

# Testing Requirements for Kyu Ranks

## Specified Arts (For rank exam of Rokyu, 6th kyu)

Shomenuchi (any technique)  
Katatedori (any technique)  
Munetsuki (any technique)

## Specified Arts (For rank exam of Gokyu, 5th kyu)

Katatedori Nikyo  
Katatedori Tenkan Shihonage  
Yokomenuchi Hijiotoshi  
Shomenuchi Kokyunage  
Munetsuki Kotegaeshi  
Ushirotekubitori Zenshinage

## Specified Arts (For rank exam of Yonkyu, 4th kyu)

Katatedori Tenkan Ikkyo  
Yokomenuchi Shihonage  
Shomenuchi Kotegaeshi  
Ushirotori Zenponage  
Munetsuki Kokyunage  
Katateriyotemochi Tenkan Kotegaeshi

## Specified Arts (For rank exam of Sankyū, 3rd kyu)

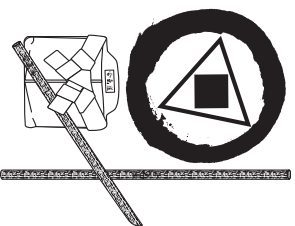
Katatedori Enkeinage  
Yokomenuchi Makiotoshi  
Shomenuchi Ikkyo Irimi  
Ushirotekubitori Sankyō  
Munetsuki Hantai Ikkyo  
Ryotedori Tenkan Shihonage

## Specified Arts (For rank exam of Nikyu, 2nd kyu)

Katatedori Iriminage  
Yokomenuchi Choyaku Kokyunage  
Shomenuchi Ikkyo Tenkan  
Ushirotekubitori Kotai Kotegaeshi  
Munetsuki Zenponage  
Katateriyotemochi Sasokomi Makiotoshi

## Specified Arts (For rank exam of Ikkyu, 1st kyu)

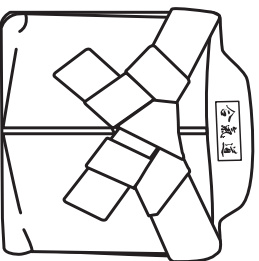
Karatekosadori Hikiyose Ikkyo  
Yokomenuchi Iriminage  
Shomenuchi Sankyō  
Ushirotekubitori Tenkan Tenchinage  
Munetsuki Ushiro Katanikiotoshi  
Ryotedori Irimi Tenchinage



Name: \_\_\_\_\_

*The spirit of aikido is that of loving  
attack and peaceful reconciliation.*

Ô-Sensei



合気道

*Get off line.*

*Make contact & take posture.*

*Give uke a place to fall.*

*Find a technique and cut down.*

Stephanie Sensei



## Dojo Etiquette

While in the dojo, please show respect for everyone.

Stop and bow in the direction of the shomen before stepping on or off the mat.

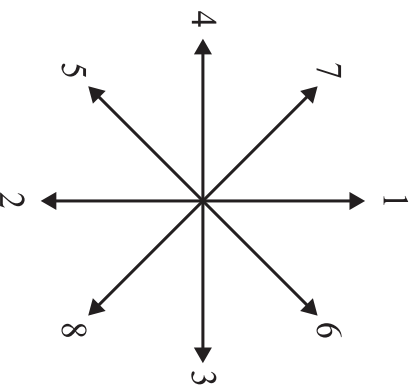
If you are late for class, please enter quietly and sit in seiza beside the mat. Wait for Sensei to invite you onto the mat. Bow to shomen and come on the mat.

Bow before and after practicing with a partner. Greet your partner before practicing.<sup>1</sup> Thank your partner after practicing.<sup>2</sup>

- Keep One-Point
- Relax completely
- Keep weight underside
- Extend Ki

## 4 Ki Principles:

Happo Undo  
(eight direction exercise)



