

Rendo

Beginners Guide

劍道



By, Mr T.O. Holt

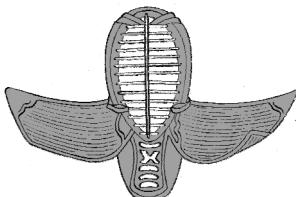


Kendo

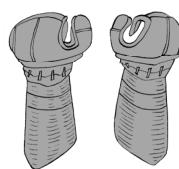
Kendo is the art of Japanese sword fighting that was practiced by the Samurai. The art of combat was a very important part of their lives, so they trained their sword skills every day. Kendo literally translated “Ken” sword and “Do” the way, together it means, “The Way of the Sword”. In the past the Samurai practiced using real swords or wooden ones in prearranged forms called Kata. Consequently injuries were high. These difficulties were overcome by the wearing of protective pads on the head and forearms. These pads were gradually altered and modified over many years to the armour that is worn today by people that practice Kendo. The wooden sword used for practice also went through many changes. The sword used today is called a Shinai and is made of four pieces of bamboo carefully shaped which substitutes the real sword and allows true and accurate strikes to be made. Although the sword and armour of the Samurai have changed, the spirit and fighting techniques have remained virtually the same. While the Samurai's life depended upon his skill and speed with the sword, the present day's form of Kendo is a sport and International & National competitions are held where speed and skills with the Shinai are required. As with the Samurai, true and accurate strikes have to be made to those parts of the opponent's body which would quickly incapacitate them. The target areas of the body are protected by a padded mask, with a metal grill to protect the face and head, called a “MEN”, a heavy breast-plate of bamboo splints and rawhide to protect the trunk of the body “DO”, and padded gauntlets for the hands and wrists “KOTE”, as well as a padded thigh protector “TARE”. This equipment permits realistic full contact fencing matches that follow the rules and principals of traditional Japanese swordsmanship. Students of kendo (kendoka) come from all walks of life and of all ages, women train on equal terms with men. Kendo can be safely practised by men, women and children of all ages, and the type and the level of practice may of course be adjusted to suit everyone.



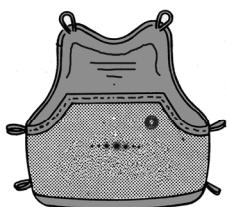
Shinai



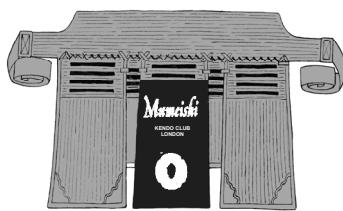
Men



Kote



Do

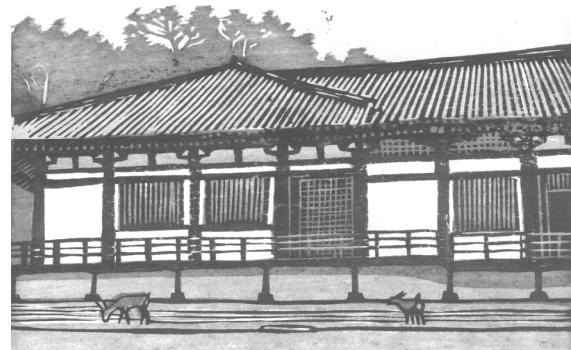


Tare



The Dojo

The hall used for Kendo is known as the Dojo. The word Dojo has its origin in Buddhism and means place where ascetic training in the principles of Buddhism took place. Accordingly, this area, was highly respected as a holy and spiritual training place. Today a dojo is a place in which the martial arts are taught and practised. However strong links still exist binding today's dojo to their predecessors. There are many different dojo layouts, one feature often found in some dojo is the Kamidana , a miniature shrine to the patron saint of the dojo. Some dojo have a banner or writing describing the dojo name or policy. The place reserved for sensei or respected guests is called the "Kamiza" or "Joseki" (high seat). The traditions of Kendo require a strict observance of etiquette within the dojo by all. Kendo starts with courtesy and finishes with courtesy. When compared with other sports it would be easy for Kendo to degenerate into wild and uncontrolled aggression. By keeping to strict codes of behaviour, students of Kendo keep the conflicting emotions generated by Kendo under control.



Etiquette in the Dojo

Try not to arrive late at the dojo . Be at the dojo in plenty of time to change and warm up etc.

Remove shoes before entering the dojo, never walk to the dojo in bare feet

When entering or leaving the dojo, make a correct standing bow (rei) to the dojo honouring the place of practice.

Carry your equipment and other bags into the dojo in a most respectful way and place them on the floor in a safe and correct way.

Make sure the dojo floor is cleaned and safe before starting practice.

When in the dojo the armour should only be put on or adjusted from seiza position (Kneeling down).

The sensei's of the dojo should be treated correctly and with respect at all times.

The sensei sits on the high side of the dojo which is called the "kamiza" (joseki), the senior sensei sits furthest away from the door. All the others sit opposite the sensei; often the senior grades are first in line with lower grades down the line but other factors such as age can be taken into account.

Try not to walk in front of other kendoka sitting on the dojo floor. If this is unavoidable, bow slightly and extend your right hand in front of you as you pass.

Do not step over a shinai or bokuto, but walk around it.

Do not move another player's armour unless asked to or permission is given by the owner.

Bow to your opponent at the start and finish of each practice.

During practice higher grades stand on the sensei side of the Dojo, facing the lower grades.

If shinais or armour need to be adjusted during practice, you should indicate to your partner by rising your right hand and then, both in standing position put your shinais away (Osame-to) step back out of the way of others. You should sit in seiza and make the necessary adjustments. The opponent waits until the adjustment is made, then both bow and recommence practice.

If you have to leave the dojo during training for any reason please ask permission from the dojo senior member (Senpai) or the sensei. It is good manners to let us know also if you are not feeling well, you might need help .

During Kendo practice, there should be no talking between players. The training session is a time of learning and not a time for discussion or gossip, there is time enough for this afterwards.

Respect at all times should be shown to the sensei, dojo and fellow students. Personal thanks are expressed with a kneeling rei between sensei and students, and amongst fellow students.



The final rei marks the end of the training session and students are free to leave the dojo. However bogu should be properly packed away before leaving the dojo.

If relaxed sitting is permitted sit with legs crossed and back straight. Ensure feet are covered by hakama. This is the only other acceptable sitting position in the dojo other than seiza. Do not allow yourself to slump.

Seiza (Formal sitting kneeling)

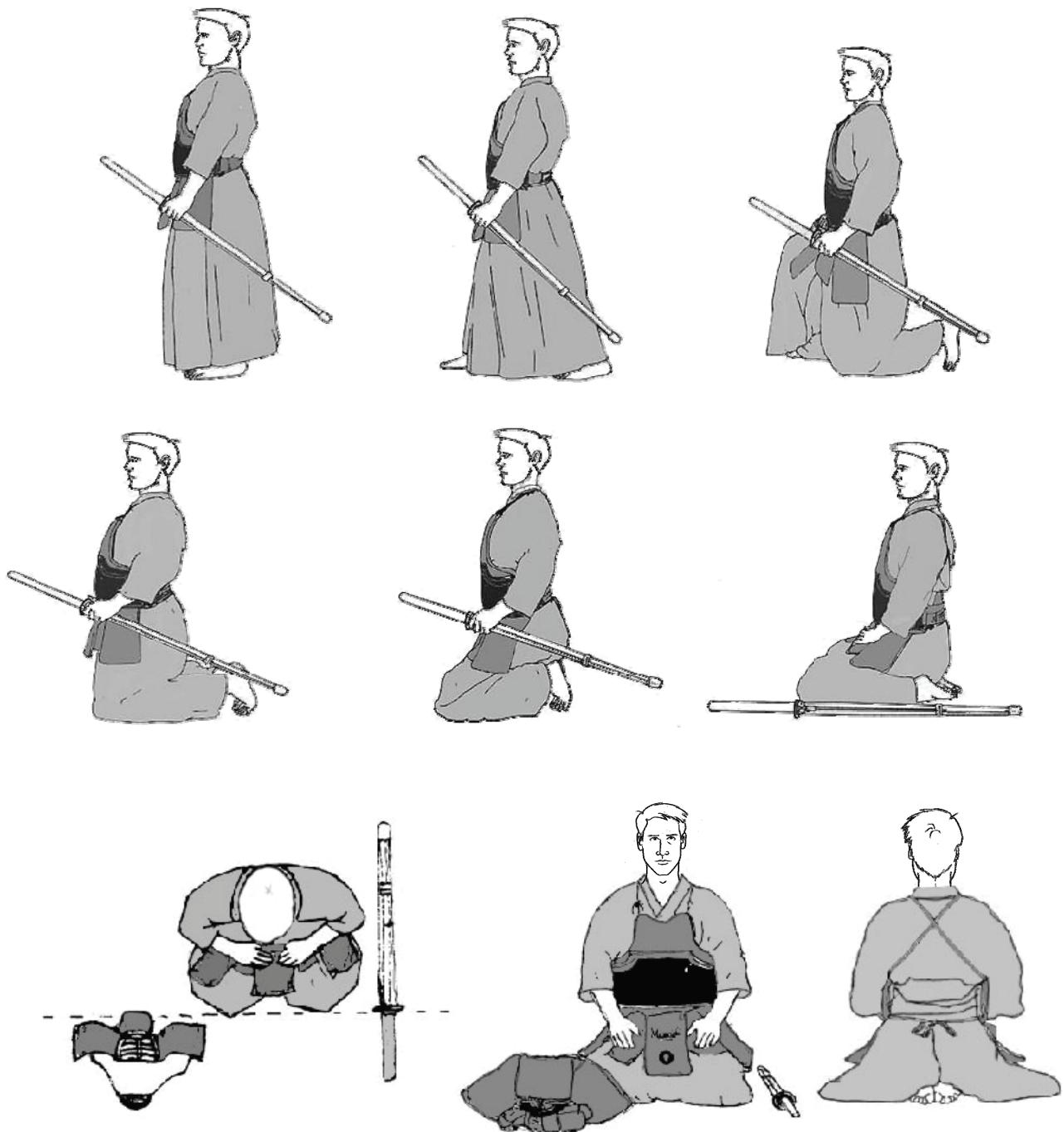
Seiza is the formal Japanese style of sitting (kneeling). Kneel with your knees about 20 cm apart, your feet should be slightly crossed, with the big toe of the right foot resting on top of the left. Your hands should rest lightly on your thighs with fingers extended and together. The back should be straight, with shoulders relaxed and head looking directly forward with the mouth closed. The correct way to assume seiza from a standing position is to lower your weight onto your left knee first, and then your right. Once you have assumed seiza it is important that you carefully adjust your position, so you are initially comfortable (this may take some practice) as it is important, that once you are sitting in seiza you do not adjust your position.

The first reason for this is that it is impolite, from an etiquette point of view, to move around whilst a senior person is speaking to you. The second is that whilst seiza is uncomfortable because it restricts the flow of blood to the lower legs. The practice of rocking the body weight from one leg to the other, whilst being rude, causes an unnaturally high blood pressure in the lower legs, as it traps more blood in the lower leg than would normally be there, which can cause nerve and blood vessel damage. When rising to a standing position, the reverse process is used, place the right foot on the floor first and stand up. Your hands should not touch the floor either in kneeling or rising from seiza, and the back should remain straight at all times.

