on end until they were convinced that their student understood the techniques before moving on. This underscores the importance of blocking form. A few important points should be noted about blocking form.

Blocking form in traditional martial arts is not just a block but a strike. That is, if you are close enough to an incoming technique to successfully block that technique, then you should be able to simultaneously strike the opponent. Thus, the block also included a method for striking. This difference between simply blocking and using the block as a strike can be difficult to learn at first. So do not worry if it remains beyond your grasp at first. Simply remember that the block gives an opportunity to use the block as a strike. Then once you are more advanced you can come back to your basic blocking form and experiment again.

Moreover, there are two types of blocking form: hard and soft or closed and open. The hard blocking form is the most commonly used type and often includes a striking technique within the blocking movement, as described on the subsequent page. The hands are generally closed into a fist and the muscles are contracted when executed. The second type of block is the soft block. This block is characterised by the use of the open hand or empty palm and the muscles in the arms are not contracted during execution of the technique. That is, the soft block can be interpreted more as a redirection than a block. However, when the open hand is used as a knife hand technique this block can be as devastating as the hard closed fist block/strike.

Another important note about blocking form, as mentioned in the previous section, is that it is always better not to block at all. Particularly when we are novice students, we believe that a good block is very hard. However, the most effective blocks are soft blocks. We should always remember the important phrase: “It is better to block softly and hit hard, than hit softly and block hard”. Truer words were never spoken.

So, even though blocking form is an essential part of basics it is also a form of last defence as it includes the possibility of being injured during the execution of the block. In summary, if you have the option of blocking or escaping then you should most probably escape, as it is the safest thing to do. Here are the three options and their level of desirability:

Blocking and Escape Form Interrelation

Hard Blocking	Last resort, high potential for injury
Soft Blocking	Acceptable, lower potential for injury
Escaping	Desired, least potential for injury

The blocking forms that will be covered are as follows:

Basic Blocking Forms			
	Direction *		
K1. Outward Upper Block	#1,#3	Closed Fist	Knife Hand
K2. Inward Upper Block	#2	Closed Fist	Knife Hand
K3. Outward Lower Block	#1,#3	Closed Fist	Knife Hand
K4. Inward Lower Block	#2	Closed Fist	Knife Hand
* The direction indicates the escape direction when escaping from a left stance, as shown in the previous section.			
Special Basic Blocking Forms			
K5. Overhead Cross Block	Straight On	Closed Fist	Knife Hand
K6. Lower Cross Block	Straight On	Closed Fist	Knife Hand

As you can see from the above, blocking may be performed with either a closed fist or open knife hand. The closed fist technique is considered more basic. However, it is also considered the most safe as the fingers are protected when the fist is closed. The knife hand blocking form can be devastating when correctly performed but often is difficult for beginner students as the efficacy of the technique depends on block/striking the exact pressure points in either the attacking arm or leg.

Turning a Block Into a Strike
<p>As mentioned, a block can be turned into a strike by using the blocking opportunity as an opportunity to strike. This is done by manipulating your own block in a certain manner in order to develop a greater amount of energy.</p> <p>The strike is created by rotating the arm and creating a type of whipping motion precisely at the moment that the forearm makes contact with the oncoming punch/arm. This is difficult to show in picture form.</p> <p>Against a leg technique the block becomes an open handed technique (knife hand) and the strike is performed by chopping the oncoming leg in a vital point generally above the knee joint.</p>

L1. A Question of Timing: *Sen*

In martial arts there are three important timing concepts. They are known as **Sen**: before, during and after timing. What this means is that when executing a counter-attack, the defender may decide to counter-attack either before, during or after the initial technique. They are known in Japanese as: Sensen-No-sen, Sen-No-Sen and Go-No-Sen respectively.

Counter Attacking Timing			
Timing Instance	Name	Direction	Level of Difficulty
Before	Sensen-No-Sen	#6,#7,#8	High
During (Simultaneous)	Sen-No-Sen	#4,#5,#6,#7,#8	Moderate-High
After	Go-No-Sen	#1,#2,#3	Low

Each timing instance has its own level of difficulty in so far as it takes different levels of practice in order to master all three. The easiest timing instance to master is after timing: **Go-No-Sen**. This is so as the defender simply waits for the attacker to make a move and then **after** the attack has been executed does he or she then respond with a counter-attack. This method of counter-attack has a low level of difficulty as even a novice can understand when to counter-attack. Simply, let the attacker make a move and then follow up with a response. This timing instance is best combined with the #1, #2 and #3 escape forms.

However, once a student begins to learn how to better read opponents and attackers, he or she will become more attuned to seeing the initiation of the attack. When we are able to see the initiation of the attack and not just the attack itself it is possible to counter-attack on a more subtle level. This level necessitates a counter-attack taking place **simultaneously** to the original attack, **Sen-No-Sen**. That is, you see the movement of the attacker's body preparing for the attack and then you counter with a simultaneous technique. This necessarily takes some practice as you must evaluate the potential movement and options that the attacker may use and then decide upon an appropriate counter-attack, all in real time. All the escape forms from #1 through #8 may be used in a simultaneous escape/block/counter technique.

The highest level of difficulty of counter-attack timing is that of before timing, **Sensen-No-Sen**. Before timing necessitates the defender is able to see the impending attack in the mind's-eye of the attacker. That is, even before the attacker's body has shifted or that there is a perceptible body change, the defender **senses the intent** of the attacker to attack within the next instant and therefore the defender initiates the counter-attack slightly before the intended attack. Many seasoned martial artists say that after some practice they can determine by looking in the eyes of the opponent exactly when he or she will attack and they are then able to initiate the attack beforehand. Many people believe that these seasoned practitioners are picking up on very subtle cues from the attacker that give away their intention, such as: squinting of the eyes, contraction of the body muscles, halting in breathing or all of the above at once. Whatever the case may be, the ability to see an intended attack and counter-attack beforehand is a skill that takes some time to perfect. In this case there is no perceptible block and the escape is a movement forward so it looks similar to an attack, though, the mind set is different. The most appropriate escape direction for before timing is direction #6, #7 and #8. The side directions #4 and #5 may also be used for before timing but are more prone to simultaneous timing.

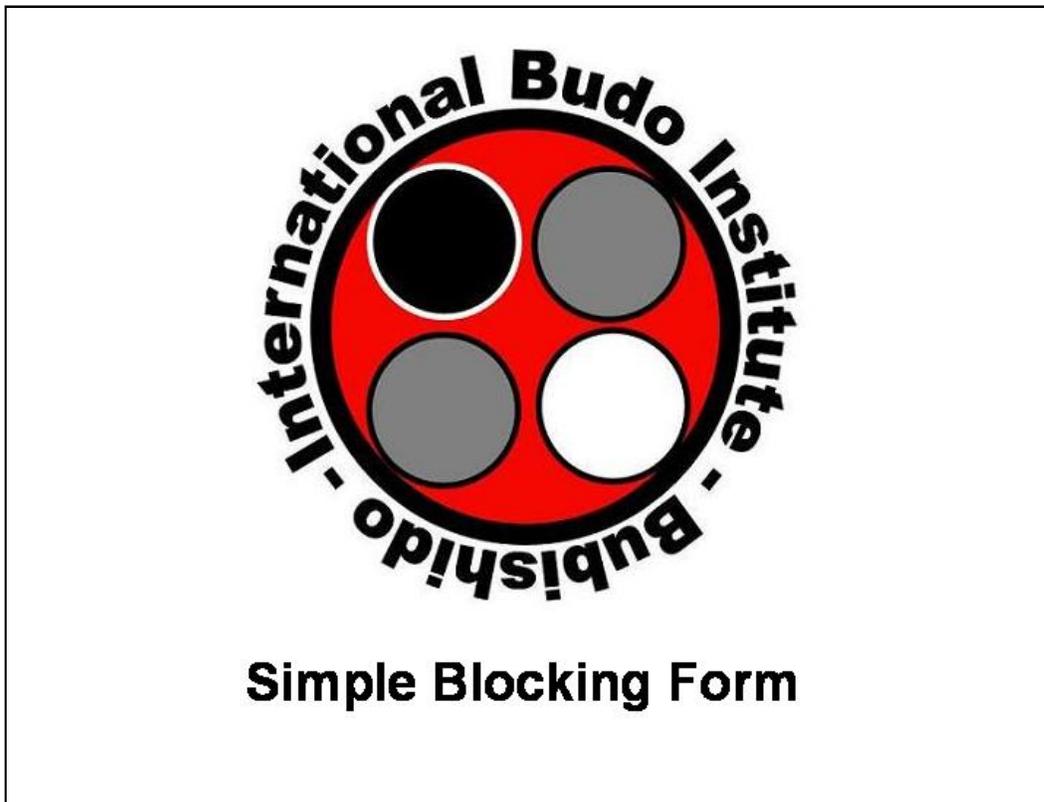
In considering the above we should try to keep our mind open to the following four important considerations, either when blocking and/or preparing for an (counter) attack.

- **Eyes:** Look at the eyes to see the intent.
- **Posture:** Check the opponent's and your own posture. If your opponent has bad posture or bounces strike when he is off balance.
- **Movement:** Make sure to use proper movement in your attack. Use the movement of your opponent to your advantage.
- **Spacing: (Ma-ai)** It consists of your distance, direction, and position as against your opponent. Make sure that you use these three to your advantage.

In summary, we can see that the most basic timing used is that of after timing with an escape to the 3 back directions. Practice the blocking and escape forms using this timing sequence and after it has been learnt then you may try to experiment with both simultaneous and before timing. Descriptions of the blocking techniques used in escape form (direction) #1, #2 and #3 follow below.

Simple Blocking Form

The video above shows a small kata for simple blocking form. It is sometimes taught inside the dojo to junior students. It is included here for completeness. Its effectiveness is limited as the blocks do not include any escapes and therefore rely 100% on deflection which can cause damage to the arm.



L2. Outward Upper Block – *Soto Uke*

Outward upper block is generally performed when escaping off the center line of attack from a twist, front or lunging punch technique. The block escape puts the defender into a position diagonal to the attacker and as such enables a follow up technique. The technique is most often used with a closed fist but as mentioned may also be executed with an open or empty palm knife hand technique, *shuto*. If performing this block in a left fighting stance the defender escapes in direction #1 all the while remaining in a left stance. The block form begins at the side of the head around ear level and cuts across the upper portion of the body pushing the oncoming fist/arm out of the way. This form may be used in escape direction #3 as well except that the body motion goes directly backward, as indicated in the diagram in Section K and below. Important to note, there is no set completion stance, the student may block into whatever stance she chooses. Below Shihan Henderson blocks into a Horse stance in the first instance and a Back stance in the second example.

Closed Hand – *Soto Ude Uke*



Open Hand – *Soto Shuto Uke*



L3. Inward Upper Block – *Uchi Uke*

Inward Upper block is similar to the previous block/escape however while in a left fighting stance it will utilize escape direction #2. With this block/escape the defender pivots slightly on the front foot (left) and pushes his body backward one full step. As this body movement is taking place the left arm raises up to the left side of the head (elbow raised high) and then travels forward and around the front of the face taking out any incoming punch. This blocking form is often paired with the Sanchin Dachi or Hourglass stance.

Closed Hand – Uchi Ude Uke



Open Hand – Uchi Shuto Uke





Blocking Form

L4. Outward Lower Block (Downward Sweep) – *Soto Gedan Barai*

Outward lower block is similar to the Outward Upper Block however it is directed to the oncoming leg technique. Often leg techniques seem easier to block as they are easier to see coming. However, this may only be due to the fact that both players may be novices and thus the leg techniques are still quite slow. At higher levels the leg techniques are very fast and they become a challenge to effectively block. This is why in Japanese, blocks to the leg are called *Barai* or sweeps as it is better to sweep away an oncoming kick than it is to forcefully block one.

Moreover many students try to block leg techniques with open hands or knife hands. This should only be attempted with a fare amount of experience. First, leg techniques are very powerful and can easily traumatize the fingers of the hand resulting in broken or dislocated fingers if the open hand technique is not correctly applied. Therefore, as a novice it is suggested that all blocking against leg techniques be in the form of closed hand (fist) technique. Again, this escape/block is suitable for direction #1 and #3 when performed from a left fighting stance.

