

TAIHO JUTSU

Beginner to Black Belt



**Syllabus
Training Manual**

by
Ross Jackson

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Introduction by the Author

Foreword

When I began to study Taiho Jutsu in 1981 little did I realise how much it would affect and change my life. Until that point I had practised and become knowledgeable in the sport of judo and a number of other martial arts. I did not know that I had only touched on the physical aspects, and that there had been a great void in the foundation of my knowledge.

Taiho Jutsu put me on the path that can only be described in Western language as enlightenment. What had been lacking was 'Ki'.

My instructors in previous Martial Arts had neglected the essential format that made up any martial art. The Oriental import was missing, yes, the combat was there, I was good, even represented my country, but fulfilment had not been achieved. As a young man strength and stamina are paramount, but as an adult they begin to fail, only slightly if you maintain the standards, but fail they do. The hunger is still there but the speed of reaction slows, only fractionally it is admitted, but it is enough to be dangerous at a high level. When the ability to compete at international level goes, then there has to be something pretty sensational to take its place.

'Ki' is the embodiment of all enlightenment. It is the Centre, and around it provides all. 'Ki' made it possible to get the feeling, the essence of what it had all been about, the reason why we train, the reason why we achieve.

Taiho gave me a new direction. It made me apply myself, sure the techniques are strong, able to overcome any other martial art system, but in themselves not enough. Taiho gave me a thirst for knowledge. It made me realise how little I knew.

I began to cast my net, and in doing so I met a most startling man, George Saltries, he was 83 when I met him. He took me under his wing and I began to learn, a sponge in a bath, no matter how much I was able to soak up there was always so much more. He began with the physical aspects of 'Ki', the ability to apply it to techniques, achieving power that I had previously before thought of only as 'book oriental mystique. As I developed I began to see that 'Ki' opened my mind. As time has progressed I have become to understand the humility of George's own words, "The more I learn, the less I know".

I would like to thank the following people for their assistance in the compiling of this manual. William Isaac, Robert Noble, Matthew Kelly and Edward Waters for their gentle persuasion in the direction of the manual.

Ross Jackson
1995

I dedicate this book to two men. Brian Eustace who was my mentor in Taiho Jutsu, and George Saltries. They achieved more for anyone I have ever had the pleasure of teaching than they will ever know.

Ross Jackson
1995

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TAIHO JUTSU

Taiho Jutsu is the adopted martial art of the Japanese and British Police forces.

In Britain, Taiho Jutsu was first taught at CPU (Central Planning Unit), the Home Office Teaching College for Police Physical Training Instructors at Harrogate, Yorkshire, in 1979. As the requirements of the British Police are different to most other Police forces of the world the decision to adopt Taiho Jutsu was made with the proviso that it be adapted to suit the needs of the British Police. In 1979 it was introduced into the Physical Training syllabus by Mr. Brian Eustace, a retired Police officer, using the same principles of evolution that has been available in Japan. It has since been taught at all British Training establishments throughout Britain, and all Police Officers since that date have been taught to the minimum standard of yellow belt, some attaining orange belt. There were no purely civilian black belt instructors in Taiho Jutsu. As a result of this instruction, the syllabus for Taiho Jutsu has been adapted into a system best suited to the needs of the British Police forces.

TAIHO JUTSU AND ITS ORIGINS

All martial arts have but one aim, and that is to make the defender safe, by either forcible removal of the attacker or damage of the attacker to allow the defender to remove himself from the scene with safety.

Taiho Jutsu is fundamentally different from all other martial arts in that the defender must achieve the aim of safety and also retain the attacker in his possession so as to affect an 'arrest'. Having completed a defence, the attacker must be held in such a way that he can be restrained, from further attack, or from escape, with the least amount of physical injury to either himself or the defender.

Taiho Jutsu in its present form is derived from the system used by the modern Japanese Police force. From the 14th century Menji era, various forms of martial arts have been used by the Police for both practice and physical education.

It was felt that none of the martial arts were purely suited to the Police with their particular needs when applied to civil problems. As the awareness of the modern public was recognised it became essential that the Police should standardise their own system with appropriate techniques of self defence.

In 1924 the Tokyo Police bureau convened a technical study by an outside committee. Amongst the committee members were various martial art specialists in Judo, Jujitsu, Kendo, Kenjutsu, and Karate. This committee devised a series of self defence techniques based on unarmed defences, and recommended these techniques be taught. The Police board approved the techniques and incorporated them into basic Police training with the proviso that intensive study and testing be completed.

After the Second World War SCAP (Southern Command Army - Pacific) enforced a martial art prohibition and the Japanese government requested SCAP to allow the development of a Police system of self defence. This development was approved and all the previous elements were studied, but with the addition of Western style boxing. A system comprising of these elements together with the ancient teachings was created in 1947 and called Taiho Jutsu. An official manual was published and has since been revised in 1949, 1951, 1955, 1962 and 1968.

In 1974 the British Police commissioned a report with regard to self defence. As a result it was felt that an adoption of a defined system of self defence would be best suited. Prior to this date instruction in self defence was left to the physical training establishment of each area, with only a few techniques being standard.

As the requirements of the British Police are different to most other Police forces of the world the decision to adopt Taiho Jutsu was made with the proviso that it be adapted to suit the needs of the British Police. In 1979 it was introduced into the Physical Training syllabus by Mr. Brian Eustace, a retired Police officer, using the same principles of evolvement that has been available in Japan.

A further review in 1990 led to an ACPO (Association of Chief Police Officers) recommendation in 1991 that all Police Officers should receive on-going training in Self Defence throughout their career. All techniques taught in Police Taiho Jutsu are approved as correct by the Home Office. Taiho Jutsu is under constant study to allow revision with regard to the needs of the Police.

In 1995 the Home Office registered with the British Self Defence Governing Body to allow the formation of civilian clubs in Taiho Jutsu.

The teaching of Taiho Jutsu is split into three different aspects. In the centre is the Kata, the formal demonstration of the basic techniques of Taiho, and this is completed at all grading levels. On one side is the Street applications of the Kata techniques, on the other is the competition application of the Kata techniques. Streets and contest both derive from

Kata but are different in that whilst the demonstration of a Kata technique, by any person, should be exactly the same, streets and contest adjust the techniques to both the defender's and opponent's size and weight.

In Japan, more emphasis is given to 'Hojo jutsu', the method using a metal truncheon with hemp attached, the truncheon to restrain and incapacitate, the hemp being used to bind a prisoner to prevent escape. The Taiho Jutsu method used by the British Police limits itself to the use of body locks and handcuffs for restraint.

Shiai (contest) is the sport aspect of Taiho Jutsu which is derived from Tomiki Aikido and should not in general be considered 'streets', as the defender usually sacrifices safety to perform the technique against the 'friendly' attacker.

The grades in Taiho Jutsu are as follows:-

	Senior	Junior
Yellow	5th Kyu	Mon,1,2,3
Orange	4th Kyu	Mon,1,2,3
Green	3rd Kyu	Upper/Lower Mon,1,2,3
Blue	2nd Kyu	Upper/Lower Mon,1,2,3
Brown	1st Kyu	Upper/Lower Mon,1,2,3
Black	Dan	1 - 10

Why has this manual been written?

In 1981 Ross Jackson attended at Panal Ash to train as a PTI and Self Defence Instructor. At that time the syllabus was not written but adjusted to each course. This was acceptable as to allow instructors to hone their skills and knowledge. Police students were only taught on basic courses run training centres and never returned.

Ross Jackson received an Orange belt. Over the next few years he was to advance by two grades on each course attendance. Attaining 1st Dan in 1984. The art of Taiho was honed in practice on the streets of Liverpool.

That year 1984, the the very fist civilian Taiho Justu club was formed in Merseyside by Ross Jackson. Up till this time no grading syllabus was actually written down. To facilitate grading, the techniques learned from courses were documented

Cub training was rigorous, as befits a civilian club, and the members were awarded their grades according to this syllabus. Progression could only be made by attendance and through each prior grade.

In 1987 the Taiho organisation allowed non PTI police officers to take part in national competitions. Merseyside club members took part and exceeded all expectations. The syllabus was never altered and the standards of club Taiho has improved to be equal to any Martial art. The use of a fixed syllabus demonstrated the in-depth knowledge of the members as opposed to the old system.

The Club moved to Wirral in 1987 and became the 'Wirral Taiho Justu Club'. Many serving Police officers joined, but it remained primarily a civilian club. The standards rose and many have attained their black belt. The members have gone from strength to strength. Some have fought in the Nationals and won. Others have spread the skills of Taiho and have been accepted as accredited masters of their art.

Other civilian Taiho Jutsu clubs have since been formed and have applied the exacting principles set out.

Taiho Jutsu has arrived in Britain.

Police training in Taiho has since been relegated to lip service as there has become a reliance on use of the baton and C.S. gas.

