



**Similarities among Aikibujutsu, Shinkendo & Shinsei Hapkido**

## Overview

This document references the similarities of technique dating back to Daito Ryu Japanese Jujutsu, which first became widely known under Takeda Sokaku, 32<sup>nd</sup> Arch-Bishop of the Daito Ryu system, and Hapkido, made popular by Choi, Yun Sool after returning from Japan.

I have specifically chosen techniques identified in the Hiden Mokuroku, or Daito Ryu “catalog” of techniques. The techniques highlight the similarities among Daito Ryu, AikiJujutsu(as taught by Obata Sensei), and Shinsei Hapkido.

Other than small variations, the techniques remain unchanged. To the novice, the major difference is the type of attack utilized to demonstrate the techniques listed. Since Aikibujutsu and Shinkendo, as taught by Obata Sensei, are intertwined, the majority of attacks are overhead (shomen uchi) and from the side (yokomen uchi). Thus, the defensive techniques are nearly identical for armed and unarmed combatants. Both arts focus on small, circular movements to destroy an opponent, and include both “hard” and “soft” considerations for evading, blending, and controlling attackers.

### Considerations:

1. Does tori appear to “draw out” or lead uke?
2. Does tori redirect the strike before revealing true technique?
3. Does tori take control of line of attack and redirect uke?
4. 4 axis – vertical (up and down), horizontal (side to side)

Balance and footwork

Mechanical vs. pain compliance

<https://vimeo.com/89870695>

## Projections

NAME:

**Kote gaeshi** (Japanese)

Omote Kote Gyaku (Korean)

Wrist Turn (English)

Projections Shinsei Video timestamp: 1.40

<https://vimeo.com/90289663>

<https://vimeo.com/90291419>

1. **Does tori appear to “draw out” or lead uke?**

Absolutely not. By maintaining proper body mechanics and footwork, tori of Aikijutsu and Hapkido must blend with attack – whether a punch (tsuki), overhead attack (showmen uchi), or attack from the side (yokomen uchi).

**Commonality:** Aikijutsu and Shinsei Hapkido do not “draw out” or lead uke.

2. **Does tori redirect the strike before revealing true technique?**

Absolutely yes. Through turning (Tenkan) to evade the attack, tori makes contact with uke’s forearm and wrist/hand. (Consider step 1 or 2 from the footwork “kata” I sent).

In Aikijutsu, Tori rotates to face the same direction as uke as the attack occurs, using the “near” forearm and hand to make connection nearing the end of a “shomen uchi” or tsuki. Tori rotates attacker’s arm low to hyper-extend the elbow while bringing the arm closer to his hara, and away from uke’s center. This forearm connection is used as a fulcrum to “project” uke’s attack into vulnerability.

**Commonality:** Both arts rotate away from oncoming attack and turn into the attacker to take control. Hyper-extension of the elbow is critical to mechanical compliance and eventual pain compliance. Other hand matches to “pet the kitty.” Mechanical compliance occurs first due to the connection and fulcrum created by the forearms and wrist control, with eventual rotation to project the attacker. Pain Compliance occurs as Tori rotates, pins the elbow to the attacker, and twists the wrist down and into the uke into the “3<sup>rd</sup> leg” of the imaginary chair.

Both arts drive the uke directly to the ground (hard style) rather than project “outward,” (soft style or big circle). This characteristic demonstrates the “hard” aspect of both arts.

**Variations:** Aikijutsu will drop attacker and “take a knee” which may increase the momentum of the kote gaeshi (see my video).

create a fulcrum prior to executing the kote gaeshi. Additionally, in some instances, Aikijutsu will use the other hand (not the power hand holding uke’s wrist) to cut through the forearm and elbow, increasing the speed of the drop.

**3. Does tori take control of the line of attack and redirect uke?**

Absolutely in both arts. The circular motions are equivalent. Both arts tend to use circular hip rotation to generate power, while using angled steps – 45 degree, 90 degree, or 180 degree, to capitalize on uke's movement.

**4. Axis similarities**

Both arts travel the same horizontal axis by rotating to the outside of the oncoming attack. See # 3 above.

