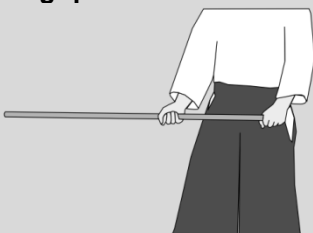
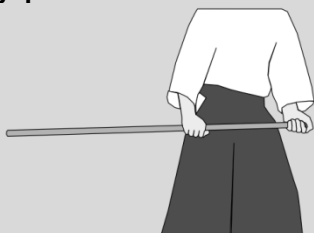
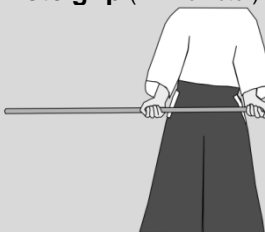
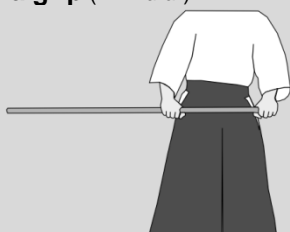


Exam Program 1st KYU

Prerequisites:

- ✓ A minimum of 1 year practice 4 times per week since the last exam (2nd KYU)
- ✓ Knowledge of the techniques and theory required for 6th, 5th, 4th, 3rd and 2nd KYU exams
- ✓ Consent of the dojo's technical director

The literal translation of some Japanese terms is placed between quotation marks "...".

| | | |
|--|--|--|
| <p>Dojo behavior (Continuation)</p> <p>Dojo no kokoro "Rules to be followed in the Dojo"</p> | <p>The 7 folds of the hakama (5 on the front, 2 on the back) have the following symbolic meaning:</p> <ol style="list-style-type: none"> 1. <i>yuuki</i> 勇氣 : courage, valor, bravery 2. <i>jin</i> 仁: humanity, charity, kindness 3. <i>gi</i> 義: justice, righteousness, integrity 4. <i>rei</i> 礼: etiquette, courtesy, politeness, also obedience 5. <i>makoto</i> 誠: sincerity, honesty, truthfulness 6. <i>chuugi</i> 忠義: loyalty, fidelity, devotion 7. <i>meiyo</i> 譽: honor, merit, glory, dignity, reputation <p>These are the qualities which an aikidoka constantly maintains and improves.</p> | |
| <p>Terms, to know and understand</p> | <p>aki no tachi</p> | "sword of autumn" |
| | mizu no kokyu | "breathing of water" |
| | tsu no kokyu | "breathing of earth" |
| | kaze no kokyu | "breathing of wind" |
| | hi no kokyu | "breathing of fire" |
| <p>Tai / Ashi Sabaki "Movement of the body / the legs(feet)"</p> | <p>hakobi ashi</p> | from standing with both feet together, move one foot in front |
| | yose ashi | from standing with feet apart, bring one foot to the other so that both are together |
| <p>Holding the Jo</p> | <p>omote grip</p>  <p>both thumbs are pointing in the same direction to the tip of the <i>jo</i></p> | <p>ura grip</p>  <p>both thumbs are pointing in the opposite direction to the tip of the <i>jo</i></p> |
| | <p>han omote grip ("half-omote")</p>  <p>both thumbs pointing outwards</p> | <p>han ura grip ("half-ura")</p>  <p>both thumbs pointing inwards</p> |

