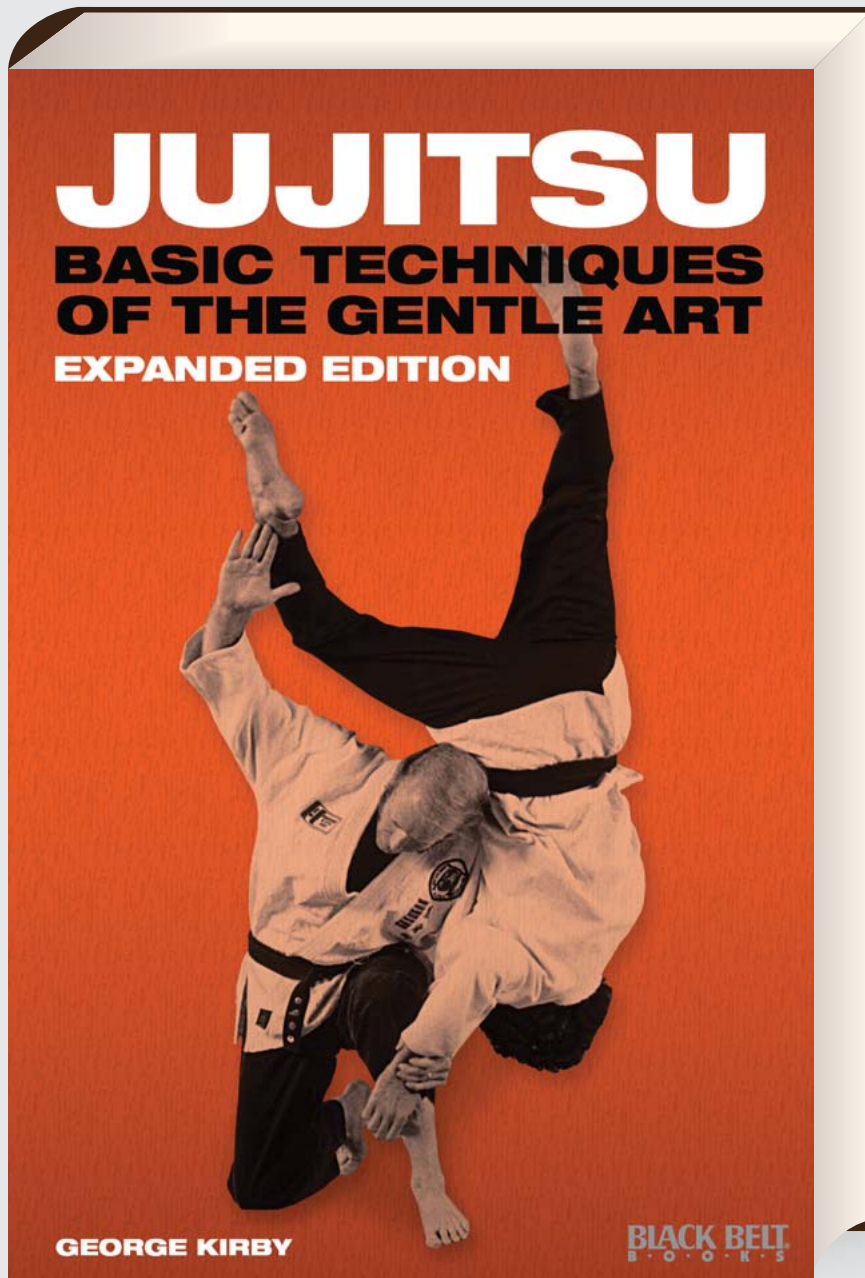


Basic Jujitsu Techniques

4 Budoshin Moves to Improve Your Jujitsu Weapons Training

by George Kirby

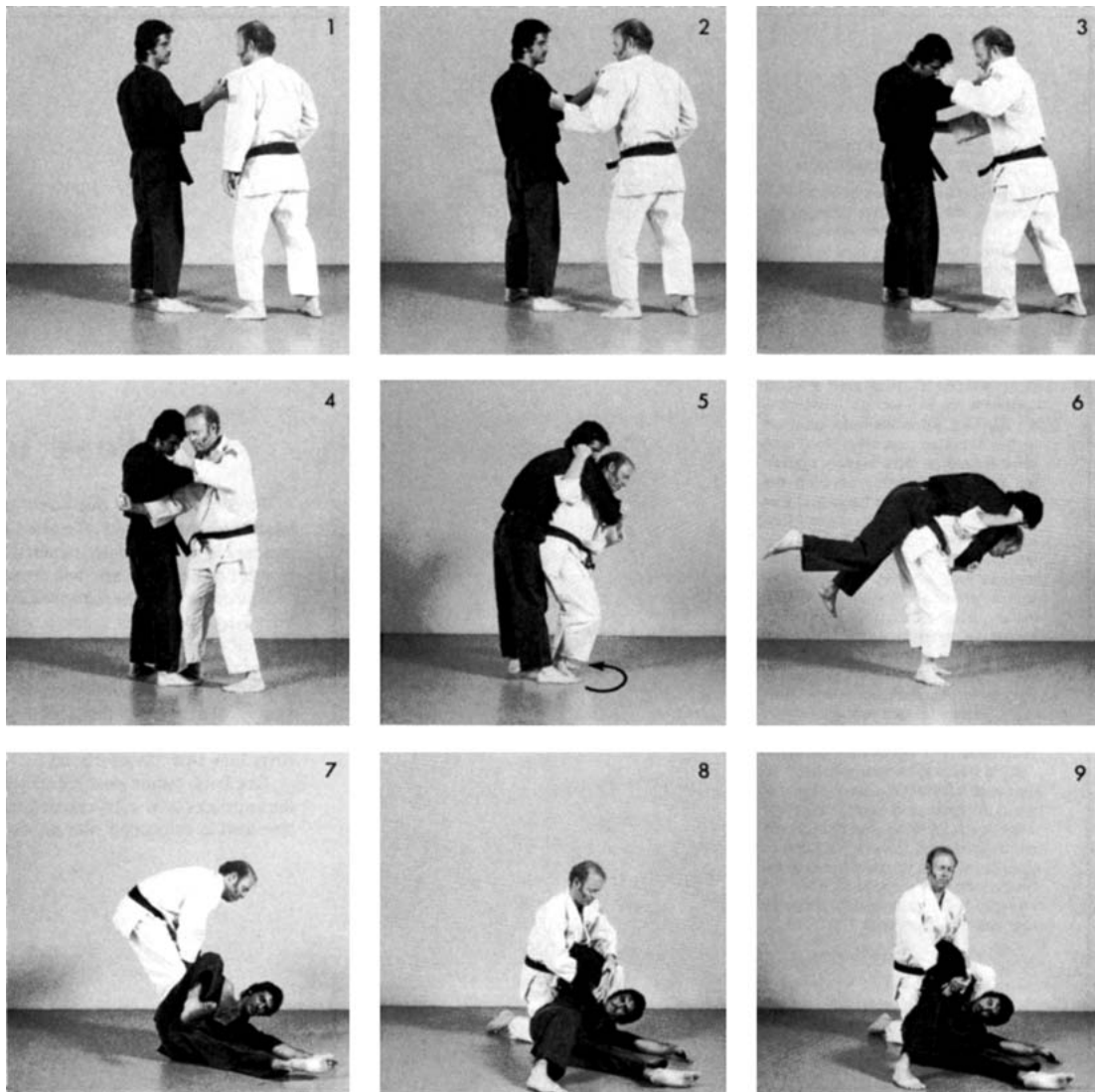


Jujitsu is the gentle art of self-defense.

It has earned that distinctive name because of the character of the art. A person proficient in the art of jujitsu has the choice of creating a great deal of pain and injury or severe pain without injury. It is a unique characteristic of the art.

The ability of a jujitsu practitioner to acquire this skill is based on his ability to become proficient in the use of empty-

hand techniques combined with an understanding of *ki* and the circle theory of movement. If jujitsu techniques are taught as an art, the student will gain a unique proficiency in all these areas. By acquiring a good understanding of empty-hand techniques, the student also will have acquired an understanding of *ki*, the circle theory and the application of empty-hand techniques to weapons.