Closed Hand



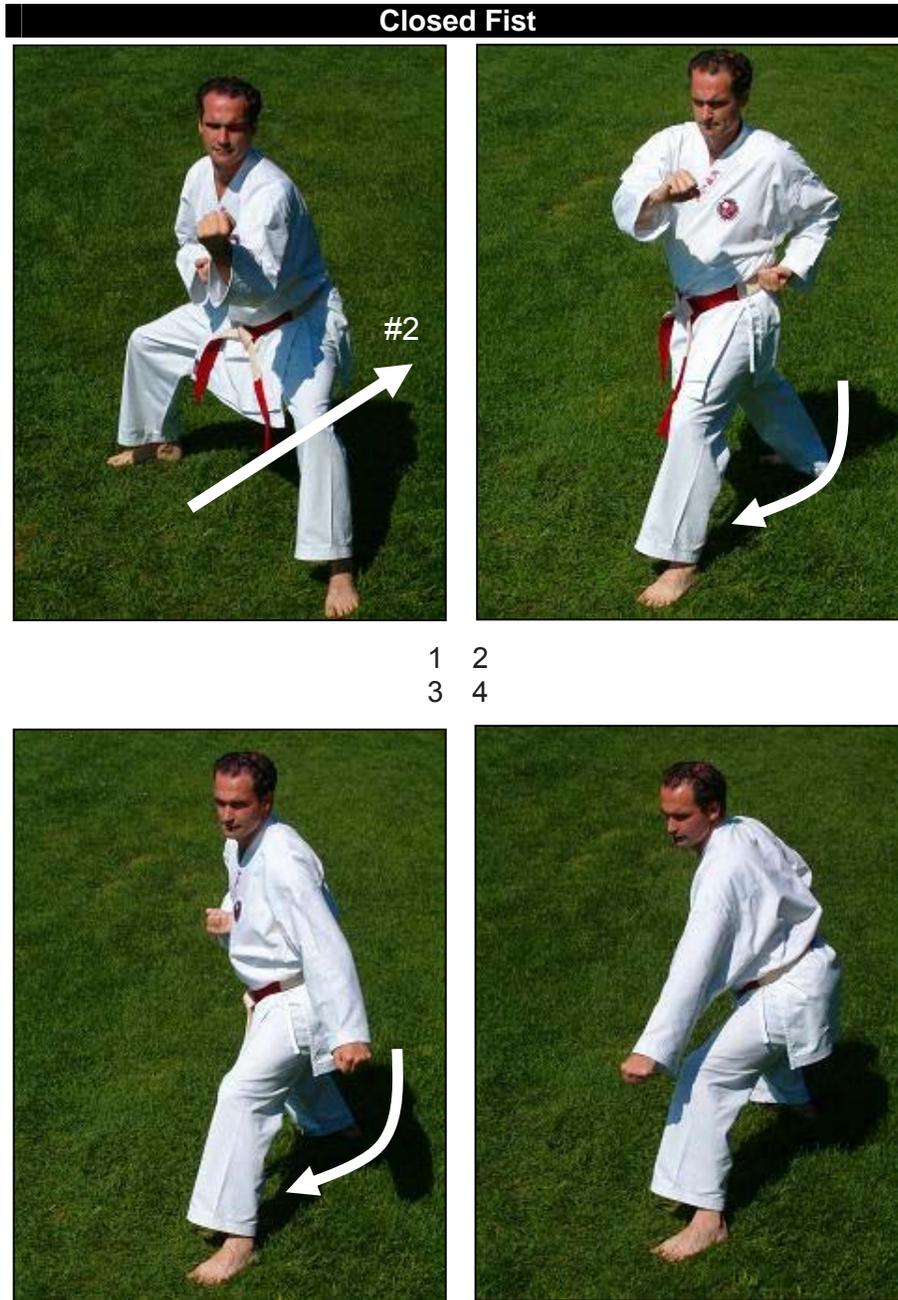
Open Hand



L5. Inward Lower Block (Downward Sweep) – *Uchi Gedan Barra*

The Inward Lower Block is used when escaping in direction #2 when in a left fighting stance. This block is similar to the Inward Upper Block but naturally blocks an incoming leg technique rather than an incoming hand technique. There are two important points to remember when performing this escape/block.

First, you must keep the upper body straight (vertical) and do not bend forward when performing the block. Many novice students have this tendency and the danger exist that the block is applied correctly but the leg technique continues in an upward motion and hits the defender in the face. That is, the torso is bent too far forward by mistake. So, please take care not to accidentally bend forward into the attack zone of the oncoming leg technique.



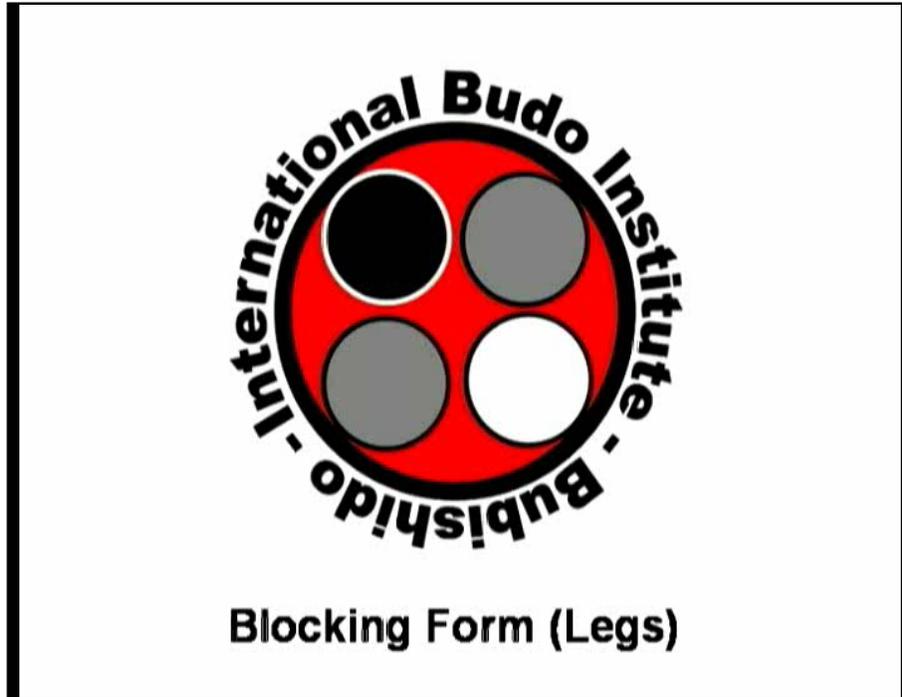
Second, many novice student do not swing the block enough from the back of hip. That is, they simple push the arm out in a straight line direction which does nothing to stop the incoming leg. The danger here is that the hand can be traumatized and the wrist damaged. Thus, make sure that the arm travels in a clockwise circular motion from behind the hip into the front area, (as shown in Photos #2 and #3 by the white arrow), where the block can be executed and the leg swept (pushed) out of the way.

Open Fist



1 2
3 4





L6. Overhead Cross Block – *Juji Age Uke*

The overhead cross block is for situations when you are unable to escape and need to stop an attack from above. Most likely this block will be stopping an oncoming overhead chop or an attack with a weapon such as a bat or thick stick. In its basic form the block is completed with closed fist for protection against harm to the hands. However, it may be completed with open palm in order to provide better grip on the attacking arm for grappling purposes. An important consideration when using this block against an armed or unarmed technique is to block far enough up the oncoming overhead arm. That is, when defending against an overhead chop you must stop the overhead chop by cross blocking somewhere between the shoulder and the elbow. It is not possible to successfully block an overhead hammer or chop if you merely stop the forearm. That's because the attacker can simply strike again with the same arm if necessary, you must stop his entire momentum.

Closed Hand



Open Hand



However, when stopping above the elbow, between it and the shoulder, you effectively stop the forward motion of the attacker. Thus you will be required to shorten the distance between yourself and the attacker. You do this by either moving slightly forward toward the attacker or by taking a forward posture such as the front stance. Also, once correctly applied there is an opportunity to use Knee Strike #2. Since the overhead cross block stops the entire momentum of the attacker, it is important to redirect him in a manner that you can control. The best manner is to strike using the Knee Strike #2 (found in the Advanced Basics manual).

Overhead Block With Follow Through Knee Kick

#1



#2



#3



#4



#5



#6



L7. Lower Cross Block – *Juji Otoshi Uke*

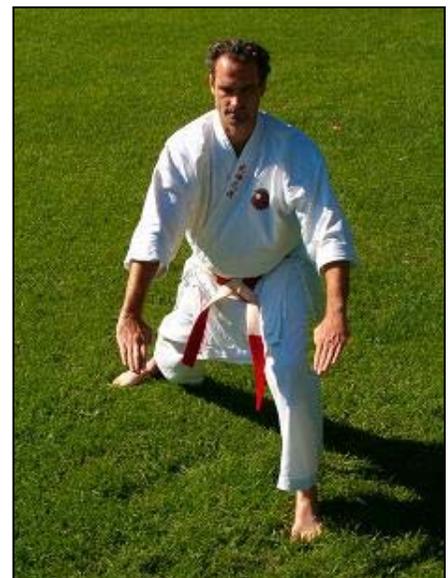
The Lower Cross block also shares many of the important points described above with regards to the Upper Cross Block and is used when an upward moving kick (soccer kick) is targeted at the groin area. With the lower cross block the defender needs to make sure that he shifts his body slightly to one side in order not to take the entire brunt of an upward kick and to provide an opportunity for counter-attack. Further, it is best to target the region right below or above the knee of the attacker. Moreover, like the upper cross block, the lower cross block should be followed up with a technique that will control the opponent.

A simple control technique once the block has been completed is to wrap the hands around the underside of the leg and throw the attacker backwards onto the floor. Though this technique is not elegant it does effectively control the situation and give you enough time to either extricate yourself from the situation or possibly deal with another attacker.

Closed Hand



Open Hand



Lower Cross Block With Follow Through Throw

#1



#2



#3



#4



#5





L8. Windmill Blocking

Windmill blocking is an advanced type of soft blocking that even the beginner can learn. In this technique the two arms rotate in front of the body in alternate circular directions forming large O's. This technique can be used when defending against a barrage of punches. Simply put, as one hand pushes down across one side of the body the other hand is brought up along the opposite side of the body. The rotation continues so that several cycles are completed. This blocking form is usually completed while stepping backward.

Windmill Blocking



#1



#2



#3



#4



#5



#6



#7



#8



#9



#10





Section M

**FOOTWORK
HOURLASS WALKING FORM**

SECTION M: FOOTWORK HOURGLASS WALKING FORM

Hourglass walking form, or Sanchin Hoko, is one of the oldest walking forms in Budo. It is used to teach the student how to move forward and back in a very decisive and defensive way. As we see in this and the next sections moving forward and back, left and right needs to be done in a very organized and careful manner if you are to maintain your posture and balance while moving.

This section will cover four types of forward and backward movement:

1. Forward walking without blocking
2. Backward walking without blocking
3. Forward walking with outward upper block
4. Backward walking with inward upper block

At this point, let us review the Hourglass stance, or Sanchin Dachi, as it is the fundamental element in this walking form.

Hourglass Stance and Sanchin Stance Review



Basic Hourglass Stance



Sanchin Fighting Stance

Remember that the knees are touching and the toes are shoulder width apart with the heels turned to the outside. To perform the Sanchin hoko or walking form we will be starting from a Sanchin fighting stance with a closed fist middle guard as shown to the right above.

M1. Forward Sanchin Hoko – No Blocking

In this series of photos you see the Sanchin Hoko motion going forward. The important points to remember is that once you begin to move forward you need to:

1. Open up the stance by turning the left foot counter clockwise so that the arch of the foot faces East.
2. Bring the feet together by stepping forward. You are now facing the North direction and your feet are parallel.
3. Step the right foot out toward the right North-East corner in order to assume a right side Sanchin stance. Toes should now be pointed in and you are now facing Nort-West.

Thus, you have successfully moved one step forward from a left Sanchin Dachi into a right Sanchin Dachi. Other important points to remember for all the series are:

1. Keep a tight posture throughout the motion.
2. Always keep your eyes and focus on your target directly ahead.
3. Keep your chin down to protect the neck.

The Sanchin Hoko walking form is a walking form that allows you to remain very protected while moving forward or back. The tight posture protects the groin area and your hand position protects your mid section and head.



#1



#2



#3



#4





M2. Backward Sanchin Hoko – No Blocking

In this series of photos you see the Sanchin Hoko motion going backward. The important points to remember is that once you begin to move backward you need to:

1. Open up the stance by turning the left foot counter clockwise so that the arch of the foot faces East.
2. Bring the front foot back to the right foot. You are now facing the North direction and your feet are parallel
3. Step the left foot back toward the left South-West corner, feet are still in a parallel fashion
4. Pivot the front foot counter clock wise in order to take the Sanchin stance.

Thus, you have successfully moved one step backward from a left Sanchin Dachii into a right Sanchin Dachii.

#5



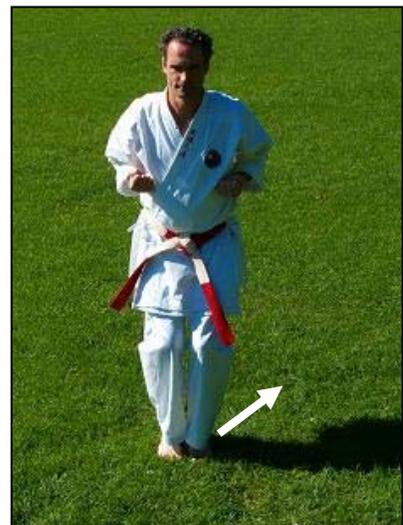
#4



#1



#2



#3





Hourglass Walking Form Backward

M3. Forward Sanchin Hoko With Blocking

In this series of photos you see the Sanchin Hoko motion going forward with blocking. You should keep in mind the points mentioned in the first forward series without blocking along with these added blocking points:

1. Open the stance by turning the leg foot counter clockwise, maintain your left guard
2. Move forward placing the feet parallel facing North and pull the left arm back replacing the left guard with the right guard
3. Step to the North-East direction while executing a right outward upper block starting from the ear.

Thus, you have successfully moved one step forward from a left Sanchin Dachi into a right Sanchin Dachi with blocking.

