



ADVANCED ROLEPLAY

KUSHA HUGYO
THE WAY OF THE WARRIOR

MUSHA SHUGYO

THE WAY OF THE WARRIOR

MUSHA SHUGYO RPG: ADVANCED ROLEPLAY

Advanced Roleplay is a free Expansion Module for Musha Shugyō RPG!
You can buy Musha Shugyo in English [from this link](#). If you like Advanced Roleplay and did not buy MS yet, please support us!

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The first Chapter of this Module is part of the first Musha Shugyō RPG expansion book: “**The Secrets of Chi**”, already published in Italy and soon available in English too.

For our [Musha Shugyō RPG community](#), the **Advanced Roleplay Module** has been a huge leap forward. It was first introduced by **Marzio Morganti** with his [Agon WW2](#). Later, **Veronica Volta** added some really awesome and important narrative mechanics: what you can read now is an exhaustive compendium on how to mechanically add roleplay and narration to Musha Shugyō RPG in a splendid and elegant way. We really hope you'll enjoy this Module as much as we do!

WWW.MUSHASHUGYORPG.COM

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CHAPTER 1

ADVANCED ROLEPLAY

This ruleset only affects the Musha Shugyo **Role-playing Game Mode**. In the Board Game Mode, the rules on interpretation should be used only if all Players agree on it.

Musha Shugyo is based on open Role Playing, and encourages the Players to interpret their Characters and to experience the interactive scenes through enacting, without needless Checks. The only exceptions are the Oracle Checks, but they not only give a verdict on the outcome of the action, but also provide hints to continue the adventure. But the base interpretation ruleset does not include the fighting part, which is deliberately more Arcade, videogame style, so to say. Instead, with this module, we will introduce some mechanics to make the standard and fighting scenes in Role-playing Game Mode more interesting, encouraging the Players to describe their Characters' blows, and not only to announce their use.

WILLPOWER AND EQUILIBRIUM

These are two extra Attributes that, differently from Rapidity, Attack and Defense, don't describe your Character's fighting style, but the main traits of his personality and moral. Being an Optional Module, at the end of the handbook you find a new empty Character Sheet with Willpower and Equilibrium. On the website www.Mushashugyo.com you find also the Character Sheet generator for Agon WWII by Marzio Morganti, the Role-playing Game which introduced this two new Attributes.

During your fighter creation stage, after you assigned the points to the first three Attributes, you can distribute 5 more points between Willpower and

Equilibrium, up to the standard 6 points limit for each statistic.

Willpower reflects the Character's mental strength, his culture, his intelligence, his attention to empirical data, his pragmatic, sharp and even intimidating nature, how focused he is on his goals. Each Willpower point corresponds to a Willpower Die at the beginning of each fight, to be used to enhance your Attack actions.

Equilibrium reflects the Character's inner stability, his composure and sensitivity, his detachment from the material world, his being a deep thinker, sympathetic and even charming, gifted with a superior awareness. Each Equilibrium Point corresponds to an Equilibrium Die at the beginning of each fight, to be used to enhance your Defense actions.

WILLPOWER DICE AND EQUILIBRIUM DICE

During the fight, it is possible to choose in advance if roll one or more extra Willpower or Equilibrium Dice with the standard die and choose as final outcome of the roll the highest one. The Willpower Dice can only be rolled in your own Attack stage, instead the Equilibrium Dice can only be rolled during other's Attack stage, for your own Defense.

During a fight, the Character can use a number of Willpower and Equilibrium Dice as the corresponding Attribute level.

Example: George decides to maximize his attack against Louise, considering the Special he is going to use. His Willpower is 3 and he still didn't use any Willpower die in this fight. Considering he is trying to immediately put an end to the fight, he resolves to roll all his Willpower Dice.

George rolls his standard die and 3 Willpower Dice, scoring 1, 3, 4 and 6.

So, George's score is 6, and for Louise things are getting tough. George can't use again his Willpower Dice during this fight.

RECOVERING THE DICE USED IN FIGHTING

At the end of the fight, the Character recovers all his Willpower and Equilibrium Dice spent during it.

ORACLE AND NEW ATTRIBUTES

Should a Player want to, he can try to overcome a trial or narrative challenge by resorting to the newly introduced Attributes, suitably narrating about the involvement of his Willpower in practical situations, and of his Equilibrium in mental situations.

