

## 居合道 - 正座の部 (大森流) Iai Do - Seiza No Bu (Oomori Ryu)

一本目前	Ippon Me	Mae
二本目右	Nihon Me	Migi
三本目左	Sanbon Me	Hidari
四本目後	Shihon Me	Ushiro
五本目八重垣	Gohon Me	Yae Gaki
六本目受流	Roppon Me	Uke Nagashi
七本目介錯	Shichihon Me	Kai Shaku
八本目附込	Hachihon Me	Tsuke Komi
九本日月影	Kyuhon Me	Tsuki Kage
十本目追風	Juppon Me	Oi Kaze
十一本目抜打	Juippon Me	Nuki Uchi

These notes are based on training with Iwata Sensei (岩田先生), Terao Sensei (寺尾先生), Furutani Sensei (古谷先生) and Morinaka Sensei (森中先生) in Ozu, Ehime-ken Japan in November 1999.

Neil Kemp & Brian Morrison November 1999

**NOTES OF KEY POINTS FOR OMORI RYU (SEIZA NO BU)  
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**Neil Kemp & Brian Morrison**

**0 GENERAL**

- 1 Demonstrate fukaku in all forms and make them as natural as possible.
- 2 Centre line of tsuba is in line with your centre (tanden/hara).
- 3 Cut with the hara in nukitsuke;  
Relax the hara needed in furi kaburi;  
Cut with the hara in kiritsuke;  
Relax the hara for chiburui  
Use the hara for noto.
- 4 Keep the grip soft through the initial cutting action, progressive apply tenouchi JUST FOR THE CUTS, relax the grip at the end of the cut. DO NOT DO THE TENOUCHI TOO STRONGLY.
- 5 We must try to obtain Iwata Sensei's grip with the wrists well over the tsuka in the cuts. The tsuka should run diagonally across the palm, with the heel of the hand round on top of the tsuka. The little finger and the next finger grip with 100%, the third finger with 80%. The thumb is round the tsuka lying gently on the top of the third finger. The tips of the index finger and the index finger just touch. The knuckle of the thumb is lower than that of the index finger. The grip is the same for both hands but there is about 50% more power given to the left hand as it actually does the cutting, the right in essence guides the cut in the main 2 handed cuts. The right hand is 1 to 1.5 inches back from the tsuba. The left hand is towards, or at the end, of the tsuka.
- 6 Reach out for all nukitsuke and kiritsuke.
- 7 Keep the posture as upright as possible, chin in, head and shoulders back.
- 8 Apply Jo Ha Kyu in all aspects of the forms BUT DO NOT RUSH THE FORMS. Jo Ha Kyu is as much about commitment as hand speed. High speed forms may look flashy but they hide a multitude of sins. The kiritsuke cuts should be slow back but fast into the cut. This also applies to furi kaburi.
- 9 All nukitsuke, and especially kiritsuke, should be done calmly.
- 10 Do not raise the right elbow in O-chiburui.
- 11 Ensure that O-chiburui finishes close to the body

**1 MAE – Forward or Front  
(Original Name Before Oe Masamichi Sensei –SHOHATTO (First Draw))**

- 1 Apply pressure with the thighs and draw the knees together.
- 2 At the same time the left hand brushes up the saya from the kurigata to the tsuba. The thumb will be behind the tsuba.
- 3 The right hand naturally comes up underneath the tsuka to a point between half to three quarters the way up tsuka. The right hand takes the tsuka slightly after left hand.
- 4 The left thumb breaks the seal on habaki and the koiguchi. The right hand brushes down the tsuka to the fuchi, start to rise. You should have a good V shape with the arms with the feeling of focusing your effort at the tip of the V at

