



FUNDAMENTAL KENDO TECHNIQUES USING THE BOKUTO 木刀

SYDNEY KENDO CLUB

The original document was obtained from Kawamura Sensei (Kendo Kyoushi 7th)
Kanagawa Pref., Japan, with consent, in August 2004

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The Original is a document entitled “Bokuto Ni Yoru Kendo Kihon Waza Keiko Hou 木刀による剣道基本技稽古法” written in Japanese. This document was obtained from Mr. Kawamura (Kendo Kyoushi 7th Dan) at the Shiroyama High School, Kanagawa, Japan in August 2004, with his consent.

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1 OBJECTIVE

The objective of this training method is to understand fundamental Kendo techniques based on the concept that “the **Shinai 竹刀** is equal to a Japanese sword”. To achieve this, the following requirements are to be fulfilled:

- Understanding of (1) “the rationales and principles of the Touhou 刀法” (the way of the sword use) and (2) “the codes of the Sahou 作法” (etiquette/ethic);
- (For instructors) Selection of appropriate predictive/responsive techniques in order to instruct the Kendo.

2 CONSTITUENTS

The following fundamental techniques constitute the method translated in this manual:

2.1 Fundamental 1: Ippon-Uchino Waza (Single cut techniques)

(一本打ちの技 / いっぽん うちの わざ) “Shou Men 正面”, “Kote 小手”, “Dou 胴” (Migi-Dou) and “Tsuki 突き”.

2.2 Fundamental 2: Ni, Sandan no Waza (Double and triple cut techniques)

(二段, 三段の技 / にだん, さだんの わざ)

“Kote-men”.

2.3 Fundamental 3: Harai Waza (Flick and cut techniques)

(払い技 / はらい わざ)

“Harai-men” (from the Omote 表 or the right hand side).

2.4 Fundamental 4: Tsuba-Zeriai/Hiki Waza

(鐔競合い/引き技 - つばぜりあい/ひき わざ)

The sword guard skirmish and the following pull and cut techniques.
“Hiki-Dou” (Migi-Dou 右胴: cut opponent’s right hand side Dou).

2.5 Fundamental 5: Nuki Waza (Sway/evade and cut techniques)

(抜き技 / ぬき わざ)

“Men-Nuki-Dou” (Migi-Dou 右胴: cut opponent’s right hand side Dou).

2.6 Fundamental 6: Suriage Waza (Slide up and cut techniques)

(摺上げ技 / すりあげ わざ)

“Kote-Suriage-Men” (from the Ura 裏 or the left hand side).

2.7 Fundamental 7: Debana Waza (Cutting techniques in response to the very initial stage of the opponent’s move/attack)

(出端技 / でばな わざ)

“Debana-Kote”.

2.8 Fundamental 8: Kaeshi Waza (Receive and cut techniques)

(返し技 / かえし わざ)

“Men-Kaeshi-Dou” (Migi-Dou).

2.9 Fundamental 9: Uchiotoshi Waza (Strike-down and cut techniques)

(打ち落とし技 / うち おとし わざ)

“Dou-Uchiotoshi-Men 胴-打ち落とし-面” (Men cut following striking down a Migi-Dou cut).

3 APPROACHES

- ◇ All the rationales, principals and codes are based on the “Nihon Kendo Kata 日本剣道形”.
- ◇ Ensure to help learners understand the concept correctly through the use of the Bokuto 木刀.
- ◇ Bokutos to be used for the training are in principle those designed for the Nihon Kendo Kata. Children at an age of younger than 12 years may use appropriately and safely designed Bokutos for physical reasons.
- ◇ Instruction of basic movements follows “the Kendo Instruction Manual for Children of Kindergarten/Elementary School Age”.
- ◇ The training is performed as part of Kendo instruction for learners as a group. Terms “Motodachi 元立ち” (the receiver) and “Kakarite 懸かり手” (the performer) are used in this training, following the view that both roles are mutually equal.
- ◇ The training is performed under the supervision of competent instructors so that the training, as a program for groups, makes progress efficiently. The following agenda are to be addressed:
 - the instructor should take the competency level of learners into consideration and then select the above-mentioned Kendo techniques appropriately; and
 - the instructor should endeavor to be “flexible and creative” to help the learners advance the Kendo competency. For example, it is useful to introduce verbal commands and repetitive training (i.e. group training).

