

## Reference Material for the Use of Instructors

### Teaching Lower Grades up to Godan

#### Objective of this Booklet

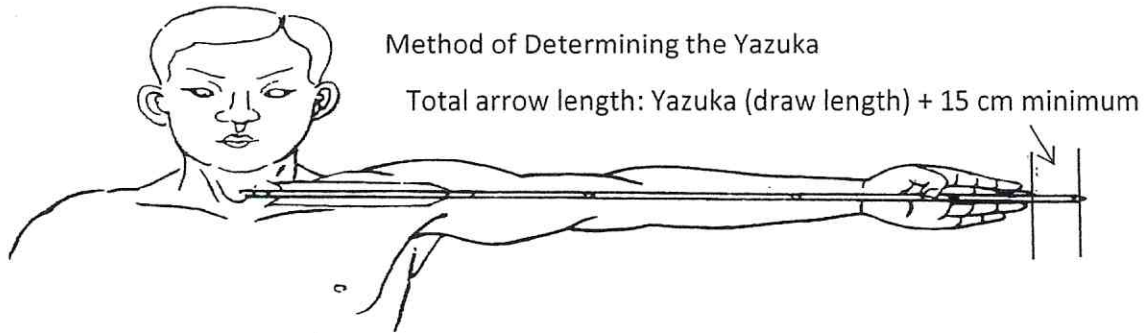
This booklet provides straightforward explanations of the principles set forth in the Kyudo Manual Vol. 1 to enable lower grade practitioners up to Godan acquire the basic knowledge required in training or in examination. This material is intended mostly for Shodan practitioners.

#### © Contents

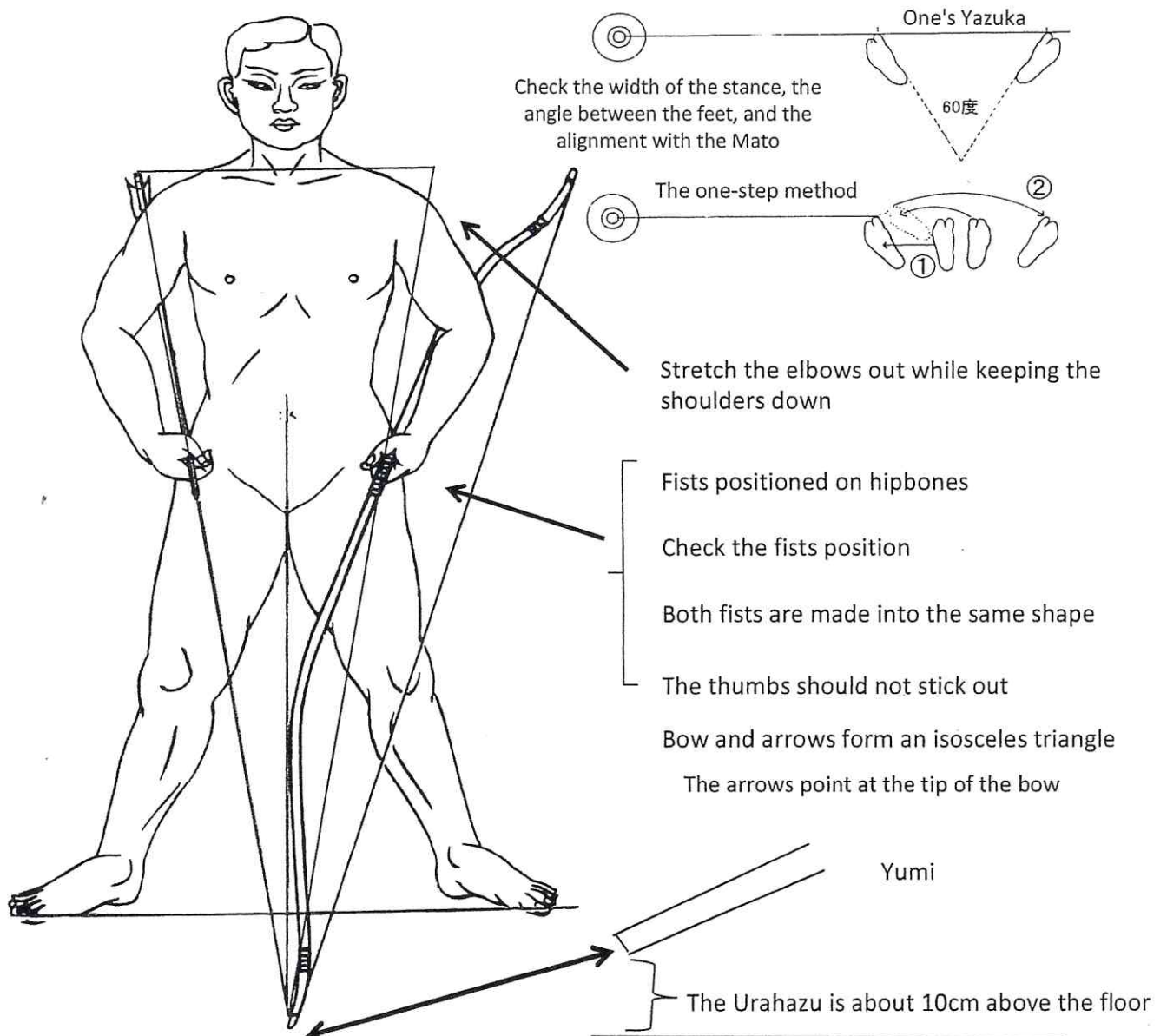
- Basic Knowledge of the Shaho-Hassetsu
- Safety Rules for Accident Prevention

