

## *The Essence*

The practice is a way to harmonise body and mind and realise the underlying interdependence or oneness, of the all life in the universe. To experience the true free flowing self. The Essence of our true nature, the one and only perfect life we live is always and has always been with us and all things.

## *The qualities of practice*

**The ground on which kaitado is based is one of deep, open, wide and stable energy.**

These qualities provide a ground which we can feel secure and restful in. They are the base, we as human beings, look for to create a place of togetherness, and sharing with others. They are also the foundation of the energetic base in practice.

## *The energetic qualities of practice.*

**Warmth, opening, sharing, generosity, creating an uplifting and aspirational energy.**

Warmth, openness, sharing are basic conditions all humans seek to establish a wholesome and joyous relationship with each other. If we look at these qualities deeply, we can see that all humans can feel and experience them as a part of living together.

They are basic human characteristics.

**It is a way of movement that can be practiced by all kinds of people,  
adapted to their conditions.**



**It is a way that opens the world  
of movement, space, energy,  
forms and spontaneity,  
helping us to fully express our life  
energy, with the world around us.  
The transmission of the practice is  
carried out through the teacher –  
student, sensai- kohai,  
relationship.**

*In the following pages is a brief layout of the practice system of Seishin Kitaido.*

To start and enter the practice one needs to find an experienced teacher to help guide one through the system. Remember each realization is another step to letting go of the ideas and fixations we hold. Keiko becomes an endless experience of realisations, becoming emptier and emptier, yet filled with abundance of life.

### ***The 6 principle of Ki***

There are 6 principles of ki on which a Kitaido keiko are based. These are opening, release, flow, connection, harmonizing and centring. These principles are designed to facilitate and develop our movement and are inter-related. They are also ways to look at energetic patterns of relationship and communication. It is also possible to engage with these principles in the wider sense of our practice of Kitaido.

#### **1st Principle: Release**

Release stuck energy and tiredness. Release held patterns of movement, inhibitions to connecting and communicating. Release bound energy.

In releasing we are also letting go of the daily debris of living. Importantly we can get a new perception and begin to see where we were stuck. By release work we can loosen up and move our physical and energetic boundaries. We can change the quality of our energy, from maybe being stuck, tight or scattered, into fluid, open and spacious.

Release energises us because when energy is released from a stuck place, whether it is emotional, muscular or mental, the released energy is now available to act through our entire being.

#### **2<sup>nd</sup> principle: Opening**

Release naturally leads to opening, this is opening of boundaries. When we open boundaries and clear stagnation we are creating space. Opening is to open our energy externally, internally, opening to the group and to one's own body. It can be through spontaneous movement or forms. It can also be through specific breathing practice, which opens our body and also extends our *kinesphere* and energetic boundaries.

Generally in the opening phases we will be moving more to the external.

Opening moves from the still to the dynamic, it allows the boundaries we have to be more transparent and flexible.



### 3<sup>rd</sup> principle: Flow

We often think as flow, as being a condition of moving through our life without friction, or if there is some friction we blend and accommodate it. It is as if there is a state where there is no friction, we are happy and we feel good. Not moving is not letting our energy get hung up on reactions, old thought patterns or emotions that act as energy traps. For this reason I found that opening is a prerequisite of flow. Flow is conflict, its resolution, confrontation and harmonising. Why, because in flow we can keep shifting. Flow is all directions. Flow creates options and possibilities. It helps us move towards being, living in the stream rather than on the outside living in reactions. We move in the immediate, the now which never comes to an end.

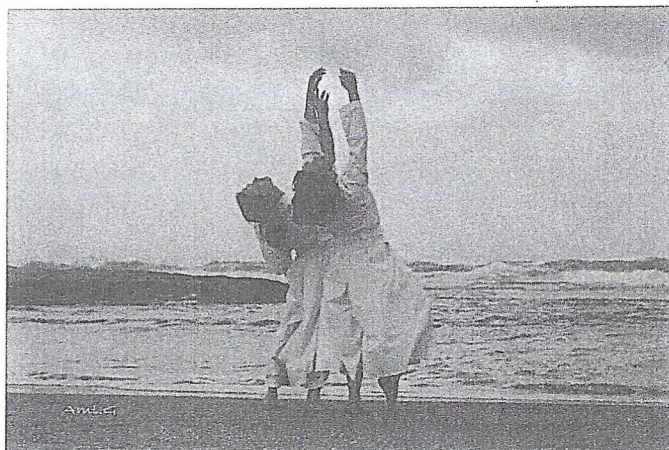
What hinders flow is getting stuck in one place and not being able to move from it. When we get stuck in our head or emotions we trip over our feet, we lose the natural way to move. We are not present and get tripped over by our lack of flow. We cannot adjust to the immediate, the now. The nature of *ki*, energy, is to flow, like the nature of wind is breezing or blowing.

