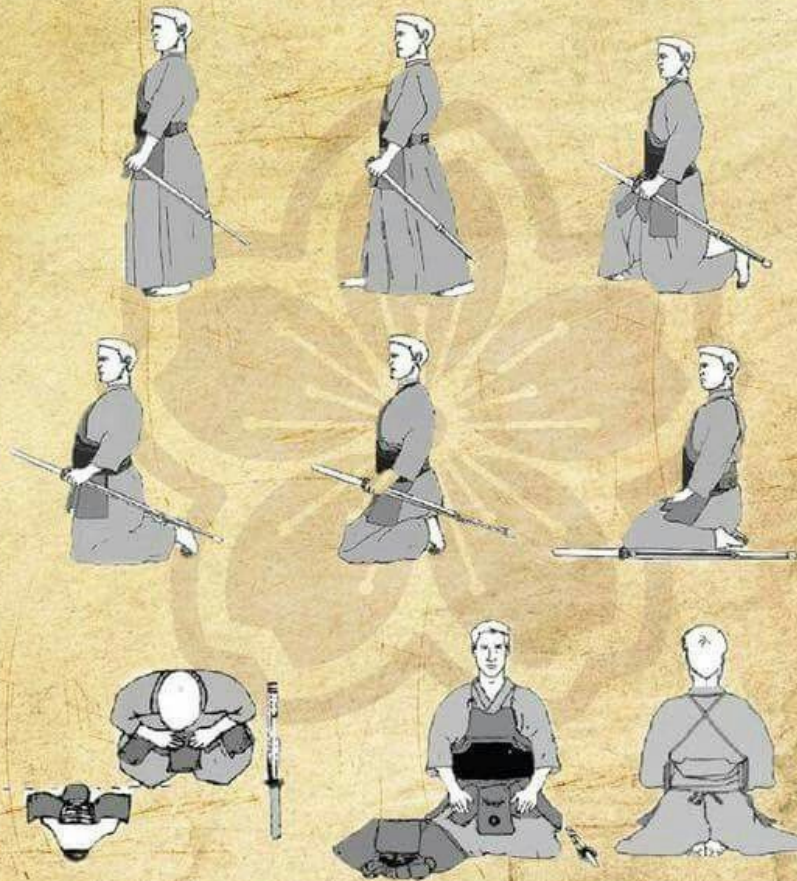


KENDO KJNIŽICA (ENG)

剣道

Seiza

formal Japanese style of sitting



Knees about 20 cm apart, feet slightly crossed, with the big toe of the right foot resting on top of the left. hands rested lightly on the thighs with fingers extended and together. The back is straight, with shoulders relaxed and head looking directly forward with the mouth closed. Hands do not touch the floor either in kneeling or rising from seiza, and the back remains straight at all times.



Mokuso

(meditation)
"silent thoughts"



From seiza, lightly close your eyes and rest the hands in your lap, forming the **zazen hand mudra**. Quietly start breathing, slowly from the abdomen. Now open your mind to the kendo practice and away from any other thoughts.

At the end of practice, mokuso provides you the opportunity to reflect on what you have learned, and to recenter the normal state of mind.

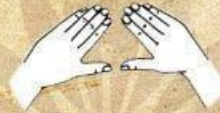


Rei

physical act of bowing

Zarei (kneeling bow)

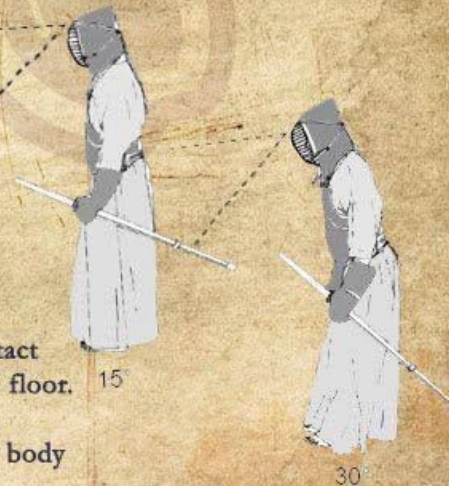
Lean your body forward without raising your hips or bending your neck. Hold this position for a brief moment then return to your original position.



