

Bujinkan Dôjô Montréal



BUKI WAZA

English version

By Estelle Padeloup and Manolo Serrano

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CONTENTS

CONTENTS	5
Preface	7
Thanks	15
Introduction	16
TANTÔ JUTSU	19
<i>TANTÔ NO KAMAE</i>	23
<i>TANTÔ JUTSU NO GOGYÔ</i>	25
KUNAI JUTSU	37
<i>KUNAI NO KAMAE</i>	41
<i>JUPPÔ SESSHÔ NO WAZA</i>	49
<i>JUPPÔ SESSHÔ NO SANSHIN</i>	59
<i>KUNAI NO WAZA</i>	59
<i>JUPPÔ SESSHÔ NO SANSHIN</i>	67
<i>SHOTÔ NO WAZA</i>	67
<i>KAKUSHI BUKI</i>	75
HANBÔ JUTSU	77
<i>HANBÔ JUTSU NO KAMAE</i>	81
<i>HANBÔ JUTSU</i>	85
<i>HANBÔ NO FURI</i>	93
<i>HANBÔ NO JUTSU NO WAZA</i>	97
JO JUTSU	117
<i>KOTSU</i>	119
<i>KAMAE</i>	121
<i>SHODEN NO KATA</i>	129
BÔ JUTSU	155
<i>KOTSU</i>	157
<i>BÔ JUTSU NO KAMAE</i>	159
<i>BÔ NO UCHI</i>	169
<i>KIHON GATA</i>	187
<i>KEIKO SABAKI GATA</i>	197
BIKEN JUTSU	219
<i>KOTSU</i>	222
<i>BIKEN NO KAMAE</i>	223
<i>HAPPÔ KIRI</i>	229
<i>NUKI KATANA</i>	237
<i>BIKEN JUTSU</i>	241
<i>Nijigen no Sekai</i>	241
<i>Sanjigen no Sekai</i>	247



<i>Sanjigen no Sekai</i>	257
YARI & NAGINATA JUTSU	265
YARI	266
NAGINATA	267
YARI JUTSU	269
KOTSU	269
YARI JUTSU NO KAMAE	271
KIHON GATA	275
YARI NO WAZA	281
SHODEN NO KATA	281
NAGINATA JUTSU	317
KOTSU	317
NAGINATA JUTSU	319
KAMAE	319
KIHON KYUHÔ	325
BONUS	351
SHURIKEN JUSTU (SENBAN SHURIKEN) AND METSUBUSHI	351
Index	373
Bibliographie/DVD thèque	387
The authors' biographies	389



Preface

When Manolo and Estelle Serrano told me about their project, then showed me their work, I must say I was astonished, glad and proud.

Astonished because I have been trying for years to perfect some pedagogic instruments allowing all the Bujinkan students to make faster progress, and because two of my students had the courage to rise to the challenge.

Glad because a lot of our students had been waiting for this book and because I hadn't found the time nor the courage to do it myself.

Proud because it is the first time my students take into account the needs of our community and accomplish on their own something that will make the work of the Bujinkan instructors and students a lot easier.

This is why I am very happy that they have asked me to write the preface to their book.

Bujinkan is a simple enough system, but it requires the acquisition of many complex basic notions. As one makes progress, the Bujinkan system developed by Master Hatsumi teaches one how to



move in all directions and distances, adapting constantly to the conditions of the situation. During the entire Bujinkan course, the students will learn five combat distances.

These distances are as follows:

1. The hand-to-hand which is divided into five intermediary distances, too:
 - 1.1. the blows and the kicks,
 - 1.2. the luxations,
 - 1.3. the throws,
 - 1.4. the stranglings,
 - 1.5. the controls.
2. The fight against / with short weapons.
3. The fight against / with middle-sized weapons.
4. The fight against / with long weapons.
5. The fight against / with throwing weapons.

Comparing to what has just been shown above, it is easy to understand the importance of practising with weapons, especially the major weapons. These major weapons belong to three groups. I call major weapons the following ones:



Short : Tantô, Kunai, Jutte, Kodachi, Manriki, Shaken, Shuko etc.

Middle-sized : Hambô, Jo, Katana, Tachi, etc.

Long : Bô, Yari, Naginata, Nagamaki, Shikomi Zue, etc.

Some students ask me sometimes about the necessity to practise with ancient weapons which no longer belong in the context of modern fighting. I tell them that what matters in learning about weapons is not just the use of the weapon in relation to a specific era and type of combat, but rather the understanding of the great variety of the adaptation of our moves in different contexts of distance and arms' length.

A few years ago, one of my Shidoshi students was attacked one night in Paris. He was going home late one night and he had come out of his car to get to the underground parking of the building. Five guys asked him for money and, when he refused, they attacked him in order to get the money themselves. While talking and trying to calm things down, he kept moving about, so their blows and kicks couldn't touch him. One of the guys, exasperated because he couldn't achieve his goals, saw the trashcans waiting on the sidewalk to be picked up



and grabbed a neon railing two meters long, trying to kill him with it. When he saw that, the Shidoshi applied the principles of the fight with long weapons: “the long weapons always attack first” and “paradise lies ahead” (always go forward in a fight against a long weapon). So he jumped towards the attacker and administered him a Fudo Ken in the neck. The blow made the guy drop his weapon. After that, the group fled when the police arrived.

