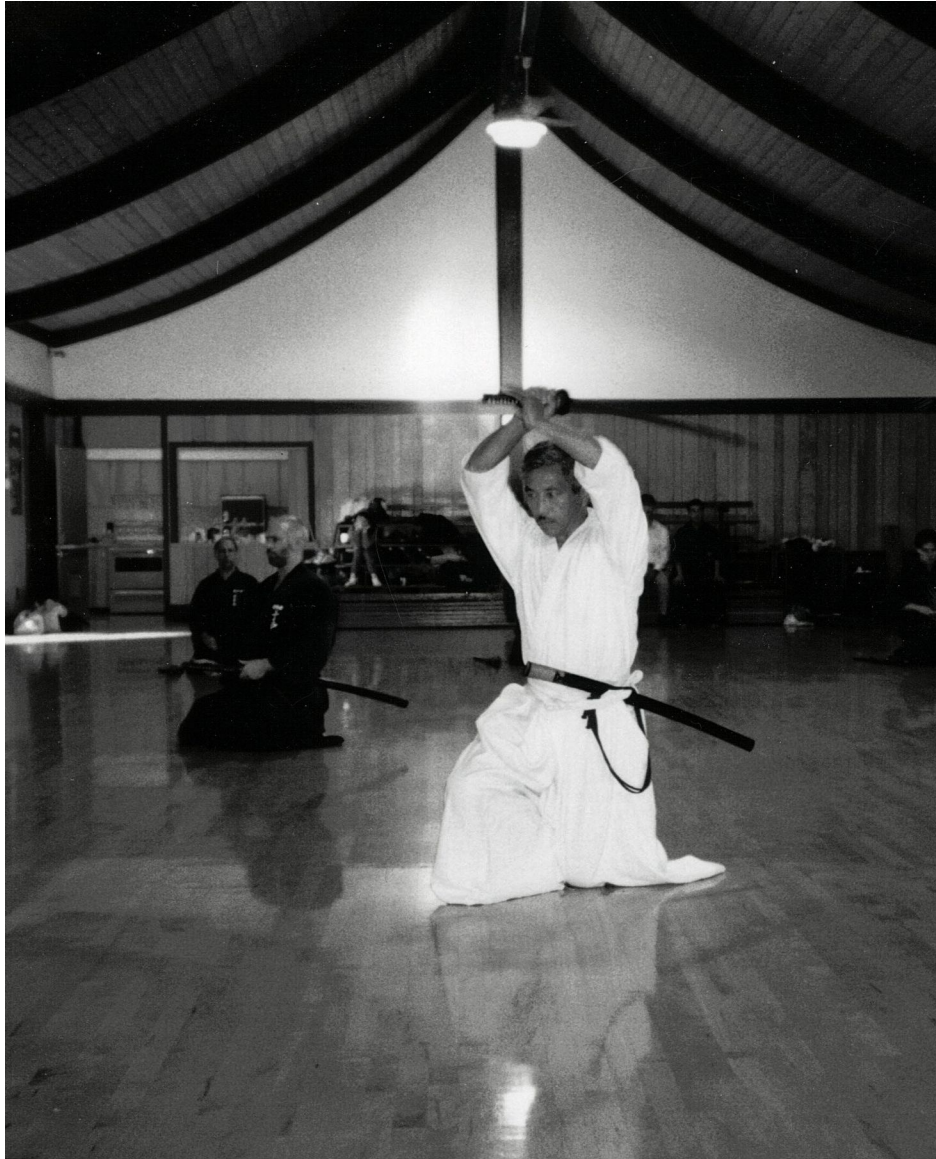


Old Lessons: Things found in an old notebook



The Sei Do Kai, Kim Taylor and some old notebooks

I have threatened for years to go through my old notebooks and type them up. This seems a good time to start the process.

I love reading over these old notes, there are points in here that are still being argued about.

At a certain point, I stopped taking so many notes. First, they got put into a book, second, I got busy, but I suspect the major reason was that I actually paid attention to these notes and stopped arguing with myself about “the right way to do it”. I also stopped being part of the “he said, she said” flip-flops that happen every time you meet a new teacher. Often those flip-flops are simply another way of saying the same thing. Look, at some point you have to stop “learning how” and start to think about this stuff and after that, after you know it, and know you know it, you have to move on to other things. Those other things make terrible looking notes, and a lot of them come from having faith that you really do understand the art.

Does that sound prideful? Perhaps it is, but after a couple of decades you have to at least admit you’ve seen what the arts are supposed to look like.

I won’t promise these are all in order, or that I didn’t repeat some notes, perhaps they were in different books, who knows. Read them as they are, just notes taken in class.

These notes do not include my Aikido training which began in 1980. I got 1st kyu in five years I think, and shodan at 11 years. I taught for a while, dropped out to concentrate on iaido and jodo and then taught again for a few years up to 2019 when the club was canceled by the University of Guelph. 39 years was a good run. I can’t imagine anyone who would want my Aikido notes so they have been largely left out of this book.

1987

Mitsuzuka Takeshi notes, June 28, 1987

[I first met Mitsuzuka sensei in 1983 at an aikido summer camp. This seminar was a San Shin Kai event in Montreal, 1987, and I am not sure if Ohmi sensei was with me.

It was a Shindo Munen seminar but there are a few notes on Seitei as well.

Those who read these notes with a single art as background might not follow them. I was 7 years in Aikido and five in Iaido by this time and my terminology was mixed, they are my notes, after all, and I obviously relied much more on muscle memory than these words.]

1-2 kata, on the nuki tsuke, the point and the edge should be down. (One can interpret anyone's notes incorrectly, but Mitsuzuka sensei was teaching what I would call standard seitei, so my notes today would be that the kissaki is slightly lower than the habaki, and the edge is turned so that the sword is cutting across with a chisel shape, rather than a V shape, in other words, the omote face of the blade is parallel with the floor.)

3. Uke Nagashi, go up to the knees, draw and turn left with the left foot and the right leg as you do saya biki. That is, right upward, left foot by the right knee, then cut kesa giri to level. (This I would not teach today, the tip should be lower at the end of the kata for the first five kata.)

4. This is not a fast noto, go slow.

Shindo Munen Ryu

[Just my notes, I've written a book containing this school. This may have been my introduction to the set, I'm not sure.]

Noto is from gedan gaeshi zanshin (Sword down to the floor). Up to the left shoulder then pinch with the left hand on the habaki, right hand under the hilt, left to saya. Step back with the left leg to draw to the saya mouth. Step back with the right leg to place the sword in the saya.

1. Iwanami (rock wave)

Right, left (grasp hilt), right, draw and cut kote (like #5 seitei). The point stops in the "middle right" and at shoulder level.

Then step back with the right leg and cut in left hanmi, step forward with the right leg and cut in right hanmi.

Move up to eye level "seigan", then down to gedan gaeshi zanshin and noto.

2. Uki Fune Gaeshi (floating boat rollover)

Same start as 1. Cut kote, step back two steps and cut right hanmi (shomen), step forward two steps and cut right hanmi (shomen) then guard, step left and cut yokomen to left hanmi kamae with the sword point back behind (edge toward leg)

Step right leg forward to seigan and then noto.

- Not a guard, but cut up under the kote. Now step forward under the sword to cut kesa giri, that is, move forward.

3. No Arashi Gaeshi (field storm rolling)

Same as 2. But on the third step turn left to ushiro and step right left to cut kote, then finish as in 2.

4. Utsu Semi (sky cicada)

Step right foot, grasp the tsuka with an underhand grip and draw, step with the left foot and stab backward over the left hand (with the saya held) and sword edge up. Step with the right foot, drop the sword and stab forward two handed (edge up, both hands same grip (like kaeshi tsuki). [I'm blanking on kaeshi tsuki, I'm thinking jodo but I hadn't started... ah, Aikido jo kaeshi tsuki. I use a lot of aikido terminology at this stage.]

Step back with the right foot and stab ushiro, edge up.

Let the sword drop, change to a normal grip and cut shomen, stepping forward with the right foot to right hanmi. Turn left to ushiro and step forward with the right foot and cut shomen uchi.

Seigan and then noto.

-Stabs are to the abdomen, tip is up. On the first ushiro stab, the left foot is straight, the right hand is close to the body (arm touching) look to where you are stabbing.

-After the last tsuki, change the left hand as you move forward, the right hand is changed in stance

5. Matsu Kaze (pine tree wind)

Start as per 1. Cut kote, move the right foot to right hanmi on the migi side (from shomen). Turn ushiro and cut shomen, right hanmi

Seigan and noto

-Like Sanpo Giri (3 cuts, not the same order or hanmi) [at this point, hanmi means left or right foot forward to me, hip angles are not specified by the term]

6. Zan Getsu (hidari) (waning moon, left)

Start as in 1. Cut kote (right hanmi), swing the left foot half a tenkan [aikido term] to face left, cut shomen. Up to jodan no kamae with feet together (right foot comes back) then cut to right hanmi (right foot forward).

Seigan, step left right left up to jodan gamae. Then step back (left foot) to right hanmi and lower to seigan, then noto.

7. Zen Getsu (migi)

Same as 6 only the left foot moves forward after kote, and turn right in right hanmi, then as for 6.

8. Do To Gaeshi (angry waves rollover)

Draw, step right foot to right hanmi, cut one handed shomen to the neck. Step left, right and cut shomen to the groin. Step with the left foot and cut kesa giri.

Step right to seigan and noto.

9. Rai To Gaeshi (thunder storm rollover)

Start as per 1 to cut to kote. Step back and to jodan gamae, right foot then left (the left step is short, sword to the right side of the head) then glide step into right hanmi as you come down to hit the sword coming to your do, hit with the ura shinogi. Keep contact and slide step (still right hanmi) 1, 2 steps. On the third the left foot moves out to cut in kesa giri.

Step forward to seigan and noto.

10. Yo To (forward sword)

Start like 1. Then after the kote cut, step forward left, right, to right hanmi and cut shomen, then move up to seigan, and finish as in Zen Getsu.

11. In To (withdrawing sword)

Same as 10 but step back right left to right hanmi, not forward.

12. Ina Zuma Gaeshi (lightning rollover)

Step right, left, right, draw and cut shomen one handed to the neck. Then step left and cut kesa giri.

Step right to seigan and noto.

June 29, 1987 Mitsuzuka Takeshi seminar in Montreal

Muso Shinden Ryu, Shoden

These notes imply that I was relying on my previous instruction in Shinden Ryu.

1-4 Shohatto to atarito are the same as I was taught

5. Inyo Shintai, straight back

7. Junto- draw completely to the side and come up to hasso gamae facing 45 degrees to the right, then cut. (goes to the front of the head, not back, the angle of the blade at rest)

6. Ryuto draw and avoid together. Step 90 degrees to shomen, not 135, cut with the kissaki up and don't switch to the front for noto

8. Same

9. Seichuto same

10. Koranto Same

11. Gyakuto Inyo Shintai. On the first noto keep the right hand rolled forward over the tsuka, grip and draw so that the back of the blade contacts the sword cutting for the leg, then switch the hand to cut to shomen

12. Batto Draw as you raise the sword to jodan. Stand almost up, then cut down as you drop back to your knees.

July 11, 1987 Iai in (old JCCC) Toronto
Ohmi Steve Judy and Kim.

Shindo Munen [seems to be some other instructions as well]

Points to work on: Kirikudashi Shomen cut. Cut is to horizontal, not lower. Start the power further up the arc, I whip forward like casting a fishing pole, this is no good. (Must make the tip describe an arc, not a parabola) Retrain.

Kamae: Jodan, my arms are usually too wide at the elbows, this may be due to poor left hand placement on the tsuka. The left hand is 1.5-2 fists over the forehead. Start wringing from the top, power all the way through the cut. This angle for jodan (diagram with sword at 30 degrees)

Seigan: Tip to the throat, wring hard with the left hand, lightly with the right. My left hand is not wrung far enough. Don't strain so far forward, keep the arms at a natural bend.

Chudan: Wring, the sword is at horizontal, no lower.

Hasso: Left armpit holds paper, right armpit holds an egg. Sword at this angle (diagram with sword at 50 degrees).

Finish Kesa giri to sweep behind (gaeshi) don't lean forward so much. The edge ends up further rolled over than I do it. The angle of the cut to the front more 70 degrees than 45 degrees (diagrams again) so watch the sword angle as I'm cutting. Don't take the right hand off of the tsuka.

Noto is OK for Muso jikiden. Muso shinden I should meet in front of the tanden at 90 degrees, as I pull the saya back (keep the little finger on the belt) keep 90 degrees, then move the saya to sheath the sword.

Chiburi: Out to the side, standing and kneeling are a different position. See later!

Exercises to do: Practice stances (2) Jodan, Chudan (2) "withdrawing" (ie low and pointed behind with the edge facing away from the leg) [waki of course], seigan (2) and Hasso.

Cutting on 1 knee to practice cutting to horizontal.

Walking forward to push the hips, concentrate on jodan and power from the top, check chudan and seigan hand positions.

Standing in horse stance

Chiburi, out to the side (eg. tsuka ate in seitei). Kneeling = 20cm to right of right knee only, no further. The tip is slightly depressed. Do not whip the tip out, just move it. Standing (eg. Oi Kaze) the chiburi is further out to the side.

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Toronto iai practice July 18, 1987
Ohmi, Judy, Steve, Kim

Seitei #3 Uke Nagashi – no pause with the deflection and cut. Work on: Cut is too wide, make it more vertical. At the end the edge is at (diagram, 65 degrees it measures at). The tip is one fist to the left of tanden, (not off the left hip) and finish level.

General: Shomen cut, like someone is holding the tip at the top, the left hand 70%, the right 30%. Spring up and over in an arc. The arms pivot on the shoulders, don't straighten them. Put power in the tip.

Noto. Draw out to the tip over the mouth, quickly, then sheath it slowly.

When turning kaiten, [180 degrees] don't let the tip drop which means a relaxed left hand, which reinforces the slide forward and whip motion (NFG).

#4 Tsuka Ate: (Omori and) chuden, the right foot is almost flat. Okuden, the foot comes further off the floor.

The thrust back goes to the solar plexus ie the tip is up, not down. When turning back make sure the leg and foot line up, there is a slight forward shift on the main forward cut.

#5 Kesa Giri Note to self, don't lean forward and the second cut is easier. Cuts more vertical than I've been doing, (diagrams) 65 degrees not 45. Hasso is zanshin, go up to hasso slowly

#6 Morote Zuki. First cut to throat level only, move forward to the sword then thrust to the solar plexus. Leave the sword in place (tip) pull and turn to cut to the rear Turn and cut to the front, don't let the tip dip. The draw is up near the left ear, hand lower at the end of the cut.

#7 Sanpo giri Five steps, left foot to right on number four (diagram of feet at 90 degrees, big toes almost touching

#8 First strike is between the eyes. Draw and hold the blade by the hip, not lower Thrust, draw back out to waki gamae then tip level (don't drop it) then up to jodan for the cut

#9 and 10 10, don't forget waki gamae for the last cut.

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Old JCCC practice July 25, 1987
Ohmi, Steve and Kim

Forgot my katana, worked with bokuto

Stances:

Five, go no kamae are: Right hanmi Seigan, tip slightly to the right of center-line to protect right kote.
Left hanmi Jodan
Left hanmi Hasso
Left hanmi Waki
Right hanmi Gedan, Gedan points to opponent's right [left!] knee, (center to right knee)
Feet are placed one fist apart, as if walking, that is, not too far apart. Back heel is 1-2 inches off the ground.

Kendo is a shorter stance than iaido.

No matter what movements are made, keep the tip pointing to the opponent

Hands are over the tsuka (ie wring them)

Left hand is 1 fist out from the belly button

Tip of the sword is at throat level for seigan

Work on 8 cuts (directions, one is a thrust) and use the proper angles, especially the proper angle of the edge for the cut. Follow through of the diagonal cut is dangerous to the knee and foot. Diagonal downward cuts start from Jodan.

Suburi:

1. Draw and replace on knees (seiza)
2. Up to your knees and draw, cut, noto, down and then other leg out (ie Mae with both sides, chudan chiburi).
3. Up on one knee, cut, raise and both knees on ground, cut down as other foot comes forward.
4. Horse stance cuts [what Kisshimoto sensei would later introduce as matawari]
5. Right hanmi cut, left, right hanmi cut
6. Cut both hanmi as walking
7. Turn, right hanmi cut, turn, right hanmi cut etc.
8. Draw to mae cut, noto, draw to tsuki kage cut, noto, draw to yae gaki block, noto – repeat
9. Switching feet without waving the sword around.

That's the end of this journal, most of it, and three more back to 1981 or so, are Aikido notes.

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U. Guelph Sei Do Kai iaido, Fall 1987

First semester of instruction in the instructional system (spring 1987) by K Taylor
[That's where Sei Do Kai started folks, these are the first classes]

6:30-8:30 Monday and Wednesday AC220
3-5 Sunday in AC 204
[neither exist any more, where was 204, the balcony?]

Instructional fee, \$25 per semester.

MW Kim, Sundays Ohmi Goyo sandan Muso Jikiden, Steve Cruise sandan Muso Shinden

Sept 15, 1987 students:
Vignesh Thambiah
Chris Nunan
Bob Yeoh

5 stances, shomen cut, Seitei Mae – Kim.

Sept 20
Sunday: Stretching
suburi -feet shoulder width, cut shomen, drop hips slightly
-cut Left and right while stepping forward
Jikiden, Omori 1-5

Monday: Stretching, stances (seigan, jodan, gedan, hasso and waki)
Suburi -feet shoulder width
step l-r, cut on r
step and cut on l and r
90 degree turns, 180 degree turns (heel-toe)
Jikiden Omori 1-4

Wed Sept 23
Stretching, Muso Jikiden Omori 1-4

Sun Sept 27
Cruise, Seitei Iai 1-5

M/W Sept 28/30
Seitei to #7

Sun Oct 4
Cruise, Seitei Iai 6-10

M/W Oct 5/7

Seitei to #8

Winter 1988

Sunday 3-5, Mon 9-11, Wed 8-10

Jan 6, Vignesh Thambiah, Peter Yodzis, Kim Taylor
Musō Jikiden Omori and Seitei

Sun Jan 10, Ohmi sensei
Vignesh, Bruce Morito, Kim, Peter, Chris Nunan, and Phil
-Seiza nuki-noto (Seitei noto)
-up to L knee, nukinoto (jikiden), change knees
-one step turns (shomen)
-standing Mae – standing chiburi (more flat)

Omori Ryu

Mae

Kim = Nuki to Kiritsuke, tip goes by the ear, not the shoulder,
chiburi out further for a larger motion,
left hand straight up the middle to grip,
if the sword moves too far through, ie past vertical, this is no good.
Kiri tsuke, more power in the left hand, the cut wavers

Yae Gaki

Kiri tsuke (first) watch front knee, must be 90 degrees to the floor
Strong snap to the block, watch the angle of the block, depress the wrist
Move to the sword, don't raise the sword

Kaeshaku

Cut to belt level, still inside your own hip

Tsuki kage

Angle of first cut, rotate the blade strongly at the draw

did all 11.

Jan 17, 1988

Steve Cruise, Kim, Vignesh, Peter, Bruce

Seitei 1-6

Mae

Grasp, rise, draw and cut, no hesitation before the cut

Nuki Tsuke

- cut parallel with the floor, not dropping the tip, (or very slightly down)
- Stamp, full flat foot, different feeling than a silent movement
- cut to the inside of the shoulder, not the outside Major difference from Shinden
- back to jodan, for kiri tsuke means no drop at the back, that is, keep the blade parallel to the floor
- big motion to cut kiri tsuke, the tsuba to the front of the knee
- don't reach forward in the cuts, rise with the whole body straight, don't lean forward
- keep square forward

Chiburi

- Move from the tip, arm parallel to the floor, up to the side of the head, edge up to ceiling (wrist depressed), snap edge up to clear the head, then arm down, wrist depressed so that the blade is flat at the end of the chiburi (not angled)
- tip pointing to a spot 1.5 meters in front
- hand at belt level

Noto

- Right hand out to 45 degrees, then stop, the left hand does the work to insert the blade in the saya. All done at parallel to the floor
- Left index finger totally off of the koiguchi to start the noto, don't pinch, you can use the straight finger to support the blade
- blade and saya remain at 90 degrees until you insert the tip in the koiguchi

Ushiro

- rise and draw is the same

Nuki Tsuke

- as you are turning toward the front and rising, rotate the blade to flat for nuki tsuke
- rotate to square, ie foot and leg parallel
- Steve doesn't seem to close his knees, and left foot slides sideways as he turns to proper position. One fist to the left of the right knee, knee joints 90 degrees.
- stamp and cut
- rest is same as mae
- eyes lead the body on the turn

Uke Nagashi

- Grasp with the right hand, wrists straight (not depressed)
- eyes look as you grasp
- left foot to right knee and saya swings up (koiguchi) but don't pull out of belt
- stand and draw, block forward with the body square to the left, ie don't block on the left side but in front
- left leg is twisted, right hand is straight wrist with the blade flat vs the strike
- Left foot straight back, right hand stays to the right of the head and forward as the sword rotates
- left hand grasps, right hand adjusts so that both wrists are inside (proper tennouchi) as you cut kesa
- upper body stays square for power
- finish the kesa outside of the left hip. Blade edge is tilted to the proper angle, blade parallel to the floor
- there is an extension at the finish (not too close to the body)
- flat noto

Tsuka Ate

- rise straight up, watch for any dip of the tsuka, or lean forward (ie don't)
- strike and stamp, don't over extend and keep the back straight.
- draw and place the mune at the monouchi on the chest, eyes back
- stab back, arms cross at the body, eyes follow the tip back
- stop at the suigetsu
- left foot 90 degrees to the right
- turn back forward, left foot back to exactly forward position, parallel with the right foot

Kiri tsuke

- cut big, tsuba stops in front of the right knee

Chiburi

- like ripping fabric, out to the side, tsuba passes in front of the right knee.
- blade flat and pointing straight forward, right hand at belt level, tip slightly down

noto

- draw back the right foot but don't turn away from square

Kesa Giri

Kiri tsuke

- extension and finish at the outside of the left hip, same as Uke Nagashi
- power in tip
- tip leads up to hasso, square to the front
- slight pause

Chiburi

- same as for Mae

Nuki Tsuke

- don't over extend on the step or you can't go smoothly into hasso

Morote Zuki

- Hilt, (kashira) points at the opponent
- narrow channel for nuki tsuke
- edge up, draw and cut down across wrists
- (same as if cutting the face) Not like Seichuto (tsuki kage), finish with the blade inside the right hip (your own)
- move to tsuki
- turn and shomen, turn and shomen (quicker than I've been doing it)

Finish = 1-6 6x through, count of 4 between exercises (approx 4 sec)

Jan 31, 1988 Ohmi sensei

Mae Jikiden

- Nuki Tsuke higher, across the throat
- hands come up together so they come on left right
- transfer to kiri tsuke should be more vigorous
- make chiburi be more smooth, and wider

Migi/Hidari

- hands start to move, then rising as grasping

Ushiro

- all the previous, don't lean forward, move from the hara not the shoulders

Yae Gake

- Nuki Tsuke to standing, come forward under the blade, then up
- Sei and Do
- for the block, make a full draw then snap down (depress the wrist), block wide and then come back to a position outside the foot if necessary
- move down and under the blade for the final cut but don't bob your head down then up again

Uke Nagashi

- push out the block, sword on a good angle to shed the cut
- the cut is not shomen but not kesa either
- cut from the jodan position, don't cant the blade over
- you are cutting down on the neck

Tsuke Komi

- push forward for protection of the head, even though no contact
- first cut to the throat only, then second cut through to the groin
- Big jodan, make yourself big (throw away your life, determine on Ai Uchi)
- chiburi, don't go all the way right, slide down half the blade again or do the noto without assistance to turn over (lift) the blade.

Tsuki Kage

- Turn until the kashira is pointing to the right hip of the attacker (not left, ie I turn too much)
- Draw and swing the sword in an arc to the left and through the wrists. Reach forward to cut.
- Left foot back, not the right foot.
- stay very low on the nuki tsuke
- in general, standing cuts go down to horizontal

Oi Kaze

- not walking, not sliding, just skim along just barely touching the floor
- do this with hara. Shoulders first, then feet, then hips, then finally hara, these are the stages of practice

Chuden

Yokogumo

-grasp hilt first, then rise and cut as per Mae, R foot forward

2. Grasp first then rise and block as per Yae Gaki, left foot slides back

3. Grasp, rise, cut wrists as per Tsuke Komi left foot back but hara forward

4. Remember there is one person between you and the attacker

-move up and back with the left foot (sideways)

-step and push the middle person forward, out of the way

-left foot on outside edge to the little toe down on the floor

-draw then lay the sword on the far man's shoulder (top and back because he's leaning forward), this is the nuki tsuke

-when you place the sword here, the left foot rolls to the back (over on top of the foot) and the hips down

-reach out to hit the attacker (this is a different distance to the Shinden version)

-turn to forward, left hand on mune

-pull the attacker to your right rear direction, right foot straight back and down on the knee, lined up 45 degrees to the front

-right arm is parallel to the floor, therefore fairly shallow angle of the blade (not 90 degrees to the floor)

-flip so that the blade is parallel to the forward direction (not like shinden)

-move the left foot to pin the sleeve and cut outside of your left knee, wrists past the knee

-get up facing 45 degrees right of forward.

Feb 21, 1988 Ohmi sensei

Warmups

1. Nuki tsuke, kiri tsuke, chiburi to side, noto changing feet
2. Shomen, three-turn, three-turn. Finish parallel to floor, one fist from the hara
3. Kesa migi = cut opponent's right shoulder (left to right)
-start = left straight up as in kiri kudashi, cut shoulder to hip, don't shift hands from tennouchi. Finish = left hand at centerline, kissaki at outside of hip with correct angle. Blade parallel to floor.
4. Kesa hidari = same on other side, right to left
-do the work with the left hand
5. Gyaku kesa migi (left to right)
-start, don't let left hand loosen, keep the grip, left hand in middle, do it from right foot forward
6. Gyaku kesa hidari, right to left, same
7. Koshi giri (yoko giri) – horizontal, start with horse riding stance, don't move the feet, keep the body straight, don't change the hands from tennouchi
-cut from hip to hip, no need to go beyond
8. Shomen kesa migi, kesa hidari – do each separately with maximum power.

Omori – Muso Jikiden

1. Mae – nuki tsuke, knuckles just below the shoulder, tip just below parallel with the floor
-up to jodan with power
2. migi
- 5 Yae gake – from nuki tsuke to first shomen, move forward under the sword then up and cut down to one knee down, faster and more power.
- draw and block, draw down, bending, then drive the left hip forward as the shinogi-ji blocks the sword, ie square to the front, power to the block
6. Uke Nagashi – up to the deflection there must be power there. Back foot is 8” from the left, deflect up, body slightly back, left foot not too high and strong steps down
7. Kaeshaku – middle line, means you are lined up with the back of the “opponent”
-cut to left hip, (left hand in front of left hip) because of this shift to the right.
8. Tsuke komi – nuki tsuke is a deflection and a miss, you must stand up completely straight, not leaning forward before chasing
-noto, at the base (3rd joint) of your index finger
9. Tsuki Komi – stay low so that the right hand is at shoulder height for a cut across the wrists
10. Oi kaze – short steps, practice. Left foot pushing off, right foot “floating” forward. Then both feet, rear one pushing off, front floating.
-Nuki tsuke No pause before kiri tsuke, kiri tsuke = long step for power and to catch opponent.

Kesa (kiza)

(Jikiden calls it kesa, shinden calls it chuden)

1. Yoko gumo -rise after you grasp, draw while rising, step forward and cut horizontal, left knee forward to right foot, cut kiri tsuke

-noto – 1/3 down from tsuba, Omori = 10cm, Kesa = 1/3 Okuden = 2/3

-draw right foot to left knee, then circle out to left ankle.

2. Tora no issoku – draw while rising, left foot back as block cut to right ankle

-left knee down to right foot and kiri kudashi note: step is back

3. Ina zuma – stay low, shoot the left foot back but the body goes straight up as you cut to the wrists, then the left knee down to the right foot and kiri kudashi

4. Uki gumo -step back and away, big circle with hilt,

-up 45 degrees from parallel with floor, look at opponent

-draw up and cut right next to left shoulder to reach opponent's right shoulder.

-place left hand on mune, fingers on one side, thumb on the other, pull back strongly

-flip up to straight back (parallel to front line)

-small move over by left foot to step on sleeve, then sword up over head and a deep cut to left of left knee, left hand well depressed

-clear over knee in smallest motion possible for chiburi

-noto and rise facing about 54 degrees to right of front line

11. Nuki uchi.

March 13, 1988 Ohmi sensei

Kendo no kata, first shoto

Start A (shoto) holds shoto in left hand, B (daito) holds in right 9 steps apart

Start, bow, to ready stance, shoto in right hand at waist level, to right of center, edge 45 degrees from vertical pointed to throat of opponent. Daito at seigan

-3 steps forward, cross tips, feet together, do deep knee bend to a crouch. Stand, drop to gedan, and 5 short steps back

Kata

-B steps back to hidari jodan, A in right chudan

-both move forward 3 steps, A start with right foot, B with left

-B steps forward 4th step and cuts while kiai (ya)

-A slides forward and to the right with the right foot, guard with the shoto (tip to the left, when hit let tip swing back and cut to Bs head with kiai (to)

-Zanshin = move tip of shoto to eye level (changed)

-step back with right foot (about 45 degrees to rear right), lift shoto to jodan then down to chudan with left foot back

-B shortens stance and shifts to face A

-A moves back to original line, points crossing in seigan, lower to gedan

-Start with left foot, step back five steps to start position.

Maai – must move in as in sutemi waza, to be able to reach B with the shoto. Cannot avoid or duck, must throw your body (life) away.

Go no Waza – this is go no waza, that is wait for Bs strike, then strike. Iaido was all go no waza until the middle of the Tokugawa when sen no waza was developed.

Sen no Waza – counterattack as the thought of an attack fills Bs mind, and he cannot move in another direction

Sen Sen no Waza -attack B before he develops the intention of an attack

Iaido – Omori

Mae -Nuki tsuke, no pause before the strike, keep accelerating

-more saya biki

-sitting, no extra adjustments after seiza

-Kiri kudashi, 80 percent of power, not 100%. Use the other 20% to control the cut, no wavering at the bottom of the cut.

-move from the tanden, front foot shifts, not for distance as in seitei

-Chiburi, tip forward and around, always up, it never dips

-at the end, the edge is 45 degrees from horizontal, the blade is not flat as in Seitei

-Noto, should look like the saya pulls the sword in, don't shove the sword into the hole.

-Standing up, straight back during chiburi

-hands up to the tsuka like you are preying, don't drop them on top. Both move together.

Migi – left hand touches the hilt, start to rise while the right hand settles on the tsuka

Yae Gake -no notes

Tsuke Komi – draw and deflect a little more slowly, that is deliberately, not in a rush.

-up and pause a half second before cuts

-Metsuke is 4 yards, when the hands reach the hilt look straight ahead at the opponent's suigetsu

-cut to the neck only, good cut, pause ½ second

-Keep the back straight and the hips dropped, not leaning forward

-Second cut is a big cut, same, keep the back straight

-up to jodan and slowly down

-chiburi, tsuka (kashira) out to shoulder, not by the ear, elbow slightly lower than the shoulder.

Tsuki Kage – turn and cut when the kashira faces the opponent's right side, not the left side, ie cut sooner.

-don't scrunch down too much

-back leg is straight and pushing up into the opponent, not backing away

-big final cut

Oi Kaze – pause ½ second after nuki tsuke

-keep hips at same level

-either noto (o-chiburi or yoko) is OK

Nuki Uchi

Cutting practice

Mar 20, 1988 Ohmi sensei

Haya Nuki Haya=quick Nuki=draw

Haya nuki is from Oe Masamichi, 17th head of Muso Jikiden

-do not demonstrate this in public

-No zanshin, no circle of foot when doing noto, stay up on your toes

1,2,3,4,5,7,6,8,9, uke nagashi=10

-fast noto as in Okuden

[Diagrams of angles]

Omori 1-11

Kesa 1-6

Omori

Warmup, draw with alternate foot forward

Mae

-back from nuki tsuke by your ear

-nuki tsuke, knuckles level with shoulder, tip slightly down, edge angled down

-hands to sword, both at the same time as if to pray, grasp from below

-Jikiden means a big strike in kiri kudashi

-saya pulls the tip in

Migi, hidari and ushiro

-move from the hara

Yae Gake

-move under the sword, don't pull the sword back over your head

-always press forward with the hara

Uke Nagashi

-guard is up ahead of the body as you stand

-angle to face the opponent at not less than 90 degrees

-cut finishes in the center, not at the left hip

Kaeshaku

Tsuke Komi

-metsuke, look up as you grasp the tsuka

-keep the hips and the back lined up, don't lean forward, ie cut with hara

Tsuki Kage

-hand level with the shoulder, reach forward for the opponent's wrists

-left foot goes back, but hara forward

-move under the sword, don't pull the sword back

Oi Kaze

- like a dog chasing a cat, the cat will turn and strike all at once, therefore keep your zanshin throughout
- chase down and nuki tsuke all in one motion, then the timing is like Mae

Nuki Uchi

Kesa (Chuden)

1. Yoko Gumo

- grasp and draw, nuki tsuke, kiri tsuke are like Mae, ie no shift of back knee
- on noto, draw the right foot to the knee and then circle it to the back foot, (to clear the shin guards)
- on nuki tsuke move forward

2. Tora no Issoku

- on the guard move back to deflect the attack
- left knee up to right foot on the cut

3. Ina Zuma

- stand straight up as the left foot shifts back like Tsuki Kage
- left knee to right foot

4. Uki Gumo

- don't drop too far when pushing the near opponent out of the way
- draw up past the ear, this is kiri tsuke, and drop the hips as you strike down on the shoulder, this is a strong movement
- straight arms to drag the opponent back to the floor at a steep angle 20-30 degrees from shomen,
- not to 45 degrees for the step onto the sleeve

5. Oroshi

- attack from the right is a grasp to your tsuka
- both hands on, do a "no" figure (spiral) to avoid and then smash the kashira into the face of the opponent
- right foot stamps on the strike, left knee stays put ie don't reach too far
- draw by pulling the saya back then kiri tsuke, nuki at the same time
- left leg comes up behind the right to make a T shape
- sword to opponent's right shoulder at around 45 degrees
- turn to the front, moving the left knee next to the right foot
- pull back with straight arms so opponent falls down at 45 degrees from shomen
- finish same as Uki Gumo

6. Iwa Nami

-attack is from the left

-up and draw to the front, feet stay where they are

-left foot up to right as you turn, kissaki through the space between forefinger and thumb to turn to the left

-left hand in contact with the right knee as you raise the right knee straight up, keep the sword pointing at 45 degrees to the floor

-stamp down with the right foot and thrust, the stamp freezes the opponent, thrust to the suigetsu

-step so that when the left knee goes down it is at the heel of the right foot.

-the thrust slides under the left hand, the tsuka by the right knee, the right hand ahead of the knee

-turn the point (about 4 inches inside opponent) and pull [push] straight to the right, at 90 degrees to the front (shomen) (tip stays in opponent until pulled sideways out)

-no flip this time, just adjust forward by shifting the left foot and raise the sword directly to the finish cut.

Mar 27, 1988 Ohmi sensei and Kobayashi sensei

Omori

Mae

-nuki tsuke, with tanden, don't lean forward same for kiri kudashi

-chiburi, push forward and out to the side to stab back, don't go too flat over your head or will hit pony tail (topknot)

Migi, hidari, ushiro

-distinct stop at nuki tsuke and the top before kiri kudashi

Yae Gake

-forward, move under the sword then stand up

-draw until 1" in saya, then strong block to 6" wide of right foot, block low to the floor

-don't crouch under the sword

Uke Nagashi

-make sure the sword covers your head

Kaeshaku

-the neck is in front of your left knee

Tsuke Komi

-slower up, pause to let opponent cut then start cuts

Tsuki Kage

-right foot forward, not left foot back

-hand so that index finger knuckle is level with shoulder,

-sword is forward to reach the wrists

-move under the sword

Oi Kaze

Nuki Uchi

Keza [this eventually turns out to be Kiza]

1. Yoko Gumo (Horizontal clouds)

-small circle with right foot, keep shoulders square to the front

2. Tora no Issoku (tiger's step)

-move left foot back to perform the block, don't dip the body too much to go to kiri kudaki

3. Ina Zuma (lightning)

-left foot moves back, tanden forward, as per tsuki kage for sword position

-metsuke, look up at the face

4. Uki Gumo (floating clouds)

-move back, symmetrical stance, look at opponent

-kiri tsuke, back and draw UP and cut down forcefully into shoulder

-hiki taoshi (hiki kiri), draw opponent back to fall at an angle to you (diagram about 30 degrees)

-sword moves 35 degrees, left hand on top, index finger along mune up to last knuckle, keep whole hand on back and in a power position

-hane age (flip over), sword moves back on same line as hiki taoshi for about 6 inches until hands in correct position then flip over so that blade is parallel to forward direction

-up at about 40 degrees from horizontal

-left hand in line with right shoulder

-stamp on sode with left foot then cut low on outside of left knee

5. Oroshi (?)

-"no" motion with tsuka, strike the face with kashira

-draw up and cut down into shoulder while bringing left leg up to right heel

-hiki taoshi is about 45 degrees, opponent falls at greater angle than Uki Gumo

-therefore right leg is not so far back, maybe 90 degrees to hip

-hane age, same as for uki gumo

-shift body behind right leg and cut opponent through lower back

6. Iwa Nami (rock / wave)

-stamp and stab after draw, turn sword IN the opponent

-hiki taoshi, left hand stays on mune in position of power,

- right foot moves directly to side, ie still lined up with left knee [right foot]

-cut horizontal to push opponent over 90 degrees to the side

-sword is parallel to front when draw(push) finished therefore just do hane age with no motion back toward the front before the flip

-shift to behind right foot and cut lower back

7. Uroko Gaeshi (fishscale / rollover)

-up on toes, turn 90 to left and cut

-left foot moves back

-cut not as low as shinden, feet and legs lined up so that if down on one knee your legs would be 90 degrees at the knees

8. Name Gaeshi (wave / rollover)

-same as 7 but turn 180 degrees

9. Taki Otoshi (waterfall)

-stand and back as opponent tries to grab kojiri

-feet parallel, left hand on tsuka

-step forward with left foot and place it in front of the right foot, aimed 90 degrees to the left

-bring tsuka up to chest, both hands on and saya turned so that it is flat on the chest

-kojiri moves down, opponent stands up

-step forward with the right foot, push saya down horizontal and draw, step to other side of left foot and parallel

-turn so that the hips face the opponent, sword flat and above belt, horizontal, tsuka behind hips, ie middle of blade at hips

-stamp with left foot and thrust so that right hand ends up just below shoulder level

-opponent is standing so his suigetsu is at throat level, therefore tip ends up at throat level

-lower (draw out) and both hands on, step forward with right foot and cut, drop to left knee at the same time.