Technical program

| Attack | | Techniques | Explanatory comments, theoretical elements | |
|-----------------------|-----------|---|--|---|
| SUWARIWAZA | | | "practice on the knees" | |
| Shomenuchi kiawase | 1 | Ikkyo omote / ura | for <i>ura</i> : basic and variation | |
| | 2 | Yonkyo omote / ura | for <i>ura</i> : enter with <i>irimi tenkan</i> | |
| | | Gyakuyonkyo omote /ura | | |
| 3 | Udegarami | finish with <i>osae</i> | | |
| TACHIWAZA | | | "standing practice" | |
| Shomenuchi | 4 | Iriminage | <i>tori</i> : <i>ushiro ashi irimi tenkan sabaki</i> . Always the left foot forward or the right foot forward. <i>uke</i> : attacks with the right or the left hand | |
| | 5 | Kotegaeshi | enter with <i>irimi tenkan</i> | 1. <i>sankakutai omote sabaki</i> , basic (theory <i>kotegaeshi</i>) 2. <i>sankakutai ura sabaki (hitoemi)</i> , variation (theory <i>iriminage</i>) |
| | 6 | Aikiotoshi | <i>maeotoshi (omote)</i> , <i>ushirootoshi (ura)</i> | |
| | 7 | Sankyogoshi | via <i>ikkyo kuzushi</i> | |
| | 8 | Shihonage | 1. basic 2. variation | |
| | 9 | Iriminage | <i>taninzutori</i> | |
| Katatetori aihanmi | 10 | Ikkyo omote | initial contact <i>jodan yang omote</i> | 1. theory <i>nikyo kuzushi</i> 2. theory <i>sankyo kuzushi</i> |
| | 11 | Aikigoshi and kaitennage | enter with <i>irimi tenkan sabaki</i> , initial contact <i>chudan yang ura</i> without giving | |
| Katatetori gyakuhanmi | 12 | Aikigoshi and kaitennage | enter with <i>tenkan sabaki</i> initial contact <i>jodan yang omote</i> | |
| Ryotetori | 13 | Shihonage | different forms | |
| | 14 | Tenchinage | 8 forms | |
| | 15 | Genkeikokyunage | at least 8 forms | |
| Katate ryotetori | 16 | Jyujigarami | initial contact <i>jodan yang omote</i> | enter with <i>tenkan tenshin</i> |
| | 17 | Jyujigarami – kotegaeshi Jyujigarami – iriminage | <i>renrakuhenka-waza</i> | 1. <i>kamihanen</i> 2. <i>shimohanen</i> |
| | 18 | Kokyunage | different forms enter with (<i>ushiroashi</i>) <i>irimi tenkan</i> | |
| Ushiro ryotetori | 19 | Sankyo (omote/ura) | 1. <i>omote</i> : <i>yoko ichimonji gedan</i> | enter with <i>mae ashi tenshin</i> , <i>mae ashi irimi</i> |
| | 20 | Yonkyo (omote/ura) | 2. <i>ura</i> : <i>tate ichimonji</i> | |
| | 21 | Jyujigarami | <i>tate ichimonji</i> | |
| Katatori menuchi | 22 | Ikkyo | enter with <i>ushiroashi tenkan tenshin</i> : 1. <i>kata no te</i> 2. <i>uchi no te</i> | |
| | 23 | Iriminage | | |
| | 24 | Tenchinage | | |
| Chudantsuki | 25 | Soto kaitennage | 1. <i>nage</i> 2. <i>udegarami nikyo ura osae</i> | |
| | 26 | Udegarami sankyonage | theory <i>sankyo</i> | |
| | 27 | Udegarami yonkyonage | theory <i>yonkyo</i> | |
| Yokomenuchi | 28 | Shihonage | enter with <i>ushiroashi irimi tenkan</i> : <i>kiri oroshi</i> | basic and variation |
| | 29 | Iriminage | | |
| | 30 | Jiyuwaza | | |
| Chudantsuki | 31 | Ikkyo, nikyo, sankyo, yonkyo | 1. <i>omote</i> : enter with <i>irimi tenkan tenshin</i> 2. <i>ura</i> : enter with <i>maeashi irimi</i> | |
| Katatetori aihanmi | 32 | Ikkyo, nikyo, sankyo, yonkyo | only <i>omote</i> : enter with <i>maeashi irimi</i> , initial contact <i>jodan yang omote</i> | |

