

KEEP ONE POINT

RELAX COMPLETELY

WEIGHT UNDERSIDE

Extend Ki

A large, bold, black Japanese character, '氣' (Ki), written in a calligraphic style. The character is composed of several thick, expressive strokes, with a prominent vertical line on the right side and a curved top. The overall appearance is that of a powerful, energetic symbol.

What is Aikido?

Aikido is a Japanese martial art developed by Morihei Ueshiba from 1930 to his death in 1969. The essence of Aikido can best be described in the translation of its name. The word "Aikido" in Japanese is made up of three characters. *Ai* means "harmony or oneness." *Ki* means "energy or spirit." In a larger context, *Ki* also means the spirit of the Universe. *Do* means "the way or the path." This signifies that the study of Aikido is not merely the study of the techniques of self-defense, but represents a philosophy that a person can incorporate into his life.

Aikido can be seen as a way to harmonize with an attacker's force or energy, and in so doing allow the force to turn itself back on the attacker. This leaves the attacker to deal with his aggression and not the practitioner. It is a lesson to both, that mindless violence is self destructive. Aikido is interpreted as a "Way of life in Harmony with the Universal Spirit."

How is Aikido practiced?

The practice of Aikido can take many forms. It includes various meditation techniques, individual exercises both with and without weapons (wooden swords and short staff), partnered exercises, movements that teach body awareness, *Ki* development and healing practices.

What is a beginning class?

A beginning class in Aikido teaches the basic principles of the art. That is the idea of mind-body coordination. This is accomplished by the demonstration of four principles: Keeping one-point, Being relaxed, Keeping weight underside, and Extending *Ki*. Exercises that increase body flexibility, allow the mind calmness, and basic body mechanics are used to achieve this training. Fundamental self-defense techniques that demonstrate these principles are taught.

Do I need to wear anything special?

The traditional garment worn in Japanese martial arts training is a *Gi*. However loose fitting pants and long sleeved top are acceptable.

Does Aikido rely on physical strength or size for effectiveness?

Aikido is an art that does not rely on physical strength for its effectiveness. Through the training of correct body posture and movement a physical integrity develops that allows anyone to practice the self control and evasive techniques that can avoid conflict, both physical and mental.



AIKIDO: A Unique Art of Self-Defense

Meaning of the word Aikido

合
氣
道

The word "Aikido" in Japanese is made up of three characters. The first and most important is "ai," which means "to meet, to come together, to harmonize." The second is "ki," which means in modern Japanese "the mind, the soul, the spirit." In the larger context, "ki" means the spirit of the Universe, and not only the spirit of mere human beings. The third and last character is "do," which means "the way," as in kendo, or judo, to signify that the study of Aikido does not encompass merely techniques of self-defense, but represents positive ideals which a person can incorporate into his life.

Professor Morihei Uyeshiba

Aikido is a relatively new self-defense art, founded in Japan about 1925 by Professor Morihei Uyeshiba. As a youth Uyeshiba Sensei, or O'Sensei (Honorable Teacher) as he is called, applied himself to many arduous years of training in "budo," or the martial arts. He mastered fencing, ju-jitsu, judo and use of the spear, and he delved deeply into religion, studying Shingon Sect Buddhism and Zen Buddhism. O'Sensei's great contribution to what he had assimilated from his studies of budo was his philosophy that "the way of budo is to make the heart of the Universe our own, and perform our mission of loving and protecting all things with a grand spirit. The techniques of budo are only a means to reach that end." Further elaborating, O'Sensei concluded that "the martial arts should not be concerned with brute force to knock opponents down, nor with lethal weapons that lead the world into destruction. The training of oneself in the martial arts is not concerned with defeating others, but with practicing God's love within ourselves."

Thus, the three characters, "AI 合 KI 氣 DO 道" mean "The way of harmonizing with the spirit of the Universe."

Ideal of Aikido

The ideal of Aikido is not to think of defeating your enemy, but to be in harmony with him, spiritually and physically. This is why Aikido is sometimes called "the art of non-resistance" or "the non-fighting martial art."

Aikido is not merely an art of self-defense; but into its techniques are woven elements of philosophy, psychology, and dynamics. As you learn the various arts, you will at the same time train your mind, improve your health and develop an unbreakable self-confidence.

Through the physical practice of the various techniques of self-defense, the student of Aikido comes to appreciate and understand the mental or spiritual aspect of Aikido. During practice sessions, partners work out in harmony with each other, learning to yield, not to resist, not to create conflict.

Aikido and Health

The movements of Aikido agree with the laws of nature which include a flowing flexibility and keeping a stable balance. The aim of Aikidoists is to be one with the Universe, in complete self-control; for when we have self-control, we also have a posture which is completely alert. By exercising our whole body we approach improved health.

The flexible motion based at the hips is like the performance of a dance, a graceful motion. The finger motion, wrist motion and hip motion — the movements of every part of the body — are unified into a systematically controlled motion.

Controlled breathing is an integral part of the basic power of Aikido, and originates from the "centrum" or "one point," the center point of the abdominal region. This breathing naturally relaxes one's strength, and becomes the basis of constructing a flexible but stable posture for both young and old.

Joint Techniques

Most of the joint techniques of Aikido employ the moving of the joints in the direction which they can bend naturally. It is different from ordinary reversal techniques, which damage the joints by turning them in the direction counter to natural bending. The "natural bending" techniques in Aikido relate directly to the general principles of circular and spherical motion, and of harmony with Nature.

Dynamic Analysis of Aikido

The human body in motion becomes like a spinning top, and when not in motion the body of the Aikidoist assumes the stable posture of an equilateral tetrahedron (like a pyramid). When the movement begins, the body becomes like a spinning top. In this sense, the techniques of Aikido are performed to change the opponent's mental and physical balance, causing him to revolve around the Aikidoist's rotating "one point" or "centrum." He finds himself turning around the outer circle of the Aikidoist's top-like movements.

Aikido and Other Martial Arts

"What is the difference between Aikido and Judo? And how about Karate?" These questions are always asked during an Aikido demonstration. Generally speaking, we can say that judo employs the techniques of holding at the sleeves or collar, and then taking advantage of a chance to throw the opponent. In Aikido the moment of contact is the decisive time for action. At first we stand apart, spacing ourselves and responding flexibly to the opponent's movements with Aikido techniques. Here there is no grappling with each other or jostling. It is possible to see a greater difference when compared with karate. The movements of karate, in general, can be resolved to thrusting and kicking. Hence, most of the movements seem to be in straight lines, though some circular movements are included. The

COURTESY AND ETIQUETTE IN THE DOJO

Courtesy in the dojo is an important part of the martial arts. It creates a harmonious atmosphere and it is an excellent means of self-improvement. Courtesy is a sign that you are thinking of the other fellow before you think of yourself. There are a few courtesies that are particular to dojo alone.

