



JODO BEGINNERS MANUAL



[Welcome to Dublin Kobukai Jodo](#)

It's wonderful that you've decided to take up Jodo, the Way of the Japanese Stick. It is our hope that you will find it to be a deeply rewarding and enjoyable part of your life. That is also our sincere hope that the things you learn in the dojo will benefit you in every aspect of your life.

Aside from learning the physical techniques of how to use the **Jo** (stick) and the **Tachi** (sword), which is really interesting in its own right and great physical exercise, there is also the cultural aspects of studying the art, allowing you to explore history and philosophy in a unique way and providing you with a unique toolset to deal with the stresses and delights of our daily life.

The dojo is often like a second family, with deep lifelong friendships forged through hard training, the connection of combat, and the shared passion and love of our arts.

Finally, we hope you make great new lifelong friends both in our dojo and in the wider global community. As part of the European Kendo Federation and as part of the international Jodo community we frequently attend foreign competitions and seminars where each of us have made remarkable friends with our fellow budoka in Japan, the UK, US, Finland, Germany, Spain, Poland, the Czech Republic, Slovakia, France, and many more countries besides. We invite you to be part of that greater family.

In this manual, you'll find information and useful articles about how the students and teachers conduct themselves, how classes, grading, and seminars are taught, and a glossary of the common terms used in training and resources on where to learn more.

Before we get into the content of this manual, however, a word of advice, buy a notebook and pens and bring them with you to each class. Jodo is detailed and deep art with many new terms, concepts, and ideas being thrown at you. It is always a good idea to keep a journal of your classes, writing down new terms or names, points about a given technique or kata, a point of etiquette, etc. To this day, over a decade in, I still fill several notebooks a year. There's a lot to learn and it helps to keep track of it all. I recommend setting aside 10-30 minutes of an evening after each class to write down anything new you would have learned or any points of particular focus or correction for home practice.

See what I did just there....slipped in another important teaching point - you are expected to practice what you have been taught between classes. ;-)

Yours in Budo,

Dublin Kendo Kobukai Jodo

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[Introduction to ZNKR Jodo](#)

Jōdō (杖道), meaning "the way of the jō", or Jōjutsu (杖術) is the art of fighting with the Japanese 4-foot stick called a jō primarily against an opponent armed with a Japanese sword. ZNKR (All Japan Kendo Federation) Jodō focuses on 12 essential sequences of movements called *kata*, and a series of 12 solo and 12 paired *kihon* (basics) which teach the fundamentals of using a staff. This prepares the student for a deeper exploration of the older system of Jodō, called **Shindō Musō-ryū** (神道夢想流) which is made up of approximately 64 jō forms against tachi and a series of additional martial arts, collectively called Fuzoku Ryūha (Assimilated Schools)

Facing the Legend

Legend tells us that of a time when **Musō Gonnosuke Katsuyoshi** (夢想 權之助 勝吉) challenged the legendary **Miyamoto Musashi** (宮本 武蔵) to a duel. At the time Gonnosuke was a *mekyo* (licensed) in two of the most dominant martial arts of the day; **Tenshin Shōden Katori Shintō-ryū** (天真正伝香取神道流) and the **Kashima Shinryū** (鹿島神流) (or possibly **Kashima Jikishinkage-ryu** depending on who relates the story).

Sometimes the fight between the two great undefeated warriors took place in a garden, sometimes on a roadside, with Musashi carving a child's bow from a willow branch when Gonnosuke challenged him. Other times Musashi had a six-foot staff, a *bokken* (wooden sword) or two bokken. No matter the differences there is one thing on which they all agree, Gonnosuke was lost.



Wayne Muromoto translates the earliest description of the fight, found in the Kaijo Monogatari of 1629 as follows:

There was a heihosha (martial artist) named Miyamoto Musashi. He engaged in duels from the age of 16 and was in about 60 matches. In the sixth month, in Akashi, Harima province, he met Muso Gonnosuke, who was a six foot tall strapping warrior. Gonnosuke was armed with an odachi (a long sword), a two layer overcoat with sleeves, and a haori with a large hi no maru (rising sun). On his lapels were written: "The best martial artist in the land" (heiho tenka ichi), and "Nihon Kaizan Muso Gonnosuke."

...Gonnosuke was surrounded by about six deshi followers who accompanied him on a journey to Kyushu. He boasted to Musashi that no one was his equal.

In his travels, he had apparently encountered Musashi's father, Shinmen Munisai, a master of the jutte (truncheon).

"I have seen your father's techniques, but I haven't seen yours," he said, goading Musashi.

(Shinmen) Miyamoto Genshin Musashi was irritated. He was in the middle of carving a willow branch and replied, "If you saw my father's techniques, I am no different."

Gonnosuke pressed the issue, badgering Musashi to show his martial arts off for the benefit of Gonnosuke's students.

"My heiho is not for display," Musashi snapped. "No matter how you attack me, I'll stop it. That's all there is to my heiho. Do what you will, with any technique."

Gonnosuke pulled out a four-shaku (a shaku is roughly equivalent to an English foot) wooden sword from a brocade bag. (To draw a comparison, the usual practice sword is but a little longer than two shaku.) He attacked Musashi without any formalities. Musashi stood up from his crouch. With what seemed to be very little effort, he forced Gonnosuke back across the tatami mat room with his willow branch and, pressing him against a wall, struck him lightly between the eyebrows¹.

Author **Dave Lowry** recounts the version from the **Niten Ki**,

"Musashi was sitting in a garden working on a bow he was making from a length of mulberry wood. Without warning, Gonnosuke approached and, dispensing with an introduction or even a bow, he shouted a challenge at Musashi, immediately swinging his bo in a potentially lethal attack. Without so much as rising from his seat, Musashi countered, avoiding the bo and striking Gonnosuke smartly with the unfinished piece of wood in his hand"².

A warrior such as Gonnosuke, previously without loss or equal, required great reflection. So he journeyed to **Mount Hōman** in *Chikuzen* (modern *Fukuoka*). Praying, meditating he stayed for 37 days in austere practice with the Buddhists. After one of his regular and exhausting purification and training sessions, he collapsed from fatigue whereupon he reputedly had a vision of a *kami* (divine being) in the form of a child, who said to him;

¹ Muramoto, W. "Muso Gonnosuke and the Shinto Muso-ryu Jo". <https://koryu.com/library/wmuromoto1.html>

² Lowry, D. "The Evolution of Classical Jojutsu". <https://www.koryu.com/library/dlowry11.html>

**"maruki o motte, suigetsu o shire"
("holding a round stick, know the suigetsu")³**

From this insight, Musō Gonnosuke developed the art that would become known today as Jōdō.

Following this Gonnosuke fashioned a new version of the jo (stick) making it deliberately longer than the average katana of the day, **128 cm**, as opposed to the sword's total length of approx. **100 cm**, and use that length to his advantage in a fight. With this jō weapon he devised a system of combat (circa 1605) that he felt was sure to defeat Musashi.

Gonnosuke eventually became the martial arts instructor for the **Kuroda clan** of northern *Kyūshū*, where jōjutsu remained an exclusive art of the clan until the early 1900s. At this point the art form was taught to the general public, however we have three men, **Takayama Kiroku**, **Shimizu Takaji** (1876-1978) and **Otofuji Ichizo** most to thank for its development and spread not just through Japan but to the rest of the world.



The Modern Age of Jo

Shimizu Takaji began training in jo with **Shiraishi Hanjiro** in 1913 at the age of 17. After five years of hard training he received his mokuroku and two years after that his menkyo certificate, meaning he was considered a master teacher of the style. In 1927, through an introduction by **Nakayama**

³ Kenji, M. "The History of Shindo Muso Ryu Jojutsu". Trans. Armstrong, H.B. International Hapology Society, Inc. 2019

Hakudo, (the man responsible for the development of Kendo in Japan and internationally and to a large extent Jodo), Shimizu demonstrated jo to the Tokyo police.

In 1931 he began teaching jo at the Kodokan judo dojo in Tokyo as well as to the Sea Scouts and to the Metro Police. In 1933 a special police unit was formed which included the jo in its equipment - this more than anything would be crucial to the survival of Jo.

In 1940 Shimizu changed the name from jojutsu to jodo and formed the *Dai Nihon Jodōkai* (All Japan Jodō Association). With the end of World War 2, many martial arts were banned in Japan, however jodo training was exempt from this as it was a police related discipline. As such many of the police kendo instructors trained in jo through this period and this led to unbroken teaching and the continuation of the style.

In 1964 Otofujii Ichizo visited Shimizu Sensei in Tokyo and discussed Shimizu's proposal to the ZNKR (the *Zen Nihon Kendō Renmei* 全日本剣道連盟 - All Japan Kendo Federation, the governing body for Kendo, Jodo and laido) for a standardised curriculum (*Seitei*) for teaching, ranking and disseminating Jodō. 4 years later, in 1968, Shimizu Takaji and Nakajima Asakichi demonstrated the *seitei jodo kata* as developed and proposed by the research committee to the Chair of the ZNKR. The *seitei jo kata* were approved and in 1969 they were presented to the public by Shimizu (*tachi*) and Otofujii (*jo*).



Today, Jodō is taught in Ireland by **John Kennedy**, Sandan, and **Batman O'Brien**, Sandan (3rd Dan), through the Dublin Kendo Kobukai. Both men are students of **Elena West Sensei** (*Myoken Dojo*, UK) and her teacher **Kayako Ueda Sensei** Hachidan (8th Dan).

Tandoku Dosa & Sotai Dosa

Beginners are introduced to Jodō through the practice of individual solo practice (*tandoku dosa*) and paired practice (*sotai dosa*). The Tandoku dosa teaches 12-14 basic movements of the jo including a variety of strikes, thrusts, blocks, pins, parries, disarms and counters. From this the student learns the primary methods of handling the jo in the later kata. The Sotai dosa, meanwhile, teaches the student distance, timing and subtle movements of the jo, along with swordsmanship skills as the student uses the staff against an attacking sword.

