

玖 · The Third Dimension

*Chapter 9 — every art in this book so far has fought on a plane. **Taido** moves the axis itself. Mined from the source: the art that Tekken's Reina is built from, read out of the Kyohan, the Gairon, and Shukumine's own hand.*

Everything before this chapter — even the aerials — lands you back on the flat floor of a fight. **Taido** (躰道, created by **Seiken Shukumine, 1965**) asks a stranger question: *what if the body's own axis is the weapon?* Where karate checks your posture against the ground, Taido checks it against the **kidō-sen** — the *moving axis line*. That one shift is the whole art, and it's the **no-box cut, one level up**: Fei Kune Do already left the box of "a technique must come from a martial art." Taido leaves the box of *the plane*. You stop fighting on the floor and start fighting in the **sphere**.

The engine — the Five Taisabaki

Every Taido technique is sorted by *which movement of the body-axis launches it*. Learn these five and the hundreds of techniques become five families. Shukumine gave each a nature-image (its *Doko-go-kai*, "five laws") — the image is the coaching cue.

Taisabaki	Axis behaviour	Shukumine's image · law
旋 Sen	Spin about the vertical axis	<i>Swift wind</i> — spins branches, whirls up dead leaves. Spin smooth & fast; protect the shoulder.
運 Un	Drop / rise the axis (vertical displacement — <i>gravity</i> , not just a jump)	A surging force falling with weight. Spend gravity into the strike.
変 Hen	Tilt the axis off vertical	<i>Clouds in a windy sky</i> — sway before the wind (= attack); protect the crotch; target the <i>kikai</i> point.
捻 Nen	Twist the axis horizontally (flat spin)	Entangle & wring — the home of the scissor throws (<i>garami</i>).
転 Ten	Roll / tumble the axis end-over-end	<i>Thunder & lightning</i> — roll smoothly like a ball; protect the waist; strike any point from range.

That's the secret the whole art hides: same target, *different axis of attack*. A karateka can come at you from the ground plane; a Taidoka can arrive spinning, dropping, tilted, twisting flat, or rolling — from angles a plane-bound fighter has no guard for.

Your five-kick training set

The five you named map across **three** of the five families — which makes them a real teaching set, not a grab-bag: **three tilt-kicks, one roll, one twist**.

Kick	Family	What it is · the one cue
Ebi-geri 海老 "shrimp"	Hengi (tilt)	Body curls like a shrimp so spine + kicking leg become one rod — a straight line from head to heel. A bent torso eats your own power. The axis-tilt hides the chamber → reads late.
Manji-geri 卍	Hengi (tilt)	Leg travels a diagonal matching the body's tilt (that's what makes it Hen, not a roundhouse). Cue: " <i>kick like a falling tree</i> " — let the tilt drop it in, don't muscle it.
Senjo-geri spinning rise	Hengi + Sen	The body rotates through the kick — power comes from rotation, not the leg-snap. A spiral rising kick.
Sokuten-geri 側転 "cartwheel"	Tengi (roll)	A cartwheel where the front foot kicks before the hand comes down . Leg-driven — hands are just a pivot. The kick is <i>inside</i> the rotation.
Hangetsu-ate 半月 "half- moon"	Nengi (twist)	Body twists flat; the leg arcs a half-moon , striking with heel or shin — an <i>-ate</i> (strike), not a <i>-geri</i> , because the arc <i>is</i> the weapon. Lives next to the scissor throws.

The law that makes or breaks the two tumble techniques: never "*tumble, then kick*." The strike has to **be** the tumble — one seamless motion. That single thing separates real Tengi/Nengi from gymnastics with a kick stapled on.

The bridge — Reina (Tekken 8) → the canon

Bandai Namco built Reina on Taido and mocapped a **four-time World Champion (Tetsuji Nakano)** to do it — so her named moves *are* kihon. Watch her with this key: the acrobatic, axis-shifting material is the real art; the brute **Mishima** strikes (Wind God Fist) are *not* Taido — that's the hybrid.

