

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.

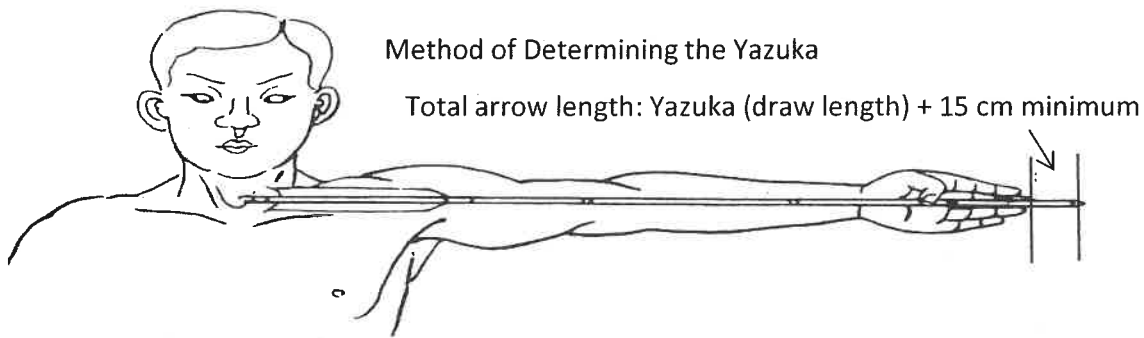
© Contents

- Basic Knowledge of the Shaho-Hassetsu