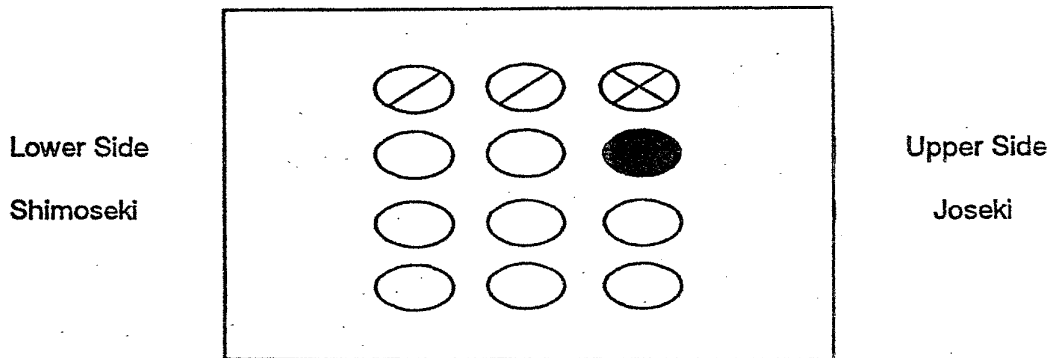
- Bow to the *Shihan-dai* or *Shomen* when entering or leaving the dojo.
- Bow to the *Shihan-dai* or *Shomen* when entering or leaving the training room.
- Bow to the *Shihan-dai* or *Shomen* when entering or leaving the mat.
- Bow to the teacher (sensei) before and after practice and whenever he instructs you personally.
- Kneel (*seiza*) and maintain a straight position when the teacher is demonstrating to the class. You may shift to a sitting position (*zazen*) with your legs crossed, after sitting in *seiza* for as long as possible.
- If you have a question while training, call "sensei," and wait for a reply. Do not interrupt sensei while he is speaking. Please wait until he is done.
- After class, assist in the cleanup of the training area by sweeping the training mat, the floor around it, or dusting the *Shomen* and other parts of the training area.

DOJO RULES





- *Zori* must be worn to and from the mat.
- No one enters or leaves the mat without sensei's permission.
- Sit in *seiza* or *zazen* position while on the mat..
- Proper etiquette will always be observed while in the dojo.
- If you have a question, call "sensei," and wait for a reply.
- No Jewelry will be worn during class.
- *Gi's* should be washed regularly.
- Do not chew gum while on the mat.
- No smoking in the dojo.

ETIQUETTE IN THE DOJO

Upper Seat
(Jozza)
Kamiza
Shomen



Lower Seat
Shimoza

-  Head Instructor
-  Assistant Instructor
-  Highest Ranked Student
-  Students

WHEN TO BOW

- When entering and leaving the dojo
- When coming and going off the mat
- Before and after class
- After instruction
- When saying "Thank You"

PRONUNCIATION KEY

The pronunciation of Japanese words is very simple, in that any word in the language is made up of one or more short syllable sounds called "The Fifty Sounds" or "Go Ju no On."

The vowels are pronounced as follows:

- A : "ah" as the a in father
- I : "ee" as the i in machine
- U : "oo" as the u in Lulu
- E : "eh" as the e in elephant
- O : "oh" as the o in oboe

The consonants, hard sounds, are pronounced as would naturally be read.

SALUTATIONS

KAMIZA NI REI or REI (*Bow to the kamiza*)

SENSEI NI REI or REI (*Bow to sensei*)

OSHIETE KUDASAI (*Please teach me*)

Usually ONEGAI SHIMASU

or DOZO ONEGAI SHIMASU

DOMO (*usual*)

ARIGATO { GOZAIMASU (*Thank you very much*)
GOZAIMASHITA (*past tense*) } SENSEI

(said at end of a session)

AIKITAISO

| AIKITAISO | AIKI | TAISO | |
|------------------------|-------------------------------|--------------------------|--------------------------------|
| | | Body skills | gymnastics |
| WRIST EXERCISES | | | |
| IKKYO UNDO | I 1st | KKYO form | UNDO exercise |
| NIKKYO UNDO | NI 2nd | KKYO form | |
| SANKYO UNDO | SAN 3rd | KYO form | |
| KOTEGAESHI UNDO | KO small | TE wrist | GAESHI return |
| TEKUBI FURI UNDO | TEKUBI wrist | FURI shaking | |
| BODY EXERCISES | | | |
| FUNEKOGI UNDO | FUNI boat | KOGI rowing | |
| SHOMENUCHI IKKYO UNDO | SHOMENUCHI forehead strike | IKKYO 1st form | |
| ZENGO UNDO | ZEN front | GO back | |
| HAPPO UNDO | HA eight | PPO direction | |
| TEKUBI KOSA UNDO | TEKUBI wrist | KOSA cross associated | (waist high wrist crossing) |
| TEKUBI KOSA UNDO JOHO | TEKUBI wrist | KOSA cross associated | JOHO upper |
| SAYU UNDO | SA left | YU right | |
| SAYU CHOYAKU UNDO | SA left | YU right | CHOYAKU with a step |
| UDEFURI UNDO | UDE arm | FURI wave | |
| UDEFURI CHOYAKU UNDO | UDE arm | FURI wave | CHOYAKU with a step |
| USHIRO-TORI UNDO | USHIRO rear | TORI grasp | (bear hug) |

| | | | |
|------------------------------------|---|--|--------------------|
| USHIRO TEKUBI-TORI ZENSHIN UNDO | USHIRO TEKUBI rear wrist | TORI ZEN grasp forward | SHIN proceeding |
| USHIRO TEKUBI-TORI KOTAI UNDO | USHIRO TEKUBI rear wrist | TORI KOTAI grasp retreat | |
| TENKAN UNDO – LEFT SIDE | TENKAN ==> pivot on left foot | (SPINNING CHANGE) extending left hand | |
| TENKAN UNDO – RIGHT SIDE | TENKAN ==> pivot on right foot | (SPINNING CHANGE) extending right hand | |
| KOKYU HO UNDO | KOKYU breath pivot on alternating | HO method feet- extending same side hand | |
| KOHOTENTO UNDO | KOHO rear direction | TENTO tumbling fall | |
| ZEMPOKAITEN UNDO | ZEMPO forward direction | KAITEN circular fall | |

The names of the various arts as used can be divided into two sections, the first portion always describes the manner in which you are held, attacked, struck, or approached. The second portion deals with the manner in which the techniques of throwing are executed.

Katatetori Kokyunage

Katate means one hand; tori comes from the root word toru which means to take. Katatetori therefore means to take with one hand.

Kokyu refers to leading, timing, or momentum; nage comes from the word nageru which means to throw. Therefore, kokyunage refers to a timing or momentum throw, of which there are a number.

Katatetori Kotegaeshi

Kote is the back of the hand; gaeshi comes from the word kaesu, which means to turn around. (For euphonics, the "k" is changed to "g," from kaesu to gaeshi.)

Katatetori Kokyunage (Tenchi) Irimi

Tenchi is written with two characters (in Japanese) which are literally translated to mean "heaven" and "earth." The execution of this art is with one hand pointing upwards, and the other down.

Irimi specifically refers to stepping in without turning the hips.

Katatetori Kokyunage Tenkan

Tenkan is the opposite of irimi, in that the tenkan movement is one where hips turn, one steps out and around, revolving the hips.

Katatetori Kokyunage Kaitenage

Kaiten means a spinning, revolving or circular motion; combined with nage, this means to throw with a circular or spinning motion.

Tenkan refers to how one initially begins the movement immediately after your opponent grabs you. It does not refer to any particular throw. Kaitenage refers specifically to the motion with which you throw your opponent.

Katatori Ikkyo Irimi

Kata refers to the shoulder or lapel region; add tori and this means to grab or hold the shoulders or lapel region.

Ikkyo, Nikkyo, Sankyo and Yonkyo merely refer to specific throws; the numbers one, two, three and four (ichi, ni, san and shi or yon) have been designated to differentiate these different techniques.

