

LOOK=LEARN=TEACH

ILLUSTRATED NAGINATA

ALL JAPAN NAGINATA FEDERATION



THE CONCEPT OF NAGINATA

The concept of Naginata is to foster a competent mind and body through the training of Naginata.

THE PRINCIPLE OF GUIDANCE

Through the correct guidance of Naginata one shall:

Train hard in the skills of Naginata,

Conform to discipline,

Respect etiquette and cooperate with others,

Learn and preserve traditional Japanese culture,

Cultivate the mind,

Strengthen the spirit and body,

And promote peace and prosperity among all peoples.

RECOMMENDATION

I take great pleasure in seeing the publication of "Look-Learn-Teach Illustrated Naginata", compiled by the Exercise Research group of the All Japan Naginata Federation. Naginata has a long history of tradition, and now the AJNF is using all its energies to promote and develop the tradition of Naginata.

"Illustrated Naginata" covers important techniques for the manipulation of the Naginata such as correct grip and so forth. All of the points have been covered in great detail with the use of diagrams that are easy to understand and obvious even to beginners.

I hereby recommend this book as a guide for preparation, self study, and revision for children and beginners, and also as a correct instruction guide for the more experienced exponents of Naginata.

CHIYOKO TOKUNAGA

ALL JAPAN NAGINATA FEDERATION
Standing Director

FOREWORD

In recent years, the number of Naginata practitioners has increased dramatically. The age group of people doing Naginata has also broadened. Especially notable is the amount of children studying Naginata.

The All Japan Naginata Federation has previously published two books containing pictures and diagrams for the purpose of teaching Naginata. The first published was called "New Naginata", and the second was "Sports V Course - Naginata". But these two books are thought to be too difficult for the growing numbers of children studying Naginata to understand. I feel that the publication of "Look-Learn-Teach Illustrated Naginata" was a very worthwhile project, and I have high expectations for the book.

At one time Naginata was the only martial art that could be studied by women. With emphasis placed on etiquette, it was a method of character and morals training. Nowadays, Naginata is contest orientated with competition matches and Engi (Kata) competitions. Engi competitions are judged by the quality of dress, attitude, and accuracy of the movements. Shiai (matches) are decided by valid strikes. Both events are done by children and adults at the National Sports Festival held each year in Japan. It is always pleasing to see the efforts and progress made each year by the various prefectural federations who participate in the sports festival, but the emphasis seems to be on winning, which has had effect on correct and basic techniques. With this point in mind, I would like the reader to have lots of enjoyment while using Illustrated Naginata as a guide to learning correct Kihon (basic) techniques.

THE HISTORY OF NAGINATA

Naginata is an ancient Japanese martial art which has been passed down to the present day. It was first devised by attaching a sword to the end of a long staff and was used for slashing at distant opponents.

Eventually with the introduction of firearms the Naginata became outdated as an effective weapon, and became a weapon primarily used by priests and women.

During the Edo period (1603-1867) Naginata was practiced by wives and daughters of Samurai not only as a self-defence weapon, but also as a method of training in moral education. The Naginata started to become very decorative with beautiful golden lacquered shafts, and became an essential item in their dowries. During this period Naginata schools became very numerous and each had its own distinct style and techniques.

During the Meiji era (1868-1912), Naginata was practiced as a means of character development (Budo) rather than a military technique (Bujutsu), and was introduced into the public school curriculum for girls' educational purposes.

The present day Naginata is a standardized combination of all the old styles. It is very much contest orientated but is still practiced as a lifelong study of Budo by young and old alike.

As it is stated in the 'Concept of Naginata' and the 'Principle of Guidance', the study of Naginata is not only for physical attainment, but is also a means in which one tries to better oneself.

CONTENTS

THE CONCEPT OF NAGINATA
THE PRINCIPLE OF GUIDANCE

RECOMMENDATION

FOREWORD

THE HISTORY OF NAGINATA

1 THE BASICS OF NAGINATA

1	ATTIRE(1)- The Keiko-gi(jacket), Obi(sash), and the Hakama(skirt)	14
2	ATTIRE(2)- How to put on the Keiko-gi and Obi	16
3	ATTIRE(3)- How to put on the Hakama 1	17
4	ATTIRE(4)- How to put on the Hakama 2	18
5	ATTIRE(5)- How to fold the Keiko-gi and Obi	20
6	ATTIRE(6)- How to fold the Hakama 1	21
7	ATTIRE(7)- How to fold the Hakama 2	22
8	ATTIRE(8)- How to fold the Hakama 3	23
9	ETIQUETTE(1)- Etiquette in the Dojo	24
10	ETIQUETTE(2)- Ritsu-rei(Standing Bow)	25
11	ETIQUETTE(3)- How to sit down	26
12	ETIQUETTE(4)- How to stand up	28
13	ETIQUETTE(5)- Za-Rei (Sitting Bow) 1	29
14	ETIQUETTE(6)- Za-Rei (Sitting Bow) 2	30
15	ETIQUETTE(7)- Don'ts in the Dojo	31
16	ETIQUETTE(8)- Etiquette when holding the Naginata	32
17	THE CONSTRUCTION AND PARTS OF THE NAGINATA	34

2 BASIC MOVEMENTS OF NAGINATA

1	BASIC MOVEMENTS- Shizentai(Natural Standing Position)	38
2	RITSU-REI(STANDING BOW)	40
3	VARIOUS KAMAE(Posture/stance)(1)- Chudan-no-kamae	42
4	VARIOUS KAMAE(2)- Jodan-no-kamae	44
5	VARIOUS KAMAE(3)- Gedan-no-kamae	46
6	VARIOUS KAMAE(4)- Wakigamae	48
7	VARIOUS KAMAE(5)- Ilaso-no-kamae	50
8	CHANGING KAMAE(1)- From Chudan to Gedan · Jodan	52
9	CHANGING KAMAE(2)- From Chudan to Wakigamae · Ilaso	54
10	DAIOTSU-BUI(Striking points)- Basic movements	56
11	TAI-SABAKI(BODY MOVEMENT)- Basic movements	58
12	STRIKING TECHNIQUES(1)- Furiage-men-uchi	60

13	STRIKING TECHNIQUES(2)- Furiage-sune-uchi	62
14	STRIKING TECHNIQUES(3)- Furiage-sune-uchi	64
15	STRIKING TECHNIQUES(4)- Furiage-kote-uchi	66
16	STRIKING TECHNIQUES(5)- Mochikae-soku-men-uchi	68
17	STRIKING TECHNIQUES(6)- Mochikae-sune-uchi	70
18	DO-UCHI	72
19	FURIKAESHI-MEN-UCHI	74
20	TSUKI(THRUST) - With the Ishizuki.....	76
21	SOUTAI - MA-AI	78
22	DEFENDING(1)- Against Men-uchi with the E-bu	80
23	DEFENDING(2)- Against Men-uchi with the Ha-bu.....	82
24	DEFENDING(3)- Against Men-uchi and Do-uchi with the Ha-bu.....	84
25	DEFENDING(4)- Against Sune-uchi and Soku-men-uchi with the E-bu.....	85
26	DEFENDING SOKO-MEN(1)- With the Ha-bu.....	86
27	DEFENDING SOKO-MEN(2)- With the E-bu	88
28	DEFENDING SUNE(1)- With the Ha-bu.....	90
29	DEFENDING SUNE(2)- With the E-bu	92
30	DEFENDING DO - With the Ha-bu	94
31	UCHIKAESHI(1)	96
32	UCHIKAESHI(2)	98
33	MAKIOTOSHI-WAZA(TECHNIQUES)- Makiotoshi-men.....	100
34	HARAI-WAZA (1)- Do-uke-harai	102
35	HARAI-WAZA (2)- Men-uke-harai.....	103
36	HARAI-WAZA (3)- Men-uke-harai (with the E-bu).....	104
37	NUKI-WAZA- Sune-nuki-men.....	106
38	SHIKAKE-OOJI APPLICATION - 1pponme ~ 5honme	108
39	SHIKAKE-OOJI(1)- 1pponme	110
40	SHIKAKE-OOJI(2)- 2honme.....	112
41	SHIKAKE-OOJI(3)- 3bonme.....	114
42	SHIKAKE-OOJI(4)- 4honme.....	117
43	SHIKAKE-OOJI(5)- 5honme.....	120

3 MATCH RULES · REFEREEING RULES

MATCH RULES
REFEREEING RULES

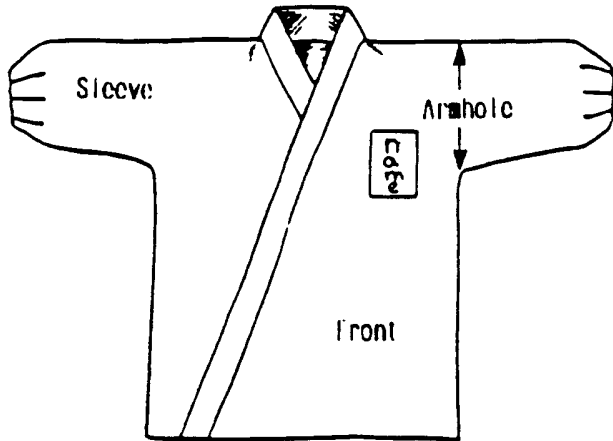
AFTERWORD

THE
BASICS OF NAGINATA

1 ATTIRE (1) The Keiko-gi, Obi, and the Hakama

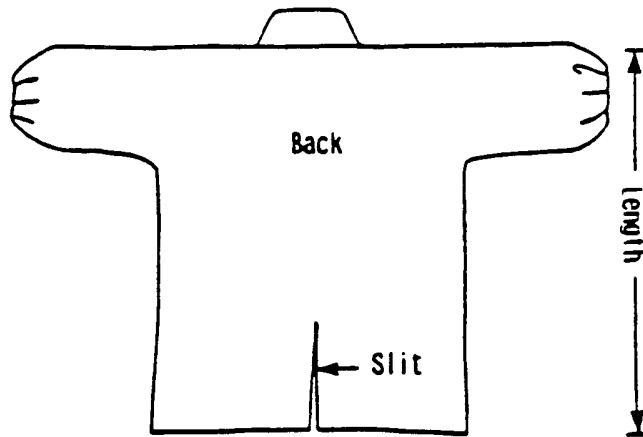
WEARING THE ATTIRE CORRECTLY CREATES THE CORRECT MENTAL ATTITUDE AND PREPAREDNESS

1/ Keiko-gi (white cotton)



← The cuff is about 18cm and is tapered with elastic.

Armhole is about 18 ~ 20cm.
Sleeve length is about 20 ~ 25cm.

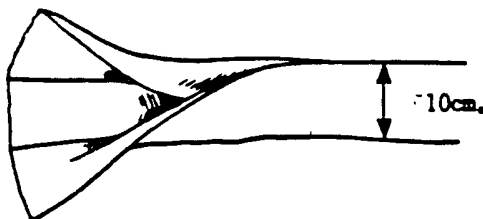


70 ~ 80cm (Depending on height of the wearer).

2/ Obi..... (White cotton)

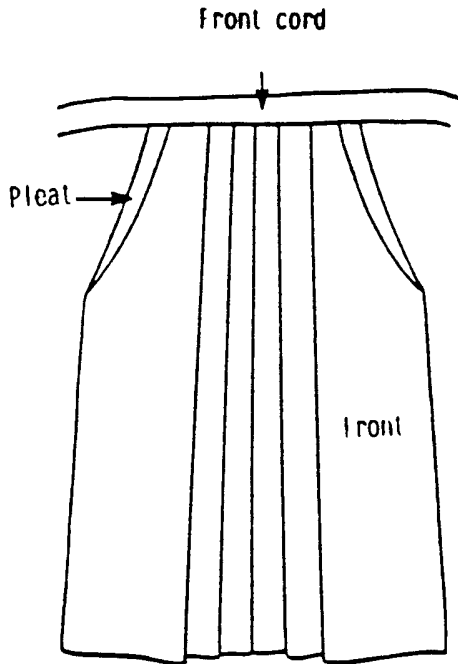


The Obi is about 2, 3m in length. (Enough length to wrap around the body twice and tie at the back)

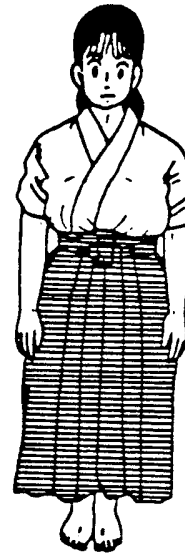


← (Bleached cotton folded 3 x)

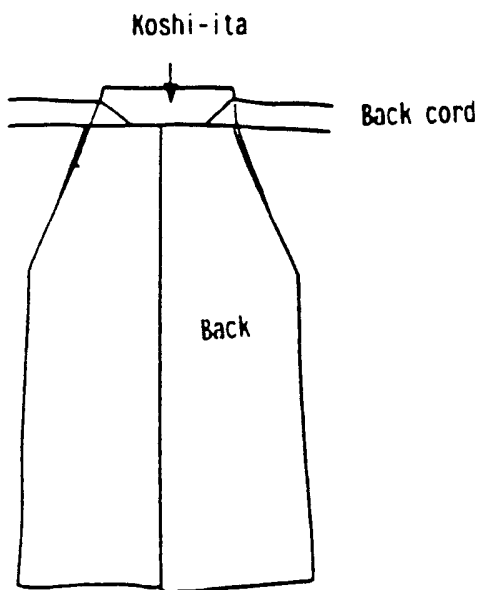
3/ Hakama (navy blue or black, cotton or synthetic fabric)



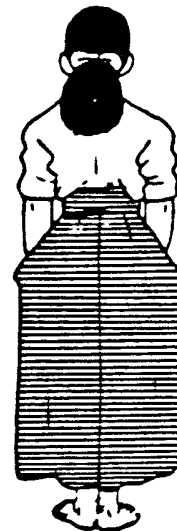
Keiko-gi and Hakama from the front



The length of the Hakama should come down to the ankles.



Keiko-gi and hakama from the back

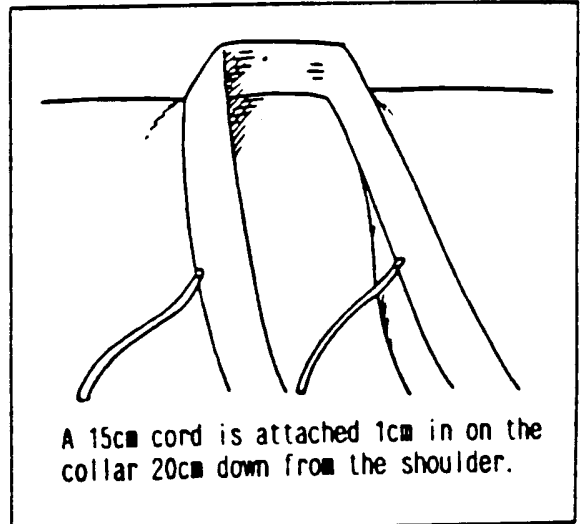
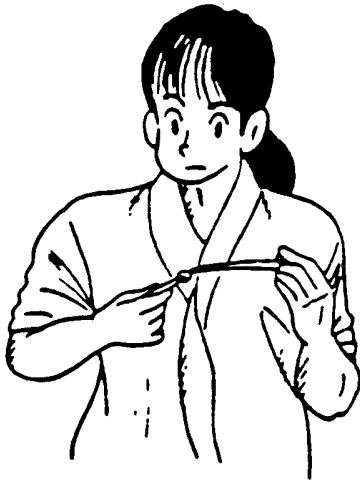


2 ATTIRE (2)

keiko-gi

HOW TO PUT ON THE KEIKO-GI AND HAKAMA

1/

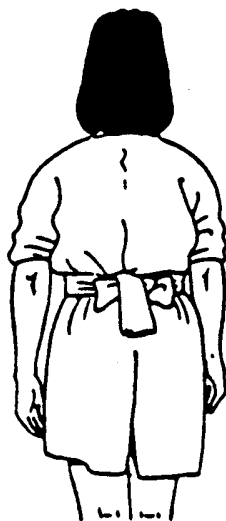


A 15cm cord is attached 1cm in on the collar 20cm down from the shoulder.



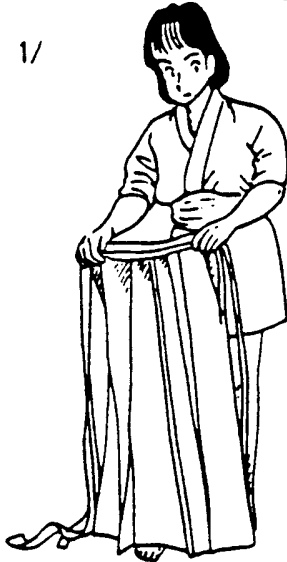
The left side of the Keiko-gi is placed on top of the right side and the cord is tied.

2/

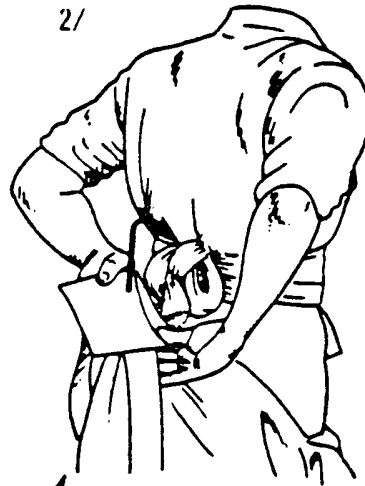


The Obi is wrapped around the waist 2 times and tied at the back.

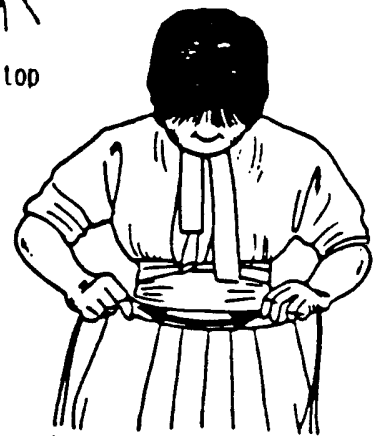
HOW TO PUT ON THE HAKAMA



Hold the front of the Hakama out and step left foot and right foot in respectively on either side of the crotch.



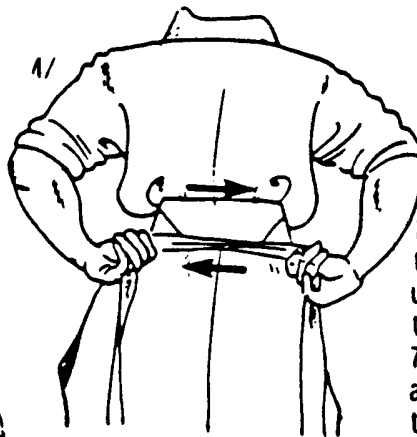
Place the Koshi-ita on top of the knot of the Obi.



Temporarily tie the back cords to the front and hold them under your chin. Then place the top front of the Hakama about 7cm above the top of the Obi and wrap the cords around to the back.



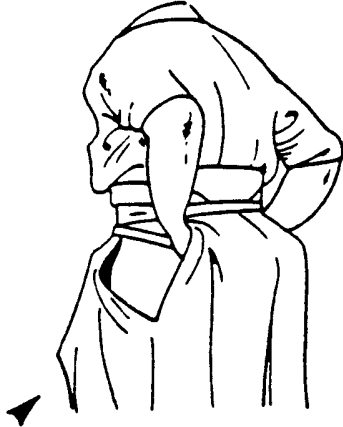
Cross the two cords 2cm below the top front of the Hakama and wrap them back around to the back.



Cross the cords tightly under the Koshi-ita.

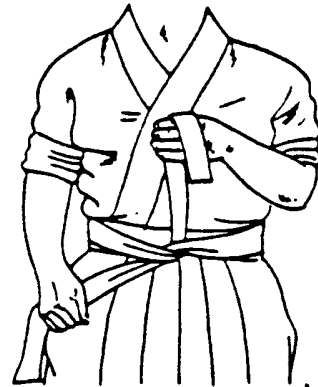
TIE THE FRONT KNOT INTO A CROSS

6/



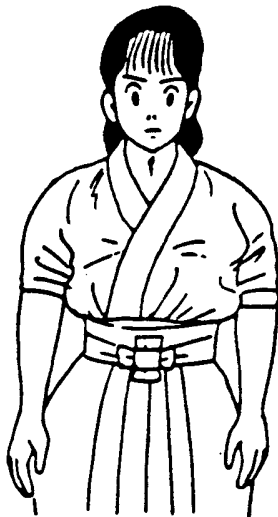
Tie into a bow under the Obi at the back.

7/



Untie the temporary knot of the back cords. Cross the left and right cords at the front with the right cord passing under the previously tied front cords.

9/ Cross knot



Wrap the right cord around the middle of the horizontal cord 2 or 3 x making a 4cm ring at the top and 4cm remaining poking out below forming a cross.

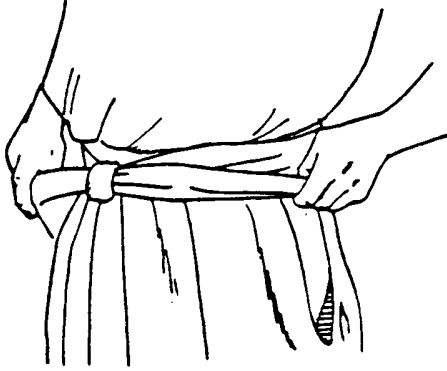
8/



The left cord is then folded into 10cm lengths and placed horizontally at the front.

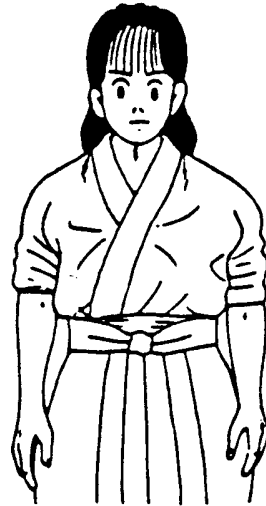


8/



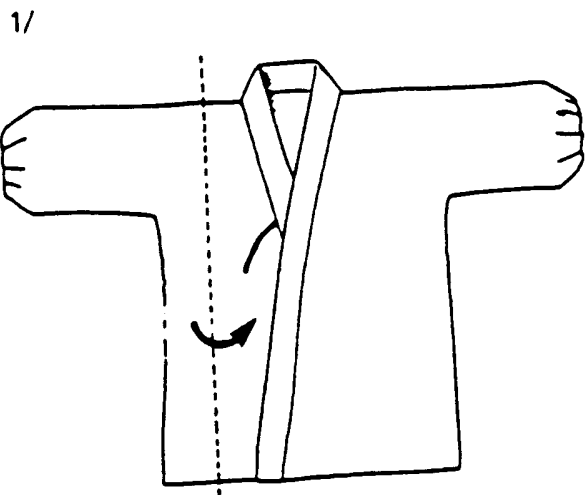
Tie into a knot and tuck
the cords up into the sides
of the Hakama.

9/ Knot for wearing Bogu

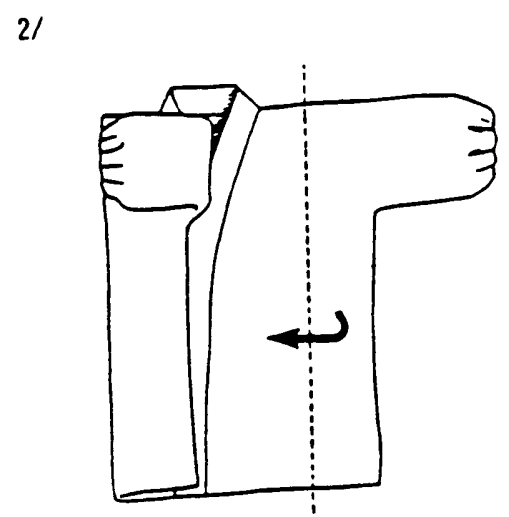


The Hakama should be slightly lower at the front than at the back. The level at which somebody is at in their study of Maginata can easily be recognized by the way they are wearing the attire. It must be worn correctly, not carelessly.

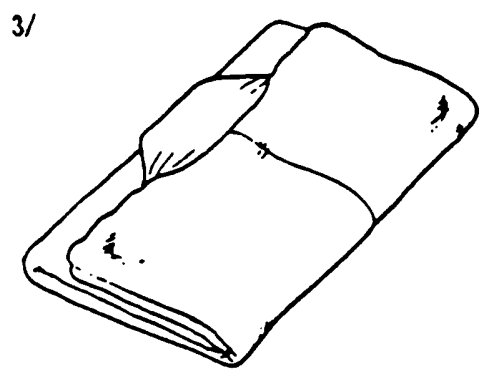
THE KEIKO-GI SHOULD ALWAYS BE KEPT CLEAN



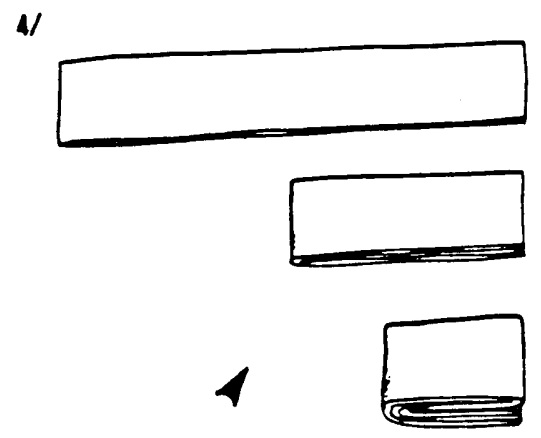
Spread the Keiko-gi out and get rid of all the wrinkles.



Fold each side and then the sleeve in half.



Then fold the top half over the bottom half.



Straighten the Obi out and remove the creases, then fold in half 3x. (There should be 8 layers)

FOLD THE PLEATS OF THE HAKAMA PROPERLY

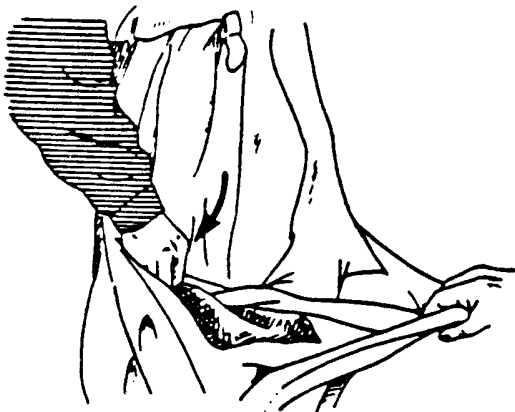
1/



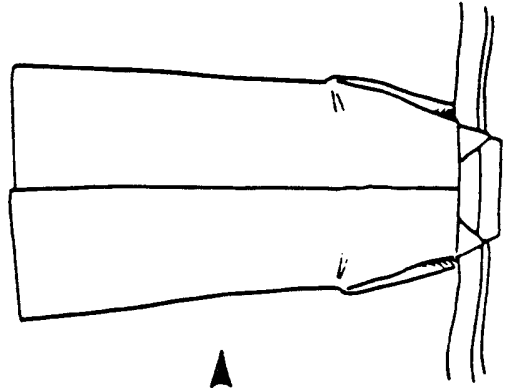
Hold the Koshi-ita under the chin and the front of the Hakama with your left hand. Move the gusset to the right with your right hand.



Back



2/



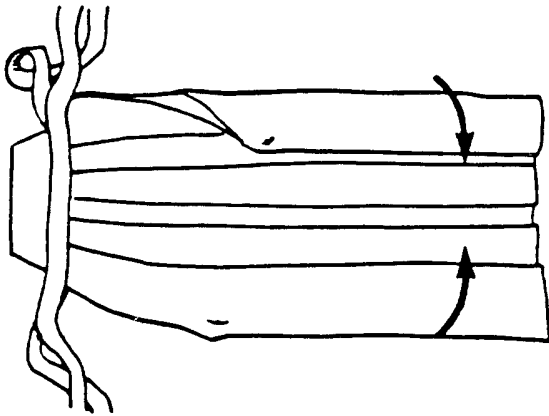
Lie the Hakama front down on the floor with the right hand side 2cm over the left, and straighten out all the wrinkles.

3/



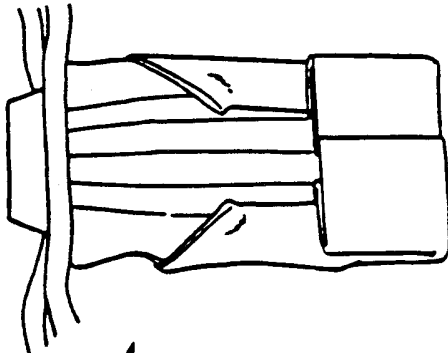
Take the Koshi-ita with the right hand and flip the Hakama over by securing the bottom of the Hakama to the floor with the left hand. The back should be on the floor with the front facing up.

4/



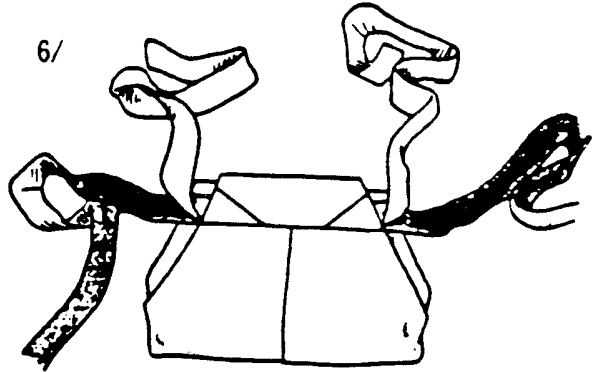
▲
Fold the left and right sides
10cm into the middle.

5/



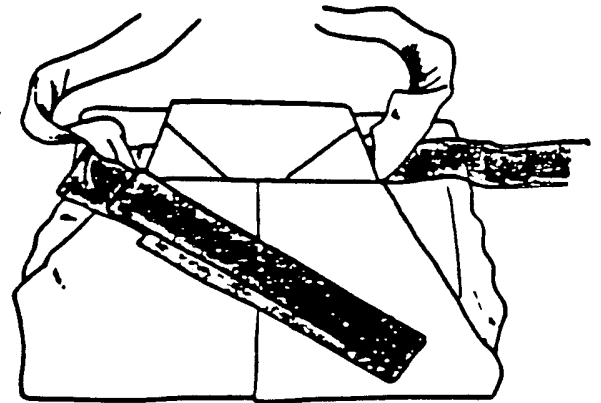
▲
Fold 3 or 4 times from
the bottom.

6/



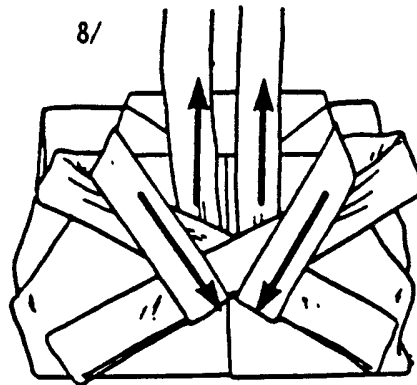
▲
Turn the Hakama over so that the
Koshi-ita is facing up.

7/



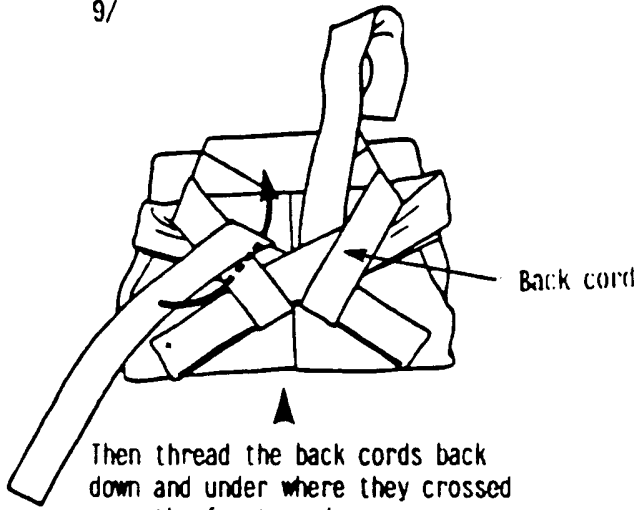
▲
Fold the front cords into 4
and cross them diagonally.

8/

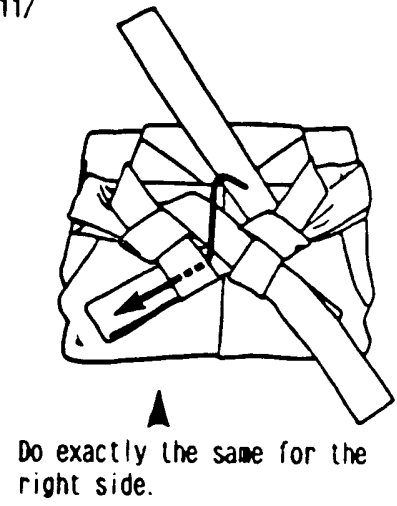


▲
Feed the 2 back cords over and then
under the crossed front cords.

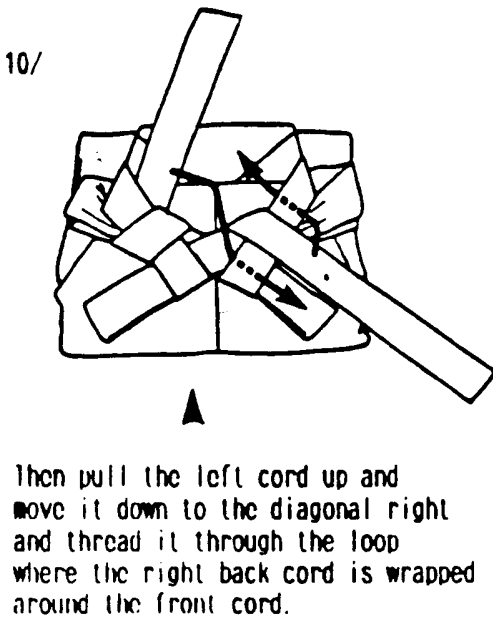
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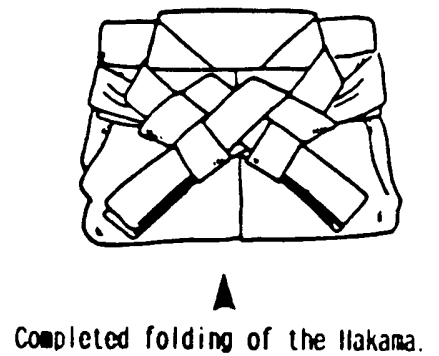
11/



10/



12/

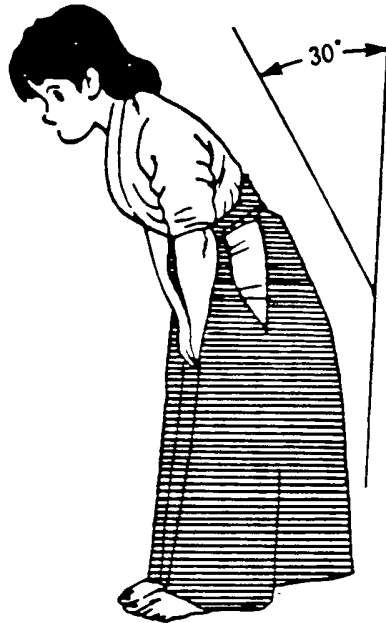


10 ETIQUETTE (2)

Ritsu-rei (Standing bow)

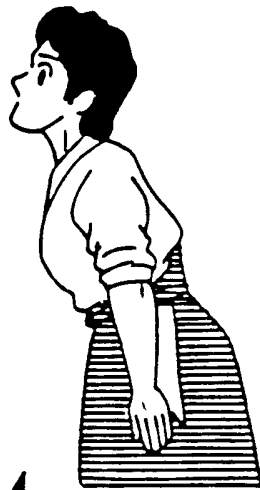
MENTAL PREPAREDNESS IS REQUIRED FROM THE START TO THE FINISH OF THE BOW

MENTAL PREPAREDNESS IS REQUIRED FROM THE START TO THE FINISH OF THE BOW



Bow 30° to the Shomen. Both hands should drop naturally down to the knees. Keep your back as straight as possible. Breathe out as you bow down, and breathe in quietly as you return to Shizentai (natural standing position).

BAD EXAMPLE



Chin is sticking out.
Hands are still at the sides.



Only the head is bowing down.



CORRECT MANNERS MAINTAIN A REFINED AND ELEGANT ATTITUDE

1/

To stand up with the right foot and sit down with the left foot is a natural movement.



▲
From Shizentai retract the foot one step back.

2/



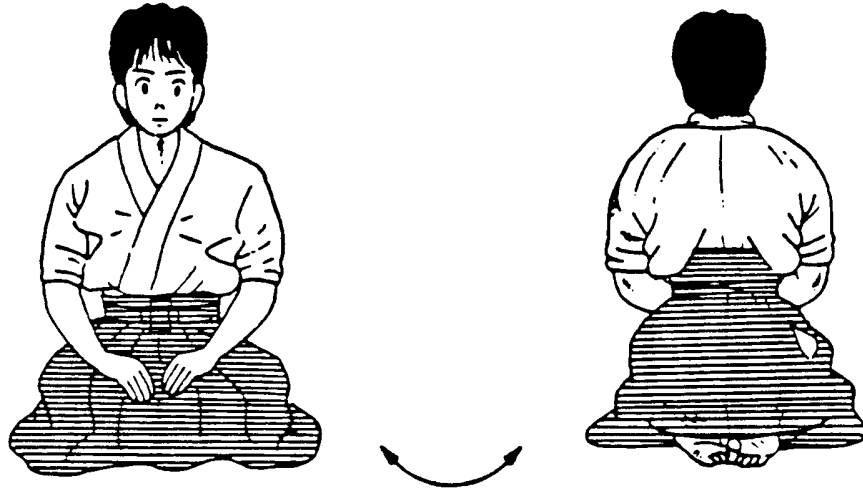
▲
Put your hands on your thighs and lower your back down until the knees touch the ground.

3/



▲
Sit

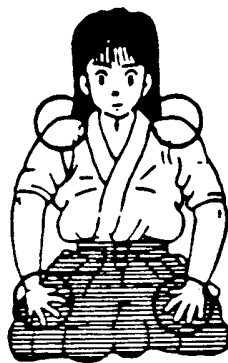
CORRECT SEIZA (Sitting position)



The backside should rest on top of the feet. The two big toes should be on top of each other, and there should be one fist space between the knees. The hands should rest on top of the thighs with fingers closed.

- 1/ Relax the shoulders
- 2/ Concentrate strength into the Hara (abdomen)
- 3/ Hands should be placed on the inner thighs with the fingers closed.
- 4/ The chin should be pulled in.
- 5/ The spine should be straight.

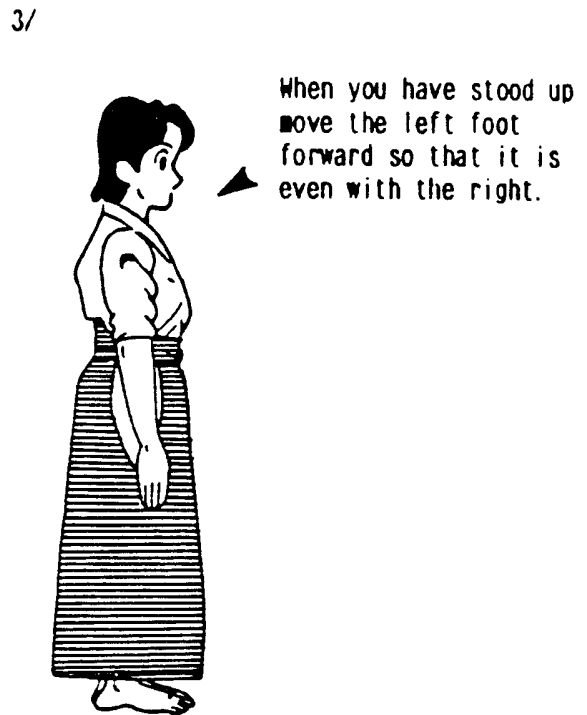
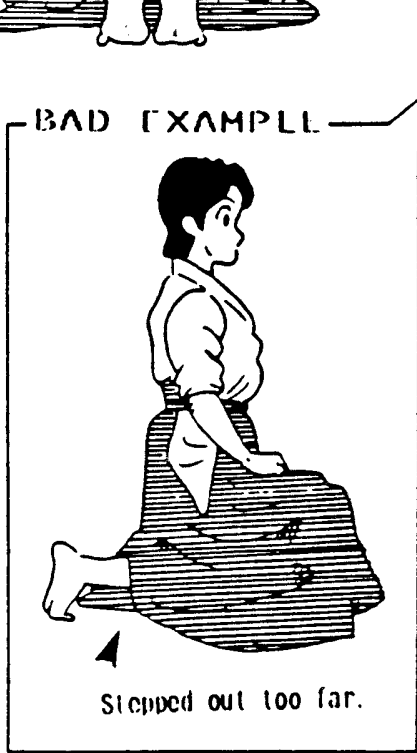
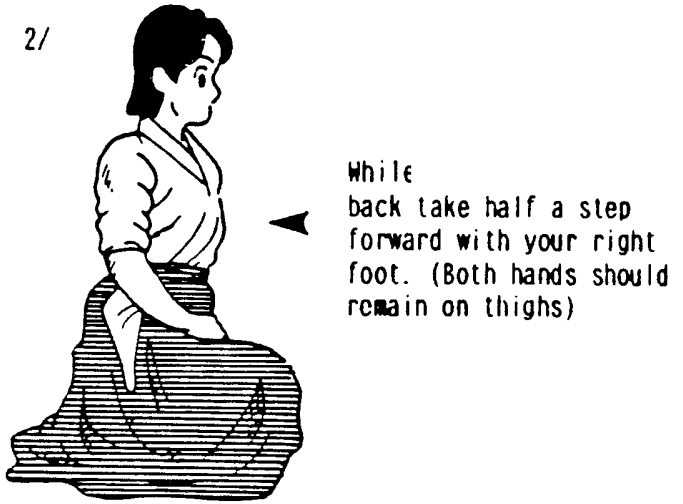
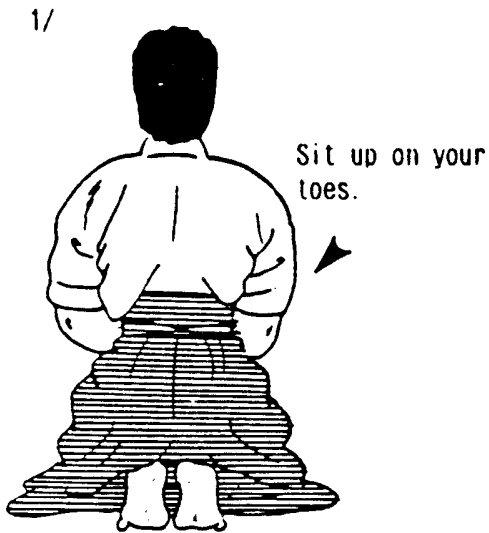
BAD EXAMPLE



- 1/ Stiff shoulders
- 2/ Open fingers



- 4/ Chin is sticking out
- 5/ Spine is not straight
- 2/ No strength in the Hara
- 3/ Hands are out too far

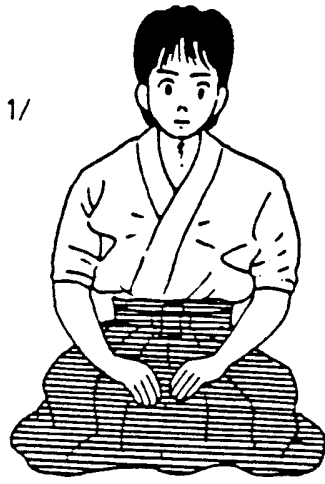


13 ETIQUETTE (5)

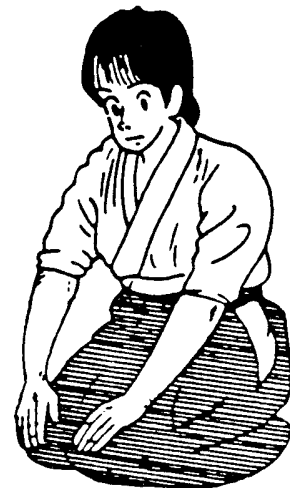
Za-rei (Sitting bow) (1)

When you bow it must be out of a feeling of respect for your opponent. Of course this feeling must not only be limited to the Dojo, but must be carried on in everyday life.

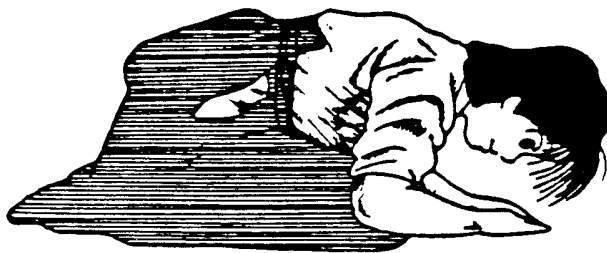
When you bow it must be out of a feeling of respect for your opponent. Of course this feeling must not only be limited to the Dojo, but must be carried on in everyday life.



▲
Observe your opponent.



▲
Move both hands forward below the knees (join the forefingers and thumbs together to form a triangle), and while breathing out bend your body down.