#1



#2



#3



#5



#4





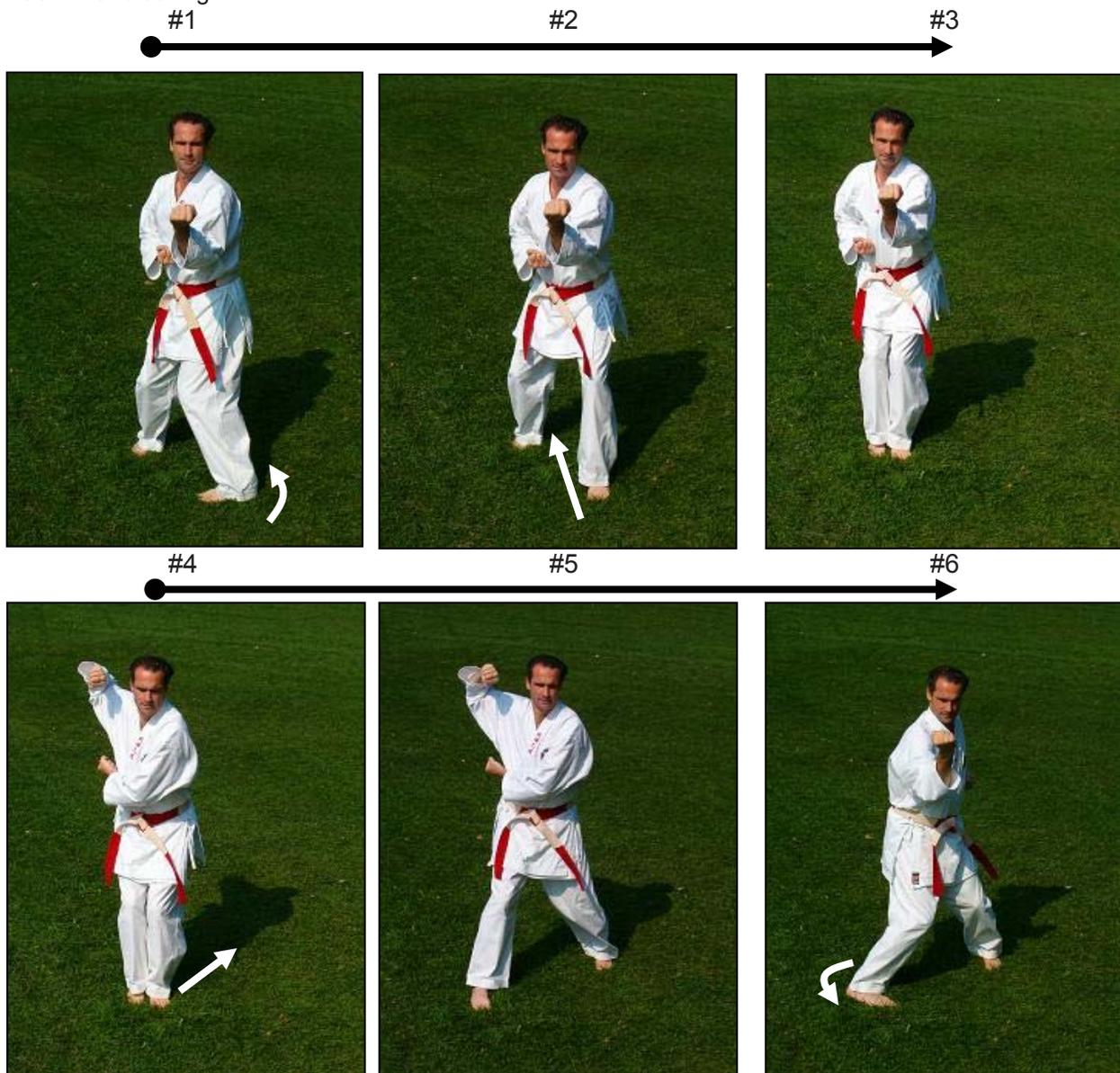
**Hourglass Walking Form Forward
With Blocking**

M4. Backward Sanchin Hoko With Blocking

In this series of photos you see the Sanchin Hoko motion going backward with blocking. You should keep in mind the points mentioned in the second backward series along with these added blocking points:

1. Open up the stance by turning the left foot counter clockwise so that the arch of the foot faces East.
2. Bring the front foot back to the right foot. You are now facing the North direction and your feet are parallel.
3. Bring the left hand back across your torso as shown and raise your right arm in a preparatory position for the block.
4. Step the left foot back toward the left South-West corner, feet are still in a parallel fashion
5. Pivot the front foot counter clock wise in order to take the Sanchin stance and bring down the right arm to effect the right inward upper block.

Thus, you have successfully moved one step backward from a left Sanchin Dachi into a right Sanchin Dachi with blocking.





**Hourglass Walking Form Backward
With Blocking**



Section N

FOOTWORK
CAT STEPPING

SECTION N: FOOTWORK – CAT STEPPING

Footwork is important because it helps us to focus on the proper way of moving both forward and back and left and right. As a novice student, we do not think that there is anything important about basically moving in, out, left and right. However, in some martial arts, such as Kendo, the student practices basic sliding steps and movement for a very long time before even learning the basic lessons of striking.

As with Kendo, our Budo requires sliding steps forward and back, left and right. All four motions are called cat stepping. As the name cat step indicates, the principle of the movement is to move in a manner that is calm and collected and one that remains always in balance. If you are a cat owner or cat lover you know how a cat is able to maintain its balance even in very precarious situations. Like a cat we must practice moving in, out, left and right all the while maintaining balance and poise. In doing this the primary rule is never to cross the legs. That's because once the legs are crossed there is an opportunity for the opponent to strike you. Otherwise said, you are inherently off balance while your legs are crossed and that's an opportunity for your attacker. Let's look at the following:

1. Left and Right Cat Step
2. Forward Cat Step
3. Backward Cat Step

N1. Left – Right Cat Step

The cat step is used to move laterally from side to side. Similar to Kendo the feet never actually cross one another. When moving to the left or right you must first check which stance you are in. In the example below we are using a left cat stance. Thus, to move to the left we would first move the front leg as moving the back leg would cause our legs to cross. Similarly, if we wish to move to the right, we must first move our back leg as moving our front leg would cause our legs to cross. Make sure that when you step left or right that you maintain a middle guard either open or closed fist.

Moving toward the Left while in a Left Cat Stance:

1. Step the left front leg toward the West.
2. Follow by moving the back leg toward the west ending in your original stance.



Moving toward the Right while in a Left Cat Stance:

1. Move the back leg toward the East.
2. Follow by moving the front leg toward the East ending up in your original stance..



As mentioned, never cross the legs while stepping either left or right as this causes you to be unstable and creates an opportunity for attack.

Incorrect Cat Stepping





N2. Forward Cat Step

As mentioned, the cat step is inspired by the motions of the cat. When performing the forward cat step the legs never change position. That is, the front leg remains in front, the back leg remains in back. The forward motion is generated by pushing off the back leg and sliding across the floor toward the opponent. Once the slide is completed the student assumes the cat stance once again. Remember to keep the back hand on the solar plexus at all times during the movements and the front hand in a middle guard protecting the chest and face area.

Forward Sliding Cat Stepping:

1. Take a left cat stance, middle guard.
2. Push off the back foot and slide the front foot forward.
3. Land first on the ball of the front foot followed by the trailing back foot.
4. Shift the weight back into a cat stance or natural stance and repeat the step if required.

Forward Sliding Cat Stepping

#1



#2



#3



#4



#5



Important Points:

1. Keep the eyes focused on the opponent and the chin is down protecting the throat.
2. Try to keep the same level when moving.
3. Always maintain a proper hand guard.
4. Make sure the knees are bent and the cat stance is well maintained.

Also note that the sliding mechanism of the cat step works well when you are on a flat surface but

must be modified when you are on uneven ground. Let's imagine being on a rocky country path where the footing is not uniform. If you need to move forward you cannot slide as that might cause you to catch an edge and tumble. Thus, you need to lift your foot and place it forward gently but firmly all the while keeping your gaze forward on your opponent. Again, think about a cat and how it moves forward when it is unsure about the footing, it tests the footing as it places its paw down on the surface. First slight pressure and then full pressure once the security of the footing is known. So keep this in mind if you find yourself on shaky ground.

N3. Backward Cat Step

Backward cat stepping is similar to forward cat stepping in so far as we must be first pre-occupied with the condition of the ground that we are standing on. If we are on a floor or smooth surface we can slide or glide in a backward motion. However, if the ground is uneven then we must step with more assurance.

Backward Sliding Cat Step



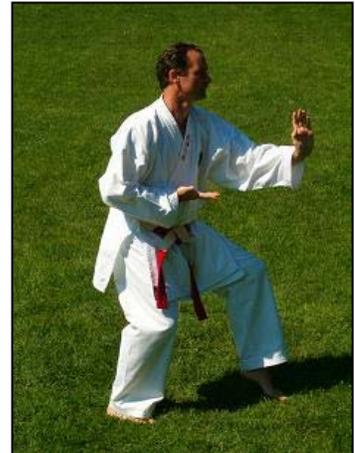
#3



#2



#1



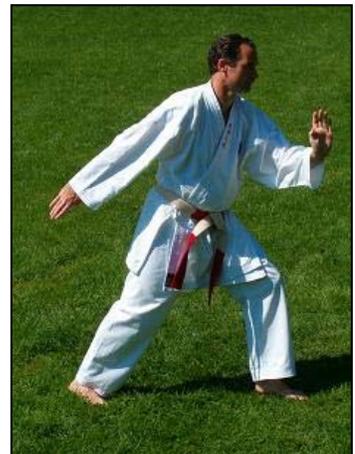
#6



#5



#4



Backward Sliding Cat Step:

1. Take a left cat stance, middle guard.
2. Lift the back foot and push off with the front leg.
3. Slide back one step and land on the ball of the back foot.
4. Trail the front foot back into position assuming the original stance.

Also, when we are moving in a backward fashion we most often have a requirement to keep our eyes on an opponent that is in front of us. Thus, we can not look back to where we are moving or else we would be giving the opponent an opportunity to attack. With this in mind we often place our back hand out behind us to warn of any obstruction that would otherwise impede our backward movement, such as a wall, tree or any object.

IMPORTANT: With both the forward and backward cat step it is important to take note of the condition of the ground.





Section O

NATURAL WEAPONS

SECTION O: NATURAL WEAPONS

This section identifies the many different natural weapons used in Budo that can be found on the body. Some of these weapons are easy to know, even for the novice while others are more subtle. When executing your Budo technique it is fine to kick, punch, sweep, or throw but you must also have a clear understanding of which natural weapon you are going to use and where you are going to use it.

O1. Natural Weapons - Fist



Vertical Fist



Horizontal Fist



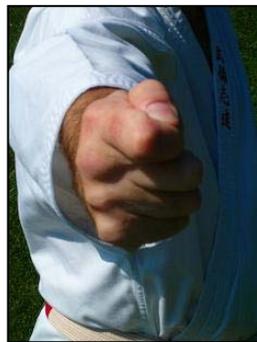
Valley Fist



Mountain Fist



Upper Cut Fist



**Forefinger Knuckle
Fist**



**Second Finger
Knuckle Fist**



Back Fist



Hammer Fist



Inside Hammer



Chops

Natural Weapons - Fist



Ridge Hand



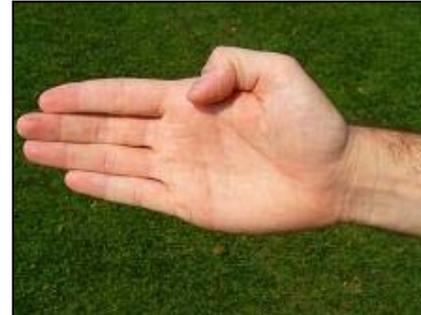
Two Finger Spear



Palm



Back Hand



Open Hand / Open Palm



Four Finger Knuckles



Back of Wrist



Spear

O2. Natural Weapons - Elbows



Elbow For Forward Smash



Elbow For Piercing Technique



Elbow For Upward Strike



Back Elbow For Reverse Strike

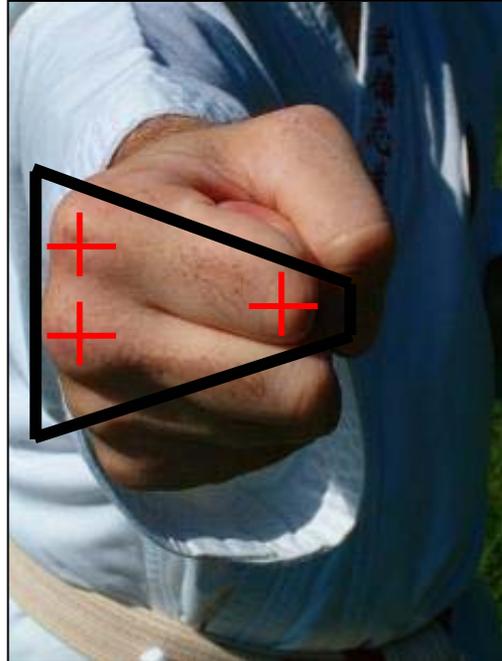
O3. Making A Proper Fist

An important consideration to remember when using your fist, no matter what orientation, is that not all the knuckles of the fist can be used to make contact.

That is, the smaller knuckles on the 2nd, 3rd and 4th finger are considered too small to be able to handle any real impact. Thus, when striking with the fist you must make certain that only the major knuckles of the 1st and 2nd finger along with the secondary knuckle of the 1st finger are used. This is illustrated in the picture to the right.

As we see the 3 impact zones located in the 1st and 2nd finger make up an impact triangle from where all the force of the punch will be transmitted to the target.

With continued practice these knuckles become more developed and are able to sustain continual striking. However, from experiments using *Makiwara* (punching boards) it is shown that the smaller knuckles can not take the impact and will fracture or break.



O4. Natural Weapons - Feet



Ball of Foot



Heel of Foot



Back of Heel



Toe Spear



Bottom and Side of Foot



Top of Foot

Other areas of the body which are not as obvious may also be used as natural weapons. The list below shows some of the less obvious.

O5. Natural Weapons - Miscellaneous



Knee



Shoulder



Back of Head



Hip



Forehead

The next section will deal with the various targets and target areas that can be found on the body.



Section P

NATURAL TARGETS

SECTION P: NATURAL TARGETS

As with Natural Weapons the martial artist must have a clear understanding and idea in his/her head as to what target they are going to attack. It is not enough just to think that you are going to strike the opponent or attacker, you must determine where on the body you are going to attack and how you are going to attack or defend.

Determining how you are going to attack takes in issues of timing and technique. As discussed elsewhere, you must understand whether you are going to attack before, during or after the opponent's initial attack. Further, you must decide upon what technique you are going to use, i.e.: hand or leg technique. Lastly, you must decide where on the body of the opponent you are going to attack. This may seem like a lot of things to consider in one attack or defence, however, these issues are paramount to launching a successful attack or counter-attack. One must use caution however in deciding upon a particular natural target as some are more vulnerable than others. That is, you may have a choice between kicking someone in the stomach, groin, or knee. Each one of these targets will have varying levels of consequence or injury for the opponent. Thus, it is also your responsibility to use the appropriate level of response to an attack. My own teacher used to say, "You don't kill someone for walking across your grass". This should always be kept in mind.

Otherwise said, if you truly believe that someone is trying to take your life then you will respond by targeting the most vulnerable areas, such as: the temple, throat, groin. Or you will try to incapacitate by breaking joints. However, if you think that that same person is merely trying to rob you while unarmed you may decide to respond with a take down or a quickly executed combination kick/punch to the shin and face plate. This approach contains the situation and also limits the level of injury for the opponent.

