

GLOSSARY OF KENDO TERMINOLOGY

The following is a glossary of frequently used Japanese words at the Rembuden Kendo Club.

Basic Courtesies

| | |
|----------------------|---|
| Onegaishimasu | Please teach me / Please practice with me |
| Arigato gozaimashita | Thank you |

Basic Commands

| | |
|----------|---|
| Hajime | Begin |
| Yame | Stop |
| Rei | Bow |
| Kamae-te | Assume the chudan-kamae stance |
| Osame-to | From chudan-kamae to sonkyo and returning shinai to left hand |

Numbers

| | |
|-------------|-------------|
| Ichi | One |
| Ni | Two |
| San | Three |
| Shi/Yon | Four |
| Go | Five |
| Roku | Six |
| Shichi/Nana | Seven |
| Hachi | Eight |
| Ku | Nine |
| Ju | Ten |
| Ni-ju | Twenty |
| Go-ju | Fifty |
| Go-ju-roku | Fifty six |
| Hyaku | One hundred |

“Chant”

Call

Ichi ichi ichi ni
Ichi ichi ichi ni
Cho cho cho
Ichi
Ni
San
Shi
Ichi
Ni
San
Shi
Ichi ni san shi
Ichi ni san shi

Response

sore
sore
sore
sore
sore
sore
hai
hai
hai
hai
ichi ni san shi
ichi ni san shi

Suburi

| | |
|---------------------------|---|
| Joge-buri | Big straight vertical cuts ending with kensen at knee level |
| Naname-buri | Big diagonal (right and left) cuts ending with kensen at knee level |
| Zenshin kotae men | Big straight vertical cuts to head level |
| Zenshin kotae sayu-men | Big diagonal (right and left) cuts to head level |
| Sayu-men with Hiraki-ashi | Big diagonal (right and left) cuts to head level while using footwork to turn the body diagonally |
| Haya-suburi | Big straight vertical cuts to head level while jumping forward and back |

Beginning and End of Training

| | |
|--------------------|--|
| Seiretsu | Line up |
| Chakuza | Sit down (in seiza) |
| Shisei o tadashite | Correct your posture ie. straighten your back |
| Mokuso | Compose one's posture, breath, mind and spirit |
| Yame | Stop |
| Shomen-ni-rei | Bow (to front of the dojo) |
| Otagai-ni-rei | Bow (to each other) |
| Men-tsuke | Put on men |
| Men-o-tore | Remove men |

Kihon - Basic Fundamentals

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|---------------|--|
| Kirikaeshi | Practice technique combining striking the men straight on centre and on both the left and right sides continuously |
| Men-uchi | Striking the middle of the motodachi's men |
| Kote-uchi | Striking the motodachi's kote |
| Kote-men-uchi | Striking the motodachi's kote followed by the motodachi's men |
| Do-uchi | Striking the motodachi's do (right hand side) |
| Kote-do-uchi | Striking the motodachi's kote followed by the motodachi's do |

Uchikomi

A method of practice in which one learns basic techniques of striking by responding to striking chances provided by the motodachi

Waza – Techniques

Can be classified into 2 broad types – Shikake-waza and Oji-waza.

| | |
|--------------|--|
| Shikake-waza | Shikake means “ <i>challenge</i> ”. Shikake waza is the name given to offensive techniques such as debana, hiki, and harai waza. |
| Oji-waza | Oji means “ <i>respond</i> ”. Oji waza is the name given to defensive and counterattack techniques such as suriage, kaeshi, and nuki waza. |
| Debana-waza | A waza where one strikes just at the moment when the opponent is about to strike or attack e.g. debana-men, debana-kote |
| Hiki-waza | A waza where the player strikes while retreating, in situations such as tsuba-zerai, where one is very close to the opponent e.g. hiki-men, hiki-kote, hiki-do |

| | |
|--------------|---|
| Harai-waza | A waza used when the opponent is ready in kamae stance or in a defensive stance and there is no opportunity to attack. It consists of striking after deflecting the opponent's shinai, and breaking the opponent's stance e.g harai-men, harai-kote |
| Suriage-waza | A waza in which one deflects the striking opponent's shinai by swiping it upward with the right or left side of one's shinai, then strikes when the direction of the opponent's shinai or his balance has been upset e.g. men-suriage-men, kote-suriage-men |
| Kaeshi-waza | Waza where in response to the opponent's strike one parries the opponent's shinai with one's own shinai and counterattacks a zone on the side opposite that of the parry e.g. men-kaeshi-men, men-kaeshi-do, kote-kaeshi-men |
| Nuki-waza | Waza in which one avoids the opponent's attack, causing the opponent to swing through the air, then counterattacks when the opponent's waza or movement has come to an end e.g. kote-nuki-men, men-nuki-do |

Jigeiko

The general method of practice in which the trainee polishes his techniques, disciplines his mind, and makes an effort to overcome his weak points

Kakarigeiko

The all out attack practice method where the trainee practices striking the motodachi with all the waza he has learned without thinking of being struck or dodged