4 IMPORTANT NOTES

4.1 Kamae 構え(Posture)

- a. The posture to be taken at all stages of the training is “Chuudan-no-Kamae” 中段の構え(the middle position). The “Chuudan-no-Kamae” is defined as follows:
 - ✓ The right foot is placed slightly ahead of the left foot.
 - ✓ The left knuckle is placed one “fist” away from the navel.
 - ✓ The first joint of the left thumb is positioned along the “Seichuusen 正中線” (the vertical centre line of the body) at a height similar to the navel point.
 - ✓ The Kensen 剣先 is positioned at a distance of the “Issoku-Ittou-no-Kamae” 一足一刀の構え(the one step one strike distance).
 - ✓ The Kensen (the tip of the sword or its extension) is pointed at the opponent’s bridge of the nose or his/her left eye.
- b. The break of the Kamae (Kamewo-Toku 構えを解く) is defined as the posture at which the Kensen is naturally* brought down to a point within 3cm to 6cm below the opponent’s left knee and is pointed outside the opponent’ body. The blade should face slightly inwards (i.e. slightly left-angled).

Note: *Naturally, in translator’s opinion, refers to the descent rate of dropping the Kensen to simulate falling leaves at windless surroundings.

4.2 Metsuke 目付け(Gaze)

The objective of the Metsuke is to capture the whole image of opponent’s behaviour and the surrounding environment while placing a focal point on the opponent’s face. Both Kakarite and Motodachi should do the Metsuke mutually.

4.3 Maai 間合い(Space)

Distance or In-between Space between the Motodachi and the Kakarite)

- a. A nine-step distance is to be taken for the Maai at the time of the Tachiai 立ち会い (Confrontation/Exchange). Afterwards, three steps are taken forwards mutually. The sword is drawn as the third step has been or is being taken. This is followed by the Sonkyo 蹲踞 (Squatting).

When each technique has been completed, both sides take a Maai distance at which the Kakarite's Yokote 横手 (the side of the sword tip) is in contact with the opponent's.

- b. The Kakarite performs the Datotsu (Strike/Cut) 打突 when positioned at a Maai for the "Issoku-Ittou-no-Kamae". The instructor should advise learners that this Maai can be adjusted depending on the Kakarite's physical features and competency in Kendo.

4.4 Datotsu 打突 (Strike/Cut)

- a. The Datotsu (Strike/Cut) is performed by satisfying the following requirements:
 - ✓ The "Monouchi 物打ち" (the part of the sword for strike or the top one third of the blade) is correctly used;
 - ✓ The "Hasuji 刃筋" (the blade direction) at the time of striking directs correctly towards the target;
 - ✓ An accurate "Tenouchi 手の内" (a sufficient, stable and flexible wrist/hand grip on the "Tsuka 柄") is accomplished;
 - ✓ A "Kisei 氣勢" (the vocal/psychological/mental significance and momentum of the spiritual fortitude) is applied sufficiently;
 - ✓ The "Atoashi 後足" (the back foot, i.e. the left leg) is brought up to the right foot swiftly as the strike is performed; and
 - ✓ The strike is performed as part of one single body motion that consists of body (mainly leg and arm) movement, sword movement and the delivery of the "Kisei".