The natural targets on the body can be split into three general areas that correspond with the same areas that are used for guards, i.e.: *jodan*, *chudan*, *gedan*:

P1. Natural Targets - Jodan



Bridge of the Nose



Top Lip



Side of Jaw



Temple



Top of Head

P1. Natural Targets - Jodan



Back of Neck



Back of Head



Side of Neck - Jugular



Adam's Apple



Notch of Neck



Collar Bone



Natural Targets - Chudan



Solar Plexus



Floating Ribs



Stomach

Natural Targets - Chudan



Arm Joint



Body Throw

Natural Targets - Gedan



Outside of Knee



Inside of Knee



Front of Shin



Sweep To Foot



Sweep To Back of Foot



Groin

P2. Multiple Targets

Of course, when you are either attacking or counter-attacking it is best not to rely on one single technique or focus on one single target to successfully defend yourself. Often, beginner students falsely believe that they need to execute their best technique and that their best technique will do the job if it hits the intended target. There are a couple of problems with this line of reasoning.

First, you may not adequately strike the target with your best technique and if it is the only one you are throwing then the opponent now has the opportunity to attack. Second, even if you strike perfectly with your best technique your opponent may be very strong or possibly on drugs and not able to even feel the force or pain of the strike. So, do not rely on only one technique to subdue your opponent. This is a very dangerous thought process.

P3. Targeting Multiple Targets

The best thing to do when defending oneself is to target multiple areas of the opponent's body. Further, it is also best to target areas that are not in the same specific zone of the body. That is, if I begin with a punch to the head or face plate, it is not recommended to strike that area a second or third time. The reason being is that the opponent now expects that you are going to strike the same area again as it is now your focus. Further, once an area is struck, the defender usually brings their guard to that area in order to protect against follow up techniques. Thus, it is better to strike somewhere else that may now be unguarded. Experienced Budo practitioners usually use combinations that either begin low and then hit higher, *gedan* than to *jodan*, or they strike high then to the mid level, *jodan* then to *chudan*. Very rarely do they remain with one target area.

In Budo we also do not throw our best and strongest technique first unless the chance of making contact is very good. Usually, we need to set up our best technique with either a fake technique or a fast jab like technique. Starting with a jab technique can change the focus of the defender to the area where you are jabbing and then the true stronger technique will have a greater chance of success in hitting the intended target. Further, experienced Budo practitioners also finish with a follow up technique after any successful main technique. Often, after your main technique has found its target, there is a moment or opportunity to strike again while the defender is adjusting himself or recuperating from the blow. We take advantage of this opportunity to strike.

Thus, we see that it is important to strike more than once and it is important to strike at multiple zones of the body. Below we see these principles illustrated by Shihan Henderson and Sensei Kukura. Here, Shihan Henderson is first faking with a kick to the shin of Sensei Kukura. This fast strike creates a quick pain in the shin that causes Sensei Kukura to lose concentration and lower his guard. The technique is then followed up with a front punch to the face plate which has been pushed forward in response to the fist technique to the shin. The final technique is a roundhouse technique to the mid section which is now protruding due to the second technique which made contact to the face plate.

The defender, Shihan Henderson, successfully used the principles of multiple techniques and multiple targets zones to increase the chances of successfully defending himself. He used three techniques targeted to the lower, upper and then mid section of the attacker. It is important for you to note that most self-defence combinations begin with a strike to the shin of the attacker in order to draw his attention and break his concentration. This creates an opportunity for you, the defender, to go on the attack and to follow up with full striking techniques. You should incorporate this process into all your self-defence exercises.

3 Combination, 3 Target Zone Self Defence Technique Basic Self-Defence

#1



Step 1: Focus on your opponent

#2



Step 2: Lower your center of gravity and control his grab

#3



Step 3: Kick to the shin to distract and stun

#4



Step 4: Punch to the face plate

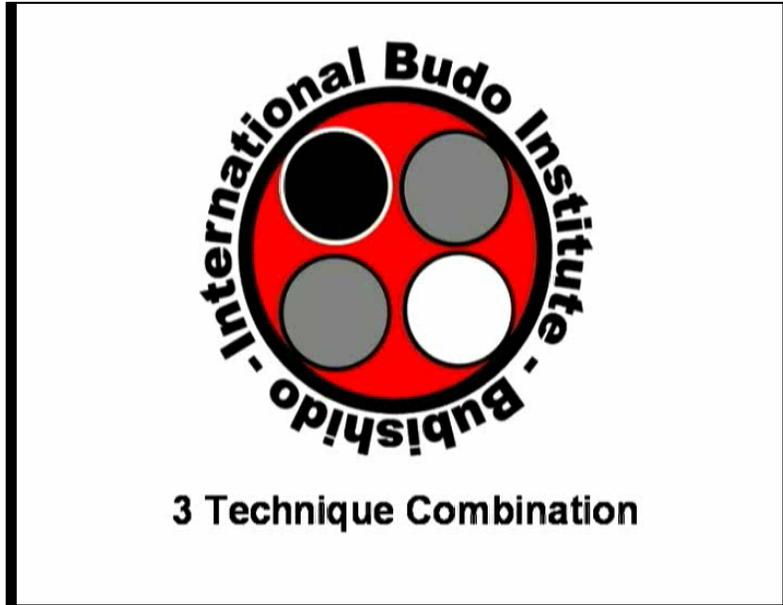
#5



Step 5: Finish with Roundhouse using the instep to the mid section.

Things To Remember:

1. Use 3 combinations in a row.
2. Use alternate levels, such as: low, high, mid as shown here.
3. Keep a guard throughout the combination.
4. After the 3 techniques put space between yourself and the opponent.
5. Keep your attention on the environment as there may be other assailants nearby.
6. Always watch for weapons!





Section Q

BASIC STRIKING TECHNIQUES

PUNCHING

SECTION Q: BASIC STRIKING TECHNIQUES – PUNCHING (Zuki)

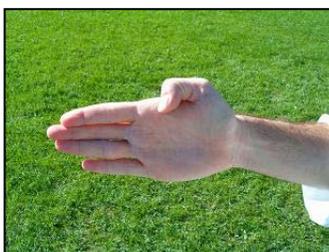
Basic striking techniques form the foundation of your martial arts. Also, the basic striking techniques will be the effective element in your self defence program. In general, the martial arts make use of the natural weapons of the body and uses them to strike to the natural targets in order to provide an effective offence or defence.

It should be noted that striking can be effected using any part of the body not just the hands and feet. That is, you can strike using the elbows, the knees, the head, the shoulders and even the hips. More interesting, you can strike by way of a judo throw. Many people do not see Judo throws as strikes but essentially this is what they are when executed correctly.

For the purpose of this manual the basic striking techniques shall refer to both punching and kicking techniques. In order to review these techniques we first need to review how to form a basic fist and review the types of basic fist that exist.

Q1. Forming The Fist

When making any of the fists listed in this manual and executing a striking technique with them, it is important to understand that not all knuckles make contact with the opponent or target area, as mentioned in Section O3. What this means is that many of the knuckles of the fist are too small and too fragile to safely take the impact of a delivered blow. It has been proven through the years that only the three largest knuckles of the fist can safely be used in punching. Those knuckles would be the major and minor knuckles of the fist finger along with the major knuckle of the second finger. Below is an illustration of the formation of the fist and the appropriate striking knuckles.



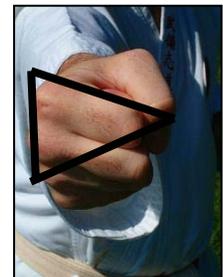
Open Hand



Intermediate



Closed Fist

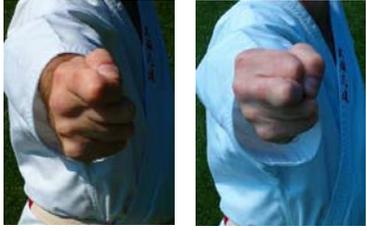


Striking Knuckles

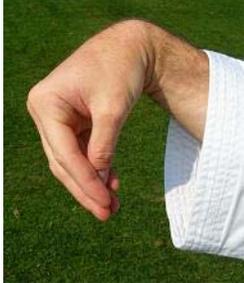
Q2. Basic Fists

As touched upon earlier in the Natural Weapons section, there are several basic fists. Many novice martial artists tend to believe that there is only one way to form a correct fist, this would be wrong. In fact, there are several ways to form a fist depending on where on the body you wish to make contact.

That is, if you are targeting the jaw bone you would most likely use a horizontal fist. However, if you are targeting the solar plexus then you most likely will use the mountain fist. The list below shows the varying basic fists and the most likely targets that would be struck with them.

Q2. Basic Fists		
Fist Type	Target	View
Horizontal Fist <i>Yoko Ken</i>	Face plate, Temples, Back of head, Rib cage	
Vertical Fist <i>Tate Ken</i>	Face plate, Temples, Back of head, Rib cage	
Valley Fist <i>Tani Ken</i>	Side of head, Throat, Rib cage	
Mountain Fist <i>Yama Ken</i>	Solar Plexus, Face plate	
Knuckle Fist #1 <i>Ippon Ken</i> #2 <i>Naka Daka Ken</i>	Thorax, Eyes, Solar plexus, Jaw, Neck notch	
<i>Continued Below</i>		

In Bubishido and The International Budo Institute curriculum we generally use either the vertical fist and/or the valley fist as our primary fist. These fists are believed to be the best for the bio-mechanical movement of the larger punching technique. Though a discussion of this is beyond the scope of this Basics Manual it should be noted that the above is true due to the particular nature of the twisting technique within the punching form known as The Twist Punch, *Hineri Zuki*. This will become clearer as we cover that movement later on.

Q2. Basic Fists (con't.)		
<p>Flat Fist (Reverse) <i>Gyaku Ken</i></p>	<p>Short technique, Uppercut- Jaw, Kidneys</p>	
<p>Open Fist (Palm) <i>Shotei</i></p>	<p>Nose, Chin, Stomach, Ribs</p>	
<p>Four Finger Knuckle <i>Handa Ken</i></p>	<p>Throat, Ribs, Solar Plexus, Temple, Eyes</p>	
<p>Cat Back <i>Nekozenken</i></p>	<p>Temples, Face, Throat, Jugular, Solar plexus, Groin, Ribs</p>	
<p>Spear <i>Nukite</i></p>	<p>Neck, Solar Plexus</p>	

Q3. Basic Punching Form - Zuki

Basic punching form is used to teach the correct bio-mechanics of a strong punch. Before studying martial arts we all had our own ideas of what constituted a strong punch. These punches usually took the form of a roundhouse punch or as I like to call them, a John Wayne punch, as they look like the punches used in the old western movies that the actor popularized. Moreover, these roundhouse punches are for the most part used by all people who do not have a martial arts background. In other words it is a street learned technique or school yard technique that tries to mimic the hook punches taken from the boxing world.

Our martial arts basic punching will not use circular motion but will be based on straight-line punching. This has its advantages. Firstly, the straight punch is a stronger punch. Being a stronger punch means more power and force will be delivered to the target. Secondly, as we learn in basic geometry class the shortest distance between two points is a straight line. This also means the fastest traveling time to a point is by a straight line. Therefore, all other things being equal, if your opponent is using a circular motion of attack and you are using a straight-line attack, you will arrive at the contact point earlier than he or she. This means you live to tell the story. With 95% of all punching attacks coming in the form of a curved trajectory we are at an advantage in using the straight-line punching form. There are five basic punching forms:

Basic Punching Forms	
1. Basic Front Punch	<i>Shomen Zuki</i>
2. Basic Straight Punch (Heel Down)	<i>Hineri Zuki #1</i>
3. Advanced Twist Punch (Heel-Up or Submarine)	<i>Hineri Zuki #2</i>
4. Front Punch	<i>Okuri Zuki</i>
5. Lunge Punch	<i>Oi Zuki</i>

As mentioned earlier there are many different types of fist. The various fists can be interchanged within the five above punching forms. Thus, for instance, you could practice the front punch several times and each time modify the fist so that you strike with a different one to a different target. The footwork and arm extension remains the same but the weapon that you use changes to suit your need.

Q4. Basic Front Punch – *Shomen Zuki*

Basic front punch is a very practical basic punch that can be used in many self-defence situations. It is named *Shomen Zuki* as your body is fully facing *Shomen* and you are executing a punch, *Zuki*. The basic mechanics of the front punch is to use the twisting force of the trunk rotation to add power to the punch. Instead of moving forward the martial artist twists or rotates the body either to the left or right and applies a punch using the opposite arm/hand. The twist of the body adds torque power to the punch. This punch is very useful when in cramped quarters when your opponent is less than 2 feet in front of you.

Front punch can be broken down into 3 stages for learning purposes: 1. pull-in and drop, 2. extension and twist, and 3. recoil. The photos below show these three stages of the movement. It is important to take note of the position of the twisting foot. Also important is the full pullback of the opposite arm in order to fully extend the striking arm. Lastly, one should note that the striking arm extends $\frac{3}{4}$ out from the body before the fist is turned into the vertical, valley, mountain or horizontal form. Make sure to always look forward at your opponent and keep your chin down to protect your throat. A useful exercise is to practice this punch with your back up against a wall.

Q4. Basic Front Punch Mechanics – *Shomen Zuki*

#1



Step #1: Pull-In and Drop

#2



Step #2: Extension and Twist

#3



Step #3: Recoil

Steps:

1. Begin in a Natural stance.
2. Pull-in arms and bend knees 1 inch (3cm).
3. Push out striking arm keeping the fist palm side up until $\frac{3}{4}$ extension.
4. At $\frac{3}{4}$ extension, twist the striking side foot into east-west alignment.
5. Make sure the opposite arm fully pulls back in order to assist in generating twisting power.
6. Recoil the striking arm and return to a natural stance.



Basic Front Punch

Shomen Zuki

Q5. Basic Twist Punch (Heel Down) – *Hineri Zuki* #1

Basic twist punch is executed using the front stance with a middle guard. The power in this punch comes from twisting the torso when pulling back the opposite hand. Further, stability in this punch comes from having the back foot firmly planted on the ground with the heel of that foot on the ground. This will be contrasted with the next punching form where the heel of the back foot remains off the ground.

This punching form can be executed from a static front stance or the student may execute the punch while stepping into the front stance in a dynamic fashion. Things to remember are: use a strong front stance with 70% to 80% of the weight on the front leg. Look your opponent in the eye. Fully extend your striking arm keeping it horizontal until you reach $\frac{3}{4}$ extension then rotate your hand into the desired fist form. Twist and rotate the trunk pulling the opposite arm back to assist in the power generation.

