

Examination Program 2nd KYU

Prerequisites:

- ✓ A minimum of 10 months practice three times a week since the last exam (3rd KYU)
- ✓ Knowledge of the techniques and theory required for 6th, 5th, 4th and 3rd KYU exams
- ✓ The 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 kokoroe "Dojo rules to be obeyed"</p>	<p><i>Attitude: The keikogi (and hakama) must always be clean and tidy. If the clothing gets into disarray during practice, then one bows to his/her training partner, goes to the edge of the tatami and arranges the clothing once more, this is done with the back to the Kamiza. One never arranges clothing whilst facing the Kamiza. The keikogi must be neat and tidy at the beginning and at the end of training.</i></p> <p><i>Behaviour: - During Training it is in one's own interest to train with as many different partners as possible as each individual provides us a new experience and thus expands our knowledge. For the same reason you will want to train with guest Aikidokas even more.</i></p> <p><i>- During practice there should be as little as possible explained in words, the language of the body is much better. Aikido is firstly experienced on a physical level, after a lot of training Aikido induces an inner evolution, which one may reflect upon from time to time.</i></p>		
<p>Terms to understand and know</p>	<p>dojo no kokoroe (ideal behaviour in the Dojo)</p>	tanoshiku	"with joy, pleasure"
		kibishiku	"with strictness and seriousness"
	<p>keiko ho "ways to train", ways to learn (continued)</p>	mitori geiko	"learning by watching"
		hitori geiko	"training alone"
		futari geiko	"training in twos", with a partner
		futari tori	"two people holding simultaneously"
	<p>rei ho "methods of bowing"</p>	ritsu rei	"standing bow"
		za rei	"sitting bow"
	<p>mitsu no kokoro "three soul/mind-, behaviours"</p>	naoki kokoro	"honesty"
		akakuri kokoro	"clarity"
		kiyoki kokoro	"purity"
	renraku henka waza		"techniques chained together"
	karami osae		"immobilising with crossed arm"
natsu no tachi		"sword of the summer"	
<p>Tai / Ashi Sabaki¹ "Movements of the body / legs (feet)"</p>	sankakutai omote/ura		"triangle position of body", study of imbalance
	omote sankaku (hanmi)		"triangle <i>omote</i> ", the position of the feet and body in <i>sankakutai omote</i> (instable triangle is to the front)
	ura sankaku (hitoemi)		"triangle <i>ura</i> ", the position of the feet and body in <i>sankakutai ura</i> (instable triangle to the back)
<p>Suburis ("exercises") with weapons bokken and jo (continued)</p>	gyaku kessagiri cut		diagonal cut, crossing from <i>gedan</i> to <i>hasso</i>
	yoko giri cut		sideways cut (horizontal) 180°

¹ For more detailed description (with helpful drawings) of the movements please refer to the San Shin Kai Letter No. 3, Article "ASHI SABAKI" available for download at www.dojo-ne.ch under the heading San Shin Kai Letter.