10. Makko (direct cut)

-draw is up, not straight like nuki uchi

Apr 2, 1988 Ohmi sensei

Mae

Nuki

- Jo Ha Kyu, slow faster fastest
- unstoppable once started, but suppressing opponent's draw with ki
- use tanden
- keep kissaki (kenseng) live as you raise to jodan

Kiri Kudashi

- left hand little finger squeezes but don't go up and then down, ie jodan high
- little fingers and thumb pressing down for te no uchi
- cut with tanden, body moves forward foot shifts a little but not foot-body

Chiburi

- forward then back, originally this was forward and up, not around to the side

Same for 2, 3, 4

5. Yae Gake

- step under and up
- big kiri kudashi, but don't go up and over, tip leads hands
- should hurt your hands as you bring it over and down
- no need to drop tip down your back
- on second kiri kudashi don't drop too low, keep tanden moving forward

Uke Nagashi

Metsuke

- look up at his sword as you are deflecting it

Kaeshaku

Tsuke Komi

- big cuts
- looking at the sword, head, body
- keep back straight
- to jodan, keep back straight and tip up with the stomach back

Tsuki Kage

- right foot goes forward
- go under the sword as you are going forward
- big cut
- turn and cut, like mae, jo ha kyu

Oi Kaze

Kesa

-right heel in center of body, don't show bottom of foot, keep the toes off the floor

Yokogumo

-like Mae
-use tanden

Tora no Issoku

-don't crouch to go under sword, use tanden

Ina Zuma

Uki Gumo

-draw up by ear, DROP to cut into shoulder
-hiki kiri (draw cut) to pull opponent down
-Kiri kudashi, drop left hand down so that sword is almost horizontal

Oroshi

-on ate, at least six inches of saya still in belt, ie, opponent is close
-left foot swings into line on the ate [strike]
-draw up by ear, left ankle up by right heel
-draw back at 45 degrees

Iwa Nami

-after the stab to suigetsu and hiki taoshi, no cut but turn the sword as you are sweeping it to the right, you can't twist the sword in the body
-do hane age

Uroko Gaeshi

-a little taller for me, no need to be so low

Nami Gaeshi

-same as Uroko Gaeshi

Taki Otoshi

-step with left foot 45 degrees from forward (not 90)
-press down and draw (use draw at 45 degrees out to step with right foot to 1 fist width to left of left foot)
-sword horizontal and flat, above belt
-not a speed race, check target
-hips square, feet proper distance apart
-stamp with left foot and stab to suigetsu
-pull back to seigan (belt level etc) then up and cut

Okuden

-now this is automatically taught after three years. In Hakudo's time only when the instructor decided to teach it. Not automatically done and not shown to the students. That is, Hakudo closed the screen to practice Okuden

- sitting, right foot is a little wider, knee a little lower
- assumed that cuts are with the hara now, not the arms
- don't teach this, just practice it

1. First strike is like Yokogumo, arm out to 45 degrees right, then let the sword come around for the second, horizontal strike

-choice is head, leg or stomach. Do the stomach, second cut is right to left across the stomach, on this cut the left knee comes forward to the right heel

-continue the motion around to the left and up to jodan for kiri oroshi

-right foot comes forward for this cut

Noto – last 1/3 of blade to koiguchi, fast noto until 10cm of blade (ahead of habaki) left, then slow and move the right foot back and around to finish

2. Same as Tora no Issoku

3. Shoji screen opens, 2 opponents at 45 degree angles appear. [diagram]

-draw up past left ear and cut 1 handed down on first opponent (right) with step of right foot to that direction

-draw out sword and move across so that the sword is in deflection position

-move right foot across to the left and cut (both hands) second person with kiri oroshi

-finish

4. Narrow hallway, opponent right front and left rear

-step up and toward right front with right foot to draw

-stab back to left rear, (like tsuka ate of seitei)

-turn to second opponent, lift to jodan and cut kiri kudashi

-finish

April 10, 1988 Ohmi sensei and Cruise sensei

Kendo – shoto kata

Mae

- for me, jo ha kyu means power for nuki tsuke, it can be slow but it must be unstoppable and constant acceleration
- up to jodan, kissaki by the ear, not the shoulder and especially not below the shoulder
- Kiri Kudashi must be strong and fast, I'm too soft
- chiburi -tip up from horizontal (Ohmi sensei)

Ushiro

- Either very strong ki or exact timing since draw takes much longer
- strong nuki tsuke
- kiri kudashi – no foot and knee shift necessary in Jikiden, shift is from the power, not from the feet. Don't shift if you are unsteady

Yae Gake

- also for Ushiro, start with two fists between knees, grasp tsuka, knees pull together to one fist width, draw and cut
- Nuki tsuke should be wider for me, ie sword parallel with the front line
- to move under sword, don't bend forward but slide up to the sword with the back knee then stand
- use the hara, and especially use the right thigh muscles
- then go up for kiri kudashi
- chiburi -make sure sword moves out all at once, not tip delayed
- not out too far, Ohmi is not completely flat, edge facing downward slightly
- noto
- draw and stand up with back straight, right hand down but don't bend at the middle
- draw until one inch left in saya, then snap directly down to the block
- down to left knee – don't bend in the middle, then kiri kudashi

Uke Nagashi

- on deflection, must show the hit and circle as if being hit, use bokuto to bokuto
- circular motion to strike

Seitei (Cruise s.)

Ganmen Ate

- strike up to face,
- draw and turn all in one motion, hand on hip at belt level
- step and tsuki, left hand still at koiguchi on left hip, not in center (tanden)
- tsuki is straight forward, tsuka lined up with forearm
- draw turn and raise sword, left hand meets tsuka at top
- BIG kiri kudashi

Soete Zuki

- hands on at second step, drawing as turn to left
- first strike same as in morote zuki (same motion)

- this is kiri tsuke (draw)
 - draw back right hand to hip, right foot a bit back too,
 - step and thrust with left foot forward
 - thrust is short (5" along hip) flat and low
 - don't let the tip rise up too much
 - left hand flat to the ground as you present the blade before chiburi
- Note: draw through to thrust in a continuous movement, with respect to recent video from Japan

Shiho Giri

- 45 degrees, hit by lifting tsuka straight up to left shoulder then bring it down
- draw and thrust back, shift feet (recent video) in direction of thrust
- 3 cuts, zanshin and finish
- turn and diagonally back to start point (recent video)

Haya Nuki

- directions as described previously
- techniques are done at regular speed, just quickly between them

Apr 16, 1988 (JCCC) Ohmi Sensei

1. Mae

- more power, nuki tsuke is too high,
 - more power on nuki tsuke, it's not straight across, it's a hump and then a line which is no good.
 - Take the tip across until it's pointing straight forward, no further.
 - Transfer to shomen is crisp
 - no dip, but not straight up either (stab back but don't block your view with your right fist)
- Kiri Kudashi – I cut to right of center, too much right hand
- not to far down with the tip, more left hand for cut
- chiburi – no hesitation, all one move
- NB more Nuki practice, right hand grip, not fingers straight, squeeze the little finger at nuki tsuke

2. Ushiro

- turn-draw-cut is no stopping
- more saya biki before nuki, ie 1" left in saya only

3. Yae Gake

4. Tsuki Kage

- Nuki tsuke needs more practice, cut through wrists only,
- my blade is too low, knuckles at shoulder height
- 1" before cut (in saya)
- stretch forward
- same distance for kiri kudashi (step) as for nuki, don't shorten stance
- big cut

Kesa

1. Tora no Issoku

- 1" in saya before block
- don't look at the tip of the sword, look at the opponent

2. Uki Gumo

- go to horse stance, not too short when step back
- left foot 6-8" in front of right, so that back of left foot can be put down flat on floor
- drop down straight, don't lean forward for kiri tsuke
- back straight

3. Makko to finish

Apr 23, 1988 Ohmi sensei, JCCC

General: Standing and rising should be like smoke rising on a still day, sitting down should be like frost falling on the ground. Sitting still should be like listening to the frost fall
-sitting down, no tough guy moves, the hips and shoulders are still, ie no staggering
-power and skill reside in the technique, put them anywhere else and it's egotism

Omori

Mae

- Nuki tsuke, I'm reaching too far forward, the chest should be more open
- slower for the transfer to jodan and back for a big strike
- less speed and more power to the tip
- Kiri Kudashi, 1- 2" shift only, not too far and no loss of balance to do it.
- keep the toes down, 90 degrees bend at the knees
- Chiburi – power on the down stroke to throw off the blood but you don't have to bounce at the bottom.

Breathing, - three breaths, completely out then start the draw

- breathe in on nuki tsuke so your lungs are full at the end of the cut
- no breathing when you are concentrating, ie trying to hear something etc
- full exhalation means a loss of all power, for example the kiai of kendo or karate are short, controlled strong exhalation with no loss of breath power since you retain the breath.
- Ballet lifts are done with an inhale as the partner is going up, there is strength with the full breath
- My example: Weight lifting, with squats, let down the rib cage and pull back. [I have no idea what that means]
- Kiri Kudashi uses a short exhalation
- Finish the technique as you lower to the floor, the exhalation is finished
- one breath for one technique

Uke Nagashi, you must deflect, you must see the sword hit but there is no stoppage at the deflection position.

Tsuke Komi – up to the deflection, but there is no hit, get our face back out of range of the opponent's sword

Tsuki Kage – long step forward with the right foot, sword up to reach the standing attacker (level with shoulder)

- tip just to the attacker's shoulder, not wider
- Kiri kudashi, long step, body to sword not sword to body,
- when cutting don't bob down, ie hips are lowered and level, don't bend the knees too much

Kesa

Yoko Gumo – Hakudo steps back, there is an old saying that there are no steps forward in Kesa, but at the same time, this step forward occurs. The step is forward.

Tora no Issoku – Up, draw, step back and block

- shinden goes up to the toes, then rise and draw, step back and then block
- jikiden is daw while going up, block while stepping back, ie all together and smooth

Uki Gumo

- kiri tsuke is done with the wrist, not so much relying on the body drop, ie the movement is crisp
- don't bounce at the bottom
- don't lift the sword directly over your head, ie the tip moves up past your ear

Oroshi (Yamaoroshi)

- strike to the face, that is, close, you don't need to reach forward.

June 8, 1988 Ohmi sensei

Preliminary, shomen [shinzen] is to the left of students when they are lined up.

Warm up: Nuki tsuke, kiri kudashi, opening chiburi [yoko presumably], noto to change feet, all from seiza

Omori – Free practice

kiri kudashi – standing, at the bottom 1.5-2 fists out from tanden

-in iaido the opponent is coming to you, so you don't have to reach for him.

-the finish in Kendo is "chasing the opponent" but in iaido he comes into your range

stroke: right hand starts to grip when the arms are parallel to the floor, before that the two smallest fingers of the left hand are used

-smooth stroke, no need to pull back in either stroke, this is a natural arc

-stance – 1 fist width apart for the feet so there is some stability sideways

-stance is long and with iai goshi (drop the hips into the cut)

- cut with the monouchi, don't bounce the sword at the end of the cut

- turns are done heel toe, shifting the back foot ie moving off the line on the toes is unstable

- stay over the big toe, not the outside of the foot

Nuki tsuke, top of the knuckles at the shoulder

chiburi – tip not pulled back so fast as I do, keel the arm in more relatively fixed position so that the tip travels back in a straight line

Practice together

Omori

Mae – timing not 1-2-3-4-5 but not 12345 either, half second pauses, not too long, not too short

-better slow than too fast

-big > strong > fast, not some other order

Yae Gake

-square stances

-watch nuki tsuke for proper height

-move under the sword

block – with back of sword, not side or edge so no damage to the blade

-move under the sword for kiri kudashi

-ready for strike as soon as left hand on

-square lower legs to finish

Uke Nagashi

-this is not a block, but a deflection, keep the sword moving, use the back of the sword (mune or at least shinogi) to avoid damage

-Late Tokugawa, there was a fight between several highly trained swordsmen, the swords were all damaged, lots of edges nicked, lots of scratches and cut off ears. Why? They were not doing proper

deflections and there was too much tsuba to tsuba fighting.

- on the deflection straighten right up so that the sword misses the face
- kiri kudashi – back straight, keep the weight on the toes
- chiburi is 1-2” above the right knee

Tsuke Komi – good kiri kudashi, watch the shoulder, it’s too tight

- jodan is 45 degrees back, left hand slightly forward of the forehead
- up at the draw, = almost touching the shoulder for protection

Tsuki Kage

- not the same as kesa, cut the wrists with a forward move and keep the energy going forward
- note to self, turn edge 45 degrees, do the draw slightly faster and with saya biki, = better kiri tsuke to draw

Oi Kaze

- cutting the back of the opponent’s shoulders

Kesa

Ina Zuma

- LONG step back for kiri tsuke (keep the ki forward, back straight)
- slow for foot draw back and around (noto) ie not too quick

Uki Gumo

- this, oroshi, iwa nami and taki otoshi need hundreds of hours each!
- back step = look directly to the front, not 45 degrees off,
- the right fist is at the hip (front of right leg)
- push middle person out of the way strongly
- left foot toes in a normal position (on balls of foot)
- draw in kiri tsuke, drop the blade precisely onto opponent's shoulder
- drop hips at SAME TIME to cut into shoulder
- left foot rolls over

Hiki Kiri – keep the blade in the palm, not off of

- kissaki ends up approximately by the right knee, no need to pull back further
- draw back at 22.5 degrees (Oroshi = 45 degrees and Iwa Nami is 90 degrees)
- all are the same with the left hand (Iwa nami is Hiki Taoshi not Hiki Kiri)

Hane Age – back along the same line and flip the sword up and over (hands at shoulder level)

- moving the left foot out of the way for the cut

Makko

- faster than Nuki Uchi, clear the shoulder BEFORE reaching for it with the left hand.

Ohmi sensei, June 15, 1988

- when bowing in seiza adjust the sword to a slight angle so that the sword looks straight
- seigan means pointing the blade at the opponent's eye

Suburi 1. Neutral stance, shomen, sink the hips

- start from jodan, horizontal to the floor
- finish horizontal to the floor
- slow up, good cut down
- keep a proper angle on the edge or you are just hitting with an iron pipe (ironstick)
- proper power in tip or not chopping but hitting
- monouchi cuts
- target to chop is at head height
- no bounce or side to side at bottom of cut, just stop

2. Nuki Uchi and Noto (directly from finish position of nuki uchi), while stepping forward with the right leg

- start with feet together, iai goshi, hands on.
- draw and step forward as you cut across
- Noto – bring left foot up to feet together again
- don't lean forward on draw, keep back straight
- horizontal cut, don't pull from the hilt, put power in the tip and push the tip through the target
- cut to chest and cut through to outside the shoulder
- don't let the tsuba touch the right hand, grip further down on the tsuka

3. Kesa Giri

- start from jodan with perfect alignment (I tend to have the tip over to the left)
- feet together
- Migi Kesa, step forward with the right foot, cut right upper to left lower
- cutting with the opposite foot forward is dangerous, you can cut your knee or foot
- start cut at head height although target is shoulder height
- proper angle down is not 45 degrees, but more like 20 degrees
- proper edge angle is very important (I'm OK for hidari, migi is a problem, I think it's because I'm cutting with the right hand, not the left)
- finish inside body line, for Tameshigiri, finish outside the body
- left hand at centerline, tip at hip line
- up to jodan, feet together, pause
- good cut as you step forward
- cut, don't hit
- keep the hips square, don't turn into the cut

4. Kiri Tsuke

- practice draw from okuden
- opponents coming up stairs at you
- wide landing steps
- or opponent in the bushes to the right side of the path as you walk
- from feet together, draw with edge up, (let mune run on saya for nuki and noto, this keeps the edge from chiseling the saya, if edge up, let gravity do it, if not, must hold the sword edge back away from

the saya

- use proper alignment of sword and saya
- draw up and cut down to the right side with strong saya biki
- step forward with the right foot
- keep shoulders square, right hip thrust forward, left foot does not turn sideways to triangle stance and shoulders do NOT turn away from the cut
- finish position is with blade horizontal, outside the right leg and hand at belt level
- target is just outside right foot 4-6"

Okuden noto – tip to koiguchi (top 1/3 drawn across left hand)

- just move the wrist, arm stays in same position
- bring left foot up to right as you finish the noto
- draw again with step of right foot.

Omori

1-4 – On the draw, up to 1-2" left in the saya, you are holding back.

- Watch the opponent and think "don't draw"
- on the last inch, the sword comes out and cuts with full power and speed.

5. Yae Gake – left hip forward, long stance, step back on second nuki tsuke (block)

- drop hips and block about 8 inches in front and 4 inches to the right of the right foot.
- hips square
- make sure the mune is the blocking surface

6. Uke Nagashi – for me, more quick on first draw and up, no delay

8. Tsuke Komi – on the deflection to standing, get up quickly

- draw may be like Mae, but stand up fast
- cut – cut – up is all at the same speed, not cut – cut pause up

9. Tsuki Kage

- angle of blade and level of hand depends on where the opponent is in his cut
- at kiri tsuke ie you must reach his wrists
- hand at shoulder level, reach forward with the sword like Ina Zuma
- Tsuki Kage may be reaching more forward to cut at an earlier point in the opponent's attack

10. Oi Kaze

- like a tiger chasing the prey
- no stamp on the nuki tsuke,
- all smooth and level, no bobbing up and down

Kesa

1. Yoko Gumo – No stamp in Kesa

2. Tora no Issoku – same consideration on the block as for Yae Gake

3. Ina Zuma – same as for tsuki kage

- stay long and low
- hand at shoulder level
- if even closer timing, then the hand is lower, sword will be at a greater angle

4. Uki Gumo – draw and cut down

- the cut down is not too low check seated height of an opponent,
- you won't cut right through and down so drop the hips and the sword at a fairly high angle so it rests on his shoulder, your right hand down by your right knee

5. Oroshi – on hiki kiri, right foot moves back and to the right in a line about half way down the left shin

- big move when shifting the body, stand way up to cut down strongly

Haya Nuki, - 1 to 5, repeated four or five times.

June 22, 1988 Ohmi Sensei

Omori

Bow – start and go down before sensei, finish after he rises. Not at the same time.

1. Mae – move from the hara

- you must pin (freeze) the opponent with power as you draw
- pause then cut is no good, even if powerful, draw and cut is continuous
- a half second pause only, not too long at the end of nuki tsuke
- must be power in the nuki cut, don't let the hips go up and then down, hips go to the proper height and then cut and drive forward as you stomp your foot
- this way the cut doesn't have a wave up and down as the body bounces
- 2 little fingers!!! hand below shoulder
- tip, only the top knuckle is level with the top of the shoulder
- squeeze, the edge angles down, the tip slightly down, never up

Kiri Kudashi

- up to jodan, cut with left hand
- cut with a powerful move forward
- come down the middle (not the right side)
- must move forward with a foot shift (slight) or with pushing the hips forward to reach and cut the opponent

Nuki Tsuke cut is done with the last 1.5 inches of the tip, Kiri Kudashi is done with the monouchi

Move from nuki to kiri – sword tip back with the wrist first, then the arm, with the wrist it's not greater than 45 degrees before the arm moves

- back by the left ear (tip height)

2. Migi – hips start to move just before the hands touch the hilt

- pop [open koiguchi] but don't draw until turning, don't show the blade
- rest is same as Mae

General: For Mae – kashira is lined up on the centerline. Danzaki sensei says that can be blocked easily, should draw to the right side of the line, aiming at the opponent's left armpit. This means he can't block your draw with his tsuka or hand

- the argument for drawing straight down the center with the kashira is it's like a bird catching pole, the pole has a sticky end, it's hard to see when it's coming straight at you. From the angle it's easy to see where the sword is and how it's moving.
- for now draw straight down the middle.

From Migi, it's a full draw, start the cut when the kashira points at the opponent's left armpit

From Hidari, start the cut when the kashira points at the opponent's right armpit, ie the hilt never moves across the opponent's chest

From Ushiro, same as Migi

5. Yae Gake – first noto, hand grips the hilt from the side, draw and block with this grip

- as the sword is moved up to the left hand, take a proper grip. Move the right hand as you cut down (keep the hand closed as you adjust to the proper cutting grip)

6. Uke Nagashi – avoid and deflection must cover the whole body

- cut down to the opponent, not too much angle

- note to self, draw up to cover, tsuba moto at forehead, not monouchi

Kesa

1. Yoko Gumo – no stamp

2. Tora no Issoku – like Yae Gake, ie grip at side of hilt

- draw as rising, no time to go up on toes, then rise and draw

3. Ina Zuma – same, draw on rising

4. Uki Gumo – first step is STRONG stance, right foot a little into the crotch from the seated position

- step over with the left foot, leave the toes in a normal position

- draw and cut down into the shoulder, his shoulder is in front of you, not to the side

- right hand up at shoulder height, no higher, cut down and drop hips

- Right hand ends up by right hip, tip 45 degrees out to right front

- cut 2-3 inches into shoulder

- Right foot moves straight back, then it doesn't move again

5. Oroshi – Right foot back on hiki kiri to level with the left foot

- cut is just below the shoulder blades into the heart or possibly kidneys (kudashi)

10. Makko – draw covers body, “scrapes” the left arm

Note: should get some practice hitting something, check to see if the tire is still around

July 6, 1988 Ohmi sensei

Omori

1. Mae – we have the moves memorized, now working on timing

- Very slow to grasp, rise, cut nuki, ½ second up to jodao, ½ second, cut kiri kudashi
- wait (zanshin) count 4 seconds before chiburi
- Body is still but mind active, ki active
- this is sei and do (sei do sei do sei do)
- chiburi accelerates to a strong finish, feet together
- count another 4 seconds before step back
- step back is SLOW can move forward at any time
- pull out to koiguchi is fast, then in is slow
- sword in at least half way, then sink to one knee
- don't put the sword into the saya, put it into the hara

5. Yae Gake – timing of technique as above

- did between bench and wall, keep right hand closer to body or hit the wall of the hallway on the right side.

6. Uke Nagashi – first step out is not too long. Left heel by right knee so that opponent's downstroke is only 1" or so behind the back

- up and guard, step is only 4-6 inches forward of the left foot since within striking distance of opponent.
- Jikiden, the maai is all within the reach of the sword
- Opponent doesn't shift feet for the second cut
- don't turn too much or you will strike the wrong part of the opponent
- cut through his left shoulder, this is kesa giri

7. Kaeshaku – formal seated position of Mugai Ryu = (always perform in formal clothing, kimono and hakama) tuck in hakama under shins so that opponent can't step on hakama.

- Leave feet uncovered so that you don't step on your own hakama
- watch that the blade and saya are parallel

8. Tsuke Komi – Narrow, draw and up (keep left shoulder back

- work on striking with the monouchi, concentration in the sword tip
- relax shoulders and squeeze with left little fingers, use wrists
- neck body, neck, body, etc as you are moving along [suburi]
- jodan is high about 45 degree angle

9. Tsuki Kage – direct cut from saya to opponent's wrists

- stop with tip in line with right shoulder, not wider
- stay low and reach forward
- right knuckles just under right shoulder level, blade not flat but at an angle so you can't see the edge
- Jikiden distance, therefore don't need "bird walk", use tsugi ashi (following foot) but use a LONG step to cut
- timing in chiburi etc.

10. Oi Kaze – at nuki tsuke = longer pause than 0.5 seconds.

Seitei Kesa (tsuka ate)

- sitting, knee high, foot flat on the floor, not lifted at all (okuden = down and lifted)
- strike to chest of person in front
- turn back, left hand at tanden as thust the suigetsu

Kesa, Makko to finish.

Fall semester 1988 Sept 18, Ohmi sensei

Metsuke – from distant to focus on the opponent as you begin

Nuki – thrust is forward not up and down as you cut horizontally

Kiri – use monouchi, not your wrists

- finish of cut is left wrist, the base of the thumb, at the tanden, not the little finger at the tanden

Nuki to Jodan – slow and powerful, not too fast, half a second pause

Omori

Mae – ki pressure must hold the opponent, press him back

- ki ken tai – spirit, sword, body unified

- must have good nuki tsuke to catch opponent (across forehead or chest depends on whether he rises up or not)

Chiburi – snap to clean blade

- must be prepared to attack again through whole move

Ushiro – Make sure turn is facing opponent directly behind you

- shift of 4” or so is inevitable

- back straight

Yae Gake- for second cut, don't stand all the way up, big cut but keep the hips low

- block = grip sideways on hilt

Uke Nagashi – avoid, then rise to a good block

- check this with bokuto

- small step but must be ready for a long step too depending on what the opponent does

- line up is 45 degrees but may be anything from 30 to 90 degrees.

Suburi – wrist action – attacker does shomen

- defender up and touch, bring the bokuto around and cut do

- example, rise to left of line and cut opponent's right do, straight up to touch attacking blade, step to the right of the line, cut do on that side

- wrist motions

- feet together

Sept. 25, 1988, Ohmi sensei

Mae – pause ½ second between nuki and kiri otoshi

- draw slowly, raise to jodan slowly, cut quickly
- ki and zanshin

Kaeshaku – no noise and no stamp

- neck likely not fully raised, therefore don't cut at too much of an angle.
- one handed cut, note: also 1 handed for uke nagashi

Tsuke Komi – slow draw, quickly up, fully erect and protect yourself by covering with the blade in front of the face

- iai goshi = straight back, don't drop the hips too much
- watch the edge angle
- jodan – big, move the sword 45 degrees from vertical, the spine is stretched up

Oi Kaze – move forward under the sword for the final cut

- keep the body moving forward, don't stand up

Tsuki Kage

- don't bob up and down

Kesa

Yoko Gumo – knees are tight and narrow,

- right foot almost flat on the floor

Toro no Issoku – definite stop as you block,

- must block strongly with strong hip position

Ina Zuma – don't lean forward to cut the wrists

- we start close together in Kesa, therefore the movements are back and up, not forward and up

Uki Gumo – Kiri tsuke strong

- high angle on the sword as strike down on the shoulder
- strong right wrist push
- grasp with the left hand in a pinch motion, wrapping the left palm over the mune
- step straight back with the right foot,
- draw the tip down close to the side [diagrams of these three hiki taoshi angles]
- stamp on sode, it's close to you, don't stamp on the back
- cut his lower back, don't lean over too far (elbows stay above the knee)
- chiburi – just clear the knee, low to the right
- don't make a big move to straighten the back after the cut

Oct 2, 1988, Ohmi sensei

Nuki Tsuke practice

Mae – Nuki cut, do directly from scabbard, don't pull out and around or up and down etc.

- chiburi – Right hand slightly higher than left
- Nuki to jodan, don't block the face with the right hand.
- Nakayama Hakudo practice – Omori 5x through,
- for timing
- more ki pressure forward

Kesa

1. Yokogumo – no stamp

2. Tora no Issoku – long step back,
- strong posture on block, even sideways (square hips)
 - good saya biki
 - move under sword

4. Uki Gumo

- slow push and draw, don't push too far forward (he is moving out of the way)
- draw up past left ear and cut down strongly
- don't twist sword in draw or saya will be split
- on cut down, strong saya biki and left hip drawn back with saya biki
- blade angle is up to rest on shoulder

5. Oroshi

- avoid grab and strike ganmen, between eyes or just below the nose
- draw, hiki taoshi, hane age and finish cut facing forward

Bokuto suburi

Seigan – tip lined up with opponent's eyes, kendo stance

- ki power out of tip to control opponent

Moving – Mae – slide step forward

- ushiro is back
- turn heel toe, sword through waki gamae, then tip drops and up to front as step forward to seigan again.

Left hand, Jodan (flat horizontal only) – slide forward and cut

- no further down than chest = kendo, longer stance and iai goshi when cutting
- finish cut at control point or else get cut
- Eg Musashi – miss = 1”, cut = kill due to miss = sword drops past line of control

Control – center line, between the eyes, above the mouth, throat, solar plexus

- not the stomach since a wound here is not fatal quickly enough

Oct 13, Ohmi sensei

Dress: Hakama worn low on hips, front lower than back and just covering the ankle bones

- front strings in a bow or tucked in at the sides
- gi top pulled down so that it does not puff out over the hakama
- collar should touch the neck, not pulled back like a geisha girl

Release with the thumb: three ways

1. Uchi giri – thumb inside the edge of the tsuba, this is a hidden release and is iaido's way.
- the original way in Kesa was the right hand in the saya over the tsuba, this would allow the left thumb to sneak in and release the sword without the opponent seeing it.

2. Soto giri – the thumb is outside the edge, (on top)

- show the opponent that you are ready to draw

3. Hikae giri – thumb and forefinger together on the tsuba

- usually with more than one opponent around
- more control to keep the sword if someone grabs the tsuka and pulls

Noto: Hide the koiguchi with the left hand fingers for the full noto

- ie hide until the sword is completely in the saya
- forefinger ahead of koiguchi, bring tsuba to fingers, don't open the forefinger to make room

Omori Ryu

Mae – from nuki to jodan, check what the opponent is doing, ie not fast

- move tip beside left ear
- use wrist, then move arm, not at the same time or it will be too wide

Yae Gake – chasing, but slight pause before the step (after the nuki tsuke)

- definite stop (½ second) before the final cut

Uke Nagashi (block and slide off) – draw, guard face

- SHOW definite guard position but stop less than ½ second. Must stop though.
- one handed cut as per kaeshaku, then cut on the first step TON-ton, not ton-TON
- sword doesn't go all the way back as per kiri otoshi

Tsuke Komi – guard here is without a stop since it is not a block but an avoidance or deflection

- jodan (zanshin) is tall, push the sword UP, body stays in proper stance
- chiburi and noto – sword to saya different for different instructors
- oldest is probably to saya with right hand only
- then with left hand helping
- then with left hand, present the sword, then to koiguchi (fish mouth)

Tsuki Kage – right hand at shoulder level, reaching to cut wrists when opponent's sword high

Oi Kaze – nuki is to the back of the chest at the same level as per Mae

Nuki Uchi – draw is horizontal, Makko draw is up

Kesa

Yoko gumo – originally all three of these first three kata were stepping back

- now in Jikiden, yokogumo is forward on nuki tsuke
- try to rise as vertically as possible, no lean forward
- very slight lean is OK
- Noto is zanshin ie draw back and around with right foot ready to attack again

Tora no Issoku – Nuki tsuke on a back step

Ina Zuma – attacker is standing so why down to the knee as doing the finishing cut ??

Uki Gumo – stand and look to right,

- right fist high on the leg, not down by the crotch
- wait for middle person to get out of the way
- hiki kiri – draw right leg straight back (observation)

Oroshi

- small half circle to avoid grab, then straight right at eyes (between)
- after hane age, half standing, not all the way up and pause ½ second just before cutting down
- ie get set then cut and drop

Iwa Name

- draw and turn, PINCH tip (keep fingers curled)
- stamp and stab, hand opens across the top of the blade
- middle knuckle of left index finger and inside of base of thumb to hold down
- hiki taoshi – push to side (can't twist in body)
- half stand to move, set, then cut down
- stamp freezes opponent, then stab

Uroko Gaeshi

- ¼ turn left, opponent is standing

Nami Gaeshi

- full turn

Taki Otoshi

- stand and look back
- next step is quick to avoid saya being grasped
- draw and turn, opponent pulls back and straightens up
- tsuki to suigetsu, blade is flat along arm (kashira almost touches right forearm)
- at same time as stab, left hand adjusts koiguchi to proper position in belt
- pull out to tanden with both hands,
- step and do final kiri otoshi

Oct 27, 1988 Ohmi sensei

Rei – like a rod down the back, eyes 6 meters forward, while the back bends as a unit from the hips

- eyes fixed, ie move down as the bow is made.
- inhale to stomach, as exhale, bow down, as inhale come up
- whole thing is slow

Sageo – hold it in the fingers, put it down along the far side of the sword

- in Sei Do Kai hold the sageo with the thumb (hold the tsuba with the index finger) as you lay it down
- this means sageo is laid on the inside of the sword, side closest to you, we will do it this way

Seiza – don't make a big noise or swing the hips and legs too wide

Omori

Mae – gaze focus on far mountains when standing up

- when you sit, eyes aim closer (4-6 meters) but focus is still on the far mountains
- gather power in hara
- knees 1.5 to 2 fists apart, roll them together
- all parts are slow except two cuts
- draw slowly and explode nuki tsuke,
- less than ½ second pause then up to jodan
- keep force in tip that forbids anyone getting near it, power in the tip
- tip moves slowly around to jodan, pause less than half a second

Note to self – grasp with left hand 1” from kashira, much more power than gripping at the end

- kiri otoshi, full speed then pause
- chiburi is slow with zanshin
- switch legs so that you can stop your motion at any time

General: From jutsu to do, means from worrying about other enemies to also thinking about the opponent, - “praying to” the opponent. If you are not aware of him and of the responsibility for what you are doing, then iaido is just murder and killing ie jutsu

Noto – slow to the koiguchi, slow in

- start to drop as soon as you start putting the sword in

Yae Gaki – like Mae (timing)

- fast on cuts, slow otherwise
- block, pause – slow to jodan on last cut

Uke Nagashi – Uke Nagashi and Tsuke Komi are “go ho nuki” like pulling a radish

- blade comes loose all at once
- chiburi – kissaki is one inch from knee, left hand is diagonally to front rather than square to direction faced

Tsuke Komi – go ho nuki, fast draw and rise – opponent already has a drawn sword and is attacking

- after second cut rise to jodan slowly

Tsuki Kage – on cut don't lean too far forward, right hand below right shoulder
- in iaido you pull opponent into your maai, don't step into his

Kesa

Uki Gumo – on hane age – note to self, make sure left hand has power and arm set before dropping or else body wobbles

Oroshi – avoidance is like “no” symbol and concludes with strike to face
- opponent is leaning over, therefore kashira is at shoulder level, not higher

Iwa Name – opponent is lined up to your left side in same line
- draw and turn, if move left foot to right you will miss to the right of the opponent, therefore move the right foot back to the left to strike opponent in center of chest

Taki Otoshi – stand, opponent grabs kojiri, looking back over shoulder.
- step with left foot just in front of right, not too far or can't hit opponent afterward, look to the front
- push sword down to horizontal, step with right foot out to left foot
- draw and face back
- sword about 1/3 way from tsuba is at right hip, not too far back and not like sei tei
- right hand is closed around tsuba

Nov 6, 1988, JCCC demonstration at Ontario Open Kendo Tournament

Carole G, Chris N, Bruce M, Kim T. and Chris from Takabukan, 5 techniques
Cruise sensei, 7 Seitei techniques
Kobayashi sensei, Tameshigiri

Nov 13, Ohmi sensei and Cruise sensei

Warmup suburi – on twokesa j n teodna, cut down and one knee forward
- high at jodan, parallel to floor and tsuka well back
- about 2 fingers in front of face (kashira)
- cut with good push from tandan, no lean

Bows – First from shinden, blade straight out of belt and down in front.
- tsuka to right side, edge toward you,
- tsuka further away than kissaki
- Last – from jikiden, change
- place kojiri on floor, slide it to the right as you lay it down with tsuka to the left,
- also angled with tsuka further away than kojiri

Mae – nuki tsuke – cut is narrower than Shohatto or Omori Mae

Ushiro – same comment as Mae

Uke Nagashi

- metsuke – look at opponent as hands touch tsuka
- Nuki Tsuke – rise to knees, left foot to right knee facing 45 degrees toward front
- draw and push out solidly up and forward to block
- right foot sets at toes, 90 degrees to left foot
- Kiri Kudashi – left foot straight back (in line with forward line) so that the left toes are on same line as right
- feet parallel 45 degrees to left of front, therefore don't setp away from opponent
- Kesa giri to opponent at 45 degrees left of front, hips and feet square but feet not in usual position
- Chiburi – push tsuka forward to left front
- noto – flat, drop to left knee so that hips and knees are square
- left leg and right foot are parallel and facing 45 degrees left of front
- rise, feet together then turn to front

Tsuka Ate

- From Kesa, one step forward with right foot first,
- lower left knee, bring right foot to left knee and sit in Kesa [actually Kiza, tate hiza]
- keep as narrow as possible, elbows in, right knee up, foot flat on floor
- Nuki Tsuke – rise and back straight
- strike with kashira to opponent's suigetsu (not face) ie keep blade at same level all through technique
- strike hard, don't move right foot too far forward or go beyond 90 degrees and thus lose power
- slowly draw saya back, watching blade
- as it clears scabbard turn 90 degrees, (left leg swings over)
- place mune on chest as far toward tip as possible for a long thrust

- thrust to rear opponent's suigetsu, left hand goes to tanden only, right hand to just above left elbow, tsuba just beyond left elbow
- Kiri Kudashi – pull out, keep narrow as lift blade up to fully extended jodan
- turn to front leg and foot parallel and cut kiri otoshi
- Chiburi – push forward as move out to front and right, tsuba moves in front of right knee
- Noto – keep narrow, right foot drawn back but knee does not go wide

Kesa Giri

- metsuke on standing is straight ahead, not down
- nuki tsuke on third step
- draw straight forward, not down, cut in gyaku kesa until right hand is about level with right shoulder
- let blade turn
- Kiri Kudashi – as blade turns bring left hand up so saya is in proper position, koiguchi on centerline
- grasp tsuka with left and cut kesa giri
- Chiburi – move tip first, take ½ step back with right foot to hasso gamae, pause
- snap blade down to right front as step full, step back with left foot
- left hand drops straight down to koiguchi and turns to receive blade, no more motion of left hand
- Noto

Morote Zuki

- Kiri Tsuke – on third step draw with edge up,
- cut across wrists, finish with right hand level with right shoulder, not lower
- Kiri Kudashi – bring to tanden, step and tsuki
- short thrust so as not to go right through opponent
- heep toe for two cuts, (rear and front)

Sanpo Giri

- Kiri Tsuke – three steps then left foot 90 degrees in front of right, then draw and step right
- one handed kiri otoshi (therefore still five steps)
- Kiri Kudashi – heel toe and bring to jodan, one motion, good high jodan and back or else it gives small cuts
- turn to right, move left foot first
- bring right foot to left and step
- move left hand first to move sword (don't raise tip then turn)
- Chiburi – step back ½ step as up to jodan (no tilt), then full step to snap down

Ganmen Ate

- Nuki Tsuke – on third step make steps normal walking distance, ie short
- strike up to middle of eyes as stamp down
- draw blade out slowly and follow with eyes
- when clear turn heel-toe and put tsuka on right hip
- left hand holds saya parallel with blade, therefore one horizontal line from kissaki to kojiri
- Kiri Kudashi – full step and thrust to suigetsu
- pull out and turn right foot 90 degrees to face left,
- raise sword with right hand over head as you move the left foot over
- up to jodan and step and cut (not heel toe turn)

Soete Zuki

- Nuki Tsuke – third step is 90 degrees in front of left
- draw and cut like morote zuki but finish lower
- Kiri Kudashi – Pull back, shift right foot back and turn 45 degrees out to right, hip twists
- left hand on mune, close to tsuba
- grip with left finger and thumb so blade can't be knocked down
- tsuba on hip
- step forward with left foot and thrust about 10 cm and move right foot up (to original spot)
- still 45 degrees
- Chiburi – present sword flat across back of left hand
- hips still turned so tsuka behind kissaki
- not turn right foot to parallel and left foot steps back and chiburi
- Noto – when step up and turn, should be on same line as start

We come to several pages of Aikido weapons practice which I will skip. We were doing bokuto and jo and they were being done on alternate days, from a quick look it seems that iaido was being done Monday, Thursday and Sunday while Aikido weapons class was Fridays. Aikido would probably have been Tuesday and Sunday? Saturday?

