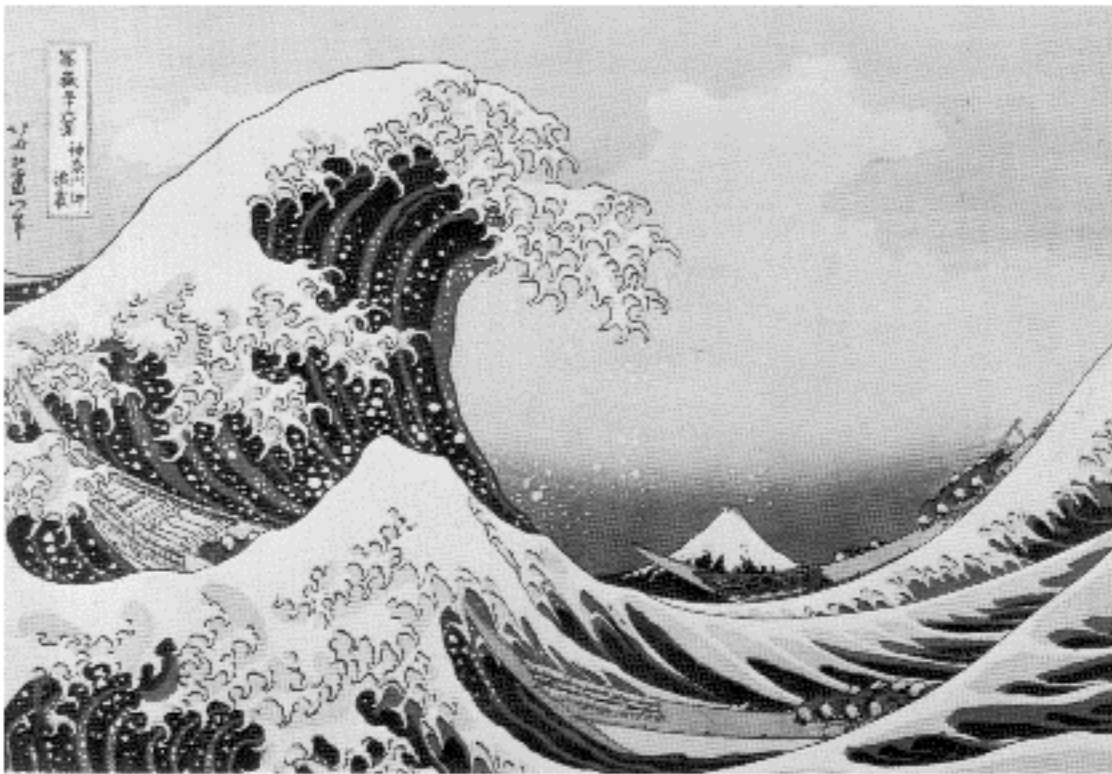


SECRETS OF AIKIDO



A
NEW JERSEY KI SOCIETY
MANUAL

Adapté par Jean-Rock Fortin, pour “AÏKIDÔ-KAÏ QUÉBEC”

Acknowledgements

This document was put together primarily for the benefit of the students at New Jersey Ki Society. If you are not a student at New Jersey Ki Society, may we remind you that it is not too late to rectify that unfortunate situation? However, regardless of your dojo affiliation, you may acquire your own copy at a nominal service charge. Any proceedings will go to charitable purposes, i.e., the misogi fund - "Hey people, be there!" on the first Sunday after New Year. Please contact the Misogi Committee at the address given below.

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Please note: In order to be politically correct - as if that is highly on the list at NJKS - whenever there is a reference made to any particular sex, be it male, female or neutered, said reference applies to any and all, regardless of your, ahem, orientation.

DISCLAIMER: Despite heroic efforts by our relentless proofreaders in their utmost schweppervescence, occasional typos and quite possibly even outright misstatements of fact may be found herein. Should you be unfortunate enough to run into one of these *boo-boo's*, please inform us at the address below. We will correct the mistake, and maybe even print you a new copy.

I - INTRODUCTION

1.1 What are the Secrets of AIKIDO?

The "Secrets of Aikido" are all those things you hear and see everyday of study that run off of you like water off of a goose. Then one day, when you are ready for them, pieces fall into place like a giant puzzle. You ask yourself, "Why didn't anybody tell me sooner?" This document contains a few of those everyday Aikido secrets. Are you ready for them?

1.2 What is AIKIDO?

Aikido is a modern synthesis of ancient samurai fighting techniques, as well as a philosophy of peace, harmony and self-improvement. While Aikido can be used effectively as self-defense, the purpose of Aikido training is not to prepare fighters for combat, but to develop calmness, mental focus, physical health, and harmonious social relationships. The word *Aikido* can be translated as "the way of harmony with the powers of nature."

Because Aikido techniques depend upon balance, precision, and timing rather than speed or strength, they can be practiced by nearly everyone, regardless of sex, age, or size. There is something for everyone in Aikido, whether you want a physical workout, to learn self-defense and self-confidence, or to become One with the Ki of Universe. There are no competitions, because you study Aikido by helping others, and thereby helping yourself. In fact, what you learn today, you can teach someone else tomorrow.

1.2.1 The History of AIKIDO

It is said that Aikido can be traced back to Prince Teijun, the sixth son of the Japanese Emperor Seiwa (850-880 A.D.). A descendant of Prince Teijun, Shinra Saburo Yoshimitsu (1037-1127), was the first of importance in the development of Aikido. The second son of Yoshimitsu founded a new clan with the name Takeda. The history of the Takeda family has been portrayed in the TV show *Shogun*. Takeda sword masters instructed samurai for generations. They also developed a style of unarmed defense, called *Aiki-jujutsu*. Sokaku Takeda (1860-1926) was teaching the constabulary on the island Hokkaido when he met Morihei Uyeshiba.

Morihei Uyeshiba (1883-1969) is the founder of modern Aikido. He is the man who transformed the deadly techniques of Takeda Aiki-jujutsu into a peaceful way of harmony; from a means to destroy one's enemy into a means to resolve conflict. The contrast between *Aiki-jujutsu* and *Aiki-do* is mirrored in the contrast between *Bu-jutsu*, military techniques, and *Bu-do*, the code of conduct for the warrior. The first focuses on practical results, the second on character and ethics.

1.2.2 O'Sensei Morihei Uyeshiba

O'Sensei means "great teacher." Morihei Uyeshiba was born the son of a farmer of Samurai

descent, near Osaka in 1883. He was a sickly child, but determined to become strong, and therefore studied sword, spear, *jujutsu* and *kendo* in his youth. He volunteered for the war against Russia in 1904. After the war he taught jujutsu in his own *dojo*. In 1912, Uyeshiba moved to Hokkaido - the northernmost of the Japanese islands - where he studied *Aiki-jujutsu* for 5 years with Master Sokaku Takeda. Uyeshiba developed Aikido because he felt that a person with experience and agility should be able to defeat a younger and stronger opponent, just as the diminutive, 57-year-old Takeda had defeated him on their first meeting. This laid the groundwork for Aikido.

On the way to his dying father, O'Sensei met Reverend Wanisaburo Deguchi, the founder of a *Shinto* sect called *Omoto-kyu*. This religion would play a major role in O'Sensei's life and in the development of Aikido. Rev. Deguchi insisted that O'Sensei open a *dojo* to teach budo. Deguchi also suggested that O'Sensei call his art "*Aikido*." O'Sensei stayed in the Kyoto district, practicing Shinto and teaching budo.