Willpower is used in any situation where the final outcome is uncertain and the Character makes some sort of physical action, or an action that interacts in some way with the surrounding environment: avoiding a trap, performing some acrobatic feats, picking a lock or breaking down a door, jumping across a precipice, swimming in heavy seas... any practical obstacle you can think about except Fighting and that DOES NOT need an Opposed Check.

Equilibrium is used in any situation where the final outcome is uncertain and the Character resorts to his mind or spirituality to make some sort of mental action: remembering a past event, or a text he read many years ago; withstand some illness, hunger, thirst, or torture; deducing some clues to solve a mystery; guessing how some machinery works; meditating; controlling rage; sensing emotions and lies behind other people's behavior... any mental situation that comes to your mind and doesn't call for Fighting and that DOES NOT need an Opposed Check.

As it is the case when fighting, in the above mentioned situations (and in other similar ones), the Player can roll

one or more Willpower and Equilibrium bonus Dice, and choose the higher outcome. In this case, too, the maximum number of Dice he can use is equal to the Statistic he used while describing the action. Once spent, the Dice cannot be used again.

Example: Louise manages to escape from the fight against George, but finds herself in a dead end: a wall blocks her way. She hasn't time to waste thinking: she takes a run-up and, sure of her athletic skills, she runs up the wall to jump on the other side!

Louise rolls her standard die and her 2 Willpower Dice, scoring 2, 5 and 6.

The roll score is 6. So, Louise effortlessly lands on the other side of the wall! Bye bye, George! Unfortunately, now she has no more dice to use... let's hope she won't find other obstacles!

RECOVERING THE DICE USED OUTSIDE FIGHTING

There are two ways that allow a Character to recover all the Willpower and Equilibrium Dice spent while not fighting:

- thanks to some healthy, long and relaxing rest, be it a peaceful night sleep or an afternoon spent idling about... in other words, a physically and mentally restoring situation;
- thanks to a sudden adrenaline spike which drives the Character into action, typically when fight begins, or in a sudden and frantic scene... some immediate danger of death, a wild chase, a sudden shock due to a dramatic turn of events!

OPPOSED CHECKS

When two or more Characters face each other in an uncertain situation (i.e.: Louise is running away, but George is at her heels and tries to catch up with her), both have to make a Check on the proper Statistic: for example, in the case of a pursuit, both will roll their dice and add their own Rapidity. The highest score wins.



While describing their action, however, the Players can make an Opposed Check on two different Statistics: for example, while Louise uses Rapidity to run away, George could choose to stop her by breaking off a branch from a little tree and throwing it between her legs; this way, George makes his Check and adds Attack. The important thing is the way the scene, the action, and any countermeasures are described by the Players: if a Character has an Attribute higher than the others, this drives him to devise a scene that allows him to make use of it.

Of course, Willpower and Equilibrium bonus Dice can be used in this instance as well. If Louise resorted to her Equilibrium to remember the map of the city and shake off George's pursuit, she could roll one or more still available Equilibrium Dice together with the Oracle Die and choose the highest result, adding her Rapidity to it.

JOINT CHECKS

When a few Characters cooperate to make it through a certain situation, they can make the Oracle roll simultaneously and choose the highest result to determine the outcome.

Example: *George and Louise wants to roll under a quickly closing metal door. George tries*

to hold it open with his herculean strength, while Louise endeavors to swiftly roll under it. Louise rolls just one die, while George rolls two because he's making use of his Willpower. They get 2, 3, 6. Choosing 6, Louise manages to slide quickly under the door, while George easily holds it open, before rolling himself. Perfect!

BONUS/MALUS

The Musha Shugyo Basic Handbook describes (at page 18) the Bonus or Malus that the Oracle grants if a Character tried to assert himself through force, that is fighting.

Using the Interpretative Module, this situation does not change, except if you use extra Willpower and Equilibrium Dice for Oracle Check: in this case, you add the standard Musha Shugyo Bonus/Malus at the chosen die, to then proceed to the narration of the outcome.

DREAD

At the beginning of each fight, the opponents may declaim a brief monologue aimed to immediately bend the opponent's fighting strength, his resolution and his self-confidence.

