Original Article

Perception of Sounds that Accompany *Shinai* Strikes by Collegiate-level Kendo Fencers

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Abstract:

This research was carried out to study how shouts, *shinai* (bamboo kendo sword) contact, and *fumikomi* (step-in foot-stamping) sounds accompanying *shinai* strikes are perceived by collegiate-level kendo fencers both when fencing and when refereeing. As part of this study, a questionnaire survey was administered to individuals involved in collegiate-level kendo, with survey questions distinguishing between perceptions of such sounds both when fencing and when refereeing.

Our survey results revealed the following findings:

- (1) In referee evaluations of *ki-ken-tai-icchi*, sounds are perceived as being equal in importance to the visual aspects of a fencer's physical movements.
- (2) Sounds created during the execution of a *shinai* strike are considered important by fencers while competing in a match.
- (3) Sounds created during the execution of a *shinai* strike are considered even more important when refereeing other fencers' matches than during one's own match.
- (4) Foot-stamping sounds during step-in probably influence referee scoring of *shinai* strikes.

Key Word: shouting, *shinai*, sounds, *fumikomi*, budo, kendo

Introduction

Kendo is a sport in which fencers attempt to score strikes with a *shinai* bamboo fencing stick (hereafter the Japanese term *shinai* will be used alone, for brevity) against opponents (All Japan Kendo Federation, 2009). For a *shinai* strike to be evaluated positively (i.e., awarded a point) by a referee, the kendo fencer must display in its execution what is traditionally known as *ki-ken-tai-icchi*¹—a quality in which the fencer gives the impression that their spirit (*ki*), *shinai* (*ken* or “sword”), and body (*tai*) movements all comprise a synchronous, unified whole. In evaluating kendo performance, it is widely believed that a fencer's shout (accompanying the *shinai* strike), the sound of the *shinai* strike itself, and the *fumikomi* foot-stamping (hereafter the Japanese term *fumikomi* will be used alone, for brevity) sound the fencer makes during the “step-in” closing with an opponent while delivering the strike directly correspond to these elements of *ki*, *ken*, and *tai*, respectively (All Japan Kendo Federation, 1996). Accordingly, the synchronous *ki-ken-tai-icchi* quality of a fencer's shout, *shinai* contact, and *fumikomi* sounds is an important part of a referee's evaluation of a *shinai* strike. What is required here is for the referee, in delivering their judgment, to both visually observe as well as listen to the execution of a *shinai* strike (All Japan Kendo Federation, 2009). Therefore, we can conclude that physical movement and sound are both important factors in referee scoring of *shinai* strikes.

Reviewing previous research in this field reveals that although considerable effort has been put into studying visually observable aspects of kendo fencers' *shinai* strikes, their auditory aspects have received little scholarly attention. One factor behind this lack of research literature may be the mutable nature of sounds, which makes them comparatively difficult to study. Another may lie in the well-known fact that, in terms of sensory input, most people tend to prioritize visual over auditory sensory data (Katō, 2017). It may thus be possible that auditory input plays no more than an auxiliary role vis-a-vis visual input when *shinai* strikes are being evaluated.

¹Competitor spirit, *shinai*, and body movement all appearing as a synchronously executed, unified whole; this is a highly regarded quality in kendo.

However, we may surmise that it is also necessary for referees to consider auditory aspects when evaluating *shinai* strikes. For example, there are times when the movement of a *shinai* tip is so swift in the delivery of a strike that it is difficult for a referee to visually confirm where it made contact with the opponent's body.² Similarly, *shinai* strikes landed on an opponent's protective gloves (*kote*) or a thrust to the throat area below the helmet (*tsuki*) are also often difficult to confirm visually, as they can sometimes be momentarily obscured from view (e.g., by the speed of the strike or the positioning/posture of the fencers from the perspective of the referee).