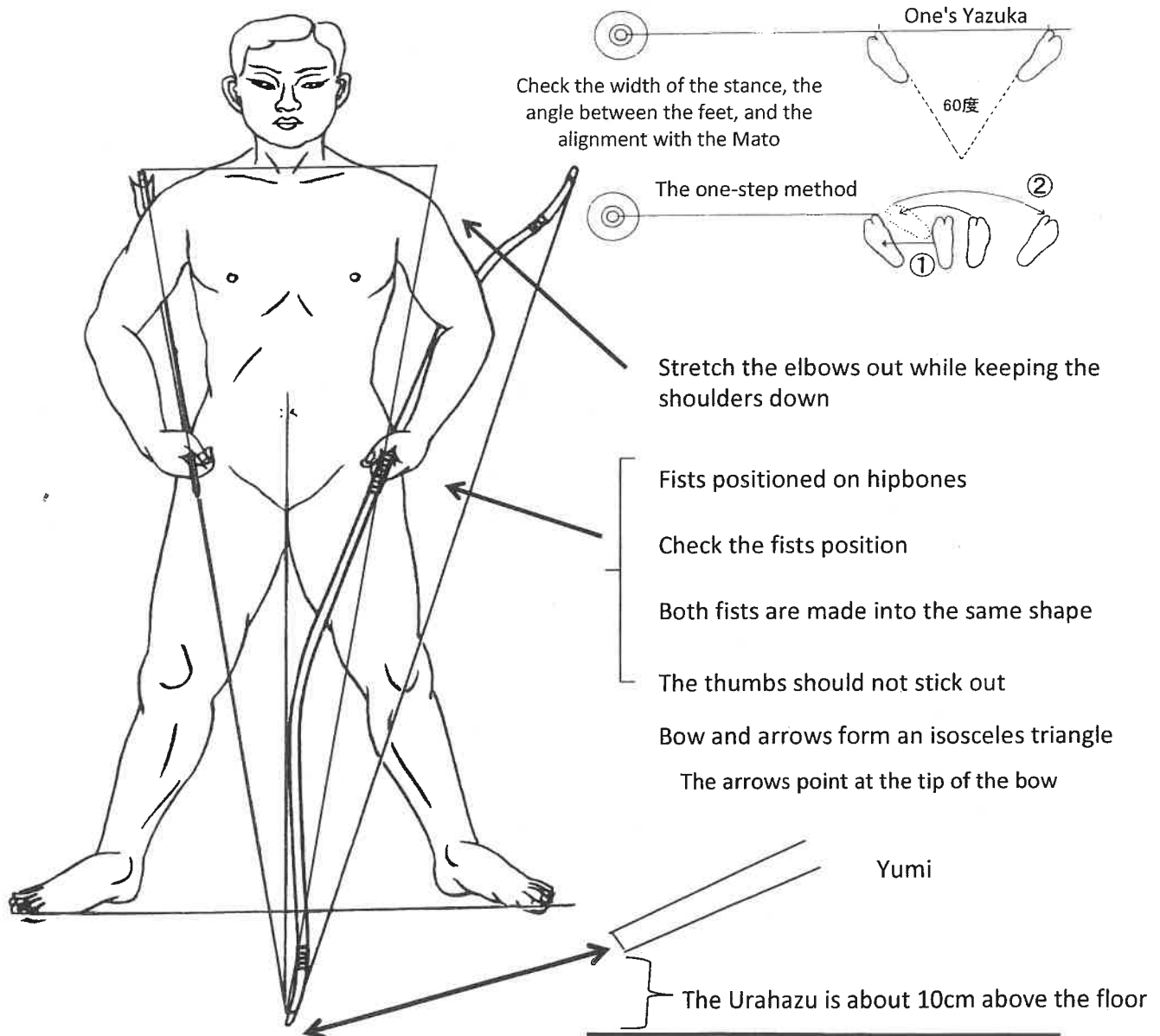
- Safety Rules for Accident Prevention

XXX Kyudo Federation

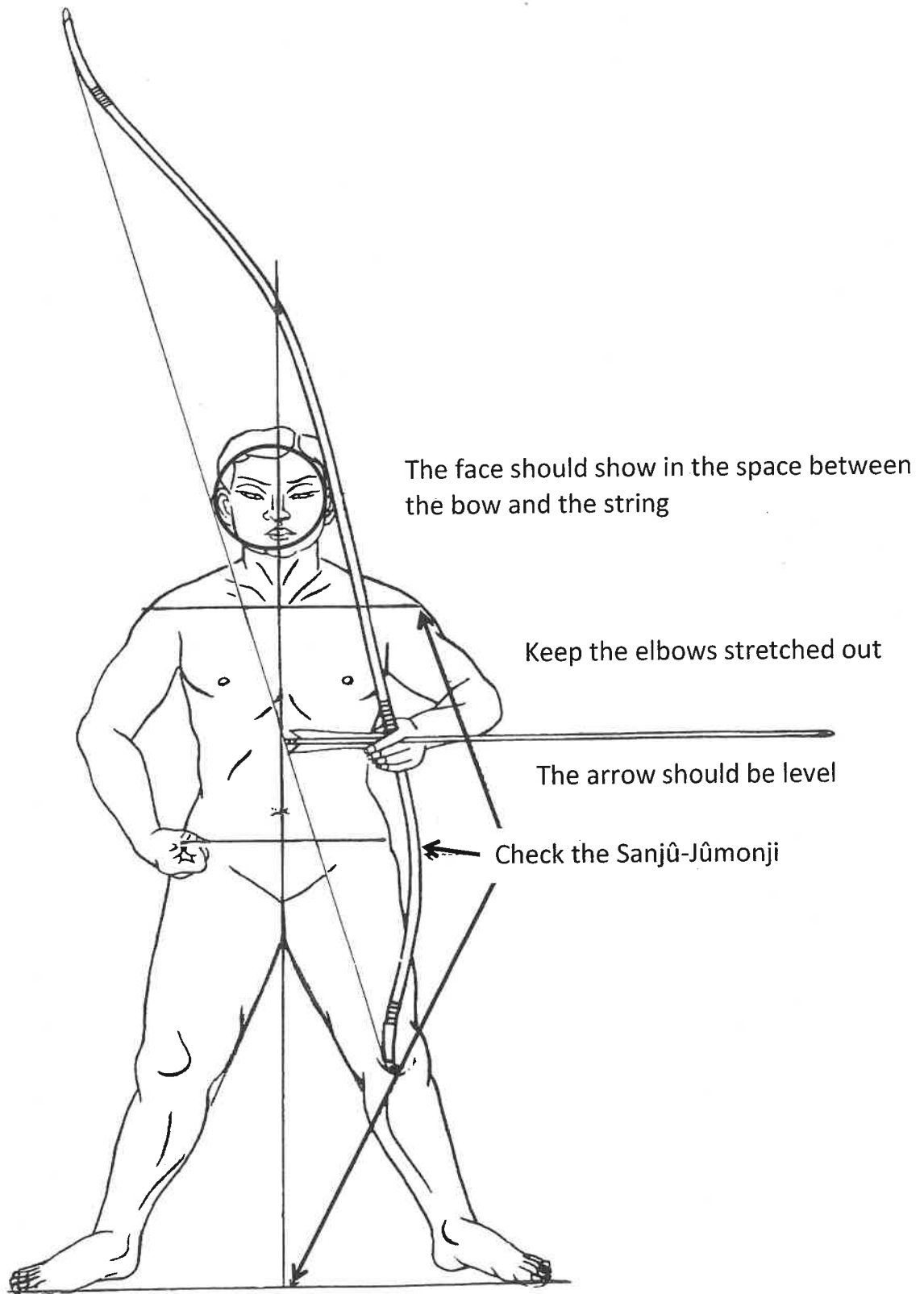
Shahô-Hassetsu Diagrams