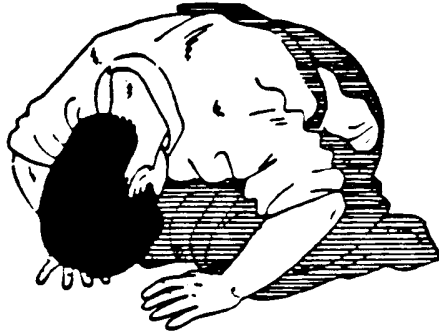


▲
Stop breathing for a few seconds, and then breathe in quietly as you lift your body up.



BAD EXAMPLE

1/



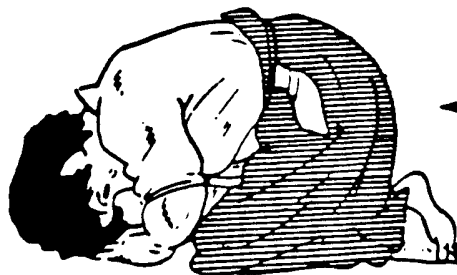
Head is down too low, the hands+ elbows are too spread out, and the back of the neck is showing. Also the fingers are splayed out.

2/



The back is rounded.

3/

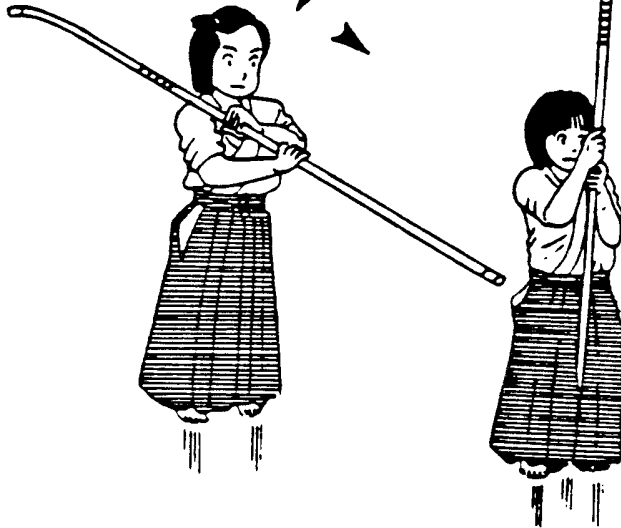


Backside is sticking up.

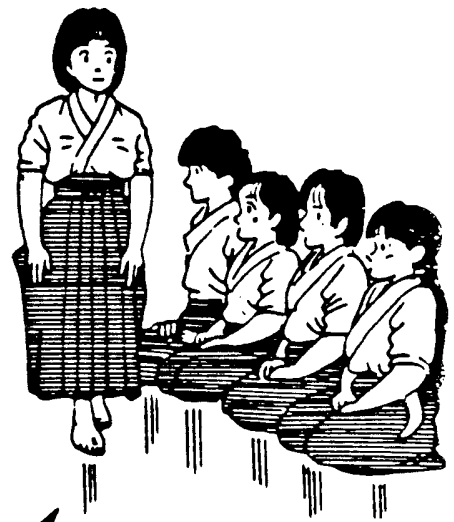
Laying or fooling around,
or crossing ones legs.



Carrying the Maginata on shoulders
or using it as a support.



Stepping over the Maginata or
treating it as a toy.



Picking up or putting
down the Maginata while
still standing.

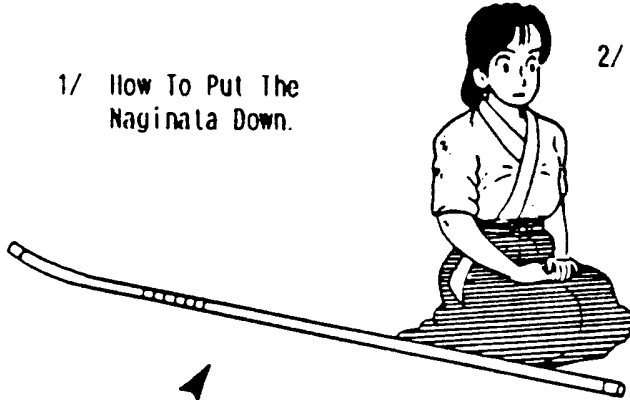


Walking in front of people sitting in
Seiza without putting out your hand to
apologize.

16 ETIQUETTE (8) Etiquette when holding the Naginata

Take care when you pick up the Naginata. Endeavour to use both hands when picking the Naginata up.

1/ How To Put The Naginata Down.



As you sit down from shizentai, lay the Naginata down with both hands quietly on the right side with the Ha (Blade) facing out. The Ishizuki should be 30cm away from the knees.

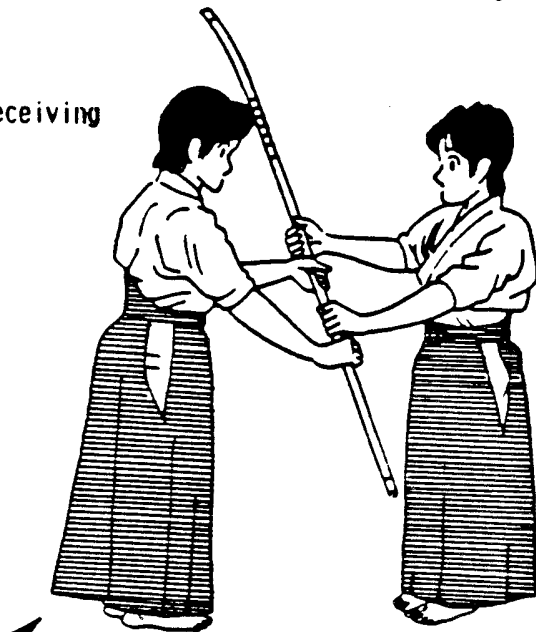
2/ How To Pick Up And Put Down The Naginata



Sit up on your toes and turn to the Naginata. Place your left hand closest to the Ishizuki and lift the Naginata (Kissaki first) while stand into Shizentai.

3/ How To Hand Over And Receive The Naginata

Receiving



When you receive the Naginata you should bow and take the Naginata with your right hand facing down and your left hand facing up.

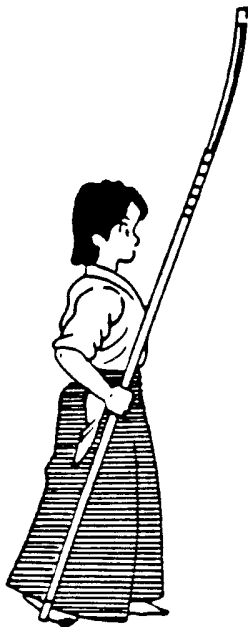
Handing over



When handing over the Naginata you should be standing in Shizentai. The left hand should be below the right and the blade should be facing you. Pull the Ishizuki end in and hand it over on an angle.



4/ Walking With The Naginata



The wrist of the right hand should be placed against the hip. The left hand should be placed at your side and should not move. The Naginata should be at a 15° angle as you walk.

5/ Stopping Or Changing Directions

< STOPPING >

Place your left hand above your right, stand the Naginata up straight, drop your left hand down to your side and resume Shizentai.

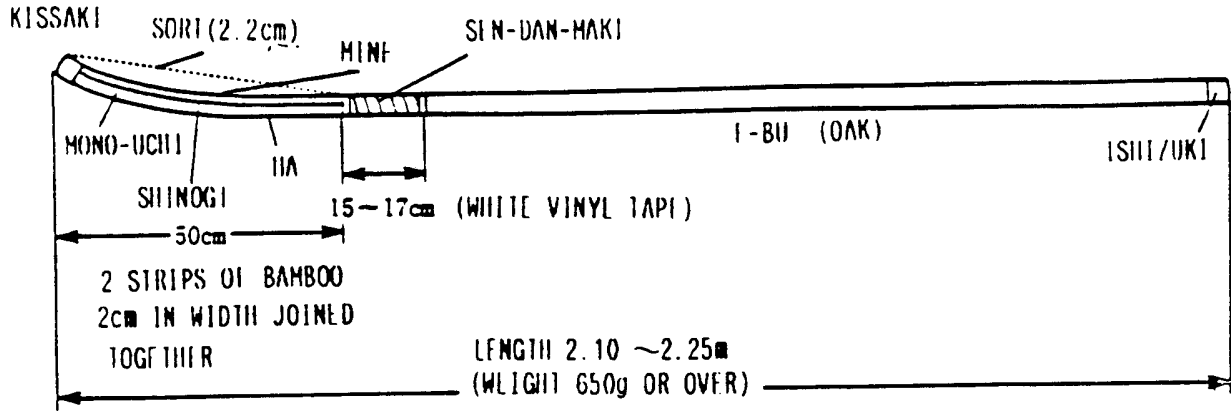


< CHANGING DIRECTIONS >

Place your left hand above your right and change direction. When you have finished place your left hand back down to your side to resume Shizentai.

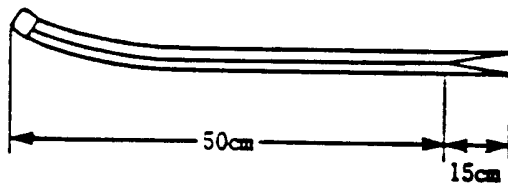
17 THE CONSTRUCTION AND PARTS OF THE NAGINATA

CONSTRUCTION OF THE NAGINATA

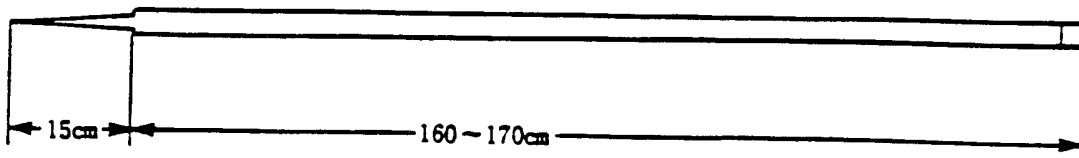


PARTS OF THE NAGINATA

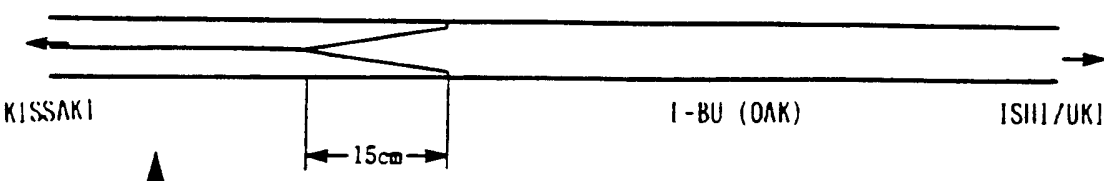
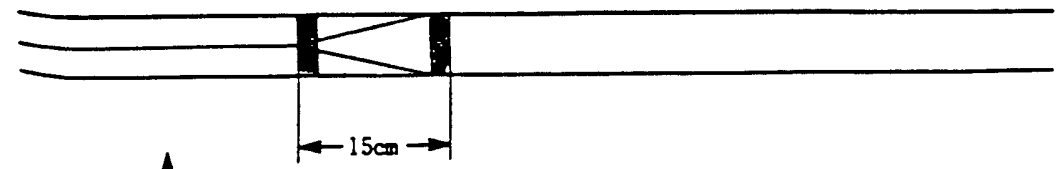
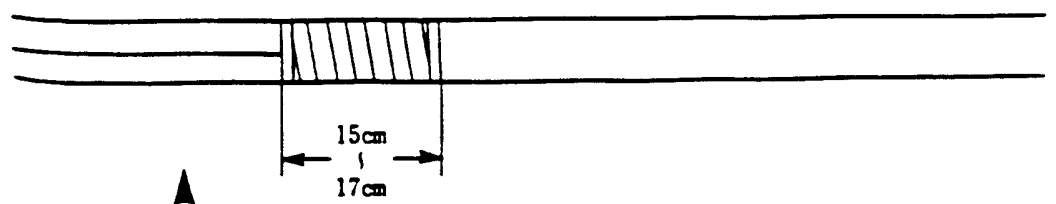
1/ Ha-Bu (Blade) (2 strips of bamboo)



2/ E-Bu (Shaft) (Oak)



BINDING THE SEN-DAN-MAKI

- 1/ 
Connect the E-Bu and the Ha-Bu together forming a 15cm joint.
- 2/ 
Wrap white vinyl tape strongly 3 times around each end of the joint to prevent any movement.
- 3/ 
Then wrap tape around the whole joint (15cm-17cm) making sure that the blade doesn't move.

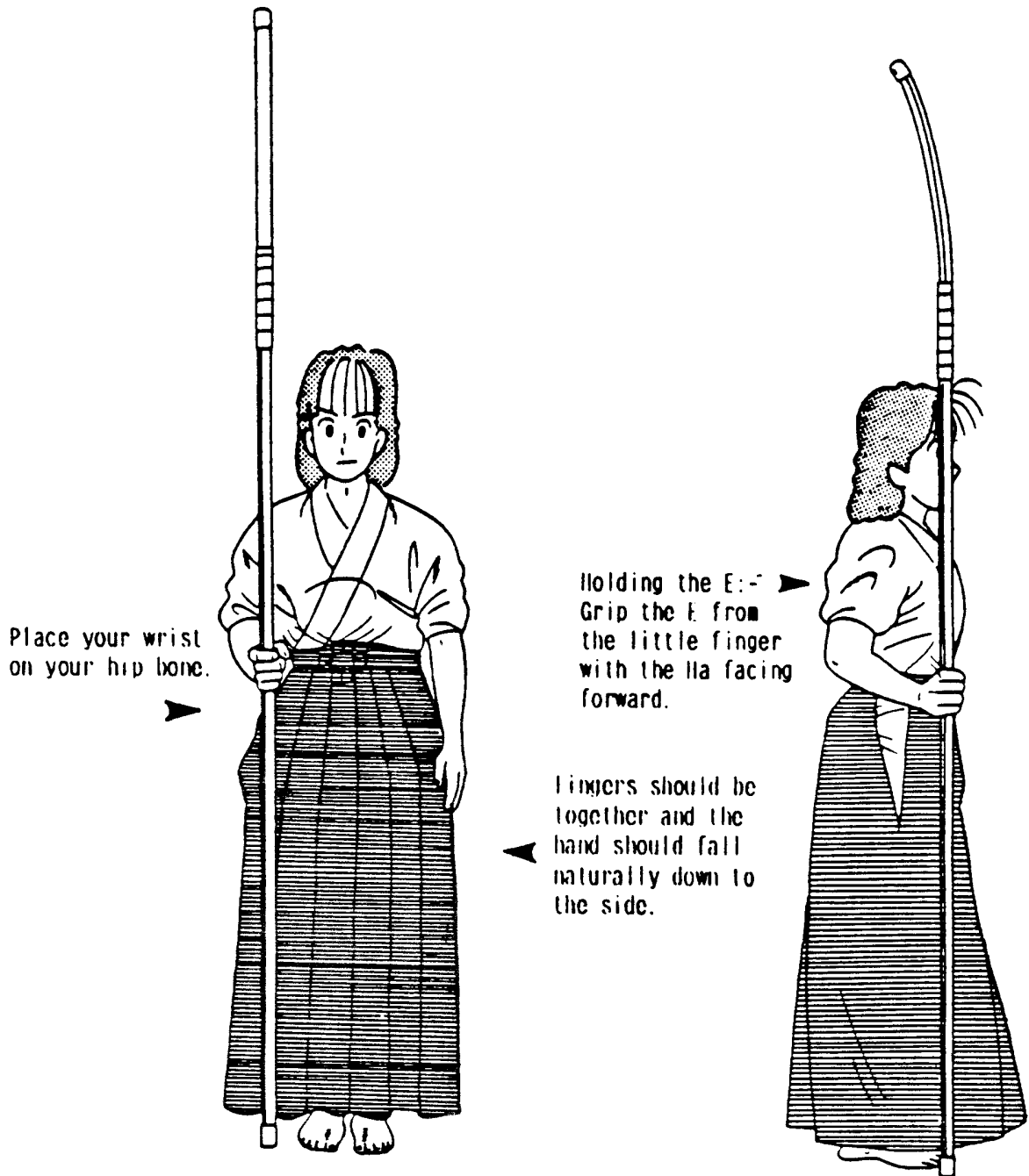
NOTE: TAKING CARE OF THE MAGINATA

As the Ha-Bu (Blade) tends to splinter, and the Sori stretch, it is very important to make regular checks. Any defect must be repaired.

BASIC MOVEMENTS OF
NAGINATA

1 BASIC MOVEMENTS Shizentai (Natural Standing Position)

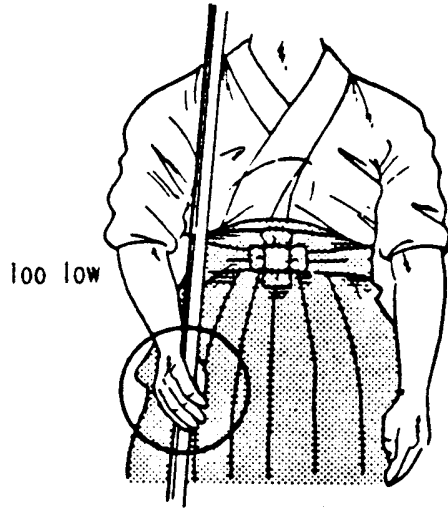
SHIZENTAI ENABLES YOU TO REACT QUICKLY TO YOUR OPPONENT'S MOVEMENTS, AND IS A FREE AND STABLE POSTURE





BAD EXAMPLE

1/ POSITION OF HANDS



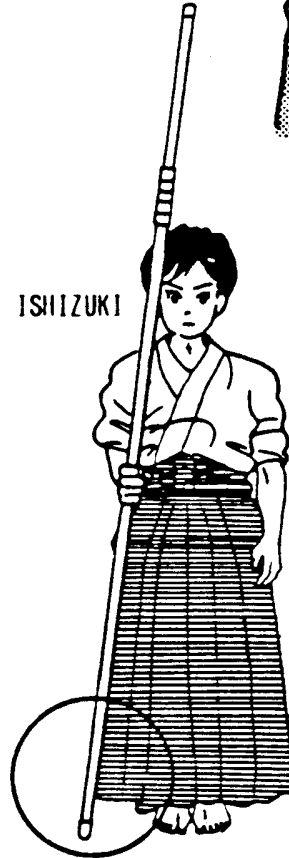
Too high

2/ GRIP



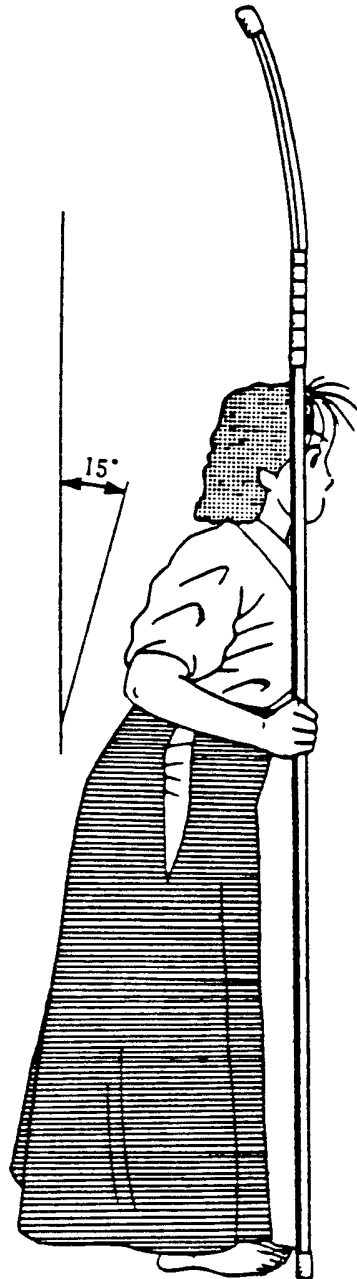
3/ POSITION OF ISHIIZUKI

Ishiizuki is too far out.

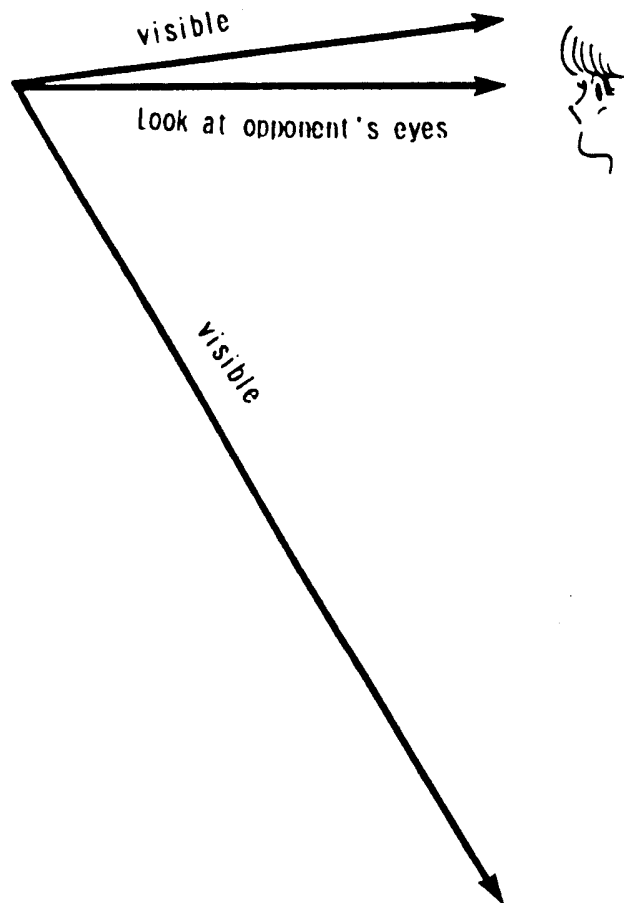


CORRECTLY, BEAUTIFULLY

2/ SOUTAI NO RETI (BOW TO THE PARTNER) - 15° bow



1. From Shizentai look at your partner.
2. While looking at your partner's face bend from the hips into a 15° bow.
3. Return to Shizentai together with your partner.

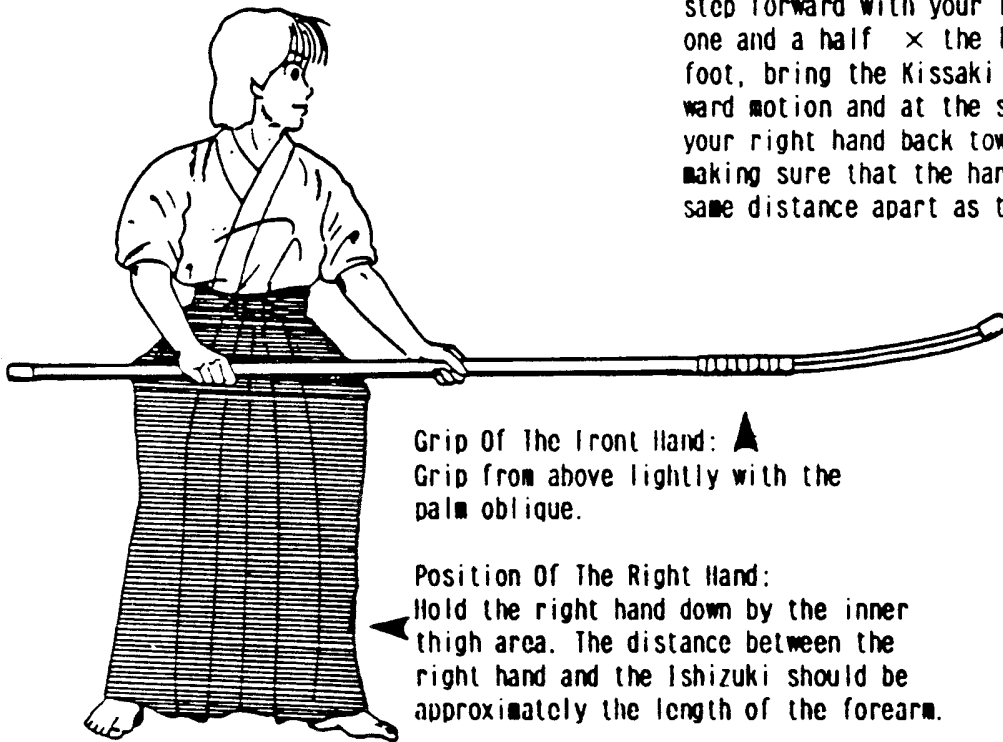


3 VARIOUS KAMAE (POSTURE/STANCE) (1) Chudan-no-kamae

CHUDAN-NO-KAMAE IS THE BASIS FOR ALL KAMAE AND IS THE MOST SUITABLE FOR OFFENCE/DEFENCE

1/ SIDE VIEW

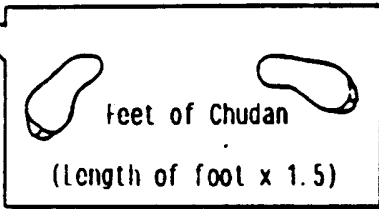
- * GOING INTO CHUDAN FROM SHIZENTAI- Place your left hand over your right, step forward with your left foot roughly one and a half x the length of your foot, bring the Kissaki down in a forward motion and at the same time move your right hand back toward the Ishizuki making sure that the hands are about the same distance apart as the feet.



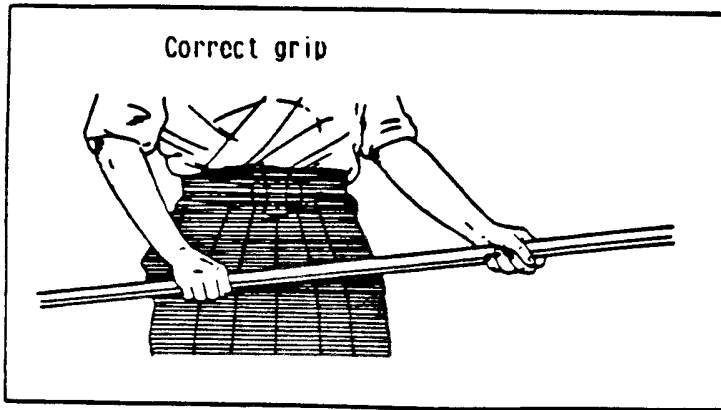
Grip Of The Front Hand: ▲ Grip from above lightly with the palm oblique.

Position Of The Right Hand: Hold the right hand down by the inner thigh area. The distance between the right hand and the Ishizuki should be approximately the length of the forearm.

▲ The body should face side on and the center of gravity should be in the middle.



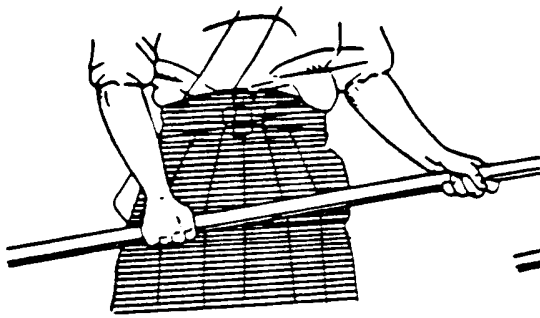
2/ FRONT VIEW



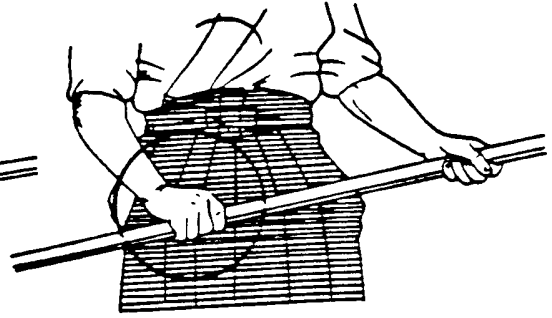
Position of Kissaki



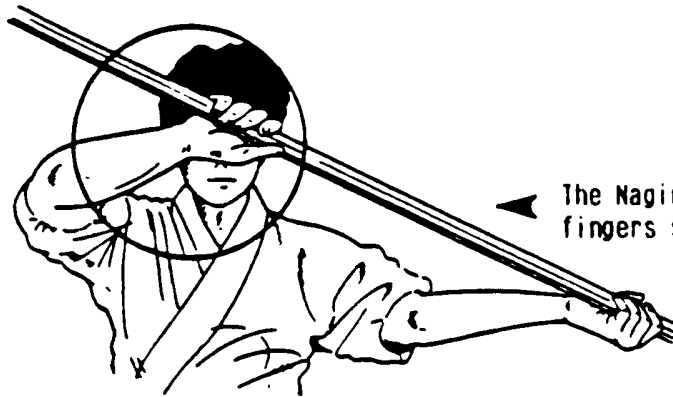
—BAD EXAMPLE —



▲
The hand nearest to the Ishizuki is gripping too tightly and is too rigid.

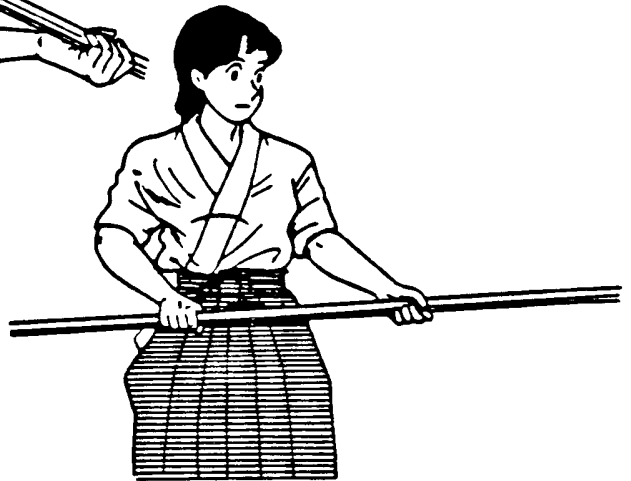


▲
The hand nearest to the Ishizuki is twisted forward at the wrist, and is being held only by the fingers.



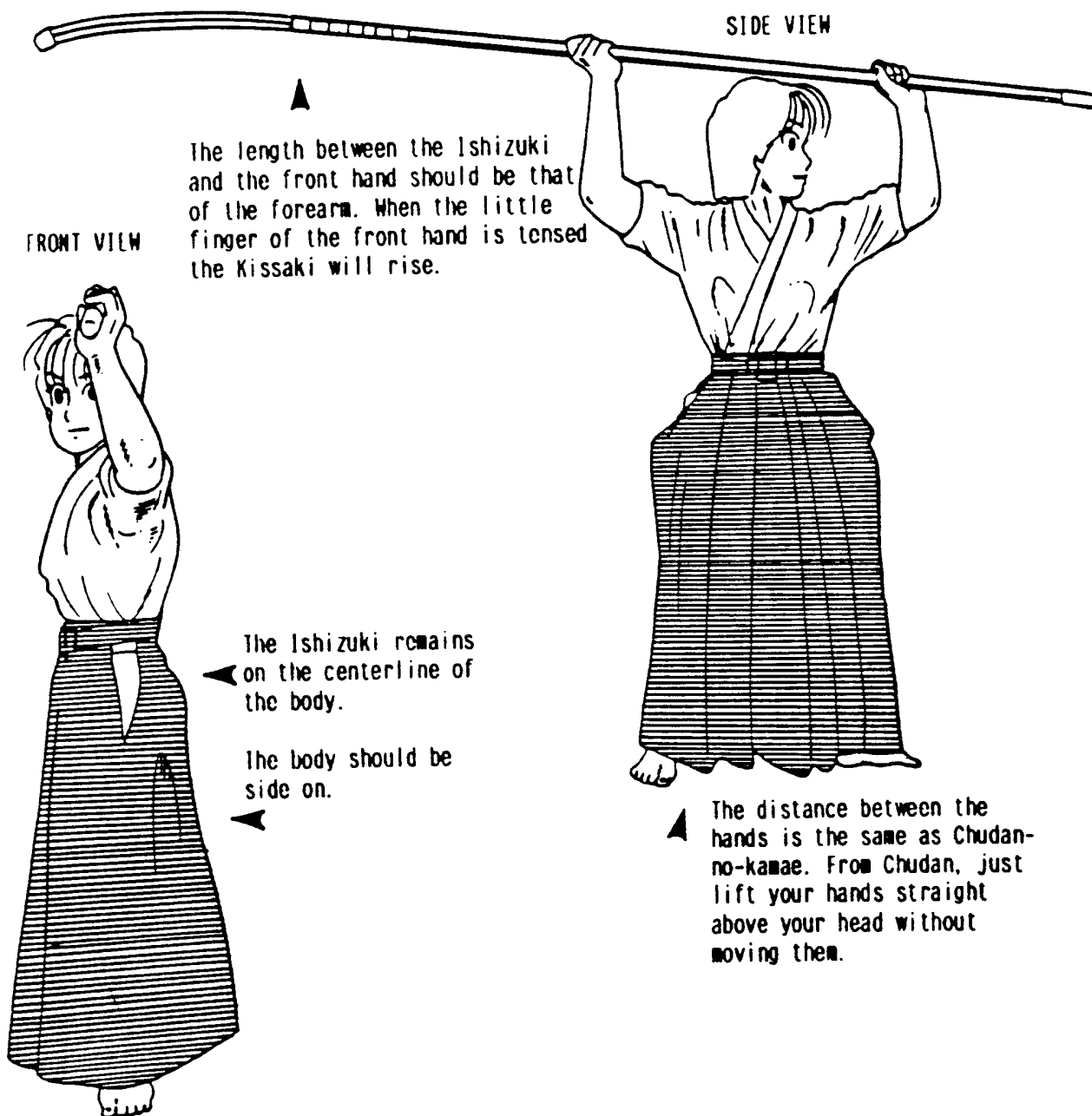
▲ The Naginata is being held with the fingers so the grip is incorrect.

▶ Both elbows are bent and as a result, the Kamae is too high (denotes lack of spirit).



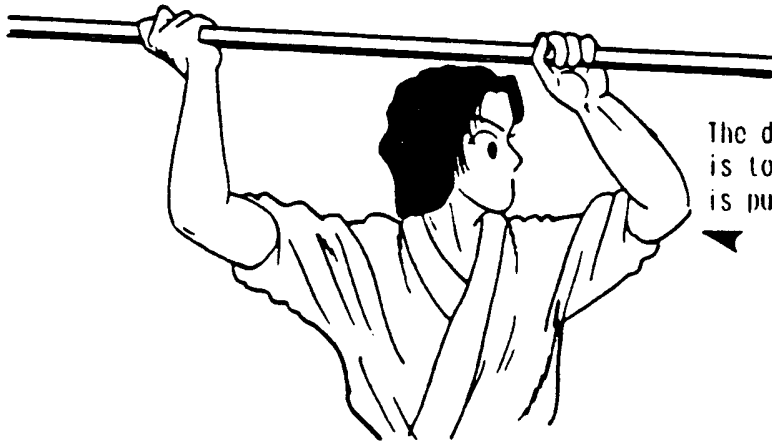
JODAN-NO-KAMAE IS ADVANTAGEOUS IN ASPECTS OF SPEED, DISTANCE, AND STRIKING

- * From Chudan-no-kamae bring the Kissaki up and over and swap the positions of the right and left hands. The Ishizuki should be pointing forward, and the Kissaki should be pointing back with the Ila facing up.

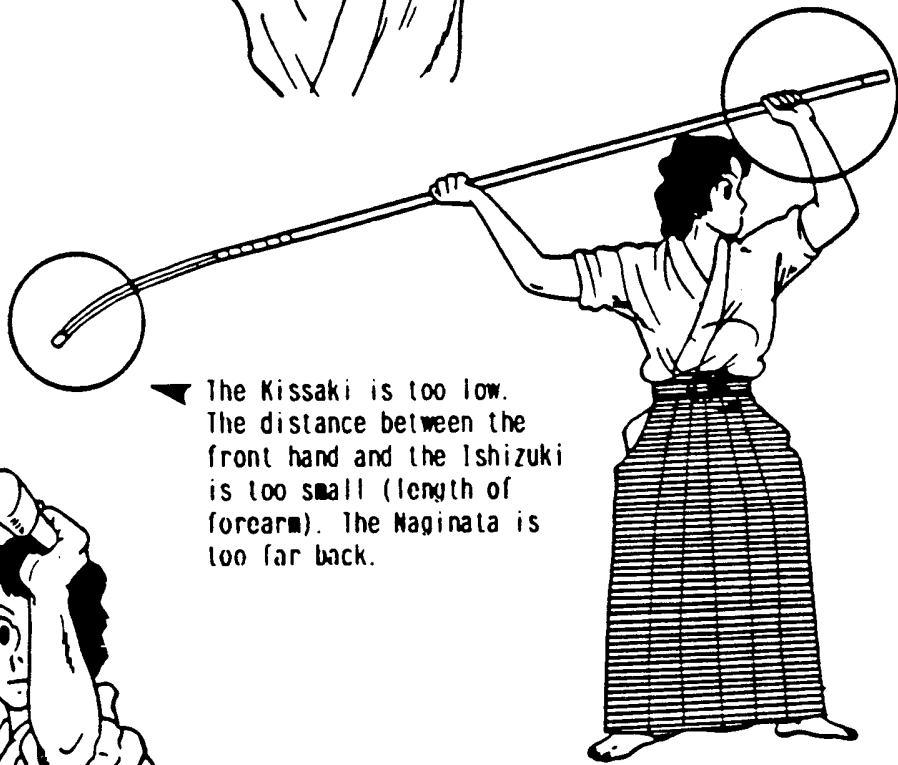




BAD EXAMPLE



The distance between the hands is too small, and the Naginata is pulled too far back.



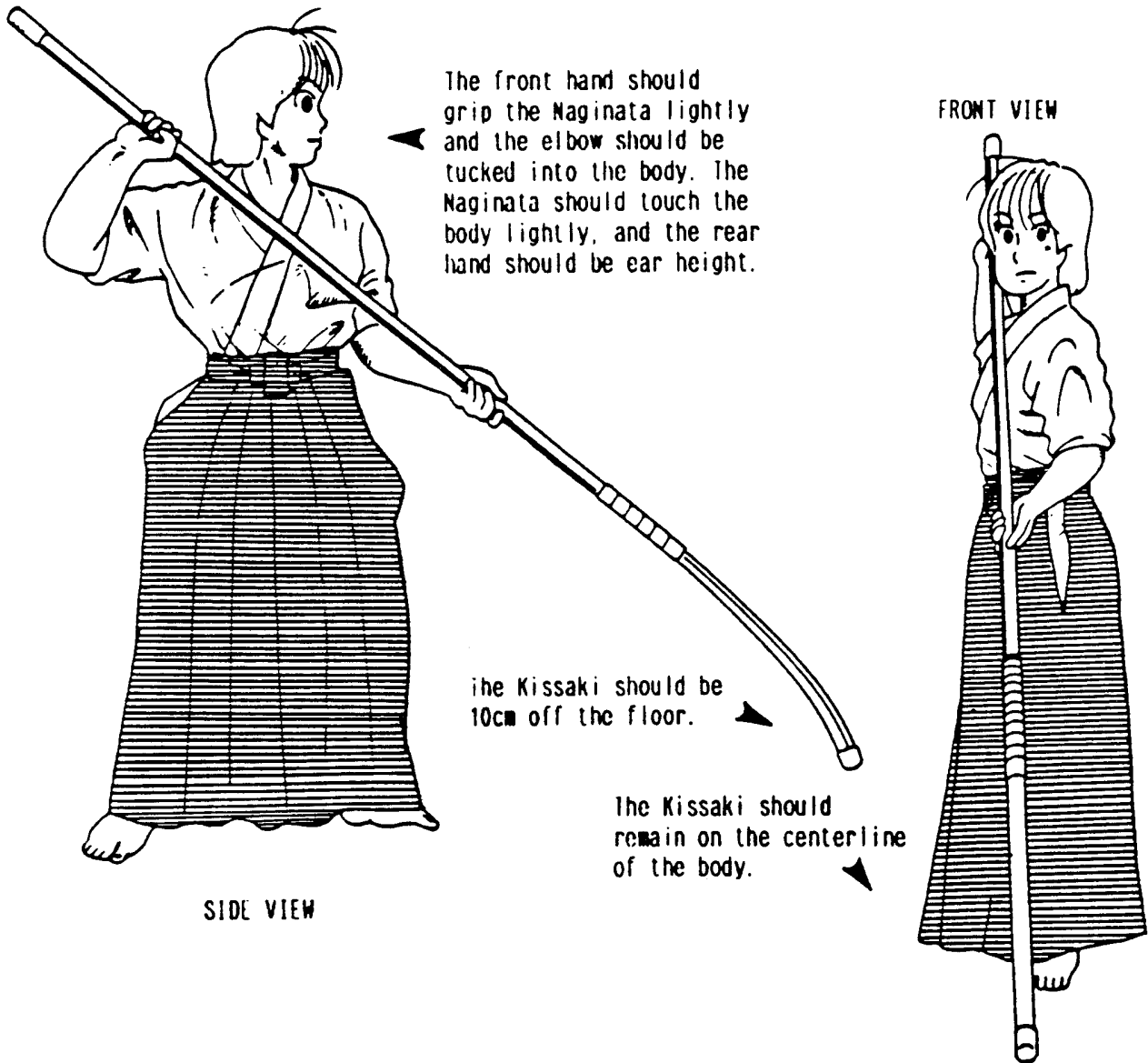
The Kissaki is too low. The distance between the front hand and the Ishizuki is too small (length of forearm). The Naginata is too far back.



The back elbow is sticking out (elbows should be spread out more). The front hand is in front of the face and is blocking the view of one eye.

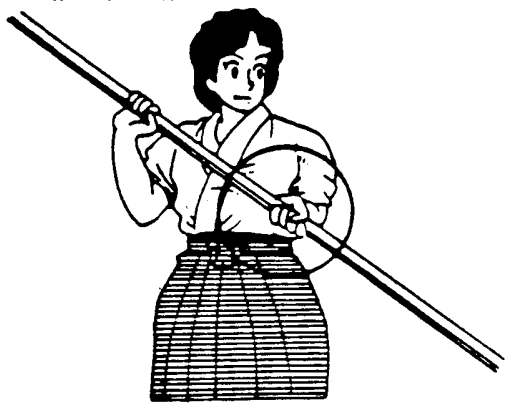
IN GEDAN-NO-KAMAE THE KISSAKI IS LOWERED AND POINTED AT THE OPPONENT'S FEET. IT'S A KAMAE USED FOR DEFENCE AND THEN COUNTER-ATTACK

- * From Chudan twist the right hand so that it is facing outward, the Ha should be facing up, and the hand at the Ishizuki end should be at ear height.

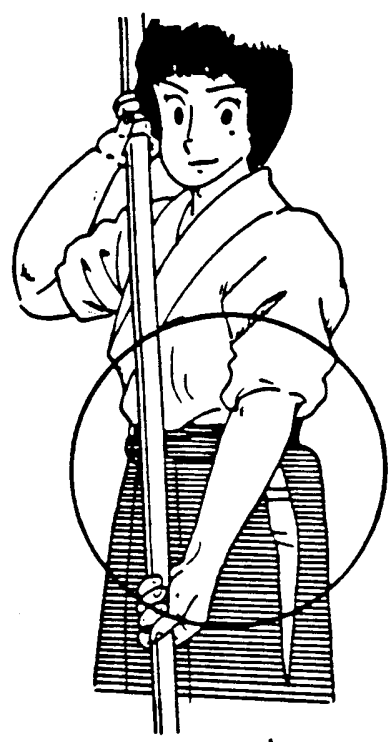




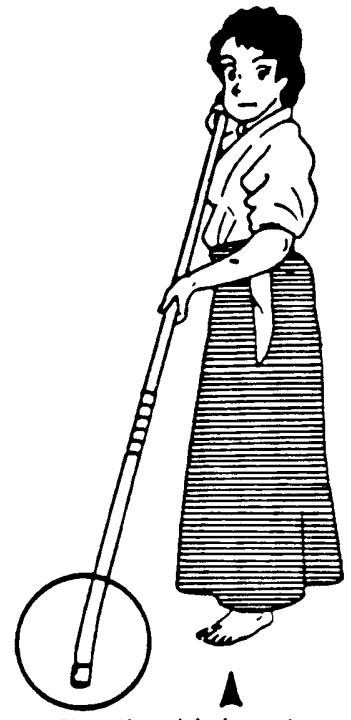
BAD EXAMPLE



▲ The distance between the hands is too short.



▲ The elbow is too straight and there is little flexibility.

