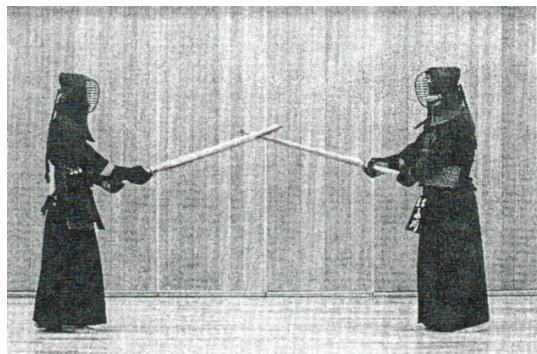
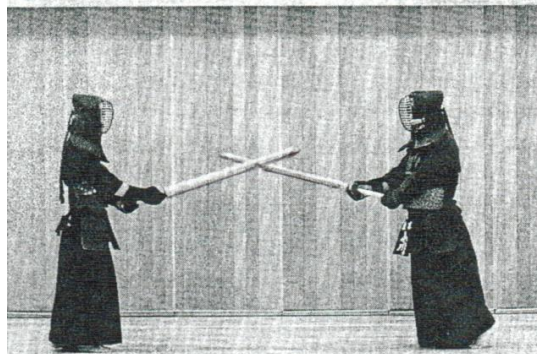


Shikake Waza- Kote, Case #1

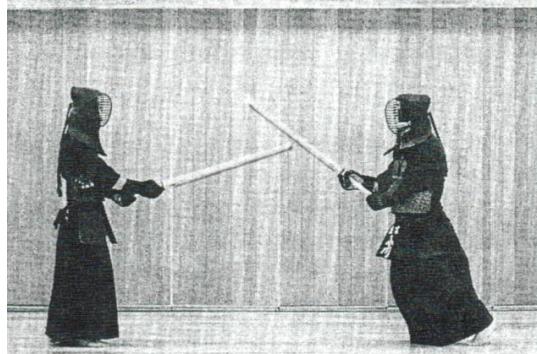
Case #1: Kote Uchi by attacking/pressuring center  
- Basic Seme -



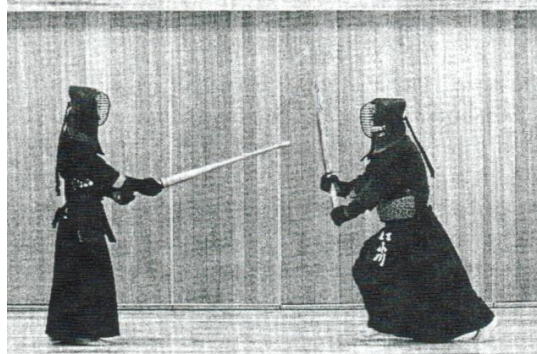
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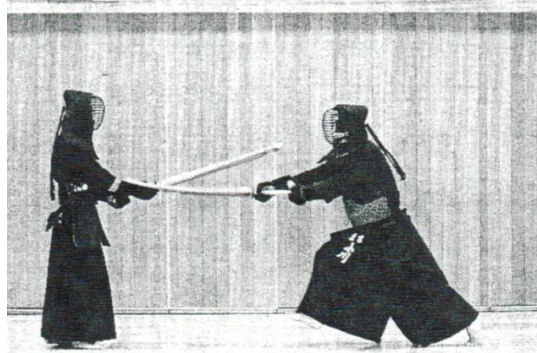
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Tip 1: You must make opponent's right hand move slightly to your right side by pressuring with Men strike from Omoto (表) side. (opponent's Shinai on your left side to your right side.) — pic 2

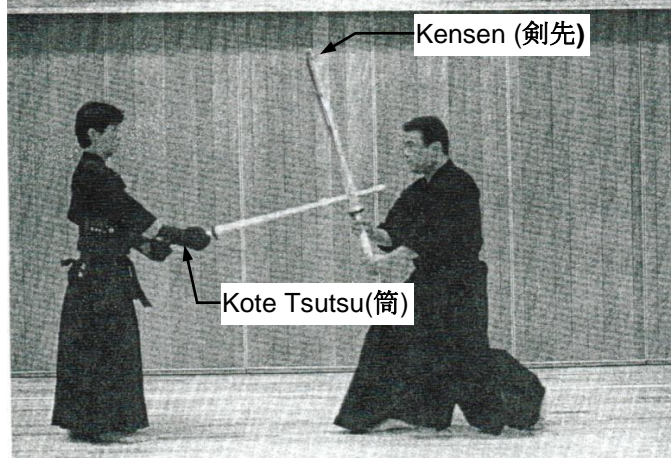
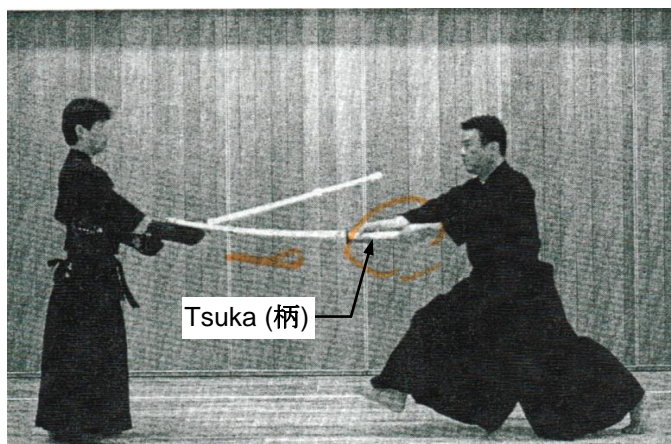
Tip 2: Using wrists raise your Kensen (剣先) over to Ura (裏) side as you step your right foot in front of your left foot as if you are thrusting opponent's Dō (胴) from Ura (裏) side. Your hip must move in to follow your Kensen (剣先). — pix 3-4 and 4+. 4+ is a posture of Dō (胴) thrust feeling (not shown).

