



The Mississauga Kendo Club

Club and Beginner Guide

©Mississauga Kendo Club, 2008

The Concept of Kendo

The concept of Kendo is to discipline the human character through the application of the principles of the Katana.

The purpose of Kendo is:
To mold the mind and body,
To cultivate a vigorous spirit,
And through correct and rigid training,
To strive for improvement in the art of Kendo;
To hold in esteem human courtesy and honor,
To associate with others with sincerity,
And to forever pursue the cultivation of oneself.

Thus will one be able
To love his/her country and society,
To contribute to the development of culture,
And to promote peace and prosperity among all peoples.

– All Japan Kendo Federation

Club Affiliations

The Mississauga Kendo Club was founded in 1996 by members of the Toronto Kendo Club, and continues to maintain close ties with the Toronto dojo. The Mississauga Kendo Club is a member of the Canadian Kendo Federation (CKF).

Instructors

Mr. Shigeo Kimura – Head Instructor (Kendo 7th - dan)

Kimura-Sensei was born and raised near Sendai, Japan. Kimura-Sensei attended Takushoku University in Tokyo, a school well known for martial arts training, where he was Captain of the University Kendo Team. He emigrated to Canada over 30 years ago, and since then has raised his family, built a successful business and taught Kendo in the Greater Toronto Area. Kimura-Sensei has represented Canada at the World Kendo Championships on several occasions as a competitor, coach and international referee.

Mr. Yukio Yamada – Instructor (5th – dan)

Yamada-Sensei has studied Kendo under Kimura-Sensei for more than 30 years. He currently holds the rank of *godan* (5th degree black belt), which he achieved in 2007.

Mr. Andreas Draesner – Instructor (4th – dan)

Draesner-Sensei has over 20 years of Kendo experience. Having started his kendo at the University of Waterloo, Draesner-Sensei currently holds the rank of *yondan* (4th degree black belt), which he achieved in 2003.

Assistant Instructors

Dr. Gerald Audette – 3rd Dan

Gerald has been practicing kendo over 10 years, and began his kendo training with the Saskatoon Kendo Club under Mr. Ken Miyaoka-Sensei. He and currently holds the rank of *sandan* (3rd degree black belt).

Club Directors

- The Club Directors are appointed by the Head Instructor to assist the Instructors with the operation of the club, and help to promote Kendo and in Mississauga, Ontario, Canada and the world.
- The Club Directors meet on a regular basis to discuss organizational matters of the club
- The current Club Directors (in addition to the Instructors) are Mr. Dale Cheong, Mr. David Hayashida & Mr. Tim Samios

Personal Responsibility

All members are responsible for ensuring that they leave with all their belongings. Any clothing or equipment that is forgotten will not be picked up by the Instructors.

Registration, Class Times and Fees

- Practice Terms
 - The year has been broken into 3 terms, from September to December, January to April and May to August.
 - New members are accepted during the first month of the fall and winter terms (September and January).
 - Experienced Kendoka are welcome to join at any time.
- Club Fees
 - All club fees are to be paid promptly at the beginning of each term, or discussed with Sensei (or a club Director) for alternative arrangements.
 - Practice fees are as follows:

Students and Members

Under 18 yrs of Age

\$25/mo or \$100/term

Adult Members

\$30/mo or \$120/term

- Currently, all practices are held the University of Toronto at Mississauga (UTM) Campus in the Recreation, Athletics and Wellness Centre (RAWC)
 - The UTM Campus is located on the east side of Mississauga Road, between Burnhamthorpe Road and Dundas Street (3359 Mississauga Rd., Mississauga)
 - Please note that metered parking is enforced on the UTM campus. The club is not responsible for any parking fines given to members attending practices.
- Practice Times. The Mississauga Kendo Club currently practices twice a week, on Tuesday and Friday evening.

<u>Day</u>	<u>Time</u>	<u>Location</u>	<u>Beginners</u>
Tuesday	8:45 – 10:45 pm	Dance Studio – UTM Athletics Centre	8:45 – 9:45 pm
Friday	7 – 10 pm	Dance Studio – UTM Athletics Centre	7 – 8 pm

- Note that any alterations to the days/time/locations of practices will be posted on the club website (www.mississauga-kendo-club.ca), spread to the membership via email, and announced in practice.