- **Honte uchi** (本手打 main strike)
- **Gyakute uchi** (逆手打 reverse-grip strike)
- **Hiki Otoshi uchi** (引落打 downward-pulling strike)
- **Kaeshi tsuki** (返突 counter thrust)
- **Gyakute tsuki** (逆手突 reverse-grip thrust)
- **Maki otoshi** (巻落 downward twist)
- **Kuri tsuke** (繰付 spin and attach)
- **Kuri hanashi** (繰放 spin and release)
- **Tai atari** (体当 body strike)
- **Tsuki hazushi uchi** (突外打 thrust, release, strike)
- **Dō barai uchi** (胴払打 body-reaping strike)
- **Tai hazushi uchi migi** (体外打右 body-releasing strike, right side); **tai hazushi uchi hidari** (体外打左 body-releasing strike, left side)

Kata

Once proficiency has developed the student moves on to the study of 12 key paired kata. These are the ZNKR Seitei-gata as developed by Shimizu Sensei.

- **Tsukizue** (着杖, Walking/Arriving Stick)
- **Suigetsu** (Solar Plexus)
- **Hissage** (引提, Pull)
- **Shamen** (斜面, Diagonal)
- **Sakan** (左貫, Penetrate left)
- **Monomi** (物見, The vision of a thing)
- **Kasumi** (霞, Mist)
- **Tachi Otoshi** (太刀落, Dropping the long sword)
- **Rai Uchi** (雷打, Thunderstrike)
- **Seigan** (清眼, Pure Eyes)
- **Midare dome** (乱留, Stop Confusion)
- **Ran Ai** (乱合, Harmony to Disorder)

These twelve kata take years to study and master and they are the kata used in international competition, such as the European Jodō Championships and within gradings undertaken in the **European Kendo Federation** (EKF) and the ZNKR.

After these kata there are over 60 *Koryu* (old school) kata of the Shintō Musō-ryū. These old traditions feature a wild variation of flavour of technique, stance and more, providing a level of excitement and danger not seen in the early stages of Seitei Jodō.

Superiority of the Staff

Jodō, is by far, one of the most comprehensive martial arts in Japan. There are numerous advantages to the Jo over the sword from practical, tactical, physical and philosophical concerns. Practically, as the jo is a wooden weapon, it can be manufactured quicker and far cheaper than a sword, and does not require the same type of upkeep as a sword does to prevent rust etc.

Tactically the jo is a more versatile weapon than a sword. It can strike, thrust and sweep, and do so equally from the left and right, as both ends of the jo can be used, unlike the sword, where the design of the weapon only allows cutting from the blade. As both ends of the jo can be used without impediment, the jo can be used in continuous and flowing fashion, preventing counter attack and doubling it's offensive capacity⁴.



As the jo is a dual ended and flowing weapon it provides physical opportunities not expressed in the sword, the arms, hips, legs and whole body is used in a bilateral manner developing an ambidexterity not present in most studies of the Japanese sword⁵.

⁴ Hiroi, T & Yoneno, K. Sensei. "Jodō Gihou". trans. Boylan, P

⁵ Ibid.

Philosophically, the jo offers a wider range of options than the sword in dealing with an opponent. The sword is a tool ultimately of cutting and killing, whereas the jo can offer lethal force, it can be better used to ensure peace and the preservation of life. Within the densho of Shintō Musō-ryū Jo it states, “**Without injuring, the Jo can punish the wicked**”⁶. This is reflected in the spirit in which the ZNKR teaches Jo, “**You can chastise and discipline someone, without injuring them**”⁷. This ability is perhaps a reason why the great swordsman *Nakayama Hakudo* once said, jodo was a “**national treasure martial art**”⁸.

Beyond the Stick

However, Jodō is not just limited to using a stick. In fact, there are several **Fuzoku Ryūha** (Assimilated Schools) within Shintō Musō-ryū. Each of the fuzoku ryūha retain a separate identity with their own history and tradition though they are generally not taught to people outside the Shintō Musō-ryū. They include:

- **Isshin-ryū kusarigamajutsu** (一心流 鎖鎌術): This is a school of using a chain and sickle weapon. It is composed of 12 Kata. For the most part these are against a swordsman...but later a spear (*yari*) gets involved and the kusarigama must contend with that.
- **Ikkaku-ryū juttejutsu** (一角流 十手術): Is a school of 12 Kata using a pronged truncheon called a *jutte* against an attacker armed with a sword (katana). Developed by **Matsuzaki Kin'emon**, the 3rd headmaster of Shindō Musō-ryū, it included a variety of weapons. Today it features techniques with both a Jutte, Tessen (fan) and there's even a few with a mace.
- **[Kasumi] Shintō-ryū Kenjutsu** (霞神道流 剣術); is a school 8 long-sword and 4 short-sword kata, (including one *Nito* [two-sword] kata). These are some of the oldest techniques within Shintō Musō-ryū, and though their origins are lost, it is likely that they were developed by the founder, Musō Gonnosuke, from his insights into the secrets of Katori and Kashima Shintō ryū.
- **Uchida-ryū Tanjōjutsu** (内田流 短杖術); was developed by Uchida Ryogoro, menkyo Shintō Musō-ryū, as a way to incorporate the teachings of jodō with a western-style walking stick into a weapon of self-defence. It contains 12 simple and easy to learn kata, and is one of the most practical martial arts to study today.
- **Ittatsu-ryū hojōjutsu** (一達流 捕縄術); is a school of 24 forms of rope-tying divided between 3 series called **Ge, Chū and Jō**. These three series comprise a variety of techniques used to tie and restrain individuals of three different classes by police forces of the Edo-period and up to modern times. **Matsuzaki Kin'emon**, the 3rd headmaster of Shintō Musō-ryū is acknowledged as creating the Ittatsu-ryū.

⁶ Ibid.

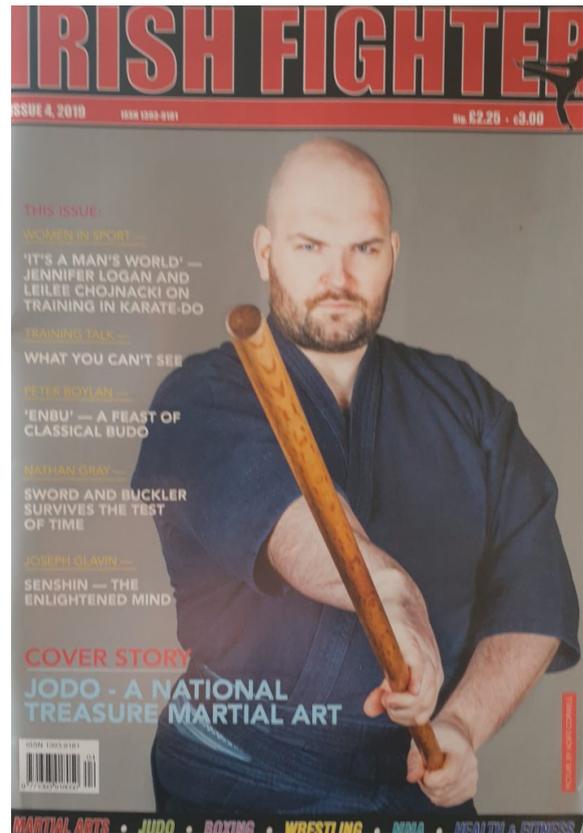
⁷ All Japan Kendo Federation, “All Japan Kendo Federation Jodō Instruction Manual”. Trans. Mansfield, C. Thakrar, R. All Japan Kendo Federation 2018

⁸ Kenji, M. “The History of Shindo Muso Ryu Jojutsu”. Trans. Armstrong, H.B. International Hopyology Society, Inc. 2019

A dynamic and comprehensive art, with an extremely extensive curriculum, Jodō continues its long history with a new chapter here in Ireland.

While we are young in the art, we train with a deep sincerity, passing on what has been taught to our teachers as best we can. The art of Jodō was mostly unknown in Ireland 5 years ago. But under the steady hand of John Kennedy, and with the support of Batman O'Brien, Kendo na hEireann, and of course our teachers in the UK and Japan, the Dublin Kendo Kobukai has produced in these short years; two 3rd dan's, three 1st dan's, a two-time Fighting Spirit Champion at the highest level of European competition, a UK BKA Jodō National championships bronze medalist (Shodan category) and a half dozen students currently leveling up their skills to be the next dan-graded jodoka.

This article was originally published in Irish Fighter Magazine, Issue 4, 2019



[Guidelines for Safe Training](#)

The guidelines outlined below have been written to aid in developing safe training practices for all dojo members. All dojo members have a duty of care to themselves and all other practitioners as well as any visitors to the dojo.

The dojo is much more than just a hall that we train in. The dojo is the place where we forge our spirit and our character, through rigorous physical conditioning, self-discipline, and introspection. A dojo has a unique culture all its own and it can take time to learn the proper procedures and rules. It's always good to ask questions, but please do so in a respectful manner that does not hamper the training of others. If you are unsure of any dojo etiquette or have safety-related issues immediately seek guidance from the instructor.

Behavior

- On entering or leaving the dojo, students must face the *shinza* and respectfully bow.
- Absolutely no disrespect will be shown to any instructors or fellow students.
- Students should follow the guidance and instructions of their *senpai* (seniors)
- Respect your fellow students' experience in other arts. As well, do not expound upon your experience to others during class, regardless of how it may relate to the techniques being taught.
- A student cannot leave class early without the permission of the instructor.
- You are responsible for your behavior as well as ensuring the correct behavior of anyone junior to you in the dojo.
- You should arrive with plenty of time before training. This allows you to properly prepare your gear, warm up and participate in the class without disruption.
- Students who arrive late should enter the dojo and wait to be invited to join the class by the instructor.
- A proper warm-up is strongly recommended before training. This will usually be included in the class but you should include your own warm-up whilst waiting especially if you have any specific needs not shared by the rest of the group.
- If you have an injury or are feeling unwell it may be wisest not to train. If you still wish to train, inform the instructor who can make allowances for your needs. The instructor may refuse you permission to train if the injury is too serious.
- Listen to the instructor intently to both maximize your learning and ensure your safety. Your safety is a primary part of all instruction given in the dojo. If you are unsure of any instructions please ask politely for clarification.
- Remain attentive and do not allow yourself to become distracted. Always check your surroundings and ensure that you are cutting to a clear unobstructed area and are aware of your training partners around you.
- **Metsuke** (gaze) should always precede a cut or strike, do not cut/strike without first looking where you will cut/strike.
- Never practice techniques or cuts behind or near a group receiving instruction. Their attention is focused on the instructor and they may not notice you.