Previous research has ascertained the importance of sounds in *shinai* strike evaluation and determined that their relative loudness is an important factor in the evaluation of *shinai* strike performance in women's kendo competition at the collegiate-level (Hashizume, 2008 ; Imafuku, Tsumura, Miyamoto, & Kaneko, 2000). From this we may infer that for the role of sound in the positive evaluation of *shinai* strikes, loudness is a factor – particularly for the sound of the *shinai* actually making contact during the strike. However, in addition to the *shinai* contact sound³, a good *shinai* strike is also accompanied by the fencer's shout and the *fumikomi* foot-stamping sound, with all three sounds being generated virtually simultaneously (usually within 50mSec of one another) (Hashizume, Katsugi, & Sasaki, 1989). For this reason, it is reasonable to assume that in the delivery of a *shinai* strike a kendo fencer is aware of more than just the *shinai* strike sound. Moreover, it is apparent that the *fumikomi* sound combines with the *shinai* strike to produce a loud compound sound that makes a significant impression on those who hear it, as it lies within the spectrum of sound frequency easily audible to humans (Shimokawa, Kintaka, Takenaka, Akazaki, & Maeda, 2018).

As discussed above, it is apparent that sound is important in the evaluation of *shinai* strikes in kendo; as the quality of sounds accompanying a *shinai* strike differ according to a fencer's proficiency, this becomes a factor influencing a referee's evaluation of that strike (Hashizume, Katsugi, & Sasaki, 1989 ; Hashizume, Katsugi, & Sasaki, 1992 ; Higashi, & Masuko, 1990 ; Imafuku, Sugimoto, & Shikata, 1998 ; Imafuku, Tsumura, Miyamoto, & Kaneko, 2000). However, it is not readily apparent how shouts, *shinai* contact, and *fumikomi* sounds are perceived by the fencers themselves during actual competition. Therefore, we feel that it is important to shed light on the circumstances of both fencers' and referees' perception of these sounds. In bringing attention to the value of such research, it is our hope that it can help fencers improve their ability to score positively evaluated *shinai* strikes in competition.

Toward that end, our research has been carried out to study how shouts, *shinai* contact, and *fumikomi* sounds accompanying *shinai* strikes by collegiate-level kendo fencers are "perceived" both when fencing as well as when refereeing.

Methods & methods

Survey Subjects

Requests for survey questionnaire participation were sent to 110 collegiate-level kendo fencers with match-refereeing experience (subject affiliation breakdown, by institution: 30 members of "T" University kendo club; 30 members of "F" University kendo club; 30 members of "K" University kendo club; and 20 members of "M" University kendo club). In defining subjects' qualification for "match-refereeing experience", no distinction was made as to whether this was done for official or unofficial (e.g. practice) matches. This survey was conducted with the official approval (Document #3-54) of the Ethics Committee of National Institute of Fitness and Sports in Kanoya. All respondents were directly informed in writing of the purpose of this research, and their consent was obtained by answering the survey questionnaire.

Survey Content

For the purposes of this research, a survey was conducted to determine how kendo fencers perceive sounds (shouts, *shinai* contact sounds, *fumikomi* sounds) accompanying *shinai* strikes both when fencing in their own matches and when they are refereeing others' matches. The survey questionnaire asked subjects to provide personal profile information (gender, age, school year, years of kendo experience, kendo rank attained) and also to answer the questions listed below using a five-point Likert scale with answer options ranging between "Strongly Disagree", valued at 1 point, and "Strongly Agree", valued at 5 points. The question items are as follows:

- 1 : Do you believe *ki-ken-taiicchi* is important in a *shinai* strike?
- 2 : Do you take into account both physical movement and sound when evaluating *ki-ken-taiicchi*?
- 3 : When carrying out your own *shinai* strike, are you conscious of the sound of your shout?
- 4 : When carrying out your own *shinai* strike, are you conscious of the *shinai* contact sound?
- 5 : When carrying out your own *shinai* strike, are you conscious of your *fumikomi* sound?