- b. The Datotsu in the training is defined as the "Kuukan-Datotsu" 空間打突 (the virtual strike/cut) that is stopped immediately above the "Datotsu-Bui 打突部位" (target position). However, it is imperative that the correct understanding of the concept/meaning of "Kiru 切る" (cutting) and "Tsuku 突く" (thrusting) with the use of the "Katana 刀" (sword) should be presented;
- c. The strike action of the Kakarite is such that, with the Aiki 相気 (the Ki, the mental/psychological power synchronised with those of the opponent), the Motodachi helps the Kakarite accurately identify the "Datotsu-no-Kikai 打突の機会" (an opportunity for striking). A strike to be launched is to be accompanied with a "Kakegoe 掛け声" (vocal expression for a strike attempted) full of the Kiai 気合 (vocal expression of one's determination to attack).

4.5 Ashisabaki 足捌き(Foot work)

At all stages, the Ashisabaki to be taken follows the "Okuriashi 送り足" (the push-pull foot work) in the "Suriashi すり足" (the sliding feet) manner.

4.6 Kakegoe 掛け声(Vocal expression at strike)


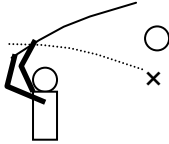


Ensure to vocalise the term used for a target correctly when striking ("Men 面" for the head, "Kote 小手" for the right forearm, "Dou 胴" for the right side of a torso ranging from the abdomen to the lower part of the rib cage and "Tsuki 突き" for the throat).





4.7 Zanshin 残心(the post-strike gesture)






When completing the strike, ensure to exhibit the Zanshin (literally translated as the residue of mind, or the post-strike gesture in a visually comprehensible manner) against the Motodachi (or the opponent in a more general sense) carefully while taking the Maai 間合 into consideration.




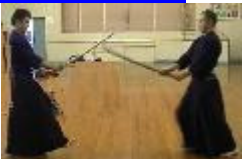

5 ETIQUETTE/FUNDAMENTALS



Stage	Action	Instruction
<p>Codes of Etiquette at Tachiai 立ち会い (Pre-engagement standing)</p>	<ul style="list-style-type: none"> Hold the Bokuto on the right hand side. Position yourself three steps away from the centre line in the Shimoza 下座 area (lower side of the Dojo external to the court) and sit on the floor (Seiza 正座). Ensure that the blade faces towards the body and that the Tsuba 鐔 (sword guard) is located at the knee position. Make a sitting bow (Zarei 座礼) to one another. Stand up and proceed to the Tachiaino-Maai 立ち会いの間 (the pre-engagement standing position inside the court) in the Sagetou 提刀 manner (gesture of non-aggression or off-guard). Make a deep standing bow (deep Ritsurei 立礼) to the Kamiza 上座 (higher side of the Dojo) and then make a shallow standing bow (shallow Ritsurei) to one another. Switch the Bokuto position from the right to the left and place the left thumb on the Tsuba (i.e. Taito manner 帯刀, or the gesture of imminent readiness for sword draw). Start taking three steps forward with the right foot in the Ayumi-ashi 歩み足 manner (i.e. slide walking manner). Squat down (Sonkyo 蹲踞) after taking the third step. Draw the sword as squatting. Ensure that the contact point with the opponent's sword is in the Yokote (the side of the tip of a sword) to Yokote position. Stand up and hold Chuudan-no-Kamae (Chuudan posture). <p>Upon completion of all the stages, squat down at the centre of the court and withdraw the sword. Stand up and take small five steps backwards. Switch the sword position from the left to the right and place it in the Sagetou manner. Make a shallow Ritsurei to one another and then a deep Ritsurei to the higher side of the Dojo. Return to the Shimoza, make a sitting bow (the Zarei) to one another and exit from the Dojo.</p>	<ul style="list-style-type: none"> It is ideal to locate the position for the Zarei at the centre of the Dojo. For group training purposes, omit this process from the training). Perform the Seiza in the “Saza-Yuuki 左座右起” manner (the left foot sits and the right foot stands, i.e. place the left knee on the floor first when sitting and raise the right knee first when standing). Make a sitting bow by placing both hands on the floor simultaneously. Make a deep Ritsurei to the Kamiza at a degree of 30° and a shallow Ritsurei to the opponent with the Metsuke 目付け at a degree of 15°. Switch the sword position approximately around the centre of the torso. Position the Tsuka-Gashira 柄頭 (the end of the Tsuka) along the Seichuusen (the vertical centre line of the body).