Technique:

BASIC ONE-ARM HIP THROW

Koshi Nage/Ippon Seoi Nage

Submission:

WRIST-LOCK-LIFT SUBMISSION

Tekubi Shimi Waza

(1) Your attacker grabs your clothing with his right hand. (2) Grab his right sleeve with your left hand and (3) strike his solar plexus with your right fist as you move toward him. (4) Step to the inside of your attacker's right foot with your right foot. Your right arm goes under his right arm. (5) Pivot to your left on the ball of your right foot as you bring your left foot back. Both your feet should be inside his feet. (The heels of your feet should be closer together than the front of your feet, but they shouldn't touch.) Squat straight down so that your waist is below his waist and his right thigh is resting between your buttocks. Hold your opponent tight against your back. (6) Lift your opponent off the ground by straightening your legs and bending over at the waist. Let your leg muscles do the work, not your back. Throw the attacker by turning to your left and looking to your left. Do not look at your attacker. Be sure your right hip is blocking his right hip. (7) Once your attacker is down, drop down onto your right knee and (8) bend his right arm down by slipping your left hand down to the back of his wrist and slipping your right arm under his arm, grabbing your left forearm. (9) Your left knee pushes down on the side of your opponent's head as you straighten up your torso, which pulls up on the back of his bent wrist. If done quickly, the wrist will snap.

EMPTY-HAND DEFINED

Empty-hand techniques are those that use ki, attacker momentum, nerves and pressure points, and the circle theory to bring down an attacker. An application of empty-hand techniques is easier to comprehend once each of the elements is understood.

Ki can be defined in a number of ways. It can be called the inner spirit, driving force or the center of energy. If a person commits himself to an action, he is committing his ki; his energy is directed toward that end. An attacker commits his ki to the direction of his attack. He is extending his center of energy in that direction.

When attacked, you can use your ki to stop his force and counter it directly (hard arts) as in Figure 1. Your ki also can

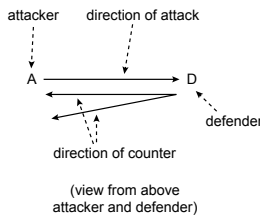
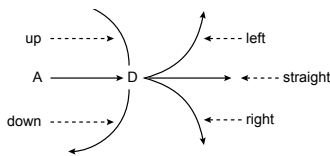


Figure 1



(view from above)

Figure 2

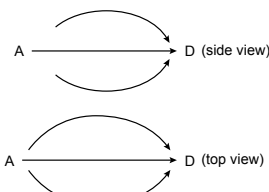


Figure 3

NERVES AND PRESSURE POINTS

Nerves and pressure points are those points in the body, usually at a body joint, where nerve centers can be attacked by a jujitsuka. The attack may be a simple application of pressure by one finger. This may result in controlled pain (with no injury), loss of blood circulation (as if used on the carotid artery), or a stunning feeling identical to electrical shock resulting in a muscle spasm, numbness or muscle contraction that can be used to loosen up an attacker. The use of simple pressure also makes it possible to control and redirect the attacker's ki.

A nerve or pressure-point attack also can be in the form of a hit and occasionally in the form of a kick. In this case, the amount of impact force is not as important as the speed at impact and how fast, the hit or kick can withdraw. The strike is supposed to stun—not injure. Almost all hits of this type are

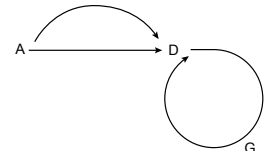
done with some part of the open hand. There are many successful stunning blows that can be dealt with the palm of the hand and the hand in a cupped position. Again, the intent is to stun, not injure.

CIRCLE THEORY

The circle theory is a very simple and an extremely complicated concept that deals with the movement of the attacker. Simply stated, the basic idea is that through the use of the attacker's ki, his momentum, the use of nerves or pressure points and the use of your own ki, you are able to direct the attacker in any of a number of directions by extending his ki in a circular motion. To accomplish this, the defender must become the center of the circle, with his extremities serving as the spokes that radiate out to the edge of the circle.