**XXX Kyudo Federation**

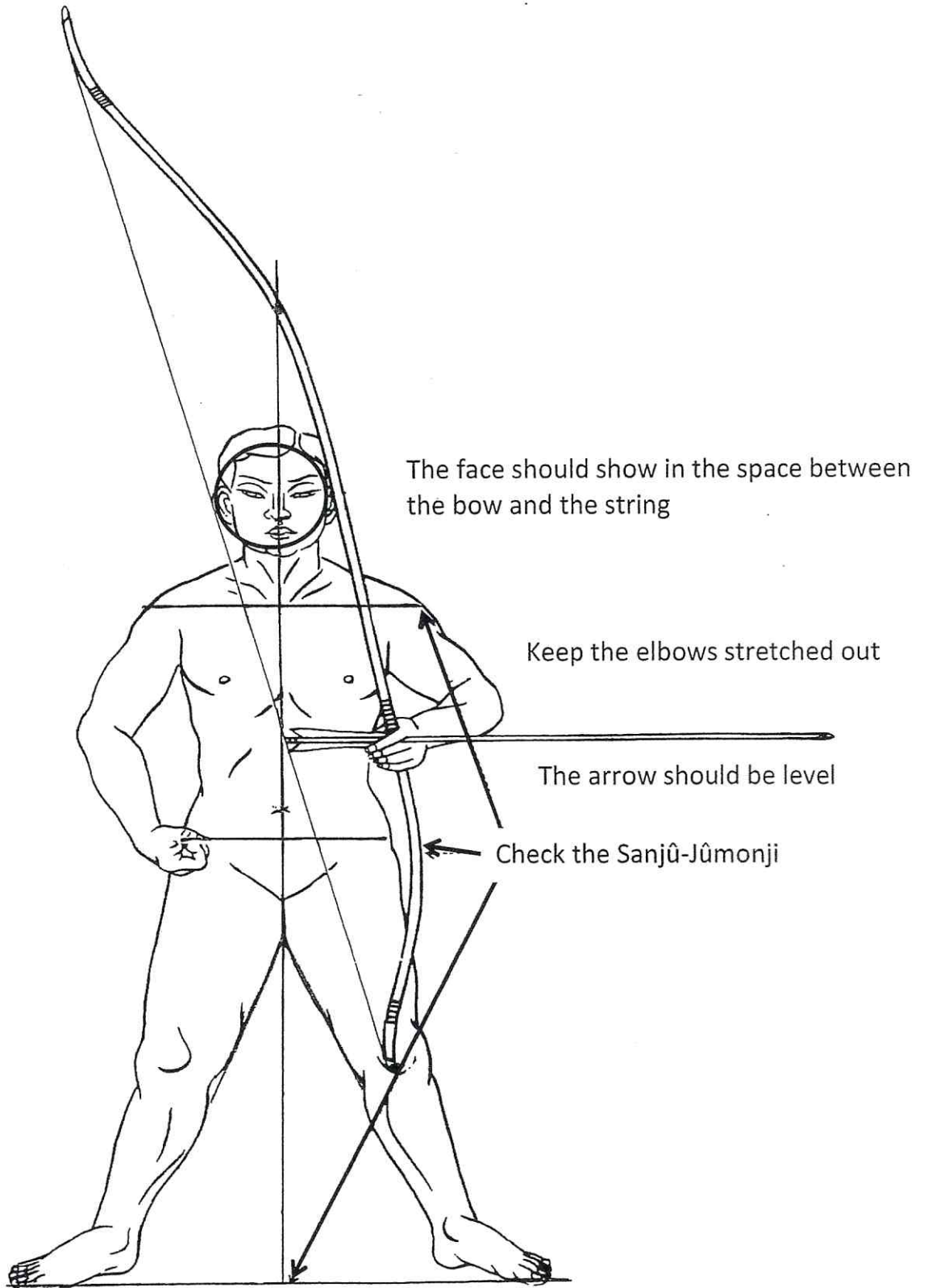
# Shahô-Hassetsu Diagrams



## 1 Ashibumi • First stage of the shooting. Determines all the other movements.

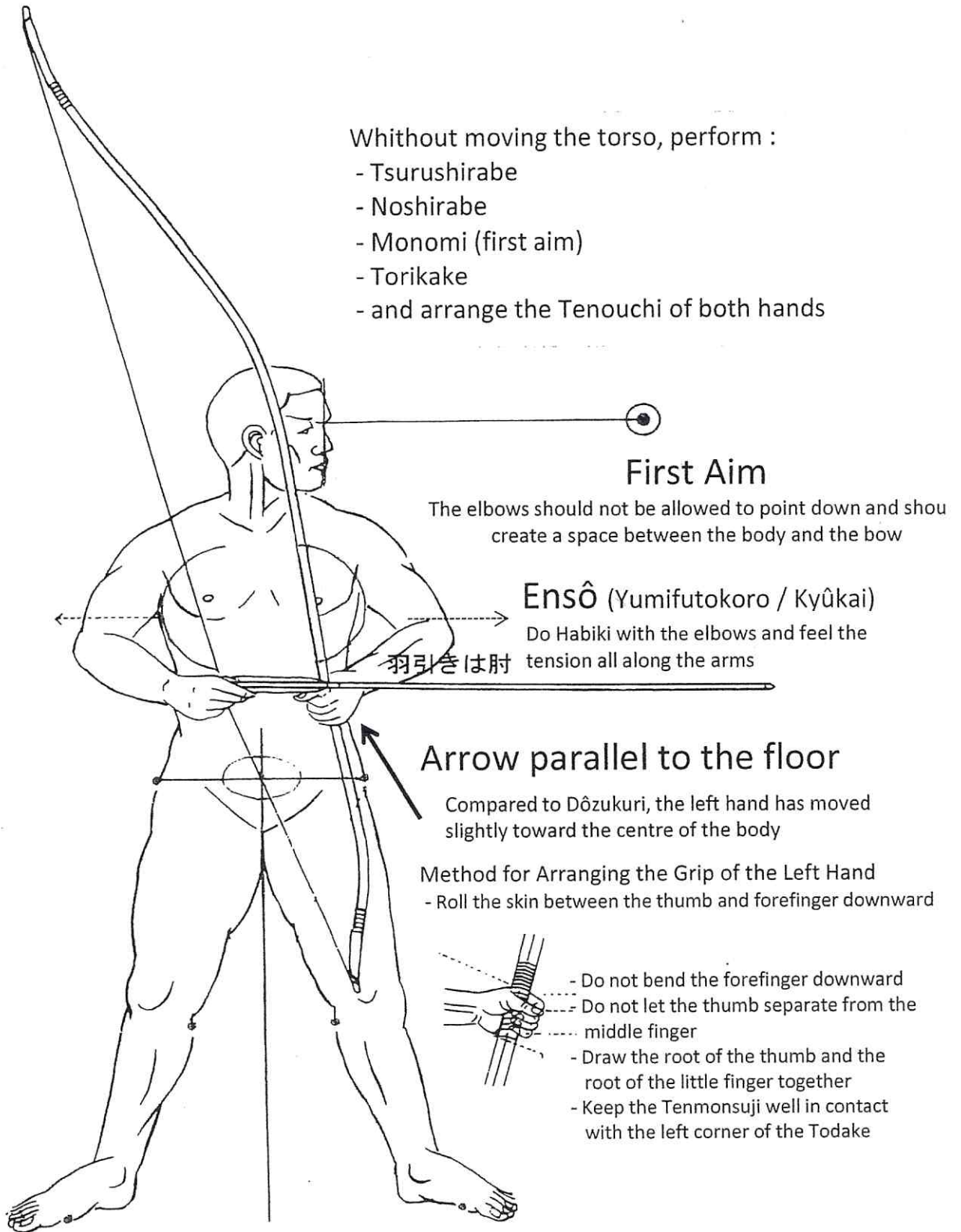


## 2 Dôzukuri



### 3 Yugamae

- Without moving the torso, perform :
- Tsurushirabe
  - Noshirabe
  - Monomi (first aim)
  - Torikake
  - and arrange the Tenouchi of both hands



#### First Aim

The elbows should not be allowed to point down and should create a space between the body and the bow

#### Ensô (Yumifutokoro / Kyûkai)

Do Habiki with the elbows and feel the tension all along the arms

羽引きは肘

#### Arrow parallel to the floor

Compared to Dôzukurî, the left hand has moved slightly toward the centre of the body

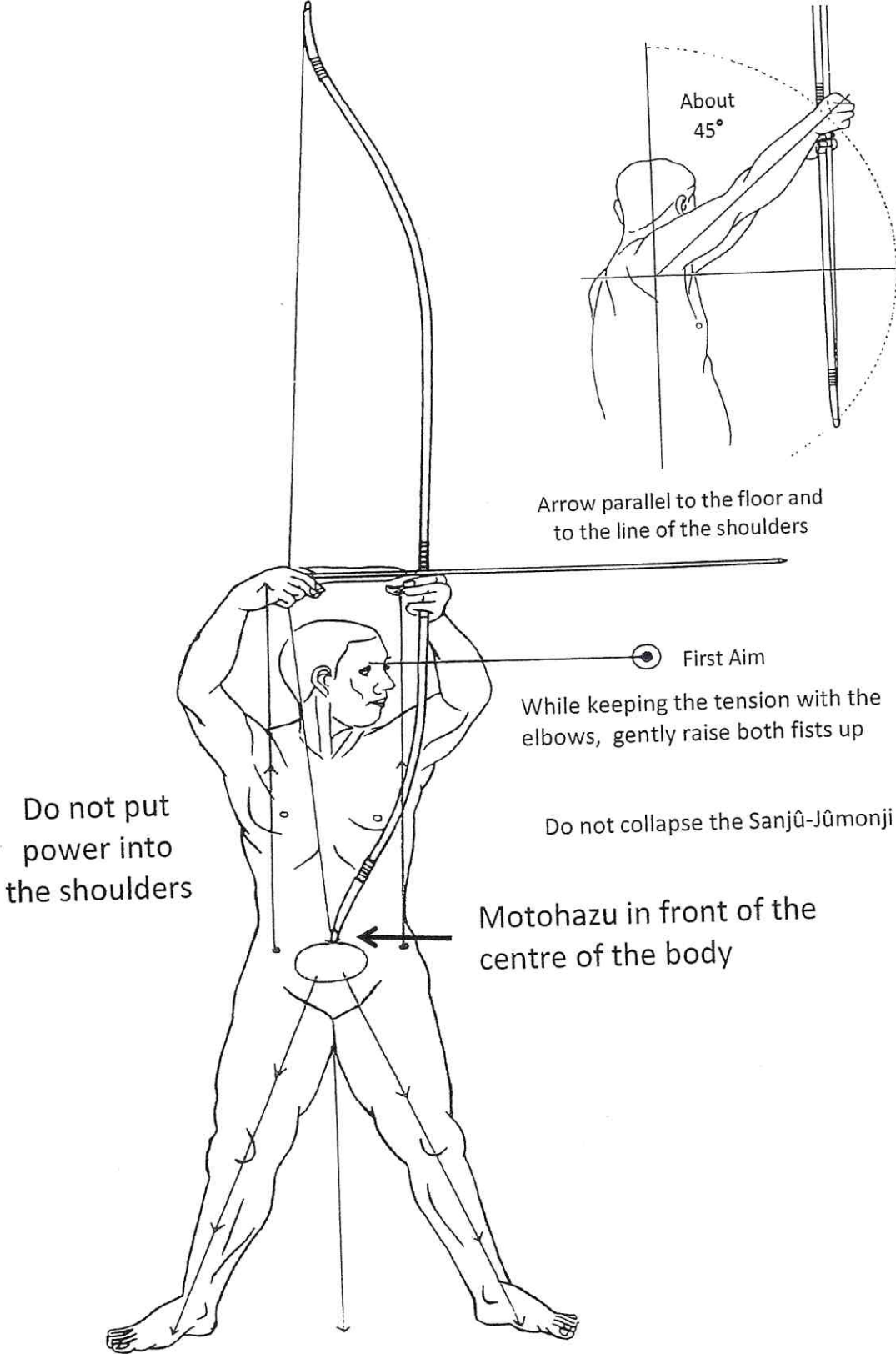
#### Method for Arranging the Grip of the Left Hand