Stage	Action	Instruction
<p data-bbox="185 228 376 252"><u>Fundamental 1</u></p> 	<ul style="list-style-type: none"> <li data-bbox="488 236 1256 847"> <p data-bbox="555 236 1081 260"><u>Ippon-Uchino Waza</u> (Single cut techniques) (一本打ちの技 / いっぽん うちの わざ)</p> <p data-bbox="566 320 1256 531">Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, and then place themselves at the "Issoku-Ittou-no-Maai". The Kakarite cuts the Shoumen of the Motodachi (the forehead) with a Kakegoe of "Men". In a similar manner, the Kakarite proceeds to cut the Kote, the Dou (the right Dou) and the Tsuki.</p> <p data-bbox="566 547 1256 722">When all the cuts have been completed, both sides "break" the Kamae (i.e. Kamae wo toku or the Chiburi) and start taking five small steps backwards from the left foot in the Ayumi-ashi manner (the slide walking manner). When both sides have come back to the Tachiai-position, take the Chuudan-no-Kamae.</p> <p data-bbox="566 738 1048 762">The first step is taken from the right foot.</p> <p data-bbox="566 815 1137 839">"Shoumen", "Kote", "Dou" (Migi-dou) and "Tsuki"</p> 	<p data-bbox="1279 228 1883 252">[Assign the Motodachi (or the Motodachi' side)]</p> <ul style="list-style-type: none"> <li data-bbox="1279 260 2022 539"> <p data-bbox="1312 260 1765 284">Shoumen (the straight Men cut) 正面</p> <ol style="list-style-type: none"> <li data-bbox="1312 292 2022 539">1. As taking a step forward, bring the arms up to a height at which you can see the opponent's face between the forearms and bring it down to the target with the Hasuji (the blade direction) being correctly directed to the centre of the opponent's forehead. At the Furikaburi 振り被り (the Swing-Up), an effort should be made not to place the Kensen below the knuckles' position (see pictures below): <div data-bbox="1485 547 1984 746" style="display: flex; align-items: center;"> <div style="margin-right: 20px;">  </div> <div style="display: flex; gap: 10px;"> <div style="text-align: center;"> <p data-bbox="1738 547 1839 571">Correct</p>  </div> <div style="text-align: center;"> <p data-bbox="1861 547 1984 571">Incorrect</p>  </div> </div> </div> <ol style="list-style-type: none"> <li data-bbox="1312 762 2022 850">2. The Motodachi provides the Datotsuno Kikai (an opportunity for striking) for the Kakarite by slightly shifting the centre towards the right. <li data-bbox="1312 858 2022 938">3. Upon completing the strike, the Kakarite takes one step back to show the Zanshin and take one more step to return to the "Issoku-Ittou-no-Maai". <li data-bbox="1279 946 2022 1225"> <p data-bbox="1312 946 1435 970">Kote 小手</p> <ol style="list-style-type: none"> <li data-bbox="1312 978 2022 1066">1. The Furikaburi for the Kote cut is to be performed by bringing the arms up to a height at which the opponent's right Kote is seen between the arms. <li data-bbox="1312 1074 2022 1129">2. The Motodachi brings the Kensen slightly up to let the Kakarite strike the Kote correctly. <li data-bbox="1312 1137 2022 1225">3. Upon completing the strike, the Kakarite takes one step back to show the Zanshin and take one more step to return to the "Issoku-Ittou-no-Maai". <li data-bbox="1279 1233 2022 1382"> <p data-bbox="1312 1233 1592 1257">Dou (the right Dou) 胴</p> <ol style="list-style-type: none"> <li data-bbox="1312 1265 2022 1382">1. As swinging the sword up above the forehead (a large Furikaburi similar to the one for the Men), turn the hands over (i.e. clockwise for the left hand and anti-clockwise for the right hand) above the head and