Do not stick your elbows out and not to let your head touch the floor.

Ritsurei (Standing bow)

Bend your upper body forward,
* oponent - 15° angle with eye contact
* Kamiza - 30° angle looking at the floor.



Keep your arms at the side of your body
The tip of your shinai do not raise up, but is pointing down.

Sonkyo squatting position

“we have drawn our swords and we are now in session”.



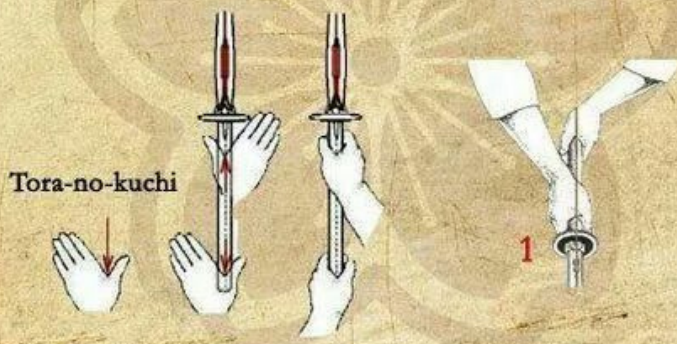
This is the only acceptable way to start or to end
a match between two kendoka.

Bend your knees outward at an angle of about 90°
between them and hold your upper body straight.

Chudan-no-kamae



migi shizentai



Tora-no-kuchi

1. Shinai position: the tip (kensen) is threatening the opponents' throat.
2. Good foot position gives the kendoka the possibility to launch the body into any type of attack.

Body posture: *chin held in but not too much
*the back of your neck straight
*tighten your buttocks





jo = up
ge = down

Joge buri (joge suburi)

the hands are perfectly centered

shoulders down
do not hunch them



*** furikaburi ***
raising the shinai over the head

pull the shinai with the left hand and keep the right one relaxed



rotate the swing around shoulder

allow arms (elbows and wrists) to naturally extend

put some tension into your grip to stop the shinai



finish with the kensen at knee level



*** furiroshi ***
striking down



Naname suburi with hiraki-ashi (diagonal strikes)

hidari = left
migi = right

* furikaburi *
raising the shinai
over the head



use your right hand
to guide the shinai



change the body
direction by pivoting
on one foot

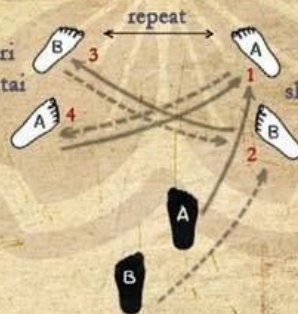
1

3



swing down
the shinai
until kensen
is level with
left knee

2



swing down
the shinai
until kensen
is level with
right knee

4

* furioroshi *
striking down



Shomen suburi (suburi with men strike)

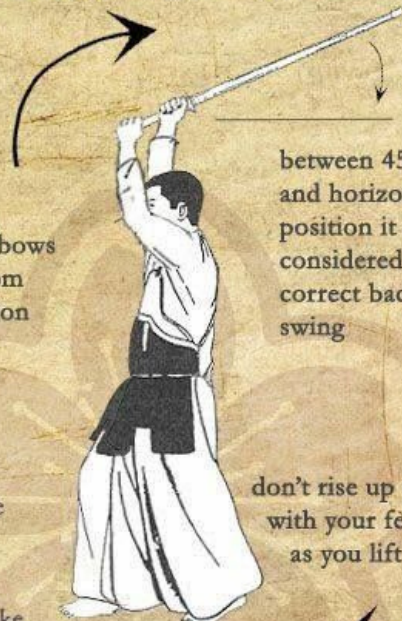
*** furikaburi ***
raising the shinai
over the head

