

How to perform *Rissha* (Standing Form)

The fundamental point is to perform the movements with *Ikiai*, but when the movements of an archer in *Rissha* (standing form) differ from those of an archer in *Zasha* (kneeling form), the basic rule is that the archer in *Rissha* adapts to the archer(s) in *Zasha*. How to do this is summarized below.

Shooting Procedure for Shinsa (5 people wearing *Wafuku*)

1. Synchronising with the *Hirakiashi* of the other archers at *Honza* in preparation for *Hadanugi* (*Tasukisabaki*), open the footing without looking at the target and, using both hands, stand the bow up to the centre of the body (with the string in front of the centre of the body and the right hand holding the bow around the *Toriuchi* curve).
Archers who enter the *Shajō* with the *Tasuki* already in place should wait facing *Mato-Shōmen* until the other archers complete *Hadanugi* and *Tasukisabaki*.
2. Once *Hadanugi* and *Tasukisabaki* completed, synchronising with the *Hirakiashi* of the archers in *Zasha* to turn to face *Mato-Shōmen*, the bow is tilted slightly to the right with the right hand sliding down to the *Metsukebushi*, then the bow is brought to the left hip while turning to face *Mato-Shōmen* (the left hand should not separate from the hip). Note that the bow should not be lifted too high during the turn.
3. When the archers in *Zasha* raise their hips at *Honza*, a small step should be taken to align with them.
4. Synchronising with the *Hirakiashi* of the archers in *Zasha* to turn to face *Waki-Shōmen* at *Shai*, look at the *Mato* and make *Ashibumi*.
5. *Yatsugae* is made at about shoulder height in synchronisation with the archers in *Zasha* (the face should be centred between the bow and the string). Take hold of the *Hazu* and, with the feeling of offering up the bow and arrows, place the *Motohazu* on the left kneecap while maintaining *Ensō*.
6. Make *Toriya* (or *Tsuru-Shirabe* in the case of *Otoya*) as the archers in *Zasha* stand up, make *Torikake* on the *Tsurune* of the previous archer, and proceed with the shooting.
7. After *Haya* has been released and the gaze returned to the front, the feet are closed while turning to face *Mato-Shōmen*. After stepping back to *Honza*, the holding of *Otoya* is adjusted while keeping the *Urahazu* lifted off the floor.
8. Proceed to *Shai* on the *Tsurune* of the last archer (*Ochi*), shoot *Otoya*, and leave the shooting area.

Miscellaneous

1. During *Mochimato Sharei* and *Hitotsumato Sharei*, after making *Rei* at *Sadamenozu* and *Yū* at *Honza*, when the archers in *Zasha* raise their hips, take a small step forward to align with them.
2. During *Mochimato Sharei*, if the archer in *Rissha* is number five, after *Haya* has been released and the gaze returned to the front, the feet are either closed or the archer remains in *Ashibumi* before nocking on *Otoya* at the same time as the other archers.
3. If *Mochimato Sharei* is performed according to *Monomigaeshi no Maai*, the archer in *Rissha* makes the next movement as the previous archer steps back towards *Honza*.
4. In a competition:
 - a. After *Haya* has been released, the archer in *Rissha* stays at *Shai* and proceeds with *Otoya*.
 - b. When handling four arrows, at the time of placing them on the floor and retrieving the second pair of arrows, the *Urahazu* is lowered to the floor.
5. For anything else, consult the revised edition of "Questions and Answers on Kyudo Manners and Procedures".