The Taiho Jutsu organisation, in their website and books, use many of these illustrations taken directly from this book. Permission was granted for their use.

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TAIHO JUTSU

Club Training Guide

This **Taiho Jutsu** training guide is based on the actual grading syllabus which is in existence at this moment. This syllabus, unlike the Police system, is static.

It should be noted that the examiner may ask for a demonstration of any technique to assist in the grading examination. Therefore, the more knowledge that you have with regard to the basic techniques and their applications, the better the chance that you have of being able to facilitate the request. With this in mind, the following is meant as a guide.

It should be the intention of the instructors of clubs to assist any pupil to the maximum to allow a complete understanding of all aspects of Taiho.

Instruction will be given in the basic syllabus for each grade together with a full and comprehensive explanation and breakdown with regard to each technique.

Instruction of separate techniques will include the derivative of the technique, the Aiki application, and if possible, the street application (Street application will be twofold, the use of the technique by Police and the application by a Civilian if circumstances warrant).

Complimentary demonstration of other techniques that can be introduced by that particular technique will also be given.

The introduction of techniques required for Dan grade will commence at the mid stage of the Kyu grades, usually prior to Blue belt (2nd Kyu), not for grading purposes, but as an aid to assist the ease of understanding of the basic techniques.

The use of Japanese terminology, both in instruction and in general use throughout the procedures of the clubs, is to be applied by all grades. Clubs are civilian and operate within the guide lines of the Japanese Martial Arts systems. Whilst the Police, to whom they are closely allied, do not learn the Japanese terminology, it is envisaged that at a later date, competition between other Aiki based clubs will occur, and to that effect the use of Japanese terminology will be of benefit. Tomiki Aikido, from which Taiho Jutsu draws heavily for contest, uses the exact same terminology and techniques for competition and Dan grading. However, it is worth noting that many of the higher techniques taught are only known in Japanese as there is no equivalent translation known by the instructors.

The demonstration of the techniques requested by the grading examiner will be primarily in order and in kata form. Every pupil must be aware that the examiner will request a demonstration of all techniques left and right.

With regard to gradings. No person will be permitted to take part in any grading examination without first producing a Taiho Jutsu grading booklet as proof of grade.

This book is a reference book for all who use it.

Exercises

Prior to any training there must be at least 10 minutes stretching and exercise completed. Working from head to feet. Gently warm the muscles then progress to full muscular

Head - Rotation. Forward. Rear.

Shoulders - Rotation. Shrugs.

Chest / torso - Rotation. Lateral.

Arms. Rotation. Lateral.

Wrists. Rotation.

Waist - Rotation. Lateral.

Hips. Rotation. Lateral.

Thighs.- bending. Stretching.

Ankle. Rotation.

Stamina

Leg raising for anaerobic.

Running for cardiovascular.

End of training

At the end of training, cooling down exercises should be completed.

Techniques

For information, in this document all techniques are described to the right. This means all techniques are to be done on the opponents right side. Any attack by the opponent will be right sided. For left techniques, transpose left for right and vice versa.

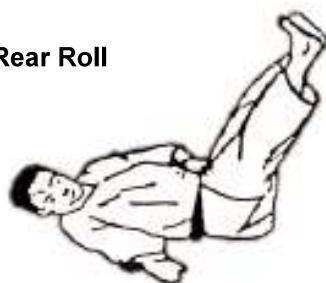
Breakfalls (Ukemi)

Front crush

Standing with legs spread, turn feet outwards. Lean low and slide forward on forearms into prone position. Head turned to the side on landing, hands turned slightly in to protect face. Forearms and feet only on floor.



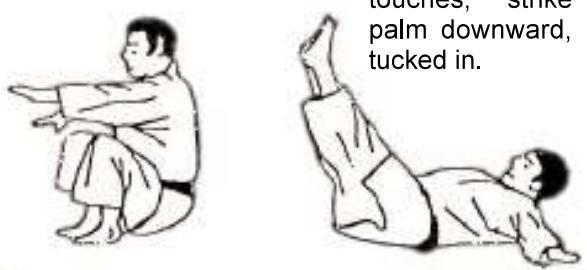
Rear Roll



From standing, place left knee on floor slightly behind original position, lower leg placed immediately behind body so that centre of calf is in line with right heel. Sit down in a curled position. Chin tucked in. Breakfall acceptable if done.

Side Breakfalls

From standing, slide right foot forward and sit onto right heel, keep in curled position and roll back onto right shoulder. When shoulder touches, strike floor with full length of arm, palm downward, with vigour. Chin kept tucked in.



Rolling Breakfall



From standing step forward with right foot, reach forward with right hand, turn arm so that elbow is up, lean down and place palm as far back to rear foot as possible, Pushing with right foot, roll over right shoulder, as left side touches, strike floor with full length of left arm, continue roll onto small of back. Keeping left leg tucked under right, continue roll so that momentum forces body into standing position. Keep chin tucked in.



Ground defence



Lie on your back then turn onto your left side to face your opponent, raise your arms into a basic Crossblock to protect your face. Bring the left knee toward your stomach and use the shin of

Posture

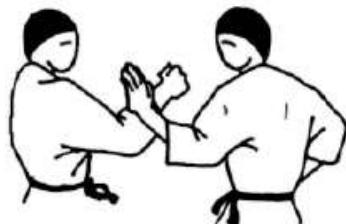


The most important item that you will ever learn in any Martial art is that of Posture, without it the majority of the techniques learned will be ineffectual.

To attain a good defensive posture - Stand with feet in line and slightly apart, now raise your arms above your head as though holding a sword, left hand in front of right. Keep your shoulders square to the front and bring the arms down to about chest height, still keeping the left in front of the right. Take an extended step back with the right foot but still facing the front, you will find that the right hand is moved back slightly but the left stays where it was.

Avoid & Deflect

The most important move in Taiho Jutsu. If you don't avoid the attack how can you even attempt a technique?



Facing your opponent who is moving forward in a striking movement, either punching or kicking.

Move the left foot two inches to the left, then move the right foot three feet to the left, your body should be no more than 45° off the centre. At the same time complete a little clockwise circle with the left hand to protect the face. If possible allow the left hand to rest on the opponents right forearm just above the wrist, making sure that the fingers and thumb are in a cupped position. Maintain the same posture, the punch or kick should pass you by. On no circumstance take hold of the forearm in a tight natural grip, or punch the arm away. If you are not there, neither attacks can harm you. Do not lean forward to deflect the punch, if a kick, treat it as a punch.

These two techniques are the most important that you will ever learn. The movement to 45° is to be applied rigorously. There should be no exception.

Posture	Examiners notes
The student is given the following information regarding these two techniques so that understanding of Taiho can commence.	

To attain the correct posture. Raise your hands above your head as though you have a sword gripped by the hilt. Step back with the right foot as far as feels comfortable. Bring the hands downward in a striking movement to the centre of the chest. Open the palms and move the left hand forward and the right hand closer to the chest.

The examiner will be looking for relaxed hands, the back foot at a slight angle off centre, and the front leg from shin to knee to be perpendicular, shoulders upright. There must be no lean forward or back.

Avoid & Deflect. Student / Examiner notes

Failure to understand this movement will restrict the student from advancement throughout his/her career.

To understand the reason and principle try the following.

Tori and Uke (defender) face each other. To set the distance, Tori steps forward and makes a roundhouse punch to Uke who has not moved. The punch reaching uke's jaw. If the punch was done at speed the jaw would have been struck. Uke would be incapacitated.

Return to the original position. Set the strike again. If Uke moves as requested but moves to 90° it will be seen that uke still receives a full strike to the jaw.

Uke moves to 45° and there is no strike. This is usually demonstrated by an examiner as Uke and a high grade as Tori. facing each other with eyes closed, on command Tori attempts a full strike and Uke moves in Defensive posture. It will be seen that the strike passed Uke's face at speed but missed by possibly less than an inch.

45° is the only angle that will offer this protection. More or less will result in being struck.

Leaning forward in posture will result in a strike. Leaning back in posture will result in Uke being unable to move without moving forward to regain posture.

You will notice in this manual that the techniques up to and including 4th Kyu are named in English and Japanese. Above those grades are only given in Japanese. The examiner for 3rd Kyu and above will only be give the requested technique in Japanese.

Basic Techniques

The basic techniques are a sequence of techniques

Passive Holds.

Straight arm (Ude gatame)



Approach from rear, take hold of opponents right wrist with right hand, turn palm away from body. Push left arm between opponents arm and body, place left hand palm on top of the back of your own right hand. Push to walk forward by pressure to shoulder with your own shoulder not your arm.

Resistance

Offender attempts to resist, to straighten arm, bend arm or pull away. Keep both hands in position. Step backwards and at same time bend down. This puts full body pressure on opponents right elbow, forcing to the ground. Apply Rear Pin-down, Gyaku-ushiro-ude-gatame.