Tip 3: Using wrists down motion strike Kote (小手) so that the Kensen (剣先) captures Kote Tsutsu (筒, the neck of the wrist) at one spot. — pic 5 and picture below (top).

Tip 4: At the instant of the Kote strike the both hands should be extended out at the height of solar plexus (鳩尾). See below

Tip 5: Immediately loosen the grips and relax as you pull in your left foot and at the same time raise the Kensen (剣先) upward as Zanshin. The Zanshin (残心) is quickly made without raising arms as much by using lever action such a way that left wrist is pushed out, and right wrist is slightly pulled in, with the center of Tsuka (柄) as a fulcrum. See below (bottom).

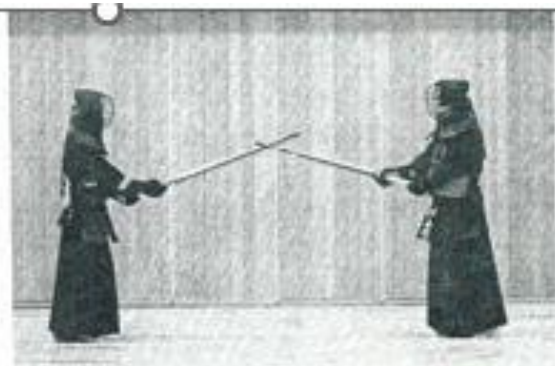
Strike **Kote** at One Spot catching Kote Tsutsu (筒)



**Shikake Waza- Kote, Case #2**

**Kote Uchi– Case #2**  
**By Faking**  
**Men Uchi, and strike**  
**Kote** with one step  
 when your opponent  
 raises his hands

See pix 1 - 6



Listed herein are six cases of **Kote Uchi** as Shikake Waza:

(Kote strike)

- #1: Basic Seme and strike Kote when your opponent raises his hands.
- #2: Men-Feint and strike Kote with one step.
- #3: Men-Feint and strike Kote with two steps (Tsugi-Ashi).
- #4: Men-Seme, Katsugi and strike Kote with two steps (Tsugi-Ashi).
- #5: Omote Harai-Otoshi and strike Kote with two steps (Tsugi-Ashi).
- #6: Ura Harai-Age (Suri-Age) and strike Kote with one step.

Case #1: See page 1. Basic Seme (attacking center from Omote side without faking for Men.

Case #2: Pressure the center of your opponent, attack as if you are striking Men, and then strike Kote with one step when your opponent raises his hands to protect for his Men.

Case #3: Pressure the center of your opponent, attack as if you are striking Men, and then strike Kote with two steps (Tsugi-Ashi) when your opponent raises his hands to protect for his Men.

Case #4: Pressure the center of your opponent, attack as if you are doing Katsugi Men, and then strike Kote with two steps (Tsugi-Ashi) when your opponent raises his hands to protect for his Men.

Case #5: Do Harai-Otoshi (or Suri-Otoshi) to your opponent's Shinai from Omote side as you step forward, attack as if you are doing Men-Uchi, then strike Kote with two steps (Tsugi-Ashi), when he raises his hands to protect for his Men.

Case #6: Do Harai-Age (or Suri-Age) to your opponent's Shinai from Ura side, then immediately strike Kote with one step, one motion, one count rhythm timing.

