

2025 Kata & Komp

Kata Seminar Notes

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SUMMARY

Kata & Komp is an event hosted by *Murdoch University Kendo Club (MUKC)*, consisting of a *Kata* seminar, and Individuals Kendo competition – with *Kyu* and *Dan* grades in opposing sides of the draws, and the winners of each group competing in the finals.

The 2025 Kata & Komp's Kata seminar is instructed by Bernard Yehuda, who is:

- Kendo 5th *Dan* and Iaido 1st *Dan*.
- *Murdoch University Kendo Club* – Instructor and Treasurer.
- *West Australian Kendo Renmei* – Kendo State Coach and Kendo Technical Board member.
- *Australian Kendo Renmei* – Kendo Board member and Secretary.

The teachings from the seminar can be categorised into two streams of thoughts:

1. The “correct method” that is taught as per the *All Japan Kendo Federation (AJKF)* books, or by the AJKF representatives (e.g. at the national seminar).
2. In the “grey area” – i.e. someone’s opinion, which is open to interpretation – not necessarily wrong, but perhaps different from what you have seen.

Whenever possible, it will be specified which of the two is being taught, demonstrated, or described (i.e. “you must do this” vs “please consider doing this”).

Ultimately, regardless of what is being taught in this seminar, you should follow your *sensei*’s advice.

ABOUT NIHON KENDO KATA

Dai-Nippon Teikoku Kendō Kata (“Greater Japan Imperial Kendō Kata”), later renamed to *Nihon Kendō Kata*, was created in 1912 (first year of *Taishō* era). All 10 Kendo *Kata* are “*kumitachi*”, i.e. performed in pairs, by the “teacher side” (*uchidachi*) and “student side” (*shidachi*).

The concept of Kendo, as defined by the AJKF, is: *to discipline the human character through the application of the principles of the katana (sword)*.

The core purpose of Kata is to preserve the skills and spirit of the *nihon-tō* (Japanese sword).

Nihon Kendo Kata was designed strictly for Kendo, i.e. to encourage practitioners to develop good habits that will be beneficial for other areas of Kendo (e.g. when wearing *bōgu* and wielding *shinai*). For example:

• <i>reihō</i> (etiquette).	• <i>kamae</i> (stance).	• breathing.
• <i>hasuji</i> (cutting angle).	• <i>kiai</i> (yelling / vocalisation).	• <i>ki</i> (spirit).
• <i>tenouchi</i> (grip).	• <i>shisei</i> (posture).	• <i>ashi-sabaki</i> (footwork).
• <i>metsuke</i> (gaze).	• <i>maai</i> (distance / interval).	• <i>zanshin</i> (state of readiness).

The AJKF manual was first established in 1981, and was last revised in 2002 – therefore the 23-year gap has resulted in a number of new clarifications that have been taught in seminars, but yet to be written down.

BASIS OF THE PRINCIPLES OF THE SWORD IN THE DESIGN OF KENDO

Kendo practice and *kata* were based on traditional swordsmanship (commonly referred to as *kenjutsu* or *koryū*), so a number of etiquette procedures, practices, conducts, etc. exist based on how swords are meant to be handled. This is usually referred to as *tōhō* (刀法) – the “method / law / rule of the sword”.

For example:

- We wear our uniform properly and neatly (*chakuso*).
- The way we use our left / right hands and feet (i.e. sheathing on the left, drawing to the right).
- *Saza-uki* – the way we kneel into, and get up, from *seiza*.
- How we perform *reihō*, including *zarei* and *sonkyo*.

