

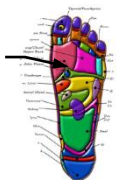
The position of the left hand (6.9min) retrieved from <https://www.youtube.com/watch?v=XbU81A8HyWk>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
1:12 1:22 2:05 2:30 5:30	1. Kendo is like real life: 2. This video is what I found about an exact position of the left hand in kendo kamae. 3. A small detail often becomes important in kendo. 4. Let's focus on each issue one by one and improve step by step; this is the way of life.	<ul style="list-style-type: none"> There is a moment in kendo that what we have believed tumbles down and reveals to be wrong. Many things reveal wrong; we need to reflect constantly and correct when they are wrong. In kendo kamae, we were holding a shinai in front of the navel and below navel with the left hand in the centerline of the body, but this was wrong according to All Japan Kendo Federation (AJKF) manual. The fact is the first joint of the thumb (at the base of thumb) is in a direct line in front of the navel, and the left hand is extended approximately the width of one fist (10cm) in front of the navel. So, the kensaki is naturally directed toward an opponent's left eye. Otherwise, the left-hand wrist bends uncomfortably and often becomes painful. There is a big difference with this position of the left hand in kendo. You do not pass kendo 8-dan test if your left-hand grip is not according to the AJKF manual.

Kendo foot movement, video #1/3 (11.49min) retrieved from <https://www.youtube.com/watch?v=SbVjvxx4xy0>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
0:10 1:50 3:36 4:50 7:15 7:45 8:15 9:33 9:45	1. Think of a swine swimming 2. Foot position and body weight balance is very Important. 3. A story of kindergarten kids 4. Summary: 1) Firm left foot is essential for seme-uchi using right foot. 2) Your toes on both feet must be directed toward your opponent, especially your right foot. 3) Your left heel should be lifted. 4) Stretch back of left foot knee but loosened slightly. 5) Body weight balance with both feet equally. 6) Footwork is all use suriashi.	<ul style="list-style-type: none"> Kendo footwork is like a swine swimming on water, your upper body does not move up and down but moves in parallel with floor horizontally, in a big or small motion freely in any direction. The source of this problem, not able to do this parallel movement, are all on your left foot; in fact, the power to move right-foot for seme comes from your left foot. The attitude of "I know, that again" rather than "I'll take another look" stops making progress. Let's take another look at this left foot; I can't jump or make a big step forward (fumikomi), or my left foot remains behind my right foot (no quick pull in action of my left foot, hikitsuke): You can't strike if your left knee is bent or your left heel is touching floor to support your weight. Your toes on both feet must be directed toward your opponent, especially your right foot. It's called "shumoku ashi (撞木足)" when your left foot opens outward. Let them know you lose power. You need to straighten not just feet, but also your body, hips as you face your navel against your opponent. Moreover, you put your strength toward the inside your both knees; image squeezing a ball in between. Let them know that the left-heel should be lifted by two finger width to a thin paper thickness high. Rather than thinking left heel to lift, image bringing down as close as a floor, at the same time extend back of left knee, because the left foot functions as an axis to stand firm and push. Body weight is balanced equally between right and left foot for kihon. 3/7 ratio applies when striking. Footwork is all suriashi to keep your upper body straight up undisturbed like a swine is swinging.