- Your dojo time is your training time, do not stand around idle in class. Practice the last thing you were shown.
- If you need to move around the dojo, always walk behind people at a safe distance with your left hand holding the tsuba (sword guard) or the centre of the jo.
- Treat all training weapons as if they were *shinken* (live blades) and treat them with the same respect. The jo is a weapon, completely unmodified from how it was originally envisaged.
- Smoking, chewing gum, or eating sweets/food is not permitted in the dojo. Water is permitted, but not on the training floor.
- Do not come to class when intoxicated. Do not consume any alcohol before class.
- Do not misuse any equipment in the dojo.
- Do not use profanity or abusive language in the dojo.
- Use a quiet voice in the dojo (except when leading the count or directed otherwise).
- Do not talk to someone who is not in class or who is just watching.
- For more information on Dojo etiquette and culture see, "*In the Dojo*", by Dave Lowry, Weatherhill, 2006.

Dress

- Being prepared and properly attired is a key element in ensuring the safe practice of jodo. Of course, beginners are not expected to have the full attire but should wear comfortable loose-fitting clothing appropriate to training i.e. no studs, tassels, belts, etc
- Do not wear rings, earrings, necklaces, bracelets, anklets, nose/ear studs, watches, neck chains, or any metallic articles during class. Wedding bands are okay.
- Your jodo *keikogi* (training jacket) should be a good fit with sleeves that finish approximately 10cm above the wrist. Longer sleeves pose a safety risk as they can catch on the *tsuka* (sword handle) during training.
- Your hakama should be properly tied and secured with the four *himo* (straps). The *koshi-ita* (backplate) should be connected with the *hakama-dome* (shoe horn-shaped tab). The front of the hakama should lightly touch the top of the feet while standing and slope slightly upward towards the rear. If the hakama is the incorrect length or improperly tied it may present a tripping hazard during training.
- The use of *tabi* (footwear) is not normal in our style of jodo. However, they should be worn at training for health reasons, such as preventing the spread of infectious diseases including athletes' feet.
- No outdoor footwear should ever be worn on the training floor. This is highly disrespectful and may introduce sharp objects such as dirt, stones, or glass onto the training floor.
- Before entering the dojo floor zori (traditional sandals) should be worn to keep feet clean while walking from the changing rooms to the dojo floor. If wearing zori they must be removed before entering the floor and placed neatly in the designated area. If there are a large number of attendees these may present a tripping hazard if incorrectly placed.

Training equipment

Pre-practice safety checks should be carried out on all training weapons, both bokken/bokuto and jo.

Safety checks for bokken and jo:

- Bokken (wooden swords) and Jo (stick) should be checked for cracks and/or splinters before arriving at training.
- Ensure that there are no defects with the tsuba (sword guard)
- All wooden weapons should be regularly sanded and oiled to maintain their suitability for training.
- Bokken and jo should be transported to and from training by wrapping them in a protective bag and then placing them in a dedicated sword carrying case. Ideally this should be locked.

Dojo Environment

The dojo is a shared space and we all have the responsibility of ensuring a safe and welcoming environment.

- Swords should always be placed flat on the floor with the ha (cutting edge) facing towards the wall.
- Avoid placing your sword or jo somewhere it is hard to see, such as under benches.
- Do not step over other people's swords; this is highly disrespectful and dangerous.
- All unnecessary items, water bottles, etc, should be removed from the training floor prior to training commencing.
- The floor should be cleaned and inspected for any dangerous objects or defects before the start of every training session.

Summary of the ZNKR Jo Tandoku Dosa (Solo Practice)

The Kihon of ZNKR Jodo consists of a set of 12 basic techniques (including strikes, blocks, thrusts, parries, etc.), taken from the kata by Shimazu Sensei so as to simplify the learning process and train the body how to move without the added pressure of reading a live opponent's distance, timing, etc.

It is important to practice these fundamental movements so that the forms or Kata can be performed naturally and correctly. During Tandoku Dosa solo practice it is especially important to practice so that you establish unity of mind/breath/body and incorporate the body movement into one coherent entity. This trains your muscle memory with the correct technique creating a natural action for the body.

These techniques can be performed from the left and right sides of the body while moving forwards or backwards.

1. 本手打 **Honte Uchi** (*Forward Hand Strike*) - a basic strike to the head.
2. 逆手打 **Gyakute Uchi** (*Reverse Hand Strike*)- a basic strike to the temple using a reverse grip.
3. 引落打 **Hikiotoshi Uchi** (*Sliding Knock Down*)- A more advanced strike (which can also be used as a deflection) in which the body moves from a completely side on body position called *ma hanmai* to a 45-degree angled body position called *yaya hanmai* while striking to the sides of the opponent's head.
4. 返付 **Kaeshi Tsuki** (*Thrust to Solar Plexus*) - a thrust to **Suigetsu** (solar plexus)
5. 逆手付 **Gyakute Tsuki** (Reverse Thrust) a combined overhead thrust to the throat, followed by a strike to the head
6. 巻落 **Maki Otoshi** (*Sweeping Down*)- Receiving the tachi (sword) with an overhead block, you deflect and redirect the cut.
7. 繰付 **Kuritsuke** (*Pinning & Trapping*)- Using specific side stepping footwork, catch the hands of the swordsman with the jo and trap their hands against his body
8. 繰放 **Kurihanashi** (*Throwing Away*)- Using specific side stepping footwork, catch the hands of the swordsman and throw their sword behind them.
9. 体当 **Taiatari** (*Body Check*)- Using specific side stepping footwork, catch the hands of the swordsman, take their balance and deliver a bodycheck and combined strike to their solar plexus (and nose).
10. 突外打 **Tsukihazushi Uchi** (*Thrust Block & Strike*)- from an stance in which you hold the jo horizontally overhead called Ichimonji no Kamae, dodge and deflect a thrust sword, change the hand grip, and strike the sword.
11. 胴払打 **Dobarai Uchi** (*Block to side of Body & Strike*)- a blocking technique for cuts aimed at the abdomen, often followed by an honte uchi strike.
12. 対外打 **Tai hazushi Uchi** (*Retreat & Strike Forwards*)- during a moment of zanshin, avoid an oncoming cut by stepping back and striking the sword.

Summary of the ZNKR Jo Sotai Dosa (Paired Practice)

The Kihon of ZNKR Jodo consists of a set of 12 basic techniques (including strikes, blocks, thrusts, parries, etc.), taken from the kata by Shimazu Sensei so as to simplify the learning process and train the body how to move. Having established good basic technique in the tandoku dosa, a partner using a tachi (sword) is now introduced in order that the student can learn distance and mechanics of manipulating a partner's structure and balance without the pressure of simulated combat.

These techniques are modified slightly from the solo practice to accommodate striking a physical target, either the tachi or the body.

1. 本手打 **Honte Uchi** (*Forward Hand Strike*) - a basic strike to the head.
2. 逆手打 **Gyakute Uchi** (*Reverse Hand Strike*)- a basic strike to the temple using a reverse grip.
3. 引落打 **Hikiotoshi Uchi** (*Sliding Knock Down*)- A more advanced strike (which can also be used as a deflection) in which the body moves from a completely side on body position called **ma hanmi** to a 45-degree angled body position called **yaya hanmi** while striking to the sides of the opponent's head.
4. 返付 **Kaeshi Tsuki** (*Thrust to Solar Plexus*) - a thrust to **Suigetsu** (solar plexus)
5. 逆手付 **Gyakute Tsuki** (Reverse Thrust) a combined overhead thrust to the throat, followed by a strike to the head
6. 卷落 **Maki Otoshi** (*Sweeping Down*)- Receiving the tachi (sword) with an overhead block, you deflect and redirect the cut.
7. 繰付 **Kuritsuke** (*Pinning & Trapping*)- Using specific side stepping footwork, catch the hands of the swordsman with the jo and trap their hands against his body
8. 繰放 **Kurihanashi** (*Throwing Away*)- Using specific side stepping footwork, catch the hands of the swordsman and throw their sword behind them.
9. 体当 **Taiatari** (*Body Check*)- Using specific side stepping footwork, catch the hands of the swordsman, take their balance and deliver a bodycheck and combined strike to their solar plexus (and nose).
10. 突外打 **Tsukihazushi Uchi** (*Thrust Block & Strike*)- from a stance in which you hold the jo horizontally overhead called Ichimonji no Kamae, dodge and deflect a thrust sword, change the hand grip, and strike the sword.
11. 胴払打 **Dobarai Uchi** (*Block to side of Body & Strike*)- a blocking technique for cuts aimed at the abdomen, often followed by an honte uchi strike.
12. 对外打 **Tai hazushi Uchi** (*Retreat & Strike Forwards*)- during a moment of zanshin, avoid an oncoming cut by stepping back and striking the sword.

Summary of the ZNKR Jo Kata

The following twelve forms are the complete series that make up the ZNKR Iodo Kata used in competition and grading. Each of these kata is performed with a partner and features jo overcoming tachi.