The moral of this story is that without the particular moves of Bujinkan and without his knowledge of the distances of the fight with long weapons, perhaps this student would no longer be with us today. Learning the different distances of combat is necessary for the one who wants to evolve in Bujinkan. And the best way to acquire this understanding of the distance and of the adaptation is to practise the techniques with weapons.

As part of the basic program, the students are introduced step by step to the understanding of these distances. At the Bujinkan in France, and in the Dojo that follow our program, the students discover the weapon practice at the moment of the advanced Kyû exams.



It's about the:

5° Kyû : Tantô Jutsu, Kunai Jutsu, Kodachi Jutsu,

4° Kyû : Hambô Jutsu, Jo Jutsu,

3° Kyû : Bô Jutsu,

2° Kyû : Biken Jutsu,

1° Kyû : Yari Jutsu, Naginata Jutsu.

For each weapon in the Kyû program, it's not about becoming a specialist in every weapon, but simply about being familiar with the particulars of each and everyone of them.

For each of the weapons mentioned above, the students will learn during their progress:

1. The basic positions, each weapon (even each school) has its postural philosophy. For example, one doesn't have the same position with or without armour.
2. The basic blows and/or cuts. If Bo hits or pushes, Yari hits or stabs and Naginata hits, stabs or cuts.
3. A group of Waza using fundamentals that allow them to learn how to move with their weapon correctly.



Arrived at the black belt, the students are capable of taking any kind of Taijutsu course with and without weapon, because they would have received the necessary and sufficient basics of the manipulation of each of the combat distances concerned.

I'm talking here only about the fundamentals of the practice of these weapons, of course. The specific study of each weapon will really start towards the Fifth Dan.

The Kyû program, I must say it again, is only about giving the students the basics for using the major Bujinkan weapons, in order to make their progress easier.

Consequently, this book presents the basic moves of the weapon practice that we have talked about above. Each basic position, each blow/cut, each basic move is detailed using comments and photographs, thus making the necessary learning easier.

When the students have acquired the fundamental moves of each major weapon, it will be possible for them to adapt their Taijutsu to the situation encountered and thus to include in their Taijutsu the five combat distances mentioned above.



Although Manolo and Estelle's pedagogic work is excellent, you mustn't forget that we all have different bodies and different martial experiences.

It is therefore normal that you adapt the presented forms in order to suit your personal understanding and your level of knowledge.

I am sure that this book will have a real success and that it will allow a lot of students to pierce even more the global understanding of our martial subject matter which remains to me the most complete collection of principles, techniques and distances available today in the world of martial arts.

Arnaud Cousergue

Bujinkan Shihan

Jûgôdan Kugyô Happô Biken

Menkyô Kaiden Tachi Waza





Thanks

We would like to thank Hatsumi Sensei for revealing to us a martial art of an incredible technical and human richness.

And we also humbly thank the Japanese Shihan: Seno Sensei, Noguchi Sensei, Nagato Sensei and Oguri Sensei, because without them we would have even more difficulty understanding Hatsumi Sensei.

We would like to give special thanks to our teacher Arnaud Cousergue for having taught us so much, for his exigency, for always making us surpass our limits and for making us question ourselves all the time.

We tenderly thank our parents who have supported us all along this project. A big thank you also to our Buyû, with whom we have sincerely exchanged hits and our friendship on the Tatami.

This martial art has opened us to the world and its inhabitants, so look at this book with the same open-mindedness.

Estelle Padeloup and Manolo Serrano



Introduction

This textbook accompanies the “Mémento du pratiquant” created by Shihan A. Cousergue.

When we discovered that our students could find a lot of information about all the Taijutsu techniques, but very little about the weapons especially for their degree exams.

We have decided to publish this little textbook in order to better prepare the students for their degree exams.

In the “Mémento du pratiquant”, starting from the 5th Kyu until the 1st Kyu, the students have to know the basics of all the weapons taught in the Bujinkan.

In order to create this textbook we have used every bit of information we could find in books, DVDs and the notes of courses and internships we took with different teachers in Europe and with the Shihan in Japan, without forgetting Hatsumi Sensei.

At the end of the book you will find the list of books and DVDs that have helped us create this textbook.



We would like to specify that this textbook is only our view and our interpretation of the different basic weapon techniques at the time we are writing it.

But it is certain that if we are asked to demonstrate these same techniques a few years from now, we would do it differently because we would have continued to evolve in the understanding of our art.

On the contrary, if the students can demonstrate what they have understood thanks to this book at the moment of their degree exam, it would be very good.

You will find in this book a historical explanation for each weapon, as well as a description of the weapon, followed by the technical part with the text and the photographs accompanying the text.

It can serve as a guide for the instructors who teach our art in order to help them remember certain moves, because one cannot remember everything.

During our last trip to Japan (April 2007), while asking some of the Japanese Shihan to stand in Kamae with the weapons, photographs which you will find in this textbook, we discovered that their



body changed the moment they took the weapon in their hands, the Kamae came to life.

This is why it is very important to practise with each and every weapon being well aware of its distinctive feature and becoming one with it, without forgetting about your Taijutsu.

One must practise these techniques with a qualified instructor and with flexible weapons in order to avoid any kind of accident for which we cannot be held responsible.

Good luck with your training!

Gambatte Kudasai

Estelle Padeloup-Serrano
and Manolo Serrano
Bujinkan Shihan