- tekki.
- 5 Push the tsuka gashira forward along the centre line towards tekki's solar plexus/suigetsu. Continue to rise, keep the cutting edge (ha) upright until it is about half to three quarters drawn. (*Remember the comment on this in the Kihon notes*). The push with the right hand is done with the web between the thumb and index finger and some pressure with the little finger. Pull the saya back with the left hand (saya biki) into the obi.
  - 6 The sword can lead, or the sword and rise can be together.
  - 7 With the right foot still close to the left knee make the final draw with right hand, turn the swords flat with the left hand, push the tsuka to the left of the centre line and pull saya with left hand. Step out with the right foot, accelerate into nukitsuke.  
Use tenouchi to do the actual cut "snapping " the wrist and drive the hara forward. Ideally this will result in the right knee forward of the right foot, BUT the left thigh will be vertical. DO NOT LEAN OUT TO MAKE THE CUT USE THE HARA, HENCE THE WHOLE BODY HAS TO MOVE FORWARD.
  - 8 If you have turned the sword flat when preparing for the cut the right hand will already be slightly over the centre line at saya binari. If you have kept the sword vertical push the right hand to the left as you do saya binari and turn the sword flat to do nukitsuke. This ensures as wide a cut as possible (the cut should be shaped like an extended question mark).
  - 9 End nukitsuke with the hara forward, the right knee vertical for beginners, slightly forward for more advanced students, left thigh straight up. Shoulders should be straight for beginners, slight migi hanmi, because of saya biki and the extended cut, for more senior students
  - 10 The target is anywhere between tekki's chest and temple. You should end up with a natural arc down from your shoulder to the kissaki just below shoulder height and slightly past tekki's left shoulder
  - 11 Use the wrist to start the furi kaburi, keep the sword flat for as long as possible, As the right hand comes towards you drive the left hand up to take the tsuka near the kashira. DO NOT allow the right hand to cross the centre, take left hand up so that you can see clearly between the forearms. At the same time reach forward with the right foot in preparation for the kiritsuke. You can leave the saya at the hip, or centre it on the way up to take the tsuka with the left hand.
  - 12 The hands come back to behind the centre line of the head, left hand pushing up and round, right hand pulling. Grip soft, shoulders back, elbows bent and pointing forward. Kissaki down at 45 degrees at most.
  - 13 Do not stop at this point drive with the hara forward and cut in a large arc up and over the head then down to the centre IN ONE MOVEMENT. DO NOT EXAGGERATE the cut or overdo the pull back of the tsuka. NO POWER, hence keep grip soft, until sword at tekki's fontanel then apply tenouchi to actually cut. Relax the grip at the end. The feeling should be of the cut coming up and round in a large arc, the hara coming forward and down, so that they "meet" at the point.
  - 14 You should end up with the kissaki at, or slightly below, horizontal, elbows bent, chin in, metsuke about 3m ahead and 1 foot off the floor.
  - 15 Push forward with the hara and right hand then start the 45 degree upward motion for chiburui, drop left hand back towards hip. Keep the ha towards tekki. End about 45 degrees out and 15 to 20 degrees up with the right arm, sword at a natural angle, left hand at hip, fingers slightly down.

- 16 Drop the right hand towards the temple, holding with thumb and little finger, other fingers out. The wrist should be bent over not under. Brush the temple with the extended fingers and sweep the sword down towards the left past the head.
- 17 As the sword start to pass elbow height start to rise, as it passes stomach height apply tenouchi (speeding up the sword over the last section of chiburui, pushing with the hara bringing left foot up to right. The overall feeling is of the sword pulling you into position.
- 18 End with the kissaki stopping before the left foot, about 12 to 15 inches out from the body and 8 to 10 inches outside the right foot. The knuckles should be pointing forward.
- 19 Move the right foot back to the right rear giving a wide, extended and low posture. Centre the saya, angle it slightly out. Push the right hip slightly forward, using the wrist bring the sword forward and up in a natural arc, kissaki aiming for left eye or left shoulder. The mune should end up somewhere between the left elbow and the left shoulder, cutting edge still up, wrist down.
- 20 As the mune reaches the koiguchi pull the left hip and hand round and back pushing the saya into the obi. At the same time push the right hip and tsuka forward keeping the cutting edge up and the tsuka flat, or slightly down. The exact position where the mune meets the koiguchi will depend on skill, experience, flexibility, stature and age. The amount of hip twist will depend on age, flexibility and stature.
- 21 At the end of the travel forward the tsuka gashira should be pointing naturally to the right, do not force it straight ahead. The kissaki should drop into the koiguchi, tilt the saya up to accept the whole of the boshi and push the saya forward towards your centre (accepting about 1/3 of the sword). Push the remainder of sword in to the saya with the web of the right hand and the thumb. Start to drop onto the right knee.
- 22 Complete the noto straightening the hips, koiguchi in the centre before the right hand finally inserts the habaki, knee on the floor. Hence tsuba back in the centre, tsuka slightly down, again with a strong V shape of the arms and focus.
- 23 Leave hands in place, or move right hand to the tsuka gashira, push forward with the hara taking left foot up to right. Either remove right hand from tsuka, or leave it on, back three steps starting with left releasing the right hand as you go. Alternatively you can leave the right hand on until you complete the steps back and then move it from the tsuka to the hip.

## **2 MIGI – Right (SATO – (Left Draw))**

- 1 Break the seal on the habaki, start to draw and rise with body still facing right, metsuke to the right but wide enough to “see” some of shomen. The rise can be knees together, or right knee up to left. Draw between a 1/8th to 1/4 of sword at most as you rise. This slight draw is a demonstration of zanshin as you could have opponents all round. It is also a demonstration of the Jo section of Jo Ha Kyu. Keep the head up.
- 2 Keeping the left foot tucked in, turn on the right knee to face shomen drawing continuously but keeping the tsuka to the right of the centre line. The metsuke comes round naturally. The extent of the initial draw as you turn is the same as in Mae.

- 3 At saya binari drive the right hand over the centre line to the left and out as in Mae to maximise the cut.
- 4 Project the left foot forward and complete nukitsuke to shomen. The timing of left foot out, the cut and the extension of the left knee forward of the heel is the same as in Mae. You need more migi hanmi to extend into the cut because you are starting and cutting from a less advantageous position. You will need the extension to actually complete an effective cut.
- 5 The remainder of the waza is the same as Mae but with left hip/leg leading.