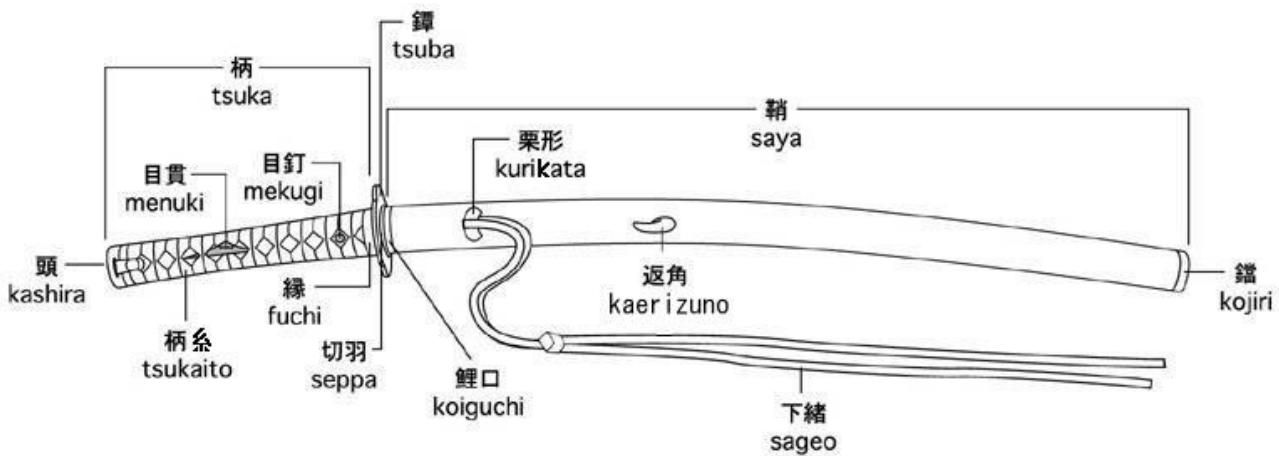
At the same time, a number of traditions / customs have intentionally been omitted, as they are no longer relevant (in comparison to wielding a real sword), or simply impractical. For example:

- Drawing and sheathing *shinai* or *bokutō* (despite not having a scabbard).
- Propping the *shinai* against the wall (something we never do with a real sword).
- Performing *zarei* (hands move at the same time, instead of following the *saza-uki* principle).
- Gripping the *shinai* or *bokutō* (holding at the ends, instead of avoiding the *kashira* or *fuchi*).

As a result, there are some inconsistencies in how *shinai*, *bokutō*, and *habiki* / *mogitō* / *kata-yo* are handled, for example:

- When relaxed, *shinai* is carried on the left hand, but *bokutō* is held on the right.
- There are different procedures when using a metal sword vs *bokutō* when performing *kata*.
- There are differences when handling the sword in Kendo, Iaido, and Jodo – such as *reihō* and *kamae*.

It may be beneficial to understand these differences, and the reasons why.