1. **Tsukizue** (着杖, Walking/Arriving Stick): To meet an attack to the centre of the head, an evasive move is made to the rear right by jo, from where they strike to tachi's kote (wrist), landing on his left wrist. Tachi retreats to Jodan no kamae, and Jo pursues with a Honte Uchi to Tachi's exposed kote.
2. **Suigetsu** (Solar Plexus): Jo forestalls a sword attack to the centre of their head, moving forward and diagonally right, thrusting to tachi's solar plexus. This is followed by a hiki otoshi uchi.
3. **Hissage** (引提, Pull): Concealing the jo, an cut to the center of the head is evaded by rapidly taking hiki otoshi no kamae, followed by kuritsuke, a thrust to the enemy's suigetsu and finally a Hikiotoshi uchi to his face.
4. **Shamen** (斜面, Diagonal): Jo avoids a cut to the head and body, by slipping to the side and striking tachi's temple, following up with the a kaeshi tsuki thrust to the suigetsu.
5. **Sakan** (左貫, Penetrate left): Avoid a thrust using tai hazushi uchi and follow up with hiki otoshi.
6. **Monomi** (物見, The vision of a thing): Holding the end of the jo in the right hand with the other end on the left side from the body on the floor evade a cut to the centre of the head, by moving to the left rear while controlling with honte uchi to tachi's kote. Followed by Kaeshi tsuki.
7. **Kasumi** (霞, Mist): Jo strikes Tachi's boken away using gyakute uchi. Jo follows this with Tai Atari, Kuritsuke and Hiki Otoshi.
8. **Tachi Otoshi** (太刀落): Dropping the long sword): jo Sidesteps and delivers Gyakute Uchi to Tachi's head. Tachi blocks, tries to cut for the neck allowing Jo to counter with a modified kiritsuke, executes Kaeshi tsuki to tachi's suigetsu and follows with Hiki Otoshi uchi.
9. **Rai Uchi** (雷打, Thunderstrike): Jo counters alternating cuts to their shoulders with two modified Gyakute tsuki.
10. **Seigan** (清眼, Pure Eyes): As tachi starts to draw their bokuto jo forestalls this threat with a strike to the suigetsu. Tachi continues to draw their bokken, leading Jo to counter with Gyakute tsuki. Tachi attempts to cut Jo's wrist, Jo evades and delivers a final strike to Tachi's suigetsu.

11. **Midare dome** (乱留, Stop Confusion): A series of initiative strikes form jo, beginning with Gyakute Uchi, a second Gyakute Uchi, striking down tachi's bokken with Honte Uchi, Maki Otoshi countering an attempt to cut Jo's face, followed by Tai Atari, and finally Hiki Otoshi Uchi.
12. **Ran Ai** (乱合, Harmony to Disorder): The longest and most complicated kata of ZNKR Jo, it contains nearly every one of the kihon strung together in a fluid sequence of attack and counter. Probably the most fun you can have with a stick.



FAQ

A Q & A for the Beginner

The Jodo FAQ is a list of general questions that may help you decide on whether Jodo is the right discipline for you. The truth is Jodo is NOT for everyone. It is a very hard and intense discipline and will require a lifetime commitment for progress.

These are the questions I'll cover:

1. What is Jodo?
2. Can I practice Jodo?
3. Where does Jodo come from?
4. How fit do I have to be to start Jodo training?
5. Am I too old to study Jodo?
6. Do you need equipment to start?
7. What do you wear?
8. How to Wear Your Hakama
9. How to Fold Your Hakama
10. Is Jodo expensive?
11. Is there sparring in Jodo?
12. Is Jodo dangerous?
13. Are there any competitions?
14. What About Gradings?
15. Is there a Recommended Reading List?

Jodo FAQ 1. What is Jodo?

At its most basic level, Jodo is the traditional Japanese martial art of using a four foot stick to overcome an attacker with a Japanese sword. However, many practitioners would say that there is a deeper purpose to Jodo, one that strives to develop awareness, centeredness, sincerity, a calm mind, and mental and physical harmony through the practice of traditional martial techniques.

The ZNKR manual states that:

The main purpose or aim of Jodo lies in defeating the opponent without attacking. Its spirit is not to injure the opponent, but to utilize the techniques thereby demonstrating the true versatility of the weapon. The meaning of this spirit lies outside the normal understanding of the image of combat.

In so doing according to the ZNKR manual Jodo:

...is in effect training your mind and body. What one learns is not only dexterity of movement, but also development of the spirit. The benefits derived from training are obvious, but the main ones thought to be of the greatest value are:

1. Develop Courtesy, Truthfulness, Sincerity and Patience.
2. Through regular practice, the body becomes stronger and more active.
3. Through practicing the techniques, posture becomes improved.
4. You gain confidence and have a better sense of judgment in everyday life.
5. Overall, you will have better relationships with others.

The art is perhaps most closely associated with the Japanese police. Even today the Jo is a primary weapon of Japanese police officers. In Dublin Kendo, we offer training in ZNKR (All Japan Kendo Federation) Jo. This is a modern set of 12 kata taken from the koryu (old school) of Shindo Muso Ryu and standardized to provide everyone with an excellent understanding of the basics of Japanese stick fighting.

This allows students to grade and participate in competition internationally.

Our senior instructors are all *deshi* (students) or *monkasei* (apprentices/disciples) of various lines of Koryu, the old styles of Japanese martial arts used by the samurai dating back hundreds of years. Unlike many other arts, koryu has not developed a sporting element and remains true to its focus on the development of mind, body, spirit and practical techniques.

Training in specific koryu arts such as *Shindo Muso Ryu*, *Suio-Ryu*, *Muso Jikiden Eishin Ryu*, *Hyoho Niten Ichi Ryu*, and *Muso Shinden Ryu* etc is only offered to those who show an aptitude and dedication to general training and developed a proficiency in the kata and movements taught in the ZNKR Iai and Jo classes.

Jodo FAQ 2. Can I practice Jodo?

Certainly. With that said, the decision to study Jodo is not one to be made lightly. Practicing Jodo requires a long-term commitment. As one learns the fundamentals and develops an increasing technical understanding the techniques themselves increase in difficulty and as such they demand a longer period of time to learn. The subtleties of even the simplest movements can take years to fully understand and appreciate. But with that commitment comes a great sense of achievement, personal and technical development, and a unique skill set and place in an unbroken martial tradition.

Jodo FAQ 3. Where does Jodo come from?

Jodo originates from Japan. There were several different styles or “ryu” of Jodo practiced and these developed as a result of different families and provinces, and of course different directions of thought. Each of these in turn has its own lineage and pedigree. However the main ryu of Jodo today

is Shindo Muso Ryu from which we take the kata of the ZNKR, though students of others schools of Jodo remain such as Suio Ryu.

Jodo FAQ 4. How fit do I have to be to start Jodo training?

Not that fit at all. At least not at the start. Jodo is not as aerobically challenging as many of the other Japanese martial arts such as Kendo, Karate, Judo, or Aikido and so can be practiced by young and old alike. With that said, however, many advanced students find the activity of training grueling both mentally and physically due to the great mental focus, deep stances, and rapid movements. It's not uncommon to be breathing heavily, the sweat dripping off your brow and your legs shaking after a particularly good training session. Ultimately, as with many things, you get out what you put in, and as always the best way to find out is to drop in and try a class.

The study of Jodo is certainly worthwhile both from a mental and physical point of view, as it emphasizes not only physical and psychological strength but mobility and fluidity of movement and thought. The Jo is a unique weapon in that you can immediately transition to using either end of the stick and thus teaches and trains both sides of the body and develops an agile mind.

Jodo FAQ 5. Am I too old to study Jodo?

It would be unlikely. Many practitioners of Jodo come to the art at later stages of life, and some of the most renowned experts and practitioners only started training in their 40's!

Currently in our Dojo members range in age from 9 to 58 and it's expected that practitioners train with an intensity that suits their own physical condition.

At the early stages of training, a fair amount of time is spent on tanren or development drills to take you from any level of fitness and conditioning to that required for Jodo. As always this is done at an appropriate pace for the individual student.

You don't have to be fit at all to start, and over time you will develop the unique blend of stamina, endurance, and strength that comes from Jodo and that will serve you well in your lifetime. Many of the greatest Jodoka today are in their late 90's and still train daily.

Jodo FAQ 6. Do you need equipment to start?

No. Beginners train with a 4-foot wooden stick called a Jo and wooden training sword called a bokken/bokuto. This will be provided by the dojo for you to use during class. However, if you wish to buy your own we will advise you on what you need and where to get it.

Jodo FAQ 7. What do you wear?

As regards clothing, during Jodo special clothing is worn. Jodoka train wearing a **hakama** (traditional Japanese wide pleated trousers) and **kekio-gi** (jacket similar to that worn in karate). For the most part we wear the typical indigo keiko-gi and hakama of Kendo. Though some schools wear white, that is not our tradition.

Hakama and keiko-gi are robust versions of the formal samurai clothing of the 18th and 19th centuries. They are worn during sword practice, in preference to something like the clothes worn in karate, in part to emphasize the formality of the occasion. Jodo training is meant to be more than just physical training, and the choice of clothes emphasizes this. Additionally, the clothes add grace and dignity to an already graceful and dignified art. From a practical standpoint, the hakama is cool and comfortable, allows easy movement, and disguises the feet from the opponent.

No outward sign of rank is worn. Training is normally done barefoot unless there is a medical reason for not doing so, though tabi (Japanese socks with a separate big toe) may be worn outdoors or for formal displays.

In the beginning, any clothing that permits a good range of movement can be used – a tracksuit, or judo or karate suit is ideal. A judo/karate belt will also suffice in the initial stages.

8. How to Wear a Hakama

<https://www.youtube.com/watch?v=rnFQob0e8Lw>

9. How to Fold the Hakama

<https://www.youtube.com/watch?v=uly9-wL2HfE>

Jodo FAQ 10. Is Jodo expensive?

Jodo is like any other hobby or leisure pursuit and can be as expensive as you want to make it. However, that is entirely at your discretion and it certainly does not have to be expensive to enjoy the art. While training fees vary from dojo to dojo, they aren't generally very costly.

Depending on where you get your gi and hakama, should you choose to dedicate yourself to the art, you could spend as little as €120. You can also get this second-hand on occasion.

Bokuto and Jo are often provided by the club although you can purchase your own for as little as €40.

The largest costs associated with the art are travel expenses to attend various international seminars and competitions.

Jodo FAQ 11. Is there sparring in Jodo?

Yes. Absolutely.

There is no “free sparring” as in the conventional sense often seen in other martial arts, however all Jodo styles engage in paired pre-arranged forms that safely simulate sparring. These drills, designed to teach proper distance and timing are performed using the actual unmodified weapon and performed without armour. You are using the actual weapon as it was used in real combat, so free sparring would be incredibly dangerous.

Jodo FAQ 12. Is Jodo dangerous?

