

The 'Shidō-jyō no Ryūi-ten, Instructional Considerations' are intended to provide easy-to-understand instruction for those *shoshin-sha* novices, from *shokyū-sha* beginner (3-dan and below), through *chūkyū-sha* intermediate students (4, 5-dan). The aim is to make the text easy to understand not only for those who teach, but also for those who are being taught. It is not a matter of 'what you must do.'

We would like you to take this as a methodology of 'If you do it this way, you will be able to do it better,' in order to face *teki* with *lai* that is powerful and vigorous. We welcome your comments, questions, and advice. We would like everyone to correctly train together in *Zen Ken Ren lai*. Thank you.

一、作法、*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 e 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 *katana*:
 - 3.1. *Katana no okikata*, *katana* placement: Place your right hand, palm up with your thumb on the *tsuba*. Your left hand grips the *saya* from above, near the '*kojiri*,' together with the *sageo*. Lay the *katana* down quietly, i.e., gently, with the '*kojiri*' (one fist width) slightly toward you. The midpoint of the full *katana* length (from the *tsuka gashira* to the '*kojiri*') should be on the centerline of your body. Note: Near the '*kojiri*' means one fist's distance away from the '*kojiri*.'
 - 3.2. *Taitō no shi kata*, how to wear the *katana*: Take the *katana* with both hands at the same time and place the '*kojiri*' between the *obi*, which has been divided with the thumb of the left hand. Place your left hand over the *obi* at your left side and use your right hand to insert the *katana* into the *obi* so that the *tsuba* comes to a point in front of your navel.
4. *Owari no torei*, ending bow to the *katana*:
 - 4.1. *Katana no okikata to zarei*, *katana* placement during *zarei*. Stand the *katana* straight up on the floor, then gently turn the *katana* to the left so that the middle (one-half) of the entire length of the *katana* (from the *tsuka gashira* to the '*kojiri*') is on your mid-line.
Note: When you tip the *katana* to the left, do not scrape the floor with the '*kojiri*'.
 - 4.2. *Katana no tori kata*, how to pick up the *katana*: Without pausing, calmly stand the *katana* up directly in front of you, i.e., centered on the *shōmen*. Place your left hand at the midpoint along the *saya* length and stroke downward until you can grasp the *saya* near the '*kojiri*'.

二、術技、*Jitsu-gi*, Techniques

●一本目「前」*Ippon-me, Mae*

1. When drawing, aim towards the center of *teki*'s face with your right fist.
2. Finish *nuki tsuke* with your upper body opened to the left at about 45 degrees and the right fist stopping approximately 45 degrees forward and to the right.
3. The *nuki tsuke* finishes after the *kissaki* has cut to *teki*'s left temple.
4. The left hand is placed on the handle at the same time you swing up with *furi kaburi*, and as you squeeze with *te no uchi*, cut down with *makko kara kiri oroshi*.
5. 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 to the right, as if you are opening up your right side armpit. 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*.
6. The *chiburi* downward swing follows a path in front of you, as if cutting along the *kesa* line. (With the *shōmen* at 12 o'clock, it travels from 11 o'clock to 4 o'clock)

●二本目「後ろ」*Nihon-me, Ushiro*

1. After you come up onto the toes of both feet, you 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) and stand up while drawing the *katana* up. At that moment, your upper body is turned about 45 degrees to the right as you face the *shōmen no teki* in front of you. (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 forward, toward the *shōmen* and your right fist is above and in front of your right shoulder.
3. Momentum from the *uke nagashi* parry (contact with *teki's katana*) rotates your *kissaki* back and upwards to your right. Note: 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, i.e., a single sequence.
4. When cutting down, with '*kiri oroshi*' open your upper body slightly to the left (about 10 to 15 degrees) with respect to *shōmen*. As you pull your left foot backwards behind your right foot, both feet face slightly to the left (about 10 to 15 degrees) in relation to *shōmen*. Cut down the *shōmen no teki* with '*kiri oroshi*' along the 1 o'clock to 7 o'clock direction.