Seiza

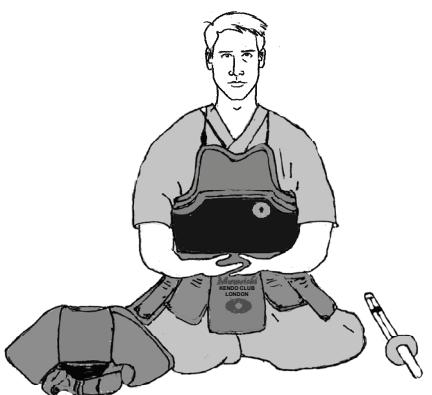
(formal sitting)

Diagram shows how to sit down and stand up and how to place your shinai, kote and men in front of you



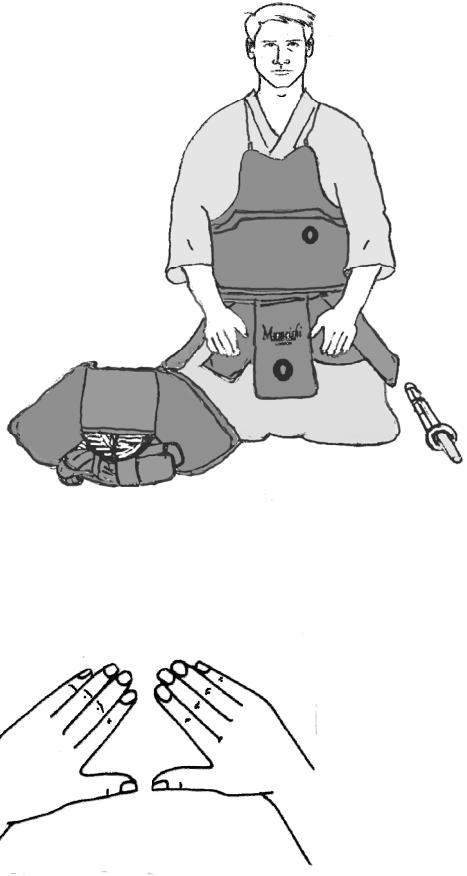
Mokuso (Meditation)

From seiza, lightly close your eyes and rest both hands palm up in your lap. Place the fingers of either the left hand or the fingers of the right hand on top. The thumbs should touch lightly together. Quietly start breathing, slowly from the abdomen. Now open your mind to the kendo practice and away from any other thoughts



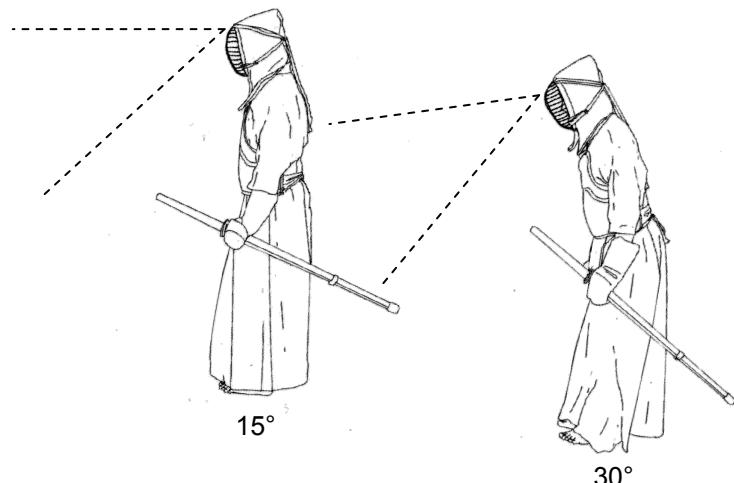
Rei (The bow) Zarei (Kneeling bow):

Keeping your eyes on your opponent and without raising your hips or bending your neck, lean your body forward. Advance your hands slightly in front of your knees, placing both of them on the floor with finger tips just touching slowly lowering your head. Hold this position for a brief moment, then reverse the process to return to your original position. Be careful not to stick your elbows out like wings, and not to let your head touch the floor.



Ritsurei (Standing bow)

Keep eye contact with your opponent and without bending your neck or knees, bend your upper body forward, at the hips, to an angle of about 15° to your opponent and 30° to Kamiza (Joseki) looking at the floor. Keep your arms at the side of your body not letting them swing forward in front of you. Make sure the tip of your shinai does not raise up, keep it pointing down. Hold this position for a short period and return to a normal standing position.

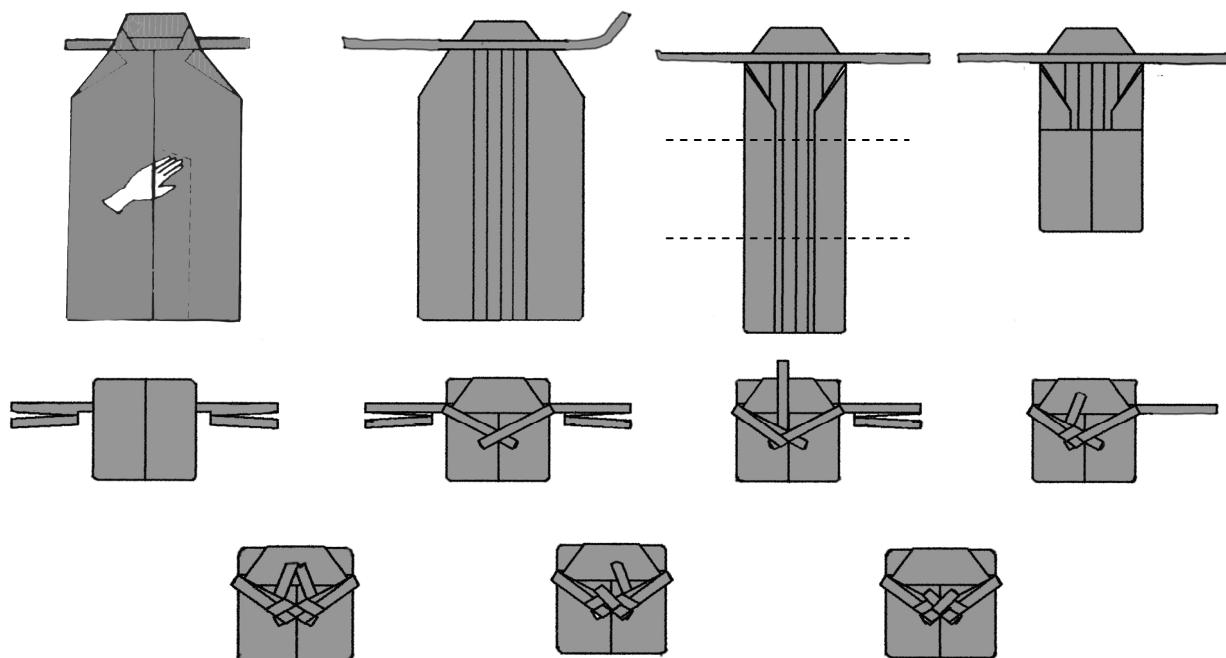


HOW TO WEAR AND FOLD YOUR HAKAMA AND KEIKOGI

It is often said that Kendo starts the moment you set foot within the Dojo. This is not however entirely true, as before you enter the Dojo you must change into your Hakama and Keikogi, and this is the point at which you must also slip into your Kendo mind. From the first moment you set foot in a Dojo, like it or not, you and your Kendo are being judged. So it is important to create a strong and positive first impression by showing that if you know nothing else, you at least know enough to be able to dress yourself properly. This will mean that people will be more willing to spend time with you on other areas of your Kendo. If however you enter the Dojo poorly dressed, in a hakama or keikogi in bad condition or a hakama that has obviously not been folded properly, you will instantly create a bad impression, that will be very hard to overcome, no matter what standard of kendo you have. It is therefore important to learn how to wear your hakama and keikogi correctly and also to learn how to fold your hakama, so it always looks as good as the day you bought it. This will have a two fold effect, the first is that you will look good when you enter the Dojo. If you look good you will therefore feel good about what you are doing, things will become a little easier.

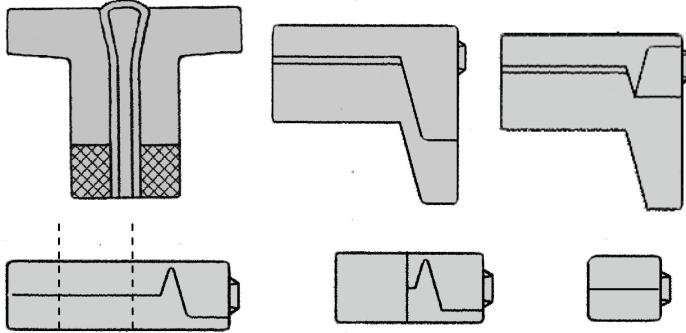
Folding the hakama

A hakama appears deceptively difficult to look after, but is in fact quite easy to maintain if you spend five minutes after each time you wear it, by folding it. Washing is not a problem, just make sure all the pleats are hanging in approximately the right place when you hang it out to dry. Having dried your hakama you will want to fold your hakama properly, as there is no point in putting on a hakama if it hasn't been folded properly.



A correctly folded hakama will never need ironing. First holding the front and the back together at the top, shake the hakama out so that the pleats are sitting in about the right place. Next make sure the inner middle pleat inside, is sitting to the right as shown in the diagram. Now lay the hakama flat on the ground with the back up, make sure the pleats in the back of the hakama are sitting properly, working from the inside to the outside. Grasp the hakama at the top and bottom at the centre and holding it tight turn it over, being careful not to disturb the pleats in the back. Now make sure the pleats in the front are sitting properly, working from the middle to the edges. Once it is all lying smoothly, fold the sides of the hakama in to form a neat rectangle. Finish by folding the hakama into thirds to form a neat package, then following the diagram fold the himo (straps or ties) to complete the job. Remember you haven't really finished playing Kendo until you have packed your equipment away properly.