Reina in-game	Real Taido	Family
Sentai (rush/stance)	旋体 spin the vertical axis to close distance	Sengi
Untai keritsuki	<i>untai-shōmen-geri-zuki</i> — drop the axis, kick + punch on the way down	Ungi
Manjigeri	<i>hentai-manji-geri</i> (above)	Hengi
Ebigeri	<i>hentai-ebi-geri</i> (above)	Hengi
Bakuchugeri	<i>tentai-bakuchū-geri</i> — backflip kick, strike through the inverted phase	Tengi

Her movement label in-game is literally "*Unsoku*" — named after Taido's footwork system (below). And the table above undersells it: **all five axes are on screen**. The Season-2 movelist adds the two that were missing — **Nen Dougarami** (*nentai* + *dō-garami*, the body-scissor) closes the **Nengi** family, and **Ten Chuten-geri** gives **Tengi** a

mid-air rotation kick alongside the bakuchū. Spin, drop, tilt, twist, roll — the complete grammar, in a fighting game. (See the Season-2 addendum at the end of this chapter.)

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The scissor takedown — Nentai Kubi-garami

This is the grappling face of the twist family — Taido's **flying scissor throw**, the same shape wrestling calls a rolling scissor and judo (warily) calls *kani-basami*. It's Chapter 6's law — *connect* → *off-balance* → *topple* — delivered by the axis instead of the hands.

The mechanic, from the Kyohan:

1. **Turn your axis 90° to your line.** Your *taijiku* (body-axis) crosses the *kidō-jiku* (motion-axis) at a right angle — you go **horizontal** across them, not at them.
2. **Slide the legs in deep.** Deep enough that your **hip/groin contacts their neck (kubi)** — one leg across the front, one behind. This is the scissor closing around the post you're going to fell.
3. **Compress and twist.** Squeeze the thighs and **wring the axis** to topple them in the direction their neck already bends.

Two versions: **jun-kubi-garami** topples them *forward* (the way the neck bends); **gyaku-kubi-garami** is the reverse. The leg-scissor cousin is **ashi-garami**. And here's the join to your ground game: the *koten* (backward roll) flows *straight* into these garami — so a rolling entry that doesn't land clean doesn't fail, it becomes an entanglement. Taido throws and Taido rolls share a home.

SAID ONCE — THE SCISSOR IS THE DANGEROUS ONE

Flying/rolling scissor takedowns (*kani-basami* family) are **banned in competition judo** because they blow out the *planted* knee of the person being thrown. Drill the mechanic **slow, on mats, with a partner who knows it's coming** — and never onto a leg that's weight-bearing and locked. This is a demonstration of principle, not a sparring entry to spam.

In, out, and off-angle — Unsoku

This is Taido's crown jewel and the answer to "how do they get in from nowhere."

Unsoku-happō — eight leg-movements: *sō · in · ka · gen · kō · ten · tsui · tai-soku*. Two do the work you asked about:

- **Kō-soku** — change position *and angle*: pull the front foot in, swing the other forward on a **hyperbolic (curved) path** pivoting on the first. This is the *step that adds the angle*.

- **Ten-soku** — the disappear step: diagonal in → spin → pull the rear foot through and you're **behind them, unseen**.

The closing combo (from outside range), verbatim from the textbook: approach with *sō-soku* → gather with *in-soku* → add angle with *kō-soku* → strike. You start too far to reach and arrive already inside, on a line they weren't guarding. Karate moves back-and-forward; **Taido prefers to move over 45° off-line**.