| Buki waza "weapons practice" | katas¹ | Explanatory comments, theoretical elements |
|--|---|---|
| Kumi tachi | | "work with <i>bokken</i> " |
| 1 | Ichi no tachi "father" & "son" | 1 st <i>bokken kata</i> |
| 2 | Ni no tachi "father" & "son" | 2 nd <i>bokken kata</i> |
| 3 | San no tachi "father" & "son" | 3 rd <i>bokken kata</i> |
| 4 | Yon no tachi "father" & "son" | 4 th <i>bokken kata</i> |
| 5 | Go no tachi "father" & "son" | 5 th <i>bokken kata</i> |
| Kumi jo | | "work with <i>jo</i> " |
| 6 | 1 st kata of Ikeda Sensei | <i>omote kata</i> |
| 7 | 2 nd kata of Ikeda Sensei | <i>ura kata</i> |
| 8 | 3 rd kata of Ikeda Sensei | <i>hiki otoshi kata</i> |
| 9 | 4 th kata of Ikeda Sensei | <i>mae otoshi kata</i> |
| 10 | Kata 38 | without partner |
| Hojo | | From Kashima Shinden Jikishinkage-ryū |
| 11 | haru no tachi ² "father" & "son" | "spring sword" |
| 12 | natsu no tachi "father" & "son" | "summer sword" |
| 13 | Aki no tachi "father" & "son" | "autumn sword" |

| Genki waza "techniques for health" | Forms³ | Explanatory comments, theoretical elements |
|--|-------------------------------|---|
| Kokyu ho | Breathing | "breathing forms" |
| 1 | Mizu no kokyu | "breathing of water" |
| 2 | Tsu no kokyu | "breathing of earth" |
| 3 | Kaze no kokyu | "breathing of wind" |
| 4 | Hi no kokyu | "breathing of fire" |
| Genkikai | Ground exercises | "health system" |
| 5 | Yodo ho 動法 | "Method to nurture, develop and refine movement" |
| 6 | Mo kan undo 毛管運動 | "Exercise for the capillary" |
| 7 | Gassho gasseki undo 合掌合蹠運動 | "Exercise of the joined palms of the hands and soles of the feet" |
| 8 | Kingyo undo 金魚運動 | "Fish exercise (goldfish)" |

¹ The exact detailed descriptions of the katas required in the exam are described in the book "Aikido Sanshinkai: Buki Waza, the practice of weapons in Aikido". This book can be obtained directly from *Dojo de Neuchâtel - Espace Culturel* or ordered over the internet.

² This kata is the subject of an article in the SSKL N°7 in which it is detailed step by step. This article can be downloaded free of charge on the site www.dojo-ne.ch in section San Shin Kai Letter.

³ All the health exercises are described in details in the book "Regenerative Gymnastics Genkikai". This book can be obtained directly from *Dojo de Neuchâtel - Espace Culturel* or ordered over the internet.

Wearing the hakama (袴)