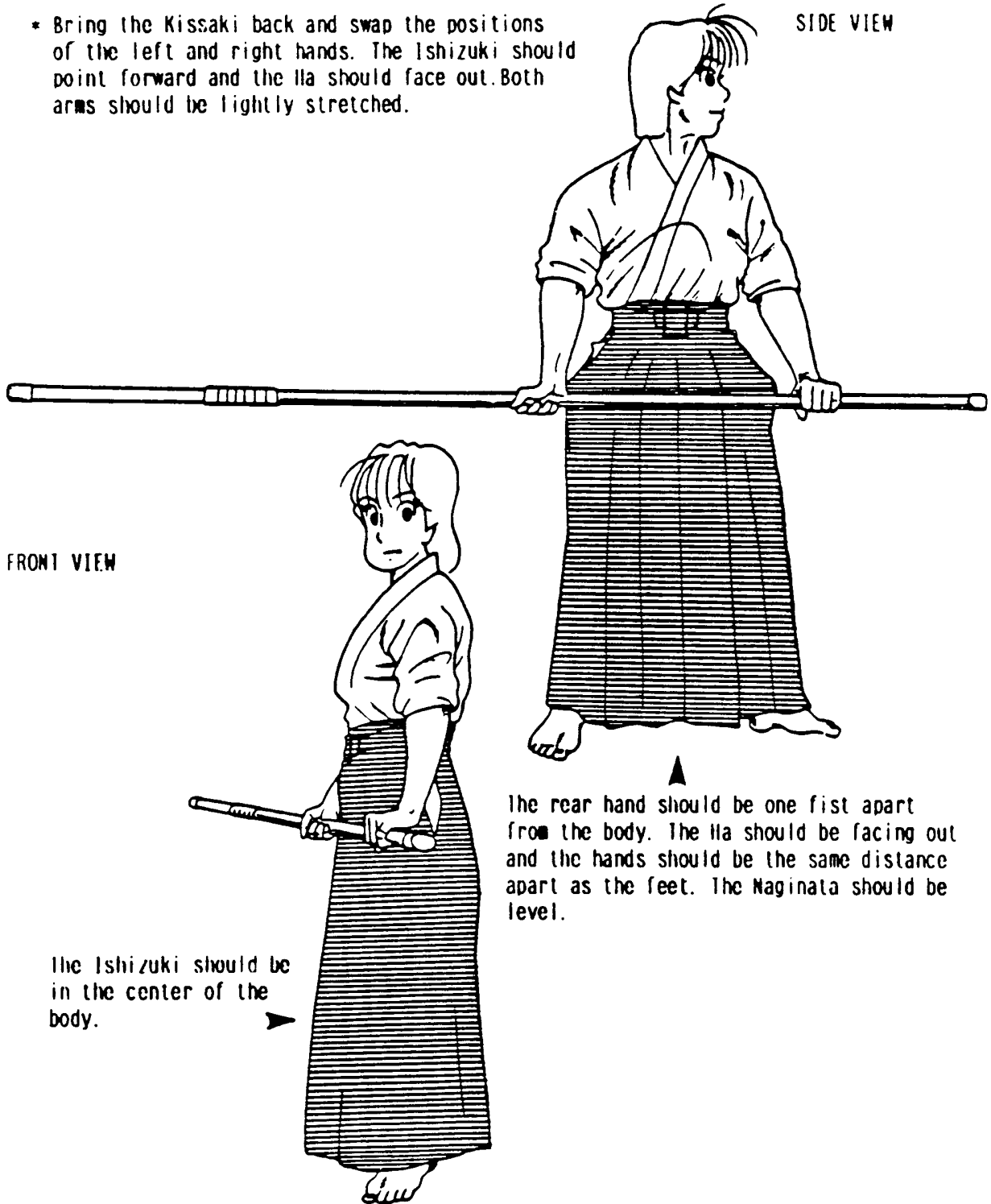


▲ The Kissaki is not in the center.



WAKI-GAMAE IS AN OFFENSIVE KAMAE WHICH
ENABLES ONE TO STRIKE QUICKLY

- * Bring the Kissaki back and swap the positions of the left and right hands. The Ishizuki should point forward and the Ila should face out. Both arms should be lightly stretched.



SIDE VIEW

FRONT VIEW

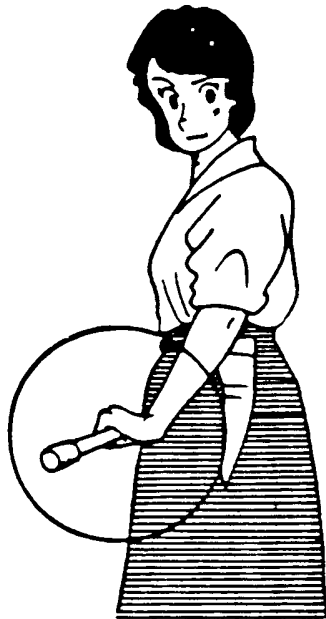
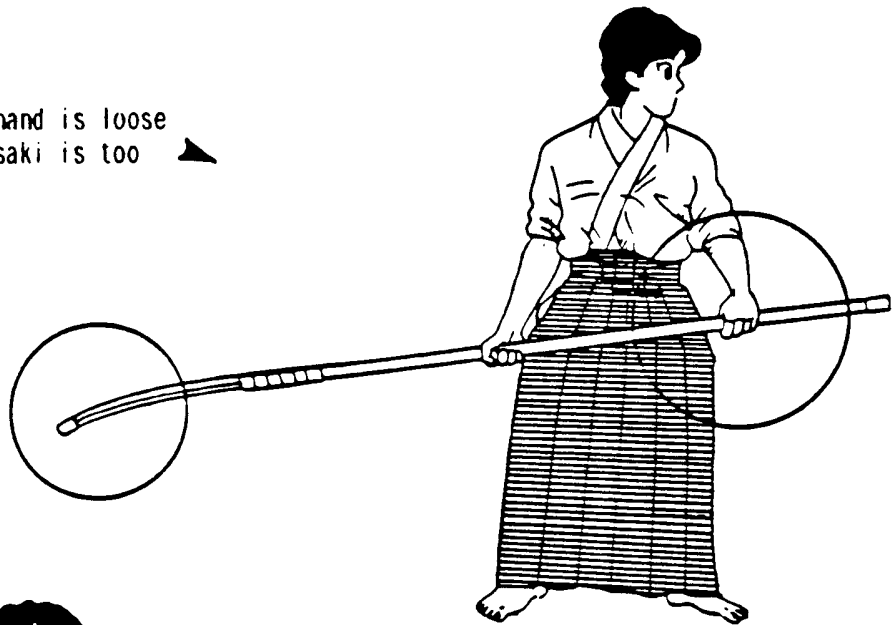
▲
The rear hand should be one fist apart from the body. The Ila should be facing out and the hands should be the same distance apart as the feet. The Maginata should be level.

▶
The Ishizuki should be in the center of the body.



BAD EXAMPLE

The front hand is loose
so the Kissaki is too
low. ▲

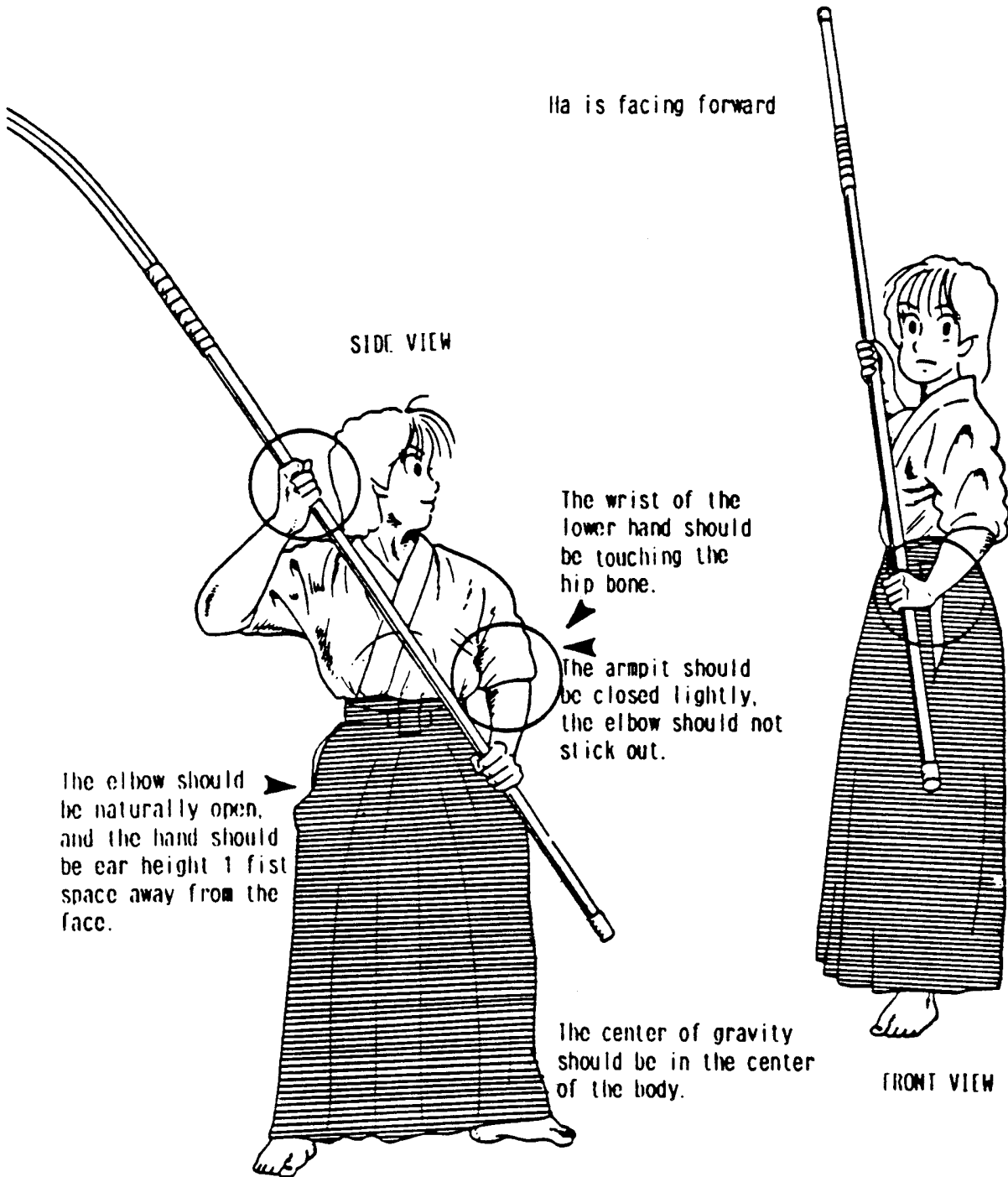


◀ The Ishizuki is not in the center.



HASSO-NO-KAMAE IS AN OFFENSIVE STANCE

- * Bring the Kissaki back from Chudan and swap the positions of the left and right hands. The right hand should be the same height as the ear and the left hand should rest on the waist.



BAD EXAMPLE

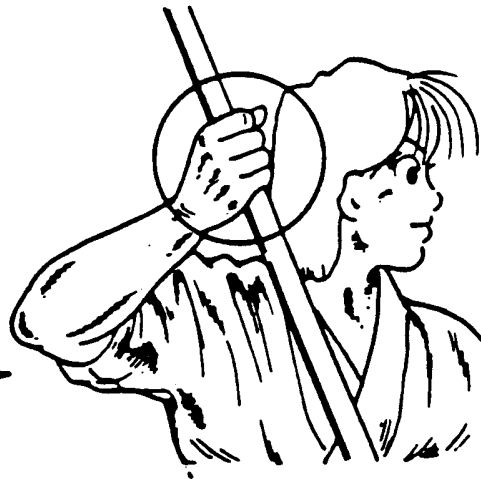
The grip of the top hand is bad. The little finger is not closed properly. The lower hand is at the side



The little finger is not closed. The lower hand is too far in from the center, and the Ishizuki is not on the centerline of the body.



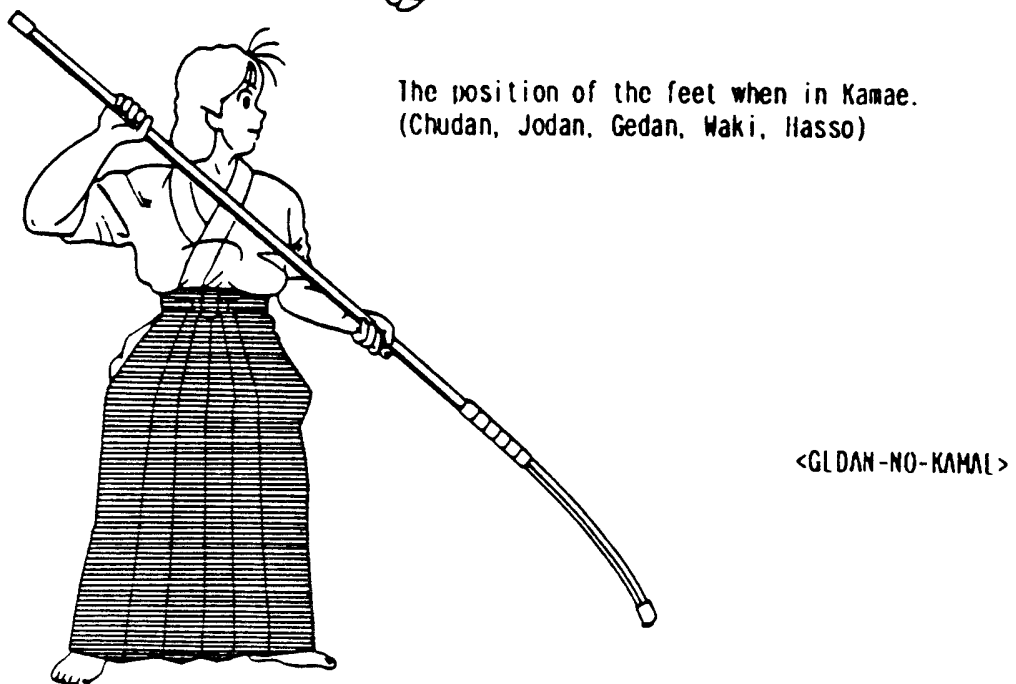
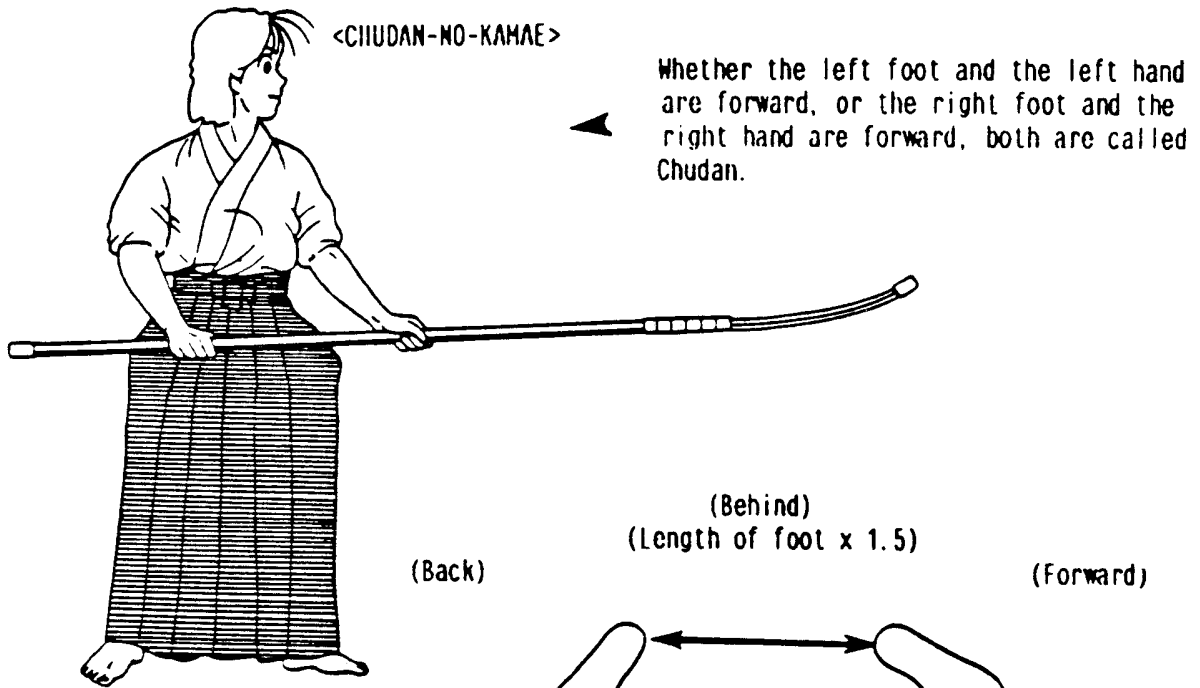
The top hand is higher than the ear. Because of this the elbow is higher than the shoulders.

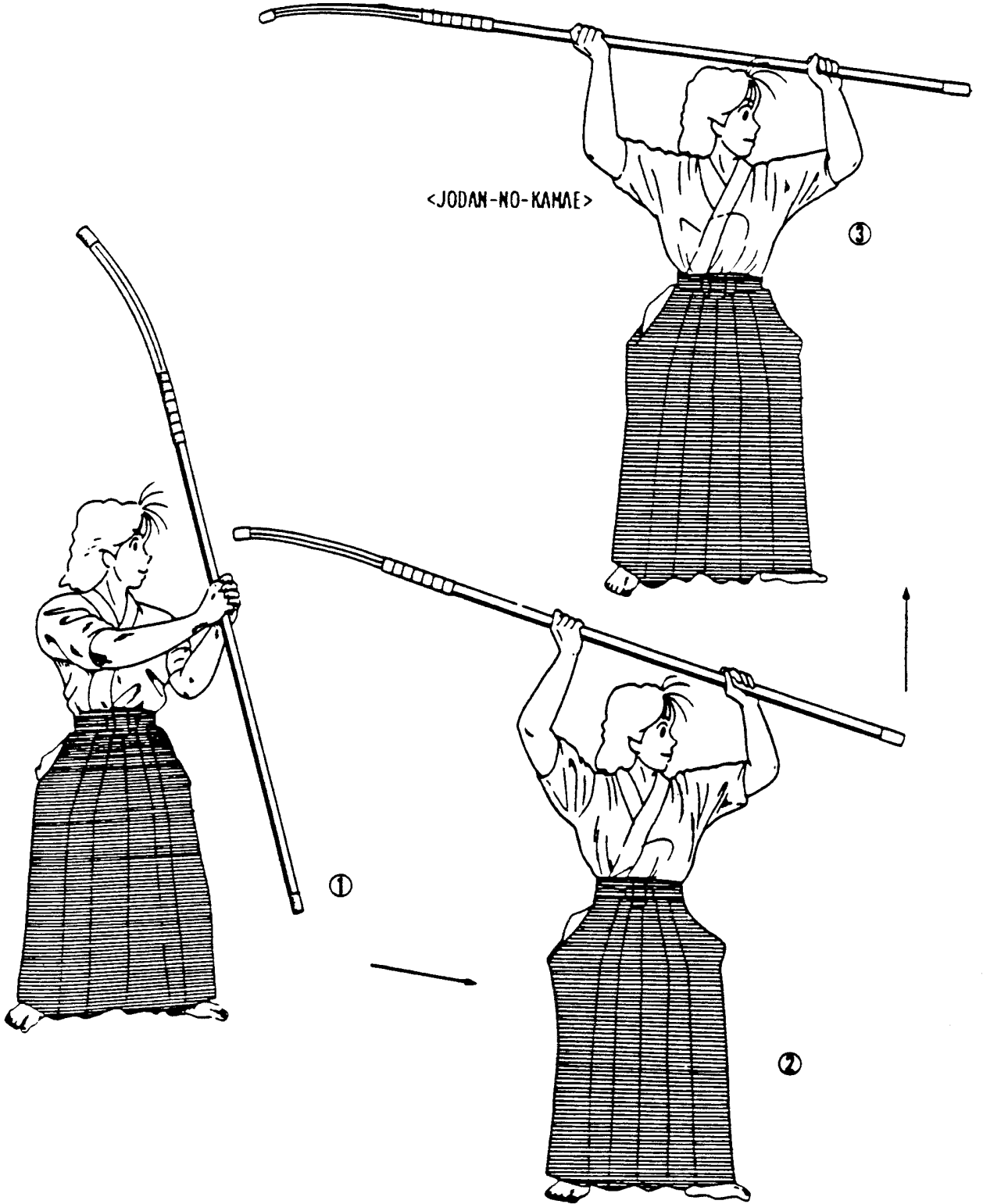


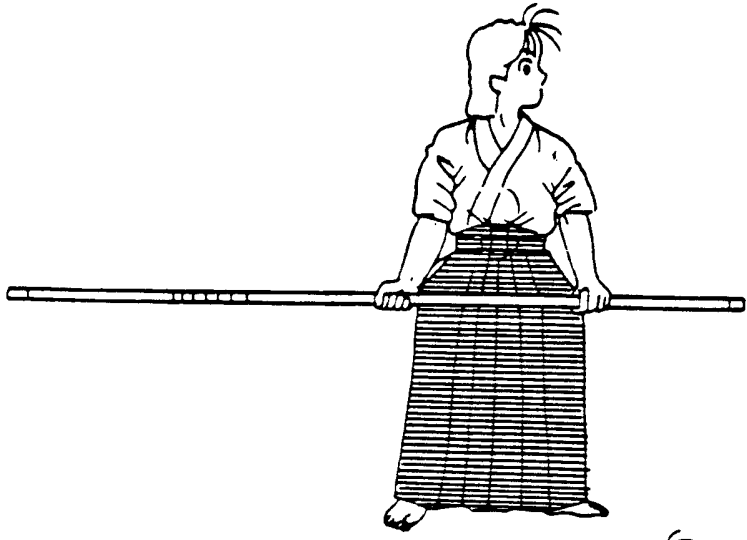
8 CHANGING KAMAE (1) From Chudan to Gedan -
Jodan



THERE IS MIGI KAMAE (RIGHT FOOT FRONT) AND
HIDARI KAMAE (LEFT FOOT FRONT)

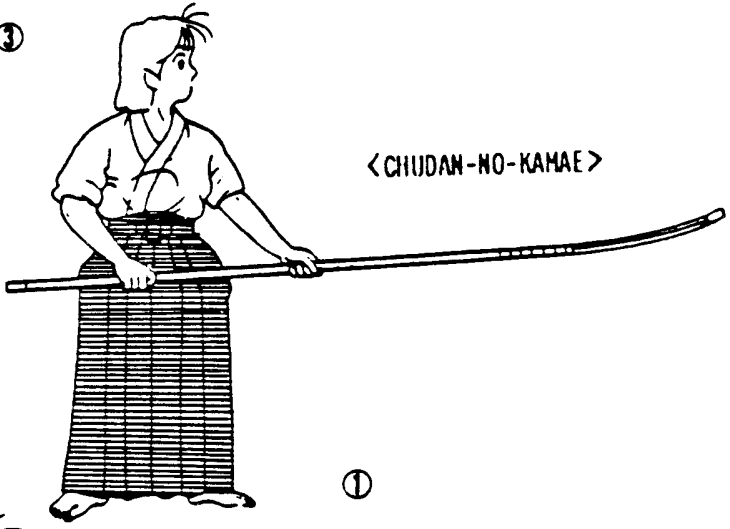






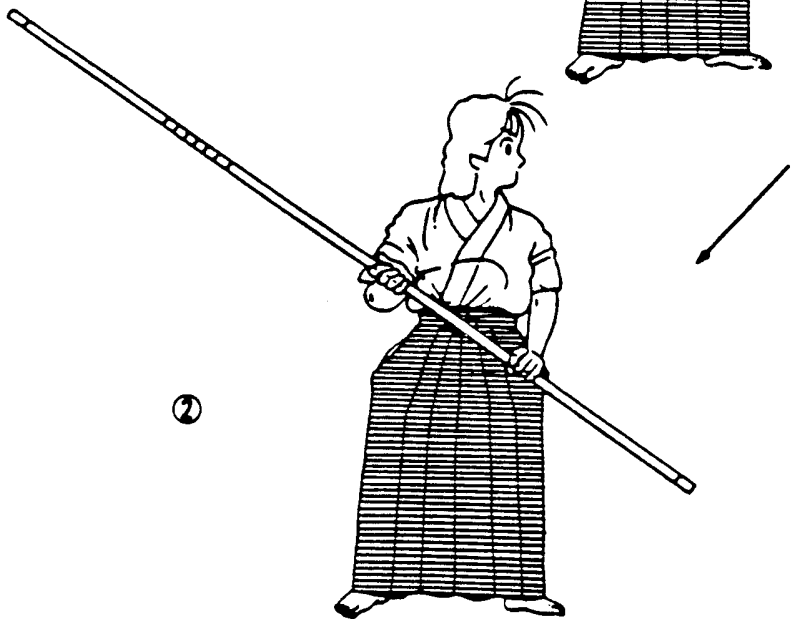
<WAKI-GAMAL>

①



<CHUDAN-NO-KAMAE>

①



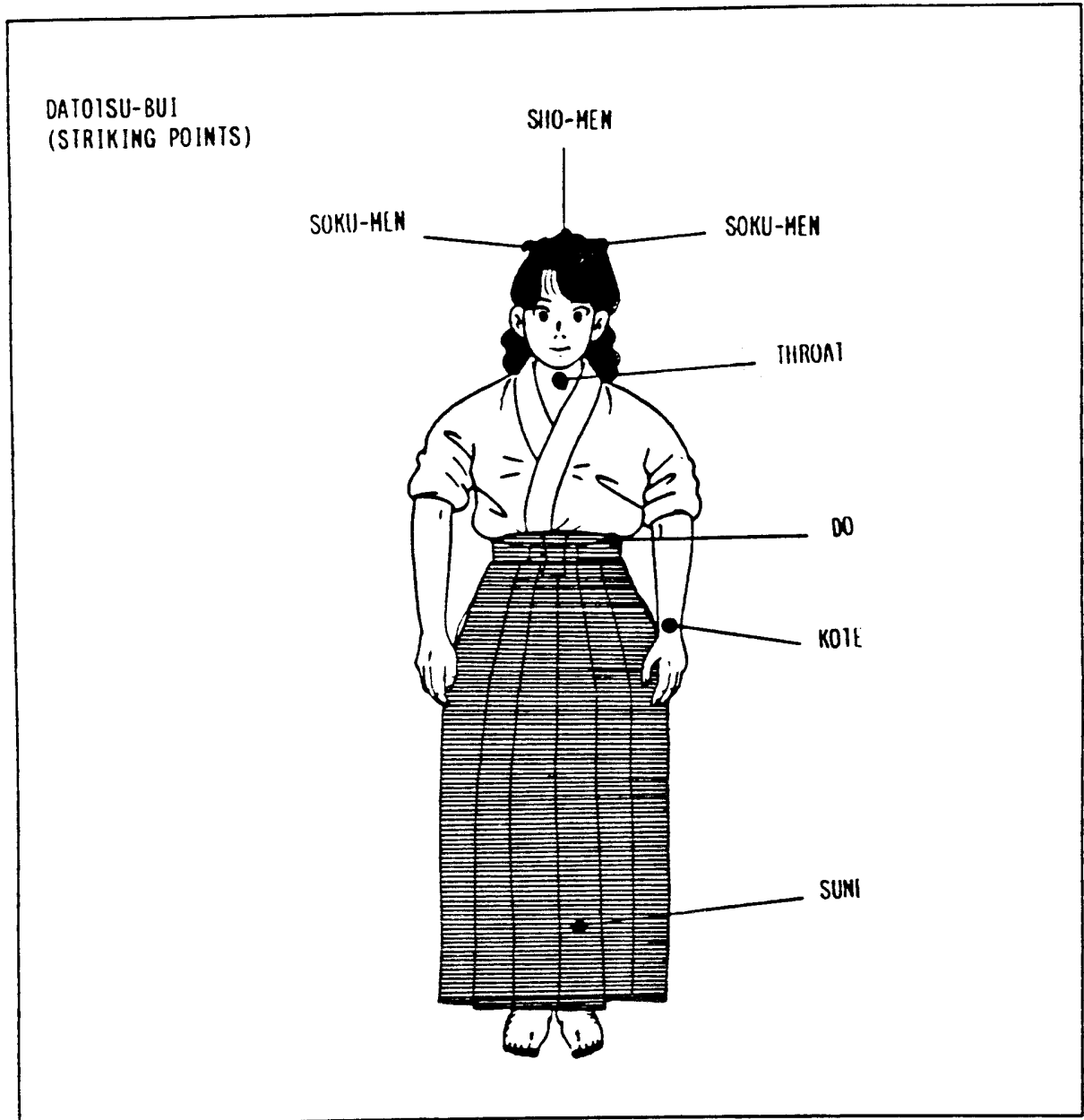
②

10 DATOTSU BUI (STRIKING POINTS)

Basic movements

Basic movements

DATOTSU IS THE ACCURATE STRIKE OR THRUST MADE TO SPECIFIED PLACES ON THE OPPONENT



DATOTSU-BUI

MIEN ——— Sho-men, Soku-men (30° to the left or right of the center of Sho-men)

KOTE ——— Left or right Kote

DO ——— Left or right Do

SUNE ——— Left and right Sune, inside left and inside right Sune.

TSUKI ——— Throat flap (Prohibited until 18yrs of age).

YUKO-DATOTSU (VALID SIRIKI)

YUKO-DATOTSU is defined as the accurate striking or thrusting made onto legitimate spots at the Maginata's DATOTSU-BU edge in high spirits and right posture while at the same time shouting out the name of the spot being aimed at.

DATOTSU-BUI

MEN ——— 15cm~20cm from the Kissaki (Monouchi)

KOTE ——— " " "

DO ——— " " "

SUNE ——— " " "

Or with the E (about 20cm from the Ishizuki)

TSUKI ——— With the Kissaki or the Ishizuki

11 TAI-SABAKI (BODY MOVEMENT)

Basic movements

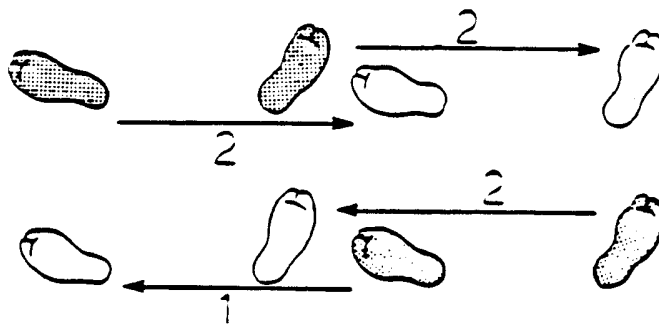
TAI-SABAKI IS THE FOOTWORK USED WHEN MOVING THE BODY AND WHEN STRIKING. ONE SHOULD TRY TO WALK WITH THE HIPS AS THE CENTER OF YOUR BODY. MOVE WITHOUT SWAYING YOUR UPPER BODY.

1/ OKURI-ASHI:

Okuri-ashi is the footwork used when striking, and for moving in all directions.

<MAIN POINTS>

Advance the foot corresponding to the direction in which you are intending to move. Then draw the remaining foot to the one that you have just advanced taking care that the space between the feet is not too narrow. This footwork can be utilized to go back, forward, left, and right.

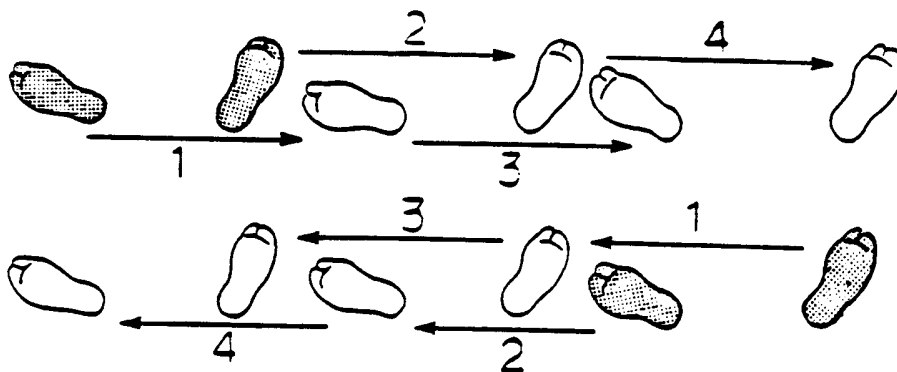


2/ AYUMI-ASHI:

Ayumi-ashi is used for going backward and forward.

<MAIN POINTS>

Make sure that you stay in the side on posture (Hanmi). When moving forward start with your right foot first and move 4 steps forward. When moving backward start with your left foot first and move 4 steps back.



3/ HIRAKI-ASHI:

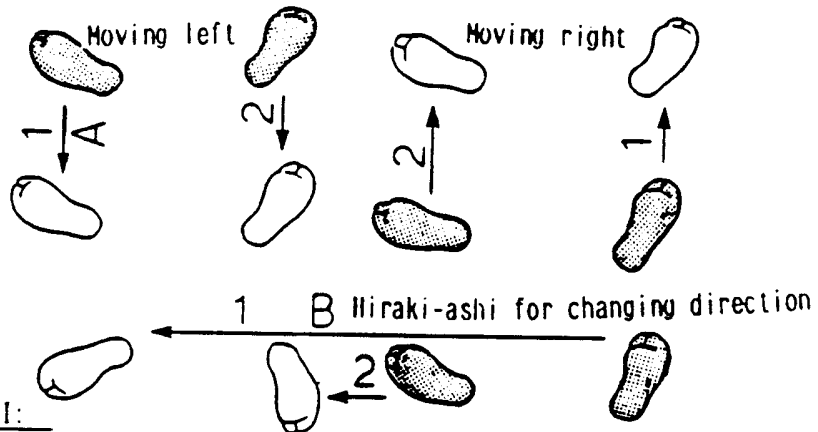
This footwork is used when avoiding a strike or responding.

<MAIN POINTS>

When moving to the left, move from your left foot and follow up with your right.

DIAGRAM A: When moving to the right, move from the right foot and then move your left.

DIAGRAM B: While turning your body, step around and reverse your body position. you can move forward, backward, left, and right.

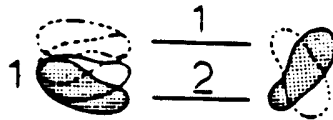


4/ FUMI-KAE-ASHI:

This foot work is used for changing the direction that the body is facing on the spot when striking or responding.

<MAIN POINTS>

Match the back left (right) foot with the front right (left) foot and then immediately slide the front left(right foot) back.

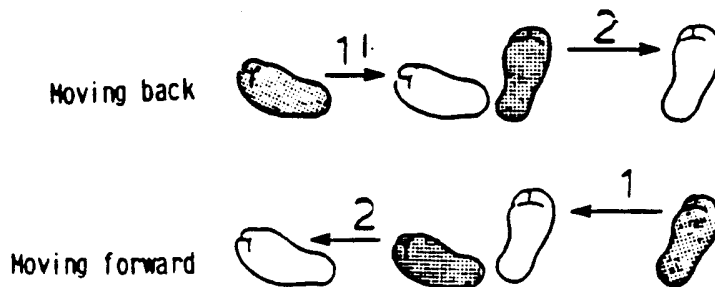


5/ TSUGI-ASHI:

This footwork is used when striking from a distance or when you want to take Ma-ai quickly.

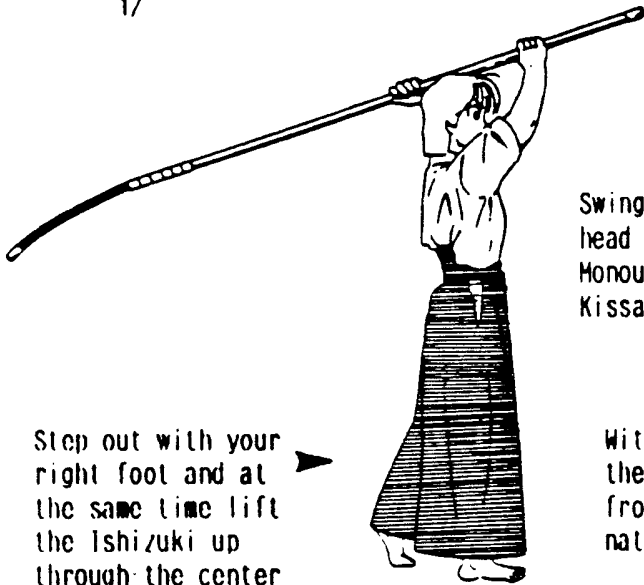
<MAIN POINTS>

When moving forward, move your back foot forward first and then step out immediately with your front foot. When moving backward, move your front foot back to your rear foot, then quickly step back with your rear foot.



THE MOST BASIC WAY FOR STRIKING MEN, KOTE, SUNE

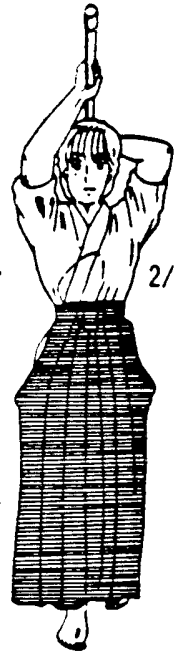
1/



Step out with your right foot and at the same time lift the Ishizuki up through the center of your body and above your head. The back hand should be at the back of the head.

<SIDE VIEW>

Swing the Naginata above your head and strike Men with the Monouchi (15cm-20cm from the Kissaki).



2/

Without letting go with the little finger of the front hand lift the Naginata above your head.

<FRONT VIEW>

BAD EXAMPLE

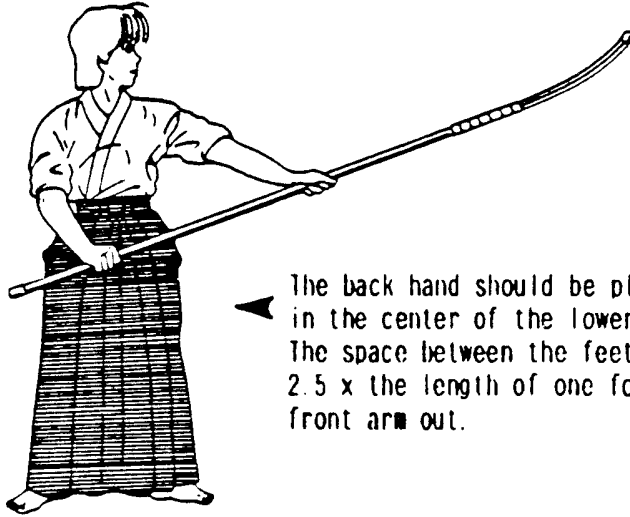
The swing up is not taking center.





Strike Men with you left foot out front.

3/

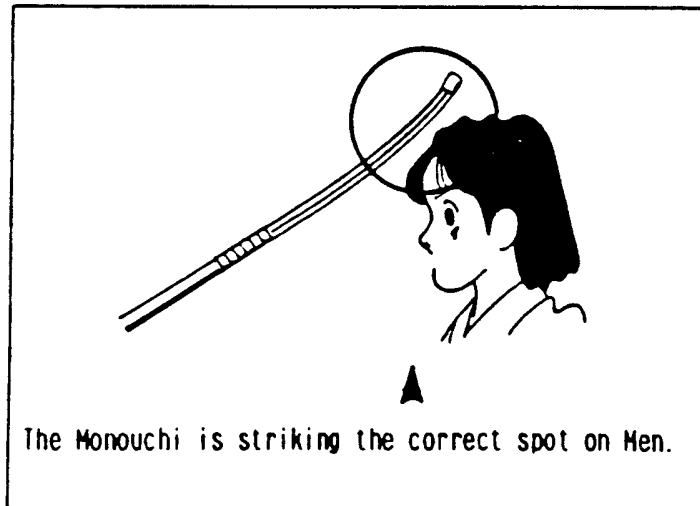


▲ The back hand should be placed in the center of the lower abdomen. The space between the feet should be 2.5 x the length of one foot. Stretch front arm out.

<SIDE VIEW>

Make sure that the body is squared on correctly. ▶

4/



13 STRIKING TECHNIQUES (2) Furiage-sune-uchi

POSTURE FOR FURIAGE-SUNE (FRONT VIEW)



1/

Take 1 step forward and swing the Maginata over your head.



2/

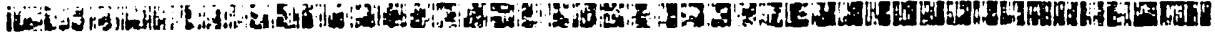
Slide your body around and bring the Maginata down on an angle.



3/

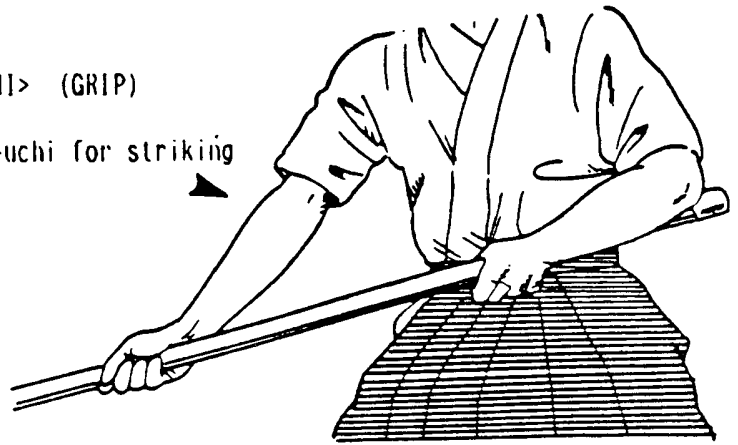
Strike Sune.





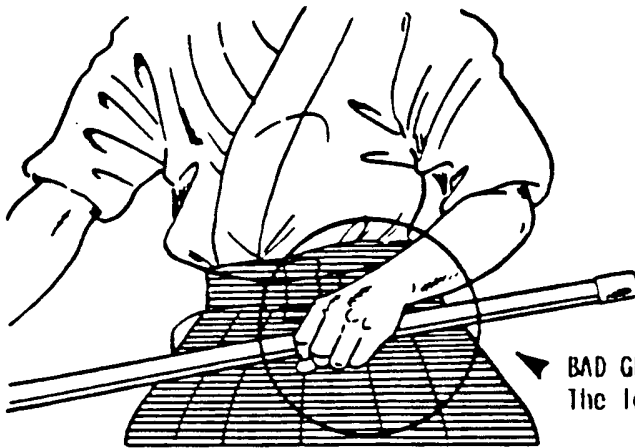
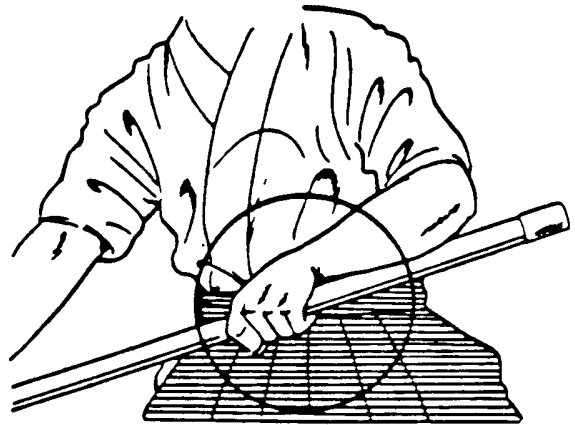
<CORRECT TE-NO-UCHI> (GRIP)

The correct te-no-uchi for striking
Same.



BAD EXAMPLE

BAD GRIP
The left hand is twisted
in too much.

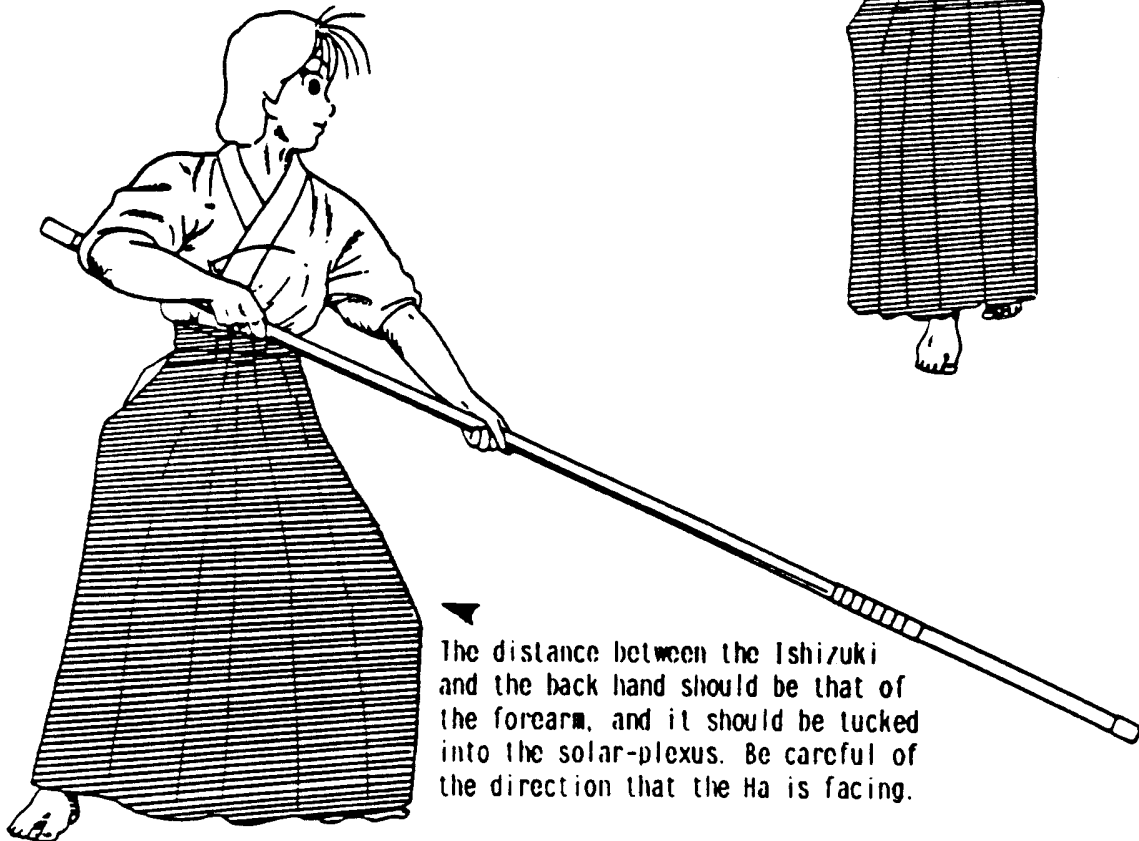
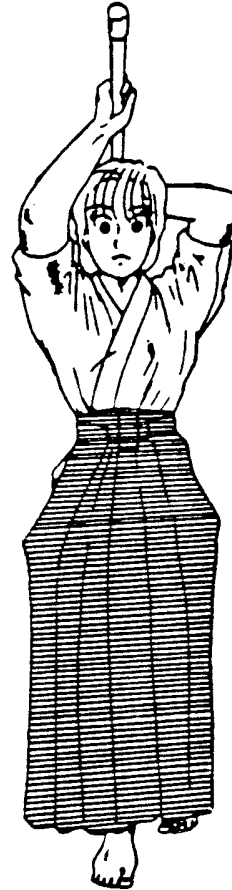


BAD GRIP
The left hand is down too far.

