



# The Edmonton Kendo & Naginata Club

## Club Guide

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## **Personal Responsibility**

All members are responsible for ensuring that they leave with all their belongings. The instructors will NOT pick up any clothing or equipment that is forgotten and you will have to contact the rental space on your own to reacquire your personal items.

# **Etiquette**

Because Kendo and Naginata are full-contact martial arts, etiquette is extremely important. The following are a few points to be considered:

## **Promptness and Attendance**

- Do not keep Sensei or your fellow club members waiting, either before or during practice. This is disrespectful and shows a lack of commitment to your practice and that of others.
- If you will be late, need to leave early, or are unable to attend a practice, please let Sensei or an instructor know beforehand. A good way to do this is through the club email ([info@eknc.org](mailto:info@eknc.org)).

## **Health and Safety**

- Respect the fact that you are practicing with others.
- Ensure that all equipment is in good repair.
- All nails should be clean and trimmed.
- ALL jewelry should be removed. If it is unable to be removed, please ensure that Sensei or an instructor knows about it as soon as possible.
- If you are injured during practice, or have any health concerns, please let Sensei or an instructor know as soon as possible.
- Remember, there is a difference between “good” pain (the general soreness of worked muscles and fatigue from exercise) and “bad” pain (the sharp, shooting pain of an injury). Learn to know the difference.
- There will be a first aid kit available at practices.

## **Respect for the Dojo**

- The club is very fortunate to have the practice spaces that it does. Please show the proper respect for the spaces in which we practice.
- Bow when entering and leaving the dojo.
- No hats, shoes, food or drink (other than water) in the dojo.
- When placing shoes outside the dojo, please do so in an orderly fashion.
- It is the responsibility of the junior students to ensure that the floors are swept prior to practice and any objects such as chairs, tables, or mats are to be moved off the practice space.

### **Respect for Sensei**

- Your Sensei and instructors volunteer their time. Please show them the respect you would wish to be shown.
- Listen carefully to instructions and respond promptly.
- Perform all exercises to the best of your ability.
- It is disrespectful to talk needlessly or fool around during practice.
- Do not instruct others inside or outside the dojo without Sensei's express permission.

### **Respect for fellow club members**

- Even though practice focuses on developing oneself, kendo and naginata are practiced with a partner. Senior members accept the responsibility and lead by example to help junior students progress. Junior members accept the responsibility to follow the senior student's lead.
- Mutual respect enables us to practice at full speed and contact with each other without bruised egos or feelings.
- We are all on a path to self-development through kendo and naginata, and we share a responsibility to help one another in that process.

### **Respect for your equipment**

- Your equipment is an extension of your commitment to kendo or naginata. Show it the respect it deserves.
- Keep you keikogi and hakama clean – Wash them regularly.
- Keep all equipment in good repair – Regular maintenance is essential. Equipment in poor repair is dangerous.
- For kendoka, once they begin striking opponents, they should have at least two (2) shinai in case one is broken during practice.
- A shinai maintenance tutorial will be given to new members once or twice a term.

### **Community**

- The EKNC is an active member of the Edmonton community, through the offering of demonstrations and activity within the EJCA.
- All members are encouraged to participate in community activities that involve the club.