Etiquette

Because Kendo is full-contact martial art, 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 make practice, please let Sensei or an instructor know beforehand. A good way to do this is through the club email (info@mississauga-kendo-club.ca).

- **Health & 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.

- **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 we practice in.
 - 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 their 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**
 - Kendo is practiced with a partner, even though practice is to develop oneself. More senior members accept the responsibility to help more junior students progress and lead by example. More junior members accept the responsibility to follow the more senior students 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 share a responsibility to help one another in that process.

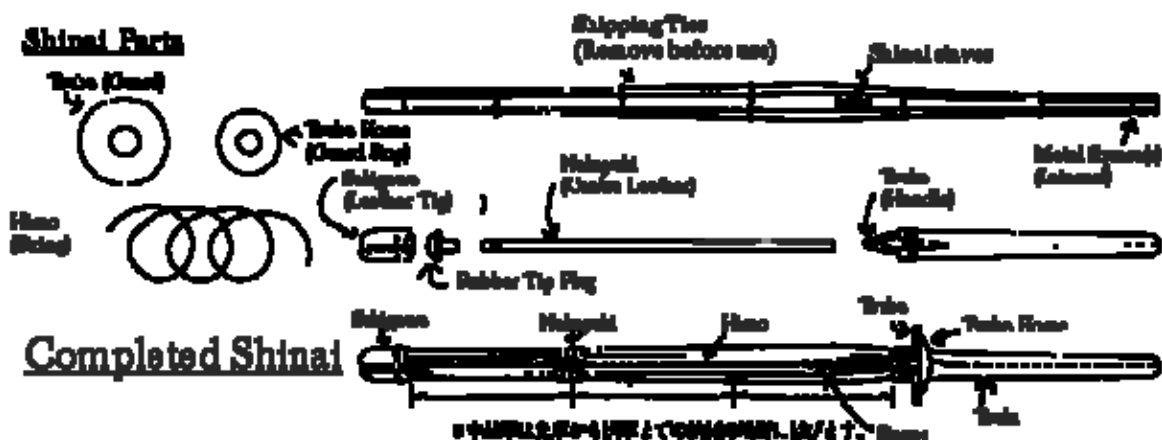
- **Respect for your equipment**
 - Your equipment is an extension of your commitment to kendo. Show it the respect it deserves.
 - Keep you keikogi and hakama clean – Wash them regularly.
 - Keep all equipment in good repair – Regular maintenance is essential. Equipment in poor repair is dangerous.
 - For kendoka, once they begin striking opponents, they should have at least two (2) shinai in case one is broken during practice.

- **Community**
 - All members are encouraged to participate in community activities that the club is involved in.

- **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, 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

- All members are encouraged to get their equipment from reputable suppliers. Talk to the club directors or instructors about purchasing equipment; one can also check out the following web-site for a general idea of prices and availability (<http://www.e-bogu.com>).
- While there are a few local GTA suppliers of kendo equipment, it is often not advisable to buy equipment locally. The club is unable to guarantee that this equipment is regulation or safe. Please talk with the club directors or instructors prior to purchasing from a local vendor.
- **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 (*nakayuki*), 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.