²The point of contact location on an opponent's body is an important consideration in *shinai* strike scoring for kendo matches.

³ Ideally, in kendo aesthetics, this will be a loud, quick, sharp wooden "crack" sound.

- 6 : When refereeing a match, do you take into account the sound of the fencers' shouts?
7 : When refereeing a match, do you take into account *shinai* contact sounds?
8 : When refereeing a match, do you take into account *fumikomisounds*?
9 : Does a *shinai* strike appear better when it is accompanied by a good *fumikomisound*?
(The actual survey sheet is attached as Appendix 1)

Survey Period and Collection Circumstances

Survey questionnaires and requests for responses were mailed to the relevant universities on June 15, 2017. Collection of questionnaire responses was completed by October 25, 2017. Questionnaires were completed and returned by 109 subjects, for a response rate of 99%. Of respondents, 55 were male and 54 were female. Respondent attributes were as follows: age=19.7±2.2 years; school year (grade)=2.4±1.2; kendo rank= 3.3±0.6dan.

Statistical Analysis

Answer option values from the questionnaire are used as-is to provide answer data for each question item. The following response state information is displayed: answer option(from 1 to 5 points) frequency; average answer option value; and standard deviation. Additionally, in our examination of how collegiate-level kendo fencers perceive sounds accompanying *shinai* strikes, we used one-way (repeated measures) variance analysis to verify statistical significance, applying Bonferroni correction multiple comparison when significance was apparent. Finally, to distinguish between fencing and refereeing perspectives and examine the differences of awareness inherent in each, similar question items were extracted and subjected to *t*-tests, with a significance level of less than 5% found.

Results

Results of Each Survey Question Item

Table 1 displays answer option value (1 through 5) frequency, answer option average value and standard deviation for each question item.

Table 1 : Answer option value frequency, answer option average value and standard deviation for each question Item

Question Item	Answer option value frequency									No answer	Average	Std. dev
	1	1.5	2	2.5	3	3.5	4	4.5	5			
1	1	0	1	0	0	0	8	1	98	0	4.8	0.7
2	1	0	3	0	46	0	21	0	38	0	3.8	1.0
3	7	0	12	0	34	0	35	1	20	0	3.4	1.1
4	5	0	8	0	20	0	41	0	35	0	3.8	1.1
5	9	0	19	0	37	2	22	0	20	0	3.2	1.2
6	1	0	2	0	5	1	43	0	56	1	4.4	0.8
7	1	0	2	0	3	0	41	0	61	1	4.4	0.8
8	4	0	11	0	26	0	42	0	25	1	3.7	1.1
9	1	0	2	0	10	0	53	0	42	1	4.2	0.8

For Question Item 1("Do you believe *ki-ken-taiicchi* is important in a *shinai* strike?"), the average answer option value was 4.8; and the frequency of answer option values of 4 or over was 107(98.2%). For Question Item 2 ("Do you take into account both physical movement and sound when evaluating *ki-ken-taiicchi*?"), the average answer option value was 3.8; and the frequency of answer option values of 4 or over was 59(54.1%). For Question Item 3("When carrying out your own *shinai* strike, are you conscious of the sound of your shout?"), the average answer option value was 3.4; and the frequency of answer option values of 4 or over was 56(51.4%). For Question Item 4("When carrying out your own *shinai* strike, are you conscious of the *shinai* contact sound?"), the average answer option value was 3.8, and the frequency of answer option values of 4 or over was 76(69.7%).

For Question Item 5 ("When carrying out your own *shinai* strike, are you conscious of your *fumikomisound*?"), the average answer option value was 3.2; the frequency of answer option values of 4 or over was 42(38.5%).

For Question Item 6("When refereeing a match, do you take into account the sound of the fencers' shouts?"), the average answer option value was 4.4; and the frequency of answer option values of 4 or over was 99(90.8%).