Wrist twist (Kote hineri)



Approach the opponent from the front. With your right hand take hold of the opponents right elbow and step with your right foot to the outside of opponents right foot. Pivot on right foot and place left foot just behind opponents right foot, left shoulder touching rear of opponents right shoulder. Lift elbow up to centre of own chest, place left hand over own right and run it down opponents forearm and place palm over back of opponents hand. Put thumb around wrist and place little finger firmly into palm, there should be no gap between your palm and the back of opponents hand. Hold opponents forearm so that it is down centre of chest and inside of wrist is held against own stomach at belt height, opponents palm should be horizontal to the ground. Keep own left elbow against own side and not in front of opponents stomach. To walk forward push opponent with shoulder.

Resistance (Kote hineri -



If opponent resists by either refusing to move, or attempting a kick or strike. Keep both hands in previous positions, step backward with left foot, pivoting on right foot, so that whole of body faces opponent. If left hand is maintained on set position on stomach opponent will be forced backward.

If opponent drives elbow upward to strike face, as before, keep both hands in previous positions, step backward with left foot, pivoting on right foot, so that whole of body faces opponent, then put left hand to own right hand and raise opponents wrist, still horizontal to the floor, as close to opponents own armpit as possible. Keep own arms straight and move backwards.

If opponent grabs groin, place both hands on top of opponents to stop any pulling. Hold as tight as possible to your won groin, step backward with left foot, pivoting on right foot, so that whole of body faces opponent, keep left hand on opponents groin hold and drive right hand onto elbow forcing opponent to ground.

Restraints

These will be done 1 onto 1 across the mat.
Left and right will be demonstrated.

Goose Neck (Kote mune gatame)



Approach from rear right. Right hand takes hold of opponents right wrist, left hand on back of same arm just above elbow. Break balance in left posture by a circular motion, pulling up and then pushing forward mainly with left arm extended to obtain reaction. As reaction is felt, maintain hold on wrist and pull upper arm back, pulling opponents elbow into pit of own stomach. Right hand remains on wrist, left moves up to wrist and placing fingers overlapped, not crossed, on top of opponents knuckles, thumbs tight under wrist. Turn away when initiating walk so that you do not walk into the possibility of a strike from the opponent's opposite fist.

Thumb Lock (Kote gatame)



Break balance in left posture by a circular motion to obtain reaction. Left hand moves to opponents hand and grips Thumb only. Hand fully over wrist/knuckles. Pushed through so that opponents arm is held at up at approximately 45°. Right hand to elbow. Opponent walked under control, turn away from body.

Rear Thumb Lock (Ushiro kote gatame)



Application of thumb hold attempted. Secure the opponent from moving by wrist locking as thumb lock, concertina. Opponent immobilised, push arm horizontal behind back and hold, still in thumb lock. Step in close to side of opponent and place opponents elbow against stomach to free right hand. Right hand then pushed inside between opponents arm and back. Right hand then holds over top of opponents wrist in goose neck. Has the opponent been immobilised to allow application of the handcuffs? Left hand to opponents left upper arm muscle and pull tight towards own body. Walked to your rear or opponent's rear on completion.

Arm Entanglement (Ude garami)



Approach from opponents right front at 45° in right posture. Bar with left hand, grip with right hand, thumb down, at rear of opponents elbow just below muscle in upper arm. Whilst stepping into left posture and rotating round behind, pull with right hand, push with left, pulling opponents arm, push left arm through so elbow to elbow is achieved with own left palm facing away from opponent. Tuck opponents elbow on left hip. Remain upright. Place right hand in opponents front shoulder socket, rotate left hip forward to bring opponent up and pull toward yourself holding opponent close. Opponent must be walked backwards or to the side which the arms is held when the lock is applied.

Releases

2 couples on the mat. Each to demonstrate releases from static position.

Wrist turn (Kote gaeshi)



As opponent grabs, deflect by turning to right, left hand on back of opponents wrist and push across body so that position is 45° to opponents front left. Stepping with right into posture, place right hand on back of opponents wrist, both hands grasping wrist, left on top, whole arm touching. Rotate body 180° by placing left leg in spinning motion behind, moving into right posture. Hands pulled directly to waist. Opponent to floor. Keep hold of opponents right hand with left hand, place right on elbow, stepping to left, push elbow across face and moving to opposite side roll opponent onto face. Maintain wrist hold and push wrist under shoulder to apply thumb lock. Bring opponent to standing position.

Side Arm Lock (Wake gatame)



Opponent attempts grab to lapel. Balance broken by grasping opponents wrist with both hands, rotate body to right, fold elbow completely over arm and hug to chest, keep looking at opponent, move in sideways posture 45° to opponents front left. Opponent taken to floor, defender on left knee. Keeping pull on arm, maintaining lock, right hand retains wrist, left hand forces opponents right shoulder onto the ground. Push opponents right arm across own chest and round to opponents back. Opponents right arm held in appropriate restraint.

The grip demonstrated alters through the grades. White to Green as shown in the diagram. Blue to Brown. The offender's arm is held in a 'V' gripping toward the chest. Dan grade, the wrist is turned, rotation the palm so that the little finger facing the side of the face.

Rear Drop (Ushiro otoshi)



Whilst held in a head lock. Simultaneous solid groin strike with right hand, as opponents body reacts to strike, place left hand up the back and over the right shoulder to head, push under control, lean forward to allow the crook of the right arm to be placed under inside of knee, try to get your own hand to touch your right ear, then pivot on right foot, bringing left foot in a complete 180° sweep away from the opponent. Loss of balance will force opponent to ground to the rear. Withdraw in posture

Variation



Solid groin strike with right hand or Camel bite to inside of opponent's right thigh forcing hands to release and open slightly. Place left palm over back of opponents right hand, put thumb around wrist and place little finger firmly into palm, there should be no gap between your left palm and the back of opponents right hand. Hold opponents fingers with right hand and step backward with left foot, pivoting on right foot, so that whole of body faces opponent. Stand up, keep both arms straight, opponent's palm should be horizontal to the ground, and rotate fingers towards and as close to opponents own armpit as possible. Keep own arms straight and move backwards turning slightly to face opponent. Take to ground.

Shoulder throw (Seoi Nage)



Arm pull by right hand on opponents upper arm muscle. Solid groin strike with left hand, left hand to return to closest position to right hand. Side step to left, right foot to be placed flat on floor, rotate body toward left foot. If contact lost, defender to regain defensive posture. If contact maintained, opponent brought up or held under control.

Cross Block (Juji uke)

Left Posture correctly attained. Give when blocking. Block to be with clenched fist ending in open to facilitate reaction.

Push Down Oshi taoshi)

Cross block. Step to left, take hold of opponents right wrist with right hand, snap kick to ribs. Step forward with left to opponents right foot. Pivot on left foot 180°. Right hand on opponents wrist, left hand just above elbow not upper arm, push to floor. Control on ground with straight arm lock elbow uppermost.

Rear Pull Down (Ushiro ate)

Cross block. Step to left side, right hand pulls opponents arm. Step past opponents right foot with left foot, strike with knee to upper chest not stomach, causing opponents body backwards, pivot on left foot 180°. place hands over shoulders to chest, do not have hand on shoulders. Move back in left posture. Posture defence attained.

Arm Entanglement (Ude garami)



Cross block. Take hold of opponents right wrist with right hand, break balance forward. Strike with left arm at elbow, right continues opponents arm action upward and pushes toward face. Simultaneously as stepping through into right posture passed opponents right side, left arm entwines through to own right wrist, open palm pushes past opponents ear and drives to rear down opponents spine. Opponent forced to floor on back. To avoid opponent kicking, defender places left knee on opponents head, forcing face away, then applies reverse goose neck to opponents right wrist, finishes with slight upward pull to rotate opponent away slightly. Right knee may be either on floor or on opponents rib cage.

Leg sweep (Osoto gari)



Cross block. Spread arms, strike with open right palm to opponents chin. Then simultaneously step forward with left foot past opponents right foot, wrapping opponents right arm with left pulling tight to chest and right arm driving passed opponents left shoulder, as a body hug. Opponent is forced to bend backwards. Defender then leaning forward sweeps opponents supporting leg away with reaping

Variations

All the Crossblock moves may be used without a distraction strike to increase the speed of the basic technique.

Weapon defences

Defensive left posture. Hold staff so that back of palms facing opponent.