BASIC POINTS

No	Topic	Points				
1	Gripping the sword	<ul style="list-style-type: none"> • <i>Shinai</i> is held with the left hand at the very bottom. However, a real <i>katana</i> is not held this way – rather, a bit higher to avoid touching the <i>kashira</i> (metal cap at the end). • <i>Bokutō</i> does not have the <i>kashira</i>, so it seems like it can be held either way. • Holding the sword properly means the hands / wrists are parallel, pointing straight forward. This is possible with a <i>bokutō</i> or <i>katana</i>, because the grip is thinner and oval-shaped – not the case with a round <i>shinai</i> handle. • Holding the <i>shinai</i> at the bottom allows the proper grip (fitting the “bottom pad” of the palm under the <i>shinai</i>). Therefore, it is speculated that <i>bokutō</i> is allowed to be held the same way to encourage this gripping method with the <i>shinai</i>; however, please consider holding <i>bokutō</i> the “<i>katana</i> way”. 				
2	Drawing the sword	<ul style="list-style-type: none"> • Drawing a sword from a scabbard requires the use of the left hand (<i>saya-biki</i>). This is omitted in Kendo, however some people like to preserve this by “pulling out” when drawing, or “clicking in” when they sheathe. Either is acceptable. • When drawing the sword, draw out in a diagonal arc as if cutting the opponent’s shoulder. • The sword should be drawn at the same time as the third step, while simultaneously lowering into <i>sonkyo</i>. Avoid raising the sword above your head. • You may turn your left foot and hip out as you <i>sonkyo</i>. • The swords should cross at <i>yokote</i>. 				
3	Differences when using a <i>katana</i>	<p>When using a <i>katana</i> (<i>habiki</i> / <i>mogitō</i> / <i>kata-yo</i>) which has a scabbard, there are differences which should be followed carefully:</p> <table> <tr> <td><i>Bokutō</i>:</td> <td><i>Katana</i>:</td> </tr> <tr> <td> <ul style="list-style-type: none"> • When passing from the right hand to the left, the sword immediately goes into <i>taitō</i> position. • At <i>taitō</i>, the <i>tsuka-gashira</i> is in the centre line. • For <i>kodachi</i>, the left hand is holding an “L-shape” with the thumb on the hip. </td> <td> <ul style="list-style-type: none"> • When passing from the right hand, the left hand guides the bottom of the scabbard through the belt, and out of the <i>hakama</i>. • At <i>taitō</i>, the <i>tsuba</i> is in the centre line. • For <i>kodachi</i>, the left hand is holding the scabbard over the <i>kurigata</i>. • When sheathing, doing the horizontal method is more practical (ala <i>musō shinden-ryū</i>). </td> </tr> </table>	<i>Bokutō</i> :	<i>Katana</i> :	<ul style="list-style-type: none"> • When passing from the right hand to the left, the sword immediately goes into <i>taitō</i> position. • At <i>taitō</i>, the <i>tsuka-gashira</i> is in the centre line. • For <i>kodachi</i>, the left hand is holding an “L-shape” with the thumb on the hip. 	<ul style="list-style-type: none"> • When passing from the right hand, the left hand guides the bottom of the scabbard through the belt, and out of the <i>hakama</i>. • At <i>taitō</i>, the <i>tsuba</i> is in the centre line. • For <i>kodachi</i>, the left hand is holding the scabbard over the <i>kurigata</i>. • When sheathing, doing the horizontal method is more practical (ala <i>musō shinden-ryū</i>).
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4	Swinging the sword	<ul style="list-style-type: none"> • <i>Suburi</i> with a <i>katana</i> is different from when using a <i>shinai</i>, due to the physics and mechanics (curved vs straight, weight and balance), as well as the footwork (stationary vs continuous movement). • Using a <i>katana</i> or <i>bokutō</i>, when the sword swings overhead (<i>furi-kaburi</i>), the tip should not dip too low, and should swing forward first. • Take care not to use excessive <i>tenouchi</i> at the end of the strike, which may result in the tip dipping too low, or the tip “bouncing”. 				
5	Roles	<ul style="list-style-type: none"> • As the teacher, <i>uchidachi</i> initiates all movements, and <i>shidachi</i> responds. Therefore, <i>uchidachi</i> sets the pace and timing of the Kata. • At a higher level, <i>uchidachi</i> should perform <i>seme</i> (pressure) in a manner that lets <i>shidachi</i> perform a <i>waza</i> that would beat them; whereas <i>shidachi</i> should perform <i>seme</i> in a way that forces the <i>uchidachi</i> to make the attack. 				

No	Topic	Points
		<ul style="list-style-type: none"> While <i>uchidachi</i> is responsible for initiating movements and adopting the appropriate distance and pacing, both sides should work together to perform the <i>Kata</i> correctly.
6	<i>Chūdan-no-kamae</i>	<ul style="list-style-type: none"> The tip should point towards the opponent's throat. Both sides should mutually align their tips to be at the same level. Take care not to point too high (as <i>shinai</i> is straight, but <i>bokutō</i> is curved).
7	<i>Jōdan-no-kamae</i>	<ul style="list-style-type: none"> <i>Hidari</i> (left) <i>jōdan</i> should have the hip and back foot slightly turned. Ensure the body is balanced in the middle, not too far forward. Ensure that the tip is not dipping too low. The left hand should still be about one fist away from the head. Ensure that the sword is not angled too far to the side. The <i>hasuji</i> should face directly forward. While <i>hidari jōdan</i> with a <i>shinai</i> needs to be held with the attitude of doing <i>katate-waza</i>, this should not be the case in <i>Kata</i>. Note that this <i>kamae</i> is performed slightly different in <i>Jodo</i>.
8	<i>Gedan-no-kamae</i>	<ul style="list-style-type: none"> The tip of the sword should be around the height of the opponent's knee. Both sides should mutually align their tips to be at the same level. Take care not to bend the left wrist excessively when taking the <i>kamae</i>.
9	<i>Hasso-no-kamae</i>	<ul style="list-style-type: none"> Avoid raising the sword too high, as if going into <i>hidari jōdan</i>. The hip and back foot should be slightly turned, exactly like <i>hidari jōdan</i>. The curve and angle of the sword should be exactly like <i>hidari jōdan</i>, except with the sword lowered. The <i>hasuji</i> should face directly forward. The left hand should still be in the centre line. Note that this <i>kamae</i> is performed slightly different in <i>Jodo</i>.
10	<i>Waki-gamae</i>	<ul style="list-style-type: none"> When taking <i>waki-gamae</i>, move the sword through <i>hasso-no-kamae</i>. The left foot may be slightly curved. The right foot may be turned up to 90°. Ensure the body is balanced in the middle, not too far forward or back. Use the curve of the sword to hide the blade behind you. This will result in the <i>hasuji</i> pointing diagonally down. The grip and angle of the wrists should not change when taking the <i>kamae</i>. It is acceptable for the left hand to be slightly off-centre.
11	<i>Kamae-otoku</i>	<ul style="list-style-type: none"> Position in which the swords are lowered to indicate mutual withdrawal. The tip of the sword is around the height of the opponent's knee, about as low as <i>gedan-no-kamae</i>, curved at an angle. The tip should be far enough to the side that it would not hit the opponent's knee if one were to step forward. Left hand should remain in the centre line.
12	<i>Kiai, hassei, kakegōe</i>	<ul style="list-style-type: none"> The vocalisation of <i>ei</i>, <i>ya</i>, and <i>tō</i> came from <i>Shinto</i>'s idea of "the soul of words / language" (<i>kotodama</i>), which were adopted in many Japanese martial arts. <i>Ya</i> should always be before <i>tō</i>. This is most noticeable on <i>Kata</i> #7. <i>Shidachi</i>'s <i>tō</i> should be louder and sharper than <i>uchidachi</i>'s <i>ya</i>.