## Glossary of Aikido Terms (cont.)

shihonage	four directions throw
shikko	knee walking
shomen	ki calligraphy/front of dojo/top of head
shomenuchi	strike to forehead
suwariwaza	technique from sitting position
tachi	Japanese sword
tachitori	boken taking/disarming
tai-no-henko	basic blending practice/tenkan exercise
tanto	wooden knife
tantotori	knife taking/disarming
te	hand
tekubi	wrist
tegatana	hand blade (sword edge of the hand)
tenchi	heaven/earth
tenchinage	heaven/earth throw
tenkan	to turn
tori	grab
uchi	to strike
uke	attacker, person being thrown
ukemi	receiving technique and falling safely
ura	moving behind
ushiro	back/behind/rear
ushiro eritori	collar grabbed from behind
ushiro hijitori	elbows grabbed from behind
ushiro kubishime	choke from behind (free hand grabbing wrist)
ushiro ryokatorori	both shoulders grabbed from behind
ushiro tekubitori	both wrists grabbed from behind
ushiro tori	bear hug from behind
ushiro waza	any attack from behind
waza	technique(s)
yame	stop
yokomen	side of the head
yokomenuchi	strike to side of head
yudansha	1st dan and up
zanshin	unbroken awareness and concentration
zazen	sitting meditation

<sup>2</sup>domo arigato gozaimasu

<sup>1</sup>onegaishimasu

Enjoy your practice!

After Sensei speaks to you, please bow and thank Sensei.

When you hear a clap, stop what you are doing and listen up.

Be a good nage, recognize the attack as the playful attack of a friend who is helping you in your study. Protect your practice partner.

Be a good uke, give a sincere, honest, and real attack at an appropriate intensity for the person you are working with.

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## Glossary of Aikido Terms (cont.)

katatori	one-hand shoulder grab
ki	spirit/energy/force
ki musubi	ki blending
ki-no-nagare	fluid form of a technique
kiai	martial exclamation
kohai	junior student
kokyu	breathing with ki
kokyu dosa	ki development exercise
kosatori	cross-hand grab
koteoroshi	wrist turn-in throw
kumi-jo	partner practice with jo
kumi-tachi	partner practice with ken
kyu	rank/class
ma-ai	distance between uke and nage
mate	wait
men	face/head
menuchi	strike to the head
misogi	purification
mitsuke	eye focus & direction
rudansha	beginning student
munetsuki	thrust/punch
mushin	focused, committed, spontaneous action
musubi	to blend
nage	throw: person throwing
Ô-Sensei	Great Teacher (Morehei Ueshiba)
obi	belt
onegaishimasu	request to practice with someone
randori	multiple attack/defense
rei	salute/bow
ryokatori	two-shoulder grab (usually from behind)
ryote	both hands
ryotemochi	two hands grabbing one hand
ryotetori	both wrists grabbed by both hands
seiza	formal sitting posture
sempai	senior student
sensei	teacher
shihan	senior teacher (at least 5th degree black belt)

## Aiki Taiso



The aiki-taiso are a set of exercises which are designed to acquaint the body with some of the fundamental movements and geometries which comprise the waza (defense techniques). As such, they represent basic building blocks in aikido's physical vocabulary.

1. Ikkyo undo ..... wrist stretch: fingers down, wrist up
2. Nikyo undo ..... wrist stretch: thumb down, fingers toward elbow
3. Sankyo undo ..... wrist stretch: thumb down, palm out
4. Kote-gaeshi undo ..... wrist stretch: fingers up, thumb out
5. Yonkyo undo ..... wrist stretch: palm up, fingers out & down
6. Tekubi shindo undo ..... wrist shaking exercise
7. Funekogi undo ..... boat rowing exercise
8. Shomenuchi ikkyo undo ..... swinging arms to protect face
9. Zengo undo ..... shomenuchi ikkyo undo with 180 turn
10. Happo undo ..... shomenuchi ikkyo undo, eight directions
11. Tekubi kosa undo ..... wrist crossing exercise
12. Joho kosa undo ..... cross palms near front of face
13. Enkei undo ..... hand circle near hara
14. Enkei choyaku undo ..... enkei undo with step
15. Enkei sai undo ..... enkei undo turning sideways
16. Udefuri undo ..... arm-swinging
17. Udefuri choyaku undo ..... udefuri with step and turn
18. Ushirodori undo ..... rear-attack forward blending
19. Ushirotekubitori zenshin nage undo ..... step forward and bow
20. Ushirotekubitori kotai undo ..... step sideways and bow
21. Katatetori tenkan undo ..... breath/turn exercise
22. Ukemi koho tento undo ..... backward rocking
23. Zempo kaiken undo ..... forward rolling
24. Koho kaiken undo ..... backward rolling

