

## Exam program 4<sup>th</sup> KYU

### Prerequisites:

- ✓ *A minimum of 6 months practice twice a week since the last exam (5<sup>th</sup> KYU)*
- ✓ *Knowledge of the techniques and theory required for 6<sup>th</sup> and 5<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>	<i>Advanced and beginners:</i> advanced aikidokas (and teachers) are responsible for beginners. They should be guided from the beginning, at least until their 6 <sup>th</sup> KYU exam. Beginners must feel welcome and accepted. They are to be coached by advanced students and teachers. New members guarantee the survival of the dojo. As Aikido is a school of life, an advanced aikidoka who often takes care of beginners will progress faster on his/her way.	
<b>Notions to understand / know</b>	Kakari geiko	Work with 2+ <i>uke</i> , finish the techniques, <i>uke</i> goes to ground, but <i>tori</i> remains standing (no immobilization on the ground)
	Taninzu tori	Work with several <i>uke</i> , only the outline of the technique
	Kigata	The most frequent way of training: flexible, spacious, big movements, fluent attacks
	Tanren	Way of training hard, strong, one gives <i>uke</i> time to grab tightly, disciplined training
	Shinken	"True or real sword; live blade". Way of training fast, rapid and short, killing with single blow..., realistic training
	Tate ichi monji	Terminology originating from Hojo "both hands in a vertical position"
	Yoko ichi monji	Terminology originating from Hojo "both hands in a horizontal position"
	Jodan kuzushi	"Throw off balance on the jodan level", or "intention to attack the face"
	Shimo han en	Terminology originating from Hojo "lower semicircle"
	Kami han en	Terminology originating from Hojo "upper semicircle"
<b>Tai / ashi sabaki<sup>1</sup></b> "moving of the body / the legs (feet)"	Tsugi ashi	Sliding step
	Okuri ashi	Like a sliding step, but do not close the legs, one keeps a small space between the feet (for the horse...)
	Ayumi ashi	Rear foot goes beyond the front foot and stays open, almost perpendicular to the line.
<b>Ukemi</b> "rolls"	Sonoba (Hojo) kaiten ukemi	<i>Sonoba:</i> "on the spot, at this place". <i>Uke</i> and <i>tori</i> grip each other at the wrist and <i>uke</i> trains the high falls, on the spot.
	Gyaku ashi kaiten ukemi	Forward roll on the arm opposed to the leg in front.
	Tai hineri kaiten ukemi	<i>Hineri:</i> "twist". Forward roll to the rear where one throws the arm over the opposed shoulder (or over the same shoulder), it results a contortion of the body in the air before rolling.

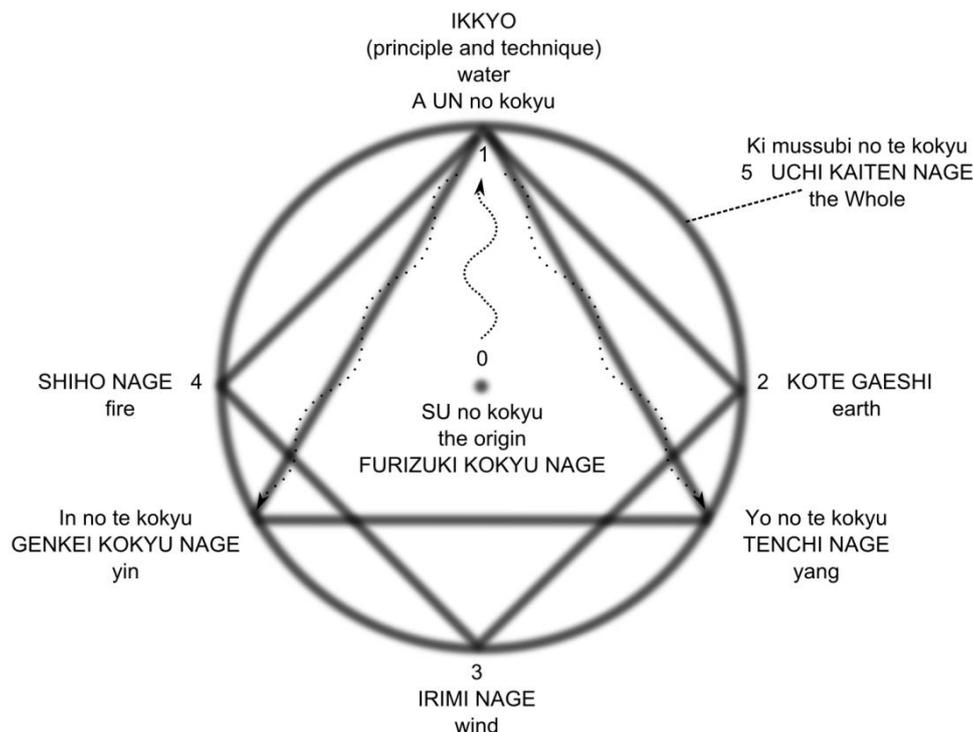
<sup>1</sup> For further details and descriptions of the movements, with drawing for support, please refer to the San Shin Kai Letter No. 3, article "ASHI SABAKI", can be downloaded at [www.dojo-ne.ch](http://www.dojo-ne.ch), column San Shin Kai Letter.