Right/Left Foot Kick (Ashi muni ate)

Posture defence, give in posture but strike forward and strike down toward kicking leg with baton, contact to shin. Upright back. Then move forward in posture with solid chest strike, both handed with baton, then again in posture forward drive at the chest to push opponent to ground. Posture in defence

Right/Left Foot Kick (Ashi hisa ate)

Posture defence, give in posture but strike forward and strike down to kicking lower leg with baton. Upright back. Move left posture to right side, solid strike at knee with baton. Strike opponents left shoulder with left hand, then continue with a straight arm drive, pushing forward in posture, creating backward motion of opponent. Staff hook at knee, drive back and to floor. Posture in defence.

Downward attack (Ude garami - hidari)



Posture defence. Cross block defence with baton striking opponents arm upward. Move to right in left posture. Solid staff strike to opponents left upper arm. Move forward with right foot, place staff under left elbow, reach over opponents arm with left arm and take hold at top of staff with thumb down. Staff at rear of elbow not shoulder. Pivot on right foot, pinning opponents arm to chest on rotation, drive opponent to floor face down, pin with staff on upper forearm. Ground control by goose neck.

Knife attack (Ude garami - migi)



Posture defence. Knife attack either thrust or sweep. Move directly to right and into right posture simultaneously striking with the baton downward, hard on opponents right wrist, then kick the opponent in the groin using a right footed snap kick. As the opponent has been bent double from the kick and his right arm is relaxed downward, step with the left foot to just in front of the opponents left foot simultaneously placing staff over arm , taking hold of end of staff at bottom with the left hand, Staff at rear of elbow not shoulder. Pivot on left foot, pinning opponents arm to chest on rotation, drive opponent to floor face down, pin with staff on upper forearm. When pinned, give added pressure to upper forearm with staff allow removal of knife if still held. Release and move back in posture defence.

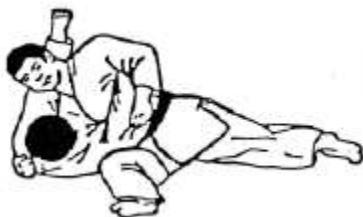
Ne-Waza (Groundwork)

Kesa gatame



Approach from right side of opponent and sit alongside. Press the right side of your body close to his ribs, wedging your hip tight into his armpit. Clamp his right forearm under your own left armpit and hold the cloth just below the elbow with your left hand. Circle his neck with your right arm and grasp your own trousers near your right knee to lift his head from the ground. Lower your head forward and spread the legs in a wide 'V' to maintain and control balance.

Kezure kesa gatame



As Kesa gatame, but with right hand released from the neck, place the hand palm down under the opponent's right armpit and slide the forearm under the shoulder so that the elbow rests fully on the ground. Body weight is more evenly pressed on the opponents's chest.

Kata gatame



From Kesa gatame. Opponent pushes against face with right hand. Push opponent's own elbow across face and reach round neck with right hand, join left in monkey grip at back of neck. Place head on floor. Lie fully on your stomach then slide and place your right knee into side of opponent's chest. Keep your own bodyweight as close to the floor as possible.

Kami shiho gatame



Approach from the head and kneel in line with his shoulders and grasp the belt on either side. Your hands and elbows should be on the mat with the knuckles facing outwards. At the same time make chest to chest contact. Make firm contact with your upper body and arms. Turn your head to one side and bend your knees either side of his head with the toes tucked under. Spread the legs in a 'V' to obtain maximum stability.

Kezure kami shiho gatame



As Kami shiho gatame. Take the right hand away from the shoulder, reach over so that the hand is under the right armpit, push the elbow forward and slide the hand palm upward back under the armpit to take hold of the collar at the rear of the neck. Move the whole of the body to the right at an angle of 45°, lying between the head and right shoulder. Take the left hand from under the shoulder and place the elbow under the opponent's left armpit and rest the forearm, palm down, fully on the ground.

Ushiro kesa gatame

Hold exactly as Kezure kami shiho gatame. To maintain stability when the opponent begins to roll to the right, slide the left leg through and under the right to form a 'V'. Pull the right arm tight across the chest. Maintain chest to chest contact.

**Yoko shiho gatame**

Approach kneeling from the opponent's right side. Place your chest against the side your opponent's stomach. With the left hand around your opponent's head and take hold of the left collar by his chest. With the right hand, reach under the groin to take hold of the cloth by his left buttock, keep your chest on his stomach then ease the legs back into a 'V' and let your body settle lower to keep the maximum body pressure. Do not worry if he can thresh his legs about.

Ude garami



Approach from the opponent's right side. As your opponent reaches up with the left arm to fend you away grasp your opponent's left wrist with your left hand and lower your chest onto his chest to control body movement. Bend his arm force it to the ground, palm uppermost. Bring your right arm under his upper arm, close to his elbow to grasp your own wrist palm down. Obtain submission by pulling his arm inwards and turn your right wrist clockwise to lift his upper arm. Release the lock as soon as he submits.

Ude hishigi jujui gatame



Opponent lies on his back and your approach from the side. Grasp his right wrist with both hands. Lift and extend his arm. Put your right foot into his armpit and sit down close to your own heel. Bring your upper body close to the arm and quickly slide your left leg over the top of his head to prevent him from getting up. Ensure that the little finger edge of the trapped arm is towards your chest. Grip his arm between your thighs and slowly sit back until your opponent submits from the pain caused by the elbow lock.

Groundwork Roll-overs

Elbow take



Opponent is in crouched and hunched position on all fours. From side, reach through under chest so that hands clasp around elbow, one arm under body, the other under shoulders, apply pulling pressure to elbow so that opponent is forced onto shoulder of opposite side. Feel the resistance to the side then pull the elbow to the **head**, thus rotating the opponent over onto the back. Do not pull the opponents arm sharply up, this would result in him landing heavily on his back and also the force will pull you even heavier onto his chest.



Thigh take Opponent crouched and hunched position on all fours. From side, reach through under stomach and around thigh, clasp hands, apply even pulling pressure to thigh to effect a roll onto back.

Body roll



The defender is in a hunched position on all fours. The offender is on the left side applying body pressure on the back, reaching over toward the waist with his right arm. Reach up behind the rib cage and take hold of as much of the opponents arm and secure as tight as possible. Do not try to roll over onto your back, but crawl forward and rotate onto your own right shoulder and then onto your back. It is most important that you crawl forward before rolling, if you do not your opponent will be able to force you onto your stomach to stop you rolling him over. The opponent will be forced to roll onto his back.

Leg Locks

Ashi Gatame



You are standing, your opponent is on his back trying to kick you. As he kicks, from a low cross block, clockwise circle your right arm, encircling and trapping his right leg shin against your right rib cage move into right posture. Hold tight to affect good control. Place your left palm on his right knee, place your right palm on your own left forearm. Lift up to apply the lock, keeping your head as far up as possible to stop a facial kick. As your opponent tries to kick with the other foot, complete an anti clockwise rotation with the left arm, as you are in right posture his foot will align with your right hand. Place the left shin in your right palm. Lean back to apply the lock

Ashi Garami



From a toe hold on opponent's right foot. Left hand on bottom of heel, right hand to outside of foot. Rotate foot causing opponent onto face. Place right foot into rear of knee joint, using left hand, fold the left leg toward bottom. Move forward and squatting on own feet, apply pressure with groin to instep of opponent's left ankle. Hold shoulders, for stability. On no account is pressure to be applied to the spine. Application of handcuffs is accepted.

Tanto Randori

(Knife taking)

This is the sport aspect of Taiho Jutsu and must be respected as that.

Tori faces Uke across the mat. Both Rei. Both step forward until distance between is 6 feet. Tori gains left stance to accept. Uke in right stance has knife, blade uppermost, by front of right knee. Uke advances in posture toward Tori, raising knife to horizontal. Uke reacts with demonstration technique as required.

Avoid & Deflect

Tenkai waki gatame



Avoid and deflect, pivot on left foot swinging round to left full 180°, at same time place left elbow over opponent's leading knife arm and hold wrist with hand. Right arm encircles opponent's knife arm, trapping own wrist with crook of elbow. Maintain turn and take opponent to floor

Ushiro otoshi



As you attempt Waki gatame your opponent withdraws the knife- hand and as your opponent begins to retreat, anticipate his movement and move forward in posture, lower your posture and place your left leg behind his right. Grip his forearm with both hands, move in close and drive the upper part of your forearm tightly under his right arm pit to a horizontal position. Begin to stand up and turn to the left, your opponent will be thrown over the left knee to the floor.

Waki gatame



You attempt Ushiro otoshi but your opponent moves his right foot back to regain balance. Keep the hold on the right forearm and duck forward, rotate backward with the left leg and put your head and shoulders between the gap of his chest and arm. Continue to rotate, pulling the arm tight to the chest and apply basic Waki gatame in right posture. Stretch his arm to 45° for full application.

The grip demonstrated alters throughout the grades. White to Green as shown in the diagram. Blue to Brown., the offenders arm is held in a 'V' gripping toward the chest. Dan grade, the wrist is turned, rotating the palm so that the little finger facing the side of the face.