Kata

| | |
|-------------------|---|
| Uchidachi | The person who initiates the move in order to teach the student (shidachi) the principles of the technique (waza) |
| Shidachi | The person in the position of learning the techniques |
| Ippon-me | The 1 st long sword (tachi) form |
| Nihon-me | The 2 nd long sword form |
| Sanbon-me | The 3 rd long sword form |
| Yohon-me | The 4 th long sword form |
| Gohon-me | The 5 th long sword form |
| Roppon-me | The 6 th long sword form |
| Nanahon-me | The 7 th long sword form |
| Kodachi Ippon-me | The 1 st short sword (kodachi) form |
| Kodachi Nihon-me | The 2 nd short sword form |
| Kodachi Sanbon-me | The 3 rd short sword form |

Shiai – a match between individuals or teams

| | |
|-----------------------|--|
| San-bon-shobu | A match which is decided by two out of three points. When one player wins the first of two points, the third point is not contested. When match time ends with one player having one point, he/she wins. |
| Shinpan | Match referee |
| Shiai-jo | A court where matches are held |
| Wakare | Separation of the players on the spot from tsuba zerai to a distance of issoku-itto-no-maai. Resume upon command of “hajime”. |
| Hansoku | Prohibited act eg. stepping out of the court, dropping shinai. |
| Encho | Extension. Called by the shushin (chief referee) when a match is extended as it has not been decided in regulation time. |
| Gogi | Temporary suspension of a match and holding of a conference of the referees in the centre of the court. |
| Hikiwake | Draw |
| Men/kote/do/tsuki ari | Called by chief judge on the scoring of a valid men/kote/do/tsuki cut |
| Nihon-me | Called by the chief judge to resume the match after the first point has been scored |
| Shobu | Called by the chief judge to resume the match after the players have both scored one point |
| Shobu-ari | Called by chief judge to announce victory, and end of the match. |

Kendo Equipment and Clothing

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|-------------------|---|
| Bogu | Equipment used in Kendo – men, kote, do and tare |
| Men | The piece of kendo equipment covering and protecting the head, face, throat and shoulders |
| Kote | Gloves which cover and protect the hands and forearms |
| Do | The piece of kendo equipment covering and protecting the chest and stomach areas |
| Tare | The piece of kendo equipment worn around the waist and which covers and protects the lower abdominal area and thighs. |
| Shinai | Bamboo sword |
| Bokuto/Bokken | Wooden sword |
| Kensen | Tip of the shinai |
| Hakama | Clothing covering from the waist down to the feet |
| Keiko-gi/Kendo-gi | Kimono style top worn during kendo |
| Tenugui | Cotton cloth wrapped around the head when wearing the men |
| Himo | Cords used to secure the men, do and kote |

Other Terms

| | |
|-----------------------|---|
| Ashi-sabaki | Footwork. Ayumi ashi, okuri ashi, hiraki ashi and tsugi ashi |
| - Ayumi-ashi | Sliding step with alternating feet (like normal walking) |
| - Okuri-ashi | Sliding step with right foot leading (conventional kendo footwork) |
| - Hiraki-ashi | Sideways step used to turn the body diagonally |
| - Tsugi-ashi | Left foot is pulled in close to the right foot before advancing forward with the right foot |
| Chisai | Small |
| Fumikomi | To stamp on the floor with the front foot so as to move the body stably when striking |
| Hidari | Left |
| Kamae Posture/Stance. | Chudan-kamae, hidari-jodan, migi-jodan, hasso, waki-gamae, gedan |
| Kiai | Vocalisation of spirit |
| Ki-ken-tai-ichi | Ki refers to spirit, ken refers to the shinai, tai refers to the body. These three elements must be co-ordinated together for a valid strike. |
| Maai | The distance between one's self and the opponent |
| - Issoku-itto-no-maai | The fundamental distance in Kendo. The distance which enables a player to strike the opponent by taking one step forward and to evade the opponents strike by taking one step backward. |
| - Toma | A distance farther than Issoku-itto-no-maai. The distance from which the opponent's strike cannot reach you, and at the same time, your strike cannot reach the opponent. |
| - Chikama | A distance smaller than Issoku-itto-no-maai. The distance from which one's strike can easily reach the opponent, but the same holds for the opponent's strike. |
| Mae | Front |
| Migi | Right |
| Motodachi | Receiver of strikes |
| Oki | Big |
| Seiza | Way of sitting with the knees in line and the shins and tops of the feet on the floor |
| Seme | To take the initiative to close the distance with the opponent with full spirit |
| Sensei | Teacher (usually reserved for those 6 th dan and above) |
| Sonkyo | Squatting posture where one is on one's toes with the right foot forward of the left, buttocks lowered, knees opened outward and upper body upright |
| Tai-atari | The act of colliding with the opponent with the surplus force of a strike |
| Tenouchi | The overall use of the hands when striking or responding, including the way of gripping the shinai, the tightening/loosening of the grip, and the adjusting of the balance between the two hands. |
| Ushiro | Back |
| Zanshin | The body posture and state of mind in which, even after striking, one is alert and ready to respond instantly to any counterattack by the opponent. |

