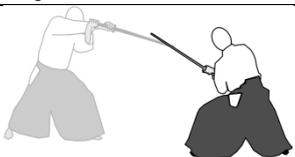
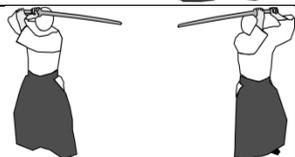
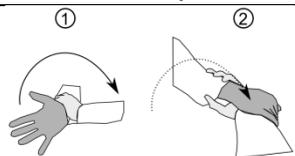


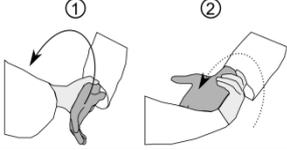
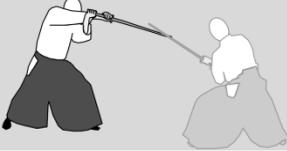
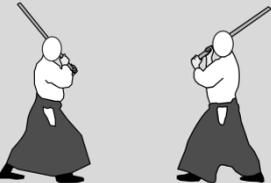
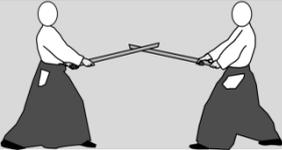
## Exam program 3<sup>rd</sup> KYU

### Prerequisites:

- ✓ A minimum of 8 months practice three times a week since the last exam (4<sup>th</sup> KYU)
- ✓ Knowledge of the techniques and theory required for 6<sup>th</sup>, 5<sup>th</sup> and 4<sup>th</sup> KYU exams
- ✓ Consent of the dojo's technical director.

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

<b>Dojo behavior (Continuation)</b>	<p><i>Etiquette/behavior rules with weapons:</i></p> <ul style="list-style-type: none"> <li>• Acknowledge respect to the weapon in direction of the kamiza when you take it for training (<i>jo, bokken, hojo, shinai, tanto,...</i>). Repeat this at the end of training before you put it back.</li> <li>• While sitting in <i>seiza</i>, the weapon must be laid on the right side (exception: the <i>hojo bokken</i> and <i>shinai</i> must be laid on the left side), (the edge of the blade pointing towards you) the handle not further than your knee.</li> <li>• If the weapon has to be laid on the side of the <i>tatami</i>, observe the following rules:               <ul style="list-style-type: none"> <li>✓ No weapon, except the Sensei's, should be laid on the side of the <i>kamiza</i> wall</li> <li>✓ Swords, knives and other weapons with a sharp tip/blade should never point in direction of the <i>kamiza</i> when laid on the side of the <i>tatami</i>. The edge of the blade must always point to the outer side of the training surface.</li> <li>✓ On the opposite side of the <i>kamiza</i>, weapons must point laterally away from the middle of the <i>tatami</i>.</li> <li>✓ One never walks over a weapon. Either one avoids it, or one takes it, acknowledges it, passes and puts it down again.</li> </ul> </li> </ul>	
<b>Notions to understand / know</b>	bakken	"draw the sword"
	no ken	"sheath the sword"
	migi	"right"
	hidari	"left"
	uchidachi	role of the "father" in the <i>hojo kata</i>
	shidachi	role of the "son" in the <i>hojo kata</i>
	haru no tachi	"sword of spring"
	tai atari	"body check"
<b>Suburis ("exercises") with weapons bokken and jo</b>	shomen uchi cut	vertical cut to <i>chudan</i> level
	kiri oroshi cut	vertical cut to <i>gedan</i> level
	yokomen uchi cut	diagonal cut at <i>jodan</i> level
	kessagiri cut	diagonal cross cut from <i>hasso</i> to <i>gedan</i>
	defence ikkyo	 <p style="text-align: right;">similar movement to <i>ikkyo omote</i></p>
	defence uke nagashi	 <p style="text-align: right;">protection of the head, tip directed towards the partner, <i>tai sabaki: tenshin</i></p>
	attack tsuki	to stab: <i>bokken</i> and <i>jo</i> , <i>chudan</i> and <i>jodan</i>
	movement makiotoshi	 <p style="text-align: right;"><i>shimohanen</i> (the drawing at left is based on the grip <i>katate tori gyaku hanmi</i>)</p>