THE DRILL THAT UNLOCKS IT — UNSOKU JIGATA (LETTER-SHAPES)

Trace your footwork into the shapes of the letters **N · Z · C · U · M · X**. A single unsoku turns you ~45°; combine them and you can cover the **full 360°** around you. It's the cleanest thing in the art to diagram — flat ground-plane paths — and the fastest way to feel why angle beats speed. (*This is the one I'll render as footwork maps for the workbook.*)

The 80/20 & the drills

- **Kidō-sen first.** Judge every posture against your *moving axis line*, not the floor. Check head-angle, chest-angle, lean, knee, hip — all relative to the axis. This is the mental switch that makes you a Taidoka instead of a karateka doing flips.
- **Three distances (maai).** *gendo* (planning) → *yūdō* (tempo) → *sō* (strike). The whole game is timing the collapse from *gendo* to *sō* and hitting *just before they start*.
- **Unsoku is the power source.** Shukumine: "*when unsoku is restrained, you lose the ability to deploy techniques.*" No footwork, no Taido.
- **Drill 1 — the letter-shapes** (above), both leads, until name↔step is automatic.
- **Drill 2 — kick to the point.** Partner faces you; kick precisely at the *kikai* point, then add a punch for them to slip and counter — trains accuracy under a live target.
- **Drill 3 — the kuzushi lesson.** Attacker throws *untai-shōmen-geri-zuki*; defender steps in on an angle and sweeps the kicking leg. It teaches viscerally: **a leg pulled back a beat too slow gets controlled**.
- **Drill 4 — tumble-integration.** Cartwheel-kick and roll-kick to a pad: pass only if the strike lands *during* the rotation. If you can tell where the tumble ends and the kick begins, it's not a Tengi kick yet.

SIDE-BY-SIDE — THE TKD JUMP KICKS YOU ASKED ABOUT

Your **tornado / 360 roundhouse** and Taido's **sentai** are the *same physics*: build the first ~180° of rotation **on the ground** (weight on the ball of the foot), then leave it — the jump adds the rest. The **540** is that + a half-turn, landing on the kicking leg; the **flying side kick** is a one-leg takeoff, tuck the off-knee, extend the foot-blade at the apex; the **jump spinning wheel/hook** arcs the heel *through* the target — you rotate through it, you don't snap at it. TKD and Taido are two dialects of one sentence: *spin-load on the floor; spend it in the air*.

*Karate gave you the plane.
Taido gives you the sphere — the axis itself becomes the strike.*

⚡ FUEL — WHERE TAIDO SLOTS INTO THE ART

Fei Kune Do's rule is *systems are LEGO, not boxes* — decompose and recombine, zero restriction. Taido is the piece that was missing: not a new *technique* but a new **dimension**. Every other art in this book — capoeira's aerials, the grappling, Wing Chun's line — resolves onto the floor plane. Taido's five taisabaki are a grammar for **attacking off the axis**, and once you have that grammar the capoeira *aú* reads as a sokuten entry, the *macaco* as a koten, the *rasteira* as an ashi-garami. Taido doesn't add moves to the pile — it gives you the **third coordinate** the whole pile was already reaching for.

追

Addendum · What the Season 2 movelist gave up

This chapter was written from the Kyohan and the Gairon, with the Reina mapping taken on trust from published coverage. Then we went to the primary source — training-mode captures of the **Season 2 movelist**, frame-data panel open — and the game turned out to be a *better* witness than the reporting on it. Two findings change what this chapter claimed.

① The correction: all five axes, not four

The bridge table above listed four families. The full movelist closes the set:

Move	Reads as	Family it completes
Nen Dougarami	<i>nentai + dō-garami</i> — the body-scissor, sibling of the kubi-garami below	Nengi (twist)
Ten Chuten-geri	a mid-air rotation kick, alongside <i>bakuchū-geri</i>	Tengi (roll)

So the whole grammar is in there — and notably, **Nengi arrives as a throw, not a kick**, which is exactly right: the twist family's native expression is the entangle, not the strike. The game got the emphasis correct.