Technical program

Attack		Technique	Explanation Remarks, Theoretical Elements	
SUWARIWAZA			"on the knees practice"	
Shomenuchi kiawase	1	Ikkyo omote / ura	for <i>ura</i> : basic and variation	
	2	Sankyo omote / ura	for <i>ura</i> : enter with <i>irimi tenkan</i>	
	3	Kotegaeshi	to <i>osae</i>	
TACHIWAZA			"standing practice"	
Shomenuchi kiawase	4	Iriminage	basic and variation	theory <i>iriminage</i> and theory <i>kotegaeshi</i>
	5	Kotegaeshi		
	6	Sumiotoshi		
	7	Ikkyogoshi	via <i>ikkyo kuzushi</i>	
	8	Shihonage	enter with counter attack <i>yokomenuchi</i> , to <i>osae</i>	
	9	Ikkyo ura	<i>taninzutori</i>	
Katatetori aihanmi	10	Iriminage	<i>renraukenka waza</i> over <i>ikkyo kuzushi</i> . <i>tenkan sabaki kamihanen</i>	basic via <i>hijikime osae</i>
	11	Kotegaeshi		
	12	Nikyo ura - kotegaeshi		
	13	Sankyo (omote/ura)	<i>omote</i> : begin with small <i>tenkan tenshin ura</i> : <i>irimi</i> with cut <i>kiri oroshi</i>	
Katatetori gyakuhanmi	14	Sankyo (omote/ura)	<i>irimi tenkan tenshin sabaki, jodan kuzushi</i>	
Ryotetori	15	Kotegaeshi	1. enter <i>ushiro ashi irimi tenkan</i> 2. enter <i>mae ashi irimi tenkan</i>	basic and variation – escape with <i>jodan yin</i> hold
	16	Iriminage		
Katate ryotetori	17	Kaitenotoshi (omote/ura)	<i>(the thinker by Rodin)</i> 1. <i>omote</i> : enter with <i>irimi tenkan (kamihanen)</i> , initial contact <i>chudan yang ura</i> 2. <i>ura</i> : enter <i>ushiro ashi tenkan (shimohanen)</i> , initial contact <i>jodan yang omote</i>	
	18	Kotegaeshi	<i>tanren</i> (basic): <i>shimohanen</i>	begin with <i>tenkan tenshin</i> , initial contact <i>jodan yang omote</i>
	19	Iriminage	1. basic: <i>kamihanen</i> , 2. variation: <i>shimohanen</i>	
Ushiro ryotetori	20	Ikkyo (omote/ura)	1. <i>omote</i> : <i>yoko ichimonji gedan</i> 2. <i>ura</i> (variation): <i>tate ichimonji</i>	begin with <i>mae ashi tenshin, mae ashi irimi</i>
	21	Nikyo (omote/ura)	<i>yoko ichimonji gedan ura</i> : via <i>hijikime osae</i>	
	22	Shihonage	<i>karami osae</i> (2 forms), <i>tate ichimonji</i>	
Katatori menuchi	23	Kotegaeshi	begin with <i>tankan tenshin: shimohanen</i> 1. <i>kata no te</i> 2. <i>uchi no te</i>	
	24	Shihonage		
	25	Genkeikokyunage		
Chudantsuki	26	Hijikime osae (omote/ura)	1. <i>omote</i> : <i>uchi sabaki</i> 2. <i>ura</i> : <i>soto sabaki (gyaku kessagiri)</i>	
	27	Iriminage	<i>sotosabaki</i> , version 'hook onto neck'	
Yokomenuchi	28	Udekimenage (omote/ura)	enter <i>ushiroashi Irimi tenkan: makiotoshi</i>	basic and variation
	29	Kotegaeshi		
	30	Jiyuwaza		
Shomenuchi kiawase	31	Ikkyo, nikyo, sankyo, yonkyo	1. <i>omote</i> : enter <i>maeashi irimi</i> 2. <i>ura</i> : enter <i>ushiroashi irimi</i>	
Chudantsuki	32	Ikkyo, nikyo, sankyo, yonkyo	only <i>omote</i> : enter <i>ushiroashi irimi tenkan tenshin</i>	

Buki waza "weapons practice"	katas²	Explanation Remarks, Theoretical Element
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>
Kumi jo		"work with <i>jo</i> "
5	1 st kata of Ikeda Sensei	<i>omote kata</i>
6	2 nd kata of Ikeda Sensei	<i>ura kata</i>
7	3 rd kata of Ikeda Sensei	<i>hiki otoshi kata</i>
8	4 th kata of Ikeda Sensei	<i>mae otoshi kata</i>
Hojo		From Kashima Shinden Jikishinkage-ryū
9	haru no tachi ³ "father" & "son"	"spring sword"
10	natsu no tachi "father" & "son"	"summer sword"

Theoretical knowledge: Aikido system connections to levels (heights) and the organs

