

1. Reason for Conception

This training methodology consists of carefully selected *waza* for instructing proper reciprocal kendo skills. The student is encouraged to learn the fundamental techniques of kendo based on an understanding that the "*shinai* is a sword". To this purpose, *bokuto* are utilised so that the student may become familiar with the "principles and theory of sword work" and "prescribed forms of etiquette".

2. Structure

The techniques explained in this booklet are as follows:

Kihon 1 - Ippon-uchi-no-waza

"Shomen", "Kote", "Do (migi-do)", Tsuki"

Kihon 2 - Renzoku-waza (Ni/San-dan-no-waza)

"Kote-men"

Kihon 3 - Harai-waza

"Harai-men (omote)"

Kihon 4 - Hiki-waza

"Hiki-do (migi-do)"

Kihon 5 - Nuki-waza

"Men-nuki-do (migi-do)"

Kihon 6 Suriage-waza

"Kote-suriage-men (ura)"

Kihon 7 - Debana-waza

"Debana-kote"

Kihon 8 - Kaeshi-waza

"Men-kaeshi-do (migi-do)"

Kihon 9 - Uchiotoshi-waza

"Do (migi-do)-uchiotoshi-men"

3. Basic Principles

1. The movements are based on those employed in the Nippon Kendo Kata.
2. Practitioners use *bokuto* to learn kendo correctly.
3. In principle, the *bokuto* is the same type used in the Nippon Kendo Kata. However, depending on the age and growth stage of young students, flexibility is permitted in the type of *bokuto* used.
4. The techniques should be taught in accordance with the "Kendo Shido Yoryo" (The Official Guide for Kendo Instruction).
5. Generally speaking, the techniques are taught in groups. The terms *motodachi* and *kakarite* are employed to underscore the intention that both roles are carried out on equal footing.
6. In order to conduct group teaching effectively, it is important that the instructor's commands are followed carefully at all times.
 - a. Instructors are advised to choose suitable techniques taking into consideration the level of the students.

- b. Apart from directing the training session with commands, the instructor is encouraged to use his/her initiative to devise ways of routines for improving the level of students. For example, the instructor may first choose to focus only on the role of *kakarite*.

4. Points of Instruction

1) Kamae (Stance)

- a) All techniques are executed from *chudan-no-kamae*.
In *chudan-no-kamae*, the right foot is placed slightly in front of the left. The left hand is situated approximately a fist away from the lower-abdomen (*tanden*) with the joint of the left thumb placed at navel-height and on the centerline of the body. From *issoku-itto-no-maai* (one-step one-strike interval), the line of the *kensen* should extend to the point on the face between the eyes, or toward the left eye.
- b) When dropping *kamae* to retreat at the end of each technique, the *kensen* should be lowered naturally to a height 3-6 cm below the partner's knee, approximating *gedan-no-kamae*. The *kensen* points to the diagonal right slightly off the body line of the partner, and the cutting edge of the blade should face down to the diagonal left.

2) Metsuke (Gaze)

The gaze should be focused on the middle of the face but the entire body should be observed. Both practitioners should look into each other's eyes.

3) Maai (Interval)

- a) The *tachiai-no-maai* or starting position is set at nine paces apart. After moving forward three paces both practitioners crouch down into *sonkyo* simultaneously while the *bokuto* is drawn with the tips (*vokote*) crossing. When the practice has been completed, the final *sonkyo* before retreating is done at the same position.
- b) The interval for attack is set at *issoku-itto-no-maai*. This distance may vary slightly depending on the student's physique, strength, level of proficiency and other factors.

4) Datotsu (Striking)

- a) Striking should be executed in full spirit with correct *tenouchi* (grip) and accurate blade angle (*hasuji*). The section of the blade that strikes the target is the *monouchi*. The rear foot should be snapped up immediately as the strike is made, and it should be executed smoothly in one tempo.
- b) All of the attacks should stop just short of the actual target but made with the intention of cutting or thrusting with a *katana*.
- c) *Kakarite* should make the attacks with proper vocalisation and *kiai* in sync with *motodachi* as the striking opportunity is revealed.

5) Ashi-sabaki (Footwork)

In general, the type of footwork used is *okuri-ashi* (shuffle) with *suri-ashi* (sliding).

6) Kakegoe (Vocalisation)

Clearly vocalise the targets "*Men!*", "*Kote!*", "*Do!*", "*Tsuki!*" while executing each attack.

7) Zanshin (Continued alertness)

After completing the attack, continue to face your partner without letting your guard down, and move back the required distance to *chudan-no-kamae* demonstrating *zanshin*.