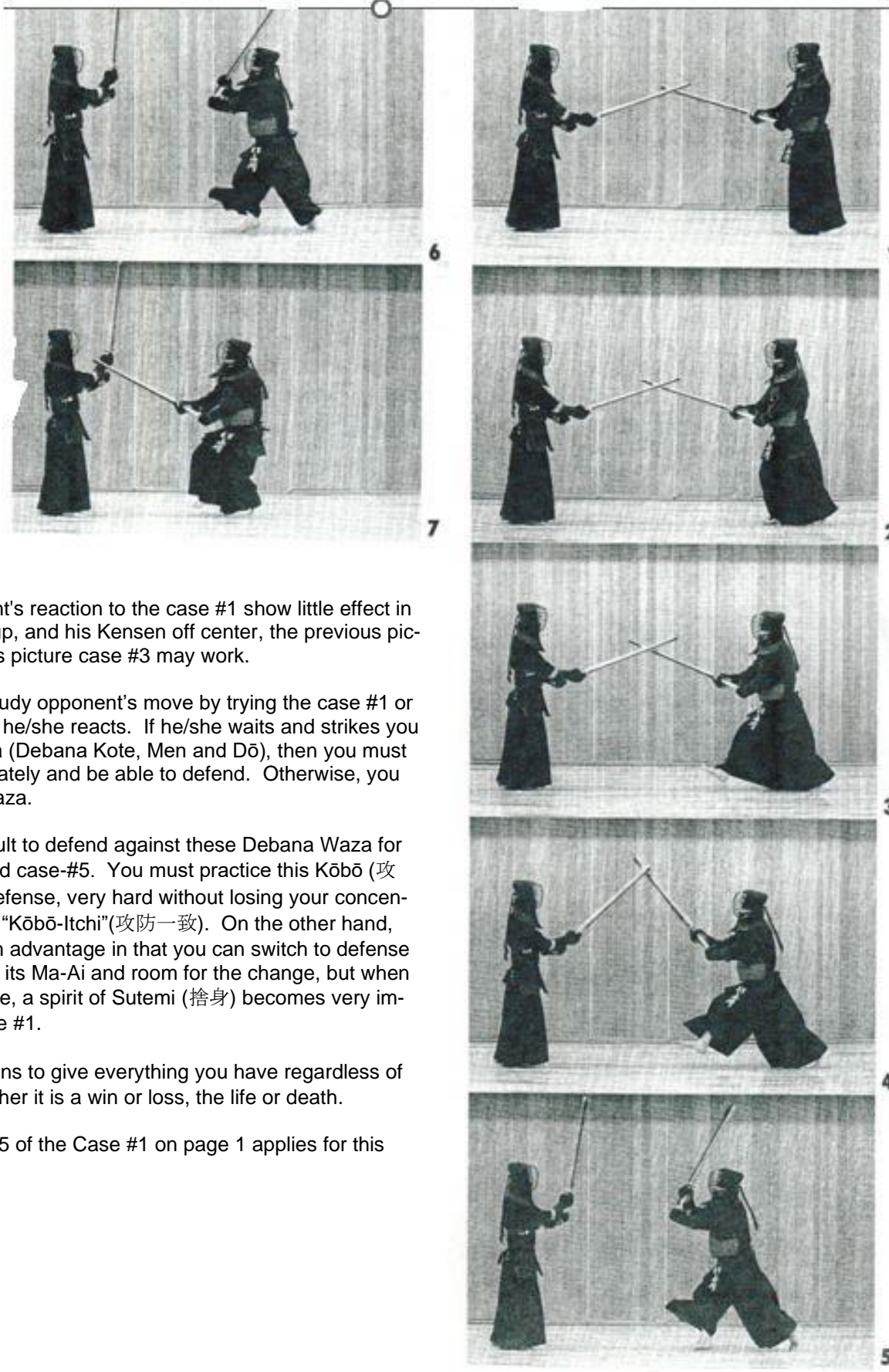
Tip 1 Your intention of the Feint Men is to raise your opponent's hands up and Kensen off the center toward your right side. The case #2 is by raising your Kensen up, and the case #3 is by moving your body forward with your step as you do Furikaburi (swing your Shinai up as you do Tsugi-Ashi). The Tip 1 thru Tip 5 of the Case #1 on page 1 applies for this Kote Waza.



Case #3  
(Shikake Waza)

Men-Feint, and strike **Kote** with two steps (Tsugi-Ashi) when your opponent raises his hands

See 1-7



Tip 2 When the opponent's reaction to the case #1 show little effect in raising his hands up, and his Kensen off center, the previous picture case #2 or this picture case #3 may work.

Tip 3 It is important to study opponent's move by trying the case #1 or #2 first to see how he/she reacts. If he/she waits and strikes you with Debana Waza (Debana Kote, Men and Dō), then you must sense that immediately and be able to defend. Otherwise, you cannot use this Waza.

Tip 4 Because it is difficult to defend against these Debana Waza for the case #3, #4 and case-#5. You must practice this Kōbō (攻防), offense and defense, very hard without losing your concentration. It is called "Kōbō-Itchi" (攻防一致). On the other hand, the case #1 has an advantage in that you can switch to defense quickly because of its Ma-Ai and room for the change, but when you go for the strike, a spirit of Sutemi (捨身) becomes very important for the case #1.