Yokomenuchi Shihonage

Yokomen means the side of the head; uchi means to hit or strike.

Shihonage literally means to throw to the four corners or directions.

Menuchi Kokyunage

Menuchi means to strike the forehead or the top of the head.

Munetsuki Kotegaeshi

Mune generally refers to the chest and stomach region; tsuki means to thrust or stab either with a weapon or fist.

Munetsuki Nikkyo Hantai Tenkan

Hantai is opposite or reverse.

Katatetori Ryotemochi Kokyunage Tenkan

Ryote means both hands; mochi means to hold. Katatetori Ryotemochi means to hold one hand of your opponent's with both of yours.

Ushiro Tekubitori Ikkyo

Ushiro means from behind, rear or back.

Tekubi refers to the wrists; again, tori to take or hold.

Ushiro Hijitori Kotegaeshi

Hiji is the elbow; therefore, to take or hold the elbows from behind.

Ushiro Katatori Kotegaeshi

Means to take the shoulders from behind.

Ushiro Kubishime Kokyunage

Kubi is the throat; shime means to choke; ushiro means behind.

Ushiro Katatetori Kubishime Sankajyo

To grab one hand from behind and choke your opponent with the other hand, from behind.

JAPANESE TERMS

| | | | |
|---------------|--|-------------------------|---------------------------------------|
| AI | The principle of blending | NAGE | Throw |
| AIKI | The principle of blending spirits | OBI | Belt |
| AIKIDO | The way of blending spirits | O'SENSEI | Great teacher; title of great respect |
| ATEMI | Striking | | |
| BO | 6-foot staff | RANDORI | Free practice |
| BOKKEN | Light wooden sword | RITSUREI | Standing bow |
| BUDO | The martial way | RONIN | Unemployed warrior |
| BUDOKA | A student of Budo | RYU | Style of an art; school |
| BUJUTSU | The martial arts | | |
| BUSHI | A warrior | SAMURAI | Warrior (employed) |
| BUSHIDO | The way of the warrior; the code of honor of the Samurai | SATORI | Enlightenment |
| | | SEIZA | Seated position (kneeling) |
| DAN | Level; height; a black belt rank | SEPPUKU | Ritual suicide |
| DO | The Way (TAO) | SENSEI | Teacher |
| DOJO | Training hall | SENSEI NI REI | Command to bow to SENSEI |
| DOZO | Please | SHIMOSEKI | Lower side (left side of dojo) |
| | | SHIMOZA | Lower seat of dojo (back of dojo) |
| FUDOSHIN | Immovable mind | SUKI | An opening opportunity |
| FUDOTAI | Immovable body | SUWARI | Seated |
| GI | Uniform | | |
| | | TANTO | Knife |
| HAI | Yes | TATAMI | Mat |
| HAKAMA | Divided skirt | TOHEI, KOICHI | Founder Shin Shin Toitsu Aikido |
| HARA | The lower abdomen | | |
| HARA KIRI | Ritual suicide | USHIRO | Behind |
| | | UYESHIBA, MORIHEI | Founder of modern Aikido (1882-1968) |
| IRIMI | Entering motion | | |
| ITTEN | The "One Point" | WAKIZASHI | Short sword |
| | | WAZA | Technique |
| JO | 4-foot staff | YARI | Spear |
| JOSEKI | Upper side of dojo | YUDANSHA | Person of black belt rank |
| JUTSU | Art, science | | |
| | | ZAREI | Ceremonial bow |
| KAI | Club association | ZAZEN | Seated meditation |
| KAMIZA | Upper seat of dojo (front) | ZORI | Sandals |
| KAMIZA NI REI | Command to bow to front of dojo | | |
| KATANA | Sword | SEIKA-NO-ITTEN | One-point in the lower abdomen |
| KENDO | The way of the sword | | |
| KENJUTSU | The art of the sword | SHIN SHIN TOITSU-DO | Way of mind and body coordination |
| KENSHI | Swordsman | | |
| KI | Spirit; internal energy | SHIN SHIN TOITSU AIKIDO | Aikido with mind and body coordinated |
| KIATSU | Healing with KI | | |
| KUZUSHI | Breaking balance | | |
| KYU | Class, grade; non-black belt rank | | |
| MA-AI | Distance | | |
| MISOGI | A breathing method; purification | | |
| MUSHIN | No-mind | | |

GLOSSARY OF AIKIDO TERMS

| | |
|-----------------------|--|
| <u>ai-hanmi</u> | You and your partner stand facing each other in the same position. |
| <u>fune-kogi</u> | A rowing motion. |
| <u>gyaku-hanmi</u> | Though facing each other, you and your partner are in reverse postures; that is, you are in the right hanmi, and he is in the left hanmi. |
| <u>hanmi</u> | A posture in which one foot is advanced one step and the body weight is distributed equally on both feet. It is very easy to move from this position. |
| <u>hanmi handachi</u> | Nage is kneeling and uke attacks from a standing position. |
| <u>hantai</u> | Opposite. |
| <u>happo</u> | Eight directions. |
| <u>ikkyo</u> | The most basic of the aikido ways to grip an opponent's arm. |
| <u>irimi</u> | Without changing your direction you apply your technique on an opponent who is moving straight towards you. You must be careful to lead and to avoid a direct collision with his strength. |
| <u>kaiten-nage</u> | A technique in which you force your partner to revolve his body once before you down him. |
| <u>kata</u> | Shoulder. (2nd meaning) Pre-arranged exercise that teaches basic forms and principles, e.g., bokken kata I. |
| <u>kata-tori</u> | Your opponent attacks by seizing your shoulder. |
| <u>katate-tori</u> | Your opponent attacks by seizing one of your arms. |
| <u>koho-tento</u> | A method of falling to the rear. |
| <u>kokyu-dosa</u> | A method of pinning your partner with your ki instead of with your physical strength. |
| <u>kokyu-nage</u> | A throw in which, without applying pressure to any of your partner's joints, you use the timing of both your body and your spirit to throw him. |
| <u>kotai</u> | A movement to the rear. |
| <u>kote-gaeshi</u> | A throw accomplished by twisting your partner's wrist. |
| <u>ma-ai</u> | The distance between you and your partner. |
| <u>men-uchi</u> | Your partner attacks by striking your face. |
| <u>mune-tsuki</u> | Your partner attacks by thrusting to your chest or abdomen. |
| <u>nage</u> | To throw; the person who throws. |
| <u>nikkyo</u> | A method of gripping your partner's arm. |