At the end of each monologue, both contenders roll a die and add their own Willpower value to the roll result. If the outcome is a draw, you may proceed as

usual to determine the Initiative. Instead, if one of the Character gets a lower result than the opponent's, he is now Scared and immediately loses Willpower or Equilibrium Dice equal to the result of a die roll minus his Equilibrium (at least 1). The losing Player removes the number of dice either from the Willpower or from the Equilibrium Dice. Then, the fighting proceeds as usual to determine the Initiative.

Example:

George scares Louise: the total amount of his Willpower plus the die roll is 6. Louise's Equilibrium is 4, so she chooses to lose 1 Willpower Die and 1 Equilibrium Die (6-4=2). She may have decided to lose 2 Equilibrium Dice or 2 Willpower Dice, if she had enough. Then they proceed to determine the Initiative.

PROVOCATION

While fighting, it may happen to exchange provocations, insults, or other verbal challenges. There may even occur some situations where the fighting Characters try to draw attention to distract the opponent(s) from what he (they) is (are) doing.

While fighting, a Character may provoke his opponent with a caustic remark spending 1 AP. If the opponent doesn't answer back, he is forced to attack with a -1 Malus Check. Otherwise, to not receive the -1 Malus, the opponent may answer back spending 1 AP too.

This give-and-take exchange can go on for a maximum of three provocations in a row, then you shall proceed to fighting.

The provocation may be repeated only when the Life Dice of one of the two Characters are halved: the leading Character may repeat the provoking proceeding.

The Provocation is successful when a Player can't reasonably argue back a provocation, or he starts stuttering or suffers any other kind of difficulty, or even pauses to think. Thus, he gets the -1 Malus. The decision is up to the Guide.

MARTIAL ARTS SPECIALTIES

In the RPG Mode, Players are stimulated to describe their Characters' blows while fighting. First of all, you should keep in mind your Character's personal style. To determine it, it may be enough to choose three distinctive specialties of the style. Some specialties examples are:

- grappling and throwing techniques;
- kicks;
- punches and open-handed strikes;
- knee and elbow strikes;
- distance attacks;
- defensive techniques;
- counterattack techniques;
- flurry of contact blows;
- flurry of distance blows;
- fast and accurate attacks;
- violent and powerful attacks;
- unpredictable and chaotic attacks, or even inhuman (like Toposkevich's ability to extend his limbs).

While describing his Character's blows, a Player must pay attention to the specialties of his chosen martial art. The description of all blows (standard, Special or Super Techniques) must be coherent with his martial art. Doing so, the PC gets no Malus. Otherwise, a Character specialized in punches and head strikes describing an acrobatic kick, gets a -1 Malus to his action. This rule is really helpful to make the Player identifies in his Character, and the situation more interesting!

EXTEMPORARY SYMBOLS

In basic Musha Shugyo, it is already possible to activate a Symbol of your choice spending 2 extra APs, while executing a standard Attack and not a Special or Super Technique. With this Module, this has become possible with Special or Super Techniques too.

In addition to Specialties, a martial art is also defined by a set of five Symbol

at the Player's choice. While fighting, even if it is a predefined Technique, you can describe your Attack implying the activation of one of the five Symbols in which your martial art is specialized.

At the end of your description, the Symbol activates to be added to the blow you just used, spending 2 extra APs **OR** choosing to suffer a -1 Malus Check (at the Player's choice).

In this way, it is possible to add one or more Symbols to your Attack. The effects and costs are summed, but the combination of extra APs spent and -1 Malus Check is completely free for the Player. For example: "I dash towards my opponent and punch him in the stomach; if the attack is successful, I spin and hit him with a powerful axe kick on the head, to smash him to the ground!"

With the description of this standard Attack (not a Special nor a Super), the Player potentially activated the Symbols: 2xCombo, Powerful, the opponent Falls Down. The Player can use these Symbols with the new rules, only if his martial art is specialized in this kind of Symbols.

Continuing on the same example, the Player himself can announce the Symbols activation and the cost he is able to spend. Otherwise, it is up to the Guide or the other Players, and the Player should choose if spend 3 extra APs, or 2 extra APs and get -1 Malus Check, or 1 extra AP and get -2 Malus Check, or spend no extra APs and make the Check with a -3 Malus.

