

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

### Prerequisites:

- ✓ A minimum of 3 years practice 4 times per week on average since the last exam (2<sup>nd</sup> Dan)
- ✓ Knowledge and techniques of all previous KYU and DAN exams
- ✓ Regular participation in courses and personal investment in the dojo
- ✓ Consent of the dojo's technical director

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

### Technical Program

Attack		Techniques	Explanatory comments, theoretical elements
<b>TACHIWAZA</b>			"standing practice"
Katatori Menuchi	1	Ikkyo, Nikyo, Sankyo, Yonkyo	1. <i>tenkan Tenshin, uchi no te: omote</i> like <i>kiawase</i> 2. <i>tenkan Tenshin, kata no te: omote</i> (spiral into the elbow)
Shomenuchi	2	i. Koshiguruma ii. Chinshin Koshiguruma	i. <i>uchi sabaki</i> , if necessary counter with the <i>gyaku</i> hand on the inside and bring the legs together, $\frac{1}{2}$ - <i>kaiten</i> ii. slide and drop to the knees as in <i>irimi tenkan suwari waza</i>
	3	i. Seoiguruma ii. Chinshin Handachi Seoiguruma	<i>uchi sabaki</i> (which ever arm the <i>uke</i> uses to attack, makes the difference between 3 & 4) :
	4	i. Ipponseoinage ii. Teguruma	i. <i>irimi <math>\frac{1}{2}</math>-kaiten, yose ashi</i> ii. <i>irimi tenkan han tachi</i>
	5	Jiyuwaza	
Katatetori Aihanmi	6	Shihonage	<i>tenkan tenshin sabaki</i> i. <i>kamihanen (atemi, enter under the arm)</i> ii. <i>shimohanen (jodan kuzushi)</i>
	7	i. Kotegaeshi ii. Iriminage	Different forms <i>Direct forms, (irimi) tenkan tenshin sabaki (kamihanen, shimohanen), after makiotoshi, 'infinity'</i>
Katatetori Gyakuhanmi	8	Jiyuwaza	
Ryotetori	9	Jujimusubi Shihonage	Different forms
	10	Tekubigaeshi Shihonage	<i>gedan/chudan, jodan, omote/ura</i> inspired from the 8 forms of <i>tenchinage</i>
	11	Torifune Kokyunage	Plus other Different Kokyunage Forms 2 forms <i>tori fune</i> using <i>irimi tenkan</i> , 2 static forms, <i>kokyunage</i> according to the 8 forms of <i>tenchinage</i> + <i>genkei kokyū nage</i>
Munetori	12	Hijikime Osae	After <i>jiyuwaza</i> After <i>hijikime osae</i> , transfer to. <i>ikkyo kuzushi</i> - .... <i>udekimenage</i> , spiral entry in uke's inner part of elbow: <i>ikkyo</i> → <i>yonkyo</i> , <i>genkei kokyū nage</i> Without being grabbed: <i>kokyū nage</i>
Katate Ryotetori	13	Genkeikokyunage	<i>irimi ashi, tenshin ashi, tenkan ashi</i>
	14	Kaitenkokyunage	1st arm, <i>mae otoshi</i> ; 1st arm, <i>hiki otoshi</i>
	15	Shihonage	1 arm <i>tekubigaeshi</i> between the arms of uke, 1 arm <i>yonkyo</i> on the inside of uke
	16	Karamiosae (theory ikkyo to yonkyo)	Both arms do the same thing : 1. Ikkyo to the front, 2. Double <i>tekubi gaeshi</i> , 3. Bring both arms together vertically. 4. Move underneath the arms and entangle them, move back

*These examination programs are built up following the teaching system of Aikido conceived by Shihan Masatomi Ikeda, 7<sup>th</sup> dan, former technical director of the Swiss Aikikai.*