## 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	basic, <i>ikkyo osae</i>	
	2	Ikkyo ura	1. basic, <i>ikkyo osae</i> 2. linear at entry <i>mae ashi tenkan</i>	
<b>TACHIWAZA</b>			"standing practice"	
Shomenuchi kiawase	3	Ikkyo omote	basic, <i>ikkyo osae</i>	
	4	Ikkyo ura		
	5	Nikyo omote	basic, <i>nikyo omote osae</i>	
	6	Nikyo ura	basic, on <i>hijikime osae</i> , <i>nikyo ura osae</i>	
	7	Ikkyo ura	<i>kakarigeiko</i> (2 <i>uke</i> ): flow & harmony!	
Katatetori aihanmi	8	Shihonage omote	1. directly, initial contact <i>chudan yin omote</i> 2. <i>tenkan tenshin</i> , <i>shimo han en</i> , initial contact <i>jodan yang omote</i> 3. <i>irimi tenkan tenshin</i> , initial contact <i>jodan yang omote</i>	<i>jodan kuzushi</i>
	9	Shihonage ura		
	10	Iriminage		for 1. <i>omote</i> , for 2. <i>omote/ura</i> , 3. <i>ura</i>
	11	Kotegaeshi		
	12	Udekimenage	<i>omote/ura. Irimi tenkan</i> (transform in <i>gyaku</i> )	
	13	Uchikaitennage		
Katatetori gyakuhanmi	14	Ikkyo omote	1. <i>irimi tenkan tenshin</i> (remote-control)	
	15	Ikkyo ura	1. <i>irimi tenkan tenshin</i> , initial contact <i>chudan yang omote</i>	for 1, variation, liberation with hold <i>jodan yang</i> , for 2, basic form, <i>atemi</i>
	16	Kotegaeshi	2. <i>tenkan tenshin</i> , initial contact <i>jodan yang omote</i>	liberation with hold <i>jodan yin</i>
	17	Iriminage		
Ryotetori	18	Shihonage omote	1. direct	
	19	Shihonage ura	2. <i>irimi tenkan</i>	
	20	Tenchinage	4 forms (free)	
	21	Genkeikokyunage		
	22	Udekimenage	<i>irimi tenkan</i>	Liberation with hold <i>chudan yin</i>
	23	Kiriotoshi (chinshin)	<i>jodan kuzushi</i>	
Katate ryotetori	24	Udekimenage	<i>tenkan tenshin</i> (initial contact <i>jodan yang omote</i> )	
	25	Kotegaeshi	<i>kigata</i> , <i>irimi tenkan tenshin</i> (initial contact <i>chudan yin omote</i> )	
Ushiro ryotetori	26	Kotegaeshi	1. theory <i>kotegaeshi</i> ( <i>tate ichi monji</i> ) 2. theory <i>irimi nage</i> ( <i>yoko ichi monji</i> )	
	27	Shihonage	<i>karamiosae</i> ( <i>tate ichi monji</i> , 2 forms possible)	
Katatori menuchi	28	Kotegaeshi	1. <i>uchi no te</i>	
	29	Shihonage	2. <i>kata no te</i>	
Yokomenuchi	30	Shihonage	counter-attack <i>yokomen</i>	
	31	Iriminage	on entry <i>makiotoshi</i>	
	32	Kotegaeshi		

## Theoretical knowledge: introduction to the systematic of Aikido

The aspects and notions presented in this text do not have to be learned by heart, but must be understood. The Aikido student should be encouraged to ask questions to the trainer if this text has awoken his curiosity in even the slightest way



Two expressions are born from the neutral principle of *ikkyo*, yin and yang: *tenchi nage* and *genkei kokyu nage*. These two expressions can be found everywhere, in every movement, in all techniques. The triangle with the principle of *ikkyo* on the top and the two pole techniques (opposed to each other) symbolizes the birth and the presence of the dualism in the physical world.

The square: *ikkyo*, *kotegaeshi*, *irimi nage* and *shiho nage* are the four basic techniques which form the pillar of the Aikido systematic introduced by Ikeda Sensei.

The entire didactic system of Ikeda sensei is built on 6 techniques. They form together the exam program of the 6<sup>th</sup> *kyu*, the first grade one can attain in Aikido. So the foundation stone of Aikido is laid at the very beginning.