### 4<sup>th</sup> principle: Connection

When we create flow we find connections. This is the natural result. Connections from internal to external, feelings into expression, movement from oneself to the other all come to be through flow. *Ki* flows through us and out into space only to return, becoming an endless cycle. Universal and relative are connected through the movement of our life. We connect to our centre, we connect through the whole body. We connect to natural unpremeditated movement and to our whole *bodymind*. Connection makes us whole, we move with wholeness, completeness.

We connect to the space around us, it becomes part of our movement.

When connection is realised movement becomes effortless.



### 5th principle: Harmony

We aim to bring harmony to our own selves, to the group and to our lives in general.

By following the above principles wholeheartedly and practicing with our whole being, it is possible to create a harmonious relationship with our body, mind and heart, with our fellow practitioners and in our lives in the world in general.

### 6th principle: Centring

Both a beginning and end to the Keiko session and the cycle of life. A place of rest and repose, of open awareness and ease. It is the place where the discriminating mind is released and one is at rest in the whole bodymind.

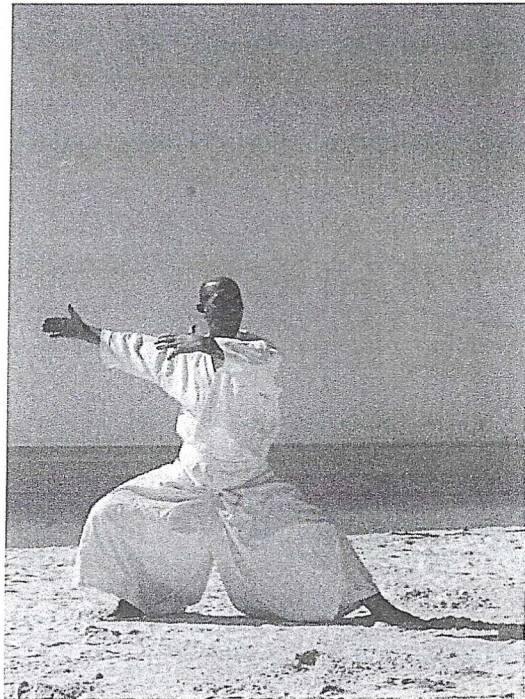
### The Kitaido Practice system

KIHON	KI BUILDING	KUMITE	KATA
<b>Basic kihon</b> <ol style="list-style-type: none"><li>1. Seiten</li><li>2. Reimei</li><li>3. Kaisho uchi komi</li><li>4. Tsuki</li><li>5. Renzan</li><li>6. Daichi</li><li>7. Daijodan</li><li>8. Nami</li></ol>	No. 1  No.2	One step: inside, outside, mae irimi, sagari. Bokutoh no. 1	Yang no kata
<b>Linear kihon combinations</b> <ol style="list-style-type: none"><li>1. Kaisho</li><li>2. Zengogiri Kaisho/zengogiri</li></ol>			
<b>Turning(mawari) kihon combinations</b> <ol style="list-style-type: none"><li>1. Turning inside</li><li>2. Turning outside</li><li>3. Turning inside/outside</li><li>4. Mawari sho/dai</li><li>5. Zengogiri (kiri harai) combination</li><li>6. Kumi kihon kata combination</li></ol>	No. 3  No. 4  No. 5	Two step: inside, outside, mae irimi, sagari, kaeshi   The kumi kihon kata combination is bokutoh kumite 3,2,4,5.	Kaisho no kata Furyu no kata Misogi no kata  Nagare no kata Seiruten no kata



## *The Kata of Seishin Kitaido*

- Three winds
- Meikyo
- Yang Kata
- Kaisho No Kata
- Furyu No Kata
- Misogi No Kata
- Nagare No Kata
- Seiruten No Kata
- En O Iraku No Kata



## **SEISHIN KITAI DO - KUMITE**

Kumite in Japanese means "to join hands".

