

**Chiba sensei's Kendo Perfect Master-YouTube (1hr, 19min, 37sec)
Advanced Lessons of Kendo, translated by Ted Imoto**

Original Date: 5/8/16

Revised Date: 9/15/17

<https://www.youtube.com/watch?v=zcVE8xePdux>

| Time Lapse | Title / Sub-title | Explanation Detail Translated with Additional Details (Errors to be corrected if any and periodically revised as required) |
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| 0:13 0:25 0:50 1:11 1:25 | Chudan Kamae : Hand grip: 1)-4) Foot position: 5)-8) Hand position: 9)-11) Eye position: 12) | Chudan Kamae is a stance having prepared to act or react to any attack with the following properties: 1) Tsukagashira (end of Tsuka; Tsuka is where you hold Shinai with hands) of Shinai is placed in the pit of your left-hand palm, and joint of thumb and index finger must be in line with Tsuru (string) of Shinai. 2) Grip with two fingers (pinkie and ring) as if you wrap around the end of the Tsuka. 3) Hold Shinai with a right hand from the side near Tsuba so that index finger touches Tsuba. Recommend that length of Tsukagawa, leather part wrapped around Tsuka, be selected to fit your arm length. 4) Hold Shinai tight with left two fingers (pinkie and ring) and lightly with a right hand to support the weight. 5) Open your feet about your shoulder width. 6) Right foot is moved forward so that the heel is about in line with toes of your left foot. 7) Left heel is raised slightly as the result of leaning forward such that your ball of the right foot is below the right chest. Do not lock knees, but both bend slightly to support weight by leg muscles as well as bones. 8) Distribute weight evenly on each ball of the foot between right and left feet (weight on each big toe side). 9) The position of the left hand is such that joint of thumb & index finger is at the same level as your navel. 10) The position of the right hand is such that the extension of KenSen (Shinai tip) is at the opponent left eye. 11) Position left hand about a fist distance away from the body and let elbow touch left Dō lightly. 12) Position eyes to see the whole body and beyond, keeping eye contact (Enzan no Metsuke). |
| 1:39 1:42 2:03 2:27 2:51 | Foot Work: Okuri Ashi: 1) Hiraki Ashi: 2)-4) Ayumi Ashi: 5) Tsugi Ashi: 6)-7) | 1) Okuri Ashi is used to move a short distance quickly forward or backward. It is basic footwork for Kedo in Seme, Datotsu and after Datotsu. This name is mistakenly also known as Suri Ashi 2) Hiraki Ashi is used to parry the opponent attack with your body to your left or right for your Oji Waza. 3) When you parry to the right with right foot, your left foot follows immediately behind the right foot. 4) When you parry to the left with left foot, your right foot follows immediately behind the left foot. Right foot, in this case, becomes Okuri Ashi, pulled behind left foot. 5) Ayumi Ashi is used to move quickly forward, backward or side from far distance to a position that is safe. 6) Tsugi Ashi is used to strike from Tō Ma (one step further than Issoku Ittō distance) by pulling left foot next to right foot. It creates a vulnerable moment you may be attacked when the left foot is next to right foot. 7) Tsugi Ashi is seen on a) the first step after you strike Men and pass thru opponent's left side, b) striking a big Men with one quick motion from Tō Ma, c) quick Tai Atari to create a force of momentum, d), etc.. |
| 3:16 3:20 4:18 4:18 5:24 5:41 | Suburi: Shō Men Uchi: 1)-5) Sankyodō (三挙動) Nikyodō (二挙動) Ikkyodō (一挙動) Sayū Men Uchi: Zenshin Kōtai: 6) Hiraki Ashi: 7) Haya Suburi: 8) | Suburi is an act of swinging Shinai, Bokuto or sword for kendo to learn how to handle it properly. Basic Suburi is practiced with a big motion, with a swift swing and with a feeling of proper Ki, Seme, cut & Zanshin. 1) Sho Men Uchi is straight cut with a big motion of Furikaburi (swing up) and Furioroshi (swing down) with Okuri Ashi. Nikyodō (一挙動) swing is considered as regular Suburi unless otherwise said of Suburi. A) Sankyodō (三挙動) Men Uchi shows basic Kendo Suburi focusing proper postures of Furikaburi (swing up for Seme), Furioroshi (swing down for cut) and Zanshin with proper feelings of these three motions. B) Nikyodō (二挙動) Men Uchi shows two count swings in two motions, one account for each swing up and down. Your body stays still during Furikaburi. Fumikomi Ashi (right foot for the forward move and left foot for backward move) moves during Furioroshi and cuts when Okuri Ashi (left foot for the forward move and right foot for backward move) is pulled behind Fumikomi Ashi at the end of Furioroshi, the cut. C) Ikkyodō (一挙動) Men Uchi shows one count swing in one motion for swinging up and down. Your body moves with Fumikomi Ashi during Furikaburi and cuts when Okuri Ashi is pulled behind Fumikomi Ashi at the end of Furioroshi, the cut. 2) The left hand should be at about a fist distance away from your upper forehead at full Furikaburi. 