MUSHIN BUGEIDO (MUSHIN DO)

MUSHIN
To do something automatically or without having to think about it.

BUGEI
The adaptation or refinement of those tactics and techniques to facilitate systematic instruction and dissemination within a formal learning environment.

DO
The way, or in literal terms, “the branch.”

MUSHIN BUGEIDO IS:

A blended, self-defense, martial art that uses the opponent’s energy against themself.

The basic principles that separate this art from all other arts are sufficient to designate Mushin Bugeido

as a true martial art and form of teaching that is unprecedented.

Mushin Bugeido uses specific movements and ideations separating it from all other martial arts.

THE PRINCIPLE IDEATIONS ARE:

TRACKING

Stepping off the line of attack relative to your opponent’s movement. Gaining pelvis on pelvis contact,

“PELVIC PROXIMITY” during the track.

BLENDING

Flowing directly with the attack, during the attack, to make the opponent believe that you are part of the attack on yourself. This hypnotizes the attacker, so they cannot see you gain pelvic proximity.

RISE and FALL

This is how you gain the mechanical advantage over the attacker -- exploiting the basic errors of an attack.

1. When the attacker moves forward to attack, basic balance is disturbed, thus the attacker is already

beginning to fall and they need you to hold them up.

2. Hip and trunk rotation: This must happen for the attacker to reach you with a hand or foot.
(Now the attacker is off balance and starting to fall while rotating.)

HEAD CONTROL

Once the attacker's balance is broken and pelvic proximity is achieved, we specifically gain head control for the application of rise and fall -- as the attacker falls, they instinctually reach up for "help," which provides the arm for pinning or (if necessary) breaking.

BREATHING

All movement is related to breathing. This is specifically taught both in Qi Gong, and by the senseis (instructors) during each class.

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ATTACK POINTS

During the course of study, each student will be taught all the known attack points on the human body. Each student will have the opportunity to "experience" the sensations associated with the specific points, thus allowing the student to learn how to use these specific points in self-defense.

CRITICAL ANGLE

The arm held at the greatest open angle without the arm being straight. This creates an articulated planing surface that will intercept any strike configuration.

WING ARM

A highly specific arm posture that is used to blend at the attacker's wrist in any strike configuration.

The principles of the wing arm are:

1. Blend at the opponent's wrist.
2. Maintain critical angle while moving the strike from one side of the body to the other.

THE LINEAGE OF MUSHIN BUGEIDO IS:

SHITO RIU - SHORIN RIU - AKI JUJITSU - DAIKIDO - AIKIDO - SYSTEMA - KALI ESKRIMA -

MUSHIN BUGEIDO

You must have a black Karate Gi (uniform) to train. If you like the class and want to continue, it is also recommended that you get a pair of wrestling shoes or other acceptable footwear to protect your toes, however, it is your choice.

All students who participate in a Mushin Bugeido school are required to contact their respective Sensei the day prior, if they are unable to attend class for any reason. Inability to do so is considered disrespectful to the Sensei and school and will not be tolerated.

Martial Arts requires great commitment and dedication: One must be a good fit for the school one trains in – always showing the highest respect for the senseis and fellow training partners. Although you are the student, with the focus of training being on you, it is very important to realize your presence will either benefit or hinder the school at large.

"ASK NOT WHAT YOUR SCHOOL CAN DO FOR YOU –
ASK WHAT YOU CAN DO FOR YOUR SCHOOL"

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BELT LEVELS

WHITE BELT

The beginning where the student's preconceived ideas concerning the training of martial arts has not yet been abandoned. Student has little or poor form and consistently relies on self-taught form, instead of adhering to training.

GREEN BELT

Student understands the difference between technique and non-technique and begins to demonstrate an understanding between the two.

Student has limited use of technique and has demonstrated an understanding of the need for using the principles properly.

BROWN BELT

Student has made a **personal commitment** to training real martial arts and has abandoned all bad technique. Student attempts to use proper technique at all times and trains for him/herself.

Student's form is close to perfect.

Student is able to lead a class without teaching improper technique.

BLACK BELT

Student shows **complete dedication** to training and is able to teach others -- correctly identifying problems in other students, and can demonstrate the correct form.

Student has perfected technique and demonstrates self-mastery.

HOW TO LEARN MARTIAL ARTS

Learning martial arts requires the understanding that systems of self-defense are created by integrating and polishing aspects of human behavior and physical ability. The more components of ability you work on, the greater your skills will become. In essence, this gives you extraordinary abilities that, when necessary, gives you an advantage over others.

These extra abilities are also quite useful in all other aspects of your life.

The study of martial arts is a lifelong progression. The basic study is that of self-defense, however, this is a rudimentary statement. Rather, martial arts is really the study of mastering human existence as an individual: pertaining to physical movement, mental control, psychological mastery, spiritual harmony, and overcoming insecurities.

TATSUJIN - ONE WITH COMPLETE MASTERY, AN EXPERT, A FULLY DEVELOPED HUMAN BEING.

The study of martial arts is an ever changing process throughout your life due to body changes and environmental changes.

The lessons you learn in the beginning will be vastly different from the lessons you learn in years to come, thus your perception of what you are learning will always grow and change.

