

全日本剣道連盟居合「指導上の留意点」

Zen Nippon Kendo Renmei "Shidō-jyō no Ryūi-ten" "Instructional Considerations"

The laido Committee is currently compiling a document entitled "*Shidō-jō no ryūi-ten*, Points to Keep in Mind for Instruction" to make the existing "*Shidō yōten*, Instruction guidelines" easier to understand. This "*Shidō-jō no ryūi-ten*" is intended to be an easy-to-understand text not only for those who teach but also for those who are being taught. Since this is still a preliminary version, there may be some points that are difficult to understand, therefore we plan to make future improvements and corrections.

We would like everyone to correctly train together in *Zen Ken Ren lai*. Thank you.

I. *Sahō*, Manners and etiquette

1. *Keitō shisei*, *keitō* posture: Lower your right hand naturally along the side of your body, with your fingertips lightly extended and touching your *hakama*.
2. *Shinza he no rei*, bow to the *shinza*: Bring both heels together as you change your grip of the *katana* into your right hand, and stand at attention, i.e., *ki o tsuke no shisei*.
3. *Hajime no tōrei*, Beginning bow to the sword:
 - 3.1. *Katana no okikata*, Sword placement: With the palm of your right hand facing upwards, hold the *tsuba* with your thumb and grip near the *koiguchi* with your remaining four fingers. Your left hand grips the *saya* and *sageo* together with your palm facing downwards about one fist away from the *kojiri*. Calmly position the *katana* in front of you with the *kojiri* pulled slightly towards yourself (one fist width). The sword should be on your centerline.
 - 3.2. *Katana no tori kata*, how to pick up the sword: Reach out with both hands. With the palm of your right hand facing upwards, place your thumb on the *tsuba* and grip the sword near the *koiguchi* with the remaining four fingers. At the same time place your left hand near the *kojiri* and lightly grip the *saya* from above. As you raise your upper body, bring the *kojiri* to the center of your abdomen, and then insert the *kojiri* into the *obi* after creating an opening with your left hand.
4. *Owari no toreii*, ending bow to the sword:
 - 4.1. *Katana no okikata to zareii*, how to place the *katana* during *zareii*: Stand the *katana* straight up on the floor then calmly turn the *katana* to the left without moving the *kojiri* so that the *katana* is on your centerline.

Note: It is not a problem if *shokyū-sha* beginners (3-dan and below) move their *kojiri* as they turn the sword to the left.
 - 4.2. *Katana no tori kata*, how to pick up the sword: Without pausing, calmly stand the *katana* up directly in front of you, i.e., centered on the *shōmen*. Near the *kojiri* means a fist away from the *kojiri*.

II. *Jitsu-gi*, Techniques

●一本目「前」 *Ippon-me, Mae*

1. When drawing, aim towards the center of the face.

Note: It is acceptable for the *shokyū-sha* beginners to draw towards the place where they will be cutting, i.e., the temple.
1. Finish *nuki tsuke* with your upper body opened to the left at about 45 degrees and the right fist stopping approx. 45 degrees forward and to the right.
2. When doing *makko kara kiri oroshi*, place the left hand on to the *tsuka* and grip as you cut down.
3. When performing *chiburi*, turn your right palm upwards as described in the *Kaisetsu-sho* and then bring the *katana* up to your shoulder height by rotating your whole arm in a large arc, as if you are opening up the sides of your body. You then bend your elbow to bring your fist close to your temple. At that point the *kissaki* should not be below horizontal and when viewed from the front, it should be slightly outside and above the right fist.

Note: Be careful when you bring your fist close to the temple and do *chiburi*, as there is a risk of injury due to the angle of the *katana*.

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4. The *chiburi* downward swing follows a path in front of you, as if cutting along the *kesa* line.

●二本目「後ろ」 *Nihon-me, Ushiro*

1. Raise your toes and open your left shoulder rearwards, and then execute *nuki tsuke* towards the *teki* located slightly off to the left of *shōmen*. Do not look at *teki* by just turning your head, instead you should turn your upper body to face the *shōmen no teki*.

●三本目「受け流し」 *Sanbon-me, Uke nagashi*

1. Turn and step with *fumi komi* to stand up. Place your left foot near your right knee with your toes pointing slightly outward (approximately 45 degrees) when you step. As you do this your upper body faces approximately 45 degrees to the right. (Your left toes should not pass your right kneecap).
2. When the *kissaki* is released from the *koiguchi*, firmly step your right foot up into your left instep to form the “イ” shape with *fumi komi*. At that moment your upper body is facing the *shōmen*.
3. Momentum from the *uke nagashi* parry (contact with *teki's katana*) rotates your *kissaki* back and upwards to your right.
4. There should be no pause from the start of your draw until you finish *kiri oroshi*. Everything should be done in one continuous (flowing) movement.

Note: It is acceptable for *shokyū-sha* beginners to pause in the “*uke nagashi* position” as explained in the textbook “*Dōsa/Movement 1, Note 1*” and then continue following Point 3 described above.