# Attacks & Arts

## Attacks

### Strikes

Shomen-uchi . . . . . Vertical strike to forehead  
Yokomen-uchi . . . . . Circular strike to side of head  
Mune-tsuki . . . . . Straight thrust to the solar-plexus

### Grabs (from front)

Katate-tori . . . . . Wrist grab with one hand  
Karate-kosa-dori . . . . . Cross-handed wrist grab with one hand  
Ryote-dori . . . . . Both wrists are seized  
Ryote-mochi . . . . . Wrist grab with two hands  
Kata-dori . . . . . Shoulder or lapel grab

### Grabs (from behind)

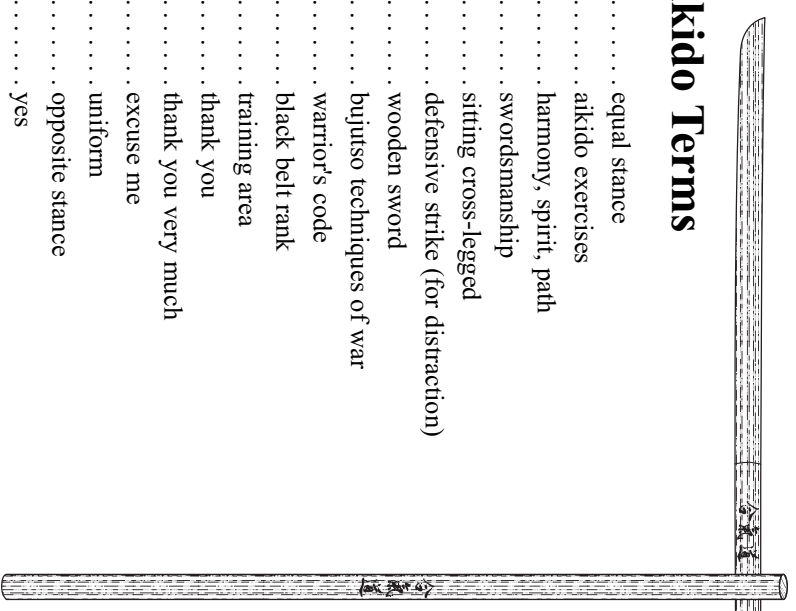
Ushiro-dori . . . . . Bear hug  
Ushiro-tekubi-dori . . . . . Both wrists grabbed  
Ushiro-ryo-kata-dori . . . . . Both shoulders grabbed  
Ushiro-hiji-dori . . . . . Elbows grabbed  
Ushiro-ude-tori . . . . . Elbows pulled back, linked with attacker's arms  
Ushiro-kubishime . . . . . Choke  
Ushiro-tekubi-tori-kubishime . . . . . One wrist held and choke with free arm

## Arts

Ikkyo . . . . . First technique, forward arm-twist lead  
Nikyo . . . . . Second technique, wrist compression lead  
Sankyo . . . . . Third technique, forward wrist-twist lead  
Yonkyo . . . . . Fourth technique, forearm lead  
Gokyo . . . . . Fifth technique, forearm lead with reversed grip  
Kote-Gaeshi . . . . . Reverse wrist lead  
Tenchi-Nage . . . . . Heaven and earth throw  
Shiho-Nage . . . . . Four-direction throw  
Kaiten-Nage . . . . . Wheel throw  
Makotoshi . . . . . Spiral drop  
Hijiotoshi . . . . . Elbow drop  
Enkei-Nage . . . . . Draw into a small circle  
Sudori . . . . . To pass through, usually by dropping under the attack  
Kokyu-Nage . . . . . Breath throw, to effortlessly lead the attacker's balance  
Kokyu-Dosa . . . . . Seated exercise to practice blending with a partner