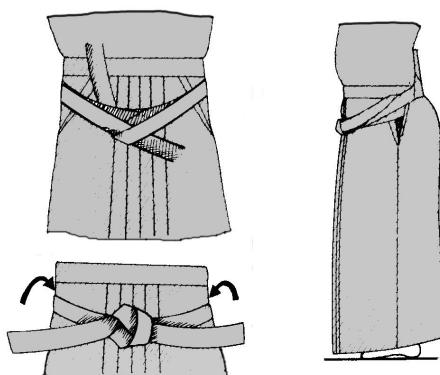
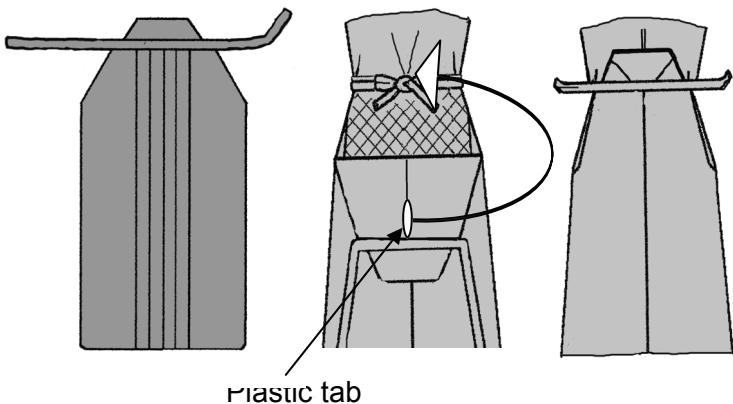
Now with a properly folded hakama and keikogi you are ready to learn how to wear them correctly. The first step in the process is to put on your keikogi, and here there is little scope for error, so long as you remember that the left side of the keikogi crosses in front of the right, the himo (tie) on the breast should be tied in a neat reef knot that sits horizontally across the chest. Next grasping your hakama evenly



by the front, step into it, and lift it to a position just above your hips. To ensure that the front of your keikogi sits flat hold the hakama slightly off centre, to the left, then holding the hakama against your stomach gently twist it into a central position. It is important that the front of the hakama sits centrally on your body and is not twisted either to the left or right. Once you are satisfied that your hakama is properly positioned, slide your hands along the tapes and around your body to the middle of your back, being careful not to disturb the front. At this stage the tapes should form a horizontal line around your body and sit just above your hips. Now cross the tapes over at the back and bring them around to the front so that they will cross again at the front about 5 cm below the top of the hakama. Bring the tapes around to the back again, ensure that the tapes sit flat around your body, and tie them in bow or knot. At this stage it is a good idea to make sure that your keikogi is sitting properly on your back. Do this by grasping it below the tapes and gently pulling both sides down and towards the front, so that the cloth at the back of the keikogi sits flat against your back with no gathers or excess, also make sure the front of the keikogi is sitting neatly across your chest. Now pick up the back of your hakama. Some hakama have a small spoon shaped plastic tab attached inside the back, slip this down between your back and the tapes, coming from the front of the hakama. If your hakama doesn't have this tab ignore this step. Holding the back of the

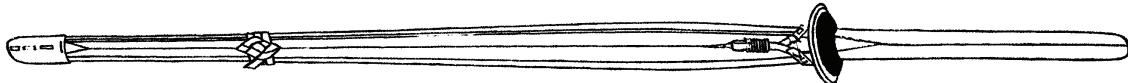
hakama slip the side tapes under the top tapes coming from the front of the hakama and pull them round to the front following the line of the lower set of tapes. Tie the tapes at the front in a reef knot in such a way the knot holds together all the tapes at the front of the hakama, now take the loose ends of the tapes and tuck them neatly under the other tapes at the sides. If you have a correctly fitting hakama, and you have followed the instructions, your hakama should hang so that it just clears

the tops of your feet at the front and is slightly higher at the back. Dressed properly you are now ready to enter the Dojo. Of course there are many other important things you must remember on entering the Dojo that will help to make a good impression, each supporting the other. Dressing properly is important, but taking the opening idea to its logical conclusion, you will find that everything you do outside the Dojo will have an effect on your Kendo, and in turn Kendo will have a positive effect on your life.



Shinai care and maintenance

As the shinai is one of the main pieces of equipment used in the practice of kendo and the one with the greatest potential to inflict serious injury in the event of a component failure, it is vital to carry out regular inspection and maintenance of your shinai. Whether you own a traditional bamboo shinai or one of hi-tech carbon graphite it is your duty to your fellow students to ensure that your equipment is in good condition. There is no excuse for causing an injury through the neglect of maintenance of your shinai. If deterioration of your shinai is detected during training, stop immediately, excuse yourself and change to another shinai.



Areas to check

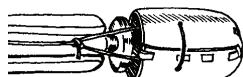
Slats check for splinters, cracks, or break down of the bamboo itself. Repairs to minor splinters can be made by sanding them out you can use WD40 or silicon spray or buy shinai sprays from Japan. These provide a good protection for the bamboo slats . Store your shinais in a cool humid environment. Taping of worn or damaged slats is unacceptable.



Carbon graphite, check for cracks, or areas where the carbon graphite core is exposed. There is no way to repair a damage carbon graphite slat. If there is any doubt as to the safety of a carbon slat do not use it. Store carbon shinais in cool place away from direct sun light as they are susceptible to UV radiation. For both types of slats, remember, 'when in doubt throw it out'.

1. **Sakigawa:** check the top for signs of wear and loose stitching, if the slats or the sakigomu can be seen through the sakigawa, replace it.
- 2 **Sakigomu:** check that the sakigomu is fitted in the end of the shinai correctly, and is not damaged. This is particularly vital in the case of carbon graphite shinais, as a damaged or incorrectly fitted sakigomu in these can lead to premature and, dramatic destruction .

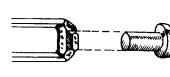
Good Sakigawa



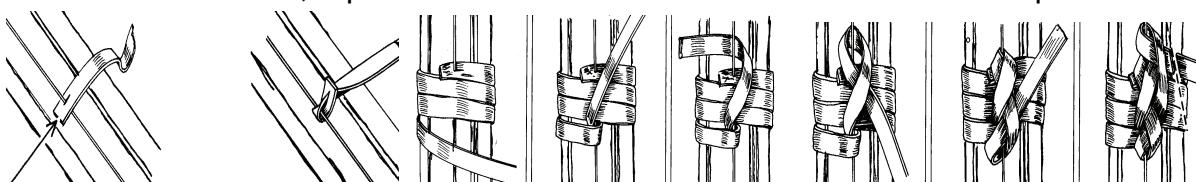
Bad



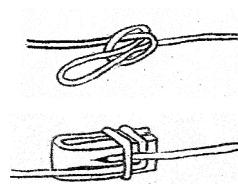
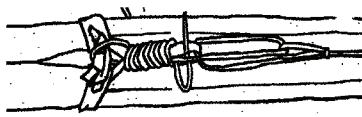
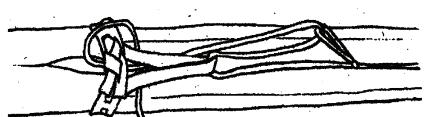
Sakigomu



- 3 **Nakayui:** check that it is tied tightly and in the right place at $\frac{1}{4}$ of the total length of the shinai, replace it when it breaks see below for how to tie up.



- 4 **Tsuru: (Cord)** ensure that it is tight enough to hold the sakigawa in place, but not so tight that it causes the shinai to bow. See bellow how to tie



- 5 **Tsukagawa: (Handle)** check for wear points on the leather handle and for breakdown of the seam. Replace if the seam is splitting or there are any holes in it.

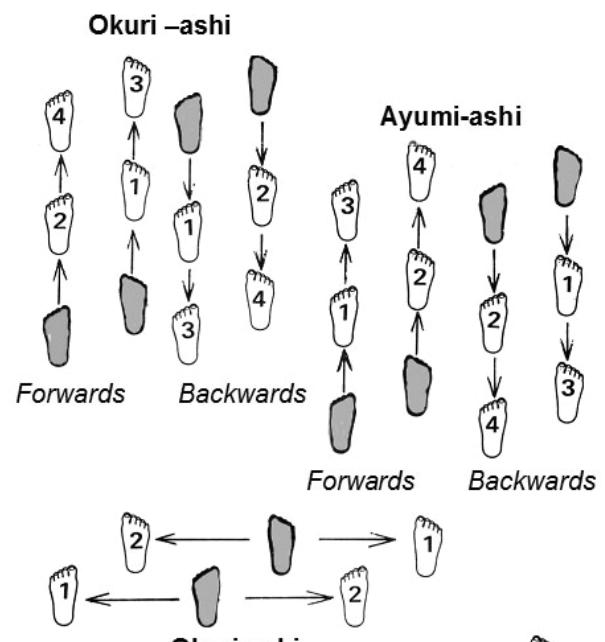
Ashi-Sabaki (Footwork)

Kendo footwork is designed to allow freedom of movement yet at the same time allow an immediate response to any situation that may arise. Since the almost unlimited variety of techniques require coordinated foot and shinai movement, footwork is considered the foundation of kendo. Without a firm foundation of footwork on which to build, it will be difficult to achieve effective kendo techniques. There are four main styles of footwork that provide the necessary range of movement required for effective kendo.

Okuri-Ashi

Used in cuts and thrusts requiring fast, short range movement in any direction. This kind of footwork can be used with many techniques, since it is employed to cover distances of one or two steps in any direction. Begin by advancing the foot corresponding to the direction in which you intend to move.

Immediately draw the other foot quickly to the one you have just advanced.

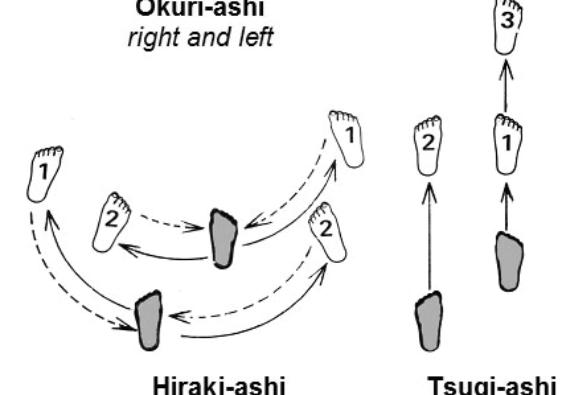


Ayumi-ashi

For use in moving forward and backwards to cover large distances quickly. In effect this type of footwork is the same as natural walking

Hiraki-Ashi

Is used in situations where it is necessary to move to the side of your opponents yet still remain facing him



Tsugi-Ashi

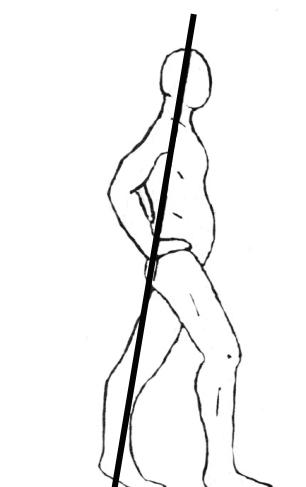
This style of footwork is used when you need to make continuous attacks over a distance that cannot be covered easily using okuri-ashi .

Note:

Do not lift your feet too high but slide them across the floor as if you were on a sheet of paper . Think of your hips as the centre of your body, and move so that your hips travel in a horizontal line and do not move up and down.

Kendo no Shisei

Posture and balance are very important in how you can move and react when you need to. Perfect posture is 50% of your body weight on both feet but this is not possible. We should try not to let our weight go higher than 58% on the front or back foot. If it goes to 60% on the front foot you cannot lift it off the floor. 60% on the back foot now you cannot move forwards. Try to imagine a line running from the back of your neck right down to your left heel, this should be no more than 5% forwards. This is the perfect posture where you can move forward or backward. Maintaining this posture at all times with good footwork you can react to any situation instantly.