Nov 27, 1988, Ohmi Sensei

Omori Ryu

Mae – draw slowly then explode, jo ha kyu

Yae Gake – move forward under sword, as you rise up, don't rise then step, don't stay crouched

Uke Nagashi – largest stamp is the first, no long pause at the block

Tsuke Komi – kiri otoshi, both, keep the hips down, back straight
- up slowly to a bit zanshin (jodan)

Tsuki Kage – to turn and cut wrists

Oi Kaze – Nuki tsuke then ½ second to a strong kiri otoshi

Seitei gata (no notes)

OK short post so we'll go on to the next practice with Ohmi sensei

Dec 3, 1988, JCCC, Ohmi Sensei (Carole, Chris, Kim and (Shona))

Yae Gake

- nuki tsuke (1) – no pause before cut, keep motion going
- Kiri Kudashi (1) – move forward and up, cut using left hand
- Nuki tsuke (2) – draw and pause then vigorous block
- Kiri Kudashi (2) – LEFT hand
- chiburi – shoulders relaxed and open

Yoko Gumo

- sitting – right foot mostly on ground
- heel in and touching left shin
- right foot on centerline

Tora no Issoku

Nuki Tsuke – draw is horizontal, not down toward floor

Uki Gumo

- first avoid, directly up and step out, don't flip foot under first
- tsuka points out along inside of left leg, not too far over to the left
- around and push, no up and down motion of the hips
- nuki tsuke – sink down low with good saya biki

- hiki kiri – blade from first knuckle of index finger through middle of palm heel
- squeeze with finger tip and base of thumb
- keep fingers out from under edge
- finish = stand and step back diagonally to starting position

Cutting practice – Shomen, kesa, yoko, gyaku kesa

1989

January 7, 1989, JCCC Ohmi sensei (Kim and Chris N)

Sageo – thumb on tsuba, hold sageo in fingers

- to far side of sword for to rei
- index finger on tsuba is on near side (edge side) for to rei

MJER text book (Mitani?) says index finger and hold sageo with thumb, therefore we will also do it this way.

To Rei – tsuba lined up with outside of left knee

Omori Ryu

Mae – rise up and flip down toes all at once, not up then flip

- Kiri Kudashi – stages of cutting: Hands, feet, hips then tanden
- try to use the hips for the cut, not the hands
- cut with the left little and ring fingers
- Chiburi – push forward and then around, don't let the kissaki drop
- to the side then up by the head
- (younger sensei in text) – keep the tip up, his father keeps the tip down, lower than horizontal
- Ohmi sensei's instructor – keep the tip down so the blood does not run into the tsuka – Ohmi sensei has tried this with water and it does not run down the blade in this short time
- do not cut off your hair – at the side move the tip up and over
- some sensei snap the sword around and down in front of the face

Ushiro – opponent is directly behind, when you turn where are you facing?

- Jikiden is knees apart, as you start to rise bring the knees together
- for ushiro bring the right knee over to the left, therefore you are only 4 inches to the side of the opponent

Tsuki Kage – move to the sword after the first cut,

- bring it to horizontal at jodan

Kisa [from Kesa, getting closer to Kiza]

Uki Gumo – fairly quick first step to avoid grab to tsuka

- step across, raising tsuka over middle man's head but don't actually push the middle man over, just that motion

Oroshi – small circle to avoid grab, not too big

- thrust to center line, but not too stretched out since opponent is leaning in
- cut to shoulder, so left foot brought up to right so that feet touch

Taki Otoshi – stand, don't change rear foot position, it points roughly 45 degrees left of front as you look over your left shoulder

- push down tsuka

- step with left foot just in front of right and pointed 45 degrees left of front
- keep sword lined up with the original direction, blade flat
- thrust the suigetsu, then pull out to establish seigan, don't pull it too far back

Okuden

Kasumi – mist

- start like yoko gumo but miss, cut is to outside shoulder
- turn sword over and cut back along stomach as left knee up to right foot, miss again
- continue motion up to jodan as right foot out to square again and cut kiri oroshi
- Chiburi – ½ to 1/3 from tip to koiguchi,
- in quickly to 10 cm then bring foot back and around as put in slowly for rest of move

Tozume

- in a doorway, opponents at 45 degrees left and right front
- up, leave left leg in same position (45 degree angle to front)
- up on toes as you draw up by ear, cut first opponent forehead to neck, right hand at waist level
- reach is comfortable but long (cut is like sanpogiri of seitei...huh?)
- Move right foot to face 45 degrees left, bring sword over past guard position to jodan
- grab with left hand and kiri oroshi
- finish and stand facing 45 degrees left of front

Towaki

- opponent in front and to rear (or at angles)
- rise and draw, keep tip very close to hand
- saya biki and kissaki just above left hand
- left leg does not move as in seitei
- stab back like in tsuka ate of seitei
- finish like tsuka ate, ie kiri otoshi
- opponents directly in front and back OR right front and left back, diagonal is preparation for shiho giri

Not taught, shown is Shiho Giri

- first thrust like third above, to left back
- then through guard position to cut right back
- cut is on outside of right knee
- turn counterclockwise to cut opponent at left front
- then cut opponent at right front

Finished with Makko from Chudan

Jan 8, Ohmi sensei (Guelph)

Okuden (Kisa) – 8 kata

1- Kasumi (mist)

- 1 opponent, jumps back

Nuki tsuke – start like Yokogumo

- make first cut like a hit, a proper strike

- when right arm is at 45 degrees from front, THEN turn over blade. (Don't twist it half way through the opponent.)

- Kiri Kudashi – As the blade turns over the right arm can move back to 90 degrees but not more than that.

- cut back by stomach level

-Targets are forehead (eyes), throat, chest, stomach, knee, all should be understood

- Miss again

- cut while left knee pulled up and past right foot in an attempt to reach the opponent

- cut through and continue smoothly up to jodan

- grasp tsuka with left hand when in jodan then cut kiri oroshi down to horizontal only (same for all Okuden Kisa)

- Chiburi – same as for Kisa [chuden]

- Noto – mune ½ to 1/3 from tip to koiuchi and draw out

- in quickly until 1/3 from tsuba, then slowly in the rest of the way as pull foot back and around

Sitting, right knee wider than in Kisa, foot on edge

- draw is same as kisa

2. Sune Gakoi (shin cover or guard)

- Opponent sitting, cuts for knee

- just the same as Tora no Issoku except for start (sitting position) and noto

3. To Zume (door close/near)

- Shoji screen opens, opponents on either side at 45 degree angles

- Kiri Tsuke – draw up past left ear (“cut off your left ear”)

- step out to the right with the right foot (left leg stays in same position)

- Cut one handed down to throat level

- right hand same height as left, ie NOT close to body

- Kiri Kudashi – move sword over through guard position to jodan, facing left front

- grasp hilt when in jodan position

- feet now lined up to 45 degrees left front

- kiri otoshi

- Chiburi and noto like Kasumi, stand up facing 45 degrees left front.

4. To Waki (door/beside)

- 2 opponents either in front and behind or at right front and left rear

- Nuki Tsuke – draw and clear tip (right foot out to proper 90 degree position, left stays at 45 degrees)

- keep close to body and thrust back like Tsuka Ate (seitei)

- shift back when thrusting, right foot planted, therefore shin on an angle from vertical

- Kiri Kudashi – turn back to face forward opponent

- shift left knee toward right foot as raise blade to jodan
- grasp with left hand
- move right foot to 90 degrees and cut kiri otoshi
- shift of body with move of left knee frees blade from rear opponent
- Chiburi and noto same as Kasumi

5. Shiho Giri (4 sided cut)

Note: due to a 30 year gap in practice at the start of the Meiji period (1868-1900) there is some doubt as to the absolute form of the techniques. Old writings say do not move either foot during this technique. If the opponents are lined up as a square around you, it is VERY difficult to hit number 2 (right rear). Mitani sensei the elder strikes the opponents as 1- left rear thrust, 2- right, 3 – left front, 4 – right front. Mitani junior strikes in the X pattern. We will use the X pattern but we will move the right foot as needed.

- Nuki Tsuke – draw and stab back to left rear, like in To Waki – right foot is 45 degrees to right front
- Kiri Kudashi – Move blade to jodan through guard position
- to jodan as move right foot over to 90 degrees right from front position, (have moved it 45 degrees already)
- cut kiri otoshi to right rear opponent outside of right knee (left leg hasn't moved yet)
- move through guard position to jodan facing left front
- right foot moves to line up with left leg facing left front 45 degrees
- cut kiri otoshi to third opponent
- move through guard position to jodan facing right front
- both legs lined up facing this position
- cut number four in kiri otoshi
- Chiburi and noto as per Kasumi, stand facing right front

6. Tana Shita (under porch (grape arbour?))

- hiding under a house (crawl space), move out to strike opponent
- Nuki Tsuke – as draw out blade, slide right foot forward and bend over
- don't rise up on left knee
- clear kissaki and raise blade over head, close to head and down back
- almost touching back as you bend over,
- bring left knee up to right foot
- kiri kudashi – all at one time: straighten back, move right foot out to correct 90 degree position, cut kiri otoshi with a big movement
- Chiburi and noto same as Kasumi

7. Ryojume (both sides close)

- in narrow hall, almost crouching both knees, opponent in front
- Kiri Tsuke – rise to normal position as you draw out (right foot forward to 90 degree position)
- no cut, just bring to seigan position
- Kiri Kudashi – Move left knee up to right foot and pull blade in slightly
- move right foot out to 90 degree position as tsuki to opponent's suigetsu
- pull out and raise to jodan
- do normal kiri otoshi (with slight shift of body?)
- Chiburi – due to narrow hall can only move blade to just beyond right knee, no further
- Noto – can't bring around horizontally, must move tip up and over to koiguchi – draw out slightly shallower than 45 degrees to avoid right hand wall, but not straight forward

- replace but don't swing right knee out to right, since would hit wall

8. Tora Bashiri (tiger's run)

- in spirit of Oi Kaze, 2 opponents, both in front
- Nuki Tsuke – Opponent several steps in front
- grasp and rise, don't flip down left toes but immediately step out
- 4 steps to cut starting with left step (number of steps variable according to need)
- step left, right, on left draw out, on right cut horizontally (like Oi Kaze)
- Kiri Kudashi 1 – Drop left knee down beside right foot as raise blade to jodan
- move right foot out to 90 degrees, and cut kiri otoshi
- Chiburi – normal
- Noto – replace blade and draw right foot back to left knee but don't circle around to left foot
- Second opponent now comes at you
- Nuki Tsuke 2 – Rise to standing position,
- step back 4 steps starting with right foot
- on third step draw out and on fourth (left foot moves back) cut horizontally
- Kiri Kudashi 2 – bring left knee forward and set down at right foot as raise to jodan
- move right foot out to 90 degree position and cut kiri otoshi
- Chiburi and noto as per kasumi

Notes on testing: [This is Sei Do Kai testing which was done for a few years]

5 techniques, Carole all Omori, Bruce, Chris, Kim are Omori and Kisa. Starts outside dojo, all actions are tested. Line up 45 degrees to right from shomen. Carry in with left hand, to rei only. All straps done up. Express ki, not technical prowess.

Jan 14, JCCC Cruise sensei
Seitei Gata

Uke Nagashi – angle to face when cut kesa is more 22.5 degrees than 45 degrees (observed)

Ganmen Ate

- short third step and strike to center of forehead
- close to body
- metsuke is horizontal
- draw and watch koiguchi as you do so
- turn in one motion, 180 degrees
- blade on hip, sword flat horizontal, saya horizontal
- strike up on angle to suigetsu, watch the tip
- pull out, right foot turns 90 degrees, shift the left foot as you turn and raise the blade close to the body

Soete Zuki

- draw with left hand at shoulder level (like Morote Zuki)
- left foot back as cut down diagonally so that right hand at same height as left
- body is square to line of attack
- pull sword so that tsuka is on right hip
- right foot back, heel touches (even with) left toes and 45 degree angle to right front
- hips turned out of square
- left hand on top of blade, flat, pinch between thumb and index finger, mune runs down beside index finger, not under palm
- step forward with left foot (one sensei = stick it here, no shift of right foot)
- thrust 10cm only, small shift with rightfoot
- not too far forward since no room, stick it in about 4 inches only
- hips still turned out of square, right foot still angled, right heel lined up behind left foot
- “present” slowly, with correct position to hips square as move right hand forward
- left hand stays still
- blade is angled down at tip and tip further forward than tsuka
- blade at suigetsu height, not shoulder height
- left hand still flat
- Chiburi – step back as chiburi, blade cuts in direction of edge, not down like a block (Yae Gaki)

Shiho Giri

- third step is short as hit top of hand
- draw slowly and watch, turn feet to parallel, facing 45 degrees left front (shoulder width)
- long step to left rear as stab back like tsuka ate
- right foot follows, shoulder width
- turn clockwise to right front again
- raise blade close to body
- step short as cut
- 90 degrees clockwise and cut
- 180 degrees counterclockwise and cut
- up to jodan with short step back
- Chiburi and noto, should be back on original line with small step max

Jan 29, 1989, Ohmi sensei

Omori

Mae

- return of the blade to jodan, not fast, but not too slow either, don't exaggerate either
- keep power in tip
- move up on centreline with right hand, don't block your sight
- pronounced drop of tip at end of kiri kudashi as vs slight dip for Kisa and Okuden
- Chiburi – Kim – too low at end, should finish fairly wide and at level of left hand, not below, therefore more flat motion down from head

Tsuke Komi

- Nuki – like pulling a radish (go ho nuki)
- not real fast but steady pull
- don't jump up to top
- move sword VERY close to body
- don't shift right hand to one side
- Kiri Kudashi – hips same level
- don't lean forward
- keep back straight
- Jodan – big motion, as big as possible

Kisa

Iwa Nami

- draw, turn tip
- pull left foot up to right and stab back to opponent ON AN ANGLE to hit him
- lift right thigh so that it is level with floor
- keep right hand on knee
- hiki taoshi
- hane age – ush with left hand, flip over sharply
- * change here, move left knee over to right foot,
- then move right foot forward when you cut.
- same for Oroshi

Okuden

Sitting – right foot in center, not by left leg

Kasumi

- normal nuki, like yoko gumo
- go slow for the first year, to get the cuts down properly
- first cut across, just out to normal step position
- then turn over blade,
- keep blade at same height, but lean forward from hip to move tip down to lower level
- don't bend the back, dip the head or lower the arm
- second cut as you move the left foot forward

- Kiri Kudashi – cut until tip just below horizontal, not as angled as seiza
- Noto – quick until at least 1/3 of blade left outside

Tozume

- Metsuke – look forward
- as drawing look at right opponent
- cut then look at left opponent before sword moves over to strike him
- Noto – looking to left, but be aware of right opponent as well

To Waki

- Nuki – draw toward first opponent to keep him back, no tsuka ate
- move right foot on draw
- Thrust back with small move back, do not move left leg from original angle
- pull out tip but don't move front leg around
- pull out with body turn to front NO BODY SHIFT
- left foot still not changed in position
- Kiri Kudashi – small shift forward like normal
- align back foot now
- no shift like shinden omori

Shiho Giri

- first overhead strike is kesa,
- then align feet for rest of strikes
- last strike – shift right foot THEN left foot, don't spin on knee

Sei Tei Gata

Kesa Giri

- turn blade all the way over during draw, don't just turn ½ way

Morote Zuki

- cut is across face, not wrists

Sanpo Giri

- three steps only,
- plant second facing forward
- draw and step out on third directly
- through guard positions to jodan

Soete Zuki

- on pull back to formal stance body moves up a little

Shiho Giri

- must finish at starting line
- on thrust back, place mune like tsuka ate

Feb 19, 1989, Ohmi Sensei

Discuss Seitei changes

- sageo optional 1-3 dan, required at 4dan and above, use koryu style.

Mae and Ushiro – kneeling foot must be lined up, can't be turned slightly like old way

Uke Nagashi – must block with body square, not ½ square (handachi)

Kesa Giri – draw and cut, sword can travel up to vertical

- angle is different, much more toward vertical at top
- hand and sword are INSIDE shoulder
- cut down beside neck and finish in middle of opponent
- seigan finish with small angle on edge

Morote Zuki – first cut is slash to face,

- tip finishes at side of neck, hand lower
- Thrust
- when turn, shift left foot
- note, three opponents, not two

Sanpo Giri – three steps or five steps, not important

- 5 steps is “walking style”
- draw can't be more than one motion, therefore up by ear and down like To Waki
- left foot full step forward, turn/draw/step/cut all one motion
- don't put left foot down 90 degrees to right
- sword doesn't have to go up over head

Ganmen Ate – back foot shifts as you turn, not heel toe

Soete Zuki – Thrust then keep left hand still as you pull tip back out with right hand, THEN move to zanshin position

- tsuba stays between right and left hips
- hips not square to opponent

Shiho Giri – last turn (180 degrees)

- shift back foot as turn, not heel toe

Practice

General,

- more saya biki

Metsuke

- four meters, enzan no metsuke, (far mountains) means peripheral vision
- as start, focus on opponent, if you can dominate him, look at his eyes. If you are not as good as him, look at his hands or his hips (hide your eyes). Fushin means you see him only, so he can predict your actions.

Mae

- old teaching, Mae at various heights, chest to forehead
- Now all = forehead of seated opponent
- Rolled newspaper in front, cut nuki tsuke above paper (tip passes over roll)
- then cut down beside paper (on right side so you can do chiburi etc)
- Practice for distance and to get attention OUT
- Practice at different distances, example close (Danzaki's angled draw)
- Far, like Makko, jump forward
- Close, foot shift delayed

Uke Nagashi – no big step forward

Tsuki Kage – saya biki!

- tip stops inside right shoulder, not too far out

Kisa

Kiri kudashi for Kisa, horizontal finish for all except Uki Gumo, Oroshi and Iwa Nami since the opponent is flat on the ground.

Ina Zuma

- same note as for Tsuki Kage,
- looking right at opponent's eyes as cut across wrists

Uki Gumo

- Extend ki at opponent when you rise and settle to horse stance, - this is strong and fairly quick
- draw and cut past left ear for kiri tsuke
- right hand to shoulder height only
- must be a strong cut down
- don't reach too far
- drop hips strongly as you cut down
- place left hand on back of monouchi (fairly near tip)
- keep fingers away from edge but not flat, slightly cupped hand
- hiki kiri – strong, then return along same path and flip hane age smartly

Oroshi

- for me, larger circle
- fast circle just as you touch the hilt. Opponent can't touch it or this is no good
- thrust is to shoulder/neck height
- keep right hand forward as draw saya back in
- start moving forward as drawing, then as you cut kiri tsuke, left foot comes up to right
- hane age, left knee over to right foot, just off of the floor
- then step forward as you cut

Taki Otoshi

- can do walking style, if so last cut does not go down on knee, remain standing
- push tsuka down as you stand, opponent can't get a good grip on the kojiri or no technique possible,

he can touch on top.

- step forward with left foot fast as you drop the kojiri
- step with the right foot, not too far
- when you turn, the left foot is not lined up at the opponent
- edge must be flat at hip, not angled down
- in order to reach opponent, must straighten and move left foot forward one foot length as thrust forward
- thrust until tsuka almost touches forearm, too much angle is weak, it won't pierce
- if no pierce, no pull back before final cut otherwise, pull back to seigan

Okuden

Sune gakoi

- must block strongly, practice with bokuto
- stand and strike to knee, practice block
- keep hips square to front

To Zume

- not too far to sides, opponents are not more than 45 degrees from forward
- metsuke – look forward then as draw for kiri tsuke, turn face to opponent on right
- step toward him as you strike down, knee follows after strike down
- move through guard position to strike other opponent

To Waki

- must “push” forward man with spirit (not an ate like Tsuka Ate of seitei)
- step forward with a “push” on the draw

Tana Shita

- Draw and sword down back, almost touching back
- left knee up, toes on floor ie flip them down now
- left knee just up to right foot
- when rise and strike, move forward and up

Ryo Zume

- sit with knee up, narrow hall
- Draw as nuki tsuke not kiri tsuke, ie no cut on draw
- take blade out in same motion as if for kiri tsuke
- tip at throat height and right foot forward as you draw
- move left knee up to right foot so that blade is now in seigan
- both hands on (don't pull sword back, move to sword)
- tsuki
- move left knee up again as above, sword to seigan again
- raise and cut as step forward with right foot
- chiburi to 4” outside of right knee
- noto, tip up and back to koiguchi
- kashira no wider than 4-6” outside of right knee
- right foot back, knee stays narrow

Tora Bashiri

- Run through a crowd to get to opponent, cut him and another attacks
- must go back to make enough room to cut second person

Definitions:

Shu Ha Ri “Keep, break leave”

1. copy exactly what instructor says, no questions
 2. Next step, do it correctly, understand and correct
 3. Forget instructions, body remembers, do it your way
- if you do it this way, you can't go wrong, you respect tradition and go on in your own way, you will make your own contribution

Sae – the difference between someone technically good and an upper level swordsman, the difference is spirit, or ki, force

Fushin “frozen mind” a mind caught on one thought

Fudoshin “immovable mind” eternally calm and undisturbed mind

Furi Kaburi to raise the sword from nuki tsuke to jodan.

Mar 19, 1989 Ohmi Sensei

Dress – top tucked into hakama, collar touching back of neck. Hakama slightly higher at the back than the front, $\frac{1}{4}$ – $\frac{1}{2}$ ”

Omori Ryu

Yae Gaki

- furi kaburi after block, (second nuki tsuke) – no pause at top, not too fast either
- shift forward – left knee does not touch right foot or will shift over to the right, stay on the center line
- right knuckle should be about 2 finger widths from right knee at end of cut

Uke Nagashi

- cut is straight down, not at an angle as per seitei iai
- straight down means cutting opponent’s left shoulder and across since he is leaning over

Tsuke Komi

- draw with blade standing, ie edge up
- stand to avoid cut
- step and cut down, cut on left foot moving up, not on right foot stepping down
- keep hips down and back straight to cut
- jodan = elbows out and tsuka covering head
- blade angle same, ie 45degrees

Partner Practice

- Tsuke Komi
- Uke Nagashi – 1 or 2 strikes from opponent
- grip – left hand, 2 fingers, blade must be flexible, kissaki to opponent’s throat at all times, facing square on, short stance, up to 1 foot length between feet.

Okuden Kisa

Kasumi

- first strike same as Yoko Gumo
- move arm out to parallel with shoulders, no further
- return strike across stomach or knees,
- not just upper body, lower body moves forward as lean over
- Move blade to jodan as soon as kissaki clears opponent’s body
- Noto – out and in fast so $\frac{1}{3}$ of blade left, then move right foot back and around

Sune Gakoi

- same as Tora no Issoku
- no pause after furi kaburi, cut down immediately

To Zume

- first enzen no metsuke forward, then look at right opponent as draw kiri tsuke
- cut past left ear
- cut down so tsuka on outside edge of right leg (above it)

- left leg stays same angle and shifts forward a little bit
- return blade across front, grasp and cut kiri otoshi on left opponent
- left leg lined up facing him

To Waki

- quick draw, rise and flip 2 feet down, draw as right foot forward
- blade just below pectorals and thrust back as in tsuka ate of seitei iai
- must pull out of opponent – do with turn of body not right arm
- turn to front then lift blade for kiri kudashi
- opponents directly in front and behind

Tana Shita

- left foot up on toes, don't leave it down
- metsuke on opponent all the time, don't look down at the floor
- strike, straighten back, step forward with right foot – all at once

Ryo Zume

- opponent also in Kisa
- can keep right knee up if wish, have room to put it down
- draw quickly, not a cut but get it out
- left knee to right heel, thrust, pull blade out and shift left knee forward again
- cut down on step with right foot

Tora Bashiri

- nuki tsuke must be with hips down and good posture, not reaching forward

Spring seminar 1989, running as a club. Dave, Carole, Chris, Scott, Eric, Luther, Dave, Mark.

May 18, Ohmi sensei

Hakama – New from IKF: First belt strap, back over obi knot, just above hips, down under hips to front very low, then straight back along same line to tie under obi knot. Therefore two straps of hakama are low.

Back panel above knot, straps go underneath front straps (high ones) so that back panel stays high. Back high, front low.

Free practice

Noto on Kisa Iwa Nami – draw is go ho nuki (pulling a radish)

To Waki

- look to the front man, draw as you rise
- sitting knee up from floor, edge of right foot on floor, toes and heel lined up to front
- hands high on inside of legs, under tsuka which is pointed forward, kashira in middle and not pulled too far out of belt
- lift hands up from under
- relax shoulders

Draw on rise, look at front man

- blade edge up, 1-3 inches in saya then saya biki, look and thrust back strongly
- tsuba past left elbow, further than seitei tsuka ate
- point to opponent's suigetsu, blade flat with edge away from body
- left foot stays planted
- Must thrust into opponent about 4 inches.
- Note from WWII experiences, muscles clamp down on the blade very hard, therefore difficult to pull out again.
- Kiri Kudashi – left knee moves forward to right foot- pull blade out as body turns
- lift up as square hips
- right foot forward to square position as cut down person in front
- must be power in thrust and in cut
- one stroke is intended to kill the opponent so it must be good, use the tanden not the arms
- make sure kiri tsuke is done with the left hand, not the right.

Omori

Uke Nagashi

- Nuki Tsuke – edge straight up on draw
- stand and block, don't need to bend head back
- keep straight and look at opponent while blocking
- Kiri Tsuke – cut comes from over head, not side
- kesa cut comes from opponent leaning over, not a diagonal cut
- cut is vertical and one handed
- make the cut big, not small

Kaeshaku

- draw with edge up, not tilted
- blade just clears head, not way up in the air
- Kiri Kudashi – must be with tanden, not with shoulders
- keep shoulders relaxed and try to cut with stomach

Tsuki Kage

- nuki tsuke – turn draw and cut through wrists
- must be same as nuki tsuke of Mae, with power

Oi Kaze

- Nuki Tsuke – forward motion stops but don't stamp down or drop hips too much or lean backward
- cut with power and stop motion
- Sensei stops with a small "following foot"

Walking – normal walk

- foot down all at once
- used to be taught with geta, both feet down at once, not one then the other
- no exaggerated motions

Tai Sabaki – kendo – alone and facing partner

- Tanden training, don't use arms, use hips to direct sword
- normal walking pace – feet slightly separated ½ to 1 foot width
- right foot flat on floor
- left heel ½ to 1 inch up

Seigan – little fingers of left hand, keep tip on centre line of opponent,

- kashira 1-1.5 fists from tanden

Movng – Mae, left foot and hip pushes body forward

Ushiro, left foot back, then right

Migi, right foot over, then left – keep kissaki centered on opponent

Hidari, left foot then right

Note: Angles, forward angle (2) right foot, backward angle (2) left foot back

Kisa

Uki Gumo

- first avoidance is quick move, then check opponent and other person to see what they are doing (1 second)
- Nuki Tsuke – all one move and accelerate, same as nuki tsuke of Mae

Suburi – Walking, shomen, kesa giri

- fast kesa giri to finish off.

June 19, 1989, Ohmi Sensei

Free practice to warm up, must show meaning of each kata as it is taught.

Omori Ryu

Mae

- Nuki Tsuke, open chest and cut wide
- eyes 3-4 meters in front

Uke Nagashi

- pull out blade lower than level, not up like Seitei Iai
- above and ahead of face to block, must be a stop but not a pause as the block is made
- kiri oroshi immediately
- shoulders relaxed

Tsuke Komi

- draw, blade level or lower, not upward, same as Uke Nagashi
- up to full standing, body stretched up, not leaning forward and let his blade miss
- different timing for each person, each size, about ½ to 1 second
- must think about the opponent's 1- attack, 2- your avoidance 3- your counterattack
- wait too long and he is too far away
- when he misses, then counterattack
- up to jodan – must be big movement, fill lots of space
- blade angles!! edge forward
- NB bringing sword down, drop arms to shoulder height, then sword (wrists) moves faster than arms to bring tip forward
- down to one knee
- turn right hand over, do chiburi

Tsuki Kage

- draw same as Mae, chest open but tip stops at right shoulder
- step forward on Nuki Tsuke

Oi Kaze

- Nuki Tsuke, hips sink, like a tree trunk, rooted into the ground
- no wobbling

Suburi

- feet spread, kiri oroshi, 2 hands
- 2-3 fingers of left hand, held tightly on cut and when raising sword
- right hand holding an egg, do the work with the left hand on ALL cuts
- cut kiri otoshi and sink down from hips
- left hand only, raise and lower slowly

Kisa

Nuki Suburi

- draw, cut kiri otoshi, replace in noto
- then draw with left foot forward, repeat
- make kiri kudashi as big as possible but don't let the blade drop too far behind head

Yoko Gumo

- move forward

Tora no Issoku

- move back on guard

Ina Zuma

- left foot back but hips stay forward
- me – tip higher, above forehead height

Uki Gumo

- sink down on kiri tsuke daw
- on hiki kiri, pull over with left hand,
- pinch tightly but keep other fingers away from the edge
- straight out to side of blade
- left hand moves block back, keep hand on mune
- Hane Age – kissaki back along the line but not too far
- no further forward than the front shin
- move along the same line
- right hand moves forward to shoulder then blade is flipped
- Kiri Kudashi – blade directly overhead, proper jodan

Oroshi

- tsuka ate to temple
- lean a little into the draw
- Hiki Kiri – right foot back level with left foot, opponent at 45 degrees
- Hane Age – as for Uki Gumo, not too much return motion
- shift over, left knee to right foot then step forward with right foot as cut
- Note: this last step forward depends on each person, must reach opponent
- actual motions are not so important, left knee back from right foot and a slight shift forward on the cut is also OK
- work out distance for own self

Iwa Name

- draw, left foot to right or right foot to left?
- Mitani, left to right in photos but text says nothing
- for Mitani, opponent turns right and shifts so you stab him
- if he does not shift then angled stab or right foot back to left as needed
- thrust, must penetrate opponent 4-6 inches, therefore tsuba past and in front of right knee
- left hand slides on mune
- Hiki Taoshi – push over at 90 degrees, no return before hane age since right hand is at shoulder level already
- right foot lined up with left knee

- shift over to right foot, same consideration as for Oroshi, ie must reach opponent
- depends on right foot placement with respect to opponent on ground

Uroko Gaeshi

- done standing to rest knees, not in Jikiden Ryu but done as practice exercise
- when turn and bring left foot back, hips must be solid as a tree trunk, not wobbling
- keep foot position and cut kiri otoshi

Nami Gaeshi

- done standing, slide left foot back a little bit to turn
- same as above, Uroko Gaeshi

Taki Otoshi

- seated again, opponent grabs kojiri
- stand and push tsuka down
- step and pull up to release saya
- step and draw, thrust then cut on step
- timing, thrust, withdraw, step and cut should be done crisply, no hesitation
- thrust must reach opponent, must be done with hara not arms, edge directly to right

Finish with Nuki Uchi

Note: when using shoto, make biggest cuts possible when doing the kata

Note: Saya biki must be done strongly, keep koiguchi close to obi

- on draw, ½ of index finger and thumb overlaps koiguchi, not gripping back away from mouth.

July 8, 1989, Brantford Kendo Tournament Demonstration

Uke Nagashi – foot spacing, right foot back, left turn only

Chiburi – 30 cm to the side, 60 cm forward and tip lower at finish

Tsuba – level with knee at end of kudashi (front of knee)

Seitei Gata first bow, Sageo, pull the sageo out when moving the blade forward

Demonstration: Dave Green, Carole Galligan, Neil Dennison and Kim Taylor

5 Muso Jikiden techniques

Then Ohmi sensei and Cruise sensei, 7 techniques

Finish, Kobayashi sensei, tameshigiri

July 15, Ontario Iaido Association meeting

Directors, Chris Nunan, Kim Taylor, Bill Mears

Chair, Bill Mears

Secretary, Kim Taylor

Newsletter Editor, Chris Nunan

New business:

- OIA organized
- Invite Brantford to join
- ask Ohmi sensei and Cruise sensei to be technical advisors
- Chris to do logo
- club fees to OIA
- close meeting

July 17 class taught by Carole, (Kim breaks his sword again)

- Shindo Munen to warm up
- Kisa 1-10
- Haya Nuki

July 24 Kim

Warmup = “self defence” Seitei Gata with a cane

Hips – shikko

- kokyo dosa
- unbendable arm
- kiri oroshi

Jikiden Mae 10X

That is the end of the second book, but at the back are some notes:

March 19, 1989 Partner practice set

1.
 - 3 steps each, draw and cut to knee, swords meet
 - attacker cuts to knee

- defender blocks as per sune gakoi both right hanmi
- attacker half step back, (feet together) and sword guard overhead (tsuka to left, tsuba moto at level of forehead in front)
- defender steps in to strike kiri oroshi
- separate to seigan and back to original places

2.

- same start attacker cuts, defender blocks
- defender steps in to grab attacker's sword wrist
- left foot behind attacker's right shin to block movement
- sword point to suigetsu
- keep point at suigetsu as step back to seigan
- when disengaged, attacker's sword to seigan as well

3.

- both step back to hasso gamae
- slide steps to range
- both step forward with right foot to meet in Ai Uchi (kesa?)
- attacker slides backward and strikes down from left
- defender steps with left foot and meets strike (on other side of swords) (kesa?)
- attacker slides back and strikes down once more
- defender steps right foot to left, guard (tsuka to left) and step to left (left hanmi) and kiri otoshi to attacker's head
- shift back to seigan

4.

- same, cut once, twice, same
- attacker shifts back to strike down again
- defender lift to jodan
- keep swinging back and down to cut up in gyaku kesa to attacker's left armpit (right hanmi)
- step back to seigan

Note (January 29) Haya Nuki is not for demonstration, but it's not a secret.
Finally, a list of kata names for Omori to Oku Tachi

August 17-20, 1989, Amherst Mass. Mitsuzuka sensei

Kaesho Ryu [Keshi, Keishicho] Police set of iai

This page is a mess.