Q5. Basic Twist Punch Mechanics – *Hineri Zuki* #1



Step #1: Front stance middle guard



Step #2: Extension and Twist



Step #3: Full Extension Then Recoil

Steps:

1. Begin in a Front stance.
2. Assume a middle guard closed or open fist.
3. Push out striking arm keeping palm horizontal until $\frac{3}{4}$ extension.
4. **Make sure that the heel of the back leg remains firmly on the ground.**
5. Make sure the opposite arm fully pulls back in order to assist in generating twisting power.
6. Recoil the striking arm and return to a front stance.



Twist Punch #1

Q6. Advanced Twist Punch – Submarine Punch (Heel Up) – *Hineri Zuki* #2

Advanced twist punch is also affectionately called the submarine punch. It has this name because the student submarines under the oncoming attack and executes the punch generally into the lower abdomen of the opponent. This punch uses a great deal of twisting force generated by the movement of the torso. However, because the heel of the student is off the ground and the back leg is brought closer to the front, the stance can be a bit difficult to master and sometimes unstable. However, this is usually overcome with practice.

In executing the advanced twist punch the student begins from a natural stance or a front stance and moves forward in a cat stepping motion (sliding step). While moving forward the back leg is brought to within 1 foot of the front leg while the knees are bent to lower the body positioning. In lowering the body positioning the student submarines under the oncoming attack and is able to deliver a strike to the abdomen of the opponent. With the back leg in a close position to the front the student is able to push off his back leg and exit beyond the grasp of the opponent.

Q6. Advanced Twist Punch Mechanics – Submarine Punch



Step #1: Assume front stance or Cat Stance middle guard



Step #2: Move Forward by Cat Stepping



Step #3: Lower your body position and bring forward the back leg.



Step #4: Extend, Strike, Recoil and Exit

Since this punching form most likely will be used to attack the mid section the student may prefer to use the mountain fist as it has a better geometry for entering the solar plexus cavity.



Q7. Front Punch – *Okuri Zuki*

The Front punch is used generally as a fast jab and as such is used often as the first technique in a series of combination techniques. The front punch is performed by pushing off the back leg and stepping forward with the front leg to close the distance between yourself and the opponent. When the front foot makes contact with the ground in the forward position the punch is unleashed to the head or body area of the opponent.

Q7. Basic Front Punch Mechanics – *Okuri Zuki*



Step #1: Strong Fighting Stance Middle Guard



Step #2: Step In With Back Foot



Step #3: Extension, Twist Then Recoil

Steps:

1. Begin in a natural or fighting stance.
2. Assume a middle guard closed or open fist.
3. Step forward with the back leg and then push out the front striking leg and arm keeping palm horizontal until $\frac{3}{4}$ extension.
4. Once extended you should be in a front stance.
5. Make sure the opposite arm fully pulls back in order to assist in generating twisting power.
6. Recoil the striking arm and return to a front stance.



Front Punch - Okuri Zuki

Q8. Basic Lunge Punch – *Oi Zuki*

The Basic Lunge punch is essentially the same punch as the basic front punch except that it is thrown with the back arm. The lunge punch is used when the distance to the opponent is greater than that which can be covered by the front punch or the twist punch. If the student were standing in a left fighting stance than the punch would be delivered with the right hand. In order to do this, the student moves forward taking one big step with the right foot thus moving the right hand into the forward position. As the forward step is performed the right fist extends forward and strikes. Note that the final body position of the front punch and lunge punch are the same. The only difference is that the front punch is delivered by the front fist and the lunge punch is delivered by the back hand (fist).

Q8. Basic Lunge Punch Mechanics – *Oi Zuki*



Step #1: Fighting Stance Middle Guard.



Step #2: Take a large step forward Lifting The Knee For Protection



Step #3: Step Into A Front Stance



Step 4: Extend The Punching Arm And Pull Back The Opposite Arm For Full Extension

Steps:

1. Begin in a fighting stance.
2. Assume a middle guard closed or open fist.
3. Step forward into a Front stance with the back leg lifting the knee to protect the groin.
4. Push out the back arm into the front position
5. Strike with the front arm keeping palm horizontal until $\frac{3}{4}$ extension.
6. Once extended you should be in a front stance.
7. Make sure the opposite arm fully pulls back in order to assist in generating twisting power.
8. Recoil the striking arm and return to a fighting stance assuming a guard for protection.



Lunge Punch

Oi Zuki



Section R

BASIC STRIKING TECHNIQUES

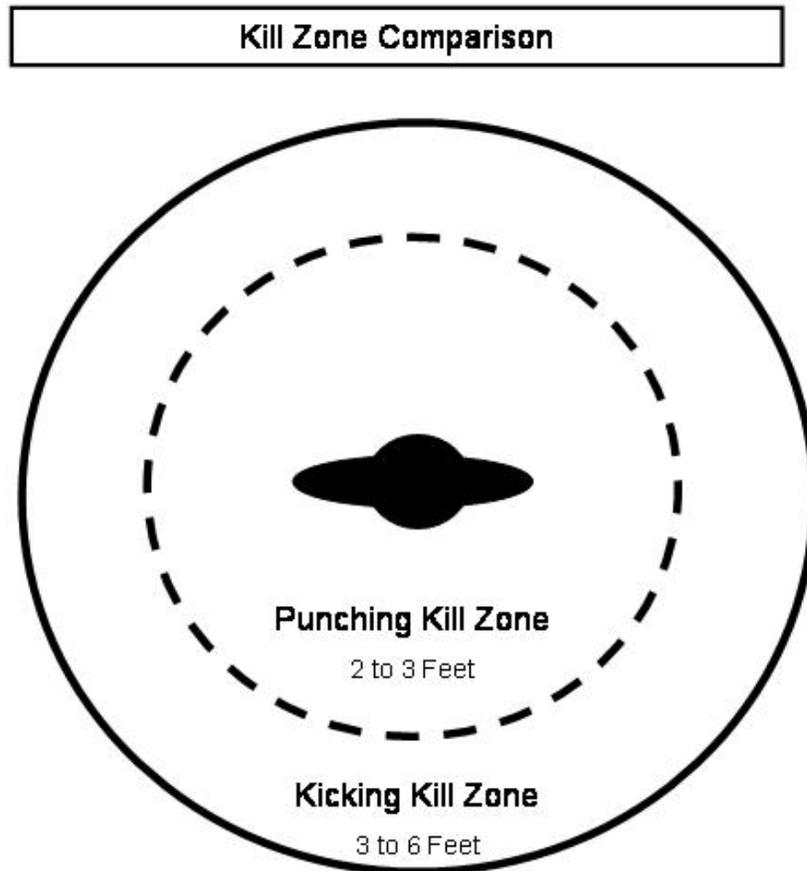
KICKING

SECTION R: BASIC STRIKING TECHNIQUES - KICKING (Geri)

R1. Kill Zone Comparison and Weapons of the Feet

Proper kicking form is very important. Mastering kicking is different than mastering punching as with kicking you are moving the very limbs that provide your stability. This is why many students must concentrate more on mastering the kicking form than in punching. This is also why the first three exercise below, simply focus on maintaining balance while learning the elementary principles of the kicking form, *Geri Kata*.

Kicking technique is also important for another basic reason. Kicking gives you a longer reach than punching and thus against an uninitiated opponent you have the advantage if you are able to kick well. Below you see a diagram of the relative kill zones of both punching and kicking.



One important note to keep in mind is that many novice martial artists believe that kicks must be high and resemble those we see in a Hollywood movie. Nothing is farther from the truth. In fact, many martial arts in the past included kicks no higher than the waist. It was only when the martial arts came to the West that the kicks took on a slightly different form. The reason kicks never went higher than the waist is that most kicks above the waist were/are not considered powerful enough to incapacitate the opponent, except for the back and front roundhouse and wheel kick with the heel, which are considered killing blows, if successful at striking the head. Thus, the trade-off between a potential loss of balance for a potentially non lethal technique was not deemed sufficient. Thus, kicks were kept below the waist.

The above is underscored so that the beginner realizes that they should first focus on mastering the technique at an appropriate height and forget about kicking the opponent in the head. After the kick is sufficiently mastered then an increase in height can be obtained in moderate increments.

Also, the student must be aware of the different methods in which she may use her feet when striking. Below is a review of the different weapons that can be used when striking with the feet.

R1. Weapons of the Feet



Ball



Heel



Flat-Bottom



Back of Heel



Top - Instep

The foot can be used in various ways when striking. The student must decide not only on the kicking technique to use but also on the foot weapon to use. That is, if you wish to strike using a twist kick you must decide whether you will use the heel or the ball of the foot when making contact. The ball will provide a slightly longer reach but is not as hard as striking with the heel.

The following kicking techniques are covered in the rest of this section. As mentioned, the first three kicking exercises in Section R2 make up the exercises for learning the basic front kick form, or *Shomen Geri*. Similar to *Shomen Zuki*, it is called *Shomen Geri* because your body is straight forward to *Shomen* and you are executing a kick, *Geri*.

R1A. Typical Technique / Weapon Combinations

Technique	Name	Weapon
Basic Front Kick	<i>Shomen Geri</i>	Heel
Twist Kick	<i>Hineri Geri</i>	Ball or Heel
Front Kick	<i>Okuri Geri</i>	Primarily Ball
Side Kick	<i>Yoko Geri</i>	Bottom, Knife, Heel
Roundhouse	<i>Mawashi Geri</i>	Top, Ball, Heel
Wheel Kick & Back Roundhouse	<i>Ushiro Mawashi Geri</i> & <i>Kaiten Geri</i>	Back of Heel, Heel, Bottom, Knife

R2a. Basic Front Kick - The Bridge (*Shomen Geri*)

The bridge is the name given to the first kicking exercise. The purpose of this exercise is to develop the correct posture and balance when kicking. Within the Budo Institute and Bubishido most of the kicks used are thrust kicks, *Kekomi*, where the hips are thrown forward. This has many advantages.

Bridge Exercise – Front View

#1



#2



#3



#4



#5



#6



Steps:

1. Assume a natural stance.
2. Bring the feet together and bend the knees.
3. Thrust the hips forward and bring the shoulders back, keep the chin down, eyes looking forward toward the opponent.
4. Pull the hips back and bend the knees.
5. Return to the original natural stance position.

First and foremost, the thrust enables the student to extend the kick as far out as possible. Many martial art forms use a type of kicking form that is very quick but shorter, like a snap kick. We give up some of the speed for reach and power. Naturally, as a martial artist you too will have the fast snap kick in your repertoire. The second point is that the thrust generates a greater amount of power and therefore a greater potential to traumatize the target area of the opponent. In order to execute the thrust kick we must first practice the bridge, as shown above.



R2b. Basic Front Kick - Stop-Action (*Shomen Geri*)

The second exercise is used to help the student understand the mechanics behind thrusting the hip as well as extending the foot. The exercise is completed in a stop-action manner while the student focuses on keeping his/her balance. By breaking down the exercise into the stop-action the student can focus on the individual steps and better understand where he or she may be having difficulties. This exercise should be performed on both the left and right sides.

Stop Action – Side View

#1



#2



#3



#4



#5



#6



#7



Steps:

1. Take a natural stance.
2. Bring the feet together and bend the knees.
3. Lift one bent leg off the floor and bring the heel of the foot close to your buttocks.
4. Thrust the hips forward; the knee of the kicking leg pushes forward as well.
5. Pull the shoulders back, keep the chin down and look forward at your opponent.
6. Straighten the kicking leg; striking with the heel.
7. Pull the leg back and bring the feet together.
8. Return to the original natural stance position.

As you see above it is not necessary to kick high in order to obtain the benefits from this exercise. Simply, focus on maintaining your balance and move the hips forward. After you have mastered the exercise at a moderate height then you may raise-up the kicking leg.



R2c. Basic Front Kick - Continuous Motion (*Shomen Geri*)

The third exercise is where the student assimilates the practice of exercise 1 and 2 and puts it together into one continuous motion. It should be noted that it isn't important to execute the movement with great power or speed. While practicing the continuous motion the student should primarily be focused on maintaining good balance and executing a proper thrust with the hips. Again, when striking with the foot during this exercise the foot need only to be raised to a maximum height somewhere around the waist level or groin area. In fact, when first performing this exercise the student may begin with the foot kicking at a very low level and then gradually raise the kick higher and higher.

This may seem odd, however kicking low has a lot of advantages. Often, if you are in close quarters, as in self defence, the first order of business is to stun the opponent. This is usually done with a fast kick to the opponent's shin using the ball of the foot as the weapon. Therefore, when you are kicking low keep this mental image in mind and it will give greater purpose to your exercise. Once this is mastered with good balance and a nice continuous flow, try kicking a bit higher and then a little bit higher once more. Soon you will be able to kick well at waist level and above.

A further note should be about stretching. As with all exercises we want to make sure that we are well stretched. So if you are practicing your kicking form you should take precaution that you have adequately stretched and warmed up before beginning.

As with all exercise the above three are used to teach the underlying principles of kicking form. The third exercise as continuous motion may be used as a very basic kicking form, known as *Shomen Geri*.



R3. The Twist Kick – *Hineri Geri*

With the completion of the basic kicking exercises the student should have a better understanding of balance and power generation. Both of these concepts are paramount to learning the kicks that follow. The most important kick in the student repertoire is the twist kick. Twist kick refers the motion of bringing the back leg forward and pushing the foot out to make contact with the opponent either with the ball of the foot or the heel. The motion is similar to the basic kicking exercises except that the kicker/student is now standing in a fighting stance and for the most part his torso and/or body position is diagonal to the opponent. That is, he is not standing flat on to the opponent as in the previous kicking exercises. The twist kick is second in strength and power only to that of the side kick, which is generally considered the most powerful kick in Budo. The kick gets its name from the twisting motion that the body makes as the back foot is brought forward and propelled toward the opponent. Below is a pictorial representation of the steps of the twist kick.

Basic Twist Kick – Side View

#1



#2



#3



#4



Steps:

1. Assume a front stance.
2. Keep a middle open or closed hand guard.
3. Open your hip by turning the heel of the front foot inward.
4. Shift your weight forward and lift the knee of the back leg forward in front of the body.
5. Extend the foot and strike with the bottom of the heel.