Cross Blocks

Gedan ate



Defend with a crossblock. As opponent begins to retreat, anticipate his movement and move forward in posture, lower your posture and place your left leg behind his right. At the same time put your left arm across his abdomen and place the back of your left palm at the rear of his left knee, simultaneously place the rear of your right palm against the rear of his right knee. Continue to move forward in posture, maintaining this position, and force him to fall backwards.

Kote gaeshi



Defend with a cross block. Attempt Gedan ate, Uke pulls knife arm back. Move to right in posture maintaining cross block push the knife hand across the body and force the knife hand up into the left palm, fingers into the palm, thumb around the wrist. Keep in right posture, rotate through 90° and complete the technique by applying the right hand to the wrist. Complete wrist turn to take opponent to floor.

Ai gamae ate



Attempt Kote gaeshi, Uke pulls knife hand away to rear. As the opponent retreats by pulling the knife arm back and before he manages to fully retreat the leading leg, move forward into right posture, driving the knife hand down past his left knee, and placing the same hand behind the knee in a cupping motion. At the same time extend the right arm fully to contact the right shoulder. Left hand scoops, body drives. The right arm remains extended at all times. Maintain right posture and drive him backwards to throw.

Ude garami

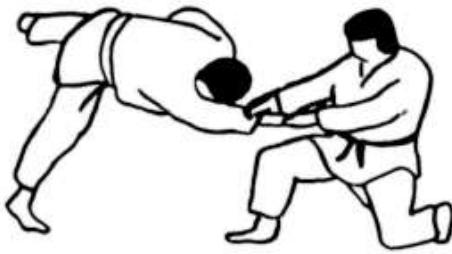


Attempt Ai-gamae-ate fully. Your opponent is fast enough to withdraw the leading leg to avoid the scoop with the left hand. Maintain the left hand on the knife arm and follow the movement. Reach with the right hand to the elbow and grip with right hand at rear of opponents elbow just below muscle in upper arm. Whilst spinning round into left posture rotate round behind, pull the upper arm with right hand upright into your stomach, Remain upright and place the opponents lower arm horizontal against your chest by cupping with your own forearm. The upper arm and lower arm must be almost at right angles to each. Remain standing Do not complete the rotational movement drive as a shoulder dislocation will result.

Open Catch (Inside)

Hiki taoshi

Avoid and deflect to right into right posture. Left hand catches underneath of opponent's knife hand. Right wrist strikes opponent's knife forearm. Drop onto left knee, opponent pulled to ground, pull hard with left hand forcing opponent to roll onto back.



Shiho nage



Avoid and deflect to right into right posture. Form cricketer's catch, left hand on top of right. Take hold of opponent's right forearm just above wrist. Pull opponent forward to break balance, then force forearm directly to opponents left rear turning opponent to face rear. Step through with left foot and go into left posture keeping own arms outstretched to shoulder level. Pivot 180° to right, keeping arms stretched, maintaining hold on opponent's wrist, force opponent's wrist to rear of right shoulder, continue downward motion toward spine. Allow opponent to drop to floor for rear breakfall.

Sumi otoshi



Attempt Shiho nage, Uke pulls knife hand back to rear. As opponent thrusts forward, by stepping forward with right foot, and to the right, move into right posture, wrists touching, hands spread apart and open, left on top of right. Grip the wrist and forearm of the knife hand and, as he begins to resist the catch, step smartly past his right foot with your left, extend the forearm back and raise his elbow as high as possible, before he can move his left leg to gain balance cast the wrist in a fishing motion driving him backwards toward the floor.

Tenkai kote hineri



Attempt Sumi otoshi, your opponent steps back to foil the balance break. Step forward with your right foot and place it outside the opponent's right foot. Keep the same wrist position, left hand on the back of the opponent's right hand with the fingers in the palm. Extend both arms forward raising your opponent's right elbow to the horizontal. Maintain the hand position and pivot on both feet to your left, forcing the opponent to break balance forward. Step forward with right foot and pivot on left to face opponent. Keep the left hand on the wrist, place the right on the opponent's extended forearm and step back wards with left foot forcing the opponent to the ground in prone position. Apply Yonkkyo to finish.

Open Catch (Outside)

Seoi otoshi



As opponent thrusts forward move to the forward left in left posture, attempt an open catch on the wrist. As the opponent pulls back and also steps to foil a hold, maintain the grip on the left forearm with your left hand, step forward and place your right foot next to his, rotate your left leg behind you so that your back is now touching his chest simultaneously placing the crook of your right arm tightly under his right armpit. Continue the circular motion and throw with shoulder throw as in basic release.

Ushiro ate



Attempt Seoi otoshi, Uke pulls knife hand back. As opponent begins to retreat, release the grip on the arm and move forward in left posture and place your left leg behind his right. Put the left side of your chest against the rear right of his chest, reach round his back with your left hand and place it over the left shoulder and down toward chest, right hand to chest on opponent's right. Left foot moves to centre position behind opponents legs. Keeping tight grip draw opponent toward own chest, rotate body so that opponent is forced to rear over left leg.

Tani otoshi



Attempt Ushiro ate. The opponent leans forward to foil the rear pull. Step with the left foot past the opponent's left foot, move your hips past your opponents so that you are on the opponent's left side, leave the right foot trailing. Reach around the opponent's waist and fall down onto your backside. Pull the opponent to his rear making him rear roll over your leg. Turn to face your opponent as you land on the floor.

Nage Waza

(Throws)

Hold opponent with left hand on right sleeve just below the elbow and right hand at left lapel at centre of chest.

The throws are split into combinations of consecutive forward and rear.

O soto gari



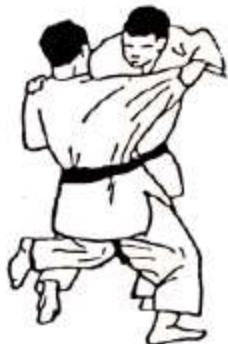
Step past your opponents right foot with your left, drive his right hand back by pushing his elbow toward the floor behind him. Move the right hand past his left shoulder, lean forward so that the right side of your chest is in full contact with the right side of his chest. Your opponent should now be leaning back toward his right rear with all the weight on his right foot. Keeping your own weight on your left foot raise your leg so that it is on the outside rear your opponent then sweep the leg back in a big arch without the foot touching the floor, the back of the right knee driving into the back of your opponents right knee, thus driving his back to the floor.

O goshi



Keeping your grip on the sleeve, pull toward yourself with the left hand, simultaneously riding the right hand up and around the collar, step in with the right foot toward the inside or your opponents right foot, rotate on the foot and bring both feet in line so that your back is completely against your opponents chest and bringing your right hand as close to your own chest pull your opponent toward you. Continue to rotate and pull your opponent over your hips and onto the floor in front of you.

O uchi gari



Attempt O-goshi, your opponent resists by pushing the hips forward to push you off balance. Change the direction of your pull from forward to his left rear, left hand on sleeve lifting up, right hand driving back keeping hold of lapel. Rotate your hips to face your opponent and hook the back of your own right knee behind the back of his left knee, continue to circle the foot and your opponent will fall onto his back.

Tai otoshi



Facing your opponent, pull forward with both left and right hands. Put your right foot toward his right foot and pivot, swinging the left foot in line but well outside of your opponent. As he begins to step forward to regain balance move your right foot across in front of his so that the calf is in front of his shin. Continue to pull him forward by pulling with the left and driving in front of you with the right, forcing him to roll over the leg and onto his back.

Ko uchi gari



Fully attempt Tai otoshi but your opponent manages to step over the outstretched leg. Turn your instep toward your opponents heel and contact the heel in a sweeping motion forward breaking his balance and forcing him backward to the floor.

Seoi nage

Move in exactly as for O-goshi, but place the crook of the right arm tightly under your opponents right armpit. Continue the circular motion, spread the knees to squat down and lean forward by pulling with the left hand and driving the right elbow up. Your opponent will be thrown over the small of your back and onto the floor.

Ko soto gari

Hold lapel and sleeve. As you pull forward your opponent resists by leaning backward. Step to your left with your left foot and then follow with the right so that you are completely in line and to his right side, pull the right hand across his chest and drive the left elbow to the rear to break balance. Sweep the back of his right heel as in Ko-uchi gari, throwing him onto his back.

Harai goshi

Move in exactly as for O-goshi, as your lean forward to throw raise the right leg forward then sweep it backward in a large circular motion on the outside of your opponents right leg, pointing your toes to assist in drive. Try to make thigh to thigh contact only. Maintain pull and drive with hands. Opponent will rotate onto his back.

Taiho Jutsu
(Junior Kyu (Mon0 Grading Syllabus) Revision)

The Junior syllabus is exactly the same as the senior. However, to facilitate Mon, techniques required in grading examinations are graduated up to the full belt (Kyu)

A Junior must attain the minimum age for a specific grade. This limit will be strictly adhered to. To qualify to attend a grading, a junior must have held the grade prior for a minimum of 3 months. Each grade must be obtained consecutively.

