

Seminar given by Yanai Sensei 7th Dan, Cork, 29 October, 2005

1. Warm up – Junbi Taiso

2. Suburi

Joge-suburi

Notes:

shinai must be raised to jodan **keeping the shape of the arms** and **using the shoulders only** the feet only move forward as the cut is made with ki-ken-tai no ichi
just practice raising shinai without moving feet up-down

Shomen uchi

Hands in Jodan-no-kamae should be above and behind head, at least one fist above
Should have good te-no-uchi extending forward using the wrists

Shomen uchi zenshin/kotai

Sayumen zenshin/kotai

Kihon suburi (using okuriashi)

(a.) shomenuchi ni-kyodo-men

shomenuchi and step back (with shout “**MEN**”!)

(b.) koteuchi + shomenuchi + 2 steps back okuriashi kotai

(shout = **KOTE ! MEN ! ICHI! NI!** done like suburi)

(c.) koteuchi + shomenuchi + DOuchi + 3 steps back okuriashi kotai

(shout = **KOTE ! MEN ! DO! ICHI! NI! SAN!** done like suburi)

Hayasuburi

Should have good extension to te-no-uchi as in ippon shomen uchi with body coming forward in ki-ken-tai-no-ichi with cut

3. Footwork (Ashi-sabaki)

(a) Position of feet should always be parallel, left foot in line with back of right foot one fist apart. Left foot should follow quickly. You can do many waza when the left moves quickly. You can respond to each new situation if the left moves quickly.

(b.) Practice **MAE! ATO! MIGI! HIDARI!** In kamae. Body should be still should not bouncing up and down. Change order.

(c.) Practice **MAE! MAE! ATO! ATO! MIGI! MIGI! HIDARI! HIDARI!** Move feet quickly not mae matte mae but mae-mae quickly

4. Seiretsu and Reigi

5. Men o tsuke

Notes: put on tengui and fold in the piece of cloth at the front on top of your head.
Check your men himo to ensure that they are correctly done

6. Menuchi

(a.) **kiai is very important**. From Issoku itto no mawai one must kiai. Then must search for an opening and then cut. One should not kiai-and-cut because you are telling the receiver everything. Practice this before cutting. (four times)

- (b.) From issoku itto no mawai you should not move your left foot at all. **Never move your left foot**. Cut from your left foot and hit. Practice this when cutting. (four times)
- (c.) As in suburi above maintain the shape of your arms holding the shinai in kamae raise the shinai **using your shoulders**. Cut and step in fumikomiashi with ki-ken-tai no ichi. (Practice four times)
- (d.) **Cut BIG MEN uchi** from issoku itto no mawai **always have zanshin** return to issoku itto no mawai before next KIAI! (practice four times)
- (e.) Cut BIG MEN uchi from issoku itto no mai but begin with each next practice to **make mai longer**. Make mai further away from receiver. (practice four times)
- (f.) Cut BIG MEN using **te-no-uchi** each cut must have ippon (practice four times)
- (g.) Cut BIG MEN but do not pause, do not wait between upswing and cut. The **shinai must move UP-DOWN in one movement**.
- (h.) Cut **small men** from issoku itto no mawai. (practice four times)
- (i.) From **to-ma**, from further mawai one cannot be hit but one cannot hit men. One must step in one small step. Again kiai is very important. At to-ma one must shout **"KIAI"!** + search for an opening + quickly small step to issoku itto no mawai bringing up left quickly + hit BIG MEN (practice four times and rotate 10 times)
- (j.) From to-ma **cut small men** and move quickly to right and maintain zanshin on turn.

7. Break.

8. Kirikaeshi

- (a.) See Men-uchi as practiced before break. 5(i.) this is the same men-uchi that we must use at the start of kirikaeshi. **The start of kirikaeshi is from to-ma**. One must have **a good kiai**. (practice twice)
- (b.) This practice of kirikaeshi **does not have tai atari** to push the receiver back to distance. The one cuts men one continues forward to tsubazerai and receiver steps back to distance. One must understand the difference between te-no-uchi, taiatari and tsubazerai. (practice twice)
- (c.) As in suburi above each men-uchi and each sayu-men in kirikaeshi must be **BIG**. **Use only your shoulders to raise shinai over and behind your head**. (practice twice)
- (d.) Kirikaeshi. Each sayu-men **must have tenouchi and ki-ken-tai no uchi**. (practice twice)
- (e.) Practice kirikaeshi **faster**. (Practice twice)