		 <p>① ②</p> <p><i>kamihanen</i> (the left drawing is based on the grip <i>katate tori gyaku hanmi</i>)</p>
<b>Kamae</b> ("positions") with weapons <b>bokken, jo, hojo</b>	tenchinage	 <p>position tip in front, hands higher than the point</p>
	genkei kokyu nage	 <p>position tip in front, hands lower than the point</p>
	jodan no kamae	 <p>position weapon over the head</p>
	waki gamae	 <p>position yang, weapon horizontal pointed backwards; <i>migi, hidari</i></p>
	hasso kamae	 <p>position yin ; weapon holding near the temple; <i>migi, hidari</i></p>
	chudan no kamae (or seigan pointing to third eye)	 <p>position weapon in front pointed direction the throat of the partner</p>
	naname or gedan no kamae	 <p>position weapon diagonal downwards; <i>migi, hidari</i></p>
<b>Specific movement in hojo</b>	unpo	 <p>specific way of walking with the feet parallel, synchronized with the breathing, the gaze straight ahead, sink in the knees, the hands open around the center (hara)</p>

## Technical program

<b>Attacks</b>		<b>Techniques</b>	<b>Explanations, theoretical complement</b>
<b>SUWARIWAZA</b>			"practice on the knees"
Shomenuchi kiawase	1	Ikkyo omote / ura	For <i>ura</i> : basic and variation
	2	Nikyo omote / ura	For <i>ura</i> : through <i>hijikime osae</i>
	3	Iriminage	until <i>osae</i>
Katatetori gyakuhanmi	4	Shihonage	<i>hanmi hantachi</i> : 2 forms, 1. <i>tori</i> stays in <i>suwari waza</i> , 2. <i>tori</i> stands up after the attack
<b>TACHIWAZA</b>			"standing practice"
Shomenuchi kiawase	5	Iriminage	basic and variation
	6	Kotegaeshi	
	7	Sumiotoshi	basic (with <i>atemi</i> )
	8	Aikigoshi	
	9	Shihonage	entry counter-attack <i>yokomen uchi</i>
	10	Udekimenage	
	11	Uchikaitennage	enter <i>irimi tenkan</i> , like for <i>sumiotoshi</i>
	12	Ikkyo ura	<i>kakarigeiko</i> (3 <i>uke</i> ): <i>gyaku!</i>
Katatetori aihanmi	13	Ikkyo omote / ura	<i>omote</i> : enter with little <i>tenkan tenshin</i>
	14	Nikyo omote / ura	<i>ura</i> : <i>irimi tenkan</i>
	15	Sankyo omote / ura	<i>omote</i> : enter with little <i>tenkan tenshin</i> <i>ura</i> : <i>irimi</i> with cutting <i>kiri oroshi</i>
	16	Shihonage	<i>jodan kuzushi!</i> 1. direct, 2. <i>tenkan tenshin</i> ( <i>shimohanen</i> and <i>kamihanen</i> ), 3. <i>irimi tenkan tenshin</i>
	17	Uchikaitensankyo	<i>irimi tenkan sabaki</i>
Katatetori gyakuhanmi	18	Uchikaitensankyo	<i>tenkan sabaki</i> , liberation <i>chudan yang</i> → take <i>sankyo</i>
Ryotetori	19	Shihogirikokyunage	enter <i>irimi tenkan sabaki</i>
	20	Torifunekokyunage	enter <i>irimi tenkan sabaki</i> , 2 forms
Katate ryotetori	21	Genkeikokyunage	<i>tanren tenkan sabaki</i>
	22	Kiriotoshi	<i>kigata</i> : 1. intial contact <i>chudan yin omote</i> , <i>irimi tenkan</i> 2. intial contact <i>chudan yang ura</i> , <i>tenkan</i>
	23	Maeotoshi	<i>ushiro ashi tenkan</i> : 1. intial contact <i>jodan yang omote</i> 2. intial contact <i>chudan yin ura</i> ( <i>tai no henko</i> )
	24	Hikiotoshi	<i>mae ashi tenkan</i> : 1. intial contact <i>chudan yang omote</i> 2. intial contact <i>chudan yang ura</i>
	25	Kotegaeshi	<i>kigata</i> , <i>irimi tenkan</i> , intial contact <i>chudan yin omote</i>
Ushiro ryotetori	26	Tenchinage	enter <i>mae ashi tenshin</i> : on the first and second hand ( <i>tate ichi monji</i> )
	27	Genkeikokyunage	
Katatori menuchi	28	Iriminage	<i>tenkan sabaki</i> : 1. <i>shimohanen kata no te</i> 2. <i>kamihanen uchi no te</i>
	29	Ikkyo (omote)	
Yokomenuchi	30	Kotegaeshi	enter <i>ushiro ashi Irimi tenkan kirioroshi sankakutai</i>
	31	Ikkyo	
	32	Ipponseoi	