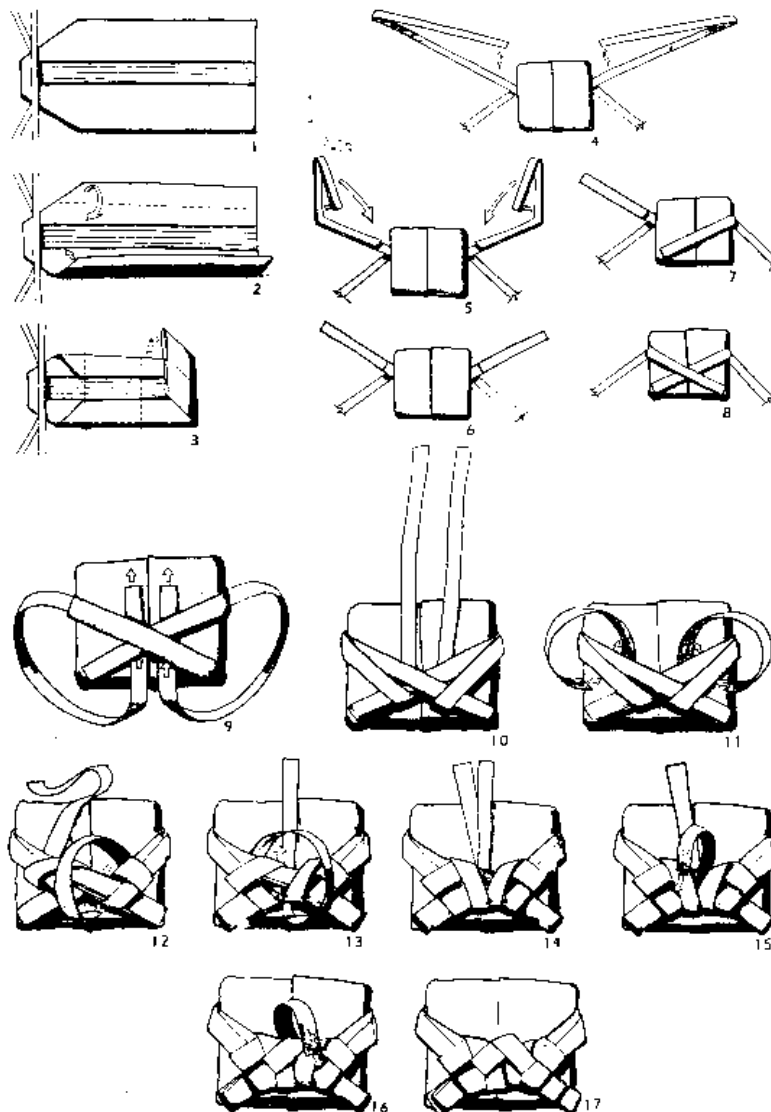
- **Shinai Maintenance:**
 - It is important to keep your shinai in good condition. An un-maintained shinai is very dangerous.
 - The club will hold 1 or 2 shinai maintenance demonstrations per term for beginners. These demonstrations will be announced during practice.
 - A guide to shinai maintenance can be found online via the club website at the following link: <http://www.shinai.org/housemef/shinaimaint/shinaimaint.html>
- **Bokken** – This is the wooden practice sword which looks more like a classical katana and is used only for kendo kata. Members will need to purchase a bokken in order to begin learning kata.

- **Keikogi and Hakama** – These can be purchased as soon as one starts, but are not immediately required for new members. While both keikogi and hakama are dark blue, women may chose to wear a white keikogi and hakama.



- **Folding your Hakama:**

Folding Instructions:



- **Bogu** – There are several things to think about when ordering your bogu for the first time. Well fit bogu looks good and, more importantly, will protect you during keiko. It is advisable to talk with more senior members when one is thinking about purchasing bogu for the first time.
- Kendo bogu is made up of the *men* (helmet), *kote* (gauntlets), *do* (chest protector) and *tare* (hip protector).

Men



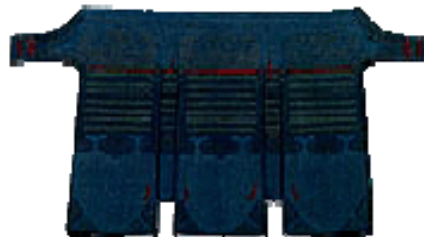
Kote



Do



Tare



- All club members are encouraged to purchase a club jacket that can be worn over their bogu at tournaments or on its own.
- All club members will need to purchase a tare marker (*zekken*) that follows the club design when 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.
- 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

Training

Footwork

- Good footwork is the foundation of good kendo. 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:

Left Foot	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.
------------------	---	---------------------------------------

Right Foot	Your heel should be ½ an 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.
-------------------	---	---------------------------------------

Hands	For basic footwork drills, your hands should be on your hips or behind your back.
Head/Chin	Chin down and eyes focused on your opponent.
Shoulders and Back	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 even distributed.

Holding your Shinai

- The shinai is always held with the *himo* (string) side up. This represents the non-sharp 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 and that you are not gripping merely with your fingers.
- Your left hand should be about the level of your belly-button, and ~1 fist width in front of your body.
- At kamae, both arms and shoulders should be relaxed, and your arms bent slightly at the elbows.
- The tip of your shinai (*kensen*) should be pointing towards the throat of your opponent. When practicing without a partner, the *sakigawa* should be throat height of an imaginary opponent who is the same height as you.