3) At the end of Furioroshi (swing down and cut) right hand is stopped at about a fist distance below your shoulder level, and left hand is finished at solar plexus (pit of stomach) level after a snap action of wrists and fingers with right arm push and left arm pull from shoulder joints. 4) Start from the forward cut, then backward cut and then repeat the strike with a feeling of cut. The Ken Sen (剣先) height of the cut should be consistently at your head level after the snap action of your wrist. 5) Make sure you swing along the center plane of your body with good Ki Ai. Tip of Shinai should have a snap action using wrists, fingers, and shoulders as mentioned above at the end of each strike. 6) Zenshin Kōtai Sayū Men is Kirikaeshi Men (see below at 14:40) using the same footwork as above. Change angle and direction of cut over your head so that you will strike at ~45° angles. The angle is controlled by the right hand at the position on top of your head. Always start from right side cut. 7) Hiraki Ashi Sayū Men is Kirikaeshi Men (see below at 14:40) using the same footwork as Hiraki Ashi. 8) Chōyaku or Haya Suburi is regular Suburi with quick footwork called Chōyaku or Haya except the timing. Furikaburi (swing up) is only for going back, and Furioroshi (swing down) is only for going forward. It starts as you move back with Furikaburi and then start counting from one as you do each Furioroshi. |

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| 7:06 7:23 7:38 7:55 | Ma Ai: Issoku Ittō: 1) Tō Ma: 2) Chika Ma: 3) | Ma Ai is simply a distance between you and your opponent when you are facing with Kamae each other. 1) Issoku Ittō no Ma Ai (Ma Ai of Issoku Ittō) is a distance that you can strike an opponent with one step forward and also it is a distance that you can make one step back to avoid opponent's strike. It is important to know your own Issoku Ittō distance because each one is different. 2) Tōma is further than Issoku Ittō distance by one step or so and cannot strike with one step without getting closer, but also a distance your opponent is not able to strike you with one step. 3) Chikama is a distance closer than Issoku Ittō MaAi and both can reach for a strike with one step forward. Therefore, it is necessary to have good Kamae ready to defend or attack with sharp mindset. |
| 8:12 8:18 | Big Basic Men: There are two ways for Big Shō Men Uchi (straight Men strike) Big=big motion | 1) Method 1: Strike Men from Issoku Itto distance after Furikaburi by pushing off with your left foot as in Nikyodō (二挙動) swing, immediately pull in your body with Fumikomi Ashi (shifting weight to right foot) and then pass through opponent's left side to show Zanshin. 2) Method 2: Strike Men from Tō Ma distance using Tsugi Ashi. Step in with right foot to do Furikaburi (swing up), quickly pull in left foot next to your right foot (Tsugi Ashi) and immediately strike Men in one motion as in Nikyodō (一挙動) swing using the force of momentum created by Tsugi Ashi. Immediately pull in your body with Fumikomi Ashi and then pass through opponent's left side to show Zanshin. 3) Strike at the time when right foot (Fumikomi Ashi) is stepped in for both methods. Tsugi Ashi method is practical for Tō Ma and has a quick one motion swing (Nikyodō swing); whereas the basic method 1 has two motions, two count swings, and this method is basic for a beginner. |
| 9:48 | Big Basic Kote: (Video shows only basic Kote strike w/ a Zanshin without Tai Atari nor cut thru and then Zanshin) | 1) Move forward with right foot (move in front of opponent's right foot) during Furikaburi (swing up) and strike Kote at the same time right foot is stepped in and quickly pull in left foot behind right foot. 2) Arms should be extended with Shinai horizontal to get maximum reach. Ma Ai should not be too close. 3) Strike with correct Hasuji using body (feet, stomach, shoulder, and wrist altogether) and good posture. 4) Shinai should bounce up forward to opponent's throat area. Then show Zanshin if Ma Ai is right. 5) Do not look at Kote before, during and after Kote strike. |
| 11:14 | Big Basic Dō: (Video shows only basic Dō strike without cut thru and Zanshin) | 1) Move forward with the right foot during Furikaburi (swing up) and strike Dō (opponent's right side) at same time right foot is stepped in and quickly pull in left foot behind right foot. 2) Set direction and 45° angles of cut over your head and strike right Dō with correct Hasuji (cutting edge must make contact at the right Dō, that is, you show Shinai string on the side when cutting). 3) The left hand should be in the center of your body and the same height as opponent's hip level with your back straight when you strike right Dō. |