White	10 yrs	Yellow	11 yrs	Orange	12 yrs
Green	13 yrs	Blue	14 yrs	Brown	15 yrs

On attainment of 16 years the Junior grade will be accepted as a Senior grade but as Lower if 3rd Kyu (Green), 2nd Kyu (Blue) or 1st Kyu (Brown).

Grading examination rules the same as Senior examinations will apply and include the requirement for advancement.

White (6th Kyu)	Granted unconditionally
White + 1 Yellow	Ukemi, Ground defence, Ude gatame, Kote hineri
White + 2 Yellow	Kote mune gatame, Kote gatame, Ushiro kote gatame, Ude garami
White + 3 Yellow	Kote gaeshi, Waki gatami, Ushiro otoashi, Seoi otoshi
Yellow (5th Kyu)	Oshi taoshi, Ushiro ate, Gyaku ude garami, O soto gari
Yellow + 1 Orange	Ashi mune ate
Yellow + 2 Orange	Ashi hiza ate
Yellow + 3 Orange	Ude garami (Hidari)
Orange (4th Kyu)	Ude garami (Migi)
Orange + 1 Green	Kesa gatame, Kata gatame
Orange + 2 Green	Kami shiho gatame, Yoko shiho gatame
Orange + 3 Green	Ude garame, Ude hishigi juji gatame
Green (3rd Kyu)	Ashi kensetsu, Renraku waza
Green + 1 Blue	Tenkan wake gatame, Gyaku gamae ate, Ushiro wake gatame
Green + 2 Blue	Gedana ate, Kote gaeshi, Ai gamae ate, Ude garami
Green + 3 Blue	Hiki taoshi, Shiho nage, Sumi otoshi, Tenkan kote hineri
Blue (2nd Kyu)	Seoi otoshi, Ushiro ate, Tani otoshi
Blue + 1 Brown	O soto gari, O goshi
Blue + 2 Brown	O uchi gari, Tai otoshi, Ko uchi gari
Blue + 3 Brown	Seoi nage, Ko soto gari, Harai goshi
Brown (1st Kyu)	Kezure kesa gatame, Ushiro kesa gatame
Brown + 1 Black	Shomen ate, Ai gamae ate, Gedan ate, Ushiro ate
Brown + 2 Black	Oshi taoshi, Ude gaeshi, Hiki taoshi, Ude garami
Brown + 3 Black	ake gatame, Kote hineri, Kote gaeshi, Tenkan kote hineri

Taiho Jutsu

(Kyu Grading Syllabus) Revision 3/96

Yellow belt 5th Kyu	Orange belt 4th Kyu	Green belt 3rd Kyu	Blue belt 2nd Kyu	Brown belt 1st Kyu
3 month attendance	3 month @ 5th Kyu	6 month @ 4th Kyu	6 month @ 3rd Kyu	9 month @ 2nd Kyu
Breakfalls (Ukemi)	As 5th Kyu +	As 4th Kyu + For Green -	As 3rd Kyu + For Blue -	As 2nd Kyu + For Brown -
Front Rear Sides - (left, right) Rolling - (left, right)	Hanbo (Short Stick)	Kesa gatame Kata gatame Kami shiho- gatame Yoko shiho - gatame Ude garami (migi - right)	Tanto Dori (Knife taking) A+D Tenkan wake gatame Gyaku gamae ate Ushiro wake gatame XB Gedan ate Kote gaeshi Ai gamae ate Ude garami OC - i	Nage waza (throws) O soto gari O goshi O uchi gari Tai otoshi Ko uchi gari Seoi nage Ko soto gari Harai goshi Ne waza (groundwork) Kezure kesa - gatame Ushiro kesa - gatame
Migi - right Hidari - Left + Ground defence	Ude garami (migi - right) + Running line	Ude garami (migi + Hidari) + All techniques Migi + Running line	Ude garami OC - o Seoi otoshi Ushiro ate Tani otoshi + Randori + 1 x 3 For Blue + 6 month @ Blue - + Tanto randori (hidari) + Renraku waza	+ 1 x 4 For Brown + 9 month @ Brown - + Nage waza (hidari) + Randori Renraku waza + 1 x 4
Ude gatame Kote hineri + Kote mune- gatame Kote gatame Ushiro kote- gatame Ude garami + Kote gaeshi Waki gatame Ushiro otoshi Seoi otoshi + Oshi taoshi Ushiro ate Gyaku ude- gatame O soto gari All techniques Migi	1 x 1 + All techniques Migi + Hidari	6 month @ Green - + All of 4th Kyu (hidari - left) + Renraku waza (combinations)		

The Examiner may ask for demonstration of any technique he thinks fit to assist in grading

Taiho Jutsu

Dan Grading Syllabus 1st Dan (Shodan)

Requirements

1yr @ 1st Kyu +

Completion of 1st Kyu syllabus plus :-

Randori-no-Kata

1. Shomen ate
2. Aigamae ate
3. Gyakugamae ate
4. Gedan ate
5. Ushiro ate
6. Oshi taoshi
7. Ude gaeshi
8. Hiki taoshi
9. Ude garami
10. Waki gatame
11. Kote hineri
12. Kote gaeshi
13. Tenkai kote hineri
14. Shiho nage
15. Mae otoshi
16. Sumi Otoshi
17. Hiki otoshi

Gonosen-no-Kata (Ura waza)

1. Shomen ate - Waki gatame
2. Aigamae ate - Oshi taoshi
3. Gyaku gamae ate - Gedan ate
4. Gedan ate - Aigamae ate
5. Ushiro ate - Tenkai kote hineri
6. Oshi taoshi - Oshi taoshi
7. Hiki taoshi - Tenkai kote hineri
8. Kote gaeshi - Kote gaeshi
9. Tenkai kote hineri - Waki gatame
10. Shiho nage - Shiho nage

A demonstration of 5 hidari (left) techniques as requested by the examiner

Demonstration defence against 2 (open blade) edge weapon body strikes

The Examiner may ask for demonstration of any technique he thinks fit to assist in grading

Taiho Jutsu

Dan Grading Syllabus 2nd Dan (Nidan)

Requirements :
2 years @ 1st Dan

Randori-no-kata (Hidari)
Gonosen-no-kata (Hidari)

NAGE-NO-KATA

Te waza

1. Uki otoshi
2. Ippon seoi nage (Kata seoi)
3. Kata garuma

Koshi Waza

4. Uki goshi (hidari)
5. Harai goshi
6. Tsuri komi goshi

Ashi waza

7. Okuri ashi barai
8. Sasae tsuri komi ashi
9. Uchi mata

Sutemi Waza

10. Tomoe nage
11. Ura nage
12. Sumi gaeshi

Ma sutemi waza

13. Yoko gake
14. Yoko garuma
15. Uki waza

Demonstation to be Migi and Hidari

The Examiner may ask for demonstration of any technique he thinks fit to assist in grading

Taiho Jutsu

Dan Grading Syllabus 3rd Dan (Sandan)

Requirements : 3 years @ 2nd Dan

Completion of 2nd Dan syllabus plus :-

Koryu-Dai-San (Aikido) Suwari waza (Kneeling techniques)

1. Oshi taoshi
2. Gyaku gamae ate
3. Kote gaeshi
4. Ryote muchi sukui nage

5. Tenkai kote hineri
6. Shihō nage
7. Gedan ate
8. Hiji kime

Tachi waza (Standing techniques)

9. Kote mawashi
10. Uchi tenkai nage
11. Gyaku gamae ate
12. Hijime kime

13. Mae otoshi
14. Ushiro waza mae otoshi
15. Ushiro waza tenkai kote hineri
16. Mune tori kata gatame

All techniques will be demonstrated to the right. However, the examiner may ask for the demonstration of any technique on the left, either singly or in combination.

Demonstration of any weapons kata from any other martial art.

The Examiner may ask for demonstration of any technique he thinks fit to assist in grading

GRADING EXAMINATIONS

All gradings are to be of a national standard. To that end this is a guide to assist you to understand what system the examiner will be employing.

The examiner will be looking for two things.

1. The physical application of the demonstration of the techniques.
2. The mental application of the entrant whilst undergoing grading.

The examiner will be hard but fair, for in the assessment is the future standard of Taiho Jutsu.

No-one in any way will offer or give advice to the examiner in the acceptance of a particular technique prior to a clarification request by the examiner. His judgement is absolute. Any attempt to influence will result in the automatic failing of participant. Only the first demonstration will receive a mark.

If, in his judgement, the attitude of the entrant is such as to cause concern, then this will override any standard obtained with regard to the physical demonstration and a 'fail' will be given.