- Notes: 1. Last cut finishes on right hanmi (all)
2. Seigan (right hanmi) and direct chiburi [yoko] (all)
3. Always uke nagashi for furi kaburi
4. all final cuts are kiri otoshi (draws variable)

1st class, suburi – feet shoulder width, left foot planted, right forward, back right hanmi, left hanmi

This is a new set, about 150 years old, 1-5 kata

1. Mae Goshi

(gyaku kesa giri)

- three steps, start with right foot
- draw gyaku kesa giri
- cut to horizontal, just out of shoulder of opponent
- tsugi ashi as guard (uke nagashi)
- Step right again, leave right hand there, to cut kiri oroshi (right hanmi)
- seigan (push hands out from hips greater than one fist)
- direct chiburi
- noto (flat, Muso Shinden style)

2. Muso Gaeshi

- 3 steps to ganmen ate, right hanmi, to suigetsu if he's tall
- draw saya back to belt then turn 180 degrees counterclockwise
- cut horizontal (nuki tsuke) left hanmi
- ayumi ashi to cut kiri otoshi (right hanmi)
- Seigan, chiburi, noto,
- turn around

3. Migi no teki

- 2 steps forward then step to right, 90 degrees
- cut kiri tsuke (like sanpogiri) to head, right hanmi, kesa angle
- Tsuki ashi (uke nagashi) and then kiri oroshi, right hanmi
- seigan, chiburi, noto
- step back one step then face front
- are to the right 2 steps from the start, 2 back

4. Mawari gake

- 2 steps forward then right foot to right as face 90 degrees left
- nuki tsuke (left hanmi)
- ayumi ashi (uke nagashi)
- kiri otoshi, right hanmi
- seigan, chiburi, noto

- turn to shomen and on original line

5. Shiho

- start like 3. to kiri tsuke kesa angle, tip at neck
- turn 180 degrees CCW cut kiri oroshi (left hanmi)
- step forward with right, (ayumi ashi), cut right hanmi
- turn 90 degrees left Right foot back, left hanmi, cut
- step ayumi ashi, cut right hanmi
- turn 180 degrees CCW cut left hanmi
- ayumi ashi, cut right hanmi
- seigan, chiburi, noto
- step back three steps to original start

NOTE: left foot planted and stays put for all of the cuts

Second class (Mitsuzuka sensei)

- same 1-5 kata

1.

- Cut just out of shoulder,
- keep right hand where it is to fold kissaki back so that you are doing uke nagashi,
- reach forward with left hand to cut

A. Timing is fast, no pause, cut, deflect cut

B. Seigan after cut, push hands forward and up for seigan

C. Chiburi, some whip in snap over (=?)

- finish so that the edge is not seen, as per Jikiden

Kamae:

1. Gedan
2. Seigan – push forward, tip higher and fists more forward
3. Jodan hidari, tip leaned over to the right
4. Jodan migi, tip straight up
5. Hasso
6. Waki – tip up a bit

Friday class:

Suburi – half of cuts done with hands reversed

Kaesho Ryu names

1. Mae Goshi – Asayama Ichiden Ryu
2. Muso Gaeshi – Shindo Munen Ryu
3. Migi no Teki – Kyoshin Meishi Ryu
4. Mawari Gake – Tamiya Ryu
5. Shiho – Tatsumi Ryu

This class continued on to Shindo Munen Ryu so, next time.

August 17-20, 1989, Amherst Mass. Mitsuzuka sensei

Shindo Munen

Note: Chiburi and noto have been changed, apparently someone dropped a sword onto his foot.

I'm not going to write out the Shindo Munen notes, they won't be very useful to most of the readers and those who do Shindo Munen won't get much out of them either, mostly they are about the change to the chiburi and noto and a lot of "do it as per usual"

Day 3, Omori (Musō Shinden Ryu)

1 to 4 (shohatto, sato, uto, atarito) are same as Seitei, but the furi kaburi is a 1 handed hasso to the left shoulder before lifting overhead.

5. Inyo Shintai

- Nuki tsuke then kiri otoshi (stay standing)
- down as chiburi and noto
- step back left foot and cut horizontal, then finish

6. Ryuto

- block then slip sideways, not angled back
- cut then drop tip (facing the angle)
- Chiburi – tip at hip level not 1" above knee (after step back = left leg)
- Noto – flat like sei tei

7. Junto

- metsuke, keep eyes on other always
- small opening as turn right, draw and stand (right foot to left)
- one handed hasso at right shoulder, blade angled back
- drop left hand then up again
- cut kiri otoshi
- drop tip straight down then chiburi

8. Gyakuto

- open a little with right foot forward a little
- then up to block (feet together)
- right hanmi, cut to neck (not feet together)
- ayumi ashi, 2 steps to next cut to horizontal
- then up to jodan as switch legs (up as go back)
- down and same as jikiden, present sword
- foot straight back and knee out to side

9. Seichuto

- stamp with right leg as out
- ayumi ashi 2 steps and cut right hanmi Kiri otoshi
- circular chiburi
- switch and down on one knee

10 Koranto

- l/r/l/r out/cut/up/cut

- Chiburi – swirch and foot ½ step back

11. Gyakuto Inyo Shintai

- see inyo shintai, block at shin

12. Batto

- rise off knees on furi kaburi

August 17-20, 1989, Amherst Mass. Mitsuzuka sensei

Chudan [Musō Shinden Ryū]

Note, first three are left leg back

- hane age always one position
- hiki kiri is horizontal

1. Yokogumo

- draw and left leg back to cut nuki tsuke
- cut done up off of knee
- then to left shoulder hasso
- up and grasp with left hand, vertical cut kiri otoshi as drop down on knee

2. Tora no Issoku

- grasp on top of hilt so block is done with the mune, straight on to the opponent's blade

3. Ina Zuma

- again left foot goes back
- cut wrists
- knee to heel and step forward on cut

4. Uki Gumo

- back = pull almost all the way out of obi,
- turn so that edge is toward back (flat)
- up and over the head, down to the right hip,
- grasp, draw and cut close and across chest
- keep standing, right foot straight back as cut horizontally across (hiki kiri)
- hane age to 90 degrees right of front as drop right knee down to square position
- legs and feet pointing roughly to front
- arms straight from shoulder
- tip pointing 45 degrees up and flat
- left leg over(r) and step on sode
- cut to left of left leg as per Jikiden, forearm touches leg
- left foot straight back and swing open,
- move right knee in to stand up facing front

5. Yama Oroshi

- grasp with left hand, pull saya out of obi and up to left shoulder
- twist saya CCW
- stamp forward with right foot as strike down (deep) with back of hand side of tsuba (in front of knee) on opponent's hand
- up and over to right hip (slight saya biki) to grasp with right hand
- draw and cut as per jikiden (but horizontal) as left foot up to right
- hiki kiri is flat and horizontal again (opponent falls 90 degrees right again)
- as do hiki kiri, right foot moves to 90 degrees right and left hand slides down blade toward tsuba
- Hane age – bring tip down back and then up and over head as left hand slides back down to tip just before flip

- right foot stamps down turned toward front as finish
- hane age same position as Uki Gumo
- Kiri kudashi – shift left knee over behind right foot to square position and cut down

6. Iwa Nami

- up to toes and grasp,
- left leg back as draw
- thumb away from tip, roll over blade on index finger as bring right foot back to left foot
- right arm extended down by side of right leg
- stamp and slide (both legs) forward as stab forward moving both arms out and back again, ie pull out of body
- Hiki Kiri place edge on chest and do same as Yama Oroshi
- Hane Age and Kiri Kudashi same as Yama Oroshi

7. Nami Gaeshi

- same as Jikiden with modification for furi kaburi (hasso at left shoulder)

8. Uroko Gaeshi

- same

9. Taki Otoshi

- up to toes and pull saya forward to pull opponent forward
- stand and swing tsuba back to hit opponent's head
- same as Uki Gumo's position, turn tsuba CW to 45 degrees as hit (Paul Sylvain)
- bring down and up to left shoulder turning tsuba CCW so that palm faces chest
- at same time lift left foot up to place it on other side of right foot (no hop)
- draw as step with right foot away from opponent and slide left foot to right
- left foot faces opponent, right foot at 90 degrees, T shape
- Mune on chest as per tsuka ate of seitei
- stab down on top of opponent's head from overhead as hips turn square to front (right foot lines up) in left hanmi
- no withdrawl as turn tip up and step forward (ayumi ashi) and cut kiri kudashi (right hanmi) standing
- direct chiburi as kneel down and finish

10. Nuki Uchi

- same as Makko (Jikiden)
- press hips forward
- knees not too far spread (Paul Sylvain)
- noto = close knees but do not sink back

August 17-20, 1989, Amherst Mass. Mitsuzuka sensei

First class: Suburi, change hands half way through
Keisho Ryu, once through
Omori Ryu, once through

Chuden, 4, 5, 6 are horizontal against tekki's chest

- Hiki Kiri – slide hand down mune toward tsuba,
- if on left knee, left foot swings 90 degrees so lined upon 90 right line
- Hane Age – hand slides back up blade toward tip and then up and over (tip) as move (stamp) right foot toward teki and turn toes to face him
- immediately move behind right foot to cut down

Yama Oroshi

- strike down almost to floor then up and over to right hip immediately,
- blade out and on chest horizontally

Iwa Nami

- When turn tip over slide left hand back on blade to chu-o (half way down)
- left hand by knee
- thrust is both hands forward and follow with left knee
- pull out
- place blade horizontally on chest and do Hiki Kiri, Hane Age etc.

Second class:

Kaesho Ryu 1-5
Shindo Munen 1-12

Afternoon

First class: Suburi – Mae and Ushiro (Right hanmi and left hanmi), Noto from horse stance
Noto – feet together, draw and swing to right corner as step back with right foot (left hanmi)
- mune at koiguchi then noto as step back with left foot to right hanmi

Kaisho 1-5

Omori 1-12
- seichuto, bit stamp on nuki tsuke and ayumi ashi immediately

Chuden 1-10

6. Iwa Nami – Roll over (back of fingers on mune)
- right arm fully extended
- thrust and follow with left knee
- hand on top with mune between index and middle fingers

9. Taki Otoshi

- $\frac{3}{4}$ CW turn for hit as stand up
- swing down and up, left foot right beside right foot as step down beyond it
- mune on chest after draw, then straight up before thrust
- no withdraw before furi kaburi -----

August 17-20, 1989, Amherst Mass. Mitsuzuka sensei

Second class

Chuden

Uki Gumo

- up on toes, pull out saya
- stand swing saya out of reach, edge to back and horizontal saya
- horse stance, hips down, right hand on hip
- bring tsuka up and over head, down to right hip so that tsuka behind teki (so you can draw)
- draw and cut to chest
- don't move the blade as ut left hand on mune
- hiki kiri – slide hand and step back wth right foot to horse stance again, tip to 90 degrees right
- hane age – blade back on horizontal plane and flip
- arms horizontal, tip up about 45 degrees or less, edge flat with respect to ground (faces forward)
- right knee down facing teki's target
- stamp, to jodan, cut down on left side so forearm on thigh
- chiburi facing 45 degrees right
- noto, same as jikiden
- move right foot so face front again

Yama Oroshi

- all one motion: up to left chest, turn CCW, turn to face teki, stamp down on his leg, tsuba in front of right shin, right leg at 90 degree angle
- straight up and over to right hip to draw, edge on chest (hips up, right leg faces forward left shin in a T, with right leg forward and hips up)
- hiki kiri and spin body 90 degrees to face right

Iwa Nami

- up to toes then left foot back as draw
- roll mune over fingers (and backs of fingers) to end up at middle by right knee as draw right foot back
- right arm extended thrust, left leg catches up
- Hiki Kiri and Hane Age as above

Taki Otoshi

- up to knees and pull saya out of belt,
- stand, turn and strike (sword turned 45 degrees)
- sweep down and up to right chest
- step down with left foot and draw, place mune on chest
- lift up then stab over, twist hips to square to front
- no withdrawl, furi kaburi, cut without dropping hips

Class 3 – free practice

Keisho (this is for police and military, forward, rear, right, left, all around = 5 kata

1. Mae Goshi
 2. Muso Gaeshi
- nuki tsuke is cut across hips, not chest

3. Migi no Teki
- kesa cut to head is kiri tsuke

4. Mawari Gake

5. Shiho
- alternate sides for uke nagashi, not all blocks on the same side

Shindo Munen (noto changed because other was too dangerous for beginners)

1. Iwa Nami

2. Uke Fune Gaeshi
- gaeshi, sword finishes in line toward teki (right elbow bent) facing an angle to opponent

3. No Arashi Gaeshi

4. Utsu Semi

5. Matsu Kaze

6. Zan Getsu Hidari

7. Zan Getsu Migi

8. Do To Gaeshi
- kiri tsuke, don't raise over head, cut is kiri otoshi not kesa giri

9. Rai To Gaeshi

10. In To

11. Yo To

12. Ina Zuma Gaeshi
- Kiri Tsuke, not up over head, shomen not yokomen

Sept 1, 1989 Hatashita Dojo, Broadview St. Toronto

Visitors: Yamashibu Yasuo, Hanshi hachidan iai
Ogura Hajime, Godan iai
Arimune Yutaka, Nidan iai

Bill Mears and Kim Taylor allowed to watch from sidelines

Mae

- Kenseng by ear, horizontal
- standing, saya is horizontal

Ushiro

- Noto is Jikiden
- chiburi – end = hand at waist, kissaki half way down shin
- kenseng horizontal, not dropped - rise and thrust out tanden, after stamp, solid
- 90 degree position, parallel feet and legs
- don't lean over and collapse belly
- jodan is HIGH
- stop after furi kaburi (jodan) – beginners
- advanced, up then down almost same time
- end of kiri kudashi, hands forward
- chiburi, right hand same height as left at end, at hara
- right hand back in line with front of hips, not forward of this (for seitei)
- Noto – practice walking around, nuki/noto – blade and saya parallel

Uke Nagashi

- kiri kudashi, CUT, then draw foot back as you finish cut through
- first step – left foot a bit angled, at right knee
- stand and cover, right and left foot exchange positions
- block with mune
- right foot toes into instep of left foot
- shomen, angle to front, not straight to front
- kesa on teki, but your cut is kiri otoshi
- Chiburi – rest blade on right thigh, about 5” of tip past leg
- left hand suigetsu level
- kiri kudashi, just to groin level
- metsuke, look at opponent
- NOTE: 3 important points, Nuki, Kiri, Metsuke [3 tsuke, nuki tsuke, kiri tsuke, metsuke]
- Nuki Tsuke – no stop motions, smooth through block and kiri tsuke

Tsuka Ate

- Strike suigetsu / stamp, hips forward / left foot lines up parallel
- left foot 90 degrees on draw
- tsuki to ushiro, suigetsu again
- left hand forward, close the armpit
- tsuba touches sode (to elbow)
- first strike same as Mae position (feet)

- draw, mune on suigetsu
- ushiro tsuki, to middle of teki, not his left arm
- tsuba at suigetsu height
- Chiburi – like ripping cloth
- Iai Hisa – loose fist, right toes inside left knee, not ahead of it
- Sageo, Jikiden style but loop is uchi not soto
- tsuka ate – hit with corner of kashira, not flat, therefore keep angle of blade

Kesa Giri

- angles, small kesa, right armpit to left neck
- if right hand too far to right, teki can reach the tsuka, keep angle steep and tsuka out of reach
- both angles same, no pause between cuts
- left hand to koiguchi as you do chiburi
- Noto – blade straight over, no extra motions

Morote Zuki

- first cut, hips out of square
- tsuki – strong shibori
- pull out and as big as possible shomen and shomen

Sanpogiri

- second and third cut – uke nagashi
- hidari jodan is angled

Sensei demonstrates Haya Nuki

- Eishin ryu (Kisa = Hasagawa Eishin Ryu)
- To Rei = same sageo is uchi, keep stretched down to kojiri
- 2 and 3, cut as left knee down
- 4 – tip just inside left foot
- last = Makko, draw as turn around, drop to knees to cut
(draw like shinden, ie left foot back)

Finish – let sageo drop, kojiri on floor, then loop up sageo and grasp with left hand

- transfer to right is same.

Sept 2, 1989, Yamashibu sensei in Toronto

Demonstration of Omori Ryu by Ogura sensei (6dan)

- Very high jodan
- Noto, up and over to koiguchi
- Chiburi – definite turn to 45 degrees before moving

Seiza

- sword to right, tsuba by knee
- Rei – recently to Kamiza and to sensei, both hands at once, otherwise left then right hand, but feeling should always be left then right
- To Rei, all fingers on saya when picking it up

Omori Ryu

- pick up sword with index finger on tsuba
 - 1. - Chiburi, tip down behind head before up and over,
- left hand, then right definitely
 - 2, 3. - look, turn head before draw
 - kiri kudashi – tip down behind
 - 5. position same to start (tsuka)
 - first cut is kiri otoshi then down on knee at chiburi
 - cut down second as left knee goes on to floor, no right foot shift on cut
 - 6. block and cut is very fast and smooth
 - 7. open and draw like shinden, that is, turn hips to right
 - 8. small opening, cut, cut
 - tip up for turn over of right hand, right hand at tsuba [chinagui]
 - 9. Very low, slide step for cut
 - ayumi ashi, not tsugi ashi
 - 10. 9 SMALL steps to nuki
 - 11. same
- Finish – right hand to kashira to untie knot

Nakamura sensei [dojo owner] Muso Shinden Ryu [Seitei I suspect]

Sanpogiri

- Jodan 1 fist from forehead, not high
- big motion to chiburi
- zanshin!
- Chiburi – right hand in line with hip bones
- Noto – over horizontally, don't let tip drop or exposed to attack

Ganmen Ate

- opponent at same height in practice
- hit with corner of kashira
- kenseng horizontal, never lower, use little fingers! Keep it up
- turns, sweep turn, not heel toe, turn on toes then sweep “front foot”
- feet parallel – following foot (okuri ashi) on cut

- thrust to centre of teki, edge to side
- hit etc. all okuri ashi

Soete Zuki

- first cut down to level (horizontal)
 - right hip turns out (fwd) on cut
 - kesa giri, out at hip
 - Chiburi – leave in him and twist, and draw out as move right hand to side
- Standing – back straight, arms close, hands not spread fingered, relaxed or loose fists
- Thrust – whole body (okuri ashi, feet not parallel)
 - Chiburi – pull out, (slide in left hand) righthand below right shoulder
 - small saya biki, steady blade
 - zanshin
 - square up
 - (all chiburi is zanshin)
 - Kiri Tsuke (nuki) is like egg in armpit, don't reach out
 - Thrust to abdomen, not suigetsu

Shiho Giri

- first strike, metsuke to eyes
- okuri ashi, bring up hips too
- third strike – uke nagashi
- waki gamae! Then last cut (keep blade horizontal)

Go no Kamae (kendo)

Waki no Kamae – hide blade, in line to teki

Hasso – possible to drop and do tsuka ate under teki's cut

Waki no kamae – up and cut under kote

Jodan, no lean

1, 2, 3, all close, 4 – must chase him.

Seitei 1-10

3. block and cut continuous
4. hands low in lap, finish with right knee out to side
5. kesa giri done with okuri ashi
6. all strikes done with okuri ashi

Yoko Chiburi

- 7, 8 – okuri ashi
9. right foot back to touch left before thrust

Mokuso

- slow exhale, quick inhale (dangerous to be hit on inhale)
- Left hand over right

- thumbs touching
- hara kokyu
- look 3-4 feet to front
- half closed eyes

September 9, 1989, Guelph Workshop

Morning bokuto

Afternoon Cruise Sensei (yondan now)

Seitei Gata

Shomen Rei, two hands at once is OK, elbows in
Sageo etc. look sageo 1/3, use thumb
- place on right side, edge out for Stephen's style

From left side to front

- slide saya out, sageo stretched along blade as this is done
- place 1 forearm in front with right arm, all fingers on saya
- angled saya, edge facing away
- tsuba to right, just outside right knee
- sageo folded up to kojiri with left hand after right hand back on thigh
- pick up sageo with right hand two fingers, fold to top and place in belt from middle of obi (tanden)
- tie on right side as per shinden

To take out at finish

- untie, spread to left with left hand until at 1/3 level
- bring to right hand and fold over thumb
- place kojiri 6" to right of right knee then lean and slide to right side to lay down
- move tsuba toward then away from body to keep sageo clear
- stretch out like Jikiden

Mae

- kashira pointing outside of teki's left shoulder
- nuki tsuke, forward and more narrow than koryu

Ushiro

- right knee stays fixed, left foot slides over as turn completed

Uke Nagashi

- rise and look (corner of eye)
- left foot moves then stand up, right toes in left instep
- then left foot back
- Same time, draw and block and cut all one motion
- block like Jikiden block, ie power but no real stop of motion
- cut – not as angled as kesa
- feet [diagram angled toward teki, on same line]
- cut finishes in front of tanden and kenseng not outside of left hip
- Chiburi – left arm stays forward
- kenseng at right knee as switch hands
- Noto – flat noto

Tsuka Ate

- thrust and hit suigetsu with kashira
- don't overextend forward or will lose power
- legs parallel, (esp. left leg)
- watch koiguchi as draw, clear and mune to chest
- thrust back, tsuba just to outside of elbow,
- thrust to center of teki not to the side
- left leg 90 degrees to front
- pull out on turn to front, legs parallel
- blade up and back for big cut
- Chiburi – all at once
- noto – back in, right knee out 45 degrees

Kesa Giri

- third step, cut up, turn over, and cut down on same line, all one motion, no pause
- chiburi and grasp koiguchi at same time.

Ohmi Sensei Biography

Practiced: Osaka City

Sensei: Sakamoto sensei, 9dan, died 1988

- 3 years practice with Sakamoto sensei
- Fukuda sensei hanshi 8dan is now sensei

Dojo Name: Shum Pu Kai (spring wind)

When to Canada: 1971, 3dan iaido, 3dan kendo

(Kendo at Osaka high school, then Shudo Kan, total of 4 years

- one of the fastest ever to 3dan kendo
- practiced 3 times per day
- practiced at the Kanazawa Kendo Club (police club)

Canada: Kendo at Takabukan with Kimura Sensei

- now 5dan renshi

Guelph Workshop Sept 10, 1989 Ohmi sensei

Omori Ryu

Note: Jikiden has VERY big cuts

Mae

- hands move up like praying, both together as go to the tsuka
- knees go together at the same time
- Nuki Tsuke – kashira at suigetsu, ha angled over 45 degrees
- beginners, kashira to right side of teki so that the cut is very big
- teki is rising too, therefore the cut is through the shoulders (choices, shoulders, neck, top of mouth, eyes, forehead)
- cut to outside of teki's left shoulder
- Furi Kaburi – must be power in kenseng, lift up with power!!!
- Kiri Kudashi – not too low on cut, tip just below kneecap
- Chiburi – tip forward to right front, around, up,
- don't cut off topknot on move down
- finish, back of right hand to in line with hips
- tip down, edge out of sight, as per Yamashibu sensei
- feet up together then back to one fist apart when step back
- step back so that can drop down to 90 degree position
- Note: for jodan etc stance may not be this long

Yae Gaki

- block is 4" off of ground (OK)
- block with shinogi, NOT mune
- move shoulder (left) under blade, make a big cut

Uke Nagashi

- draw, keep tsuka down
- left foot beside right knee, point toes at teki
- stand ad block, right foot about 18" from left
- 1 handed cut down on teki (not kesa angle)
- cut on stamp of left foot as you shift it (keep it on same spot on floor)
- cut finishes as right foot up to left
- Chiburi – blade moves as tip back to 1" above right knee
- left hand pushed forward
- ha up slightly (don't cut your knee)

Kaeshaku

- after stand up, should see kissaki out of corner of left eye
- like a pole with worker's bundle across the shoulders
- Kiri Kudashi – turn body to face teki, blade turns
- right hand NOT up to jodan
- blade comes down on teki from inside your shoulders, not outside
- vertical cut, not diagonal
- left hand on tsuka from shoulder or chest level
- cut down then back at end of cut [diagram, curve down to horizontal, then flat back) to get thorough neck

Tsuke Komi

- uke nagashi close to left shoulder as stand up
- Chiburi – right hand over on top of tsuka
- left hand moves over tsuka as it slides to mune
- base of index finger
- draw up and out to right, not close to neck
- right hand in front of right shoulder
- left hand stays in center, not on left knee

Tsuki Kage

- LOOK as hands touch blade (turn head)
- cut wrists, hand at shoulder, tip up
- don't hesitate more than ½ second or teki will run away
- chase and cut down
- circular chiburi
- don't need to step back as far since not dropping to one knee
- metsuke is teki's eyes, not his sword

Nuki Uchi

- different than makko although some teachers now teach it the same
- draw to right front, up close in uke nagashi
- cut down as spread knees

Chidori Ashi is ayumi ashi = bird walk

Testing Sept 10:

- Test looks at whole set, not mistakes. The question is whether you are at the level you are testing for.
- In tournaments you are ticked off for each mistake you make.
- test starts as you are sitting and waiting to go on
- walk in, bow to shomen, to rei, do techniques asked by sensei, to rei, shomen rei, and off
- Sensei picks techniques

NB – zanshin throughout

- metsuke is until drop left hand off tsuka, not before
- sageo control etc. must be better, techniques are adequate but between is no good

1kyu tests: Dave Green and Eric Tribe. 3 kata, Omori Mae, Uke Nagashi, Tsuki Kage

1 dan test: Carole Galligan. 5 kata, 3 Omori, 2 Sei Tei

3 dan test: Kim Taylor. 7 kata, 3 Omori, 2 Kisa, 2 Sei Tei

September 17, 1989 Ohmi Sensei

Sageo control must be more precise, use 1/3s to make sure cords are even

Muso Jikiden

- left hand – standing, cord looped in fingers between index and middle fingers as per prior
- switch to right hand, standing, put thumb in loop to preserve it, then when hand back to left hand put three fingers through loop again

Seiza

- left hand, transfer to right for putting on right side, thumb through loop and use thumb on tsuba
- To Rei – thumb in loop and thumb on tsuba, NOT index finger

Warm Up – nuki, kiri, yoko chiburi, noto. Both knees alternating

- Cutting, step WAY forward, head will go down and raise to jodan, block horizontal only, not deeper
- cut down and bring other foot up about even so that the hands come back to proper 1 fist width from tanden.
- left foot just behind right heel ½ to 1” up. Biggest arc possible

Omori Ryu

Mae

- Furi Kaburi – kenseng must have power, raise with power, don't just lift it up
- Nuki Tsuke – just nick if it's seitei, cut deeper (are closer) if Jikiden
- but if teki backs up, chase on kiri kudashi
- usually body forward because of cut down but can also use to adjust distance
- big cut for kiri kudashi
- Chiburi – forward and off to right for circling, back, up and forward in big motion to finish
- right hand in front of hips, just in front, bottom of right wrist even with top of left
- blade straight forward and angled down to the ground at 45 degrees

Migi

- catch his eye as you rise up and turn
- metsuke, looking at teki until completely done

Yae Gaki

- looking just beyond him as he is on the ground

Uke Nagashi

- watch his eyes, not his sword
- just missing as you move, not a big move

Tsuke Komi

- not a big lunge forward
- must draw teki to you, therefore small step forward on the draw
- chase as you cut kiri kudashi, use long steps as per practice at the beginning

Tsuki Kage

- cut wrists and then CHASE with lots of forward motion

Nuki Uchi

- draw horizontal, lift up close to body
- use body weight dropping to cut through teki

Bokuto

seated, check for distancing on Mae

standing: Vs shomenuchi

1. move off the line ie move your left foot from lined up with teki's right to lined up with his left.
 - this moves you so that teki misses by 1"
 - if you lose your shoulder THAT'S FINE
- [OMG I thought I'd invented that!]

moving: keep seigan position, just move out of the way

- forward to right or left, move forward foot to the side, that side foot first
- distance sideways until blade cuts the clothes (ie misses by 1")
- forward to spot where blade not a danger ie inside monouchi, or outside monouchi, and in to your striking distance

Nuki Do – both raise to jodan for strike

- teki shomen uchi,
- you, raise, then shift to the right front and strike to teki's migi do
- strike as blade 45 degrees forward of your hips
- push as your left foot catches up with your right, THEN pull through if teki still moving
- iaido, don't continue on past, just move to neutral position inside teki's range

Uke Nagashi

- same shift, let go with left hand, right hand up to deflect teki's shomenuchi
- tip down to left to shed blade
- must be held strongly or blade driven back into your head, or tip into your shoulder
- turn over blade for cut
- other way, both hands stay on tsuka

Practice for:

- Uke Nagashi, rise and deflect , cut
- Tsuke Komi, must be able to reach after avoiding, therefore "pull" teki in to the correct position
- don't move front foot way out to the front on the draw

Kiza

Yokogumo

- Tate Hiza, foot toward floor, this is not Okuden Kiza. Toes inside of left knee, not outside
- Noto, right foot back to mid calf, not knee, before circling back to foot

Uki Gumo

- up and look at teki
- over , push, draw and cut into shoulder all one move, with acceleration
- hiki kiri
- follow line back for hane age
- look at target for kiri kudashi

Oroshi

- up then circle, not all at once
- turn and strike all at same time, not broken motion
- left leg does not need to line up as per tsuka ate of seitei, it can stay off the line a little

Iwa Nami

- draw, left leg to right leg
- stamp down only 1 shin width forward so that knee drops at heel of right foot
- thrust into teki, he is close, tsuba just at front of right knee
- hiki taoshi, move blade and right leg at same time, not separately
- hane age, then shift body, then cut
- not cutting on drop to knee

Nami Gaeshi

- must end up on same line after turn around

Taki Otoshi

- up, then kojiri down sharply as step forward with left foot
- don't twist hips
- draw in line with teki, not out to side, press down in a screwing motion before you draw
- turn and place tsuba on front part of hip, not behind
- left hand is saya back into belt and turned CCW 45 degrees, parallel with blade
- thrust to teki's suigetsu
- Jikiden makes no specific targets, but uses suigetsu usually
- finish with kashira touching or just off forearm, don't angle blade up too much
- big chasing cut to finish

Sept 23, Montreal, Mitsuzuka sensei

First class

- Keishicho Ryu
- Shindo Munen
 - Yo To before In To again
- otherwise OK, as per Mass.

Second class, Omori

Shohatto

- Nuki Tsuke is slow
- Chiburi starts slow

Inyo Shintai

- back (first noto) is slow and straight back, don't lean over

Ryuto

- on line 90 degrees to front
- block is pushed out forward
- mune across shoulders
- cut is stop kashira on centerline, kissaki moves through to line up with left hip
- heels together, toes and knees apart
- kashira straight down, (facing 45 degrees left of front) as left foot back
- Noto – slow into saya

Junto

- metsuke on teki at all times
- set with tsuba at mouth, facing front
- step and up to jodan, then cut
- draw and drop blade down to gedan

Gyakuto

- block, "block", push out forward, 90 degrees to hit
- up and slip
- on chiburi, pull up sharply (note, this is cutting teki's neck)

Seichuto

- cut kote and then step forward immediately
- no hesitation to cut again

Koranto

- draw and point kissaki directly at teki
- not cutting across, but pointing at center
- no pauses, keep moving forward

Gyakuto Inyo Shintai

- note #1 – slip right hand over on top for block,

- block is out and back with right hand as you deflect
 - (right hand even with right hip)
- Note: at this time right hand in proper tennouchi but blade upside down
- change hands to proper position as up to jodan

Batto

- up on toes, draw, hips up, then raise to jodan as come up off knees
- cut as drop back on knees

Seiza, blade at right side, tsuba at knee and edge out (facing away)

Afternoon

1 and 2 class

Keishicho Ryu

- Mawari Gake nuki tsuke = Do is lower than chest as per normal
- same as for Muso Gaeshi nuki tsuke

Shindo Munen

- 3. No Arashi Gaeshi – turn, draw and cut kote
- ayumi ashi and cut kiri otoshi 1 time then kaeshi, not two shomenuchi

8. Do To Gaeshi

- shomen
- uke nagashi 1 handed to left side and up to jodan then kiri otoshi, kaeshi

10. Yo to then In To

Omori Ryu

- 5. Inyo Shintai, second cut across is to the eyes

- 6. Ryuto – kissaki up, hips low, cut at waist

Shin, mind, is in the chest, at heart level, not in the hara

Sept 24, 1989 Montreal, Mitsuzuka sensei

First class, Omori, Keishicho, Shindo Munen

Second class, Keishicho, Shindo Munen

- hidari jodan is tilted

Third class

Batto – out as rise, up off knees, go to jodan and drop

Nuki Uchi – identical to Jikiden Makko, ie split knees and drop

Oct 1, 1989, Seems to be Mitsuru Asaoka sensei teaching

Sageo at beginning, remains at kojiri

-No pause at furikaburi jodan, missed at nuki uchi so up and cut with no pause

- can get a whip, and can get more fluid with no pause

- Okuri ashi done whenever it fits

Chiburi – 3 types

1. Circular, down, hand by waist, 45 degree arm, 45 degree sword, tip pointing at teki (zanshin) in case he attacks again

- edge used to be flat, now stays at the angle you cut down for chiburi

2. Yoko, flat and horizontal

3. Soete Zuki half way between these two

Morote Zuki

- angle of cut to head, start at temple and cut down toward tip of nose, 2 fingers in victory sign, put up by nose, is the lower angle

- see Sampogiri for other angle (diagram)

Kesa Giri

- very fast, no pause at top, tsuba just up above shoulder

Sampi Giri

- keep attention on front man, pressure to him then turn and cut right man fast, therefore not up and over head (kiri otoshi) but nuki uchi angle from top corner of head

- feet not turned all the way, so //

- Turn on the spot and you're lined up to cut down leftward man

- uke nagashi movement to cut down front man

Ganmen Ate

- turn after strike, shift left foot over to stabilize stance

Soete Zuki

- O-Kesa on first cut, note circular motion of sword, therefore tip out of teki

- back to hip, don't shovel dirt,

- tsuki is straight down sword to thrust
- keep tsuka firm by side,
- thrust is tsuka forward 10 cm, lock to hip and under forearm to stabilize it
- left hand doesn't have to slide on mune
- turn is kissaki as pivot point and is still in teki
- left hand still no slide on mune
- for chiburi is a fluid motion, not a long pause to grab the koiguchi

Shiho Giri

- long slide on waki gamae, at last cut

End Sageo

- untie, loop at 1/3 over left thumb
- pull out, switch to right thumb
- lay down so that sageo not caught
- down as per Jikiden, back up as per Jikiden as well

Rei

- back straight, hands together to protect nose
- bow until you can see opponent's hands and no further
- both hands for sensei, 1 by 1 for opponent.

November 12, 1989, Ohmi sensei

Suburi

- seiza, draw and replace
- feet shoulder width, straight back, drop hips, kiri otoshi
- mihi hanmi, cut, drop tip to gedan and sweep left foot back to turn 180 degrees as move to waki gamae, step and cut (last move for seitei shihogiri)

Partner

- uchi tachi, strike mihi kote, hands down to correct position at end of cut, not too high
- shidachi, lift hands as uchidachi strikes down and then strike head
- uchidachi strike shomen
- shidachi raise to jodan as shift back out of the way and then respond with kiri otoshi

Omori Ryu

Mae

- blade angle, tip down so water would run down blade,
- edge down so can't see it.
- Top of right knuckles at shoulder height
- chest, or throat or forehead
- Furi Kaburi – by top of left ear, never shoulder level or lower
- powerful move, could stab back if needed
- up to jodan, tip lower than horizontal but not so low that it is dangerous
- no pause before cut down
- Kiri Kudashi – at top blade is straight forward, don't let tip swing too far on move to top
- cut down in a big move, mostly tiny cuts
- finish with kissaki half way down shin, hand at top of leg position
- Chiburi – tip facing forward, hand forward as per original style, not seitei style
- move whole body back with a move from hara

Yae Gaki

- must move forward under sword, don't raise sword to head as you chase teki
- First Chiburi – snap fast, not softly to shake off the blood
- draw until 1" left in, as rise, then saya biki and block
- must be big cut at last kiri otoshi

Uke Nagashi

- up block and cut all one motion
- keep right hand forward after block to hit
- right foot 18" or so behind left, not feet touching
- stamp hardest on left foot, just change its position but not its place on the floor
- Metsuke – eyes of teki first, not the feet, look as hands touch tsuka

Kaeshaku

- back, blade and saya same lines, ie parallel

- cut finishes at left hip, tip not down and through teki
- cut is like "hugging his neck"

Tsuke Komi

- up for miss, but NOT retreating, ki forward
- don't wait too long before chasing him down
- blade brushes left side as rise up, don't move out to side
- must be in correct position to block if needed
- first to neck, second to groin
- no tilt on hidari jodan

Tsuki Kage

- look at his eyes, not feet as touch tsuka
- cut wrists, tennouchi so tip doesn't waver
- chase and big kiri otoshi
- up onto toes, not up, then flip but flip as rising, ie all one motion, toes down as get to top

Oi Kaze

- steps, straight forward for feet, parallel tracks as vs Tora Bashiri (one foot in front of other)

Okuden Kiza

Kasumi

- continuous from draw to kiri otoshi
- first chest, right hand directly out to side, no further
- second, knee, stomach is too low, ie hit his ankle then.
- second cut choice = knee, stomach, chest, throat, forehead. Choose the knee
- third cut, continue around to left and up,
- smooth arc of sword to the hit
- feet are right out, (cut), left knee up, cut, right foot out again, cut

To Waki

- teki are close, not at 45 degrees but narrower than that
- first draw must be up and over past ear like seitei Morotezuki
- target is face
- no okuri ashi on basic technique
- move over like uke nagashi, shift foot to cut second man in kiri otoshi
- variations, jam shoji with foot, shift to reach opponent, etc

To Zume

- angles are right front and left rear, not straight ahead and rear like seitei
- this is fundamental, variations are at other angles
- left foot is no shift on stab or cut, last cut means straightening up the leg but otherwise stays in the same position.