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|---------------------------|--|
| <u>omote</u> | To the front. |
| <u>ryote-mochi</u> | Your partner attacks by holding one of your hands in both of his. |
| <u>ryote-tori</u> | Your partner attacks by taking both of your hands in both of his. |
| <u>sankyo</u> | A method of gripping your partner's arm. |
| <u>sayu</u> | Left and right. |
| <u>shiho-nage</u> | Four directions; you throw your partner in four directions before he falls. |
| <u>shikko</u> | Samurai walk, movement from kneeling position. |
| <u>shomen-uchi</u> | Your partner attacks by striking your face. |
| <u>suburi</u> | Ken or jo training using a single movement. |
| <u>sudori</u> | Your partner, in effect, throws himself with an excess of power. |
| <u>sumi otoshi</u> | Corner drop throw. |
| <u>suwari waza</u> | Lit. means "seated technique." Techniques beginning with both nage and uke in formal sitting position, executed from the knees. |
| <u>tekubi-kosa</u> | Crossed wrists. |
| <u>tenchi-nage</u> | A pose in a throw; one of your hands is raised as if you were pointing to the sky, the other is down as if you were pressing the earth. |
| <u>tenkan</u> | You turn your body from your opponent's line of attack, cause his strength to flow off wasted, move your body to a place where his strength is inactive, and lead him. |
| <u>ude-furi</u> | Arm shaking. |
| <u>uke</u> | The person taking falls. |
| <u>ukemi</u> | The art of falling. |
| <u>ura</u> | To the rear, behind. |
| <u>yonkyo</u> | A method of gripping your partner's arm. |
| <u>ushiro-hiji-tori</u> | Your partner attacks by taking both your elbows from behind. |
| <u>ushiro-kata-tori</u> | Your partner attacks by taking both of your shoulders from behind. |
| <u>ushiro-katate-tori</u> | Your partner takes one of your hands from behind in one of his. |
| <u>ushiro-kubi-shime</u> | With the other hand he tries to choke you. |
| <u>ushiro-tekubi-tori</u> | Your partner attacks by taking both your wrists in his hands from behind. |
| <u>ushiro-tori</u> | Your partner has his arms wrapped around you from behind. |
| <u>ushiro-ude-tori</u> | Your partner is controlling both of your arms from behind with both of his. |
| <u>yokomen-uchi</u> | Your partner strikes the side of your face. |
| <u>zempo-kaiten</u> | A method of falling to the front. |
| <u>zengo</u> | Backward and forward. |

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AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS

7th KYU

Ki Tests and Exercises

Seiza

Sitting Japanese style with legs folded underneath

Shizentai

Natural stance with feet shoulder-width apart

Orenaite

Unbendable arm, tested while in hanmi stance

Koho Tendo Undo

Rolling backward and forward from sitting, kneeling and standing positions

Ushiro Ukemi, Rolling

Tumbling backward completely, from kneeling and standing positions

Mae Ukemi, Rolling

Tumbling forward completely, from kneeling and standing positions

Kokyudosa

Partner practice in seiza position; exercise to develop timing or “breath” power

Technique

Katatekosatori Kotegaeshi

Cross-hand wrist grab/ “Wrist-turning” throw, pin

Katatori Ikkyo

Lapel grab/ “First teaching” and pin

Katatekosatori Kokyunage

Cross-hand wrist grab/ “Timing throw;” controlling the head

Time and Events Requirements

Minimum 2 months and 20 hours of training

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AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS

6th KYU

Ki Tests and Exercises

Ushiro Ukemi, Breakfall

Rolling backward with slap, and returning to standing position

Mae Ukemi, Breakfall

Falling forward with slap, and returning to standing position

Empty Hand Strikes

Shomenuchi, Yokomenuchi, and Munetsuki; demonstration of basic strikes

Funakogi Undo

“Rowing exercise”

Shomenuchi Ikkyo Undo

Raising and lowering the arms as if cutting with a sword

Renzoku Kokyudosa

Kokyudosa practiced continuously, one side to another without pause

Technique

Shomenuchi Kokyunage

Downward strike to the head/ “Timing throw;” controlling the head

Katatetori Shihonage

Same side wrist grab/ “Four directions throw”

Shomenuchi Iriminage

Downward strike to the head/“Entering throw”

Katatori Nikyo

Lapel grab/ “Second teaching” and pin

Time and Events Requirements

Minimum **3 months** and **30 hours** of training after earning 7th Kyu

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AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS

5th KYU

Ki Tests and Exercises

Hanmi No Kamae - “Half-body stance”

Banzai no Kamae - Stance with feet shoulder-width and both arms raised

Zengo Undo - Raising and lowering arms as if cutting with a sword, with 180 degree pivoting motion

Happo Undo - Raising and lowering arms with movement as if cutting in eight directions

Tekubikosa Undo - “Crossing the wrists exercise;” high and low variations required

Kamae with Bokken - Demonstration of five basic sword stances

Bokken and Jo Suburi - Demonstration of basic strikes with sword and staff

Technique

Shomenuchi Kotegaeshi

Downward strike to the head/ “Wrist turning” throw and pin

Shomenuchi Ikkyo

Downward strike to the head/ “First teaching” and pin

Katatetori Sankyo

Same side wrist grab/ “Third teaching;” both nage waza (throwing) and katame waza (pinning) variations required

Yokomenuchi Sokumen Iriminage

Strike to the side of the head/ “Side of the face, Entering throw” (technique performed in the manner of Sayu Undo)

Munetsuki Kotegaeshi

Thrusting strike to the chest / “Wrist turning” throw and pin

Katatetori Kaitenage

Same side wrist grab/ “Rotary throw.” Tenkan variation required

Time and Events Requirements

Minimum **3 months** and **30 hours** of training after earning 6th Kyu

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AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS

4th KYU

Ki Tests and Exercises

Ushirosori - Bending backwards while in hanmi stance

Maekagami - Stooping forward while in hanmi stance

Sayu Undo - “Left and right exercise;” extending arms to the left and right and sinking the hips

Sayu Choyaku Undo - “Left and right exercise;” with stepping movement

Udefuri Undo - “Swinging the arms exercise” to left and right

Udefuri Choyaku Undo - “Swinging the arms exercise” with stepping and turning motion

Ushirotori Undo - “Grasped from behind exercise”

Ushirotekubitori Undo - “Wrists grasped from behind exercise”

Shikko - Walking and turning on one’s knees

Taisabaki Toshu - “Empty-hand body movement” against Katatetori, Shomenuchi, Yokomenuchi and Munetsuki attacks.

Technique

Yokomenuchi Shihonage

Strike to the side of the head/ “Four directions throw”

Ushirotekubitori Kokyunage

Wrists grasped from behind/ “Timing throw;” variation in the manner of Ushirotekubitori Undo required

Ushirotekubitori Kotegaeshi

Wrists grasped from behind/ “Wrist turning” throw and pin

Katatori Yonkyo

Lapel grab/ “Fourth teaching” and pin

Ryotetori Tenchinage

Grasping both wrists/ “Heaven and Earth throw”

Ryotetori Kokyunage

Grasping both wrists/ “Timing throw;” pivot throw variations required

Time and Events Requirements

Minimum **3 months** and **30 hours** of training after earning 5th Kyu

Prior attendance at **1 AAA/AAI Seminar**

2011 Aikido Association of America and Aikido Association International
AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS

3rd KYU

Ki Tests and Exercises

Yoko Ukemi - “Side fall” exercise, from squatting and standing position, from tumbling forward, and while hand is grasped by a partner

Tenkan Undo - “Spinning change exercise;” turning body movement (direct pivot and step-with-pivot variations required)

Technique

Ushirohijitori Kotegaeshi

Grasping elbows from behind/ “Wrist-turning” throw and pin

Munetsuki Kokyunage

Thrusting strike to the chest / “Timing throw;” pivot-throw variation required

Katatori Gokyo

Lapel grab/ “Fifth teaching” and pin

Ushirotori Kokyunage - Grasping from behind (bearhug)/ “Timing throw;” executed in the manner of Ushirotori Undo

Ryotetori Kaitenage

Grasping both wrists/ “Rotary throw”

Katateriyotetori Nikyo

Grasping a forearm with both hands/ “Second teaching” and pin

Suwariwaza

(the following techniques performed from seated (seiza) position):

- **Shomenuchi Kokyunage**
- **Shomenuchi Ikkyo**
- **Katatori Nikyo**

Bokken Kata I

First sword form; 13 movements (“Happo Giri;” cutting in eight directions)

Jiyu Waza

“Free technique;” defense against any grasping attack

Time and Events Requirements

Minimum **6 months** and **60 hours** of training since earning 4th Kyu

Prior attendance at **1 AAA/AAI Camp**

2011 Aikido Association of America and Aikido Association International
AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS

2nd KYU

Ki Tests and Exercises

Agura no Shisei - Sitting cross legged

Kata Ashiage - Raising one leg, hand extended in front

Agaranai Karada - Unliftable body

Questions - Verbal examination will be administered by test committee on the following topics:

- Four Basic Principles of Aikido
- What is Aikido?