| 12:20 | Tsuki: Morote Tsuki (Tsuki with both hands) | 1) Morote Tsuki is basic thrust waza. Do this waza with your whole body as you step in with right foot. 2) Tsugi Ashi is often used to get the momentum of the thrust. Strike Tsuki with your body and arms 3) Pull back your Shinai a bit after Tsuku thrust as you pull in your left foot behind the right so that you do not leave it in opponent's throat. Show Zanshin with Chudan stance immediately. |
| 13:32 | Sayū Men: | 1) Step in with right foot during Furikaburi, change direction & the angle of cut to 45° on top of your head, and then strike opponent's left temple at 45° angles as your left foot is pulled in behind your right foot. 2) Step in again with the right foot during Furikaburi as you pull out Shinai from the left temple (your right side). Change direction & the angle of cut to the opposite 45° on top of your head, and then strike opponent's right temple (your left side) at 45° as your left foot is pulled in behind your right foot. 3) Repeat 1) & 2) as you move forward or backward with Okuri Ashi. Backward footwork is opposite. 4) Consider that right-hand controls direction of cut and left hand manipulates power with correct Hasuji. |
| 14:40 | Kiri Kaeshi: | 1) Kirikaeshi Men is an application of Zenshin Kōtai Sayū Men (see above 4:18) with the addition of Sho Men Uchi at start and end. Kendo must have this practice to develop basic kendo, fundamental skill, spiritual and physical strength and endurance. Try to do this with one breath after the first Sho Men Uchi. 2) The routine is: A) Basic Sho Men Uchi, method 1 above, from Issoku Ittō distance, B) Motodachi moves back for Kakarite (who practices Kiri Kaeshi) for proper Ma Ai, C) Forward Sayū Men four times from right side, D) Backward Sayū Men five times from right side, E) Kakarite (doer) creates Tō Ma distance by quickly moving back with Okuri Ashi, F) Shō Men Uchi using Tsugi Ashi, per Method 2 above. 3) Left-hand swing passes the center plane of your body and right-hand controls 45° directions of cut. 4) The first and last Shō Men Uchi must have Ki-Ken-Tai- Itchi. |
| 16:07 | Tai Atari: | 1) Tai Atari is inevitable in kendo; therefore, an important part of Waza you should know. Keep your body up straight, lower your hip with left hand placing on your lower abdomen, and push up forward from the lower position when you do Tai Atari. 2) Use the force of momentum after the Datotsu with the power of Fumikomi Ashi. Do not push an opponent with your arms or head down, because this does not connect to next Waza. |
| 17:40 | Zanshin: | 1) Zanshin is an attitude and act of Kamae showing not only physically but also mentally that you are ready for any counter-attack after your Datotsu. It is one of the elements for Yuko Datotsu (valid strike). |

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| 18:57 | Seme: | <ol style="list-style-type: none"> 1) Ki Zeme (Seme) is pressure using <u>spirit</u> only. That must always be used in kendo Seme and Waza. 2) Let's call Ken Seme as pressure using <u>Shinai</u> with Ki Zeme. This Seme uses Shinai's Ken Sen (tip) as follows. A) Kobushi Zeme uses Ken Sen to aim at opponent's Kobushi (fist) by lowering Ken Sen near horizontal or even lower toward Kote, B) Tsuki Zeme uses Ken Sen to aim at opponent's throat by slightly extending arms toward the throat. Ken Seme is to deflect Ken Sen of opponent's Shinai from the center. 3) Tai Zeme is pressure using <u>Tai (your body)</u> with Ki Zeme. If you press opponent with Ki Zeme and move forward with Ken Zeme, this becomes very effective Seme, especially with a big step forward. 4) Let's call Nayashi Zeme as an attack using <u>Shinai Nayashi</u> action with Ki Zeme. Nayashi means to nullify opponent's force, skill or spirit. This Seme uses your Shinai's Ken Sen to press down to your left from Omote side or press down to your right from Ura side the opponent's Shinai to nullify the effect of opponent's Seme. There are Oshi Nayashi (pushing) and Uke Nayashi (pulling) as in Kendo Kata #3. 5) It is important to do Seme by going into Uchi Ma (Chika Ma), a distance close enough to strike. The Seme is not necessarily to attack where you aimed but often used as a feint to arise opponent's surprise, fear, doubt, and perplexity (confusion) in his mind. It is a confrontation of communicating with mind and body without exchanging words. Harmony comes after this confrontation at the time of Yukō Datotsu (valid strike). |