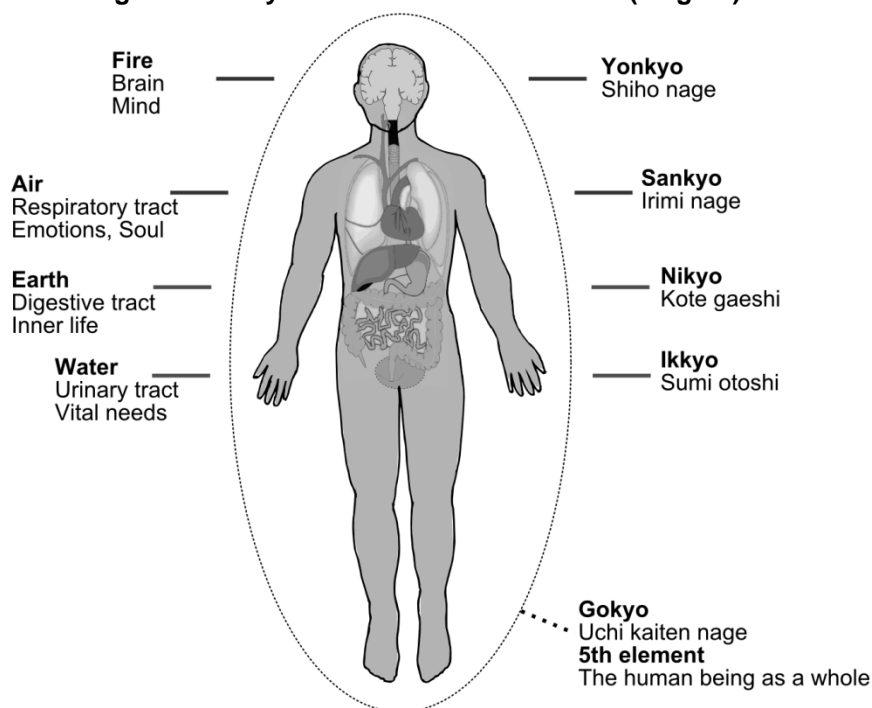


Figure 1: Efficiency and realization levels of the basic techniques of Aikido

As can be observed in the above diagram, *ikkyo* is realised on the level (height) of the bladder, the lower level, the first two chakras correspond to this efficiency level. For example, it is impossible to realize *ikkyo* by holding the arm of the partner at the height of the shoulder.

Kote gaeshi is realised at the height (of the chakra) of the stomach. One cannot realise *kote gaeshi* at the height/level of *ikkyo*, also not higher than the level of the stomach without losing efficiency.

² 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.

³ 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.

Irimi nage is at the height of the chest, the lungs (4th and 5th chakra). The head of *uke* (partner) is actually at the height of the chakras the heart and neck during the execution of the technique.

Finally *shiho nage* is executed at the height of the head (6th and 7th chakra). The realisation of *shiho nage* at any other height is simply physically not possible, as the head of *tori* has to pass under the arm of the *uke* in order to realize this fire technique.

Each technique has its efficiency level (level here refers to the height), and each technique can be associated with one of the four natural elements (water, earth, air and fire) and each technique can be assigned a direction. This applies to all Aikido-techniques, but these connections can be seen the clearest in the four basic techniques. These four techniques are like four supports of a room. In this sense all other techniques are more or less a combination of these four basic techniques.

The correlation of level and technique completes a connection between the techniques and the organs. This also gives us the opportunity to use Aikido as therapy. For example, the techniques of the element Earth (e.g. *kote gaeshi*) is connected with the digestive system and can stimulate it. Those of the element fire (e.g. *shiho nage*) are available in connection with the brain and stimulate the concentration, those of the element air (e.g. *irimi nage*) stimulate the respiratory organs and the of the element water (such as *ikkyo*) the bladder and urinary system. The trainer, who knows this can build a training, which takes into account the students and the present environmental condition.

The chakras and Aikido techniques

The chakras can be seen as locations (centres) of our being through which the "the bio energy" or the "Ki" penetrates to the central channel (runs the length of our spine and is our heaven/earth axis or central axis) and then flows through the network of energy channels (*nadis*) to the whole body and to the aura. The chakra system is a very complex and comprehensive topic and for more information on it, we recommend you to refer to the article "The Chakras" in the SSKL nb. 4. The goal here is to provide some basic knowledge on the chakras. Since Aikido techniques have their efficiency levels (heights) to which you can assign different organs, the connection to the chakras is present and real.

Each chakra has its specific position in the physical body; this position is called the *kshetram* see Figure 2. Most Yoga schools assume that we have seven charkas (main chakras), which are linked together through the Central Channel, which flows the length of the spine. There exists many more charkas or secondary energy centres such as the center of the palms of the hands.