BOKUTŌ WAZA

Bokutō ni Yoru Kendō Kihon Waza Keiko Ho (Basic Kendo Technique Practice Using *Bokutō*) was developed in 2003 to bridge the gap between *shinai* practice and Kendo *Kata*.

- These are performed in pairs, between *kakarite* (attacker) and *motodachi* (receiver).
- Unlike *Kata*, neither side initiates or responds – both should work together equally.

No	Waza	Points
1	<i>Men, kote, dō, tsuki</i>	<ul style="list-style-type: none"> • <i>Kakarite</i> should ensure all strikes use the <i>monouchi</i>. • For <i>tsuki</i>, the tip of the sword should reach where the <i>motodachi</i> was. • The length of the steps for each strike will be different. <i>Kakarite</i> should ensure they come back to <i>issoku-ittō-no-ma</i>.
2	<i>Kote-men</i>	<ul style="list-style-type: none"> • <i>Kakarite</i> should avoid striking <i>men</i> before the <i>motodachi</i> steps back.
3	<i>Harai-men</i>	<ul style="list-style-type: none"> • The <i>waza</i> is <i>harai-age</i> (going up) from the <i>omote</i> (right) side (i.e. the left <i>shinogi</i> is used).
4	<i>Hiki-dō</i>	<ul style="list-style-type: none"> • <i>Kakarite</i> should yell “<i>men</i>” when striking. • <i>Motodachi</i> should receive the <i>men</i> with a <i>suriage</i> motion. • Ensure proper <i>tsubazeriai</i> is performed, e.g. <i>kakarite</i>’s <i>tsuba</i> should be on top of the <i>motodachi</i>’s. • <i>Kakarite</i> should not exaggerate the slight push to make the <i>motodachi</i> open up for <i>dō</i>.
5	<i>Men-nuki-dō</i>	<ul style="list-style-type: none"> • <i>Kakarite</i> should ensure their footwork and hips are parallel facing forward. Only their sword and gaze should be angled. • <i>Motodachi</i> should turn their head to look at the <i>kakarite</i>. • When moving back diagonally, both sides should be in <i>issoku-ittō-no-ma</i>. Move into <i>tōma</i> only when returning to the centre.
6	<i>Kote-suriage-men</i>	<ul style="list-style-type: none"> • The <i>waza</i> is <i>suriage</i> from the <i>ura</i> (left) side (i.e. the right <i>shinogi</i> is used). • <i>Kakarite</i> should step back slightly when performing the first half of the <i>suriage</i>. It is acceptable to step slightly to the left. • Both sides should return to centre together. Unlike the other <i>Kihon</i>, there is no additional step for <i>zanshin</i>.
7	<i>Debana-kote</i>	<ul style="list-style-type: none"> • <i>Motodachi</i> should move half-a-step forward with the right foot. Their left foot should not move. • <i>Kakarite</i> should take care not to <i>fumikomi</i> (stomp).
8	<i>Men-kaeshi-dō</i>	<ul style="list-style-type: none"> • <i>Kakarite</i> should ensure their footwork and hips are parallel facing forward. Only their sword and gaze should be angled. • <i>Motodachi</i> should turn their head to look at the <i>kakarite</i>. • When moving back diagonally, both sides should be in <i>issoku-ittō-no-ma</i>. Move into <i>tōma</i> only when returning to the centre.
9	<i>Dō-uchiotoshi-men</i>	<ul style="list-style-type: none"> • <i>Kakarite</i> should strike <i>motodachi</i>’s sword strongly, before the strike finishes in the middle. • <i>Kakarite</i> should try to use the <i>shinogi</i> to perform the <i>uchiotoshi</i>. • <i>Motodachi</i> should turn their head to look at the <i>kakarite</i>. • When moving back diagonally, both sides should be in <i>issoku-ittō-no-ma</i>. Move into <i>tōma</i> only when returning to the centre.