To assist you to understand how the marking of a grading occurs, the following is the examiners guide which will be strictly adhered to.

Every technique will be marked with points out of 10
(with the grade being attempted dictating the maximum points that can be allotted)

Entrants attempting:-	Max	Min
5 th Kyu	10	50% = Pass
4 th Kyu	10	60% = Pass
3 rd Kyu	10	66% = Pass
2 nd Kyu	10	71% = Pass
1 st Kyu	10	75% = Pass
1 st Dan	10	77% = Pass
2 nd Dan and above	10	90% = Pass

Marks will be given on the following system:-

Approach

Definition of technique

Posture during technique

Posture after technique

Would the technique have worked?

Was the entrant just going through the motion without conviction?

1. Count up all the marks required.
2. Count up all the marks obtained.
3. If they do/don't exceed the average required then, pass/fail.

If the entrant is over the age of 40 years, the pass mark will be reduced by 10%.

If the examiner considers the technique mark to be less than 20% then an 'X' without a number will be inserted in the score sheet indicating a fail.

If there are 5 or more 'X's on the entrants sheet, then regardless of the count achieved, no advance in grade must result, a Fail is given.

INDIVIDUAL TANTO RANDORI

1. Competition Area

Nine metres square with safety surround of One metre

2. Duration of Competition

Four minutes divided into four equal periods. If there is no score at full time, there will be one extension of two minutes divided into two equal periods.

3. Competitors

There will be two competitors each dressed in clean white or cream regulation Keikogi with a belt denoting correct grade. Each competitor will wear either red or white identifying sashes over the belt.

The competitor with the rubber knife is called Tanto and unarmed one is called Toshu. The first called competitor will wear the red sash and commence the competition as Tanto. Each competitor takes the part of Toshu and Tanto alternately for two periods.

Nails will be cut short and no jewellery will be worn.

4. Officials

- (a) A referee who will conduct the contest from within the area.
- (b) Two judges who will be positioned outside the area. Each judge will have a red and a white flag.
- (c) One Timekeeper who will keep time and signal at the end of each minute.
- (d) One recorder who will keep a visible record of all scores signalled by the referee.
- (e) An arbitrator who will be seated outside the area. He/she will assist if the other officials cannot agree on a decision. If required, will give a final decision on the interpretation of the rules or any other technical aspect. He/she will deal with any complaints concerning the competition.

Note that complaints concerning a contest must be lodged before the following contest commences. The complaint must be of a technical aspect as in all other matters the referee's decision is final.

5. Scoring

- (a) Points may be scored by Toshu applying an AIKI technique or by Tanto striking correctly with the knife.
- (b) If a competitor at any time after two minutes has a total score of ten or more points, the contest will end and will be declared the winner.
- (c) If the contest goes to full time the player with the most points will be declared the winner.
- (d) If the scores are level at full time, one extension period will take place. If this is indecisive the referee, after consultation with the judges, will declare the winner by superiority. This will be decided on the basis of which player attempted the most Toshu techniques with style.
- (e) If Tanto is thrown outside the competition area the score will not count.
- (f) When both competitors complete a technique at the same time, neither will score.

Toshu

- (a) Ten point (Ippon) is scored when Toshu performs a correct basic technique or recognised variation of the Randori-no-Kata.
- (b) Seven point (waza-ari) is scored under the following conditions:
 - (i) When Toshu makes a 90% successful technique.
 - (ii) When Toshu makes a successful sacrifice technique.
 - (iii) When Toshu breaks his opponent's balance and has control with an Aikido lock but Tanto is not taken to the ground.

Tanto

- (a) For correct knife technique Tanto will score one point and the following conditions must apply:
- (i) Correct Aikido posture with hips and shoulders square to the front.
 - (ii) If knife is held in right hand Tanto will be in right posture and reverse for left thrust
 - (iii) Tanto will not change his knife hand during the contest.
 - (iv) Both feet must move forward with the knife and Tanto must strike from a proper distance,
 - (v) The knife thrust must originate from the centre hip line to touch the target area with arm extended and the knife must be horizontal at the moment of striking. The tanto must not be hidden from Toshu prior to the attack.
 - (vi) There will be no technique if Toshu firmly deflects the knife as it touches the target area.
 - (vi) There will be no technique if Toshu firmly deflects the knife as it touches the target area.
 - (vii) If Toshu falls to the ground during the contest Tanto may score if he strikes immediately and correctly.
 - (viii) The target area will be the front and rear of Toshu from the belt to the shoulder line.
 - (ix) Where Toshu deliberately covers the target area without avoidance or correct use of the handblade; then Tanto will be adjudged to have scored if he strikes his opponent's arms.

Comment

Tanto may only prevent a technique by avoidance, with or without the use of the unarmed handblade. Tanto may not use any throwing techniques in defence.

6. Prohibited Acts

- (i) Any action which is dangerous e.g. sacrifice whilst applying twisting or locking techniques; dropping on an opponent; kicking or punching, punching with the knife; using impact techniques rather than pushing techniques, e.g. Shomen-ate.
- (ii) The use of any other technique other than those laid down by the British Taiho Jutsu Governing Body.
- (iii) Throwing with Maeotoshi. This technique may only be used to break balance.
- (iv) Preventing action during the contest, e.g. Tanto not thrusting with the knife or Toshu persistently shortening distance to prevent correct application of the knife by Tanto.
- (v) Persistently using Incorrect attack with the knife.
- (vi) Deliberately forcing an opponent outside the area or stepping outside the area to avoid a technique.
- (vii) Attempting to counter techniques when Tanto.
- (viii) Gripping the opponent's cloth to force technique.
- (xi) Ungentlemanly conduct.
- (xii) Groundwork and leglocks.

Any prohibited act will be dealt with as follows: -

- (a) Warning administered by the referee.
- (b) Penalty (Chui) - three point deducted from offender's score.
- (c) Disqualification (hansoku-make).

Note that if a penalty has been given against a competitor on three occasions, this will lead to an automatic disqualification.

7. Competition

Competitors will take up position in the centre of the competition area four metres apart, facing the officials. The referee will position himself between the competitors with Red on his right and White on his left. All three will bow to Joseki and then the competitors will turn inwards to face each other.

The judges will be positioned at each corner just outside the area on the Joseki side.

Red will collect the knife from the referee and return to position. The competitors will bow to each other and, on signal to begin (Hajime), by the referee, will commence contest.

Each competitor must take the part of Toshu at least once. At the end of Two minutes the ten point score rule is applied.

The object of Toshu is to score with an Aikido technique, either a Ten point (Ippon) or Seven point (Wara-ari).

The object of Tanto is to make a correct thrust with the knife Tsuki-ari, to score consecutive points to a maximum of ten

A successful technique or knife thrust will be declared by a majority decision of the three officials.

The contest will stop at the end of each minute and the knife will change hands. Competitors will alternate after one minute, Toshu handing Tanto the knife and the competition will recommence. At two minutes the competitors will again alternate. At three minutes the competitors will again alternate. Each competitor will take part as Toshu and Tanto on two occasions unless the score precludes.

The first competitor to reach ten points at or after the second change will be declared the winner and the competition will be stopped. If at full time both players are level there will be one extension period. The only exception will be if the contest is stopped due to injury or disqualification and a winner announced.

Note that whenever the referee stops the contest with the command Yame, both competitors will immediately return to their starting positions.

At the end of the competition the competitors will return to their starting positions and Tanto will return the knife to the referee. The referee will indicate the winner (Kachi). The competitors will bow to each other, then to Joseki, and retire from the area.

TANTO RANDORI TEAM EVENT

This will be a competition between teams consisting of three or five members from one club. The maximum number of teams any club may enter is two.

Before each team Contest a list showing the order of competitors must be submitted to the Adjudicator.

The two teams, designated Red or White, will enter the area in file from the far side of Joseki with the captain of each team leading. The referee and two judges will position themselves in line in the centre of the area with the red team on their right. All will bow to Joseki, the teams will then face inwards and bow to each other.

The winning team will be the one with the most individual wins. If this is equal, the team with the most points scored will win. If at the end of the second Contest (3-person team) or at the end of the third contest (5 person team) one team has gained a winning lead (2-0 or 3-0), the competition will stop.

Procedures for each individual contest will follow the individual Tanto Randori rules, except those relating to draws. During the competition there will be no extension of time unless, after the last contest, both teams are still level. In this instance there will be one extension of two minutes. If this is indecisive the referee, after consultation with the judges, will declare the winner by Superiority. After the result has been announced, the teams will bow to each other, turn in file to Joseki and bow, and then retire from the area.

RANDORI KYOGHI

Basically the same rules apply in this event as in Tanto Randori. The essential differences are as follows: - The competition will last for three minutes unless within that time a competitor has scored a total of ten points in which case will be announced the winner (Kachi).