Example: *George's martial art is Systema, a Russian military fighting style specialized in Symbols: Launch, Reflects, Fall Down, Push, Powerful. George states: "I charge my opponent bent forward, trying to enter his guard to hit him, concentrating my freezing energy in a rising movement, screaming "Moguchaya Lavina!", in order to launch in the air my opponent with a powerful gust of freezing air."*

With this description, the Player using Viktor Galkin added the Symbol Launch to his Special

Technique Moguchaya Lavina. He may pay this increase by spending 1 extra AP or getting -1 to the Attack Check. With the same description, the Player may have activated the Powerful Symbol too, paying the cost besides Launch.

INTERPRETATIVE BONUS

These rules were initially written for the Hyper Armor Module, and are conceived for heroic Characters typical of Anime and Manga who encourage themselves with deep monologues, managing to express all their strength in desperate situations: for example, Naruto or Fairy Tail. Of course, these situations may occur in any setting, but they are particularly appropriate in those settings where the Characters gain their powers thanks to the involvement of a superior intervention of some kind: for example, the Saint Seiya Bronze Knights and their constant addressing to Goddess Athena.

- If you make a monologue on your determination and on how much you are willing to sacrifice yourself for your cause or your spirit guide (or whatever other element fitting the setting), you gain 1d6 SPs (up to the possible maximum value of 6).

- If an Attack was to KO you, you can spend SPs to prevent Damages and get yourself together: each sacrificed SP averts 3 Life Points. You can't make it every time you are Attacked, but only in this situation... nevertheless, you may be knocked out anyway.

- If a blow has just knocked you out, you may declaim your monologue to stand up: you gain 1d6 SPs, as usual. But consider that if you haven't enough SPs to restore Life Points, you are between life and death, and the first blow to Damage you, it will also KO you, and this time, forever.

A Character can usually take advantage of the Interpretative Bonus just **once for each fighting** but, according to the setting, you may decide otherwise,



even no bonus at all. In Saint Seiya for example, the Bronze Knights stand up countless times, exalting once Athena, once friendship, once justice, and so on.

Moreover, each Character chooses a way to earn an extra +1 Interpretative Bonus for each action or Damage in a specific uncommon circumstance. For example, the PC earns the Bonus if:

- he gets rid of his armor while he is cornered;
- when his friends see him in troubles, and interpret a scene where they encourage him to keep fighting (or give him parts of their armors or energies);
- he recalls a past memory;
- while his friends are having a really hard time, he explains his opponent why friendship is important;
- he manages to recover from a K.O. (with the mechanics shown above), coming back into play more determined and furious than before!

Of course, these are only a few examples, and you are not obliged to choose among them. You are free to create your own personal interpretative method to earn Bonus and submit it to the Guide, who eventually will suggest possible modifies. Of course, you can use these Bonus even when you play alone or with a friend, without the Guide.

These specific Interpretative Bonus allow Players to more gladly interpret the scenes, and permit them to create a much more “colorful” game, fully conveying the kind of setting that this module has in aim: settings full of pathos and emotional moments.

CHAPTER 2

ADVANCED NARRATION

Musha Shugyo is a gaming system which allows a very easy Narration of the Scenes, because the description or the graphic sign of each Technique or Symbol already contains per se the visual effects of a fight. Thus, in the basic system, under the point of view of the mechanics, the description of your own actions is unnecessary.

For example, you may say: *I approach the target and hit him with a standard attack, or I make a distance attack with Dragon Breath*. Considering the fact that it is a very basic fighting system, fitting board games too, the description of the fighting actions is not always necessary: if a Character is launched in the air by an ascending hard blow, the blow is firstly represented by the mechanics, and then scenically thanks to the *Launch Symbol*.

If a blow with *Distance* and *Continuous Damage* is deployed, it immediately comes to mind a distance attack with a burning fireball, putting on fire the target. Instead of a fireball, it may be a sphere of corrosive acid but, basically, the Narration is included in the mechanical and scenic effect of the Symbols.

This Module allows few, but very significant mechanical and procedural modifications, that make the narration of a PC's actions not only central, but also as substantial as possible. Thus, Players are motivated in making detailed descriptions of their actions, taking into consideration the Scene and the hints in their surroundings. Even the laziest Players will try to become more active, thus gaining remarkable advantages during the fights.

Of course, this Module is useful mainly for the Musha Shugyo Roleplaying Game version, but it was also tested for easy and

quick fights for the Board Game version, meaning without involving a proper adventure. Musha Shugyo will work perfectly out especially with whoever available in facing storytelling games such as *Once Upon a Time*, *Dixit* or *StoryWorld*.