Kendo foot movement, video #2/3 (11.41min) retrieved from <https://www.youtube.com/watch?v=49QEHiHPTTE>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
0:25 1:10 1:30 2:40 3:20 4:40 3:17 6:30 7:35 9:44	1. Why is foot movement necessary and important in kendo? 2. If you are good at footwork in kendo, you are strong in shiai and easily pass kendo exam. 3. A story of a father/daughter 4. Right foot is called seme ashi. 5. Left foot is called chikara (力) or jiku ashi (軸足). 6. Okuri ashi is most used in kendo 7. A picture depicting Yūsen: Yūsen (湧泉) Solar plexus of foot 	<ul style="list-style-type: none"> Please review video #1/3 above, item 1) through 6); they are 1) Firm left foot is essential for seme-uchi using right foot. 2) Your toes on both feet must be directed toward your opponent, especially your right foot. 3) Your left heel should be lifted. 4) Stretch back of left foot knee but loosened slightly. 5) Body weight balance with both feet equally. 6) Footwork is all use suriashi. Good foot movement is necessary to take advantage of your MaAi and timing to strike your opponent. Left foot is called "chikara or jiku ashi," foot of strength or axis. However, there is a certain spot to apply the strength, not all the surface of the foot. The spot is called "yūsen," and from it toward your big toe. The left foot kicks floor using a force applied at this "yūsen," and from it toward your big toe. Your kendo will improve by just being aware of this, but there are more to image in conjunction w/ this. Also, you put your strength on your knees (inside), on your anus, and your lower abdomen. Please check these points 1) Your left foot heel slightly lifted, 2) Stretch back of left foot knee but loosened slightly, 3) Put strength on left foot, knee, anus, and stomach 4) Direct your toes to your opponent, 5) Proper weight balance, 6) Proper suriashi for parallel movement, and 7) Good upper body posture. Ayumi ashi is used to move when MaAi is too far; it's like normal walking except use suriashi. Fumikomi ashi is a big step of okuri ashi; it's used to strike your opponent. If you want to become strong in kendo, you need to be aware of all these small things and practice. The difficult part of training is matching the timing of footwork and shinai swing, handwork. For example, the elementary school boys/girls usually have the following timing problems: 1) Feet go first and leave head behind, 2) Raise right foot too high, 3) Leave left foot behind (called zuri ashi), 4) Raise left foot up behind back (called hane-ashi). Tsugi ashi is a bad habit coming from your lost balance or weak left foot for beginners (remember this).

Interesting Lessons of Kendo for Youth

Translated by: Ted Imoto, 11/8/18

Kendo foot movement 3/3 (8.48min) retrieved from <https://www.youtube.com/watch?v=2u2N-zisTVo>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
0:30	1. Something is lacking. What is it to improve my kendo?	● I can't do good footwork; I can't jump, etc. These problems are all in the strength of your left foot.
0:50	2. A story of kendo five gattai sentai (合体戦隊)	● Let's introduce the left foot exercise, we call "kata-ashi kenken," using the left foot, because students do not fully understand just by telling with words "Use more left foot, shift weight more to left foot, etc."
4:01	3. The secret one-foot jumping exercise called "kata-ashi kenken,"	● The feet have two springs used to jump; one is at the ankle and the other at the knee.
4:57		● Exercise Level #1: This exercise is basic to use these two springs and to make "tame" on your left foot. Watch for the left heel not to touch the floor,
5:27		● Exercise Level #2: Hold a shinai in chudan kamae position and do "kata-ashi kenken," with your left foot. This exercise trains your jiku-ashi (left foot), the tension, and the balance. Your right foot should be in front of you, not back to move forward smoothly. Try jumping more to forward, not upward!
6:02		● Exercise Level #3: Swing a shinai in small men-uchi and do "kata-ashi kenken," with your left foot. You tend to become more conscious on your hand motion, but important things are to focus on your left foot knee not to bend, but loose. Next, you can extend this exercise by doing kote-men and kote-men-do combinations.
7:10		● Sensei teaches to move feet first, but some student always moves hand first. Mysteriously, the above exercises correct the bad habit very naturally. The left foot hikitsuke (pulling up behind right foot) can easily be done using the two spring action training through this exercise.