| 20:18 | Men Strike: Small Men: Small=Small motion | <ol style="list-style-type: none"> 1) Small Men Uchi is practical Waza in the tournament because of the speed. Note that the Ken Sen moves up the same time as you step in for a strike and that the motion from Kamae position to target Men is small swing using Tsuki Zeme. The smaller the motion, the more wrist snap action becomes necessary, but it gets faster because Ken Sen (Shinai tip) moves forward taking a path of minimum distance. 2) Your left foot kick with explosive move becomes very important for Yukō Datotsu (valid strike). 3) Pulling left foot in right foot (pull in your body to right foot = shifting weight) immediately after left foot kick becomes very important to pass through opponent's left side quickly to show Zanshin. 4) Shift weight from left to right foot swiftly pushing floor back with left foot kick and immediately with right foot (Fumikomi). Strike at the same time your right foot hits floor perpendicularly with the knee bent a bit. 5) Strike from the hip and lower abdomen using maximum wrist snap action raising Ken Sen with wrist only. |
| 21:58 | Men-Men: Renzoku Waza | <ol style="list-style-type: none"> 1) Men-Men Renzoku (succession or Nidan) Waza is learned with your body naturally with or without intention to do it as a result of opponent's move after incomplete or failed first Men strike. This Waza requires a quick movement of your left foot pull-in and flexible hand/wrist snap action. |
| 23:18 | Kote Strike: Small Kote: Small=Small motion | <ol style="list-style-type: none"> 1) Small Kote Uchi is practical Waza in the tournament because of the speed. Note that the Ken Sen moves up the same time as you step in for a strike and that the motion from Kamae position to target Kote is small swing from Ura side using Kobushi Zeme. Strike from your hip using wrist snap action. 2) Strike straight and let Ken Sen bounce up to opponent's throat/head using wrist snap action for Zanshin. Or using the force of momentum it may go Tai Atari or Tsubazeriai. But the best choice is Nidan Waza. 3) The Shinai should be horizontal at the moment you strike Kote if Ma Ai is right. |
| 24:56 | Harai Kote: Ura Harai Âge Kote | <ol style="list-style-type: none"> 1) Harai Kote is normally referred to as Ura Harai Âge Kote. This Waza is most popular because it has advantages over other Harai Kote such as Omote Harai Otoshi Kote, Omote Harai Âge Kote, Omote Harai Uchi Kote and Ura Harai Uchi Kote. Harai Otoshi is downward hitting motion, Harai Âge is upward hitting motion, and Harai Uchi is referred to side way hitting motion. 2) The Harai Âge motion is same as Suriage motion in Oji Waza. Harai Waza is categorized as Shikake Waza (opponent is defensive, so you initiate this Waza); therefore, it is distinguished here from Suriage. 2) This Ura Harai Âge motion starts from Omote side, move Ken Sen down toward Ura side, not your hand, and draw a right half circle with your right and left hands as you push forward and twist counterclockwise to parry opponent's Shinai. Straighter and smaller circular motion is better for the Ura Harai Âge motion. |
| 26:07 | Kote Men: Renzoku Waza | <ol style="list-style-type: none"> 1) Kote Men Renzoku (succession or Nidan) Waza is used when an opponent steps back to avoid pressure so that you take advantage of Ma Ai setup by him for two-step Kote Men strike. Therefore, the first Kote is not intended to cut but used like Seme to surprise or kill his Shinai. So the Kote does not count, but you try to hit Kote also for good practice. 2) This Waza requires a quick movement of your left foot pull-in and flexible hand/wrist snap action. Any unnecessary movement slows down speed and fails in Yoko Datotsu Men. 3) Use the techniques of small Men above @20:18 with or without Tsugi Ashi depending on Ma Ai created. |
| 27:11 | Dō Strike: Small Dō (right side) Practical Dō | <ol style="list-style-type: none"> 1) Attack middle high with your Ken Sen and when opponent's right Dō is about to open step in big as you do small Furikaburi (just high enough to see opponent under your arms) and strike opponent's right Dō with correct Hasugi and posture at the same time your right foot hits the floor. 2) Strike Dō near at 90° angles, because the surface of Dō is round and not easy to strike at 45° angles, although we teach otherwise when Katana (sword) or Bokuto is used or when do Suburi without Bogu. 3) For advanced Kenshi, you can slide left-hand closer to your right hand at the time of Furikaburi, and then strike right Dō. That will give you more accurate and powerful Dō strike with opponent closer to you. 4) When you strike right Dō use your right hand as if you hit opponent's stomach with your right fist. |

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| 28:25 | Tobikomi Dō: Old fashion Waza | <ol style="list-style-type: none"> 1) There are two ways, one with the right foot, the other with left foot Fumikomi Ashi. Jump in from Tō Ma (a step further distance) as you strike Dō using either right or left foot as Fumikomi Ashi and use Ayumi Ashi to pass through opponent's right side (your left side) and turn in and show Zanshin. 2) Press down opponent's Shinai and quickly release the pressure as if you will attack Men and then immediately go for the Tobikomi Dō when he reacts to block or parry Men. |