raise both elbows
naturally, from
kamae position

between 45°
and horizontal
position it is
considered
correct back
swing



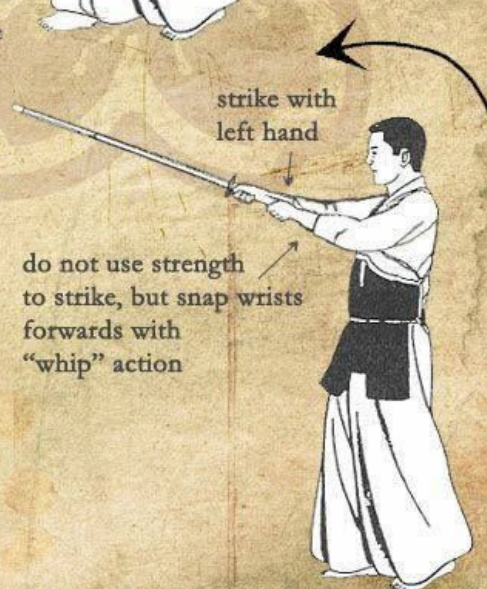
don't rise up your body
with your feet muscles
as you lift the shinai



strike with
left hand

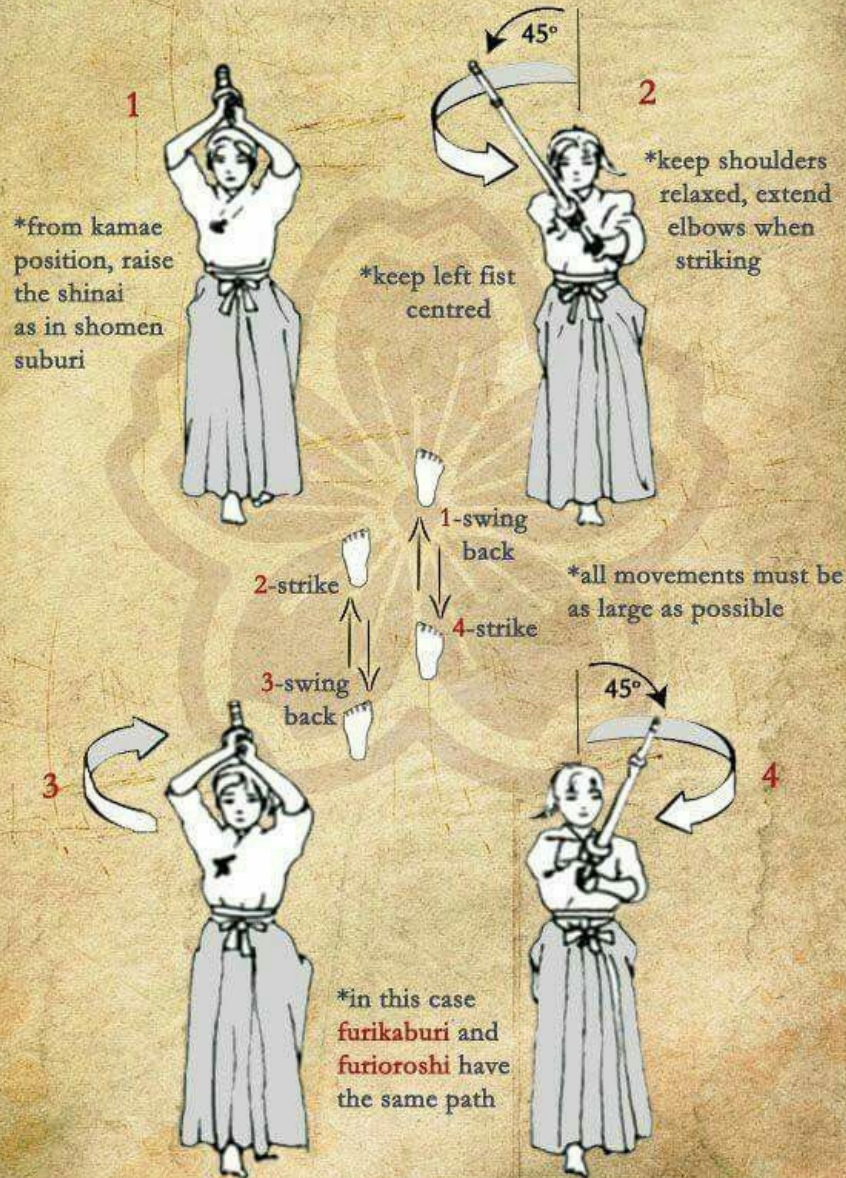
do not use strength
to strike, but snap wrists
forwards with
"whip" action