STEP 1: NARRATION OF THE STAGE SET

The first thing to be done right before starting a fight is to imagine the Stage Set where the Characters are. The Stage Set is where the Characters' fights will take place. A solitary city road? A wide wheat field under a setting sun? A tiny pebbled riverbed in the heart of a forest? A huge *Avengers*-style aircraft? The Characters may fight inside or outside the aircraft.

As we will see, the description of the Stage Set is fundamental. The following essential elements are to be determined:

- Firstly: if it is day, night, afternoon or dawn; illumination conditions are very important.
- Where are we? Which elements can describe the Stage Set?
- Which are the given key objects and elements? Street lamps, houses, trees, wheat fields, water or fire... each and every element is important.
- Are there other available and useful persons, creatures, animals or machines? Cars, dangerous circular saws in a lumber mill... imagine the typical scenes in action movies, where the contenders try to put into good use everything within arm's reach in order to defeat the opponent.

To determine which Player describes the Stage Set, we need to examine a few situations, depending on the Game Mode.



RPG MODE AND STAGE SET COHERENT WITH THE STORY

In this situation, the Narration takes place after the PCs are already living their adventures and find themselves in a given place after a few events occurred. There is no need for a great effort, the Stage Set develops in its own. As we know, Musha Shugyo can be played with or without a Guide, and with one, two or more Players.

DIARY MODE

The Diary keeper describes the Stage Set before starting the fight. In this situation, all the details are up to him.

MULTIPLAYER UNGUIDED MODE

One of the fighters, that is one the main characters of the Stage Set, begins to describe where he is and his surroundings: as it is written in the Musha Shugyo Basic Set, the Player draws the Scene. The Player controlling his opponent, may be a NPC or a PC, eventually describes other elements he **sees around himself**.

In other words, a Player makes the main description and the other can enrich it with more believable elements. These elements are to be used during the Scene, thus both contenders have the right to put some in.

Example: *Silver Star is going to fight against three NPCs who want to rob her. The Player controlling Silver Star draws the Stage Set: "We are on the street, around us people hastily walk away in fear, instead of helping me. It is daytime and there are two old cars parked nearby. In this cesspool, it seems they are bold enough to commit such serious assaults even in broad daylight... but they have no idea who they are dealing with! I get ready to fight."*

The Player managing the 3 NPCs adds: *"Nearby there is also a broken parking meter, a STOP signal faded by sun and time, and we are near a crossroad."*

At this point, the elements of the Scene are all set and you can proceed to fighting.

GUIDED MODE

This mode is almost like the previous one, with the difference that the Guide is the first to draw the Stage Set, then the Player whose PC is the main character of the fight can add more details, saying what he **sees around himself**. If two PCs fight against one another, each of them has the right to *look around* adding more believable elements. For example, the Guide may say: *You are surrounded by tall and thick trees. The main character of the fight may add: But the trees are very dry, the trunks are carbonized because of a recent fire.*

If there was another fighting character, the Player may add more details such as: *On the ground around us, there are several fallen, dry branches: some of them are quite big, others quite sharp...*

BOARD GAME MODE

Either way or another, in this Mode we are to face Players who don't come from the RPG world, but from the board game. There is no coherent story or plot to carry on. Where are the PCs? You have to create it at on the spot. Among the contenders, one Player volunteers to *Draw the Scene* and describes the Stage Set. If more than one fight is to be made, it will be useful to take turns in the task. Assuming there will be single fights one after another without a common thread, focus on who you are dealing with: that is, if you are playing with RPG or board game fan. If the latter occurs, do not overdraw the Scene and try to involve all other Players in the Stage Set.

STEP 2: INTERACTING WITH THE STAGE SET

After the Players have been set in a well-defined Stage Set, you are now ready to fight! Each time a Player describes an attack or defense action of his Character, he can take advantage of one of the Stage Set elements to:

- earn one **Bonus Dice**, not cumulative with other Bonus Dice in the same action;
- earn a **+1 Bonus to Test and Damage** (like spending 1SP), not cumulative in the same action;
- earn one **Bonus Symbol** of your choice. Just one Symbol per action in this circumstance too, and it must be narratively coherent with the exploited Stage Set element.

Each Stage Set element can be used **just once** by each Player to earn one advantage. The advantage is free, it has no cost in AP **the first time the Stage Set element is exploited**. It will **cost 1AP** from the second time on, against the 2APs stated in the basic ruleset for extemporary Symbol.