For Question Item 7("When refereeing a match, do you take into account *shinai* contact sounds?"), the average answer option value was 4.4; and the frequency of answer option values of 4 or over was 102(93.6%).

For Question Item 8(“When refereeing a match, do you take into account *fumikomi* sounds?”), the average answer option value was 3.7; and the frequency of answer option values of 4 or over was 67(61.5%).

Question Item 9(“Does a *shinai* strike appear better when it is accompanied by a good *fumikomi* sound?”), the average answer option value was 4.2; and the frequency of answer option values of 4 or over was 95(87.2%).

Fig 1. Average answer option values for responses pertaining to fencer perception of shouts, *shinai* contact sounds, and *fumikomi* sounds during matches

The graph in Figure 1 shows average answer option values for responses pertaining to fencer perception of shouts, *shinai* contact sounds, and *fumikomi* sounds during matches. Question items are plotted on the horizontal axis, and average answer option values are plotted on the vertical axis. Analysis of variance results of fencer perception of shouts, *shinai* contact sounds, and *fumikomi* sounds during matches revealed a question item significant main effect of ($F(1.881,195.7)=14.782, p<.01$). Results of multiple comparison testing revealed that significance was higher for Question Item 4 than for Question Item 3($p<.01$) and Question Item 5($p<.01$).

Fig 2. Average answer option values for responses pertaining to referee perception of shouts, *shinai* contact sounds, and *fumikomi* sounds

The graph in Figure 2 shows average answer option values for responses pertaining to referee perception of shouts, *shinai* contact sounds, and *fumikomi* sounds. Question items are plotted on the horizontal axis, and average answer option values are plotted on the vertical axis. Analysis of variance results of referee perception of shouts, *shinai* contact sounds, and *fumikomi* sounds during matches revealed a question item significant main effect of ($F(1.609,165.8)=42.282, p<.01$). Results of multiple comparison testing reveal that significance was lower for Question Item 8 than for Question Item 6($p<.01$) or Question Item 7($p<.01$).

“Fencing” and “Refereeing” Results for Similar Question Items

Average answer option values for questions related to shouts (Question Items 3, 6), *shinai* contact sounds (Question Items 4, 7), and *fumikomi* sounds (Question Items 5, 8) are displayed in Figure 3. Question items are plotted on the horizontal axis, and average answer option values are plotted on the vertical axis. “When fencing” and “when refereeing” -test results were as follows: for shouts ($t=-8.308, df=109, p<.01$); for *shinai* contact sounds ($t=-5.958, df=109, p<.01$); and for *fumikomi* sounds ($t=-3.945, df=109, p<.01$). Higher values for “when refereeing” were found in all combinations ($p<.01$).

Fig3. Average answer option values for responses pertaining to fencer and referee perception of shouts, *shinai* contact sounds, and *fumikomi* sounds

Discussion

Answer option values for Question Item 1 are high, with 98.2% of respondents acknowledging the importance of *ki-ken-taiicchi* (Figure 1). This response makes it readily apparent that the presence of *ki-ken-tai* perceived as such by a referee is an essential factor in that referee's positive evaluation of a *shinai* strike. In other words, we can say that kendo fencers perceive *ki-ken-taiicchi* as being important in *shinai* strikes, as well as being absolutely essential for a *shinai* strike to be positively evaluated by a referee.