Meisoho - Questions regarding meditation training

Kokyuho - Demonstration of and questions on breathing training

Technique

Ryokatatori Kokyunage

Grasping both lapels/ "Timing throw;" pivot-throw variations required

Ushirokatatori Kokyunage

Grasping both shoulders from behind/ "Timing throw;" variation with bowing movement required

Katateriyotetori Kokyunage

Grasping a forearm with both hands/ "Timing throw"

Ryokatatori Kotegaeshi

Grasping both lapels / "Wristturning" throw, pin

Katatori Menuchi Iriminage

Lapel grab with shomenuchi or yokomenuchi to head/ "Entering throw"

Hanmi Hantachi Waza

(the following techniques performed from a seated (seiza) position against a standing attacker:

- Katatetori Shihonage
- Katatetori Sankyo
- Munetsuki Kotegaeshi

Ryotetori Koshinage

Grasping both wrists/ "Hip throw"

Maegeri Kokyunage

Front snapping kick/ "Timing throw"

Jiyu Waza

"Free technique;" defense against any attack

Jo Kata I

First staff form; 22 movements

Time and Events Requirements

Minimum **6 months** and **60 hours** of training since earning 3rd Kyu

Prior attendance at **1 Instructor's Seminar**

2011 Aikido Association of America and Aikido Association International
AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS

1st KYU

Ki Tests and Exercises

Tai Sabaki with Bokken - Body movement and striking with the sword against an opponent, against shomenuchi, yokomenuchi/ gyaku-yokomenuchi, sliding munetsuki, and stepping munetsuki attacks

Technique

Ushirotekubitori Jujinage

Grasp both wrists from behind/ Entwining the arms in the shape of the Japanese number "10" (a cross) and throwing

Yokomenuchi Sudori

Strike to the side of the head/ "Disappearing" throw

Katateriyotetori Kotegaeshi

Grasping a forearm with both hands/ "Wrist turning" throw and pin

Munetsuki Sumiotoshi

Thrusting attack to the chest/ "Corner drop" throw

Katatori Ganmenuchi Ikkyo

Lapel grab with straight punch to face/ "First teaching" and pin

Tantodori

Defense against knife attacks; at least three techniques each against shomenuchi, yokomenuchi, and munetsuki attacks required

Bokken Kata II

Second sword form; 13 movements

Randori

"Seizing chaos;" defense against multiple attackers (3)

Time and Events Requirements

Minimum **6 months** and **60 hours** of training since earning 2nd Kyu

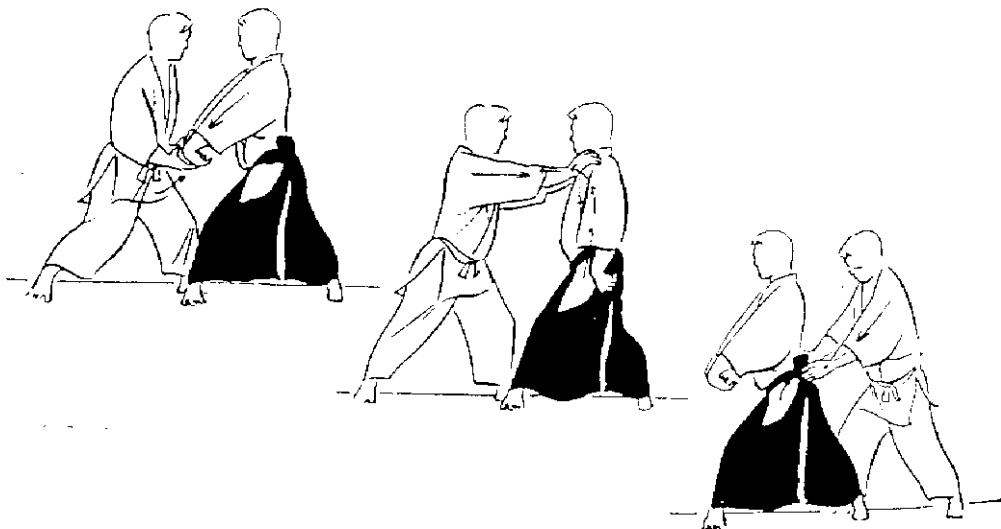
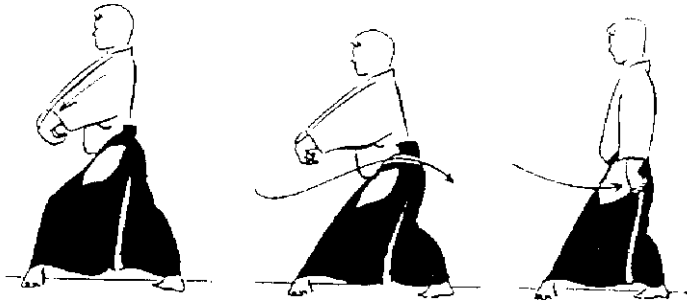
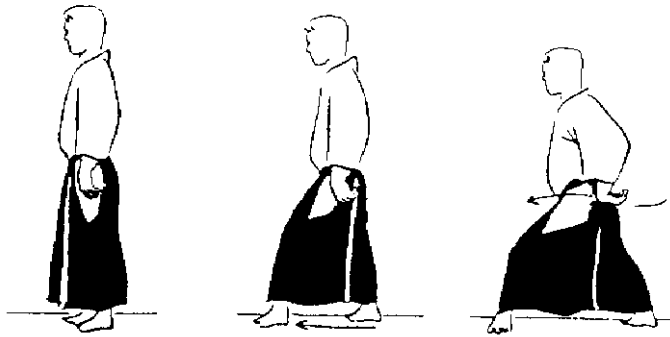
Prior attendance at **1 AAA/AAI Seminar** since earning 2nd Kyu

**2011 Aikido Association of America and Aikido Association International
AIKIDO MINIMUM PROMOTION TEST REQUIREMENTS - KYU RANKS**