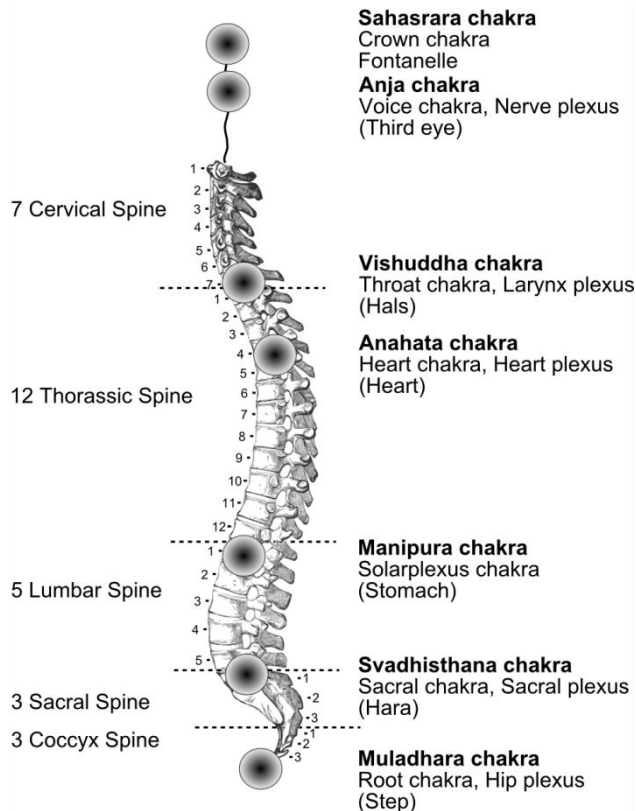
This text cannot exhaustively explore this topic however we will mention the three phases that chakras can find themselves in

- a) the phase of passive existence, where they just exist,
- b) the phase of energetic and mental activation (we speak of the "opening of the chakras" and "the radiation of the chakras"),
- c) the phase of the complete spiritual development, in which the harmonization of the chakras, the dormant parts of the brain and the soul takes place.

Everyone is free in Aikido to choose his path and in the practice to avail of the different levels:

- a) as a sport, fitness and physical exercise,
- b) as a way of personal development, that Aikido Practice can induce in us.
- c) or with idea to do this as a spiritual path⁴.

⁴ However it is important to clarify that Aikido is not a religion. In Addition Aikido contradicts no religion, Aikido calls for peace, Love and harmony.



The Location of the seven main Chakras (from bottom to top):

1. **Muladhara.** *Mula* in Sanskrit means “root” or “Base” so Muladhara is the Basis of the Chakra System.
2. **Svadhsthana.** *Svadhsthana* means “personal seat” in Sanskrit. At the height of the Hara.
3. **Manipura.** *Manipura* means “the city of Gems”. The Tibetans call it “Mani padma” – “the lotus of Gems”. Chakra of the Stomach.
4. **Anahata.** *Anahata* means “persistence”. The Chakra of the heart.
5. **Vishuddha.** *Vishuddha* means “purify”. The Chakra of the Throat
6. **Ajna.** *Ajna* means “knowledge, obey or consequences”, It also means “command”, “alarm center”. The chakra of the third eye.
7. **Sahasrara.** *Sahasrara* means “one thousand” that is why it is symbolized by a Lotus with a thousand or an infinite number of red petals. The Chakra at the crown of the head.

Figure 2: Positions of the seven major chakras.

The first and seventh chakras are a simple vortex all the others are double vortices (see Figure 4). The double chakras are found on both sides of the central channel. I.e. on the front and rear part of the body, hence the major distinctions between the *omote* and *ura* techniques (see 6th *kyu*).

It is important to practice frontal attacks (*katate ryote tori, katate tori gyakuhanmi* and *aihanmi, shomen uchi, mune tori, etc.*) and attacks from behind (*ushiro ryote/hiji/kata tori, ushiro kubi jime, ushiro daki kakae, etc.*). These actually stimulate the sensitivity of the body. The attacks from behind stimulate the opening of the chakras on the back of the body, the chakras 2 to 6, the frontal attacks stimulate the frontal opening of the chakras 2 to 6.

The attacks (*kiawase, gedan/chudan/jodan tsuki, etc.*) target the central line and are thus particularly dangerous. In fact the central lines on the front and the rear of the body (Figure 3) are extremely vulnerable since these are energetically to do with survival. All the charkas and the most sensitive vital points are to be found on the central line.

The Attacks like *mae keri*, resp. *shomen uchi*, that are targeted at the first or the seventh chakra are even much more dangerous when they connect precisely with points above and below of the front and back central line.

The connection between the chakras and the simplest self-defence are numerous and quite clear, but they are mostly forgotten!

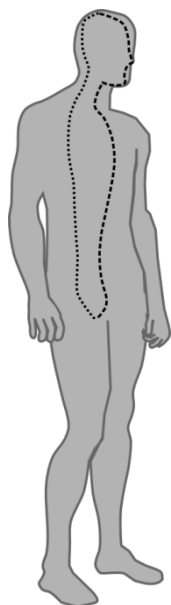


Figure 3: central lines front and back.