No. Jodo is a very safe martial art. However, as with any physical activity injury is a possibility. Jodo involves receiving strikes to the abdomen and arms. While accommodations are of course made for a variety of medical conditions, contact of some form is to be expected.

Jodo FAQ 13. Are there any competitions?



Yes, they are called Taikai. Above you can see Dublin Kendo instructor John Kennedy representing Ireland at the European Jodo Championships. Participants may compete in aesthetic displays of Jodo kata. I am proud to say Ireland has done well at an international level bringing back medals and

trophies in international Taikai and even at the highest of international levels, the European Championships, with a Fighting Spirit Award.

Jodo FAQ 14. What About Gradings?

Smaller club-level gradings are held throughout the year, and a national seminar and grading event is held annually. Fully etiquette, grading requirements, and other details are provided to the students in advance of a grading. Grades awarded in Ireland are awarded by the national body, **Kendo na hEireann**, and registered with the **EKF (European Kendo Federation)**, which is a member of the **Zen Nihon Kendo Renmei (All Japan Kendo Federation)**.

Jodo FAQ 15. Is there a Recommended Reading List?

Yep. :-) Studying outside of the dojo is an important part of training. In the early days there were few texts in English that really helped the students of Jodo. Today however there are more and more high-quality detailed manuals where you can read about the history and development of the Way of the Japanese Stick and about the techniques of Jodo.

We recommend the following:

ZNKR Jodo Training Handbook (2017 edition): This publication produced by the ZNKR (All Japan Kendo Federation) is the official English language guide to Jodo. Includes written descriptions of the ZNKR Kata in addition to a detailed glossary and guidelines for gradings.

The Japanese edition is now publicly available to download from the ZNKR website here - https://www.kendo.or.jp/wp/wp-content/uploads/2020/12/jodo_manual.pdf

The ZNKR Jodo Training Video - <https://youtu.be/JNk3oLgkw-A>

This Japanese Language video introduces the basic ZNKR kihon and kata. It's a useful memory aid for the lessons learned in class.

The Dignity of the Jo: Analysis and Commentary by Kim Taylor, ed. Batman O'Brien. This text was written by Kim Taylor Sensei over the summer of 2018, and contains a thoughtful analysis on the "*Shinto Muso Ryu, Jo no Hinkaku* (The dignity of the jo)" by **Koichi Hamaji**.
<https://sdksupplies.netfirms.com/half-a-century-ebooks/The%20Dignity%20of%20the%20Jo.%20A%20commentary%20by%20Kim%20Taylor.pdf>

Thus, I Heard. Kim Taylor Sensei's notes on the 2018 Chris Mansfield Sensei Summer Seminar. Editor Batman O'Brien.
<https://sdksupplies.netfirms.com/half-a-century-ebooks/Thus-I-Heard.pdf>

Warm Up and Conditioning (Tanren)

The following warm-up sequence is the one I used by SWAT, SAS, Navy Seals, and more. It is the same warm-up sequence I teach when instructing or training with members of elite military units. It's also the same exact warm-up I teach in my martial arts classes

The reason is simple. It is the most direct and efficient method for lubricating and preparing the muscles and joints of the body. In addition, it re-enforces 2 excellent key principles; the directions of attack and defense. There are limits to how many directions a human can attack and defend from.

1. Forward and Back
2. Up and Down (vertical)
3. Side to Side (horizontal) (Left to Right and Right to Left)
4. Diagonally (X) (right to left, left to right, and those directions reversed)
5. Circular (which is just a continuation of either a horizontal or diagonal movement)

That's it. They are the only directions you can attack and defend from. They are also the only ways a joint can move.

Given the military background of this warm-up sequence, you can appreciate the importance of reinforcing such critical information. Of course, the methods of attack and defense devised by man correspond to the limitations of the human body; our joints can only move in certain directions. Once this is understood a comprehensive and effective warm-up can be systematically applied from the Neck down.

So that's what you do. In essence, start with your head and slowly and gently move it through the above checklist of directions. When you've done that, 3-5 repetitions per plane of movement, move lower to your shoulders, elbows, wrists, fingers, spine, hips, knees, ankles, and toes. Literally, this warm-up will prepare every muscle and joint from head to toe, taking each through a full range of motion and increasing synovial fluid in the joints

You will see this is a Dynamic warm-up. This means there are no static holds or traditional stretches. This is because static stretching is shown to be ineffective for improving Range of Motion. All it does is weaken supporting tendons and ligaments and ultimately undermines your structural integrity. Static stretching also reduces physical performance and lastly INCREASES the risk of injury.

Now the body is warm and supple we can introduce some specific stretches using the tanren-bō (forging stick) or suburi-to (conditioning stick). As always, use caution and good judgment. These are a selection of the stretches and drills taught in our classes:

Tanren-bō Stretches

1. Special Forces Joint Work
2. Overhead Stretch
3. Spinal Rotation stretch.
4. Side Stretch
5. Chest to Toes Hamstring Stretch

6. Deltoid Stretch
7. Assisted Quads Stretch
8. Achilles Tendon Stretch

Tanren-bō Drills

1. Seiza Kirioroshi
2. Double Handed Kirikaeshi
3. Advanced Kirikaeshi
4. Staggered Kirikaeshi
5. Zenkutsu Dachi Kirikaeshi
6. Kesagiri
7. Iai Goshi and Lunge
8. Alternating Circular Kesagiri
9. Yoko Men Giri (Cut to the Side of the Head)
10. Ukenagashi with Kirioroshi in Kiba Dachi
11. Kaishaku Cut
12. Suihei-giri Horizontal Cut
13. Tanren-bō Kata 1
14. Happa Giri 8 Directional Cutting
15. Single Handed Kirioroshi
16. Kirioroshi Kata 1
17. Kirioroshi with Forward Lunge
18. Kirioroshi with Rear Lunge
19. Seiza Combinations
20. Adv Tanren-bō Kata 1
21. Adv Tanren-bō Kata 2

Tanren Strengthening Exercises

1. Forearm Flex
2. Rear Forearm Flex
3. Forearm Rotation
4. Frog Squat
5. Overhead Combination Lunges

Tandoku Commands

The following are the commands and instructions issued during Tandoku Dosa and Sotai Dosa.

1. **Honte Uchi:** Sogo ni Rei, Honte ni Kamae, Honte Uchi yoi, Hajime, Yame, Motoe, Maware Migi
2. **Gyakute Uchi:** Gyakute ni Kamae, Gyakute Uchi Yoi, Hajime, Yame, Motoe, Maware Migi
3. **Hiki Otoshi Uchi:** Hiki Otoshi ni Kamae, Hiki Otoshi Uchi Hajime, Yame, Motoe, Maware Migi
4. **Kaeshi Zuki:** Honte ni Kamae, Kaeshi Zuki Yoi, Hajime, Yame, Motoe Maware Migi
5. **Gyakute Zuki:** Honte ni Kamae, Gyakute Zuki Yoi, Hajime, Yame, Motoe, Maware Migi
6. **Maki Otoshi:** Honte ni Kamae, Maki Otoshi Yoi, Hajime, Yame, Motoe, Maware Migi
7. **Kuri Tsuke:** Kuri Tsuke Yoi, Hajime, Yame, Motoe, Maware Migi
8. **Kuri Hanashi:** Kuri Hanashi Yoi, Hajime, Yame, Motoe, Maware Migi
9. **Tai Atari:** Tai Atari Yoi, Hajime, Yame, Motoe, Maware Migi
10. **Tsuki Hazushi Uchi:** Tsuki Hazushi Uchi Yoi, Hajime, Yame, Motoe, Maware Migi
11. **Dobarai Uchi:** Honte ni Kamae, Dobarai Uchi Hajime, Yame, Motoe
12. **Tai Hazushi Uchi (Migi Tai Hazushi Uchi):** Honte ni Kamae, Tai Hazushi Uchi Yoi, Hajime, Yame, Motoe, Maware Migi
13. **Hidari Tai Hazushi Uchi:** Hidari Honte ni Kamae, Hidari Tai Hazushi Uchi Yoi, Hajime, Yame, Motoe

[Jodo Specific Glossary](#)

ashi	foot.
arigato	arigato gozaimasu - thank you.
awase	blending/matching; crossing weapons at the beginning of a kata.
bokken/bokuto	wooden practice sword. In Japan, bokuto is the more common term.
chudan	middle level. Also the second series of kata in SMR.
chudan no kamae	sword stance, middle level kamae.
dojo “hall”. That is	lit. “place of the Way”. Not entirely synonymous with “gym” or why one takes off one’s shoes and bows before entering. To pay respect.
embu and a demonstration.	demonstration, but there is a subtle difference between an embu and a demonstration.
fundo	metal weight at the end of the chain of a kusarigama
fuzoku ryu	associated/assimilated/subsumed ryu.
geidan no kamae	sword stance, lower level kamae.
gohon no midare	A series of kata in SMR. This series was developed by Shimizu sensei.
gokui	secret teachings.
go mokuroku	final index. Scroll denoting rank in SMR.
gyaku te ni kamae	the command to assume gyaku te no kamae.
gyaku te no kamae	reverse hand stance.
ha	cutting edge of the blade.
hajime	begin (command).
hakama when practicing sword arts etc.	wide divided ‘skirt’ traditionally worn by men, now usually worn when practicing sword arts etc.
hanmi	lit. “half body”. Side on, or partially side on stance.
hasso no kamae	standard ready sword kamae. The sword is held with the tsuba level with the right ear, angled slightly to the rear and slightly to the right. A left hand version is used much more rarely.