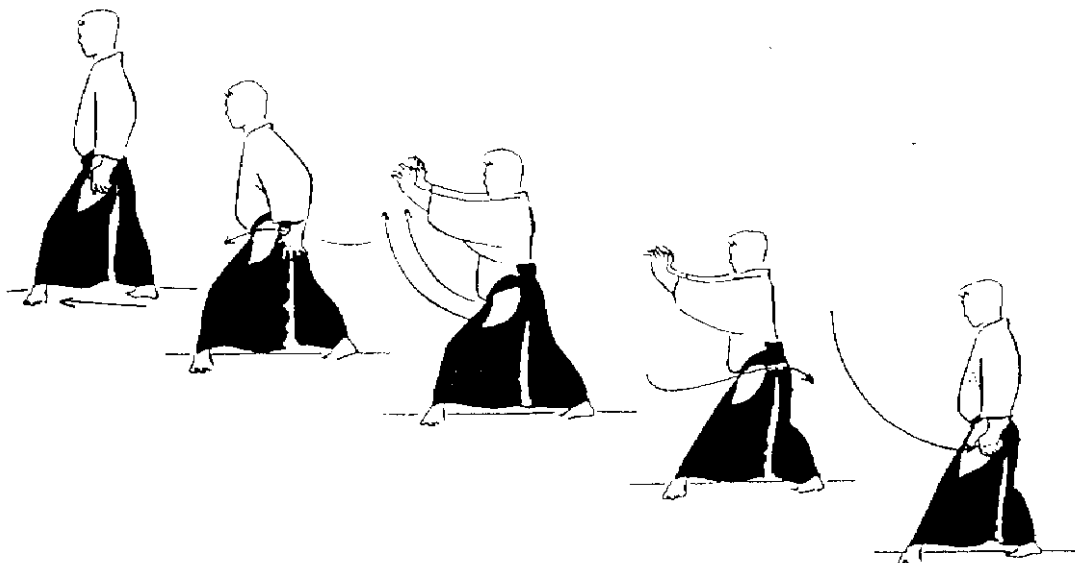
IMPORTANT NOTES

1. These requirements are a minimum standard for the purposes of promotion testing; this is not a comprehensive listing of all the applications of technique with which you must be familiar.
2. Many techniques have omote (front) and ura (rear) variations which you must demonstrate.
3. Many techniques have applications against both static and dynamic attacks, which you must know.
4. In certain cases a particular variation of a technique is required and is noted above; you are encouraged, however, to demonstrate additional variations.
5. All tests are cumulative; you must be prepared to demonstrate exercises and techniques from all ranks prior to the one for which you are actually testing.
6. Requirements of attendance at Aikido Seminar, Camps, and Instructor Seminars are fulfilled only by AAA/AAI events.
7. All test candidates must complete the following prior to testing:
 - Dojo dues must be paid in full
 - AAA or AAI annual dues must be paid up to date
 - Examination application form must be completed legibly and submitted to your instructor
 - Examination fee must be paid

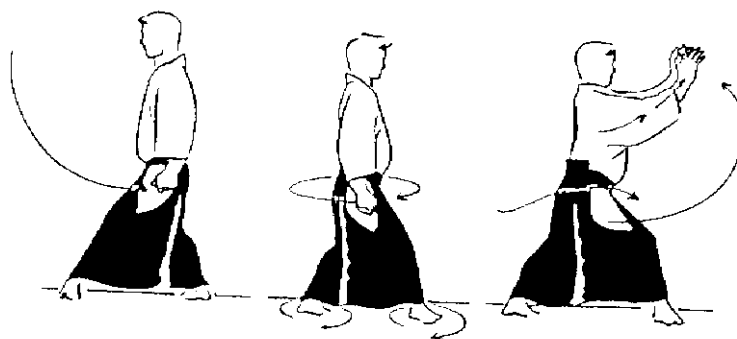
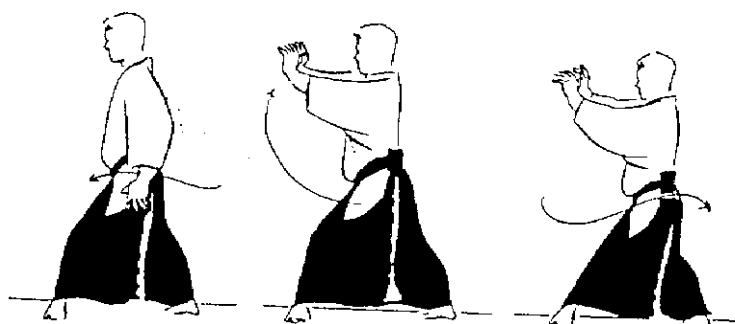
No application for promotion testing will be accepted by the test committee without the knowledge and consent of the candidate's instructor.



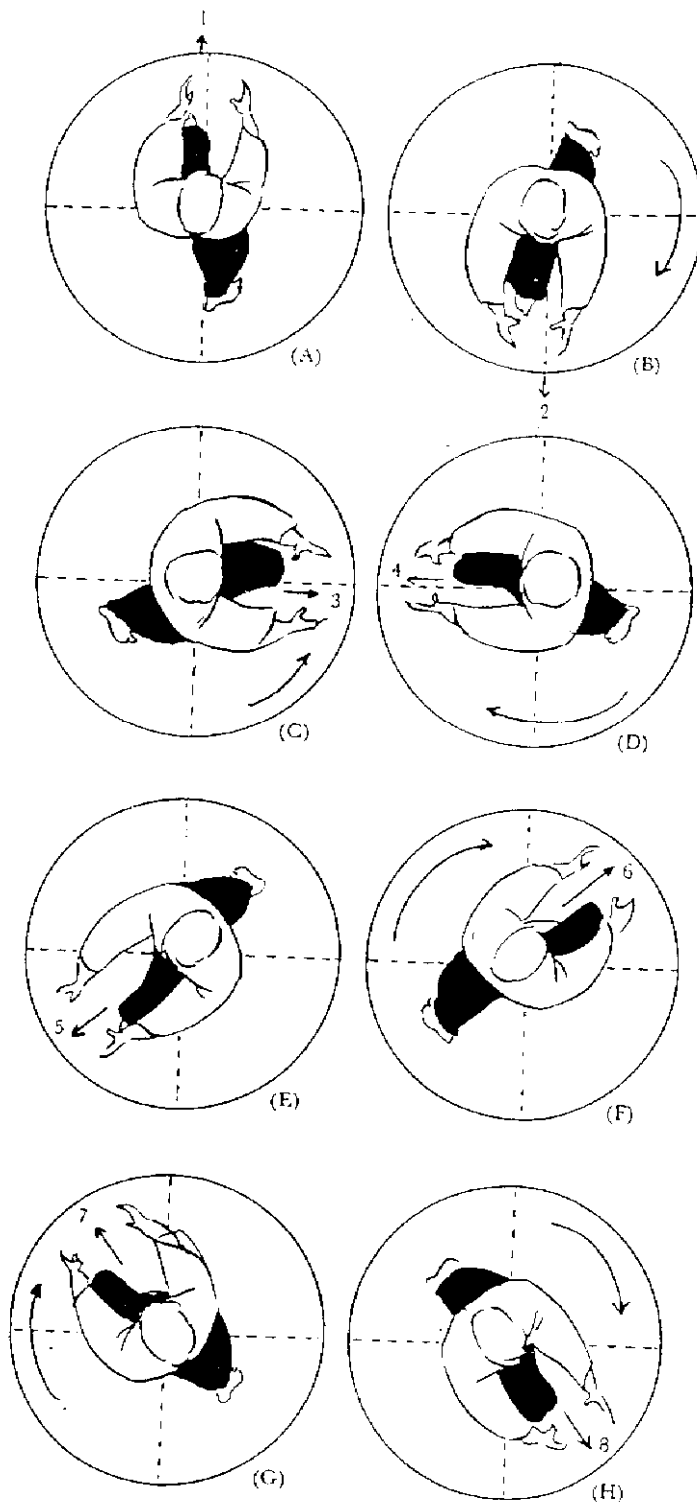
FUNAKOGI UNDO (ROWING EXERCISE)