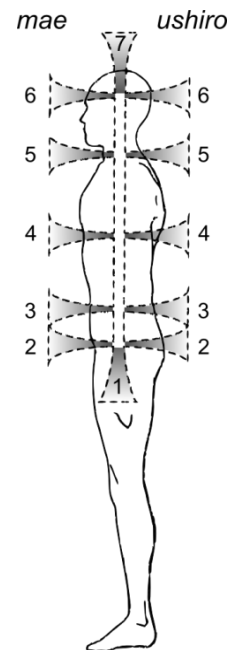


Figure 4: simples et doubles chakras.

Summary of the basic major cuts

The major cuts (*kiri oroshi*, *kessagiri*, *yoko giri* and *gyaku kessagiri*) are carried out according to *happo giri* "the system of cutting in eight directions".

The cuts are classified with reference to a sundial (see Figure 5):

1. *kiri oroshi*: vertical cut from 12h to 6h, on the whole length of the line from *jodan* to *gedan*,
2. *kessa giri*: diagonal cut from 1h to 7h crossing from *hasso* to *gedan*,
3. *yoko giri*: lateral (side) cut from 3h to 9h, 180°,
4. *gyaku kessa giri*: diagonal cut from 5h to 11h or crossing from *gedan* to *hasso*,
5. *kiri oroshi* (upwards): vertical cut from 6h to 12h, on the whole length of the line from *gedan* to *jodan*, actually not practically feasible,
6. *gyaku kessa giri*: diagonal cut from 7h to 1h or crossing from *gedan* to *hasso*,
7. *yoko giri*: lateral (side) cut from 9h to 3h, 180°,
8. *kessagiri*: diagonal cut from 11h to 5h or crossing from *hasso* to *gedan*

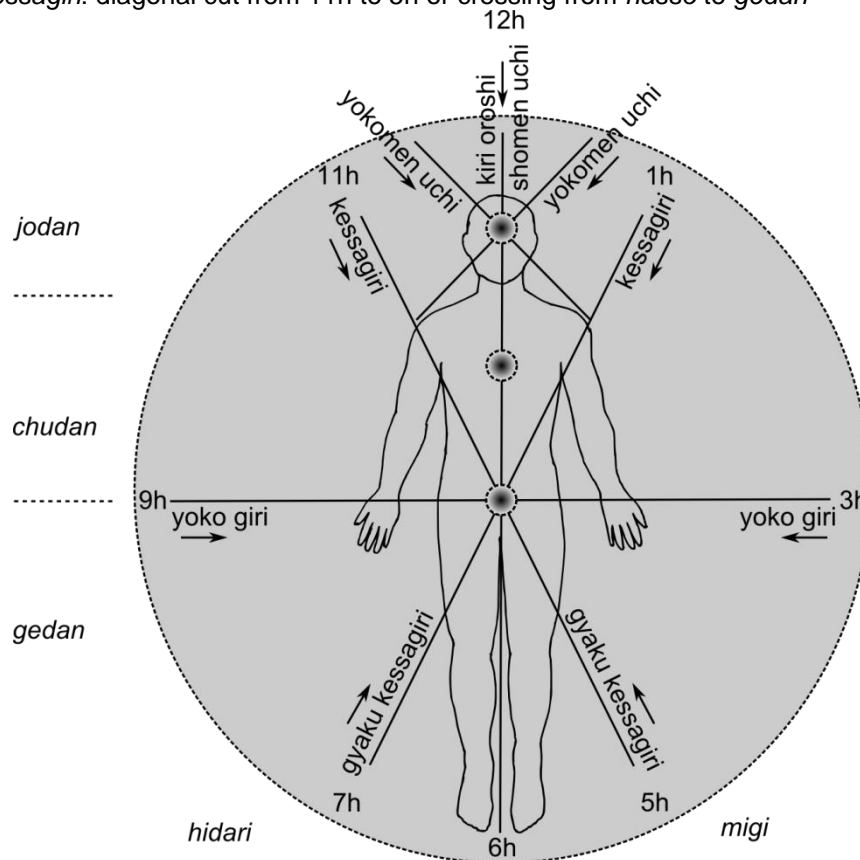


Figure 5: The major cuts.

The smaller cuts or hits are carried out at the *height* of *jodan*. One differentiates between:

- ✓ *shomen uchi*: "strike to the crown of the head" or vertical cut to the height of the shoulders
- ✓ *yokomenuchi*: "strike to the side of the head" or diagonal cut through the temples crossing from *jodan* to *hasso*.