Kamae

- Kamae is the basic stance in kendo, and combines footwork and shinai.
- 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 it 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 kendo.
- 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. Both hands should squeeze together like wringing out a towel at the moment your shinai makes contact with the opponent (real or imaginary).
- There are several types of suburi:

Oh-Suburi (big suburi)	Big, big motion. Hands go all the way behind you and your downward swing goes all the way to your feet.	The suburi is meant to stretch out your arms, chest and abdomen.
Shomen (straight) Suburi	The basic suburi. The swing is straight and ends at head-height of an opponent your own size.	Ensure that your hands are centered throughout your swing.
Sayu-men (left and right) Suburi	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.
Haiya-Suburi	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.
3- or 2-time Suburi	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.
Katatae (One handed) Suburi	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 not in bogu are not expected to tai-atari at full speed.

Hitting Side	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.
Motodachi (Receiving) Side	As the hitter comes towards you, lower your hands close to your body and offer resistance to them. Keep your shinai straight to 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.	Provide maximum resistance to the hitter. Depending on the size, age and skill level of the hitter, you can offer a softer resistance. Use your discretion.

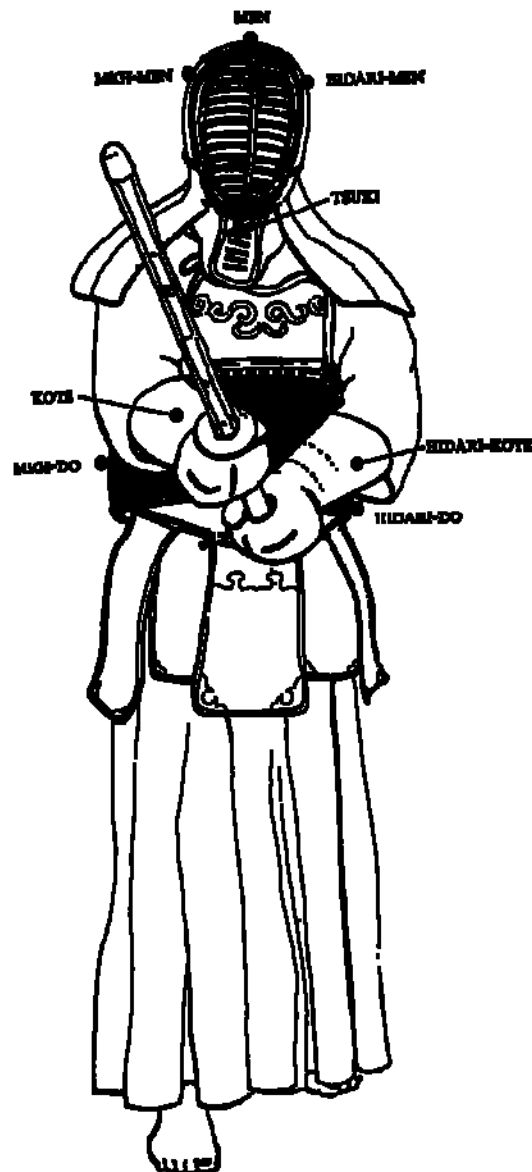
Zanshin

- 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, the use of tsuki in *keiko* (sparing) should only be done by more senior members after approval 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, your *fumikomi-ashi* (stomping step) and you yell the name of your target all happen 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:

	Attacking Side	Motodachi Side
1. Big men & tai-atari	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.
2. Nine Sayu-men	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.
3. Big men & tai-atari	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.
4. Nine Sayu-men	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.
5. Big men & go through	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, practice attacks and counter-attacks, learn how to “see” your opponent and develop your own style.
- There are several forms of keiko:

	Attacking Side	Motodachi Side
Uchikomi-geiko	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. Uchikomi-geiko always begins and ends with a men strike.	It is the motodachi’s responsibility to open good targets for the attacker. Basic Uchikomi-geiko: Large openings. Advanced Uchikomi-geiko: Small openings.
Kakari-geiko	Advanced attack practice. Motodachi will not open targets – you make your own. Strong kiai	Try to hold centre for the attacking side to make openings from.
Ai-Kakari-geiko	Two-sided attack practice. Both partners attack continually using strong kiai and proper form.	
Ji-geiko	Free Practice. This is where one fights an opponent and practices attacks, counter-attacks and strategy.	There are several things to consider during ji-geiko. See below.
Shiai-geiko	Tournament-style practice. This style of practice will orient the kendoka to the rules, boundaries, fouls and scoring points during tournaments.	Shiai are common parts of kendo seminars.