**Name:**

**Kaiten Nage** (Japanese)

Hwe Jeon Tu Beop (Korean)

Wheel Throw (English)

Projections Shinsei Video timestamp: 4:19

Also Basic wrist technique video timestamp: 3:40

<https://vimeo.com/90296131>

**1. Does Tori appear to “draw out” or “lead” uke?**

Absolutely not. Both arts allow the attacker to fully commit to the attack while stepping off-line. Both arts may also include a half-beat (strike) to soften the uke before throwing. For example, the hand behind the head may include a knife hand strike to the soft tissue of the neck before cupping the uke’s head or neck area.

**2. Does Tori redirect the strike before revealing the true technique?**

Both block in a linear fashion but continue to execute the technique in a circular motion.

**Commonality:** Both arts have variations of the technique. I was taught to also step forward or shuffle forward while executing the throw. Additionally, both arts drive the attacker to the ground by rotating both hands is a small, clock-wise rotation. Furthermore, both arts allow for tori to drop to one knee (inside knee) to further accelerate the projection. Lastly, creating a yoke to maintain control of the arm is critical. Uke’s arm remains fully-extended, and rotates up and into the center of his spine.

**3. Does Tori take control of the line of attack and redirect uke?**

Tori allows uke to stay on their same horizontal axis while side-stepping and blending. Another variation in AikiJutsu includes implementing this technique as an “absorption” and replacement of uke by reaping the near leg, increasing the momentum of the throw.

**Name:**

**Ude Kime Nage** (Japanese)

Arm Extension (English)

Cannot find on Shinsei videos (It is there, just can't find it)

<https://vimeo.com/90296729>

1. **Does Tori appear to “draw out” or “lead” uke?**

This is one of my favorite techniques, as it is quite effective and destructive.

In some styles, Tori holds out their arm for uke to grab onto. In Shinsei & AikiBujutsu, the tori does not lead or draw out uke, but rather uses the momentum of the oncoming attack to redirect and position.

2. **Does Tori redirect the strike before revealing the true technique?**

Yes, in Shinsei and Aikibujutsu. Generally, tori will drop uke's shoulder in the vertical plane, while immediately transitioning upward to break the elbow. Although this technique appears to be all “arm,” the two fundamental movements include the “projecting arm” turning their own elbow up (pouring out a coke can / pointing thumb downward). This singular movement hyper-extends uke's elbow. The second critical movement is the step while projecting, which forces uke to use ukemi, or a high break fall, to recover.

**Commonality:** In Shinsei and Aikibujutsu, tori will maintain a high vertical plane with the projecting arm, forcing uke to take a high-fall (see video – also on our facebook page already with 2 students doing this in my backyard). The elbow break and throw is very linear and near shoulder height (straight over the arm) as opposed to other arts focusing on larger circles, and literally eliminating the high-projection due to pointing the projecting arm toward the ground (this distinction literally reduces ude kime nage to little more than a reverse arm bar, or under arm ikka jo. Another similarity between the two is the function of the controlling arm (non-projecting arm). In both arts, the hand is used to pin uke's arm, and creates the fulcrum by which the throw is created. In other styles, the hand is brought low (lower than belt height) in order to allow uke to simply roll out of technique. (Can you tell I appreciate how this technique was originally developed?) This technique is also a great setup for shiho nage and creates a “half-beat” when transitioning to other throws or locks.

**Name:**

Juji Nage (Japanese)

Cross arm throw (English)

<https://vimeo.com/90294767>

**1. Does Tori appear to “draw out” or “lead” uke?**

Not at all. In both Shinsei and Aikibujutsu, this technique in combat is used to pin the attackers arms as they fight to free themselves from a “trapping” arm being utilized by tori. This technique has two main considerations. A: once the main arm is trapped, tori must maintain the checking hand in order to redirect uke’s second arm. B: Once the second arm is trapped, tori MUST reverse his grip through a “reverse yoke” on uke’s lower arm in order to pivot, transition and throw uke.