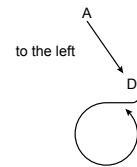
Figure 4 gives a basic idea of the circle theory. If an attacker (A) strikes at you with a hit or a club, you move out of the direct line of the attack, deflect the hit and then continue its direction in a circular motion, bringing the attacker down. The movement of the defender in directing the attacker's ki must encourage the circular motion. Even though the attacker may not make it beyond the ground (G), the motion and the ki must be extended beyond that point to guarantee success.

The circle theory also allows movement to the left or right, (Figures 5 and 6), up and, if desired, to the right or left as for a kick, (Figure 7), or if for a knife thrust or swipe, (Figure 8), a double circle, one to lock the wrist and the other to execute the throw. The application and combination of circle-theory movements are limited only by the defender's skill and knowledge of techniques as well as the attacker's



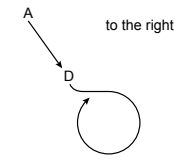
(side view)

Figure 4



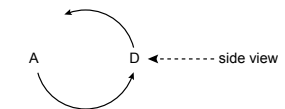
(front view)

Figure 5



(front view)

Figure 6



to the left
(front view)

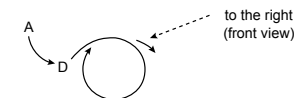
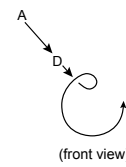


Figure 7



(front view)

Figure 8

ability to survive them. (Attackers rarely survive the defense.)

When ki, attacker momentum, use of nerves and pressure points, and the circle theory are understood, it is easier to explain the concept of empty-hand techniques. Empty-hand techniques are those techniques in which the defender uses his body as the center of a circle. (The center of the circle may move as needed to meet the demands of the technique.) One or both of his hands are used to direct the attacker to the ground through the use of maneuvers that incorporate the attacker's ki, momentum, nerves and pressure points, and the circle theory.

By using empty-hand techniques, it is possible to use little, if any, of your own ki in bringing your attacker down. This is possible because you're directing the attacker's ki and using his energy. The harder he attacks the faster and harder he falls.

Another characteristic of empty-hand techniques is that many of them can be applied to weapon techniques. Before looking at this aspect, though, it is essential to secure a broader background of the interrelationship between empty-hand techniques and the art of jujitsu.

Empty-hand techniques play a large role in the martial art of jujitsu. They are assigned such a large role because most jujitsu systems are open-ended. Jujitsu is a very flexible art. It includes training in many of the skills taught in judo, aikido, karate, and other arts. Jujitsu techniques are designed to apply to a wide

variety of situations, and empty-hand techniques form the broadest basis for learning.

