

**Circle  
Martial Arts  
Centre**

**武神**

**Grading  
Syllabus,  
9<sup>th</sup> Kyu**

**忍法体術**

**Bujinkan Senki  
Dojo**

# Grading Syllabus, 9<sup>th</sup> Kyu

## Knowledge of History & Traditions.

- Brief story of the 33rd & 34th Grandmasters
- What is the Bujinkan?: Bujinkan (*Divine Warrior Training Hall*) is a single martial system comprised of the complete teachings of nine ancient and traditional schools of martial arts. The Bujinkan Dojo was formed in the early 1970s by Masaaki Hatsumi, *Soke* (Grandmaster) of nine schools.
- What is Budo Taijutsu?: The word *budo* is a term that refers to the ancient and traditional martial arts (warrior arts) of Japan.
- *What is Taijutsu?: Taijutsu* is a Japanese term which literary translates as *body skills* (skills with the body). In the art of Bujinkan Budo Taijutsu, we primarily use the term *taijutsu* to refer to the empty-hand or unarmed aspects of the training.

## Senki Dojo Rules

**Reishiki; (Etiquette) Bowing, Kneeling & Basic Japanese**

The dojo is a special place, Its a place to practice and enjoy control and restraint. This requires the calm feeling in the dojo, and playing your part in keeping that feeling of calm.

There are rules and etiquette (for example, bowing) associated with martial arts. The dojo etiquette is based on respect and kindness toward other people, while dojo rules are more for safety.

**Bow towards the dojo when you enter through the door & again when you exit;**

**All classes begin (and end) with a bowing-in and bowing-out ceremonies. The instructor will call the class to line up and then on the call of 'seiza' the students go down into a kneeling position left knee first, when standing stand with right leg first.**

**Students line up kneeling (in any order) facing the front of the class, with the Instructor in front of them.**



**The instructor will bring his hands together, students then do the same, the instructor will then say 'Shikin Haramitsu Daikomyo' which the students repeat. The instructor and class will then clap their hands twice, bow, come back up and clap their hands once and bow again. The instructor will then turn to face the class and bow, the class bow in return.**



**During training you should bow to your partner before and after undertaking techniques, showing respect and the willingness to assist each other through techniques.**

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## Junan Taiso; (Body Conditioning & Stretching)

Unlike a rubber band that becomes weaker each time it is stretched, the flexible components of the body have the ability to be strengthened. If performed properly, the strengthening exercises will enhance rather than limit range of motion.

In addition to producing supple joints and muscles, the combination of strength and flexibility contributes to the development of smooth and even body movement. The dynamics which are produced as a result of fluid movement are the source of power behind all defensive and offensive techniques

Junan Taiso/Undo are the foundations of all taijutsu, and its important to practice them often.

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## Kamae No Kata



Left foot to  
right and bow



Shizen no kamae  
- natural posture



Ichimonji no kamae - figure one posture



Doko no Kamae -  
angry tiger posture



Rushiyo no Kamae  
- Draconic leopard  
posture



Rushiyo fusetsu no  
Kamae - Draconic  
leopard wind and  
snow posture



Hicho no  
Kamae - leaping  
bird posture







**Kosei no Kamae -  
attacking posture**



**Jumonji no kamae - cross posture, 'Henka', 'Kihon'**



## **Hoken Juroppo (Sixteen Secret Fists)**

The martial skills of taijutsu is a total body method of dealing with situations. As such it is not an art form that is restricted to punches, kicks, throws or locks alone. The total body is used as the defensive weapon. In ninjutsu training, we use the word ken to describe all natural body weapons, though the term is usually limited to the standard clenched fist in most other martial arts systems that use punches. Just as the body posture is constantly changing, adjusting and adapting to space and psychological conditions, the body weapons are also constantly changing and adapting. Grabbing hands turn into punching fist which become pinching or tearing claws, and sweeping feet suddenly lift to deliver kicks or propel knee strikes. Shoulders used for arm leverage drop into position as ramming tools, and hips are changed from throwing devices to slamming weapons. Another characteristic of the ninjutsu fighting method is the use of natural body dynamics for power behind the weapons. Rather than tensing the muscles and violently shifting the skeletal structure to generate strong strikes, the ninja's taijutsu utilises the combination of the bodies energy, balanced structure and timing of the breath to create knock down power. The whole body delivers the technique rather than a limited portion such as the arms or lower half of the leg. This natural power and delivery speed is sufficient when combined with a scientific application against strategic weak points of the body.

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## Fudo Ken - Immovable Fist



The clenched fist is used for strikes and punches applied to the edges of the bone structure in the attackers body. The fudo ken can be delivered effectively from a variety of angles using the front or the back of the primary knuckles. Fudo Ken is required to be shown as a front strike utilising the whole body to strike not just the arm.



## Shuto Ken (Kiten Ken) Omote/Ura - Wake up rolling strike (Open hand strike)

This fist is said to be a Gyokko-ryu secret fist, and is a shutoken made by half opening the hand from a clenched fist such as the fudoken, and changing into a secret fist. The outer edge of the open hand is used to attack the bones of the arms, legs, neck and head. The strike is applied at a 90° angle vertical to the target area and is slammed completely through the space taken by the target. Again the entire body is used to provide the power rather than flicking into place and back, the strike should knock the opponent completely off balance.