For Question Item 2, an answer option value of 3 was selected by respondents with a frequency of 46(42.2%) (Figure 1). In the scale for this question item, an answer option value of 1 indicated "physical movement", a value of 3 indicated both "movement" and "sound", and a value of 5 indicated "sound" alone. Accordingly, it is apparent that approximately 40% of respondents judge both movement and sound as being prerequisite conditions for *ki-ken-taiicchi*. This can be interpreted to mean that both visual and auditory input are simultaneously synthesized (i.e., treated as a singular entity) in a referee's mental process when they evaluate *shinai* strikes (All Japan Kendo Federation, 2009). Additionally, an answer option value of 4 and over was selected by respondents with a frequency of 59(54.1%) (Figure 1). From this result we can see that, while the abovementioned "synthesis" of visual and auditory input is important, in terms of overall importance between the two, some respondents lean in favor of sound in their criteria for evaluating *ki-ken-taiicchi*. This response could be interpreted as meaning that visual input plays no more than an auxiliary supporting role to auditory input in the judging of *ki-ken-tai* synchronicity. However, considering the established human instinctive tendency to prioritize visual over auditory sensory input, it is difficult to claim in this case that visual input is indeed only auxiliary and subordinate to auditory input (Katō, 2017). Accordingly, in an evaluation employing both visual and auditory input, neither is the latter relegated to a merely auxiliary role; rather we have determined that in *ki-ken-tai icchi* judgments both fencer movement (visual input) and sounds (auditory input) are evaluated as being similarly important. From this, we can determine that it is important for kendo fencers to be mindful of sounds made when executing *shinai* strikes, and for these auditory aspects of *shinai* striking to be emphasized in kendo training. For example, taking a hint from earlier findings that the loudness of accompanying sounds is an important factor in *shinai* strike evaluation, it can be assumed that making improvements in physical aspects of *shinai* strike motion toward the generation of louder *shinai* contact and *fumikomi* sounds would yield benefits in competition (Hashizume, 2008).

Additionally, questionnaire responses indicate higher answer option values for *shinai* contact sounds than for either shouts or *fumikomi* sounds in terms of perceived importance during competitive matches (Figure 1). These results suggest that, in terms of the evaluation of sounds accompanying *shinai* strikes during competition, the contact sound of the *shinai* striking the opponent is perceived as being particularly important. Moreover, as it is clear that kendo fencers themselves are mindful of their *shinai* contact sounds in terms of the evaluation of their overall *shinai* strike performance, we can assume that many are incorporating consideration of *shinai* contact sounds in their practice routines (Imafuku, Tsumura, Miyamoto, & Kaneko, 2000).

On one hand, questionnaire responses indicate that *fumikomi* sounds are given relatively less importance than shouts and *shinai* contact sounds in terms of referee evaluation (Figure 2). From this, it becomes apparent that referees are actually not listening to *fumikomi* sounds during their *shinai* strike evaluations. That said, it should be noted that some 60% of questionnaire respondents indicated that they listen to *fumikomi* sounds when they are refereeing. This suggests that referees should consciously listen to *fumikomi* sounds when they are evaluating *shinai* strikes. Thus, it is necessary for referees to rely on both their eyes and their ears when evaluating such fundamental kendo requirements as "aggressiveness", "fighting spirit", and *shinai* strike location (on an opponent's body) (All Japan Kendo Federation, 2009). Moreover, research has been done on the physical prerequisites for *ki-ken-tai icchi* perception when evaluating a *shinai* strike, and the causative connection, in the

execution of a well-coordinated *shinai* strike sound, between the visually observable aspects of sword and body movement during step-in is well established (All Japan Kendo Federation, 1996 ; Takenaka, 2017). However, there has been little research published to date on the sound of *fumikomi* in the evaluation of *shinai* strikes, and the importance of *fumikomi* sounds is thus yet to be conclusively established (Shimokawa, Kintaka, Takenaka, Akazaki, & Maeda, 2018). For this reason, we can infer that, at present, *fumikomi* sounds may have some influence on certain referees' subjective perception when evaluating *shinai* strikes. Accordingly, when considering that some 60% of kendo fencers responding to our survey reported being conscious of *fumikomi* sounds, the question of how they actually listen to those sounds is an interesting subject worthy of further research.