### **3 HIDARI – Left (UTO – (Right Draw))**

- 1 Same as Migi but turn to the left. Change the metsuke from left to shomen then hands on and start the rise/draw.
- 2 The rise can be knees together, or left knee up to right. Break the habaki seal and draw between a 1/8th to 1/4 of sword at most as you rise. Again demonstrating zanshin and the Jo section of Jo Ha Kyu
- 3 Turning on the left knee, keeping the right foot in until nukitsuke to shomen then step out with the right foot.
- 4 Keep the ha pointing up as long as possible as you turn and prepare for nukitsuke.
- 5 The draw is continuous as in Migi, but start the nukitsuke just before the tsuka gashira reaches the centre line and accelerate the process to ensure a large, fast decisive cut. Again, once the right foot is in position drive forward with the hara during nukitsuke such that the right knee is forward of the right heel. The end of nukitsuke is as in Mae, therefore not as much migi hanmi as in Migi.
- 6 The remainder of the waza is the same as in Mae.

### **4 USHIRO – Rear, Back or Behind (ATARI – (Striking Sword))**

- 1 Same as in Migi but turn through 180 degrees. Do this with the minimum of fuss.
- 2 It can be either knees together or right up to left. Again, only minimal draw on the rise.
- 3 Force metsuke round left to shomen. Turn to the left until you face shomen. This is done on the right knee, left foot tucked in/drawn back, drawing continuously but to the right of the centre line as in Migi.
- 4 At saya binari drive the right hand left and out past the centre line to maximise the cut.
- 5 Project the left foot forward and cut nukitsuke to shomen as in Migi, hence good migi hanmi with the left knee forward of the left heel. The remainder as in Migi

### **5 YAE GAKI – Eight Time Protection/Wall, Barriers within Barriers (IN YO SHIN TAI –(Yin Yang Mind & Body))**

- 1 Start as Mae. The nukitsuke can be with the left knee on or off the floor.
- 2 After nukitsuke apply pressure forward as you rise. Use the wrist to drive the kissaki up to the left at about 45 degrees rather than straight back past the ear as in Mae. This movement is more natural and faster.

- 3 Stand up to full height as you go from nukitsuke to main dropping cut (kirioroshi) stepping through fully with the left foot.
- 4 The main cut should end about horizontal.
- 5 Perform yoko-chiburui to the right. This is done by pushing forward with the hara and the right hand, keeping the monouchi on the centre line to begin with, at the same time turning the sword flat so that the ha is pointing right. Hence the kissaki is just to the left of the centre line. **DO NOT OVER DO THIS ACTION.** Then pushing the hara slightly more forward drive the sword to the right to about 45 degrees, the hand can be very slightly ahead of the sword, but only very slightly. Left hand back to the koiguchi. All of this is done as one movement. The sword should be just below horizontal, do not let the kissaki to drop too much.
- 6 Perform noto from this position, with the metsuke ahead. Start drawing back the left foot back at the same time as inserting the blade. The final position of the left foot at this time will depend on what is comfortable. It should at least be back to the right knee, but half way between the right knee and toes is better. The sword goes into the saya until the habaki touches the left index finger, tsuka slightly down.
- 7 As tekki attempts to cut your right knee/shin continue the left foot back, stand on the spot drawing the sword forward, and only very slightly down. With the sword half to 3/4 drawn move the left foot to the rear accelerating the draw of the sword. Explode the sword from the saya to begin the parry, the hips should still be square but the left foot should be travelling backwards. When the sword is just about to start the parry pull the left hip back, hence the left foot points out at about 45 degrees and left leg straight. At the same time drive the hara forward, forcing the right knee to bend forward. The feeling should be one of driving back the attack. The parry is about straight, about 8 to 10 inches forward, at about monouchi position on the junction of the mune with the upper surface (shinogi ji) of the blade. The shoulders should be well back, **DO NOT LEAN THE UPPER BODY FORWARD.** There should be a line from your centre, through your right knee and on to the monouchi of your sword.
- 8 Do Not stop, square the hips driving the left knee down to the right foot, forcing the sword forward, and hence tekki's sword back. The feeling is of pushing the sword away with the twist of the hips. Without stopping at this position sweep the sword to the left and up in a feeling of uke nagashi, making sure the right hand does not cross the centre line.
- 9 As you pick up the tsuka with the left hand extend the right foot, drive the hara forward and perform a strong, but calm, kiritsuke. There is no real need to let the kissaki drop too far below horizontal unless you "see" tekki as being flat on the floor.
- 10 Complete the form as in Mae.

### **Kae Waza 1 - Shimamura Ha SUNE GAKOI (Shin Guard)**

- 1 Start as in normal yae gaki, do nukitsuke, kirioroshi, yoko-chiburui and partial noto, i.e. to the end of 6 above. You can also do the nukitsuke with the left knee 3 to 6 inches off the floor to make a difference between the two branches of the school.
- 2 This time you can also step through with the left foot keeping the same height,

again differentiating the styles. The kiritsuke can be done with the right knee just 1 inch off the floor, on completion of kirioroshi allow the right knee to settle on the floor.

- 3 Instead of parrying an attack to your shin (as in 7 above) visualise another opponent coming in and perform a nukitsuke forward as you draw the left foot back. This should be a normal nukitsuke, hence no need for any great migi hanmi. Keep the left knee 3 to 6 inches off the floor. Cut forward as you step back. NOT after having stepped back. The hara must still be pressing forward.
- 4 Drive the left knee to the right foot bringing the sword through furi kaburi, extend the right foot forward and perform the normal kiritsuke driving forward with the hara so that the right knee is forward of the right knee.
- 5 Finish as above.