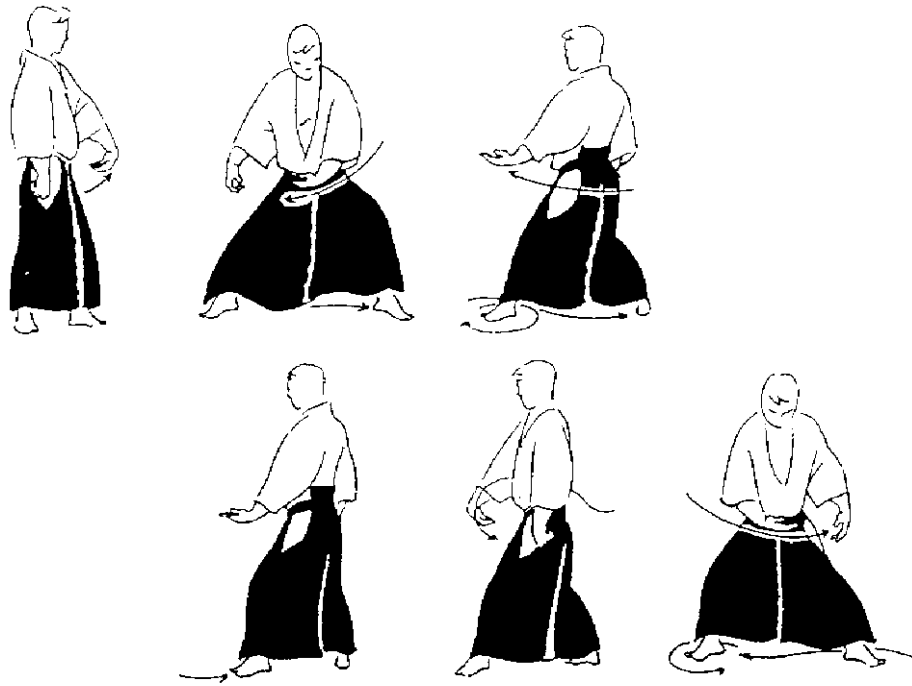
SHOMENUCHI IKKYO UNDO (FOREHEAD STRIKE, FIRST FORM)



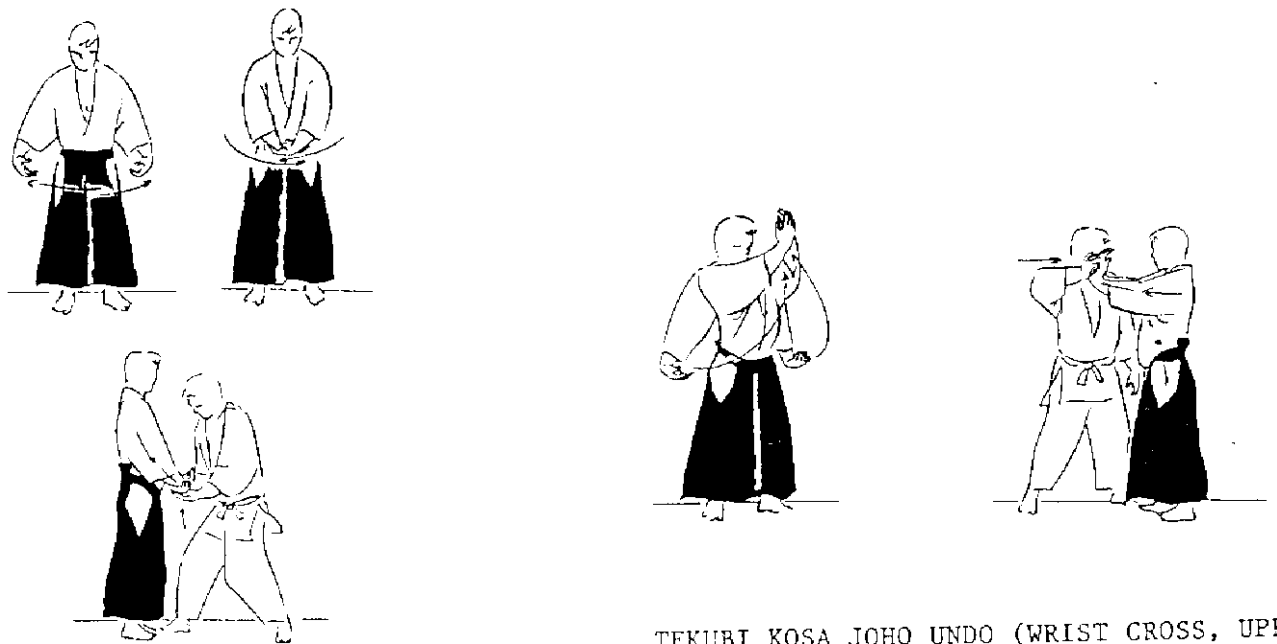
ZENGO UNDO (FRONT/BACK)



HAPPO UNDO (EIGHT DIRECTIONS)

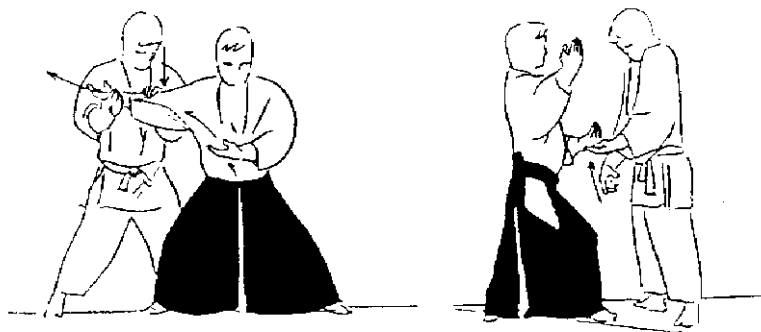
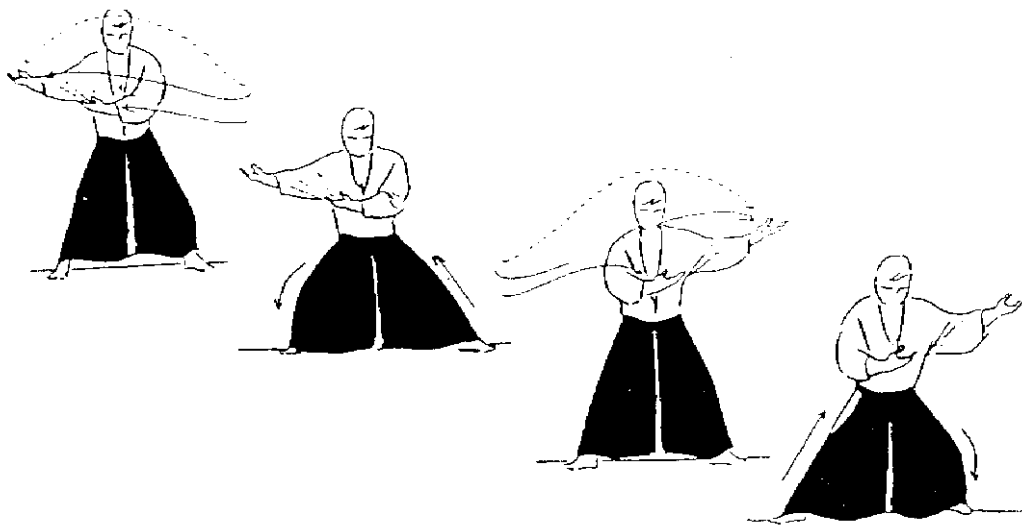