KATA

- Many of the details below are not necessary for the lower grades, but should be studied, considered, and understood by higher grades.
- While *uchidachi* and *shidachi* have different roles (i.e. one initiates and one responds), both should mutually work together to perform the *Kata* in spiritual unity.
- Ensure that each *waza* is performed within a single breath (*ichi-byōshi*).

Kata	<i>Uchidachi</i>	<i>Shidachi</i>
-	<ul style="list-style-type: none"> While <i>shidachi</i> moves back to drop their <i>kodachi</i>, it may be ideal to wait in <i>sonkyo</i> position. 	<ul style="list-style-type: none"> <i>Shidachi</i> may need to carry both <i>tachi</i> and <i>kodachi</i> when commencing <i>reihō</i>. The call for <i>uchidachi</i> and <i>shidachi</i> may be determined here. Perform <i>shomen-ni-rei</i>, move back to drop the <i>kodachi</i>, then continue with <i>otagai-ni-rei</i> and so on. When dropping off the <i>kodachi</i>, <i>shidachi</i> should take a slight step away from <i>shomen</i> (i.e. towards <i>shimoza</i>).
1	<ul style="list-style-type: none"> <i>Issoku-ittō-no-ma</i> for <i>hidari jōdan</i> might be slightly different from <i>migi jōdan</i>. <i>Uchidachi</i> should try to strike the target (<i>shidachi</i>'s forehead) with the <i>monouchi</i> in mind. The slouch is caused by excessive strength that was intentionally performed to cut through the <i>shidachi</i>'s hands and <i>tsuka</i>. Ensure the back foot is pulled up. After the strike, ensure the tip is lowered to give <i>shidachi</i> room to move. The slouch is straight (like doing a bow), and is held until returning to <i>chūdan</i>. Continue looking at the <i>shidachi</i>. 	<ul style="list-style-type: none"> The <i>waza</i> performed in <i>men-nuki-men</i>. At higher level, <i>shidachi</i> should have a feeling of “baiting” <i>uchidachi</i> to commit to the strike (instead of just waiting). When avoiding the strike, <i>shidachi</i> must push their hands back. Ensure the tip of the sword remains at the same angle. When performing <i>zanshin</i>, <i>shidachi</i> pursues the retreating <i>uchidachi</i> with the tip of the sword first, before moving into <i>hidari jōdan</i>.
2	<ul style="list-style-type: none"> When striking, avoid “bouncing” with the tip of the sword. Ensure the strike stops at horizontal level. <i>Uchidachi</i> should turn their neck slightly to face the <i>shidachi</i>. 	<ul style="list-style-type: none"> The <i>waza</i> performed is <i>kote-nuki-kote</i>. At lower level, stop after the dodge to ensure the sword is travelling straight. At higher level, this should be smooth. Step sideways only as far as necessary. After the strike, the tip should be pointing towards the centre line.
3	<ul style="list-style-type: none"> The target of the <i>tsuki</i> is the solar plexus (<i>suigetsu</i>), below the sternum. The <i>hasuji</i> should be angled to the right. 	<ul style="list-style-type: none"> The <i>waza</i> performed is <i>ire-zuki-ni-nayashi</i>.