However, in the same action it is possible to earn the Bonus Dice, the +1 Bonus and the extra Symbol from different Stage Set elements. Never two Symbols or Bonus Dice or +2 Bonus, but each advantage can be cumulated. In means that it is possible to gain +1 Bonus, a Bonus Dice and one extra Symbol all in the same action!

In any case, the Players are motivated to describe in details their actions in order to gain Bonus, and this is exactly the purpose of this Module! During the fight, it may be useful that each Player notes down on a paper sheet which Stage Set elements he has already used. Let's see now in details each advantage.

BONUS DICE OR +1 BONUS

You can describe how a Stage Set element can be useful to improve one of the actions of your Character in order to gain a Bonus Dice or +1 Bonus. You can **never gain more than one Bonus Dice or a +1 Bonus for each single action**. it is enough to simply describe your actions and declare the will to obtain the advantages.

The narration must be credible. How decides that? The Players, of course. Usually common sense is enough: as a general rule, if something is not utterly



absurd but plausible in the setting or with the playing Character, then it's fine.

Example: Toby (Felinoid from the *Darkmoor RPG*) is fighting in a narrow street, in a town where houses are built in solid stone. In order to attack his opponent, he needs to move spending 1AP + 1AP for the attack. The controlling Player declares: "I swiftly jump on the wall and shortly walk on it, just like a cat, in order to jump on my opponent! In this way, my moves will be more unpredictable, and I gain a Bonus Dice."

In this example, the Player obtained a Bonus Dice because he took advantage of the wall in solid stone, walking on it like a cat. Everything is up to the Player's imagination: he could have used other elements of the Stage Set, but not all of them at once, because it is possible to gain just one Bonus Dice per action.

But if the Player was to say something completely unrealistic like: *I hit my opponent with the bricks I take from the wall of a house*, the other Player (or the Guide, if any), could have objected: *The houses are of solid stone, aren't they? How can you possibly take the bricks from a house and throw them to me? Are you Hulk?! Well, it is enough*

to focus on one's Character skills, even supernatural, if any.

BONUS SYMBOL

Before starting to play, you must decide which Symbols you are going to use among all the available ones from the different *Musha Shugyo* supplements. For example, you may decide to use only the basic Symbols or also those in *The Secrets of Chi*.

By narrating how he will take advantage of a Stage Set element, a Character can gain even a **Bonus Symbol**. Basically, it is just like an extemporary Symbol. In this way, **the PC doesn't have to pay the Action Points**, but he is allowed to choose just **one extemporary Symbol per action**. The extemporary Symbol can be added **even to the Special Techniques**, not only to the standard attacks, contrary to what is stated in the basic MS handbook.

Example: *Luke Blades and Silver Star fight among the ruins of an abandoned building. Luke attacks Star. The Player controlling Luke declares: "I jump on the wall next to me, and use it to launch myself with all my might at Star, attacking her with a Falling*

Flash. I spend 1AP for the jump, but I want to gain the Powerful Symbol for the strength I injected in the attack jumping from the wall."

Silver Star wants to defend herself with a flying kick from Luke's attack: shortly, he is going to burst upon her! In order to do so, the Player controlling Star declares: *I kick the debris in front of me against Luke, then I quickly move and counterattack with my Sagittal Blade. I want to gain one more +1 Bonus vs Air in addition to the one already in my Technique: if the counterattack is successful, the debris and my sudden movement should confuse Luke very much. By moving myself, I also aim to be partially covered by the wall, thus obtaining a Bonus Dice too.*

CHANGE OF STAGE SET

During a fight, it may happen that Characters move and change Stage Set, like in famous arcade games such as *Dead or Alive*. For example, while two Characters are fighting, one hit the other and push him against a broken window in an abandoned house. A Technique with the *Push* Symbol may throw the opponent inside the abandoned house, after breaking into pieces what's left of the window.

It may even happen that, by means of moving and chasing one another, two PCs may come out of a narrow street into the middle of a crowded street. Well, there can be countless different situations. As usual, **the Narration has top priority!** Please keep in mind that all these different situations are possible not for impersonal mechanics but for the **events** in fiction. When a change in the Stage Set occurs, it is important **for the fight to be briefly interrupted** in order to describe the new Stage Set, using the rules and situations already analyzed.