Seme video #1 retrieved from <https://www.youtube.com/watch?v=3uATI75Er-U>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
	The way of thinking seme (攻めに対する考え方):	
0:55	1. Learn the real nature of kendo.	● Seme is not cheap tricks like stepping in from kamae to pressure opponent's right fist from the top.
2:12	2. What is seme?	● Please look at this video repeatedly until you understand the real meaning of seme and nature of kendo.
5:15	3. To hit or get hit is not luck.	● Seme is like a proposal before getting married to someone. You need communication before striking.
	4. What decides seme?	● Striking without seme in kendo is like proposing a stranger without knowing about the person.
5:48	5. Step in w/ right foot first starting from your hips!	● Seme is like asking questions you want to know about the person and answering is defense.
8:46	6. "Win then strike; do not strike to win."	● Probe into your opponent with kensaki (tip of shinai) as you step in from hips w/ your right-foot for seme.
	7. How do you win seme?	● Your opponent is doing the same thing as you are doing till mutually ready to go for a strike (proposal).
	8. Do XXX before striking.	● If you go for a strike, this is Ai Uchi (相打ち). If you hesitate and miss a chance, you get hit by debana.
	9. What is XXX? (next video#2)	● Seme in kendo is not to rattle on against your opponents but to move them by a strong kamae with ki.
		● Imagine an accumulated Ki is coming out from kensaki like a laser beam to hit you. You must respond.
		● Depending on where the beam hit you, heart, throat, eyes, or fist, the seme changes, you must react.
		● If you move forward or backward without proper defense, you get hit by debana or oi-uchi waza.
		● It's important to seme in w/ right-foot and kensaki to form a strong kamae, win this seme, and then strike.
		● A common mistake is "seme in and strike" without doing the things (XXX) between seme and strike.

Seme video #2 retrieved from <https://www.youtube.com/watch?v=X9PqP9mCdSM>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
	The way of thinking seme (攻めに対する考え方):	
1:00	Summary of video #1:	Summary of video #1: 1) Need communication before the strike. 2) Seme w/ your strong Ki transmitting to kensaki like a laser beam. 3) Step in your right-foot from hips before your opponent. 4) Need XXX between seme and strike.
1:30	1. What is XXX in video #1?	● XXX in video #1 is called "Tame," a moment of perseverance watching for the timing of your next move.
2:16	1. Make "Tame" before striking.	● The perseverance is not waiting, but to look at your opponent again to prepare when to take debana.
2:50	2. Explain "Tame" using Sound.	● Imagine the sound of launching a space rocket, charging up, powering up and switching on to start.
7:20	3. Seme footwork is all suriashi.	● First, listen to the sound with "Tame," and then the sound without "Tame." Notice a blank space.
	4. The way to do seme w/ shinai.	● This blank space is your judgment time to decide to strike when he/she steps forward or backward.
	5. Seme w/ hips and footwork.	● 1) Strike w/ a big step (right/left), 2) Strike w/ a small step (right/left), 3) Strike w/ a right step only, 4) Strike w/ a wiggling right step, 5) Strike w/ a smooth, quiet right step, and etc.
9:15	6. Fix your left-hand position in seme to be effective.	● Use kensaki to press opponent's shinai toward the Tsubamoto (top side) so that you take his centerline.
10:00	7. Be on the shinai and strike.	● Push forward (not to the side) w/ kensaki moving half the width of your shinai toward the center.
12:25	8. Ki is before; waza is after	● Kobushi (fist) seme is effective to pressure your opponent for Kote strike so that Men may be open.
12:40	9. The way to defend seme.	● When you aim at eyes w/ kensaki your opponent is pressured for Men so that Kote may be open.
13:42	10. No need to strike compulsorily	● Effective kamae, when seen by your opponent, is such that he/she sees mostly the kensaki. ● Defend seme by retaking your opponent's centerline by pressing forward or backward w/ kensaki.