In 1934, Uyeshiba followed Deguchi on a "Crusade of Peace" onto the Mongol plains, there heralding the Kingdom of God, healing the sick and handing out food. However, this disturbed the regional master, who had them arrested and tortured. (Now, doesn't this sound familiar?)

In 1938, O'Sensei built a *dojo* and temple in Iwama, north of Tokyo, to teach Aikido. Some of the greatest masters of the time in the martial arts came there to study. Tokyo Aikikai was opened in 1948. From then on, Aikido was to spread throughout the world.

O'Sensei Morihei Uyeshiba died 1969 in Tokyo, at the age of 86.

O'Sensei was not known to be easy to understand in his lectures, as they were full of religious terms. He could say, "Whatever wisdom one may have, he cannot understand my lectures because even I cannot understand what I mean."

1.2.3 Styles of Aikido

As O'Sensei progressed from the physical to the spiritual aspects of Aikido, his students "graduated" from his own school *Aikikai* - now run by his son Kisshomaru Uyeshiba - and started their own schools. Among them are:

- * Tomiki (Tomiki),
- * Korindo (Minro Hirai),
- * Nihon Goshin (Shodo Morita),
- * Yoshinkai (Shioda), and
- * Ki No Kenkyukai, or Ki Society International, founded by Koichi Tohei.

1.2.4 Koichi Tohei

Koichi Tohei was born in 1920. Also a sickly child, Tohei studied Judo, Zen meditation and *misogi* breathing exercises in his youth. At 19, he took up Aikido with O'Sensei.

During the Second World War, Tohei served 4 years in the army in central China. After the war,

he continued studying Zen, misogi and Aikido with the war time experiences as a turning point.

O'Sensei continued to baffle his students with statements such as "The God of the Universe turned into purple smoke and came into my body." When Tohei studied philosophy with Master Tempu Nakamura, Tohei heard that "the mind moves the body." He realized then that O'Sensei's most important technique was leading the opponent's mind first and then his body. This was the beginning of Shinshin Toitsu Aikido. Tohei says: "It is the real meaning of Aikido that we coordinate the mind and body and become one with the Ki of the Universe. Therefore, it is not necessary to wait for God to turn into purple smoke and enter our bodies."

Tohei started teaching Aikido in the United States in 1953 under Aikikai, beginning in Hawaii. Master Koichi Tohei would obtain a 10th degree black belt in Aikido, and become Chief Instructor of Aikikai Hombu in Tokyo, directly under the founder of Aikido, Master Morihei Uyeshiba.

1.2.5 Ki Society International

In 1971, two years after O'Sensei's death, Tohei organized Ki Society International to teach Ki Development. Tohei established *Shin Shin Toitsu Aikido* (Aikido with Mind and Body Coordinated) in 1974, *Kiatsu Ryoho Gakuin Genri Jissen Kai* (Ki Gatherings for Spreading Ki Principles) in 1981, and the *Shin Shin Toitsu Aikido School* in 1983. In Japan, the official name is *Ki No Kenkyukai*, meaning a society for the research and study of Ki. Ki No Kenkyukai is authorized by, and is under the jurisdiction of, the Ministry of Health and Welfare of Japan. The Ki Society International Headquarters is located in Tochigi Prefecture, Hagagun, Ichikaimachi, Oaza Akabane.

The Ki Society has four (4) separate groups of study. They are:

1. Shin Shin Toitsu Do = Ki Development,
2. Shin Shin Toitsu Aikido = Aikido with Ki,
3. Kiatsu Ryoho = Ki therapy, and
4. Ki no Genri Jissen Kai = Ki gatherings for spreading the principles of Ki.

1.2.6 Ki Development

Ki Development, Shin Shin Toitsu Do, meaning "The Way Of Mind And Body Coordination," teaches a person how to develop inner energy to handle stress from work, school, and the everyday pressures of our society. It is to teach you how to relax, sleep better, and lead a healthier, happier life. This is done without the self defense arts of Aikido. Therefore, age or condition is of little importance. We have had students ranging from pre-school to past retirement; from handicapped to prime physical specimen. (Harry Eto of Honolulu Ki Society in Hawaii is now over 80!)

Ki Development classes give practice in:

1. the four basic principles for mind and body coordination;
2. a well-balanced system of exercises to maintain positive Ki in motion;
3. Ki breathing methods (standing, sitting, walking positions);
4. Ki meditations (concentration and expansion methods); and
5. application of Ki to daily life (how to concentrate, how to relax, how to sleep soundly, how to maintain mental and physical fitness, etc).

Ki has many meanings. In China it is called Chi, in India Prana, etc. It may mean air, vitality, spirit, breath, atmosphere, or convection. In English the closest meaning would probably be Intrinsic Energy or Vital Force. It is the goal of Ki Society to help everyone to develop this universal energy in order to have a longer, happier, and healthier life.

1.2.7 Basic Aikido

One could say that O'Sensei translated Newton's principles of gravity, centrifugal force, and kinetic energy into a graceful dance. Everything in Aikido is done in big circles - the motion that requires the least amount of energy expenditure. The Basic Movements in Aikido are:

- * to move out of the way of the attack. The most important technique in Aikido is to not be there when the attack arrives, be it a punch, kick, blade or bullet, and
- * to lead the energy of the attack in circles back to the attacker. All techniques are combinations of circles. Even when doing the smallest movement, you must be in the center of the circle in order to control the movements.

1.2.8 Shin Shin Toitsu Aikido

Aikido With Ki (Shin Shin Toitsu Aikido) is a self defense that utilizes Ki Development so that even under attack, you will keep your mind and body coordinated, blend with the attack and return the attacker's power back to him. This is as O'Sensei wanted: a strictly defensive art where competition is forbidden. To compete means you have to be offensive, which is against the philosophy of Aikido.

Most self-defense techniques have destruction as the ultimate goal. However, by utilizing Shin Shin Toitsu Aikido, it is possible to move attackers without even touching them, thus allowing you to teach an attacker a lesson without doing harm. You could, for example, be helping an over-fortified friend. Also, keep in mind that any weapon you might use can be turned against you. So, instead of staring down the barrel of your own gun, or facing a major lawsuit because you had the audacity to defend your life, you might instead walk away in control of a nasty situation.

The throws of Ki-Aikido are fluid, the movements are like a dance. Although an effective system of self-defense which uses the principles of Ki in the execution of its techniques, the purpose of the training is not to beat an opponent but to learn how to control oneself. The study of Ki-Aikido promotes self-confidence and self-discipline.

O'Sensei often said, "The best technique is to avoid combat." It was his vision that Aikido would be the ultimate tool to create a brotherhood of man and protect all life. Christianity teaches us that when struck, we should turn the other cheek. Aikido teaches us that we should turn the cheek before we are struck. This way, no-one commits a sin. Therefore, Aikido is active non-violence.

In no other martial art is it such a weakness to be strong, in no other martial art is it such a big advantage to be small, and in no other martial art does the mind rule over muscle so completely. The old saying, "The harder they come, the harder they fall" summarizes Aikido in a nutshell.

1.3 What Is The New Jersey Ki Society?

The New Jersey Ki Society, run by Terry Pierce, is the N.J. Headquarters for Ki Society, and reports directly to Master Koichi Tohei of Ki No Kenkyukai, H.Q. Tokyo, Japan. It is the requirement of Ki Society International that the Chief Instructors of each State or Federation meet once a year with the Chief Instructor of Ki Society International. This is to monitor the teaching and update the techniques of each, so we are always uniform with Ki No Kenkyukai H.Q. in Japan.