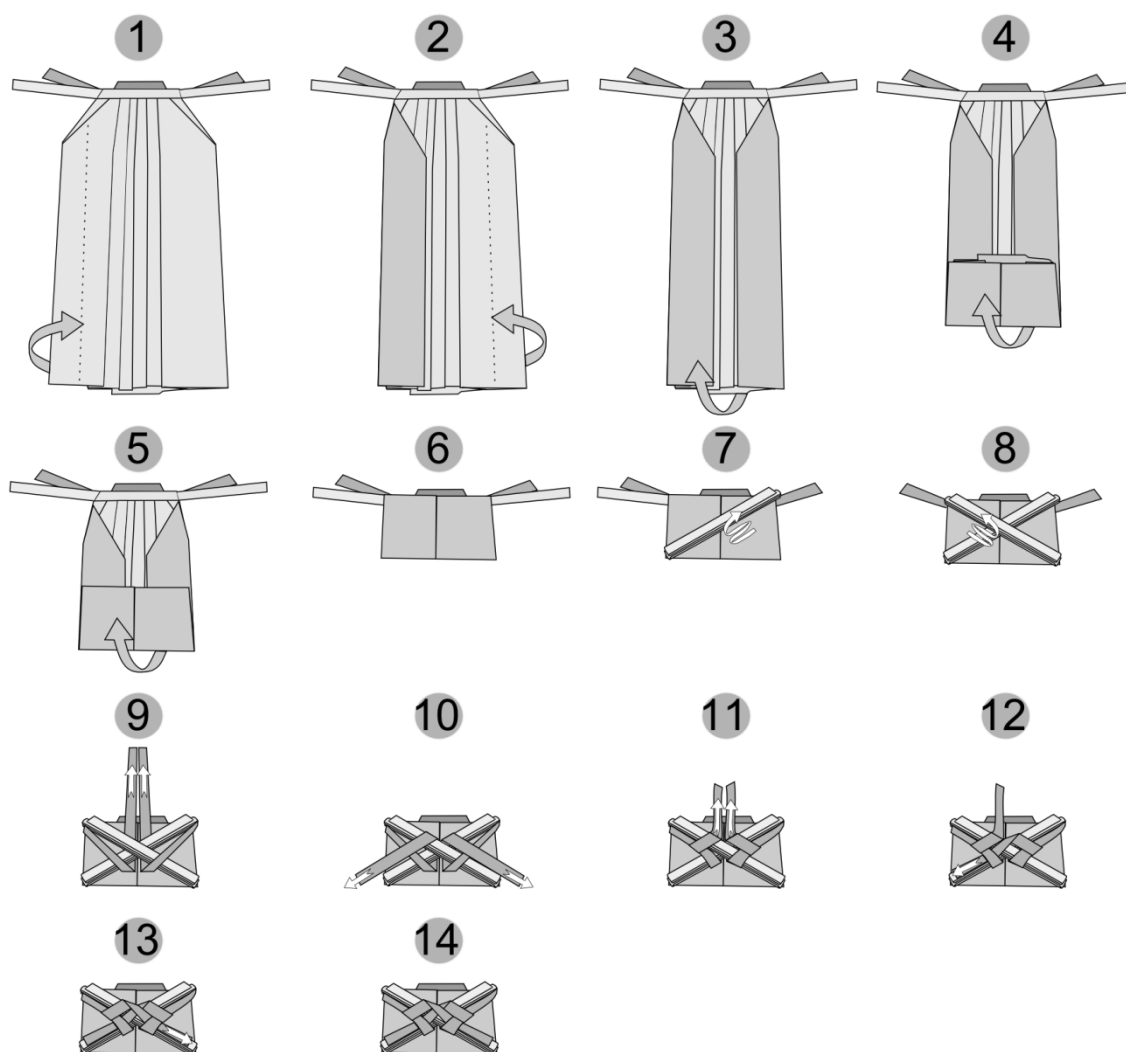
The *hakama* is a pair of wide pleated trousers (seven folds, five on the front and two on the rear) with a stiff back (*koshi ita*). Traditionally they were worn by the nobility in medieval Japan, the samurai in particular. The current form was developed during the Edo period. Both men and women are permitted to wear them.

The *hakama*, which is also a type of ceremonial garment, is worn in various martial arts, including Aikido. In our school, they can be worn only by students who have attained a certain technical level (1st *kyu*). Students must be able to train without being hindered in their movements. The decision when a student is allowed to wear the *hakama*, lies with the director of the school. In fact, the *hakama* has become a symbol of personal commitment to the discipline and technical level. Traditionally this is not the case.

Wearing the *hakama* symbolizes that the person who wears it can shoulder responsibility transferred to him/her within the *dojo*. It is a sign of consistency on the Aikido path.

In seminars held elsewhere than in one's own *dojo*, *hakama* is in general only worn by students who have achieved the 1st *dan*.

How to fold *hakama*?



As an elegant and symbolic garment, the *hakama* must be properly maintained. Just like the *kimono* (*aikido-gi*), the *hakama* should always be clean and kept in good condition. The pleats must be maintained each time it is folded. The drawings above illustrate how to fold the *hakama* properly. Before starting Step 1, first turn the *hakama* to the opposite side of what is shown in Step 1 in order to correctly align the rear pleats. Then turn the *hakama* back to the same side as can be seen in Step 1. To ensure the pleats stay flat, you must stretch the material well before you begin with the folding.