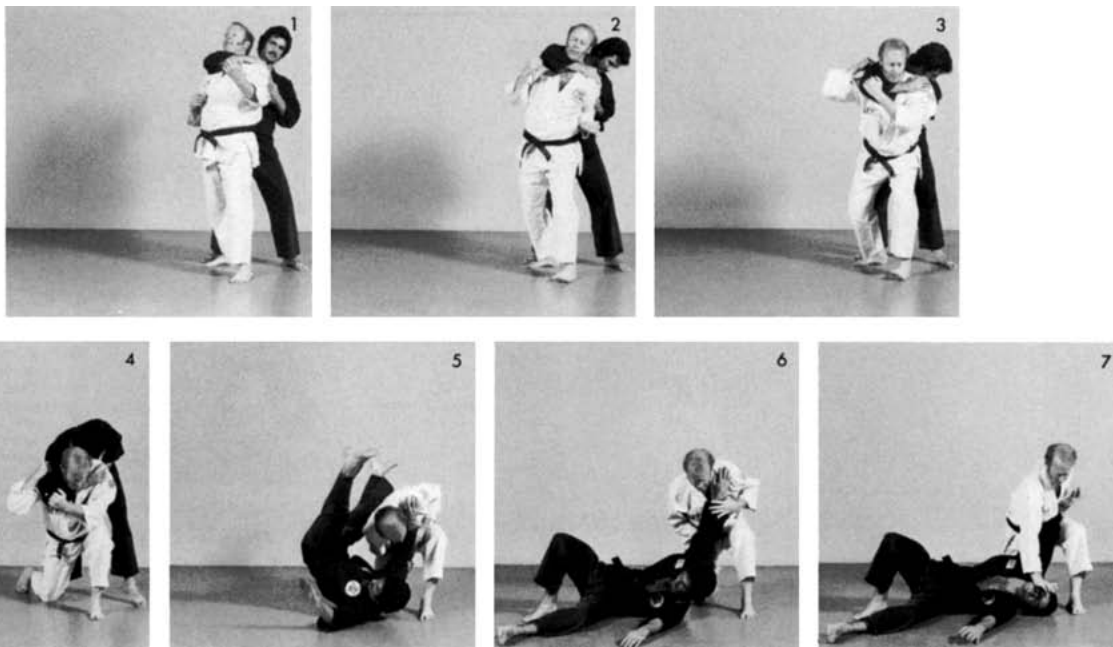
TEACHING JUJITSU AS AN ART

It is impossible to teach empty-hand techniques separately from the whole art of jujitsu. On the other hand, if jujitsu is taught as an art, the student will develop an extremely broad martial arts background, which will give him a thorough understanding of empty-hand techniques.

There are only 30 to 50 basic moves in jujitsu. They are fairly simple moves if the student can operate in a relaxed manner and become proficient. However, it is the combination of these moves, plus variations, that makes the art as complex as it is simple. That is what makes it an open system and a lifelong learning experience.

In developing an understanding of basic jujitsu moves, the student learns more than just how to initiate techniques. If he is to be successful in mastering the skills, he also must develop an understanding of body kinetics—the consequences both of his actions on the attacker and of the attacker's motion on him. It is essential that a successful student of the art know where his attacker will end up.

Another aspect of the art is a knowledge of and ability to attack nerves and pressure points. With this skill, the student secures two additional attributes. First, he can control the amount



Technique:

DROP THROW

Tai-Otoshi

Submission:

CHEEKBONE STRIKE

Kao Tatake

- (1) Your attacker sets a rear forearm choke with his right arm and pulls you so that your back is slightly arched. Have your left leg forward.
- (2) Strike your attacker hard in his lower left ribs with your left elbow. Then reach up with your right hand and (3) grab his right shoulder. Grab his right elbow (or sleeve) with your left hand. (4) Hold tight and drop straight down onto your right knee. Your right kneecap should be just in front of his right foot so that his right leg is blocked. (5) Turn to your left as you drop, causing your opponent to be thrown over your right shoulder. (6) Keep hold of his right sleeve or wrist and (7) strike his right cheekbone with your right palm.

of pain an assailant may suffer, with or without accompanying injury. Second, he can use nerves and pressure points to secure control over the attacker's ki and thereby maneuver him as desired.

A third characteristic of the art is developing automatic reactions. Any martial art is effective only if the defender's reactions are automatic. You must be able to react without thinking. If the student is proficient and comfortable in his knowledge, having found certain techniques that work well for him, the process is simple. But automatic reactions also may be more difficult because of the variety of responses a student has to a given situation. For a hit he may choose anything from a simple nerve stun to a bone-breaking, joint-dislocating throw. Keep in mind that a reaction must be automatic to be successful and that it also must be combined with an effective follow-through.

An understanding of the interrelationship of all other facets develops as a student becomes proficient in the art. Some aspects can easily be explained to the student by the instructor. Others are more easily learned through personal experience.

LONG-RANGE CONSEQUENCES

It is relatively easy to teach a person how to defend himself. There are a lot of simple techniques that can be taught that

work well. The only problem with teaching a martial art solely as a means of self-defense is that the student is very limited in his responses in the long run. It is much like going to a computer school to learn how to program computers. You'll learn to program one type of system. However, if you go to college and earn a Bachelor of Arts in math, with a specialization in computer programming, you can walk in to almost any system with very little, if any, additional training. This is because you've taken the time to get a good background, learned the theory and developed a working knowledge of how computer systems function. It is a harder and longer road, but the results are more rewarding.