*** furioroshi ***
striking down



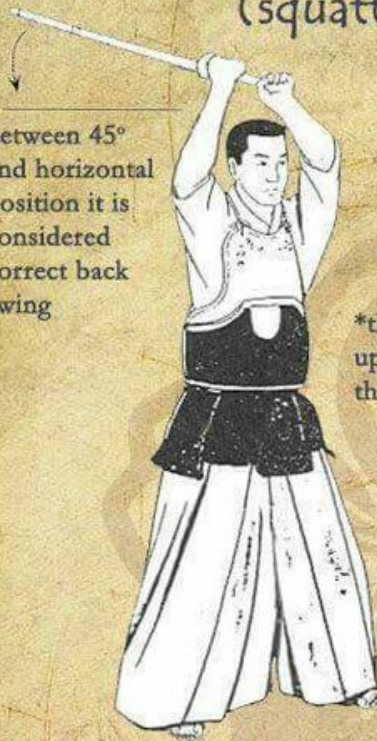
Sayu men suburi

(continuous left and right men strike)



Matawari suburi (squatting kote strike)

between 45° and horizontal position it is considered correct back swing



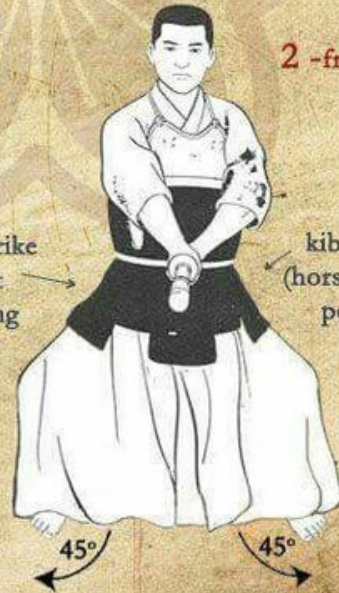
1 -lateral view

*the key is an upright posture throughout the stretch

* furikaburi *
raising the shinai over the head

2 -frontal view

*finish the strike at kote height while squatting with feet at 45° angle

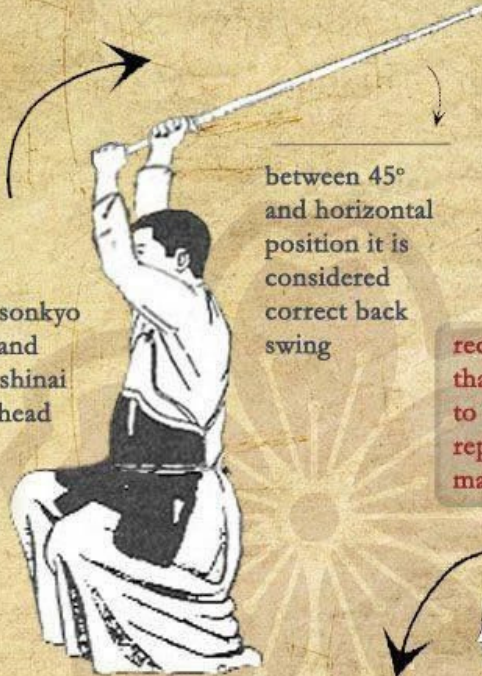


kiba dachi
(horse mount)
position

* furioroshi *
striking down



Sonkyo suburi



*assume sonkyo position and raise the shinai over the head

between 45° and horizontal position it is considered correct back swing

*** furikaburi ***
raising the shinai over the head

recent studies showed that they are hazardous to the knees and many replaced them with matawari suburi