Theoretical knowledge: Aikido system

Aikido Sanshinkai (合気道 三心会)

Ikeda Sensei taught Genkikai as a complement to Aikido in order to help himself and his students to maintain good health. His Dojo in Zurich was called "Aikido Ikeda-Dojo Sanshinkai". The expression *Sanshinkai* means three arts taught in the Dojo: Aikido, Kashima Shinden Jikishinkage-ryu (鹿島 神傳 直心影 流) *hojo no kata* (法定 之 形) and Genkikai (元気会). Hojo and Genkikai are taught to students to help them progress more efficiently in Aikido.

Like a stool supported by three legs, sustainable balance is reached among the large and solid leg of Aikido and the other two stabilizing legs, Hojo and Genkikai. Whoever wants to explore the mysteries and the genius of Ikeda Sensei's teaching must thoroughly study and practice Hojo and Genkikai. This is why Hojo and Genkikai are integrated step by step into the examination programs, from 3rd *kyu* for Hojo and from 1st *kyu* for Genkikai.

Breathing (*kokyū* 呼吸)

Breathing exercises are of vital importance to the beginning of any practice, whether it is Genkikai, Aikido or any other (martial) art. In Hojo, the breathing determines the rhythm of all acts/movements.

At the beginning of an Aikido-training session, the breathing exercises facilitate us to switch our focus from daily life outside the Dojo to trainings in the Dojo. They stimulate the return to oneself and increase the ability to concentrate

Breathing is life. Our first action at birth is a deep inhalation, and the last action at death of the body, is a deep exhalation. In between, along our whole life, we breathe in and out. Symbolically you can say that each inhale is a small birth and each exhale is a small death. The control of the breath is the key to the doors of yoga, Aikido, Genkikai, Hojo, etc. Visualization is another essential point not to be neglected during practicing. Without visualization, all breathing exercises, which are practiced in our school, lose their beneficial "powers". Each learning or training consists of the following stages:

- Breathing (cleaning),
- Concentration,
- Visualization,
- Meditation.

A rule of thumb for all forms of breathing is that, breathing in should always be shorter than breathing out. The various types of breathing practiced in Aikido are listed in Table 1.

| Breathing form | Symbol | Related Aikido-technique |
|---------------------------------|---------------------|---------------------------|
| <i>Su no kokyū</i> | origin | <i>furizuki kokyūnage</i> |
| <i>Yo no te kokyū</i> | yang | <i>tenchinage</i> |
| <i>In no te kokyū</i> | yin | <i>genkei kokyūnage</i> |
| <i>Kimussubi no te kokyū</i> | The Whole | <i>uchi kaiten nage</i> |
| <i>AUN no kokyū</i> | union | <i>ikkō</i> (principle) |
| <i>Mizu no kokyū</i> | water element | <i>ikkō ura</i> |
| <i>Tsu no kokyū</i> | earth element | <i>kotegaeshi</i> |
| <i>Kaze no kokyū</i> | air or wind element | <i>iriminage</i> |
| <i>Hi no kokyū</i> | fire element | <i>shihonage</i> |
| Exercises of <i>kokyū soren</i> | cleansing | aikido! |

Table 1: relation and symbol of the breathing forms.

Detailed description of all breathing forms listed in Table 1, their symbolism, and the accompanying visualizations can be found in the book "*Regenerative Gymnastic Genkikai*".

The tantien

The *tantien*⁴ (*tanden* 丹田 in Japanese, *dantian* in Chinese) are energy centers, but different from the main chakras; however, the first three chakras correspond to the lower *tantien*, the fourth and the fifth chakra correspond to the middle *tantien* and the sixth and seventh chakras correspond to the upper *tantien*.