The Chief Instructor of New Jersey is Terrence (Terry) Pierce. He started studying Aikido in 1960 under Air Force Sergeant Robert Danza. In 1963, Pierce studied under Master Yoshimitsu Yamada of N.Y. Aikikai. In 1965, Pierce co-founded the N.J. Aikikai in Merchantville, N.J. In 1968, he became the Chief Instructor of the South Jersey Aikikai on Long Beach Island, N.J. In 1975, he founded the N.J. Ki Society in Riverton, N.J. (officially recognized in 1976 by certification). In 1978, he was appointed Chief Instructor of N.J. by Master Shizuo Imaizumi, 7th degree black belt (DAN), then Chief Instructor of the United States for Ki Society International. In 1983, while studying at Ki Society H.Q. in Japan, Pierce was appointed a Leader in the Ki No Genri Jissen Kai. Upon return from Japan, Sensei Pierce received his 4th DAN in Aikido from the Ki Society under Shizuo Imaizumi. Pierce holds an Assistant and an Associate Lectureship Certificate for instructing Ki as well as a Chuden rank in Ki Development. In January 1991, Pierce received his 5th DAN in Aikido from the Ki Society under the current Chief Instructor of the United States, Koichi Kashiwaya, 6th DAN.

Sensei Pierce has been featured in Who's Who in Karate and other Martial Arts 1982/83 (first edition), Who's Who in American Martial Arts 1984/85 (second edition), and Who's Who in American Martial Arts 1986/87 (third edition).

For information on how to get classes for your organization, into your school system, or how to join an established class, please contact the New Jersey Ki Society. We will also lecture and/or hold workshops in Ki Development and/or Shin Shin Toitsu Aikido for any group, school or organization.

II - ABOUT PEACE, LOVE AND ETERNAL COSMIC WISDOM

We had to have an esoteric section too.

2.1 The Philosophy Of Master Ueshiba

As man lives he continues to receive Ki and when his body is filled with this spirit he is full of life, vigor, and the joy of living. When the flow of this life force is depleted, he becomes frail and ill and when the flow becomes weaker and finally ceases, his body dies and decomposes.

Since one's own Ki is part of the universal Ki we should let nature lead us, allowing Ki to flow so that we are at one with the universe.

This sounds quite simple, but we have become so used to stopping the flow of Ki that we find it difficult to be helped by nature. If we are to be helped, then it is we who must be prepared to change and live in accord with spirit.

Aikido means the oneness of the way of the spirit, of being at one with the life force. It is this consciousness of Ki that will achieve art where you now have facility.

In your training you must attune your state of mind to be aware that your Ki is a living force. Coordinate your mind and body and let your Ki flow. Remember that before you can control your opponent's body you must first control his mind. Always lead his Ki, never try to stop his force but draw his power from him and turn it aside, directing his energy at your will.

Seek to become conscious of being filled with Ki, the power of the universe, and to use that power well. To be at one with this great power is Aikido, the way of the spirit.

2.2 Five Principles For Learning Ki

1. Have a mind like a mirror.
2. Persevere.
3. Practice in daily life.
4. Change the subconscious mind.
5. Teach what you have learned.

2.3 Four Basic Principles For Mind And Body Coordination

1. Extend Ki.
2. Relax Completely.
3. Keep Weight Underside.
4. Keep One-Point.

2.4 Five Basic Principles For Shin Shin Toitsu Aikido

1. Extend Ki.
2. Know your opponents mind.
3. Respect your opponent's Ki.
4. Put yourself in the place of your opponent.
5. Perform with confidence.

2.5 Five Daily Affirmations

1. Today, all day, I will live with a cheerful outlook.
2. Today, all day, I will use positive words.
3. Today, all day, I will act with a positive attitude.
4. Today, all day, I will help create a positive society.
5. Today, all day, I will pray with a grateful heart for peace in the world.

2.6 Ten Precepts For Spiritual Training

In 1979 Master Koichi Tohei announced the *Gyoshu Jikkun* (Ten Precepts for Spiritual Training). These precepts were published one by one as the opening article in the Japanese newsletter *Shinshin Ichinyo* from May 1979 till March 1980. They are:

1. UCHU-REISEI (Have Universal Spirit)
2. BAN'YU-AIGO (Love and Protect All Creation)
3. KANSHA-H_ON (Be Grateful and Repay One's Kindness)
4. INTOKU-KAHO (Do Good in Secret)
5. JIGAN-ON'YO (Have Merciful Eyes and Genial Face)
6. KAN'YU-TAIDO (Be Forgiving and Tolerant)
7. SHINRYO-MEISATSU (Think Deep and Judge Well)
8. TAIZEN-FUDO (Be Calm and Composed)
9. SEIKI-HATSURATSU (Be Positive and Vigorous)
10. SHISHI-FUTO (Persevere Diligently)

2.7 The Need To Win

When an archer is shooting for nothing

He has all his skill.

If he shoots for a brass buckle

He is already nervous.

If he shoots for a prize of gold

He goes blind

Or sees two targets -

He is out of his mind.

His skill has not changed. But the prize

Divides him. He cares.

He thinks more of winning

Than of shooting -

And the need to win

Drains him of power.

2.8 Youth

"Youth" is not part of the official Ki Sayings. It is a short essay by German-American Samuel Ullman, (circa 1840). "Youth" is reported to be much cherished by the Japanese, and should be cherished by everyone. Youth is not a time of life; it is a state of mind; it is not a matter of rosy cheeks, red lips and supple knees; it is a matter of the will, a quality of the imagination, a vigor of the emotions; it is the freshness of the deep springs of life.

Youth means a temperamental predominance of courage over timidity of the appetite, for adventure over the love of ease. This often exists in a man of 60 more than a boy of 20. Nobody grows old merely by a number of years. We grow old by deserting our ideals. Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul. Worry, fear, self-distrust bows the heart and turns the spirit back to dust.

Whether 60 or 16, there is in every human being's heart the lure of wonder, the unfailing childlike appetite of what's next and the joy of the game of living. In the center of your heart and my heart there is a wireless station: so long as it receives messages of beauty, hope, cheer, courage and power from men and from the Infinite, so long are you young.

When the aerials are down, and your spirit is covered with snows of cynicism and the ice of pessimism, then you are grown old, even at 20, but as long as your aerials are up, to catch waves of optimism, there is hope you may die young at 80.

2.9 Success

Whatever your mind can conceive and believe, it can achieve. **D**ream great dreams and make them come true. **D**o it now. **Y**ou are unique. **I**n all the history of the world there was never anyone else exactly like you, and in all the infinity to come there will never be another you. **N**ever affirm self-limitations. **W**hat you believe yourself to be, you are. **T**o accomplish great things, you must not only act, but also dream; not only plan, but also believe. **I**f you have built castles in the air, your work need not be lost - put foundations under them. **Y**es you can. **B**elieving is magic. **Y**ou can always better your best. **Y**ou don't know what you can do until you try. **N**othing will come of nothing. **I**f you don't go out on a limb, you're never going to get the fruit. **T**here is no failure except in no longer trying. **H**azy goals produce hazy results. **C**learly define your goals. **W**rite them down, make a plan for achieving them, set a deadline, visualize the results and go after them. **J**ust don't look back unless you want to go that way. **D**efeat may test you; it need not stop you. **I**f at first you don't succeed, try another way. **F**or every obstacle there is a solution. **N**othing in the world can take the place of persistence. **T**he greatest mistake is giving up. **W**ishing will not bring success, but planning, persistence and a burning desire will. **T**here is a gold mine within you from which you can extract all the necessary ingredients. **S**uccess is an attitude. **G**et yours right. **I**t is astonishing how short a time it takes for very wonderful things to happen. **N**ow, show us the colors of your rainbow.