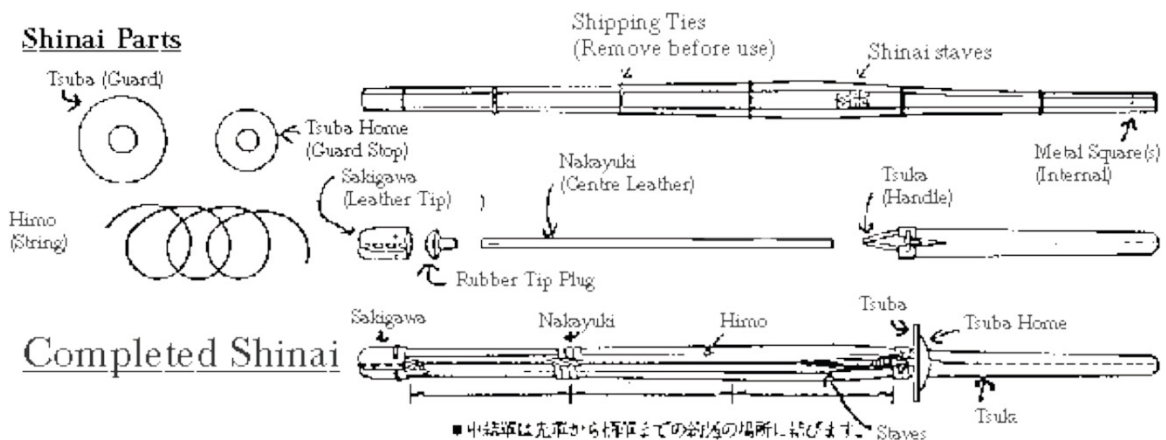
## **Courtesy and Sincerity**

- Never deliver courtesies in an off-hand or casual manner.
- Always do your best during practice.
- When listening to an instruction from Sensei, the reply is “Hai”. This lets Sensei know that you were listening.
- More junior students should be aware of what the senior members of the club are doing and follow their lead.
- Senior club members should be aware of the more junior members and help them along.
- When lining up, position yourself relative to the senior student who is controlling the line-up.
- Do not slouch or lean against anything in the dojo, especially your shinai.
- When in seiza or sonkyo, do not crawl to adjust your position; stand up and move.
- During practice, do not leave the dojo without asking Sensei first.
- When moving past people sitting in seiza, go behind them whenever possible. If unable to go behind, bowing slightly as you go past is the proper way.
- When moving in and out of line-ups, go behind people, not in front.
- During waza practice, rotate promptly.

## Equipment

- The club gets its equipment from reputable suppliers via a club member. All club members are encouraged to obtain their equipment in this fashion. Talk to the club executive or instructors about purchasing equipment; one can also check out the following website for a general idea of prices availability etc. (<http://www.ironmonk.com>)
- Do not buy equipment locally. The club is unable to guarantee that this equipment is regulation or safe.

**Shinai** – This is the practice sword used in kendo. The shinai is 37 to 39 inches in length and is constructed from 4 staves of bamboo. The bamboo staves are held together with a leather handle (*tsuka*), tip (*sakigawa*) and middle (*nakayui*), cross guard/hilt (*tsuba*), and string (*himo*) which runs the length of the assembled shinai. The shinai lengths are 37 inches for people under 16 yrs, 38 inches for women, and 39 inches for men.



### Shinai Maintenance:

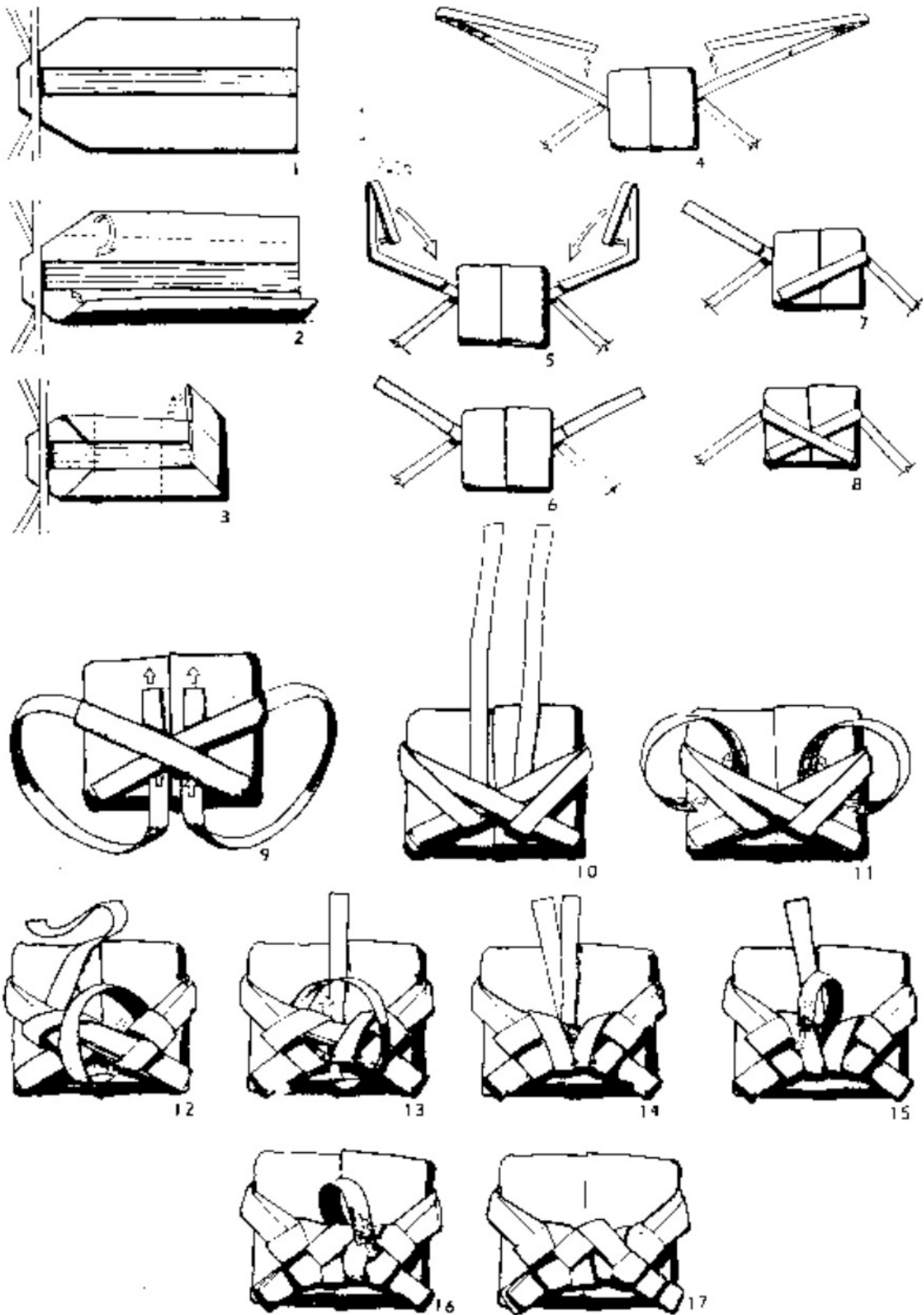
- It is important to keep your shinai in good condition. A poorly maintained shinai is very dangerous.
- The club will hold 1 or 2 shinai maintenance demonstrations per term for beginners. These demonstrations will be announced during practice.