| 30:00 | Kote Dō: Renzoku Waza | <ol style="list-style-type: none"> 1) Kote Dō Renzoku (succession or Nidan) Waza is similar to Kote-Men above @26:07 except finish with Dō strike when Kote Waza was not good enough and opponent raised his arms as his reaction to block Men thinking it intended to come to Kote Men. Strike the right Dō from your hip with good posture. |
| 31:35 | Tsubazeriai: | <ol style="list-style-type: none"> 1) Place left hand in front of your lower abdomen (lower than Chudan stance), close your armpits, erect Shinai by crossing with opponent's Shinai at Tsuba Moto, keep pressuring opponent just like Seme, check his reaction, and create a chance to strike. Watch for Hansoku for improper movements. |
| 32:38 | Hiki Men: | <ol style="list-style-type: none"> 1) From Tsubazeriai create or find a chance to strike Hiki Men (Sho Men or Sayū Men) when: a) immediately after Tai Atari before Tsubazeriai, b) opponent is just about moving back, c) he pushes with his arms and d) his Shinai deflect away from the center. 2) Ideally, strike when jumped up in the air with right foot ready to kick floor when you land. 3) Explosively move back with Okuri Ashi as you stamp and kick floor with right foot raising Ken Sen up high at the same time. Show Zanshin defensively with Chudan stance after separated at a safe distance. |
| 34:10 | Hiki Dō: Cut opponent's Right Dō 1)-3) Gyaku Dō (No demo) Cut opponent's Left Dō 4)-6) | <ol style="list-style-type: none"> 1) From Tsubazeriai create or find a chance to strike Hiki Dō by pressing down opponent's Shinai at Tsuba Moto (Tsuba and right fist area) and checking his reaction when you suddenly remove the pressure with a big Furikaburi (swing up). Strike Hiki Dō with correct Hasuji (angle of cut) when he raises his arms. 2) The Furikaburi for Hiki Dō should be just high enough in front of your forehead to be able to see. 3) Move straight back quickly using Okuri Ashi with Shinai Tsuru (string) on the side until safe distance separated, and then show Zanshin with Chudan stance as you rotate Shinai for proper Hasuji. 4) Gyaku Dō chance is often found just before Tsubazeriai when opponent defends your Kote Men attack with Men feint, and he raises his arms up. Or, create from Tsubazeriai a chance to strike Gyaku Dō in the same way as above. It is important that he raises his left arm high with Ken Sen tilted toward the right to protect his Kote as in the controversial Sansho Fusegi or Kakushi (三所防ぎ or 隠し) stance. 5) Strike Gyaku Dō with correct Hasuji (angle of cut) when he raises his left arm using right foot Hiraki Ashi and spirit of Sutemi (捨身, giving everything you have regardless of the outcome, win or lose). 6) Move diagonally back quickly to your left using Okuri Ashi shifting right hand to center and left hand to left hip of your body. Because your Men is open for the opponent to counterattack, it is important to set up his Ken Sen and Hasuji off balance at the moment you strike this Gyaku Dō. |
| 35:27 | Hiki Kote: | <ol style="list-style-type: none"> 1) From Tsubazeriai create a chance to strike Hiki Kote. A) Press down opponent's Shinai at Tsuba Moto as you move a bit to your right with Hiraki Ashi. B) Check his reaction when you suddenly remove this pressure. C) Strike Kote when he raises his arms, and you make a big step to your left with Hiraki Ashi. 2) Your left hand is on left hip with right-hand keeping at the center of the body when you strike Hiki Kote. |
| 36:15 | Hiki Men: (See 32:38) | Duplicated! |
| 37:37 | Debana Men: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Debana Men. A) Press opponent and go into Uchi Ma (Chika Ma), a distance close enough to strike, B) Catch opponent's Okori, sign or intention of attack you can sense, and C) Then strike Men immediately before he hits you. 2) You must utilize opponent's coming speed to increase your Datotsu power so that a small and quick wrist snap action is all you need. |
| 39:02 | Debana Kote: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Debana Kote. A) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57), B) catch opponent's Okori, sign or intention of attack you can sense, and C) then strike Kote immediately before he hits you. 2) Striking Debana Kote from Ura side by lowering Ken Sen has an advantage over Debana Kote from Omote side by raising Ken Sen over opponent's Shinai. |