<b>Buki waza</b> "weapons practice"	<b>katas<sup>1</sup></b>	<b>Explanations, theoretical complement</b>
<b>Kumi tachi</b>		"work with <i>bokken</i> "
1	Ichi no tachi "father" & "son"	1 <sup>st</sup> <i>bokken kata</i>
2	Ni no tachi "father" & "son"	2 <sup>nd</sup> <i>bokken kata</i>
<b>Kumi jo</b>		"work with <i>jo</i> "
3	1 <sup>st</sup> kata of Ikeda Sensei	<i>omote kata</i>
4	2 <sup>nd</sup> kata of Ikeda Sensei	<i>ura kata</i>
5	3 <sup>rd</sup> kata of Ikeda Sensei	<i>hiki otoshi kata</i>
6	4 <sup>th</sup> kata of Ikeda Sensei	<i>mae otoshi kata</i>
<b>Hojo</b>		From Kashima Shinden Jikishinkage-ryū
7	haru no tachi "father" & "son" <sup>2</sup>	"spring sword"

### Theoretical knowledge: Aikido systematic

Table 1: Kumi jo, 1<sup>st</sup> kata from Ikeda Sensei (*omote*)

	Movement of the <i>kata</i>	<i>tai / ashi sabaki</i>	Corresponding entry of the basic techniques to the attack <i>kiawase</i>	Corresponding to the <i>otoshi</i> techniques to the attack <i>katate ryote tori</i>	The whole <i>kata</i> corresponds to
1	<i>tsuki</i>	<i>mae ashi tenkan linear, kaiten</i>	<i>iriminage</i>	<i>hiki otoshi omote</i>	<ul style="list-style-type: none"> <li>○ <i>uchi kaiten nage</i> with <i>gyakuhanmi</i></li> <li>○ <i>iriminage</i> on <i>kiawase</i></li> <li>○ <i>kimussubi no te kokyū</i></li> </ul>
2	<i>uke nagashi</i>	<i>irimi</i>	<i>ikkyo ura</i>	-	
3	<i>kiri oroshi</i>	<i>(ushiro ashi) tenkan</i>	<i>kotegaeshi</i>	<i>mae otoshi omote</i>	
4	<i>shomen uchi</i>	<i>Irimi</i>	<i>shihō nage</i>	-	
5	Return to <i>chudan</i> position	<i>mae okuri ashi</i> or <i>mae tsugi ashi</i>	-	-	

Table 2: Kumi jo, 2<sup>nd</sup> kata from Ikeda Sensei (*ura*)

	Movement of the <i>kata</i>	<i>tai / ashi sabaki</i>	Corresponding to the <i>otoshi</i> techniques to the attack <i>katate ryote tori</i>	The whole <i>kata</i> corresponds to
1	<i>tsuki</i>	<i>(ushiro ashi) tenkan, mae okuri ashi</i>	<i>mae otoshi ura</i>	<ul style="list-style-type: none"> <li>○ <i>soto kaiten nage</i> with <i>gyakuhanmi</i></li> </ul>
2	<i>uke nagashi</i>	<i>irimi</i>	-	
3	<i>tsuki (jodan)</i>	<i>mae ashi tenkan, kaiten</i>	<i>hiki otoshi ura</i>	
4	<i>shomen uchi</i>	<i>irimi</i>	-	
5	Return to <i>chudan</i> position	<i>mae okuri ashi</i> or <i>mae tsugi ashi</i>	-	

The 3<sup>rd</sup> *kata* is made up of half of the 1<sup>st</sup> *kata* (movements 1-2) and the second half of the 2<sup>nd</sup> *kata* (movements 3-4-5). The 4<sup>th</sup> *kata* is made up of half of the 2<sup>nd</sup> *kata* (movements 1-2) and the second half of the 1<sup>st</sup> *kata* (movements 3-4-5).

Table 3: correspondences

Element	<i>otoshi</i> techniques	Fundamental principles
Water	<i>mae otoshi</i>	<i>ikkyo / sumiotoshi</i>
Earth	<i>hiki otoshi</i>	<i>nikyo / kotegaeshi</i>
Air	<i>kiri otoshi</i>	<i>sankyo / iriminage</i>
Fire	<i>kaiten otoshi</i>	<i>yonkyo / shihonage</i>

<sup>1</sup> 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.

<sup>2</sup> 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](http://www.dojo-ne.ch) in section San Shin Kai Letter.