Stage	Action	Instruction
<p>Fundamental 1 (cont'd)</p> 	<ul style="list-style-type: none"> Ippon-Uchino Waza (Single cut techniques) (cont) (一本打ちの技 / いっほん うちの わざ) 	<p>direct the Hasuji correctly to the right side of the Dou. Execute the cut while moving forward and keeping the body positioned straight to the Motodachi.</p> <ol style="list-style-type: none"> The Motodachi brings the hands up to open the Dou. Upon completing the strike, the Kakarite takes one step back to show the Zanshin and take one more step to return to the "Issoku-Ittou-no-Maai". <ul style="list-style-type: none"> Tsuki 突き <ol style="list-style-type: none"> The Tsuki technique is practiced with the intention that a fundamental understanding of the technique is developed at an elementary stage of the Kendo training. Care needs to be taken not to execute the Tsuki by simply driving the arms forwards. Use the waist as the centre of the body to drive the whole body forward and then execute the thrust to the centre of the Motodachi's throat. Withdraw the sword from the target immediately after the thrust. The Motodachi takes a small step backwards while lowering the Kensen slightly down towards the right, to let the Kakarite practice Tsuki technique correctly; Upon completing the thrust, the Kakarite takes one step back to show the Zanshin and take another step back to return to the "Issoku-Ittou-no-Maai". The Motodachi to take one step forward to back to the original position.
<p>Fundamental 2</p>  	<ul style="list-style-type: none"> Ni, Sandan no Waza (double or triple cut techniques) (the Renzoku-Waza or continued cut techniques) (二段, 三段の技 / にだん, さだんの わざ) <p>Both sides start taking three steps forward from the right foot, and then place themselves at the "Issoku-Ittou-no-Maai".</p> <p>When all the cuts have been completed, both sides break the Kamae and start taking five small steps backwards from the left foot in the Ayumi-ashi manner. When both sides have returned to the Tachiai-position, take the Chuudan-no-Kamae.</p>	<ol style="list-style-type: none"> As taking a step forward with the right foot, perform a "small" Furikaburi and strike the opponent's right Kote. Take another step to strike the Shoumen as the Motodachi start withdrawing by taking one step backwards. The Motodachi initially bring the Kensen slightly up to allow the Kakarite to strike the Kote, and take a back-step with the left foot and open the Kensen towards the right to allow the Men cut to be executed. Upon completion of the strike, the Kakarite takes one step back to show the Zanshin and take two steps back to return to the "Issoku-Ittou-no-Maai".