A parallel can be drawn in jujitsu. If the art is taught as an art, the student will be learning far more than simple self-defense skills. If he understands how basic moves work and can be combined, he will have developed an extremely broad background from which to draw.

In addition to this broad background, the student also will have built an exceptional self-defense system. It is a self-defense skill that is unique in a number of ways. First, self-defensive response can be suited to the situation. With a variety of moves at his automatic disposal and with the judgmental skills that develop alongside, the student is not confined to one or



Technique:

INNER-SWEEPING HIP THROW

Hane Goshi

Submission:

KNEE-DROP SUBMISSION

Karada Tatake

(1) Assume a ready position facing your attacker. (2) Block his right punch with your left forearm. (3) Step in close with your right foot, pivoting on your left foot. Your right arm should go underneath his left arm around his body. (This is just one method of grabbing your opponent for a hip throw. Other ways are shown throughout the text. Usually the height and weight of your opponent will determine how you grab him with your right hand.) (4) Hold the attacker tight against you. Your right foot should be just inside and in front of his right foot. Your right hip does not block his right hip as much as in the basic hip throw. (5) Push your right foot and leg outward against his, to sweep his leg out and up. Continue to move like with a basic hip throw, balancing on your left leg. (7) Once your opponent is thrown, drop your right knee into his armpit for a submission.

two maneuvers that are limited in their effect.

Second, the student can select techniques that can cause anything from minimal pain all the way to disabling injuries. The student also can alter his techniques even while his response is under way if a change in the situation dictates. His broad knowledge provides him with alternate moves that can be used if a follow-through isn't working.

Lastly, the student will have developed a thorough understanding of empty-hand techniques. It is the theory behind this knowledge that makes it extremely easy for a competent student to pick up a good working proficiency with a variety of martial arts weapons (defensive tools) with very little additional training.

FROM EMPTY HAND TO WEAPONS

There are two schools of thought regarding the teaching of weapons. One school contends that weapons can be taught and learned without any other martial arts training. The main disadvantage here is that the student has learned only the mechanics of the weapon without developing an understanding of the weapon and why it works as it does.

The other school is based on the concept that a good knowledge of empty-hand techniques is an essential background for learning the proper use of weapons. The logic of this approach is that if a student has become skilled in empty-hand techniques, he also has in effect, developed a good working knowledge of all the elements (such as ki, nerves, etc.,) that result in such knowledge. The student realizes that in order to execute empty-hand techniques successfully, he must be able to extend his ki through his hands and fingers.

Awareness of this concept makes it easy for a proficient student to apply his knowledge to defensive tools. He will see the weapon as an extension of his body rather than as an independent object. The weapon is not seen as a cold inanimate object that has isolated moves that must be learned just for that weapon. Rather, the weapon is seen as a defensive tool. It is an extension of the body. It is an object that will allow an additional extension of ki and a tool that empty-hand techniques can be applied to with little modification.

Such an awareness makes it possible to teach a brown or black belt weapon techniques with relative ease. He has a good understanding of how the techniques are supposed to work and what must be done for a technique to be successful.

The most common defensive tools used are staffs, all the way from the 8-inch *koshinobo* (*yawara* stick) to the 6-foot *bo*. It is very easy to apply empty-hand techniques to these weapons as it is very easy to see the application of these tools, particularly the *koshinobo* and the *hanbo* (30- to 36-inch staff).

Applying empty-hand techniques to these weapons also has many street applications even though a person might not necessarily carry them with him. However, techniques from these weapons can be applied directly to the use of a pen, pencil, rolled newspaper or magazine to execute *koshinobo* techniques. A cane or an umbrella is an easy substitute for a *hanbo*.

A skilled student of jujitsu also may develop competence with other weapons, some of which have been given a large

role in many karate systems. The *jutte*, which was initially designed to disarm samurai, can now be used as an effective striking and hooking weapon to sensitive areas. Many *koshinobo* techniques can be applied to it with the additional benefit of the *jutte* being used as a ripping and tearing weapon.