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Translated by Joe Mc Hugh

	17	Other Futaritori : <i>Hiki Otoshi Mae Otoshi, Kiri Otoshi, Kaiten Otoshi, Kaiten Nage</i>	Don't let yourself be grabbed by the ukes at the same time
Ushiro Ryotetori	18	i. Tenchinage ii. Genkeikokyunage	1. <i>tenshin maeashi irimi (tate ichi monji)</i> 2. <i>tenshin ushiroashi irimi (yoko ichi monji)</i>  i. <i>jodan</i> (1 <sup>st</sup> hand) ii. <i>chudan</i> (2 <sup>nd</sup> hand)
Ushiro Kubijime	19	i. Shihonage ii. Sanyko	1. On the <i>ai hanmi</i> hand. 2. On the <i>kubijime</i> hand.  <i>tenshin mae ashi irimi</i> : For i. → 2 For ii. → 1 <i>tenshin ushiro ashi irimi</i> : For i. → 1 For ii. → 2
	20	Jiyuwaza	<i>kokyu nage, ipon seoi, sankyo goshi, ...</i>
Katatori Menuchi	21	Kokyunage	Different forms <i>kokyunage, mae otoshi, ikkyo nage, genkei kokyu nage, suicide technique</i>
	22	Jiyuwaza	
Chudantsuki	23	i. Iriminage ii. Kiriotoshi	<i>i. theory, Iriminage &amp; Kotegaeshi</i>
	24	i. Tenchinage ii. Genkeikokyunage	<i>Sotosabaki</i> i. direct from & variation ii. direct from & <i>irimi tenkan tenshin</i>
	25	Jiyuwaza	6 basic techniques, <i>udegarami sankyo &amp; yonkyo nage, kubijime, uchi kaiten sankyo &amp; yonkyo, ...</i>
Yokomenuchi	26	i. Iriminage ii. Kotegaeshi	1. <i>ushiroashi irimi tenkan, tatakiotoshi ura</i> → theory <i>kotegaeshi</i> 2. <i>maeashi irimi irimi, chudan kuzushi, tataki otoshi omote</i> → theory <i>iriminage</i>
	27	i. Shihonage ii. Ikkyo	1. <i>maeashi irimi, jodan kuzushi</i> : ( <i>soto</i> ) <i>uke nagashi</i> or block <i>uchi sabaki</i> 2. <i>ainuke</i>
	28	i. Shihonage ii. Kotegaeshi iii. Jiyuwaza	1. <i>tori</i> : <i>maeashi irimi tenkan, mikiri sabaki</i> 2. <i>uke</i> : attacks a.) <i>yokomen-yokomen</i> (attack with different hands) b.) <i>yokomen - gyaku-yokomen</i> (attack with same hand)
	29	Jiyuwaza	<i>taninzutori</i> <i>furizuki nokyu nage, zanto kokyu nage, tataki otoshi, ainuke, uke nagashi, kiri oroshi, maki otoshi</i>
Katatetori Aihanmi	30	Ikkyo, Nikyo, Sankyo, Yonkyo	1. <i>tenkan tenshin</i> : <i>omote</i> (basic form) First point of contact <i>jodan yang omote</i> 2. <i>irimi tenkan tenshin</i> : <i>ura</i> (basic form) First point of contact <i>chudan yang ura</i>
Katatetori Gyakuhanmi	31	Ikkyo, Nikyo, Sankyo, Yonkyo	1. <i>irimi tenkan tenshin</i> : <i>omote</i> First point of contact <i>chudan yang</i> → remote control, <i>ikkyo kuzushi</i>  <i>sankyo &amp; yonkyo</i> : using the shoulder 2. <i>tenkan tenshin</i> : <i>ura</i> First point of contact <i>jodan yang omote</i> <i>ikkyo &amp; nikyo</i> : <i>atemi jodan</i> , then cut along the arm <i>sankyo &amp; yonkyo</i> : First point of contact <i>chudan yang omote uchi kaiten</i>
Buki	32	Bukitori	i. <b>Tantotori</b> (see 1 <sup>st</sup> dan) + <b>futaritori</b> ii. <b>Tachitori</b> (see 2 <sup>nd</sup> dan) + <b>futaritori</b> iii. <b>Jotori</b> from <i>chudan tsuki</i> a) <i>uchi sabaki</i> : - <i>Mae Otoshi</i> 1 <sup>st</sup> & 2 <sup>nd</sup> form - <i>Hiki otoshi</i> 1 <sup>st</sup> form ( <i>yoko ichimonji</i> ) - <i>kiri otoshi</i> 2 <sup>nd</sup> form - <i>Kaiten otoshi</i> - <i>shihonage omote</i> - <i>Kokyunage tsuki ura sankaku</i> - <i>Maki otoshi kokyu nage</i> - <i>hjikime osae</i> b) <i>soto sabaki</i> : - <i>ude kime nage</i> - <i>Hiki otoshi</i> 2 <sup>nd</sup> form ( <i>tate ichimonji</i> ) - <i>kiri otoshi</i> 1 <sup>st</sup> form - <i>Kaiten otoshi</i> - <i>shihonage ura</i> - <i>Kubijime</i> , iv. <b>Josabaki</b> : techniques where the <i>tori</i> is holding the <i>jo</i> <i>Mae-, hiki-, kiri-, kaiten-, maki- otoshi, Kokyunage tsuki ura sankaku</i>

## Considerations on the 3<sup>rd</sup> Dan

### *The emergence of freedom in the technique*

The level of *sandan* (3<sup>rd</sup> Dan)- requires the ability to express the complete control of the required techniques and in their free application (*jyu waza*). The candidate must show the capacity to adapt the techniques to all the situations, even if that implies departing from the basic or usual expression. In this capacity one must perceive in the candidate the emergence of a freedom in the application: The candidate can adapt the techniques as required, and does not seek at all costs to express a precise technique, however this should not be realised at the expense of precision.