III - A DAY AT THE DOJO

This section is an outline of a typical class at NJKS. Details are given in the subsequent sections.

1. Common Terms

These are some of the more common terms you will encounter while studying Aikido. You will find a somewhat less abridged glossary in Appendix A: *bokken* = wooden sword. *dan* = black belt ranks. *dojo* = practice hall. *gi* = training clothes. *hai* = yes! *hakama* = black or blue divided skirt worn over the gi. *hyoshigi* = wooden clappers. *jo* = stick. *joshu* = assistant teacher. *ken* = sword. *kiai* = a yell with spirit; "E-YEA-E" in sound. *ma-ai* = proper distance between nage and uke. *misogi* = purification. *nage* = thrower; throw. *onegaishimasu* = humble request, as in "please teach me." *rei* = bow. *seiza* = kneeling posture. *sensei* = instructor; teacher. *shinshin* = mind and body. *shokushu* = Ki Sayings booklet. *shomen* = the wall where the Ki calligraphy (*ki-no-sho*) is hung. *tanto* = knife. *taiso* = exercise. *toitsu* = coordination; unification. *tokanoma* = altar. *uke* = a person who is thrown by nage. *ichi* = 1 one. *ni* = 2 two. *san* = 3 three. *shi* = 4 four. *go* = 5 five. *roku* = 6 six. *shichi* = 7 seven. *hachi* = 8 eight. *kyu* = 9 nine. *ju* = 10 ten. *ju-ichi* = 11 eleven. *ju-ni* = 12 twelve. *ju-san* = 13 thirteen. *ju-shi* = 14 fourteen. *ju-go* = 15 fifteen. *ju-roku* = 16 sixteen. *ju-shichi* = 17 seventeen. *ju-hachi* = 18 eighteen. *ju-kyu* = 19 nineteen. *ni-ju* = 20 twenty. *ni-ju-ichi* = 21 twenty one. *ni-ju-ni* = 22 twenty two. Etc.

2. Arrival

As you arrive at the *dojo*, hopefully on time for class, you bow at the door and mark up the attendance sheet. If it is your first time there and you wish to participate in a class, let *Sensei* or one of the advanced students know. There will be some paperwork for you to fill out. You walk around the mat and bow again at the *shomen*, as you enter the *koishitsu* (dressing room). Should you be late for class - heaven forbid - get fully dressed in the dressing room. Then again bow at the *shomen* and enter the mat.

3. Bow In

You line up sitting *seiza*, facing the *shomen*, with the highest ranking students to the right of the mat and the lowest ranking to the left of the mat. When *Sensei* turns around, you first bow to the *tokanoma*, then when *Sensei* turns again, you bow to *Sensei*.

4. Ki Sayings

After bowing, *Sensei* reads a Ki saying out of the *shokushu*, a line at a time, that you repeat after him.

5. Stretching And Warm-Up

First off, the *Makku-Ho* (health exercises) are performed. Then, before Ki Class, *Toitsu Taiso* (Ki

development exercises) and *Relax/Oneness Taiso* are performed.

6. Ki Class

Toitsu/Relax/Oneness Taiso leads into Ki Class. Here, it is *Sensei's* job to push you over, lift you up, bend your arm, and nauseate-um. It is your job to ignore whatever *Sensei* does to you. (By the way, did you see the Ki tests in Kevin Costner's version of Robin Hood? Welcome to NJKS!) "Official" Ki exercises are used or others are invented at the spur of *Sensei's* whims.

You sit *seiza* while watching *Sensei* demonstrate exercises and techniques. Then you bow to *Sensei* and select a worthy looking victim. You bow to each other, in the spirit of "Please teach me," and pair off to practice. When *Sensei* claps, you bow to your partner in the spirit of "thank you for teaching me" and return to your position.

If you are selected as demonstration material, you bow to *Sensei* and make yourself available as per *Sensei's* instructions in the most expedient of manners.

7. Aikido Class

Before Aikido class, *Aiki Taiso* (Aikido exercises) are performed. (Although Mondays and Wednesdays are geared towards advanced students and other classes towards beginners, the participants determine the level of the class.)

You behave as in Ki class.

8. Ki Breathing

After class, when heart and lungs have returned to their normal rate of operation, it is time for Ki breathing. Breathing is the most important of all because if you do not breathe, you turn purple and fall over. For more on the subject, read on. Ki breathing is described in detail in "*Ki In Daily Life*" by Koichi Tohei.

You sit *seiza*. When *Sensei* claps the *hyoshigi* (wooden clappers), you breathe in through the nose all the way down to your One-Point and cease to inhale. When *Sensei* claps again, you exhale through the throat to the sound of "Haaaa" to the end of the Universe and cease to exhale.

Depending on the participants, the in-out cycle lasts between 30 and 60+ seconds. At the last exhale, *Sensei* claps repeatedly, thus signaling "this is the last one." Expel all air and cease to exhale until the very last clap.

9. Bow Out

Sensei turns around and you bow to the *shomen*. *Sensei* turns again to the class and you bow to each other, with a resounding "Thank you, *Sensei*."

Sensei gets up and walks off the mat, the senior student says "Class dismissed," and then you

bow to each of the other students in the spirit of "Thank you for teaching me.

10. Departure

As you leave the *dojo*, turn around and bow to the *shomen*. And that is the end of another day at the *dojo*. Now that wasn't so hard, was it?

Described below are a number of exercises that you can perform, in and out of the *dojo*.

11. Kiatsu

Kiatsu is the art of healing yourself and others by pressing with Ki. It may look like Shiatsu or Acu-pressure to the uninitiated bystander. However, Kiatsu is more than just pressing on nerves. It is replenishing of Ki in the recipient of the Kiatsu. In a sense, it is like "jump-starting" an automobile whose battery has run low. And, like re-charging someone else's battery, your own battery and charging system must be in good working order. Please refer to Tohei *Sensei's* excellent book "*Kiatsu*" for more information on this subject.

12. Cadence Breathing

Suzuki *Sensei* told us at a summer camp about the allied soldiers in the Far East jungles... As you march, climb up long stairs, or otherwise do some strenuous activity, breathe out for 5 steps, then breathe in for 5 steps. (Adjust number for amount of strain.) Keep this rhythm until you get where you are going. Reserve your talking 'til you're done the walking! Also, when you walk down the stairs again, you may want to walk diagonally, in a zig-zag pattern.

13. Misogi Breathing

Misogi breathing requires the proper seating, and the proper beating. You sit *seiza*, as in Ki breathing, and hold a *suzu* (*misogi* bell) in your right hand. The bell is held lightly, like a *bokken*, but with it's body down. The right arm moves up and down, as if cutting with *bokken*, but along the direction of the right leg (appr. 30 degrees to the right). The right arm is to be relaxed, or it will HURT the next day. The bell should make one single noise on the down stroke, not like buckshot on a tin roof. This requires Ki. The strokes make up the rhythm for the chant. The tempo and the accents shift throughout the exercise. The underlined syllables mark the downstroke.