**2. Does Tori redirect the strike before revealing the true technique?**

Yes and No. This technique works best off footwork steps 1 or 2 – specifically getting to the outside of uke’s punch or attack. In Shinsei and Aikibujutsu, tori only redirects the attack after the second arm is controlled. At this point, tori transitions weight, creates the “cross arm” and throws.

**Commonality:**

Both arts teach this from a combative perspective, and from a grab defense perspective in very similar fashion. Aikibujutsu has a small variation in that tori will either step back (step 7 or 8 in tai sabaki) or step forward projecting uke straight down, OR much further “out.”

**3. Does Tori take control of the line of attack and redirect uke?**

Absolutely in both arts. In comparison to Daito Ryu or Aikido, the movement is much more circular, “blending” with uke as opposed to a very vertical throw or drop. I often tell my students throws are “projected” in one of two ways – (1) throw over a fence (up and over) and land at your feet, OR (2) throw uke over a 5ft boulder (throw them out). Shinsei and Aikibujutsu will unequivocally throw as in (1). It is a very destructive throw when tori includes the step 7 or 8 (step back or forward) and drives uke straight into the ground at tori’s feet. Finally, this technique is all about mechanical compliance made available by the transitions and control of uke’s upper body.

**Name:**

Tenchi Nage (Japanese)

Heaven and Earth throw (English)

<https://vimeo.com/90297418>

**1. Does Tori appear to “draw out” or “lead” uke?**

This technique, more so than any other on this list, is based upon aiki (Shinsei’s “waterhose” principle), and breaking uke’s balance through mechanical compliance. Many of the other techniques listed could rely upon some “muscle,” but Tenchi nage is all about rotating uke’s center of gravity, and changing the equilibrium in the horizontal and vertical plane at the same time.

**2. Does Tori redirect the strike before revealing the true technique?**

No, in both aikibujutsu and shinsei, tori’s connection to the uke is critical. Also, tori’s timing must be impeccable in order for this technique to work as it is generally done through a two handed grab: hence the one hand goes “down” to earth, while the other hand goes “up” to heaven at the same pace.

**Commonality:**

Aikibujutsu will teach this technique from seiza (sitting position) as this technique cannot be “muscled,” but is all about feel. Once the student is allowed to practice this standing up, Aikibujutsu will generally pin the “earth hand” to himself, while taking a step back. The “heaven hand” rotates up, palm out, at the same speed. This breaks uke’s center mass and sends them to the 3<sup>rd</sup> leg. Hapkido (as taught by Sin Moo), will generally step forward (rather than stepping back and pinning the “earth” hand). Hapkido style will focus on unbalancing uke by dropping their shoulder (earth side) and raising their other shoulder (heaven hand). Hands will intersect at 2 o’clock, which is the hollow point for uke. Additionally, tori will step forward as the hands intersect at 2pm, increasing the momentum of the throw.

**3. Does Tori take control of the line of attack and redirect uke?**

In Tenchi Nage, tori does not take control of the line of attack – to do so would be fighting “force on force.” Rather, tori redirects uke’s grab through aiki, followed by a break in uke’s vertical and horizontal plane.



**Name:**

Irime nage (Japanese)

Thrust entering throw (English)

<https://vimeo.com/90291744>

**1. Does Tori appear to “draw out” or “lead” uke?**

Not at all. A very linear technique, which draws uke “forward” as tori steps through line of attack.

**2. Does Tori redirect the strike before revealing the true technique?**

Depends on which “line” tori finds himself. If inside, passing the attack down allows tori to also pull uke in, which subsequently does redirect. If tori steps to the outside, the attack is directed in a linear fashion in order to increase the “abruptness” of the “thrust” and “entering” of the overall movement.

**Commonality:**

Aiki and Hapkido generally do the technique very similar. Aiki will focus the attack from a shomen uchi or yokomen uchi, in addition to redirecting the attack slightly offline. Additionally, the thrust is often a shuffle forward, as opposed to a full step. Hapkido will generally take a deep step forward, but will also execute the technique off to an angle as seen on my video (flow).

**3. Does Tori take control of the line of attack and redirect uke?**

Yes! Uke is sent the complete opposite direction of his original movement/momentum. Regarding the “axis,” tori will change the vertical axis as the power arm comes under the chin/neck area. The turning of the hand down, which raises the elbow, breaks uke’s balance as he falls back. Additionally, the free hand presses in on the lower back, breaking uke’s balance.