●四本目「柄当て」 *Yonhon-me, Tsuka ate*

1. While pulling only the *saya* backward, begin to turn the *saya* (blade) to the side, and just before the '*saya banare* release,' turn the *saya* (blade) fully to the right side.
2. At the same time that you open your upper body to the left and unsheathe the *katana*, bring 'a point mid-way along' the *katana* '*mune* 棟' against your 'left chest, i.e., *hidari mune* 左胸.' Hold it at the height of your [solar plexus, i.e., *sui getsu*], with the blade turned horizontally to the outside.
3. When stabbing *teki's* '*sui getsu*,' the *katana* should be horizontal. Your right knee should remain standing at a right angle and not let it fall inward. Do not drop your hips, and your upper body should be open to the right.
4. When *kiri oroshi* is performed, your left toes should be located directly behind your left knee, as in *Ippon-me*.
5. After you finish *nōtō*, your left knee should be facing *shōmen* (12 o'clock). Your right knee should be slightly open to the right.

●五本目「袈裟切り」 *Gohon-me, Kesa giri*

1. Draw out towards *teki's* midline with your right fist.
2. Turn the *saya* downward to the left as your right foot goes out, i.e., step with *fumi komi*. 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 your own right shoulder. Your left foot does not move from its position.
3. When you turn the *katana* over after cutting upwards, the *kissaki* will be pointing up and to the rear. Do not let the *kissaki* fall below horizontal.
4. Grip the *koiguchi* with your left hand and at the same time perform '*kesa ni furi oroshite no chiburi*' (same procedure as in point 6 for *Ippon-me* above).

●六本目「諸手突き」 *Roppon-me, Morote zuki*

1. Draw out towards *teki's* midline with your right fist.
(*Nuki uchi* is a solid '*kiri oroshi*' cut to the *teki's* upper right head, generally from the direction of 11 o'clock, to the tip of the chin.
Note: *Nuki-uchi* means to cut down, i.e., execute '*kiri oroshi*,' in one beat without stopping the *katana* from the moment it is pulled out (when it breaks free of the *koiguchi*).
2. When lowering the *kissaki* to *chūdan* (*kyōbu*, i.e., the chest), the toes of your back foot should not pass your front heel.
3. When cutting the two *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*, you are being attacked by *teki* from 3 sides. First, make a *nuki uchi* overhead drawing cut to the right *teki*. You next cut down the *teki* to the left with *makko kara no kiri oroshi*, and finally realize victory in this *waza* by cutting down the *shōmen no teki* with *makko kara no kiri oroshi*. To achieve this, precise and efficient footwork and body movements, i.e., *ashi sabaki* and *dōsa*, are essential.

全日本剣道連盟居合「指導上の留意点」

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2. Move the *katana* out about 1-2 fists as if to execute the *nuki uchi* towards the *shōmen no teki* (at 12 o'clock) to control their movement. At the same time, instantly cut down the right *teki* (at 3 o'clock) with *nuki uchi*.
3. When turning toward the right *teki*, the toes of your left foot should be pointed slightly to the right (toward the 2 o'clock direction) and your upper body facing to the right. At the same time, draw your *katana*, step diagonally forward with your right foot, (in the 2 o'clock direction) with *fumi komu*. (As you do this, your left foot should remain in the same position) and cut the *aite* with a *nuki uchi* strike from the top of *aite's* head to their chin. (The right *teki* is at 3 o'clock)
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*. (Both feet are parallel)
5. Perform '*kesa ni furi oroshite no chi buri*,' from *morote hidari jōdan* (following the same procedure as in point 6 for *Ippon-me* above). Note: *Jippon-me 'Shiho giri'* is done in a similar way.

