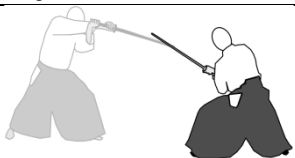
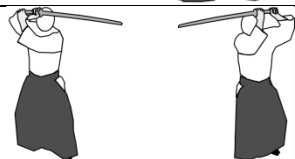
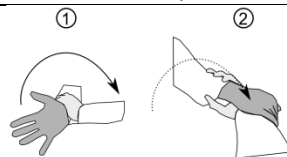


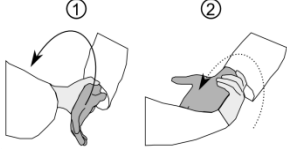
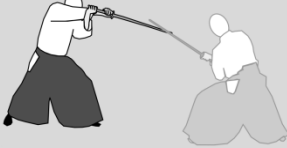
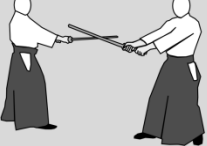


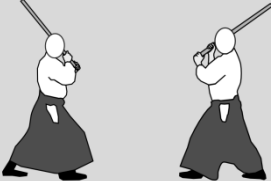
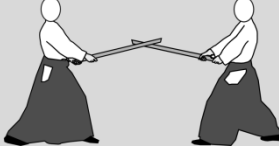


Exam program 3rd KYU

Prerequisites:

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

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

Dojo behavior (Continuation)	<i>Etiquette/behavior rules with weapons:</i> <ul style="list-style-type: none"> • 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. • 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. • 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"> ✓ No weapon, except the Sensei's, should be laid on the side of the <i>kamiza</i> wall ✓ 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. ✓ On the opposite side of the <i>kamiza</i>, weapons must point laterally away from the middle of the <i>tatami</i>. ✓ One never walks over a weapon. Either one avoids it, or one takes it, acknowledges it, passes and puts it down again. 	
Notions to understand / know	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"
Suburis ("exercises") with weapons bokken and jo	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	 <div style="display: inline-block; vertical-align: middle; margin-left: 10px;">similar movement to <i>ikkyo omote</i></div>
	defence uke nagashi	 <div style="display: inline-block; vertical-align: middle; margin-left: 10px;">protection of the head, tip directed towards the partner, <i>tai sabaki: tenshin</i></div>
	attack tsuki	to stab: <i>bokken</i> and <i>jo</i> , <i>chudan</i> and <i>jodan</i>
	movement makiotoshi	 <div style="display: inline-block; vertical-align: middle; margin-left: 10px;"><i>shimohanen</i> (the drawing at left is based on the grip <i>katate tori gyaku hanmi</i>)</div>

	movement tekubigaeshi	 <p><i>kamihanen</i> (the left drawing is based on the grip <i>katate tori gyaku hanmi</i>)</p>
Kamae ("positions") with weapons bokken, jo, hojo	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>
Specific movement in hojo	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

Attacks		Techniques	Explanations, theoretical complement	
SUWARIWAZA			"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	
TACHIWAZA			"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>	basic and variation
	31	Ikkyo		
	32	Ipponseoi		

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

Theoretical knowledge: Aikido systematic

Table 1: *Kumi jo*, 1st 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"> ○ <i>uchi kaiten nage</i> with <i>gyakuhanmi</i> ○ <i>iriminage</i> on <i>kiawase</i> ○ <i>kimussubi no te kokyū</i>
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*, 2nd 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"> ○ <i>soto kaiten nage</i> with <i>gyakuhanmi</i>
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 3rd *kata* is made up of half of the 1st *kata* (movements 1-2) and the second half of the 2nd *kata* (movements 3-4-5). The 4th *kata* is made up of half of the 2nd *kata* (movements 1-2) and the second half of the 1st *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>

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.