# Glossary of Aikido Terms

ai hammi . . . . . equal stance  
aiki taiso . . . . . aikido exercises  
aikido . . . . . harmony, spirit, path  
aki-ken . . . . . swordsmanship  
agura . . . . . sitting cross-legged  
atemi . . . . . defensive strike (for distraction)  
boken . . . . . wooden sword  
budo . . . . . bujutsu techniques of war  
bushido . . . . . warrior's code  
dan . . . . . black belt rank  
dojo . . . . . training area  
domo arigato . . . . . thank you  
domo arigato gozaimasu . . . . . thank you very much  
gaomen nasai . . . . . excuse me  
gi (or dogi) . . . . . uniform  
gyaku hammi . . . . . opposite stance  
hai . . . . . yes  
hajime . . . . . begin  
hakama . . . . . riding trousers  
hammi . . . . . triangular stance  
hammi handachi . . . . . uke standing, nage sitting (attack)  
hara . . . . . center of body/mind  
iaido . . . . . art of drawing the sword  
ie . . . . . no  
irimi . . . . . to enter  
jo . . . . . wooden staff  
jotori . . . . . jo taking/dismanting  
jyu waza . . . . . free style techniques/practice  
kaeshiwaza . . . . . counter technique  
kaijen . . . . . to revolve/rotate  
kaijenga . . . . . rotary throw  
kancho . . . . . the ranking teacher of a style of Aikido  
kata . . . . . shoulder  
katana . . . . . long sword  
katate . . . . . one hand  
katatorii . . . . . one-hand wrist grab



## Guidelines For Effective Aikido (cont.)

### *Be calm*

Allow both body and mind to become calm as you are practicing aikido. If your mind balks or gets upset because of something your body is or isn't doing, take a deep breath and focus your mental energy beyond the immediate mental block. Easily moving through any attitude that might have prevented you from practicing most effectively, you will find ways to allow calmness.

*NOTE: These first seven rules deal with the most important concern of aikido, learning how to control your own body/self. The next five rules deal with how to use this self/body control to deal with another person.*

### *Minimize the conflict*

Finding the easiest path to your goal minimizes the conflict. Going around someone else's strength is most effective. Always go around, usually there are ways to do this, finding them is possible when you try.

### *Work within your range of effectiveness*

Closer to your body, within the easy range of your own arms is better. The stomach-hips region (hara) is the center of your strength and ability. Always move as close to your own hara as possible. Conversely, moving your opponent (uke) outside of their own range increases the effectiveness of your techniques. This is one way to practice the preceding rule. Learning how to lead uke's mind to move their body is the most important aspect of learning the martial art techniques.

### *Take the slack out*

Making the appropriate areas of your body pull taut like a rope assures that the power from your hara can be effectively delivered directly into your arms. Taking the slack out of uke's body allows this power to affect them more efficiently.

### *Think down*

Make gravity your ally. Allow the natural pull of gravity to assist you as you move. Most aikido techniques involve putting uke down. In some cases a compromise is reached between moving plain old straight down and moving around the conflict (see above). Learning the balance between these two motions is part of what makes aikido an art.

### *Keep your mind free*

Look forward to where you would like to go, extending your mind ahead of you. Controlling yourself is more important than "throwing" uke, keeping this in mind will greatly increase your proficiency. Remember that uke is there to help you learn the technique, and that your goal is to concentrate on your own self/body control. Let uke's presence remind you of this goal, not capture your attention.

## The Four Principles to Unify Mind and Body

*Koichi Tohei Sensei*

**Keep One-Point** Calmly let your mind settle at an imaginary point about two inches below the navel.

**Controlled Relaxation** Relax your entire body to the point where you are able to maintain complete control of yourself by keeping calmness of mind and body between tenseness and limpness.

**Settle Down** Naturally allow the gravitational pull to settle your entire body down to where it should settle.

**Let Your Ki Flow** To think positively and be ready for action with a calm and flexible mind without resorting to excessive physical strength. A positive attitude toward life.

### *Ki*

Ki is the force behind all things. Everything in the universe has Ki. Ki is the essence of our world. It is the basis of all matter, every phenomenon, emotion, sense, direction, will, consciousness and conscience. Ki is also an energy which can be very useful in our daily lives when used properly. Ki is our life force which keeps us alive. Ki is the binding force of our mind and body. We can be very efficient if we unify our mind and body. However, it is rather difficult to maintain the oneness of mind and body throughout our daily lives without something to bind them together. As electricity keeps the computer and the robot working together, Ki keeps the mind and the body working in oneness.