Shihogiri

- several angles,
- recent is feet shift, but old way is feet do not shift

- therefore stab, two cuts, feet are fixed, last cut left shin lines up so that you can do noto properly, facing last opponent

Ryo Zume

- narrow
- right foot out for draw
- left knee up, right out, tsuki
- left knee up, right out kiri otoshi
- chiburi narrow
- noto, within width of shoulders
- all within width of shoulders

Tora Bashiri

- run forward crouched over
- feet are one in front of other forward
- back is parallel tracks

Nov 19, 1989, Ohmi Sensei

Seitei Nuki Tsuke (Mae) vs. Jikiden with respect to an illustration in a newsletter.

- Seitei cut is forehead, not shoulder, but the wrist is in the same position, ie blade/forearm angle is not different for the two, only the distance across
- Jikiden cut depends on where the opponent is in his movements.

Saya Biki:

Purpose is to allow 100% power in Nuki Tsuke, not just to get the scabbard out of the way.

- Maximum power with arm alone is about 80%, open the chest and use the reaction power of saya biki and it is 100%

Jo Ha Kyu:

Grasping the tsuka for Nuki Tsuke, from below

- 2 ways to describe Jo Ha Kyu 1. A mountain stream, JO the water wells up from between the rocks, you can't see it moving. HA the water is in a brook, it's not in a hurry but you can see it moving. KYU The water has become the rapids in a canyon, you can't stop it.
- 2. Filling up a barrel or a furuya (bath) from the bottom with a hose. JO, you look in the center of the water, and you can't see it rising (you can see it rising at the edges). HA when the water is almost at the top you can see what will happen. KYU the water overflows, you can't stop the water from going onto the floor.
- You need this sort of feeling for the draw

Opening the Scabbard:

There are three ways

1. Uchigiri, the thumb is inside the tsuba, next to the saya, hidden from view. This is the iaido way
 2. Sotogiri, the thumb is on top of the tsuba, in sight as you open it, this is the kendo way. That is, we can both see, we are both ready.
 3. Hikaigiri, Thumb and under finger (top and bottom of tsuba) are grasped, this is for multiple opponents, to retain your sword.
- for all, after you open the koiguchi, the thumb is placed on the side of the saya to get it away from the edge. The thumb should not be on top of the tsuba, but to one side for safety.

Beginners are Robots:

They are all nice, all smooth, all the same timing and intensity. After you learn the motions you must work on making the opponent real, you must show that you can catch him, you must UNDERSTAND the techniques.

Must Have a sensei:

Must have a sensei who knows what "feeling" for a technique is proper, that is, who can tell when you are catching the opponent etc. since you cannot do this by yourself.

- Must keep doing the kata and sensei says no, no, no, yes, no until you can catch the feeling for yourself.
- A proper move with Ki can be slow and the opponent still can't escape. If it is fast and incorrect, it's easy to get away. Ma, is distance and timing.

Rank in Iaido:

- Up to five dan you are beginners. Kyu grades are children's grades.

- Ikkyu should be challenged as soon as you know the techniques.
- Up to 3dan, hardly anyone fails, at 5dan and up there is over a 50% failure rate.
- At shodan, you are now a beginner, at kyu ranks you are not even a beginner.

Variations in Techniques:

There are two reasons for this.

1. Different teachers. The highest authority is your sensei, even if he is doing it wrong you should follow him.

- Most higher teachers in Japan have their own “style”, the same basic form but different execution.
- Note: Shimomura ha and Shinden are from Hakudo sensei, Tanimura ha and Jikiden are from Oe Masamichi. These are very different interpretations but the same basic motions.
- an old book says that in Kiza there is no step forward. Oe sensei stepped forward for Yoko Gumo, so we do this. Similarly, shinden and some jikiden instructors do hiki taoshi all in one angle in Kiza, Sakamoto sensei (Ohmi sensei’s instructor) used three different angles.

2. Teki is doing something different. This is simply variation in the technique with respect to different situations. For example, Mae can be done with different cuts, to the forehead, chest, neck etc.

Descriptions of techniques:

Often we will say “30 cm from the floor”. For Kim, for the otoshi of mae, this is the wrong distance.

For most people it is the wrong distance because they are not all the same height.

- Each person must work out the proper position for them. BUT you cannot invent a position.
- Copy sensei until 5 or 6 dan, then work it out on your own, since now you know what the techniques mean.

Breathing:

1 breath, 1 technique, no little breaths in and out.

- In on the nuki draw out on noto

Cutting:

Kendo is touch, hit, then at about 6-8 dan it is cutting kendo.

- Iaido must always be cutting, you cannot go through other stages.

Seitei and Jikiden:

Seitei is from Kendo, therefore we use kendo footwork, we use okuri ashi.

In Jikiden there is no okuri ashi. Jikiden also has no chidori ashi unless for a special reason. Stay in migi hanmi.

In chidori (ayumi) ashi, the upper body and the hips change, teki can catch this and be gone.

Yae Gaki

- Nuki and kiri kudashi are OK for ki, parts in between are a big problem, there is no zanshin.
- Nuki tsuke, pause then rise and cut without a pause at the top
- step forward under the sword, don’t pull the sword back. The right hand is fixed relative to the floor, body moves to position under it.
- The final Otoshi cut is done as the right foot moves forward, but the foot is set on the cut. (some discussion on the proper timing)
- Furi kaburi is by the left ear, not straight up. My problem is that there is no thrust back component, no “stab” as the sword moves around to be raised up.

Tsuki Kage

- Slight angle on the first cut
- move to the blade for kiri kudashi, left foot position moved as per the discussion.
- the old way is tsugi ashi but slight forward step, ie the left foot moves approximately one foot length in front of the right. This smooths the movement and is more powerful for us. Tsugi ashi means you don't go completely under the sword.
- finish of cut, don't reach forward, the hands finish at the tanden with the blade horizontal

Ma, Distance and Timing:

In iaido you bring him into your distance, you don't try to catch him. Let him be pulled into your power area, therefore don't reach to cut. NB we are closer than kendo.

Uke Nagashi

- Up, block and cut all in one motion, no stop
- don't lean back too far out of the way
- 18" spacing for right foot to left.
- Right hand is fixed in space, block to the cut (deflection is "real", teki's blade is very close)
- metsuke horizontal to his waist, then up to the eyes as you rise up
- step forward with the left foot to the right knee, 45 degree angle
- Noto is a small move, don't flourish the blade
- no extra motions

Makko

- sageo, jikiden needs to be long for proper tie
- 1/3s in a loop must work on proper sageo control at all times

New Semester, winter 1990

Jan 14, Seminar with about 14 people.

9:30am Kim Keshi Ryu

11am Ohmi sensei, Suburi, deep step and cut

Mae – 2 hours of Mae, long practice of one technique is necessary, not just skimming over kata
- Nuki – check height, to furi kaburi with power!

1:30pm Kim Jikiden Omori Ryu

3:30 Cruise sensei, Seitei

Initial, sword on right, kashira level with knee, curve of blade out

- sageo over thumb
- to left side, pull out toward right, lay down, right hand back first then left

Mae – stand, not up then forward but up in diagonal

- lots of saya biki

Uke Nagashi – 2 draws, start horizontal or angle tsuka up first

- face front as block, standing up, opponent at 22 degrees not 45 degrees
- draw left foot straight back, cut kesa
- finish with hands pushed forward and blade in teki
- proper angle on blade at finish
- kashira central on your tanden
- feet facing opponent 22 degrees left of front
- chiburi – rest blade on right knee
- line up 90 degrees and parallel as go down on knee

Kesa Giri – draw horizontal to get power for cut, no more draw down like before

- cut and while arm still forward, flick blade over for cut down
- not too high, arm about 45 degrees max, not up over shoulder
- cut down in kesa exactly same line as cut up
- jodan, no lean on blade

Morote Zuki – another “flicking” cut

- tsuki is close, don't reach too far

Sanpo Giri – first cut (to right), right foot placed down beyond left so that turn on balls of feet gives you the proper position of feet to cut left

- angled one handed cut to right, still at 90 degrees, opponent not toward front, therefore hips are angled for the cut, not square.

Ganmen Ate – stamp and thrust, stamp is short, like tsuka ate so power is still there

- turn, blade and saya make one line
- turn right foot as pull sword out,
- sweep left foot as turn 180 degrees to cut down

Soete Zuki – grip must be strong enough before thrust to resist hit down on top

Shiho Giri – down on top of teki's wrist,

- square to forward (angle) as thrust back, ie move “sideways”
- big step
- drop tip before turn for last cut (waki gamae)

Jan 21, 1990, Ohmi sensei

Nakamura sensei and Lydia visiting, Bill Mears and the twins from Hamilton (Scott and Sean Dalgetty), Carole, Chris, Mark, Kim, Eric

Nuki-noto warmup, 180 degree turn, cut

Omori Ryu

Mae – furi kaburi smooth, not like a robot,
- nuki, pause ½ second
- top, no pause

Migi – catch him as you turn

Yae Gaki – immediately step and catch him

Uke Nagashi – teki cuts ONCE, rise and block, strong block as he cuts down
- left foot steps forward, slight turn out, wait for him to strike down before blocking and return strike

Kaeshaku – quietly

Tsuke Komi – up and deflect like Uke Nagashi
- keep hips low, back straight, rooted to ground with legs

Tsuki Kage – change, right foot goes forward as you turn, then stand up solidly as you cut his wrists
- right knuckles at level of right shoulder
- not driving forward as you stand

Oi Kaze – hips low, don't lean forward into nuki tsuke cut
- first cut is across stomach, back is straight

Nuki Uchi – no noise in scabbard as you draw, slow down
- this is Omori, do correctly before doing Makko (fast)

Kendo no Kata (Nakamura sensei)

Directions:

Joseki is north, Chinese emperor always faces south
On his left are the seniors, his right the juniors

Shidachi is defender (Junior), Uchidachi is attacker (senior)

Start is furthest south, seiza no rei, stand, 3 steps back, turn to north, walk to middle, face each other.

Three steps forward, draw (right shoulder forward) cross tips, sink down, sonkyo position, left knee out to side, rise. Tips out to right, facing knee, move back five steps

1. Start, both in seigan

Uchidachi (leads movements)	Shidachi
Step forward, hidari jodan	Raise sword to migi jodan
Start with left foot, 3 steps forward to left hanmi (warrior steps, ie heavy)	Start with right foot, 3 steps forward to right hanmi
After stop, step forward to right hanmi, cut kiri otoshi to men, “ya” Cut so tip down from horizontal, lean head forward for	Shift slightly back so he misses the cut shift forward to cut kiri otoshi to head “to”
target	Stop over head, on target
Straighten up head	Lower point to neck
Step back right hanmi, tsugi ashi, left foot up to seigan stance (right hanmi)	Step forward to left hanmi and raise to jodan (ayumi ashi) step back and lower to seigan (right hanmi)
Tips move to right and lower to face to face left knees, start with left foot (back foot) and step back 5 small steps. Is over so not warrior steps, but light steps.	

2. both seigan

Uchidachi initiates movement	Shidachi
Start right foot, 3 steps to right hanmi, cross tips, pause and set	Match
Raise and cut to his migi kote “ya” (right hanmi)	Lower blade straight down and shift to the left so he misses wrist. Pause and set (right hanmi)
Return blade to horizontal to give migi kote as target	Raise and return cut to his migi kote (right hanmi) “to”
	Initiates movement, raise to throat
Lift blade up and over, return to original position (right hanmi)	Return to original position (right hanmi) crossing tips
Bth, tips out and down to left knees, 5 steps back.	

Jan 14, 1990, Seminar and CKF fees to pay \$12

Feb 4, 1990. Cruise sensei
Seitei 1-4, 9

Nuki Tsuke – narrow cut, square legs and hips

Saya biki – saya FLAT

Furi Kaburi – horizontal, pressure from kissaki, partner grasps and holds tip as cut up and over

Kiri Tsuke – cut finishes below horizontal

Chiburi – kissaki in a straight line from end of cut to level with shoulder, pointing straight back, blade horizontal, right arm almost straight out to side, no further back

- left hand is thumb above saya, (a little higher than my normal)
- right fist toward ear, close, cock wrist so edge straight up, bring over blade as a unit,
- snap up and over, keep cocked wrist to finish with blade FLAT that is, you can see the edge
- switch feet

Noto – is slow

Mae

- saya biki, pull around and press down so saya is flat and horizontal
- furi kaburi – left knee up to right heel, kissaki back, directly above forehead for big cut, move from kissaki
- Noto – keep thumb and fingers closed, don't pop thumb up to catch blade or etc.
- very slow down to knee, directly up to feet together

Ushiro

- Nuki Tsuke – fully drawn as finish turning and cut
- lead with eyes, not head

Uke Nagashi

- Rise and look while grasping tsuka
- left foot to right knee, turn 45 degrees toward front, don't step too far, need "spring" in leg, ie not 90 degrees
- 2 ways to start draw, on first motion or after angling tsuka upward
- block – right toes 90 degrees to left foot and nosed into instep
- body square to the front, left foot straight back as cut kesa
- feet in line to front both aimed 45 degrees to left
- cut finishes at waist height
- Noto FLAT

Tsuka Ate

- narrow seated posture, elbows in
- short step forward as do ate
- keep kashira at suigetsu level, not lower
- watch koiguchi as draw
- thrust back
- raise blade horizontally and close to body for big full cut

Soete Zuki

- draw and cut well, first cut
- pull back, twist hips well
- tsuba on right hip bone
- step and thrust, left hand close to right on blade
- tip fixed as move tsuka out,
- left hand off and then snap out to side as step back
- NB don't grab koiguchi as do chiburi, hand to hip!
- okuri ashi on first and second hit and thrust
- thrust = feet shifted to parallel and 90 degrees to thrust

1-10 in sequence, count of three between.

Feb 11, 1990 Ohmi sensei

Kiza [finally got the word right at least, still not calling it Eishin Ryu or Chuden or Tate Hiza no bu]

Yoko Gumo

- Kiza, sole of foot to floor, sitting narrow.
- hands to tsuka at the same time [not left – right]
- as per Mae, move forward (old book says no forward steps in Kiza, but for us, we go forward, Shinden goes back)
- Kiri Kudashi – cut down so tsuba at level of knee (top left corner is at top of knee cap)
- Noto – Omori is 10cm from tsuba, Kiza is half way down, Oku is close to kissaki
- draw the sword fast, replace it slowly
- foot $\frac{3}{4}$ of the way back then out and around. Keep the body and metsuke forward, don't fall off to the side
- Always stand up, [don't repeat while on knees]
- zanshin to stepping back to original place, 3 steps back

Tora no Issoku

- make big motions
- block, then cut
- no small moves
- Like Yae Gake, step back with the block

Ina Zuma

- like Tsuki Kage, as you raise the blade for the two handed strike, don't dip the tip on the cut
- rise straight up, left foot goes back

Uki Gumo

- rise then pause to allow middle man to clear out
- up and over as cross feet (some sensei down then up again)
- draw and cut into shoulder ie nuki tsuke has force
- note for Kim, don't draw as far up but more to forward direction,
- don't reach too far out on the cut to the shoulder
- sink down, strong stance, ie partner on hips [?]
- cut is angled on draw angle already
- Hiki Kiri – human body being dragged
- return on line with kissaki at same level as left foot, ie not too far forward
- flip so that left hand is by right shoulder (same height), right arm straight, (for me, a little higher, I'm right hand at shoulder height.)
- blade up 45 degrees and straight back
- shift and stamp on tonomo (sleeve) with left foot, then cut down on outside of left knee
- elbow by top of leg

Yama Oroshi

- small circle to elude grab, thrust to face with stamp
- don't reach too far forward
- left foot up behind right as cut down into shoulder on angle of draw back
- hiki kiri

- flip etc. same as Uki Gumo
- cut as drop onto knee or after shift, both are OK

Iwa Nami

- Opponent centered on your left knee at your left side
- go ho nuki, as rise up, no shift of feet ie right foot NOT forward, left foot not back
- turn and draw left foot up to right, do this slowly

Uroko Gaeshi

- same as Migi
- Stand up, not crouched like shinden

Nami Gaeshi

- same

Taki Otoshi

- stand
- step with left foot, further than I have been, FAST and turn to dump teki down
- step again, further
- right hand back, tsuba behind butt
- blade flat at right hip (some sensei up to chest as per tsuka ate of seitei)
- stamp is left foot just slightly forward of where it was, ie teki is stumbling toward you
- target is suigetsu, ie middle, don't thrust too far though, pull back out

Oku Kiza

Make adjustments for teki, ie lots of variations

Kasumi

- do slow until you get the proper movements
- Noto – last 1/3 of blade to koiguchi
- in fast to 1/3 left exposed, then slow s draw foot back and around as per Kiza Chuden

Sune Gakoi

- make big movements, this is oku, but cuts and strong block

To Waki

- 2 ways, 1. in hall, 2 doors open at 90 degrees, cut side and side or 2. (ours) one door, 2 people at sides beyond.
- some instructors say jam the track with your foot as cut one then the other
- or, put your fan down to jam the left hand door, and use your foot for the right hand
- Nuki Tsuke – must be a strong move, then through uke nagashi to cut to the left

To Zume

- angles or straight forward and back, we choose the angles
- thrust back, don't move your head in a funny way, simply look
- thrust to teki is in the middle and STRONG

Shiho Giri

- no leg movements until the last cut
- make every cut a good cut
- cover the top of the head with uke nagashi at all times

Tana Shita

- hiding under porch, discovered, move out and strike
- right foot forward, keep sole on ground, don't slide on side

Ryo Zume

- Nuki Tsuke is right hand to right of center, like Morote Zuki or similar
- keep motions within shoulders, have maybe 1 foot to each side
- practice against a wall
- Noto – not too much up and over, right hand in front of right knee perhaps

Tora Bashiri

- like a cat after a rat
- teki is in a crowded room
- steps on a line as per Yamashibu sensei
- we can run normally (the way sensei trained in Osaka)
- don't' recoil back when cutting nuki tsuke, straight back but not too far back

Feb 25, 1990

Demonstration at UT kendo tournament, Harbord Collegiate.

Mar 4, Cruise sensei

Do 1-10 three times through
2 people do technique, 2 criticize, then switch

Mae

- all techniques, big cuts, long stance. Short stance means you rise up and do short cuts
- long stance is when sink to the knee and 90 degrees at knees
- slow down, index fingers up not whole hand to grip tsuka
- furi kaburi, by left ear, think of your ear, keep the tip live blade horizontal, use the right hand to keep it up
- kiri kudashi, don't break the wrists, down to one fist from tanden
- chiburi, finish position has a definite angle on the wrist, blade is flat, tip down
- Noto, after 90 degree learning method, next is more like Jikiden, ie tip leads around toward left, faster method and not broken like first way
- 90 degree blade, and koiguchi at end of daw out, KEEP IT FLAT
- technique starts as ready to go
- finishes as back on original spot, don't relax until then

Uke Nagashi

- tsuba by right side of head, not in front or to the side, ie block!
- face opponent to block
- reaching forward at end of cut

Tsuka Ate

- hit is suigetsu, keep same level
- stab is middle, not to side
- hands BACK for cut down or cut is small
- Tsuba clears in front of knee, not up and over for chiburi

Kesa Giri

- power on down stroke cut

Morote Zuki

- reach forward for cut, then move up to blade
- big cuts and long stances

Sanpo Giri

- 5 steps or 3?
- keep tip up

Ganmen Ate

- middle of eyes to hit
- draw slow, turn is all one motion

- withdraw after thrust, turn right foot then sweep left foot as turn

Soete Zuki

- Turn hips hard to right, not square
- left hand grips tightly
- turn with tip fixed or pulling out only, not waving around
- chiburi is a snap

Shihogiri

- first hit is a drop of the whole body
- feet parallel for tsuki, big move

Once more through 1-10, Nuki Uchi to finish.

March 10, did a College Royal demo, Chris, Carole, Kim, also were demos from aikido, judo, and karate.

This looks like the end of book 3. In the end were notes on inviting Haruna sensei to Canada. It looks like we were practicing 78 kata at that time, plus working on Seitei Jo kihon and kata. This would have been from Krieger's book, we had been doing Aikido jo for ten years at this time.

March 11, 1990, Ohmi Sensei

- Starting Okuden Tachi Ai, new book
 - From now on, do Seitei at least once through each class [I remember this, Seitei was considered a weird thing of little use at this time, no CKF iaido section, no FIK gradings, so it was a peripheral practice]
 - Most important movement is Nuki Tsuke, so practice it lots
- Warmup, stay on toes, do Mae, Migi, Hidari, Ushiro etc using yoko chiburi and not turning before starting, ie let kata move you around.
- Draw to center line, CUT as you reach out for the opponent with the tip
 - 90 degree positions, use the hips and big saya biki
 - Furi kaburi and kiri tsuke – power and smooth move
 - relax shoulders, no pause at top, not too fast
 - Original Jikiden, slice up teki's face then cut down, now (Ohmi's sensei taught) move tip back by top of left ear, still don't block view with right fist
 - so original is no stab back, now stab back
 - big weight shift for cut down, ie lots of power

Most Fundamental Techniques

42 kata in Jikiden, Seiza 13, Kiza 18, Tachi Ai 11

- Nuki Tsuke horizontal most often, etc. all come down to Yoko Gumo as the most fundamental kata. Some clubs practice Yoko Gumo for 3 years and then go on to others.

Haya Nuki practice

- 1 breath per three kata, ideally, 1 per 1 minimum
- fast noto and no zanshin – all done in less than 1 minute
- Kata are normal speed and rhythm, ie not all same speed.
- practice without sword, go through Haya Nuki slowly, keep little fingers tight, concentrate on proper positions, finish on the same spot.
- last waza (uke nagashi), finish facing toward shomen, not too angled

Variations

1. Teki always to shomen, therefore on noto spin around to appropriate position before the next kata
 - do them in regular order, not Haya Nuki order
2. One handed, do with right hand only, left hand stays on koiguchi.

Okuden Tachi-Ai

1. Yuki Zure

- man on each side, one variation is cut to 2 sides (90 degrees), feet stay in same position.
- Our method, slow down, let teki get one step ahead (3rd step, right foot)
- Kiri Tsuke – draw up and by left chest as step out to right front and cut one handed to right teki
- angled cut left to right as slice head (as per seitei Sanpogiri)
- keep hand inside your body line, kissaki at neck height, right hand at suigetsu
- Furi Kaburi – turn toward left teki, tip fixed in space, as you rotate the blade up over your head
- Kiri Kudashi – shift right foot over to face left teki and cut down

- kiri otoshi – right hanmi, (as he moves 1 step more ahead)
- Yoko chiburi, blade flat, tip higher than omori or seitei, bottom of right wrist at top of left wrist (line)
- Noto – top 1/3 of blade to koiguchi, fast out and in to 1/3 left exposed, then slow in.
- do not chisel saya!!

Note: Original teachings are cut and kill right and left man, not cut right THEN cut left, ie no time between cuts, both must be fast and close together or second teki will escape or attack.

- later teachings put space in there, especially Seitei, for example, Uke Nagashi original was one handed, in WWII found out this isn't possible, so use 2 hands. Now, back to original teaching (1 handed)
- general trend back to original teachings
- changes and shifts because of oral teachings, especially in higher level techniques

Tsure Dachi

- 2 teki, different angles ie right front and left rear

Nuki Tsuke – as walking step toward right front teki and draw, place mune on chest, solar plexus level and then stab back as per tsuka ate seitei.

- feet still pointed to forward angle
- right elbow not bent at thrust (seitei and oku)
- Kiri Otoshi, big cut down on right front teki, okuri ashi,
- chiburi and noto

So Dome

- Mitani says 10 ways described to do this, for Mitani there are three on side of path
- another is three in corridor. These need different blade angles
- Sakamoto sensei was three coming up stairway, therefore cut down in front and right hand stays in body space. Angled cut
- Nuki Tsuke – on second step (l) grasp and drawing, 3rd step = cut down at angle with right foot out, saya biki and hips not square to front, angle like kesa
- Noto – fast noto, in as left foot up to right, then draw as step forward with left foot, cut down as step forward with right. Do three times
- after last cut, square hips and snap blade to yoko chiburi
- Oku Noto – zenshin for these is not just focused in front, but all around.

Okuden Kiza

Tora Bashiri, run forward, remember 1.5 foot width spacing as cut or else balance is off in nuki tsuke

Shiho Giri, fastest technique in set, since 4 opponents close to you

- feet don't shift around
- up over head is a "sword forest" to guard yourself ie all moves go through uke nagashi

To Waki, Kiri Tsuke outside right knee

To Zume, 1 angle and front and back, another angle is right front and left back

Comparison Seitei and Iaido Toho (znir)

- iaido association has a set of 5 called Iaido Toho, all have kiai on last cut (this is from Yamaguchi Sensei)

Seitei Kesa Giri on cut down use hips not shoulders

Iaido Toho #3 Kiri Age – on third step cut up and out of shoulder like keshi ryu Mae Goshi

- stop as out of shoulder
- return around head (uke nagashi) and up as feet together (tsuki ashi)
- cut down is almost vertical kesa giri, ie cut shoulder down to center, powerful cut since cutting on step forward
- Zanshin – push kissaki forward and up toward teki's neck (not seigan, arms further forward)
- Yoko Chiburi and noto
- from Shindo Munen

Seitei Shihogiri

Iaido toho Shihogiri #5 – Third step, cut down one handed kiri tsuke to right, same as sanpogiri angled cut

- turn 180 degrees CCW and step, cut kiri otoshi right hanmi to left
- draw right foot back to left, lift kissaki so that blade is vertical in front of face
- right foot out (CW to right) to forward direction as cut yokogiri, left to right
- Turn 180 degrees CCW to face rear and cut kiri otoshi
- shift left foot to turn
- Turn 180 degrees CCW to face front and cut kiri otoshi
- shift left foot to turn (waki gamae but blade flat, not angled down)
- Now facing front again
- zenshin and noto

Finish with haya nuki.

Mar 25, 1990, Ohmi Sensei

Dojo Rules:

1. Bow at entrance
2. Move around side of dojo, not through the middle
3. Sensei at shomen or else shomen to the left of students.
4. Students line up with respect to rank, top near shomen, some adjustments for age and experience, position in the organization etc.

Shinai Practice:

- Seigan, 1.5 fists from tanden
- right hand one forearm length from butt end
- left hand at butt end
- kissaki points at eyes or throat, slightly to right of center to cover kote
- tip up and down like a bird's tail
- Extend Ki to force opponent back, ki is not stiff shoulders and locked arms
- Square hips
- hips and blade are linked
- shorter stance, as in Kendo

Opposing partner – at tip to tip, “testing”

- slightly too far away to cross at bottom of monouchi, this is too close (fighting)
- can strike with 1 step
- Judo distance is 1 arm length, swordsman's distance is two arms length or two sword lengths, beyond is no fighting
- must strike at moment of suki
- must come straight in, with ai uchi or sutemi feeling

Practice – sensei moves blade aside, must hit immediately to shomen

- straight in or it takes too much time, ignore his tip, if you are inside he can't swing it back to thrust you.

Movements from seigan, Mae, Ushiro, Migi, Hidari

Hitting, Mae Ushiro, must hit forward as you move back

- hit stops at top of your head (kendo)
- Migi, diagonally forward right, hit with hips square
- Hidari, step diagonally forward left to hit with left foot forward, hips square etc.

Men Practice 1. hit with shift forward and back, tips cross as go for yokomen from above, stop with blades at top of head height, hit right, left, right etc. on shifts

2. Hit as shift forward (okuri ashi), right, left, etc. as partner blocks from side to side. Forward and back again Kiai “men” on each hit.

Iaido

Omori

Mae – more ki for kim!! Big motions

Tsuke Komi – practice rise and avoid,
- keep blade close to body
- attack misses nose, then attack
- don't wait more than ½ second at top or he will escape

Tsuki Kage – draw and cut must be same as nuki tsuke of Mae

Kiza

Yoko Gumo – cut down to just below horizontal, (horizontal is Oku)

Iwa Nami – opponent sitting beside on left, turns to grasp your sword, therefore he shifts so that you draw your left foot up to your right as you turn toward him. Don't step forward with the right foot.

Taki Otoshi – left foot forward fast
- thrust, hilt is almost touching bottom of forearm,
- pull back in a straight line to the tanden

Okuden Tachi Ai

Yuki Tsure – change in footwork, good hit to right front then, left foot to left front for second hit. We will use this version.

Tsure Dachi – Right front and left rear.
- No need to look at opponent to right front as you draw (don't take eyes off rear opponent)
- right front teki has back turned.
- Thrust to rear, then turn and big cut to right front. Okuri ashi.

So Dome – “block many people”
- draw and cut to front opponents coming up stairs
- kissaki down to just below horizontal

So Makuri “block many people”
- also called Go Ho Giri
- beginning, five different people so cut fully and slowly until you can speed up to proper rhythm.
- most difficult technique of Okuden Tachi Ai
- three steps, draw on third then pull fight foot back and sword up to avoid strike (like Tsuke Komi)
1. right foot forward, strike teki on hidari men, left foot up to right (as per tsuke komi)
2. right foot forward, strike teki on his right neck, left foot up to right.
3. right foot long forward, hit teki on his left body (through biceps), left foot forward a little (okuri ashi)
4. tip up and over to left side (Sakamoto sensei used to continue third cut around to left side), slide right foot forward again and cut yoko giri to teki's right side, let blade continue around to right side then up over head as left foot up to right
5. step forward with right foot and cut kiri otoshi, small okuri ashi on left foot.
- Yoko Chiburi and Noto
[diagram of cuts]

Finish with Makko

Apr 1, 1990, Cruise sensei

Suburi, 1. Warmup, on one knee, kiri otoshi, lift and switch knees, cut with other foot forward

2. Muso Shinden Koranto from Omori Ryu.

- iai goshi, grasp tsuka, left foot forward, draw,
 - right foot forward nuki tsuke
 - furi kaburi, left foot forward
 - kiri otoshi, right foot forward
 - long step on last cut
 - circular chiburi, swirch, right foot just behind left for noto
- Seitei 1-5, 3x through

Morote Zuki

- kiri tsuke, right hand outside right hip
- Tsuki, drop right hand down as step up to tsuka, don't pull it back
- thrust forward, only 8 " into teki, don't drive up to the hilt
- pull back to waki gamae as turn
- keep kissaki in line!
- don't drop lower than horizontal
- Chiburi – yoko, blade about horizontal, edge flat, wide and right wrist at hip height

Sanpogiri

- 3 steps, not five today
- first cut, right hand outside right hip, tip at throat level
- right hand at suigetsu level
- reach out to hit teki
- second cut, turn back heel so that hips are in line, heel not turned enough, hips not square
- third cut, cover head as turn, keep tip alive
- Zanshin – jodan, hands well back, not in front of face line
- snap down, not yoko chiburi, tip down

Ganmen Ate

- normal walking steps to strike
- draw slowly, turn completely
- blade and saya are one line, both horizontal
- thrust is tsuka under forearm
- thrust to center line, saya in line with blade
- pull out and move right foot to set up turn
- shift left foot to turn, keep blade horizontal as up in furi kaburi

Soete Zuki

- cut moves further down than in Morote Zuki or Sanpo Giri
- pull back and turn chest fully to the right, tsuba on right hip
- grip blade strongly with left hand
- thrust is strong, keep tip down, blade horizontal
- pull tip straight out as right hand moves out to the side, left hand stays where it is
- straighten up, left hand to hip as right hand moves out to side in chiburi

- tip down, not yoko chiburi

Shihogiri

- turn and face right front as down on wrist
- Draw and turn as blade to mune,
- feet face left front and parallel
- both feet shift as thrust back to center line
- 2 cuts, keep blade horizontal, cover head
- third cut drop tip then turn, waki gamae and cut
- Zanshin as per Sanpogiri

As Suburi:

- stretch legs, 1, 2, 3 from Kiza, all three back with left leg and LOW
1. Yokogumo
 2. Inazuma
 3. Toranoissoku

Iai hiza – left foot back, sit down on it, draw right foot back to left knee,

- no need for hakama sabaki
- hands, loose fist, right hand on right knee, left hand in line, (square to front)
- palms up, elbows in, fists out
- roll fists over to drop down on tsuka as rise

Tora no Issoku

- hand on top of tsuka, use back of blade,
- scribe around toes of right foot, not too wide, blade moves back not just to side only

Free Practice

Circular Chiburi – don't make the tip jump or exaggerate move move to front at start

- tip in straight line to shoulder height, ie shortest distance
- don't let momentum carry right arm back past line of shoulders
- bend elbow and wrist and bring blade to right ear
- elbow stays fixed in space
- snap over and down sharply
- finish is blade edge flat, right hand at hip height and wrist bent

Kesa Giri – on first hit, fix right and left feet, don't shift afterward

- reduce okuri ashi, this is influence from Jikiden, not Shinden.

Apr 8, 1990, Ohmi Sensei

Seitei Free practice

Nuki Tsuke – draw slowly until almost out then wrist snap for “springing” action as cut (katate giri = 1 handed cut)

- different from go ho nuki (radish pull) ie slow then full, not constant acceleration Kiza and Oku are not a slow draw
- watch arm and hand positions
- feet and legs rooted like a tree trunk to the ground

Kesa Giri – with proper tenouchi and hip use can cut on downstroke with no forward motion, and not allowing sword to travel up past vertical (arm 45 degrees)

- must feel the cut for yourself
- on cut up must clear teki's body before turning it over.

Morote Zuki – thrusts are in and out, if leave in muscles they will clamp down and can't pull it out (information from WWII)

Soete Zuki – last teki hisitates, so turn in waki gamae and check before hitting him

All – finish each person before turning to the next one

Suburi Practice

Bokuto

- forward, shomen then back again, hands up, stop at head
- forward – kote then back, stop down
- forward, do, then back – tenouchi, correct angle
- forward, tsuki – only forward, foot hip, arm all together, don't overextend, use shibori

Shinai Gekko

1. Men then yokomen forward and back, alternate sides, exact targets, hit and leave on men, don't bounce off, hands stay up in hit position
 2. Do – forward and back, left hand stays in middle, proper edge angle!
 3. Nuki Do – deflect strike then continue up and cut if on left side. Deflect blade to the right and then hit right side do
 4. Tsuki first = body only, kissaki to end of monouchi only. Shi-ma or uchi-ma, ie hitting distance with foot, hips, arms
- from tip to tip distance.

Distance – kendo is jump into distance

Iaido – he comes into your distance.

Kiza – Haya Nuki, no zanshin, fast nuki and fast noto

Okuden Kiza

Kasumi

- second hit is knee, no ower (sune)
- draw not same as omori, more like go ho nuki
- at first = stop with each cut, ie kill each at a time, later kill all at once, learn proper form first

To Waki

- ½ sec after first hit, later no stop
- draw is snap wrist for power, hand to eye level as draw,
- cut down to suigetsu level

To Zume

- look at first opponent (right front), shift weight to back with thrust
- front leg keeps 90 degrees

Shihogiri

- one by one until good, then all at once, look at first man as draw (right front)

Tana Shita

- Porch edge just above left knee, at your head height (obviously)
- must clear edge to swing blade over, use shinai as edge of porch
- straighten back as cut down (same time)

Ryozume

- hall 2 shoulder widths wide, enough for cuts etc, but not full chiburi
- draw = get blade out but not cutting

Okuden Tachi Waza

Yuki Zure

- either way to move, right foot shift or left foot if teki is closer
- kiri tsuke – katate giri, stop at suigetsu, don't reach too far
- teki moves into your range, ie not kendo

Tsure Dachi

- look at teki to right front
- body shift on thrust and cut

Shinobu

- dark, can't see teki but know he's there
- VERY slow and quiet until tap floor with tip
- walking style, grasp on fourth step
- standing style, right foot, left foot slide to left front and grasp tsuka
- right foot further to right front off line and forward
- draw, blade up and over ehad
- reach to right front with tip, hips down low (knees off of floor)
- body in a bow shape as reach across to right

- tap forward and exactly on original line
- left foot to right front, up to jodan
- right foot to right front, cut kiri otoshi on teki who is cutting down at noise
- not 45 degree angle but maybe 30
- yoko chiburi and noto as usual

Finish with Makko

Tests:

2 for shodan, Eric and Dave

- 7 from Omori and Seitei (usual is 3 or 5?) Seiza only

Test starts from sitting on side and finishes there

Uniform – tucked in neatly, no t-shirts or etc.

Close curtain, start from near curtain, waki onto floor

- seated bow to shomen (sensei)
- turn and seated bow to sword, facing away from mirror

Techniques:

Omori

- mae, yae gake, uke nagashi, tsuki kage

Seitei

- morote zuki, ganmen ate, shihogiri

To Rei then Seiza no Rei to sensei and off to side

Comments: Dave = nuki too high, good solid grounding with hips

Both passed.