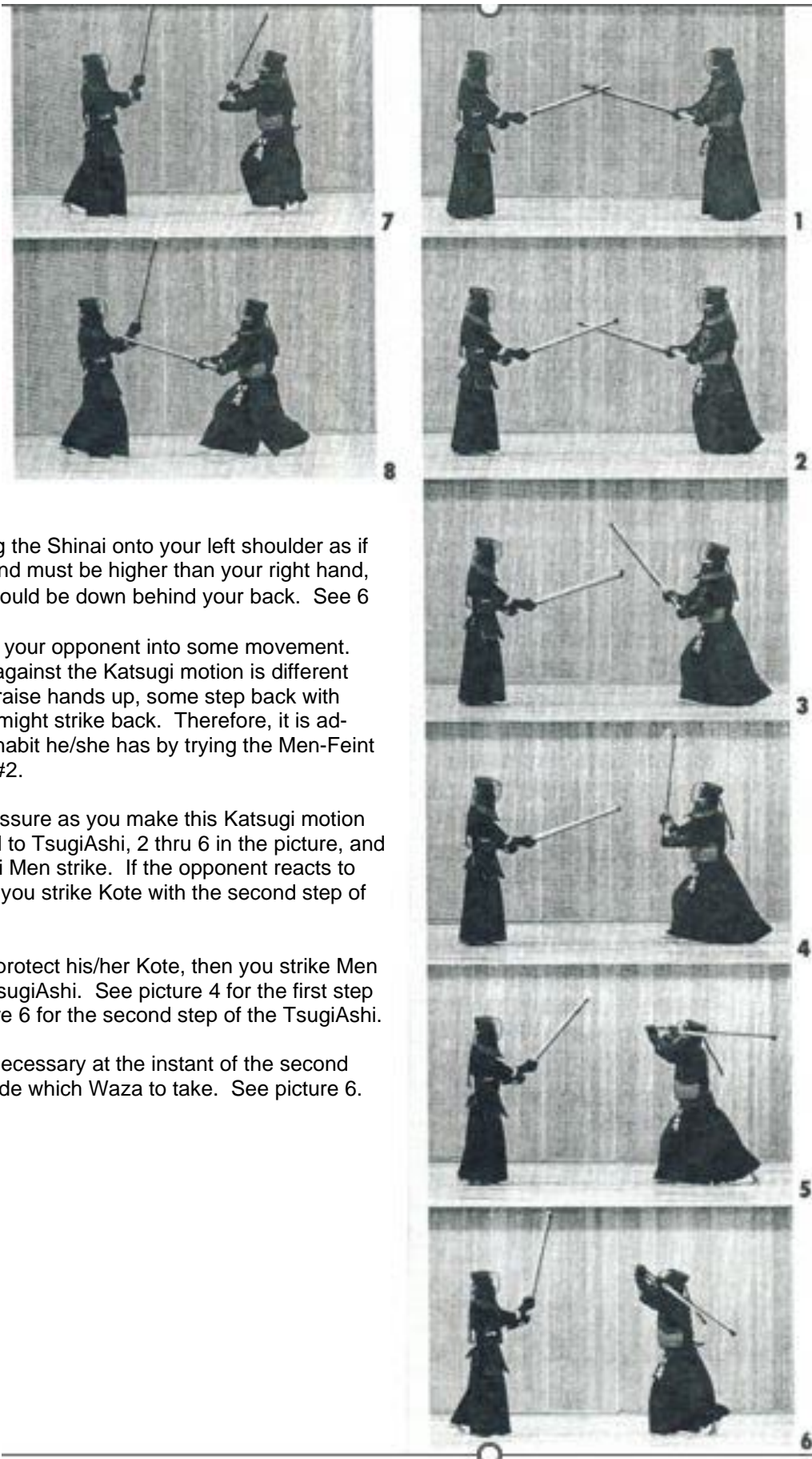
Sutemi (捨身) means to give everything you have regardless of the outcome, whether it is a win or loss, the life or death.

The Tip 1 thru Tip 5 of the Case #1 on page 1 applies for this Kote Waza.

Case #4  
(Shikake Waza)

Men-Seme, Katsugi and strike **Kote** with two steps (Tsugi-Ashi) when your opponent raises his hands