Next, we compared "fencing" and "refereeing" responses to similar questionnaire items. As an overall result, we found that the sound combination of shouts, *shinai* contact, and *fumikomi* received higher answer option values for refereeing than for fencing scenarios (Figure 3). From this, it is apparent that kendo fencers listen more closely to sounds generated during *shinai* strikes when they are refereeing others than when they are fencing themselves. As per the refereeing scenarios described above, we can see that there is a need on the part of referees to take into account both physical movement and sound when judging "aggressiveness", "fighting spirit", and *shinai* strike location (on an opponent's body) (All Japan Kendo Federation, 2009). In light of this, we can say that it is only natural that fencers will pay closer attention to sounds generated by *shinai* strikes when they are refereeing than when they are fencing themselves. This difference in conscious listening between refereeing and fencing cases may turn out to be due more to lowered sound awareness on the part of fencers (otherwise mentally preoccupied "in the heat" of an ongoing match) than to any other factor. We can surmise that if fencers can learn to pay as close attention to sounds when fencing as they do when refereeing, they may possibly gain helpful hints toward improving their own ability to score positively evaluated *shinai* strikes in competition. For example, one potential application for this might be that it would allow fencers to generate louder *shinai* contact and *fumikomi*, sharper, clearer *shinai* contact, and other desirable sound qualities (Hashizume, 2008 ; Imafuku, Sugimoto, & Shikata, 1998 ; Imafuku, Tsumura, Miyamoto, & Kaneko, 2000 ; Shimokawa, Kintaka, Takenaka, Tsuno, Maesaka, & Maeda, 2017 ; Shimokawa, Kintaka, Takenaka, Akazaki, & Maeda, 2018).

On one hand, for Question Item 9, some 90% of respondents reported perceiving a causative connection between good *fumikomi* sounds and good *shinai* strikes (Figure 1). This result suggests the possibility that kendo fencers perceive *fumikomi* sounds as having an influence on how *shinai* strikes are evaluated. On the other hand, however, we have seen that, in both fencing and refereeing cases, *fumikomi* sounds receive comparatively less conscious listening effort than either *shinai* contact sounds or shouts (Figure 1). From this we can surmise that while kendo fencers may be aware of the possibility that *fumikomi* sound influence *shinai* strike evaluation, they are not giving sufficient consideration to these sounds in practice. Possible causes for this practical consideration deficit among kendo fencers may be an unclear causative connection between *fumikomi* sounds and positive *shinai* strike evaluation, or an impression that *fumikomi* sounds are relatively inconsequential in the overall evaluation of *shinai* strikes, or the fact that the role of *fumikomi* sounds in positive *shinai* strike evaluation has yet to be established definitively. For this reason, we believe that research to establish the connection between good *fumikomi* sounds and good *shinai* strikes can provide competitive benefits for fencers. In particular, the necessity for kendo fencers to incorporate mindfulness about *fumikomi* sounds and the competitive benefits of making these sounds loud are readily apparent. Accordingly, we feel that further detailed research on the connection between *fumikomi* sounds and *shinai* strike evaluation is needed.

The findings of this research indicate that kendo fencers can enjoy point-scoring benefits from exploiting the potential of sounds accompanying *shinai* strikes. In particular, in light of the tendency of *shinai* strike (*ken* or "sword") / *fumikomi* (*tai* or "body") synchronicity to be judged by referees as a singular synthesis of physical movement and sound, we recommend the development of specific techniques for improving *fumikomi* sounds. We make this recommendation because, even though so many kendo fencers are mindful of other sounds accompanying *shinai* strikes (shouts, *shinai* contact sounds), there is, as of yet, a distinct lack of kendo fencers who are mindful of *fumikomi* sounds in practice. Moreover, research has established that in female collegiate-level kendo competition sound generation of 85dB or over in volume is positively correlated to favorable *shinai* strike evaluation, and it has also established that the louder the sounds that are generated, the greater influence they have on scoring (Hashizume, 2008). Additionally, it is apparent that for female collegiate-level kendo fencers, whose *fumikomi* sound is louder than their *shinai* contact sound, a compound sound created by the good synchronous combination of *shinai* contact and *fumikomi* has an even greater positive influence on strike evaluation (Shimokawa, Kintaka, Takenaka, Akazaki, & Maeda, 2018). This leads us to be able to predict that good *fumikomi* sounds have a positive influence on the scoring of *shinai* strike points in competition. Accordingly, we believe that, in terms of raising fencer competitiveness, there are innumerable possibilities inherent in adopting measures to improve *fumikomi* sounds.