Twist Kick Application

Below Shihan Henderson and Sensei Kukura are demonstrating the application of the Twist Kick, or Hineri Geri. Notice the importance of keeping a guard while kicking and throwing out the hips to extend the reach.

#1



#2



#3



#4





R4. The Front Kick – *Okuri Geri*

Whereas the twist kick is a full-on power kick, the front kick can be seen as more of a jab, similar to the front punch. This kick may be performed either as an offensive or defensive technique. In a defensive mode the student quickly raises the front foot and pushes the foot out toward the oncoming opponent in a hope to stop them momentarily so that a follow up technique may be applied. In an offensive mode the student will take a slight step forward in an attempt to close the distance between herself and the opponent. Once at the proper striking distance the front kick is performed.

Since the front kick is used primarily as a jab it is most often performed with the ball of the foot as the striking area. The heel may be used but is seen as very cumbersome.

Front Kick – Side View

#1



#2



#3



#4



Steps:

1. Assume a cat stance.
2. Keep a middle open or closed hand guard.
3. With 90% of your weight on the back leg lift and extend the front leg.
4. Fully extend the striking leg using the ball of the foot as the attack.
5. Recoil the attacking leg and return to a cat stance.

In the series above Shihan Henderson and Sensei Kukura are demonstrating the application of the Front Kick, *Okuri Geri*. Notice the importance of keeping a guard while kicking, fully extending the leg and using the ball of the foot as the striking weapon.



Front Kick (Step-In)

Okuri Geri



Front Kick (Defensive)

Okuri Geri

R5. The Side Kick – Yoko Geri

The side kick is the strongest technique in the repertoire of the martial artist. That is, this kick can produce the highest amount of force possible. The side kick is also an elementary kick and probably the oldest kick in the syllabus of martial arts. The side kick may be performed using various parts of the foot as striking areas. Either the bottom, heel, side (knife foot) may be used. Mostly the kick is performed using the heel as the weapon of choice. The side kick is also an excellent choice for older martial artists who may have difficulty with kicking form. The side kick can effectively be used against the side of an opponent's knee to incapacitate them. The knee joint only takes a few pounds of pressure to break in a side direction, this can be achieved even by a martial artist of moderate strength when the side kick is used correctly.

Side Kick – Side View

#1



#2



#3



#4



Above, Shihan Henderson and Sensei Kukura are demonstrating the application of the Side Kick, Yoko Geri. It is important to keep a proper guard throughout the execution of the technique. This is also completed by raising the knee of the kicking leg as high as possible before the strike. When striking, turn the heel of the supporting leg toward the intended target.

Side Kick – Side View

#5



Steps:

1. Assume a horse stance.
2. Keep a middle open or closed hand guard.
3. With your weight equally distributed on both legs step out with the front leg to open your path of travel
4. Bring the back leg in to meet the front leg or let it pass behind the front leg to gain more distance
5. Lift the knee of the striking leg up as high as possible to assist in kicking as well as providing a guard
6. Extend the striking leg towards the opponent while turning the heel of the supporting leg in the direction of the target.
7. Recoil the leg back into a horse stance.



Side Kick (Offensive)

Yoko Geri



Side Kick (Defensive)

Yoko Geri

R6. The Roundhouse Kick – *Mawashi Geri*

The roundhouse kick is the most popular kick in Budo. This kick is known to even the novice student as “the” martial art kick. This kick originally was executed using either the ball of the foot or the heel in order to keep a high level of impact on the target area. However, when martial arts came to the West many practitioners began to use this kick using the top (instep) of the foot. Many traditional masters were sceptical of this new approach. Nevertheless, this is the most popular form of the kick today. The kick got its name from the fact that the foot travels around the house in a circular motion before making contact with the target. Important to remember is to make sure that the knee is lifted high before extending the leg, as well as maintaining a proper guard and watching your opponent. When mastered this kick can be very versatile targeting both the upper and lower reaches of the opponent’s body. Due to the circular motion of the kick it tends to be challenging for novice students and it is important that the basic mechanics are mastered at a moderate height before attempting any high level kicks.

Roundhouse Kick #1

Steps: Variation #1

1. Assume a natural or fighting stance.
2. Keep a middle open or closed hand guard.
3. Open your stance by turning the heel of the foot of the lead leg inward.
4. Lift the knee of the striking leg up as high as possible so that it is horizontal to the ground swinging it toward the opponent.
5. Once the knee has reached the forward position extend the striking leg out while turning the heel of the supporting leg in the direction of the target.
6. Make contact with the opponent using either the heel, toe or top of the foot.
7. Recoil the leg back into the original stance.

#1



#2



Roundhouse Kick # 1 Con't

#3

In this series of photos Shihan Henderson and Sensei Kukura are demonstrating the Roundhouse Kick or Mawashi Geri, variation #1 where the kick hits the opponent from the side.

With this kick the foot travels in a circular motion from approximately 3 o'clock to 12 o'clock making contact on the side of the opponent's body, leg or head.



#4

Important to remember is to keep a guard throughout the execution of the technique as many novice students tend to drop their hands when the spin during the technique.

As shown by the white arrow the heel of the supporting leg turns toward the opponent during the extension of the kicking leg in order to facilitate the motion of the technique.



The Roundhouse kick may be performed in two variations. The first variation is the most common where the kick comes around the front from the back position and the opponent is struck with the top of the foot. This is shown above and in the accompanying diagram in the following pages. The second variation, #2, is where the kick originates from underneath the buttocks and kicks out similar to a side kick and the opponent is struck with the bottom or heel of the foot. This variation is shown below in the picture series.

Both variations of the kick are popular and both are referred to as roundhouse kicks. Also, some martial artists once mastering these two basic variations also throw this kick merging the two variations into a variety of styles and thus it can be difficult to know exactly from where the technique will originate and/or what the intended target is. Thus, you must take care in trying to ascertain from the opponent what type of kicking style he uses so that you can appropriately defend against it.

Roundhouse Kick #2

Steps: Variation #2

1. Assume a natural or fighting stance.
2. Keep a middle open or closed hand guard.
3. Open your stance by turning the heel of the foot of the lead leg inward.
4. Lift the knee of the striking leg up as high as possible so that it is protecting the front of the body as in the side kick.
5. Once the knee has reached the forward position extend the striking leg straight out while turning the heel of the supporting leg in the direction of the target.
6. Make contact with the opponent using either the bottom of the heel, bottom of the foot or knife foot technique.
7. Recoil the leg back into the original stance.

#1



#2



Roundhouse Kick #2 Con't

#3

In this series of photos Shihan Henderson and Sensei Kukura are demonstrating the Roundhouse Kick or Mawashi Geri, variation #2 where the kick hits the opponent from the front.

With this kick the foot travels in mostly a straight line motion from approximately 5 o'clock to 12 o'clock making contact on the front of the opponent's body, or head.



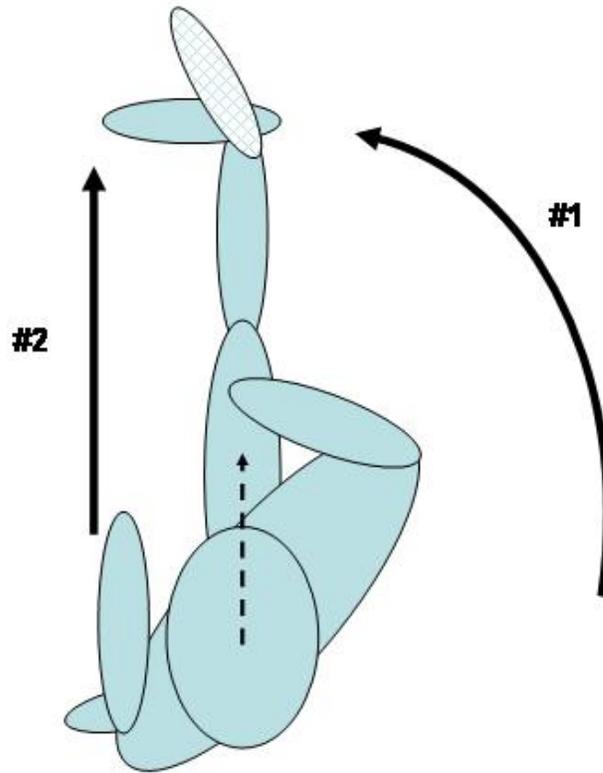
#4

Important to remember is to keep a guard throughout the execution of the technique as many novice students tend to drop their hands when they spin during the technique. Also, make sure to raise the knee of the kicking leg as high as possible in preparation for the kick.

As shown by the white arrow the heel of the supporting leg turns toward the opponent during the extension of the kicking leg in order to facilitate the motion of the technique.



Roundhouse Kick Variation Schematic



Roundhouse Kick

Mawashi Geri (Big Wheel)



Roundhouse Kick

Mawashi Geri (Straight)



Roundhouse Kick (Front Leg)

Mawashi Geri



Roundhouse Kick (Front Leg Step-In)

Mawashi Geri

R7. The Wheel Kick – *Kaiten Geri, Ushiro Mawashi Geri*

The wheel kick is the exact opposite of the Roundhouse kick. Instead of a circular forward motion the kick uses a circular backward motion. What this means is that it is necessary to first turn your back on the opponent in order to perform this kick. This may sound strange, however, depending on the movement of the opponent this can often be accomplished very quickly. The Wheel kick is also known as the Back Roundhouse kick and can be executed in two different methods. In either method the beginning moves are the same. The difference occurs once the kick is about to be thrown as to whether a hooking technique (Big Wheel – Variation #1) will be used as opposed to a technique that resembles a Back/Side kick (Variation #2), See schematic on following page.

Wheel Kick Variation #1

Steps:

#1

1. Assume a natural or fighting stance.
2. Keep a middle open or closed hand guard.
3. Begin by moving the front foot to the opposite front corner.
4. Pivot on the balls of your feet so that both heels face the opponent.



#2



Wheel Kick – Variation #1

5. Turn your head around so that you can see your opponent.
6. Throw the striking leg outward in a circular motion toward the opponent's side.
7. Strike the opponent using the back side of the heel as the weapon.
8. Recoil back into the original stance.

Important things to remember:

- Always acquire your target by turning your head around and looking at your opponent before throwing the kick.
- Make sure you keep a guard throughout the entire kick.
- Try to use the motion of the opponent to your advantage, strike with a right wheel kick when he moves to your left and strike with a left wheel kick when he moves to your right.



The Heel May Target the body or the head.



Wheel Kick (Big Wheel)

Kaiten Geri



Wheel Kick (Big Wheel)

Kaiten Geri

As mentioned, the wheel kick may be executed in two different variations. In the first variation, the kick originates from the side and completes a circular motion to end up hitting the opponent on the side, as shown above. In the second variation, the kick extends from underneath the student and the thrust moves forward toward the opponent in a straight line that resembles a back kick or a side kick. In this variation the student hits the opponent with the bottom of the heel or the bottom of the foot on the front of the body.

Wheel Kick – Variation #2

Repeat Steps 1 through 4

6. Lift the knee and tuck the foot of the striking leg under your back side.
7. Extend the foot straight back toward the opponent making contact with the bottom of the heel or bottom of the foot.
8. Recoil back into the original stance.

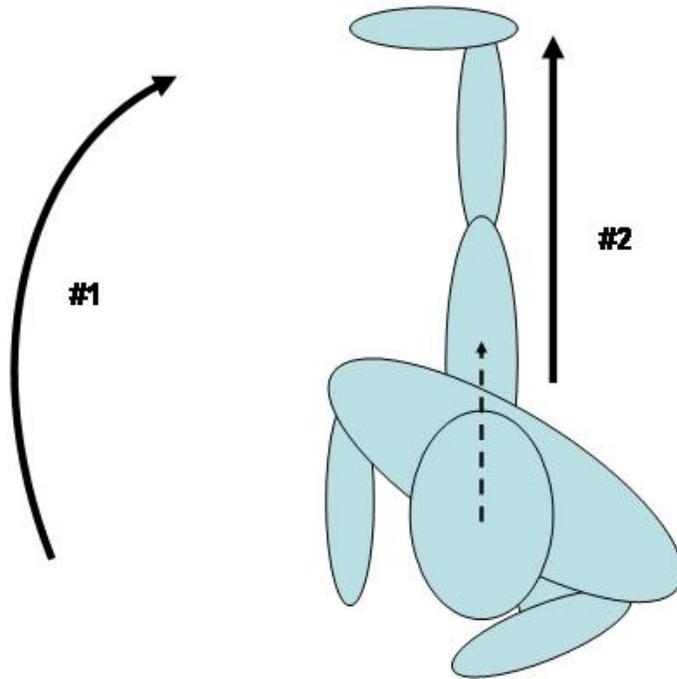
Important things to remember:

- Always acquire your target by turning your head around and looking at your opponent before throwing the kick.
- Make sure you keep a guard throughout the entire kick.
- Try to use the motion of the opponent to your advantage, use this variation when the opponent invades your kill zone in a straight-line manner directly towards you.

To the right Shihan Henderson is demonstrating the knife foot technique where the kick strikes the opponent under the jaw directly on the front of the neck or Adam's apples. The foot is tilted so that the edge of the foot strikes the target.



Wheel Kick Variation Schematic



Wheel Kick (Straight)

Kaiten Geri



APPENDICES

APPENDIX A

Glossary of Japanese Terminology



Bubishido Glossary

<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>	<u>I</u>	<u>J</u>	<u>K</u>	<u>L</u>	<u>M</u>
<u>N</u>	<u>O</u>	<u>P</u>	<u>Q</u>	<u>R</u>	<u>S</u>	<u>T</u>	<u>U</u>	<u>V</u>	<u>W</u>	<u>X</u>	<u>Y</u>	<u>Z</u>

This is a basic listing of some Japanese terms and their English equivalent. A much more exhaustive list can be found at www.i-Budo.org.