See 1-8

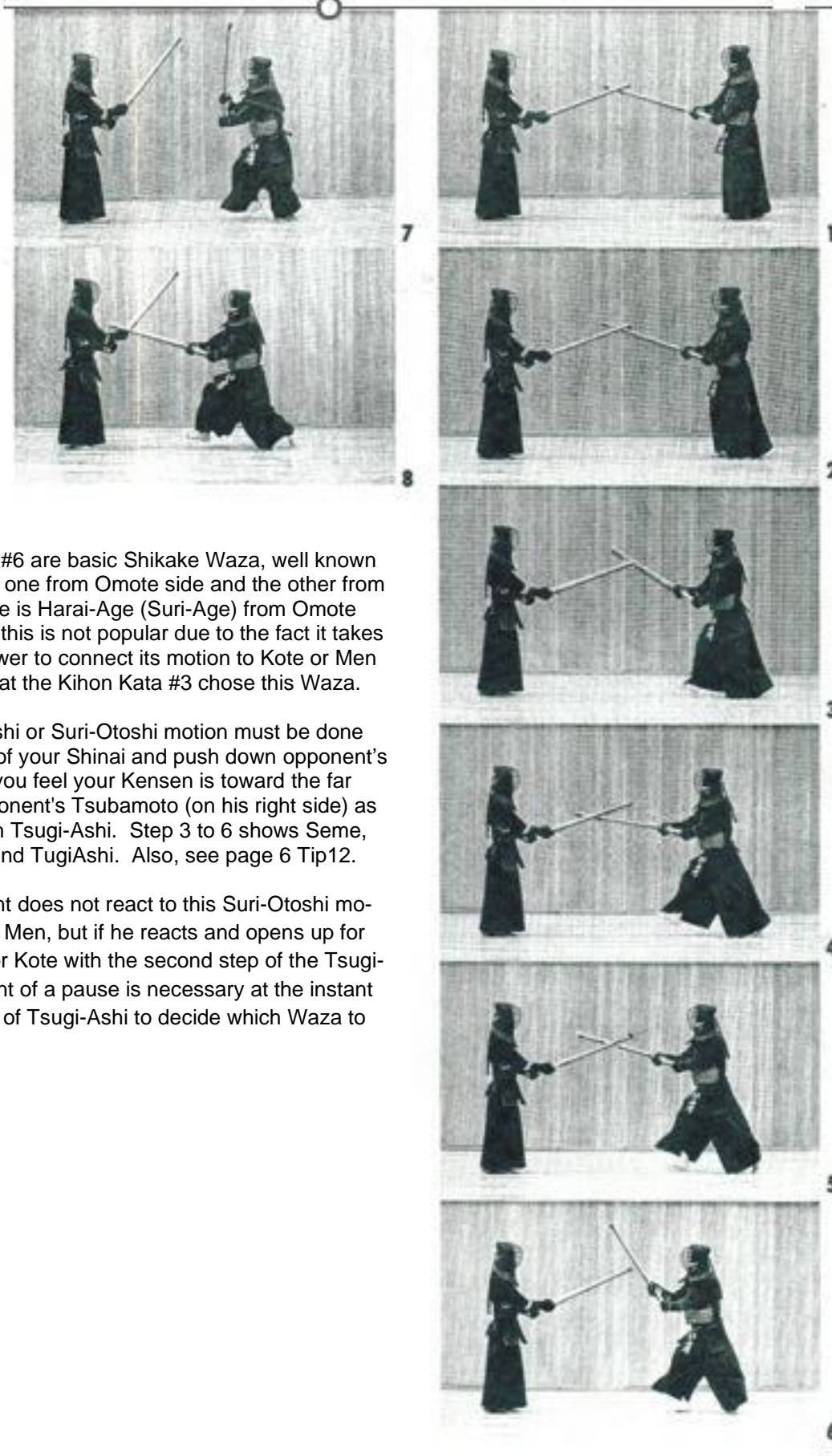


- Tip 5 Katsugi motion is to swing the Shinai onto your left shoulder as if carry it over. Your left hand must be higher than your right hand, and the Kensen (剣先) should be down behind your back. See 6
- Tip 6 This Waza is used to lure your opponent into some movement. The opponent's reaction against the Katsugi motion is different from each person; some raise hands up, some step back with open Kensen, and some might strike back. Therefore, it is advised to test to see what habit he/she has by trying the Men-Feint Kote Waza like the case #2.
- Tip 7 It is essential to apply pressure as you make this Katsugi motion with first step forward and to TsugiAshi, 2 thru 6 in the picture, and pressure to go for Katsugi Men strike. If the opponent reacts to protect his/her Men, then you strike Kote with the second step of TsugiAshi.
- Tip 8 If the opponent reacts to protect his/her Kote, then you strike Men with the second step of TsugiAshi. See picture 4 for the first step of the TsugiAhi and picture 6 for the second step of the TsugiAshi.
- Tip 9 A moment of a pause is necessary at the instant of the second step of Tsugi-Ashi to decide which Waza to take. See picture 6.

Case #5  
(Shikake Waza)

Omote-Harai-Otoshi  
and strike **Kote** with  
two steps (Tsugi-Ashi)  
when your opponent  
raises his hands