*strike down the shinai while standing up

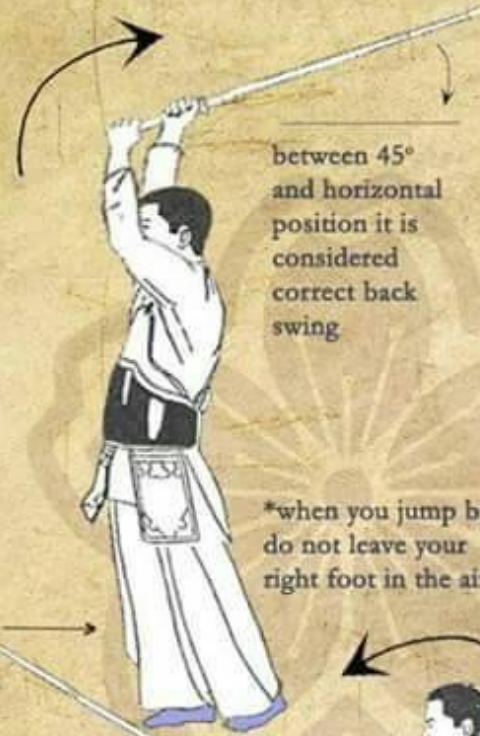


*** furioroshi ***
striking down



Haya suburi

(jumping suburi)



between 45° and horizontal position it is considered correct back swing

*** furikaburi ***
raising the shinai over the head

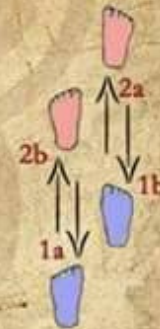
*when you jump back do not leave your right foot in the air



*make sure that you are striking a men not just swinging a stick

*** furioroshi ***
striking down

2-strike



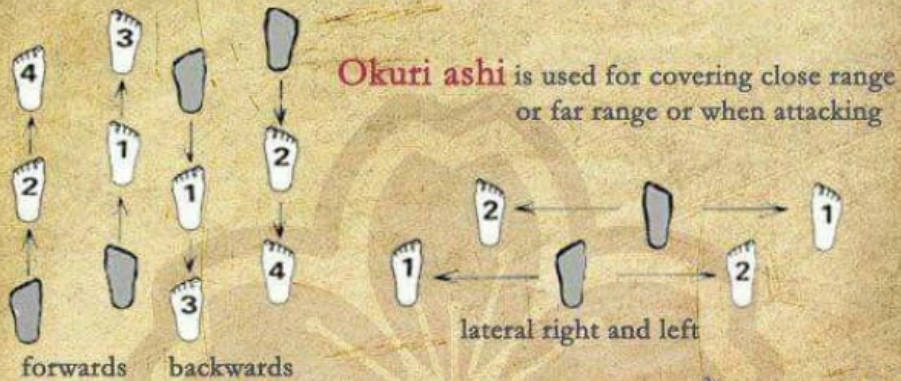
1-raise

*do not leave your left foot behind (snap it up forwards)

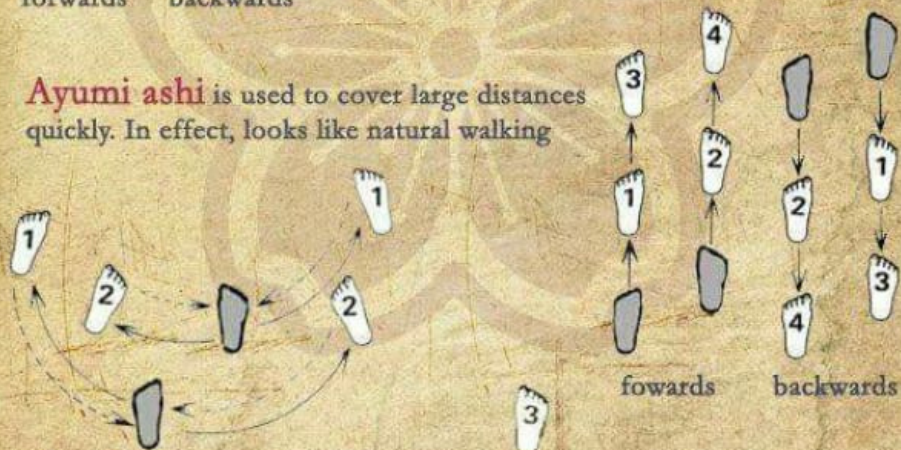


Ashi sabaki (footwork)