TO-HO-KA-MI-E-MI-TA-ME, i.e., 8 beats to the chant, then

TO-HO-KAMI-EMI-TAME, i.e., 5 beats to the chant, then finally

TOHOKAMI-EMITAME, i.e., 2 beats to the chant.

The actual duration of the whole exercise varies, but expect between 20 and 60 minutes, per recommendations of Suzuki *Sensei*.

14. River Misogi

Speaking of *misogi*, every first Sunday after New Year, NJKS engage in what is known as "river *misogi*." It is similar to the Scandinavian custom "bastu-bad" (sauna), with the exception that the heat is generated internally. The following is a subjective description of such an event.

You show up at the *dojo* at 06:00 on the first Sunday after New Year (yes, that means January). You dress up in your regular *Gi*, plus *Hakama* if you wear one. At 06:30, a mysterious procession heads out to Kirby's Mill Pond near Medford, New Jersey.

You get to the pond below the dam, which is usually free from ice, and do *Toitsu Taiso* to get things moving. Then you undress to whatever you have under, if anything. (At that temperature, what is there to look at?) *Sensei* does a series of *Ki-ai*, then everybody does their *ki-ai*, wade into the stream until the water is at waist level, and form a circle. You join hands with the others, *ki-ai* again, three times with a feeling, and plunge into the wetness below. With only heads above the water, you *ki-ai* three times again, then plunge back up into the dryness above. The plunging is repeated a number of times, until the water feels nice and toasty. Then you head for dry land, as dignified as possible, and scrape the ice off your body. (Tip: bring extra underwear and change on the spot.) If it wasn't for the *ki-ai*, surely you would hear the virii, bacteria, and other undesirable organisms yell: "*Abandon shiiiiiiiiiiip!*"

When you are dry and dressed in your *gi* again, you perform Ki breathing. After all wet textiles are collected, you head for the post-*misogi* activities. They are the icing of the cake, unless your diet consists of Pepsi and Tootsie-Rolls. The warmth of the *miso* soup, *sushi*, and hot *sake* soon thaw out the icicles in your breath.

Let the Misogi Committee know that you are joining us next time and we'll make a Viking out of you yet. As a matter of fact, the thought of going into the water is by far much worse than actually doing it - especially afterwards. (It can also be done around midsummer on top of *Borgafjäll*...)

15. Doll House Misogi

After the pursuit of spiritual beauty, inner peace and eternal cosmic wisdom, certain participants get a craving for some physical beauty and a cold one. This activity often takes place at a local go-go-bar, which some visitors from Virginia Ki Society can attest to. This is also known as "Doll House Misogi." Just don't get your tongue stuck in the tie-clip.

Student: "Oh, my God, please save my soul, she's sliding up and down on a ten foot pole!!!"

Sensei: "or maybe two five foot Rumanians..."

16. Other Activities

Besides the regular classes, you will be able to participate in other activities such as the summer

camps in Virginia and Maryland, seminars, demonstrations, and *misogi*. You may also want to visit other *dojo*, other cities, other countries, such as Sweden. We have heard from a dependable source that the summer camps with Yoshigasaki *Sensei* in Stockholm are excellent. (Also, the sun-bathing beauties in *Rålambshovsparken* knock the doors off the Doll House, fer sure. [*Ed: Jorå, det kan du ge dej fan på!*])

IV - DOJO RULES

1. Dojo Kiku

The *Dojo Kiku* means the rules and regulations in the training hall or dojo. You should read and obey the following kiku.

2. Fees

1. All classes must be paid for on a monthly basis in advance.
2. Payment is due each month from the date you commence study. For example, if you begin study mid-month, payment is due mid-month.
3. You must adjust your own schedule to take the days of class you have paid for within that particular payment month.
4. When you want to arrange your payment method differently for some reason, you should ask *Sensei* directly.
5. You must pay the certificate fee promptly after you have passed the examination for your promotion.
6. An additional fee will be charged for any special training session offered besides regular classes.

3. Personal Property

1. The New Jersey Ki Society is not responsible for your personal property.
2. You may leave your training clothes such as *gi*, *obi*, *hakama*, etc., in the *koishitsu* (changing room).
3. You may leave your *bokken*, *jo*, *tanto* on the racks on the *dojo* wall, but cannot complain if other students use them or they get damaged.
4. You may not leave other items of personal property unless you get permission from *Sensei*.

4. Clothes

1. You should wash your training clothes frequently so as not to annoy others.
2. If you take only the Ki Development classes, you may wear any comfortable clothes.
3. If you take in Ki-Aikido classes, you should wear either a *judo gi* or *karate gi* or a similar *gi*.
4. If you hold the rank of *sankyū* and above you may wear a *hakama*. If you hold the rank of *shodan* and above, you must wear a *hakama*.

5. Ladies must wear an undershirt under their *gi*.
6. You should not wear accessories during the class. They may cause injuries or they may get damaged. This includes such items as rings, watches, necklaces, bracelets and earrings.
7. You may put on your *hakama* on the mat before a class starts. If you are joining the class late, you must put on your *hakama* in *koishitsu*.
8. You may fold a *hakama* on the mat after class is over. If you leave while class is in progress, you should fold your *hakama* in *koishitsu*.
9. You should wear some type of sandals or shoes from the changing room to the edge of the mat. Please place your sandals in order at the edge of the mat.

5. On Entering The Mat

1. You must not walk across the mat in either direction when any of the following in progress:
 - A. When everyone is doing *rei* with *seiza*.
 - B. When everyone is reading from the *shokushu* (Ki Sayings booklet).
 - C. When *Sensei* or *joshu* is demonstrating or explaining.
 - D. When the breathing exercise is in progress.
 - E. When the meditation exercise is in progress.
 - F. When *Sensei* or *joshu* indicates you should not walk across the mat.

6. Entering The Mat Before Class

1. After you sign your name on the attendance pad at the desk, you should put your shoes or sandals on the shoe rack.
2. At the edge of the mat you must do *rei* facing *shomen* (the place where the Ki calligraphy is hanging on the wall). Then you may walk into *koishitsu*.
3. There are two kinds of *rei*; there is *za-rei* (make a bow from the sitting posture) and there is *ritsu-rei* (make a bow from the standing posture). Either type will do. You should not forget that everything begins and ends with *rei*, not just in form alone but in spirit.
4. When you enter the mat from *koishitsu*, you should do *rei* facing *shomen*.
5. When it is time for class to begin, everyone should sit side by side in *seiza* facing *shomen*, lowest ranking student to the left, and highest ranking student to the right.

6. If the class is to be a Ki class, there will be a reading from the *shokushu* booklet. The head reader and the students do *rei* facing *shomen* together. The reader turns around to face the other students. The line of students and the reader do *rei* to each other. After that, the head reader should start to read from the *shokushu*, phrase by phrase, or sentence by sentence, so that the other students can follow him or her easily. The reader and the line of students do *rei* facing each other. The reader turns to face *shomen* and everyone does *rei* to *shomen*.
7. The class starts when *Sensei* or *joshu* sits *seiza* facing *shomen*. Everyone does *rei* facing *shomen* and then students do *rei* facing *Sensei* or *joshu*.

7. Entering The Mat During Class

1. If you come late, you should sign your name on the attendance pad at the desk and then put your shoes or sandals on the shoe rack before entering the mat.
2. At the edge of the mat you must do *rei* facing *shomen*.
3. You should walk behind the class (on the opposite side of *shomen*) to get to *koishitsu*.
4. When you enter the mat again from *koishitsu*, you should do *rei* facing *shomen*.
5. When you want to join a class in progress, you should walk behind the class to find your place.
6. When you come late, you may limber up by yourself near the edge of the mat. But you must do *rei* facing *shomen* before joining the class that is under way.