**Name:**

Shiho nage (Japanese)

4 direction throw (English)

Hei Jun (Korean) timestamp 8:00 on basic wrist techniques

<https://vimeo.com/90295495>

**1. Does Tori appear to “draw out” or “lead” uke?**

No. As with most techniques, tori simply blends with whatever attack uke executes. Depending on tori’s comfort level for executing shiho or other techniques, tori could “lead” uke to ensure shiho is executed from the inside pass, as opposed to the outside pass (step 2 – outside, vs. step 1 – inside).

**2. Does Tori redirect the strike before revealing the true technique?**

Absolutely. Assuming uke is throwing a punch or shomen/yokomen, shiho is predicated on a blending and redirection of the attack in order to increase the momentum of uke’s arm “rotation” to the actual lock.

**Commonality:**

Both arts execute the technique virtually identical. Throw the uke “over the fence” (meaning up, then straight down, versus out or over the boulder). Aikibujutsu also executes this throw from a straight arm. I did not perform it this way as my room isn’t wide enough, and uke would have taken a high ukemi. I can record this variation later if needed. Aikibujutsu also incorporates a version where the uke spins around after receiving anatomical strikes.

**3. Does Tori take control of the line of attack and redirect uke?**

Absolutely! In order for shiho to be performed correctly, tori must make contact and remain “stuck” to uke. Elbow pointing to the sky, shoulder to shoulder, I prefer to perform shiho after a “half-beat” strike, or ude kime nage, where uke’s elbow is hyper-extended, and not “thinking” about the next movement.

**Name:**

Koho nage (Japanese)

Breath throw (English)

Timestamp 12:00 basic wrist techniques

<https://vimeo.com/90292284>

**1. Does Tori appear to “draw out” or “lead” uke?**

The “breath” is the point where tori “drops” uke, ie., “expand” and drop uke. Tori does not lead uke – simply blends to what uke has provided.

**Commonality:**

The techniques in aikibujutsu and hapkido are virtually the same. A slight variation may occur in hapkido, where tori “throws” the person more to the side than back.

**2. Does Tori take control of the line of attack and redirect uke?**

Yes. This is a blending technique allowing tori to use any line – vertical or horizontal – needed, in order to setup koho nage. This is also done off a metsubush, or “eye flick” where uke retracts his arm and tori blends with it, and drops uke upon the return of the initial punch. I have video taped this in the past and believe it’s on the facebook video page of shinsei...

**Name:**

Ikka jo (Japanese)

First movement (English) aka "arm bar"

Timestamp 13:00 basic wrist techniques

<https://vimeo.com/90292648>

**1. Does Tori appear to "draw out" or "lead" uke?**

No, not at all. This technique can be done from a variety of "entries" or grabs. Most commonly around a lapel grab or haymaker punch. Basic premise is an "arm-lock." The main focal point is ensuring uke cannot walk out of the lock or reversing it. The arm is locked out straight by rotating the hips, while controlling the wrist, cupping the hand and rolling fingers+ hand back toward uke.

**2. Does Tori redirect the strike before revealing the true technique?**

If Tori is executing ikka jo off a haymaker punch, it is redirected. Generally, tori will step inside and "catch" or "cup" the punch from the inside (similar to kote gaeishi, but on the inside). If technique is executed from a lapel grab, it is not redirected. However, tori will generally perform a distraction technique (rake to the eyes), prior to blending with the technique. In Aikijutsu, an overhead strike is taught first in order for tori to learn timing, blending, and re-directing. Re-grab the wrist, while other arm rotates to control just above the elbow. If the attacker is a large person, drive the power hand into the shoulder blade and step through to control the attacker. Once on the ground, force uke's arm up above his head (depending on the pin or control move) to stop him from wiggling out. Cup the fingers and slowly put pressure in-and-down on wrist, compressing the wrist. Additionally, use your power hand's inside knuckle index finger, and place it on the nerve just above the elbow. Push down. This is the most basic pin taught in AikiJutsu and hapkido.