**Bokken** – This is the wooden practice sword that looks more like a classical katana and is used only for kendo kata. Members will not need to purchase a bokken until they are in bogu and begin learning kata.

**Keikogi and Hakama** – These can be purchased as soon as one starts, but are not immediately required for new members for kendo. While both keikogi and hakama are dark blue, women may choose to wear a white keikogi and hakama. Naginata wear a white keikogi and either a blue or black hakama and they also wear an obi (same material and colour as their keikogi).



# Folding your Hakama:



**Bogu** – There are several things to think about when ordering your bogu for the first time. Bogu that fits well looks good and, more importantly, will protect you during keiko. Both kendo and naginata use the men (helmet), kote (gaunlets), do (chest protector) and tare (hip protector), however there are some differences between bogu used for kendo and that used for naginata. For example, naginata employs the sune-ate (or shin guards) and a two-finger kote while kendo does not.



**Men**



**Do**



**Kote  
(Kendo)**



**Kote  
(Naginata)**

**Tare**



**Sune-ate  
(Naginata)**

- All club members are encouraged to purchase a club crest and attach it to the left shoulder of their keikogi
- All club members will need to purchase a tare marker (*zekken*) that follows the club design once they are allowed to purchase their bogu. The tare marker looks as follows:



- When there is more than one person with the same last name, the first initial is added.
- From time to time the club will arrange T-shirts and other apparel for purchase. This will be done when a majority of members agree to the product and pay for them prior to ordering.

## **Books**

- The following are a few good books on Kendo:
  - “Kendo – the Definitive Guide” by Hiroshi Ozawa
  - “This is Kendo” by Junzo Sasamori and Gordon Warner
- The following are a few good books on Naginata:
  - “Naginata: The Definitive Guide” by Alexander Bennett

# Training

## **Footwork**

- Good footwork is the foundation of good kendo and naginata. Accordingly, we practice footwork continuously.
- Remember that when we train basic footwork, we are working towards body knowledge. That way when we are fighting, we do not have to think about our feet; we know that they will be in the proper position.
- Broken down, here is what the various body parts should be doing during footwork drills:

## Kendo

<b>Left Foot</b>	Your heel should be ~1 inch off the ground, with your toes pointing straight forward. The right heel lines up with the toes of the left foot, and your feet are ~1-2 fists width, or shoulder width, apart.	Do not lift your toes off the ground.
<b>Right Foot</b>	Your heel should be just off the ground, with your toes pointing straight forward. The right heel lines up with the toes of the left foot, and your feet are ~1-2 fists width, or shoulder width, apart.	Do not lift your toes off the ground.
<b>Hands</b>	For basic footwork drills, your hands should be on your hips or behind your back.	
<b>Head/Chin</b>	Chin down and eyes focused on your opponent.	
<b>Shoulders and Back</b>	Relaxed, straight and upright. It is okay to lean forward slightly, but do not lean backwards. Keep head, shoulders and hips over both feet, with your weight evenly distributed.	