9. Break

10. KOTE uchi / MEN uchi / DO uchi

- (a.) KOTE uchi from issoku itto no mawai. **Mawai is further than men** because the kote is nearer than the men. Kote uchi must hit. The beginner correct position for shinai after cut is vertical. Pass to receiver's left and turn anticlockwise. (practice four times rotate once)
- (b.) KOTE - MEN uchi (**BIG KOTE and BIG MEN**). When hit kote receiver steps back (practice four times rotate once)
- (c.) KOTE-MEN-MEN (**ALL BIG**) receiver steps back twice. (practice four times rotate once)
- (d.) Small kote-BIG MEN **receiver step back once** (practice four times rotate once)
- (e.) Small kote-BIG MEN-BIG MEN **receiver steps back twice** (practice four times rotate once)
- (f.) Small kote small men **receiver doesn't step back** (practice four times rotate once)
- (g.) Small kote DO uchi (practice four times rotate once)
- (h.) debana men (like shomenuchi issoku itto no mawai **don't move left foot wait wait then strike** before the receiver strikes) (practice four times rotate once)
- (i.) debana kote - longer issoku itto no mawai than menuchi don't move left foot wait wait **strike before the receiver strikes** (practice four times rotate once)
- (k.) nuki DO - as receiver cuts men **move in diagonally** and **cut do moving quickly** to receivers left. The hand must cut quickly to be at same time as right foot
- (l.) nuki men – like suburi shomen uchi practice maintain shape of arms in kamae and raise shinai using shoulders only raise shinai over head and left hand should over head. Wait until receiver has almost cut kote and then raise shinai quickly over head with a small step back. Quickly strike men going forward. Beginners make sure to **raise shinai back behind head** and seniors practice **waiting for last second before receiver kote strike and then quickly UP-DOWN move the shinai.**

11. Break

12. Kata Practice

Ipponme

Shidachi always follows uchitachi. Shidachi must wait and never lead the movements. Uchitachi's cut is to the fingers on raised kamae migi jodan. Shidachi steps back and raises bokuto out of reach of cut.

Nihonme

Shidachi's nuki-kote uchi is done as one UP-DOWN movement

Sanbonme

From gedan no kamae three steps in. Both raise bokuto to kamae shidachi following uchitachi at correct mawai. Uchitachi watches shidachi and waits for an opening, Uchitachi then attacks tsuki rolling the bokuto to the left. Shidachi steps back and rolls bokuto to the left just enough that the tsuki is parried to the left outside the line of body with shinogi.

Shidachi counters with straight tsuki (right foot) and a seme step in kamae (left foot). Both of these are parried by uchitachi who steps back into right L-stance and then left L-stance while keeping kensen pointed at shidachi's face.

This kata is difficult. One should spend time learning the footwork correctly. Seniors should show the beginners how to do the footwork.

Yohonme

Like debana men above wait and do not move until tsuki is made. When returning to kamae at end of kata shidachi must have kigurei in posture controlling the return to kamae.

Gohonme

The cut from hidari jodan by uchitachi is through the position of the head from shomen to chin and then falls away naturally to the side.

Roponme

Quickly move to seigan do not wait. The footwork for shidachi kote uchi is moving left - LEFT-RIGHT quickly. No stamping foot with kote uchi

Nanahonme

Ai-tsuki - uchitachi rolls bokuto right stepping forward and Shidachi rolls the bokuto left using shinogi stepping back. Uchitachi steps "left foot" and raises to jodan cuts men. After cut uchitachi looks quickly to shidachi. Shidachi steps right left and across cuts DO all the time keeping watch uchitachi's face and steps right forward and turning to uchitachi. Shidachi assumes wakinamae. As shidachi goes from Jodan to chudan so does uchitachi. The only time in a kata when eye contact is broken briefly is when uchidachi cuts big men and the bokuto ends up in gedan. Then uchitachi looks quickly left at shidachi.

13. Keiko

Reigi before and after keiko is very important. Failure to do so is unacceptable.

14. Warm down

(a.) menuchi (practice four times and rotate once)

(b.) kirikaeshi (practice once)

15. Seiretsu and Men o tare

16. Reigi

17. Feedback from Sensei

Generally everybody who is to grade in January must practice kata.