In our practice it is the way we can share with others our experience through movement. When we exchange with others we open ourselves and also open with our partner the world of body, energy and movement.

Kumite brings us to a state where we change our own conditions so that we can share our practice with others. In changing our own conditions we evolve and change with the movement and energy of the partner.

To do this we have to drop our own fixed ways of movement and use of energy and space in order to harmonise with our partner.

## **The basic open hand kihon KUMITE**

### **1. Kitaido** open hand techniques:

- **Seiten**
- **Reimei**
- **Daichi**
- **Renzan**
- **Ten chu**

These forms can be used in kumite with the partner catching the wrists or using kaisho uchi or tsuki. They can all be combined with various combinations of irimi.

For example **Renzan sagari, mawaru irimi, Renzan mae irimi mawaru, Seiten mawaru sagari irimi, Reimei mawaru Seiten.**

### **2. Seishin** soft internalising techniques:

- **Ten Chu** (in various directions)
- **Suihei**

## **Movement in kumite, irimi**

There are many ways to move with a partner, the technique and space. These basic directions give a stable foundation and use of clear space to move into.

There are 6 types of irimi; or directions:

**Mae** - to enter to the front

**Ushiro** - to turn back

**Mawaru** - to receive and turn in circular movement

**Sagari** - drawing backwards absorbing to the rear

**Yoko** - entering to the side

**Kaesu** - to receive and turn back with irimi

Irimi can be applied either **inside(uchi, yin)** or **outside(soto, yang)** of the partners body. The various irimi can be combined e.g. **mae irimi-mawaru-sagari** or **sagari-mawaru-ushiro**

## **KUMITE**

**Michibiku** turning and leading the partner

**Michibiku sueihei** Lead then step, open into suihei

**Michibiku Ten Kaesu irimi** lead(michibiku), turn and open back into your partner.  
Single or diagonal catch.

**Michibiku mawaru sagari**

**Michibiku Sagari Ten Ushiro** lead, mawaru(turn)draw back(sagari), turn, open partner like a wave

**Michibiku mawaru sueihei sagari irimi** lead from diagonal hand, (michibiku)turn, make mawaru then suihei,

**Michibiku mawaru seiten**

### **Receiving kaisho or tsuki**

When we use an atemi(attacking) waza it immediately changes the conditions within the kumite. When our partner moves in with strength, speed and energy we are put under a different psychological condition. Faced with this we need to develop deep and stable ki and enter boldly or absorb with a flexible koshi. When we can do this we can harmonise with our partner even when the most dramatic and seemingly opposing forces are applied by using both the ki and movement of our partner and ourselves together.

**Mae irimi** using Reimei (or lower sweeping block)

Enter directly with mae irimi to receive kaisho uchi or jodan tsuki(to the face).  
Enter(irimi) to the outside of the partner directly or gyaku(opposite leg-arm).

**Mawaru irimi** using Reimei

Enter (irimi) to the outside or inside of the partner directly (mae) and make mawaru (circular irimi). Sagari can also be applied.

**Ushiro irimi** after the initial entering or turning(return back).

**Ten uchi irimi** directly in mae irimi with ten uchi. Can also be used with mae irimi – mawaru irimi.ss



**Sagari irimi** Draw back directly from han dachi(half step forward stance). With reimei or gedan(lower) sweep. Note; all sagari irimi can then be combined with mae or ushiro irimi.

**Sagari ten uchi** draw back(sagari), turn, then open with ten uchi(ushiro irimi)diagonal



# BOJUTSU PROGRAMME

## BASIC KIHON

1. Dai uchi
2. Dai jodan
3. Tsuki
4. Gedan
5. Jodan uchi komi
6. Matsukaze

## KIHON COMBINATIONS

1. Basic dai jodan
  - a. Dai jodan, tsuki
2. Gedan
  - a. Dai jodan, tsuki, gedan
3. Uchi komi
  - a. Dai jodan, tsuki, gyaku jodan uchi komi, jodan uchi komi
4. Matsukaze sho
  - a. Dai jodan, tsuki, gyaku jodan, (dai) jodan, matsukaze
5. Zengogiri sho
  - a. Zengogiri, suihei
6. Zengogiri dai
  - a. Zengogiri, suihei, makimawari, ushiro uke, jodan uchi komi
7. Nagare