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## Boshi Ken (Shito Ken) - thumb drive fist - Finger Sword Fist (Finger pressure)



The tip of the thumb is used for driving jabs into the semi-soft targets of the assailants body and for applying pressure against sensitive points of the body. The muscular system is particularly vulnerable to pressure point attacks, especially in areas where the muscles cover bones such as the inside of the thighs or upper arm, the rib cage and the sides of the neck. The fingers curl beneath the protruding thumb for support.

## Shikan ken – (Tiger strike) Extended Knuckle Fist

The extended knuckles are used to strike large areas of the bone on the attackers body, such as the lower portion of the rib cage, the breast bone or the face. The fingers are half folded and the fist uses the middle knuckles to apply damaging punches. The entire body delivers the power and the hand flexes open right before impact shooting the knuckles forward.



## Shako Ken - Claw Strike (Fingers strike)



With the fingers spread and slightly curled the hand forms a claw weapon for use against the soft areas of the attackers body. The palm portion strikes or crushes and the fingers rake or drive. The face, throat, abdomen, groin and muscles of the upper chest and inner thigh are all effective targets.



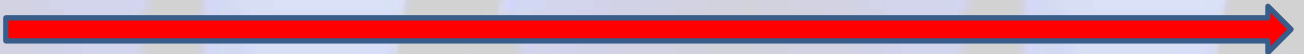
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## Ukenagashi – Parrying / Tsuki & Uke (Striking & Blocking)

This is the art of parrying with the hand and body when an opponent strikes with a kick or a punch.

### Jodan Tsuki (High block)

From Ichimonji no Kamae, turn the left hand, step out diagonally with the right leg (this moving the body and evading the attack), as you move swing your left arm down, around and up in a anti-clockwise movement, whilst at the same time bringing your left foot back. Remember to close your fist at the last moment. This is repeated for a left high block from the opposite Ichimonji no Kamae.



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### Chudan Tsuki (Medium block, against a kick)

From Ichimonji no Kamae, move in the same manner as the high block just adapt the left arm to make a small circle and apply a middle block. This is repeated for a left high block from the opposite Ichimonji no Kamae.



### Gedan Tsuki (Low block)

From Ichimonji no Kamae, turn the left hand, step out diagonally with the right leg, as you move turn your left arm in a clockwise fashion pivoting from the elbow and drawing the left leg back. This is repeated for a left high block from the opposite Ichimonji no Kamae.



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## Daken Kihon - Keri Gata 'Keri' Kicks,

One exercise to practice to effective kicks is to stand on one leg and bring your other legs knee up pulling the thigh against your chest.

## 'Zenpo Geri' - Forward Kick

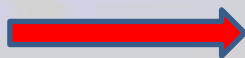
Bring the knee up with the kicking leg feeling like a coiled spring, then let the leg push out. It is important that the kicking leg is relaxed when pushing out. The strike should use the ball of the foot to strike into the opponent.





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Tobi Geri - Jumping kick/(Kata-Ashi Tobigeri) – One leg leaping kick





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**Sokuho-Geri, Hidari – Midgi- sideways left and right.**

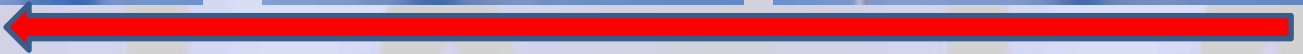
With the body in a natural stance facing forward, bend the knee of the kicking leg bringing the thigh close to the side of the body, then kick. As can be seen the head turns to see the target but the body remains facing forward.



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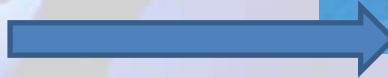
## 'Koho Geri' – Backwards Kick

Looking behind at the target lower the body forward as much as possible, bend the knee of the kicking leg and kick backwards. The head and the foot should be in a straight line again striking with the ball of the foot.



## Sokuyaku Ken - Using bottom of the foot

The bottom surface of the foot is used to ram or crush the semi-soft or hard targets on the opponents body. The kick is propelled into the target and drives through the target with the ball or heel of the sole of the foot.



## Sokugyaku Ken - Using the toes to strike



The tips of the extended toes are used for stabbing or driving kicks into soft or semi-soft body target's such as the abdomen, neck, and muscles along the insides of the arms and legs. The kick is propelled into its target with a swinging motion with the toes clenched together to reinforce each other.



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## Taihen Jutsu Ukemi

**Taihenjutsu:** Evading, countering, or escaping from an attack by employing methods of leaping, dropping, and tumbling.

Taihenjutsu can be both break falls, offensive/defensive abilities. The changing and adapting of the body is not restricted to any particular part but instead changes as required. Some movements are large, other small, some quick and others slow. This taihenjutsu is closely linked and forms the foundation of taijutsu, for example body manipulation and dropping methods. In ninpo taijutsu by using taihenjutsu its possible to dissapear/evade or escape.