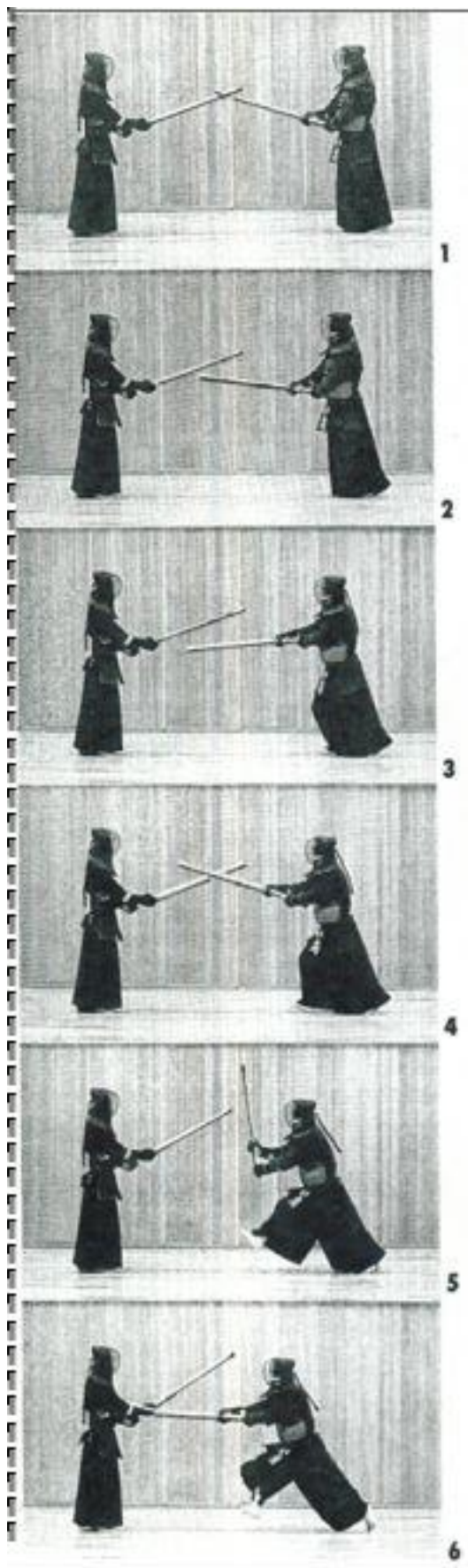
Step 1 thru 8



Tip 7 The case #5 & #6 are basic Shikake Waza, well known as **Harai Kote**, one from Omote side and the other from Ura side. There is Harai-Age (Suri-Age) from Omote side; however, this is not popular due to the fact it takes much more power to connect its motion to Kote or Men Waza. Note that the Kihon Kata #3 chose this Waza.

Tip 8 The Harai-Otoshi or Suri-Otoshi motion must be done using the side of your Shinai and push down opponent's Shinai so that you feel your Kensen is toward the far side of the opponent's Tsubamoto (on his right side) as you step in with Tsugi-Ashi. Step 3 to 6 shows Seme, Harai-Otoshi, and TugiAshi. Also, see page 6 Tip12.

Tip 9 If your opponent does not react to this Suri-Otoshi motion, you go for Men, but if he reacts and opens up for Kote, you go for Kote with the second step of the Tsugi-Ashi. A moment of a pause is necessary at the instant of the first step of Tsugi-Ashi to decide which Waza to take.



Case #6  
(Shikake Waza)

Ura -Harai-Age (Suri-Age) and strike **Kote** with one step when your opponent raises his/her hands

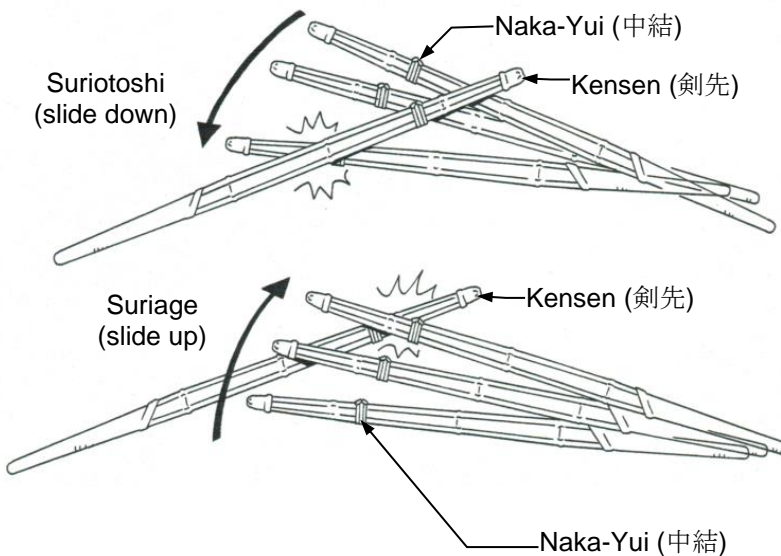
See 1 thru 6

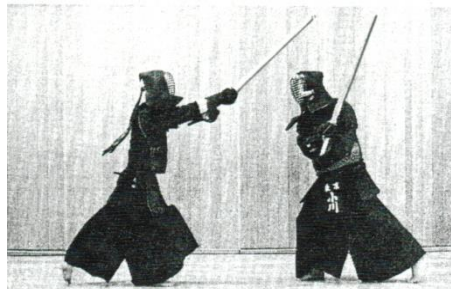
Tip 10 Ura Harai-Age Kote is very popular; therefore, when simply referred to as Harai Kote, it means this Waza. The word "SuriAge" is used for Oji-Waza; therefore, the proper word "HaraiAge" is used here for the Ura Harai Kote. The two motions, Harai-Age and Suri-Age, are the same.

Tip 11 Principally, the Harai Kote with the HaraiAge motion from Ura side is done with one step, one motion, one count rhythm timing called Ikkyodō (一挙動).

Tip12 When you parry opponent's Shinai by Harai motion from the Omote(表) side and strike Kote, you start from the Chudan stance and strike down the opponent's Shinai using strong SuriOtooshi (sliding down motion) from the tip of opponent's Shinai toward the Stubamoto (鑢元, the neck of Tsuba). The picture (top) shows the detail of the Kensaki (剣先) movement.