Interesting Lessons of Kendo for Youth

Translated by: Ted Imoto, 11/8/18

Seme video #3 retrieved from <https://www.youtube.com/watch?v=rOPhzD9ouHA>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
5:10	<p>The way of thinking seme (攻めに対する考え方):</p> <ol style="list-style-type: none"> 1. Why draw out your opponent? 2. How to draw out an opponent. 3. It takes courage/the practice. 4. Create a chance to strike. 5. Control the chance to strike. 6. Do not strike by your luck. 7. What's necessary to draw out? 8. It is "Tension and Release." 	<ul style="list-style-type: none"> ● You want to draw out your opponents to make them strike where you want so that you can strike with waza such as debana, nuki, kaeshi, suriage, or uchiotoshi, the technique better than "feint" technique. ● You can't see your opponent's intent unless you initiate seme as in the video #1 & 2 and bring them out. ● When tension is mutually at maximum in seme, release your tension to makes your opponent bring out. ● Releasing the tension is, for example, to bring kensaki slightly down, up or side. It takes courage. ● It takes the practice of getting hit, focusing opponent's intent w/ proper metsuke when you are getting hit. ● It takes the practice of proper metsuke (kan/ken no metsuke), looking at opponent's kensaki, temoto (position of hands and the condition of grip) and overall sight (enzan no metsuke). ● It takes the practice of not making a scary face, but thoughtful, tender face w/ calm posture. ● If you only practice waza for speed, you will never understand this nature of kendo. Motion in stillness and stillness in motion (動中静/静中動) which shows kigamae that you keep calmness when moving and be ready to move when not moving.

Waza video, Kaeshi do, retrieved from <https://www.youtube.com/watch?v=3f5CrEN6PYo>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
1:10	1. What is Men Kaeshi Dō waza?	<ul style="list-style-type: none"> ● Most of you think you block, kaeshite (parry the incoming Men with Kirikaeshi motion) and then strike Dō. ● For those who have a problem learning this waza, MaAi gets too close, hitting stomach, unable to strike as, in YouTube, you need to learn the meaning of the Men Kaeshi Dō.
1:46	2. Learn the meaning of this waza. 3..Let's change the name.	<ul style="list-style-type: none"> ● Let's change the name to mean "Always, you step in to draw your opponent to come for Men strike, let your opponent guess as if he got the Men, this moment as quick as lightning; you strike Migi Dō as you step forward diagonally right." Let's examine the following essential mechanism 1)-12).
3:07		1) If your MaAi gets too close, move slightly to the right side instead of forward diagonally right.
4:05		2) Ayumi Ashi is appropriate footwork after striking Migi Dō and passing through opponent's left side.
4:20		3) Softly bend both knees as if you have dropped your hips lower slightly as an image.
4:37		4) Cut the Migi Dō diagonally from upper left to lower right, called Hidari Kesagiri (袈裟斬り).
5:20		5) The reason for this diagonal cut is to maximize speed with correct Hasuji.
6:07		Lower your hands till your hip level.
6:52		6) The timing to shift left-hand closer to right-hand is when you strike.
7:31		7) Create proper MaAi when you parry in front of you by extending your arms.
8:27		8) Your arms should be in front of your body, not to the right side when you strike Migi Dō.
9:00		9) The angle of shinai when you parry is not near horizontal, but parry like suriage motion, near vertical.
10:03		10) Loosely respond w/ shinai till ready to parry and then parry and strike as quick as lightning when strike.
11:32		11) You do not close your eyes, but look at the situation when you do Men Kaeshi Dō.
11:56		12) Introducing herein is a method of practicing Men Kaeshi Dō at home.

Interesting Lessons of Kendo for Youth

Translated by: Ted Imoto, 11/8/18

Let's fix bad posture (9.51min) retrieved from <https://www.youtube.com/watch?v=staZC79Q5m8>