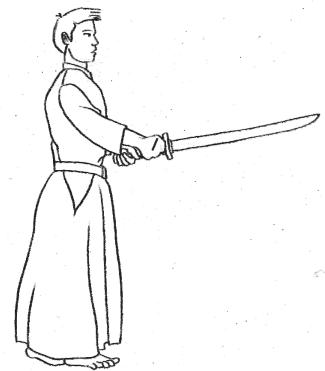


Kamae

The kamae (the word can mean an attitude or a posture) falls into two categories; physical positions and spiritual positions. Although in general usage the term refers to the physical position of a player, it is important to realize that this is the outward manifestation of that player's spiritual or mental position, the one being determined by the other. In actual practice, the position one assumes is determined by the relationship with the opponent. There are five basic kamae, called goho-no kamae, which consist of Jodan, chudan, gedan, hasso, and waki-gamae. Of these chudan, jodan and gedan-no-kamae are most common.

Chudan-no-kamae

Chudan-no-kamae (central position) is the basis from which the four other kamae come from. It is also considered the most effective because it permits the most rapid response (either aggressive or defensive) to any action made by the opponent. Standing with your body weight evenly distributed over both feet. The right foot should be slightly further forward than normal. The left foot should be in a position with the toes in line with the back of the right heel and about two fists distance apart with heel slightly raised . The tsukagashira (handle of the shinai) should be nestled in the heel of the left hand and be gripped firmly by the little and ring fingers, while the other fingers and thumb provide a relaxed support. The right hand should lightly grip the tsuka (handle) just below the tsuba (guard). The left hand should be in a position about one fists distance from the navel, and the kensen (point) should be directed at the opponents throat with the tsuru (string) on the top of the shinai. Centre your gaze on the opponents eye, but watch his entire body. Your elbows should be in a relaxed position neither locked nor bent too much.



Jodan-no-Kamae

This is the most aggressive of the five kamae and projects an aura of total confidence. It is therefore important that anyone using this kamae be very confident in themselves, otherwise they will be unable use this kamae convincingly. There are many variations on this particular kamae, but the most commonly encountered is that known as hidari Jodan. This kamae is most effective in attack, as a very rapid attack can be made from this position in response to any variation in the opponents kamae. Taking chudan-no-kamae as your base, advance your left foot forward, whilst at the same time raising your right hand to a position directly above your forehead. The shinai should point up and back at an angle of about forty-five degrees, while the left hand is directly above the left foot. The body weight should be biased slightly forward onto the left foot.



Hasso-no-kamae

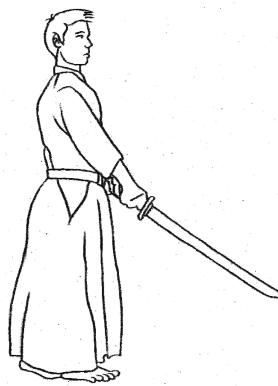
This version of Jodan-no-kamae is infrequently used in modern kendo. Hasso-no-kamae has its origins on the battlefields where a soldier using Jodan-no-kamae would risk fouling his hands or sword in the crest of his helmet. This particular variation of jodan-no-kamae also has the advantage that at no time do the arms pass in front of the face and thus obscuring the opponent. It also allowed for the full weight of the body to be brought into play during the cut. As with Jodan-no-kamae, Hasso-no-kamae also projects a feeling of strength.



Gedan-no-kamae

Gedan-no-kamae in modern kendo represents a defensive, waiting position as it encourages an opponent to launch an attack which can easily be countered with Oji waza.

Historically gedan-no-kamae allowed a swift upward cut into an armored opponents unprotected under arm, with devastating effect.



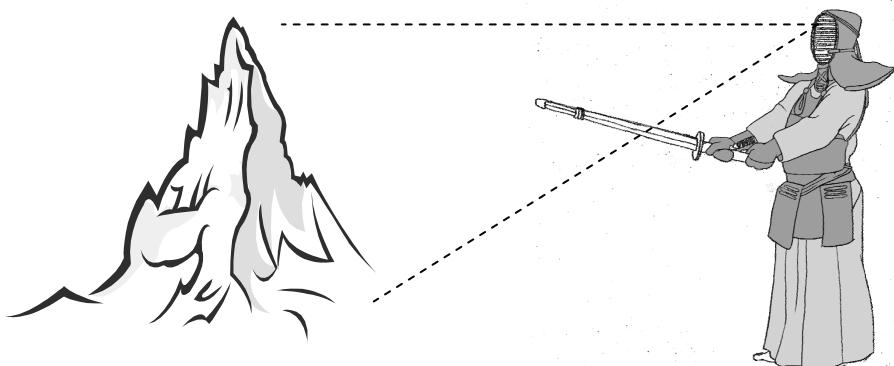
Waki-gamae

Waki-gamae also represents a position developed in more troubled times, but which no longer plays a great part in modern kendo. The purpose of waki-gamae was to hide the length of the weapon from ones opponent and lure him into your cutting range, by showing him a number of unprotected targets. This was quite a dangerous position as it left the body unprotected and provided only one counter to an opponents attack. Waki-gamae like Gedan-no-kamae is also a waiting posture.



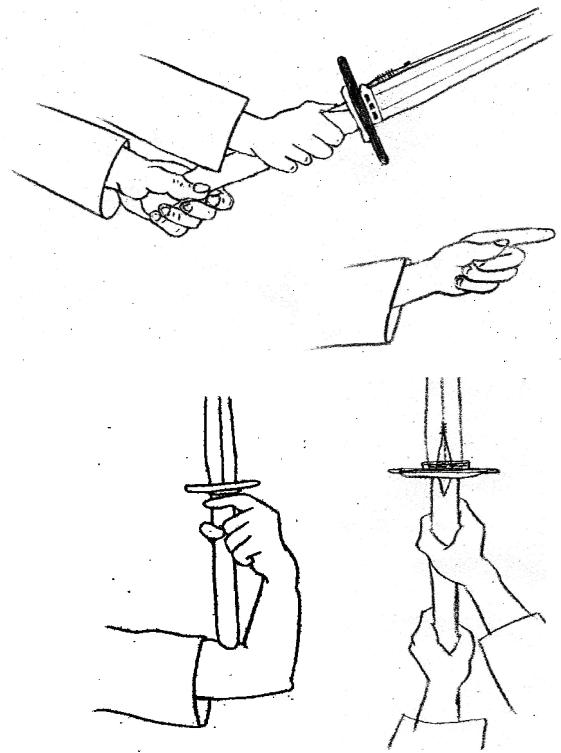
Metsuke

In all kamae it is important to be aware of every detail of your opponent's actions, without letting your gaze fall on any one particular area. This concept is known as metsuke, and is very important. When you attack the position of your gaze can easily betray your intended action, leaving you open to easy counter attack. You should imagine you are looking at a far mountain seeing every thing that is happening on that mountain.



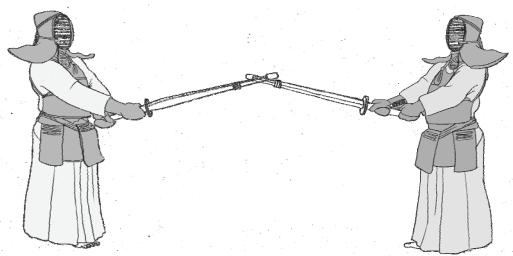
Holding the Shinai correctly

Holding the shinai in your left hand at the bottom of the handle with the string facing up, place the tip of your shinai on the floor in the middle of your body, in this position your hand has to wrap around the handle with the fingers all at a different level just like a pointing hand forming a V shape with your index finger and thumb. Now lift the shinai up to middle of the stomach with your left hand about one fist away from your stomach. Next find where you should put your right hand, to find this out place the end of your shinai handle in the bend of your right elbow, point the shinai upwards, and then grip the handle with your right hand. Wrap your fingers around the shinai in the same way as your left hand was, this is where your right hand should always be held, the tsuba guard should be about 2 cm more forward from your right hand. Now holding your shinai with both hands you can start to learn how to use and move the shinai in a relaxed manner.



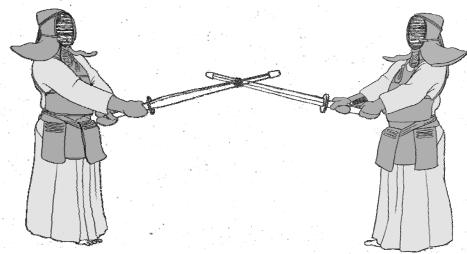
Maai (Distance)

The spatial distance between one's self and the opponent. The gap between two opponents. The establishment of maai through the relationship with the opponent is a delicate and important matter.



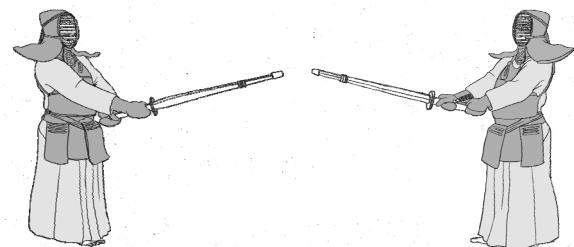
Issoku-itto-no-maai

The distance which enables a player to strike his opponent by taking one step forward and also to evade the opponent by taking one step backward. This one step distance in kendo is different for everyone so you have to find out which is your own one step distance.



Chikai-maai

This distance is called chika-maai (close distance). A smaller distance than issoku-no-maai. At this distance one's strike can easily reach the opponent, but at the same time your opponent has the same opportunity to strike you.



Toma- maai

This distance is referred to as toma-maai. A distance which is farther than issoku-ittou-no-maai. The distance from which the opponent's strike cannot reach you, and, at the same time, your strike cannot reach the opponent. There are some kendoka that can make this distance so never relax your mind.

Suburi

The practice of moving the shinai or bokuto through the air is called' suburi. Suburi is an indispensable part of kendo training as it helps to build up strength and control. It also helps to train the mind and muscles in the correct striking action, so that when it is required a correct strike can be performed with little or no conscious effort. The most important point in the basic motion is for the shinai to move in perfect coordination with the body. All motions should be' performed so that the left hand always moves along an imaginary vertical line in the centre of the body. The tip of the shinai should trace a large circle through the air.

Joge-buri (vertical cuts)

From chudan-no-kamae, swing the shinai in a wide arc straight up, as far above your head as possible. At the top of the arc do not let the motion stop but immediately reverse the motion of the swing, and cut straight down until your left fist touches your abdomen. During the downward motion take one step forward using okuri-ashi, timing it so that your front foot finishes its forward motion at the same time that the shinai ends its downward movement.

To stop the shinai from touching the floor twist both hands inward on the tsuka (at the same time putting more tension into your grip). Repeat this sequence but this time take one step back using okuri-ashi on the downward motion. Repeat this sequence as many times as instructed alternating between forward and backward cuts.

1. Do not alter the way you hold the shinai during the upward or downward section of the swing,
2. Push the shinai up with your left hand, do not pull it up with the right. The right hand should be relaxed at all times except at the bottom of the swing when it is twisted in to stop the movement.
3. As you become more experienced and more enthusiastic, vary the strength and speed of your action.
4. Remember both hands and shinai should move along a vertical line in the centre of the body deviating neither left nor right.

Naname-suburi

This exercise is basically the same as joge-buri except that the right hand is used to guide the shinai on a diagonal right to left trajectory, of approximately forty-five degrees, during the forward down stroke, and on a left to right diagonal path, also of about forty-five degrees, during the backward downward stroke.