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



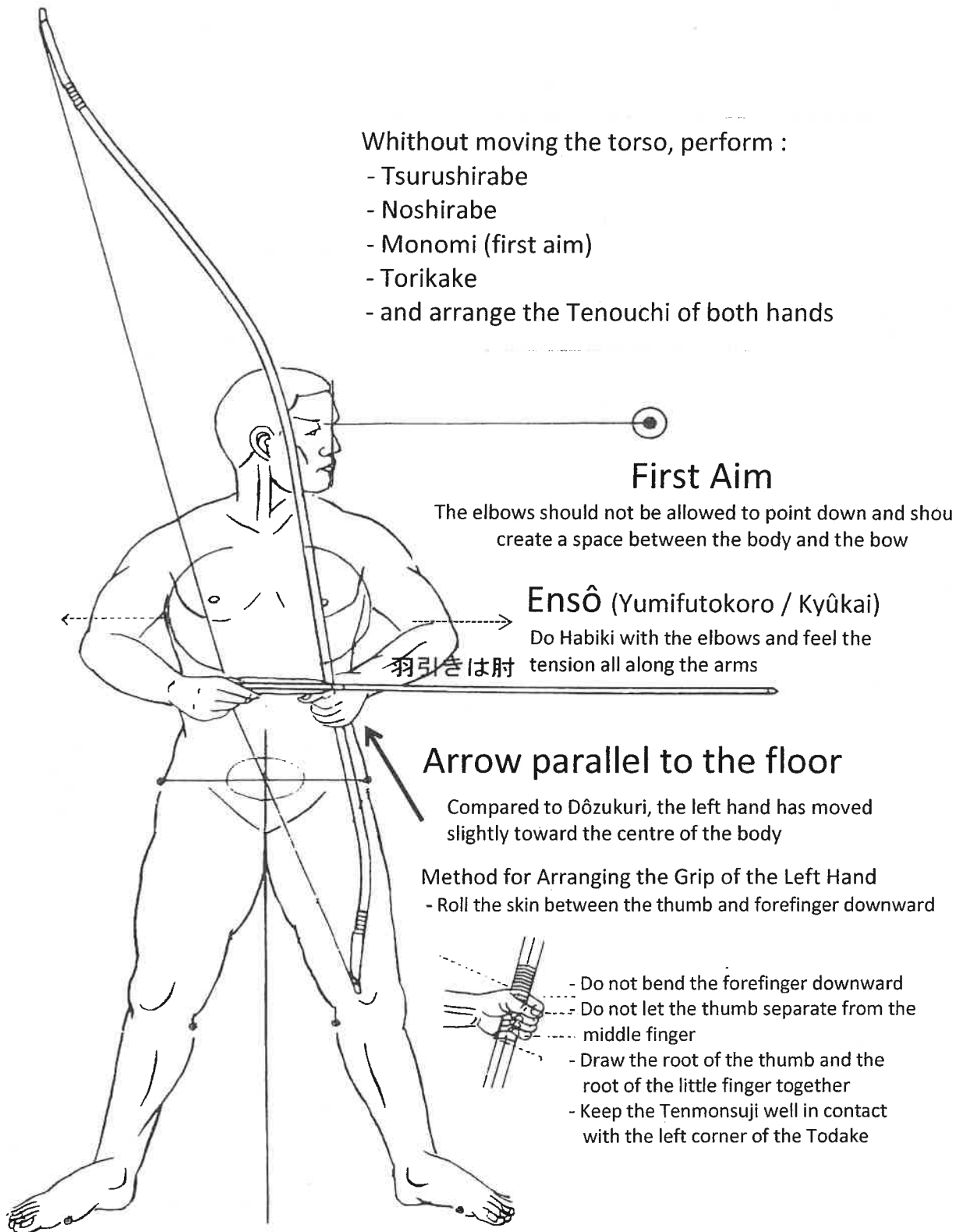
2 Dôzukuri



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