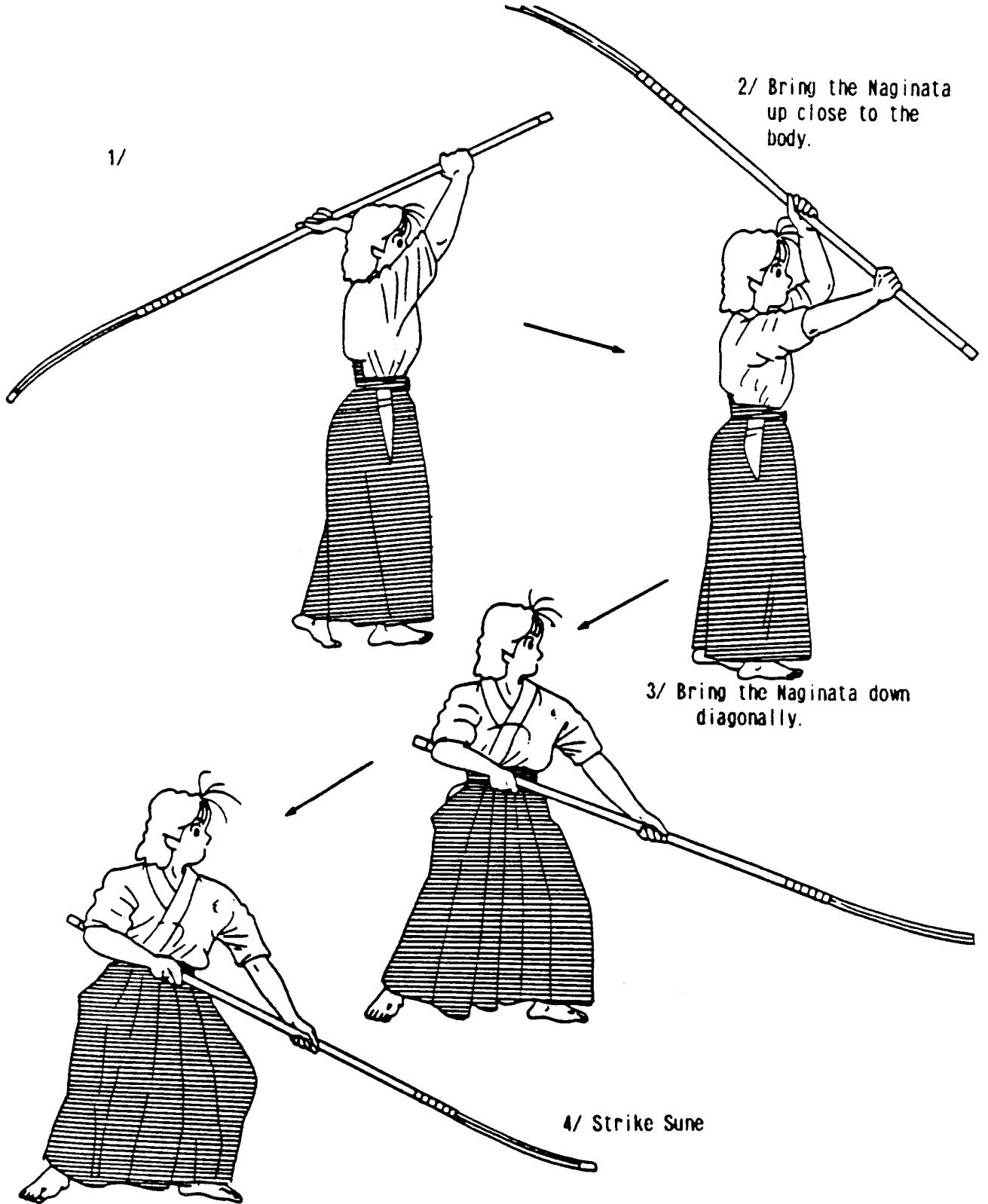
POSTURE FOR FURIJAGE-SUNE (SIDE VIEW)

1/ Step out with your right foot and at the same time lift the Naginata above your head taking care not to let go the little finger of your front hand. (The same as Men-uchi).

2/ Then step out with your left foot (keeping the distance between the feet 2.5 x the length of your foot). the front knee should be slightly bent forward. The Monouchi should be the same height as Sune. The body should be side on and leaning slightly forward.



The distance between the Ishizuki and the back hand should be that of the forearm, and it should be tucked into the solar-plexus. Be careful of the direction that the Ha is facing.

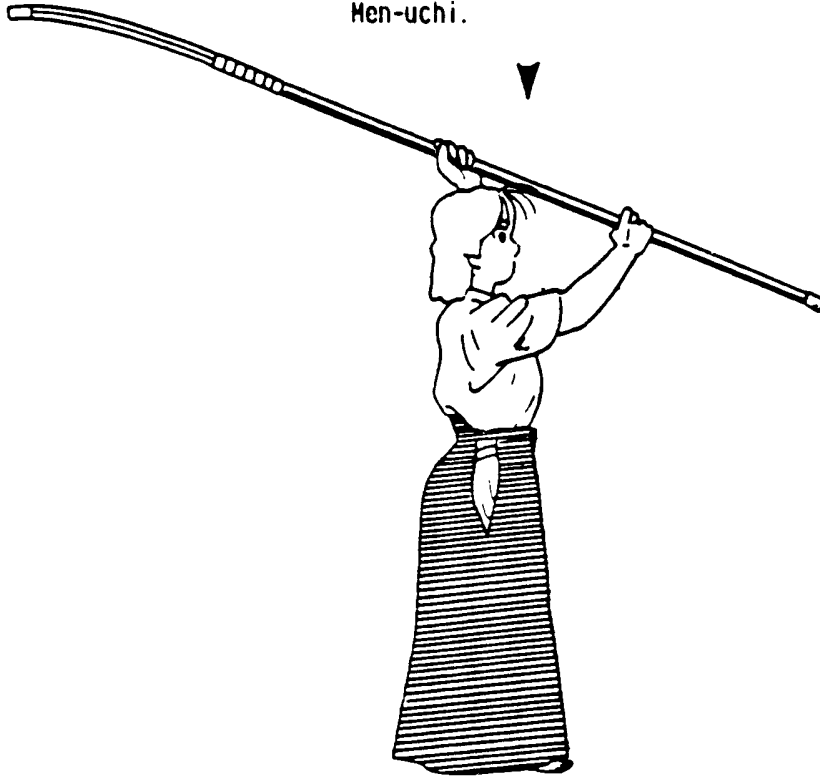


15 STRIKING TECHNIQUES (4) Furiage-kote-uchi



MAKE A SMALL SWING UP AND STRIKE KOTE

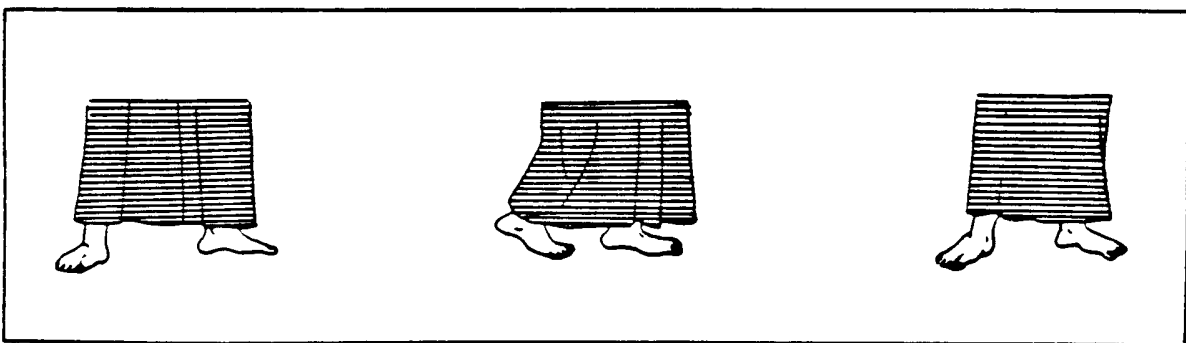
1/ The swing up is smaller than that of Hen-uchi.



2/ The correct strike from the front.



<FOOTWORK>



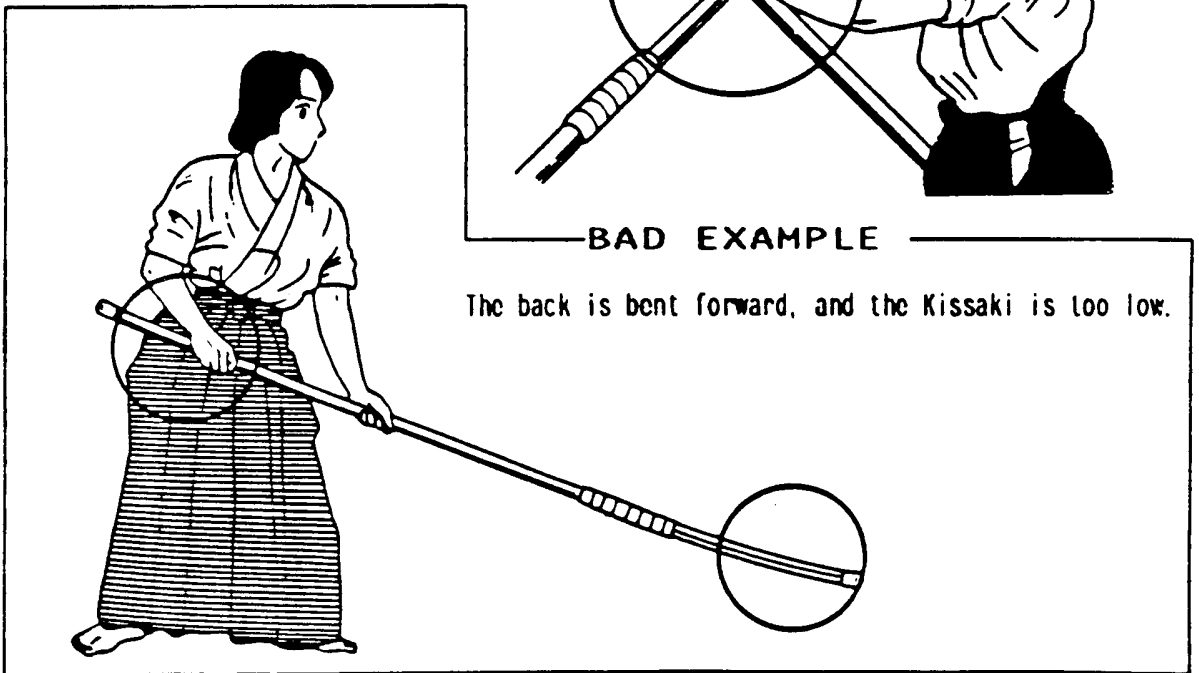
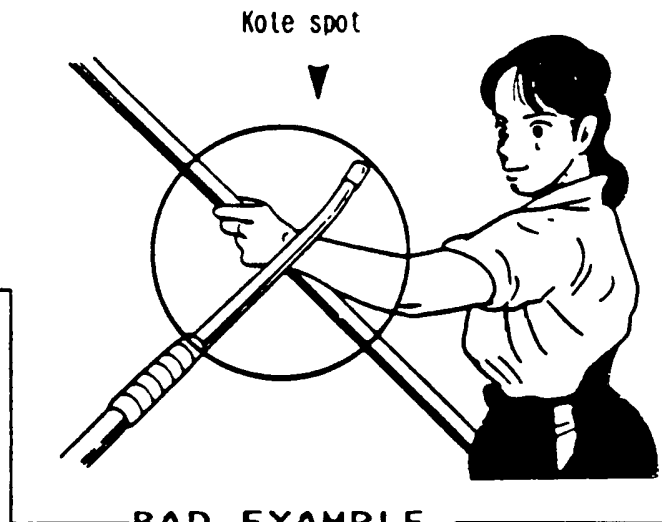
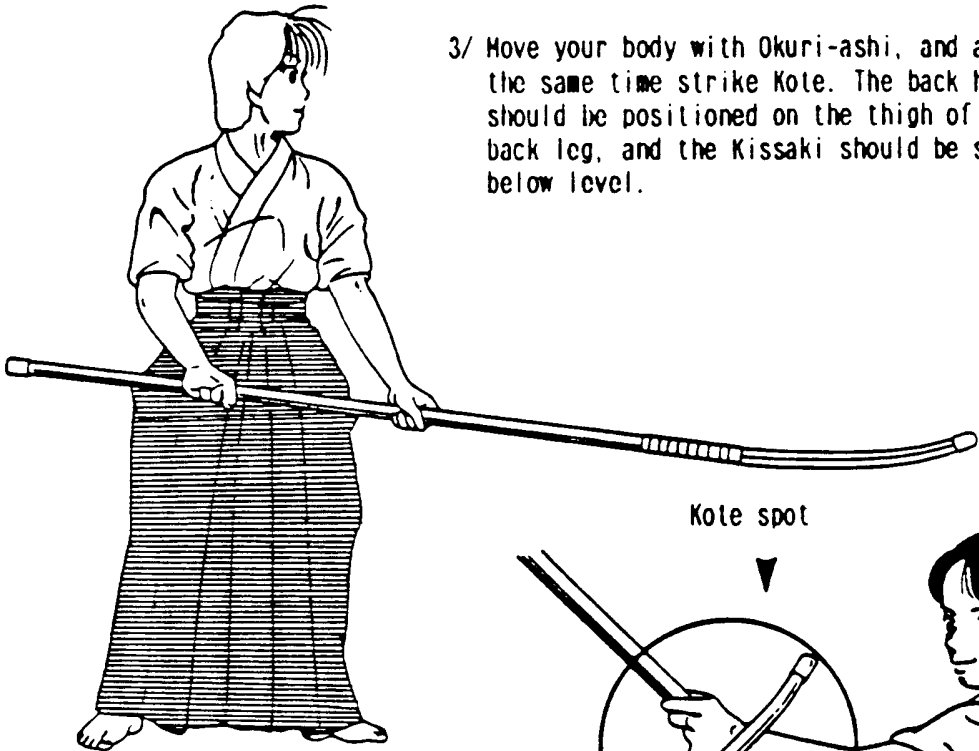
1/ Feet in Chudan

2/ When swinging the Naginata up

3/ When striking Kote



3/ Move your body with Okuri-ashi, and at the same time strike Kote. The back hand should be positioned on the thigh of the back leg, and the Kissaki should be slightly below level.

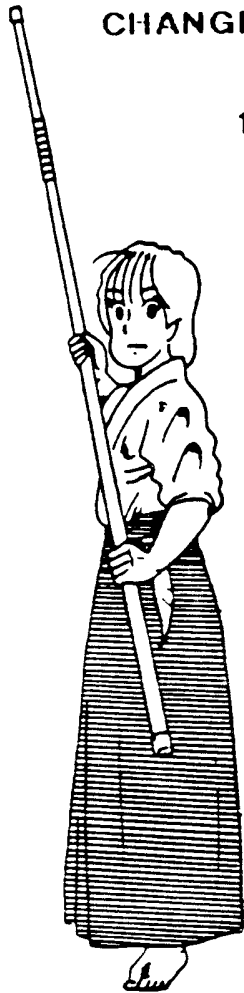


16 STRIKING TECHNIQUES (5) Mochikae-soku-men-uchi

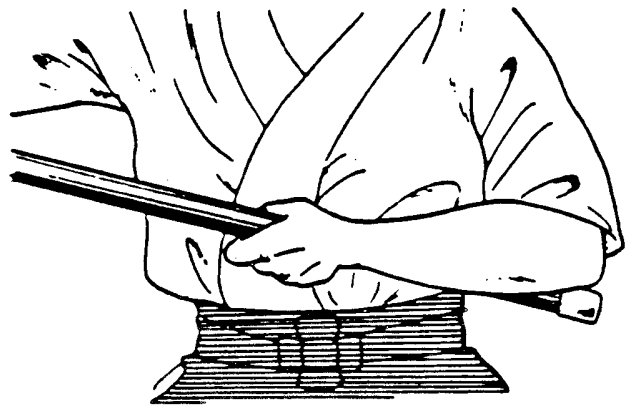


CHANGE INTO HASSO AND STRIKE SOKU-MEN

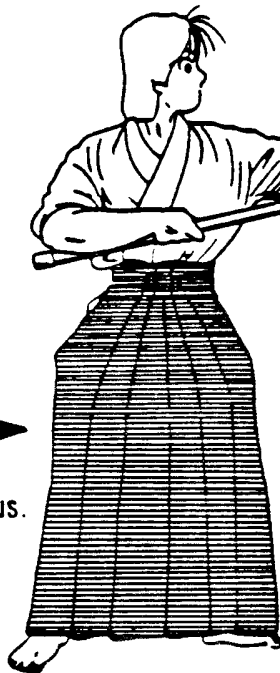
1/ The Naginata should be on an angle. You should cut straight through on that angle taking care about which way the Ila is facing



2/ The correct Te-no-uchi (grip) for Soku-men-uchi.



3/ The front arm is stretched out. The back hand is tucked into the solar plexus.

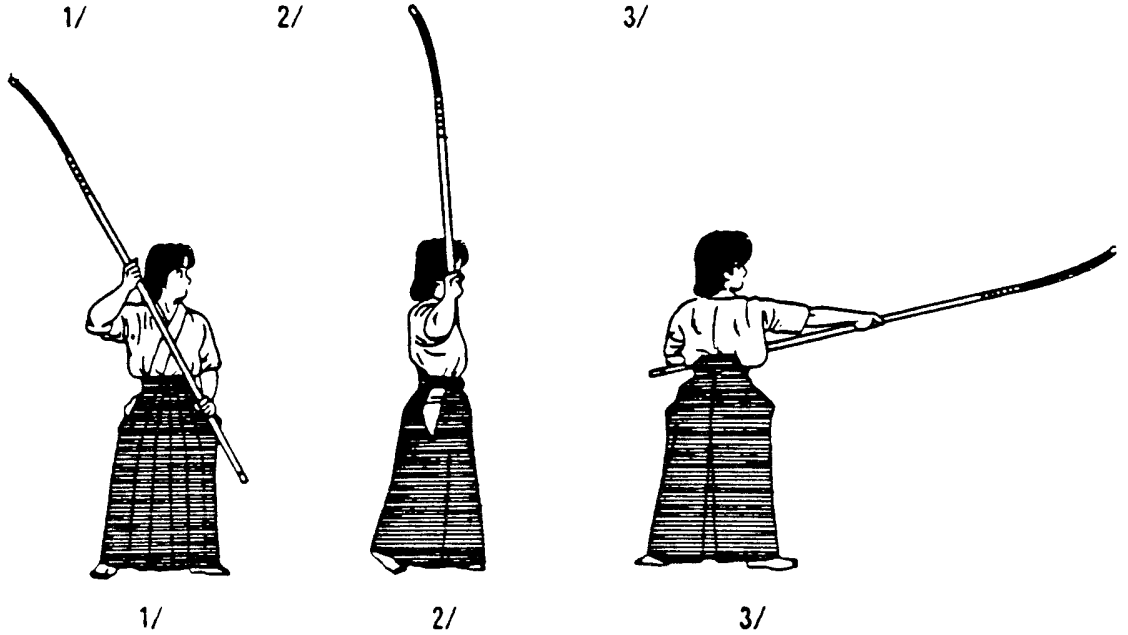


4/ View from the front.

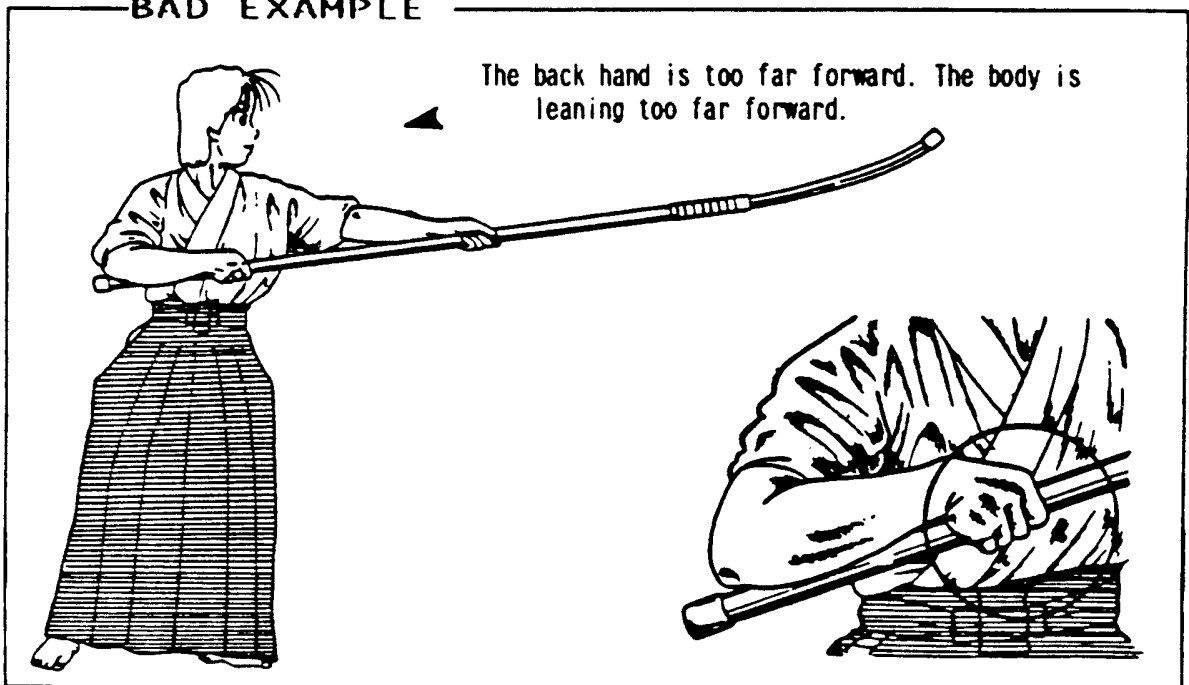


SOUK-HI.N-UCHI FROM THE SIDE

Hasso → Turn body around → Stretch out and strike Soku-men.
1/ 2/ 3/



BAD EXAMPLE

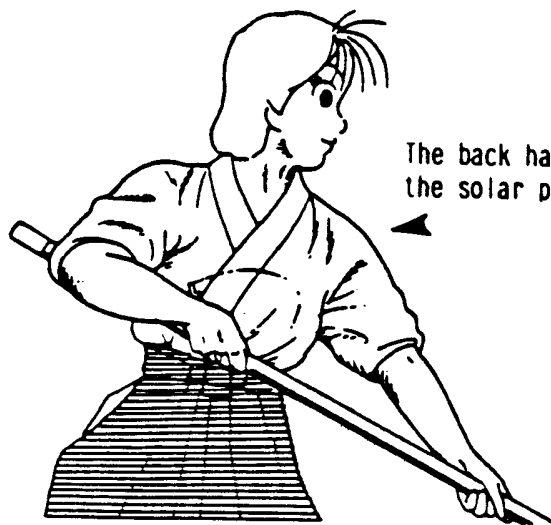
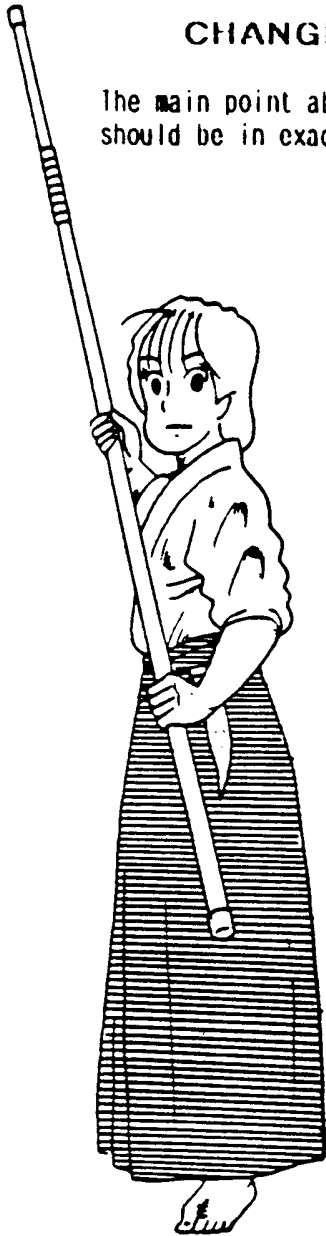


17 STRIKING TECHNIQUES (6) Mochikae-sune-uchi

THE MAIN POINT ABOUT STRIKING SUNE FROM HASSO IS THAT WHEN YOU STRIKE SUNE YOU SHOULD BE IN EXACTLY THE SAME POSTURE AS THAT OF FURIAGE-SUNE OR FURIKAESHI-SUNE.

CHANGE INTO HASSO AND STRIKE SUNE

The main point about striking Sune from Hasso is that when you strike Sune you should be in exactly the same posture as that of furiage-sune or furikaeshi-sune.

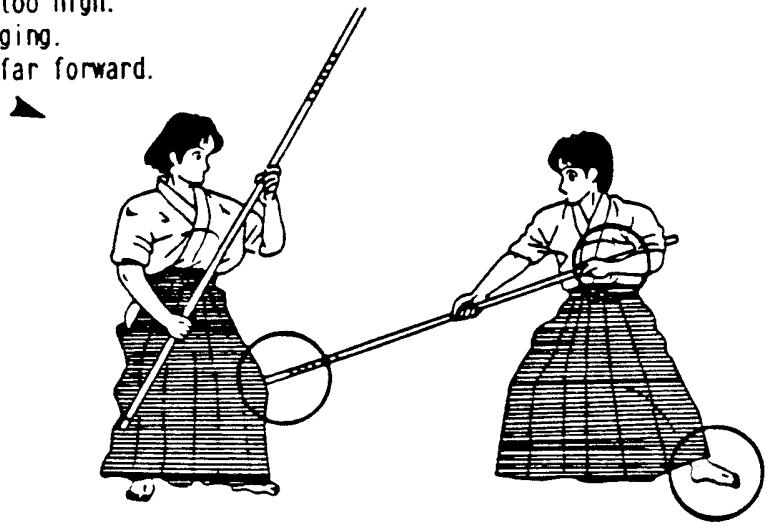


The back hand is tucked into the solar plexus.



BAD EXAMPLE

1/
The Kissaki is the same height as the knee which is too high.
The back foot is dragging.
the back hand is too far forward.



2/
The distance between the feet is too narrow, and the rear foot is pointing the wrong way.
The back hand is too far down and is out too far.



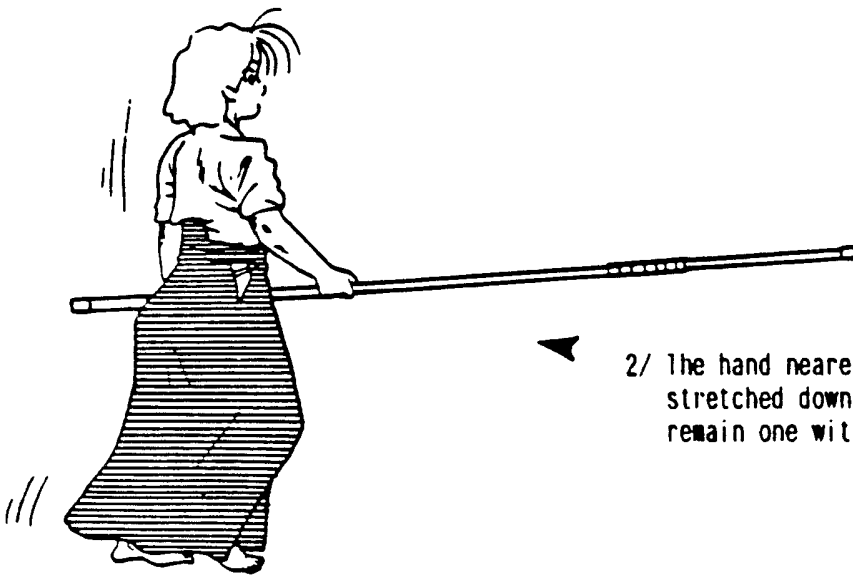
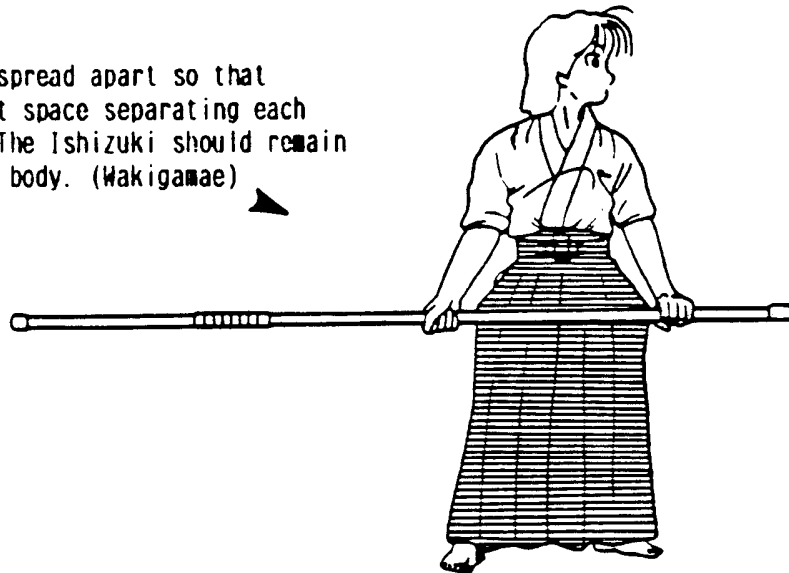
The correct striking area for Sune is the space between the knee and ankle.

18 DO-UCHI



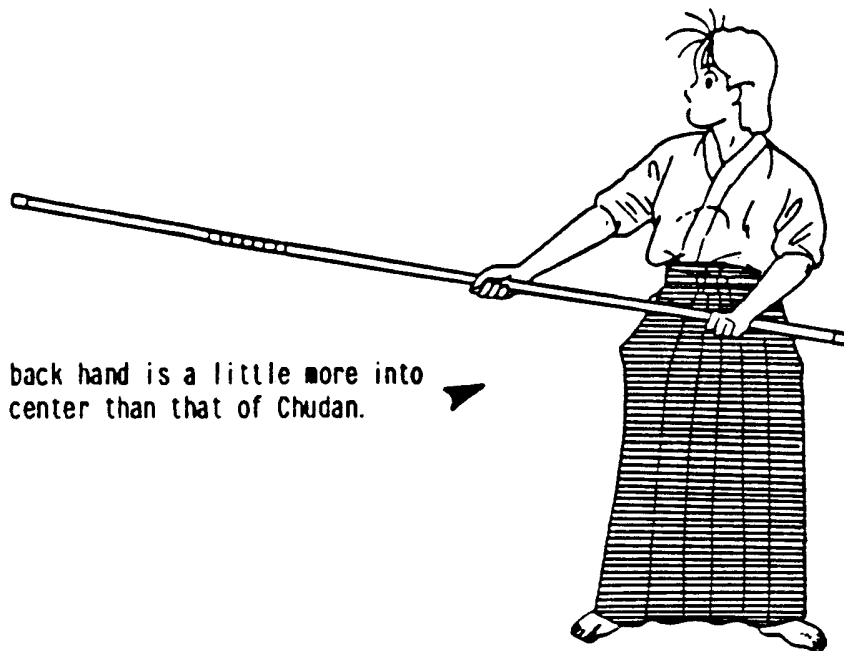
GO INTO WAKIGAMAE AND THEN STRIKE WITH SPIRIT, NAGINATA, AND BODY AS ONE (KI KEN TAI ITCHI)

1/ The hands should be spread apart so that there is about 1 fist space separating each hand from the body. The Ishizuki should remain in the center of the body. (Wakigamae)



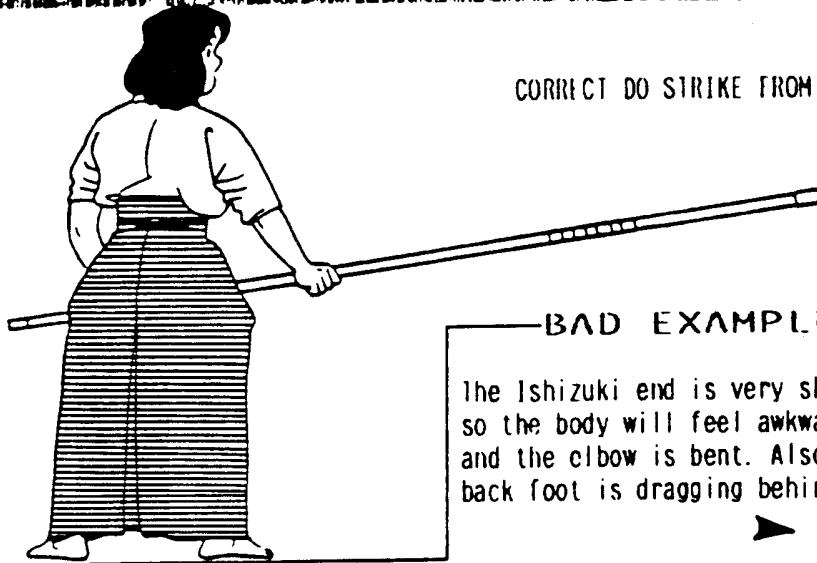
2/ The hand nearest to the Ishizuki should be stretched down, and when you strike it must remain one with the body

3/ The back hand is a little more into the center than that of Chudan.



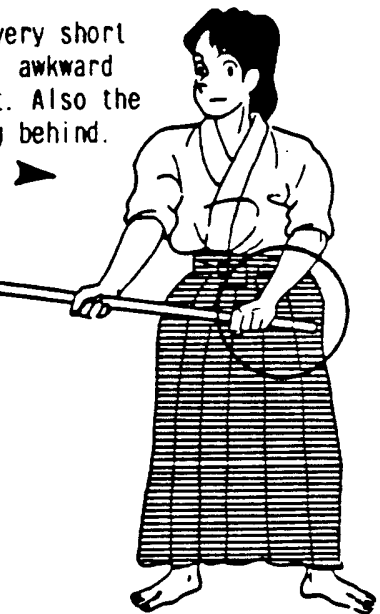


CORRECT DO STRIKE FROM THE BACK

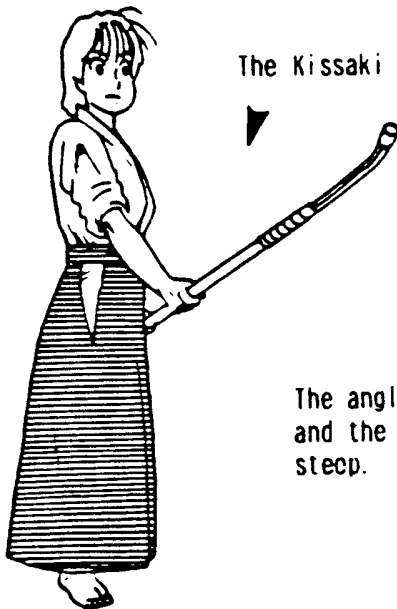


BAD EXAMPLE

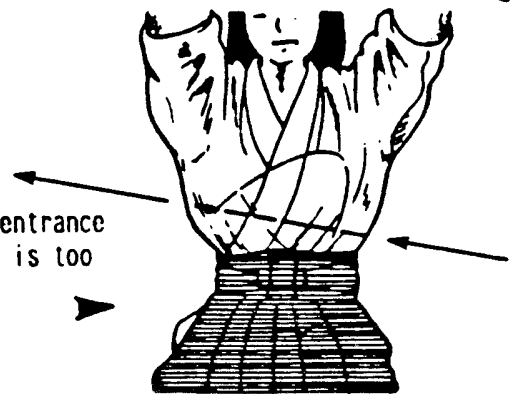
The Ishizuki end is very short so the body will feel awkward and the elbow is bent. Also the back foot is dragging behind.



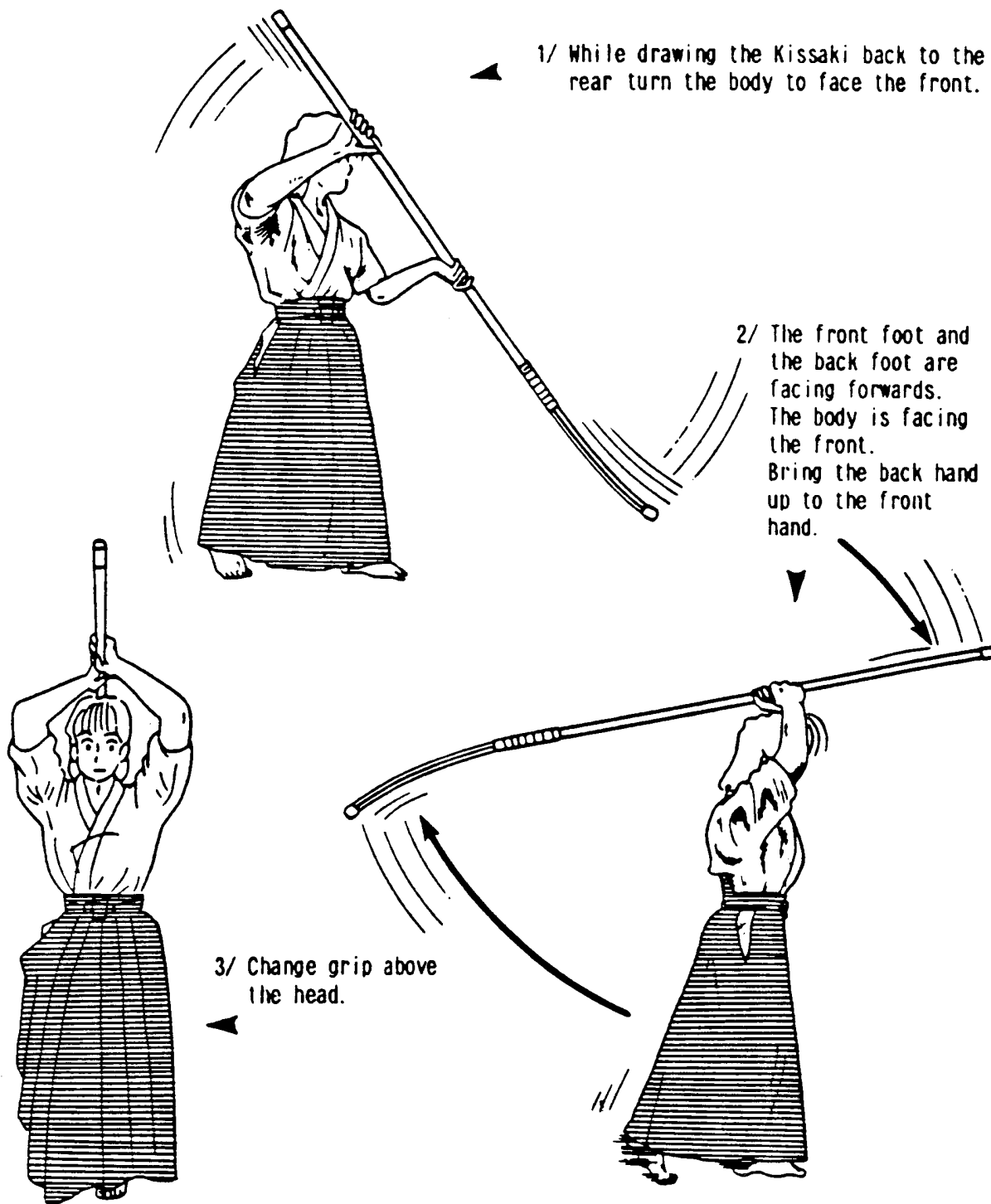
The Kissaki is too high.

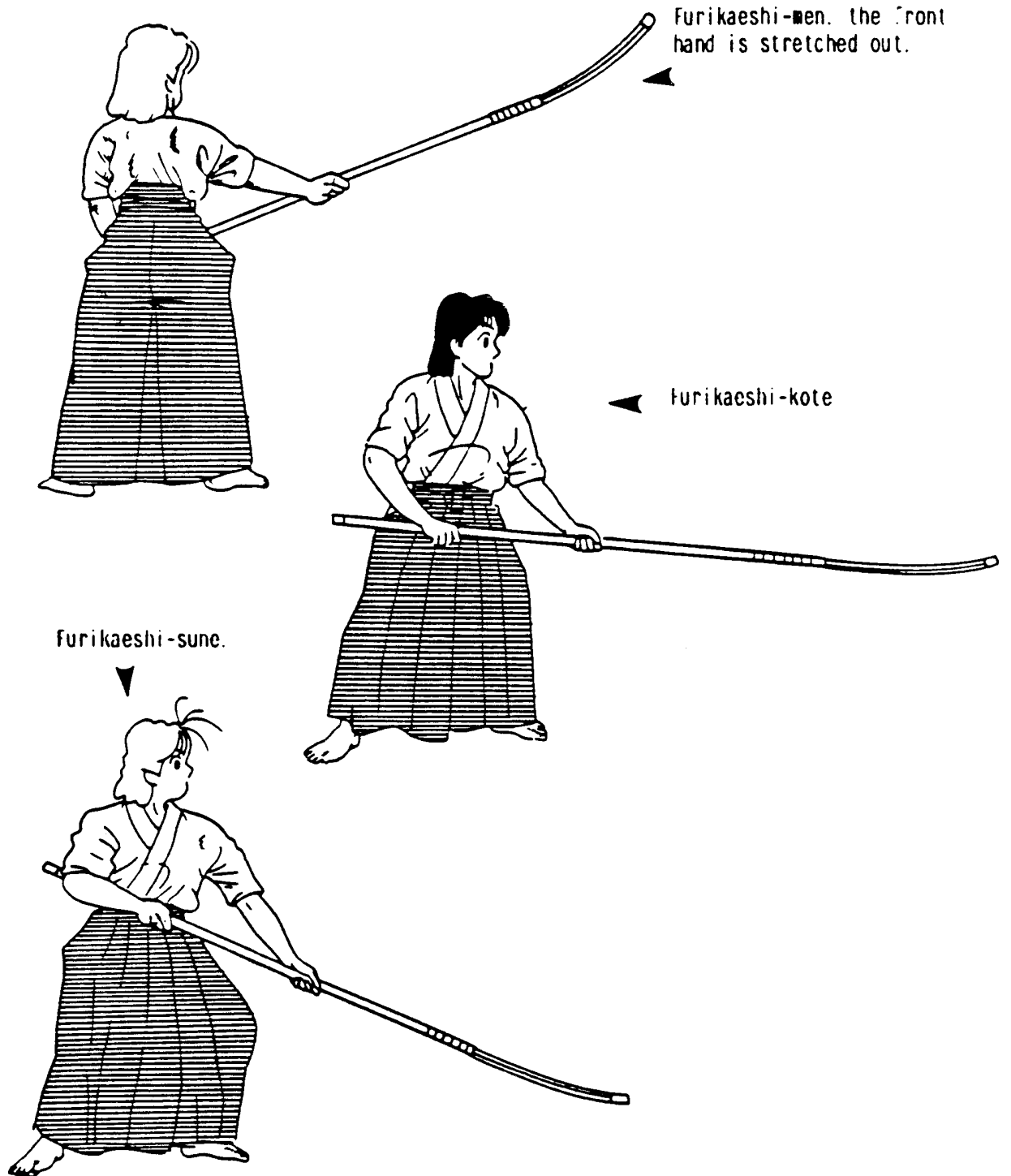


The angle between the entrance and the exit of the Do is too steep.



KEEP THE BLADE FACING DOWN, CHANGE THE GRIP ABOVE YOUR HEAD, BRING THE NAGINATA DOWN AND STRIKE MEN. A VERY TYPICAL NAGINATA WAZA







THRUSTING THE SIDE WITH THE ISHIZUKI

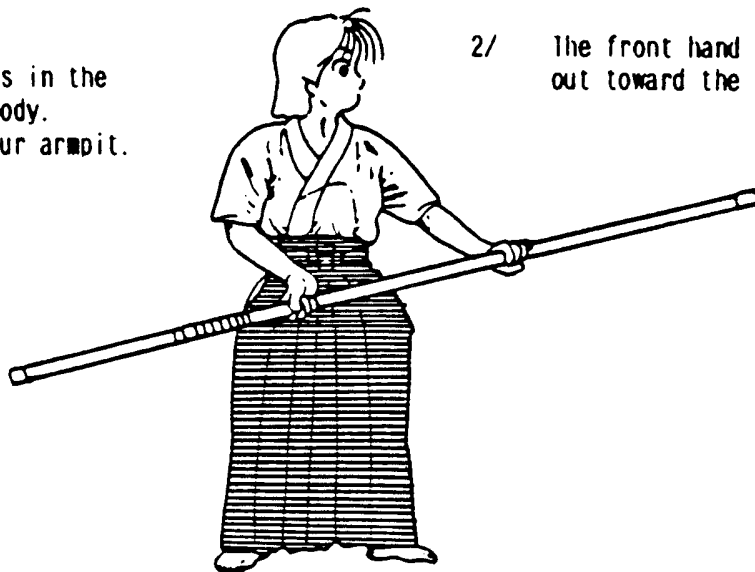
Striking the side of the abdomen with the Ishizuki

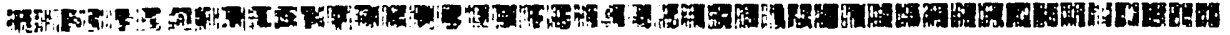
1/ The hand is below the hip bone. The Ishizuki is in the center of the side of the body. Gently let the lower hand touch the body, and then thrust forward.