### **Kae Waza 2 - Tanimura Ha**

- 1 Start as in normal yae gaki, do nukitsuke, kirioroshi, yoko-chiburui and partial noto, i.e. to the end of 6 for the standard form. In this case keep the left knee on the floor for the initial nukitsuke as typical in the Tanimura-Ha.
- 2 Stand up fully when stepping through with the left to do the standard kirioroshi.
- 3 Instead of parrying an attack to your shin (as in 7 for the standard form) visualise another opponent coming in behind the first attacker, or the attacker making off. To start with dropping the left knee to the floor and step the right foot well forward performing a normal nukitsuke, driving the hara forward. The left knee can remain on the floor. This is done if tekki is close (or you are very quick). The left knee can also be 3 to 6 inches off the floor as you cut nukitsuke to give you further reach, or if tekki is retreating. As you get better at this you will simply be able to drive through from the crouched posture at the end of the partial noto and hence go straight into the nukitsuke without dropping the knee. This should be a normal nukitsuke, hence no need for any great migi hanmi.
- 4 Drive the left knee to the right foot bringing the sword through furi kaburi, extend the right foot forward and perform a standard kiritsuke.
- 5 Finish as above.

### **6 UKE NAGASHI - Catch And Slide Off, Deflection or Flowing Block (RYOTO – (Flowing Sword))**

- 1 Start from shomen, metsuke right at about 45 degrees migi mae and take seiza.
- 2 Metsuke deliberate from migi mae up to shomen and slightly ahead of the hands taking the tsuka.
- 3 Knees together as the hands take the tsuka, rise breaking the seal and starting to draw. Then immediately step out to 90 degrees with the left foot, drawing to about 1/2 to 2/3, pulling back with the left hand and pushing forward mostly with the right hand. Metsuke still up towards shomen, now more migi hanmi than straight.
- 4 Stand straight up from this position fully drawing the sword covering the head and left shoulder. This is achieved by pulling the saya, left hand & hip further back and down while pushing the right hand up out. This has the right hand above head height and slightly out to the right. The wrist is tilted back so that the shinogi ji takes the attack about half along the blade, kissaki past the left

- shoulder and in front of it thus giving good overall coverage. You can either leave the left shoulder out, or get full coverage by immediately pushing the koiguchi into the centre. The left leg is straight.
- 5 In this posture tekki's blade should slide off your blade and drive it round your left shoulder. However a properly delivered kiritsuke is a fearsome cut and you should really treat this technique as a deflection/avoidance movement rather than trying to hold a two handed kiritsuke with a single handed block.
  - 6 To improve the avoidance drive the right hip forward, forcing the right foot back to the right, and pull the left hip and shoulder further back. Hence if tekki's cut is very strong then you have moved your shoulder out of the line of the cut. This straightens up the left foot and turns the body towards tekki. The sword drops as if struck and driven down by tekki's sword and ends up straight down your back, the tsuka held only lightly with the index finger and thumb. Your feet are about shoulder width apart and the right knee bent. The feeling is like a wound up spring in this position.
  - 7 To release this tension lift the your left thigh, lean backwards, moving your weight back and bend the right knee further. Stamp the left foot down driving your centre and weight forward, immediately starting a fast katate waza kiritsuke forward.
  - 8 The left hand should take the tsuka as the monouchi starts its cut into tekki's shoulder at the intersection with the neck. This is when the right foot stamps. The hara is forward. The left foot moves back towards the centre, the right foot comes forwards to the same position. If you step forward you will hit tekki near the tsuba. If you step back you will miss tekki completely. The sound should be stamp – pause – stamp.
  - 9 The sword should be well forward, arms extended, knees well bent. Pause momentarily, cut down slowly and start to step back with the left foot, until the left leg straight and the foot points forward. At the same time pull the sword to horizontal. This should be done with a strong feeling. The hara should still be forward.
  - 10 From this position drop the sword back until the mid point of the shinogi ji rests about half way between the right knee and the hip, the ha pointing out. Pull the tsuka up and back towards the left performing a chinugui on the hakama. This requires a flexible and loose grip with index and thumb of the right hand. It is possible to drop the left knee back to facilitate this action if necessary.
  - 11 Alternatively, instead of cutting to the intersection of the neck and shoulder you can cut right through tekki in one action. This is an extremely large cut and results in the kissaki ending at about knee height. This is a somewhat higher posture with the knees a lot less bent. In this case the step back with the left foot and the chinugui is done in one movement. The left foot points out at 90 degrees, rather than forward, hence the left knee does drop back, and you are in a T posture with the weight in the centre evenly on both feet. The left hip is straightened up as you do the noto. This style of cutting is best used in the Kae waza discussed below.
  - 12 In the normal form take a reverse grip of the tsuka with the right hand. Keeping the sword in position release the grip with the left hand and take hold of the saya. Move the koiguchi to the centre, angled slightly out as normal. Drop the kissaki forward with the hand NOT the shoulder (as if cutting tekki with this reversed grip) then sweep the sword up parallel to the body and over so that the mune at the

habaki comes into contact with the koiguchi. Push the tsuka forward horizontal, allowing the right hand to rotate over to the top of the tsuka. At the same time drop the saya back round into the obi to take the boshi.