Tip13 When you parry the opponent's Shinai by Harai motion from the Ura (裏) side using Suriage and strike Kote, you lower your Shinai slightly from Chudan stance and strike up the opponent's Shinai using Suriage motion (sliding up motion) from Naka-Yui (中結) of opponent's Shinai toward the Saki-Gawa (先革). The picture (bottom) shows the detail of the Kensaki (剣先) movement.





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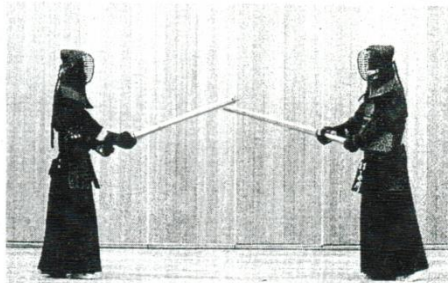
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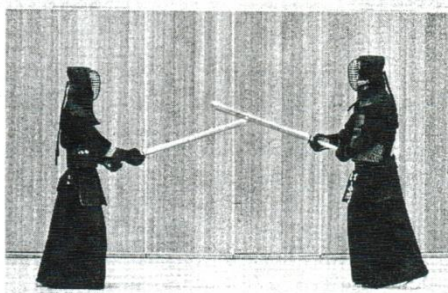
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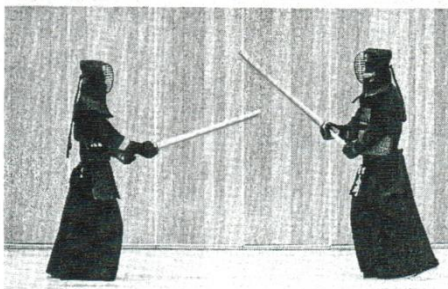
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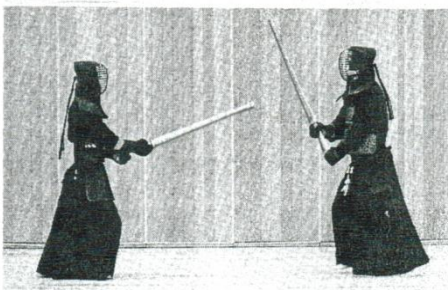
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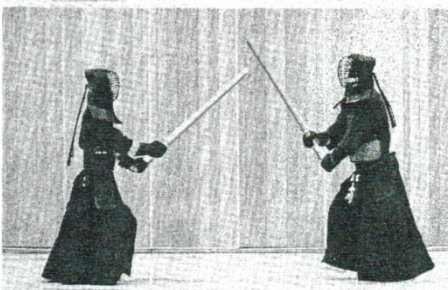
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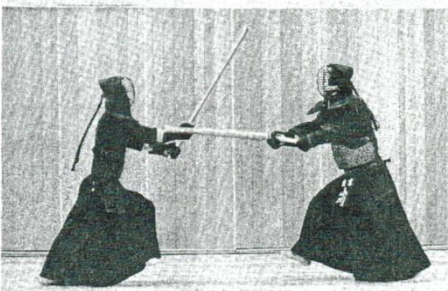
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**Debana Kote (DeGote) - Ōji Waza -**

Tip 1: You should not wait for opponent's move, but must perceive his move by seme/pressuring and catch a moment to strike Kote. See 1-6

Tip 2: The difference with Shikake Waza is that Oji Waza must consider opponent's move in your Waza. Zanshin is also different because your opponent is swiftly coming at you. See 7-12

Tip 3: The basic Tips described in previous Kote Waza apply here. The feeling must be the same as Shikake Waza.

Tip 4: Remember, your left-hand starts at belly button level one fist away and finishes at solar plexus level with arms extended, and the wrist power is used to cut Kote.

Tip 5: This action must be done in one count, one motion with Kensen (剣先) moving forward.

Tip 6: Use your left hand to help right-hand wrist power, pushing and rolling the thumb/index fingers forward for snap action for the Kote cut with full extensions of your arms.

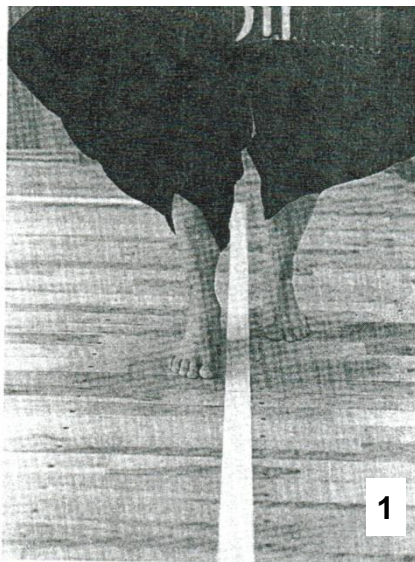
Tip 7: The above move must be simultaneous with your body leaping forward with your foot work.

Tip 8: The rhythm timing of the foot work and cut must be balanced, harmonized and ready for Zanshin immediately.