| 40:17 | Men Suriage Men: From Omote side | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Suriage Men against opponent's Men strike. A) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57). B) Catch the moment he initiates Men strike. C) Using Omote Shinogi (left side Shinai) parry opponent's incoming Men with Omote Suriage motion (draw left half moon as you twist and rotate your hands clockwise and push forward), and D) then strike Men immediately in one quick motion with the feeling of Debana Men. 2) The timing and technique of this Suriage motion are very important. You must time it when opponent's Shinai is striking down on you. Catch it as you swing up at toward tip of your Shinai to opponent's Shinai at about middle portion. Make the above Suriage motion with the right hand at center and left hand at your left chest level so that the open angle of the Shinai will effectively parry opponent's Shinai. 3) Since this is Omote Waza, it is natural that you can go through opponent's left side and show Zanshin. |

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| 42:45 | Men Kaeshi Dō: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Kaeshi Dō against opponent's Men strike. A) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57). B) Catch the moment he initiates Men strike, C) using Omote Shinogi (left side Shinai) parry opponent's incoming Men with Kirikaeshi motion, D) then strike Dō immediately in one quick motion. 2) Receive opponent's Shinai in front of your face like mutual Kirikaeshi and let his Shinai downforce aid to swing your Do Furikaburi (Ken Sen swing back) motion. 3) During the Kaeshi Waza if you move your left hand a fist distance closer to your right hand you can speed up Dō cut with accuracy. |
| 43:01 | Men Nuki Dō: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Nuki Dō against opponent's Men strike. A) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57). B) Catch the moment he initiates Men strike, C) using Tai Sabaki (bodywork) parry opponent's incoming Men with your body motion to your right, D) then strike right Dō immediately in one quick motion. 2) Refer to Small Dō strike @27:11 for detail of this Dō strike technique. |
| 44:08 | Men Kiriotoshi Men: Advanced Waza | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai catch opponent's Okori for coming Men strike. A) Immediately respond to his Okori and raise your arms for a big, quick Furicaburi, B) then strike Kiriotoshi Men against opponent's Men by overriding opponent's Shinai with your Shinai in one motion. 2) Your left hand is initially positioned at the left side of your forehead as in Hidari Jordan stance, and the Kiriotoshi must start at near your Tsubamoto against opponent's Shinai at about middle portion when your Shinai meets opponent's Shinai to deflect opponent's Shinai effectively as you strike down for Men. |
| 45:39 | Kote Aiuchi Men: | <ol style="list-style-type: none"> 1) Strike opponent Men immediately after Aiuchi Kote. 2) From Issoku Itto Ma Ai raise your Shinai up to invite the opponent to initiate Kote strike, a) strike Kote at the same time as he does to nullify his Kote strike, b) then immediately strike Men. 3) Since Kote is Ura Waza and the immediate Men strike puts your body on Ura side, it is natural to show Zanshin after passing through his right side, or you do not have to pass through because you might collide. Zanshin is still necessary after you collide with your opponent. |
| 47:11 | Kote Suriage Men: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Suriage Men against opponent's Kote strike. A) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57). B) Catch the moment he initiates Kote strike, C) using Ura Shinogi (right side Shinai) parry opponent's incoming Kote with Ura Suriage motion (draw right half moon as you twist and rotate your hands counterclockwise and push forward), and D) then strike Men immediately in one quick motion. 2) The timing and technique of this Suriage motion are very important. You must time it when opponent's Shinai is striking down at your Kote. Catch it as you swing up at toward tip of your Shinai to opponent's Shinai at about middle portion. Make the Suriage motion with the right hand near the center and left hand at your right shoulder level so that the angle of the Shinai will effectively parry opponent's Shinai. 3) Since this is Ura Waza, it is natural that you can go through opponent's right side and show Zanshin or you do not have to pass through, because you might collide. Zanshin is still necessary after you collide. |
| 48:37 | Kote Kaeshi Men: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Kaeshi Men against opponent's Kote strike. A) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57). B) Catch the moment he initiates Kote strike, C) using Omote Shinogi (left side Shinai) parry opponent's incoming Kote with Kaeshi motion (draw a right back full circle as you twist and rotate your hands counterclockwise), and D) then strike Men immediately in one quick motion. 2) Open Shinai to your right with the tip down not only to block Kote hit but also use the opponent's force to speed up the timing of Kaeshi Waza. Hold your Shinai lightly to receive the Kote attack with a firm grip on the left ring and little fingers. Support weight of Shinai with your right thumb and index fingers and make flexible to rotate about the fingers. 3) It is essential to use your hands, arms and shoulders flexible, pivoting on the two right fingers and grips of your left-hand raising your left arm as high as your head level just like Kendo Kata #4. |