- 13 Partially insert the sword by moving the saya in to the centre. Insert the remainder of the sword with the right hand while dropping on to the left knee, straightening the posture at the same time. Finish with the option that you prefer.
- 14 For the alternative low cut and the chinugui most of the above is the same. However straighten the posture by turning the left foot forward and drop the right knee as you insert the boshi.

### **Kae Waza 1**

This is more of an avoidance technique than the blocking/deflection technique in the standard form. There are two attacks by tekki, one as normal BUT he follows you as you step out, then a second with you in the low avoidance position. This kae waza is best left until you can do the standard form reasonably well which is a difficult task in its own right.

- 1 The starting position can be at 45 degrees stepping the left foot into 30 degrees, or starting at 30 degrees and simply stepping the left foot along this line. The initial actions are the same as the standard form, however the metsuke and the response is quicker as the opponent is faster and is following your movement out. When people begin to do this form they can do it slowly.
- 2 You step out further forward with the left foot, keeping low and metsuke up at tekki. The tsuka comes low and close to the left foot, hence is more drawn than in the upright form, cutting edge still up, koiguchi still in the centre. The metsuke is up at tekki.
- 3 Having missed you tekki re-cuts while you are at this position. Anticipation this you do not stop long at this low posture. Drive up to the left, rising, completing the draw and sweeping the second attack by tekki out of the way, pushing the right foot to the right rear and ending up at the preparation position for kiritsuke. You need to use lots of hip and left shoulder to ensure that it is an effective sweep and you get your head, shoulder and hip out of the way. This should really be done as one movement.
- 4 This is a rather difficult manoeuvre and you will need to break it down to the draw and rise then the avoidance and preparation to cut as you do in the standard form.
- 5 The kiritsuke, chinugui and finish are as the low cut described in the standard form. Do not forget the left/ right stamp on the kiritsuke. Make the chinugui one movement.

### **Kae Waza 2**

This is even more avoidance than the above kae waza. Tekki is again faster than before and follows you round even more than re-cuts. In some ways it is much more desperate than the other forms.

- 1 Start by turning completely to the right, not migi mae. If you start migi mae you must step out fully with the left foot to 90 degrees.
- 2 Same metsuke and initial response as in the above kae waza as you need to avoid

the first cut. Step well out with the left, hence the right knee is 6 to 8 inches of the floor. This is very low like Tanashita in Oku lai. Draw out to maximum with the right hand, driving the left hand and saya back into the obi. Without stopping sweep the sword round the left shoulder and over your back. You should aim to get as much of the blade above your back as you can, hence the tsuba needs to be at about the neck and the blade 2 to 4 inches up from the shoulders. The blade should be somewhere between flat, cutting edge to your right, and the blade vertical. This gives you maximum protection and cushions the blow by spreading it over the width and length of the sword. In any event you are under so much pressure that you really just want to get the sword round to get as much protection as you can.

- 3 When teaching this ensure that the students break the movement down into two separate sections. Part 1 is to drive out with the left foot drawing the sword, metsuke up looking at tekki awaiting the second cut. Part two is the sweep round and the nagashi as the cut is made. This allows you to check that the actions are correct and that the student is getting protection for the back and left elbow & shoulder. Once this is evident you should encourage the single action in 2.
- 4 Drive round with the shoulders, hip and right foot as in the above kae waza to achieve the preparation for kiritsuke. Try to keep low for the turn, then stand up for the cut. This is really hard to do.
- 5 The remainder of the form is the same as the first kae waza. Do not forget the left/right stamp on the kiritsuke. Make the chinugui one movement.
- 6 This is even more difficult than the first kae waza so the same statements of when to practise the form apply.

## **7 KAESHAKU – Assistance To Seppuku (JUNTO – (Assisting Sword))**

Remember the imaginary person in this case is not an enemy (tekki) but a friend, a relation colleague, etc, performing seppuku. Hence the form must be quiet and done with lots of fukaku. The timing of the movement forward and when you cut will be pre-arranged. For these notes it is assumed that you will not cut until he has driven the sword/dagger into the abdomen and his head moves forward.

- 1 Face shomen and take seiza with the minimum of fuss and as little noise as possible, especially doing the hakama sabiki.
- 2 Watch as the person moving into the position for seppuku, this will be to the left of the centre line.
- 3 Hands on, break the seal and rise. DO NOT draw the sword significantly, i.e. at most to the position where the index finger is between the koiguchi and the tsuba, and the mune of the habaki resting on the index finger.
- 4 Move the right foot migi mae and draw the sword horizontally about 6 to 8 inches at most naturally along the same line.
- 5 Stand, completing the draw, and keeping the sword close to the body, edge up, taking it up and over the head then step back with the right foot. At the same time centring the saya and moving the left hand back to the obi (fingers down).
- 6 Your hips and shoulders slightly hidari hanmi (left forward, right back). The right arm is directly out from the shoulder, the forearm vertical. The sword is held naturally, cutting up but angled to the right. The blade should be angled down at about 45 degrees (to mirror the angle of the saya) with the kissaki about 8