8. Practice

1. When *Sensei* or *joshu* is demonstrating or explaining, you must sit down and watch.
2. You must follow the instructions of *Sensei*. You should also follow instructions given by the Assistant Lecturers (*joshu*) who have received this title from Master Koichi Tohei.
3. When you are called to take *ukemi* for *Sensei* or *joshu*, you should immediately come to the *shomen* where the demonstration or explanation will be done. *Sensei* or *joshu* can choose any student of any rank as Aikido *uke*. Students who are chosen as *uke* must be good *uke* who can do *zenpo ukemi* and *koho ukemi* very well.
4. Advanced students should help beginning students. Never forget that teaching requires patience. Teaching is one way to advance your own ability and knowledge.
5. Beginning students should respect advanced students. Obedient students make

rapid progress.

6. If *Sensei* or *joshu* divides a class into two or three groups during a class, you should follow this order promptly.
7. When a class ends, you must sit *seiza* and do *rei* facing *shomen* and then do *rei* facing *Sensei* or *joshu*. After *Sensei* or *joshu* bows out at the edge of the mat, the highest ranking student (right most on the mat) announces "Class dismissed!" Then finally, you should do *rei* to each other.

9. Leaving The Mat

1. At the edge of the mat, you must do *rei*, facing *shomen*.
2. If you must leave a class in progress, you should tell *Sensei* or *joshu*.
3. When you must leave a class after the first session, you should leave the mat before the second session starts.

10. Cleaning The Dojo

1. To clean the *dojo* is one practice of *shugyo* (the spiritual training). There are two ways to clean the *dojo*:
 - A) Clean the *dojo* in order to have clean *dojo*.
 - B) Clean the *dojo* in order to clean the *dojo*.
2. "Clean the *dojo* in order to have clean *dojo*" means to keep the *dojo* clean because everyone wants to practice with each other in the clean atmosphere including mat, changing rooms, toilet rooms, etc.
3. "Clean the *dojo* in order to clean the *dojo*" means to continue to clean the *dojo* from the bottom of your heart without reward as well as to keep your heart clean or *shojo-shin*. Thus you can wash your own mind as if you were washing your face every morning. Never forget that *shugyo* is not only to practice techniques, but also to clean the *kokoro* (mind, heart, spirit or soul). Reflect upon yourself by looking down at your feet.
4. When the New Jersey Ki Society announces the cleanup of the *dojo*, you should try to help.

11. Events

1. Special events are announced on the board in advance.
2. Watch the board for other announcements (including holidays) when the New Jersey Ki Society will be closed or other changes in class schedule.

12. Examinations

1. Ki and Aikido tests are held periodically. The exact dates are posted on the board in advance.
2. Students who are qualified for the Ki and Aikido tests are announced on the board in advance.
3. You have the right to postpone your own test even though your name has been announced. You should inform *Sensei* if you wish to postpone your test.

13. Answering The Telephone Or Visitors

1. Those who are answering the telephone or attending to a visitor should be polite and give correct information.
2. When you answer the telephone, it is desirable to ask for their address in order that the brochure can be sent to them or information on future events.
3. When a caller requests information about the branches of Ki Society, you should ask *Sensei* or *joshu*.
4. If you receive a long distance call for *Sensei* or *joshu*, you should inform *Sensei* or *joshu* immediately even if the class is in session. (Except when Bill is leading class. He does not answer the phone.)

14. Visiting Other (Ki Society) Dojo

1. Visiting other *dojo*, Ki Society or otherwise, is a good way to become well rounded in the martial arts, and is therefore encouraged.
2. You should let the local *Sensei* or *joshu* know your "rank and serial number," i.e., your *dojo* affiliation and home rank (Kyu or Dan).
3. You should ask *Sensei* or *joshu* about the payment of a mat fee before entering the mat.
4. You should read and obey the local *dojo kiku* or follow the instructions by *Sensei* or *joshu* before entering the mat.
5. If you normally wear a *hakama* and/or black belt, ask if you can wear them while visiting. This applies especially if you visit a *dojo* that is not with Ki Society. You may be very good at what you do in your *dojo*, but not quite on the up-and-up of the local customs. Always ask.
6. Remember that you are a guest and there to learn their way of doing things. If asked, you may instruct in your way.

7. Always leave an invitation and the address of your *dojo* so that the people you visit can visit your *dojo*. You are in effect, a sales(wo)man for your *dojo*.
8. Remember to thank the *Sensei* or *joshu* for letting you practice there.

15. Bowing

Etiquette is in many cases considered old fashioned. In the martial arts it is to be considered essential.

In many cases a martial artist gets a big head, becomes arrogant, unpolished and has no respect for others or self. Yet, he demands respect, makes statements based on egoism, anxious to tell the world of all of his accomplishments but is very childish in many of his dealings with those of authority.

Rei (the bow) is to show a sincere respect for each other, a love for all humanity. *Rei* is to bow with perfection and dignity. There are no unnecessary motions and definitely no trace of inattention.

There are two kinds of *rei*; there is *za-rei* (make a bow from the sitting posture - *Seiza*) and there is *ritsu-rei* (make a bow from the standing posture). You should not forget that everything begins and ends with *rei*, not just in form alone but in spirit.

When sitting *Seiza* from the standing position, kneel on the left knee keeping on your toes, then kneel on your right knee, being sure that your feet are in line. Sit down on your heels as you straighten your toes under you so you are sitting on the soles of your feet, crossing your left toe over right, or at least having them touching. Put your hands on your thighs with the fingers pointing slightly inward, letting your arms and shoulders relax, keeping the One-point. Keep your back straight. You should have approximately 2 - 3 fists distance between the knees (for males). Females should sit with knees together.

When bowing toward *Shomen*, slide/move your hands forward, making a triangle with them approximately 30.48 centimeters (that's "one foot", as in twelve inches, to you old-timers) in front of you. Bow from the One-point being sure when returning to pull/move both hands back at the same time. Return to the original position looking straight forward.

When bowing to *Sensei* you must remember to lower your head before *Sensei* bows, and raise your head after *Sensei* raises his. (Count "one-hundred-two-hundred-three-hundred.") You return to the original position.

When standing from *Seiza*, get on your toes first. Begin to stand as you move your right foot forward. Stand up slowly, then pull the right foot back so that you are standing naturally. Stand up as if you are sitting in front of your food. Don't step in your food.

Remember that a bow is a sign of respect and readiness.

V - SHINSHIN TOITSU AIKIDO WARM-UP EXERCISES

There are three sets of warm-up exercises. *Junan Kenko Taiso* are always performed, then, depending on the class, either *Toitsu Taiso* (for Ki class) or *Aiki-Taiso* (for Aikido class) are performed. They are performed to a steady rhythm and always start to the left. The count is given for each exercise, if applicable. Note that these descriptions are not a substitute for a good teacher. They are only to help you memorize the names and procedures.

The count is as follows:

1-2-3-4 = "ichi-ni-san-shi."

1-2-3-4-5 = "ichi-ni-san-shi-go."

1-2-3-4-5-6-7-8 = "ichi-ni-san-shi-go-roku-shichi-hachi."

1-2-3-4-5-6-7-8-9-10-11-12-13-14-15 = "ichi-ni-san-shi-go-roku-shichi-hachi-kyu-ju-juichi-juni-jusan-jushi-jugo."