## **Holding your Shinai**

- The shinai is always held with the himo (string) side up. This represents the non-sharp back edge of the blade.
- The shinai is gripped with your left hand at the bottom of the tsuka (handle) and your right hand under the tsuba (hilt).
- Grip the shinai tightly with the pinky and ring fingers, and a little looser with your middle and index fingers.
- The “V” made by your thumb and index finger should be in line with the himo. This ensures that the strongest part of your hands is above the shinai.
- Your left hand should be held in front of your belly button, and ~1 fist width in front of your body.
- Your arms and shoulders should be relaxed at all times, and the tip of your shinai (*kensen*) should be pointing towards the throat of your opponent. When practicing without a partner, the tip of your shinai should be throat height of an opponent who is the same height as you.

## **Kamae**

- Kamae is the basic stance in kendo, and combines footwork and shinai

## Kendo

- There are 5 Kamae positions seen in kendo:
  1. **Chudan-no-kamae** – The middle position with your shinai pointed at your opponent’s throat. This is the most used kamae position. This is the source of good solid kendo, for junior and senior kendoka alike.
  2. **Jodan-no-kamae** – The upper position with your shinai above your head. This is a very aggressive and advanced kamae position.
  3. **Gedan-no-kamae** – The low position with your shinai pointed downward at your opponent’s knees/floor. This kamae is a defensive oriented position and is not used frequently.
  4. **Hasso-no-kamae** – This kamae position has your shinai close to and beside your face. It is sometimes referred to as a modified jodan. It is not commonly used in shinai-kendo and is mainly seen during kendo kata.
  5. **Waki-gamae** – This kamae position places your shinai behind you, effectively hiding it from your opponent. It is not used in shinai-kendo, and is only seen in kendo kata.

## **Kiai**

- Kiai is a fundamental component of our martial arts.
- It expresses your spirit and commitment to the motion/strike.
- A good kiai comes from the diaphragm/stomach and not the throat.
- Even when we are tired we can still produce a strong kiai. The more tired you are, the stronger your kiai should be.
- During warm-up, everyone counts loudly together to build a sense of unity and motivate each other to practice hard.

## **Suburi**

- Suburi are the “empty” practice swings of the shinai – you are not hitting a physical target but an imaginary opponent.
- Suburi is used to train your muscles to have the correct form and motion for all the strikes in kendo.
- From Kamae, raise your hands above your head and come straight down, stopping when your shinai is eye-level. You are striking the top of the head of an opponent who is your own height. Your right arm should be in line with your shoulder and your left hand is slightly lower.
- There are several types of suburi:

<b>Oh-Suburi (big suburi)</b>	Big, big motion. Hands go all the way behind you and your downward swing goes all the way to your feet.	This suburi is meant to stretch out your arms.
<b>Shomen (straight) Suburi</b>	The basic suburi. The swing is straight and ends at head-height of an opponent your own size. The back swing goes back to a horizontal position.	Ensure that your hands are centered throughout your swing.
<b>Sayu-men (left and right) Suburi</b>	The same upward swing as basic shomen suburi. When you come down, you swing on a 45-degree angle aiming at your opponent’s left or right temple.	Used for kiri-kaeshi. Swings are to the right first, then left.

<b>Haya-Suburi</b>	Often referred to as jumping suburi. The feet will move together in kamae position. As the swing is made, the feet go forward. As you raise your shinai, your feet go backward.	Both feet move together. Make sure that both feet start and end properly with your left foot behind the right.
<b>3- or 2-time Suburi</b>	Exactly the same as shomen suburi, but the strike is broken down into two or three distinct motions.	Kiai should be loud and counting “ichi, ni, san...”
<b>Katate (One handed) Suburi</b>	Exactly the same as shomen suburi except only using your left hand.	Your right hand is at the side of the body.

### **Tai-atari**

- Tai-atari is the body crash.
- The purpose of the body crash is to develop your lower body strength and use it and your forward momentum to put your opponent off balance. An off-balance opponent is open for a hiki-waza (backwards hit).
- It is imperative that both sides are alert when tai-atari occurs.
- Junior members who do not have bogu are not expected to do tai-atari at full speed.

<b>Hitting Side</b>	After making your strike, if your opponent has not moved out of the way, lower your hands close to your body and crash into your opponent straight. Keep your shinai straight to protect your centre and ensure that you are knuckle to knuckle.	Keep your hands close to your body, low and straight up and down.
<b>Motodachi (Receiving) Side</b>	As the hitter comes towards you, lower your hands close to your body and offer resistance to them. Keep your shinai straight to	Provide maximum resistance to the hitter. Depending on the size, age, and

protect your centre and ensure that you are knuckle to knuckle. If their momentum knocks you backwards, then you must be able to ready yourself immediately. skill level of the hitter, you can offer a softer resistance. Use your discretion.