hasuji	the angle/orientation of the cutting edge of a blade. The direction of the hasuji should match the trajectory of the blade. Otherwise there will be inefficient mechanics of both the body movement, and any resulting cut.
henka	variation.
hidari	left.
honte ni kamae	the command to assume honte no kamae.
honte no kamae	basic hand stance
iaito	unsharpened practice sword
ichi kotai	lit. “one change”. Shidachi and uchidachi swap places.
Ikkaku Ryu jutte	one of the fuzoka rhuha of SMR.
Isshin Ryu kusarigama	one of the fuzoku rhuha of SMR.
jo	stick used in SMR. 4 shaku, 2 sun, 1 bu - 128 cm, the length of the jo in traditional Japanese units.
jodan no kamae	sword stance, upper level kamae.
jodo/jojutsu	way of the stick / stick techniques. In general usage they are not meaningfully different.
jutte	steel truncheon with a tine in front of the grip.
kaeshi	counter.
kage	shadow. A series of kata in SMR.
kamae	stance. E.g. <i>honte no kamae</i> (basic stance), <i>gyakute no kamae</i> (reverse hand stance), <i>hiki otoshi no kamae</i> , <i>hasso no kamae</i> (standard ready sword kamae), <i>waki gamae</i> (rear lower level kamae), <i>jodan no kamae</i> (upper level kamae), <i>chudan no kamae</i> (middle level kamae), <i>geidan no kamae</i> (lower level kamae), <i>seigan no kamae</i> (“aiming at the eye”, sword tip at eye level) <i>tsune no kamae</i> (ready stance with the jo hanging at one’s side, gripped in the middle), <i>taito</i> (sword kamae with the sword in the obi, or held in a position to simulate this).
kamidana	lit. “god shelf”. Small Shinto shrine in a home or dojo.
kamiza	top seat, place of honour. In a dojo that does not have a separate alcove at the front, it may be represented by a picture of a teacher, scroll etc.
kasari	formal bow with shidachi and uchidachi crossing weapons, performed at the beginning and end of paired practice.

kata	a pre-arranged sequence of techniques performed by two people. Kata is the principle pedagogical tool by which the teachings of a ryu are preserved and transmitted.
katana	see tachi.
keiko	practice, training.
keiko shokon	<i>“practice illuminates the present (moment)”</i> . Breaking down the individual kanji in “keiko”; “Relive the past to understand the present”.
ken	see tachi.
kesa giri	diagonal cut, named because the trajectory is basically parallel to the overlapping edge of the jacket.
ki ken tai (ichi)	ki (spirit) ken (sword/weapon) tai (body) are one. Specifically, they all arrive at a focus at the same moment at the completion of a technique.
kiai	a focused ‘shout’ produced by a sudden contraction of the diaphragm, not the vocal chords. It does not have to be loud. If you repeatedly kiai as loudly as you can, and your throat hurts, you’re doing it wrong. There are two kiai sounds in SMR; “AAAA” used for strikes, and “TOH” for thrusts. The sounds should not be subject to individual interpretation.
kihon	lit. “foundation”. Basics.
kime	focus. See ki ken tai.
kiri/giri	cut. (from the verb kiru).
kiri otoshi	dropping (on top of) a cut.
kissaki	tip of the blade.
kodachi/shoto	short sword.
kohai	a (relative) junior.
kokoro	lit. “heart”. Spirit, ‘ticker’.
kokyu	breath.
koryu	old school. A ryu predating the Meiji era (which began in 1868).
koshirae	sword mounting; saya, tsuba, tsuka, etc.
kote	lit. “small hand”. Usually means wrist, but can also refer to the back of the hand.
kubi	neck
kusarigama	weapon based on the form of a sickle, with a weighted chain attached to the end of the haft.

kuzushi	breaking (an opponent's) balance, a critical factor in performing some techniques, e.g. kuri waza.
kyoshi, renshi, hanshi, shihan	teacher. Note that there is a common kanji (shi) in each of these words. If you want to say to someone "I am a teacher", you would use the word kyoshi. Hanshi/shihan are master teachers.
kyusho	vital points; often the targets of strikes.
maai	combative distance; not just the distance between uchidachi and shidachi. Maai can be different for the two people in an encounter. For example, if one has a longer weapon, she might have a longer maai than her uchidachi. Many Shinto Muso Ryu jo techniques use the jo to control uchidachi's arms and/or weapon so that his maai cannot overlap with the space occupied by shidachi.
mada mada mada	no good.
mai	front.
maware migi	turn around to the right.
menkyo	licence. Scroll denoting rank, listing techniques, and showing the lineage of teachers of the scroll's owner.
menkyo kaiden	licence of complete transmission. Denotes learning of the complete curriculum of a ryu, including all secret techniques.
metsuke	eye contact.
migi	right.
mo to no ichi, mo ichi go	once more, one more time.
mogito	unsharpened practice sword.
mokuroku	lit. "index". Scroll containing a list of techniques of a ryu. Receipt of such a scroll denotes rank. In SMR there are two such ranks; sho mokuroku (initial index) and go mokuroku (final index).
mokuso	meditation
monouchi	the optimal portion of the blade for cutting, about 10 cm back from the tip.
motoe	go back to tsune no kamae.
mune	back of the sword blade.
muso	dream. In Shindo Muso Ryu it refers to the dream in which Muso Gonnosuke received the vision that formed the basis for Shindo Muso Ryu.

Muso Gonnosuke Katsuyoshi	ounder of Shinto Muso Ryu.
obi	a wide belt worn under a hakama.
okuden/oku shiai guchi	A series of kata in SMR.
oku iri	lit. “entering the far side”. The first rank of SMR. A letter from teacher to student, indicating official entry to the ryu and promising to teach without reservation.
omote	front, entrance, surface, exterior. Complementary concept to ura. The name of the first series of kata in SMR, and the first series of kata in Isshin Ryu and Ikkaku Ryu.
onegaishimasu	thanking someone in advance for something they are going to do, or that your are by implication asking them to do.
osame	end, closing. In SMR, the transition from the end position of the last waza at the end of a kata to tsune no kamae while maintaining zanshin.
osu	A vulgar meaningless term for "yes", "no", "hello", "good-bye", “sorry”, “excuse me”, “thank you”, "please" and just about anything else. <u>Not to be used in a koryu dojo under any circumstances.</u>
ran-ai	a series of kata in SMR.
rei/reishiki/reiho	etiquette/manners generally, but as a command, “rei” means “bow”. E.g. shomen ni rei - command to bow to the front of the dojo; otaga ni rei - bow to each other. Also sensei ni rei, kamiza ni rei etc. Ritsurei - standing bow. Zaire - kneeling bow.
renshu	practice
riai	the real meaning underlying a kata.
ryu	lit. “flow”. Loosely translated as ‘school’. The social group/organisation that perpetuates a body of teachings.
ryu ha	a ‘ha’ is a derivative variant of a ryu, similar enough to the original ryu to still be referred to by the same name, but different enough to warrant a new designation.
sageto	“carried sword”. Sword or bokuto carried in the left hand, with the arm extended straight at one’s side.
saigo	last, final.
samidare	a series of kata in SMR.
saya	scabbard.
seigan no kamae	sword stance “aiming at the eye”, sword tip at eye level.
seiteigata/“Zen Ken Jo”	a set of 12 kata originally based on Shindo Muso Ryu kata, and developed in the modern day to provide uniformity for grading opportunity and competition.

sempai	a (relative) senior.
sen	initiative. Go no sen - responding to an attack after it has occurred. Sen no sen - responding to an attack while it is developing, before it has been completed. Sen sen no sen - pre-empting an imminent attack.
sensei	honorific, polite form of Mr/Mrs. It is used only after a person's family name (e.g. Nishioka sensei). It is not a noun. It does not mean "teacher". It is used to denote respect, and as such it is used when referring to teachers. But it is also used to refer to or address doctors, dentists, lawyers, accountants, politicians, scientists, etc. Anyone in a respected position or profession. It can be used as a form of address on its own, (e.g. "excuse me Sensei"). It is never used in reference to one's self. See also kyoshi.
shaku	a unit of length, slightly less than a foot, 30 cm. Sword lengths are usually expressed in shaku/sun/bu.
shi uchi kotai	shi (shidachi) and uchi (uchidachi) swap weapons, exchange places and roles.
shiai	contest. In modern usage shiai means a sporting contest, but it used to also refer to more serious challenges.
shidachi	the person performing the technique. The kata's 'winner'. Often abbreviated to "shi".
shinken	real sword.
shinken shobu	a real (life and death) fight.
Shinto	Way of the gods/true path.
Shindo Muso Ryu	koryu founded in the early 1600s by Muso Gonnosuke Katsuyoshi, specialising in the use of the short staff. Sometimes spelled and pronounced "Shinto". Both are correct and have the same meaning. The meaning of the characters that comprise the name have changed during the ryu's history. Since the late 19th century the ryu has used kanji meaning "way of the gods" for "Shinto", the same kanji used in the Shinto 'religion'. The original kanji used in "Shinto" mean "true path". This is the name used by Muso Gonnosuke. For many years there were two branches of the ryu that used different kanji with the same pronunciation. The other branch's name meant "new just". The history and eventual unification of these lineages is beyond the scope of this glossary, but should be studied by students interested in the history of the ryu.
Shinto Ryu kenjutsu	one of the fuzoka rhuha of SMR. In some lineages it is referred to as Kasumi Shinto Ryu. The name Kasumi Shinto Ryu has not been handed down by tradition, but has been 'rediscovered' by recent historical documentary research. It has not been universally adopted.
shinzen	"in front of the gods"; the direction towards the small shinto shrine at the front of some dojo.
shisei	posture

shomen	front
sho mokuroku	initial index. Scroll denoting rank in SMR.
sono mama	stay as you are.
suburi	weapon practice wielding the weapon in repeated cuts, sometimes using a heavy version of the weapon.
sugi	next.
sun	a unit of length slightly more than an inch or 3 cm. One tenth of a shaku.
sun dome	stop (a technique) in one inch (or less).
tachi/katana/ken/to	sword. Often in SMR a wooden sword will be referred to as a tachi. Tachi can also refer to uchidachi, the person wielding a sword in SMR. Strictly speaking a tachi is a sword worn with armour, and carried slung from a belt with the cutting edge down, while a katana is (possibly the same blade mounted in a different koshirae) worn with civilian dress, and carried tucked into the obi with the cutting edge upwards. But in common usage in SMR, “tachi” is used to refer to the Japanese long sword. “To” also refers to swords generally, and is used as a suffix. E.g. nihonto (Japanese sword) bokuto (wooden sword) iaito (unsharpened practice sword) mogito (unsharpened practice sword).
taito	sword kamae with the sword in the obi, or held in the hand in a position to simulate this.
tameshigiri	test cutting. Cutting objects such as rolled mats or bamboo to test cutting skill and sword quality. (Tameshiwari is similar; the breaking of objects, such as boards, bricks, stones, etc. as a test of skill, usually in unarmed arts).
tandoku	solo
tanjo	short stick, walking stick.
te no uchi	lit. “inside the hand”. Hand grip; relationship between the hand and the weapon.
tessen	iron weapon in the form of a closed fan.
tsuba	guard at the front of the hilt. The tsuba’s two sides are referred to as its omote and ura sides. The omote side is the one visible to a person in front of you when the sword is in its scabbard. Its ura side is the one visible when the sword is out in front of you.
tsuka	hilt of the sword.
tsuki	thrust.
tsune	shin, lower leg.

tsune no kamae	ready stance with the jo hanging at one's side, gripped in the centre.
uchi	strike.
uchi komi	entering and striking.
uchidachi	the person who receives the technique being practiced by the jo-wielding shidachi. Usually the senior of the two, especially in embu. Often abbreviated to "uchi".
Uchida Ryu tanjo	one of the fuzoka rhuha of SMR.
ura	rear, hidden. Complementary concept to omote. The second series of kata in Isshin Ryu and Ikkaku Ryu.
ushiro	behind.
waki gamae	"side/flank" stance, rear lower level kamae.
waza	technique.
yame	stop (command).
yoi	prepare, get ready.
yukuri	slow.
zanshin	state of situational awareness and readiness.
zen/go	before/after.