| 50:05 | Kote Uhiotoshi Men: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai raise your Shinai up to invite the opponent to initiate Kote strike, a) step back diagonally to your left as you make a Uhiotoshi motion (strike down opponent's Shinai with cutting edge), and b) then immediately strike Men. 2) This Uhiotoshi motion as you step back is similar to Kote Nuke Waza as in Kendo Kata #2, and also, the motion is same as Kote Subiri cut in one motion as you move back. 3) It is important that you do Uhiotoshi with your body and strikes down near opponent's Tsubamoto. |
| 51:15 | Kote Nuku Men: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai raise your Shinai up to invite the opponent to initiate Kote strike and strike Men in one motion using Nuki motion (parry opponent's Kote strike with quick Furikaburi or back up with your body, or do both). 2) Furikaburi (swing up) is straight up with your body leaned forward and faced straight at the opponent, and your right foot must be ready to step in and strike Men forward with Fumikomi Ashi (right foot). |

Chiba sensei's Kendo Perfect Master-YouTube (1hr, 19min, 37sec)
Advanced Lessons of Kendo, translated by Ted Imoto

Original Date: 5/8/16

Revised Date:

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| 52:39 | Dō Kaeshi Men: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai create a chance to strike Kaeshi Men against opponent's Dō strike. A) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57). B) Catch the moment he initiates Dō strike, C) using Omote Shinogi (left side Shinai) parry opponent's incoming Dō with Kaeshi motion (draw a right back full circle as you twist and rotate your hands counterclockwise), and D) then strike Men immediately in one quick motion. That is similar Waza as Kote Kaeshi Men. 2) Hold Shinai with your left hand at ring/little fingers and lightly with the right hand at thumb/index fingers. Stepping back to parry Dō attack helps Ma Ai for Kaeshi Men Uchi. 3) It is essential to use your hands, arms and shoulders flexible, pivoting on the two right fingers and grips of your left-hand raising your left arm as high as your head level as in Kendo Kata #4. 4) Do this Waza in Ikkyodō (one motion); otherwise, Ma Ai gets too close to be effective Datotsu. 5) Hiraki Ashi may be used if Ma Ai gets too close depending opponent's move. |
| 53:47 | Do Uchiotoshi Men: | <ol style="list-style-type: none"> 1) From Issoku Itto Ma Ai raise your Shinai up to invite the opponent to initiate Dō strike, a) step back diagonally to your left as you make a Uchiotoshi motion (strike down opponent's Shinai with cutting edge), and b) then immediately strike Men. 2) The same technique as in Kote Uchiotoshi Men applies. See above. |
| 55:10 | Katsugi Men: | <ol style="list-style-type: none"> 1) Katsugi Men is Shikake Waza, that is, the opponent is defensive; therefore, you initiate this Waza. 2) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme (see Seme @18:57) 3) Create opponent's surprise using Katsugi motion (carry Shinai on your shoulder) keeping your left hand right in the middle of your body and immediately strike Men maintaining the pressure of Seme posture. |
| 56:13 | Makiotoshi Men: | <ol style="list-style-type: none"> 1) Press opponent and go into Uchi Ma (Chika Ma) using Kobushi Zeme. 2) Move your Ken Sen down to Ura side, make a good contact with opponent's Shinai from Ura side, then rotate forcibly clockwise keeping the Shinai contact, and press down with a sharp snap action just before you strike for Men. Make a sharp and small circular motion using wrist muscle power. |
| 57:15 | Katate Men: | <ol style="list-style-type: none"> 1) This Waza is left side Kirikaeshi Men using left hand only and used as Ōji Waza from Tō Ma. 2) Footwork is left Hiraki Ashi. Left foot becomes Fumikomi Ashi! 3) Your right hand is removed from Tsuka as you do Furikaburi, strike opponent's right side Men as you step in with left Hiraki Ashi, and at the same time, the right hand is pulled to your right lower abdomen. 3) Common practice is Kote Niki Katate Men. |
| 58:30 | Uchikomi Geiko: | <ol style="list-style-type: none"> 1) Uchikomi Geiko is Shikake Waza practice with Motodachi who provides a chance to strike for Kakarite (who practices) each time Motodachi opens Kamae so that he can learn where and when to strike actively, accurately and properly with good Ki Ai, posture, and feeling. 2) It is important to use basic (Kihon) kendo and Ki-Ken-Tai Itchi (togetherness). |