The back hand is in the center of the body. Lightly shut your armpit.

2/ The front hand is stretched out toward the opponent.

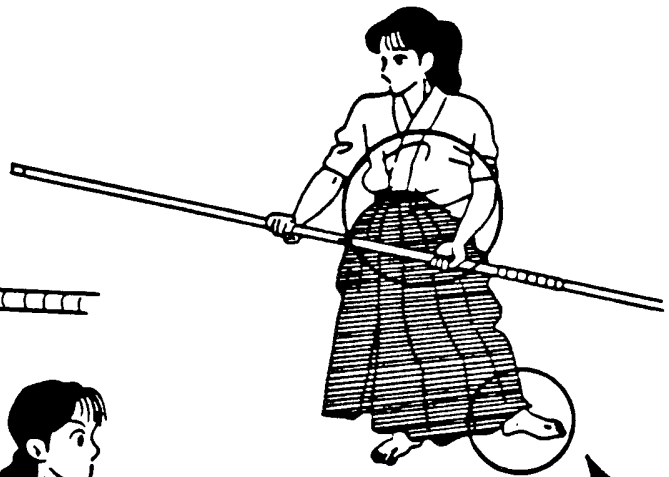
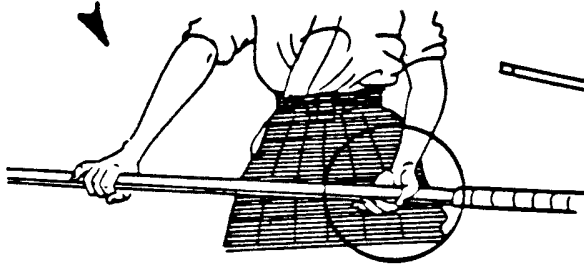




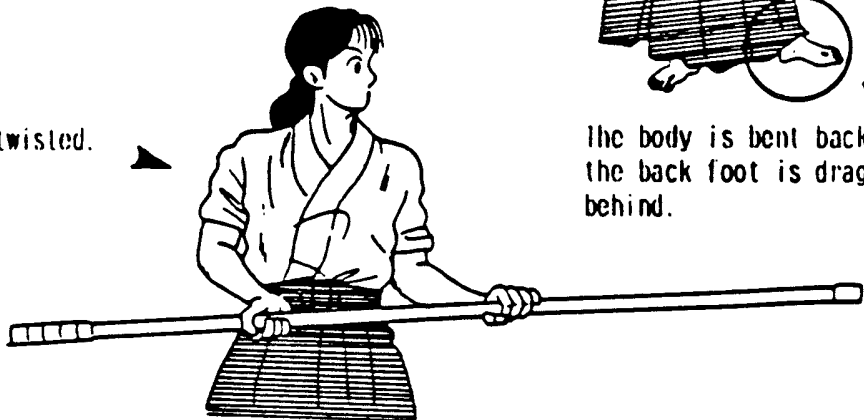
THE STRIKING POINT FOR
ISHIZUKI-ISUKI.

BAD EXAMPLE

The fingers of the back hand are spread out.

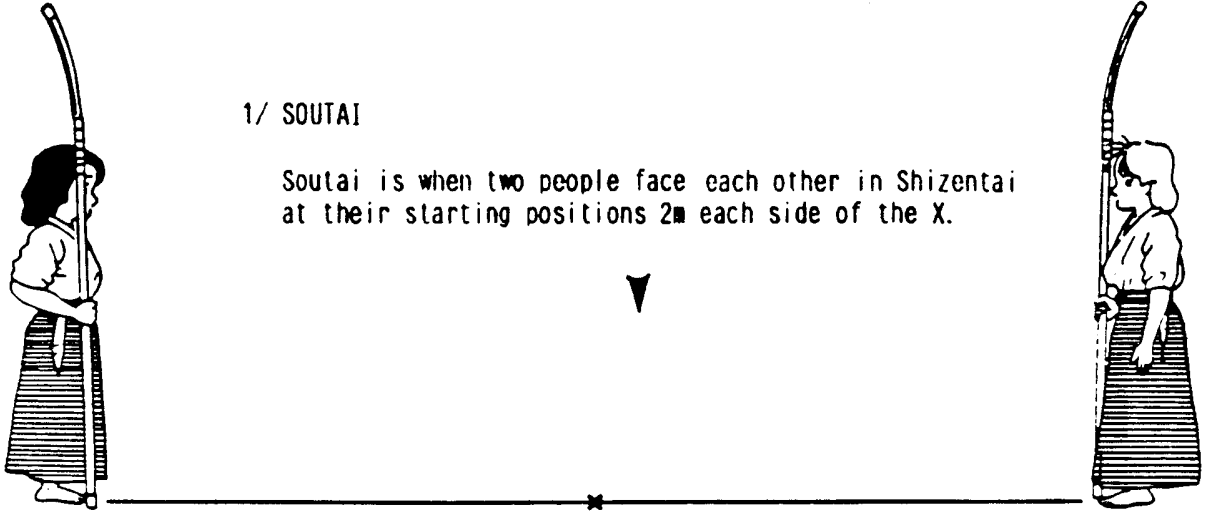


Both arms are twisted.



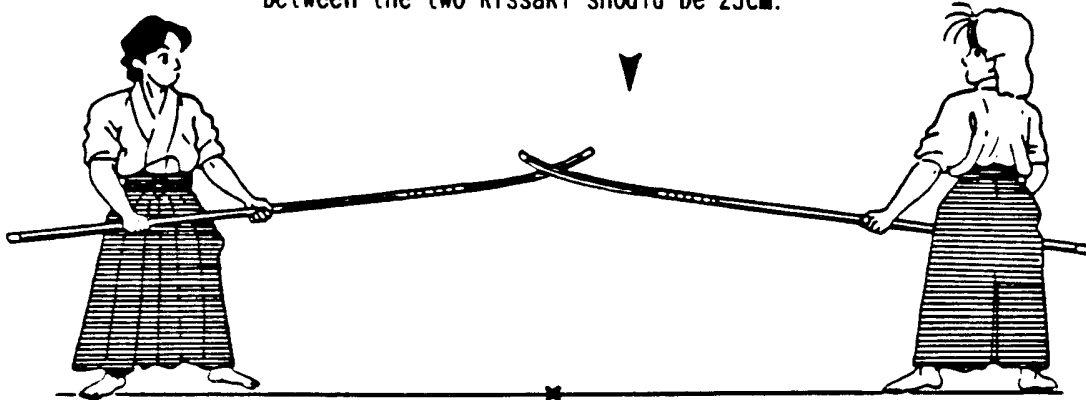
The body is bent back and the back foot is dragging behind.

21 SOUTAI · MA-AI

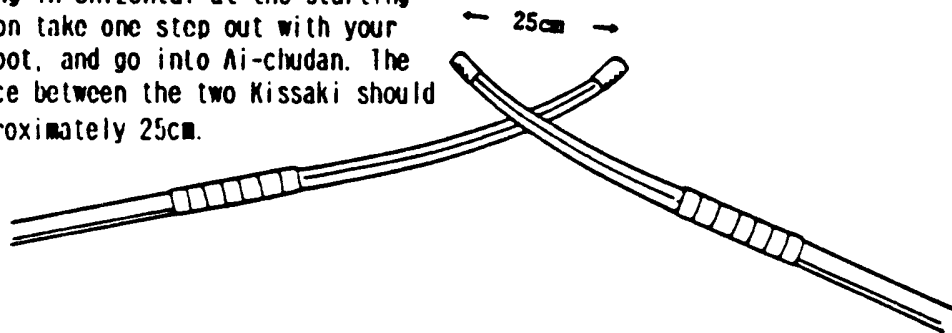


2/ MA-AI (INTERVAL)

Ma-ai is the distance between you and your opponent. When doing basic movements, the correct Ma-ai must be used. The correct Ma-ai is → When both practitioners go into Chudan (Ai-chudan) the two Monouchi should cross. The distance between the two Kissaki should be 25cm.

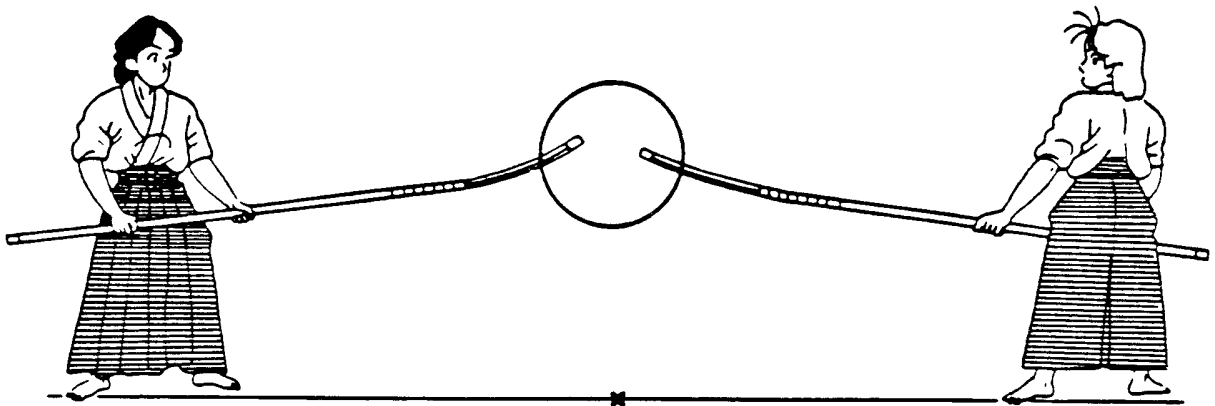


3/ Standing in Shizentai at the starting position take one step out with your left foot, and go into Ai-chudan. The distance between the two Kissaki should be approximately 25cm.



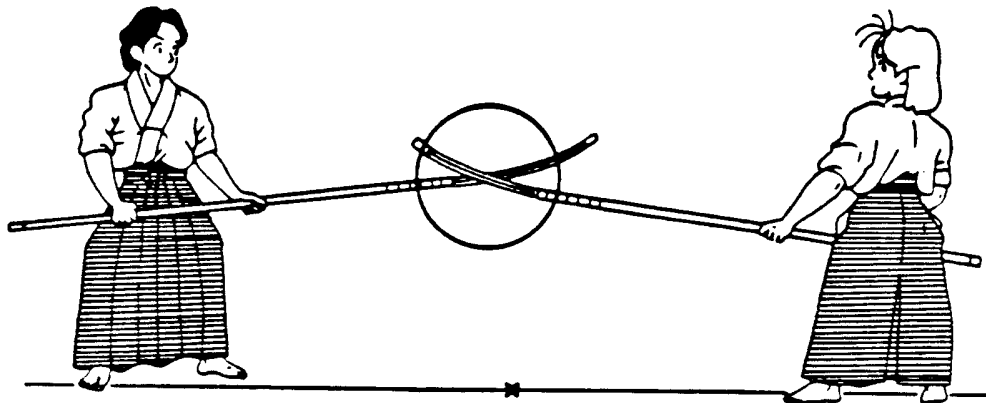
TOOI-MA-AI (DISTANT INTERVAL)

When the two Kissaki are apart.



CHIKAI-MA-AI (CLOSE INTERVAL)

When the two Kissaki are crossed over and are far apart (more than 25cm apart).



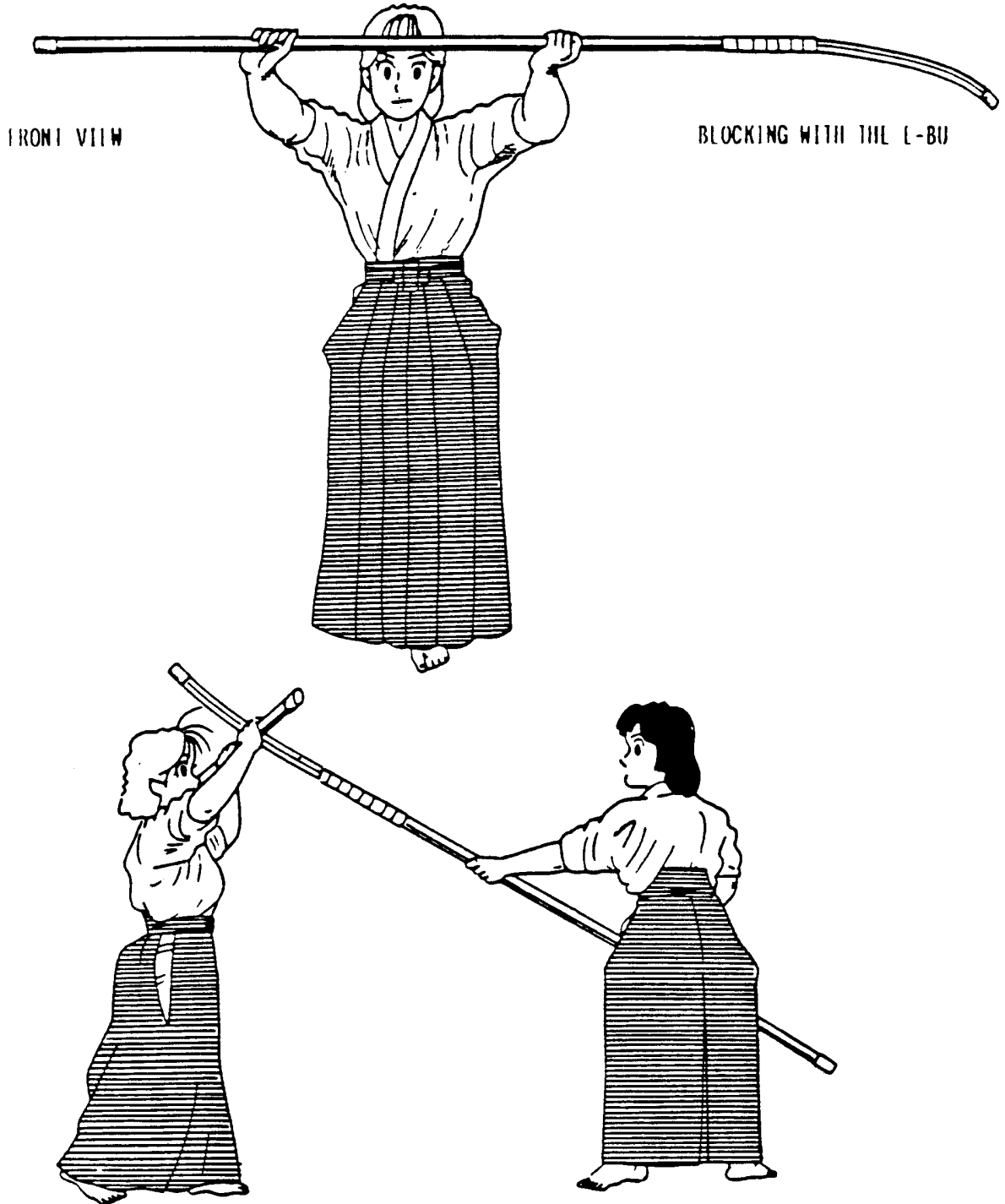
OBSERVATION AND BREATHING

Look into your opponent's eyes. Also watch the entire body and movements of your opponent.

Your breathing should be quiet and come from your abdomen.

22 DEFENDING (1) Against Men-uchi with the E-bu

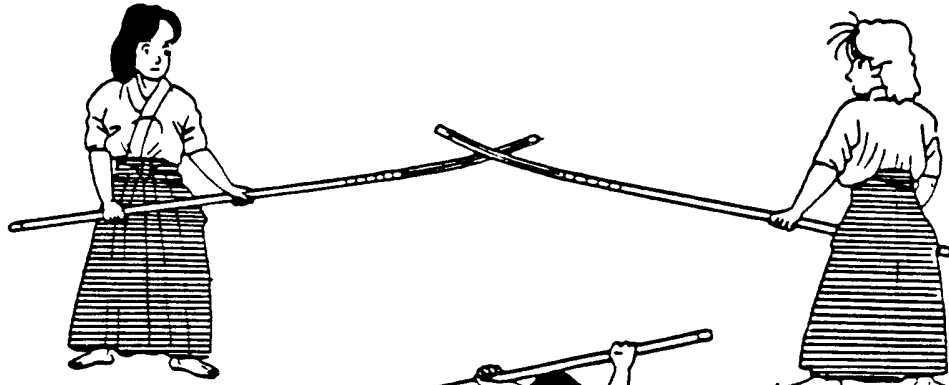
BLOCK WITH THE MIDDLE PART OF THE E-BU



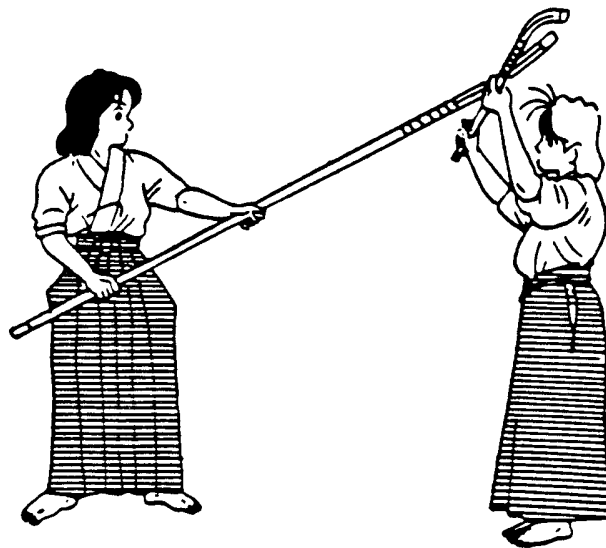


<SOUIA1>

1/ From Ai-chudan block Men-uchi
with the center of the I-bu.



2/ Take one step out and do
furiage-men-uchi.

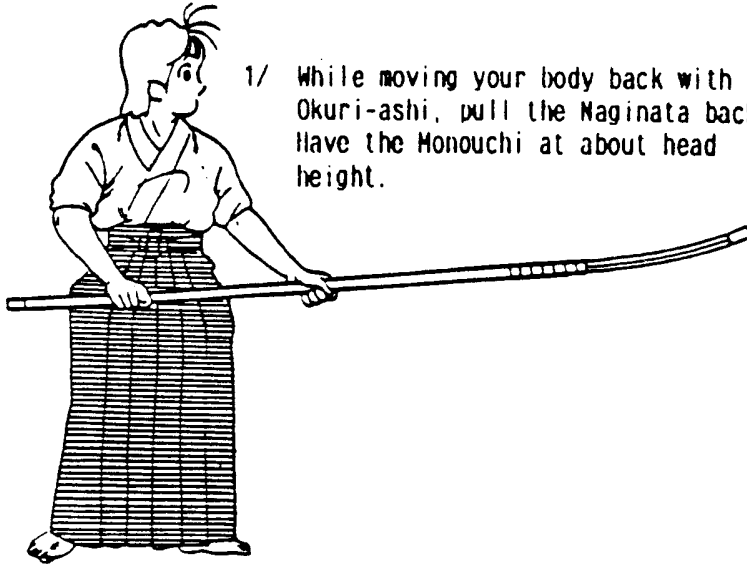


3/ Bring your front foot in,
face the front, and block
with the center of the
E-bu at forehead height.

23 DEFENDING (2) Against Men-uchi with Ha-bu



DEFENDING AGAINST MEN-UCHI WITH THE HA-BU



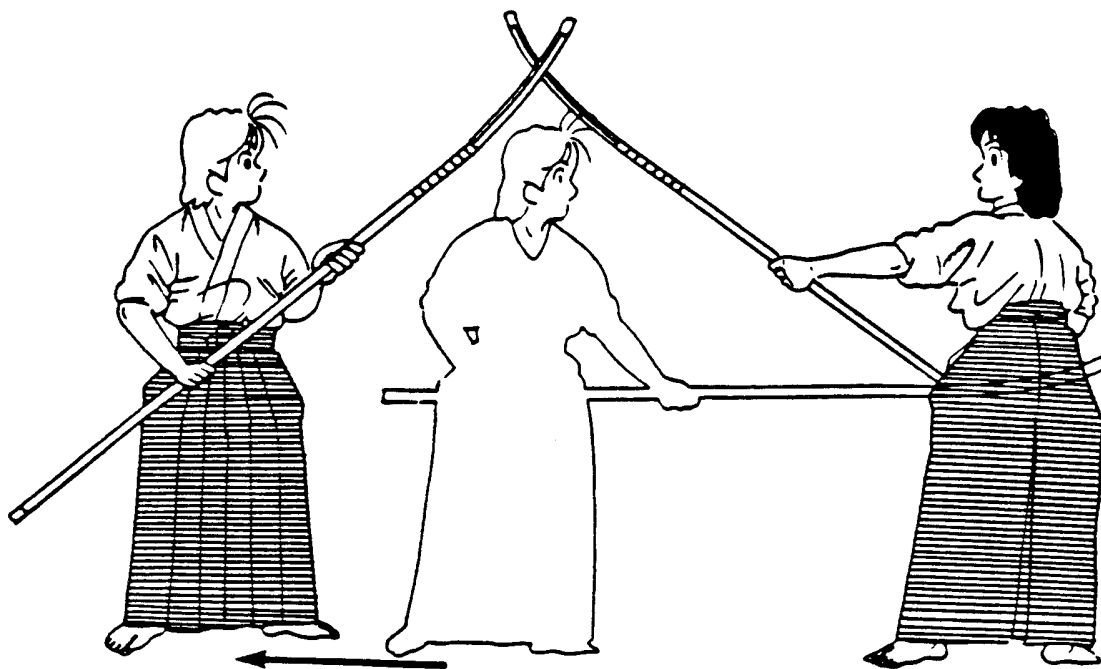
1/ While moving your body back with Okuri-ashi, pull the Naginata back. Have the Monouchi at about head height.

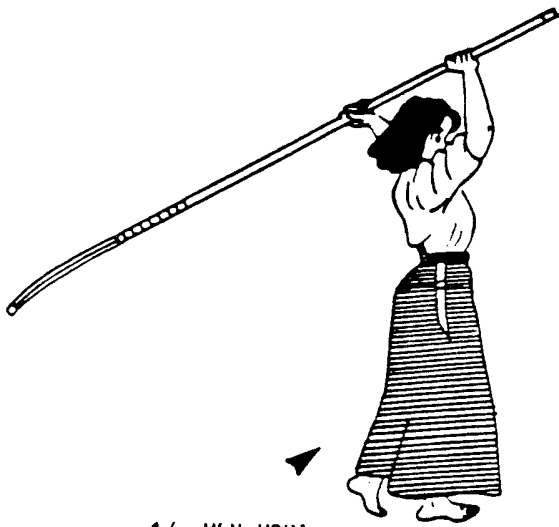
2/ protect Men with the Ha-bu. ➤

Don't lift your front hand higher than your chest. Lightly close your armpits. ➤

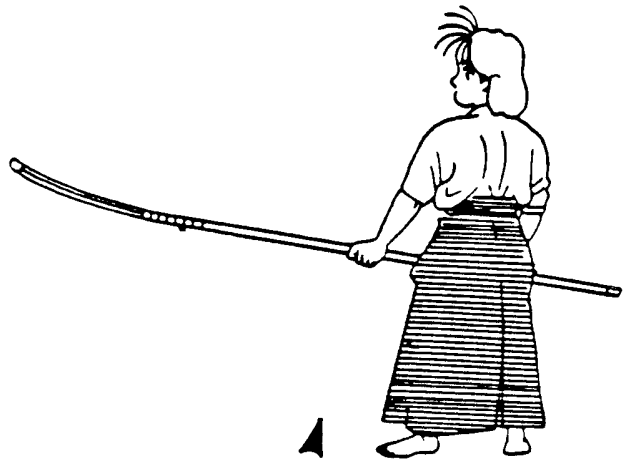


3/ Move your body back with Okuri-ashi and pull the Naginata back. Block with the Shinogi of the Monouchi. (See page 34).





1/ MEN-UCHI
(The right foot is forward and
is about to strike)



DEFENDING
(Watching the opponent's
movements)



3/ Move the body 1 step back, pull the
Magenata back, and block with the
Monouchi,



3/ Block the strike to
Shomen slightly to the
side, not in the center.



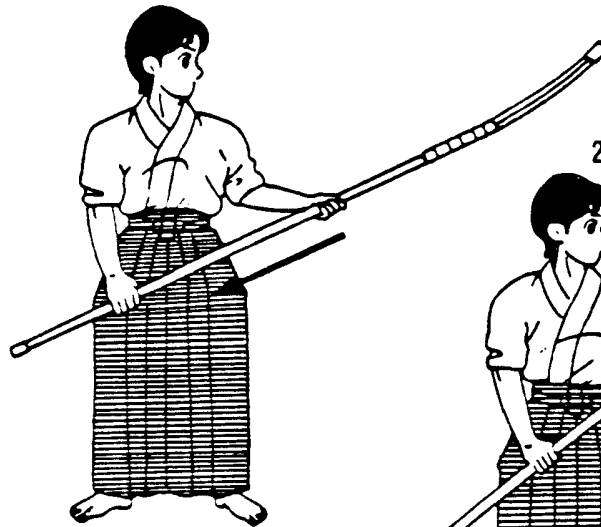
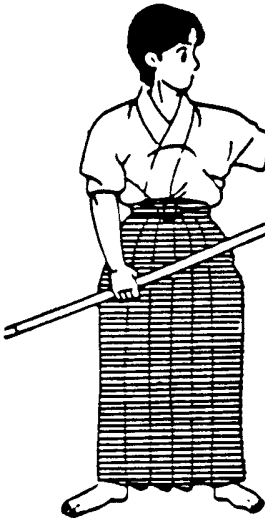
24 DEFENDING (3) Against Men-uchi and Do-uchi with the Ha-bu

HOW TO PULL THE MAGINATA BACK

DEFENDING WITH THE HA-BU (AGAINST MEN-UCHI)

1/ Slide your left hand out toward the Sen-dan-maki.

2/ Let the E-bu slide through your back hand as you pull the Kissaki up to receive the strike. At the same time take one step back using Okuri-ashi.



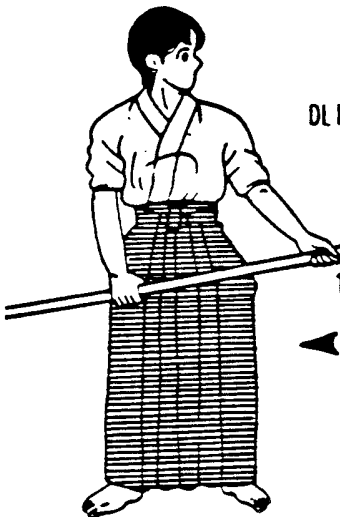
2/ DEFENDING MEN



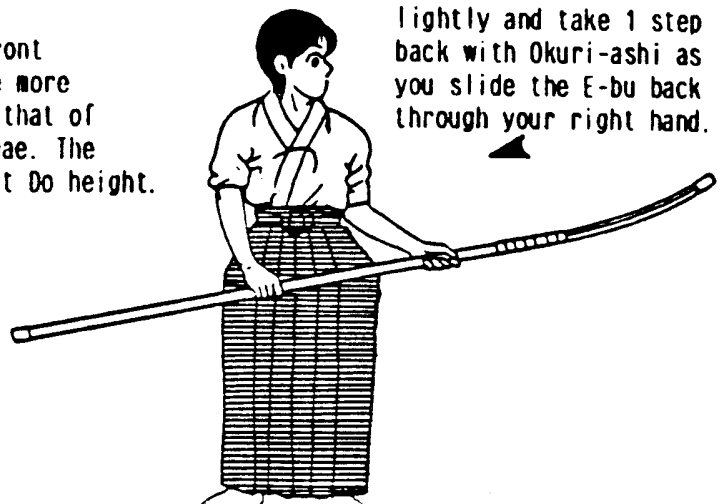
Close your front arm into your side, bring your back hand down on to your thigh, and keep the Monouchi at head height.

DEFENDING WITH THE HA-BU (AGAINST DO)

1/ Slide your front hand a little more forward than that of Chudan-no-kamae. The Monouchi is at Do height.

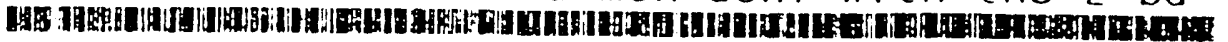


2/ Close your armpits lightly and take 1 step back with Okuri-ashi as you slide the E-bu back through your right hand.



25 DEFENDING (4)

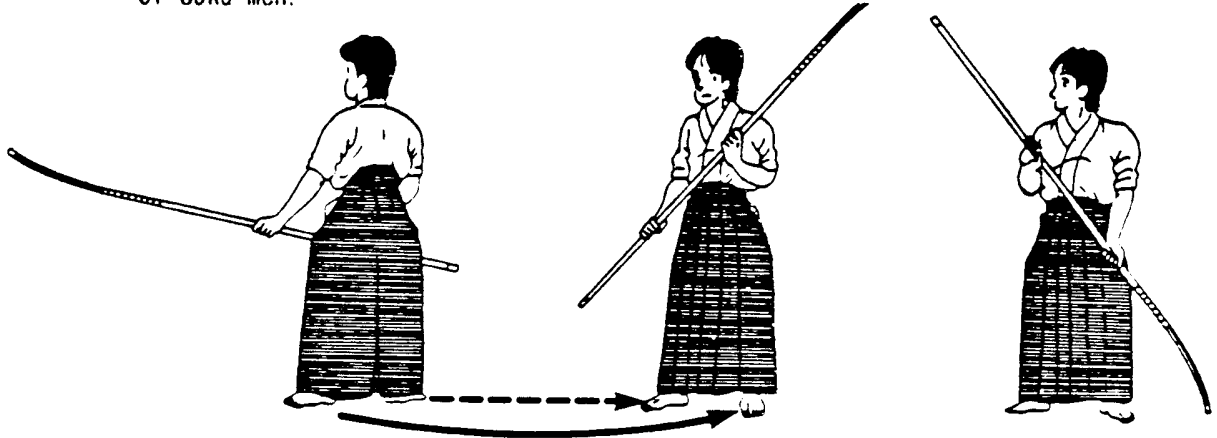
Against Sune-uchi and
Soku-men-uchi with the E-bu



HOW TO PUSH THE MAGINATA OUT

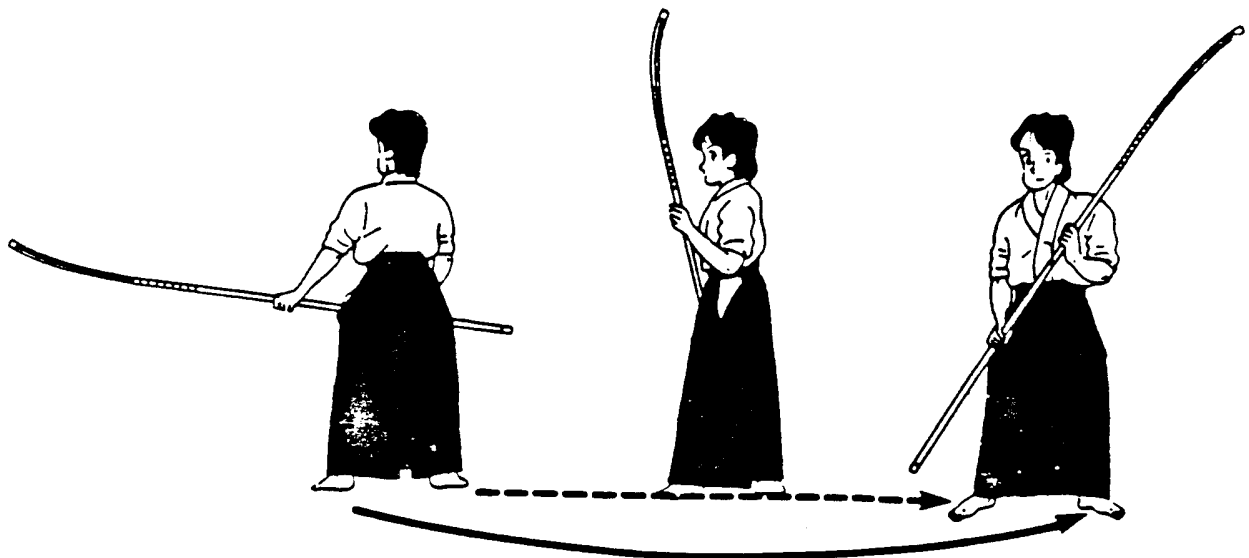
DEFENDING WITH THE E-BU (AGAINST SOKU-MEN-UCHI)

- 1/ From Chudan take one step back with Hiraki-ashi.
- 2/ At the same time bring the Ishizuki up from below.
- 3/ Block Soku-men-uchi. The Ishizuki should be approximately 20cm above the height of Soku-men.



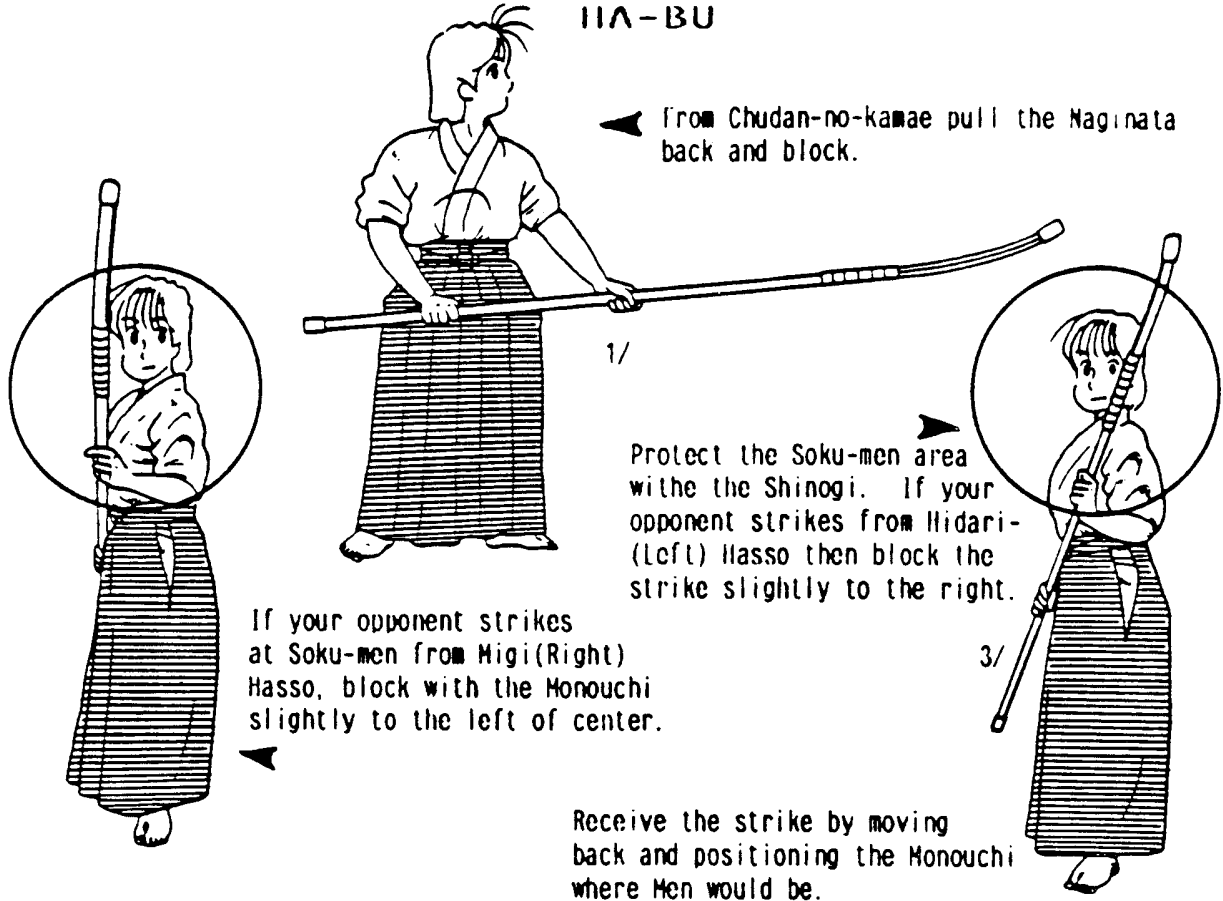
DEFENDING WITH THE E-BU (AGAINST SUNE-UCHI)

- 1/ From Chudan,
- 2/ Move your body back one step with Hiraki-ashi.
- 3/ Bring the Ishizuki out from below and block Sune-uchi.

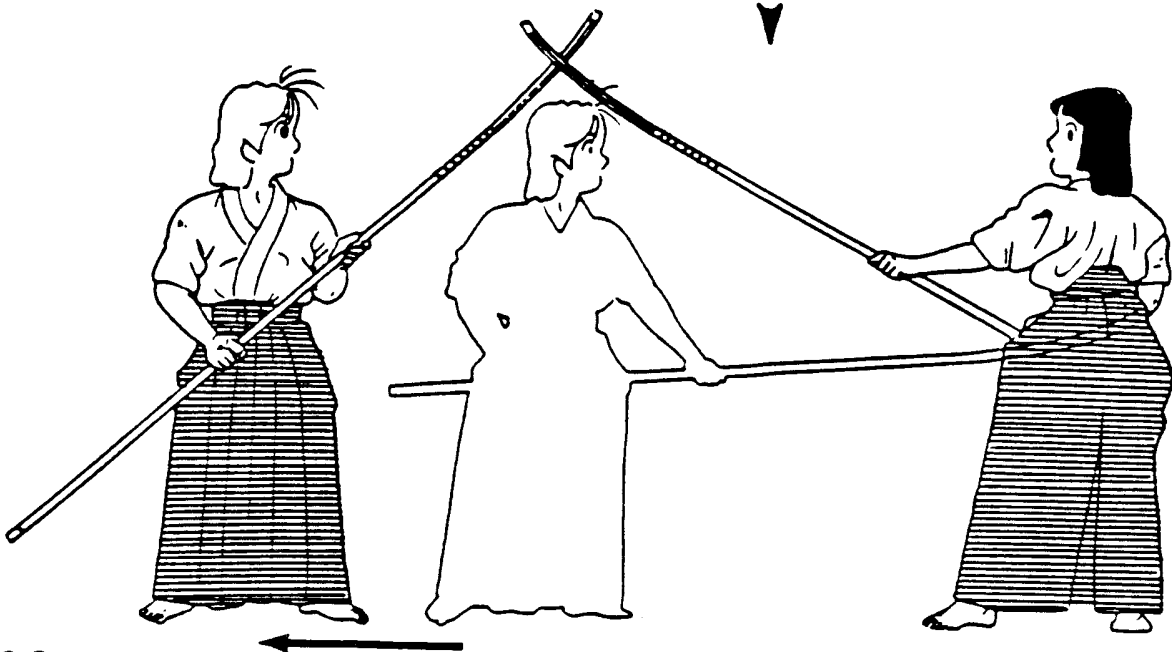


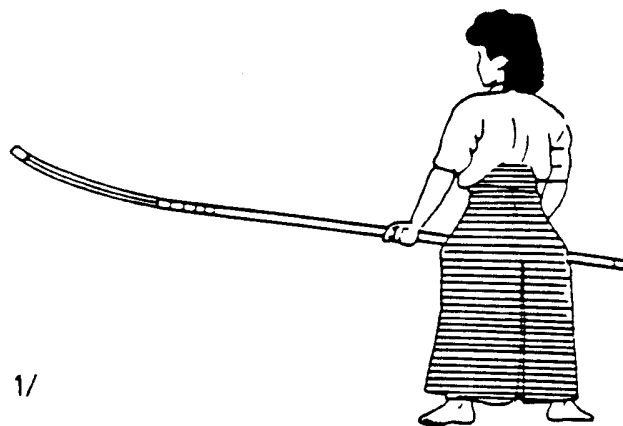


REACTING AGAINST MEN - SOKU-MEN WITH THE HA-BU



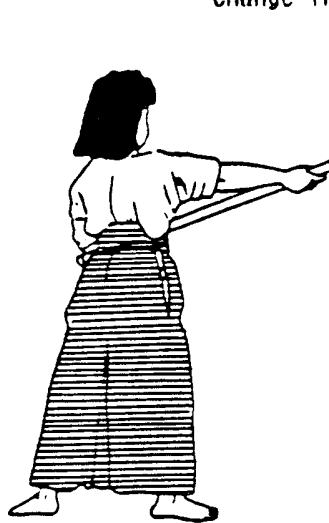
Receive the strike by moving back and positioning the Monouchi where Men would be.





1/

Change into Hasso and strike at Soku-men.



2/

BLOCK WITH THE HA-BU

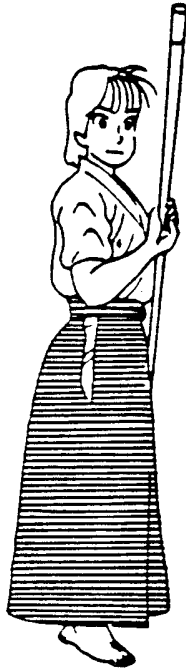
Move your body back, pull the Maginata back, and block with the Monouchi.



REACTING AGAINST SOKU-MEN WITH THE E-BU

SIDE VIEW

FRONT VIEW

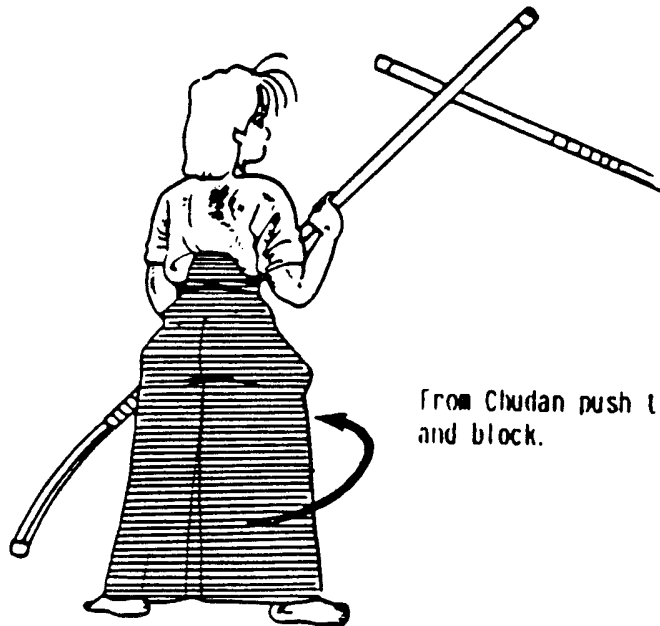
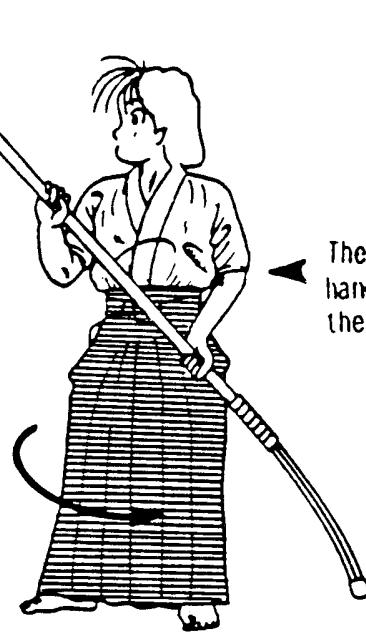


The front hand is at shoulder height.

Against a strike from Hidari-hasso to Soku-men.

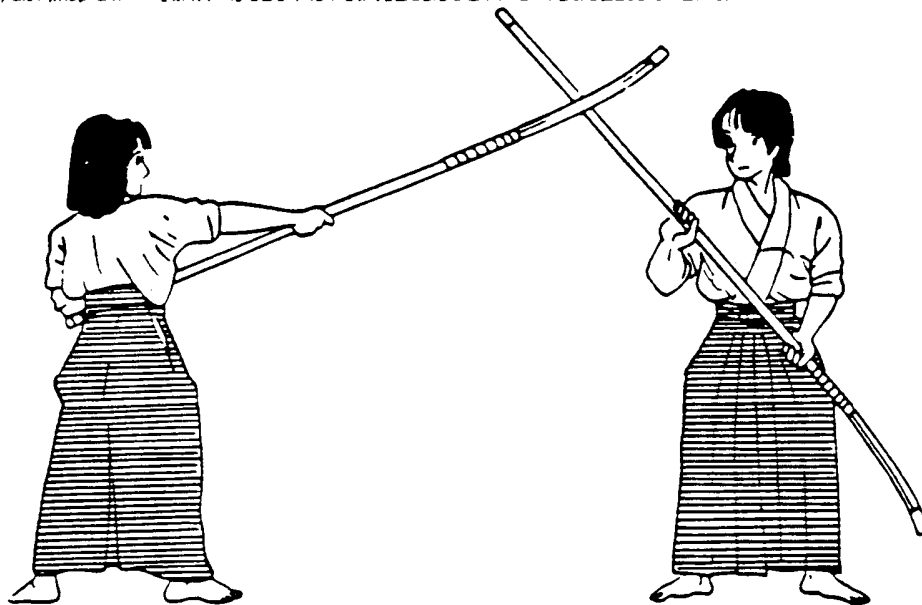
Spin your body around front foot first (Hiraki-ashi) and block with the E-bu.