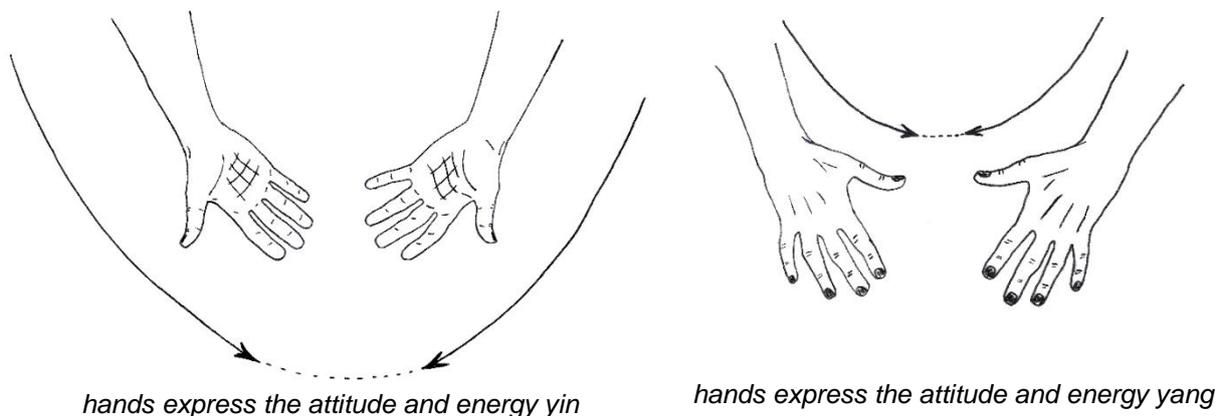
To paint the scenery of the world of Aikido, one has to understand these 6 techniques and also understand in full detail what the 6 techniques represent. Each consecutive exam program brings a little bit more exactness about this subject. Studying aikido in order to find the technique present in every technique and the movement at the base of all movements. One now arrives at the technique called *furizuki kokyu nage* (振り突き呼吸投げ). This movement consists of simply raising the arm as illustrated in the drawing below.

This movement is in all movements because, at rest, the arms of the human being are hanging down along the body. If one wants to express a movement with the arm, one has to begin to raise one of them, at least a little bit. This initial movement can be more or less pronounced and when extended to the level of the face, the resulting throw is called *furizuki kokyu nage*, it is the most simple and direct technique. Thus, whichever technique will be realized, *furizuki kokyu nage* is present, it is the core of Aikido.



*furizuki kokyu nage*, raise an arm

One has intentionally omitted to include hands on the above drawn person, because at this level of detail of Aikido, there exists neither yin nor yang, it is the hands which decide whether the expression will be either yin or yang (drawing below).

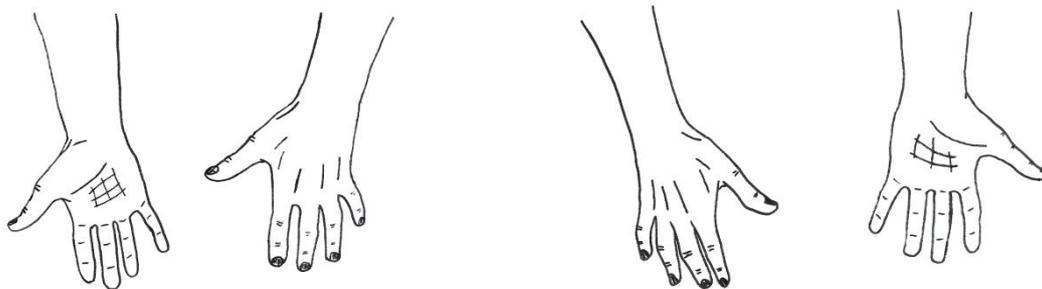


The technique *furizuki kokyū nage* corresponds with the breathing form *su no kokyū*, which exists in totally natural breathing, without specific movements of the body (typically for meditation in the beginning and the end of each training). This is the breathing, which can be found in all other forms of breathing, because it reflects the fact of natural breathing!

If we add to the technique of *furizuki kokyū nage* another movement, which can be simply lowering the arm, one expresses the principle of *ikkyō* (raising and lowering the arm). The world of dualism and discernment emanates from the principle of *ikkyō* which is *without judgment* neither yin nor yang, and exists also all movement. Yes, every arm going up will end up coming down again!

The principle of *ikkyō* corresponds to the breathing *A UN no kokyū* (see 6<sup>th</sup> kyu), breathing which symbolizes the union and annihilation of yin and yang, elevation of the spirit above dualism.

The circle symbolizes the 5<sup>th</sup> element, which consists of the four other elements and the two expressions of yin and yang simultaneously. The technique representing the fifth element is *uchi kaiten nage*, introduced in the 5<sup>th</sup> kyu exam. The corresponding breathing form is *ki mussubi no te kokyū* (see 6<sup>th</sup> kyu) which is expressed through the hands in the attitude of either yin or yang.



*one hand yin, the other yang: this is the position used while executing the technique uchi kaiten nage*