General Glossary

Terms Frequently Used in Japanese Swordsmanship

Aiuchi	strike together
Ate	strike
Ayumi-ashi	'moving foot forward,' footwork when walking
Batto	draw the sword, iai
Benkyo	studying
Boken, bokuto	wooden sword
Boshi	hamon from yokote to kissaki
Bu	0.3 cm
Bu	war
Budo	training path of warfare
Bukuro	sword bag
Bunkai	application of kata techniques (with opponent)
Bushido	training path of the warrior
Chakiza	command to sit down
Chiburi	moving blood from the blade (demonstrate zanshin)
Chi Ugui	wiping blood from the blade
Chu kissaki	middle form kissaki
Chudan	middle level (in koryu curriculum)
Chudan no kamae	middle level guard posture
Chuo	middle third of blade
Daisho	two paired swords often a katana and wakizashi or katana and tanto
Daito	long sword, worn cutting edge upwards
Dan	step, grade

Datto	remove sword from obi
Debana Waza	attack using the initial technique of the opponent
Dojo	place where budo is practiced
Embu	display, demonstration
Embugi	display or demonstration clothes
Embuji no shomen	agreed front side for embu
Fuchigane	metal band between tsuba and ito
Fukuro	sword bag
Fukusa	curved edge leading to kissaki
Fumikomi	moving forward with stamping foot
Fumikomi-ashi	stamping front or adjusting rear foot
Furikaburi	raising the sword to cut
Gakusai	student
Ge	opposite side of dojo to kamiza
Gedan no kamae	lower level guard posture
Gendaito	sword made after 1868
Giri / Kiri	cut
Gunto	military sword (WWII)
Gyaku Kesa Giri	diagonal upward cut
Ha	cutting edge
Habaki	collar against tsuba
Habuchi	border of yakiba
Hadagi	undergarment
Hakama	wide pleated trousers
Hakama Sabaki	spreading the hakama legs to the left and right with the right hand
Hamachi	'step' where ha meets habaki
Hanmi	posture with one foot in front, back foot slightly turned

Hamon	line of tempered section
Hanami	cutting line from mune to ha
Hanshi	master (highest shogo)
Haori	over jacket
Happo Giri	to cut in eight directions
Hasso no kamae	guard posture with left foot forward, sword above right shoulder
Hasuji	pointing line from munemachi to kissaki
Hayanuki	all Eishin kata performed without break
Henka Waza	alternative interpretation of a technique
Hera	peg inside rear of hakama
Hi	groove for weight reduction
Hidari jodan no kamae	left foot forward jodan
Hikigiri	pulling cut
Hikitaoshi	pulling down technique
Himo	cord, lace
Hira	face of blade from shinogi to ha
Hiraji	face of blade from shinogiji to hamon
Hiraki-ashi	rear foot moves to front at new angle, front foot becomes rear foot
Hitoe	top of tang at munemachi
Hitoemi	body turned in halfway towards opponent
Hitokokyu	in one breath
Iai	'Being prepared' 'vigilance,' 'flexibility,' drawing the sword
Iaido	“I” comes from Iru, to be; Ai (as in Aikido) means coming together, harmony, or love; and Dō means road, or Way (in the Buddhist sense). Loosely translated then, Iaido means being in harmony with one’s surroundings, always being prepared for any eventuality. Or, perhaps more succinctly - the way of always being prepared.
Iai Goshi	lowered hip, ready posture
Iai Hiza/Tatehiza	seated posture with right knee raised, sitting on left foot

Iai Hiza/Tatehiza no bu	chudan, middle level series of kata in Muso Jikiden Eishin Ryu
Iaijutsu	art of drawing the sword
Iaito	metal training sword
Ichiyoshi	cutting without a pause
Iorimune	mune with two surfaces
Jigane	'skin steel,' very hard outer layer
Jiku-ashi	foot turning on the spot on toes and heel
Jodan no kamae	upper level guard posture
Juban	undergarment
Kae Waza	alternative form of a technique
Kaicho	dojo president
Kakemono	calligraphy roll
Kamae	guard posture
Kamae o toku	kamae with lowered, slightly turned sword of defeated opponent
Kami no ashi	foot closest to kamiza
Kamishimo	formal dress: armless upper garment with hakama
Kamiza	highest place of honor, to the right of shinzen
Kancho	dojo leader
Karuma waki no kamae	kamae with horizontal sword
Kashira	end of tsuka
Kata	training form or set of forms
Katahaba	thickest measure of blade
Katana (uchigatana)	Japanese long sword since the 15th century, worn edge up
Katana kake	sword stand
Katate	with one hand
Katate-uchi	one hand cut
Keiko	training

Keikogi	training jacket
Keitoshisei	left hand on sword at hip, thumb on tsuba, 45°, kashira in front of solar plexus
Kenjutsu	art of sword-fighting (with partner)
Kensen	point of the sword
Kesagiri	diagonal downward cut (scarf cut)
Kihon	basic techniques
Kime	'decision,' sharpness of movement in cutting
Kiri-age	upward cut
Kirigaeshi	diagonal cut ending in waki no kamae
Kirioroshi	vertical, forward cut
Kiriorosu	to cut from above
Kirite	cutting ('living') hand
Kiritsuke	decisive cut
Kirukudashi	decisive cut
Kissaki	point
Kohai	one's junior
Koiguchi	open end of saya ('carp's mouth')
Koiguchi no kiri gata	'method of cutting the carp's mouth,' coordination of hands at start of draw
Koiguchi o kiru	'method of cutting the carp's mouth,' coordination of hands at start of draw
Kojiri	butt of the saya
Ko Kissaki	small kissaki
Kokyu	breath control
Komekami	through the temple
Koryu	traditional school
Koshiita	board at back of hakama

Koshinogi	shinogi in kissaki
Koshirae	fittings and saya of a sword
Kote Uchi	forearm/wrist strike
Koto	sword made between 806 - 1595
Kumitachi	training with partner
Kurigata	attachment of sageo to saya
Kyoshi	teacher (middle shogo)
Kyu	beginner's ranking
Ma	timing interval, distance in time
Ma-ai	position, distance in space (to the opponent)
Maki-ito	material of tsuka binding
Mamorite	covering, protecting hand
Marimune	mune with rounded surface
Matadachi	split at side of hakama
Mei	signature on tang
Mekugi	bamboo pin through tsuka and tang
Mekugi-ana	hole for mekugi
Menuki tsuka	decorations for better grip
Metsuke	direction of looking
Migi jodan no kamae	right foot forward jodan
Mitsukaido	point where shinogi, yokote and ko shinogi meet
Mitsumune	mune with three surfaces
Mon	family crest
Monouchi	upper third, cutting part of blade
Montsuki	wide sleeve top with mon on chest, sleeve and back
Morote	with both hands
Morote-uchi	two hand cut

Motodachi	defending side in a technique
Mudansha	person without Dan ranking
Mune	back edge of blade
Munemachi	'step' where mune meets habaki
Musubi	way of tying a knot (sageo, sword bag)
Nagasa	length of blade from munemachi to kissaki
Nakago	tang
Nakago Jiri	end of tang
Nigiri	grip
Nishikibukuro	ornamental, lined sword bag
Noto	re-sheathing the sword
Nukitsuke	drawing and cutting
Obi	belt
Ochiburi	large chiburi
O'Kissaki	large kissaki
Okuden	secret level (in koryu curriculum)
Okuri-ashi	kendo footwork (sliding step of both feet)
Osiwaza	attacking when the opponent retreats
Reigi	etiquette
Reiho	method of bowing
Renshi	assistant teacher (lowest shogo)
Renshu	training hard by trial and error
Renzoku Waza	training consecutive techniques
Ritsurei	standing bow
Ryu	school, curriculum
Sageo	braid from saya, tied to hakama himo
Sagetoshisei	sword carrying posture at ease

Saho	method of etiquette
Same	ray skin under tsuka-ito, reducing play
Sanpogiri	to cut in three directions
Sashi-omote	outer side of katana, away from hip
Sashi-ura	inner side of katana, towards hip
Saya	scabbard
Saya no uchi	inside the saya
Saya-ate	collision between the sayas of two persons
Sayabanare	to leave the saya
Sayabiki	saya control, usually pulling back
Sei	without movement, inactive
Seichushin	through the center
Seigan	natural walk
Seitei kata/gata	series of forms established by the ZNKR
Seiza	kneeling posture
Seiza no bu	sitting section (of kata series)
Seiza no shisei	sitting posture
Seme-ashi	pressing, pushing foot
Semete	pressing, pushing hand
Sempai	one's senior
Sensei	one who has gone before, teacher
Seppa	washers either side of tsuba
Shaku	30.2 cm
Shiai	match, competition
Shiaijo	match area
Shibori	wringing movement of the hands on tsuka while cutting
Shidachi	defending and following side