The back hand is on the waist.



From Chudan push the E-bu out and block.

BACK VIEW



Move your front foot back 1 step and swing your body around as you block the strike with the E-bu.

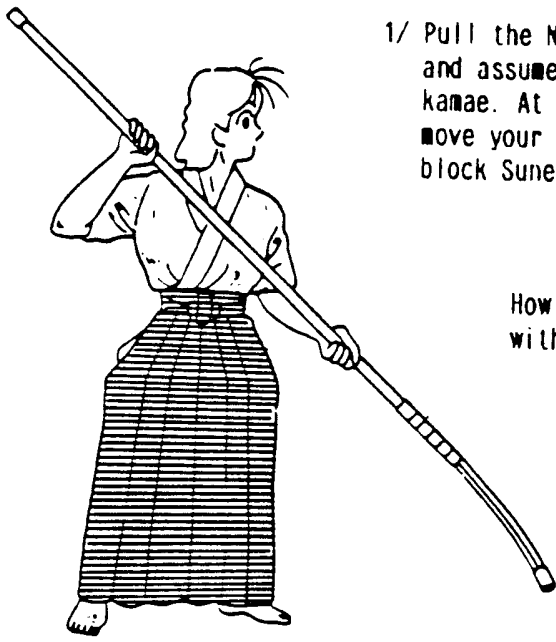
BAD EXAMPLE

The front hand has not been moved down far enough (The danger of this is that you may get your fingers hit). The armpit should be slightly closed.





BLOCKING A STRIKE TO SUNE WITH THE HA-BU



1/ Pull the Naginata in and assume Gedan-no-kamae. At the same time move your body back to block Sune-uchi.

How to block with the Ha-bu. ➤



Protecting Sune.

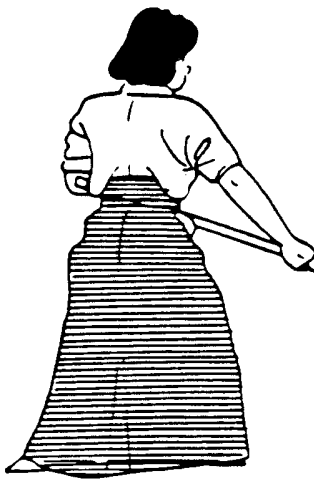
SIDE VIEW

FRONT VIEW





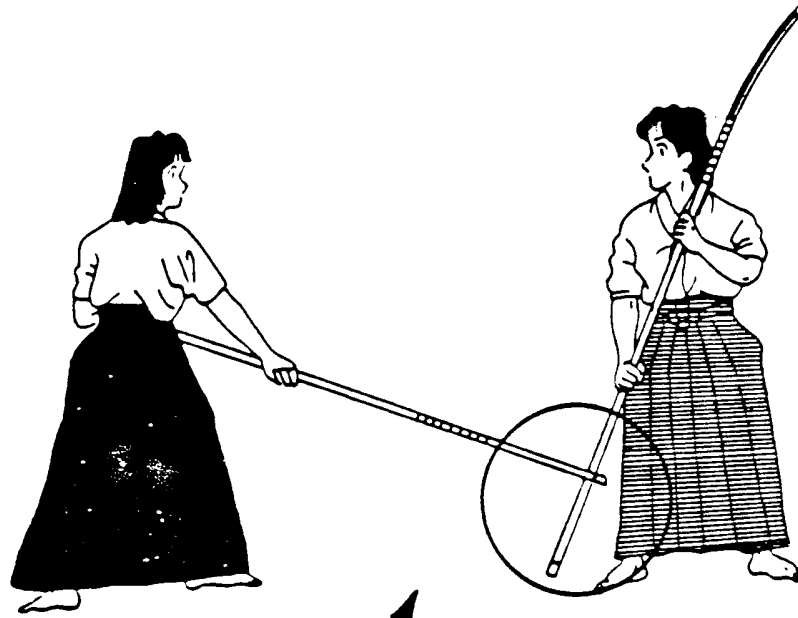
1/ Change into Hasso and strike Sune



2/ Move your whole body back one step, pull the Maginata into Gedan-no-Kamae, and block the strike to Sune.



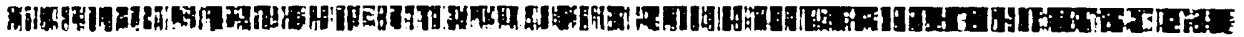
BAD EXAMPLE



The E is pulled up too far so it is not blocking properly.

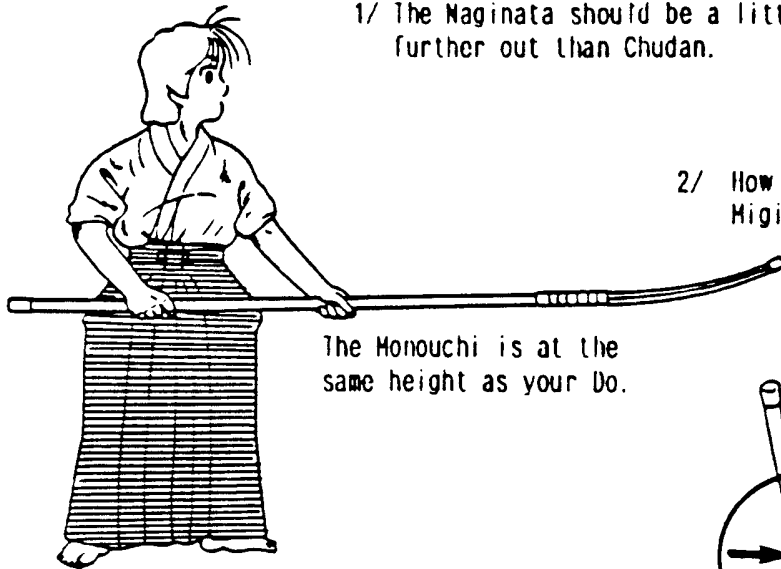
The E is too far out.





BLOCKING DO-UCHI WITH THE HA-BU

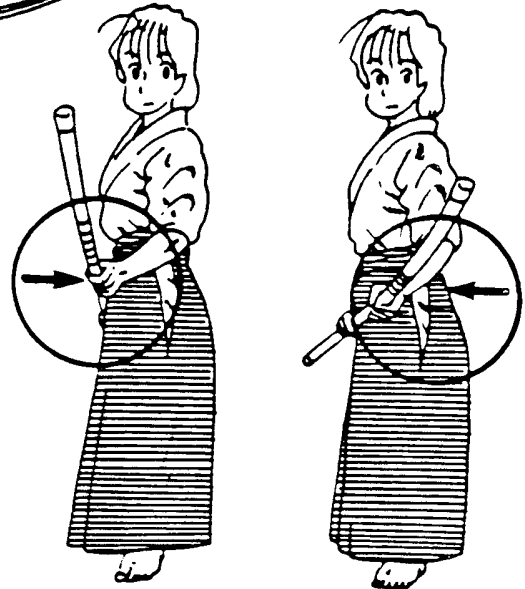
1/ The Naginata should be a little further out than Chudan.



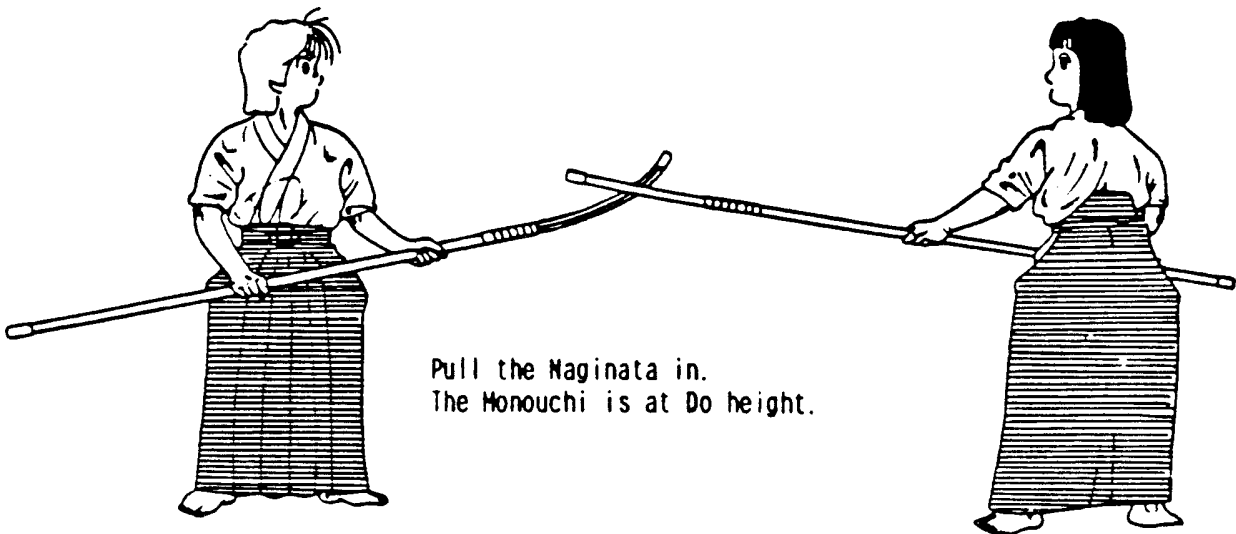
The Monouchi is at the same height as your Do.

2/ How to block Higi(right) Do.

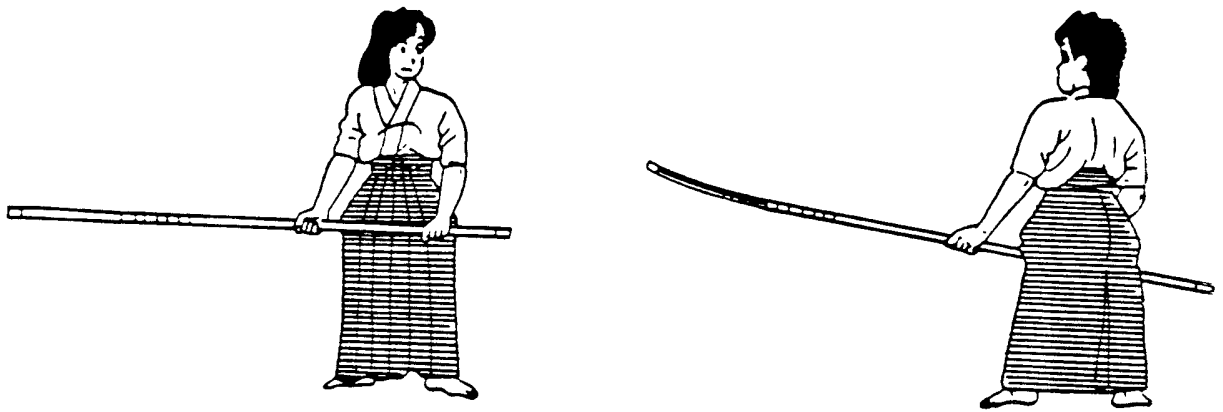
3/ How to block Hidari(left) Do.



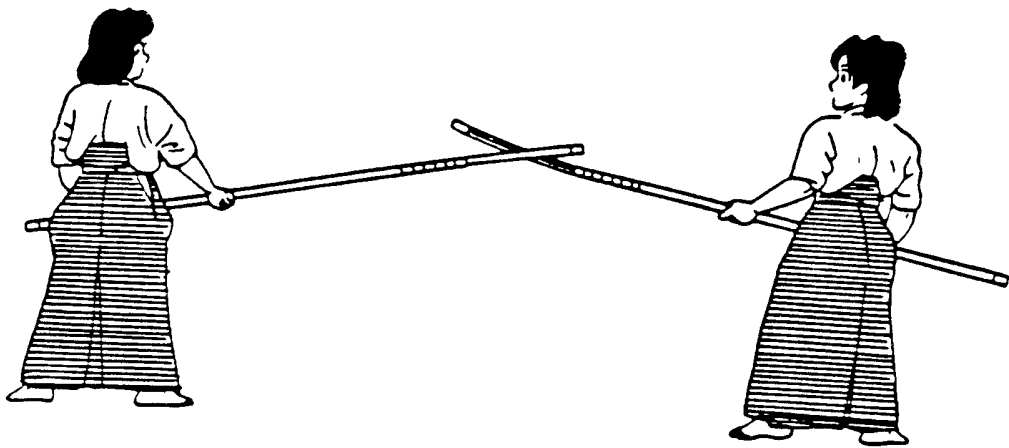
4/ Move your body back and block at the position of Do. ➔



Pull the Naginata in.
The Monouchi is at Do height.



Go into Wakigamae and then strike Do.



Block with the Ha-bu. Move your body back one step, pull the Muginata in, and block with the Monouchi.

31 UCHIKAESHI (1)



Uchikaeshi is a basic Kihon exercise that should not be neglected by both beginners and advanced practitioners alike. Through practicing Uchikaeshi you will learn to master Te-no-uchi (grip), Ma-ai (interval), and Tai-sabaki (body movement). Your movements will become swift, your legs and hips will become strong, your breathing stamina will increase, and it is good exercise for your body. Uchikaeshi is used as a warming up exercise.



1/ SHIZUNTAI

Both people are 4 ■ apart



2/ REI (BOW)

15° bow

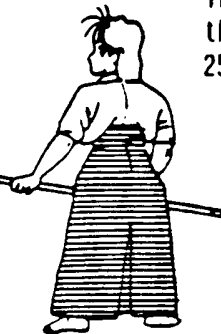


3/ AI-CIUDAN

Step out with your right foot.

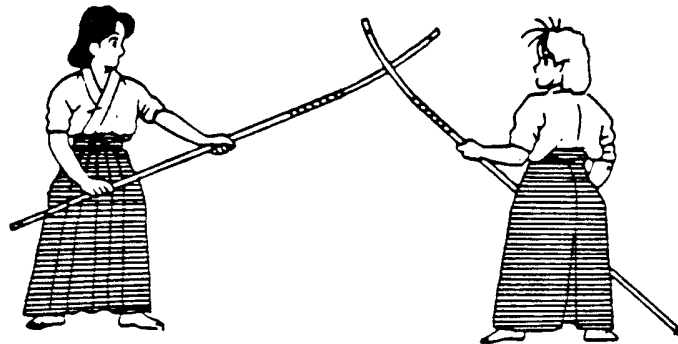


[Note]
The space between the 2 Kissaki is 25cm.



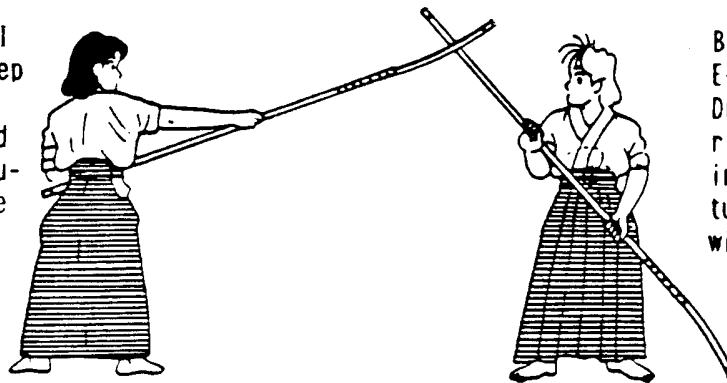


4/ MEN-UCHI
Furiage-men



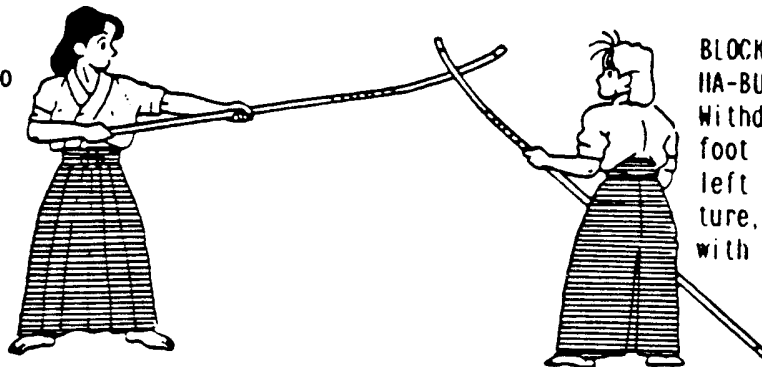
BLOCKING MEN
Pull the Maginata
back and block
with the Ha-bu.
(Okuri-ashi)

5/ SOKU-MEN-UCHI
From Hasso step
out with your
right foot and
strike at Soku-
men. The blade
should be on
an angle.



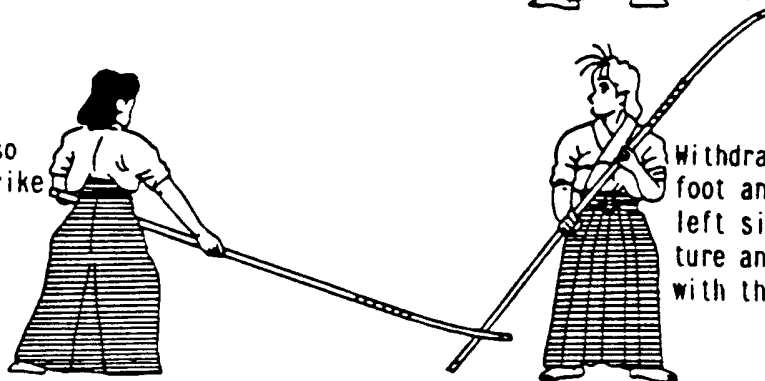
BLOCKING WITH THE
E-BU
Draw back your
right foot and go
into a side on pos-
ture, and block
with the E-bu.

6/ SOKU-MEN-UCHI
From Migi-hasso
step out with
your left foot
and strike at
Soku-men.



BLOCKING WITH THE
HA-BU.
Withdraw the right
foot and assume a
left side on pos-
ture, and block
with the E-bu.

7.
From Hidari-hasso
step out and strike
at Sunc.



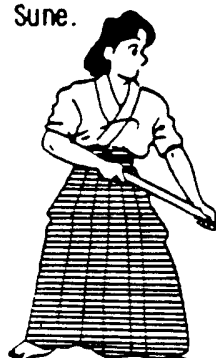
Withdraw the left
foot and go into a
left side on pos-
ture and block
with the E-bu.

32 UCHIKAESHI (2)



8/ SUNE-UCHI

From Migi-hasso
step out on your
left foot and
strike at Sune.



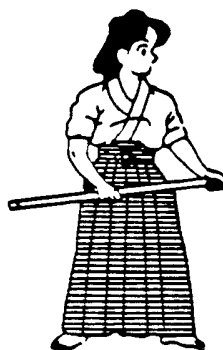
BLOCKING WITH THE
HA-BU.

Withdraw the right
foot and assume a
right side on pos-
ture, and block
with the Ha-bu.



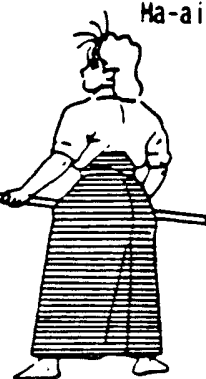
9/ AI-CHUDAN

Return to correct
Ma-ai.



AI-CHUDAN

Return to correct
Ma-ai.



10/ MEN-UCHI

Furiage-men.



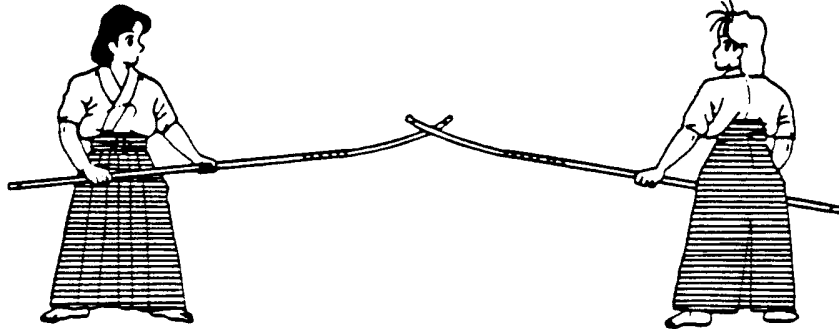
Block with the
center of the E-bu
Move back with
either Okuri-ashi
or just withdraw
the left foot.





11/ AI-CHUDAN
Return to
correct Ma-ai.

AI-CHUDAN
Return to correct
Ma-ai.



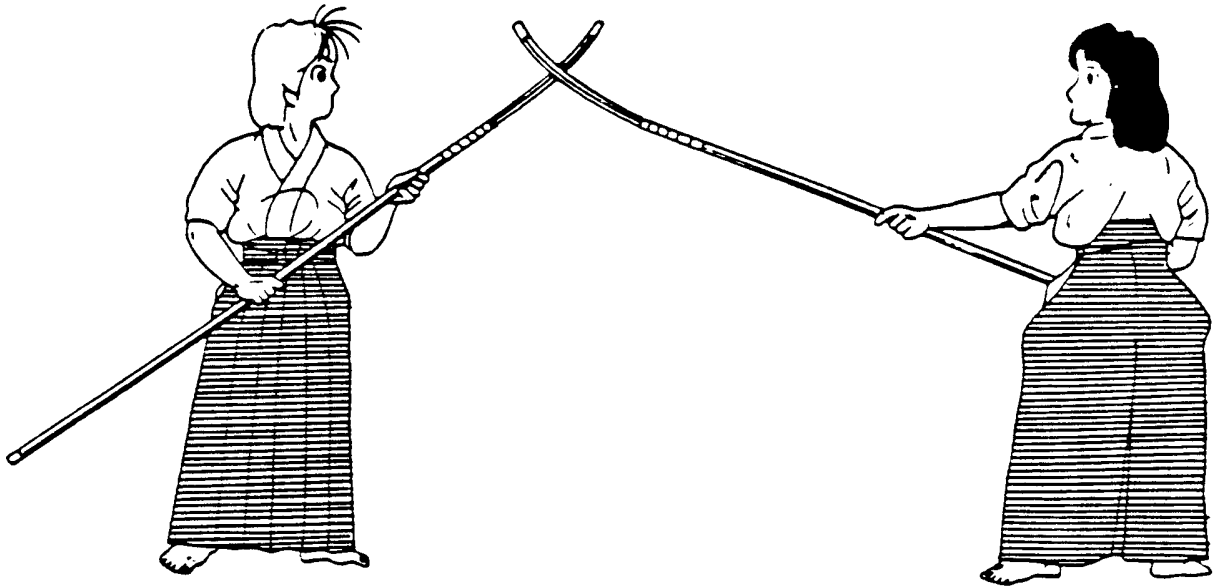
12/ SHIZENTAI
Withdraw your front foot back
beside your rear foot and stand
in Shizentai.



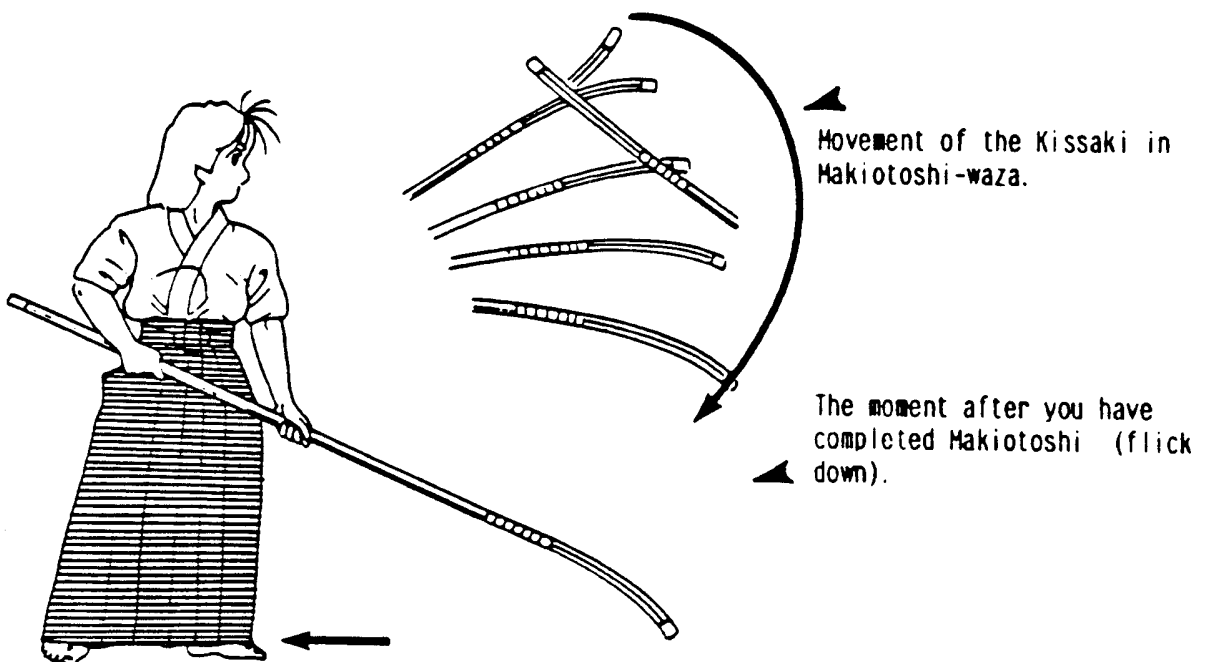
13/ 15° BOW

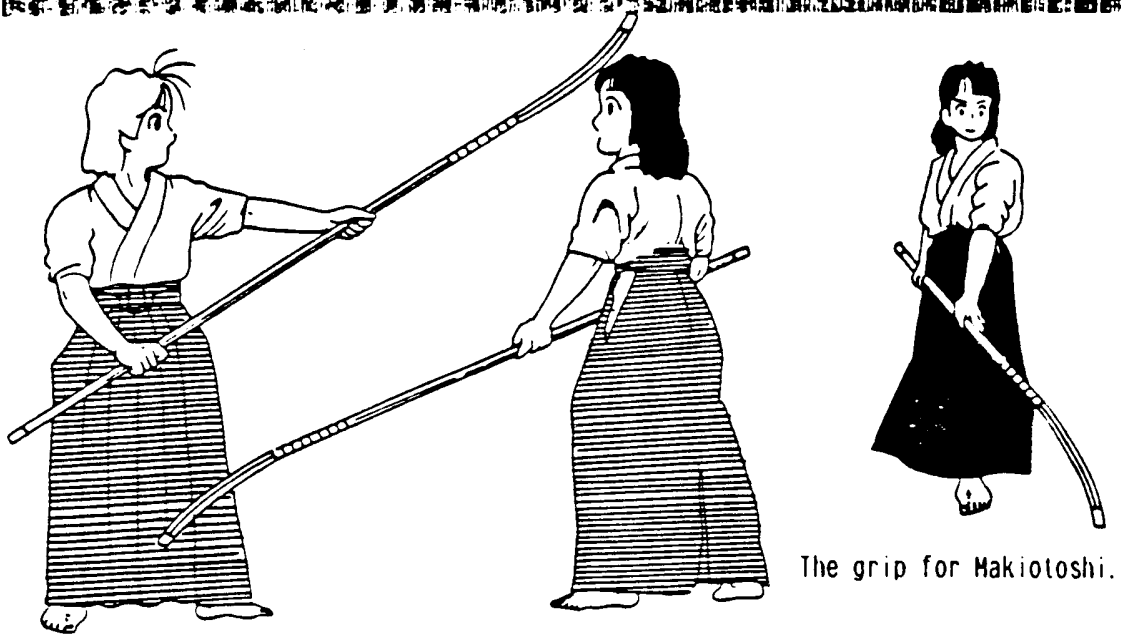
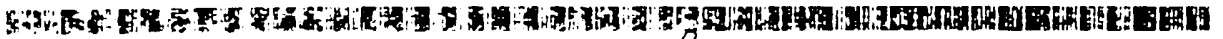
33 MAKIOTOSHI-WAZA (TECHNIQUES) Men-makiotoshi-men

USE THE SORI OF THE NAGINATA TO FLICK YOUR OPPONENT'S NAGINATA DOWN AND TAKE AWAY THEIR POWER TO ATTACK, AND THEN STRIKE



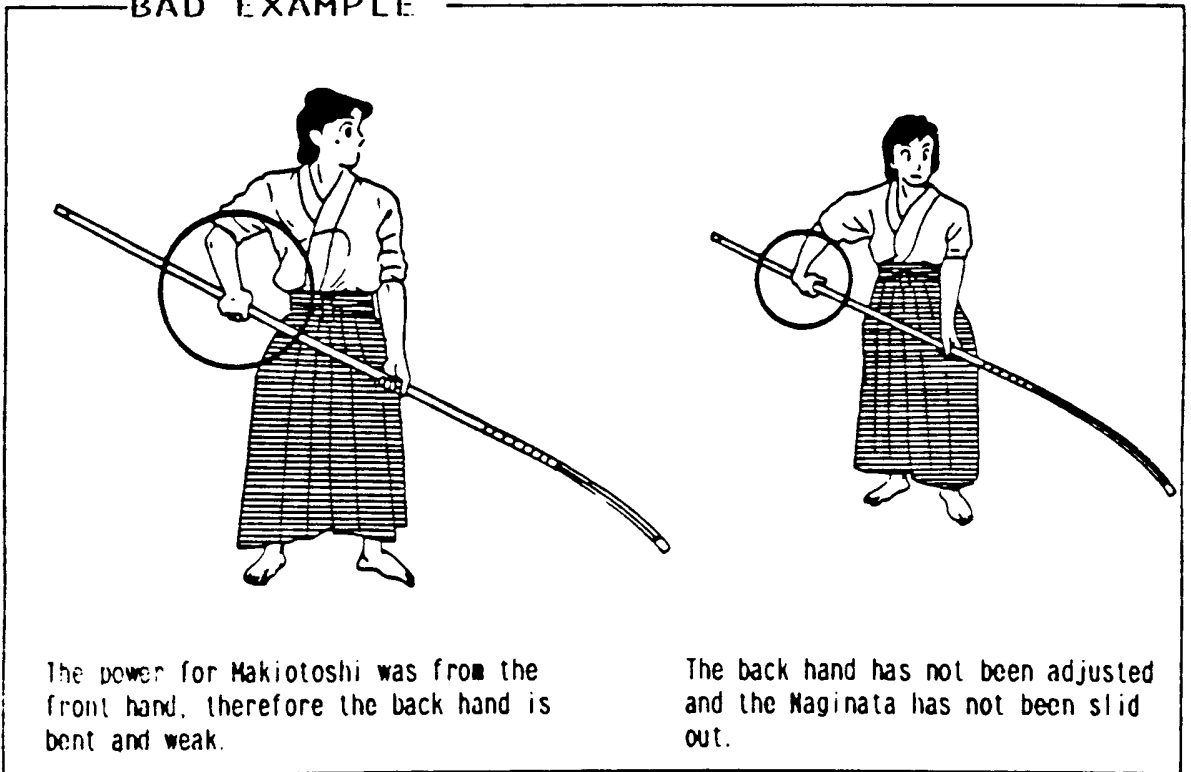
1/ Without moving the point of contact of the 2 Naginatas move your body back and flick your opponent's Naginata down. (Take care of the way you use your hands).





The grip for Makiotoshi.

BAD EXAMPLE

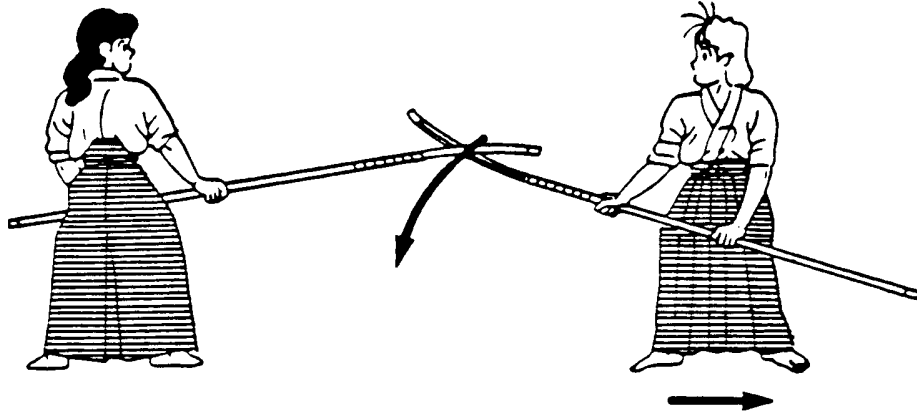


The power for Makiotoshi was from the front hand, therefore the back hand is bent and weak.

The back hand has not been adjusted and the Maginata has not been slid out.



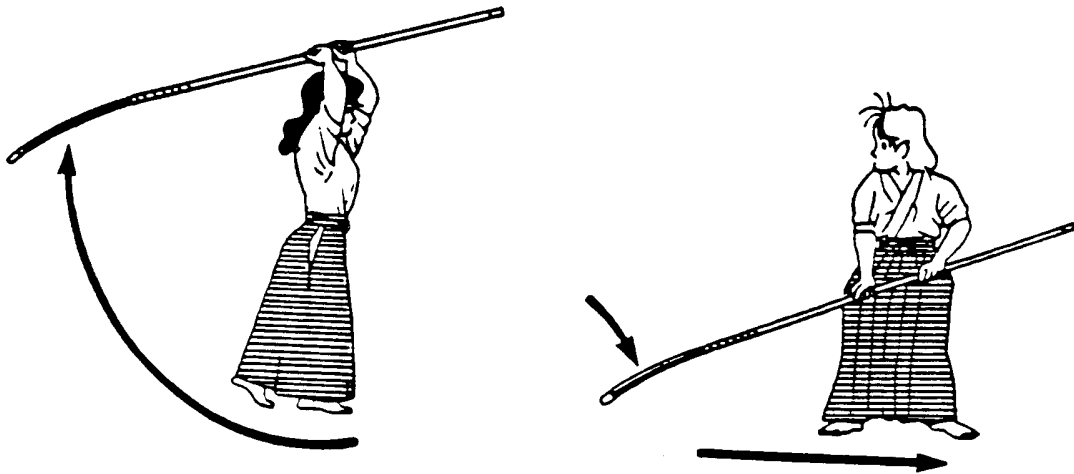
BLOCK DO-UCHI WITH THE HA-BU AND THEN SWEEP
THE NAGINATA AWAY



DO-UCHI

DO-UKE

Move your body back



Just after the Naginata has been swept away and moved body back.



BLOCK MEN-UCHI WITH THE HA-BU AND THEN SWEEP IT AWAY

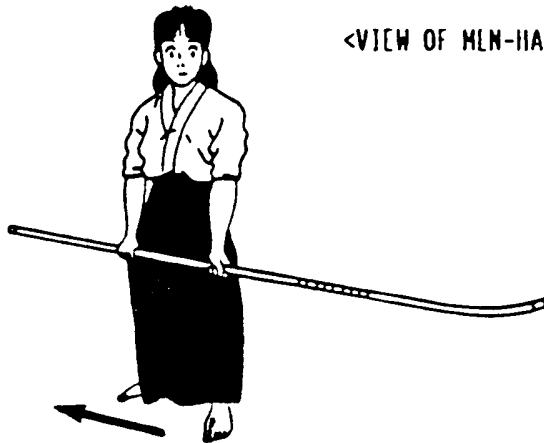
MEN-UCHI

MEN-UKE

<DIAGONAL VIEW FROM THE BACK>



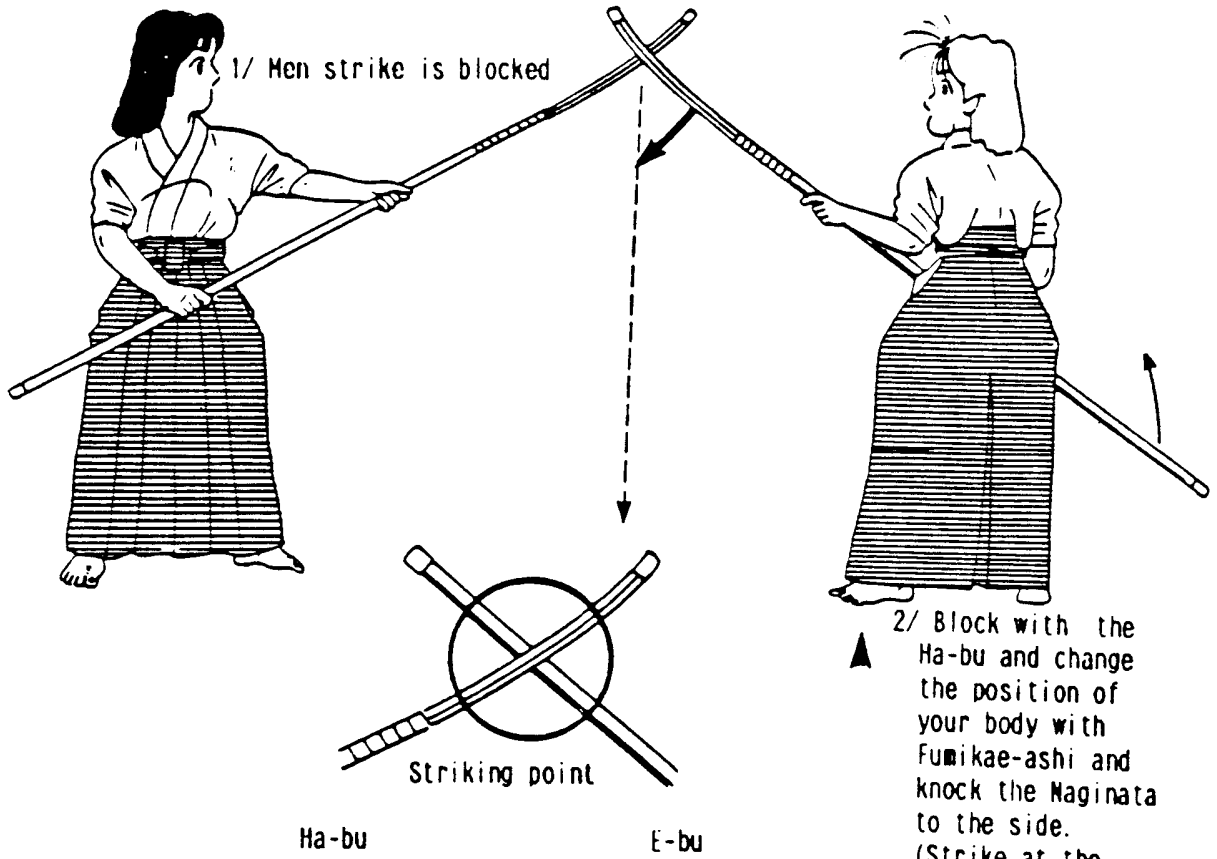
<VIEW OF MEN-HARAI FROM THE FRONT>



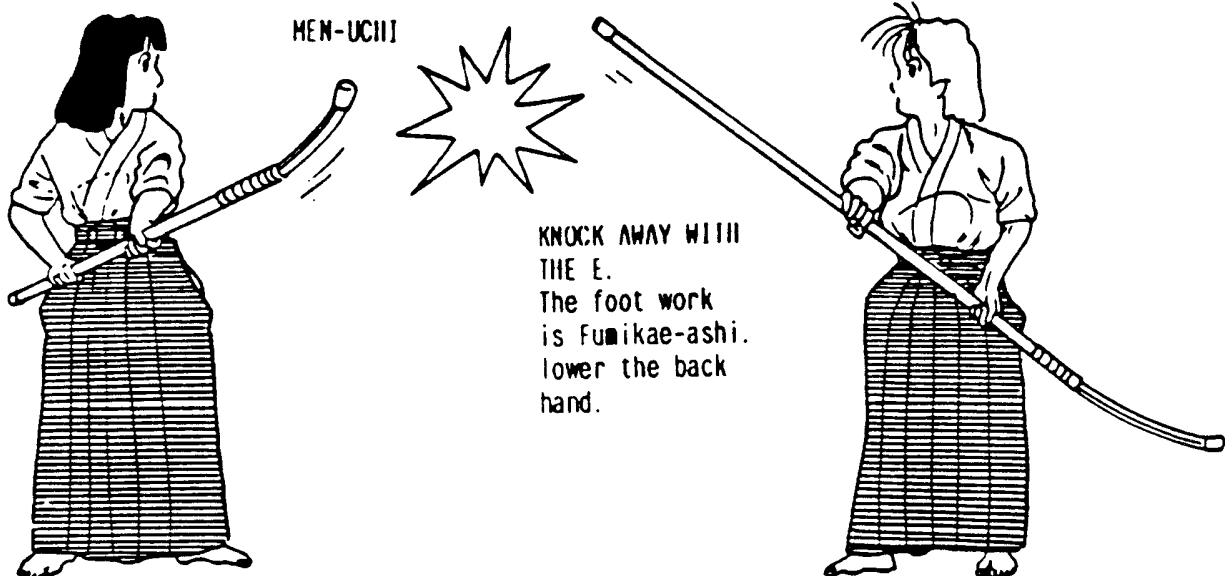
Move the body back at the same time as sweeping the Naginata away



BLOCK MEN WITH THE HA-BU AND IMMEDIATELY UPSET YOUR OPPONENT'S POSTURE BY KNOCKING THE NAGINATA AWAY WITH THE E-BU

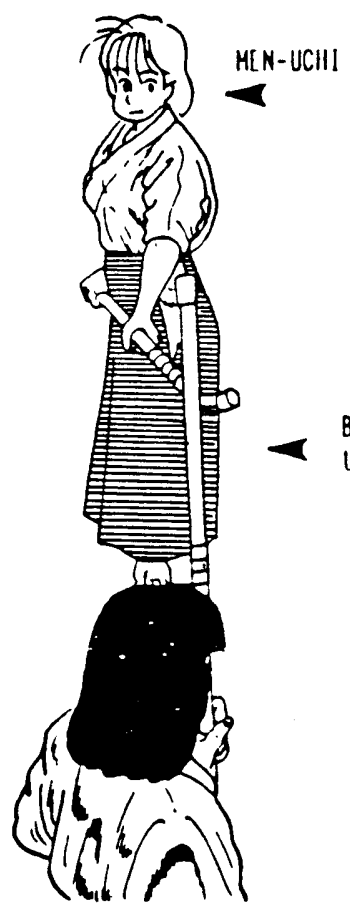


2/ Block with the Ha-bu and change the position of your body with Fumikae-ashi and knock the Naginata to the side. (Strike at the Monouchi).





1/ The Men-uchi has been blocked with the Ila-bu and the Naginata is about to be knocked away with the E-bu.

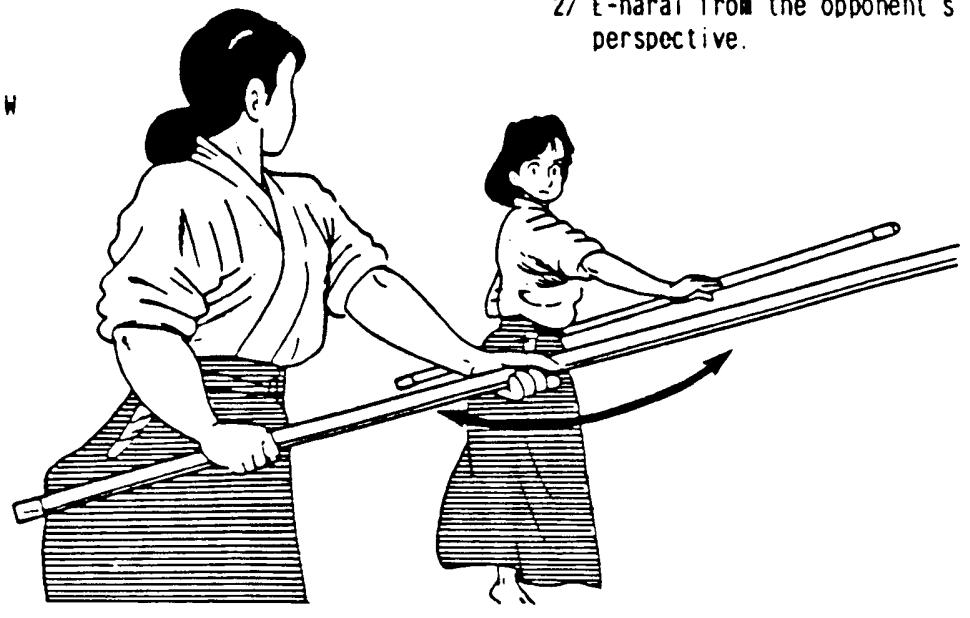


Block with the Ila-bu.