The angles of the right and left movements should be equal. Remember to use your tenouchi grip on the shinai at the end of each movement.

Remember the right hand act only to guide the shinai through the strike whilst the left hand provides the power in the strike.

Be aware of all the points outlined above for joge-buri.

Note

As with all kendo techniques do not lift your feet too high but glide across the floor as if you were gliding on a sheet of paper

Kihon Keiko Ho Basic Techniques with a bokuto (wooden sword)

This is a set of nine forms that covers all the different (waza) techniques that are used in Kendo developed recently by senior sensei of AJKF, as another teaching aid to help you understand the basics of kendo movements, of attacking and counterattacking (shikake and oji waza). The purpose of the bokuto keiko ho is to give an introduction to these basic techniques of kendo, and at the same time experience handling of the (bokuto) wooden sword. It has been formulated especially for beginners so that they can practice fundamental movements before they are able to wear (bogu) armour. Also it can be very useful for all kendoka to practice, to see how a technique works etc. Kihon Keiko Ho is performed in pairs; the motodachi who has the role of the one creating the openings, and the Kakari-te who has the role of the attacker practicing the prescribed waza;

1. Ippon-uchi no Waza : Men - Kote - Do - Tsuki

- 1 Men strike to the centre of the Men from Issoku-itto-no-maai (one step distance) with one step forward using (Okuri-ashi footwork).
- 2 Kote strike to the right Kote from Issoku-itto-no-maai (one step distance) one step forward.
- 3 Do strike to the right Do from Chika-maai (close distance) one step forward.
- 4 Tsuki thrust from issoku-itto-no-maai (one step distance) one step forward, in this form Motodachi should step back one step at the same time .

2. Ni-san-dan no Waza : Kote - Men

Strike to Kote then Men from issoku-itto-no-maai (one step distance) with two steps forward in this form, Motodachi should receive then step back once.

3. Harai waza : Harai - Men

Harai-men (Omote-harai-men) strike to the Men deflecting Motodachi Bokuto up to the right side from Issoku-Itto-no-maai (one step distance) with one step.

4. Hiki-waza : Hiki - Do

At first, Kakari-te strikes Men from Issoku-Itto taking one step forward Then, Motodachi defends the attack with (omote-suriage) technique without moving. Next, Kakari-te closes into Motodachi and make Tsubazeri-ai position with one step forward. After that, Kakari-te pushes down Motodachi Tsuba. Motodachi reacts raises up his/her hand and arms. Thereupon, Kakari-te strikes to the right Do at the same time stepping back.

5. Nuki-waza : Men - Nuki - Do

Motodachi strikes Men from Issoku-Itto with one step forward. At that moment, Kakari-te strikes Motodachi right Do avoiding the attack by stepping to the right side. After (Kakari-te body and toes should face towards Motodachi) .

6. Suriage-waza : Kote - Suriage - Men

Moto-dachi strikes Kakari-te right Kote with one step forward. Then, Kakari-te deflects Motodachi strike using the right side of Kakari-te own bokuto, swinging it upward from be low as if drawing an arc (ura-suriage technique), stepping back. Next, Kakari-te strikes Men with one step forward. The two actions of Kakari-te (suriage and striking) should not be separated.

7. Debana-waza : Debana - Kote

Moto-dachi raises up his/her bokuto a little as if he/she is going to strike. At that moment, Kakari-te strikes Motodachi right Kote (small fast movement) with one step forward.

8. Kaeshi-waza : Men - Kaeshi - Do

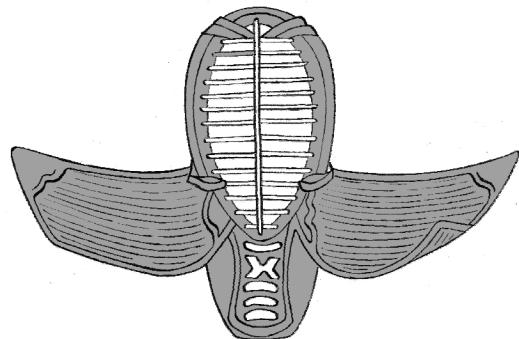
Motodachi strikes Men from Issoku-Itto-no-maai taking one step. Then, Kakari-te defends the attack over his/her head with (omote-suriage) technique and strikes Motodachi right Do immediately, with a small step to right side (Kakari-te body and toes should face towards Moto-dachi).

9. Uchiotoshi-waza : Do - Uchiotsu - Men

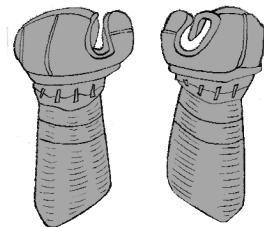
Motodachi strikes to Kakari-te's right Do. Kakari-te see Motodachi move and strikes his Bokuto diagonally downward to the right , stepping back to the left side. Then, Kakari-te strikes Motodachi Men taking one step forward.

This is only an insight into the different forms, laying out the different movements in each of them .There is still a lot more that we have not mentioned. Like Zanshin / Posture / Kensen / Maai / Tenouchi/ etc. These are the points you have to ask your Sensei (teacher) to show you.

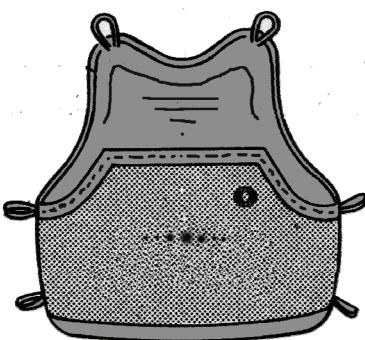
Kendo Equipment Bogu



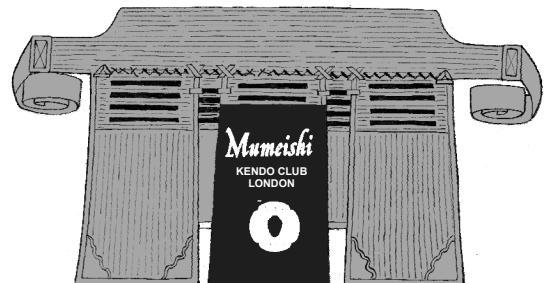
Men



Kote



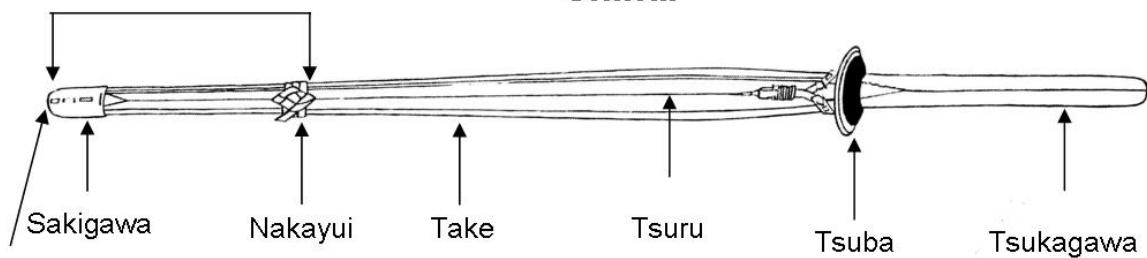
Do



Tare

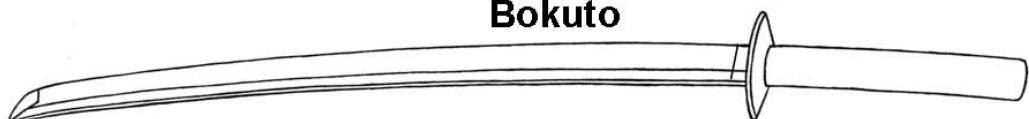
Datotsu-bu (Striking area $\frac{1}{4}$ of total length)

Shinai



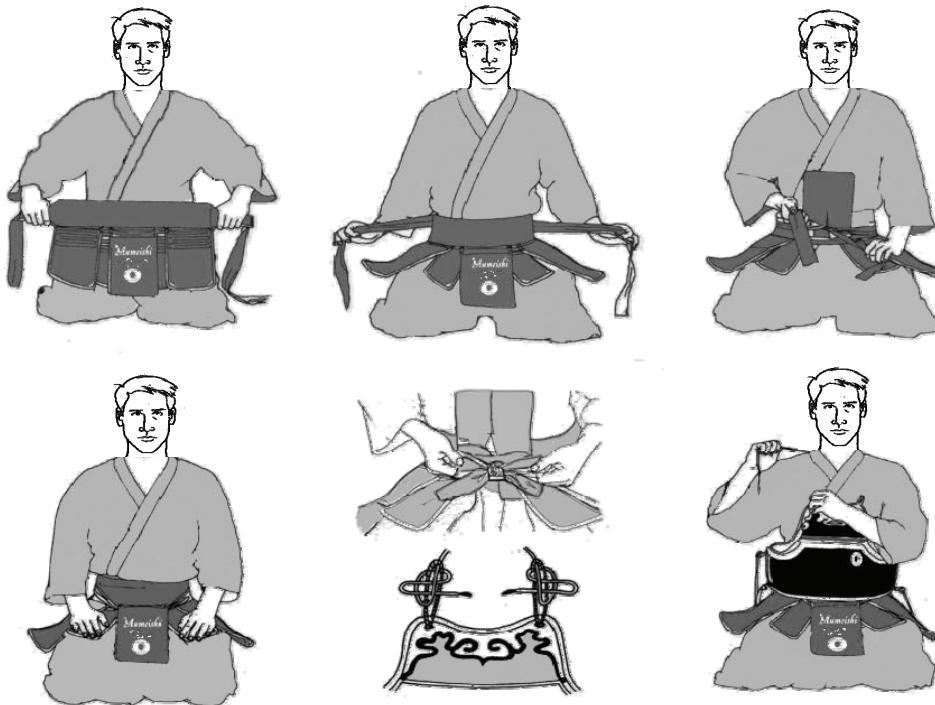
Kensen

Bokuto



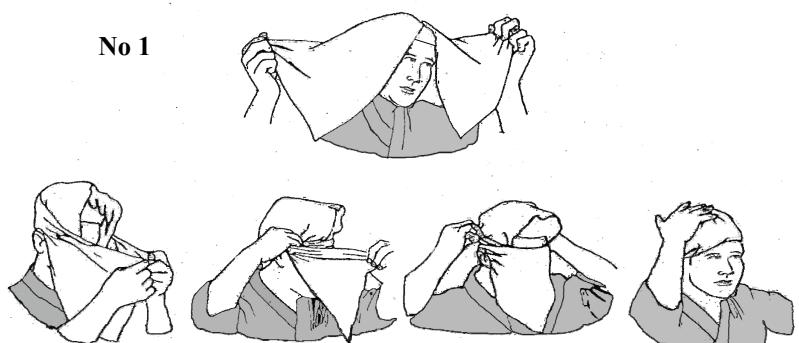
Putting on your Armour and Te-nugui

Wearing and removing bogu should always be done while seated in seiza. The first part of the bogu to be put on is the tare. Rest it on your lap with the obi up against your abdomen. Wrap the tare obi around your back, crossing them, and bring the ends back to the front. Lift up the central flap and tie the obi in a bow. Tuck the ends of the knot underneath out of sight. Next, put on the Do. Hold it in place with your arms while tying the himo. It should be a little higher than where you want to be, as it will drop a little when you release it after tying the himo. First take the left himo and cross it over your right shoulder. Tie it to the right loop as shown in the diagram in a half-hitch knot. repeat the process with the other himo. The loops that are left after tightening the knots should be pointing away from the centre. Tuck the loose end of the himo behind the top of the do (mune). Bring both of the bottom do himo around to your back and tie them in a bow. They do not need to be tight as they simply keep the do from flipping up.