## KUMI COMBINATIONS

1. Basic dai jodan
  - a. Dai jodan, tsuki
2. Gedan
  - a. Dai jodan, tsuki, gedan
3. Uchi komi
  - a. Dai jodan, tsuki, gyaku jodan uchi komi, jodan uchi komi
4. Matsukaze sho
  - a. Dai jodan, tsuki, gyaku uchi komi, dai jodan, matsukaze
5. Mawari sho
  - a. Dai jodan, gyaku, gedan, mawari
6. Maki mawari sho
  - a. Dai jodan, gedan (turning)
7. Makimawari dai
  - a. Dai jodan, gedan (turning), dai jodan, uchi komi
8. Dai jodan, tsuki, uchi, dai jodan, gyaku uchi jodan, gyaku tsuki, ushiro gyaku irimi
9. Dai jodan, gedan, tsubame, reverse tsuki, dai uchi



## BOKUTO PROGRAMME

Bokuto starts simply with the etiquette on handling the bokuto.

How we hold and position the bokuto and create awareness through this training. Study this with your instructor and follow the details exactly.

The bokuto practice is a precise, clear and deep keiko. Practicing bokuto can develop deep levels of concentration, sharpness and fluid movement and will strengthen focusing and clarity through the forms.

Below is an outline of the bokuto programme.

**Kihon**      Dai jodan, standing and from musubi

Jodan

Chudan

Gedan

All the above can be practiced in the kiri komi and kiri harai cutting. The waza can also be used in standing, musubi, hami(half step) and fudo forms.

**Kihon combinations**      Kiri komi

Kiri harai

Zengo giri( sho- dai)

Mawari (sho-dai)

Furumaki( kiri harai combination)

**Ki building (same as open hand 1-5)**

**Nagare (same as boh 1-6)**



## **Kumite**

Jodan

Jodan mawari

Mawari

Gyaku mawari (uchi –soto)

Ushiro Kiri harai

## **Kata**

Taikyoku bokuto (sho-dai)

Kihon kumi kata

Nagare( same as open hand boh)

Shiho( four directions)

Shiho dai

Dai en no kata



In the following pages is a brief layout of the practice system of Seishin Kitaido. To start and enter the practice one needs to find an experienced teacher to help guide one through the system. Remember each realization is another step to letting go of the ideas and fixations we hold, keiko becomes an endless experience of realisations, becoming emptier and emptier, yet filled with abundance of life.

How do we realise and manifest the practice and Essence of keiko. This is the same challenge set up by the ancients, a barrier to enter and pass through. It has been called the gateless gate, the tiger entering the mountain, mounting the ox and riding it home. It is the narrow gate to traverse and move freely in the high mountain, valley, clouds and sky. What is this gate we pass through, it is the one gate of unity, mind and body one, called the gate of rest and repose. It cannot be approached without letting go, surrendering, it cannot be grasped, or held, yet it fills each and every moment from morning to night. If you try to find it you will be defeated, if you do not look you will wander aimlessly around as if lost in a

desert, crying for water, with no water in sight . When you pass through this gate you become one with all things. This is free flowing all inclusive universal self. The unique self that lives its life, plays and enjoys freely the life of the one self.

How do we then start to realise practice and Essence. By surrendering to the practice we surrender to energy of movement. Surrendering to the movement of energy we open the door that separates us from realising we are one with all. Ki connects the practice and Essence and it through ki that we experience the true self. To call this ki vivid life, complete awareness, one movement of all things is like a painting in the sky, it can never be grasped, never described.

We start with a form, in Kitaido this means movement. If we hold the form too tight, it will strangle us, yet let it go and we float out to sea on a sinking vessel . The form and movement are one. What connects them, Ki or energy, endlessly circulating and transforming itself. This movement-form expresses our life energy, when we surrender to this, that is give up ourselves to become one with it, we transform the self of fixed and limited identity into the free flowing self, circulating through the 24 hours of life, flowing through sky, water, earth, trees, people, birds, stones, it is the one bright pearl.

In this way form is transformed into life and spontaneity.

However the way of practice is a maze in which we can get completely lost, side tracked and confused like the mystic with his head in the high plateau above the mists and clouds, the seeker confused and lost in the impenetrable ravine, or the practitioner stuck on the treadmill of forms. Hence the ancient way is to practice with a teacher who has also walked the practice way.