The *tonfa* and *nunchaku* also can be applied to empty-hand techniques. Rather than being used as striking weapons, they are used to entangle and bring their attacker down, possibly without any severe injury. It might be well to note that many of the takedown and come-along techniques used by police officers who use the PR-24 (a police version of the *tonfa*) are based on empty-hand techniques previously taught to the officers. The knowledge of empty-hand techniques is what makes it so easy to teach the use of the PR-24.

The techniques displayed in this article serve as an illustration of how empty-hand techniques can be applied to a variety of weapons. You will notice an absence of strikes and hits with these weapons in the sequences shown. *forever*, blocks are used. It should be noted that there also are a variety of surprisingly similar striking techniques that can be shown with each weapon, but that should be left for another article.

If you plan to try any empty-hand techniques using weapons, you should use a great deal of caution. Weapons are not as flexible as the human body. Your partner can be easily injured unless you exert a great deal of self-control and he knows what's happening and cooperates fully. This is especially true for the *tonfa* and *jutte*. *Tonfa* techniques do an excellent job of locking joints, but a bit too much pressure can result in a fracture. The momentum and breaking force of the baton is also sufficiently great to break bones.

The *jutte* deserves two additional warnings. Despite its deceptive appearance, the *jutte* has a great deal of weight and momentum behind it, especially if a person is struck with the end of the tip from a circular motion. It can easily deliver enough force to break a collarbone or rib.

The *jutte* is also a tearing and ripping weapon. Even though the guard doesn't come to a point, it can easily rip or tear skin and flesh, even through a double-weight judo *gi*. Unless properly held for training purposes, the *jutte* can turn while it is being used, thus turning the guard (hook) in toward the attacker's body. It is strongly recommended that areas where the *jutte* will come in contact with the attacker should be wrapped in athletic wrapping (adhesive) tape to prevent or reduce the chance of injury.

CONCLUSIONS

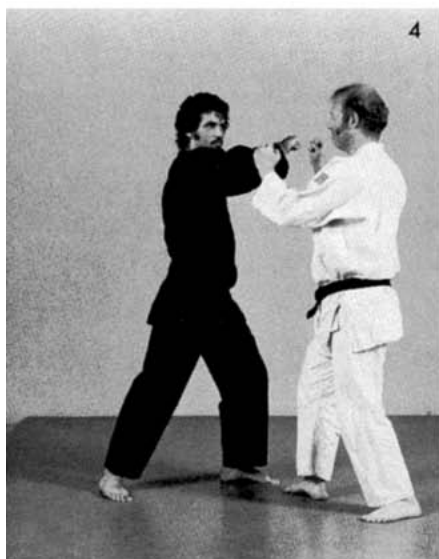
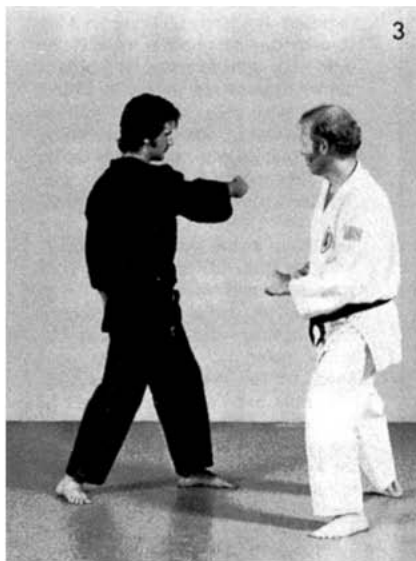
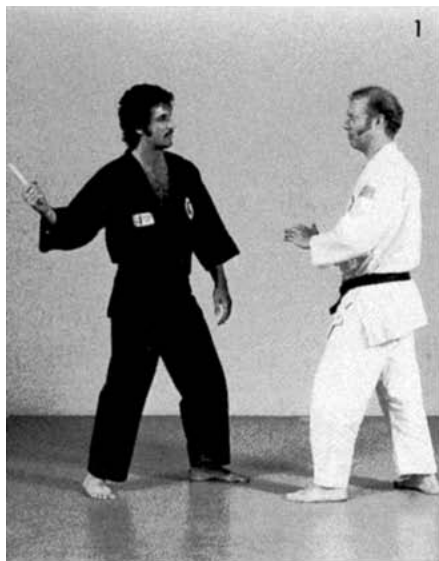
Jujitsu, the gentle art of self-defense, is a very flexible art that makes extensive use of empty-hand techniques. Such techniques are very valuable in the art because they provide for an effective integration of the attacker's and defender's ki. When combined with the circle theory, empty-hand techniques become an effective way for the defender to extend his ki to control the attacker and his motion.