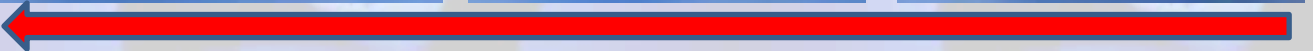
**Ukemi:** Methods of receiving an attack without sustaining injury. These methods are practiced on an emotional as well as physical level. In order to become a ninja, one must learn and fully comprehend the unique concept of ukemi. Although it is extremely difficult to translate, ukemi involves rolling or falling movements in different directions in response to an attack. This is done not only to escape danger, but to assume a new position that will confuse or distract your opponent.

### 'Kaiten' Rolling:

Shoulder rolling takes the body forward and backward to move away from danger. The roll goes across the back from right shoulder to left hip, or from left shoulder to right hip, taking you forward or diagonally as required. The back roll has the action that goes from right hip to left shoulder, or from left hip to right shoulder taking you slightly to the side and backwards at the same time.

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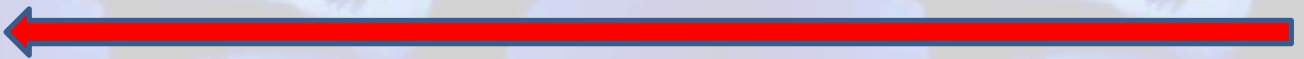
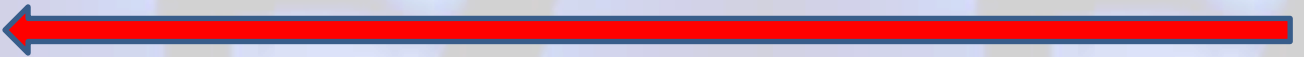
'Zenpo Kaiten' - Forward Shoulder Roll.





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'Ushiro Kaiten' – Backward Shoulder Roll.



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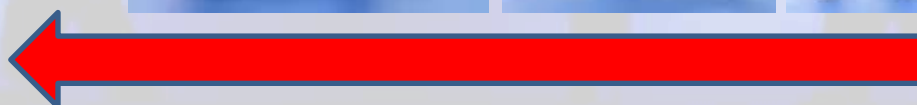
## Yoko Gaeshi - Sideways roll

Right and left sokuhokaiten rolling is used to escape from certain throws, striking attempts and assaults that require sideways evasion. The body drops over and out to the side and the rolling action crosses the back just below the shoulder blades and brings you back to your feet. It is important to note that you must before, during and after this roll keep your focus on any attack or danger.



## Yoko Nagare – Sideways roll “Flowing with the water”

From a natural stance centre your body weight on one foot and swing your free leg across in front of your ground leg. Then lower your body down directly to the ground. Lift your extended leg up which will flip your body over onto your back. Continue to reach with your extended leg until both feet are again in touch with the ground. This rolling motion should be used to enable you to go back into a standing position.



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## 'Ukemi'

Break falls are extremely important, being able to fall to the ground safely whether from slipping, tripping, being knocked down or thrown is vital in protecting ourselves or escaping.

## 'Zenpo Ukemi' Forward Break falls:



Remember you must land on your hands and forearms together, breathing out and looking to the side.



## 'Koho Ukemi' - Backward Break falls:



## Yoko Ukemi - Sideways breakfall

From a natural stance centre your body weight on one foot and swing your free leg across in front of your ground leg. Then lower your body and drop directly down to the ground using your thigh, arm and side of the body spread the impact of the fall.





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## Shiho Tenchitobi (Four Directional Heaven and Earth Leaping).

Shiho tenchitobi is moving and turning the body, leaping in four and eight directions, to heaven and earth (up and down), a technique that take the body large distances away from danger. With the four/eight directional leaps the body is not taken high but stays close to the ground. These jumps should be practiced landing as far away from your starting position as possible and then speeded up once comfortable. Remember to use you arms to propel your whole body.

### 'Zenpo/Mae Tobi' – Forwards



### 'Koho/Ushiro Tobi' – Backwards





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## 'Sokuho Tobi' Sideways ('Hidari' & 'Midgi', Left and Right)

(Left) from a natural stance move your hips to the left pushing off with your right leg. Keep the leap as level as possible moving sideways without bouncing up and down. This is repeated with the opposite legs for the opposite (Right) direction jump.



## 'Tenchi Tobi' – 'Ten' & 'Chi' – Up & Down.

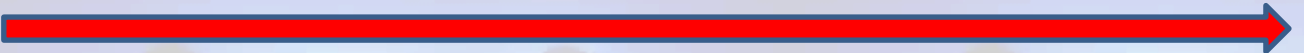
The heaven and earth jumps take the body high and low to evade danger. High jumps require you to feel light and for the legs to be tucked in therefore creating large distance between you and the ground. You should land lightly using the front of your feet first and not heavy and clumsily as you may become injured or unable to move again quickly.



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**'Tenchi Tobi' – 'Ten' & 'Chi' – Up & Down.**

**When dropping the body low, you must breath out, bringing the arms up to protect the face, bending the knees, whilst keeping your back only slightly bent forward and tucking in between your legs.**



**Randory: Techniques will be required to be carried out individually and then against a number of attacks.**