- Roll the skin between the thumb and forefinger downward



- Do not bend the forefinger downward
- Do not let the thumb separate from the middle finger
- Draw the root of the thumb and the root of the little finger together
- Keep the Tenmonsuji well in contact with the left corner of the Todake

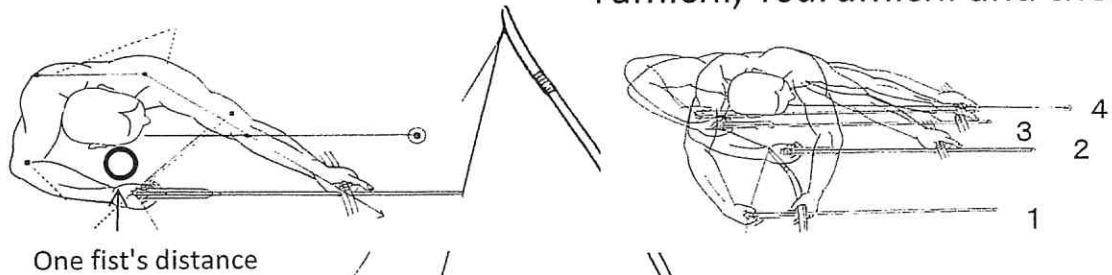
# 4 Uchiokoshi





# 5 Hikiwake (Daisan)

## Yamichi, Tsurumichi and the 4 Aim



One fist's distance

1st Aim (Uchiokoshi)

2nd Aim (Daisan) through the elbow

3rd Aim (Sanbun no Ni) through the fist

4th Aim (Kai) through the left side of the Yazuridō

On moving to Daisan, raise the elbow up and be careful not to draw too much

Hold with the elbow as if it were the nock of the arrow

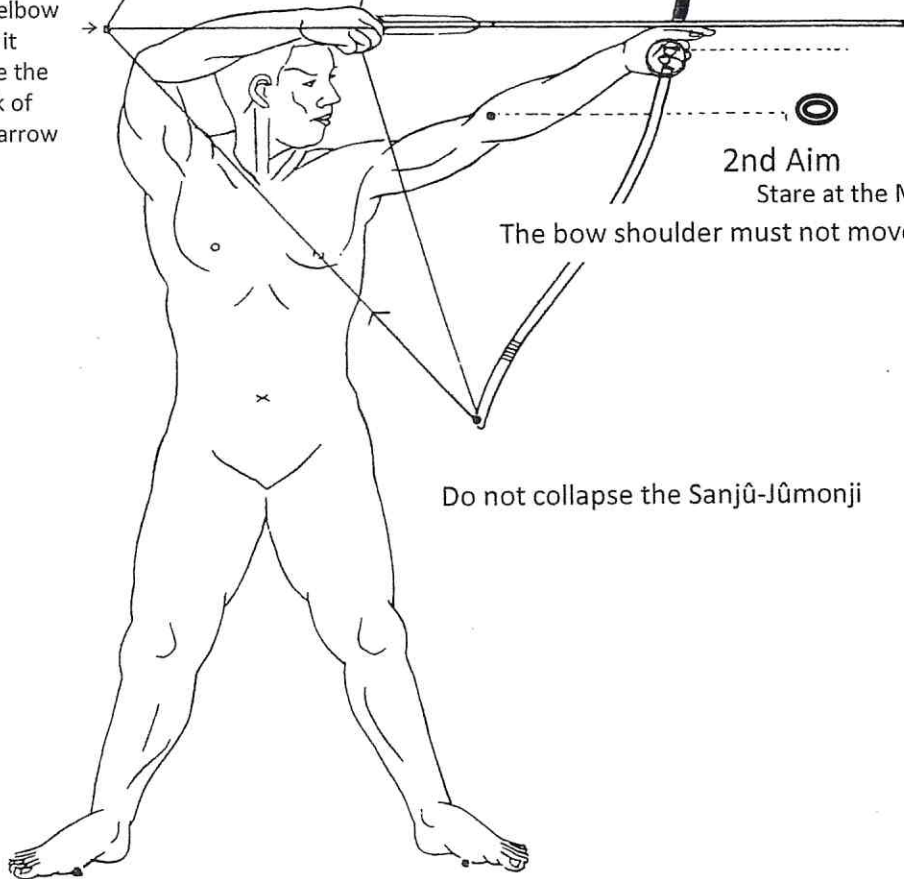
Arrow parallel to the floor and to the line of the shoulders

2nd Aim

Stare at the Mato through the elbow

The bow shoulder must not move

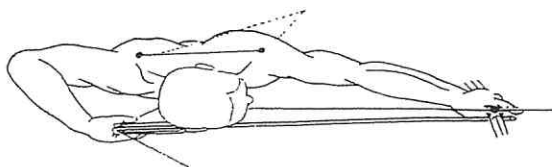
Do not collapse the Sanjū-Jūmonji



## 6 Kai

After Hikiwake is the time for Tsumeai (reaching full draw) and nobiai.  
Expand using Tatesen and Yokosen.

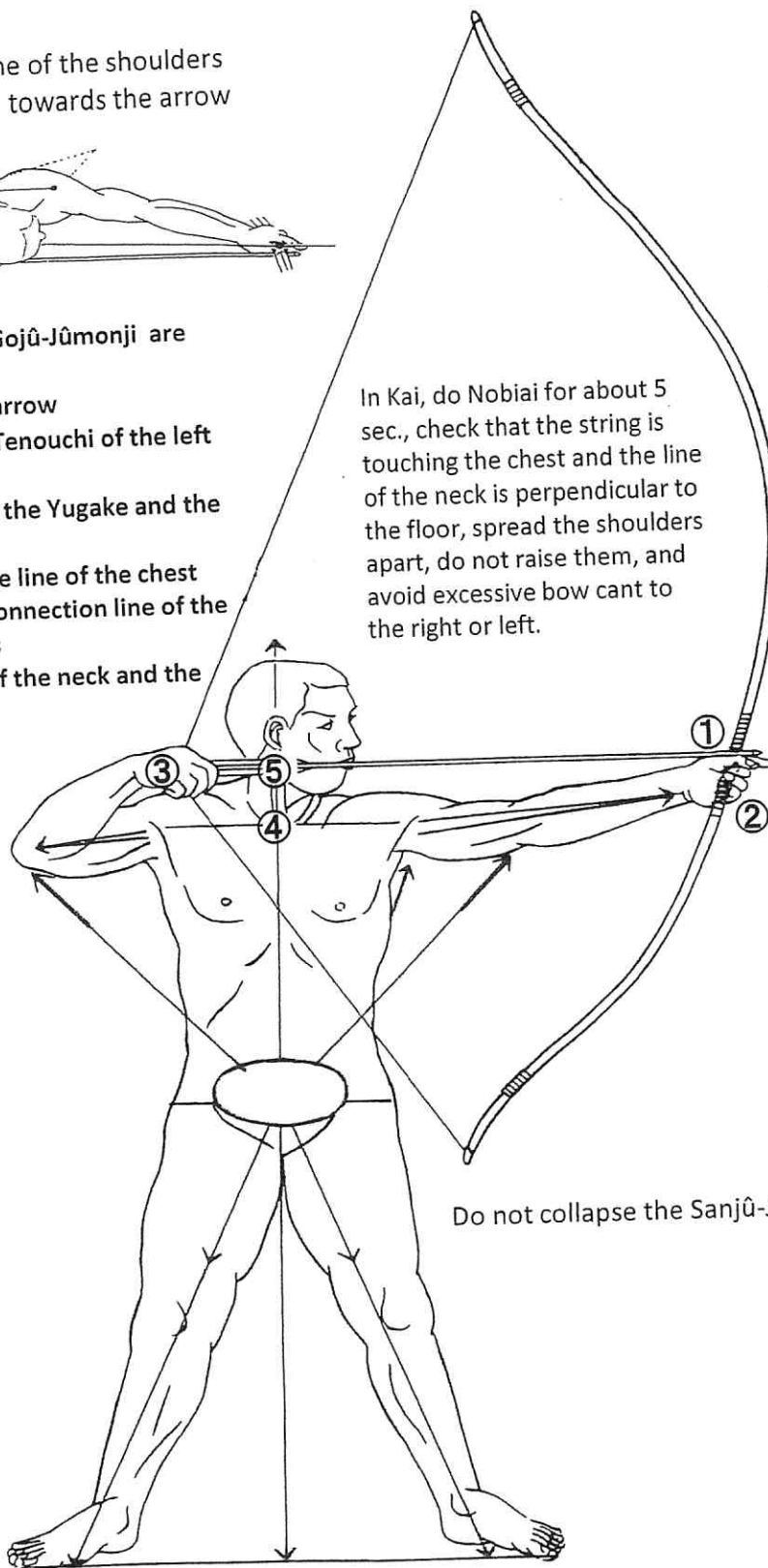
Let the line of the shoulders  
be drawn towards the arrow



Make sure the Gojû-Jûmonji are  
correct:

- ① Bow and arrow
- ② Bow and Tenouchi of the left hand
- ③ Thumb of the Yugake and the string
- ④ The centre line of the chest and the connection line of the shoulders
- ⑤ The line of the neck and the arrow

In Kai, do Nobiai for about 5  
sec., check that the string is  
touching the chest and the line  
of the neck is perpendicular to  
the floor, spread the shoulders  
apart, do not raise them, and  
avoid excessive bow cant to  
the right or left.