The candidate must show:

- A complete control of oneself and actions, i.e. in particular to know how to adapt to various partners, their ability and technical level. To be effective without being dangerous!
- A capacity to make variations starting from the basics, if necessary (adaptability).
- A constant awareness, i.e. maintaining the panoramic vision and sensitivity to others and surroundings during the execution of technique, while controlling its effects on the uke in the moment.
- A great control of the principle of *irimi*, to have lost the fear of entering, but without becoming a "bull".
- A correct appreciation of *maai* (control of the distance and intervention at the correct moment), being able to create or recreate the *maai*, with or without contact.
- Capacity to impose and maintain a good rhythm during the movement when the *uke* allows it. To know how to show a controlled explosiveness. To be able to show rhythms of different work during the examination, to know to accelerate, be explosive, but also to know to calm the game.
- To be completely thoroughly committed throughout the examination, in order to avoid functioning with only a certain proportion of one's capacity, keeping reserves for the "what if" moment. At the same time, it is necessary to have sufficient endurance to go until the end!
- The candidate teaches, within his/her capacities to transmit aikido and systematic of the *sanshinkai* form. This part of the evaluation is regarded as very important.

## Essay

The candidate writes an essay on the following three topics as outlined below. The text must consist of 1000 words at least. It will not be made public, without the consent of the candidate. It must be given to the examiner at least 1 month before the examination.

1. Why I want to take the 3<sup>rd</sup> Dan exam, what are my motivations.
2. Effectiveness and harmony.
3. Aikido and my daily life.

<b>Buki waza</b> "weapons practice"	<b>katas<sup>1</sup></b>	<b>Explanatory remarks, theoretical supplements</b>	
<b>Kumi tachi</b>		"Work with the <i>bokken</i> "	
1	Ichi no tachi to ki musubi no tachi "father" & "son"	the six <i>bokken kata</i>	
<b>Bokken sabaki</b>	Akken – no ken	"draw and return"	
2	Ikkyo omote	Basic, zig zag → seiza, zanshin (残心)	
3	Ikkyo theory of ikkyo to yonkyo	Chiburui (血振るい) & zanshin (残心)	
4	Kotegeshi	Basic, visualize on the attack <i>kiawase</i>	
5	Iriminage		draw like <i>ikkyo</i> theory <i>Ikkyo</i> draw <i>yoko giri</i>
6	Shihonage		draw like <i>ikkyo</i> theory <i>sankyo</i>
<b>Kumi jo</b>		"work with the jo"	
7	8 departures from the line	4 forms point of jo up 4 forms point of jo down	
8	The 4 <i>kata</i> of Ikeda Sensei	alone and with partner	
9	20 <i>suburi</i>	Alone	
10	Kata 38 omote	1. alone	
11	Kata 38 ura	2. with partner	
12	Kata O'Sensei	3. father <i>ura</i> , son <i>omote</i>	
<b>Hojo</b>		From the school Kashima Shinden Jikjishinkage	
13	Complete cycle plus 5th <i>hojo kata</i> "father" & "son"	"father" & "son", with entry and exit & 4 breathing types, begin with <i>bokken</i> on the ground.	

<b>Genki waza</b> "techniques for health"	<b>Forms<sup>2</sup></b>	<b>Explanatory remarks, theoretical supplements</b>
<b>Kokyu ho</b>	Breaths	"Breathing forms"
1	Mizu/Tsu/Kaze/Hi no kokyu	Breathing of the 4 elements (see 2 <sup>nd</sup> <i>dan</i> )
2	Kokyu soren	See details from 2 <sup>nd</sup> <i>dan</i>
3	Kokyu awase	"harmonization of breathing", then <i>tai no henko</i> – <i>ikkyo undo</i> , left foot, right foot
<b>Genkikai</b>		"Health system"
7	Recumbent Gymnastics	see details from 2 <sup>nd</sup> <i>dan</i>
<i>The knowledge listed below is required of the trainers, others are not tested on this, but it is recommended that they are aware of it.</i>		
9	Cycle of sitting gymnastics	
10	Bio taiso	
12	Katsugen undo	"regenerative movement", alone.

<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> All the health exercises are described in details in the book "Japanese Yoga: Genkikai". This book can be obtained directly from *Dojo de Neuchâtel - Espace Culturel* or ordered over the internet. .