●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 *saya* (and blade) will be horizontal just before the '*saya banare*' release, and right as you step your left foot across with *fumi kae*. (This differs from *Yonhon-me* and *Jippon-me*)
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. Do *saya biki* as you execute the *tsuki thrust*. Your elbow is fully extended horizontally with your right fist located at the height of your upper hip, i.e., top of your hip bone.

●九本目「添え手突き」 *Kyūhon-me, Soete zuki*

1. When executing '*kesa ni nuki uchi*' against the left *teki*, draw with your right fist toward the center of the enemy's face while keeping your *koshi* facing toward the *teki* on your left in order to prevent your upper body from opening too much. Your left foot is pulled back while striking with *nuki uchi*.
2. In '*soete zuki no kamae*,' you face the left *teki* with your right foot pulled back half a foot length and turned slightly out to the right.
3. When stabbing *teki* in the abdomen with '*tsuki sasu*,' the left hand should be holding the blade from above 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*, turn both heels to the right and open your upper body to the left, i.e., *hidari han mi*. Bring 'a point mid-way along' the *katana* '*mune 棟*' against your 'left chest, i.e., *hidari mune* 左胸' and hold it at the height of your [solar plexus], with the blade turned horizontally to the outside. Then without taking a pause, stab *teki* in the *sui getsu* with '*tsuki sasu*.' At that moment, be sure to keep the *katana* horizontal so that the *kissaki* does not rise up.
2. When facing the left forward diagonal *teki*, and stepping with your left foot using *fumi kae*, do not step out forward with the left foot.

●十一本目「総切り」 *Jyūippon-me, Sō giri*

1. Step your right foot forward and draw the *katana* blade forward about a quarter of the way out of the *saya*. While pulling the right foot towards the left foot with *hiki tsuke*, draw upward, i.e., *furi kaburi*, with *uke nagashi* together with sufficient *saya biki* (while raising the *tsuka gashira*) and then cut down with *kiri oroshi* in one beat.
2. 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*.
3. 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 forward with respect to the floor (the *kissaki* travels from the 8 o'clock direction to the 2 o'clock direction). The back foot moves up one step, i.e., *hiki tsuke* with the *kiri oroshi* cut (When you move the left foot up with *hiki tsuke*, keep it behind the right foot).
4. Without stopping the horizontal *katana* cut, the *kissaki* comes straight back from around the 4 o'clock direction when you swing above your head with *furi kaburi* and cut down the *shōmen no teki* with *makko kara kiri oroshi*.

●十二本目「抜き打ち」 *Jyunihon-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. (Above your head, not above in front of your head)
2. Quickly draw the *katana* above your head and cut down with *kiri oroshi* in a single motion. The left foot does not move up, i.e., don't do *hiki tsuke* with the left foot.
Note: You should be in *iai goshi* when you cut down with *kiri oroshi*.

三、補足、*Hosoku*, Supplementary Info

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.
2. Gripping the *tsuka*: Your right hand grips without the index finger contacting the metal ring of the *fuchi*. Your left hand grips without the little finger contacting the *maki dome*. The distance between your two fists should be about two or three fingers.

四、「構え」について、'*Kamae*' *ni tsuite*, Regarding *Kamae*

1. *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 *kissaki* should be pointed back and up at approximately 45 degrees. Your right toes should point slightly outward, and your heel should be slightly off the floor.
2. *Chūdan*: The *kissaki* should be at your chest height, with your left fist about one fist in front of your navel and the joint at the base of your left thumb at the level of the navel. The extension of the *kissaki* should be to the center of both eyes.
3. *Morote Hidari Jōdan*: Assume *hidari shizen tai*, place your left hand forward and to the left and about a fist above your left forehead. The *kissaki* points about 45 degrees back and up, bringing it slightly to the right. Your right toes 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.)
4. *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 approximately one fist diagonally downward and to the right of the navel, and the height of the *kissaki* is one fist below your knee.

以上、End