Do not collapse the Sanjû-Jûmonji

## 7 Hanare

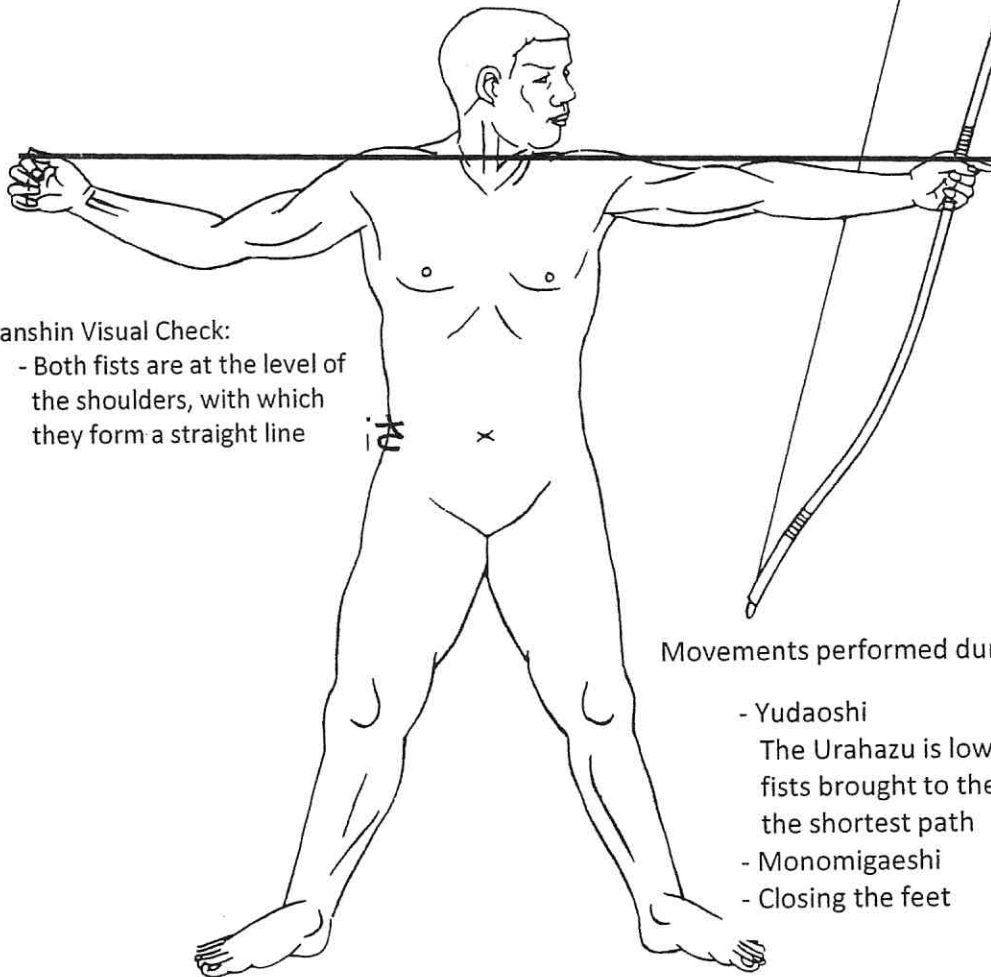
Key Points for a Good Hanare:

- When doing Nobiai, keep increasing the tension without weakening
- Both hands must move along a straight line following the direction of the arrow
- The thumb pops out and releases the string because of the force of the bow
- Maebanare (hands moving towards the front of the body on the release) and Yurumi-banare (collapse) are what you want to avoid.

## 8 Zanshin

Zanshin Visual Check:

- Both fists are at the level of the shoulders, with which they form a straight line



Movements performed during Zanshin:

- Yudaoshi  
The Urahazu is lowered and both fists brought to the hip through the shortest path
- Monomigaeshi
- Closing the feet



# Safety Rules for Accident Prevention

## Absolute Rules

- 1) Shooting must never be performed without permission of the instructor.
- 2) Never draw the bow when you see someone in the Yamichi or anywhere beyond the tip of your arrow.
- 3) Even without an arrow nocked on, never open the bow towards people.

## Safety Precautions inside the Dojo

- Before doing Yatori, display the red flag, inform the Shajo vocally of your entering the Yamichi and make sure that you have heard the response "Dozo" before actually stepping into the Yamichi.
- Beginners should perform shooting at positions which are closest to the centre of the Shajo.
- The distance between archers should be 1.8 metre.
- Makiwara Training:
  - a. The distance to the Makiwara should be 2 metres.
  - b. The distance between multiple Makiwara should be a minimum of 1.6 metre.
  - c. A wall should be made behind the Makiwara to stop stray arrows and prevent them from bouncing back.
  - d. Overused Makiwara should not be used. (There is a risk that the arrow may bounce back.)

If in doubt, advice should be sought from the instructor.
  - e. When waiting for your turn, stay at 2 metres or more behind the person who is using the Makiwara.

## Equipment Check

- Do not use an arrow with a damaged shaft or with a Hagi-ito that is unravelling.
- Do not use an arrow that is warped.
- The arrow should be 15 cm longer than one's draw length.
- Never use a Makiwara-ya for target shooting.
- The standard brace height for a Yumi is 15 cm. Do not set the brace height too low.
- One should choose a bow strength that is suitable for him or her. Advice should be sought from the instructor.

## Clothing

- During practice, kyudogi should be worn as a rule.
- If practice has to be done in every day clothes, choose something that will not catch the string.

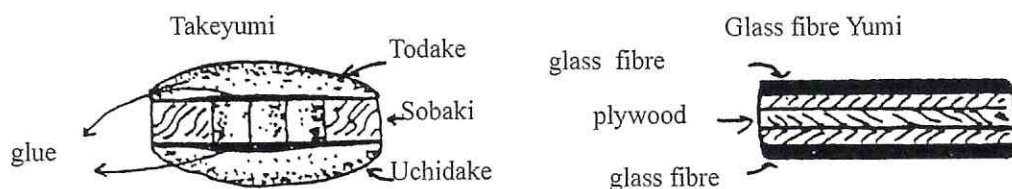
E.g.: A T-shirt with no chest pocket or any buttons.
- People with long hair should wear it in a way that will not interfere with the string.

E.g.: Keep long fringes out of the way of the string, secure the hair using hair pins, wrap a Hachimaki around your head, etc.

## Kyudo Equipment Care

The minimum equipment necessary for Kyudo comprises the Yumi, Ya, Tsuru and Yugake (or Kake).

- ① *Yumi* ⇒ As the *Yumi* is strung by reversing its natural curve to increase the mechanical stress and launch the *Ya* with maximum power, poor care of the *Yumi* may lead to irreversible damage. The structure of *Takeyumi* (bamboo *Yumi*), which are made of wood and bamboo glued together, and glass fibre *Yumi* is shown in the diagrams below.



*Yumi* are sensitive to moisture, especially when the temperature is high. Therefore, in Japan, special care should be taken during the rainy season that the *Yumi* is not exposed to humidity, and moisture be removed by wiping the *Yumi* with a dry piece of cloth. (Rubbing the *Yumi* down with oil is also a good way to prevent it from absorbing moisture.) \*Vegetable oil should be used.

### **Additional Explanation**

- 1) The length of the *Yumi* is proportional to the size of the body, but nowadays the *Namihoko* with a standard size of 2.21 m (7 *shaku* 3 *sun*) is used by most people. (Taller people over 1.6 m use a *Yumi* which is called *Nisun-nobi* and is 2.27 m (7 *shaku* 5 *sun*) long.)

- ② *Ya* ⇒ A *Ya* is made of one stalk of bamboo and three feathers.

The *Ya* which are used nowadays are either traditional *Takeya* (bamboo *Ya*) or metal *Ya* (made of aluminium). (More recently, there are also arrows made of glass fibres or carbon fibres.)

Like *Takeyumi*, *Takeya* are sensitive to moisture and should be rubbed thoroughly until hot with a dry piece of cloth to prevent moisture from setting in.

(As for the *Yumi*, oil may be used as a sealer.)

(*Ya* can withstand strong longitudinal stress but get easily damaged by radial stress, so care must be taken while rubbing them.)

It is preferable to use *Ya* that are on the longer side for safety.