Both competitors are unarmed and will compete from Tegatana position.

From this position the competitors will attempt to apply techniques or recognised variations of the Randori- no-Kata or counters to these techniques. A successful technique or knife thrust will be declared by a majority decision of the three officials.

The contest will stop at the end of each minute and the knife will change hands. Competitors will alternate after one minute, Toshu handing Tanto the knife and the competition will recommence. At two minutes the competitors will again alternate. At three minutes the competitors will again alternate. Each competitor will take part as Toshu and Tanto on two occasions unless the score precludes.

The first competitor to reach ten points at or after the second change will be declared the winner and the competition will be stopped. If at full time both players are level there will be one extension period. The only exception will be if the contest is stopped due to injury or disqualification and a winner announced.

Note that whenever the referee stops the contest with the command Yame, both competitors will immediately return to their starting positions.

At the end of the competition the competitors will return to their starting positions and Tanto will return the knife to the referee. The referee will indicate the winner (Kachi). The competitors will bow to each other, then to Joseki, and retire from the area.

Glossary

A

Ai gamae ate	Regular posture strike
Aikido	Spiritual harmony path
Ashi	Leg / foot
Ashi mune ate	Leg chest strike
Ate	Strike
Atemi	Attacking vital points

B

Bokken	Wooden training sword
Bo Jutsu	Stave techniques

C

D

Dan	Step / Pupil
Dojo	Training hall
Domo arigato	Thank you

E

F

G

Garami	Entangle
Gari	Reaping
Garuma	Wheel
Gatame	hold
Gedan	Low step / stage
Gedan ate	Low strike
Gi	Training uniform
Go	Five
Gokyo	Fifth
Gonosen	Counter
Gonosen-no-kata	Counters kata
Gozaimasu (Gozaimashita)	I have learned
Goshi	Hip
Gyaku	Reverse
Gyaku gamae ate	Reverse posture strike
Gyaku kote mune garami	Reverse thumb lock

H

Hachi	Eight
Hanmi	Posture to opponent
Hanmi handachi	Tori kneel, Uke stand
Hidari	Left
Hidari ashi hiza ate	Left leg knee strike
Hidari ude garami	Left arm entangle
Hiji kime	Collar throw
Hineri	Twist
Hiki taoshi	Arm pulling down
Hiza	Knee

I

Ichi	One
Ikkyo	1st
Ippon	One point
Ippon seoi nage	Shoulder throw
Irimi	Entering
Irimi nage	Entering throw

J

Jo	Stick or staff
Jo waza	Stick techniques
Judo	Gentle path
Juji garami	Bent arm lock
Juji gatame	Straight arm lock
Juji uke	Crossblock
Jyu	Ten

K

Kaiten nage	Rotary throw
Kamae	Posture
Kami	Upper
Kami shiho gatame	Upper 4 quarter hold
Kamiza	Shrine for Sensi picture
Kata	One movement
Kata	Demonstration of techniques
Kata	Shoulder
Kata garuma	Shoulder wheel
Kata gatame	Shoulder hold

Katame waza(Osae waza)	Holding down methods
Kata seoi	Shoulder throw
Keikogi	Practice kit
Kesa gatame	Scarf hold
Ki	Inner energy
Kihon no waza	Basic techniques
Ko	Minor
Ko ho tento	Rear rolling breakfall
Kokyo	Breath throw
Komi	Hip
Koshi	Hip
Kote mawashi	Wrist break
Koryu-no-kata	
Ko soto gari	Minor outer reaping
Kote	Wrist
Kote gaeshi	Wrist turn
Kote hineri	Wrist twist
Kote mawashi ho	Wrist circle method
Kote mune garami	Wrist chest lock
Ko uchi gari	Minor inner reaping
Ku	Nine
Kube jime / shime	Neck choke
Kube nage	Neck throw across hips
Kuzure	Modified
Kyo	Method
Kyu	Player

L

M

Ma	Side of back
Mae otoshi	Forward drop
Mai ai	Correct fighting distance
Mai ukemi	Forward breakfall
Maki komi	Winding throw
Ma sutemi waza	Side sacrifice throws
Mata	Thigh
Mate	Stop
Migi	Right
Morote Seoi nage	Both shoulder throw
Mune	Chest
Mune ate	Chest strike
Mune tori kata gatame	

N

Nagashi uke	Avoid and deflect
Nage	Throw
Nage waza	Throwing techniques
Ne	Ground
Ne waza	Ground techniques
Ni	Two
Nikkyo	Second

O

O	Major
Obi	Belt
O goshi	Major hip throw
Okuri ashi barai	Side dash
Onegaishimasu	I am here to learn
Onegaimashita	I am here to learn
Osae waza (Katame waza)	Hold down techniques
O soto gari	Major outer reaping
Oshi taoshi	Push down
Otoshi	Drop
O uchi gari	Major inner reaping

P

Q

R

Randori	Free play
Randori-no-kata	Free play demonstration
Rei	Bow
Renraku	Combination
Renraku waza	Combination methods
Rokoku	Six
Ryote mochi sukui nage	
Ryu	School

S

San	Three
Sankyo	Third
Sasae tsuri komi ashi	Drawing propping ankle
Seiza	Kneel and sit down

Sensei	Teacher
Seoi	Shoulder
Seoi otoshi	Shoulder drop
Shiai	Contest
Shichi	Seven
Shiho	Four
Shihoyon	Fourth
Shiho nage	4 directional throw
Shikko	Knee walking
Shizentai	Basic, natural posture
Shomen ate	Front strike
Sonna mama	Freeze
Sore made	Ended
Soto	Outer
Soto maki komi	Outer winding throw
Sumi gaeshi	Corner throw
Sumi otoshi	Corner drop
Sutemi	Sacrifice
Sutemi waza	Sacrifice throws
Suwari waza	Kneeling techniques

T

Tachi	Standing
Tachi waza	Hand throwing methods
Tai	Body
Taiho Jutsu	Police arrest methods
Tai otoshi	Body drop
Tani Otoshi	Valley drop
Tanto	Knife
Tanto waza	Knife taking
Tate	Stand
Tatame	Mat
Te	Hand
Tenchi nage	Heaven and earth throw
Tenkai ashi	Pivot
Tenkan	Turning outside / bypass
Tenkan ashi	Step pivot
Tenkai kote hineri	Turning wrist twist
Tenkam wake gatame	Turning elbow lock
Te waza	Hand techniques
Tomoe nage	Stomach throw
Tomiki	Student of Ueshiba
Tori	Attacker
Tsugi ashi	Sliding feet walking

Tsuki	Thrust or push
Tsuri	Drawing
Tsuri komi goshi	Drawing lift throw
Tsuri komi ashi	Drawing propping ankle

U

Uchi	Inner / inside
Uchi tenkai nage	Inner turning throw
Uchi mata	Inner thigh throw
Ude	Arm
Ude ate	Arm strike
Ude hishigi juji gatame	Arm lock with leg
Ude garami	Arm entangle
Ueshiba	Founder of modern Aikido
Uke	Receiver
Ukemi	Breakfalls
Uki goshi	Hip drop
Uki otoshi	Floating drop
Undo	Exercise
Ura nage	Rear throw
Ushiro	Rear
Ushiro ate	Rear strike
Ushiro kesa gatame	Rear scarf hold
Ushiro ukemi	Rear breakfall
Ushiro kote garami	Rear wrist entangle
Ushiro otoshi	Rear drop
Ushiro ude garami	Rear arm entangle
Ushiro wake gatame	Rear elbow hold
Ushiro waza mune otoshi	Rear holding wrist twist

V

W

Wake	Elbow
Wake gatame	Elbow hold
Waza	Technique / method

X

Y

Yoko	Side
Yoko gake	Side hook

Yoko garuma	Side wheel
Yoko hiki taoshi	Side pull down
Yoko oshi taoshi	Side pull down
Yoko otoshi	Side drop
Yoko shiho gatame	Side 4 quarters
Yoko sutemi	Side sacrifice
Yoko ukemi	Sidewards breakfall
Yonkyo	Fourth

Z

Za rei	Kneeling bow
Zanshin	Awareness
Zempo kaiten ukemi	Forward rolling

The Martial Art used by the worlds Police

TAIHO JUTSU

Beginner to Black Belt

速
捕
行

All martial arts have but one aim, and that is to make the defender safe, by either forcible removal of the attacker or damage of the attacker to allow the defender to remove him or herself from the scene with safety.

Taiho Jutsu is fundamentally different from all other martial arts in that the defender must achieve the aim of safety and also retain the attacker in his possession so as to affect an 'arrest'. Having completed a defence, the attacker must be held in such a way that he can be restrained, from further attack, or from escape, with the least amount of physical injury to either attacker or defender.

The book describes the grading syllabus from beginner to Black belt. The requirement for competition is also included.

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