Arrow parallel to the floor

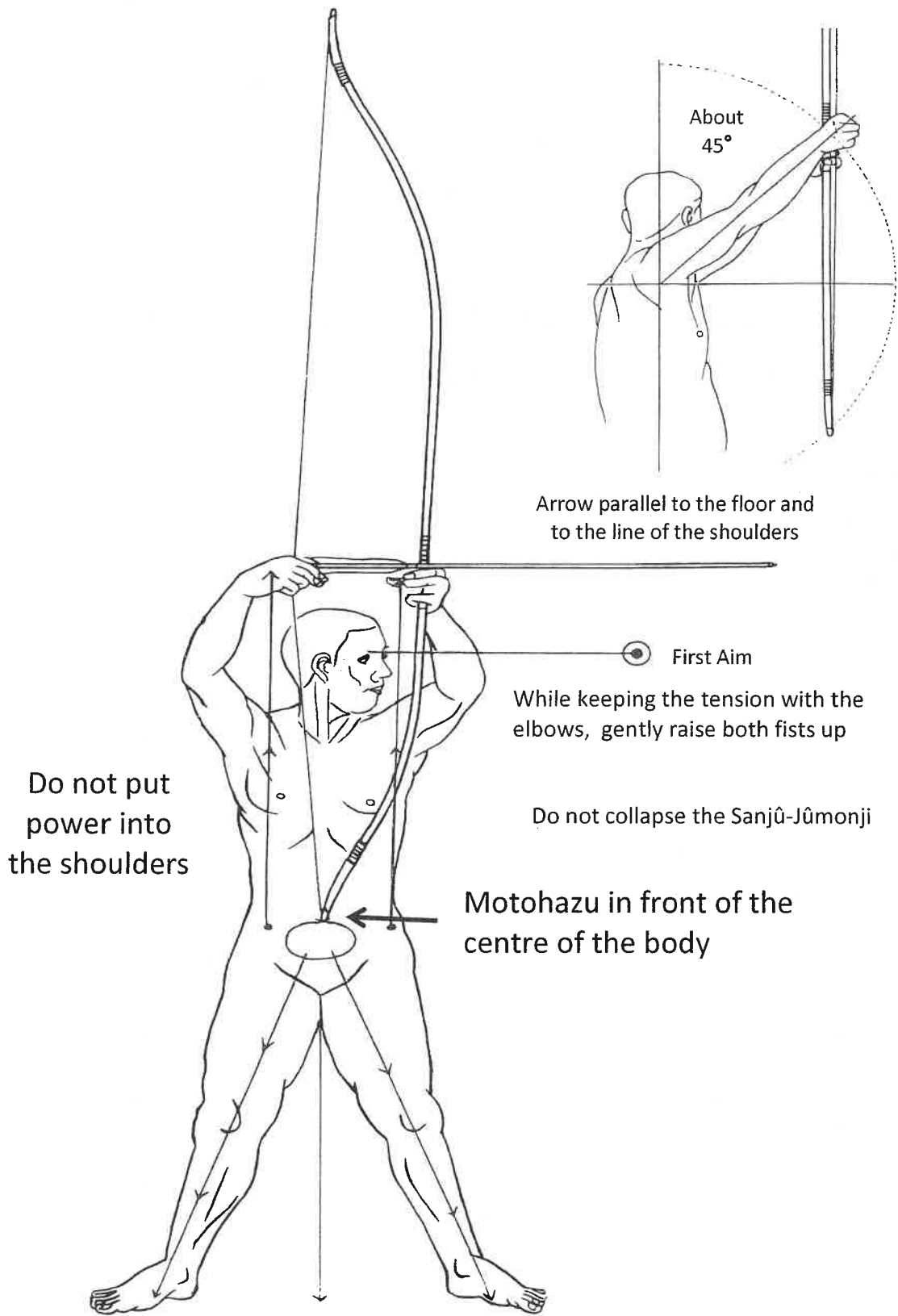
Compared to Dôzukurî, the left hand has moved slightly toward the centre of the body