You can count as many (secondary) *tantien* as the cells in our body. The major-*tantien* are located on the centreline between left and right and between front and back of our body. The lower *tantien* reflects the connection between the consciousness and the physical body. The middle *tantien* reflects the connection of consciousness with the soul. The upper *tantien* reflects the connection between consciousness and the mind. Through meditation and the practice of Aikido we aim to develop the *tantien*s to go beyond our attachment to the physical body. Locations of the major-*tantien*s:

- The first *tantien*, the lower *tantien*, also known as *seika tanden* 膂下丹田 or *kikai tanden* 氣海丹田, can be found three finger widths down from the belly button and corresponds with the position of *hara*;
- The second *tantien*, the middle *tantien* or *chudan tanden* 中段丹田 is at the height of the solar plexus (sternum)
- The third *tantien*, the upper *tantien* or *jodan tanden* 上段丹田, is located at the height of the third eye.

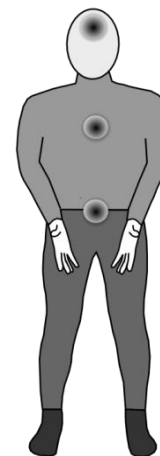


Fig 1: Position of the major-*tantien*.

Tori fune undo: the activation of *tantien*

In Aikido the first series of *tori fune undo* (see 6th *kyu*) are accompanied by the *kiai* "HEI-HOO" ("HEI" while the hands are thrust to the front; "HOO" while the hands are withdrawn to the hips). In this way the upper *tantien* (with the matching resonance level "iii" and "eee") and the lower *tantien* (with the matching resonance level "uuu", "mhh" or "ooo") are activated and connected. This rowing exercise ends with "HEII".

Next, you join (*gassho*) the palms of both hands together, raised them straight towards the sky above your head, touch the top of your head and move your hands upwards again with the head tilted back. Then locate both hands upright above the third eye (upper *tantien*). After that keep your hands joint, move them down by the front of your throat to the lower *tantien* and then shake them vertically (*furitama*) in the direction of *hara* (lower *tantien*). While doing *furitama*, you shake your whole body to the end of your heel (slightly lean your body forward). By doing so, you distribute all over your body the energy which is previously generated by *kiai* "HOO" and stored in the lower body (lower *tantien*). From the perspective of distributing energy, this series of exercises can be seen as a warm-up for your body. Note that *furitama* is also practiced by monks in order to disperse the sexual desire.

The second series of *tori fune* are accompanied by the *kiai* "HEI-SAA" ("HEI" while the hands are thrust forward "SAA" while the hands are withdrawn to the hips). In this way the upper *tantien* (with the matching resonance level "iii" and "eee") and the middle *tantien* (with the matching resonance level "ooo" or "aaa") are activated and connected. This rowing ends with "HEII".

Afterwards, move your hands that are initially facing the earth by the front of your body, join them in *gassho* in front of the solar plexus at the middle *tantien* and bring them upwards to the level of the third eye (the upper *tantien*). Then move your hands down to the level of your heart (middle *tantien*) and diagonal to this direction of movement begin to vibrate (*furitama*). This vibrates the whole body (slightly lean your body backward). In this way the accumulated energy created by *kiai* "SAA" in the (middle *tantien*) is distributed over the whole body.

The third part of *tori fune* (optional) is accompanied by the *kiai* "HEI-HEI". The upper *tantien* is activated in this part. After rowing movements join your hands over your head in the *gassho* position and then directly move them down (sky-earth axis, the seven chakras are connected) in order to repeat the movement *furitama* (body is neither leaning forward nor backward).

After this ritual exercise we are centered, here and now, ready to practice.

⁴ Literally "cinnabar field". Cinnabar is the most common and widely used form of Mercury ore. During the last millennia, native cinnabar deposit was used either as a pigment or, after extraction in pure vein, roasted to extract mercury by thermal decomposition. Taoists used cinnabar as a drug to achieve condition of bliss. Cinnabar was considered to be the most effective natural substance to achieve immortality, or at least to extend life and youthfulness.