In this way, the Characters find themselves in a **completely new Stage Set**, and can take advantage of the new elements to gain Bonus Dice, +1 Bonus or Bonus Symbols. **All the limitations** related to the already used Stage Set

elements **are cancelled**, because the Stage Set has changed. Ultimately, everything is directed by narration and the events occurring during the Scene, but mechanics are not less important.

FREE DOWNLOAD

Extend your Musha Shugyō RPG experience with loads of free downloads: Musha Shugyō Characters Sheets, a fighting example, the Hyper Armor and Advanced Roleplay Modules, etc. Do not miss the Musha Shugyō RPG Fans webpage, the MS community that, every day, makes available tons of new extra material.

Join our community, subscribing on our websites and Facebook groups: you will find many friends to share your passion for RPG with.

LET'S FIGHT!

Musha Shugyō world does not end here! Through the years, in cooperation with the fan community on Facebook and blog groups, Acchiappasogni managed to release several MS-related supplements and settings, altogether with a reviewed and expanded version of the Role-playing Game system. Here follows a list of all the Musha Shugyō-related releases.

MUSHA SHUGYŌ DOWNLOADS



<https://goo.gl/yFRJ4a>

MUSHA SHUGYŌ RPG FANS



<https://mushashugyofans.wordpress.com/>



MUSHA SHUGYŌ LA VIE DEL GUERRIGERO

Get the free [Quickstart Guide here!](#)

Musha Shugyō basic set containing:

1 Handbook, including playing rules, a detailed explanation of all the Symbols, the Game Modes and the Character Creation;

- 2 six-sided dice;
- 10 bookmarks/pre-filled Character sheets for Musha Shugyō Playing Characters + 2 Technical Charts;
- 55 illustrated cards with Musha Shugyō Characters special moves patterns;
- 24 yellow tokens for Combo Points and 60 red tokens for Life Points.

AGON WW2

Agon WWII is not merely a MS setting: a martial arts tournament called forth by aliens during World War II. This Musha Shugyō masterpiece firstly introduced the following new mechanics: **Interpretation, Mind Attributes, Bonus Dice, Roles and Ascesis**. These same mechanics have been then largely used and developed in many other projects. A must-have for all MS, RPG, Arcade, good games lovers.



KASHA HUGYO

Symbols

✕	Combo	The attack inflicts X Combo points.
↓	Fall down	The opponent falls and gets 1 extra Damage.
⇒	Distance	Hits even a distant opponent.
⊕	Powerful	Add 1 to Attack before computing the Damage.
↻	Riflects	The attack and Damage is nullified and sent back to the attacker.
↗	Jump OK	You may use this Technique while jumping too.
↑	Launch	The opponent is thrown in the air, being unable to defend from the next attack and then falling.
☞	Smash	The opponent doesn't absorb the Damage through his DE.
→	Push	Pushes back the opponent (distance), but doesn't make him fall down.
⇒⇒	Dash	The Attack hits from a distance, the attacker also moves in contact with the opponent.
!!	Ultra Ag	Spend 1 SP to get +2 in the Check (doesn't apply to Damage)
♥	Ultra Hd	Spend 1 SP to inflict +2 Damage (doesn't apply to the Check)

Actions

Attack / Defense	1/0 AP. These costs are valid for normal Attacks / Defenses. Add 2AP to activate a chosen symbol but "Distance". You can never chain more than 3 normal attacks.
Counterattack	1+AP of the Attack you're using. In case of success, the oppont's Turn is interrupted. Use Defense for the Chek, Attack to compute the Damage.
Throw	2AP. Applies the Symbols Fall down and (optionally) Push (you can also activate "Fall" only). Inflicts Damage normally, +1 since the opponent falls.
Get up	1AP. If you are downed, you can only defend, until you get up.
Jump	1AP. When performing a jump attack, add Defense to Attack prior to compute the Damage.
Shift	1AP. Move from Distance to Contact and viceversa.

Spending SP Points

Get a +1 Check and Damage Bonus. Cumulative, up to 3 SP.
Chain: spend 1SP after a successful attack. The next one will connect automatically.
To be used before using a Technique: the cost of that Technique will be reduced by 1AP (can never be zero AP).
Spend 4 SP to use a Super Move.
If you are defenseless (because of a chain or a Launch Symbol), spend 2AP to try a Defense Check.