② The headline: they named moves after the laws

This is the part that raised our estimate of the source-work. Bandai Namco didn't only borrow technique names — they reached into the **Doko-go-kai**, Shukumine's five laws, the same lines quoted in the table at the top of this chapter, and used *those* as move names:

In-game name	The law it's taken from	Quoted earlier in this chapter as
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Ouhen Fubi Manji-geri	<i>Ōhen-fubi</i> — Hengi law #3	"sway before the wind (= attack)"
Furin Kazan (Sentai stance)	<i>Sentai-furin</i> — Sengi law #1	"swift wind — spins branches, whirls up dead leaves"
Raiden	<i>Tentai-raidō</i> — Tengi law #1	"thunder & lightning"

Reading a technique list gets you *manji-geri*. Only reading Shukumine gets you **ōhen-fubi** — a phrase that isn't a move at all, but the *description of how a movement should look*. They read the source, not a summary.

③ Two more confirmations

- **Sousoku Rengeki** — *sō-soku*, the **first of the unsoku-happō**, plus 連撃 (linked strikes). A second footwork method implemented as a named move, right beside the *Unsoku Kou* → *Unsoku Gen* stance shift (that's *kō-soku* and *gen-soku*). The Unsoku section above isn't a nice piece of theory — it's the character's actual movement system.
- **Harai Kuzushi-manji** — *sentai-harai-kuzushi* appears verbatim in the Gairon's list of basic Sengi techniques. A sweep-and-topple from the spin family, fused here with a manji.

WHERE THIS GOES — CHAPTER 12

These Season-2 moves became a graded test: 拾貳・The Third Stripe, eight techniques split into a *lineage* tier (*Unsoku Kou*→*Gen*, *Sentai*→*Sen Kaijo-geri*, *Un Hiensatsu*, *Unpu Tobi-manji*, *Bakuchū-geri*) and an *animation* tier of Mishima choreography mined for physics. It's the first test in the workbook that spans all five taisabaki — which only became possible *because* of the two moves above.

⚡ FUEL — WHY THIS COUNTS AS EVIDENCE

Everything else in this book is *convergence read by me* — I put two arts side by side and argue they rhyme. This is different, and it's worth naming the difference. A 1965 Japanese budo text sits in the vault; a 2024 fighting game sits on a screen; **neither knows the other is being consulted**, and their technical vocabulary matches down to the level of *the coaching aphorisms*. That isn't interpretation. That's **cross-validation** — the first genuinely checkable claim in the whole workbook. The lesson for everything that follows: an argument about convergence is worth one thing; two independent sources that had no reason to agree are worth considerably more.

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. The five taisabaki, the *Doko-go-kai* nature-laws, the technique-family lists, *Unsoku-happō* and the letter-shapes, *kubi-garami* mechanics, and *kidō-sen* / *maai* theory are drawn directly from *Taido Kyohan* (Vols 1–3, the official instructive textbook), the *Taido Gairon* (Shukumine's *Outline of Taido*, 1993 partial translation), and the *Taido Hon-in Grading Handbook* — all in the vault. The *Ungi* and *Nengi* nature-images are given in function where the source excerpt was partial, to avoid inventing text. Kani-basami injury note is

standard judo safety knowledge. **On the Reina material:** the original bridge table came from public Taido/Tekken coverage (Nakano mocap; the trailer technique list). The **Season-2 addendum** is built on David's own screen-captures of the in-game move list — taken in training mode with the frame-data panel open, archived at `~/Sync/Fitness/Reina_Tekken8_S2_MoveList/` — cross-checked against published Reina movelists for the moves not in the captures. Two honesty notes on that: the **romaji↔Gairon matches are direct** (*sentai-kaijo-geri*, *sentai-harai-kuzushi*, *sō-soku*, *kō-soku*, *gen-soku* and the Doko-go-kai phrases all appear in the vault's texts as written), but the **kanji are reconstructions inferred from the romaji**, not readings taken off the game. And a game is evidence of *naming fidelity*, not of a technique's combat efficacy. A self-study map read from the source — not a substitute for a Taido dojo, where the axis is taught by falling.