A

AGE	Upward
AGE SUKI	Upward Punch
AGO	Chin
ANZA	Sitting Form (Lotus Position)
ASHI BARAI	Foot Sweep
ASHI	Foot or Leg
ASHI SABAHI	Footwork
ASHI SUKUI AGE	Upward Leg Scooping
ASHI TORI	Leg Hold
ATE WAZA	Hitting Techniques
AWASE	Together

B[top of page](#)

<i>BARAI</i>	Sweep
<i>BASSAI</i>	Name of Kata; Fortress
<i>BISEN</i>	Bridge of the Nose
<i>BITO</i>	Head of the Nose
<i>BO</i>	A Long Stick Used As A Weapon
<i>BOGU</i>	Protective Equipment
<i>BOGYO</i>	Defensive
<i>BODHIDHARMA</i>	Founder of Zen Buddhism in China
<i>BUDO</i>	Martial Arts; "The Way of the Samurai"
<i>BUKI HO</i>	The Practice of Weapons
<i>BUSHIDO</i>	The Code of Honour of the Samurai

C[top of page](#)

<i>CHIKARA KURABE</i>	Early Japanese Fighting Form
<i>CH'UAN FA</i>	The Way of the Fist
<i>CHUDAN</i>	Middle Level
<i>CHUI</i>	Warning

D[top of page](#)

<i>DA ASHI</i>	A Snake Crawling Step
<i>DACHI</i>	Stance
<i>DAN</i>	Black Belt Degree
<i>DE ASHI BARAI</i>	Front Foot Sweep
<i>DO</i>	Way, Body
<i>DO BASAMI</i>	Body Scissors
<i>DOJO</i>	Practice Hall
<i>DOJO KUN</i>	School Principle

E

[top of page](#)

<i>EKI KIN GYO</i>	Physical Part of Zen. <i>I-Chi-Ching</i>
<i>EMPI</i>	Elbow
<i>ERI TORI</i>	Collar Grabbing

F

[top of page](#)

<i>FUKUSHIKI</i>	Multiple Combinations
<i>FUMIKOMI ASHI</i>	Stamping Step
<i>FUSEMI</i>	Forward Fall
<i>FUSHA GAESHI</i>	Windmill Bo Motion
<i>FUSHITO</i>	Outside of Thigh

G

[top of page](#)

<i>GANKA</i>	Chest
<i>GANKYU</i>	Eyeballs
<i>GEDAN</i>	Lower Level 
<i>GEDAN BARAI</i>	Downward Leg Sweep
<i>GENKO</i>	Closed Hand, Fist (<i>Seiken</i>)
<i>GERI (OR KERI)</i>	Kick
<i>GO</i>	Hard, Five
<i>GOHON</i>	Five Ways or Five Techniques
<i>GOHON KUMITE</i>	Five Technique Kumite
<i>GOSHIN JUTSU</i>	Self-Defense Techniques
<i>GOJURYU</i>	A Style of Karate; "Hard and Soft Style"
<i>GYAKU KEN</i>	Reverse Fist
<i>GYAKU UCHI</i>	Reverse Strike
<i>GYAKU WAZA</i>	Armlock Techniques

H

[top of page](#)

<i>HADAKA JIME</i>	Strangle Hold
<i>HAISHU</i>	Back of the Hand
<i>HAITO</i>	Ridge of the Hand
<i>HAJIME</i>	Begin
<i>HAKU (Shiro)</i>	White

<i>HANMI</i>	Half-face Front
<i>HAN DA KEN</i>	Four Finger Knuckles
<i>HAN KAITEN</i>	Half Turn
<i>HANGETSU HOKO</i>	Half Moon Step
<i>HANSOKU</i>	Disqualification
<i>HANTAI</i>	Decision
<i>HANTAI KACHI</i>	Winner By Decision
<i>HAPPIKEN</i>	Name of Kata; "To Use Elbow Like A Monkey In Eight Directions"
<i>HARA</i>	Stomach
<i>HARAI WAZA</i>	Sweeping Techniques
<i>HASAMI</i>	Scissors
<i>HASSO KAMAE</i>	A Versatile Posture
<i>HATO MUNE</i>	Sternum
<i>HEIAN</i>	Name of Kata; "Peaceful Mind"
<i>HEIJOSHIN</i>	Placid State of Mind
<i>HEIKO DACHI</i>	Parallel Foot Stance
<i>HEISOKU DACHI</i>	Foot Together Stance
<i>HICHU</i>	Neck's Notch (Neck Cavity)
<i>HIDARI</i>	Left
<i>HIJITSUME (Hiji)</i>	Back Side of Elbow
<i>HIKITATE GEIKO</i>	Form of Training
<i>HINERI HANMI</i>	Rotation of the Trunk
<i>HINERI ZUKI</i>	Twist Punch
<i>HIRAKI ASHI</i>	Open Leg Stance

<i>HIRAKI MI</i>	Open Leg Rotation
<i>HIRATE</i>	Inside of the Hand
<i>HITAI</i>	Forehead
<i>HIZA</i>	Knee
<i>HIZA BASAME</i>	Leg Scissors
<i>HIZA KE AGE</i>	Upward Knee Kick
<i>HIZA OTOSHI ATE</i>	Downward Knee Kick
<i>HIZA SUKUI HINERI</i>	Twisting Knee Scooping
<i>HIZA TSUBOMI</i>	Back Side of the Knee
<i>HOJO UNDO</i>	Complementary Exercises
<i>HOKO</i>	Walking Form

I

[top of page](#)

<i>INAZUMA</i>	Side of the Stomach
<i>IPPON</i>	One Point
<i>IPPON KEN</i>	Forefinger Knuckle
<i>IPPON SHOBU</i>	One Point Match

J

[top of page](#)

<i>JIKAN</i>	Time
<i>JINCHU</i>	Upper Lip
<i>JIYU</i>	Free, Freedom

<i>JO SUKUTEI</i>	Ball of the Foot
<i>JODAN</i>	Upper Level
<i>JOGAI</i>	Outside of the Contest Area
<i>JOGAKU</i>	Upper Part of Jaw
<i>JOSEKI</i>	The Seat of Honour
<i>JOSHI WAZA</i>	Arm Techniques
<i>JUJITSU</i>	Original Form of Judo
<i>JUJI UKE</i>	Cross Block
<i>JUNBI UNDO</i>	Preparatory Exercises

K

[top of page](#)

<i>KA FUKU BU</i>	Lower Abdomen
<i>KAGAKU</i>	Lower Part of Jaw
<i>KAGI ZUKI</i>	Hook Punch
<i>KAGI GERI</i>	Hook Kick
<i>KAITEN GERI</i>	Wheel Kick
<i>KAKARI GEIKO</i>	A Form of Training
<i>KAMA</i>	Reaping Hook Used as a Weapon
<i>KAMAE</i>	Guard
<i>KAMAE KATA</i>	Fighting Stance
<i>KAMAETE</i>	Ready, Prepare to Begin
<i>KANSETSU WAZA</i>	Armlock Techniques; reversal of a Hand Hold
<i>KAPPO</i>	Unique Life Preserving Techniques

<i>KARA</i>	Empty; Japanese Term For Tang Dynasty
<i>KARATEDO GI</i>	The Uniform of Karatedo
<i>KARATE HO</i>	The Way of the Empty Handed Fighting
<i>KARI WAZA</i>	Reaping Techniques
<i>KA SOKUTEI</i>	Heal of the Foot
<i>KASHI WAZA</i>	Leg Techniques
<i>KASSATSU</i>	Spine
<i>KASUMI</i>	Temples
<i>KATA</i>	Shoulder; a Form of Practice Performed Alone
<i>KATA ASHI TORI</i>	One Leg Throw
<i>KATA HIZA DACHI</i>	One Knee Stance
<i>KAWASHI WAZA</i>	Dodging Techniques
<i>KE AGE</i>	Snap Kick, Upward Kick
<i>KEICHU</i>	Back of the Neck
<i>KEIDO MYAKU</i>	Jugular Vain
<i>KEIREI</i>	Ceremonial Bow
<i>KEKOMI</i>	Thrusting Kick
<i>KEMARI</i>	Chinese Game of Kicking Ball
<i>KEMPO</i>	Chinese Fighting Techniques
<i>KEN</i>	Fist
<i>KENDO</i>	Japanese Art of Fencing
<i>KENKO (Genko)</i>	Fist
<i>KENTSUI</i>	Hammer Fist
<i>KEOROSHI</i>	Downward Kick
<i>KERI (Or Geri)</i>	Kick

<i>KESA</i>	A Monk's Habit Uniform
<i>KI</i>	Inner Energy; Spirit
<i>KATSU</i>	Reanimation Techniques; Manifestation of <i>Ki</i>
<i>KIAI</i>	Manifestation of the <i>Ki</i>
<i>KIBI</i>	Spine Tip
<i>KIHON</i>	Basics
<i>KIME WAZA</i>	Scoring Techniques, Finishing Techniques
<i>KIN JIME</i>	Groin Choke
<i>KINATE</i>	Lower Abdomen Protections
<i>KIN TEKI</i>	Testicles
<i>KODOKAN</i>	The Main School of Judo in Japan
<i>KOGEKI</i>	Offensive
<i>KO HAKU</i>	Red and White
<i>KOHO DAISHARIN</i>	Backward Cartwheel
<i>KOHO KAITEN</i>	Backward Roll
<i>KOKEI</i>	Tibia
<i>KOKEN</i>	Ridge of the Hand
<i>KOKUTSU DACHI</i>	Backward Stance
<i>KOSA ASHI DACHI</i>	Crossed Leg Stance
<i>KOSHI</i>	Hip
<i>KO SOTO GARI</i>	Minor Outer Reaping
<i>KOTE</i>	Forearm
<i>KOTE GAESHI</i>	Outward Wrist Twist
<i>KOTOBU</i>	Back of the Head
<i>KO UCHI GARI</i>	Minor Inner Reaping

<i>KUMI AI JUTSU</i>	The Name of an Early Form of Fighting
<i>KUMITE</i>	Encounter; Fighting Form
<i>KUMI UCHI</i>	A Grapple; A Scuffle
<i>KUNG-FU</i>	A Chinese Martial Art
<i>KURUBUSHI</i>	Ankle
<i>KURUMA GAESHI</i>	Swing in a Large Circle Motion Parallel to the Ground
<i>KUSARI GAMA</i>	A Sickle Attached to a Chain Used as a Weapon
<i>KUZUSHI</i>	Opening; Opportunity to Attack
<i>KYU</i>	Non Black Belt Rank, Below Yudansha

L

[top of page](#)

<i>NONE</i>	None
-------------	------

M

[top of page](#)

<i>MAAI</i>	Distance, Space
<i>MAE</i>	Front
<i>MAE KAGA MI</i>	Leaning Forward
<i>MAE SORI MI</i>	Leaning Backward
<i>MAKIWARA</i>	A Wooden Post Covered With Straw, Punching or Kicking Board
<i>MATE</i>	Stop
<i>MAWARI ASHI</i>	Crossed Leg Rotation

<i>MAWARI MI</i>	Turning Form
<i>MAWASHI GERI</i>	Roundhouse Kick
<i>MIGI</i>	Right
<i>MIKAZUKI GERI</i>	Crescent Kick
<i>MIZO OCHI</i>	Solar Plexus
	Concentration, Meditation
<i>MOROTE</i>	Double; Both Hands
<i>MOROTE SOE UKE</i>	Supported Two Fist Block
<i>MUDANSHA</i>	Non Black Belt Students
<i>MUSUBI DACHI</i>	Attention Stance

N

[top of page](#)

<i>NAGASHI UKE</i>	Sweeping Block
<i>NAGE WAZA</i>	Throwing Techniques
<i>NAHA TE</i>	Fighting Form From Naha (Okinawa)
<i>NAIHANCHIN DACHI</i>	Horseman Stance
<i>NAKA DAKA KEN</i>	Middle Finger Knuckle
<i>NEKO ASHI</i>	Cat Step
<i>NEKO ASHI DACHI</i>	Cat Stance
<i>NEKOZEKEN</i>	Back Hand of the Wrist (Cat Back)
<i>NIDAN</i>	Second Degree Black Belt; Two Level
<i>NIDAN ZUKI</i>	Two Level Fist Punch
<i>NIHON</i>	Two Points, Two Techniques

<i>NIJUSHIHO</i>	Twenty Four Techniques; Name of a Kata
<i>NISEISHI</i>	The Ancient Name of Nijushiho
<i>NODO BOTOKE</i>	Adam's Apple
<i>NODO JIME</i>	Adam's Apple Choke
<i>NUKITE</i>	Spear Hand
<i>NUNCHAKU</i>	Flail Used as a Weapon

O

[top of page](#)

<i>OBI</i>	Belt
<i>OI MAWASHI GERI</i>	Front Leg Roundhouse Kick
<i>OI ZUKI</i>	Lunge Punch
<i>OKINAWA TE</i>	Fighting Form From Okinawa
<i>OKURI ASHI BARAI</i>	Sliding Foot Step
<i>OKURI ERI JIME</i>	Collar Choke, Assist Lapel Strangle
<i>OROSHI</i>	Downward, Take Down
<i>OSOTO GARI</i>	Major Outer Drop
<i>OTOSHI</i>	Dropping
<i>OTOSHI MI</i>	Knees Bent, Ducking Motion
<i>OUCHI GARI</i>	Major Inner Reaping

P

[top of page](#)

<i>PINAN</i>	Ancient Name of Heian Kata
--------------	----------------------------

Q

[top of page](#)

<i>NONE</i>	None
-------------	------

R

[top of page](#)

<i>RANDORI</i>	Fight, Free Fighting Kumite
<i>REI</i>	Salutation, Bow
<i>RENSHU SHIAI</i>	Training For Competition, Practice Competition
<i>RITSU ZEN</i>	Standing Meditation
<i>RUIDAI</i>	Stage or Ring Where Fights Were Held During Tang Period
<i>RUIDAI-O</i>	Winner of Fight on Stage
<i>RYO ASHI TORI</i>	Tackling Both Legs
<i>RYO KADO</i>	Both Side of Corner
<i>RYOJIKOU KABOTOKE</i>	Mastoid, Also Both Sides of the Cavity Below the Ears

S

[top of page](#)

<i>SAGI ASHI DACHI</i>	One Leg Stance
<i>SAI</i>	Three Bladed Weapon
<i>SAITEN</i>	Point Score