- 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 you 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 from time to time, will be well advertised, and will be overseen by 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 (2nd 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 will based upon the following:
 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 Club Directors or Instructors if unable to do so.
 5. Active involvement in practices.
 6. Demonstration of good footwork, suburi, basic strikes (men, kote, do & combinations) and kirikaeshi.

- Formal CKF Grading

- The CKF is responsible for ikkyu and all dan levels.
- The CKF exam is composed of the following:
 1. Kirikaeshi
 2. Ji-geiko
 3. Kata
- The following are the kata requirements, minimum ages and times since last grading from the CKF:

<u>Rank</u>	<u>Kata Required</u>	<u>Min. time since last exam</u>	<u>Min. Age</u>
Ikkyu	Tachi 1 – 3	–	–
Shodan	Tachi 1 – 5	3 months since ikkyu	14
Nidan	Tachi 1 – 7	2 years 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 from rokudan	36
Hachidan	Tachi 1 – 7 & Kodachi 1 – 3	10 years from nanadan	48

Common Terms

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

Counting

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

S

General

Arigato	Thank you (informal)	Mokuso	Meditation
Arigato gozaimasu	Thank you (formal)	Motodachi	Person receiving attack
Dan	Rank / grade	Oneigeshimasu	Lets practice
Dojo	Exercise hall	Otagaine rei	Bow to each other
Hai	Yes; acknowledgement	Rei	Bow
Hajime	Begin	Ritsurei	Standing bow
Keyosuke	Come to attention	Sensei	Instructor
Ki	Spirit	Shidachi	2 nd person in kata
Kiai	Showing strong spirit by yelling from the abdomen	Uchidachi	1 st person in kata
Kigurai	Bearing/Pride/Dignity	Yame	Stop

Equipment

Bogu	Armour	Monouchi	Top 3 rd of the shinai used to strike the target
Bokken/Bokuto	Wooden practice sword	Nakayui	Centre leather
Daito	Long sword for nito	Sakigawa	Leather tip covering
Do	The chest/torso protector	Shinai	Bamboo practice sword
Hakama	The pleated skirt-like pants	Shinogi	The side of the blade
Himo	Laces/strings	Shoto	Short sword for nito
Jinbu	Blade	Sune-ate	Shin protectors
Katana	The Japanese Sword	Tare	The hip protector
Keikogi	The cotton jacket	Tenugui	Towel
Kensen	Tip of the sword	Tsuba	Hand guard
Kote	The kendo gloves/gauntlets	Tsuka	Hilt of the shinai
Men	The head gear / helmet	Tsukagawa	Leather hilt cover
Mine	Back of the blade	Tsuru	Bottom tie
		Zekken	Tare Marker/Name Tag

Movement and Positions

Ashi	Foot	Maai	Distance between opponents/Timing
Ashisabaki	Footwork	Mai	Forward
Aiuchi	Simultaneous attacks	Metsuki	Observing all of your opponent's body
Ato	Back	Migi	Right
Ayumi-ashi	Walking step	Mitari renshu	Watching practice
Chikama	Close distance at kamae	Omote	Left side
Chudan	Middle position	Osameto	Sheath sword in sonkyo
Datotsu	Strike or thrust	Sageto	Sword at side
Fumikomi-ashi	Stomping step	Seiza	Sit in a kneeling position
Gasshuku renshu	Training camp	Seme	Spirit of attack
Gedan	Low position	Sonkyo	A squatting stance
Hasso	Side position	Suburi	Practice strike
Haiya-suburi	Jumping or bouncing practice strike	Suri-ashi	Sliding step
Hidari	Left	Taito	Holding the shinai at waist level
Hiraki-ashi	Sideways step	Tai-atari	Body check
Issoku-itto-no-maai	Tip-to-tip distance at kamae	Toma	Far distance
Ji-geiko	Free practice	Tsuba-zeriai	Tsuba-to-tsuba stance
Jodan	High position	Ura	Right side
Kakari-geiko	All out attack practice	Waki-gamae	Back position
Kamae	The basic stance / position	Waza	Technique
Kata	A series of formal practice exercises	Yuko-datotsu	A valid strike that must combine correct call, execution and follow through
Keiko	Practice	Zanshin	Mental & physical alertness against attack and positive follow through after a strike
Kiri-kaeshi	Left & right men drill		

Match Vocabulary

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