- inches from your back.
- 7 At the agreed time to cut square the hips start the cut coming over head, NOT round from the right, and do a katate waza cut to the horizontal by stepping out with the right foot. At the same time move the left hand to take the tsuka just at the point of cutting. This should be a long step out hence you posture will be slightly forward. The kissaki must not drop below horizontal.
  - 8 The blade will be slightly angled (the extent will depend on how you see the angle of the cut at the neck). You need to make the blade vertical before correcting the posture. This will naturally pull the sword back, DO NOT overdo this motion.
  - 9 Perform a chinugui similar to that in uke nagashi by taking the sword to the right leg of the hakama. Since there is no opponent make this as smooth and light as possible.
  - 10 Perform noto, with the reverse grip, and drop to the left knee as in Uke Nagashi, but again do it as smoothly and lightly as possible.
  - 11 At the completion of the noto the tsuba will be in the centre and the right hand close to it and the pressure still slightly down. There is no need to move the hands along the tsuka in this form. Pause to show respect for the sole of the departed, then simply rise taking the left foot up to the right and dropping the right hand to the hip. Step back as normal.

## **8 TSUKE KOMI – Seize Opportunity, Take Advantage Of Opponents Weakness (GYAKUTO – (Reverse Sword))**

- 1 Face shomen and seiza.
- 2 Tekki is attacking shomen from a standing position, hence the first action is metsuke up, followed very closely with hands on, knees together, break the seal on the habaki and start to rise. There is virtually no draw on the rise itself, however, you should draw to about 1/4 out (slightly to the right) as you step out with the right foot. This draw is with the sword vertical and will be with the tsuka parallel to the floor, or just slightly down. Keep the posture upright and metsuke up.
- 3 For beginners, the rise, step and 1/4 draw will be two distinct actions. For higher grades, or if time is very short, the rise, step & 1/4 draw will only be part of the full draw in the avoidance.
- 4 With the right foot forward stand by driving the hips back, taking the right foot to the left foot. At the same time complete the draw out and up, covering the head and left shoulder with the sword uke nagashi fashion. Pull the left hand back and down into the obi, but releasing it immediately you have completed the action. The initial saya biki helps to pull the left shoulder out of the way. The right hand should continue to be slightly to the right during the draw, DO NOT have the hand in the centre. You should really be avoiding tekki's shomen attack, the nagashi action gives added protection if you are too slow. This is likely to be a somewhat large uke nagashi action for beginners, it will become smaller and closer to the body for the more experienced students.
- 5 As you are moving back from the successful avoidance, or nagashi, take the tsuka with the left hand so that at the completion of the step back you are in a high Jodan with hands behind the forehead for beginners. For more advanced students it will be just in front of the forehead, with the right foot slightly ahead of

the left, as tekki will already be starting to retreat in preparation to re-attack, hence you do not need to over do this movement. Advanced students can either take the tsuka early with the left hand and use it to drive into the cut, or they can combine the avoidance and cut as one single katate waza. IMMEDIATELY take a half step forward right/left cutting to shomen in one action. The right foot will be slightly ahead to the left. Arms down at a natural angle striking tekki's fontanel with the monouchi.

- 6 Pause slightly to see the outcome then with the feeling of falling forward step well forward right/left cutting kiritsuke strongly forward and low. This can be uke nagashi but straight forward is better. The kissaki can be slightly up, but a horizontal sword is better. The feet are the same distance forward, heels normal width apart (4 to 6 inches apart) but knees well bent and out, arms well extended.
- 7 After a slight pause pull the right foot back, keeping the same height on the way back but rising slightly at the end into Hidari Jodan, or rising as you step back. DO NOT rise first then step back. Jodan should be a fist in front of the forehead with the feeling of a threat rather than retreating or a neutral posture and the sword up at a natural angle (NOT horizontal) and the back straight (DO NOT LEAN FORWARD).
- 8 From Jodan straighten the hips and shoulder pushing the sword forward and down to about horizontal dropping right knee to the floor. This can be done slowly. The sword can be slightly up but horizontal is better.
- 9 Reverse the grip with the right hand, release the grip with the left hand move it under the sword. Either pull the sword round with the left hand using the habaki, or place the left hand under the tsuba and rotate the sword with the right hand. Keeping the left hand at the left knee pull the tsuka up to the right at a natural angle with a light grip, right elbow up. At the same time open the left hand so that the mune slides diagonally across the palm cutting edge out, keep the fingers away from edge. The actual action is to pinch the blade between the left thumb and index finger wiping the blood off of the blade. Apparently Qe Sensei didn't like getting his fingers "covered" with sword oil while doing this action hence he used an open hand. All this should be done with a natural push of the hara. DO NOT OVER DO THE MOVEMENT by pulling up the right foot.
- 10 You can either put the tip of the sword on the left knee, or you can leave it where it is. The left hand goes to the saya and centres the koiguchi. At the same time the right hand pushes the habaki to meet the koiguchi, cutting edge up. Drive the right hip forward, pushing the right hand down and into the centre, pulling the left hip and hand back so that the kissaki drops into the koiguchi. Raise the left hand covering the boshi and move the left hand to the centre straightening the hips, push the sword into the scabbard with the right hand. As usual, 1/3 of the insertion is with the left hand the remainder with the right. The left hand stopping before the right completes the noto. DO NOT let the right knee move too much and keep the posture upright. The tsuka should be slightly down.
- 11 Either rise taking the right foot up the left then hands off, returning to the start position as normal. Or right hand along the tsuka and over the tsuka gashira, rise right foot to left, returning to start position