May 12, 1990 Bruce Morito

Iaido Toho

-5 kaa, 2 seiza, 3 tachi ai

Mae Giri from Eishin Ryu similar to Mae

- nuki tsuke, edge up as you draw
- cut is narrow like Seitei
- furi kaburi is a horizontal blade
- kiri tsuke is no shift forward
- kiai
- Chiburi, yoko chiburi, short (all kata)
- Noto – as per normal, (alternative tip up and over)
- squeeze blade, thumb and forefinger – stop at habaki, thumb to tsuba
- right hand over kashira, fingers over thumb, thumb on end
- good grip so can draw and stab
- right foot straight back to left as do noto, piece of paper between heel and buttocks
- metsuke – look up to normal distance (3 meters) as move right hand
- stand, right foot instep to left knee, stand, pull right foot back
- To sit down, left foot ½ pace forward, hakama sabaki and draw left foot back fast
- left knee down on where left foot was
- right foot back to sit

Zen Go Giri

- opponent front and rear
- Kiri Tsuke – rise, don't squeeze knees together
- draw kiri tsuke through uke nagashi, cut down to neck height
- turn head left and look
- Kiri kudashi – turn CCW 180 degrees and cut kiri otoshi to normal height,
- tip down but right knee not quite touching the floor
- turn head right and look
- Kiri Kudashi – turn CW 180 degrees and cut down, kiai
- knee down to etc. finish as per Mae

Kiri Age – similar to kesa giri

- stand, cut on third step, rotate blade 90 degrees to edge out and flat
- cut kiri age up to horizontal, arm above head
- tsugi ashi and cut down on same angle (side of neck to opposite hip, o-kesa giri)
- finish with blade down low, pulled back and by left hip
- kiai
- narrow yoko chiburi

Shihogiri (front, rear and sides)

- standing, 5 steps, on 3 look right
- 4, stub in to right toes
- 5 is step to the right
- kiri tsuke draw and cut down with a diagonal cut, finish as per “nuke the ninja” [low to the right] with tip angled up to point at teki's throat, reach for a big cut but finish close

- turn head and look
- Kiri kudashi – turn CCW 180 degrees, step and cut kiri otoshi 2 handed
- turn and raise right hand only, grab with left hand at jodan
- turn head and look
- draw right foot back and step out to front
- fold blade over to left and then cut yoko giri (note: different than from Yamaguchi s. ie. up to vertical and then back down to horizontal)
- turn 180, kiri otoshi, turn 180, kiri otoshi
- kiai

5. ? Similar to uke nagashi and soete zuki

- nuki tsuke – third step, draw high and block uke nagashi, back so that tip misses shoulder if hit
- left hand onto mune at monouchi, push kissaki down to throw teki's blade off
- down in straight angle forward (as straight as possible) twist hips and to position as per soete zuki of Seitei
- step and tsuki as per soetezuki
- Chiburi – draw left foot back, left hand along blade and curl under tsuba as you do yoko chiburi (right hanmi)

May 16, 1990, Ohmi sensei

Kim – analyze Shindo Munen, no fooling around!

Oku Kiza

To Waki

- first cut must kill opponent, not just waving sword around like in Seitei, down to neck level
- “1 cut kills” Power, not speed

To Zume

- must hold first teki with ki
- thrust second with power
- keep first held in place
- power not speed is needed

Shiho Giri

- fastest of all Oku
- beginners (us!) must make sure of each cut
- more from tanden
- don't lean over into cuts but keep body upright
- iaido = teki comes into your distance, not the other way around as in Kendo

Tana Shita

- don't show bottom of foot

Ryo Zume

- draw is just a draw, off to right of center line

Bruce Morito, Iaido Toho

1. Mae Giri (Eishin Ryu)

2. Zen Go Giri (Mugai Ryu)

1 and 2 – draw foot back at end. Zen Go Giri from Yamaguchi, uke nagashi, Bruce, Kiri Tsuke draw

3. Kiri Age (Shindo Munen Ryu)

- 3 steps, 2 is 90 degrees flat blade
- 3rd cut up kiri age through wrists, finish with blade horizontal
- push forward with tip to force him back, then bring tip around to side
- cut kesa giri down to parallel to left hip, hands close to body
- Chiburi – small motion to side, not like usual
- Noto – push wrist down and turn it so mune faces up again,
- keep tip fixed in place then tip up and over to koiguchi (approximately like Ryo Zume)

Omori: Chiburi for omori from Ted Davis sensei is 2 hands, tilt 45 degrees, left hand to belt THEN tip out and up to right arm, 45 degrees to front shoulder height

- then up to front of forehead, angle of blade is out by elbow (let go with little fingers)
- squeeze hand and swing in front of face, tip ends up at very sharp angle down to drain
- right hand at hip level
- foot change is same as sei do kai

Noto – don't need to start at habaki

- out and in slowly
- “pinch” mune with thumb and forefinger as put in, stop at habaki and thumb to tsuba
- right hand to kashira, thumb covers end, firm grip (can draw and stab)
- close blade and then step forward to stand up

4. Shiho Giri (Suio Ryu)

- 5 steps, on third step look right and grasp tsuka
- cut kesa to shoulder one handed, finish with right hand in front of right hip, tip pointing at suigetsu
- LOOK 180 degrees, step and cut kiri oroshi
- LOOK 90 degrees, bend blade to horizontal and cut (not up to vertical first)
- LOOK 180 degrees to rear
- 180 degrees to front, last cut is big iai goshi (don't drop big but keep hips well down)

5. Kissaki Gaeshi (Hoki Ryu)

- third step, draw and block uke nagashi
- left hand up to pinch mune (blade parallel to thumb, not across palm)
- throw his blade down as cut his face, into hip twisted position of Soete Zuki
- step forward with left foot and thrust, immediately pull back out
- straighten hips, left leg back, left hand down to tsuba, then yoko chiburi as finish step back

July 23, 1990, Ohmi sensei

Seitei – JKF manual, points for exams etc.

Saho, enter room, taito shisei left hand on top of hip bone

- start with right foot, move to practice place
- sageo 1/3s NOT looped over a finger
- face shomen or shinzen, to right hand (reach under rather than over, smaller move, right hand)
- turn so that left shoulder toward shomen, (turn CW) about 45 degrees
- sit, left knee then right, 1 fist between knees
- to-rei, tsuka out to right front, rei
- pick up with sageo left at kojiri and carried to belt, ie not folded in right hand
- finish, 1/3s sageo, out as per Jikiden
- stand bow to shomen
- 3 steps back (start with left foot) then turn,
- small bow as leave room.

Mae

- 1 fist width between knees
- right fist just outside right shoulder, not wider, cut forehead
- ½ second, no longer
- furi kaburi, stab back, no drop, no lift, horizontal blade
- no pause at top
- kiri kudashi, left fist just below belly button
- kissaki slightly down
- chiburi 45 degrees and flat

Ushiro

- full draw at end of turn, no pause
- foot square to front

Uke Nagashi

- draw with tsuka pointing up
- blade completely covers body,
- body facing teki squarely
- no pause
- cut kesa giri not kiri otoshi
- cut within shoulders, not wider
- finish with tip slightly down, left fist below belly button

Tsuka Ate

- thrust to suigetsu, proper target
- teki not completely up on knees
- left leg 90 degrees to blade when turn
- mune on chest,
- left hand to right side hip with koiguchi,
- right elbow as straight as possible for thrust
- KEEP HEAD UP

Kesa Giri

- cut up until out of shoulder before turning blade over
- not too high or too low at top
- left fist below belly button, tip slightly down
- Chiburi, grab koiguchi at same time

Morote Zuki

- Kiri Tsuke, forehead to neck, no lower
- kissaki at neck
- right hand at belly button level
- don't use excess wrist, drop arms as cutting, don't reach too much
- square to front
- body to sword, don't pull back
- tsuki to target, suigetsu
- pull out of body as turn, ie don't use arms only
- let left arm pull blade out
- up in uke nagashi motion
- up when left hand at right hip
- no pause at top, smooth moves

Sampo Giri

- kiri tsuke, same as above
- uke nagashi motion from 2 to 3 cut

Ganmen Ate

- thrust to target, between eyes
- straight to eyes, not up and forward to hit
- Nuki, right hand on hip bone
- thrust, left heel straight forward and heel up
- MORE SMOOTH

Soete Zuki

- Kesa giri nuki uchi, right hand by belly button
- tip slightly up from right hand

Kendo= keep hands inside shoulders or open a suki, therefore right hand narrow not wide, kissaki points to center line of teki

- pull back right hand at hip bone (tsuba at front of hip bone)
- left hand on top, fingers flat, pinch
- thrust, forward only about 6 inches, right fist now in front of stomach
- pull out, left hand fixed, right elbows NOT bent
- right hand not higher than chest (nipples)

Shiho Giri

- after hit, saya biki to release sword
- mune to left nipple
- thrust, left hand tight to stomach
- koiguchi in center, not like tsuka ate

- right elbow straight
- last cut through waki gamae

Iaido, Ma, distance is different than Kendo

Kendo is issoku itto, 1 step difference

Iaido is Kiri Ma or cutting distance, Chikari Ma or killing distance

- so no need to chase or reach

- wait, teki comes into kiri ma = kill. Outside = wait

This is the last class before Ohmi sensei met Haruna sensei in England. My students should pay particular attention to the Okuden Tachi presented here, there are a couple of differences to the way they do the kata today.

By the references I think people can see just how hard Ohmi sensei researched in order to teach us. He has never stopped that research, practicing with everyone and thinking all the time.

July 28, Ohmi sensei

Okuden Tachi

Yuki Zure

- walking together
- one each side, let them go ahead and then strike one on the right and one on the left.
- Kaewaza, second man stops and turns or keeps walking
- kiri otoshi, down to 1.5 fists from tanden
- don't stop with fists forward,
- use left hand
- okuri ashi is not especially needed for iaido, that comes from kendo

Nakayama Hakudo brought in kendo influences

- for example, old way for Mae was no shift forward, Hakudo shifted half a step, Jikiden uses a small okuri ashi type shift
- Nuki tsuke with hakudo was sometimes six meters forward (mae)
- did training in secret, his students were not allowed to watch him training, only watched his demonstrations
- a post in his dojo had to be replaced where he hit it with bokuto
- the mats in the dojo were covered with little cuts, not from bad control, but from Hakudo cutting down to stop on top of a grain of rice.
- didn't correct students much, corrected paying customers (royalty etc) lots, yet students are 10 dans now
- did lots of kaewaza for lots of situations

Tsure Dachi

- look at first teki, draw and open chest to thrust back
- left hand koiguchi at right hip
- right elbow straight, not bent, thrust past left elbow
- no big shift of feet, shift body weight since he is coming up to you
- second hit, slight shift on step with respect to teki's move

Sodome

- draw forward (horizontal) and cut at opponents coming up hill.
- Kaewaza are steps, narrow hallway, off to side)
- not full hanmi gamae, big kiri tsuke
- noto is left foot in front of right, not beside for the step, This would be stepping down to the next landing

- Chiburi, Yoko chiburi is tip slightly down, not flat and not down like omori ryu
- Chiburi for kneeling is same position as for standing
- Yamashibu sensei 1.5 fists to right of knee, Ohmi sensei says too small, Kanai sensei is wider, we will follow that

So Makuri

- head to neck
- neck to middle of chest
- through body to other side
- through to other side
- full cut down
- third cut is feet together, all steps are the same, not as we were doing earlier
- blade over for yokogiri Sakamoto sensei was horizontal move, Yamashibu and Mitani sensei are tip up and over.

Shinobu

- very quiet
- left foot out then right foot further forward, don't exaggerate the twist of the shoulders
- tap forward and slightly to right of center line so teki goes for the noise
- cut teki

Yuki Chigai

- 2 teki are in front, one behind
- three steps and tsuka ate to suigetsu of front man
- no stamps in oku, right hanmi
- Turn heel toe 180 degrees CCW as draw up over your own head
- square to rear (furi kaburi)
- then grasp with left hand (blade at proper Jikiden angle, not tip down like sune gakoi)
- step forward with right foot to migi gamae and cut kiri otoshi
- turn heel toe 180 CCW and step to migi gamae
- cut kiri otoshi to finish first man

Sode Suri Gaeshi

- walking through crowd, see opponent, push bodies aside and cut down
- Hakudo did no step forward yet people knew that bodies were thrown aside etc.
- third step, draw out (grasp straight on), pull right foot back to left
- cross arms, left below right, elbows up at chin or shoulder height
- left hand in fist below right armpit
- kissaki pointing straight back at top of left shoulder,
- edge angled in toward head, do not cut anyone except teki
- up on toes, then down and slide right foot out forward
- split 2 people apart with elbows
- don't move hands too far apart, less than shoulder width
- right hand up in uke nagashi type cover of face
- furi kaburi and grasp with left hand as step forward with left foot (tsugi ashi (left foot up to right)?)
- step forward with right foot to migi gamae and cut kiri otoshi

Mon Iri

- teki through gateway, gate has roof over so can't cut kiri otoshi
- second step grasp
- third step draw forward
- fourth step move blade around to right hip like Taki Otoshi, right hand at obi level, edge out
- fifth step thrust like Taki Otoshi
- all above ayumi ashi
- pull out, left foot up to right as do furi kaburi,
- step out with right foot and cut kiro otoshi to finish
- fourth step would be stepping through gate

Kabe Zoe

- in narrow hallway
- grasp on second step,
- draw on third step
- draw blade up toward roof
- bring left foot up to right as move blade around to back,
- tip down toward floor and grasp with left hand
- feet together and up on toes
- cut up, over and down so that tip points down at floor, still on toes
- chiburi is move over to side, tip still pointed at floor, still on toes
- noto, tip up and over to koiguchi then pull up toward ceiling to insert tip (all as if no room in front of you)
- as put into saya go back down onto heels

Uke Nagashi

- like Uke Nagashi of Omori
- second step then grasp on third (right)
- then fourth step with left foot as draw out horizontal
- fourth step is to right front
- fourth step with left foot about 8" forward, back of left foot pointed at 90 degrees just like Uke Nagashi of Omori, block like Omori, uke nagashi
- fifth step SLIDE left foot forward (no stamp) and cut katate giri as bring right foot up to left
- one handed cut, grab left hand at face height
- yoko chiburi, slide left foot back as hands out to side

I believe that Bill Mears went to England, and met Haruna sensei, the next year we sent Ohmi sensei to meet this teacher. Did Bill go with him? This is the report Ohmi sensei gave us on his return.

Aug 27, Ohmi sensei
Post England Seminar

Haruna sensei, 7dan kyoshi

Sei Tei, has never changed, we simply see corrections coming through

- Saho – Haruna loops sageo over left thumb, for us it is optional
- sit, sword out to front, sageo and left hand stay at tanden
- left hand palm down, right hand palm up, lay sword out, tsuba just outside right knee,
- not too much angle
- taito – pick up same hand position, left hand fingers together, to belt with sageo
- insert, left hand stays on belt, NOT back with kojiri
- sageo back over saya and under to tie
- 1. with loop through loop as per seitei
- 2. shorter sageo, 1 loop tucked under himo
- 3. shorter yet, free end tucked under
- do not touch sword after this, no readjustments

Jikiden Style

Mae

- set knees 1.5 fists apart
 - nuki – draw with blade standing, not rolled over as in shinden
 - wrist pushed through on nuki tsuke and kiri tsuke (right wrist is thumb side straight)
 - hit with kissaki, push wrist first, don't pull shoulder
 - no stamp in seitei and no stamp necessary in Jikiden
 - Furi Kaburi – push hands up high at jodan, but don't lock elbows
 - kiri kudashi – no power needed until hit target
 - don't need power over top
 - wrist pushed through to hit at top
- NB Metsuke – 8-9 meters enzen metsuke
- when cut down metsuke to 3 meters (not 3 meters and down to 1.5)
 - as draw, focus comes in from 9 meters to 3 meters to look at teki
 - Chiburi – out to front then up and circle up
 - not around to back
 - to corner of eyebrow, not side of head,
 - then down in front as if in a cut but DO NOT push wrist through, ie still bent on thumb side
 - Finish – kissaki at knee level, right hand at belt, wrist still bent
 - CANNOT see edge,- right wrist back edge is even with front of hips, ie. pull shoulder back
 - left hand, push thumb in behind saya
 - Foot change – smooth, don't scrape the floor
 - Noto – Jikiden noto, little finger touches belt,

- little finger of of right hand must not slip over edge of tsuka, stays where grip is possible
- rise like smoke directly to feet together
- Metsuke rises up as step back to starting position, until looking straight ahead of you, stop moving.

Ushiro

- Nuki Tsuke – metsuke is 180 degree peripheral vision, practice is 2 kote out at angles at 9 meters, then 2 more to each angle at 6m (sit in corner)
- hands on first, open a little as rise to knees
- bring right knee over to and just a little in front of left knee
- right foot away from left, EXACTLY laid up in front of teki
- turn as drawing, then cut same as mae
- NO stamp
- rest same as Mae

Uke Nagashi

- Metsuke, no need to turn head as grasp, can see teki
- grasp and start to rise,
- turn and look as drawing angle tsuka up
- then stand and draw is directly up to block
- furi kaburi – don't swing tip around to back, instead lift up to top (straighten tip approximately like Kesa Giri)
- keep right hand inside right shoulder
- cutting from beside neck down,
- cut with both hands, not just one.
- Kiri Tsuke – use both hands, no pause from draw through cut
- Chiburi – rest on hakama
- noto – as insert, turn body to face front and push right thumb around tsuka so that you can draw again if needed
- stand and half step to side to get back to original place

NB - motions never stop, right hand stops, left hand moving etc. Even if body is still, ki is still moving.

Tsuka Ate

- Stamp = ?
- Thrust back, left leg is 90 degrees to parallel
- left hand, roll thumb down as thrust, CW turn, tsuba even with elbow, not past it

Kesa Giri

- rhythm, slow draw, strong cut up, slow change of angle, strong cut down
- Nuki Tsuke – draw forward but hips down,
- cut from bottom of ribs to out of shoulder, STRONG CUT
- Furi Kaburi – turn blade up, don't let tip go back to fall over, grasp with left hand
- keep right hand inside right shoulder
- Kiri Tsuke – cut down from beside neck on shoulder to finish INSIDE opposite hip, ie in body
- Zanshin – step back, move left hand down tsuka to cover tsuka gashira
- hasso gamae – tsuba 1 fist away and even with mouth, left armpit closed
- right elbow up and out, edge pointed at teki
- result = tip angled slightly off of vertical

- Chiburi – clear face as step back, big move but finish in same position as Mae chiburi

NB 3 chiburi, separate the three

1. Mae (kata 1, 2, 5, 7, 10)
2. Yoko (kata 4, 6, 8)
3. Between those two (9)

Morote Zuki

- Nuki Tsuke – aim tsuka at target, upper edge (corner) of head, cut to neck
- step up and thrust, thrust to suigetsu
- hands down, tip slightly up
- turn, sweep left foot over, uke nagashi, when pull out mune of blade level with right shoulder NOT waki gamae
- turn, sweep, cut down, no uke nagashi, cut on exact same line as started on
- Yoko chiburi

Sanpo Giri

- front man is most important
- 5 steps, all normal ie no stubbed in toes
- Nuki Tsuke – look at front man, draw then cut to right with right foot,
- cut face of right man, feet are such that you are cutting a little outside the right knee
- look to front man, check his move
- turn 180 degrees on toes, cut down left man
- Uke Nagashi, step and cut down front man
- Zanshin – Jodan gamae, hide kashira with left hand, blade is SLIGHT angle off to right (keep shibori and tenouchi with right hand)
- Chiburi – same finish position as Mae

Ganmen Ate

- OK to thrust
- on thrust right hand comes straight forward, not swings up
- keep tip down too, not throat, suigetsu is target
- back through waki gamae

Soete Zuki

- aim kashira at target, cut down,
- fist at belly button level, tip higher than right hand
- back to hanmi
- whole right hand on hip, left hand gripping blade, fingers hidden if look from the side
- thrust – keep tip down, close right armpit and lock tsuka in to hip as per usual
- “present” – right hand at nipple height
- left hand flat with blade across back of fingers
- left hand to koiguchi then
- Chiburi – ½ way between Mae and Yoko chiburi position

Shiho Giri

- first ate, go THROUGH wrist, not just on it
- for thrust, square up body, very important

- mune on chest at nipple height,
- thrust is same as Tsuka Ate, close left armpit, push thumb toward belt
- big Okuri Ashi, esp big on last cut

Jikiden

- Chiburi – hand to belt is Osaka, to koiguchi is Oe Masamichi
- stamp is OK but for beginners only, even Omori
- Noto- jikiden = last 1/3, full and ½ is for practice only
- Nuki Uchi and Makko – Nuki Uchi comes from Omori Ryu, Jikiden already had Makko Actually are the same thing but can practice both ways.
- on Mae, 3 ways for kiri kudashi, no shift, front foot shift as cut, front foot shift on furi kaburi
- no shift of back knee, it follows up as you cut but no shift like shinden
- Chiburi – circled in front like Seitei

Yae Gake

- block is in HANMI, very strong and immediately down to cut
- very very fast from block to final cut

Tsuke Komi

- can step back FURTHER than line across toes OR can stand like we do now
- up, over and cut is quick, small cut
- feet not completely even, ½ foot difference, ie left foot toes at instep of right foot
- second cut is big chase and hips drop down

Tsuki Kage

- turn and cut as per old way, not Yamashibu's way, ie right foot shoots out as cut
- must go under sword
- tsugi ashi

Oi Kaze

- big slow steps building to short fast steps.

I suspect the notes will be more spread out on dates from now on. Probably more sparse as well, as I switched from learning to noting changes.

Not so many to read for you folks. I hope you haven't been saving them up to read all at once, that would put you to sleep within 15 minutes.

Nov 25, 1990, Ohmi Sensei

Warmup: kiri otoshi, 180 degrees, step and cut
- katate uchi, kesa as per Morote Zuki

Omori

Mae

- work on sei and do, bit and smooth cuts
- NO hesitation at kaburi
- follow Haruna's instructions, Jikiden has changed since Yamamoto.
- Cut with shibori during cutting, not before or after
- Chiburi – cut and big, not small and weak

Yae Gaki

- block with an extended left leg
- forward and kneel before you cut down
- block with the ha, angle it forward, a definite block,
- then move, no waste of time to cut down
- tsuba at knee, cut to low position
- first chiburi not too wide

Kiza

Tora no Issoku

- “fall forward” as you cut down
- back foot straight

Iwa Zuma

- same

Uki Gumo

- finish on a straight line, not an angle
- right knee one fist to right of left foot when do kiri age

Haya Nuki

- always on N-S, E-W [don't go to the angles]

Oku

Yuki Tsure

- forward angles \ /

Tsure Dachi

- angles are _ /

- don't move left foot to right at all, smooth moves

Uke Nagashi (Eishin Ryu)

- draw foot back on chiburi so that finish is lined up to the front, not at an angle.

Dec 18, 1990 – Probably Kim Taylor, sorry

Standing warmup, Seitei

- Key moves usually Nuki Tsuke

1. Nuki Tsuke – Noto

Start feet together, draw on right foot out, drop to yoko chiburi – Oku noto and left foot up to right
- next draw on left foot forward – concentrate on nuki tsuke

2. Furi Kaburi – Kiri Kudashi – Yoko chiburi

Start with right foot forward, blade at nuki tsuke exactly – concentrate on seme, tip control, no stops
- Start with left foot forward

3. Uke Nagashi

Start facing forward, short step with left foot as draw, right stubs in turning to left and deflect, tenouchi and cut, then step back with left foot (as you cut)
- Left foot up to right and turn 90 degrees to front again
- concentrate on timing of cut and step back

4. Tsuka Ate – tsuki – kiri otoshi – yoko chiburi – noto

Standing full technique – oku noto

- right foot stays in same position, left heel swings 90 degrees then parallel again
- concentrate on other than tate hiza pain.

5. Kiri age – kesa giri

Draw, cuts up and down, yoko chiburi and noto

- concentrate on angles of cuts and edge

6. Kiri Tsuke – Tsuki

Diagonally out to chin, step up and tsuki, yoko chiburi

- good cut with iai goshi, good solid tsuki

7. Step forward with left foot, draw on right step, cut right, turn, cut left, turn, cut forward, yoko chiburi

- Concentrate on seme forward all the time, check sword position each time as you cut to check front man between 1 and 2 cuts.

8. Ganmen Ate, Tsuki, 180 degree and kiri otoshi – yoko chiburi

Whole technique except no walking at first

- concentrate on draw and turn, heel position, good tsuki, no pause during turn and cut

9. Step forward with left foot, right, turn, cut, pull back, tsuki ie 1, 2, 3 steps

- draw left foot back and yoko chiburi, not soete style

- smooth cut, tsuki transition with kime on cut

10. Forward, tsuka ate, draw, hitoemi – tsuki back, step forward (left) and cut down yoko chiburi

- concentrate on the draw and thrust back, no stop on cut to front

All – exercise, ie walking in lines, lots of cuts for strength, smoothness, style

All – Yoko chiburi and haya noto – aim is lots of repetition to learn the approximate movements quickly, this is not for refinement of form in beginners since it is too fast for thoughtful correction. Seniors, pick one thing and work on it for one line.

Feb 24, 1991 Club Testing

Ed Chart 1K
Bob McMaster 1K
Mark Beghetto 1D
Dave Green 2D
Chris Nunan 3D
Kim Taylor 4D

All pass, Ed and Mark, more work on reiho, Mark more work to separate Seitei and Omori

Bits and pieces 1991

I seem to be missing a notebook or two, we jump from here to 1992 with the exception of a few notes about timetables and whatnot. I will put them here for the sake of Ephemera.

Iaido Timetable W/91

Feb 24, Sunday, Guelph Sei Do Kai testing

Mar 3, Sunday Montreal CKF iaido testing

Mar 16, Saturday Aikido (Meditation) seminar 10-5

Mar 17, Sunday College Royal demonstration

Mar 24, Ontario CKF iaido grading Toronto 12-3:30 – 10 seminar, 15 test, 15 pass Kyu [This is the seminar I got a call later saying “we lost the results, do you remember...]

Apr 12-14 Aikido testing in Montreal (Kim) Tamura, Kanai, Yamada

Apr 30, Small seminar registration date cutoff

May 18, 19 IMAF seminar Ottawa

June 27, 28 Guelph, Small seminar with Haruna sensei

July 1 IKF iaido grading in Toronto

July 2-6 Seminar in Guelph with Haruna sensei

[That was the first Guelph Spring Seminar and our first with Haruna Sensei, it was a 2-parter because the July 1 weekend was the World Kendo championships in Toronto.... Or was it the practice the year before? The IKF iaido grading was the first IKF yudansha grading in Guelph and it was, I believe, the last ZNKR grading held outside Japan. Some folks may still have their little yellow ZNKR books. I don't, I wasn't allowed to grade.]

I have some grading requirements written down, must have been Kendo,

3 questions all ranks

1d 1K 3 examiners, 2 yes

2d 1year post 1d 5 examiners, 3 yes

3d 1 year post 2d 5 examiners, 3 yes

4d 2 year post 3d 7 examiners, 5 yes

5d 3 year post 4d 7 examiners, 5yes

If this was the kendo requirements in 1990, they started/continued to ratchet up. That, assuming passes, was 5dan in 7 years after shodan, now it's 10 years minimum, and very few are passing 5dan these days.

1991 June 30, Haruna to Canada, stays in residence, Guelph Iai – Toronto kendo – Toronto gradings – Guelph Iai

1991 November Ohmi sensei and 2 more to England for Haruna seminar [I suspect this we Ohmi sensei and myself]

1992 around August Haruna sensei to Canada, then England, then back to Japan

Eligible to test: [must be SDK gradings]

Carole Galligan – 2d
Mark Beghetto – 1 K

Next semester (end of semester)

Chris Nunan – 3d

Bruce Morito – 3d

And some more grading requirements

IKF iaido – reiho is Seitei

kyu	3 seitei	
1d	5 seitei	or 1 koryu, 4 seitei
2d	5 seitei	or 1 koryu, 4 seitei
3d	5 seitei	or 1 koryu, 4 seitei
4d	1 koryu 5 shitei seitei	- written
5d	1 koryu 5 shitei seitei	

Sei Do Kai examinations – reiho is seitei

1K	5 seitei, student choice
1d	2 omori, 3 seitei examiner's choice and 1 question
2d	2 seiza no bu, 2 tate hiza, 3 seitei and 3 questions
3d	1 seiza no bu, 2 tate hiza, 2 oku tate hiza, 2 seitei and 3 questions
4d	1 seiza, 1 tate hiza, 2 Oku tate hiza, 2 Oku 1 seitei and 3 questions
5d	1 seiza, 1 tate hiza, 4 Oku, 1 seitei and 3 questions

[We never went higher than 5d for SDK grades]

Of some historical interest to SDK students I suppose, but not much “how to do”, so sorry. Looks like the next notes I can find are for 1992.

From this next notebook, starting in June 1992, there are some notes to myself. I was going to skip them but they are a good example of the other use of your notebook, to occasionally list everything you need to work on.

I see things in here that I was suggesting to people last week.

June 18, 1992, Kim

Keshi, power through uke nagashi? Shindo Munen – metsuke – authority?

Toho, check where left hand goes on chiburi (as per seitei) – Is Kuniyuki Kai coming this summer? [I ended up teaching Toho at a seminar the summer before, as Kai sensei was double booked for classes]

Sei Tei Gata – work on sword position for o-chiburi as it comes to the head – should be in one piece like out for yoko chiburi

NOTO saya biki! Right shoulder thrusting forward again, left hand bumping into side of fat stomach, so compensating. DON'T

Nuki tsuke – gotta get a shinken and do tameshigiri, especially for kasumi Grip! Tenouchi!

Work on keeping let heel down ½ inch while staying forward, don't sink backward onto heel

Omori – Furi Kaburi ??? don't like as much as seitei type, stops at top or else feels like pigeon head when starting to cut down

Chiburi – start standing up just before start last move with sword, ie when tightening grip at forehead

NOTO!!

Tsuki Kage – shift in left knee, must adjust right foot forward to thrust forward
- no shift of left knee, can thrust right foot forward no problem

Nuki Uchi – build up speed more slowly to give time to adjust saya or blade stops at top

Eishin Ryu [hey, not Kiza]

- sit with foot under left buttock
- if left knee away from right foot, cannot sit straight, fall to middle, put left knee RIGHT NEXT to right foot, sit = just right
- right knee can swing down a little bit too
- grasping tsuka, right shoulder tends to rise so watch it, slide right forearm along right thigh to keep shoulder down

Uki Gumo

- square up to front to push middle man away, then nuki tsuke is powerful, if don't, is weak and off balance

- Hane Age, big motion on shift!
- tend to let hand go soft, sword drops, keep it up tall!
- shift THEN cut down – take your time and keep it big, I'm too fast and it gets small

Oku Iai

-Kasumi – shitty nuki tsuke, work on it – HASUJI

To Waki – first cut within shoulder!

- don't reach, keep right shoulder down, don't let it thrust out
- from Uke Nagashi, concentrate to get bit cut over

Ryo Zume

- work on thrust – Get good angle on back to reach forward, bend from hips not lower back, keep shoulders down

June 27 is a workshop,

July 9 to 13 is a seminar in Halifax with Gary Hall and his folks. Looks like we did Seitei details, Shiho Barai, Omori and Tachi Uchi no Kurai [..... for beginners? Oh boy.]

July 18, Ohmi sensei

- seitei, omori, okuiai zawaza straight through, 2x

July 19, U. Waterloo with Dave, Shindo Munen, send video to John Ray and ask to send to Cummings sensei? [I suspect we did not]

July 25-26 Rochester seminar

Demo saturday with Ed, Dave, Bill Mears, Kim, Ohmi sensei – five each.

Class and class Sunday morning, Seitei 1-6 covered.

These notes are becoming more cryptic, without attribution. At some point you really should stop prefacing things with “so and so says” and you should integrate things into what “you” say. Perhaps this is what is happening. By this time I had been practicing budo for 12 years, and iai for 9.

I am disappointed that I could find no notes on that first (1991) seminar with Haruna sensei, but it was quite a chaotic affair, with a seminar in Guelph, the world kendo championships (I helped a bit there) and the second part of the iai seminar. I see that we are about to go into the second seminar with Haruna sensei and there are notes, so tomorrow will be the first Niten Ichiryu seminar.

July 28-30, 1992

Blinking, when turning your head you must re-focus, your pupil gets bigger etc. It takes ½ to 1 second to re-focus on teki, this is a bad idea, especially if he is moving at you.

Gaze – move the eyes ahead of the head. For example, Sanpo Giri, the eyes to the left to look at the front teki, then sticky eyes as head moves smoothly. Teki #2 sees you looking at him, #3 sees the head coming at him.

Chiburi, get off of one knee. Start firing the leg with the knee down just before starting the arc down so that the finish of the arc and the rise are together with a sharp cut down.

Aug 2

Discussion with Ohmi sensei. The size of the swing. In Kendo you use a short swing, do you need a long arc to wind up to full power?

Zanshin, Modern iai is robotic, Zanshin means he can't hit you. The argument – you blow chiburi, still kill him means you win.

Cutting straw vs teki is different. Kendo cuts teki with a short sharp strike, then finish him ie. a big tameshigiri cut is not needed.

To drill a hoke in the hilt for a new tsuka, measure basck but also check for the other directions. Drill from both sides, make sure the holes match through. Filling old holes with epoxy putty works.

Aug 4 Oku Tachi

1. First cut “scratch him”
2. Angles, draw behind the back of teki on the right, therefore check him then look left
3. cuts 2, 3 need seme, like kendo cuts, number 4 is a question, pull him in or you will need to keep chasing.
4. Sodome = on noto think of pulling the left hip up to the right hand, not shoving the right hand to the left hip
6. Yuki Chigai – third cut (last) look first, don't turn blind
8. Mon Iri – rock the mine on the hips to put it into position, don't let it float out from the body (on nuki tsuke)

I have some time to wait for the radioactive dye to soak into my bones before the rest of my bone scan. So maybe I can get some typing done. How wonderful that I can say that, because I have an amazing medical system, peace in my town, enough folks that are wearing masks to care for me, since I am compromised big time with the Corona virus, I've got family that shops for me. I have savings because I was in a union job for decades, I have a pension, my wife has drug benefits because she is in a union job.

Know what I'm saying? I haven't been stopped by the police for 40 years. Oh, maybe for speeding.

Aug 12, 1992, Haruna sensei

Niten Seminar (and a bit more)

Niten swords, the kissaki has a double angle, sloped back at mune and ha (diagram) the hilt is egg shaped, like Ohmi sensei's but thinner. There is a severe taper from hilt to tip. The shinogi ji starts abruptly with the line started in a scoop, taken out with a knife. (diagram)

[this was so I could try to make a few bokuto, we had never seen a niten bokuto, and the next year Haruna sensei gave us a set, I hadn't made them thin or light enough]

Oku Tachi kata

1. #1 [Yuki Tsure] with a block etc. Called Haya Nami
2. #2 [Tsure Dachi] with etc. = shiho barai, angles as per usual X or as per + = same
3. Jinrai – (1) as per wih shiho giri then sode suri gaeshi or (2) start with sodesuri gaeshi, then block and as per Haya Nami to finish

Seniors should put kata together as keiko only, these are NOT kata

Niten Ichiryu

Daito = 12 kata, first is Sasen and is the most difficult of all – gedan to thrust to throat

Shoto = 7

Nito = 5

1. From chudan
2. from gedan
3. from jodan
4. from hidari waki
5. from migi waki

Start feet together

Gedan, both swords aimed to knee, right hand = daito, aimed to centre, at knee height, ha angled down a little

- tip of the shoto aimed AT tip of daito (not quite). Right hand slightly up, not fully straight. (diagram of blades)

Chudan – shoulder height for arms, tips slightly up, line from centre through tip of shoto then tip of daito, edges facing out and horizontal (diagram)

Jodan – shoto stays as per chudan, daito up to beside right ear, index finger can touch tip of right ear. Hand forward of ear, angle approximately 45 degrees, elbow out.

Hidari Waki Gamae – right foot forward, then left foot back, hanmi

- shoto is chudan level, ie keep it at the same spot

- daito is pointed back straight at left hip, arms crossed

Migi Waki Gamae – left hanmi, left foot moves forward then right foot moves back

- tip of blade facing forward, edge out horizontal, about like in Ganmen Ate, -right hand at right hip

- shoto stays in same place

Is anyone still reading these things? It's half an hour every morning and summer has arrived.

From Pam:

Hi All,

I hope you are doing well.

Kim and I have decided to do our own Zoom classes each week. The first will be this Friday from 7:00-8:00pm.

We plan to do three one hour classes a week, one for each art in Sei Do Kai, on this schedule:

Sunday 11:00am-12:00pm - Niten Ichi Ryu

Wednesday 7:00pm-8:00pm - Jodo

Friday 7:00pm-8:00pm - Iaido

Here is the meeting info. Same link for all.

Pamurai Morgan is inviting you to a scheduled Zoom meeting.