FRONT VIEW

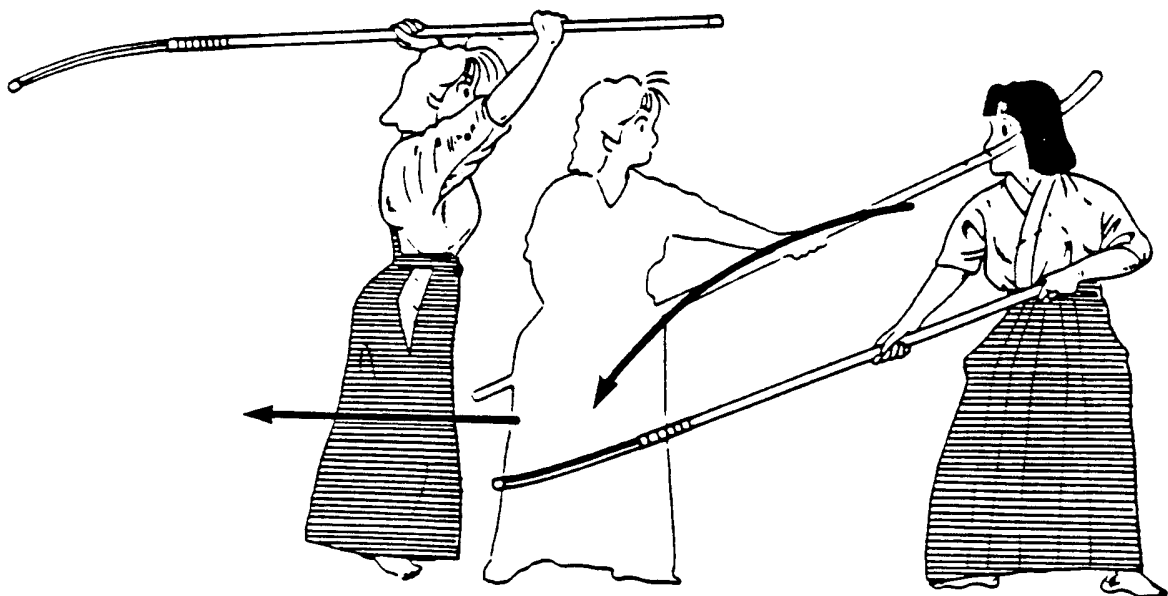
2/ E-harai from the opponent's perspective.



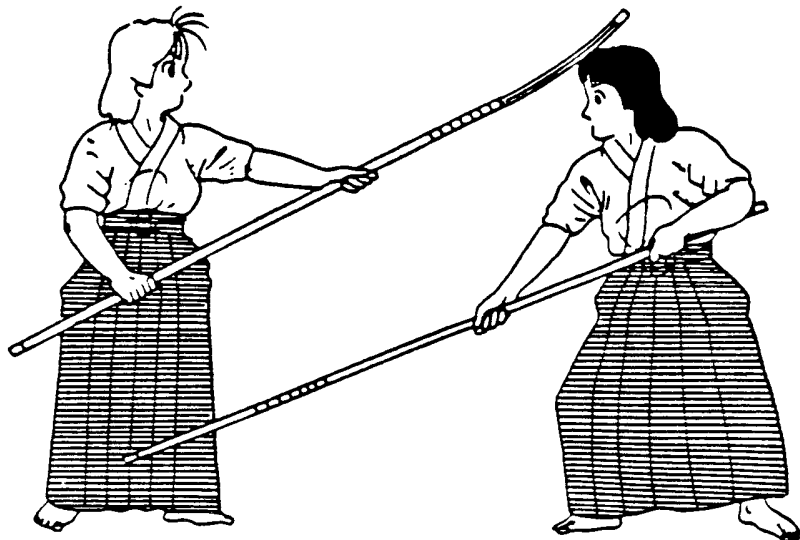
ESPANOL: EN LA PRÁCTICA DE LA TÉCNICA DE SUNE-UCHI, EL Oponente golpea al practicante en la parte superior de la pierna con el naginata. El practicante levanta el naginata por encima de su cabeza, esquiva el golpe y golpea al oponente en un movimiento continuo a medida que el oponente pierde el equilibrio.

WHEN YOUR OPPONENT STRIKES AT SUNE LIFT THE NAGINATA ABOVE YOUR HEAD, DODGE THE STRIKE AND STRIKE AT MEN IN A CONTINUOUS MOVEMENT AS YOUR OPPONENT IS OFF BALANCE

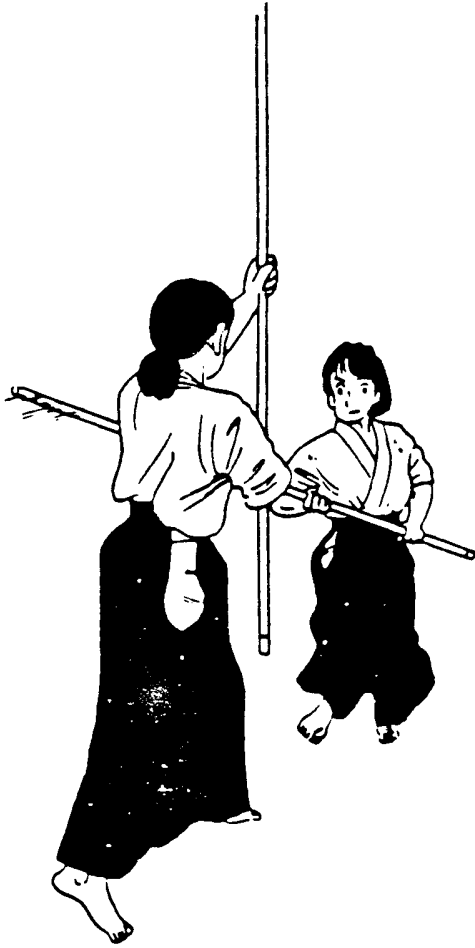
1/ Avoid Sune-uchi



The footwork when going backwards.



1/ Avoid Sune-uchi



2/ Pull back and raise the Naginata.



SUNE -UCHI

38 SHIKAKE OOJI APPLICATION 1pponme ~5honme

BASIC MOVEMENTS AND WAZA INCORPORATED INTO KATA FORMS

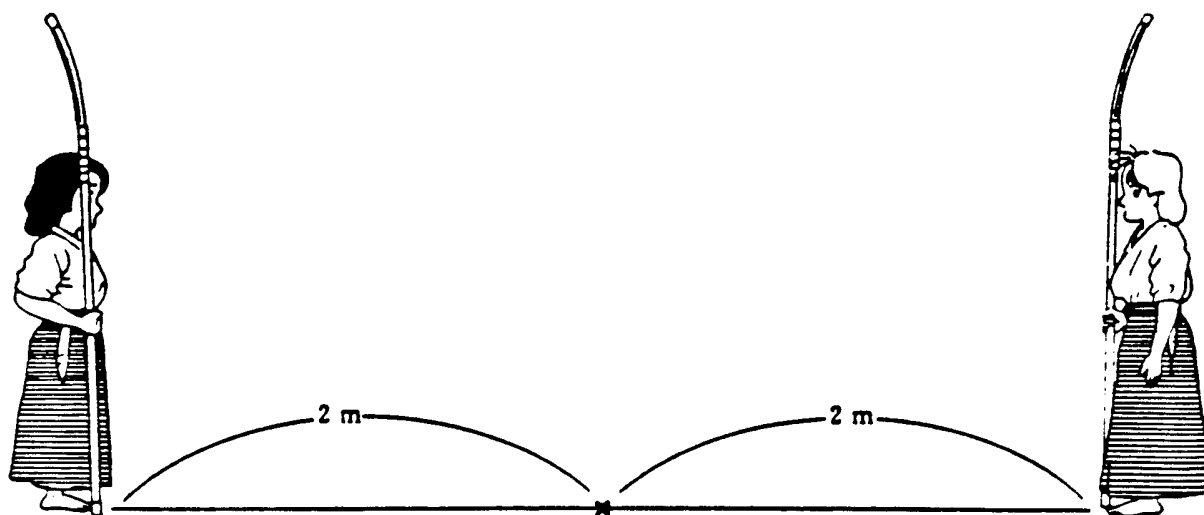
Basic strikes are organized into forms which create an understanding of the principles of Waza and relationships in Naginata. (Riai).

Therefore from the practice of Shikake-ooji you will learn about etiquette, Kamae, Te-no-uchi, Tai-sabaki (body movement), Ma-ai, breathing, chances for striking, Zanshin, and the relationship between attack and defence. It also cultivates good posture, pride, and Kiai etc.

The initiator is called 'SHIKAKE' and the defender is called 'OOJI'.

In Engi, both participants face each other 4m apart in Shizentai and bow to 15° to each other. When Shikake-ooji has finished, they both return Shizentai and again bow 15° to each other.

SOUTAI



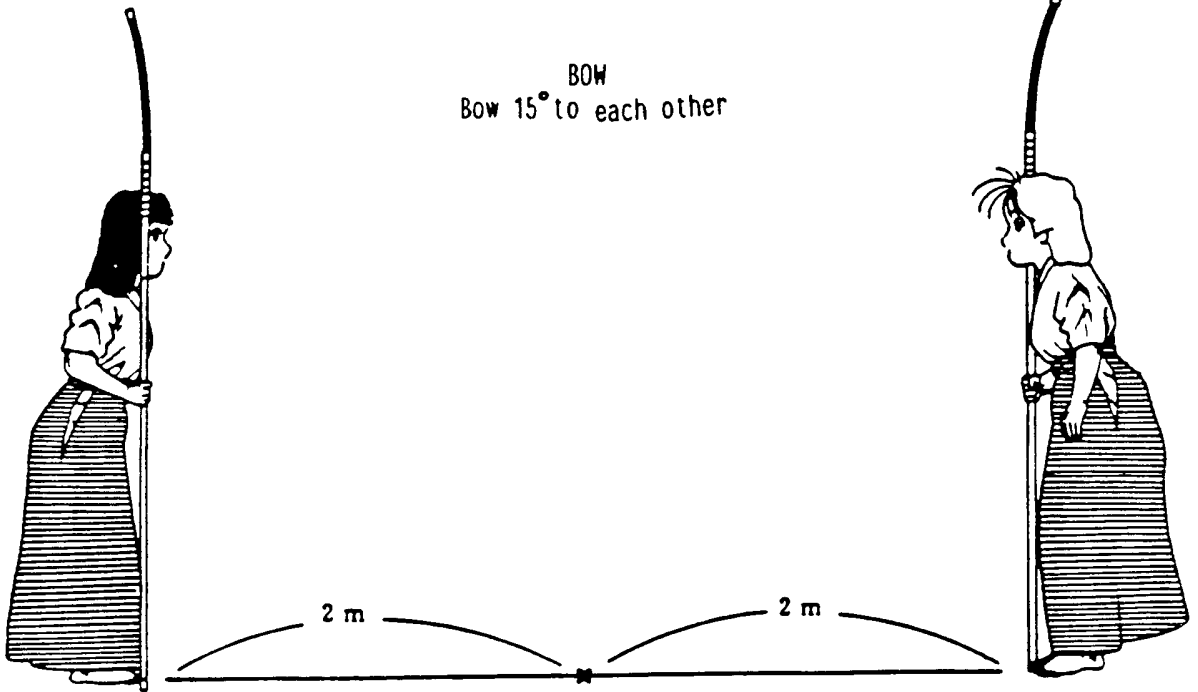


SHIKAKE

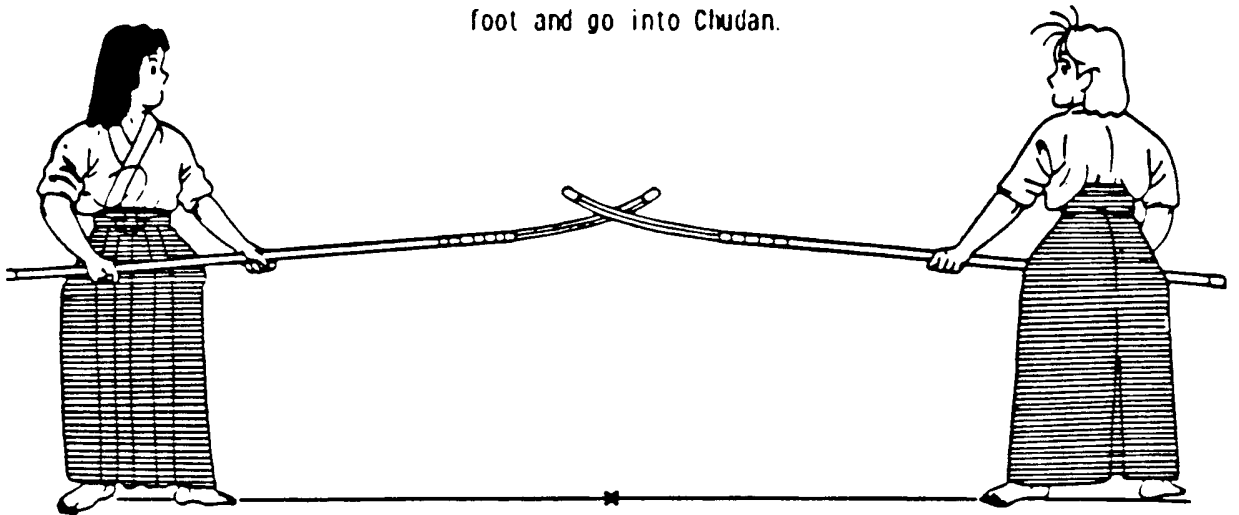
1/

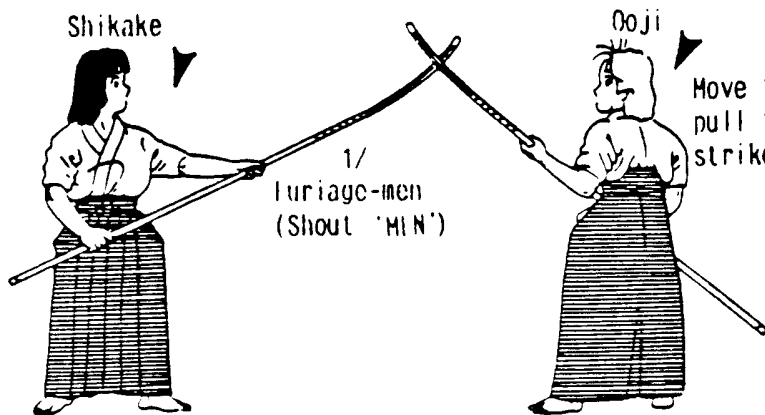
OOJI

BOW
Bow 15° to each other



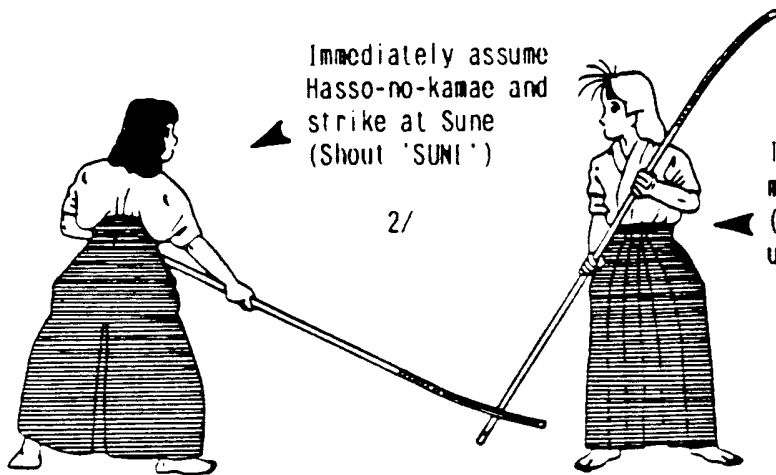
AI-CHUDAN
Both step out with left foot and go into Chudan.





1/
Iuriage-men
(Shout 'MIN')

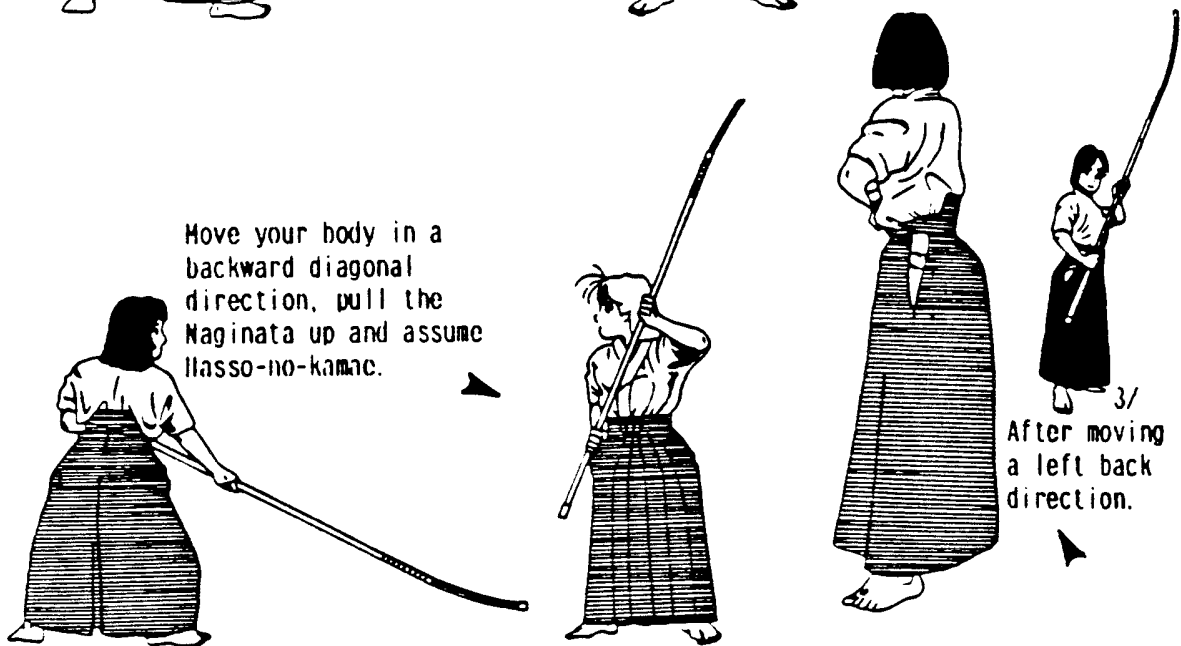
Move 1 step back and at the same time pull the Naginata in and block the strike to Men with the Ha-bu.



Immediately assume Hasso-no-kamae and strike at Sune (Shout 'SUNI')

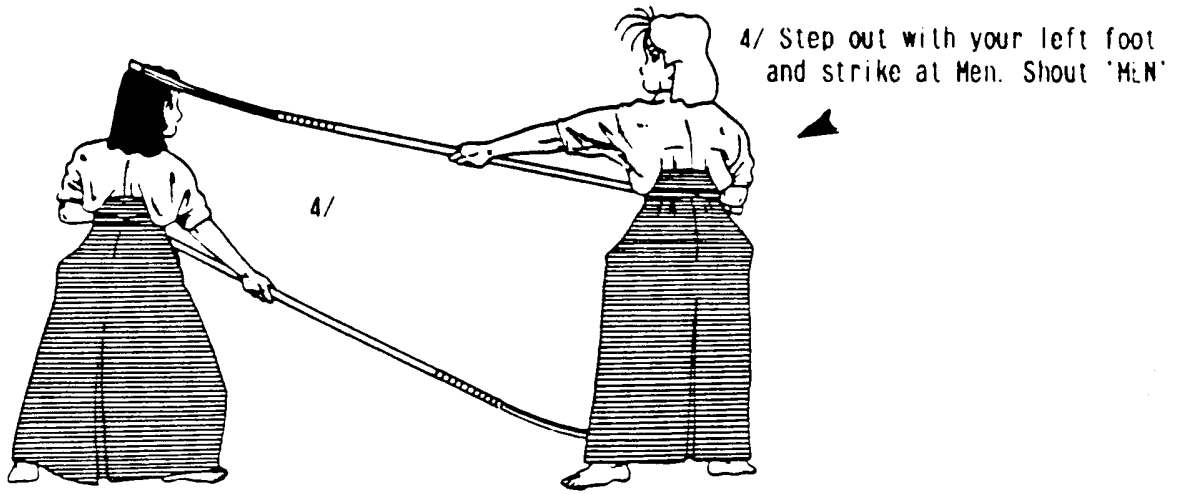
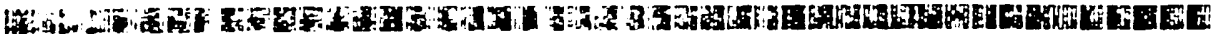
2/

Turn your body around by moving your left foot back (Hiraki-ashi), and block Sune-uchi with the E-bu.

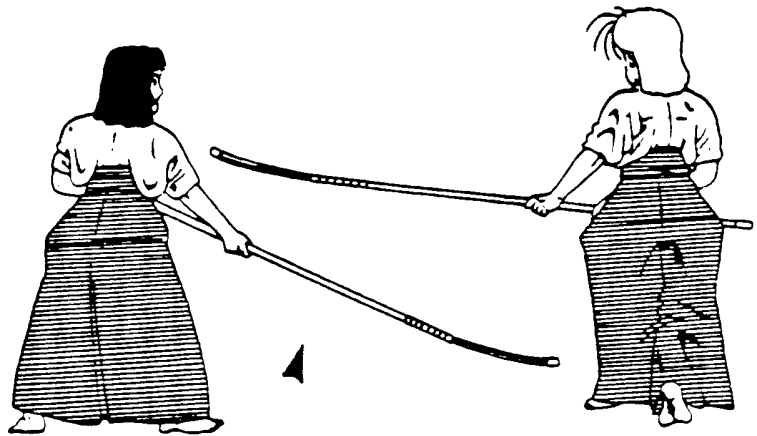


Move your body in a backward diagonal direction, pull the Naginata up and assume Hasso-no-kamae.

3/
After moving in a left back direction.

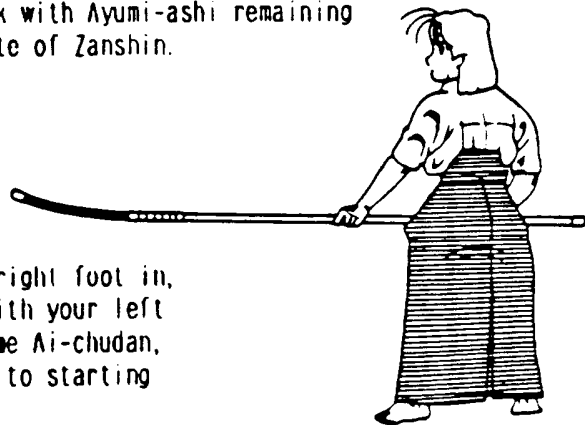


4/ Step out with your left foot and strike at Men. Shout 'Me.N'



5/ ZANSHIN

Move back with Ayumi-ashi remaining in a state of Zanshin.

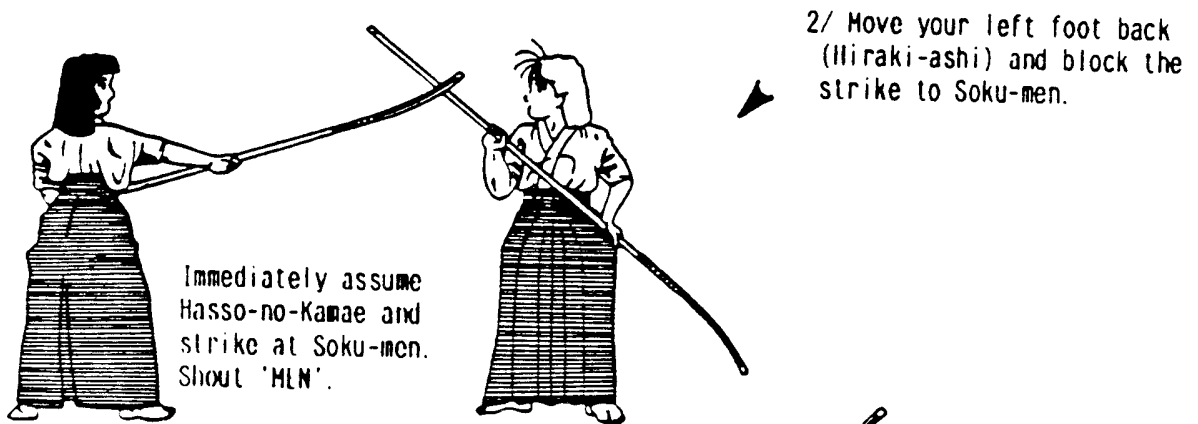
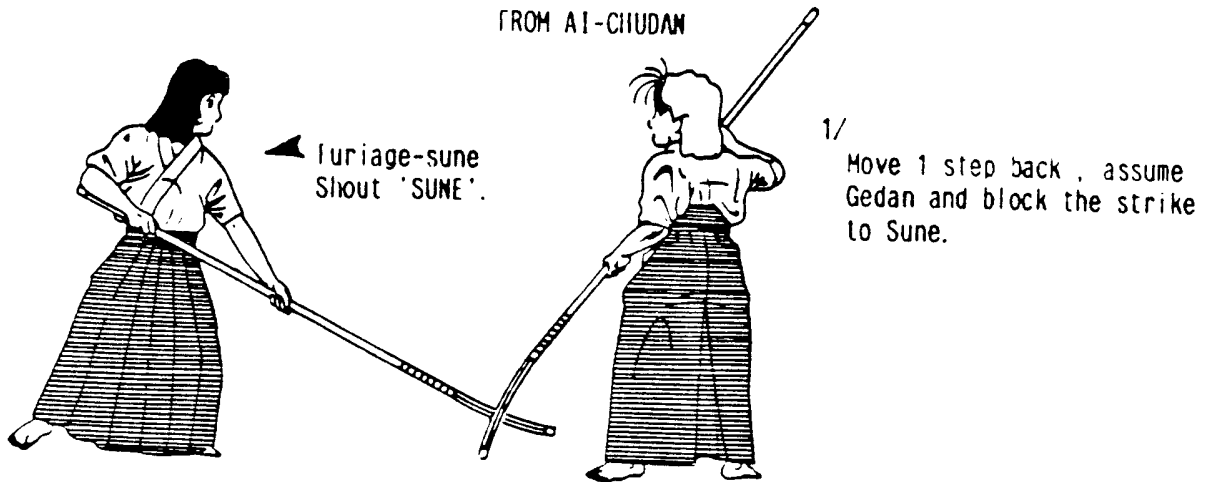


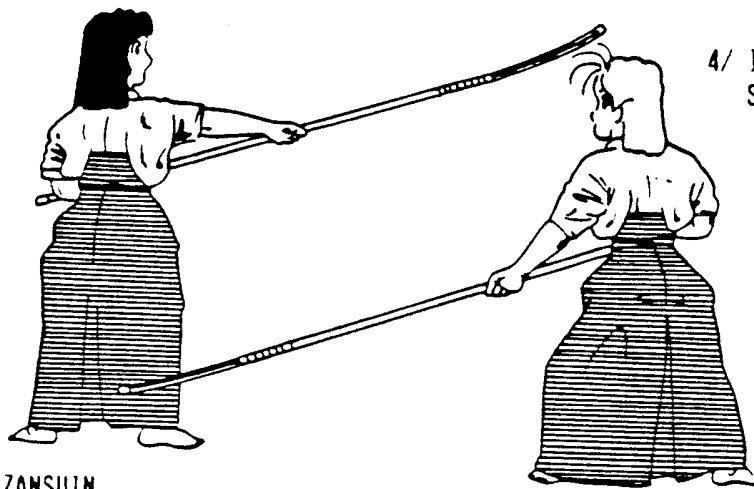
← Pull your right foot in, step out with your left foot, assume Ai-chudan, and return to starting locations.

40 SHIKAKE OOJI (2)

2honme

FROM AI-CHUDAN

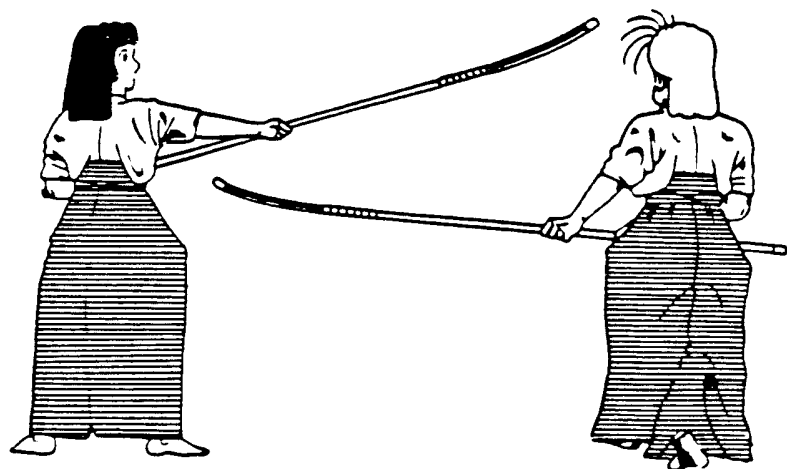




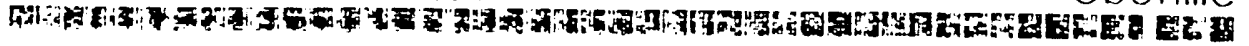
4/ Immediately strike at Sune. Shout 'SUNE'.

5/ ZANSHIN

Move back with Ayumi-ashi in a state of Zanshin. Assume Chudan-no-kamae. The Kissaki is pointing at the solar-plexus.

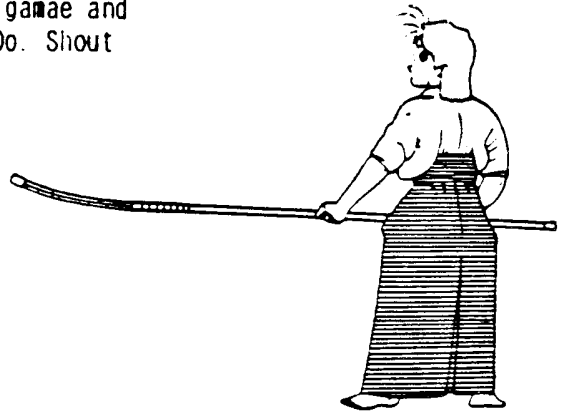
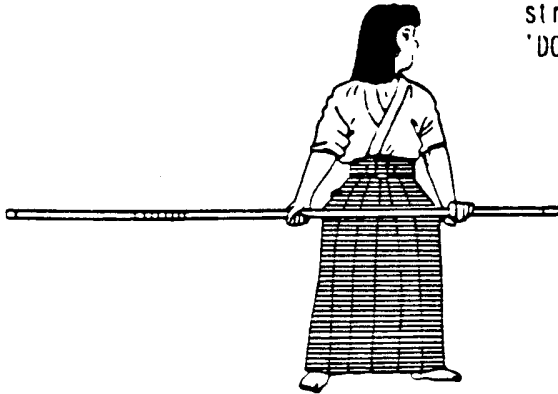


Put your right foot in, change grip on the Naginata in front of your body, and then step out with your left foot and assume Ai-chudan. Return to starting locations.



FROM AI-CHUDAN

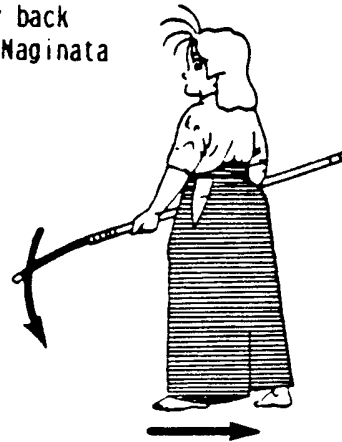
1/ Assume Wakigamae and strike at Do. Shout "DO".



2/ Move your body back and pull your Maginata in to block the strike to Do.

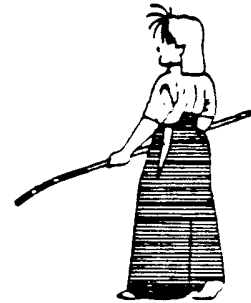
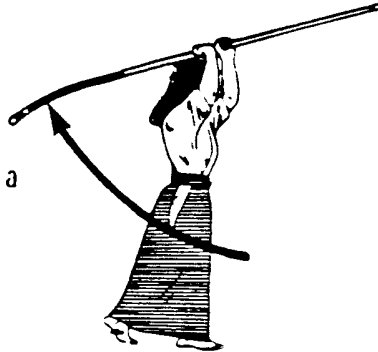


3/ Move your body back and knock the Maginata away. (Harai).

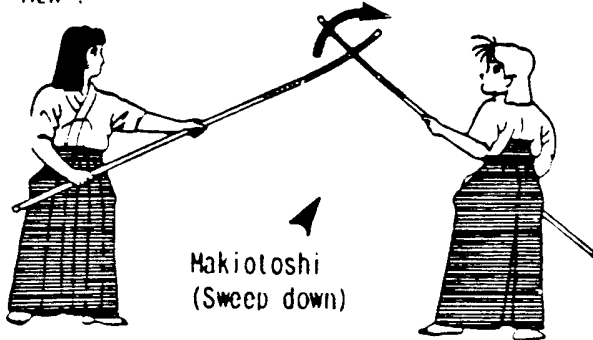




4/ From the power of the Harai swing the Naginata above your head. (furikaeshi).

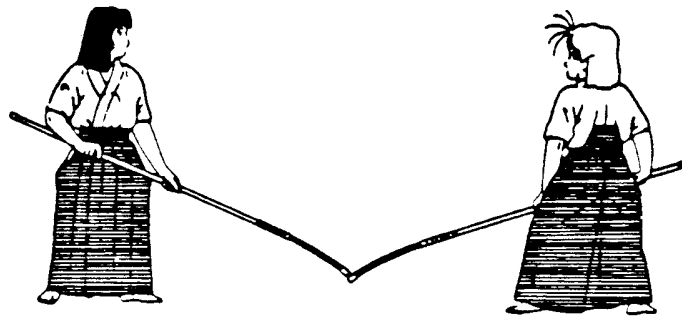


5/ Step in and strike at Men. Shout 'MLN'.

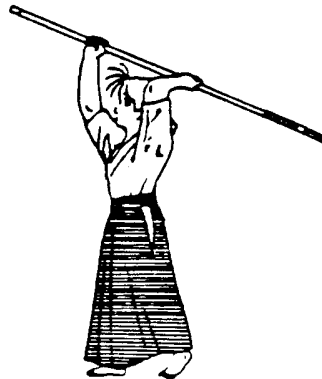
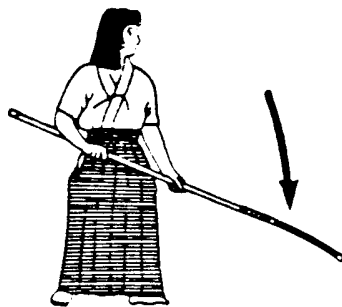


Makiotoshi
(Sweep down)

Block the Strike to Men with the Ha-bu.



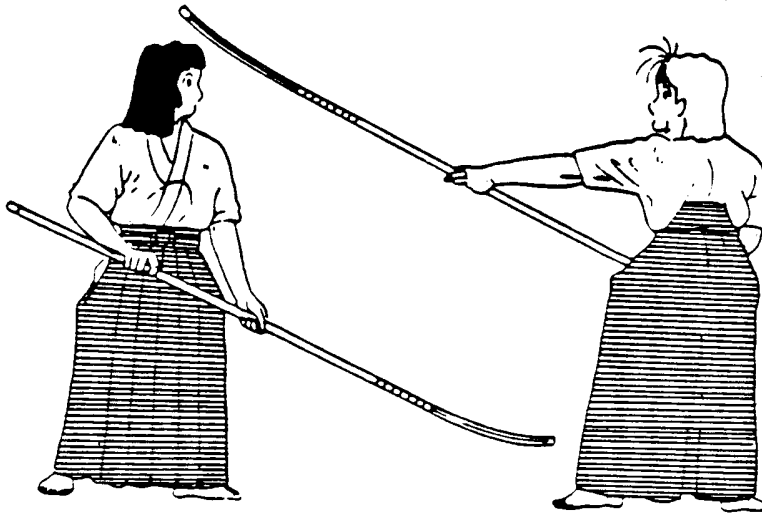
6/ Move your body back and use the Sori to sweep the Naginata away at the Mono uchi



7/ Immediately lift the Naginata up and step in to strike Men.

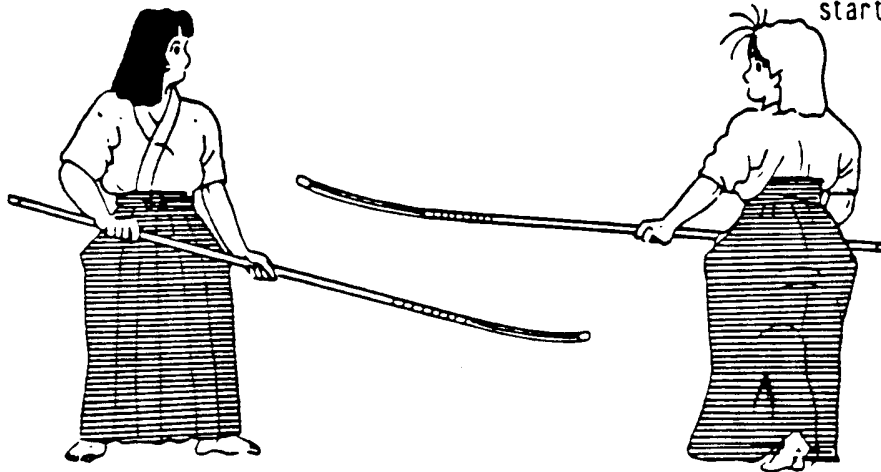


7/ Shout 'MEN'.



8/ ZANSHIN

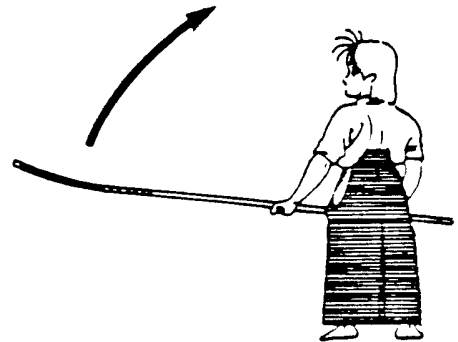
Move back with Ayumi-asuui.
Point the Kissaki at the
solar plexus. Assume Ai-
chudan and return to
starting locations.





FROM AI-CHUDAN

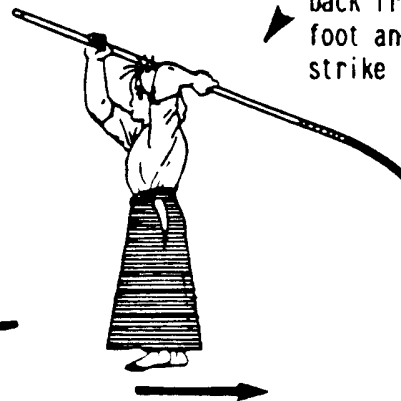
1/ Assume Hasso-no-kamae.



2/ Take a big step forward and strike at Sune. Shout 'SUNE'.



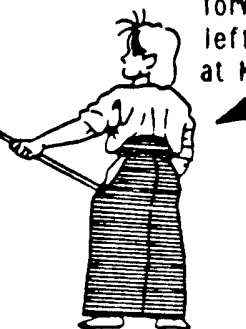
Lift the Maginata above your head, step back from your rear foot and avoid the strike to Sune.



3/ Move back and pull the Maginata in to block the strike to Men.



Immediately step forward with your left foot and strike at Men. Shout 'MEN'.

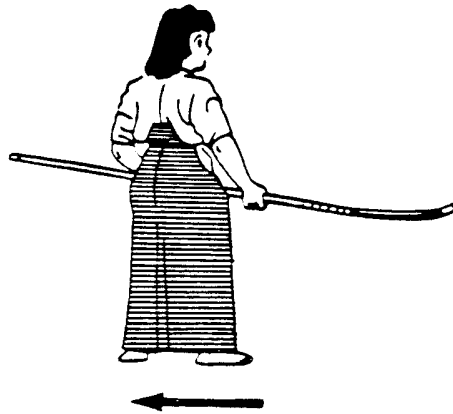


SHIKAKE-OOJI

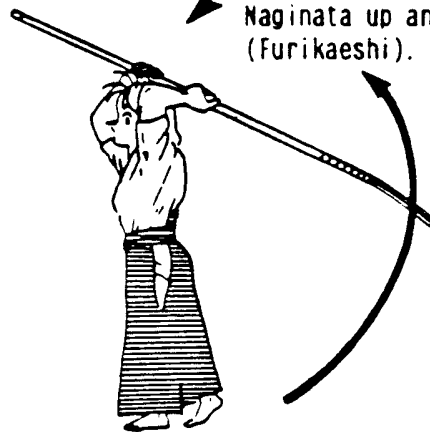
4honme



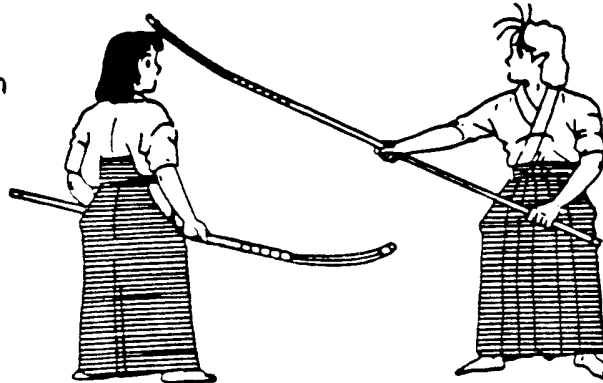
4/ Move back and knock the Naginata away. (Harai).



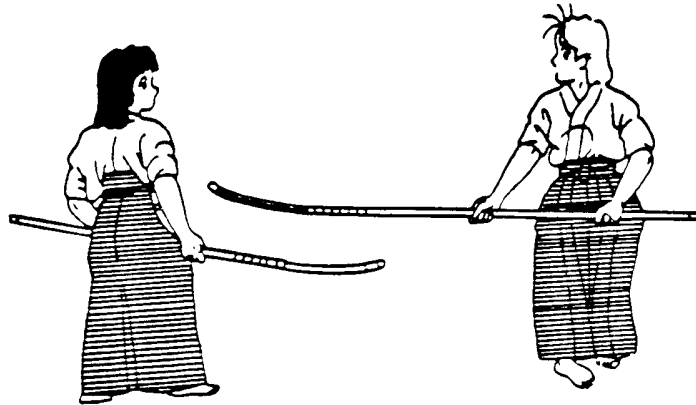
5/ Use the power from Harai to spin the Naginata up and around. (Furikaeshi).



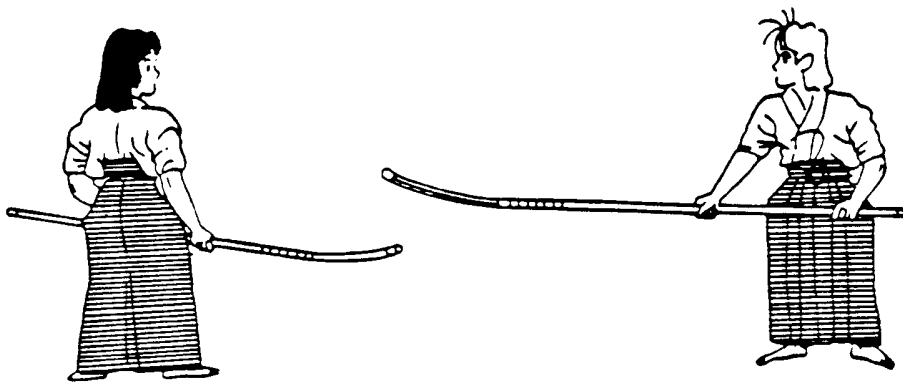
After Harai remain motionless.



6/ Take 1 step in and strike Men. Shout 'MEN'.



7/ ZANSHIN
Move back 2 steps
(left foot first) in a
state of Zanshin. The
Kissaki is pointing at
the solar plexus.

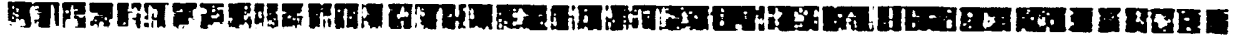


Chudan.



← Pull your left foot
back and change the
grip on the Naginata
in front of your body
step out with your
left foot and assume
Ai-chudan. Return
to starting locations. →



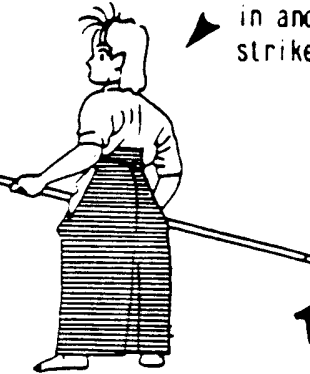


FROM AI-CIUDAN

1/ Assume Wakigamae and strike at Do. Shout 'DO'.



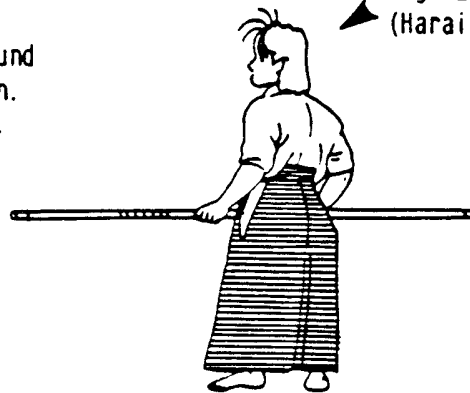
Pull the Maginata in and block the strike.



2/ Using the power from Harai take 1 step in, spin the Maginata around and strike at Men. (Furikaeshi-men).