## **Kae Waza - RENZO NO GIRI**

- 1 The rise draw and step back avoiding the attack is as the standard form.
- 2 Step naturally right/left, simultaneously cutting kiritsuke to knee height (about 45 degrees), IMMEDIATELY raise the sword through Jodan to normal furi kaburi position and IMMEDIATELY step right/left cutting kiritsuke to knee height again. Without stopping, pull back the right foot and raise the sword to a HIGH Jodan (about 45 degrees out), the sword is nearly straight up and there isn't the same feeling of threat as in the standard form. The grip is a little stronger than before and the tsuka is about 2 fists forward. The timing of these cuts and the pull back to Jodan are very difficult to do. It must be done softly and quickly. The depth of the kiritsukes is dictated by the "whip/snap" of the wrists. The timing of the steps and cuts is not as simple as it looks and they need to be done with a very light grip to ensure that you get the right speed. The speed, the shape/natural movement and weight of the sword will ensure a good cut.
- 3 Drop to horizontal as the standard form BUT PULLING THE RIGHT FOOT BACK. The sword should be horizontal.
- 4 Reverse the grip with the right hand. Release the grip with the left hand. Put the left hand inside the split on the left side of the hakama and up towards the left knee. Turn the sword over with the right hand so that the cutting edge is forward, with the left hand taking hold of the blade through the hakama near the habaki. The sword is horizontal across the knee. Pull the sword straight to the right so that the complete sword is wiped clean.
- 5 Release the grip with the left hand, withdraw it from the hakama and take the saya at the koiguchi and centre it. Raise the sword to the koiguchi and perform noto. Finish as before.

**9 TSUKE KAGE – Moon Shadow  
(SHINCHUTO – (True Motives Sword)**

- 1 Turn 45 degrees to the left , hidari hanmi, and take seiza.
- 2 Metsuke up to shomen first as in Uke Nagashi. Hands take the tsuka, knees together (or left up to right) break the seal on the habaki and start to draw hidari hanmi towards tekki.
- 3 Continue to rise turning the upper body towards shomen drawing continuously until the sword is just in the saya, the tsuka gashira point to tekki. There is a slight pause here waiting for tekki to finalise his commitment to the attack. As tekki raises his sword very quickly complete the draw, step well forward with the right foot and cut tekki's wrist/forearm. The sword should be vertical, edge up, for as long as possible, then turn the blade to do the actual cut. There is no need to do any unnecessary movements to prepare to cut, i.e. taking the left foot up to the right knee, simply think of the movements you make for nukitsuke in Mae and apply the same principle to this draw and cut.
- 4 Drive towards shomen with the right foot at saya binari, pull back with the left hip(to improve the effectiveness of the cut) and make a strong upward diagonal katate waza cut to tekki's right wrist. Your hips should migi hanmi and your left knee should be off the floor. If you are coming up under the attack (i.e. you are a bit slow) it is likely that your left knee will only be about 4 to 6 inches off the floor and the left foot pointing almost forward. If your timing is better you are likely to be much more upright left knee further off the floor, left foot almost 90 degrees to the left, cutting down on to tekki's wrist. Whatever the case you must use lots of

hip to make the cut and step well forward into the cut. The wrists will be naturally bent to make the cut. You can stamp the right foot at the same time as the cut, or not, as you please.

- 5 For more advanced student do more of the turn and draw before you rise and step into the cut. Making it all one movement.
- 6 From the initial cut drive the left foot up to the right, simultaneously taking the sword to furi kaburi through the 45 degree natural angle as in Yae Gaki, to Jodan and without stopping step out with the right and do a normal kiritsuke. **DO NOT STEP THROUGH WITH THE LEFT FOOT.**
- 7 Perform a normal O-chiburui, change the feet and do normal noto **BUT DO NOT DROP DOWN ON TO THE RIGHT KNEE.** Do a normal finish from this standing position and step back three paced starting with the left.

Apparently Oe Masamichi cut to shomen, if the cut could be made with the monouchi, or down to about knee height (gedan) if the cut could only be made with the kissaki. The horizontal finish on kiritsuke is only a fabrication anyway. There is no real difference in the cut since you would be cutting with the monouchi to shomen anyway. It all depends if you see tekki being so slow that you get a good cut to shomen. If you made this cut and he avoided it by tilting back his head you would naturally continue to the cut right through to about knee height (especially if you have done tamashigiri and have this feeling in your cut. Don't get hang up on these points simply try to demonstrate them when you do the kae waza.

### **Kae Waza 1**

- 1 Start as in standard form.
- 2 Rise and draw as in the standard form, **BUT** you realise about half to 3/4 way through the draw that you are too slow, hence turn the saya over to the left and do a reverse rising diagonal cut (gyaku kesa). Since it is a bit of a panic response you aim to come up under tekki's wrist/forearms aiming about a foot past them to ensure that even if you do not slice the forearm(s) of you at least drive everything back.
- 3 From this cut drive up as before through about 45 degrees, and without stopping at Jodan step right and cut to shomen only (hands and cut high).
- 4 From here drop the sword to segan then start the chiburui.
- 5 Remainder as standard form.