## Zanshin

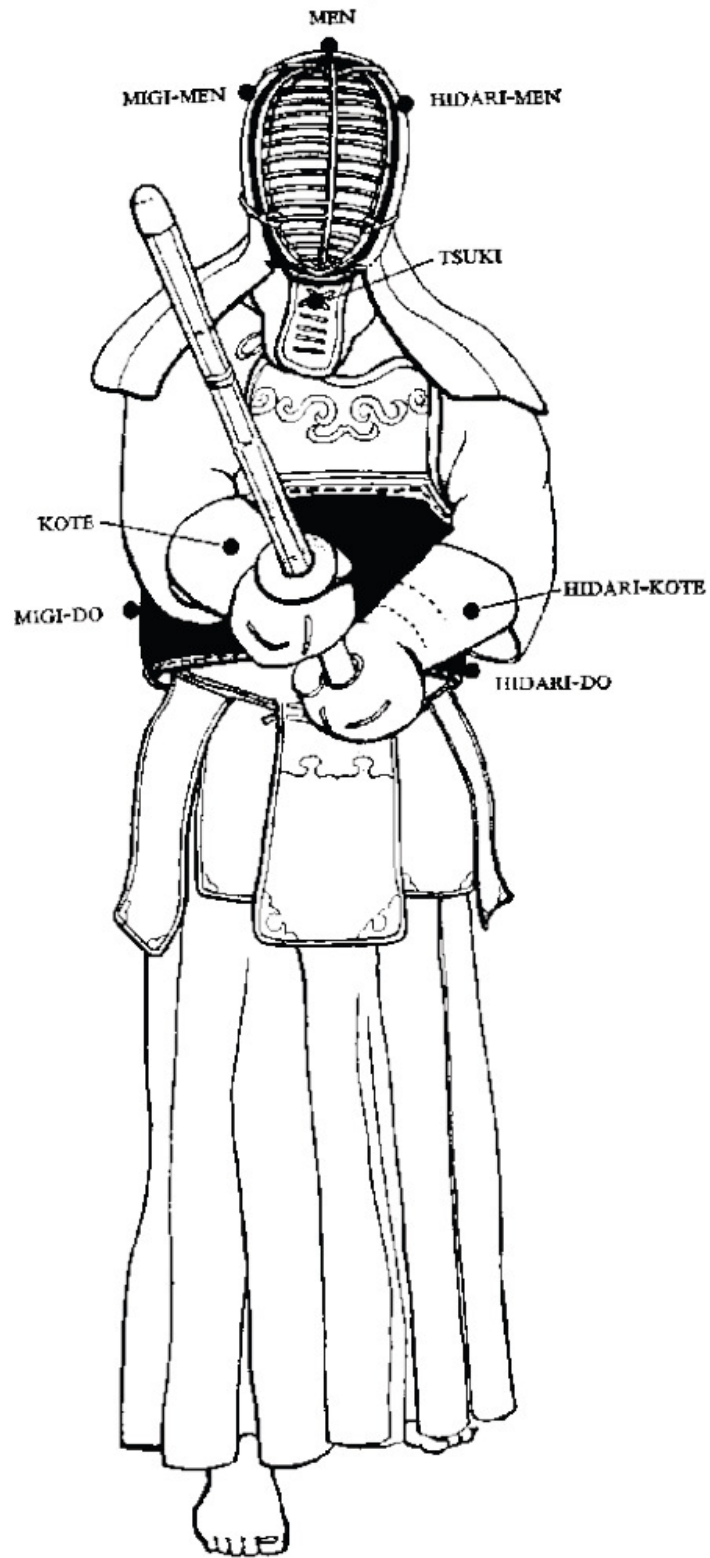
- Roughly translated, zanshin means “the spirit that remains”
- Basically speaking, zanshin boils down to the spirit and intensity you have after the strike – it is as important as what you have before you strike
- Zanshin is demonstrated by holding your kiai after your strike until you are back to kamae facing your opponent. Your shinai position is also important after your strike as it shows full commitment to the strike.

## Valid Targets

- The valid targets in kendo are known as the *Datotsu* areas
- There are four (4) Datotsu areas in Kendo:
  1. Men – The target is the top of the head, from temple to temple.
  2. Kote – The target is the right wrist. If your opponent is in jodan-no-kamae, the target is the left wrist. If your opponent is employing *nito-ryu* (2 swords), both wrists are valid targets.
  3. Do – The target is the left or right side of the chest.
  4. Tsuki – This target is the throat, and is the only target that is scored upon by a thrust.

Scoring a tsuki point takes a great deal of skill and control, therefore it is taught only to more senior members, and it’s use in keiko (sparing) is not permitted unless approved by Sensei.