Next comes the te-nugui. Hold it out in front of you by the top corners. Keeping the top edge relatively tight, pull the te-nugui over your head, so that what was the top edge now goes around the back of your head. The bottom corners should now hang to the sides of your head. Wrap one of the back corners around front to the other side of your head, keeping the te-nugui tight. While holding that corner

No 1

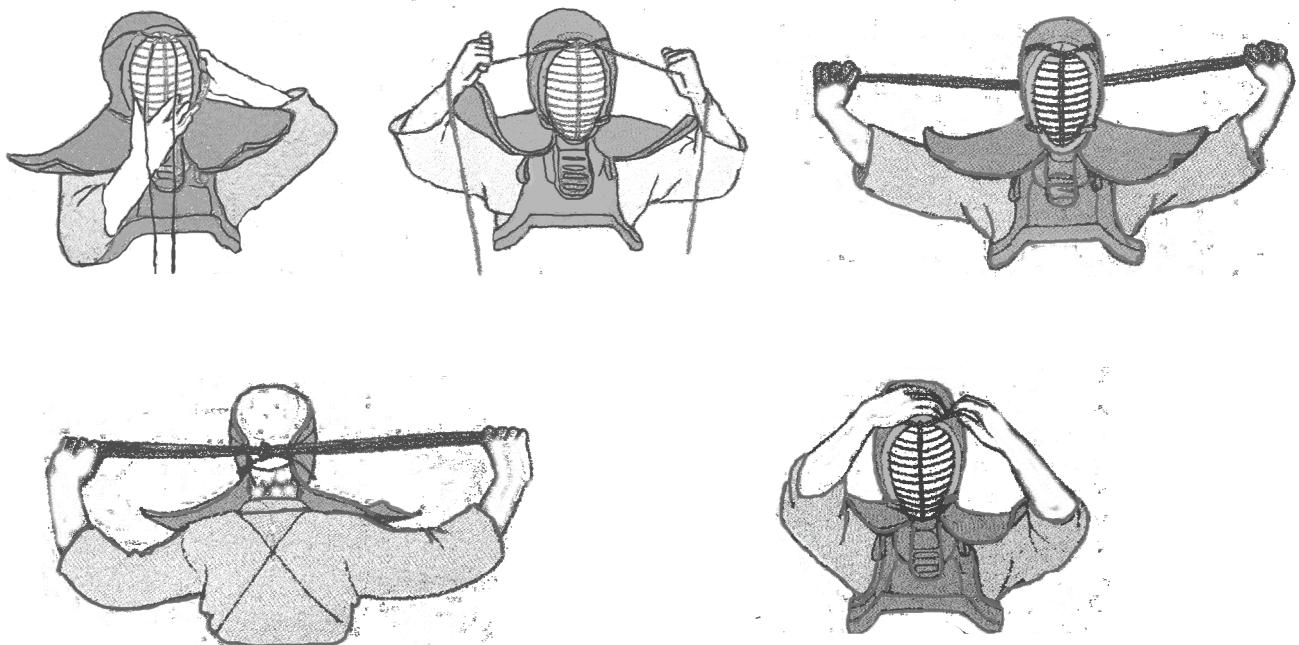


No 2



with a finger or two, wrap the other corner around and tuck it into the fold made by the first corner. Fold the corners that are now in front of your face up over your head. You may have to fold them in half before doing so, so that the te-nugui does not stick out the back of your men like a duck's tail. Diagram 2 shows a pre folded te-nugui. This is very good for children and beginners as it can be done at home or before training starts.

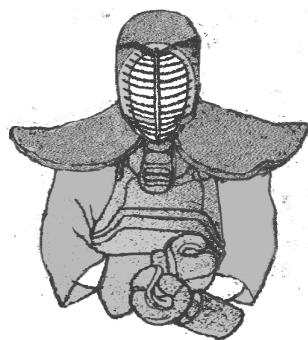
Put on your Men as shown, pull the himo tight and tie them around the back in a bow, making sure that the loops and bows are all the same length and no longer than 40cm. Make sure that the himo wrapping around the sides of the men are next to each other and not twisted or crossing.



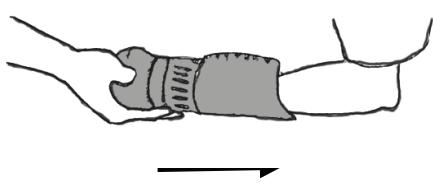
Finally, put on your kote. Put the left one on first. Avoid pulling on either the bottom of the open end or the tip of the mitten, as doing so repeatedly will break down the material and weaken the kote.



Putting on your Kote



Taking off your Kote

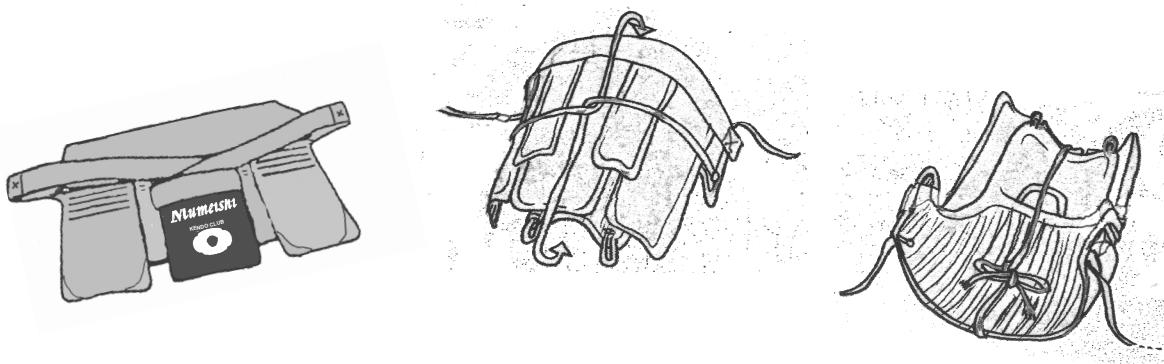


Put your left kote on first do not pull your kote on **push from the hand** as in the diagram then adjust, do not pull the kote strings, as kote should fit loosely around your arm

Always take off your right kote first, do not pull your kote by the hand part but **pull from the back** as shown in the diagram

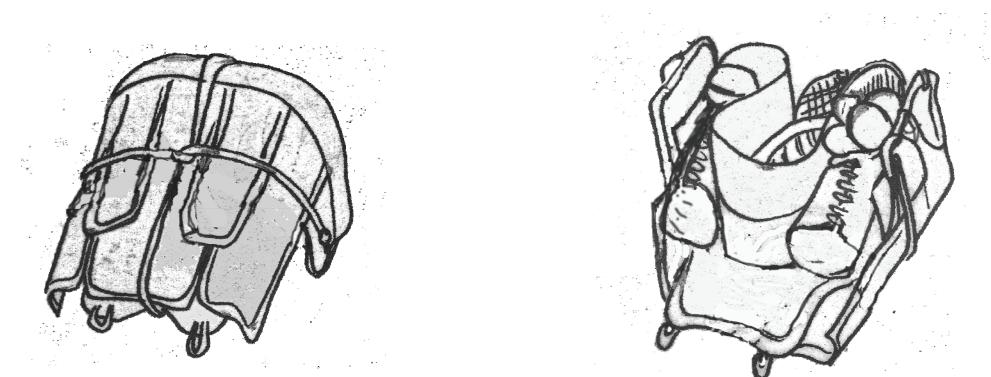
Removing your Men and Kote

When the command, ("men tore") is given to remove men and kote first remove the right kote and place it on the floor in front and to your right, with the hand pointing to the right. Then remove the left kote, and place it beside the right kote so that the thumbs touch. Now, using your right hand, reach around and untie the men himo, loosen the men and neatly collect both himo in your right hand. Then, holding the (men gane) in your left hand, slip the men off and place it on top of the kote. Remove the te-nugui and use it to wipe the sweat from your face, and then fold it neatly and place it in the men. Once the training session is over you can remove your do and tare by simply untying the himo.



Packing your Bogu up

Start by smoothing out the creases and wrinkles in the tare himo. Then, holding the tare face up, wind the himo around the central (O-dare). Once this is done, place the tare face down on the front of the do. Using the longer of the do himo tie the tare firmly to the outside of the do, then tie the ends of the tare to the ends of the do using the shorter do himo. Tying the tare to the do in this manner helps to preserve the graceful curve of the O-dare. Now using your te-nugui, wipe the sweat from the inside of the men and then place the men inside the do. Next smooth the wrinkles and creases out of the palms of the kote. This will help to keep the palms supple and smooth, and will also help prevent the palms from cracking or waxing. Place the kote in the do either side of the men. The regular use of an antifungal spray will help to control the buildup of odour and mildew. It is also a good idea to thoroughly air the bogu after each training session. Do not put in direct sunlight outside but somewhere dry in the shade.



Kirikaeshi

Kirikaeshi is probably one of the most important training exercises for kendoka of all levels, as it helps to develop good timing / footwork / body and hand control / breathing and stamina plus a good warm-up exercise before basic kendo training or keiko starts .

Kirikaeshi is often compared to a large wave crashing against a rock and then retreating.

Starting in chudan from (issoku-itto-maai) Fig A, then take a small step (okuri-ashi) forward, (semi).

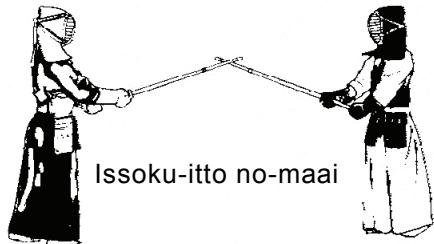
Then make an attack to the centre of the motodachi men Fig B. Following the strike step forward and make contact (tai atari) with motodachi Fig C . Then motodachi absorbs the contact, and steps back to striking distance.

Then perform a series of sayu-men strikes beginning on your right side, first striking the men above the opponent's left eye and alternating to the left Fig D . Attacker makes four (sayu-men) strikes while moving forward, one step every strike, using okuri-ashi foot movement.

After the fourth forward sayu-men is completed Fig E , the attacker then performs five sayu-men strikes moving backward starting from the right side and finishing on the right Fig F. making the total number of nine sayu-men strikes (right and left).

After the last (hike men) backward strike is delivered Fig G, then go to (issoku itto no maai) Fig A. Then repeat the whole cycle again. You finish the second cycle with a strike directly to the centre of the motodachi men Fig H. Then follow through after this last men attack finishing with good (zanshin) spirit to counterattack.