1. JUNAN KENKO TAISO - MAKKU-HO (Stretches For Health)

The Aikido and Ki Development warm-up exercises always start with these 6 general stretches for health. They are further described in "*Makku-Ho. 5 Minutes' Physical Fitness*" by Haruka Nagai, "*Kiatsu*" and "*The Book of Ki*" by Koichi Tohei. They were created by Nagai's father after he had a stroke at age 42 and the doctors told him to avoid physical exercise. He lived to be 78, when he died in a traffic accident. See Bibliography.

- 1) C Kin Undo. Stretching exercise for line C of the legs.
Sit down with legs forward. Reach hands forward over the feet while counting to 15.
- 2) F Kin Undo. Stretching exercise for line F of the legs.
Sit down and spread legs in a "V." Reach hands over feet, 2 sets of 5 times to each side.
- 3) G Kin Undo. Stretching exercise for line G of the legs.
Sit down and spread legs in a "V." Lay chest on floor in front while counting to 15.
- 4) D Kin Shindo Undo. Stretching exercise for line D of the legs.
Sit down with feet together at crotch and let knees touch floor several times.

- 5) D Kin Undo. Stretching exercise for line D of the legs.
Sit down with feet together at crotch. Lay chest on floor in front while counting to 15.
- 6) A Kin Undo. Seiza.
Sit down on legs and lie down backwards to stretch for approximately 5 seconds.

2. TOITSU TAISO (Ki Development Exercises)

These exercises are performed before Ki class. Each exercise is done twice to each side in a "left-left, right-right" fashion while counting 1-2-3-4-5-6-7-8 in 2 sets. They are further described in "*Kiatsu*" by Koichi Tohei and "*Aikido With Ki*" by Koretoshi Maruyama.

- 1) Sayu Udefuri Undo.
Swing arms to each side and stretch arms horizontally.
- 2) Sayu Jôtai Shincho Undo.
Stretch upper body sideways with outside arm over head and inside arm to the side.
- 3) Zengo Jôtai Shincho Undo.
Stretch upper body forward, looking backward between legs, then backward, looking up with arms up.
- 4) Kenko-Kotsu Shincho Undo.
Stretch the shoulder blades turning with arms horizontally, with fists at chest.
- 5) Sayu Kubi-Suji Shincho Undo.
Stretch neck by tilting head sideways. Hands on hips.
- 6) Zengo Kubi-Suji Shincho Undo.
Stretch neck by tilting head forward and backward. Hands on hips.
- 7) Sayu Muki Undo.

Stretch neck by turning head sideways. Hands on hips.

- 8) Ryo Ashi Kusshin Undo. Count = 1-2-and-3-4-5-6-and-7-8.
Bend and flex knees and ankles. Flex knees down on "1-2/5-6," up on toes on "and," then flex ankles down on "3-4/7-8." Hands on hips.
- 9) Sayu Kyakubu Shincho Undo.
Stretch the knee by turning 90 degrees to each side with a hand on each knee.
- 10) Kata Ude Mawashi Undo (1).
Swing one arm in a circle to the side 4 times on each side.
- 11) Kata Ude Mawashi Undo (2).
Swing both arms in circles to the side in 2 sets of 4 each forward, then backward.
- 12) Kata Ude Mawashi Undo (3).
Swing both arms in circles to the side in 2 sets of 4 each forward, then backward while bending the knees on the down stroke.
Note that the above 12 exercises are part of the Ki Development test. See Section [7, Ki Test](#).

The following exercises are performed while the teacher tests each student for proper execution. They are also used in the *Aiki-Taiso* below.

- 13) Tekubi-Shindo Undo. Count = 1-2-3-4.
Shake hands vigorously at hip level and gradually come to a stop. Relax and don't move. Test by pulling arms up and down and pushing or pulling chest.
- 14) Funa-kogi Undo. Count = 1-2.
Rowing exercise. A) Bend front knee slightly, thus moving hip forward. B) Thrust out hands forward from hip. C) Straighten front knee, thus moving hip back again and raising arms. D) Pull hands back to hip. Cease to move upon command.
Test by pushing on back and pulling on shoulder. With student stationary, push

and pull on stretched out arms.

- 15) Shomen-Uchi Ikkyo Undo. Count = 1-2.

Throw a ball. A) Bend front knee slightly, thus moving hip forward. B) Swing arms up as if throwing a ball. C) Bring hands back to hip as if catching the same ball. D) Straighten front knee, thus moving hip back again. Cease to move upon command.

Test by pushing on back and pulling on shoulder. With student stationary, push and pull on stretched out arms, lift at elbows.

- 16) Kaho Tekubi-Kosa Undo. Count = 1-2-3-4-5.

Swing arms from side to cross hands in front of "One-Point." Cease to move at the count of 5.

Test by lifting hands (optionally pushing chest or back).

- 17) Joho Tekubi-Kosa Undo. Count = 1-2-3-4-5.

Swing arms from side to cross hands in front of face. Cease to move at the count of 5. Do not feel weight of arms.

Test by pushing or pulling hands.

- 18) Sayu Undo. Count = 1-2-3-4.

Swing arms from side to side, outside hand up to head level, inside hand in front of "One-Point," and bend outside knee. Cease to move upon command.

Test by lifting on inside hand, outside elbow and pushing on inside hip.

3. AIKI TAISO (Aikido Exercises)

These exercises are performed before Aikido class. They are also required for the Aikido tests as *Hitori Waza* (single person techniques). See Sections [8, Children's Aikido Test](#). and [9, Aikido Test](#). They are Aikido technique exercises to be done for that purpose with grace, good balance, and extending Ki in a left-right fashion. They are further described in "*Kiatsu*" by Koichi Tohei and "*Aikido With Ki*" by Koretoshi Maruyama.

- 1) Nikyo Waza. Count = 1-2-3-4.

With hands down, lay the outside of the left hand in the palm of the right hand. Bring

both hands up and both elbows down, thus stretching the left wrist. 4 sets, left-right-left-right.

- 2) Kotegaeshi Waza. Count = 1-2-3-4.

With hands up, lay the outside of the left hand in the palm of the right hand. Wrap fingers of right hand around thumb of left hand, and put right thumb between the knuckles of the left little and ring finger. Bring both hands elbows down, thus stretching the left wrist. 4 sets, left-right-left-right.

- 3) Sankyo Waza. Count = 1-2-3-4.

Hold left hand out as if to see what time it is. Place right hand on top and let fingers wrap around left hand. Stretch left hand forward. 4 sets, left-right-left-right.

- 4) Tekubi-Furi Waza. Count = 1-2-3-4, 1-2-3-4, half-half-half...

Shake hands vigorously at hips.

- 5) Funakogi Waza. Count = 1-2-1-2-1-2-3-4, 1-2-1-2-1-2-3-4.

Rowing exercise. Left, right. Change *hammi* between "4-1."

- 6) Ikkyo Waza. Count = 1-2-1-2-1-2-3-4, 1-2-1-2-1-2-3-4.

Throw ball up in air. Left, right. Change *hammi* between "4-1."

- 7) Zengo Waza. Count = 1-2-3-4-5-6-7-8.

Same as Ikkyo but turn 180 degrees between "2-3/4-5/6-7", right-left-right.

- 8) Happo Waza. Count = 1-2-3-4-5-6-7-8, 1-2-3-4-5-6-7-8.

Similar to Ikkyo. Step left, turn right in 8 directions. Speed up on second set.

- 9) Kaho Tekubi-Kosa Waza. Count = 1-2-3-4.