Kata	<i>Uchidachi</i>	<i>Shidachi</i>
	<ul style="list-style-type: none"> When being pursued by the <i>shidachi</i>, <i>uchidachi</i> should attempt to shift <i>shidachi</i>'s <i>kensen</i> away from the centre line. <i>Uchidachi</i> should Ensure <i>hiki-tsuke</i> (pulling up the back foot) is performed correctly where appropriate. 	<ul style="list-style-type: none"> <i>Shidachi</i> should use the <i>monouchi</i> area of their blade's <i>shinogi</i> when parrying. <i>Shidachi</i> should shift <i>uchidachi</i>'s <i>kensen</i> so that it is no longer threatening. Ensure <i>hiki-tsuke</i> (pulling up the back foot) is performed correctly where appropriate. Ensure not to pull the <i>uchidachi</i> back on the final steps when returning to the centre – allow <i>uchidachi</i> to keep initiative.
4	<ul style="list-style-type: none"> From <i>hasso-no-kamae</i>, move through <i>hidari jōdan</i> to clash in <i>ai-uchi</i>. The height of the clash should be around the head. Avoid pausing or dipping when performing the <i>furi-kaburi</i>. If the distance is too close, <i>uchidachi</i> must step back. The target of the <i>tsuki</i> is <i>shidachi</i>'s right lung. The <i>hasuji</i> should be angled to the right. The excessive force in the <i>tsuki</i>, caused by the pressure maintained throughout the clash, results in a slight slouch after the <i>tsuki</i>. After the <i>tsuki</i>, <i>uchidachi</i> should turn their head to face the <i>shidachi</i>. 	<ul style="list-style-type: none"> The <i>waza</i> performed is <i>tsuki-maki-kaeshi-men</i>. From <i>waki-gamae</i>, move through <i>hidari jōdan</i> to clash in <i>ai-uchi</i>. The height of the clash should be around the head. Avoid pausing or dipping when performing the <i>furi-kaburi</i>. When parrying, ensure the left hand is pushed high above the head, and the sword swings from the back, high above, through the centre line. When parrying, maintain contact between the swords as long as possible.
5	<ul style="list-style-type: none"> Unlike <i>Kata</i> #1, there is no excessive force required, so the intention is to stop the <i>men</i> cut at head height. After the <i>suriage</i>, lower the sword slightly to give <i>shidachi</i> space. While a slight slouch may be acceptable, ensure it is not excessive like <i>Kata</i> #1. 	<ul style="list-style-type: none"> The <i>waza</i> performed is <i>men-suriage-men</i> from <i>omote</i> side. While <i>shidachi</i> assumes what is commonly called <i>seigan-no-kamae</i>, the book still refers this as <i>chūdan-no-kamae</i>, with the <i>kensen</i> pointing to <i>uchidachi</i>'s left fist. The <i>suriage</i> should be large (arms swing above the head). Avoid dipping. <i>Shidachi</i> should use the <i>monouchi</i> area of their blade's <i>shinogi</i> when parrying. When stepping back to perform the <i>zanshin</i>, both steps (<i>kensen</i> dropping to <i>uchidachi</i>'s face, and stepping back into <i>hidari jōdan</i>) should be done smoothly without pausing. The distance when stepping back into <i>hidari jōdan</i> depends on the appropriate <i>maai</i> between both sides.