| 59:30 | Kakari Geiko: | <ol style="list-style-type: none"> 1) Kakari Geiko is Shikake Waza practice with preset time to strike as many as you can whenever you can with proper kendo. It is aimed to develop physical and spiritual strengths, proper Datotsu and endurance. 2) Proper kendo with correct Hasuji (cutting angle) is emphasized. Motodachi should not let Kakarite (practicing Kenshi) hit if the Datotsu is not proper. |
| 1:00:24 | Ji Geiko or Gokaku Geiko: | <ol style="list-style-type: none"> 1) Ji Geiko or Gokaku Geiko is kendo practice with an opponent of your skill level so that you can positively try various Seme to learn when and how to strike Yūko Datotsu with various Waza. 2) Practice seriously and diligently with a spirit of Sutemi (give all you have regardless of the outcome). |
| 1:01:24 | Shiai Geiko: | <ol style="list-style-type: none"> 1) Shiai Geiko is kendo practice similar to actual kendo match (tournament). 2) Using Seme and Waza you learned, practice positively catching a chance of Datotsu and attacking with everything you have regardless of the outcome win or lose(Sutemi). 3) Always respect your opponent and appreciate the opportunity of learning from the person. |
| 1:02:05 | Hidari Jōdan: | <ol style="list-style-type: none"> 1) This Kamae is same as Kendo Kata #1 for Uchitachi. The left hand is positioned in front of your left forehead a fist away, and right hand is on top of your head. Therefore, Shinai is slightly tilted toward the right and up. This Kamae is not defensive, but opened for Kote, Tsuki, and Dō; therefore, you must initiate attacking with the spirit of Sutemi (give all you have regardless of the outcome) and feeling of Ai Uchi. 2) Men Uchi is similar to the Katate Men. You need to use right-hand pull to your right lower abdomen. 3) Kote strike is unique. You look at opponent's Ken Sen and sneak up on opponent's Kote side so that you can see the tip of his Ken Sen within the triangle made with your arms and then immediately strike Kote. If the tip is not seen within the triangle, the Kote strike will be blocked by his Shinai tip. 4) Against opponent Tsuki attack, you need to block it using Uchiotoshi motion with your left fist as you strike opponent Men. 5) Against opponent Kote attack, you can catch the Okori and strike Degashira (Debana) Men, or use Hiki Nuki Waza as in the Kendo Kata #1. 6) You need to learn your Ma Ai for your Hidari Jōdan Waza |

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| 1:05:59 | <p>Advices:</p> <p>1) Develop soft and flexible wrist, elbow and shoulder.</p> <p>2) Learn useful Ura Suriage Waza as in Kote Suriage Men.</p> <p>3) Learn Omote Suriage Waza as in Suriage Men or Dō.</p> <p>4) Learn how to do Seme with Ki and Ken Sen for effective Yukō Datotsu.</p> <p>5) Learn when to attack for Yuko Datotsu with various Seme.</p> | <ol style="list-style-type: none"> 1) Using horizontal strike (Suihei Uchi) you can develop soft and flexible wrist, elbow and shoulder joint muscles you need for Ōji waza like Suriage Men or Kote. Practice striking Sayu Men or Dō horizontally as illustrated and learn when to relax these joint muscles and right-hand grip. 2) Ura Suriage motion consists of a) squeezing the right-hand thumb in as you push up forward, b) assisting this motion with the left hand by moving swiftly near under the right arm and c) creating with this motion a motion of drawing a right half moon to meet and parry opponent Shinai. 3) Omote Suriage motion consists of a) squeezing the left-hand thumb in as you push up forward and b) creating, with right-hand support, a motion of drawing a left half moon to meet and parry opponent Shinai. 4) Break opponent's Kamae by parrying his Ken Sen away from the center by pressing Shinai from Omote or Ura side or top and see how he reacts. These are one kind of Seme (Nayashi); other Seme includes Tsuki Zeme, Kobushi Zeme, Ki Zeme, Tai Zeme or Uchi Zeme. Strike, with the shortest distance of Shinai movement, using wrist power and taking advantage of opponent's incoming speed as your striking power. There are three timings when to strike timing wise. They are named as follows: a) Sen Sen no Sen, b) Sen no Sen, and c) Go no Sen. a) is time before he initiates, b) is time while he is initiating, and c) is time after he initiated. a) is very mental, b) is like Debana waza, and c) is like Oji waza. 5) Time to strike is when he is just about to think to strike, he is just about to move, and he has started but not finished yet. For example, when you sensed he has a moment of mental block as the result of your Seme, when his left foot is just about to move back, when his right foot is just about to move forward or when his Ken Sen is just about to move off the center, or, etc. |
| 1:19:32 | End | |