## Principles of Aikido

*Rod T. Kobayashi Sensei*

The following are a set of essential ideas from which flow all of the aikido techniques as well as aikido philosophy.

### *True Victory is Victory Over Oneself*

One must first learn to control oneself before attempting to harmonize and control others. Without a good balance and control of oneself, one can neither avoid an attack nor apply an effective technique on others. It is through self-control that one can learn to enjoy a harmonious way of life.





## Principles of Aikido (cont.)

### *Oneness*

In order to harmonize with the laws of nature, we must first learn to develop and maintain the right attitude of training. We must always keep the attitude of becoming one with every situation. This is an attitude of respect for all things at all times. Regardless of the situation, friend or foe, one must always be ready to harmonize. The right attitude greatly affects the efficiency of the action. It is not how strong, but rather how correct you are that counts. This concept of oneness will make it possible for anyone regardless of age or sex to perform the arts efficiently.

### *Circular Motion*

The spiritual circle is the foundation of all Aikido techniques. Circular movement synthesizes everything and can freely resolve all problems. The innermost study of the circular motion is to develop new techniques from the center of the circle. Aikido techniques are combinations of circular movements. Regardless of the ways the opponent attacks, linear or angular, a circular motion centered at your lower abdomen, hara, will naturally blend with the attack so that you can execute a controlling art with efficiency. The centripetal force will draw the opponent into your range of effectiveness so that the centrifugal force can eject him effectively. All circular motions are preceded by a spiritual circle. The spiritual circle is the circle drawn within one's mind before the execution of the physical circle.

### *Range of Effectiveness*

The best way to defend yourself against an attack is to get out of the opponent's range of effectiveness. You can step off the line of force, move out of the opponent's radius of reach or step inside of the circle of attack. However, in order to be able to control an attacker, one must remain well within his/her own range of effectiveness at the same time he/she is moving out of the attacker's range of effectiveness. Barely reaching the attacker will not give the defender full advantage for he/she will be over extended and off balance. Being too close to the attacker could also hinder one's effectiveness. Depending on the situation, one must learn to realize the range of effectiveness of that moment.



## Guidelines For Effective Aikido

*Rod T. Kobayashi Sensei*

### *Control yourself*

Good aikido is based upon understanding and controlling the mind & body together as a unit. Controlling yourself is the key to learning how to have an effect on someone else. "Doing" to someone else is secondary, what you are doing to yourself is much more important.

### *Maintain balance*

Head up, eyes looking at the horizon. Shoulders aligned with and stacked directly above the hips. Feet in a natural "waiting for the bus" stance.

### *Using the body as a unit*

Use all of your body as one unified whole. Spreading the work out evenly, allowing the stronger parts of your body (hips) to do more work directly in proportion to their capabilities is best. This is easy to do if you are already balanced. Tension can be a sign that one part of the body is working out of proportion with the rest.

### *Use your body naturally*

This is an easy balanced posture, accomplished by keeping shoulders and elbows down, head up. When you're moving, motions such as letting arms swing in a natural arc, bending slightly at the elbows are best. Your body evolved to respect gravity. Using movements which harmonize with your body design are the most effective in aikido.

### *Extend your mind*

The power within your body is controlled by the mental attitude that you develop. Moving forward physically follows looking forward mentally in the direction you wish to go. Extending your mind first in the direction you want to go allows your body to find the natural movement in that direction. If your mind balks or stops at an obstacle, so will your body. When you extend your mind to look beyond the immediate difficulty or obstacle, your body can easily find a way to follow.

### *Have confidence*

Confidence grows with experience, acknowledge this as a goal at whatever level you are currently practicing. (Some people say in order to do something very well it is necessary to do it very badly first!) All of the above rules fall into place most effectively when you practice with confidence. Confidence comes from being aware of your ability to continually learn, and to give yourself credit for all of your accomplishments. By deciding to practice feeling confidence in yourself as you practice aikido an awareness of the necessary mental balance needed to accomplish the techniques will evolve.