Kata	<i>Uchidachi</i>	<i>Shidachi</i>
6	<ul style="list-style-type: none"> When <i>shidachi</i> lowers into <i>gedan-no-kamae</i>, <i>uchidachi</i> should remain in <i>chūdan-no-kamae</i> without lowering their <i>kensen</i>. <i>Uchidachi</i> should retreat back (into <i>hidari jōdan</i>) before both swords touch. <i>Uchidachi</i> should ensure the <i>kote</i> performed is not “<i>sasshi</i>” style, as it is more difficult for <i>shidachi</i> to <i>suriage</i>. When returning to the centre, ensure you do not push the <i>shidachi</i> excessively. 	<ul style="list-style-type: none"> The <i>waza</i> performed is <i>kote-suriage-kote</i> from <i>ura</i> side. <i>Uchidachi</i> initiates by taking <i>chūdan-no-kamae</i>. <i>Shidachi</i> responds by lowering into <i>gedan-no-kamae</i>. When <i>uchidachi</i> retreats into <i>hidari jōdan</i>, <i>shidachi</i> should point their <i>kensen</i> to the <i>uchidachi</i>’s left fist, like Kata #5. When performing the <i>suriage</i>, it is acceptable for lower grades to simply move their feet to the left. Higher grades should try to move slightly forward as well, in order to display <i>hiki-tsuke</i>.
7	<ul style="list-style-type: none"> The target of the <i>tsuki</i> is the chest. The <i>hasuji</i> should be angled to the right. Allow <i>shidachi</i>’s parry to raise the <i>kensen</i> naturally – do not do this intentionally. The swords should cross at around shoulder height. To ensure <i>ya</i> is before the <i>tō</i>, start a lengthy <i>ya</i> as you take the first step. This is the only time in Kata that eye contact is broken. <i>Uchidachi</i> should not move their sword through <i>waki-gamae</i>. Return to the centre with mutual spirit. 	<ul style="list-style-type: none"> The <i>waza</i> performed is <i>men-nuki-dō</i>. Parry the initial <i>tsuki</i> with the <i>monouchi</i> area of the <i>shinogi</i>, with the <i>hasuji</i> facing the same way as <i>uchidachi</i>’s. The swords should cross at around shoulder height. <i>Uchidachi</i> breaks eye contact, but <i>shidachi</i> should maintain their gaze. <i>Shidachi</i> may assume <i>zanshin</i> (taking a form similar to <i>waki-gamae</i>) without waiting for <i>uchidachi</i> to turn. Return to the centre with mutual spirit.
-	<ul style="list-style-type: none"> While <i>shidachi</i> moves back to pick up their <i>kodachi</i>, wait in <i>sonkyo</i> position. 	<ul style="list-style-type: none"> When replacing the <i>tachi</i> with the <i>kodachi</i>, <i>shidachi</i> should take a slight step away from <i>shomen</i> (i.e. towards <i>shimoza</i>).
8	<ul style="list-style-type: none"> The timing of the attack is different from previous <i>Kata</i> due to the difference in <i>maai</i> (because of the sword lengths). After the <i>waza</i>, <i>uchidachi</i> should turn their head to face the <i>shidachi</i>. 	<ul style="list-style-type: none"> The <i>waza</i> performed is <i>men-ukenagashi-men</i> with the <i>omote</i> side. In <i>chūdan-hanmi-no-kamae</i>, raise the <i>kensen</i> to the height of the <i>uchidachi</i>’s face (not pointing at it). Angle the right hip forward slightly, to gain enough distance to equalise with the <i>tachi</i>. The <i>hasuji</i> may angle slightly to the right. Due to the difference in <i>maai</i>, <i>shidachi</i> prepares to take a big step forward. <i>Ukenagashi</i> should be performed with slightly loosened grip. Step sideways only as far as necessary.

Kata	<i>Uchidachi</i>	<i>Shidachi</i>
9	<ul style="list-style-type: none"> • <i>Uchidachi</i> should retreat back (into <i>waki-gamae</i>) before both swords touch. • When stepping back, move the sword directly into <i>waki-gamae</i> (i.e. do not arc up or down). 	<ul style="list-style-type: none"> • The <i>waza</i> performed is <i>men-ukenagashi-men</i> with the <i>ura</i> side. • In <i>chūdan-hanmi-no-kamae</i>, raise the <i>kensen</i> to the height of the <i>uchidachi</i>'s chest (not pointing at it). Angle the right hip forward slightly, to gain enough distance to equalise with the <i>tachi</i>. The <i>hasuji</i> may angle slightly to the right. • When <i>uchidachi</i> retreats into <i>waki-gamae</i>, follow in <i>chūdan-no-kamae</i>, <i>kensen</i> pointing at the throat. • <i>Shidachi</i> should not move sideways until <i>uchidachi</i> has committed to the strike. • <i>Ukenagashi</i> should be performed with slightly loosened grip. • Grip or hold <i>uchidachi</i>'s arm from above, above the elbow. Point the <i>kensen</i> at the throat.
10	<ul style="list-style-type: none"> • After the grip, <i>uchidachi</i> takes the initiative to retreat 3 steps back. 	<ul style="list-style-type: none"> • The <i>waza</i> performed are <i>suri-age</i>, <i>suri-otoshi</i>, <i>suri-nagashi</i>, and <i>suri-komi</i>. • Grip or hold <i>uchidachi</i>'s arm from below, above the elbow. • After the grip, allow <i>uchidachi</i> to initiate the final 3 steps retreating back. • Point the <i>kensen</i> at the throat.

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CONTACT

Visit www.WAKendo.com.au for more details, or contact us on Contact@WAKendo.com.au