●四本目「柄当て」 *Yonhon-me, Tsuka ate*

1. Start turning the *saya* to the left as you pull it rearwards. Turn the *saya* fully horizontal right before the *kissaki* is released from the *koiguchi*, i.e., *saya banare*. Using your left kneecap as the pivot, move your left toes around to the right, open your upper body to the left, draw the *katana* and place it against your left breast.
2. When stabbing *teki's sui getsu*, the *katana* should be horizontal. Make sure you do not shrug (raise) your right shoulder.
3. When *kiri oroshi* is performed, your left toes should be located directly behind your left knee just like *Ippon-me*.
4. As you perform *nōtō*, assume *sonkyo* position, on your left knee, as you open your upper body approx. 45 degrees to the right.

●五本目「袈裟切り」 *Gohon-me, Kesa giri*

1. Draw towards the center of *teki's* face with your right hand.

Note: It is acceptable for the *shokyū-sha* beginners to draw the sword towards the cutting target, i.e., *teki's* right flank.

2. Turn the *saya* downward to the left as your right foot goes out. With the *shōmen teki's* head at the 12 o'clock position, cut upward in *gyaku kesa giri* along the 7 o'clock to 1 o'clock direction. Your right fist will come above and to the right of your own right shoulder. Your left foot does not move from that position.

Note: It is acceptable for *shokyū-sha* beginners to rotate the *saya* down to the left and then draw.

3. When you turn the *katana* over after cutting upwards, the *kissaki* will be pointing rearward. Do not lower the *kissaki*.

●六本目「諸手突き」 *Roppon-me, Morote zuki*

1. Draw towards the center of *teki's* face with your right hand, during *nuki tsuke* (sic).

Note: It is acceptable for *shokyū-sha* beginners to draw towards where they will be cutting.

2. When lowering the *katana* into *chūdan*, the toes of your back foot should not pass your front heel.

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3. When cutting the three *teki* who are in front of and behind you, raise the *tsuka gashira* with *uke nagashi* so that the *katana* remains within the width of your body during the swing.

●七本目「三方切り」*Nanahon-me, Sanpō giri*

1. In this *waza*, because you are in a situation surrounded by *teki* on 3 sides, the primary aim of the *waza* is to overwhelm those *teki* as quickly as possible. Therefore it should be performed as quickly as possible. To achieve this, precise and efficient footwork and body movements, i.e., *ashi sabaki* and *dōsa*, are essential.
2. Move the *katana* out about 1-2 fists as you face the *shōmen no teki* (at 12 o'clock) as a diversionary draw to keep them in check. You feint toward the *shōmen no teki* in order to stop them from moving. Thus, at the same time that you are pressing *shōmen no teki* in this way, the target is instantly changed to the right *teki* (at 3 o'clock).
3. When turning toward the right *teki*, pivot on the toes of your left foot in order to move your left heel outward and open your upper body to the right. Draw your *katana* at the same time that you pivot on your left toes. While drawing, step diagonally one foot length (in the 2 o'clock direction) forward and to the right (at this time, the heel of your left foot should remain open). The draw is a sudden unexpected, surprise *nuki uchi* strike from the top of the right *teki's* head to the tip of their chin.

Note: *Nuki uchi* means that the action, from the moment you release the sword from the *saya* (*koiguchi kiru*) until you cut down with *kiri oroshi*, is done in one beat, i.e., *ichi byōshi*, and without stopping.

4. While turning to face the enemy on the left (9 o'clock direction), take hold of the *tsuka*, above your head, with your left hand and cut down with *kiri oroshi*. At this moment, without repositioning your feet, use your toes (balls of your feet) as fulcrums to move your heels and turn your body to face the left *teki*.
5. The "*kesa ni furi oroshite no chi buri*", from *morote hidari jōdan* is performed in the same manner the "*kesa ni furi oroshite no chi buri*" in *Ippon-me*, "*Mae*."

Note: This *chiburi* is performed similar to the one in *Jippon-me* "*Shiho giri*".

●八本目「顔面当て」*Hachihon-me, Ganmen ate*

1. "*Saya biki*" is performed while turning to look at the rear *teki*. When you face toward the rear *teki*, the blade will be horizontal and in front of the "*saya banare*" release, right as your left foot steps across with *fumi kae*.
2. When you turn to face the rear *teki*, who is standing about one body width to your left, you hold both your *katana* and your *saya* horizontally.
3. Perform *saya biki* and thrust to the *suigetsu* with *tsuki*. At this point, your upper body is facing back to the *shōmen*. The *kissaki* is lifted slightly.

●九本目「添え手突き」*Kyūhon-me, Soete zuki*

1. When facing the left *teki* and executing "*kesa ni nuki uchi*", keep your hips (*koshi*) facing forward to prevent the upper body from opening too much, and the left foot is pulled back while striking with *nuki uchi*.
2. In "*soete zuki no kamae*", your right foot is pulled back half a foot length and turned out to the right 30-45 degrees with respect to *shōmen*.
3. When stabbing *teki* in the abdomen with "*tsuki sashi*", the left hand should be held above the blade with the palm facing downward, so that the fingertips do not extend beyond the width of the *katana*.