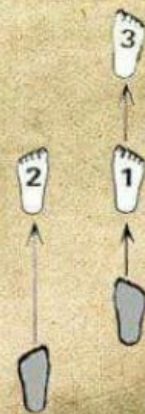
***suri-ashi** = the sliding movement in which all the footwork is performed



Ayumi ashi is used to cover large distances quickly. In effect, looks like 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 is used when you need to make continuous attacks over a distance that cannot be covered easily using okuri-ashi



Kendo Strikes



(also called giyaku do
- very advanced technique
and not recommended
to begginers)

*strike above the eye level,
never go as low as the ear

*technique reserved to
only 2nd dan and above



Maai (distance)



Toma-maai

*the opponent's strike cannot reach you, and your strike cannot reach the opponent.

Nissoku-itto-no-maai

*strike your opponent by taking two steps forward or evade the opponent by taking two steps backward.
* the beginning of kirikaeshi.



Issoku-itto-no-maai

*strike your opponent by taking one step forward or evade the opponent by taking one step backward.

Chikai-maai

*close distance - one's strike can easily reach the opponent, but at the same time your opponent has the same opportunity to strike you.



Jodan-no-kamae



hidari jodan
*standard jodan kamae
used in kendo matches

migi jodan
*used more
in Kendo Kata
Ipponme (#1)
for shitachi



*shinai held
over the head
at a 45° angle

*hips slightly
rotated, just to
follow the line
formed by left
arm and leg



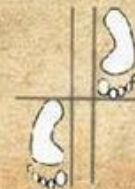
*shinai held
over the head
in a straight line



45°

hidari shizentai
*left foot forward
as opposed to
chudan-no-kamae

migi shizentai
*right foot forward
classic foot position



*be careful not to
rotate the first foot
and end up in T position

- lateral view -
for both versions

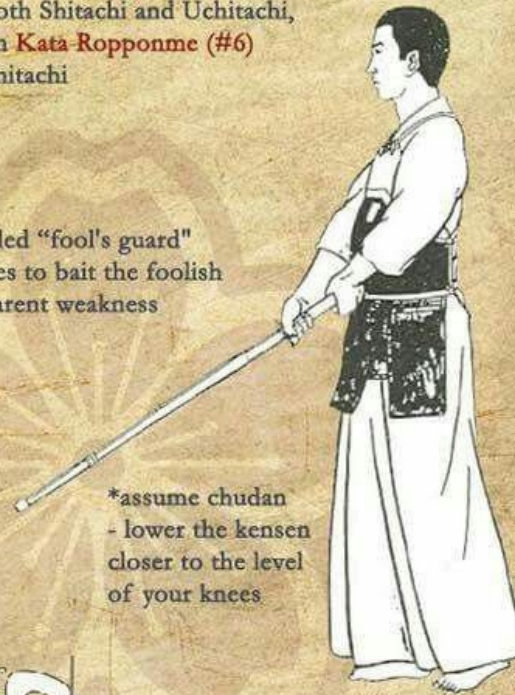


Gedan-no-kamae

*standard use in
Kendo Kata Sanponme (#3)
for both Shitachi and Uchitachi,
and in **Kata-Ropponme (#6)**
for Shitachi



* also called "fool's guard"
as it serves to bait the foolish
with apparent weakness



*assume chudan
- lower the kensen
closer to the level
of your knees



migi shizentai



*typical "modified" **gedan**
rarely used in kendo shiai, with
kensen pointing at the waist



Hasso-no-kamae

*used almost exclusively in kata
specifically
Kendo Kata Yohonme (#4)
for Uchitachi

*tsuba near
the mouth



* variant of hidari
jodan-no-kamae
for low cieling
spaces

* the left hand
in the center
of the chest

*the shinai
slightly angled
over the right
shoulder



hidari shizentai



Waki-no-kamae

*used exclusively in kata
specifically
Kendo Kata Yohonme (#4)
for Shitachi

*variation of
gedan-no-kamae

*turn your body
in **hanmi position**
(half-body stance)

*the shinai
is hidden
behind the body
exposing only
the tsuka