### **Additional Explanation**

- 1) *Ya* are divided in two types: *Haya* and *Otoya*. One *Haya* and one *Otoya* are used together as a pair called *Hitote*. *Yotsuya* refers to two pairs of arrows (*Hitote*) used together. When nocking the *Hazu* on the *Tsuru*, *Hashiriba* must be on top.
- 2) For the Japanese terms above, refer to the « *Kyudo Equipment Terms* » section.

- ③ *Tsuru* ⇒ *Tsuru* can be divided in *Asazuru*, the traditional type made of hemp fibres, and synthetic (Kevlar) *Tsuru*, the use of which is more recent. Traditional *Asazuru* are made of thin strands of hemp fibres spliced and twisted together. The *Tsuru* are then filled with *Kusune* to make them stronger, this is why they are slightly sticky.
- Synthetic *Tsuru* are made of long synthetic threads twisted together. They are then strengthened with adhesive resin (similar to *Kusune*).
- Asazuru* become fluffy and prone to beaking as they dry. Therefore, they should be rubbed with *Waraji (Magusune)* each time the *Yumi* is strung.
- Use energetic downward motions when rubbing the *Tsuru* with *Magusune* so as to keep with the direction of the twist. The *Nakajikake* also should be wrapped in the same direction as the twist of the *Tsuru*.

**Additional Explanation**

*Kusune* : Pine sap mixed with oil and boiled gently to a soft consistency.

It is applied on *Asazuru* to reinforce them. (This is not necessary on synthetic *Tsuru*.)

*Magusune* (generally called *Waraji*) : used to add *Kusune* to the *Asazuru*. Heated by the friction with the string, the *Kusune* melts and fills in the *Tsuru*. (Do not use it on synthetic *Tsuru*, it is counterproductive: the *Tsuru* will get fluffy.)

*Nakajikake* (usually called *Shikake*) : a string serving used to locate the nocking point and protect the string from wear. It can be made with strands of fibres taken from broken *Tsuru*.

- ④ *Yugake* ⇒ *Yugake* are made of soft deer hide and are most sensitive to moisture.
- If a *Yugake* is worn directly on the skin and absorbs sweat, or if it is accidentally put in contact with water, it will become hard and unusable. Therefore, a *Shitagake* should always be worn under the *Yugake*. Moreover, in wet weather, the *Yugake* naturally absorbs moisture from the air and should be set to dry. (Warning: do not dry under sunlight or use heat.) Dry the *Yugake* in airy shade. Be careful that the *Tsurumakura* does not lose its shape. For proper friction with *Giriko*, the *Bôshi* must be kept dry and care should be taken that the middle finger or the ring finger which is placed on top does not become sticky with sweat.

**Additional Explanation**

*Shitagake* : a cotton cloth worn under the *Yugake* to absorb sweat (usually white).

*Tsurumakura* : the place where the *Tsuru* is hooked on the *Yugake*.

*Bôshi* : the hard part of the thumb of the *Yugake*.

*Giriko* : a non-slip powder made from pine sap boiled down until almost all the oil has evaporated.

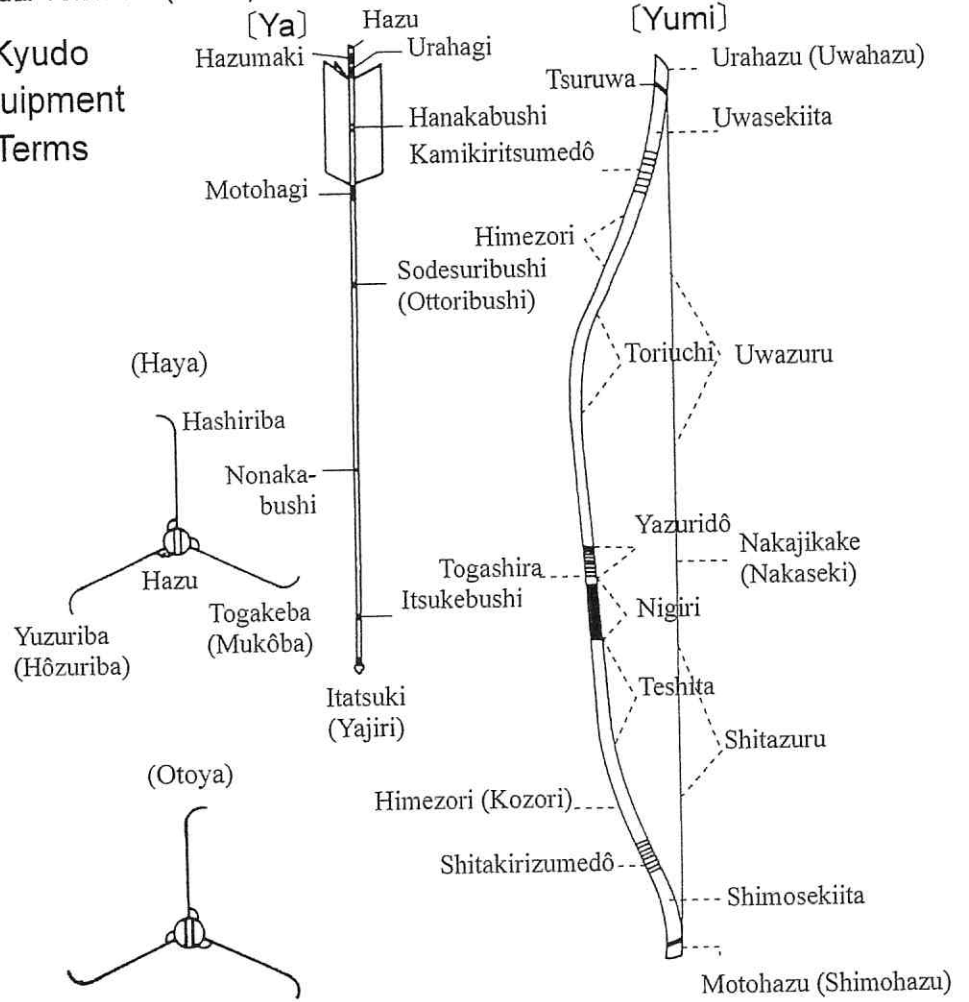
**Additional Explanation**

1) The usual types of *Yugake* are *Mitsugake*, *Yotsugake* and *Morogake*.

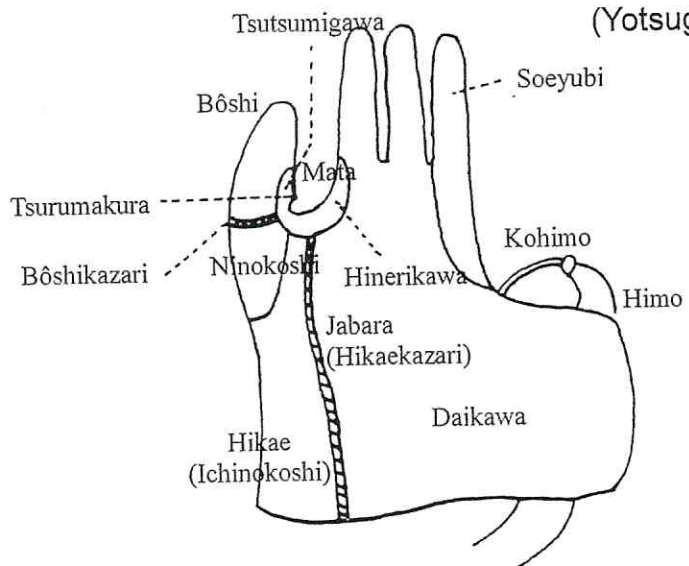
Beginners may use a special type of *Yugake* called *Yawaraka-Bôshi* ("soft *Bôshi*").