Shigane	'heart steel,' soft inner layer
Shihan	highest teacher in dojo
Shimo no ashi	foot farthest from kamiza
Shimoseki	side of students, opposing teachers
Shimoza	lower place of honor, to the left of shinzen
Shinite	'dead' hand
Shinken	'new sword,' modern made live blade
Shinkenshoubu	drawing and cutting with a live blade, serious match
Shinogi	ridge at widest point along blade
Shinogi Ji	face of blade from shinogi to mune
Shinpan	referee
Shinpan cho	tournament supervisor
Shinsa	grading
Shinshinto	blade made between 1804 - 1867
Shinto	blade made between 1596 - 1803
Shinzen	shinto shrine
Shisei	posture
Shitagi	undergarment
Shiteiwaza	set form in grading or competition
Shizentai	natural posture
Shoden	first level (in koryu curriculum)
Shogo	title
Shomen	straight ahead
Shomen Giri	front cut
Shomenuchi	cut or attack straight to the front of the opponent
Shoto	wakizashi, short sword
Shusin	head referee

Soete	supporting hand
Soete Tsuki no kamae	guard posture before thrusting in the abdomen
Sonkyo	half-crouching posture
Sori	curve of the blade from mune to nagasa line
Suburito	heavy wooden sword
Suki	weak, vulnerable point, opening, chance
Sun	3.02 cm
Sunegakoi	block defending the lower leg
Suri-ashi	sliding foot
Suwari Waza	sitting techniques
Tabi	formal soft footwear for inside the dojo
Tachi	Japanese long sword between the 8th and 15th century, worn edge down, primarily designed for single handed slashing while on horseback.
Tachi iai no bu	standing section (of kata series)
Tachirei	standing bow with the sword
Tachi Waza	standing techniques
Taikai	competition, tournament
Tai Sabaki	body movement (while turning)
Tameshigiri	test cutting
Tanome	sleeve of montsuki
Tanren	Conditioning, Forging
Tanto	Knife
Tategiri	standing, stable cut
Tateha	drawing with cutting edge upwards
Tatehiza	see iai hiza
Tatenoto	noto with cutting edge upwards
Te no uchi	inside of the hands, control of hands, correct grip, timing of shibori

Teitoshisei	left hand on sword in obi, thumb on tsuba, tsuba on centerline
Teki	opponent
Tenuchi	gripping, locking
To	curved, one-edged sword
Tomete	stopping hand
Tori	attacking side of a technique
Toshi	blade and tang
Tsuba	hand guard
Tsubamoto	part of blade near tsuba
Tsubazeriai	tsubas pressing, 'feeling' together
Tsugi-ashi	rear foot toes move to front heel line
Tsuka-ito	material of tsuka binding
Tsukamaki	tsuka binding
Tsuki	thrust
Uchi	strike
Uchidachi	striking / attacking side
Uchiko	cleaning powder for the sword
Uke	receiving side of a technique
Ukenagashi	block and deflect
Uwagi	iaido jacket
Waki no kamae	guard posture with sword hidden behind the body
Wakizashi	short sword from daisho
Waza	technique
Yasurime	file marks left on tang
Yogi	meaning of a performance
Yohogiri	horizontal cut
Yokochiburi chiburi	opening to the side

Yokogiri	side cut
Yokomenuchi	cut to the side of the head
Yokote	line between kissaki and rest of the blade
Yudansha	person with Dan ranking
Zarei	sitting bow
Zekken	chest identity patch
Zori	sandals for outside the dojo

Common Phrases and Commands

Ato	back, backwards
Domo arigato gozaimasu / gozaimashita	thank you (very formal)
Gogi	referee break in a match
Hajime	begin
Hajime no saho	begin etiquette
Hante	end of a match
Jo kisogeiko	practice basic forms
Junbitaiso o hajimemasu	start warming up
Junbitaiso o owarimasu	stop warming up
Kamiza ni rei	bow to kamiza
Katana o motte	get your swords
Kiritsu	Stand up
Koi	come here
Kotai	change (partner)
Matte	wait
Mawatte	turn around
Menokotai	change roles
Mou-ikkai	again
Moichido	one more time
Mokosu	silence (meditation)
Osame	to place sword in obi
Otagai ni rei	bow to each other
Owari no saho	end etiquette
Rei	bow

Seiretsu	stand in line
Sensei (-gata) ni rei	bow to the sensei
Shinzen ni rei	bow to the shinza
Shobu ari	result of a match
Shomen ni rei	bow to the front side
Shugo	come together for instruction
Tate	stand up
Torei	bow to the sword
Yame	stop

Common Terms describing important philosophical concepts

in Budo

Dai kyo soku kei	big, strong, fast, smooth (in katana technique)
Enzan no metsuke	gazing at far off mountains
Fudoshin	imperturbable ('immovable' 'unfettered,' 'unstopped') mind
Fukaku	'deeply,' depth of personal character through training, elegance
Fushin	conscious thought, stopped mind
Go no sen (no waza)	five rules to conquer the opponent before he decides to attack
Heijoshin	normal state of mind, without distractions
Hingurai	appearance
Ichi go, iche e	one encounter, one mind
Jikishin	'direct mind,' honesty
Jo ha kyu	soft, smooth, sharp or slow, medium, fast (in timing)
Junanshin	malleable mind
Takegoe	cry adding energy to a technique
Kassoteki	logical movement opposing an imaginary adversary
Katsujinken	life giving sword
Ki	breath power, inner strength
Kiai	shout or yell adding energy to a technique
Kigurai	bearing, demeanour
Kihaku	being focused with the mind
Ki ken tai ichi	spirit, sword and body are one, in harmony
Kimochi	expression, bearing

Kiryoku	vitality, energy, willpower
Kokoro (-gamae)	attitude of spirit, heart, honor, respect, confidence
Kuraidori	performing a realistic (inner) fight
Muga	without 'I' or ego
Mushin	empty mind
Munen	without thought
Muso	without rational mind
Mushin	without rational mind
Riai	meaning, logic, principles, harmony of theory and praxis
Satsujinken	life taking sword
Saya no uchi no kachi	victory in the saya
Sei	'action, no action,' calmness in movement
Seme	pushing, pressure (mental and physical control of the opponent)
Sen	forestall, take initiative
Sen no sen	attacking between the opponent's decision to attack and his movement
Sen no waza	attacking faster than your opponent
Sen sen no waza	attacking between the opponent's decision to attack and his movement
Shi gi tai ichi	spirit, sword and body are one, in harmony
Shin	Chinese concept of kokoro
Shishin	see fudoshin
Shu ha ri	budo learning curve of imitation (absorbing), understanding (breaking) and consolidation (leaving)
Sutemi	accepting an attack with counter-attack in mind
Tachikaze	'sword wind,' sound or focus of cut
Tai chi tai bun	hear with your body, think with your body
Tan seki den	'forge in the morning, polish in the evening,' hard training

Yoyu

'the margin,' only what is absolutely necessary

Zanshin

total awareness, composure and preparedness after the attack

Additional Useful Terms

Age	lift, raise
Arigato	thank you (informal)
Ashi	foot
Ashikubi	ankle
Asoko	over there
Atama	head
Atode	after
Chigau	different
Chi-isai	small
Chikaku	near
Chokkaku	right angles
Chushin	centre
Dame	don't, bad, not like that
Do	(soft) side of the torso, also: degrees (angle)
Domo	thanks (informal)
Domo arigato	thank you (formal)
Dozo	please (go ahead)
Eguru	scoop out, gouge
Ganmen	center of face
Gokai	grand, brash, intrepid, robust
Gomen nasai	excuse me (apology)
Gyaku	reverse, opposite, inverted
Hai	yes
Han	example

Hammi	turned in
Hantai	the other way around
Hara	abdomen
Hayaku	quick, fast
Heiko	parallel
Hetta	unskillful, bad
Hidari	left
Hiji	elbow
Hiki	to pull
Hira	flat
Hiza	knee
Ichi mon jo	straight line
lie	no
Jinchu	centre of upper lip
Jozu	skillful, good
Kaiten	to turn
Kakato	heel
Kakudo	angle
Kata	shoulder
Katate	single handed
Kesa	lapel / sash of monk's costume, hanging from left shoulder
Kimochi	feeling, sensation
Kiri/kiru	to cut
Ki o tsukete	be careful
Koshi	hip, waist
Kote	forearm
Kubi	neck

Kyoju	to teach
Machigai	mistake
Mae	in front
Massugu	straight ahead
Mawari	to swing around
Me	eye
Men	face
Migi	right
Mimi	ear
Miru	to look
Mo	more
Motto	more
Mune	chest
Nakazumi	centre line of the body
Naname	diagonal
Nanken	'bad sword,' wrong way
Naze	why?
Ninode	upper arm
Nodo	throat
Ogesa	big form
Oki	big, large
Omote	outside, front side
Onegai shimazu	please (asking)
Oshiete kudasai	please, teach me
Otoshu	falling, cutting downwards
Owari	end of training
Ren	to polish

Sabaki	movement
Seitei	established
Semeru	push, press, 'attack'
Shamen	side of head including temple
Shita	down, under
Shizuka ni shitekudasai	quiet please
Shomen	front side of head
So	like that (the right way)
Sode	sleeve
Soto	outside
Suigetsu	solar plexus
Suihei	horizontal
Sukoshi	a little, small amount
Sumimasen	excuse me (to attract attention)
Sunden	point between the eyes
Tanden	lower abdomen
Tate	upright, vertical
Tate ichi mon ji	vertical line
Tate kudasai	stand upright please
Te	hand
Tekubi	wrist
Te no uchi	inside the hand/palm
Tsumasaki	tips of the toes
Uchi	inside
Ude	arm
Ue	up
Ura	inside, back side

Ushiro	behind
Wakarimasen	I don't understand
Wakarimasu	I understand
Warui	bad
Yatte mimasu	I will try
Yawarakaku	softly
Yoi	good
Yoko	flat, horizontal, to the side
Yoko ichi mon ji	horizontal line
Yokomen	upper side part of head
Yubi	finger, toe
Yukkuri	slow

NOTES