Topic: Sei Do Kai Practices

Join Zoom Meeting

<https://us02web.zoom.us/j/89672442519?pwd=L1dFSTFQTUsweTdUbEduTGFOcFdDdz09>

Meeting ID: 896 7244 2519

Password: 537205

August 1992 seminar with Haruna sensei, Jones sensei and Oshita sensei

Seitei

Mae to Shihogiri

Uke Nagashi

- blade straight up, to right of head, down hard, up smooth

Mae and Ushiro

- hands on slowly

Uke Nagashi

- hands on more quickly since teki coming at you, same for tsuka ate

Nuki Tsuke – aim at suigetsu, I'm a bit low

Back foot pushes, don't slide back knee up too much like I've been doing, small push, esp. seitei
Kiri Tsuke – back knee NOT past front heel on shift (furi kaburi)
Kiri Otoshi – cut = push forward tip with right hand, pull with left hand on shibori, small twist for shibori, not a big one.
Noto – soft wrist, small circle with right hand

Tsuka Ate – work on hard-soft feeling

Kesa Giri – first 5 = blade slightly lower down at last cut
- turn saya over for cut, turn back as turn blade over,
- angles are rib to AC joint, neck to hip. 2 angles because first cut can't be done steeper.
- twist hip to right after cut up, as do this the right hand moves in so that when turn back to Mae, right hand is further inside for downward cut [This is the 2-angle kesa that was changed to one]
-Chiburi – both hands forward then snap down to stop

Morote Zuki – on turns, pull hands along with the turn, don't leave hands or sword behind and drag later
- ie seme to direction about to face, not toward last teki

Sanpo Giri – these cuts on face (diagram, morote zuki and sanpo giri, two angles from corner of hairline, Morotezuki through nose, sanpo giri to middle of chin) [Again, the angles have been changed]
- look at right teki about half way through nuki tsuke ie late in draw
- uke nagashi on third cut, push hands forward – “feeling” of uke nagashi
- Hidari Jodan body slightly to right, tsuka kashira over left toes, right hand over right eye, left hand over left eye

Changing feet – Mae Ushiro etc
- Feet together is one fist apart,
- foot back is push heel outward
- feet shoulder width apart, feeling of leg twisted = more solid stance

Ganmen Ate – strike forward, not too close to own face

Soete Zuki – first cut is shoulder to hip
- for chiburi, left hand to koiguchi BEFORE moving body, don't move or turn hips with hand move.

Shiho Giri – Jiku Ashi discussion (how to say it in English)
- waki gamae, a little forward, ie right hand at front of right hip, not at rear, left hand at center line = more seme
- this seme like a kendo strike, ie tip moves in an S curve

August 1992 Haruna sensei

Omori Ryu

- furi kaburi slightly faster than seitei
- left then right hand on, not moved together
- knees 2 fist widths apart – move to 1 fist width as draw, Oshita moves knees right through draw
- seitei = 1 fist width

Yae Gaki

- all 3 levels, draw downward (Oshita draws horizontal on all)
- close knees as rise up to draw, don't turn hips too far away as you block

Uke Nagashi

- usual way, Ohmi – up, out, lift back foot, cut
- Haruna's way and a mix of both
- Old = hit neck then left foot back to cut through (like seitei but 2 moves)
- cut down from center line, not right side of head like seitei
- lean forward on draw out, sword up and saya biki to start twist
- right foot shifts as left hand brings koiguchi back to center
- shift forward, back or center

Tsuke Komi

- seme – first fast, second sink as you cut
- Jodan is not zanshin

Tsuki Kage

- right foot forward as cut, lift left knee at the end of cut across
- combine the two ways I was teaching
- keep right foot back in turn, slide on cut

Oi Kaze

- small steps so draw works, bit steps don't work

Nuki Uchi

- push knees forward as cut down

Practice, draw at partner, try to beat

Eishin Ryu

Uki Gumo

- Three kime, 1. cut to shoulder (full turn to front)
- 2. Hiki taoshi
- 3. Hane age (then smooth change and cut)

Oroshi

- Four kime
- Tuka ate

1. Cut to shoulder (cut to top of shoulder and pull)
2. Change to arm (cut to top, then change to arm)
3. Hiki Taoshi
4. Hane age (cut to arm)

Iwa Nami

- left hand flat down outside right knee, not pinching

Oku Tate Hiza

To Waki

- turn hips fully to face teki
- angles = 1- 35 degrees (x2) 2- at 180 degrees, shift right foot 3- 180 degrees, change feet

Shiho Giri

- angles = (diagrams) 1- left rear, right side, left front, right front OR 2 – left rear, right front, left front, front.

Tana Shita

- stay low through the cut, (don't bang head when snapping it up on the cut)
- straighten up as you do noto

Tachi Ai

So Dome

- metsuke on middle man, mid distance

So Makuri

- 1, 2, 3 like tsuke komi – seme
- 4 = don't pull behind head, uke nagashi motion forward of face and cross over to left side for yoko giri – keep in front

August 13, 1992 Haruna sensei

Analysis of a video tape taken of Haruna sensei teaching Niten

Holding 2 swords

- left hand, little finger and palm on daito, other fingers on shoto
- shoto inside daito
- shoto tsuba above daito tsuba

Etiquette

- uchitachi out to floor ahead of shidachi
- kneeling bow, like jikiden, shoto inside of daito
- both tsuba even with right knee
- to left hands, up and to positions facing each other
- shoto in belt, daito in left hand

Draw

- start draw with right foot forward, finish with left foot up to right
- reach OVER shoto hilt to daito with right hand ie draw daito out "inside" left arm, under left arm, therefore must clear shoto out above daito
- draw to wide spread arms out to sides at shoulder height
- int to chudan, like hugging a tree
- sonkyo

Shi: Up and drop bokuto to gedan

Uchi: To standard position [ritsu zen]

- five steps back

Shi: up wide to chudan, tips slightly up. First up at sides then in on the horizontal plane, tips on same line at eye height (diagram)

Uchi: standard position is left hand at belt level, edge facing left, curve of blade clears eye sight [hilt vertical]

Stance is feet together

Uchi: strike starts on right foot step but finish stroke with feet together

- from hasso, arms up and strike from right side of head, not from middle. [over right eye]

Chudan

Uchidachi: three steps in, strike down on daito of Shidachi

Shidachi: three steps in, move daito out of the way and back, in a right-left motion [kissaki gaeshi]

Uchidachi: step with right foot back to hasso

Shidachi: Follow in

Uchidachi: Step back with left foot as cut down, same again

Shidachi: Avoid strike onto daito, then lift both bokuto up, turn edges out and up as you lift

- up to cross position (diagram, daito vertical, shoto horizontal shoto in front of daito)
 - cut down both together to waist height
- [this is also kissaki gaeshi]

Uchidachi: pull back to hasso, small step with left foot then back with right foot to hidari hasso

- step in and cut to head, right foot forward, left foot behind right here

Shidachi: block with shoto and cut up under left wrist, right foot slightly advanced

Uchidachi: all cuts are right foot forward a bit (kendo distance)

Both: to maai, then three steps to middle

- kamae o toku, Uchi = standard position, Shi = gedan
- then both five steps back to starting position

Uchidachi: three steps in to cut

- cut, back, cut is continuous motion, no stop
- he cuts down double, then shift and step to hasso
- step forward with stamp of right foot down as cut down, therefore all cuts are done with feet apart since stepping forward

Shidachi: feet together always except the last hit, Okuri ashi always

- keep moving forward
- feet together as raise blades up
- step and together as both cut down
- last block and cut = stamp right foot down a little forward

August 13, 1992 Haruna sensei

Analysis of a video tape taken of Haruna sensei teaching Niten

2. Jodan

Uchidachi: hasso, feet together, three steps

Shidachi: Jodan, 3 steps

Uchi: Cut down on shoto, right foot forward

Shi: Cross block down, daito over shoto, feet together

Uchi: Step back to hidari hasso

Shi: shift forward, feet together and swords to gedan

Uchi: step back and cut down right foot forward

Shi: step forward feet together, and cross block upward, daito over shoto

Uchi: let blade be taken out to let, circle over and down in front, up to hasso as step back with right foot to hidari hasso

Shi: circle out, cross in front and up, same action as for cut down in number one, ie daito vertical and shoto horizontal, cut to head and shoto pointed at throat, right foot slightly advanced.

3. Gedan

Uchidachi: hasso, feet together, 3 steps

Shidachi: gedan, feet together, 3 steps

Uchi: cut down on head

Shi: block with shoto, cut under wrist with daito, feet together

Uchi: step back to hidari hasso

Shi: shift body forward, to chudan, seme, no foot shift

Uchi: step forward again to cut, stamp

Shi: shoto to left, left foot out to left, daito up

- shoto blocks to inside, daito over (above left arm) to left side

- right foot forward, left drags upwith it,

- right side forward as cut his right triceps with daito

4. Hidari waki gamae

Uchi: hasso, three steps forward

Shi: hidari waki gamae. Right foot forward, then left back daito back along left side, right, left crosses over right, right

Uchi: cut to head, stamp

Shi: block with shoto, cut with daito to under wrist, feet together

Uchi: back to hasso

- back with left foot again and cut to head

Shi: same block and swing again, feet together, then left foot passes right as raise daito over right shoulder and take teki's sword off to outside, rightfoot past left and cut down on his left neck

Uchi: small shift back to maintain distance

5. Migi waki gamae

Uchi: hasso then walk to shidachi to cut

Shi: left foot then right foot to migi waki gamae, daito edge down, right hand at right hip

Uchi: cut down on shoto

Shi: square up, thrust with daito to chudan position, (ie to his throat, seme)

Uchi: step back to hasso

Shi: stay still (chudan) or to gedan

Uchi: step forward, cut to center

Shi: daito up to beside head,

- shoto goes out, blocks in, down and out again

- body back (left foot back here) right foot back

- step in (right foot) as push his sword outside, cut down with daito as left foot comes up, target is head.

Sept 20, 1992

This one is me I think, has the feel of something I'd say.

Seitei

Mae

- jo ha kyu, especially on nuki tsuke and furi kaburi
- on furi kaburi, pull forward with the front foot, but thrust with the back foot on the cut, don't just put the front foot out to the position
- accelerate through the whole cut
- on chiburi, when you stand thrust the back heel out, therefore you are a little lower and more stable than if you keep the foot bent and stand up further
- Nuki Tsuke – draw with the hand high enough so that you don't lean forward
- change feet, push the heel out to the side as you step back, this squares up the hip and makes you stable

Ushiro

- keep the weight back on the left foot, don't fall forward onto the right knee as you shift and turn
- back straight and use a head turn, not a head tilt

Uke Nagashi

- extend your arms upward but not the body, so that you drop into the cut
- on the cut, thrust the left heel outward for stability,
- back straight on the rise, to keep the left foot close

Tsuka Ate

- don't dip head as left knee goes down
- push from the hips, don't pull with the right hand or the right shoulder rises
- square left foot before the thrust hits
- back straight on thrust back
- turn, hands in front of head

Oshita s. - pull with the left hand and push with the right so that the tip goes up high, therefore both hands push up high.

Kim – left hand is tenouchi, ie cutting, right hand pushes up

-tip = up vertical, hands = arc back and up so it doesn't look like you are pulling the hands back (diagram)

Kesa Giri

- pull the right shoulder back so the tip goes to seigan and then off as you go back to hasso
- hands forward at the same height, then chiburi (actually hands stay at the same spot with respect to the room)

Morote Zuki

- as you turn 180, drop the weight to the direction you are moving or about to face, don't rock.
- thrust toward teki with the tsuka gashira, hands in front of the head (especially on the first kiro otoshi after the thrust
- left hand turn, right pushes, arms up as you move under them for a big hit down

- turn and cut is very strong and fast

Ganmen Ate

- pull out thrust with a “pop” feeling, that is, in front of the face as you turn
- saya biki on the thrust
- turn is jiku ashi and a weight shift

Soete Zuki

- start the draw forward then curve up
- don't reach on the cut, you are stepping back to make room
- switch shoulders, t
- use the left foot to lighten and pull the right back, move from the hips

Sanpogiri

- uke nagashi twice, hands in front of head
- don't let the cuts get small (shiho the same)

Omori Ryu 1-11 straight through.

The first book I picked up seems to be an attempt to keep track of Sei Do Kai students. It also seems to be a record of those who received Sei Do Kai iaido rank from Ohmi Goyo sensei. I'll put it here as a reminder to those who wish to remember such things.

These were not regular gradings, but were awarded occasionally by sensei. I think they all predate the existence of the CKF iaido section. I have no idea if this is a complete record, I would very much doubt it.

Name	Rank (Dan)	Last Grading date
Kim Taylor	4D	1991 Summer
	5D	May 1995
Chris Nunan	2D	Dec 1993
Carole Galligan	2D	Dec 1993
Bob MacMaster	2D	Dec 1993
Mark Beghetto	2D	Dec 1993
Doug Blue III	1D	
Johanna Botari	1D	
Jeff Broderick	1D	
Mario DiGiambattista	1D	May 1994
Konrad Kukak	1K	
Dietmar Kennepohl	1K	May 1995

April 4, 1995

And that's it. Some of the early pioneers and their ranks.

Workshop, Partner Practice, 2 sets

Ohmi sensei
Dillon Guest
Jeff Broderick
Kim Taylor
Bryon Pugh
Sid Lethbridge

April 9, 1995

May 25, 1995
Senior class with Haruna and Oshita

Seitei Points:

Mae. Nuki tsuke

1. Hand at the height of your upper chest, the tsuka gashira aims at teki's forehead
2. The chest and shoulders are at 45 degrees, the hips are square
3. The tip is inside your shoulders, NOT! Outside
4. **Chiburi**, turn the blade right palm up, the tip doesn't go behind the head (looking from the front) on the first movement.

Me: A bit faster at the furi kaburi, Noto, keep the arms closed, the shoulders down

Ushiro Nuki Tsuke

The left foot shifts!, the right knee not so far over in front of the left.

Uke Nagashi

The cut and step back are done together.

The blade is vertical, the right arm is slightly bent at the elbow, the arm is angled high up.
(I have no idea what the reference to blade vertical means. Possibly the edge faces up?)

Tsuka Ate

On the ushiro tsuki, close the right armpit. Take the left hand to the center. The thrust is all at once, not two moves.

In General

The right hand drops to the seam of the hakama.

Morote zuki

Tsuki Ashi not Ayumi Ashi to the tsuki

Sampo Giri

Jiku Ashi, the heel flicks out on the turn

The one handed cut should be made so that the tip moves first, then the hand drops, not together. The same for Nuki Tsuke

Ganmen Ate

Saya biki is done on the thrust, the hips should be square, as well as the feet square on the cuts etc.

Soete Zuki

The right foot comes back half way only

Shiho Giri

On the ushiro tsuki, the feet should be in hitoemi

June 1, 1995

Tips from Chris Nunan (Oshita – Tomigahara)

Three secrets from Tomigahara sensei

1. Start the draw with the legs together (Jikiden). When the right foot is by the right knee, you should be at saya banari. Then the foot and the sword move forward together. There should be no strength in the shoulders, slam the shoulder blades together on the cut.

Mistake: Do not pull the sword out at saya banari.

2. “Hook” the blade behind teki’s neck, pull the back knee up a short distance, the left hand goes up in front of your head, don’t chase the hilt.

3. The right leg goes out with the throw of the sword forward to cut. There is a body shift forward as you cut, don’t move the back foot, it’s planted to make the cut.

June 6, 1995
Tips from Carole

1. Draw higher
2. Bring the knee to the foot and make a relaxed swing through furikaburi. The left hand comes on as you begin the cut. It is the same speed up to then. (Hook the blade around the neck of your opponent and pull yourself forward as you do that).
3. Shift forward and stop shifting as the cut stops. No bend of the back, push the hips forward.
4. Nuki Tsuke, point the hand as you cut. (This angle is very sharp, the wrist bends past Don Harvey's "kiri te".)
5. Nuki tsuke, plant the back foot firmly, the hips stay square, the chest points to 45 degrees.
6. Push forward with the body on the start of chiburi and the start of noto. Jo Ha Kyu on chiburi and noto.
7. Uke Nagashi, the stamps are ton-TON, the heels are down and together, the toes are spread.
8. Yae Gaki, the draw to the block is go ho nuki, (like pulling a radish from the ground) not jo ha kyu.
9. Kaeshaku, there is no power in the cut, cut with the body, not the arms.
10. Tsuke Komi, this is a very, very short step, the body drops on the second cut, the tip moves to throat height before chinagui.
11. Tsuki Kage, turn and take your left knee off the floor as you cut, this posture is long and low. Ayumi ashi and not tsuki ashi.
12. Mistake: There is no pull out at saya banari.
13. Big, big, saya biki.

====

May 25, 1995 Senior class with Haruna s. and Oshita s.

Seitei

Mae

- nuki tsuke 1. hand at height of upper chest, tsuka gashira aims at teki's forehead
- 2. Chest and shoulders 45 degrees, hips square
- 3. tip inside shoulders NOT outside
- 4. chiburi – turn blade right palm up, tip doesn't go behind head on first movement

Me = faster at furi kaburi, noto arms closed, shoulders down

Ushiro

- nuki tsuke – left foot shifts!
- right knee not so far over in front of left

Uke Nagashi

- cut and step back together
- blade vertical, right arm slightly bent at elbow, arm angled high up

Tsuka Ate

- ushiro tsuki – close right armpit
- left hand to centre
- thrust = all one, not two moves

General = right hand drops to seam of hakama

Morote Zuki

- tsugi ashi not ayumi ashi to tsuki

Sanpogiri

- jiku ashi, heel flicks out
- one handed cut, tip first, then hand drops, not together
- same for nuki tsuke

Ganmen Ate

- saya biki on thrust, hips square, feet square on cuts etc.

Soete Zuki

- right foot half back only

Shiho Giri

- Ushiro tsuki = hitoemi with feet

Not a lot of words for this post, but a lot to think about, especially for those who are going to be at the Omori Ryu class tonight (7pm Guelph time)

June 1, 1995, Chris Nunan notes from Oshita s. (Tomigahara)

3 secrets:

1. start the draw, legs together (Jikiden), right foot by right knee when at saya banari, then foot and sword together – no strength in the shoulders, slam shoulder-blades together
- mistake: saya banari, don't pull out
2. "hook" the blade behind teki's neck, pull the back knee up a short distance, left hand toes up in front of head, don't chase the hilt.
3. Right leg goes out with the throw of the sword forward to cut. Body shift forward as you cut, don't move the back foot (it's planted).

June 6, 1995, Carole Galligan

1. Draw higher
2. foot to knee, relaxed swing through furi kaburi, left hand comes on as you start to cut
- same speed up to then
- hook around the neck and pull forward
3. Shift forward and stop shift as cut stops, no bend of back, push hips forward
4. nuki tsuke, point hand, (angle very sharp, past Don Harvey's kiri te)
5. Nuki – plant back foot, hips stay square, chest to 45 degrees
6. push forward with body on start of chiburi and start of noto. Jo Ha Kyu on chiburi and noto
7. Uke Nagashi – stamps = ton TON, heels down and together, toes spread
8. Yae Gaki – draw to block = go ho nuki, not jo ha kyu
9. Kaeshaku, no power in cut, body not arms
10. tsuke komi, very very short step, body drops on second cut, tip to throat height before chinagui
11. Tsuki Kage, turn, left knee off floor as you cut, long and low – ayumi ashi not tsuki ashi
12. Mistake, NO pull out at saya banari
13. Big big saya biki

I can go any time

Lately I have been pretty desperate to get what I know, passed along to others. I won't be around for too many more years, and even without being sick with cancer or in danger from Covid-19, I'm 64. With an excellent health system I might make 90, but I doubt very much if I will be of much use other than some old relic to wheel out and watch classes, past 75 or so.

So yes, trying to get all I know to those who will carry on.

Well, the last few days have shown me that I don't need to worry, Ohmi sensei (my teacher) is still going strong, and Carole Galligan and Eric Tribe, all of whom I watched teaching at the Argentina kendo and iaido seminar, are obviously capable of carrying the arts into the next generation. Carole and Eric know everything that I know, and are young enough to demonstrate it. They are both better than I ever was. And then there's Pam Morgan who, in Niten class today, explained a couple of things as well or better than I ever did.

You have no idea how much of a burden has been lifted from my shoulders this weekend. As far as the budo is concerned, my job is done. Folks can wheel me out to a judges panel for my rank, but I am now teaching because I like teaching, not because there's nobody else to take over.

It's a good feeling and I thought I ought to tell those guys I'm happy.

July 26, 1995, At Bill Mears' with David Frost

- Iwata sensei

Mae

- seiza, 4 fists apart at knees, really pull in and rise up on the draw
 - right hand comes on from end and slides down, both hands start at same time, so right hand gets there first
 - Nuki Tsuke – No saya biki, sword meets target when hips aimed to left front, then hips turned to square for the cut. Saya biki is a “touching” sort of short move
 - Furi kaburi – tip down or up (Omori or Eishin)?
 - Kiri Tsuke – if hitting men, tip way down, if hitting hrough to horizontal or below, tip up 45 degrees. Arms extended is to get beginner to extend on hit. Actually Iwata's hands are lower, arms forward but still need extension of arms as you hit. Like kendo.
 - Grip – not 90 degrees, death grip. More like along life-line, right index finger helps guide, still use heel of hand though. Flexible wrists.
 - stop below horizontal
 - Chiburi – hand at forehead, a bit more in front and angled than DF's usual.
- Noto – same (flat?)

Migi and Ushiro

- left foot forward, therefore use saya biki since other way is impossible

Yae Gaki

- start, same -yoko chiburi = cut into, then split bamboo stake. Twist then more to side
- block = draw aimed at teki
- 2 part block, 1= to contact, 2= forceful move outward
- Furi Kaburi - tip stays very low as move sword behind head.

Uke Nagashi

- moving head first = announcing it. Ushiro too, don't twist head (Seitei = “driving lesson” ie “checking mirror now”) Lead with the eyes, draw then stand and thrust up to block, turn and face then BIG lean back to avoid strike, foot way up (like Ohmi sensei's first style)
- stop and HIT men, (not cut through) Then foot back and pull cut through teki
- Don't go into horse stance, just step back
- big wiping motion during chinagui

Kaeshaku

- sword kashira aimed more forward, hand held low, throw forward and extend.
- quiet cut, little power, finish horizontal

Tsuke Komi

- same to first cut, second cut = feet wide, deep down (thighs horizontal),
- back with right foot to jodan

Tsuki Kage – same

Oi Kaze – same

Nuki Uchi

- on chiburi or noto (?) knees together to get saya away from floor

Eishin Ryu

1-3 same

Uki Gumo

- not much forward movement on hane age

Oroshi

- thump, big move forward on cut to shoulder

- move back then slightly forward as you cut

6-10 = ?

Sept 1, 1995 Suzuki and Oumi sensei

Shinden Omori

Me: - Kiri Otoshi, don't shove arms up before the cut

- step then cut (not together)
- Jodan, tsuka gashira directly above forehead
- Nuki tsuke, like David Frost said, don't turn left hip away from cut, cut into it with right hip

Shohatto

- furi kaburi, don't block vision, way across face = old way
- step then cut down, not together
- after noto, hand to tsuka gashira, drop as stand up
- nuki tsuke to eyes
- change feet, don't rise then drop again

Inyo Shintai

- step then cut, two teki

Ryuto

- old way = turn to shomen, his sensei = stay to left at end
- up, out and up, slow
- cut to hip and saya same time
- knees wide, heels touching and up
- cut to front of left hip
- drop hands = centered chinagui = wipe style

Junto

- up, turn right, look forward, see teki with peripheral vision
- pull 6 inches, draw upward,
- pull back left foot and clear blade over head
- hold edge near right shoulder, angle = furi kaburi angle
- right foot forward - overhead and 2 hands then cut
- cut to horizontal, pull back, face shomen as lift and drop to gedan

Gyakuto

- all at once, look, get up and draw downward
- right hand touches right knee
- deflection angle horizontal

Seichuto

- hip use in nuki tsuke, use left hip but don't pull it away

Koranto

- half step back after foot change

Batto

- draw and rise and put side of blade (mune edge up) on chest
- hold 90 degrees to teki, horizontal, little finger behind hilt
- over head = drive tip around and close knees
- cut down and split
- noto, then knees together, then feet down

Gyakute Inyo Shintai

- second draw, right hand on top, use mune – block to side
- don't bring the blade around the left side, direct motion up to overhead

Sept 2 and 3, 1995 Suzuki and Oumi

Sept 2. Jo kihon and first three kata [and that's it I think that I decided I would learn jodo like everyone else does, no notes for everyone else, just for me]

Sept 3

Okuden (shinden_

Yuki Zure

- fourth step, feet together (stop and let them step in front of you)
- turn to right front and grab the tsuka, draw and cut kiri otoshi (slight angle)
- down to waist height, (tip slightly up) – katate uchi
- turn to left front and step through, cut with 2 hands, kiri otoshi
- Yoko chiburi, noto, hand to kashira and drop off as you step up

Tsure Dachi

- third step is short in front, grasp tsuka
- step back with right foot and draw blade, mune to nipple height or to stomach height
- tip aimed at left front teki
- hitoemi
- thrust 1 handed to left front, turn hips, no step, thrust to stomach (suigetsu or lower), don't scoop it
- withdraw with hips (not arms) and step to right front with right foot
- cut morote kiri otoshi
- yoko chiburi and noto

Kaewaza

- after thrust, turn to right and sweep blade at shoulder height to just past second teki,
- then furi kaburi and step to right front with right foot to cut kiri otoshi

So Makuri

- (2 ways) – like ryuto
- 4 steps, on 4 draw blade on 5 (right foot forward)
- block upward (stop) (angle tip back and down)
- right foot back like Ryuto, blade almost on shoulder
- cut forward (right foot) to shamen (hidari men), almost yokogiri
- left foot forward as you lift to jodan and cut kata (migi)
- right foot forward, cut do (hidari)
- sword directly to left side, release left hand
- yoko giri, at end of cut body faces right side, cut finishes just past 90 degrees
- square up, step forward with right foot and cut final.

Kaewaza

- 4th step hands on, fifth open koiguchi
- right foot back to left, as block up
- then right foot forward again and cut from jodan to shamen
- same as above from here

So Dome

- 3 steps, draw downward, cut downward, small cut

- start noto and as doing noto, left foot forward past right
- edge of foot then put weight on and draw down again
- 3x draw
- lean forward slightly
- chiburi to side, tip stays down.

Shinobu

- 3 steps, stop and listen (5 beats) (lean forward and depress tsuka slightly)
- left foot to left and slightly to front, tsuka by right hip
- right foot crosses in front of left as draw to saya banari
- left foot back to left rear as draw and swing over to right front (small move) to tap on original line
- tap twice, then stand up
- step forward (to teki) with left foot and kiri otoshi

Sode Suri Gaeshi

- second step hands on, third draw blade
- pull right foot back to left and put blade, edge up by left elbow
- cross arms with left under right
- push sideways with elbows out to shoulder height
- blade tip forward, edge up, left palm down as step forward with right foot
- right forward and clear crowd again
- furi kaburi as left foot forward (directly up)
- right forward kiri otoshi
- Yoko chiburi and noto

Mon Iri (2)

- chika ma (close) and To ma (far)
- close = third step, right forward
- right back again as draw and mune on chest or stomach (hitoemi)
- thrust forward, square hips
- turn on heels, kiri otoshi behind
- turn on hips, kiri otoshi forward
- Yoko chiburi

Kaewaza = to ma

- same to draw
- step forward with right foot to thrust
- turn 180 degrees, step forward with right foot to kiri otoshi
- turn 180 degrees, step forward with right foot to kiri otoshi

Extra Waza (Sode suri komi, Danzeki dojo name?)

- third step stop, draw to right front, left foot up to right as draw blade, mune on stomach
- left foot then right to left rear to push-cut with blade toward left rear
- right then left to right front again as draw cut, tip moves to face right front
- step through with right foot and cut kiri otoshi to left rear
- face to teki at all times.

Iki Chigai (4), 2 with thrust (chikama / toma), 2 with cut (chikama / toma)

1. Tsuki chika ma

- 3 steps to direct ganmen ate
- draw and turn on heels
- mune on chest, CCW 180 degrees
- thrust to stomach by turning hips
- turn on heels 180 degrees again CW and cut down

2. Tsuki Toma (seitei ganmen ate)

- 3 steps ganmen ate
- draw and turn (on chest)
- thrust back to stomach with step of right foot
- turn CCW and step to kiri otoshi (right foot)

3. Kiri otoshi, chika ma

- 3 steps, ganmen ate
- turn CCW 180 degrees, drop tsuka in an arc and raise again to draw upward as turn on heels
- draw up then cut down
- turn CW 180 and kiri otoshi

4. Kiri otoshi toma?

- 3 steps – tsuki
- dip tsuka, turn 180 degrees, draw, step and kiri otoshi
- etc.

Kabe Zoe

- 3 steps, up on toes, heels together
- cut down (same as jikiden)

Uke Nagashi

1. 4 steps to draw (left foot) and block (r)
 - back like ryuto, in and cut neck, right foot forward
2. Kaewaza – 3 steps and third (r) to right front
 - continuous like Yurumi Uchi

This one is worth reading if you are a Muso Jikiden Eishin Ryu student. Yokoyama sensei is the instructor of Kataoka sensei from NYC, who came along with him to Guelph.

Dec 2, 1995 Yokoyama Hiromichi (not Tode)
65 years old, student of Yamamoto Harusuke
Started, 40 years ago, Kochi, 19th Daime

Oe Masaji, (not Masamichi) Junana Daime (not soke)

General:

- deep tip drop on furi kaburi, touch back
- Nuki tsuke – do with hips, not with saya biki (that's shimomura-ha)
- Noto – kashira within line of body, do with a hip twist
- Omori furi kaburi – tip back by ear
- Grip – finger touches tsuba, 2 fingers to left hand (reason = nakago and tsuka)

Omori

Mae

- left then right, right hand on from kashira later closer to tsuba
- draw at target, turn late = older, harder
- Nuki tsuke - with hips, no saya biki, deeper into belt
- shoulder blades together, chest to 45 degrees
- STAMP on all Omiri (basic)
- Furi Kaburi – tip past ear, deep down back
- Chiburi – left hand to hip or koiguchi, Yamamoto sensei to hip first, koiguchi later,
- forward from the hips, back from the shoulder
- Noto – up and over, don't move thumb, (Yamamoto says no, move it)
- to front, turn hip, don't move saya too much
- finish – hand to end before stand up, or directly off

Migi

- don't straighten up then turn, turn as you rise,
- draw to the front,
- stamp forward slightly

Hidari and Ushiro, same

Yae Gaki

- sune gakoi = grip side of tsuka, block with shinogi
- tip straight down
- hanmi position
- teki still up, (not lying down) so cut to usual height, not lower

Uke Nagashi

- draw downward, lean a bit forward

- teki misses with first swing
- up to block, rise, twist to left and lift
- left foot high, leaning back to dump sword off to left
- cut tan-TAN
- Chiburi – foot straight back on north-south line

Kaeshaku

- rise, draw to his rear
- up and over, by ear with kashira aimed at target
- (higher or on shoulder with respect to rank)
- deep koshimi to cut one handed, stop with left hand
- then pull and move to chinagui to cut last bit

Tsuke Komi

- draw straight forward,
- sword out and tip higher than saya always
- tip back by hear then down at back
- cut to men, then cut all the way through, deep hip drop

Tsuki Kage

- cut UP to wrist
- finish position is kind of like tomete
- cut then knee up from floor
- ayumi ashi through

Oi Kaze

- grasp, lean forward and run lightly like a tiger
- lean = weight forward, just move feet

Nuki Uchi

- draw horizontal, keep tip up
- no pause
- Noto – with draw of knees together
- hand to end and feet down

1/3

Yokoyama Hiromichi, Dec 2, 1995

Tate Hiza

- Tate Hiza comes from Tailor-style sitting, a bit more of a ready position than seiza, (sensei's guess)
- Noto = straight front, as you move the right foot around (big sweep) not b, but)
- turn hips to the right and tsuka too
- push down tsuka

Yoko Gumo

- same as Mae

Tora no Issoku

- same as Yae Gake
- draw downward
- drop knee forward to foot OR drop in place, don't step and then cut

Ina Zuma

- same as tsuki kage

Uki Gumo

- step back, then drop (keep) tsuka down (not up and over)
- directly to right shoulder as cut across
- down, push, draw
- cut to shoulder as left foot rolls over
- left foot near right foot and on top of it as it rolls over
- draw to rear [hiki taoshi]
- Hane Age – small return move is OK, not a big one
- flip to relaxed position, not stiff armed
- shift front foot (not a big move) as do furi kaburi
- cut to floor (don't hit it), right wrist on outside of left knee

Oroshi

- Hiki Taoshi is draw back, not a big shift of body to the right

Iwa Nami

- feet in place, draw downward, butt up, tip up and over,
- tip near right knee (hide blade)
- stamp and thrust hips back (up) instantly,
- then thrust up, right hand at knee, left half way down blade
- tip at suigetsu height
- tip fixed, turn blade and push over to right at 90 degrees
- shift body over and final cut

Uroko Gaeshi

- turn and cut while moving back, ie front foot shifts back on cut – most important

Nami Gaeshi

- same, cut on pull back

- cut = left foot forward or hanmi

Taki Otoshi

- circle to right then front on draw
- turn to hanmi, blade ½ way on hip (not monouchi)
- grip with whole right hand, not little finger up
- thrust = space between right wrist and tsuka, ie angled up

Makko

- same as nuki uchi but hands on at the same time and draw upward, not forward

2/3

Yokoyama Hiromichi, Dec 2, 1995

Oku Iai

- all in one motion, looking for next target AS you hit the first target
- Oku is mostly 1 handed cuts, ie left hand on at END of second cut
- noto, last three inches, fat, thumb to side for control

Tate Hiza

Kasumi

- both cuts to same exact place, big movements

Sune Gakoi

- can lift directly, older = tip by ear

To Waki

- original = to right then left 180 degrees,
- to right = right foot in front of attack line, cut on outside of right knee,
- then switch feet to cut to left directly
- left hand comes up from left (back) side of E-W line, (not N side)

To Zume

- thrust to left while looking directly right
- same motion, turn 180 degrees and cut to right (shift feet)

Shiho Giri

- thrust and then one handed cut to right rear (join left hand at end)
- cut left front then right front
- all = uke nagashi
- small shift of feet is OK
- Very fast

Tane Shita

- same

Ryo Zume

- thrust with hips forward, pull back and cut down (no shift of left knee to right front, small shift with cut only)
- chiburi is forward NOT down at side (later) and narrow

All Oku is continuous motions, no pauses at all

Tachi Waza

Yuki Zure

- 180 degrees for teki and very fast
- 1 handed cuts

- fast so that blade goes in for noto, THEN first teki falls over (this feeling)

Tsure Dachi

- 180 degrees, same as 1.