Kyudo  
Equipment  
Terms

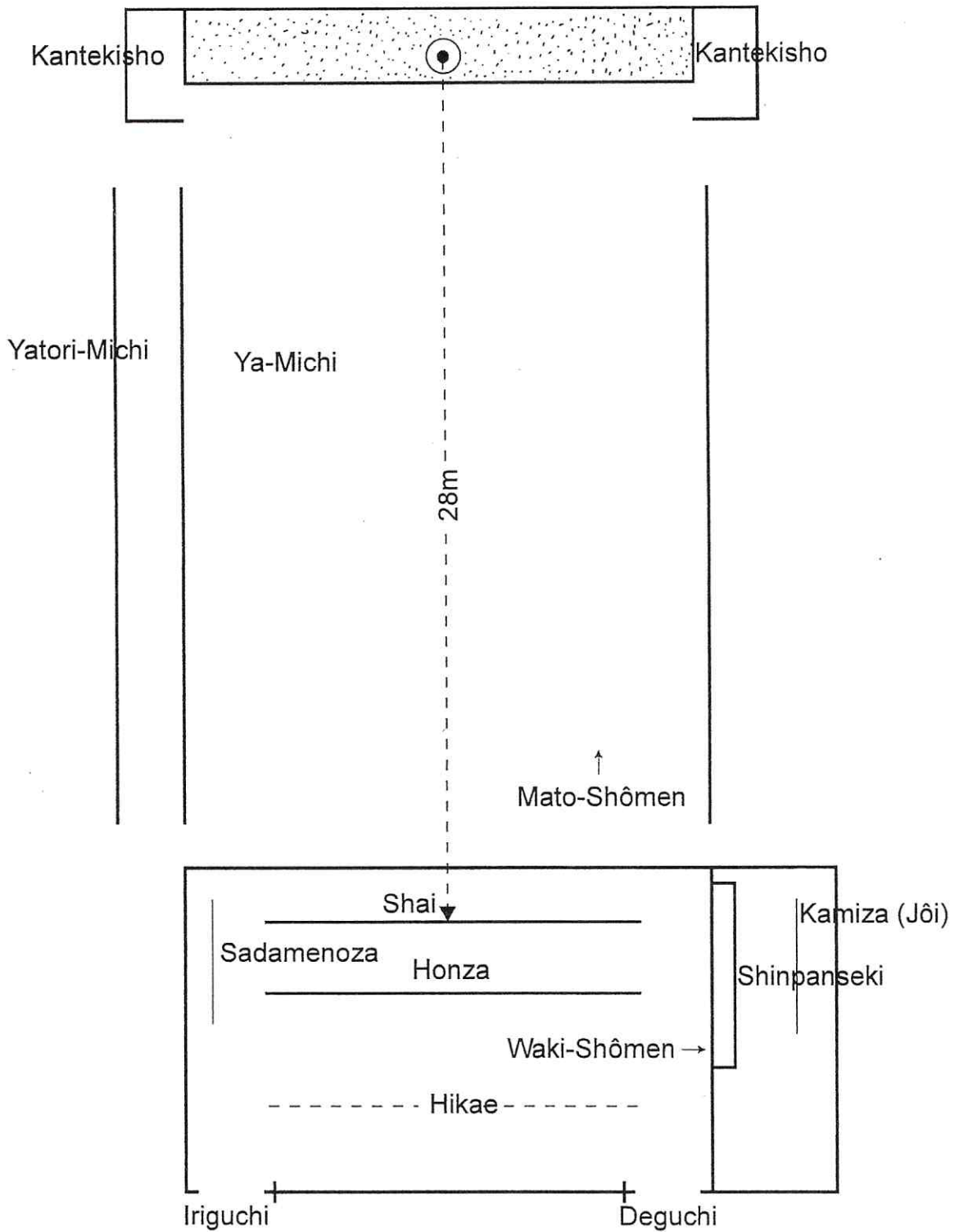


[Yugake]  
(Yotsugake)



### Terms for the Parts of the Kyudojo

#### Azuchi





Rules regarding the movements in Shōmen Uchiokoshi and Shamen Uchiokoshi

- Shōmen Uchiokoshi: may use either Reishakei or Bushakei method.
- Shamen Uchiokoshi: only Bushakei method should be used.

	Reishakei	Bushakei
Holding the Ya	Hold the Itsukebushi	Hold by hiding the Itastsuki
Yatsugae	Push the Ya in one motion	Push the Ya in two motions
Carrying Otoya (during Yatsugae)	Between the ring and small fingers	Between middle and ring fingers
Ashibumi	Open in one step	Open in two steps
Closing Ashibumi	Close in one step	Close in two steps

(From "Kyurei Kyūhō Mondōshū", ANKF, p.18)

N. B.: Consistency is required in the method chosen.

### Kihon no Dōsa (8 movements)

It is fundamental that all movements be coordinated with the breathing (and start on an inhalation).

#### 1. Standing Up

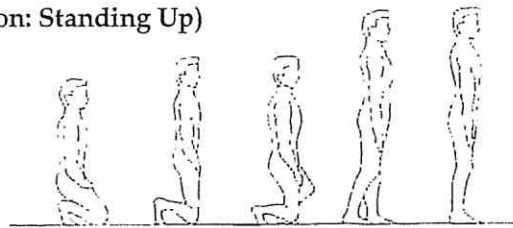
Care must be taken not to collapse the fundamental posture.

When sitting in Seiza, first move to Kiza posture and stand up as shown on the illustration below.

#### 2. Sitting Down

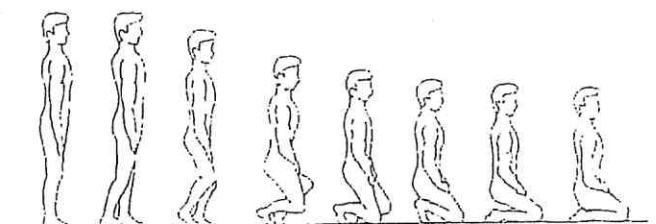
Sit down in Kiza first and move to Seiza posture.

(Illustration: Standing Up)



Kiza

(Illustration: Sitting Down)

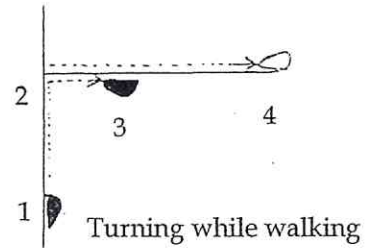


Kiza

Seiza

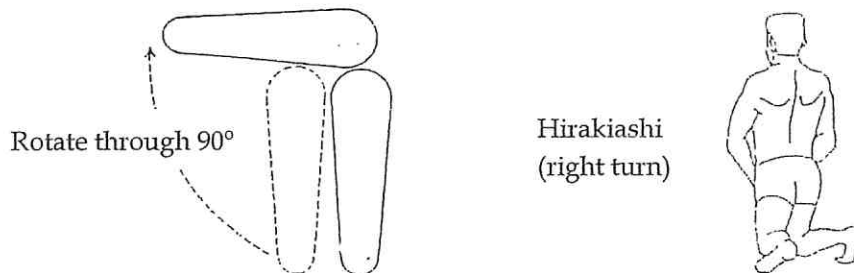
## 5. Turning While Walking

When you make a right turn, step firmly with the left foot, use the left heel as a fulcrum and move the right foot through an L-shaped turn. While turning, the right foot should brush the left heel.



## 6. Turning in the Kneeling Position (Hirakiashi)

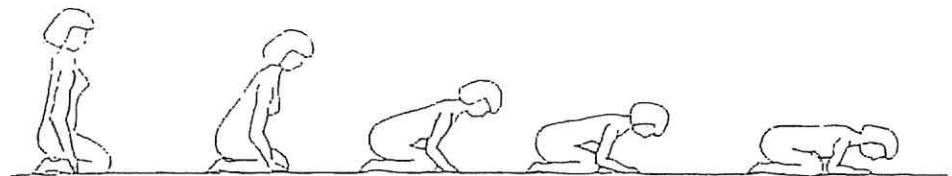
From the Kiza posture, bring the hips forward with the body raised vertically onto the knees, and turn as shown in the diagram by rotating the hips. While turning, the lowering of the hips and the closing of the feet should be done in one motion and be completed at the same time.



## 7. Rei (Za-Rei, Ritsu-Rei)

Bowing must be the expression of our respect and love towards others. The upper body correctly stretched, focus your attention on the person you want to bow to, and slide your hands as you bend your upper body forward. The bowing action should be synchronized with the breathing: bend forward on an inhalation, exhale in the bowed position, and raise the body back on an inhalation (Mi-Iki: three breaths).

The angle of the bow shall depend on the status of the person receiving the bow:



Shiken-Rei	Sesshu-Rei	Takushu-Rei	Sôshu-Rei	Gôshu-Rei
	Fingertips aligned with the kneecaps	Forehead at about 24 cm above the floor	Forehead at about 15 cm above the floor	The fingertips touch with the elbows on the floor

In the standing posture, bend the upper body forward with the hips as a rotation axis and slide the hands down the thighs. The normal angle of bending the body should be about 45°, which can be taken as a standard.

### Toriyumi no Shisei (bow holding posture)

In standing position or in Kiza posture, hold the Yumi in the left hand with the string facing outward and the Ya in the right hand, and set the fists on the hips. This posture is called 'Toriyumi no Shisei'.

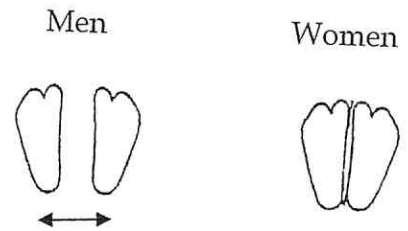


Urahazu on the floor when sitting

N. B.: Position of the feet

Men should keep the feet 3 cm apart.

Women should place them together.