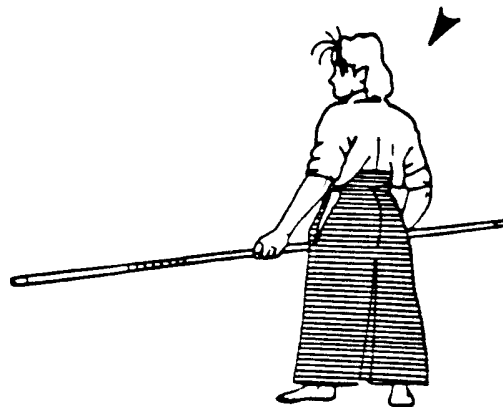


Move your body back and knock the Maginata away. (Harai).



3/

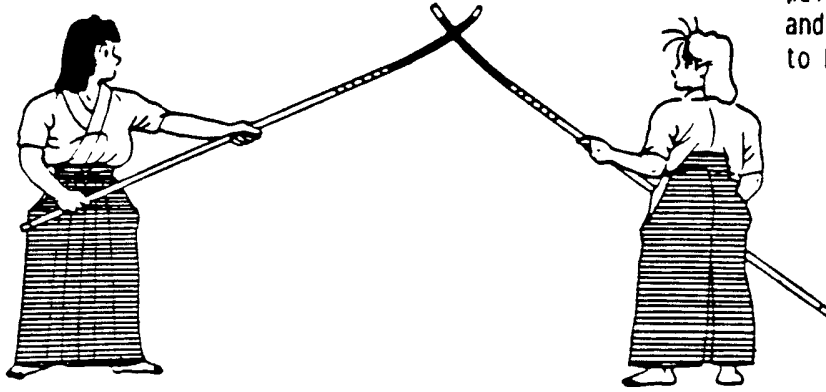
After Harai remain motionless.





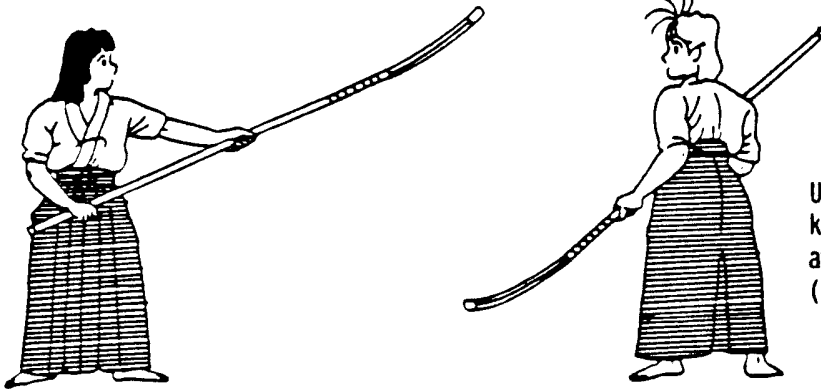
4/ Shout 'MEN'.

Move your body back,
pull the Naginata in
and block the strike
to Men.

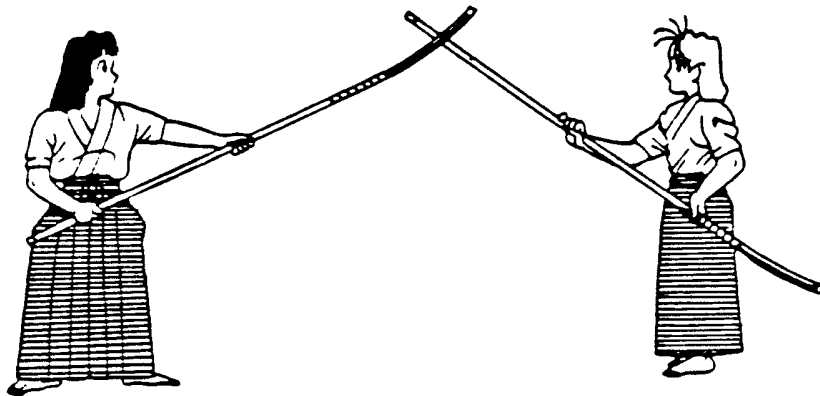


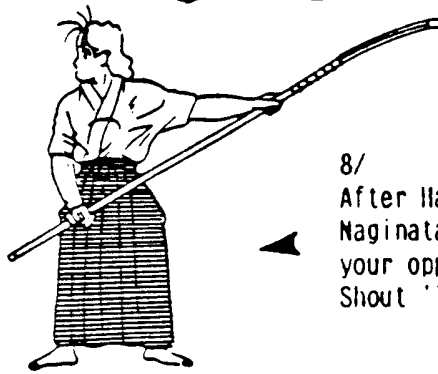
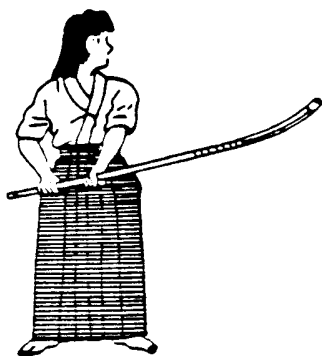
5/

Using Fumikae-ashi
knock the Naginata
away with the E-bu.
(E-harai).



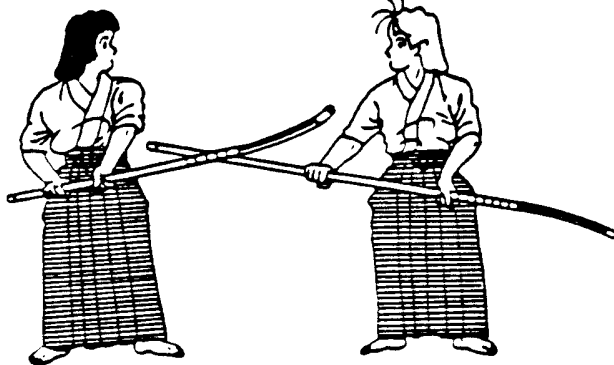
6/



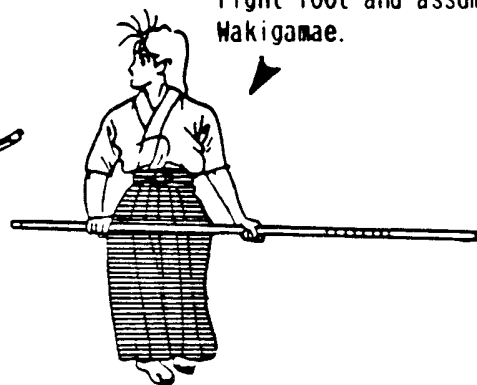


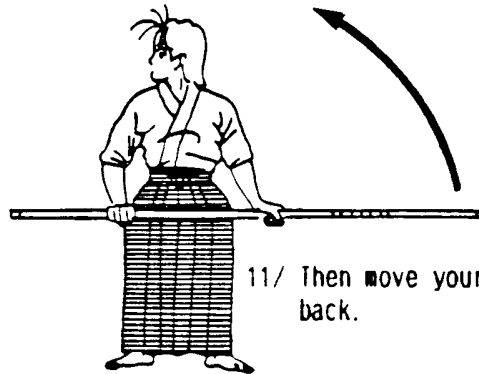
8/
After Harai, pull the
Maginata in and thrust at
your opponent's side.
Shout 'ISUKI'.

9/

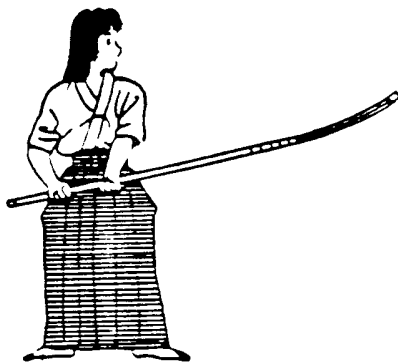


10/ ZANSHIN
Step back from your
right foot and assume
Wakigamae.



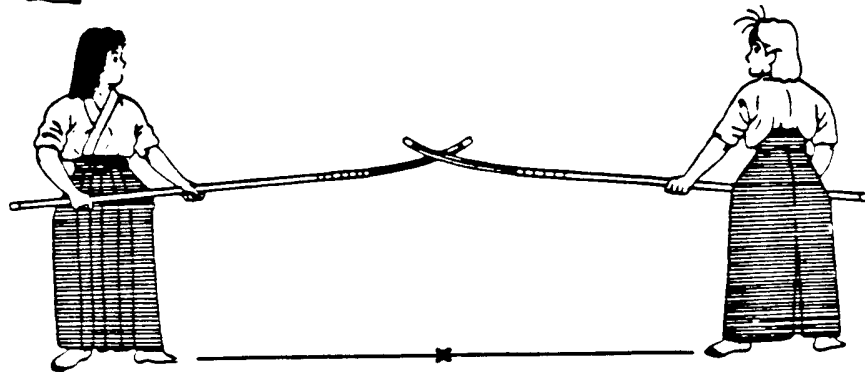


11/ Then move your left foot back.



12/ Then move your right foot back, turn your body around to face the other direction, assume Ai-chudan and return to starting locations.

Bring the Kissaki up and around.



Assume Shizentai, bow to each other, and finish.

MATCH RULES
REFEREEING RULES

TABLE OF CONTENTS

CHAPTER 1 MATCH RULES AND REFEREEING	1
1. MATCH RULES	1
Match Area	1
Equipment	1
Kind and Method of Match	2
Match Time	3
Start Up, Finish, Suspension of Play, and ENCHO	4
DATOTSU (Strike) Spots	5
YUKO DATOTSU (Valid Strike)	5
Judging a Match	6
HANSOKU (Foul)	7
BASSOKU (Penalty)	8
Match Officials	9
IGI (Protesting)	11
2. SHINPAN (REFEREEING) RULES	12
CHAPTER 2 ENGI RULES AND REFEREEING	21
1. ENGI RULES	21
Outline of ENGI	21
Types of ENGI	21
Method of ENGI	21
ENGI Court	22
Equipment	22
ENGI Time	23
Start Up, Finish, and Suspension of ENGI	24
The Judging of Superiority or Rankings	24
IGI (Protesting)	26
2. SHINPAN (REFEREEING) RULES	27

CHAPTER 1 MATCH RULES AND REFEREEING

1. MATCH RULES

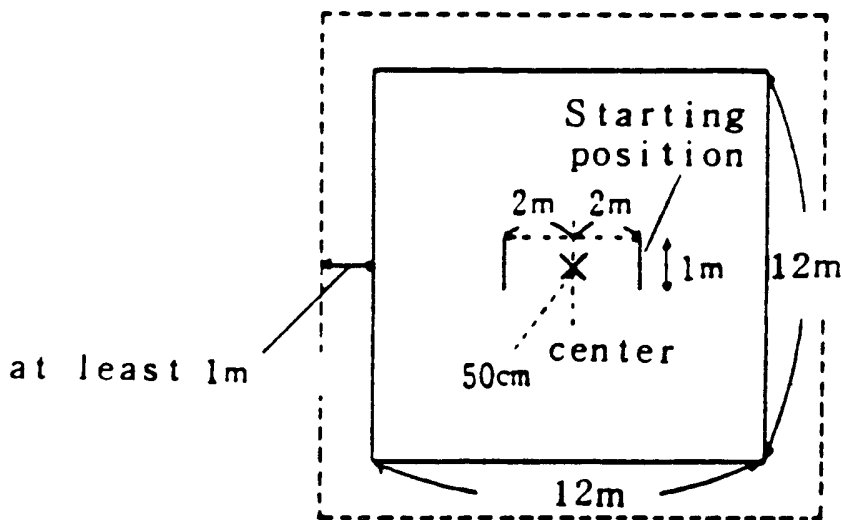
MATCH AREA

ARTICLE 1. A match area (court) shall be a square of 12 meters each side. (see Fig 1)

ARTICLE 2. An extra area shall be provided outside a court, about 1 meter or wider from the boundary line.

ARTICLE 3. The boundary lines shall be made by use of line tape 5 cm wide and white in principle. The width of the tape shall be inclusive in the length of each side.

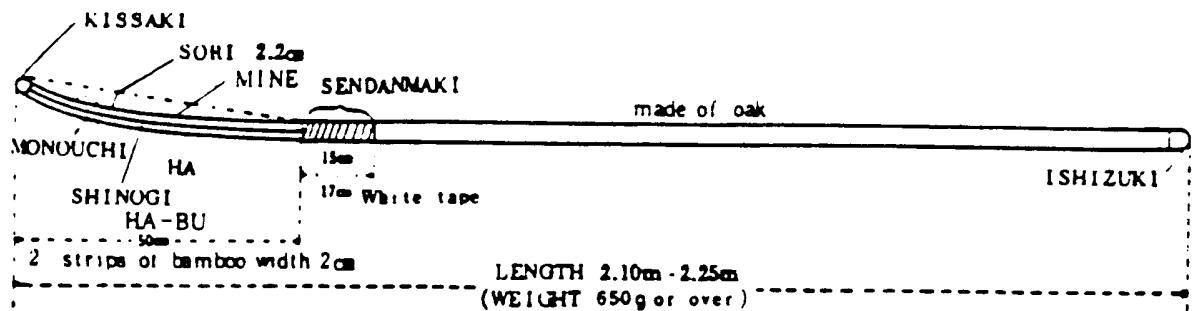
(Fig 1. MATCH AREA)



EQUIPMENT

ARTICLE 4. The NAGINATA used shall be the length, weight, and quality of that shown in Fig.2.

(Fig. 2 STRUCTURE OF NAGINATA)



ARTICLE 5. BOGU (equipment) used in Naginata refers to MEN (headgear), KOTE (fencing gloves), DO (plastron), TARE (waist protector), SUNE - ATE (shin protectors), in a set.

ARTICLE 6. The costume consists of a white KEIKOGI (jacket), tied up with a white OBI (sash) and a black or navy blue HAKAMA (skirt).

KIND AND METHOD OF MATCH

ARTICLE 7. INDIVIDUAL'S MATCH

1. The individual's match shall be decided by SAN - BON - SHOBU (three point scoring) as a rule.
2. In SAN - BON - SHOBU, the player who scored two points first within the given time shall be the winner; however, if one player only scored one point without allowing the other any point within the given time, the former shall be the winner.
3. In case a match is not decided within the given time, a prolongation (ENCHO) may be

used wherein the player who scored one point first shall be the winner. In case the match is not decided the first time, ENCIHO can be played up to three times.

ARTICLE 8. TEAM MATCH

1. Individual's matches shall be performed in a pre-determined order for the teams victory /defeat.
2. Depending on the conditions of the tournament a match may be declared HIKIWAKE (draw).
3. In the TEAM match, the team with the majority of individuals winners shall be the winner. If the number of individuals match winners turns out to be equal, the team that has the higher number of points scored shall be the winner. Furthermore, if the number of points scored happens to be equal, two individuals representing their teams shall fight to the finish.

MATCH TIME

ARTICLE 9. Match time shall be no longer than five minutes.

ARTICLE 10. The match will start with the announcement of "HAJIME" (begin) by the Chief Referee, and finish when the Time keeper signals that time is up.

ARTICLE 12. Match time will be stopped in the following situations and will not resume until ordered so by the Chief Referee; The moment of the

announcement of YUKO (valid) DATOTSU by the Chief Referee, accident, GOGI (Referees consultation), or a stoppage ordered by a referee.

ARTICLE 13. The time that it takes for the Chief Referee to break up SERI - AI shall be included in the match time.

START UP, FINISH, SUSPENSION OF PLAY, AND ENCHO

ARTICLE 14. The match shall begin with the announcement of "HAJIME" (begin) by the Chief Referee.

ARTICLE 15. The match shall finish with the declaration of "SHOBU - ARI" (victory decided), or "HIKIWAKE" (draw) etc by the Chief Referee.

ARTICLE 16. The match shall be suspended in the event of accident or foul etc by the announcement of "YAME" (stop) by the Chief Referee. If one of the players wants a stoppage she/he must obtain the permission of the Chief Referee. In order to do this the player must raise their hand and indicate the reason.

ARTICLE 17. ENCHO (prolongation) can be used instead of HIKIWAKE (draw) to decide a match. The prolongation of the match will begin with the Chief Referee's announcement of "ENCHO HAJIME" (prolongation begin). ENCHO can be carried out three times in one match.

DATOTSU (STRIKE) SPOTS

ARTICLE 18. DATOTSU (strike) SPOTS

MEN (head) spot – SHOMEN (forehead),
SOKUMEN(left and right MEN)

(between 25°-30 ° to the left and right of the
center of SHOMEN).

KOTE (hand)spot – left and right KOTE

DO (trunk) spot – left and right sides of
plastron

SUNE (shin) spot – left and right SUNE,
inside left, and inside right SUNE.

TSUKI(throat) spot – throat flap (prohibited
until 18 years of age).

YUKO DATOTSU (VALID STRIKE)

ARTICLE 19. YUKO DATOTSU is defined as the accurate striking or thrusting made onto legitimate spots at the NAGINATA's DATOTSU - BU edge in high spirits and right posture while at the same time shouting out the name of the spot being aimed at.

Striking Point	DATOTSU - BU (striking edge)of NAGINATA
MEN	15cm - 20cm from KISSAKI (MONOUCHI)
KOTE	Same as above.
DO	Same as above
SUNE	Same as above and also for the opposite end of the NAGINATA (15cm - 20cm from the ISHIZUKI).
TSUKI	KISSAKI or ISHIZUKI.

JUDGING A MATCH

ARTICLE 20. A DATOTSU shall become valid when two referees or three made a motion of YUKO DATOTSU.

ARTICLE 21. GOGI (Referee's consultation) will become necessary when the validity of a DATOTSU is in question.

ARTICLE 22. A DATOTSU shall become valid in the following cases:

1. A strike that is made on an opponent who is retreating even if the strike is weak or light. Or an accurate strike made by a retreating player.
2. Against a player who does not hold KAMAE after striking, slackens their spirit, or stops for no good reason during the match.
3. Against any player who has no intention of counteracting, and merely points the NAGINATA at the opponent.
4. The first clear DATOTSU made to an opponent who has fallen over, or has left hold of the NAGINATA.
5. DATOTSU made simultaneously to the time - up signal.

ARTICLE 23. In case of injury or accident the match shall be decided in the following way:

1. The opponent player to the player who discontinues the match due to injury shall be given two points and declared the winner.
2. If the injured player refuses to carry on

when the injuries are slight and it is feasible to continue, she/he shall lose the match.

3. If the match is unable to continue due to injury, the player who caused the injury shall be the loser. If the cause of the accident is uncertain, the player who is unable to continue shall be the loser.

4. In the TEAM match any player who can't continue a match due to the above three situations, or has to withdraw, will not be permitted to participate in the tournament after this.

ARTICLE 24. If, in a match, ENCHO has been repeated three times, the referees shall make an integral decision (HANTEI) and award one point to the superior player.

Integral decision (HANTEI) criteria:

1. Level of offence and defence.
2. Standard of posture and manner.
3. Number of fouls.

HANSOKU (FOUL)

ARTICLE 25. When a player insults or says something damaging to the opponent or referees.

ARTICLE 26. When one foot totally steps out of the match area, or both players step out of the match area at the same time. (This foul is called JYOGAI).

ARTICLE 27. Falling on the floor with a part of body outside the area line, or propping the body up with the NAGINATA outside the area line.

ARTICLE 28. Striking the MEN with the 'E' of the NAGINATA, holding on to the opponents NAGINATA, intentionally hitting around the ear area or any place not protected by BOGU (armour).

ARTICLE 29. When a player unfairly pushes or shoves the opponent outside the match area, or takes a half hearted attitude, or stops for no good reason during the match.

ARTICLE 30. When an unnecessary comment is uttered.

ARTICLE 31. Players must not do any of the following deeds:

1. Repeatedly striking un-armoured areas of the opponent.
2. Having no desire to compete. (eg. running around the court avoiding the opponent).
3. Holding the opponent's NAGINATA between any part of the body. (eg. holding the NAGINATA under the armpit).
4. Remaining in SERI - AI (close contact) with no intention of fighting.
5. Not obeying the command of "WAKARE" (break) when in SERI - AI.

ARTICLE 32. The player that committed the foul play stated in ARTICLE 25 shall lose the match, and be excluded from competing any further in the tournament, while the opponent shall be given two points.

ARTICLE 33. The player that committed the foul plays stated in ARTICLES 26 - 30 shall be penalized (HANSOKU) each time. If penalized three times IPPON (one point) will

be awarded to the opponent.

ARTICLE 34. The player that committed any of the foul plays stated in ARTICLE 31 will be warned by the Chief Referee who will announce "CHUI" (warning). Upon a second violation however, the player shall be charged a HANSOKU with an announcement.

MATCH OFFICIALS

ARTICLE 35. The MATCH OFFICIALS shall be the following; SHINPANCHO (Chief Judge), SHINPAN SHUNIN (court judge) SHINPAN -IN (referees), SENSHIN -IN (linesmen), TOKEI GAKARI (time keeper), KEIJI GAKARI (score keeper), KIROKU GAKARI (score recorder), SENSHU GAKARI (player caller), HYOJI GAKARI (indicators).

ARTICLE 36. SHINPANCHO (Chief Judge) shall make sure that the match rules are being abided by properly. Also the SHINPANCHO shall deal with matters that may not be codified in the rule book. The SHINPANCHO shall also handle any protests that are lodged.

ARTICLE 37. In a case wherein there are two courts or more, a SHINPAN SHUNIN (court judge) shall be appointed per court as an assistant to the Chief Judge. The court judge shall be held responsible to the Chief Judge for the refereeing at the court concerned.

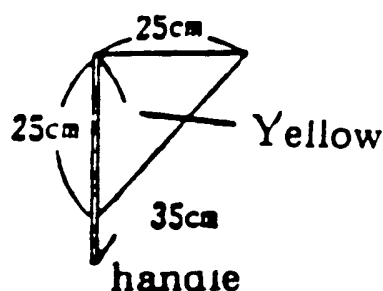
ARTICLE 38. A team of one SHUSHIN (Chief Referee) and two FUKUSHIN (sub referees) shall

decide on YUKO DATOTSU and HANSOKU; they shall have equal rights in the decision. The chief referee shall in coordination with the subreferees and the other officials see that a match proceeds, and shall make various announcements.

ARTICLE 39. There shall be in principle two SENSHININ (linesmen) who will notify the referees of JYOGAI (players stepping out of bounds).

ARTICLE 40. There shall be in principle one head TOKEI GAKARI (time keeper) and two or more subkeepers per court who shall measure the match time and shall give a signal at the end of the stipulated time.

(time keeper's flag)



ARTICLE 41. There shall be in principle one head KEIJI GAKARI (score board recorder) and two or more subrecorders per court who shall show the referees' decision on the score board correctly, and call out the players' names.

ARTICLE 42. There shall be in principle, one head KIROKU GAKARI (Score recorder) and two or more subrecorders per court who shall take record of scores, points of YUKO DATOTSU, match time, HANSOKU, etc.

ARTICLE 43. There shall be in principle, one head

SENSHU GAKARI (Player caller) and two or more subcallers per court who shall call players and inspect their equipment in order to get a match to proceed without undue delays.

ARTICLE 44. There shall be in principle, one head HYOJI GAKARI (Indicator) and two or more subindicators who shall accurately indicate the referees' decisions.

IGI (PROTESTING)

ARTICLE 45. No one shall have the right to protest against the referees' decision.

ARTICLE 46. A protest may be lodged in the event of a problem occurring that is not mentioned in the rule book, or when there is a difference in opinion in the interpretation of the rules. Also the person concerned may lodge a complaint of improper conduct to the SHINPANCHO (SHINPAN SHUNIN) before the next match begins.

2. SHINPAN (REFEREEING) RULES

ARTICLE 1. The referees shall decide the match according to the ALL JAPAN NAGINATA FEDERATION match rules.

ARTICLE 2. In principle, a match is judged by a team of a chief referee and two subreferees.

ARTICLE 3. The duty of the SHINPANIN (Referees) to judge YUKO DATOTSU and HANSOKU shall be carried out in the following way:

1. The decision for YUKO DATOTSU shall be based on the fullness of spirit, correctness of posture while at the same time calling out the name of the DATOTSUBUI (striking spot) being aimed for.

2. The SHUSHIN (Chief referee) shall, with the overall authority to administer a match assigned to her/him, position oneself suitably to be able to see both players equally, motion and announce YUKO DATOTSU and HANSOKU, also motion and announce victory/defeat.

3. The FUKUSHIN (Subreferees) will, for the most part stand opposite the chief referee in a good position to see the match, and will have equal authority and responsibilities to that of the chief referee in motioning YUKO DATOTSU and HANSOKU.

ARTICLE 4. Each referee will make a motion of YUKO DATOTSU from their own judgement. When two referees or three made a motion of YUKO DATOTSU, the DATOTSU shall

become one valid point.

ARTICLE 5. The referees shall indicate YUKO DATOTSU by the use of red/white flags

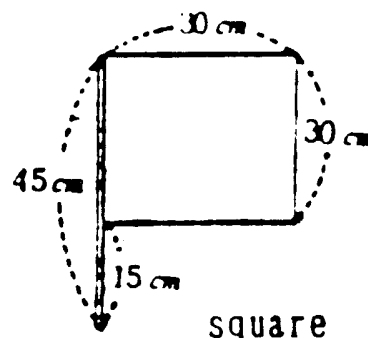
Flag measurements

length 30cm

width 30cm

length of handle 45cm

diameter of handle 1cm



The linesmen shall indicate HANSOKU by the use of red/white flags.

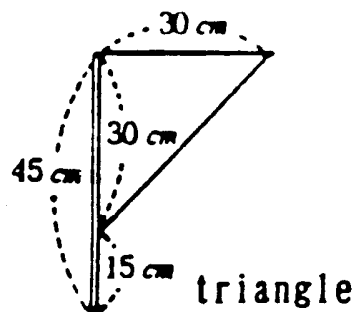
Flag measurements

length 30cm

width 30cm

length of handle 45cm

diameter of handle 1cm



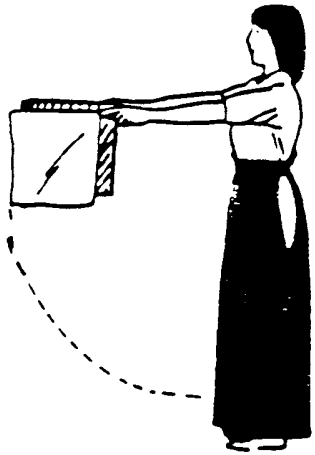
ARTICLE 6. Referees shall observe the following points in refereeing:

1. The chief referee shall start the match by announcing "HAJIME", when players get in full spirits after going into CHUDAN NO KAMAE.
2. As soon as one referee motions YUKO DATOTSU or HANSOKU, the other two shall respond to it by their motions.
3. Referees shall upon discovery of HANSOKU stop a match and announce "HANSOKU" with a clear motioning.
4. Chief referee shall, if one player falls on the floor, or if one player drops the NAGINATA, stop the match if the opponent does not attempt DATOTSU immediately, and get

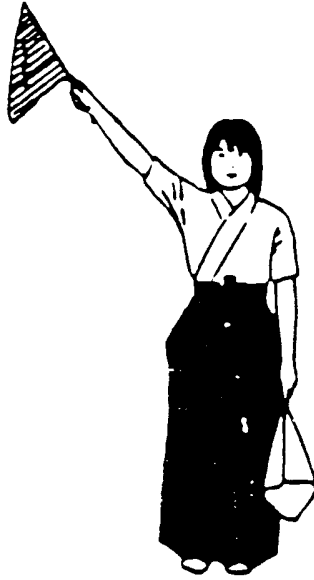
them back to starting locations for resumption.

5. Chief referee shall break up SERI - AI if it is dragging on with neither player attempting to fight, and immediately resume play on the spot.
6. Chief referee shall announce "YAME" and send the players to starting locations in the case of; stipulated match time ending, HANSOKU, accident, or any other situation in which the match has to be suspended. To resume the match the chief referee shall announce "HAJIME". If the match has to go into ENCHO the chief referee shall announce "ENCHO HAJIME".
7. Referees may decide victory/defeat by GOGI (Referees' consultation)
8. USE OF FLAGS
 - a. When starting a match - stretch both flags out in front keeping them parallel to the floor, and at the announcement of "HAJIME" lower the flags.
 - b. In the case of YUKO DATOTSU - the referee shall raise the concerned flag 45° up on her/his side.
 - c. When a referee judges that a DATOTSU is not YUKO - the referee shall swing the flags crosswise 2-3 times with hands stretched downwards. The red flag shall be in front of the white flag.
 - d. When announcing YUKO DATOTSU - the chief referee shall do as in (b).

(a) "HAJIME"



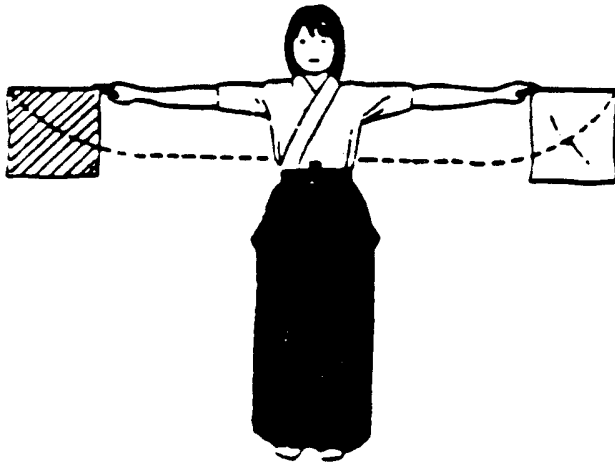
(b) "...ARI"
(d)



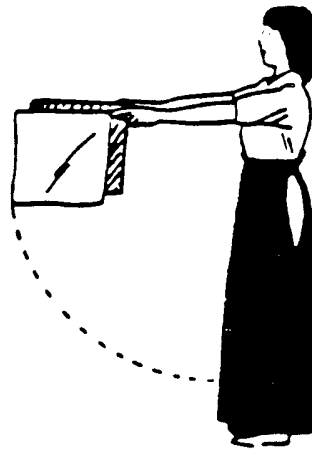
(e) "YAME"



(f) "WAKARE"



"HAJIME"



e. When the referee announces a discontinuance of a match - she/he shall raise both flags straight up as in (e).

f. When breaking up SERI - AI - Chief referee will stretch both arms out either side parallel to the floor and announce "WAKARE" (break), then at the same time as announcing "HAJIME" bring the flags out in front and then drop them to the sides.

NOTE: Subreferees instead of chief referee, may stop a match from proceeding in the case of emergency such as hazard prevention, foul play discovery, match time ending etc. But chief referee shall resume the match by announcing "HAJIME".

g. In the case of GOGI - Chief referee shall raise both flags straight up in the right hand and announce "GOGI", and then the referees shall gather in the center.

h. Linesman's indication - Linesman shall stand up holding up the red or white flag indicating which player committed JYOGAI (stepping out of bounds).

9. MANNER OF ANNOUNCEMENT/ DECLARING

a. Announcing the beginning of a match - "HAJIME" (when the two players get into full spirits after going into CHUDAN NO KAMAE).

b. Announcing YUKO DATOTSU - "MEN

- (KOTE, DO, SUNE, TSUKI) ARI" - (the Players stay where they are).
- c. Announcing the start of NIHONME - "NIHONME" (start for a second point)" - (after the players have returned to their starting locations)
 - d. Announcing the beginning of a play-off match - "SHOBU (start for a play-off)" (after the players have returned to their starting locations).
 - e. Announcing the victory/defeat - "SHOBU ARI" (victory decided)" - (after the players have returned to their starting locations).
 - f. Announcing a single point victory - "IPPON GACHI SHOBU ARI (victory decided by a single point)" - (after players have returned to their starting locations).
 - g. Announcing a prolongation of a match - ENCHO HAJIME" - (after the players have returned to their starting positions).
When ENCHO is repeated NIKAI (second time) or SANKAI (third time), announce the starting "ENCHO ...KAI HAJIME" - (after the players have returned to their starting positions).
 - h. Announcing the stop of a match - "YAME (stop)" (players stay where they are) - (players return to their starting locations).
 - i. In the case of SERI-AI - "WAKARE (break)" and then "HAJIME" - (players stay where they are).

j. Announcing HANSOKU - "HANSOKU ... KAI (HANSOKU ...times)" - (players return to their starting locations).

NOTE: The number of HANSOKU is indicated by a gesture by fingers toward the violator.

k. Announcing a point created by HANSOKU - "IPPON ARI (one point gained)" - (after the players have returned to their starting locations).

NOTE: An announcement of HANSOKU shall first be made to the violator and there - after, this announcement be made in favor of the opponent.

l. Announcing victory/defeat after a point gained through HANSOKU - "SHOBU ARI" - (after the players have returned to their starting locations).

NOTE: An announcement of "HANSOKU" "HANSOKU ...KAI" shall first be made to the violator and thereafter "IPPON - ARI SHOBU - ARI (one point gained victory decided)" shall be announced in favour of the opponent.

m. When a player requests to stop the match - "YAME".

NOTE: The chief referee shall raise both flags straight up and announce "YAME", and then request the reason for stoppage.

- (k) "HANSOKU ...KAI"
- (p) "TAIJO"



n. When a match is not decided -
"HIKIWAKE (Draw)" - (after players
have returned to starting locations).

NOTE: The chief referee shall announce
"HIKIWAKE" with the two flags crossed
above her/his head. (The red flag in front
of the white flag).

(n) "HIKIWAKE"



o. In the case of HANTEI (decision of a winner without YUKO DATOTSU) - "HANTEI", "SHOBU ARI" - (after players have returned to starting locations).

NOTE: Upon the announcement of HANTEI by the chief referee, all the referees shall simultaneously raise the applicable flag, and the chief referee shall announce "SHOBU ARI".

p. In the case of TAIJO (ejection) - "TAIJO" (after players have returned to starting locations).

NOTE: The chief referee will hold both flags in one hand and point to the violator while announcing "TAIJO, SHOBU ARI" in favour of the opponent.

10. Until the YUKO DATOTSU has been announced by the chief referee, the subreferees must not lower their flags.

ARTICLE 7. Referees shall handle other matters than those discussed in the preceding articles in mutual consultation subject to the approval of Court Judge or Chief Judge.

CHAPTER 2 ENGI RULES AND REFEREEING

1. ENGI RULES

OUTLINE OF ENGI

ARTICLE 1. Aim to encourage the diffusion and development of correct Naginata. ENGI shall be conducted in a stipulated area, with groups consisting of two players competing with WAZA.

TYPES OF ENGI

ARTICLE 2. The types of ENGI shall be ALL JAPAN NAGINATA FEDERATION KATA (KATA), and SHIKAKE OOJI.

METHOD OF ENGI

ARTICLE 3. The methods for ENGI are HATA KEISHIKI (Decision by flag formalities), and SAITEN KEISHIKI (Decision by point scoring formalities).

1. Forms will be designated from KATA or SHIKAKE OOJI.
2. With HATA KEISHIKI, merits and demerits shall be indicated with the referees' red/white flags.
3. With SAITEN KEISHIKI, merits and demerits shall be decided by the referees'

marking. If the players go over or under the stipulated performance time, they will lose points.

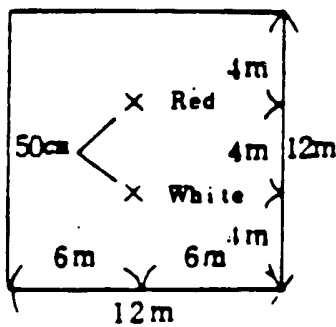
ENGI COURT

ARTICLE 4. The ENGI court shall be the same as in the following diagrams.

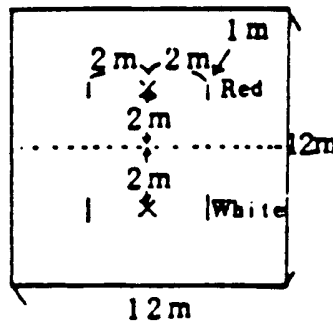
An area of one meter or more shall be provided outside the court. The boundary lines shall be made by use of white tape 5cm in width, and shall be inclusive of the length of the court.

HATA KEISHIKI
SAITEN KEISHIKI
A.J.N.F. KATA
SHIKAKE OOJI

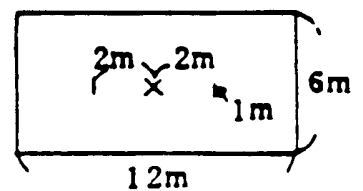
SHOMEN



SHOMEN

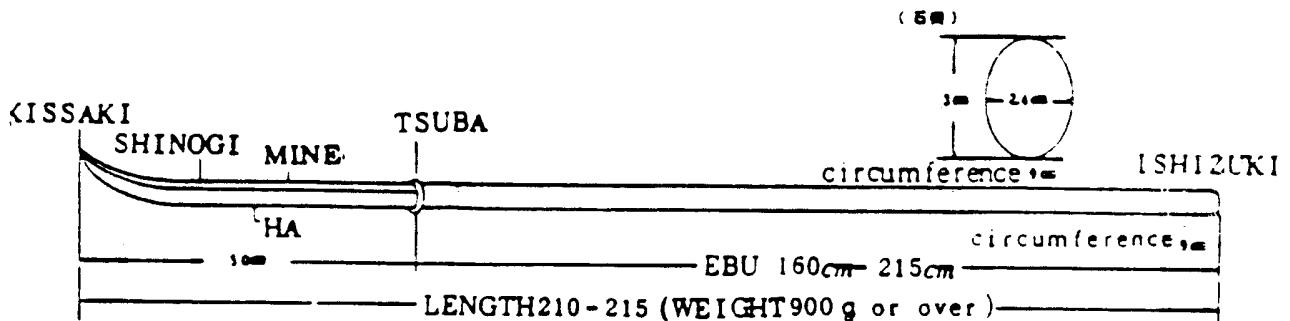


SHOMEN

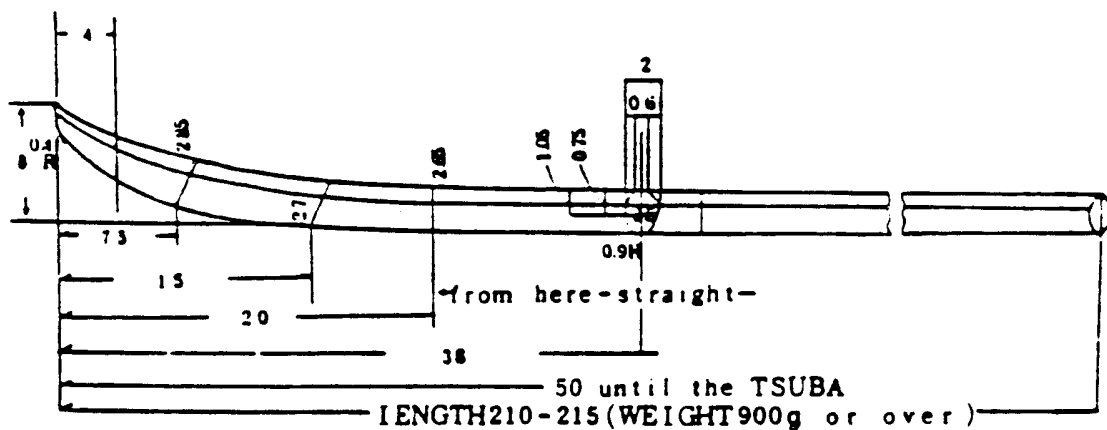


EQUIPMENT

ARTICLE 5. KATA shall be performed with the "ALL JAPAN NAGINATA FEDERATION" NAGINATA, and SHIKAKE OOJI shall be performed using the match NAGINATA.



(measurements in cm)



ARTICLE 6. The clothing used shall be a white KEIKO GI (jacket) tied up with a white OBI (belt), and a black or navy blue HAKAMA (skirt).

ENGI TIME

ARTICLE 7. The time for SAITEN KEISHIKI shall depend on the assignment, and will begin and end with the chief referee's signal.

ARTICLE 8. The time that is required for a stoppage due

to accident, or breakage of NAGINATA shall be included in the performance time.

START UP, FINISH, AND SUSPENSION OF ENGI

ARTICLE 9. ENGI shall start with the signal for "NYUJO" (enter court), and finish when the players have exited the courts.

ARTICLE 10. In case of accident, the chief referee shall suspend play by signalling "YAME". This shall be carried out at the beginning of a WAZA.

THE JUDGING OF SUPERIORITY OR RANKINGS

ARTICLE 11. In HATA KEISHIKI, victory/defeat shall be decided by the majority of the five referees decisions. In SAITEN KEISHIKI, rankings shall be decided by the scores of five referees. (Precision of time shall be taken into account).

ARTICLE 12. The ENGI officials shall be the following:
SHINPANCHO (Chief Judge), SHINPAN SHUNIN (Court Judges), SHINPAN - IN (Referees), TOKEI GAKARI (Time keeper), KEIJI GAKARI (Score board recorder), KIROKU GAKARI (Score recorder), SENSHU GAKARI (Senshu caller), HYOJI GAKARI (Indicator).

1. SHINPANCHO (Chief Judge) shall make sure that ENGI rules are being obeyed. The SHINPANCHO shall deal with matters that

- may not be codified in the rule book, and also handle any complaints that are lodged.
2. There shall be five referees including one chief referee.
 3. There shall be in principle one head TOKEI GAKARI (time keeper) and two or more subkeepers who shall measure and record the ENGI time, and inform the KIROKU GAKARI (score recorder).
 4. There shall be in principle one head KIROKU GAKARI (Score recorder) and four or more sub recorders who shall collect the marking forms from the four subreferees and hand them to the chief referee. After final examination, they shall record the final score and time, and check that it is exact.
 5. There shall be in principle one head KEIJI GAKARI (Score board recorder) and two or more subrecorders who shall call out the players' names, and accurately show the referees' decision on the score board.
 6. There shall be in principle one head SENSU GAKARI (Player caller) and two or more subcallers who shall call players and inspect equipment in order to get ENGI to proceed without undue delays.
 7. There shall be in principle one head HYOJI GAKARI (indicator) and two or more subindicators who shall accurately indicate the referees' decisions.

IGI (PROTESTING)

ARTICLE 13. Nobody shall have the right to protest against the referees' decision.

ARTICLE 14. A protest may be lodged in the event of a problem occurring that is not mentioned in the rule book, or when there is a difference in opinion in the interpretation of the rules. Also the person concerned may lodge a complaint of improper conduct to the SHINPANCHO (Chief Judge) (SHINPAN SHUNIN (Court Judge)) before the next ENGI begins.

2. SHINPAN (REFEREEING) RULES

ARTICLE 1. The referees shall decide the rankings according to the ALL JAPAN NAGINATA FEDERATION ENGI rules.

ARTICLE 2. There shall be in principle one chief referee and four subreferees.

ARTICLE 3. The duties of the SHINPANIN (referees) shall be as follows:

1. The referees must rigidly and fairly judge the players on the quality of WAZA, fullness of spirit, and the correctness of posture.
2. In HATA KEISHIKI superiority shall be decided by the majority of referees' decisions. At the end of ENGI the referees shall indicate their decisions with the signal from the chief referee. (Blow of a whistle).
3. In SAITEN KEISHIKI the referees shall gather with the chief referee and discuss the points of agreement after the first ENGI has been executed. From then on the referees shall fill out and submit score sheets to the chief referee.
4. The chief referee shall check the difference in scores on the submitted score sheets. If the scores are varied, the chief referee's score shall become the basis, and even if ENGI is in progress, a meeting may be held. If a meeting of the referees fails to form an agreement in opinions, the matter shall be handled by the Chief Judge.
5. If a subreferee makes a biased or unfair

judgement, the chief referee must give a warning.

ARTICLE 4. In order to mark accurately and simply the following rules shall apply:

1. ENGI shall be judged as the best out of ten points.
2. The interpretation of ENGI rules must be accurate and in agreement.
3. Scoring shall be based on clothing, attitude spirit, voice, breathing, TENOUCHI (grip), DATOTSU, MA - AI, posture, position of hands, ZANSHIN, and aim.

If there are any faults in any of these aspects 0.1~1 point will be demerited for each fault. And in case of a major mistake one point will be demerited every time. The demerited points will be subtracted from the initial ten points.

ARTICLE 5. The final score shall be decided from the average of the five referees' scores, and also from the accuracy of the time. If the timing is not perfect, 0.1 points shall be demerited for every five seconds out. (under or over).

ARTICLE 6. The announcement of the score shall be done in the following manner; The highest score shall be superior. If the scores are equal, the chief referee's scoring shall become the basis, and the referees shall hold GOGI (referees' consultation).

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AFTERWORD

In order to be able to satisfactorily manipulate a long object such as a Naginata nothing is more important than firmly learning basics (Kihon).

The Naginata has many characteristics such as Kurikomi (sliding the Naginata in), Kuridashi (sliding the Naginata out), Mochikae (changing grip), and Furikaeshi (spinning the Naginata over one's head) etc. There are many techniques that require refinement. Therefore it is very important to get a good grasp of Kihon and how to strike correctly from the beginning of practice. The purpose of this book is to enable the reader to look at and understand the basics.

Also included are 'BAD EXAMPLES'. Please use these to correct your own posture.

It is up to you to learn correct Kihon thoroughly so that when you practice with a partner you can execute the techniques that you have learned, properly. From here you will be able to carry out Shikake Ooji and Kata.

In this book we have covered the important points in Kihon and Shikake Ooji. In the next edition I would like to cover Naginata using armour.

March 1987