Ideations surrounding martial arts generally are false.

The lessons you will be focusing on have been taught for centuries and are the true secrets of human movement and self-defense.

Training must occur both in class (dojo/training hall) and in private. Lessons that you create for yourself, while training alone, will bear the most fruit in the long run.

Here is something **for you** to consider: Omission of any one of these areas of practice will hinder your progression. These areas of focus are the very basics; the systems that are integrated to build a foundation from which you may grow as a martial artist.

GOALS

FLEXIBILITY

(JUUNANTAISO – FLEXIBLE BODY CONDITIONING, ALSO STRETCHING)

Dedicate a sufficient amount of time, in your spare time, working on increasing flexibility to address your specific

points of body stiffness, which prevent you from conforming to proper positioning.

If you don't know how to stretch, visit my website: https://www.drmarkhastings.com/videos.html and download the free video: "How to Stretch"

BALANCE

(KINKOU)

This is the essence of movement. Practice it in every physical endeavor. Remember, whenever you are

moving your body for ***any*** reason, you are training martial arts.

STANCE

(ZENKUTSU DACHI-FRONT STANCE; LITERALLY, "FORWARD LEANING STANCE")

Understand this is your vehicle for balanced movement, in order to be successful, you must have

correct balance while moving, thus your stance must be perfected **– this step must be considered at length.** *(It takes a minimum of 4 years to master and is often neglected by the lazy student.)*

--Feet a little wider than shoulder width apart. Back foot facing forward, not turned out. Front knee bent

to where a drop line meets the leading edge of toes. Back knee just slightly bent (1°-3°).

--Front foot toe to the line, back foot heel to the other side of the line.- -see diagram

LINE OF ATTACK

(HIRA-ICHIMONJI – FLAT STRAIGHT LINE)

This must be completely understood: If you don't always see the line of attack, think about it until you do.

TRACKING

(TAIHENJUTSU – BODY MOVEMENT (LIT. ‘ART OF BODY CHANGING’)

(TAI NO KURAI DORI – POSITIONAL BODY MANAGEMENT) (MAAI TO ASHI SABAKI – DISTANCE AND FOOTWORK)

Your body must move in respect to the center of balance of your opponent, so that you are able to gain the advantage of body positioning to expose your opponent’s weakness.

Tracking incorrectly will disrupt your ability to position yourself correctly and will also disrupt your balance in the process.

CENTER OF BALANCE

This is a sphere that is of ever-changing size that lies near the center of the pelvis and the umbilicus.

Know where your center is and where your opponent’s center is at all times. Learn to see your opponent’s center instead of their body, face, and mind.

As you progress, learn to see the center rise, fall, expand, and contract.

FLUID MOTION

(RYUTAI UNDO – FLOWING BODY MOVEMENT)

You must rid your body of all tension. In order to be effective, your opponent must not be able to perceive any movement. Tension in your body telegraphs your intention ahead of your movement, thus telling your opponent what must occur to defeat your technique.

FLOWING

(RYUSUI IKI – FLOWING LIKE WATER)

Learn to move **with** the attack. Blend with the strikes and kicks to avoid direct contact.

STEALTH

(SHINOBI ARUKI – STEALTH MOVEMENT)

(MU ON NO HO – SILENT METHODS)

Learn to hide your intention from your opponent. The element of surprise is the greatest advantage you can possess. Be silent. **(Always practice this.)**

Never absentmindedly let your feet slap the ground**, always** place them. Notice other people and how they have no-clue.

BREATHING

(KOKYUHO – BREATHING METHODS)

Never hold your breath. **Never** take short choppy breaths. These things weaken your body rapidly and lead to premature fatigue. The body cannot defend itself if it is fatigued. It is quite easy to defeat your opponent by out-waiting him or her by allowing them to fatigue first. While you use other tactics to stall, they will be using improper breathing techniques to tire themselves out.

Breathing knowledge and practice is quintessential to all specialized movements. The importance of studying this cannot be overstated.

BOWING

(REI – COURTESY BOW)

It is the correct behavior to **always** show respect to your training partners (UKI) before sparring. Your training partners offer their trust and health to you, so that you may better prepare yourself for conflict. Failing to acknowledge this properly is a faux pas.

(HANSHI- HONORIFIC TITLE GIVEN IN RECOGNITION OF ONE'S CHARACTER, NOT JUST TECHNICAL ABILITY, IN A GIVEN MARTIAL ART)

ROLLS

(KAITEN – ROLLING)

At low speed, rolling allows you to disperse energy tangentially, as opposed to perpendicular impact with falls. Your head must never touch the ground/mat. This is a required and necessary skill. When you look like a wheel, you can stop practicing this.

BREAK FALLS

(UKEMI – BREAK-FALLS (LIT. 'RECEIVING WITH THE BODY')

Learn how to disperse energy in non-avoidable perpendicular impact falls by increasing your surface area and contacting as much ground as possible at the instant of impact, then relaxing quickly to prevent injury.

THROWS

(NAGE WAZA – THROWING TECHNIQUES)

Learn to sense the balance and breathing of your opponent and use leverage, joint locks, and body position to throw your opponent. Learn to rise and fall with your breath in relation to the breath of your opponent.