Fig A



Issoku-itto no maai

Fig E



Fig B

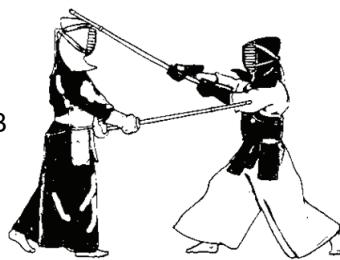


Fig F



Fig C



Fig G

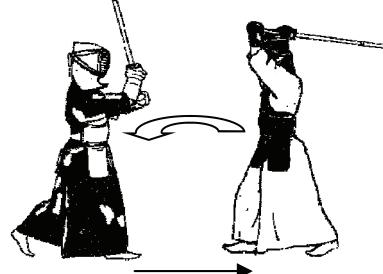


Fig D

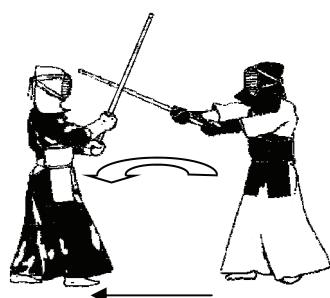
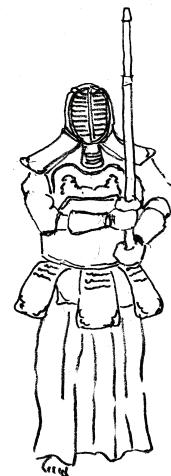
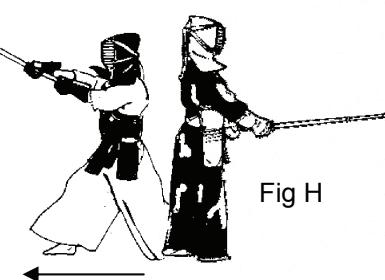


Fig H



Motodachi receives the sayu-men strikes as shown to the left and right and uses ayumi-ashi foot work only

Types of Techniques (Waza)

Shikake waza

| | <u>Attacking Techniques</u> |
|--------------|--|
| Ippon waza | one cut attack |
| Nidan waza | two cut attack |
| Sandan waza | three cut attack |
| Debana waza | pre-emptive attack |
| Harai waza | breaking through the kensen with a side or upward sweeping motion |
| Hiki waza | attacking your opponent in a backward movement |
| Katsugi waza | attack coming from the shoulder |
| Maki waza | breaking the opponent's kensen by rolling his shinai with your own |
| Osae waza | pushing down on opponents shinai |

Oji waza

Counter Attacks

| | |
|-----------------|---|
| Kaeshi waza | receiving the attack on your shinai with relaxed hands turn them over and counterattack |
| Nuki waza | avoid the attack and then counter attacking |
| Suriage waza | using your shinai to deflect opponents shinai to make counter attack |
| Uchiotoshi waza | striking down the opponents shinai then counter attack |

Numbers

| | |
|----------------|-------|
| Ichi | one |
| Ni | two |
| San | three |
| Shi or Yon | four |
| Go | five |
| Roku | six |
| Nana or Shichi | seven |
| Hachi | eight |
| Kyu | nine |
| Ju | ten |

Kendo Match (Shiai)

The strikes recognized in a kendo matches are

Figure 1- MEN, a strike to the crown of the head (A) or to either temple (B) (C)

Figure 2- KOTE, a strike to the right wrist when the hands are at waist level or to either wrist when the hands are at or above chest height.

Figure 3- DO, a strike to either side of the trunk of the body.

Figure 4- TSUKI, a thrust with the tip of the Shinai to the throat

(These are the only valid points.)

A match is won either when one contestant scores two points, or if only one point has been scored at the end of the match time they, win the match.

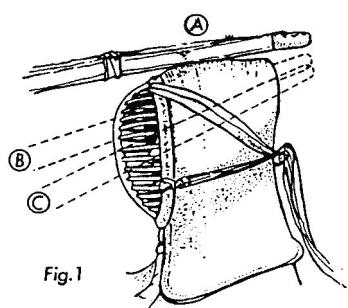


Fig. 1

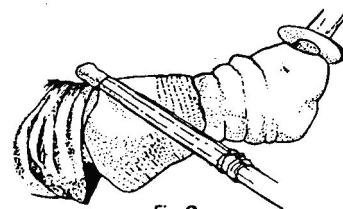


Fig. 2

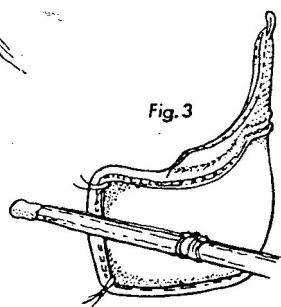


Fig. 3

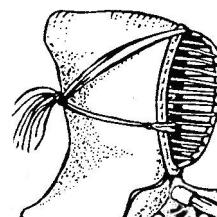
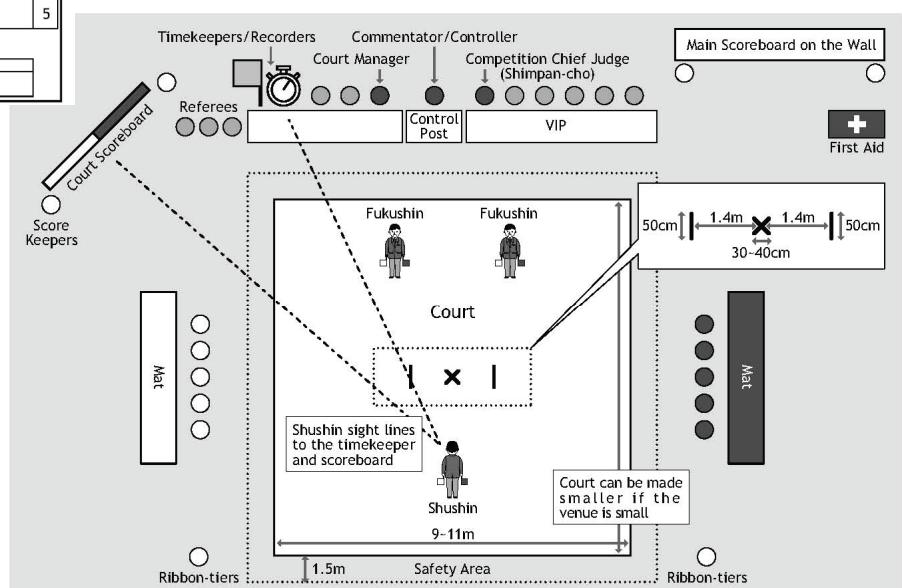


Fig. 4

| Court | Shushin | | Round # |
|-----------|----------------|---------------|---------------|
| A | Fukushin | Fukushin | |
| Team Name | | | Team Name |
| 1 Name | | (M) | Name 1 |
| 2 Name | D | | Name 2 |
| 3 Name | ● ● | | Name 3 |
| 4 Name | (H) X M | | Name 4 |
| 5 Name | △ K | T (M) △ | Name 5 |
| | ② Second Point | ③ Third Point | ① First Point |
| Winners | Points | Points | Winners |



The diagrams shows the court layout with all the court officials and the three referees on the court also the match scoreboard laid out for a team match showing how the points are made or lost in each match

Basic manners for competitors and spectators

- A. One should be polite and friendly to the other competitors, of course friendly rivalry is good and makes for a happy event, but do not over do.
- B. No food to be taken in to the hall, only water for re-hydration of the body.
- C. Please keep well back from the courts etc and do not cause any distraction in the hall.
- D. Your equipment should be kept safely out of the way
- E. When applauding do not shout, boo or whistle, please clap your hands In approval.
- F. These points also apply too the spectators.

Shinai and clothing control and regulation

- A Shinai should be in good condition made of bamboo or synthetic

- 1 No broken splinter or taped slats any time
- 2 Saki-gawa should not be opening up, and tsuru at right tension
- 3 Tsuba should fit tight to the top of the Tsuka
- 4 The naka-yui should be tied in the right place at $\frac{1}{4}$ of the total length
- 5 Shinai should be of the right length and weight for the age and group you are in.
- 6 No foreign bodies of any kind inside. Only the proper parts
- 7 Tsuba should not be bigger than 9 cm in diameter

- B Kendo-gi and Hakama

- 1 Hakama should be clean and tidy with good creases
- 2 Hakama tied right with the front lower than the back
- 3 kendo-gi can be white with blue pattern or blue or white, clean & tidy
- 4 Also you need a clean Te-nugui every time you practice

3

- C Bogu

- 1 Men / Kote / Do / Tare should be well kept and in good condition
- 2 Men himo in good condition and at the right length when tied 40 cm
- 3 Kote himo should not be long and hanging out, cut off or tie inside
- 4 Do should be tied at right height and himo tied correctly.

- D Personal

- 1 Make sure your toenails are keep short so you do not hurt anyone
- 2 Make sure your personal hygiene is good
- 3 You are in good health before you start
- 4 Only wear foot supporters if you have medical problem and tell the shinpan
- 5 No necklaces or other jewellery to be worn, can be dangerous

How to enter and behave in the match area

- 1 Make sure you are ready to take part and you know what court you will be fighting on and you have the right ribbon on (red/white), it is bad manners not to be ready and slows down the event.
- 2 Do not walk across any courts, always walk around.
- 3 Walk to your starting position do not run. Go to the centre of the court in line with the X and the two starting lines on the court floor, wait here outside the court until you are both ready.
- 4 Both step in at the same time then bow at a position that is three steps from the starting line. Move in draw your shinai and go down into sonkyo and wait for the referee to call Hajime (start). If a team match, all step in at same time 1st and 2nd players in armour with shinai. At the end of the match only the last player in armour with shinai .
- 5 Winning a point a call will be made. Men-ari Kote-ari Do-ari etc.
- 6 When Yame is called you must always go back to your start position. Maybe you have won or lost a point or there was some infringement. If Wakare is called you stop where you are and part and the referee will call Hajime.
- 7 To start the match after one point is called, the referee will call Nihon-me, if both have a point each the referee will call Shobu and when you win, the referee will call Shobu-ari. If a draw, the call is Hikiwake.
- 8 When Shobu-ari or Hikiwake is called you both go down in sonkyo. Put your shinai away Osame-to stand up holding your shinai at your waist, step back five small steps bow and leave the court smoothly without making any gesture to oncoming players or spectators.

What is the basic rules of Hansoku in a match?

- 1 There are quite a number of fouls Hansoku in the rules of kendo
- 2 The most common is stepping out of the court, others are laying shinai on your opponent shoulder / dropping your shinai / touching any shinai / pushing out with out making a cut / tripping / bad tsuba-zeriai / wasting time/etc. These only get one Hansoku against you and if you get another you lose a point.
- 3 Insulting or offensive behaviour/ drugs /prohibited equipment all carry the maximum hansoku disqualification. Shobu-ari to the other player and you are out of the championship.

How to react to the Shinpan

- 1 You must be very respectful to the shinpan referees on the court
- 2 If your opponent scored a point and you do not agree you must never show any dissatisfaction in any way to the shinpan.
- 3 The decision of the Shinpan is final.
- 4 This is Kendo respect, manners, and tradition.