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



Do not put power into the shoulders

Motohazu in front of the centre of the body

First Aim
While keeping the tension with the elbows, gently raise both fists up

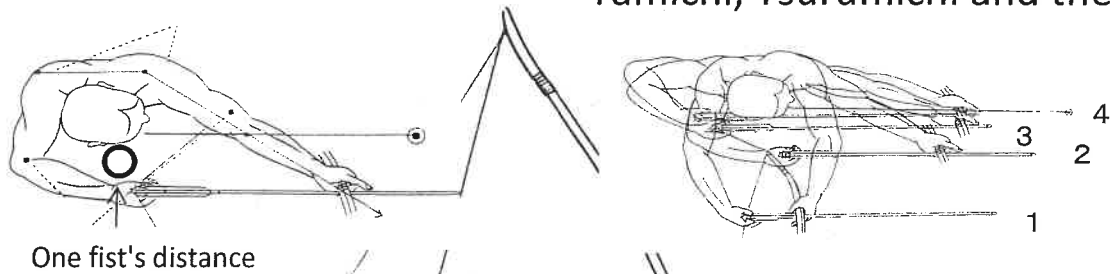
Do not collapse the Sanjû-Jûmonji

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

About 45°

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 Yazuridô

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

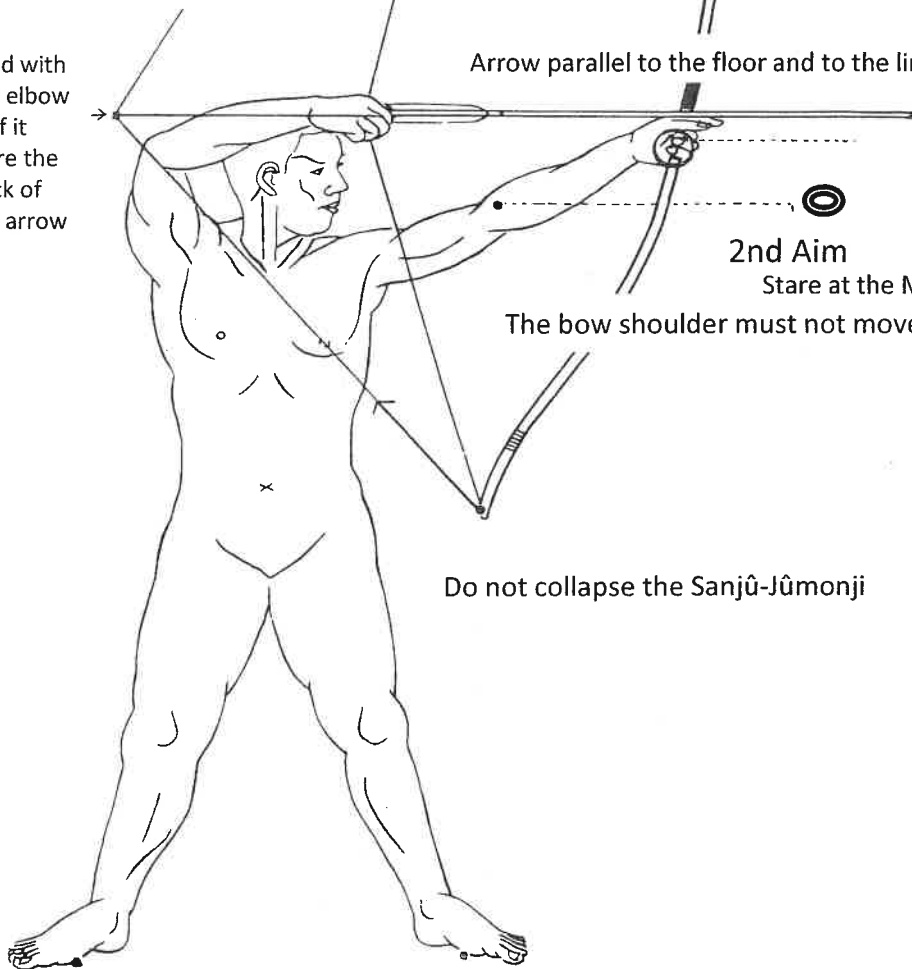
Arrow parallel to the floor and to the line of the shoulders

2nd Aim

Stare at the Mato through the elbow

The bow shoulder must not move

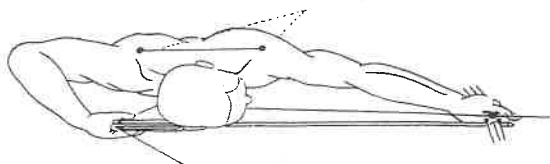
Do not collapse the Sanjû-Jûmonji



6 Kai

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

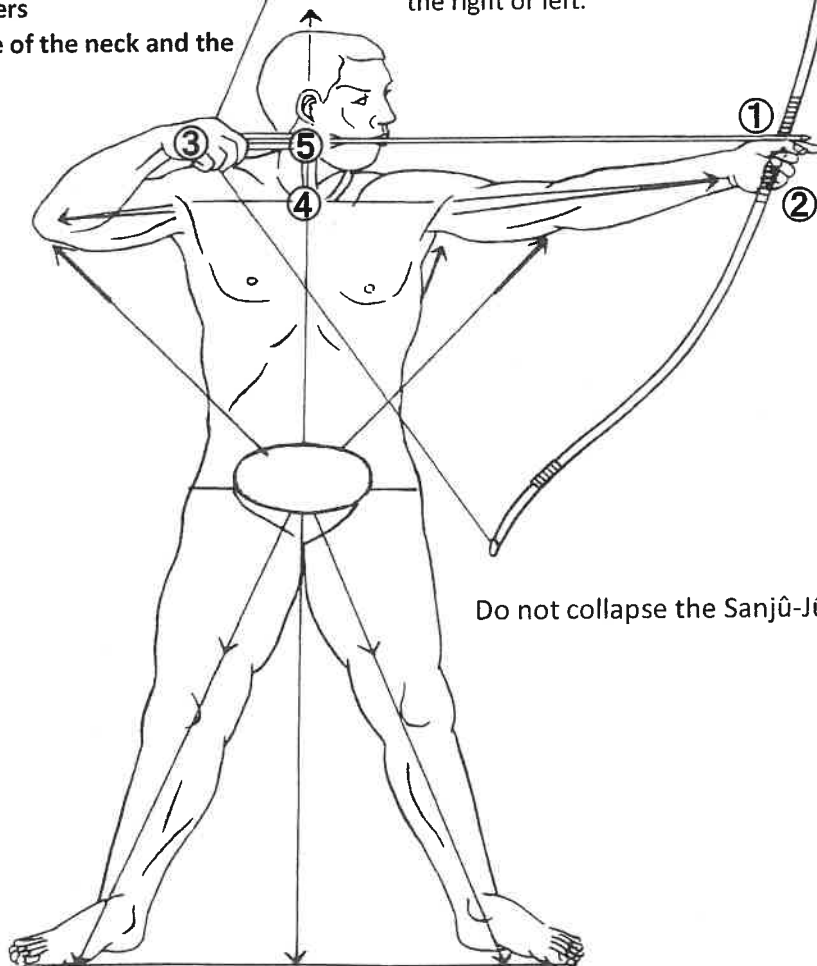
Let the line of the shoulders be drawn towards the arrow