Empty-hand techniques can be applied to weapons training, often giving the trainee insight into the theory behind the operation of the weapon. The application of empty-hand con-

cepts to weapons training provides the learner with additional skills to develop techniques that are an extension of his own ki. The student's application of the defensive tool will be limited only by his flexibility in applying empty-hand techniques to the weapon as an extension of his body.

Jujitsu is an art. The use of weapons also should be taught as an art. To do so allows the student to see the similarity between

empty-hand and weapon techniques, develop a better operating capability with the weapon, and realize that empty-hand training has many applications. With proper training and experience, a jujitsu student can become an artist. Whether he chooses empty-hand or a weapon, he's still practicing an art in which he is capable of extending himself and his knowledge, limited only by his flexibility and ability to apply learned techniques. ✂



Technique:

SHOULDER-LOCK HIP THROW

Ude Guruma Ogoshi

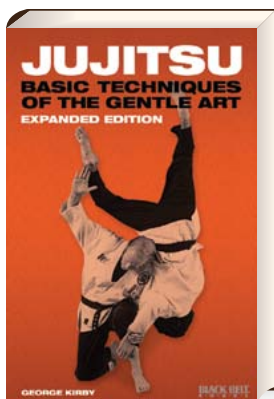
Submission:

WRIST-LOCK-LIFT SUBMISSION

Tekubi Shimi Waza

(1) Your attacker attempts a knife swipe. (2) Lean back slightly, and sidestep to your left to get out of the path of his knife. (3) Once the knife has passed, move back in and make a fist with both hands. (4) step in with your right foot and bring both forearms up to block his back swing. (5) Block hard. (Fists are needed here because of his much greater force with a back swing.) Your left forearm should block above the attacker's elbow, while your right forearm blocks his lower forearm as close to his elbow as possible. (This will help keep your right forearm away from the knife blade.) (6) Before your opponent recovers from the blow, bend his arm by pushing with your right forearm. Do not grab his forearm with your right hand because he will be able to resist if you do. Open your right hand as you bend his arm back.

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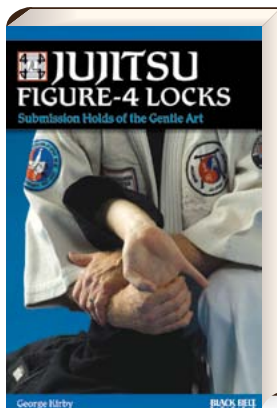
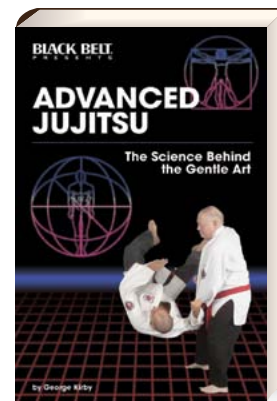
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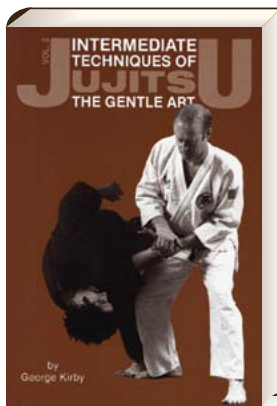
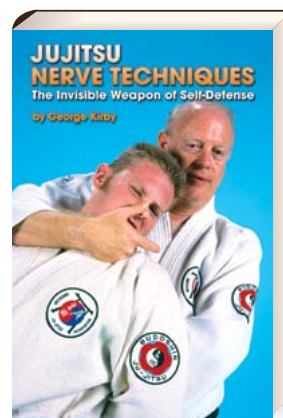
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