Some kendo words to help you

| | |
|---------------------------|--|
| Arigato gozaimashita | thank you very much |
| Ashi | foot, leg |
| Ashi gamae | foot position |
| Ashi sabaki | foot work |
| Ato | backwards |
| Ayumi ashi | walking footwork |
| Batto | drawing of a sword |
| Bogu | kendo armor |
| Bokuto | wooden practice sword; used in kendo for kata and kihon |
| Chichigawa | leather loop to which himo is tied |
| Chika-ma | near interval |
| Chudan (no kamae) | shinai is held in front with the tip at the level of the throat or chest |
| Dan | level, grade. |
| Do | piece of kendo armor that protects the trunk also a cut to right or left |
| Dojo | place of practice (hall /room /etc) with wooden floor |
| Domo arigato gozaimashita | thank you very much indeed |
| Encho | extra time in a kendo match |
| Gedan (no kamae) | shinai is held in front with the tip at the knee level |
| Hajime | begin |
| Hakama | traditional loose pleated shirt worn by kendoka |
| Hansoku | a penalty incurred during a kendo match |
| Hara | belly, stomach |
| Hasso (no kamae) | holding the sword on the right side of the body with the tsuba at mouth level and the blade facing back 45° |
| Hasuji | line of the cut. |
| Himo | string, lace, tie |
| Hidari | left, the left side |
| Hiraki ashi | where it is necessary to move to right or left side of your opponents yet still remain facing them. |
| Issoku-ittou-no-maai | one step distance |
| Joseki. | high seat, see <i>kamiza</i> |
| Jigeiko | general practice; in kendo, usually refers to sparring practice |
| Jodan (no kamae) | high stance; the sword is held above one's head |
| Kakari geiko | continuous attacking practice, practice in which one person continuously attacks |
| Kiai | a shout or yell to generate power |
| Kamae | stance, position |
| Kamiza | shrine, focus of dojo |
| Kangeiko | special winter training |
| Kata | forms; in kendo, practice without bogu using bokuto in which two kendoka practice prearranged sets of attack and defense |
| Katana | long sword |
| Keiko | practice session |

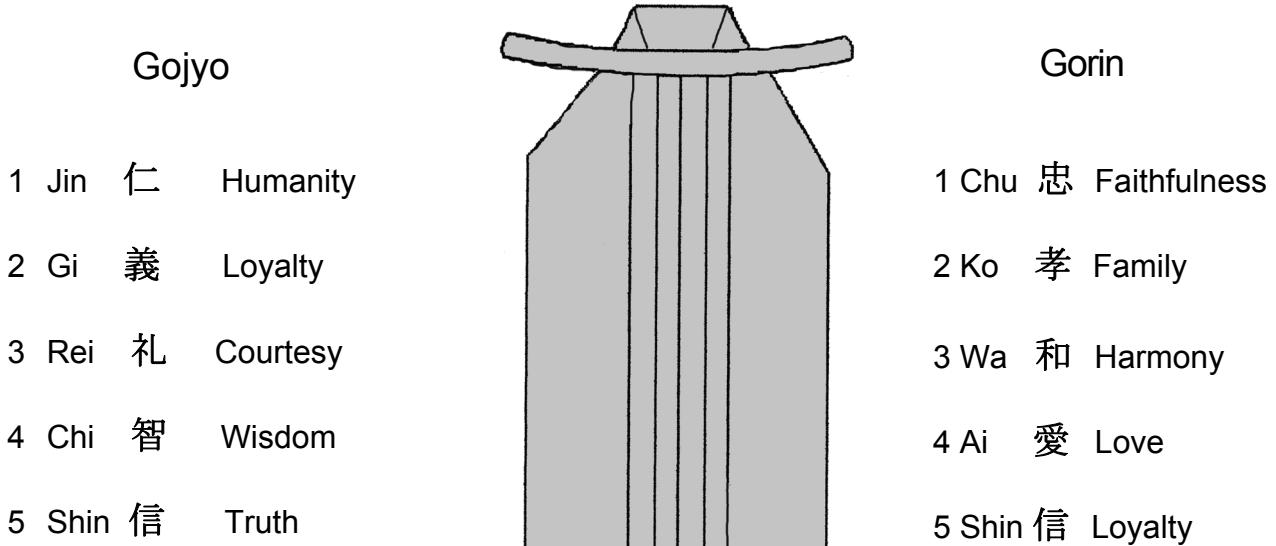
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|----------------------|---|
| Keikogi | training jacket |
| Kendoka | practitioner of kendo |
| Kensen | sword point |
| Kodachi | short sword, wooden short sword used in kata |
| Kirikaeshi | a exercise in which one cut to the right & left side of your opponent head whilst moving forward and backwards |
| kohai | one's junior |
| Koshi | hips, waist |
| Kote | glove, gauntlet; wrist; a cut or blow to the wrist |
| Kote uchi | a cut or blow to the wrist |
| Kyu | rank, grade. Kyu ranks are below dan ranks. |
| Mae | forward |
| maai | Interval between opponents, time and distance |
| Mengane | metal grill on front of men |
| Men | the helmet used in kendo; a cut or strike to the head |
| Men uchi | a cut or strike to the head |
| Metsuke | like looking at a far mountain see everything from top to bottom |
| Migi | right, the right side |
| Mokuso | quiet contemplation. The period of meditation at the beginning and end of each practice session |
| Monouchi | the part of a sword blade used for cutting; approximately the quarter or third of a sword blade nearest the tip |
| Motodachi | the receiving person during exercises (such as kirikaeshi or kihon), the one who receives the strikes of the other. |
| Mune | the chest |
| Nakayui | leather tied around a shinai tied one 1/4 of the way from the tip. |
| Nihonme | "the second (point)." The command to begin fighting for the second point in a kendo match. Also, the second kata. |
| Okuri ashi | the basic footwork of kendo in which the lead foot is sent out, and the trailing foot then moves. The feet do not cross |
| Onegai shimasu | "please"; said when requesting something; usually said at the beginning of practice, or when engaging a new partner |
| Otagai ni rei | "bow to each other" |
| Rei | respect, bow, a command to bow |
| Reigi | courtesy, etiquette |
| Ritsurei | a standing bow |
| Sakigawa | the leather covering the tip of a shinai |
| Sakigomu | rubber plug inside sakigawa |
| Sayumen | the left and right sides of the face or head; cuts or blows to both sides of the head |
| Sempai | one's senior |
| Shidachi | partner in kata student or winners side |
| Shitsurei shimashita | I'm sorry |
| Shitsurei shimasu | excuse me |
| Shizentai | natural standing position |

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| Seiretsu | "line up"; in an orderly line |
| Seiza | formal sitting position |
| Sensei | teacher, instructor; |
| Sensei ni rei | "bow to the instructors" |
| Shiai | match, a competitive bout between kendoka |
| Shiai geiko | match practice, practice in which the participants act as if in a tournament or match; can have referees or be self-refereed |
| Shiaijo | a match court. |
| Shinpan | a referee during a kendo match |
| Shinai | bamboo practice sword |
| Shinken | a real sword |
| Shobu | a command given in a match when both have a point each to restart the match |
| Shobu ari | "there is victory and defeat." The announcement that a kendo match is over. |
| Shogo | ranks outside the kyu--dan structure. They are only available to those with high dan. |
| Shomen | front side or wall; the front of the face or head; a cut or blow to the front or top of the head |
| Shomen ni rei | "bow to Joseki /Kamiza" |
| Sonkyo | squatting |
| Suburi | repeated swinging of a sword against an imaginary target |
| Suri ashi | sliding footwork; the general designation for the footwork used in kendo |
| Taikai | a tournament |
| Tachi | long sword; the long bokuto used in kendo kata |
| Tare | the apron equipment that protects the waist, hips, and thighs in kendo |
| Taitou | carrying the shinai as if in the belt |
| Tai-atari | body attack |
| Te no uchi | The correct way to grip the sword with your fingers |
| Tenugui | the towel worn on your head |
| Tobi komi ashi | leaping or springing footwork |
| Toma-maai | long distance |
| Tsuba | sword guard |
| Tsuba dome | a piece of leather or rubber to stop the tsuba from slipping down |
| Tsubazeriai | position where both opponents are face to face with tsubas touching |
| Tsugi ashi | footwork for continues cutting move forward |
| Tsuka | the hilt of a sword, the handle of a bokuto or shinai |
| Tsuki | a thrust |
| Tsukagawa | leather handle of shinai |
| Tsuru | string along back of shinai |
| Uchidachi | teacher side or losing side |
| Uchikomi geiko | practice in which one gives openings opponent then responds by striking them |
| Ushiro | backward stride |
| Waza | techniques |
| Yame | stop |
| Zanshin | state of alertness maintained after an attack |
| Zarei | bow from seiza |

五倫五常

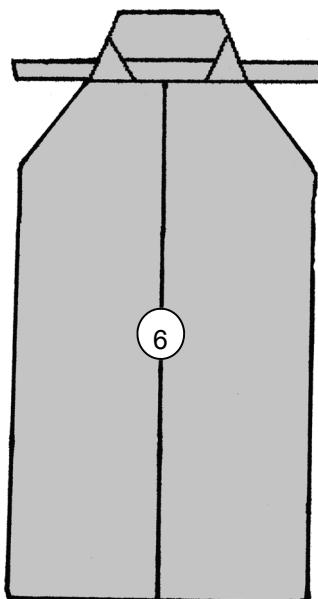
Gorin Gojyo

The meaning of the pleats



(6)

Makoto 誠 = 忠孝 Sincerity



There used to be many types of Hakama, only two are still in common use. The top of the Hakama worn against the lower back is called "Koshi-ita" it helps naturally good posture. Each of the six pleats of the Hakama have a meaning from Confucianism, as described and shown in the diagrams.

5 original elements (chu, ko, wa, ai, shin) is also known as 'Gorin' or 'Filial piety' that teaches five relationships or bonds such as Ruler and Leader (gi), father to son (ko), husband to wife (wa), elder brother to younger brother (ai) and friend to friend (shin). (Jin, gi, rei, chi, shin) is known as 'Gojyo' or 'five virtues' and was written by Confucius (551 - 479BC) 'Gorin' was written by his leading follower, Mencius (372 - 289BC) Both together 'Gorin and Gojyo' is used in Kendo teaching as it had the largest influence of Confucianism during Edo era.

The Concept of Kendo

The purpose of practicing Kendo is

- To mould the mind and body.
- To cultivate a vigorous spirit, through correct and rigid training.
- To strive for improvement in the art of Kendo.
- To hold in esteem human courtesy and honour.
- To associate with others with sincerity, and to forever pursue the cultivation of oneself. This will make one be able to love his/her country and society.
- To contribute to the development of culture and to promote peace and prosperity among all peoples.

The “Concept of Kendo” was established by the All Japan Kendo Federation in 1975.

*The Spirit of
Mumeishi Kendo Club*

Hira Kareta Kokoro
Manabu Kokoro
Tomo Wo Omou Kokoro

*Open minds in learning
and
Friendship*

友 智 仁
さとひとじん
思 心 大 理
おもひこころだいり
無 名 士 理
むめいじだいり



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With thanks to

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