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.



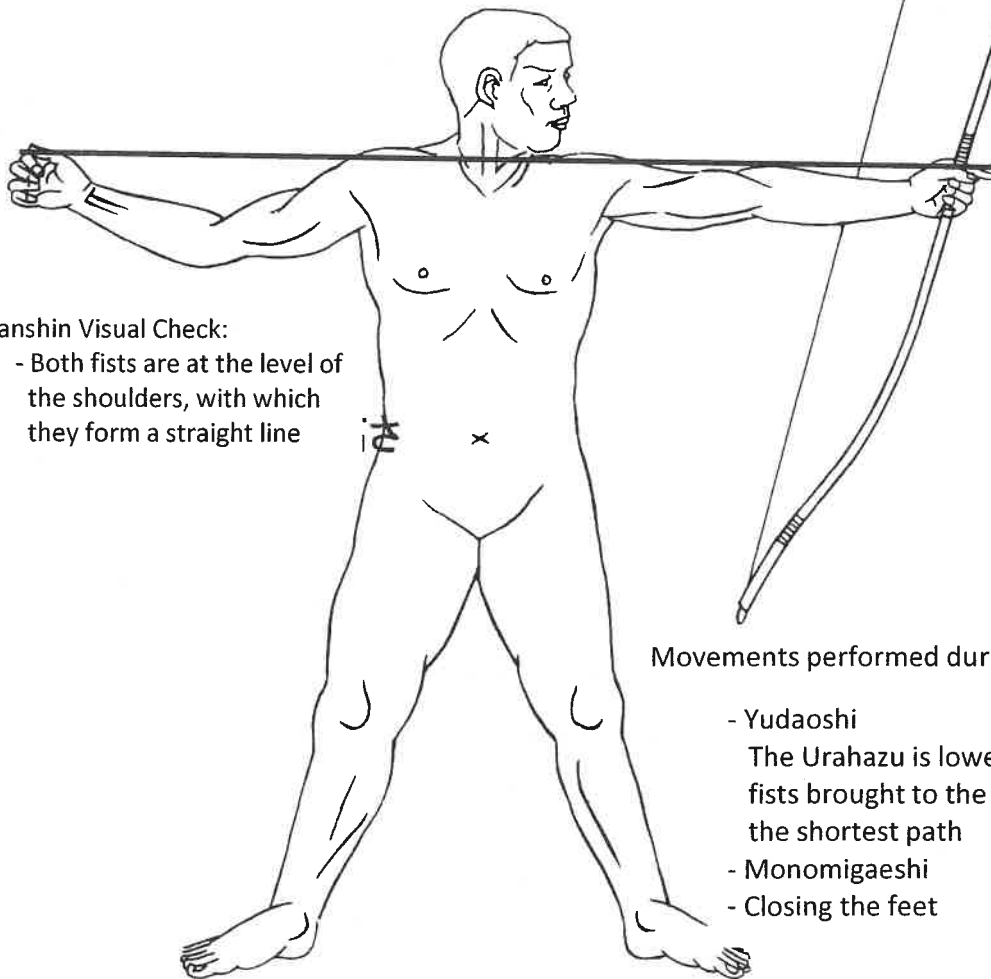
Do not collapse the Sanjû-Jûmonji

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