So Makuri

- Same up to do cut
- draw full out, tip up as raise overhead, men, kata, do – on do, right foot forward
- pull left then right foot back to it after do (like shiho barai, up and over)
- step forward with right foot to cut yoko
- pull right to left (no left shift) at end of yoko
- step forward with right and okuri ashi on final cut

So Dome

- cut from deep koshimi to side
- left foot forward as tip moves back for noto NOT forward with putting it into saya
- 4 or 5 cuts, then chiburi

Shinobu

- 5 steps, 4th to left, 5th straight ahead
- keep kashira pointed to teki
- draw on 5, forward or down, flip tip over and to right side (not forward too much) (don't lift over head, later)
- 1 tap, swing tip back to right, then up and over
- cut with left foot forward

Yuki Chigai

- after strike, old form is push tsuka down and start draw at about half turn, blade out at $\frac{3}{4}$ turn
- cut is one handed and fast, 2 handed after turn
- cut over left leg

Sode Suri Gaeshi

- Mentioned sode suri komi, = same
- third step, draw forward then pull right foot back
- right hand with blade tip up under left arm, below armpits
- shinden = split with fists
- push with elbows, 3 steps, push, continue around second step, third = cut
- smooth arm motions

Mon Iri

- forward “wrist snap” cuts to get under torii
- same hip position as for taki otoshi before thrust

Kabe Zoe

- small chiburi to right
- “heard” (sensei) original noto was leave tip down and move right hand across, later = up and over
- down on heels as into saya
- last = push tsuka down then step back

Uke Nagashi

- fourth step = draw down, 5th = same as Omori Uke Nagashi
- no stamp but left foot up high
- chiburi = left foot back on N-S line

Itomagoi

- first nod, second fingertips, third full bow
- 1 and 2 haya noto, 3 is slow noto
- same as Makko

3/3

Haruna, Oshita, Jones sensei May, 1996

Seitei with Oshita sensei

Mae

- rock slightly to left knee
- at saya banari, fast surge forward to draw
- hand at cut height before draw
- furi kaburi – start slow as per normal but big acceleration on kiri otoshi
- NB cut with stomach – push stomach against belt to stabilize body
- back foot, use it firmly
- Chiburi – finish position = tip in front of right wrist/forearm
- snap back foot down and straighten leg
- switch feet, come up to standing and then straight back

Ushiro

- big draw and turn around
- stamp foot on nuki tsuke
- rest same as Mae

Uke Nagashi

- draw and horizontal block (not angled)
- push up as rise, turn and blade horizontal,
- start cut with right hand, at top and join with left hand to finish cut

Tsuka Ate

- big fast surge forward to ate (suigetsu)
- thrust back, turn, look and fast cut

Kesa Giri

- rotate to correct angle before saya banari
- cut at about 45 degree angle, not so steep
- don't over-twist hips at change

Morote Zuki

- big saya biki on first cut
- after first cut, leave at chudan
- drop to suigetsu AS you thrust

Sanpo Giri

- snap left foot into cut, don't square up too much on this cut
- slow check to front, then fast turn and cut to left

Soete Zuki

- pull back and thrust briskly

Shiho Giri

- last turn = diagonal or pivot around like a gate to get to correct line -----

Haruna sensei, May 1996

Omori Ryu

Tsuke Komi – chi nagui down and forward is OK, big feeling, elbow up here

Eishin

Iwa Nami – slide left foot back on draw, or draw to side

Oku Zawaza

- all is quick

Kasumi – original is same height, now is two heights

To Waki – through door, guards on either side

- okuri ashi both times

To Zume – you're inside door now, guards on either side

Shiho Giri – oldest pattern is three across the front, one at left rear

Ryo Zume – big thrust and pull out

- stay narrow for noto too

Oku Tachi

- chiburi / noto fast (oshita sensei)

Shinobu – name =? What is the meaning of tennis

- side of the road, move over, feel for edge with right foot

Yuki Chigai

- ri ai = split between, do in a straight line

Mon Iri

- Ri Ai = low roof, step up onto bridge or over gate, do otherwise = “looks better”

Kabe Zoe

- at an intersection

Tachi Uchi no Kurai

De Ai

- definite pause at chudan

- Old version, very fast block and “bounce back” and around to strike

- uchidachi block is diagonal

Tsuke Komi

- pull way forward

Uke Nagashi

- seme before strike down, like chudan

Uke Komi

- deep stance, sword above head

Tsuki Kage

- cross handles

Suigetsu To

- not as much arm movement,
- uchidachi cuts for kote

Zetsu Myo Ken

- both strike, tsuba zariai and up
- older form, strike, in and thrust all in one motion
- move in with body on strike

Doku Myo Ken

- not throwing so far to rear
- more like toho, ie cut down to suigetsu or to cut wrist
- old form is like hari tsuke

Shin Myo Ken

- block is more angled, like Tsuki Kage of Omori if power is different
- block with edge back a little
- sweep back to right rear (not forward to right front) as step to left,
- sweep with mune first

Uchi Komi

- older is to cross so you hit the forehead if down all the way
- newer is more distance
- like polishing the shinogi, as you fight for position

Haruna sensei, May 1996

Niten Ichi Ryu

- All strikes are from Koshimi [a hips down stance]

Sasen

- very small move to the right
- right-left feet,
- second step small so that you can get a long third step

Hasso Hidari

- hit to his left side
- same move to right as per Sasen

Uke Nagashi Hidari

- small cross step

Moji Gamae

- left foot forward, jodan, right foot back, down to mojiri gamae “squeeze”
- left arm straight, tip to uchidachi’s eyes
- original, strike to sword, now, to men
- as rise to furi kaburi, shidachi rises to forehead,
- uchidachi changes to kote,
- shi strikes down onto mune
- shidachi up for men,
- uchidachi strikes for do
- shidachi kiri oroshi

Hari Tsuke

- turn edge upward,
- slap to side and draw back foot up at the same time
- thrust to suigetsu
- slap with the shinogi, reinforced with the left hand

Nagashi Uchi

- shidachi, first uke nagashi, and step back on angle to strike
- second uke nagashi and feet together, drop back to strike

Tora Buri

- tan-tan to move to side

Kazu Ki

- left foot first
- stop block with edge back slightly
- step in maki, wind in and trap
- thrust before he can pull back

Ai Sen Uchi Dome

- like Uchi Komi [tachi uchi no kurai]

Amashi Uchi

- release and catch not too big

Nito Seiho

Chudan

- more distance for good last strike

- uchidachi big pull and step back at end before final strike

Jodan to Migi Waki are all fine

Paired practice

- facing each other, is very important, catch the timing and then take the initiative on decisive cuts etc.

September, 1996, Iwata sensei seminar

Friday: Owari seiho – sageo 1/3rds in left hand between index and middle finger

- free end on palm side
- transfer, tsuba control with right index finger, sageo on outside (inside is new)
- Taito: bring kojiri close or teki can grab it
- sageo over saya
- make loop and tuck DOWN into himo (not up)
- knot is new

Mae Standing

- 3 steps, left hand on first, right on second
- KOSHI, cut with hara
- plant right foot, then nuki tsuke
- left foot up to right, tip by ear then drop behind
- right foot plants, then kiri tsuke
- big, big cuts, target is top of head.
- drop shoulders and pull in at the end,
- left hand palm heel on the kashira
- angle of hands not square on hilt
- NB no shoulders in cut (I rock forward STILL)
- chiburi big, loose and forward at the “salute”
- tip points down toward feet, not forward
- drop body down, then back
- Stance is long and wide, foot back, then wide
- Noto – flat, not up and over but forward with right hand first
- turn hips and keep tsuba low and forward
- left fist back, not up, turn kojiri to slight angle then straighten as put in
- hands meet in front of tanden, not at side.
- feet forward, back heel slightly up
- Chiburi – left hand at hip, not koiguchi
- finish – feet together, right hand to end and off, don’t grab the end,
- and back.

Noto – turn hips but keep head straight, look at teki

Chiburi finish – right thumb pushes blade slightly flat

Tenouchi – iaido grip same as kendo grip

- right hand slightly shibori at end of cut
- left hand not as much necessary at end
- left hand at kashira

Power for nuki tsuke = hips turn in to cut but left hand saya biki

- most important is hara, then both feet, knee etc
- no power in arms

Jodan – not stiff armed,
- 1 fist above head,
- elbows in (same as kendo).

[This is out of order, but works better for writing out the notes, the above is for Koryu mae, obviously, then we went on to Omori Ryu, but here is Seitei Gata. There are not many notes for Seitei because Iwata sensei's Seitei was very good. Very up to date and agreed with what was being taught by others.]

Saturday afternoon
Seitei Gata

Mae – more direct cuts

Uke Nagashi – body and sword turn together
- draw upward (not forward) and turn sword as body turns

Kesa Giri – standing techniques are short stance
- bring back foot up
- turn hips and cut 2 different angles

Morote Zuki – keep sword on line,
- pull out with the step back of the foot, not with the arms

Soete Zuki – 3 steps forward, don't toe in, that's the old way

Shiho Giri – first strike he is a long way away

September, 1996, Iwata sensei seminar Friday afternoon

Omori Ryu

Mae

- hands on from belt and kashira as knees together
- left hand feeds tsuka into right
- rise from hara, foot forward then nuki tsuke
- kissaki by ear, cut with hara as front foot and knee forward
- chiburi – push forward and go to head from about 45 degrees
- rest is same as morning (mechanics the same)

Migi

- hands on, knees together, rise to toes under
- now draw as you turn,
- push foot toward teki (inside his body line)
- turn chest to left front to you can catch him
- tip well forward (like seitei Mae) because you're on one side of teki's center line

Hidari

- same as migi

Ushiro

- same as migi

Yae Gaki

- start as per Mae
- step through and cut
- first noto don't move body back
- pull back foot, draw downward and block (edge of ha) with right knee pressing forward
- back knee to fight foot
- sword around head and cut teki with shift of right foot forward
- rest is same as Mae

Uke Nagashi

- 30-40 degrees from shomen
- as he threatens, rise and draw out slightly in preparation (not cut here)
- he cuts, draw rest of way and deflect, (don't move feet, stand up here)
- step and swing sword with body move
- drop tip and bend right leg
- lift left foot straight up (don't kick forward) and lean back
- put left foot down where needed, then cut 1 handed as stamp right foot down
- can stop at head or lower
- left foot back as draw blade through and drop (back with left foot on angle, not N-S line)
- right hand to leg and wipe blade on hakama to do chinagui
- for noto throw tip forward then swing down and up with right hand

Kaeshaku

- rise to toes then right foot forward and draw a little out, up and over
- drop tip back and down behind left shoulder blade
- step forward with right foot and THEN cut to horizontal (tip down = turn his head toward you)
- now pull bck to complete cut,
- do chinagui above, and noto
- hand to waist not koiguchi (when waiting)

Tsuke Komi

- up to toes, then forward a bit and open
- up to feet together and very small step forward, cut as back foot up
- deep step forward with right foot, cut as back foot up and very deep stance with knees out to sides
- right foot back and jodan
- down with tip up
- turn over and pull while pushing hand forward and twist right [left?] foot up
- lay tip on outside of left knee,
- go to koiguchi and turn back square to front as draw out for noto

Tsuki Kage

- 30-40 degrees to left
- turn and foot forward, then pop knee
- blade to stop his wrists
- feet together and then right out before final cut

Practice

- 2-3 times each, better training for body

Saturday

Oi Kaze

- drop deep onto knees,
- long to short steps
- draw as you move
- then same as Mae standing

Nuki Uchi

- hands on knees together
- rise and draw
- lean back as furi kaburi
- push forward with toes on kiri tsuke
- spread knees too
- yoko chiburi and noto
- right then left hand off

September, 1996, Iwata sensei seminar Saturday Afternoon

Eishin Ryu

Yoko Gumo

- sit = left knee first, right foot way forward, knock right hakama leg away, then pull right foot back
- foot over but not showing to teki, can slide forward, can push hara forward too
- foot then cut, like Mae

Tora no Issoku

- on block like Yae Gaki, left foot slightly wide, not straight back. For stability
- around and deep cut like Yae Gaki

Noto – straight across, foot comes back at same time and SMALL circle around (foot back to left leg, not straight back)

- straighten up, push hara,
- move sideways and spread knees a lot

Ina Zuma

- very low, left foot long back and block cut (arms)
- straight back like Tsuki Kage
- very fast cut

Uki Gumo

- stand and back at 45 degrees, teki hides behind middle guy
- circle left foot in front of right, tsuka up and down close to right hip
- turn and draw at same time (push middle person away)
- nuki tsuke, turn hips to parallel to teki
- cut with blade flat, thumb turned well down
- drop right knee back and down as turn edge down and drive down into shoulder
- turn edge to right again and lift right hand (don't move left hand)
- turn and push-cut slightly to right to unbalance teki
- then rock hips back and drag teki down onto his face
- hane age – tip out to right, not straight back, catch end of tsuka with left hand
- shift left foot over, furi kaburi and move left hand up following right (together)
- then cut down on outside of left knee (mostly flat edge, not tip down)

Oroshi

- 2 ways, 1= avoid, 2= caught = push forward then pull fast to break grip
- swing around and hit face
- draw up to left and cut into neck with thumb pushed forward
- right knee goes into teki's center to stop his draw
- left leg swings around and cut is on outside of right knee (tip very high)
- left knee forward, join left hand on mune
- turn edge to right, push over to right
- hane age
- shift behind sword and cut down

September, 1996, Iwata sensei seminar Sunday

Oe sensei's difficult points

1. Kiri Oroshi – to top of head to split it
2. Katate = angle kesa with wrist and HIPS CUT Vertical doesn't cut.
3. nuki tsuke
4. Katate – flexible wrist, if angled. Straight cut and wrist can't do furi kaburi, uke nagashi etc. ie stuck if straight. Eg. To Waki, Uke Nagashi after
Kesa with straight wrist is no good
Twist hips into katate cut
5. don't practice the wrong way
6. thrust = one hand in front of hara, not from side. Thrust is flat horizontal, not up like Seitei (Taki Otoshi)
 - prepare for cut = just above left hand on koiguchi
 - Taki Otoshi, left foot back on push down on tsuka. Hakudo sensei did a step forward

Oroshi shimomura ha, with a punch to the face also, Hakudo sensei took the punch out

Nuki Tsuke Shimomura ha, turn over saya, hanmi and leave the saya upside down until noto
- no slide of the knee forward
Shimomura ha nuki tsuke, push to middle then bring up rear leg like oroshi
Tanimura ha = straight body, not hanmi, half turn over to flat to cut

Shimomura ha is not Hakudo's iai, he changed it.

Omori chiburi, push the hips forward as you start

Eishin

Tora no Issoku – draw as stand, then cut or block using hips (2 parts)
- original = stand on spot with feet together then foot back as you block

Uke Gumo

- really twist hips hard as you cut into the angle of the neck and shoulder with kesa angle
- wrist bent
- drop body into shoulder
- turn blade
- draw and push slightly to rock his weight onto his knee,
- both arms straight
- pull down with body weight going back
- (shimomura ha = rock over and cut and pull, then push forward back (forward more) and up to shoulder) [? I'm sure it made sense when I wrote it]

Oroshi

- avoid or break and hit face
- pull saya back and draw up,
- lift hand over head, swing left foot way around

- cut down at extreme angle with tip up as twist hips into cut, and push right knee forward, kesa
- swing left knee up to reach blade as lift right hand to flat
- push teki backward (no cut)
- direct flip, move back a long way to middle of teki
- move right foot to middle and forward to cut teki

Iwa Nami

- up draw horizontal and foot way back (variation = no rise)
- turn over with little room and feet together
- left hand flat on outside of right knee (AT end)
- stamp with right heel, then up on toes and raise right hand
- step FORWARD to thrust, tip ends up high and tsuka in front of right knee
- slide sword under hand during thrust
- press and turn edge to right, reach up sword (slide up) with left hand and push over to right
- hane age and cut as per Oroshi (adjust back)

Uroko Gaeshi

- stay long and low

Nami Gaeshi

- same

Taki Otoshi

- one hand on only (left)
- up on toes and stand, then feel teki's hand on saya
- step BACK and press down with one hand (right hand up on thigh)
- feet together, twist hips, tsuka by right shoulder
- press down to right, step right front, draw and turn
- little finger on tsuka, no snappy move here, just natural
- stamps and thrust HORIZONTAL (not tip up) from center
- pull back sharply and blade flat as raise it overhead and cut
- rest is standard

Makko

- exactly the same as nuki uchi

I don't know where this seminar was, or if it was a seminar, this makes two sets of notes from Iwata sensei, perhaps I did practice with him twice. This is a long time ago so please don't ask, I'd be guessing on some of these. The notes were obviously done very quickly.

I find myself not very curious about the details here, they are just that, details. If you want to do lots of variations on your kata, do them. You can see that over the years I collected large numbers of small differences. You can do that for yourself and after about ten years or so of solid practice, you really should be thinking of potential variations for your iai. How else are you going to approximate the feeling of having an actual partner, than by imagining all the little things you must adjust for.

June 24, 1999
Iwata sensei

Kaewaza

Yae Gake

1. Standard variation (Shinden)
2. Full stop after block
3. At first noto, change knee and cut Mae again

Uke Nagashi

1. First = avoid cut (draw out, downward, (as per Ohmi sensei original)
2. Block still on knee, as per shinden, block up, around etc.
3. first draw, knee off ground, horizontal

Tsuke Komi

1. Cut all way down and back up, all same speed, very fast (noto horizontal on knee, all one move)
2. noto = put left hand down hakama and wipe off, same as 1. to then, draw flat across

Tsuki Kage

1. kiri age to left hand under
- 2 variations, 1= forehead then down to seigan, 2= gedan

Nuki Uchi

1. One handed to both at bottom, tip up at top like shinden

Oi Kaze

1. cut to forehead, then seigan
2. cut to gedan

Kaewaza Chuden

Uki Gumo

1. after first nuki tsuke, blade down like sune gakoi, block his draw, then up, soete kiri (cut down into shoulder again), then same – uchi kaeshi
- first hit and block = feet bent over, up to second cut = feet parallel, right leg back at same time as hit shoulder (uchi kaeshi)

Oroshi

1. he grabs, right hand, push to his right shoulder clockwise circle (out of his fingers) then back to hit ganmen. Rest = same
 - note, cut into chest, body weight forward, leaning into body
2. Shimomura ha
 - fist and hit to suigetsu,
 - back fist to face, turn over tsuka and strike down on suigetsu
 - 2 hands to pull away, right hand leaves tsuka to do backfist

Iwa Nami

1. draw while sitting, don't step back, then rise and turn. Rest same, heel, toes, step forward

Oku Iai Kaewaza

Kasumi

1. neck, neck (original)
2. neck knee (don't bend over)
3. neck, knee (don't move, bend over)

To Waki

- first like oroshi (koshi twist)

Shi ho giri

- original pattern, 3 front, one left rear
2. four corners, no leg movement
 3. four corners, leg movement

Oku Tachi Kaewaza

Yuki Zure,

1. to sides, nuki tsuke right side (yoko), stutter step kiri oroshi, like Oi Kaze, then cut left (like sanpogiri)

Tsure Dachi

1. front and back, like our yuki chigai (Iwata's yuki chigai is right front, left rear)

So Dome

- stairs, kesa (Iwata = yokogiri), square up THEN noto, pigeon toes, twist hips on cut (like Oroshi)

Yuki Chigai

1. hit as usual, then down on kote, then down and turn, up and out (as per Yokoyama sensei)
2. (Sode Suri Komi) draw on third step and back, then through and cut.

May 17 seminar 2001

Sr. Iaido class, seitei plus 11 and 12
Haruna/ Namitome/ Iwamoto/ Nakaima/ Oshita

Mae

- Push heel back, straighten back leg on chiburi and noto

Ushiro

- on turn, left foot crosses over right and turn in one move
- knee does not come across
- Oshita s. sit closer together, muscles strain toward each other

Uke Nagashi

- as soon as feet in place, upoff right knee
- both feet in place at once
- draw upward, lift with left hand
- subayaku
- to Uke Nagashi first, before rise
- rise but not to full height, to final height only
- blade turns as body turns
- feet not left beyond right, but left lined up to shomen with right heel (diagrams)
- left hand in centre
- tip down
- left hand to saya, don't move it, just lightly there

Tsuka Ate

- subayaku, grab and up fast but smooth is more important
- directly forward, don't dip kashira
- not too far forward
- turn saya with left hand as draw, up to chest (same time as foot swings)
- thrust back, don't rock body
- keep front knee up
- left hand drives down into belt as right hand thrusts
- sword horizontal
- look, then turn and cut – smooth
- noto, natural, don't swing knee out, open to 45 degrees
- step forward and pause, then stand, not together

Kesa Giri

- turn soon, almost before you start drawing
- up and down in same line
- cut finishes lower than horizontal
- back to hasso
- chiburi on line of hasuji, don't bend it over to left, kesa
- noto

Morote Zuki

- steep cut, finish with hands inside body line, not flat angle
- tip doesn't move forward as step up to tsuka
- left foot up to but not past right
- jiku ashi, relax hands, through uke nagashi
- turn fully, point belly button at opponent then cut him
- sweep back foot across to turn
- last cut = not uke nagashi, relax hands and get over head fast
- left hand stays on center line doesn't lag
- push hands up, don't snap, constant smooth swing

Sanpogiri

- grab on fourth step, not third
- pressure front, turn fully to right to cut down
- across in Uke Nagashi to cut left
- no Okuri Ashi, feet fixed
- look across front as turn
- look front and turn, hands up fast,
- after turn cut and move to front, okuri ashi
- jodan 45 degrees, one fist forward one fist up
- chiburi – kesa chiburi, front
- carry back with you slightly (left hand has power)
- 45 degrees is OK
- too far back is hard work, too far forward hurts
- as left foot passes right, transfer power to right hand and cut following hasuji
- jo ha kyu
- stop with hand forward in front of stomach

Ganmen Ate

- directly forward to face
- hold in place with right hand,
- jiku ashi
- pull saya to hip then turn fully, (aim belly button)
- right hand on hip, sword horizontal
- right heel kicked out square
- tip stays same height, hand forward and down slightly
- saya biki as thrust
- through uke nagashi
- jiku ashi

Soete Zuki

- 3 steps, feet forward
- firm and menace on 2, turn and look
- draw to saya banari, then do cut with left hand ie left side back strong, right hand relaxed
- turn hips strongly so face 45 degrees right
- pull tsuba to hip
- left hand flat and half way down
- right foot back a little
- thrust with both hands at once, okuri ashi

- soft right hand grip at hip, strong at thrust to give kime
- left hand does NOT move, right hand forward to nipple height
- grab koiguchi first, THEN back to chiburi
- not behind stomach

Shiho Giri

- second step, grab and look
- pull out and strike forward and down
- hitoemi, feet parallel as thrust back (see tsuka ate)
- look, uke nagashi and cut
- look, turn hands up, then body moves and cut
- soft hands but up first and turn to face ie face-cut-move (sword first but face before that)
- cut
- gedan below knee, turn = behind body and below knee
- left hand broken
- long continuous cut on last, smooth jo ha kyu

So Giri

- draw forward and completely OUT on third step
- right back to left, then forward
- cut temple to center line
- back same line
- cut shoulder to top of stomach (center)
- back same line
- cut armpit to stomach
- back same line
- up and over, down all the way to the top of the hips, left hand almost off
- cut across top of hip bones
- around, up and cut kiri otoshi
- all cuts okuri ashi, back foot up as cut mode, all 5
- simple, step on rise, cut on following step

Nuki Uchi

- grasp, step back with left foot (subayaku)
- draw up over head as pull right foot back
- (not uke nagashi, draw up)
- step forward and cut
- (think attacker cutting down and step back to avoid)
- step back and chiburi
- noto, finish step FORWARD to start position

As I may have mentioned before, Jodo was always “my” practice, so I was learning it for me, rather than for everyone else. That meant I didn’t make a lot of notes as I was learning, I just enjoyed class and moved on. However, this time I must have thought these notes were worth making, they are on some scraps of paper, scotch taped into my book. You will see they are more in the form of reminders than “how to”.

May 18, 2001 Jodo kihon practice
Namtome sensei and Nakaima sensei

Gyakute Uchi

- at yame keep your grip, at motoe change grip

Hiki Otoshi Uchi

- hand open, fingers to sky

- turn to square to hit

In kata, - twist body, left hand at top of left leg

- if not, left hand rolls over palm up

Kaeshi Tsuki

- square up back foot as thrust

Gyakute Tsuki

- first thrust, right hand just one fist away from head

Maki Otoshi

- big circle

Kuri Tsuke

- left foot out as wide as left hand on end of jo

- up = 6:4 ratio

- forward = 45 degrees

- parallel with feet

- above head

- lock in at thigh

- yame: change hand naturally before motoe (8 and 9 too)

Kuri Hanashi

- keep right hand in front of head

- tip to top of head, not eyes like 1 and 2

Tai Atari

- half step, full step, half step

Tsuki Hazushi Uchi

- right above atama

- deep back (not too deep)

- scoop up
- change and twist hip, no change of right hand
- not deep to strike down, left hand close, move after strike down

Do Barai Uchi

- on pull up to strike down, leave left hand in place
- big step on thrust to get across floor

Saturday: Kata

Tsuki Zue

- not to vertical, just up and over then lock down (wrist and stomach)
- pull back for honte uchi is point to face

Hissage

- for kuri tsuke, catch and pause, then down
- for push off, don't leave back foot and lean forward Okuri ashi

Shamen

- up and over for kaeshi tsuki on center line

Monomi

- flip over for tsuki = on line

Tachi Otoshi

- hit centre of bokuto, don't slide down to tsuba

Seigan

- wait after gyakute tsuki for cut

Ran Ai

- too fast

Monday May 21, 2001 Jodo
Namitome sensei and Nakaima sensei

1. Tsuki Zue

- more at last minute
- raise only enough, not even vertical
- wrist and stomach, don't smash, but solid
- pull back first, then move foot and go to kote

2. Suigetsu

- move forward at the last moment, make sure suigetsu and not breastbone

3. Hissage

- turn 90 degrees right,
- jo up behind shoulder, not behind armpit, twist hand to do it.
- not too aggressive when matching, soft
- first step forward = expect to hit so no big seme, raise blade
- jo moves back so some hesitation from tachi, then second step and cut
- catch in kuri tsuke THEN move over and lock, not too fast
- on thrust, back foot comes up, don't lunge
- on hiki otoshi, feeling of pushing the jo back and down
- not too short on final strike, long stance
- tachi – kuri tsuke, don't close feet, shift both

4. Shamen

- like suigetsu for first move
- up center line to snap over before thrust

5. Sakan

- like kihon

8. Tachi Otoshi

- strike and stay in center of tachi blade
- tachi – bend the ha slightly back, same hasuji as for cut
- both feet out to left so a clear shot at jo
- aim to cut jo, don't anticipate and leave hands up in air,
- jo catches and lifts hands
- wait for the last moment
- jo, to catch yoko giri = push right hand forward and somewhat around from front, don't pull right hand back, too late
- Tachi – after lock down, twist foot, don't square up yet
- go back naturally at natural pace, make jo work for it
- jo thrusts on 3rd step not 4th,
- tachi back on 3-4

9. Rai Uchi

- beginners = pull to end and twist for second cut but no target for tachi
- Then = just pull and wait,

- now changing to wait, then pull and move at last moment
- right hand up, not to side or get hand cut (more or less as I've been doing it)
- at end no need to push tachi back OR follow with joseki, it's over
- tachi CUTS so catch forearm, not above elbow

10. Seigan

- second step to eyes
- third = adjust so you can hit suigetsu, small pull back if needed, not necessary to kit kote too
- tachi turns slightly to clear blade under, don't roll hand and draw back
- ha back (on all similar moves)
- jo goes as soon as sees the opening and thrusts
- keep jo out there until cut
- tachi – kesa giri cut, not pulled back
- finish as kesa, not too much angle
- jo strikes to suigetsu
- hasso = left forearm horizontal, in front of suigetsu, right thumb touches ear
- tachi may pull arms back slightly to avoid getting right elbow hit as jo hits suigetsu
- tachi moves back as much as jo needs to extend at end

11. Midare Dome

- ai uchi – left foot of tachi planted in correct place to cut do
- as jo sticks end in face cut stops, (don't extend cut) and right foot stops short
- jo straight to face, not up and over
- flip and strike down, jo shifts body back to get room
- keep left hand close and finish at left hip
- tachi back, feet together and tachi pauses at back position slightly, then cut from “gedan”
- stay low to catch tachi in maki otoshi, snap down then move
- kuri tsuke, stay on center line, don't go to right, slap tachi's hands to left
- on tai atari, turn body square and left hand ends up at left hip (front) top of leg

12. Ran Ai

- both back at separation to get good movement next
- tachi = square on draw, more square than seigan
- on lock down, push tachi off line
- tachi pulls back a long way but a fast (short cut to do)
- jo follows (shift right foot 6” or so, left up to right) and do barai uchi = at angle
- both back on original line
- ai uchi – on snap down tachi full step back, slight pause with tachi back, then strike from “waki”
- as in rai uchi for jo
- immediately jo strikes tachi
- 3 back, thrust, back, kuri hanashi
- kuri hanashi catch normally then as jo starts to move hands, tachi bends over naturally, keep hands straight, = choppy motion
- edge back, cut for hands like kesa, not up over head, directly cut
- snap back at last moment, match thrust at last moment
- tachi steps back: shift then full steps 1, 2, 3 to hasso
- jo = shift, shift, extend and step
- cut to hand, jo lifts then down to suigetsu

- tachi doesn't turn away on cut, like iaido, like kesa
- josaki in suigetsu drop posture to get that low
- do barai, jo pull back and strike from there, not overhead
- stay down and hit at last moment THEN straighten body and back to hasso
- last strike to suigetsu

We had five senior instructors at this seminar. It might be instructive to look at these notes and compare to what is written in the ZNKR iaido manual. It should be obvious that there is much more to be learned than reading (or listening to) the manual. As Ohmi sensei has been saying in his classes lately, you must read the book, understand the technical, then you must forget all that when you do the kata.

May 17, 2000 Iaido

Haruna sensei and more (Ide, Namitome, Iwamoto, Oshita)

Important: Seme with the eyes, seme with the body, kigurai in the cut

Seitei

Mae

- furi kaburi, flat and bend wrist to smack self just above left ear
- then turn edge up
- kiri otoshi – don't throw the hips forward, tighten the legs and hara naturally tightens, tighten hara alone and it looks crabbed

Ushiro

- don't come up on the toes first (advanced), corkscrew upward as draw and turn
- cut at end of turn
- no push with kashira like koryu

3, 4, 5 are Subayaku, hands on and draw quickly, (others are hands on quietly)

Uke Nagashi

- draw upward, not forward
- turn hips toward front (not fully),
- tip back at deflection, above head
- don't stand all the way up
- edge back at 45 degrees
- tip back, around and up
- left hand meets above and in front of right shoulder
- finish cut with armpits closed, arms extended and to left of center

Tsuka Ate

- hands, hips and right knee up all at once to look fast, otherwise looks slow
- thrust back, slow draw out, touch and thrust fast, all continuous
- Westerners should put right arm along chichi (nipples)
- thrust tsuba past left arm
- turn and plant left foot before cut,
- don't push hips forward
- tighten all leg muscles and hara tightens naturally

Kesa Giri

- start draw on second step
- keep hand low on draw
- first cut is “sticky” second is “sharp”
- cut finishes with left hand to left, tip down and to left (out of body) and ha is at correct angle

Morote Tsuki

- cut to neck height
- come up to sword, not all the way up, only part way = still urging forward
- short step with right foot, left foot up quick on thrust
- turn, jiku ashi, turn on balls of feet, belly button leads
- hands diagonal line from thrust to overhead (past forehead, not mouth)
- square up then move forward to cut

Sanpogiri

- Jiku ashi on back foot
- look a bit earlier
- check but don't linger on the front
- square up to cut
- turn feet (and raise sword) on third cut then straight there with right foot (triangle diagram)

Ganmen Ate

- straight elbows (both)
- jiku ashi
- straight blade and close to body
- thrust = saya biki but not big sideways
- hand up a bit, blade a bit flat

Soete Zuki

- no sudden look
- close armpit and cut so right hand is close to right hip at finish
- tsuka close or inside body
- grip and thrust = left hand not right (held loosely)
- Thrust with left hand, then pull back 10cm and move to side
- left hand settles saya into belt
- then square and do chiburi

Shiho

- first = up (don't pull out of belt) then pull out and hit down all at once (Namiotome sensei, pull forward and out, then strike down)
- pull, touch-hit back thrust
- square and cut
- square and cut
- go into gedan then up and over
- jiku ashi

Reiho

- two steps, stop, right foot forward, then third to feet together
- transfer, bow (kojiri down, stays down as straighten up)
- sit
- slack back to end, lay down, pull sageo tight, then tuck
- straighten, bow
- now look once over blade to see if all right,
- eyes back up then reach and put in
- finish as per usual.

Koryu

Mae

- don't raise elbow above blade

Tsuke Komi

- tall on first cut,
- then real deep on second cut

Chinagui = hand in front of left knee, flat, pull low to right

- meet and insert
- change right hand, keep contact with tsuka

Senior class, May 18

Haruna: 1, 2, 3 Noto with wrist, not fingers, push in with wrist

Ida: 1-6, drop wrist on noto, more zanshin in noto, left thumb to check

Namitome: 7-10 = draw is "quick"

Iwamoto: Left hand is lazy on cut, angle of blade edge on Uke Nagashi and Kesa

Oshita: Mae draw and cut is high, bend wrist then directly up and overhead

July 2010 Oda Hanshi

- Hands, in seitei they are flat to grip the tsuka, not the L shape of koryu

Mae

- turn the hilt into the right hand as you draw
- turned at ½ out
- at saya banari the right little finger pushes down and the tip comes up to horizontal
- grip = angled cut up and across, this is no good

Etiquette etc.

- this is Ya Ya, “roughly”
- sageo ends a bit longer than the loop = better control
- sageo manipulation is “smooth”, it can vary, it is not written down

Ushiro

- Most important is to move the foot across with the cut (nuki)
- little finger etc. from Mae is the same for most
- Bent wrist for # 6 and #7 because you don't/can't roll the saya (tsuka) into the right hand grip
- Nuki Tsuke and cuts, keep them within the width of the body, practice beside a wall

Sanpogiri

- don't draw to the front any more, threaten and open and move but draw up, tall, and cut vertical (yaya)

Group practice

- several in a line, front person gives advice while rest do another kata, then rotate to the back (or another line) 2X each spot

Uke Nagashi

- partner practice with bokuto
- look and grip, right toes under, lift left foot forward, sometimes draw a bit
- wait, invite “come come” Tame, hold with patience
- meet with body square, not left shoulder forward as before
- square shoulders = feet together, and immediately get left shoulder out of the way as you turn
- right foot in instep of left, amount of turn in left foot according to ability

Tsuka Ate

- little finger presses down to get tip up
- thrust ma-ushiro, directly back
- keep tsuka along forearm
- after hit, keep attention forward for ½ the draw, then look back
- hit, 1-2-3 = look, then turn and hit
- 2 count before look front again and cut
- turn = pull out,
- noto = right foot straight back

- stand up = shortest you can step, doesn't need to be by knee but no step forward

Kesa Giri

- relax left hand around tsuba so can turn all the way over
- little finger – cut up and turn over at top
- chiburi = secret movement

Morote Zuki

- bent wrist
- up and over, stop at chin
- to throat with chudan
- drop to suigetsu and thrust
- hiki nuki both turns
- sword on same line so relax hnds and arms
- must be above head by end of turn

Sanpo Giri

- push front guy
- bent wrist to start draw
- no draw to front but threaten
- draw high, cut close to vertical
- check with wall (cut within body)
- left hand on and cutting as face #2
- eyes to #3 on the way to 2
- first cut = hitoemi (check with Yamazaki/Kishimoto on this angle)

Ganmen Ate

- grab and thrust, no space
- all one move, wrist straight
- sweep back foot, directly to hip
- back foot square – point
- thrust suigetsu, not too high
- saya biki = straight, push left hip forward while pulling left hand back
- opponents not exactly on straight line = OK (sweeps)
- tsuki = kashira on right hip, tip in center of body

Soete Zuki

- 3 forward steps
- opponent walking beside, HE attacks so forward steps
- turn and cut neck to love handles
- hand at belly button height and tip a bit up
- pull foot back before thrust
- metsuke drop after pull out of teki

Shiho Giri

- hit is on hand, flat not down
- left hand = power, right hand = gyakute (as jodo)
- kashira in center or thrust is off

- pull left foot back, tsuki
 - front cut
 - last cut = waki, tip below knee
 - jodan (me) square up and chiburi big across front (big secret)
- NB from jodan square up and then chiburi
- kesa giri – chiburi = square up and then chiburi across face

Notes:

Tsuka Ate

- was turn head with final cut, now turn sooner
- don't turn head so fast as I have been doing

Ganmen Ate

- strike straight, leave there (he moves back)
 - draw to hip, thrust
- NOW hand comes by face, left hand joins there and head turns with hilt
- I have stiff hands, sword drifts off the line – maybe head turns too soon
 - they want hands in position to do uke nagashi
- turns of sword edge are ½ way drawn, eg. Ganmen Ate, Tsuka Ate, Mae

Kesa Giri

- teach beginners = turn all the way over on second step

Sanpogiri

- check move to front, cut to right is from hitoemi, not turning toward, not kicking out heel,
- uke nagashi at face = left hand on so cutting at full turn
- almost vertical cut
- kesa at angle, left foot back to right and square up, hands no more
- then chiburi across front
- bigger story

Make a story for others to see, be a movie star

Line-up = approx 30 cm behind line, = knees behind or on but not in front of line

- during embu or grading line doesn't matter, take the space you need
- at end, also knees behind line, 30 cm knees back

Sit = paper under bum

Noto = paper under knee

Monouchi = sweet spot, (how to find) but ZenKen = usually top 1/3

Bo Sei Satsu = tsuba moto, chu-o, monouchi

- bo defend, sei, control, satsu, kill

Grip, not over top, thumbs aim different directions (Iwata) – thumbs straight down, shibori = squeeze

thumbs

- “he is go to heaven”

- Metsuke – with cut or very close to cut, not too long (don’t over-act)

Soete Zuki – teki falls as you pull out of him

April 1, 2011

I think I'm coming to the end of my notebooks, I'm on the last one I can find and it's got some seminar related work, but there is also an increasing amount of research from books. That all got incorporated into my various publications which you'll find at SDKsupplies.com so I won't copy it out here.

Another thing that enters my notebooks around this time are political meetings, both CKF and international should anyone wish to have a look at where the current situations began for us. I will NOT be putting this into the public, but they are minutes of meetings and so are fair game for anyone who has a legitimate concern with what went on. In other words, idle curiosity and gossip? No.

Today I found a note in the Pamurai's hand which seems to be a class where I dictated the rules for default mode of Seitei.

Before all you dojo lawyers start bringing up the exceptions to these, they are defaults. Default means it's what you do usually, I am aware of every single exception that you are. Learning the defaults is good for a beginner, sensei can adjust later, rather than trying to explain every single exception and variation in the first lesson.

- Saya turns tsuka into your hand
- right hand grip does not change
- hand to obi on chiburi
- hips square on cuts and thrusts
- tip up
- hips square on furi kaburi
- turns on balls of feet
- hiki nuki on turn
- uke nagashi on turns
- hand off hilt directly, before moving back
- look before you cut
- cut from the scabbard
- tip finishes down on final cut for first 5 kata
- kata 3, 4, 5 are subayaku (draw without hesitation)
- kata 1 and 2 are nuki tsuke, the rest are nuki uchi
- no pause at furi kaburi
- square to opponent before stepping through (before attacking)
- saya banari with cut or thrust
- saya angle agrees with cut or thrust
- pull saya back with left hand
- right hand at obi height on chiburi
- the book trumps everything, anyone
- the rules are default settings, if the book doesn't specify, use the default
- cuts are done with the right foot forward by default
- chiburi is 45 degrees or horizontal
- cuts are done from the left hand over the forehead
- the left hand stays on the center line
- the rear foot shifts (okuri ashi) on cuts and thrusts
- return to the original starting position after noto, usually back

- minimal movements (no extraneous movements)
- keep your elbows down

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