Visually, the Datotsu areas are:



## Waza

- Waza are the various strikes or combinations of strikes used in kendo.
- A good strike in kendo encompasses *Ki-ken-tai-ichi* and *Zanshin*. *Ki-ken-tai-ichi* is when your spirit (*Ki*), sword (*Ken*) and body (*Tai*) are as one when you strike. Proper *Ki-ken-tai-ichi* is observed when your sword hits the target, you *fumikomi-ashi* (stomping step), and you yell the name of your target all at once. After your strike, you must follow through with strong *zanshin* until you are back at kamae facing your opponent, ready to strike again.
- The most basic waza are single hits (*kihon-waza*) such as men, kote or do.
- Waza may also be done in combination. Some 2-hit (*nidan-waza*) combinations are: kote-men, kote-do, men-men, etc. Some 3-hit (*sandan-waza*) combinations are kote-men-do and kote-men-men.
- Waza may be done going forward as well as going backward (*hiki*). For example, the sandan-waza kote-men-do may be scored going forward or following a tai-atari, such as in kote-men-hiki-do.

## Kiri-kaeshi

- *Kiri-kaeshi* is a basic hitting drill that is typically used to warm up before waza practice.
- Kiri-kaeshi demonstrates all the basic components of your kendo: footwork, posture, kiai, and suburi. It is therefore a central component to kendo examinations.
- We can break down kiri-kaeshi into five parts:

### **1. Big men & tai-atari**

#### **Attacking Side**

Big kiai followed by a big men strike and tai-atari. Remember proper footwork and fumikomi-ashi (stomping step) for the men strike.

#### **Motodachi Side**

Provide a nice men target and good resistance for tai-atari.  
After tai-atari, move back a step to begin receiving sayu-men.

- |                                    |  |   |
|------------------------------------|--|---|
| <b>2. Nine Sayumen</b>             | 4 sayu-men going forward and 5 backward, starting with the right. Kiai is strong and continuous. After the last sayu-men, move back to one step beyond tip to tip, then step in with strong kiai for the second big men. | Block starting on your left.  |
| <b>3. Big men &amp; tai-atari</b>  | Big kiai followed by a big men strike and tai-atari. Remember proper footwork and fumikomi-ashi (stomping step) for the men strike.  | Provide a nice men target and good resistance for tai-atari. After tai-atari, move back a step to begin receiving sayu-men. |
| <b>4. Nine Sayumen</b>             | 4 sayu-men going forward and 5 backward, starting with the right. Kiai is strong and continuous. After the last sayu-men, move back to one step beyond tip to tip, then step in with strong kiai for the last big men.   | Block starting on your left.  |
| <b>5. Big men &amp; go through</b> | Big kiai followed by a strong men and go straight through. Demonstrate proper zanshin – hold your kiai until you are back at kamae facing the motodachi.   | Move quickly out of the way after the men so the attacker can go through.   |

## Keiko

- *Keiko* is the application of all the waza you learn and use in kendo. It provides you with an opportunity to practice attacks and counter-attacks, to learn how to “see” your opponent, and to develop your own style.

- There are several forms of keiko:

	<b>Attacking Side</b>	<b>Motodachi Side</b>
<b>Uchikomi-geiko</b>	<p>Attack Practice. The Motodachi will open targets, and one attacks with strong kiai and proper form. All attacks go through with proper zanshin and the attacker is ready to strike again instantly. The focus should be using larger strikes and doing as many waza as possible with a single breath. As one progresses, the openings will get smaller.</p> <p>Uchikomi-geiko always begins and ends with a men strike.</p>	<p>It is the motodachi's responsibility to open targets for the attacker.</p> <p>Basic Uchikomi-geiko: Large openings.</p> <p>Advanced Uchikomi-geiko: Small openings.</p>
<b>Kakari-geiko</b>	<p>Advanced attack practice. Motodachi will not open targets – you make your own.</p>	<p>Use strong kiai when attacking. Also, try to hold center when you are motodachi.</p>
<b>Ai-Kakari-geiko</b>	<p>Two-sided attack practice. Both partners attack continually using strong kiai and proper form.</p>	
<b>Ji-geiko</b>	<p>Free Practice. This is where one fights an opponent and practices attacks, counterattacks and strategy.</p>	<p>There are several things to consider during ji-geiko. See below.</p>
<b>Shiai-geiko</b>	<p>Tournament-style practice. This style of practice will orient the kendoka to the</p>	<p>Shiai are common parts of kendo seminars.</p>

rules, boundaries, fouls and scoring points during tournaments.

The following are a few things to consider during ji-geiko:

**If your opponent is stronger than you** You should be focusing on attacking. Do not defend. Plan a strategy for attack, try it and gauge how well it works.

It is disrespectful to do too many counter-attacks on a more senior kendoka.

You should be the one taking the initiative and attacking most of the time.