Tip 9: **The effective Zanshin for this Debana Kote** is to turn your body to your left as shown in 7-10. See the detail on next page.

Tip 10 Eye contact with your opponent, capturing his move during Zanshin is very important.

Foot Work Detail  
For Zanshin (残心)  
After Debana Kote



Pic. 1 Staring foot work - ready to move in forward.

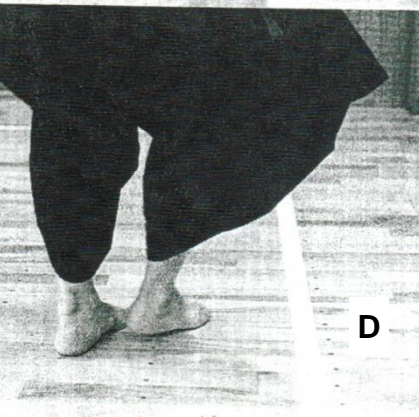


Pic. 2B The right foot is going for Kote strike. Note your right foot is stepped in front of your left foot. That makes it easier to turn your body to your left to start for Zanshin.

The right foot must be pushed out from your hip by your left foot push-off. That will keep good posture and make one count move.

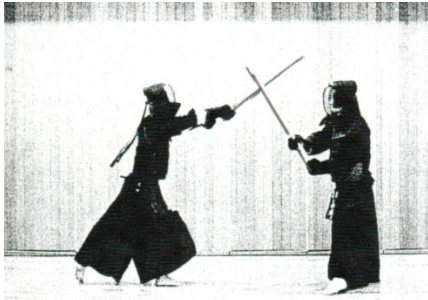


Pic. 3C Foot works in the transition, turning your body to your left for Zanshin. As you pull your left foot toward your right foot, you make a big left turn using the right ball of the foot as a pivot. The left foot passes the right foot, and the right foot rotates as you turn.

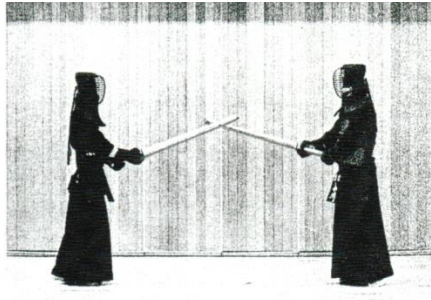


Pic. 4D Zanshin will be completed after the left and right feet are adjusted to proper positions with the left heel lifted off the floor.





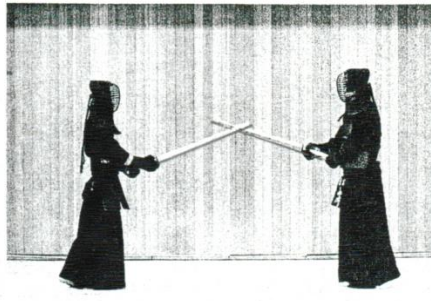
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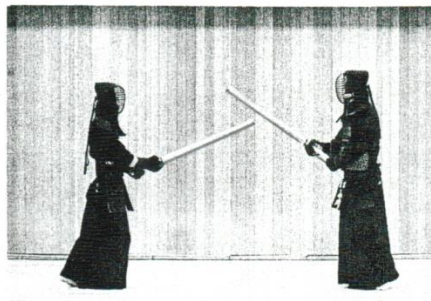
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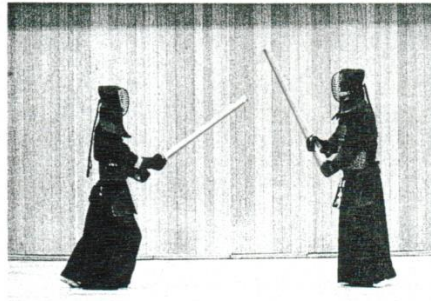
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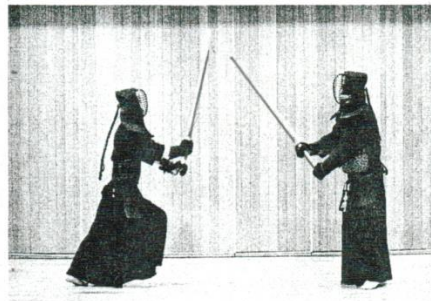
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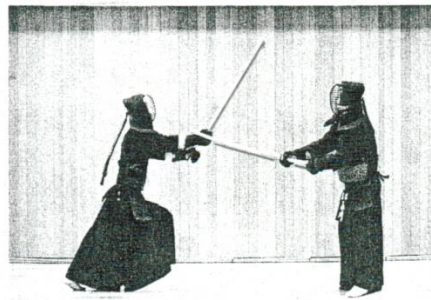
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### Debana Kote with Hiraki Ashi

Tip 1 This Waza is not usually used because of the lack of training to use the left foot as Fumukomi-Ashi (踏み込み足) in front of the right foot..

We are trained to use the right foot as Fumukomi-Ashi and strike with the right foot.

This waza is presented here for Kōdansha (高段者) to show the depth of kendo waza