KOKYO HO UNDO (WRIST LEAD)

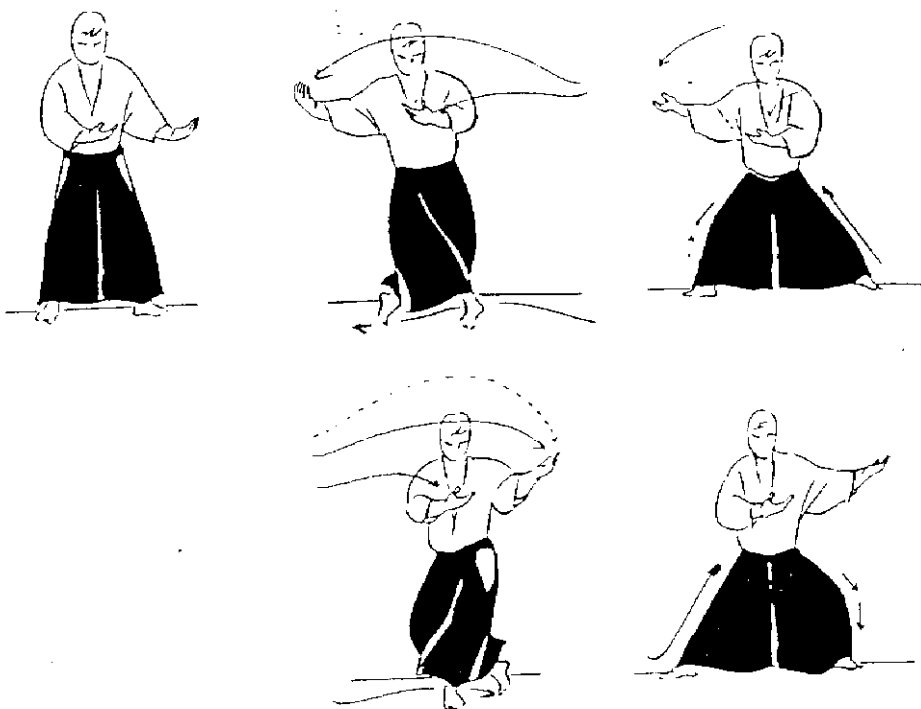


TEKUBI KOSA JOHO UNDO (WRIST CROSS, UPPER)

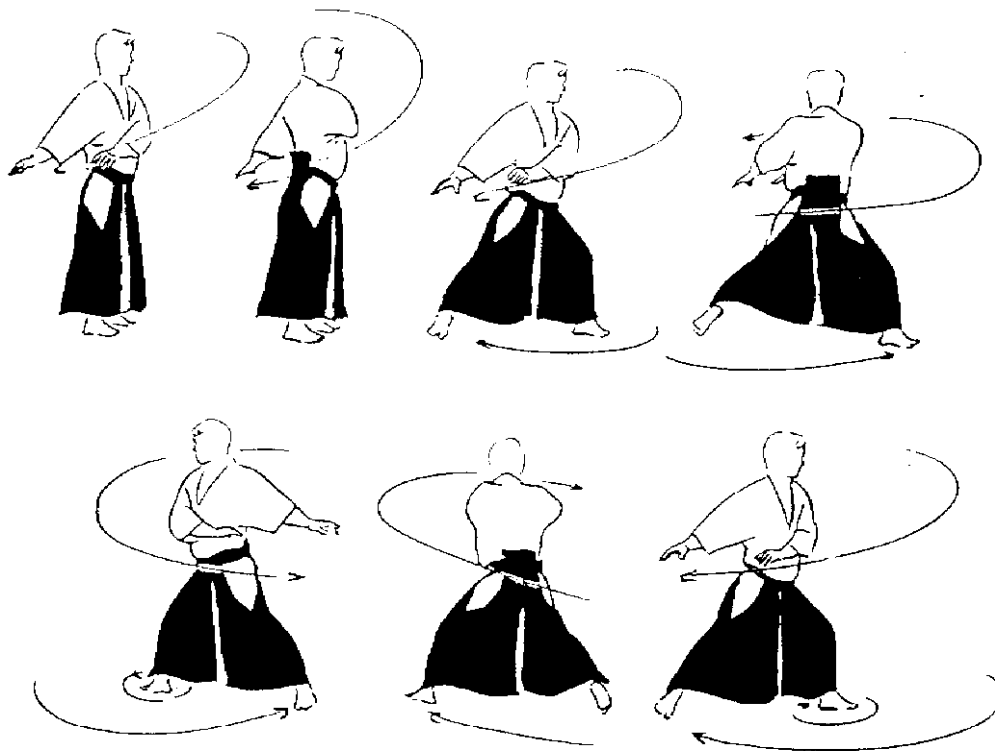
TEKUBI KOSA UNDO (WRIST CROSS)



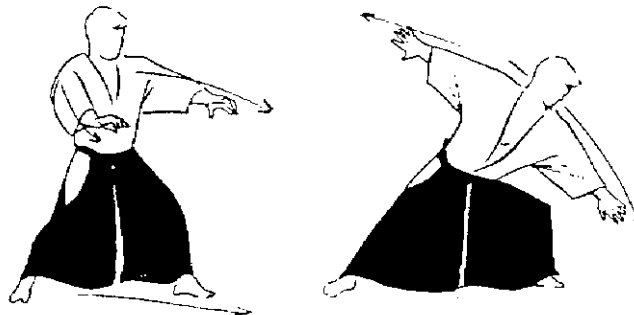
SAYU UNDO (SIDE TO SIDE)



SAYU UNDO WITH A STEP
(SIDE TO SIDE STEPPING)



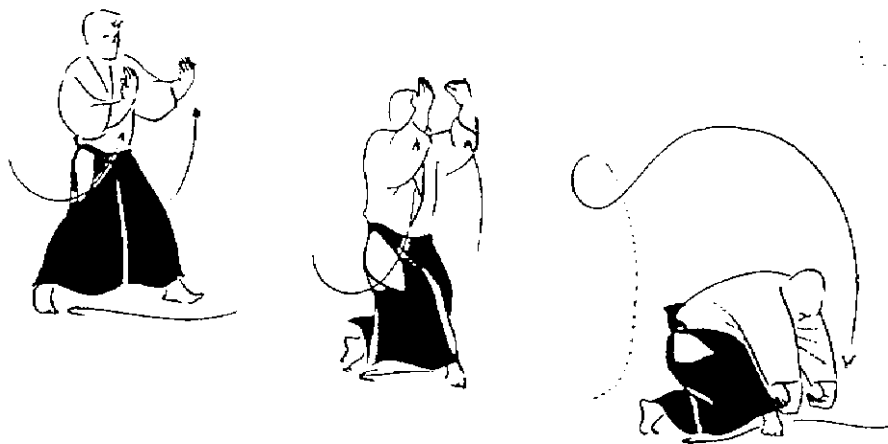
UDE FURI UNDO (SPIN)



USHIRO TORI UNDO (FORWARD EXTENSION, REAR GRAB, BEAR HUG)



USHIRO TEKUBI TORI ZENSHIN UNDO
 (DOWNWARD EXTENSION/REAR GRAB WRISTS)
 (FORWARD STEP)



USHIRO TEKUBI TORI KOTAI UNDO
 (DOWNWARD EXTENSION/REAR GRAB WRISTS, BACKWARD STEP)