Stage	Action	Instruction
<p>Fundamental 3</p>  	<ul style="list-style-type: none"> • Harai Waza (Flick and cut techniques) (払い技 / はらい わざ) Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, place themselves at the “Issoku-Ittou-no-Maai”, and then perform the cut. • When the Kakarite has completed the cuts, both sides break the Kamae and start taking five small steps backwards from the left foot in the Ayumi-ashi manner. When both sides have returned to the Tachiai-position, take the Chuudan-no-Kamae. 	<ul style="list-style-type: none"> • Harai-Men 払い面 (from the Omote 表, i.e. from your right side as opposed to Ura 裏) <ol style="list-style-type: none"> 1. As taking a step forward with the right foot, flick the opponent’s sword upwards using the Omote-Shinogi 表錆 (the left side ridge of the sword) to break the opponent’s guard, and strike the Shoumen. 2. Upon completing the strike, the Kakarite takes one step back to show the Zanshin and take another step backwards to return to the “Issoku-Ittou-no-Maai”.
<p>Fundamental 4</p>  	<ul style="list-style-type: none"> • Hiki Waza (Pull and cut techniques) (鍔競合い/引き技 - つばぜりあい/ひき わざ) Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, place themselves at the “Issoku-Ittou-no-Maai”, and then perform the cut. <p>When the Kakarite has completed the cuts, both sides break the Kamae and start taking five small steps backwards from the left foot in the Ayumi-ashi manner. When both sides have returned to the Tachiai-position, take the Chuudan-no-Kamae</p>	<ul style="list-style-type: none"> • Hiki-Dou 引き胴 (Migi-Dou 右胴 or the right side Dou) <ol style="list-style-type: none"> 1. The Kakarite attempts to cut the Shoumen as taking a step forward with the right foot. The Motodachi receives the cut from the Kakarite using the Omote-Shinogi. Both sides take a very small step forward to place themselves in the Tsuba-Zeriai (the sword guard skirmish). The Kakarite then pushes the Motodachi’s Tsuba down. In response to this push-down, the Motodachi attempts to push the Tsuba up. This negotiation provides the Kakarite with an opportunity for striking. The Kakarite swings the sword up (i.e. the Furikaburi) as shifting the left foot backwards, and strikes the Migi-Dou as bringing the right foot close to the left foot. 2. Upon completion of the strike, the Kakarite takes one step back to show the Zanshin and take another step back to return to the “Issoku-Ittou-no-Maai”.
<p>Fundamental 5</p> 	<ul style="list-style-type: none"> • Nuki Waza (Sway/evade and cut techniques) (抜き技 / ぬき わざ) Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, place themselves at the “Issoku-Ittou-no-Maai”. The Kakarite then performs the cut. 	<ul style="list-style-type: none"> • Nuki-Dou 抜き胴 (Migi-Dou or the right side Dou) <ol style="list-style-type: none"> 1. The Motodachi takes a step forward with the right foot and attempts to cut a straight Men. The Kakarite shifts the right foot slightly towards the right front direction, swings the sword up (the Furikaburi) and strikes the Migi-Dou with the blade being correctly directed to the target. The Kakarite ensures to gaze at the Motodachi’s eyes (the Metsuke).

Stage	Action	Instruction
	<p>When the Kakarite has completed the cuts, both sides break the Kamae and start taking five small steps back from the left foot in the Ayumi-ashi manner. When both sides have returned to the Tachiai-position, take the Chuudan-no-Kamae</p>	<ol style="list-style-type: none"> The Motodachi stops at the position where he/she has attempted to strike the Men. The Kakarite stops at the position where he/she has stricken the Dou. At the above position, both sides take one step back while keeping the Seitai position (mutually straight opposed). The Kakarite leaves a hint of the post-strike posture (the Zanshin). Following this, both sides realign themselves to the "Issoku-Ittou-no-Maai" by taking one step clockwise.
<p>Fundamental 6</p>  	<ul style="list-style-type: none"> Suriage Waza (Slide up and cut techniques) (擦り上げ技 / すりあげ わざ) Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, place themselves at the "Issoku-Ittou-no-Maai", and then perform the cut. When the Kakarite has completed the cuts, both sides break the Kamae and start taking five small steps back from the left foot in the Ayumi-ashi manner. When both sides have returned to the Tachiai-position, take the Chuudan-no-Kamae. 	<ul style="list-style-type: none"> Kote-Suriage-Men 小手擦り上げ面 (Ura, or from the left side) <ol style="list-style-type: none"> The Motodachi takes a step forward with the right foot and attempts to cut the Kote. The Kakarite shifts the left foot backwards, and slide up the opponent's Ura Shinogi (the right side ridge of the sword) using his/her own Ura Shinogi. Immediately after this, the Kakarite takes a step forwards with the right foot and strikes the Shoumen. Being slid off the centre, the Motodachi's Kensen should be "naturally" driven out outside the "shoulder line" (the Taisoku, the left and right sides of the body); The Kakarite shows the Zanshin. After this, both sides take a step back to return to the "Issoku-Ittou-no-Maai".
<p>Fundamental 7</p>  	<ul style="list-style-type: none"> Debana Waza (Cutting techniques in response to the opponent's Okori 起こり, a physical or psychological precursor of the opponent's behavioral changes) (出端技 / でばな わざ) Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, place themselves at the "Issoku-Ittou-no-Maai", and then perform the cut. When the Kakarite has completed the cuts, both sides break the Kamae and start taking five small steps back from the left foot in the Ayumi-ashi manner. When both sides have returned to the Tachiai-position, take the Chuudan-no-Kamae. 	<ul style="list-style-type: none"> Debana-Kote 出端小手 <ol style="list-style-type: none"> The Motodachi starts taking a step forward with the intention of launching a Men strike. This action leads the Kensen to be lifted up. The Kakarite captures this momentary opportunity (i.e. Okori-Gashira 起こりがし ら, the precursor of the opponent's visible or invisible changes). The Kakarite swiftly takes a step forwards, striking the Kote sharply with a small swing. The Kakarite takes one step back to shows the Zanshin, and take another step to return to the "Issoku-Ittou-no-Maai". At the same time, the Motodachi brings the right foot back and returns to the Issoku-Ittou-no-Maai.

