
status: derived

system: taisabaki五法

member: Sen

drafted: 2026-08-27

passages: 8

STATUS: *derived* — generated from corpus gaps. A hypothesis, not a finding. Nobody has tried this. Promotion to *body-validated* is a human act and this file cannot perform it.

What this teaches

You will learn to see, in your own sentai techniques, whether your blocking hand, your stepping leg, and your hip rotation start together or in a queue. By the end you will be able to watch a training partner throw a sentai chokujō zuki and name which of the three fired late. That single observation is what separates a Sen technique from a block followed by a punch.

Claim

In Sen, the defending hand, the leg insertion, and the hip rotation are one initiation rather than three — the defense and the attack are not sequenced, they are the same movement.

Evidence

Passage [1] states this directly and is the only passage that does: under *Sandō Ittai* ("three movements, one body"), it says that in sen-techniques the defending hand, the insertion of the leg, and the spinning of the hip should be *initiated at the same time*. Passage [7] corroborates from the other side, classifying the sentai family — chokujō zuki, tegatana/shutō uchi, tetchū ate, gyakusen ate — as techniques that "utilize the principle of attack and defense at once," which is the same simultaneity described as a category rather than as a coaching cue.

Passage [4] supplies the anatomical vocabulary the claim needs: Taido treats sen as one of five movement types (sen, un, hen, nen, ten), and asks the practitioner to account for the joints involved by type — hips and shoulders as ball-and-socket, elbows and knees as hinge, ankles spiral, neck and wrists pivot. Passage [2] gives the training order: on the spot (*tei-ten*), then on the line (*tei-sen*), then beyond — and explicitly argues that Taido techniques, unlike simpler punch-block-kick systems, do not become applicable without this graded sequence. Passage [5] places Sen first among the five movements and notes that Senin no Hokei is built around it.

What the passages do **not** support: [3] describes the nervous system in general terms (central, motor, sensory) and never mentions Sen, so any reaction-time argument built on it is my inference, not the text's. [6] describes *Tai-no-Sen*, *Go-no-Sen* and *Sen-no-Sen* — timing relative to an opponent's initiative — and nowhere connects these to Sen as a member of taisabaki五法; they matched by the word "sen" alone and I have not treated them as the same concept. [8] concerns breathing and keiraku and is irrelevant here. Because only [1] states the mechanic, the claim above is deliberately narrower than "Sen is simultaneity in all things."

Mechanism

The hip is a ball-and-socket joint [4], which means it can rotate the torso around a vertical axis while the leg beneath it is travelling. That is the structural permission the technique depends on. If the hip spin waits for the leg to land, the rotation has to be generated from a settled stance and the arm becomes a separate, second event; the body has done two things, and an opponent gets to respond between them.

Started together, the rotation does three jobs with one expenditure: it moves your centre off the incoming line (the defense), it carries the striking arm along its path (the attack), and it is what the inserted leg is being placed to receive. This is why [7] can classify sentai techniques as attack-and-defense-at-once as a *property of the technique* rather than as a skill level — the simultaneity is not a refinement added to a correct movement, it is the thing that makes the movement Sen rather than a block plus a punch. This also explains the training order in [2]: on the spot, the only variable is whether the three initiate together, so *tei-ten* isolates exactly the thing that is hard. Add travel too early and a late hip hides inside the footwork.

A plausible further reason — that one initiation costs one reaction latency where three cost three — follows from the motor/sensory description in [3], but [3] never says this about Sen and I am extending it. Treat it as a hypothesis, not as evidence.

Drill

Tei-ten simultaneity count. Work sentai chokujō zuki [7] on the spot, no travel [2].

- **5 sets of 6 reps = 30 scored reps per session, 3 sessions a week.**
- A partner watches from your open side and scores each rep pass/fail on one question only: did any of the three — hand, leg, hip — visibly start before the others? Any visible lead is a fail. Not "was it fast," not "was it strong."
- **Record the number of passes out of 30 every session.** That number is the drill; the reps are just how you generate it.
- Expect a low baseline — 8 to 14 out of 30 is normal for someone who has been training the components separately. **Target +2 per week.**
- **Gate:** only move from *tei-ten* to *tei-sen* (on the line) after scoring 24/30 or better in two consecutive sessions. When you move to the line, expect your score to drop by roughly a third; that drop is information, not regression.
- No partner: film from the open side at 60fps and score on playback. Slower, but the count is the same.

What you should now be able to do

You can now watch a sentai technique — yours on video, or a partner's live — and answer a specific question that you could not answer before: which of the three components led. You have a number attached to your own answer, and that number should move. What you should *not* claim to have gained is a general theory of Sen; what changed is that one diagnostic, on one technique family, with the training order that isolates it.

Limit

This lesson rests on **one passage**. Only [1] states the three-movements-one-initiation rule; [7] is consistent with it but is a classification list, not an instruction. Everything in Mechanism about *why* rotation permits simultaneity is my reading of the joint taxonomy in [4], which discusses joint types generally and never analyses a sentai technique.

The word "sen" is doing at least two jobs in this corpus. Passage [6] discusses Tai-no-Sen, Go-no-Sen and Sen-no-Sen — initiative timing against an opponent — and passages [1], [4], [5] and [7] discuss Sen as one of the five movements. **No passage here states that these are the same concept**, and I have not assumed they are. A reader who takes the simultaneity of Sandō Ittai as the same thing as Sen-no-Sen's "act at the same time as the opponent" is making a leap this evidence does not license. If the corpus contains the kanji for each, that ambiguity is resolvable; from these eight passages it is not.

The drill numbers are **not from the source**. The 30-rep count, the +2/week target, the 24/30 gate and the "8 to 14 baseline" are mine, constructed to make [1]'s cue countable and [2]'s *tei-ten* → *tei-sen* progression gated on something. No passage gives rep counts, session frequency, or any criterion for advancing between the stages, and I know of no trial testing whether trained simultaneity transfers to application. The 60fps filming suggestion is likewise mine.

Passage [5] states that *Senin no Hokei* was created "mainly for women" and grounds this in a yin/yang reading — while itself noting *hokei* are properly not divided by gender. I have used [5] only for the fact that Sen is first of the five movements. That gendered framing is the text's interpretation of its own tradition; nothing here tests it, and no claim in this lesson depends on it.

Finally: scope. This addresses one technique family (*sentai tsuki/uchi/ate*), on the spot, against a cooperative or absent opponent. Nothing here establishes what happens under resistance, at *tenkai* range, or in the other four movements — *un*, *hen*, *nen*, *ten* — whose joint demands [4] explicitly says differ.