●十本目「四方切り」*Jippon-me, Shihō giri*

1. When you face the left rear diagonal *teki* and bring the "*monouchi*" area of the sword's *mune* to your left breast, in order to stab the *suigetsu* with *tsuki sashi*, do not drop your elbow. The *katana* is horizontal.

In the current *Kaisetsu-sho*, there are two footnotes (1) and (2) for [*Dōsa*] 2, but these two contradict each other. This *waza* is similar to "*Yonhon-me, Shihō giri*" referred to in footnote 2, since the original form is to open the

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upper body without moving the legs, the emphasis is therefore placed on the movement in footnote 2. The original form is to open the upper body to the left without stepping the left foot back with *fumi kae* into "*hitoe'mi*."

As background to the contradiction between these two notes, although the "*Kaisetsu-sho*" describes "*hitoe'mi*", it is difficult to assume "*hitoe'mi*" without stepping with *fumi kae*. It has been speculated that the inconsistency resulted when teaching people to assume "*hitoe'mi*" by allowing left foot movement, as is currently done, was added.

Comments about these two contradictory actions may be revised with a future "*Kaisetsu-sho*."

2. When facing the left forward diagonal *teki*, after stepping with your left foot using *fumi kae*, do not step out forward with the left foot.

Note: If it is difficult for *shokyū-sha* beginners to "swing into *uke nagashi* while in *waki gamae*," they may briefly assume *waki gamae* and then swing into the *uke nagashi*.

●十一本目「総切り」*Jyūippon-me, Sō giri*

1. Step your right foot forward with *fumi komi* and draw the sword blade forward about a quarter of the way out of the *saya*.
2. While pulling the right foot towards the left foot with *hiki tsuke*, swing up with *furi kaburi* using *uke nagashi* (i.e., raise the *tsuka gashira*).

Note: It is okay for *shokyū-sha* beginning students to pull their left foot back, then swing up above their head with *uke nagashi* as they bring their right foot close to their left.

3. When cutting down with *kiri oroshi*, do not cut after stepping forward with right foot *fumi komi*, but cut at the same time as stepping forward. At this time, be aware of the *ki-ken-tai no ic'chi*.
4. When cutting the *shōmen no teki's* hip and abdomen horizontally from the left to right, step out with *fumi komi* at the same time, cutting horizontally with respect to the floor and centered on the front. The back foot moves up one step, i.e., *hiki tsuke* with the *kiri oroshi* cut
5. Without stopping the horizontal sword cut, swing above your head, and cut down the *shōmen no teki* with *kiri oroshi*.

●十二本目「抜き打ち」*Jyūnihon-me, Nuki uchi*

1. Without bringing the *tsuka gashira* forward, draw the *katana* up over your head staying within your body width, use your left hand to pull with enough *saya biki* while keeping your left shoulder open.
2. Quickly draw the *katana* above your head and then cut down with *nuki uchi* in a single motion. The left foot does not pull up, i.e., do not do *hiki tsuke*.

III. Hosoku, Supplementary Info

- 5.1. Outdoor Tō-rei: Bring the *katana* to eye level and the heels of both feet together in a graceful manner without changing the height of the *katana* and without bending your back.
- 5.2. Gripping the *tsuka*: don't stick out either index finger, you grip with your index finger contacting the metal ring of the *fuchi*.
- 5.3. *Hidari Jōdan*: Assume *hidari shizen tai*, grip with your left hand forward and to the left and about a fist above your forehead. The *kensen* points about 45 degrees back and up, bringing it slightly to the right. Your right toe should point slightly outward and raise your heel slightly off the floor. (*Hidari shizen tai* is a standing posture in which the right foot is slightly pulled back from the natural standing posture.)
- 5.4. *Hassō*: From *morote hidari jōdan no kamae*, bring your right fist down to your right shoulder, and the *tsuba* to the level of your mouth, and hold the *katana* about a fist away from your mouth. In this *kamae*, have the feeling of swinging up into *morote hidari jōdan* with the *ha saki* blade edge facing forward. Your left fist should be positioned approximately on your midline, and the *tō shin* blade should be tilted back and up at approximately 45 degrees. Your right toes should point slightly outward and your heel should be slightly off the floor.
- 5.5. *Waki gamae*: Your right toes should point slightly outward, and the heel should not touch the floor. The *kissaki* is directed backwards and the *ha saki* blade edge is directed downward at an angle to the right, so that the *tō shin* blade is not visible to the *teki* in front of you. Your left hand is placed one fist diagonally downward and to the right of the navel, and the height of the *kissaki* is one fist below your knee.
- 5.6. *Chūdan*: *kissaki* is at throat height, the left hand position is 1 to 1-1/2 fists in front of your navel.