Stage	Action	Instruction
<p>Fundamental 8</p> 	<ul style="list-style-type: none"> • <u>Kaeshi Waza</u> (Receive and cut techniques) (返し技 / かえし わざ) Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, place themselves at the “Issoku-Ittou-no-Maai”, and then perform the cut. When the Kakarite has completed the cuts, both sides break the guard and start taking five small steps back from the left foot in the Ayumi-ashi manner. When both sides have returned to the Tachiai-position, take the Chuudan-no-Kamae. 	<ul style="list-style-type: none"> • <u>Kaeshi-Dou 返し胴</u>(Migi-Dou 右胴: cut opponent's right hand side Dou) 1. The Motodachi takes a step forward with the right foot and attempts to cut the Shoumen. The Kakarite shifts the right foot somewhat towards the right front direction and uses the Omote-Shinogi to receive the Men cut. The Kakarite swiftly turn the hands over and continue to move towards the right front direction and strikes the Migi-Dou with the blade being correctly directed to the target. The Kakarite ensures to gaze at the Motodachi's eyes (the Metsuke); 2. The Motodachi stops at the position where he/she has attempted to strike the Men. The Kakarite stops at the position where he/she has stricken the Dou. 3. At the stop positions, both sides take a step back while keeping the Seitai 正対 position (mutually straight opposed). The Kakarite leaves a hint of the post-strike posture (the Zanshin). Following this, both sides realign themselves to the Issoku-Ittou-no-Maai by taking one step clockwise.
<p>Fundamental 9</p> 	<ul style="list-style-type: none"> • <u>Uchiotoshi-Waza</u> (Strike-down and cut techniques) (打ち落とし技 / うちおとしわざ) Both sides start taking three steps forward from the right foot in the Ayumi-ashi manner, place themselves at the “Issoku-Ittou-no-Maai”, and then perform the cut. When the Kakarite has completed the cuts, squat down in the Sonkyo position and bring the sword back beside the body (the Noutou). Both sides start taking five small steps back from the left foot in the Ayumi-ashi manner to return to the Tachiai-position. 	<ul style="list-style-type: none"> • <u>Dou (the right Dou)-Uchiotoshi-Men 胴打ち落とし面</u> (Migi-Dou 右胴: cut opponent's right hand side Dou) 1. The Motodachi takes a step forward with the right foot and attempts to cut the right Dou. The Kakarite shifts the left foot towards the left rear direction and uses the Monouchi part of the sword to strike down the Dou cut (but slightly towards the right direction). The Kakarite, with careful assessment of the Maai, swiftly takes a step forwards with right foot and strikes the Shoumen; and 2. at the stop positions, both sides take a step backwards. The Kakarite leaves a hint of the post-strike posture (the Zanshin). After this, both sides rotate anticlockwise, returning to the “Issoku-Ittou-no-Maai”.

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