**Commonality:**

With the exception of practicing ikka jo in seiza, the techniques mirror each other in terms of footwork, mechanical compliance, and execution of the technique. Both arts drop uke to the ground where he stands, rather than taking large, sweeping steps "outward" - the point is to minimize the horizontal plane to within your circle of influence (within 3 feet). Hapkido also has a myriad of control moves from this pin. Both arts also execute this technique from a low-pass - which does redirect the attacker's energy down, and into uke's hollow point. Aikibujutsu also teaches this from the shomen uchi strike, considering the "projection" from a katana traveling toward tori's head. Ikkajo is considered by both arts to be one of the main techniques - hence it beign taught first as the concepts will be apparent among other techniques.

**3. Does Tori take control of the line of attack and redirect uke?**

Absolutely yes. There is minimal blending, and more sidestepping and redirecting of uke's force. This is a very "linear" movement.

**Name:**

Nika jo (Japanese)

Second movement (English) aka Snake or S-lock

Shinsei basic wrist techniques timestamp at 5:00

<https://vimeo.com/90294010>

**1. Does Tori appear to “draw out” or “lead” uke?**

No, this is generally taught as a self-defense against single arm/hand grab.

However, tori does utilize “aiki” or the waterhose principle to initiate the response.

**2. Does Tori redirect the strike before revealing the true technique?**

No, there’s no time. Uke’s other hand is free and could be used to punch, to say nothing of being kicked as you stand face-to-face with uke. This is a pin made possible by isolating the bones of the wrist from the forearm.

**Commonality:**

Both arts teach this using a single hand technique and also pinning uke using the free hand. Both arts teach using the yoke of the hand to control, and both emphasize a small circular motion to implement the technique. AikiBujutsu also teaches a method where you simply rotate the hand to the inside, and use the blade of the hand to press perpendicular to the ground. Sensei calls this “shooting lasers” (I have no idea why) but it references a “heavy hand” that puts pressure on uke’s wrist. Aikibujutsu also teaches this from seiza, but the technique itself is the same. Pressure extends down, and into uke. Lastly, if the second hand is used, Shinsei cups from underneath. Aikibujutsu actually places the hand on top of the other to extend down and in.

**3. Does Tori take control of the line of attack and redirect uke?**

Yes. Traditionally (done in seiza) mechanical compliance and pain compliance occur at the same time.

**Name:**

Sanka jo (Japanese)

3<sup>rd</sup> movement (English) aka "center-lock"

Shinsei basic wrist techniques timestamp 6:00

<https://vimeo.com/90293312>

**1. Does Tori appear to "draw out" or "lead" uke?**

This technique is generally taught as a grab defense from a cross-hand grab. Tori steps toward opponents arm and extends until uke's arm is behind him and straight. This "first movement" is generally step 1 or 2 of the "footwork kata" I sent. After the arm is straight, re-grab uke's hand with free-hand, and break the wrist grab. Uke's elbow should remain pointing to the ceiling, while uke's wrist is torqued as much as possible toward him.

**2. Does Tori redirect the strike before revealing the true technique?**

Yes, whether executed from a cross-hand grab, or a shomen uchi overhead strike, tori redirects attack to ensure uke's balance is corrupted, allowing tori to progress to shikaku. A throw can occur after tori has spun around and is facing the same direction as uke.

**Commonality:**

There are a myriad of variations to this technique, but when all is said and done, the actual wrist technique is very similar. Aikibujutsu may control uke with both hands, and may also drop to the inside knee while executing the throw – this "obstacle" suggests uke must take a high break fall. Additionally, tori can take a step back to "throw over the fence," or take a step forward to throw "out" and "over the boulder." Critical to this technique is ensuring uke's elbow remains pointing up, and get uke rotating. Again, mechanical compliance sets first, followed by pain compliance, which is indicative of uke getting on the "tips of his toes." Complete the technique with a throw keeping the arm taut, and following through with a small circle.

Unarmed sword defenses x3 (tachi tori). I have pictures of these I can forward if you like, but have not video-taped these. I will do so when I create more videos that "flow" vs. instructional.