### **Kae Waza 2**

- 1 Start as standard form.
- 2 Rise, draw and initial cut as the first kae waza.
- 3 Furi kaburi as first kae waza but kiritsuke to gedan.
- 4 Straight into chiburui from this low cut **NO NEED** to go to segan.
- 5 Finish as before.

### **10 OI KAZE – Chasing The Wind or Wind Chaser (KORANTO – (Running Tiger Sword))**

- 1 From standing, facing shomen, hands on, break the seal on the habaki bend the

knees and let your weight come forward, you should have the feeling of falling forward.

- 2 Take two long steps forward leading with the right foot. Only a very small draw of the sword, i.e. 1/8 to 1/4.
- 3 Take 3, 5 or 7 short steps forward drawing progressively as you step. The actual number will depend on how you see tekki move and the size of your dojo. You can even make these steps on the spot and simply step forward for the last step. Make the last step large, complete the draw and cut a normal nukitsuke. You should end up cutting with the right leg forward, hips and shoulders almost square (slightly migi hanmi because of the pull back of the saya and the extended cut forward) and in a relatively low posture. (For those who have been training for some time this posture is a little higher than we have been doing it in the past, i.e. make it more natural).
- 4 Hence it is LONG STEPS : small draw of the sword, followed by short steps : LONG DRAW of the sword.
- 5 Left foot up to right, sword through about 45 degrees to furi kaburi, without stopping at Jodan step forward with the right foot and cut kiritsuke.
- 6 The chiburui and noto are as in Tsuke Kage, hence no drop to the right knee, and you retreat all the way to the start position letting the right hand "fall" of the tsuka naturally.

### **Kae Waza 1**

- 1 Start, draw and nukitsuke as the standard form.
- 2 Cut to shomen, chiburui as in first kae waza of Tsuke Kage.
- 3 Noto and finish as in the standard form.

### **Kae Waza 2**

- 1 Start, draw and nukitsuke as the standard form.
- 2 Cut to gedan, chiburui as in second kae waza of Tsuke Kage.
- 3 Noto and finish as in the standard form.

## **11 NUKI UCHI – Sudden Attack, Draw & Strike (NUKIUCHI – (Sudden Attack))**

- 1 Start as in Mae facing shomen.
- 2 Hands on the saya and tsuka as normal, knees together start to draw the sword but out to the right at about 45 degrees and up at about 45 degrees (i.e. natural angle for the sword coming out of the saya).
- 3 Pull back strongly with the left hand so that the left shoulder is back, drive straight up with the right hand with the arm out at about 45 degrees. Hence the tsuba will be out in front of you with the right hand almost in line with the right shoulder. DO NOT HAVE YOUR HAND IN THE CENTRE. The wrist is bent back hence sword blade angled back to take any attack to your forehead on the shinogi ji about the middle of the blade. The sword is in front of your head angled down at about 45 degrees with the kissaki just past the left shoulder.
- 4 Do not stop at this position, when you are fully up on your knees take the tsuka with your left hand thus forcing the sword into the normal furi kaburi position {check later notes for exact hand positions}. You can either drop your weight back so that your buttocks are just above your heels, toes well bent under, and

then drive forward with the hara doing a large high speed kiritsuke. The kiritsuke needs to be high speed as you have used some time setting yourself up to get the distance forward. Alternatively you can drive forward directly from the upright posture. Whichever you choose you should go forward a few inches, open the knees and drop the body weight to increase the effectiveness of the cut. Dropping the body weight should be timed to start as the monouchi is at tekki's fontanel. Forcing the knees out results on the soles of the feet and the toes coming together.

- 5 Metsuke is forward NOT down.
- 6 The cut should end horizontal but close to the floor as you have opened the knees and dropped the body.
- 7 You can either do the yoko-chiburui with the knees down, or rise at the same time.
- 8 The noto is done rather flatter than all other notos, especially if you have kept low for the chiburui. This is because your posture is lower than in other forms and you do not want to bang your saya on the floor when you do noto. (This used to be an automatic failure in grades at the higher level).
- 9 Bring the knees together as you finish and remove the hands almost together back to their starting position.

### **Kae Waza 1 - Tanimura Ha**

- 1 This is very similar to the standard form but the left hand remains at the hip until the very last moment. This saves time in the nagashi and the kiritsuke, although there can be a slight pause at the top of the draw to assess the situation.
- 2 It is really a katate waza kiritsuke but you should aim to take the tsuka with the left hand as the monouchi strikes tekki's fontanel as in Tsuke Komi, so that the actual cut in kiritsuke is done with both hands.
- 3 The rest is the same as the standard form except that there is very much more distinction in removing the hands right : left at the end of the form.
- 4 Last time in Japan Iwata Sensei and Terao Sensei thought I was cheating when I did the whole cut single handed. They said it was unlikely that I would generate enough power in this to do a really effective cut. Although Hayanuke can be done single handed like this it is really just a training aid.
- 5 There are some interesting kae waza for this form in the Eishin Ryu and Oku Iai sections.