### Kihon no Shisei (4 postures)


#### 1. Standing

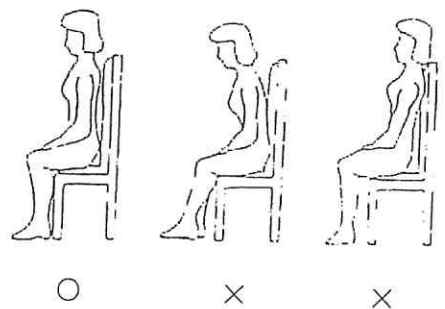
Place the feet parallel to each other<sup>(1)</sup>, stretch the spine and the nape of the neck vertically and stand naturally, with the center of gravity to the front of the soles of your feet. Close the fingers and place the hands slightly to the front of your thighs without strain. The gaze passes along the bridge of the nose to a point about 4 meters to the front.

#### 2. Sitting on a Chair

Sit as deeply into the chair as possible, stretch the spine and the nape of the neck vertically and keep the arms and shoulders relaxed. Place the hands on top of the thigh joints with the fingers closed and pointing inward. The gaze passes along the bridge of the nose to a point about 3 meters to the front.

(1) Men  
 Feet about 3 cm apart

Women  
 Both feet together



**3. Sitting on the Floor (Seiza)**

The big toes placed on top of each other, stretch the upper body vertically but without strain. Place both hands on top of the thigh joints with the fingers closed. The gaze passes along the bridge of the nose to a point about 2 meters to the front. Men should keep the knees about on fist's distance apart, and women should keep the knees as close together as possible.

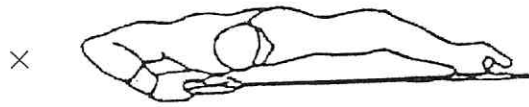
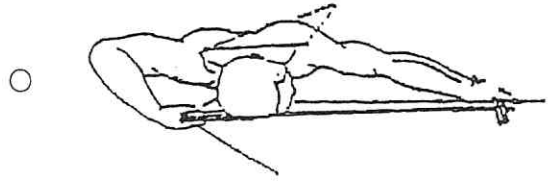
**4. Half-Sitting on the Heels (Kiza) and Haunches (Sonkyo)**

Kiza:

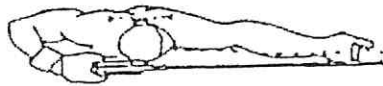
Sit on your heels with the toes tucked under your body and make the knee active on the side holding the principle implement. (The space between the kneecap and the floor should be about a palm's thickness.) Keep the heels together.

Sonkyo:

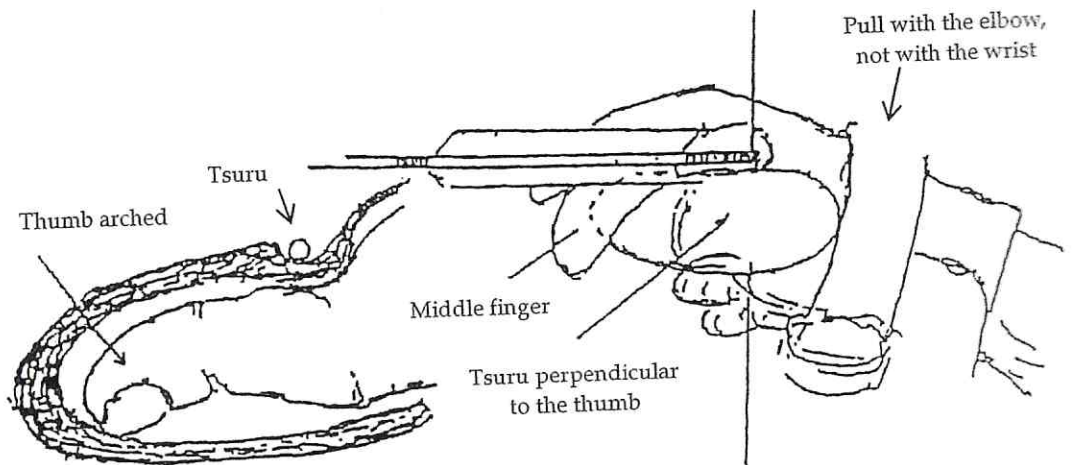
Squat with both feet together on tiptoe, with the knees raised from the ground, and keep the upper body correctly. The standard spacing between the knees should be a distance of two fists' width.



Correct Mato picture (Matozuke) / Aiming (Nerai)



The Tenouchi of the Katte (the hand with the Kake on) has an inward Hanare. The thumb should be arched inside the Bôshi. The middle finger prevents the thumb from opening. The fore finger is simply placed on top of the middle finger and the ring finger is bent naturally.





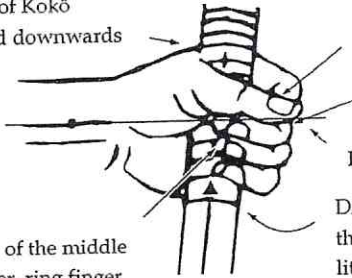
N.B. :

**The Tenouchi of Oshide**

Very important! To be mastered!

Skin of Kokô  
rolled downwards

Tips of the middle  
finger, ring finger  
and little finger  
aligned together  
and pressing lightly

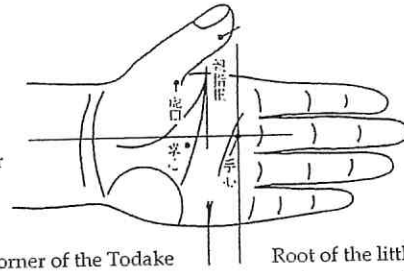


Thumb straight and  
pushing forward

Do not let the thumb separate  
from the middle finger

Pulse aligned with the middle finger

Draw the root of the  
thumb and the root of the  
little finger together to  
push the thumb forward  
and open the Shôshin

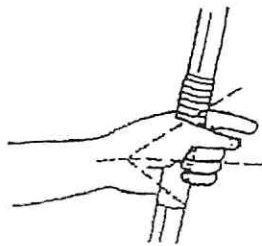


Left corner of the Todake

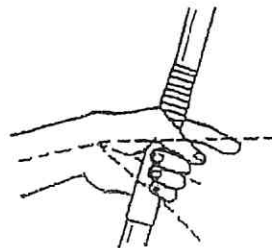
Root of the little finger  
Right corner of the Todake

Place the Tenmonsuji against  
the left corner of the Todake

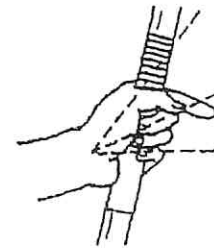
N.B.: The Tenouchi of the Oshide (the hand holding the Yumi) is as important as it is difficult. It has an influence on the shooting form and on the Tekichu. (See the diagrams below.) Make sure that the thumb does not separate from the middle finger.



Nakaoshi (correct)



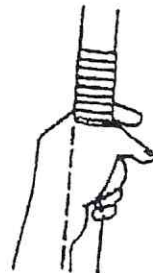
Uwaoshi



Betaoshi



Correct



Not engaged enough



Engaged too much

## Method for Arranging the Tenouchi - 1

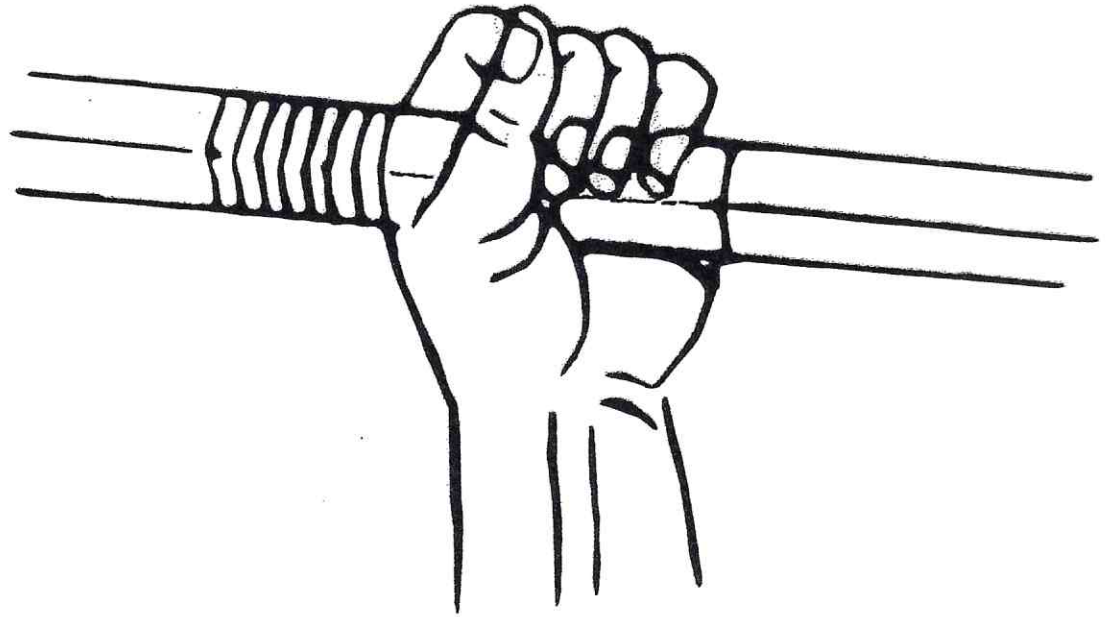
In Yugamae, including Habiki, arrange the Tenouchi the way you want it to be in kai.