<i>SAMURAI</i>	Japanese Warrior
<i>SANCHIN</i>	Three Phases, Name of Kata
<i>SANCHIN DACHI</i>	Defensive Closed Foot Stance
<i>SAN KAKU TOBI</i>	Triangle Jumping Step, Attack
<i>SATORI</i>	Highest Mental State of Zen Buddhism; A State of Grace Achieved Via Sudden Illumination
<i>SEIRI UNDO</i>	Supplementary Exercise
<i>SENJUTSU</i>	Strategy
<i>SHIAI</i>	Competition, Fighting Contest
<i>SHIAIJO</i>	Place of Competition, Fighting Area
<i>SHIHAN</i>	Name or Title of Highest ranking instructor (above 4 th Dan)
<i>SHINAN</i>	Name or Title of Highest Instructor
<i>SHITSUTO</i>	Knee Cap
<i>SHIZEN HONTAI DACHI</i>	Natural Stance, Fundamental Stance
<i>SHOCHU GEIKO</i>	Summer Training Camp
<i>SHOMEN</i>	The Place of Honour, The Front
<i>SHORIN JI</i>	Name of a Temple
<i>SHORIN RYU</i>	Name of an Okinawan Form of Karate
<i>SHORINJI RYU</i>	Style of School of Shorin ji Fighting Techniques (Shaolin)
<i>SHOTEI</i>	Heel of the Palm
<i>SHUBAKU</i>	A Chinese Game of Kicking
<i>SHUKO</i>	Back of the Hand (Haishu)
<i>SHUTO</i>	Knife Hand (Karate Chop)
<i>SOKKO</i>	Instep of the Foot

<i>SOKUMEN</i>	Side of the Face
<i>SOKUTEI</i>	Sole of the Foot
<i>SONSHI</i>	Name of a Great Warlord
<i>SOTOBIRAKI JIGOTAI DACHI</i>	Defensive Open Foot Stance
<i>SUISHA GAESHI</i>	Water Wheel
<i>SUKUI UKE</i>	Scooping Block
<i>SUMO</i>	Ancient Chinese Fighting Form, Japanese Wrestling
<i>SUTE GEIKO</i>	One of the Special Training Methods

T

[top of page](#)

<i>TACHI KATA</i>	Postures
<i>TAE KWON DO</i>	Korean Martial Art
<i>TAI CHI CH'UN</i>	A Chinese Fighting Form
<i>TAI OTOSHI</i>	Body Drop (Judo)
<i>TANI OTOSHI</i>	Valley Drop (Judo)
<i>TAI SABAKI</i>	Body Motion
<i>TAMESHI WARI</i>	Breaking Test
<i>TANDEN</i>	Lower Abdomen
<i>TANSHIKI</i>	Single Form or Single Technique
<i>TATAMI</i>	Straw Mat
<i>TATE KEN</i>	Fundamental Fist, Vertical Fist
<i>TE</i>	Hand, Technique
<i>TEGATANA</i>	Knife Hand, Karate Chop

<i>TENTO</i>	Top of the Head
<i>TETTSUI</i>	Iron Hammer
<i>TOBI</i>	Jumping or Flying
<i>TOBI GERI</i>	Jump Kick
<i>TOBI MI</i>	Jumping Motion
<i>TOKUSHU GEIKO</i>	Special Practice, Training Clinic
<i>TOME WAZA</i>	Stopping Technique
<i>TONFA</i>	Millstone Handle Used as a Weapon
<i>TORI</i>	Holding, Attacker
<i>TSUKI</i>	Punching
<i>TSUKURI KUZUSHI</i>	Opportunity to Attack
<i>TSUMASAKI</i>	The Tip of the Toe

U

[top of page](#)

<i>UCHI</i>	Striking, Also Inside
<i>UCHIKOMI GEIKO</i>	A Form of Training for Offensive Technique Practiced With a Partner
<i>UCHIMATA JIGOTAI DACHI</i>	Defensive Closed Leg Stance
<i>UDE</i>	Forearm
<i>UDE GAESHI</i>	Arm Twist
<i>UDE GARAMI</i>	Arm Wrap
<i>UKE</i>	Blocking, Defender
<i>UKEMI</i>	Break-Fall

<i>URAKEN</i>	Back Fist
<i>USHIRO</i>	Rear or Back
<i>USHIRO HIKI OTOSHI</i>	Backward Drop
<i>USHIRO KAKATO</i>	Back Side of the Heel
<i>USHIRO MAWASHI GERI</i>	Back Roundhouse Kick
<i>USHIRO OI GERI</i>	Front Leg Back Kick
<i>UWAGI</i>	Jacket, Upper part of the Uniform

V

[top of page](#)

<i>NONE</i>	None
-------------	------

W

[top of page](#)

<i>WAKI GATAME</i>	Armpit Armlock
<i>WASHI JIME</i>	Eagle Choke
<i>WAZA</i>	Technique
<i>WAZA ARI</i>	Half point

X

[top of page](#)

<i>NONE</i>	None
-------------	------

Y

[top of page](#)

YAKO	Inguinal Region
YAKUSOKU	Pre-Arranged, A Promise
YANG	Positive Principle
YIN	Negative Principle
YOKO	Side, Sideways
YOKO FURIMI	Leaning Sideways
YOKO GERI	Side Kick
YOKO KEN	Horizontal Fist
YOKO TOBI GERI	Side Jump Kick
YUDANSHA	Black Belt Holder

Z

[top of page](#)

ZANCHIN	State of Perfect Execution, Perfect Completion
ZAREI	Sitting Bow
ZAZEN	Sitting Meditation
ZEN	A Sect of Buddhism Stressing Self-Realization through Simplicity; A Form of Contemplative Religion Aimed At Creating a State of Grace By Sudden Illumination, <i>satori</i> .
ZEN KAITEN	Full Turn
ZENKUTSU	Forward
ZENKUTSU DACHI	Front Stance

ZENPO DAI SHARIN	Forward Cartwheel
ZENPO KAITEN	Forward Roll
ZENSHIN	Preparatory State of Concentration
ZOKKO	Continue

APPENDIX B Wearing A Gi And Tying Your Obi

The following shows the proper way to wear your uniform, *Gi*, and tie your belt, *Obi*.



1. Put on the pants and tighten them by drawing the string.



2. Feed the draw string through the front hoop and tie in a knot.



3. Put on the jacket.



4. Put on the jacket. Crest should be sewn on the left side.



5. Close the jacket. Left side over right side.



6. Tie the right draw strings of the jacket to help to keep it closed.



7. Tie the left draw string to help keep the jacket closed.



8. Straighten the jacket.



9. Prepare to tie the belt.



10. Measure the belt in equal halves.



11. Wrap the belt around your waist starting in the front.



12. Wrap the belt around folding one side under the other.



13. Fold the side of the belt going toward the left under the other.



14. Wrap the belt back around the front keeping one belt side under the other.



15. Prepare the knot by placing the left side under the front and the right over the front.



16. Feed the top side under and through so that the belt fits snugly and the knot is flat.



17. Fold the top side (left hand) over the bottom side (right hand).



18. Fold the top side under and through the knot hole.



19. Tighten the knot by pulling on both ends of the belt at the same time.



20. Jacket should fit to mid thigh, belt length should be approximately to mid to lower thigh.



As the picture to the left shows, the belt is tied in this fashion so that if an opponent grabs one end and tries to pull you the belt will not tighten and thus will not strangle you at the waist possibly cutting off your breathing.

This is an innovation from Judo where the chance of having your belt pulled by an opponent was sometimes high..

APPENDIX C

RANKING SYSTEM AND COUNTING IN JAPANESE

Yukyusha (Color Belt Holders)		
Beginner	White Belt Yellow Belt Orange Belt	10 th - 9 th Kyu 8 th - 7 th Kyu 6 th - 5 th Kyu
Intermediate	Junior Green Belt Senior Green Belt	4 th Kyu 3 rd Kyu
Advanced	Junior Brown Belt Senior Brown Belt	2 nd Kyu 1 st Kyu

Yudansha (Black Belt Holders)			
Junior	Shodan Nidan	1 st degree 2 nd degree	Black Belt Black Belt
Advanced	Sandan Yondan	3 rd degree 4 th degree	Black Belt Black Belt
Senior	Godan	5 th degree	Renshi Belt
Professor Level	Rokkudan Shichidan Hachidan Kudan Judan	6 th degree 7 th degree 8 th degree 9 th degree 10 th degree	Red and White Belt Red and White Belt Red and White Belt Red Belt Red Belt
All holders of dan level ranks may wear the black belt.			

Counting In Japanese	
1	Ichi
2	Ni
3	San
4	Shi or Yon
5	Go
6	Rokku
7	Shichi
8	Hachi
9	Ku
10	Ju

APPENDIX D

BIOGRAPHY SHIHAN JEFFREY HENDERSON, 6TH DAN



Shihan Jeffrey Henderson, Kenren, holds a 6th Dan Black Belt degree in Bubishi and is the Worldwide Chief Technical Director and Founder of The International Budo Institute. Shihan Henderson also holds a 5th Dan Black Belt in full contact Shorinjiryu Karatedo. He has also studied both Aikido and Kendo. Shihan Henderson was also assistant coach to the Canadian Koshiki Karate Team for the World Championships held in Lisbon in 2003.

Shihan Henderson has taught hundreds of students since becoming a Sensei. He began his martial arts career in 1982 studying Shorinjiryu and was awarded his, Sho-Dan, 1st degree black belt from So Shihan Masayuki Kukan Hisataka, 9th Dan, of the world combined headquarters of Shorinjiryu in Tokyo, Japan.

Academically, Shihan Henderson holds Bachelor of Commerce degree with distinction (B.Comm.) from McGill University. Shihan Henderson also holds an International Master of Business Administration (M.B.A.) and Doctorandus degree from Nijenrode University in The Netherlands. Shihan Henderson is also presently completing a Doctorate in Diplomacy at The Swiss Management Center.

APPENDIX E

BIOGRAPHY: SHIHAN DONALD YORK, 5TH DAN



Shihan Donald Oxford York, Kengo, holds a 5th degree Black Belt in Bubishido and is Chief Technical Director for North America and co-founder of the International Budo Institute. Shihan York also holds a 4th degree Black Belt in full contact Shorinjiryu Karatedo. He has also studied Muay Thai and Kung-Fu. He is also waiting examination for Shodan, first degree black belt in laido (the art of the Japanese sword). Shihan York presently teaches at the Hombu dojo in Montreal, Quebec.

Shihan York has taught hundreds of students and is know for his ability to direct and develop his student's ambition and foster positive mindsets. Shihan York began his martial arts career in 1987 under Master Kim, in Su Lim Hung Gar Kung Fu. In 1995, he began studying Shorinjiryu Karatedo.

In 2005, Shihan York was awarded a 5th degree Black Belt, Go-Dan, in Bubishido along with the Renshi teaching degree from Shihan Jeffrey Henderson.

Academically, Shihan York holds an undergraduate degree in psychology (B.Psych.) from McGill University where is is also presently undertaking a graduate Diploma in Management and Certificate in Leadership. Shihan York also holds a degree in respiratory and anaesthesia technology. Shihan York is an active member in the health field as well as an instructor for the Quebec heart and stroke foundation.

APPENDIX F
BIOGRAPHY: SENSEI DOUG KUKURA, 1ST DAN



Sensei Doug Kukura, Yushi, holds a 1st degree Black Belt in Bubishido and is an administrator of the International Budo Institute.

Sensei Kukura was awarded the Shodan, first degree black Belt, from Shihan Henderson in September 2005 having been his student since 2001. Sensei Kukura began his martial arts career in 1997 studying Ninjutsu.





This Basics Manual of The International Budo Institute, www.i-Budo.org, represents the first in a series of technical manuals designed to assist new and experienced martial artists in learning and mastering the underlying techniques of Budo, *martial arts*. The manual is appropriate for students studying a variety of martial arts including: Aikido, Karatedo, Judo, Jujutsu as well as general self-defense.

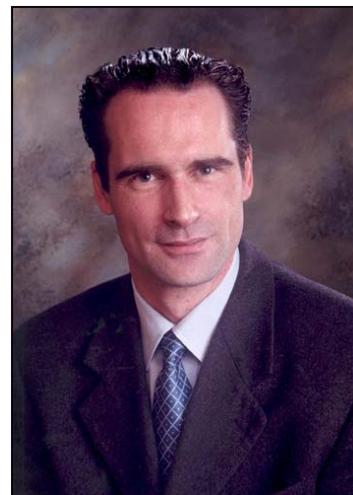
The techniques described originate from Okinawan karate practiced for centuries and brought to the West in recent years. The text describes in detail the basic techniques found in the syllabus of The International Budo Institute including: etiquette, warm-up exercises, footwork, blocks, escape forms, strikes and kicks. The text includes a section entitled "Strategies for Success", which provides the student with an 8 step plan that lays the ground work for true learning in the martial arts.

Including over 380 photos, 35 video and various illustrations this manual provides a solid basis for anyone wishing to properly learn the basics of martial arts without unnecessary clutter or hype. This is a practical "how to" manual for all martial art students. The book includes a companion CD eBook including the entire text with hyperlinks to associated video examples.

武備志道

Jeffrey Shawn Henderson, Kenren, holds a 6th Dan Black Belt degree in Bubishido and is the Worldwide Chief Technical Director and Founder of The International Budo Institute. Shihan Henderson also holds a 5th Dan Black Belt in full contact Shorinjiryu Karatedo of Japanese origin. He has also studied both Aikido and Kendo. Sensei Henderson presently teaches at the Bubishido Hombu headquarters in Montreal, Quebec.

Shihan Henderson has taught hundreds of students during his martial arts career. He began in 1982 under Shinan Wayne Donovan, 8th Dan and was awarded his Sho-Dan, 1st degree black belt from So Shihan Masayuki Kukan Hisataka, 9th Dan, of the world combined headquarters of Shorinjiryu in Tokyo, Japan. Shihan Henderson has been the head instructor for Karate studies at McGill University in Montreal where he continues to assist students at all levels in their growth as martial artist.



ISBN: 0-9739357-1-5

Development of Individuality in Body, Mind and Spirit