As the data basis for this research has been limited to survey responses by kendo fencers from four different universities, the range of perception relevant to this study is similarly limited to that of these respondents. As hearing abilities decline with age, it is possible that there are differences between the hearing

and perception of sounds of collegiate student fencers and that of older kendo fencers (The Acoustical Society of Japan, 2017). Moreover, it is very rare for collegiate student fencers to referee competition at official national or international championship levels. Therefore, in order to better research this particular topic from the perspective of refereeing, we acknowledge that it is necessary to expand our survey to include fencers (for example, those of higher kendo rank) with more extensive experience in refereeing official matches. Additionally, because of the dearth of established research findings regarding the role of *fumikomi* sounds, we must also acknowledge that much in the way of our own pronouncements here on the subject are confined to the realm of conjecture. Accordingly, we feel that there is a need for further research focusing on the role of *fumikomi* sounds and involving more detailed surveying of subjects.

Conclusions

Our research on the perception by collegiate-level kendo fencers of sounds accompanying the execution of *shinai* strike has resulted in the following four findings:

- (1) In evaluations of *ki-ken-tai icchi*, physical movement (visual aspects) and sound (auditory aspects) are both perceived as being important.
- (2) In terms of sounds accompanying a *shinai* strike, from the perspective of a fencer engaged in a match, *shinai* contact sounds are perceived as being particularly important.
- (3) Sounds accompanying a *shinai* strike are perceived as being more important by referees than they are by fencers engaged in competition.
- (4) *Fumikomi* sounds are perceived as having possible influence on *shinai* strike evaluation.

These findings lead us to conclude that, while many fencers may be aware of the possibility of *fumikomi* sounds influencing the positive evaluation of *shinai* strikes, there is a distinct lack of effort to incorporate this consideration into actual fencing practice.

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Appendix 1

[RESPONDENT PROFILE]

•Gender M / F

•Age _____ Years old

•School year _____ Year

•Kendo rank _____ Kyu, Dan

•Competitive experience World-level tournament / National-level tournament / Regional block-level tournament / Prefectural-level tournament / other

*Collectively, these sounds are shouting, *shinai* contact, and *fumikomi*, with each representing, respectively: *ki* (spirit)=shouting; *ken* (sword)=*shinai* contact; and *tai* (body)=*fumikomi*.*

1. Do you believe *ki-dae-tai icchi* is important in a *shinai* strike?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

2. Do you take into account both physical movement and sound when evaluating *ki-dae-tai icchi*?

Physical Movement					Sound
1	+	2	+	3	+
4	+	5			

Questions about *shinai* strikes

[When fencing]

3. When carrying out your own *shinai* strike, are you conscious of the sound of your shout?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

4. When carrying out your own *shinai* strike, are you conscious of the *shinai* contact sound?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

5. When carrying out your own *shinai* strike, are you conscious of your *fumikomi* sound?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

[When refereeing]

6. When refereeing a match, do you take into account the sound of the fencers' shouts?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

7. When refereeing a match, do you take into account *shinai* contact sounds?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

8. When refereeing a match, do you take into account *fumikomi* sounds?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

[When either fencing or refereeing]

9. Does a *shinai* strike appear better when it is accompanied by a good *fumikomi* sound?

Strongly Disagree					Strongly Agree
1	+	2	+	3	+
4	+	5			

Please describe what you regard as the most important consideration for *ki-dae-tai* in terms of your own experience in fencing, teaching, and/or refereeing.