It is crucial that no changes are made up to Kai.

However, the skin inside the hand should be allowed to move together with the Nigiri as the bow rotates. This is called Shibori.

The tension generated by doing Habiki is essential to set the Tenouchi correctly without gripping the bow.

In Yugamae, equal attention is required on both sides' Tenouchi, including the elbows and shoulders which are also involved when performing Habiki.



## Method for Arranging the Tenouchi - 2 (Terminology)

Literally translating as « tiger mouth », Kokô refers to a most dangerous, or most important place. Primary pressure point.

**Kokô**

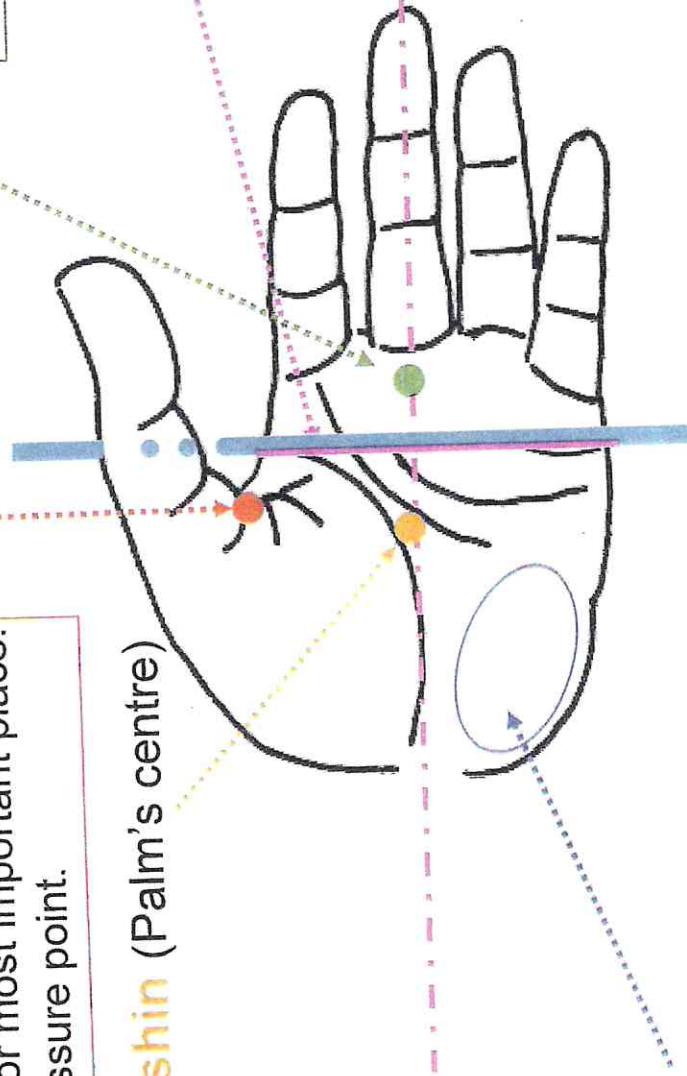
**Shôshin** (Palm's centre)

**Shushin** (Hand's centre)

The centre line of the hand should make a right angle with the bow.

**Tenmonsuji**

A line running vertically across the palm of the hand.



**Shôkon** (Root of the palm)

Assists in pushing the bow.

**Left corner of the Todake**

Should be placed so as to coincide with the Tenmonsuji.



Method for Arranging the Tenouchi- 3 (Pictures)

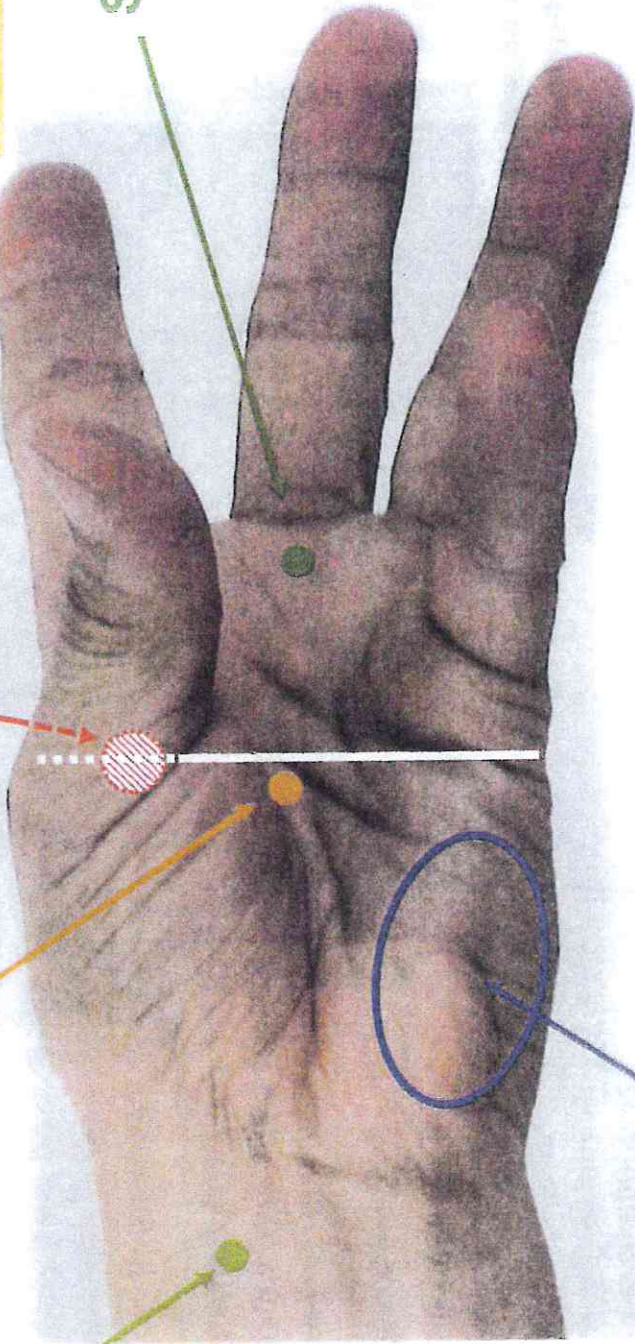


Kokô

Shôshin

Myakudokoro

Shushin



Tenmonsuji

Shôkon

Tenmonsuji





# Left Hand's Tenouchi in Kai

The skin of Kokô is rolled downward.

- This contributes to Shibori.
- The shape and size of the grip, as well as the choice of the material are crucial.

If the forefinger bends downward:

- Uwashi will be too strong and the arrow will go down.
- This is sometimes referred to as Osaeru (pressing down).

The forefinger may either be bent or straight, but it must not be allowed to bend downwards.



Extend the thumb forward.  
The tip of the thumb should not be bent.

The thumb and the middle finger should be kept well in contact together, with no gap in between.

- If they separate:
- It becomes Betaoshi.
  - Nakaoshi is impossible.

Keep the tips of the middle finger, ring finger and little finger closed tightly together, and apply a gentle pressure on the grip.

Extend the thumb forward while drawing the root of the thumb  and the root of the little finger  together.

- Shôshin** is hollowed
- This makes the hand smaller and allows for Nakaoshi.
  - This also allows for stronger pressure on Kokô.

A horizontal line passes through the Myakudokoro  and the middle finger.

The Tenmonsuji must be well in contact with the left corner of the Todake.

- The bow feels more stable.
  - The Shôkon can be used properly.
  - The work of Shitasuji can be more effective.
- This will not be true, however, if the elbow is straight.



## Method for Arranging the Tenouchi – 4

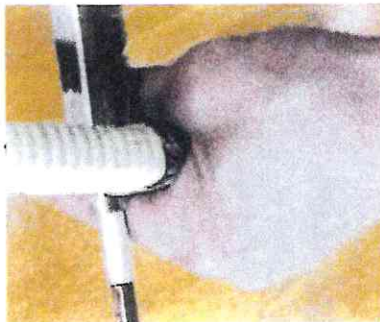
- ① Place the inner side of the Tsunomi (thumb) on the belly of the grip, and the Tenmonsuji on the left corner of the Todake.
- ② While doing ①, move the root of the little finger as high as you can on the grip.  
If you flatten the thumb and draw its root and the root of the little finger together, a gap should open between Shôshin and the grip.
- ③ Curl the three bottom fingers around the right side of the grip (adjust their position as needed).



Close-up Look of Tenmonsuji and Todake



- ④ Place the thumb (Tsunomi) on top of the middle finger.



- ⑤ By doing Habiki, a small gap is created between the root of the forefinger and the grip.