**If your opponent is about the same as you** Combine an equal amount of attacks and counter-attacks. This is where you can try all your waza. See how your opponent reacts to your aggression, and try to read what they are going to do and react to it.

Take advantage of any mistakes your opponent makes.

This is where you should be working on all your waza.

**If you are stronger than your opponent** Work on counter-attacks and reaction drills. Work on seeing how your opponents move and finish all your hits cleanly.

This is where you begin to develop your kendo “eyes”. Observe and learn from what your opponent does.

- Keiko is where you practice all your techniques. This is a time to try out all you’ve learned.
- Don’t be afraid to get hit. That is what we wear the bogu for. Try to hit them first!
- There is no point in practicing just the waza you are good at and ignoring those you have trouble with. Practice the tough ones!

## Grading

- For new members to be given permission to begin practicing in bogu, they must successfully pass an in-club grading. This grading will take place once a term, and will be well advertised. The grading will be composed of both a written and physical component, and will be overseen by Bozzer-Sensei.
- The rankings in kendo are as follows:
  - Kyu (from 10 to 1): 10-jukyu, 9-kukyu, 8-hachikyu, 7-nanakyu, 6-rokkyu, 5-gokyu, 4-yonkyu, 3-sankyu, 2-nikyu, 1-ikkyu
  - Dan (from 1 to 8): 1-shodan, 2-nidan, 3-sandan, 4-yondan, 5-godan, 6-rokudan, 7-nanadan, 8-hachidan
  - Teaching certificates (from lowest to highest): renshi, kyoshi, hanshi
- In Kendo, all ranks under nikyu (2<sup>nd</sup> kyu) are the responsibility of the club. Ikkyu and all dan ranks are governed by the CKF, and are conducted by a CKF grading panel. Grading panels consist of 5 or 7 examiners, all of godan or higher rank. In order to pass, 3 of 5 or 4 of 7 examiners must approve.

### In-Club Grading is based on the following criteria:

1. Personal presentation – hakama/keikogi worn properly
2. Shinai is properly maintained
3. Etiquette shown at all times (standing rei, sitting rei, sonkyo, passing in front of others, entering/exiting the dojo)
4. Attendance, and contacting Sensei if unable to do so – 75% attendance at practices (based upon schedules and discussion with Sensei)
5. Active involvement in practices
6. Demonstration of good footwork, suburi, basic strikes (men, kote, do & combinations) and kiri-kaeshi
7. Written component – A short paragraph on questions presented

## Formal CKF Grading

- The CKF is responsible for ikkyu and all dan levels.
- The CKF exam is composed of the following:
  - Kiri-kaeshi
  - Keiko
  - Kata
- The following are the kata requirements, minimum ages and times since last grading from the CKF:

<b>Rank</b>	<b>Kata</b>	<b>Minimum Time since Last Exam</b>	<b>Minimum Age</b>
Ikkyu	Tachi 1 – 3	--	--
Shodan	Tachi 1 – 5	3 months since ikkyu	14
Nidan	Tachi 1 – 7	1 year since shodan	16
Sandan	Tachi 1 – 7 & Kodachi 1 – 3	2 years since nidan	18
Yondan	Tachi 1 – 7 & Kodachi 1 – 3	3 years since sandan	21
Godan	Tachi 1 – 7 & Kodachi 1 – 3	4 years since yondan	25
Rokudan	Tachi 1 – 7 & Kodachi 1 – 3	5 years since godan	30
Nanadan	Tachi 1 – 7 & Kodachi 1 – 3	6 years since rokudan	36
Hachidan	Tachi 1 – 7 & Kodachi 1 – 3	10 years since nanadan	48

# Common Terms

Below are a few of the basic Japanese terms used in kendo and naginata. More will be learned during practice.

## Counting

1. Ichi	2. Ni	3. San	4. Chi	5. Go
6. Roku	7. Sichi	8. Hachi	9. Ku	10. Ju

## General

Arigato	Thank you (informal)
Arigato gozaimasu	Thank you (formal)
Dan	Rank / Grade
Dojo	Exercise hall
Hai	Yes (acknowledgement)
Hajime	Begin
Kendoka	One who practices kendo
Ki	Spirit
Kiai	Showing strong spirit by yelling from the abdomen
Kigurai	Bearing / Pride / Dignity
Kihon	Basics
Kohai	Junior
Kyu	Category of beginner ranks
Mate	Wait
Mentori	Remove men and kote
Mokuso	Meditation
Motodachi	Person receiving attack
Oneigaishimasu	“Let’s practice”
Otagaine rei	Bow to each other
Rei	Bow
Reigi	Etiquette
Ritsure	Standing bow
Senpai	Senior
Shidachi	2 <sup>nd</sup> person for kata
Uchidachi	1 <sup>st</sup> person for kata
Yame	Stop