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
0:33	1. How can you fix the posture leaning forward or slightly hunchbacked? - "shizen-tai"	<ul style="list-style-type: none"> ● The problem is caused by the fact that you are not doing "shizen-tai" posture with proper body balance. ● AJKF manual says, "shizen-tai is natural posture which is the basis of all kendo postures and movements, and lists following 6 (+2) items to describe in detail: It's not a posture you feel most comfortable!
1:26		
2:14	2. What is "shizen-tai"? See page 5 of our article "Kendo Training Handbook." It's repeated here	<ol style="list-style-type: none"> 1) The body should not feel strained. The heels are on the floor with the body leaning slightly forward. 2) The face and eyes should face straight forward looking entirely. 3) Stretch the neck upward, and pull the chin back with a feeling of stretching the top of head to reach the ceiling. (There should be no gap between neck and Kendo-gi.) 4) Shoulders are relaxed, with a feeling of being held slightly back. 5) The hips are held straight, and lower abdomen held taut with a feeling of tightening the buttocks. 6) Knees should not be bent, but relaxed, i.e., not completely straight legged (don't lock your knees). 7) Arms should hang down naturally by your side, with fingers together, especially when ready to bow. 8) The feet slightly apart, heels are drawn in, you should have your weight evenly applied - ready to bow.
5:32	3..How can we explain these to our junior youth to motivate to correct their posture?	
5:56	4. It's a training image of 1) Mr. Kasuga and 2) physical training of rope skipping using a jumping rope.	
7:21		
8:00	5. Kihon is evenly balanced feet.	<ul style="list-style-type: none"> ● The weight balance of the front and rear feet are very important in kendo. ● If the weight is on the right foot, you can't move a right foot, you use "tsugi-ashi" and cause delay striking. ● If the weight is on the left foot, you can't move your body forward far enough and cause delay striking. ● A jumping rope can be used to train kendo posture properly w/ the notions of the above 1) thru 6).
8:30	6. Try the jump rope exercise to acquire correct posture.	

Get a perfect Tenouchi (16.32min): retrieved from https://www.youtube.com/watch?v=7JYdR_aLdVo

Time Lapse	Title / Sub-title	Keywords/phrases & explanation/detail translated with additional notes (Errors to be corrected if any and revise as required)
0:04	1. YouTube is "Mitori-geiko," the practice by watching the video	<ul style="list-style-type: none"> ● Beginners can't do a good tenouchi that gives speed, strength, and sharpness of cut with shinai, but if you want to improve your kendo secretly without letting others notice, you better learn, train and use it.
1:37	2. Bad tenouchi (= no tenouchi): a) A shock, weight, pain, etc. remain after the strike. b) a sound of hit is different	<ul style="list-style-type: none"> ● It's important to view this video repeatedly until you understand what the <u>tenouchi</u> mean to you because if you learn and start using it, your kendo will change drastically. ● The fly swatter is a good example to make an analogy with the shinai kendo suburi. Showing tenouchi is easier if only one hand is used as in the fly swatter. Note all the examples listed are all w/ one hand.
2:01	3. Good tenouchi have: 8:31 a) quick speed/shinai comeback b) good strength in a short time c) sound of sharpness	<ul style="list-style-type: none"> ● Note the shinai movement is different for kenshi having a good tenouchi. They do not hold shinai tight w/ left hand. Using right hand at thumb and index fingers as an axis of rotation, they push left hand forward at thumb and index fingers to let shinai stand up making a space naturally at the palm of left hand. And then they close this gap with the ring and little fingers as they strike with wrist snap action. Therefore, the tip of shinai will come up immediately after the strike. The video demonstration shows this motion exaggeratedly.
3:48	4. Example of daily life tenouchi: a) knocking a door with a hand b) beating a drum with a hand c) fanning yourself using a fan d) playing with a ball e) hitting a nail with a hammer g) swatting a fly w/ a fly swatter	<ul style="list-style-type: none"> ● From that angle of shinai (not quite vertically up yet) elbow joint is used to bring up shinai about the vertical position and, then, the shoulder joint is used to finish full motion of furikaburi (swing up motion). ● When you hold a shinai, you match the tsuka line and hand line as shown in chudan's kamae. However, some of you loosen this grip as they do furikaburi because they are not holding shinai correctly. ● It's better not to be conscious of the expression of "wring a wet towel" as you swing down (furiroshi) because it is naturally done as you extend your arms. Think of the word "close" rather than "squeeze." ● It's suburi to practice tenouchi, and it's kakari-geiko to practice footwork.
12:22	6..How to hold shinai correctly	
14:10	7. Practice Method	