

Bokuto Ni Yoru Kendo Kihon-waza Keiko-ho

(Bokuto Application for Kendo Fundamental Technique Practice)

Overview

Bokuto Ni Yoru Kendo Kihon-waza Keiko-ho was developed in 2003, to bridge the gap between modern kendo practice and traditional training concepts and values. The main intent of the creators of the Bokuto Ni Yoru Kendo Kihon-waza Keiko-ho was to develop a form of bokuto training that could be incorporated into regular kendo practice for purposes that include:

1. Help beginners learn the concept that the **shinai is the representation of the katana (Japanese Sword)**.
2. **Develop solid basics and techniques** that are directly translatable into bogu kendo practice.
3. Develop the student's abilities and understanding **for later practice of the Kendo Kata**.
4. Develop reiho (manners).

Protocol

Like the Kendo Kata, there are two roles: **Motodachi**, who acts primarily as the receiver, allowing the other practitioner to execute the various waza; and **Kakarite**, who executes the basic techniques. However, unlike the Kendo Kata **the relationship between the two practitioners is equal**.

The opening and closing protocols are the same as in the Kendo kata. Ritsurei (standing bow) is performed with the bokuto held in the right hand. The bokuto is then transferred to the left hand and held in the taito position (bokuto held on the left hip).

Bokuto are drawn upon taking the third step - the left foot is drawn forward naturally to a position rearward of the right foot to complete the forward foot movements. The sonkyo posture is assumed with the bokuto held in Chudan-no-kamae (center on-guard posture); the tips of the bokuto crossed in the yokote-kosa position (position where the yokote of the bokuto are crossed. The yokote is the vertical line formed by the intersection of the side-plane of a sword and the plane that forms the sword tip).

The practitioners stand, keeping the bokuto in the yokote-kosa position. The bokuto are then lowered to neutral posture. Starting with the left foot, five rearward steps are taken back to the Tachiai (starting) position. At this point, the bokuto are elevated back to chudan-no-kamae for the start the practice movements.

Movements

- a. Body /foot movement must be in synchronization with the arm movement. When executing strikes, the feeling should be as if the right foot advances first, before the upward swing of the arms.

- b. The strikes must be performed with Ki-Ken-Tai-no-Ichi (synchronization of the vocalized spirit, the strike, and the setting of the body when the advancing right foot is planted on the floor).
- c. Motodachi and Kakarite must both be constantly aware of maai (distance or interval between practice partners). Before striking, the starting distance must be issoku-itto-no-maai (one step striking distance). From this maai, a practitioner should be able to take a single step forward and strike with the mono-uchi (first third of the sword length) of the bokuto over the datotsu-bu (target area). The maai from which Toki-kata is performed for return to the tachiai location should be the yokote-kosa interval (position where the yokote of the bokuto are crossed).
- d. Zanshin (continued preparedness after attacking) must be maintained by both Motodachi and Kakarite, from the start of each movement to the point of kamae otoku.
- e. When practicing counter-attacking techniques, it is important to apply the concept that defense and attack are one in the same.
- f. Aiyumi-ashi is used when moving to or from the tachiai position.
- g. Okuri-ashi is used in the performance of the kihon movements, unless otherwise specified.

Fundamental Movements

Kihon Ichi (Fundamental No.1) 一本打ちの技

Ippon-uchi no waza: Men, Kote, Doh (Migi-Doh), Tsuki.

Kihon Ni: (Fundamental No.2) 二、三段の技

Ni/Sandan no waza (renzoku waza): Kote-Men

Kihon San (Fundamental No.3) 払い技

Harai waza: Harai Men (Omote-shinogi)

Kihon Yon (Fundamental No.4) 引き技

Hiki waza: Tsubazeriai kara no Hiki Doh (Migi-Doh)

Kihon Go (Fundamental No.5) 抜き技

Nuki waza: Men-Nuki Doh (Migi-Doh)

Kihon Roku (Fundamental No.6) すり上げ技

Suriage waza: Kote-Suriage Men (Omote)

Kihon Shichi (Fundamental No.7) 出ばな技

Debana waza: Debana kote

Kihon Hachi (Fundamental No.8) 返し技

Kaeshi waza: Men-Kaeshi Doh (Migi Doh)

Kihon Kyu (Fundamental No.9) 打ち落とし技

Uchiotoshi waza: Doh uchiotoshi Men