## **Equipment**

Bogu	Armour
Bokken/Bokuto	Wooden practice sword for kata
Daito	Long sword for nito
Do	The chest/torso protector
E-bu	The oak staff of the naginata
Ha	Blade
Ha-bu	The convex bamboo striking portion/blade of the naginata
Hakama	The pleated skirt-like pants
Himo	Laces/strings
Jinbu	Blade
Katana	The Japanese sword
Keikogi	The cotton jacket
Kensen	Tip of the sword
Kissaki	The point of a sword
Kodachi	Short sword
Kote	The kendo gloves/gauntlets
Men	The head gear/helmet
Mine	Back of the blade
Monouchi	Top 3 <sup>rd</sup> of the shinai used to strike a target
Naginata	The completed weapon consisting of the e-bu and ha-bu; approx. 6ft in length
Nakayui	Middle wrap
Sakigawa	Leather tip covering
Shinai	Bamboo practice sword
Shinogi	The side of the blade
Shoto	Short sword for nito
Sune-ate	Shin protectors
Tachi	Long sword
Tare	The hip protector
Tenugui	Head towel
Tsuba	Hand guard
Tsuka	Hilt cover
Tsukagawa	Knot in string
Tsuru	Bottom tie
Zekken	Name tag/Tare Marker

## **Movement and Positions**

Ashi	Foot
Ashisabaki	Footwork
Aiuchi	Simultaneous attack
Ato	Back
Ayumi-ashi	Walking step
Chikama	Close distance at kamae
Chudan	Middle position
Datotsu	Strike or thrust
Fumikomi-ashi	Stomping step
Gasshuku renshu	Training camp
Gedan	Low position
Hara	Lower abdomen; center of the body where ki is focused
Hasso	Side position
Haya-suburi	Jumping or bouncing practice strike
Hidari	Left
Hiraki-ashi	Sideways step
Issoku-itto-no-maai	Tip-to-tip distance at kamae
Ji-geiko	Free practice
Jodan	High position
Kakari-geiko	All-out attack practice
Kamae	The basic stance / position
Kata	A series of formal practice exercises
Keiko	Practice
Kiri-kaeshi	Left and right men drill
Maai	Distance between opponents / Timing
Mae	Forward
Metsuki	Observing all of your opponent's body
Migi	Right
Mitari renshu	Watching practice
Okuri-ashi	Sliding step
Omote	Left side
Osameto	Sheath sword in sonkyo
Sageto	Sword at side of body
Seiza	Sit in a kneeling position
Seme	Spirit of attack
Sonkyo	A squatting stance
Suburi	Practice strike
Suri-ashi	Fast sliding step
Taito	Holding the shinai at waist level

Tai-atari	Body check
Toma	Far distance
Tsuba-zeriai	Tsuba-to-tsuba distance
Ura	Right side
Waki-gamae	Back position
Waza	Technique
Yuko-datotsu	A valid strike that must combine correct call, execution, and follow through
Zanshin	Mental and physical alertness against attack and positive follow through after a strike
Zarei	Formal bow from a seated position

### **Match Vocabulary**

Ari	Point called (i.e., Men-Ari)
Chuken	3 <sup>rd</sup> player of a team
Chui	Warning
Encho	Overtime
Fukusho	4 <sup>th</sup> player of a team
Fusen gachi	Winner by default
Gogi	Referee meeting
Hansoku	Penalty
Hantei	Judges decision
Hantei gachi	Winner by decision
Hikiwake	Draw
Ippon gachi	Winner by one point
Jiho	2 <sup>nd</sup> player of a team
Jogai	Penalty
Nihome	Start of second point
San-bon-shobu	3 point match
Senpo	1 <sup>st</sup> player of a team
Shiai	Match
Shinpan	Referee
Shobu	Start of playoff point
Shushin	Head referee
Taikai	Tournament
Taisho	Team captain
Wakare	Move apart
Yuko-datotsu	Valid point

## **Waza**

Debana waza	Technique of forestalling by attacking at the start of an opponent's action
Harai waza	Warding off attack
Hiki waza	Technique executed while stepping back
Kaeshi waza	Deflecting a shinai by using the reflexive power received by a strike
Nidan waza	2-step technique
Sandan waza	3-step technique
Nuki waza	Technique involving a dodge
Oji waza	To defend or parry and then immediately counter with a technique
Shikake waza	An offensive technique of catching an opponent off guard and attacking
Suriage waza	Warding off a shinai by sliding your shinai up permitting you to launch an attack
Uchiotoshi waza	Striking a shinai down and then attacking