Swing arms and cross in front of One-Point. 4 sets, left-right-left-right, alternating with one hand on top of the other.

- 10) Joho Tekubi-Kosa Waza. Count = 1-2-3-4.
Swing arms and cross in front of face. 4 sets, left-right-left-right, alternating with one hand on top of the other.
- 11) Sayu Waza. Count = 1-2-3-4.
Swing arms to side. 4 sets, left-right-left-right.
- 12) Sayu Choyaku Waza. Count = 1-2-3-4.
Swing arms to side as well as sideways step-hop-step. 4 sets, left-right-left-right.
- 13) Udefuri Waza. Count = 1-2-1-2-1-2-3-4.
Swing arms from side to side without moving shoulders. On "4," the left foot steps forward in position of next exercise.
- 14) Udefuri Choyaku Waza. Count = 1-2-1-2-1-2-3-4.
Swing arms from side to side while stepping and turning 180 degrees. Forward arm "draws sword." Let arms swing out horizontally while turning.
- 15) Zenshin Koshin Waza. Count = 1-2-1-2-1-2-3-4.
Backward-forward step-hop-step. 2 sets, left-right.
- 16) Ushiro-Tori Waza. Count = 1-2-3-4.
Open jacket, step forward and "brush off" hanger-on with hip movement. 4 sets, left-right-left-right.
- 17) Ushiro Tekubi-Tori Zenshin Waza. Count = 1-2-3-4.
Arms at side, move up to rabbit ears, step forward and bow. 4 sets, change feet between "2-3."
- 18) Ushiro Tekubi-Tori Koshin Waza. Count = 1-2-3-4.
Arms at side, move up to rabbit ears, step backward and bow. 4 sets, change feet between

"2-3."

- 19) Ushiro Ukemi Waza - Koho Tendo Undo. Count = 1-2-1-2-1-2-3-4.
Sit down and roll backwards-forwards. 2 sets, switch feet.
- 20) Ushiro Ukemi Waza. Count = 1-2-1-2-1-2-3-4.
Sit down, roll backwards-forwards and stand up.
Additional exercises may include:
- 21) Zempo Kaiten Waza.
Roll forward and stand up. Repeat around the mat.
- 22) Ushiro Ukemi Waza.
Roll backward and stand up. Repeat around the mat.
- 23) Zempo Kaiten Waza + Ushiro Ukemi Waza.
Mixed rolls around the mat.
- 24) Shikko.
Knee walking around the mat. Walk on the knees as if the ankles were tied together.
(Forward, turn and backward.)

4. The Difference Between Undo and Waza

Undo, as in *Toitsu Taiso*, is a general Ki Development exercise. *Waza*, however, as in *Aiki Taiso*, means to do the exercise as if demonstrating and actually performing the corresponding Aikido technique. (This does not imply that you should do the *Undo* as if stirring your coffee while reading the Sunday paper.)

5. AIKI-ROBICS (Aikido Aerobics)

Coming soon to a dojo near you. (Since the first print went out, many of us now know this as *Relax Taiso*, or *Oneness Taiso*. These exercises will be described in *Secrets of Aikido, Volume Two*. Stay tuned...

6. TAIGI including Weapons Kata

Come to a dojo near you to practice, as these do not translate well into text. May we boldly suggest NJKS? You want to look cool, don't you? The *taigi's* are listed in Section 11.

VI - EXPLANATIONS OF KI TESTS AND AIKIDO TECHNIQUES

This section explains in semi-plain English some of the techniques you will practice at NJKS and other Ki Society dojo. Please note that these descriptions are not a substitute for a good teacher. They are only to help you memorize the names and procedures.

1. Testing Tips

Unless otherwise noted, there are three different tests for each exercise. They are: (1) Physical test, i.e., push, pull, lift, or whatever the test is, using physical force only. Make sure to test "straight", so that you do not push up or down. (2) Hesitate, i.e., move in to test, but wait a moment, then do the test same as (1). (3) Test with Ki, meaning first send the mind, then test with as little physical force as possible. As a general rule, the more advanced your partner is, the more advanced your test has to be.

The following tests are based upon the exercises listed in Section 5.

2. Ki Development Test Procedures

Let us assume that you are testing your partner. Let your partner perform the exercise several times, then test as described.

1. Koho Tendo Undo (Roll backward and forward)

Test: Push on the shoulders from the front while your partner is rolling forward.

2. Tekubi Shindo Undo (Shake hands as fast as possible)

Test: A) Push the wrist up toward the shoulder of your partner.

B) Push straight into the chest.

3. Funakogi Undo (Rowing exercise)

- Test: 1A) From behind, stop your partner in the forward movement; push at the center of the back with the palm of your hand.
- 2A) From behind, push at the center of the back with straight fingers while your partner is moving forward.
- 3A) Same as 2A), but with Ki.
- B) From the front, push the wrists towards the shoulders of your partner.
4. Shomen Uchi Ikkyo Undo (Swing arms as Ikkyo technique)
- Test: A) Same as (1/2/3A) in Funakogi Undo.
- B) (i) From the front, pull down on the wrists;
(ii) push the wrists towards the shoulders;
(iii) push up under the elbows.
5. Zengo Undo (Two directions of Shomen Uchi Ikkyo Undo)
- Test: A) Same as (1/2/3A) in Funakogi Undo.
6. Happo Undo (Eight directions of Shomen Uchi Ikkyo Undo)
- Test: 1A) Count slowly until eight. Stop your partner in the forward movement, and push at the center of the back.
- 2A) Count more quickly. On the count of eight, push at the center of the back with straight fingers while your partner is still moving forward.
- 3A) Same as 2A), but with Ki.
- B) Same as A), but stop at any count.
7. (Kaho) Tekubi Kosa Undo (Cross wrists in front of the One Point)
- Test: A) Push up on the wrists from underneath.
8. (Joho) Tekubi Kosa Undo (Cross wrists in front of the face)
- Test: A) Push the hands straight towards the face of your partner.
- B) Pull the hands straight from the face of your partner.
9. Sayu Undo (Extend arms towards left side or right side)

- Test: A) Push up on the arm extended out to the side.
 B) Push up on the hand in front of One Point.
 C) Push sideways on the hip towards the side of the extended arm.
10. Ude Furi Undo (Swing arms without turning)
 Test: A) Stop your partner and push on the shoulder of the arm across the chest towards the other shoulder.
11. Ude Furi Choyaku Undo (Swing arms while turning back and forth)
 Test: A) Stop your partner and push on the shoulder that is in front. After testing one turn, repeat the test after two turns and then after three turns.
12. Ushiro-Tori Undo (Extend arms and make slope)
 Test: A) Stop your partner on the count of one, and push down on the extended upper arms.
 B) Stop your partner on the count of two, and push on the hip from behind,
 C) and push down on the extended upper arms again.
13. Tenkan Undo (Turning exercise)
 Test: A) Stop your partner and push the extended hand towards the shoulder. After testing one turn, repeat the test with two turns, then three turns.
14. Kokyu Dosa (Push and throw from *seiza* position)
 Test: A) After being thrown, while your partner holds you down, push your wrists upward.
 B) Have a third person push your partner from the back, as the test for sitting *seiza*.
- 3. Unification Of Mind And Body Test Procedures**
1. Standing with mind and body unified (*Hammi* position, i.e., one foot forward)
 Test: A) Push straight into the chest.

2. Unbendable arm (*Hammi* position)

- Test: 1A) Try to bend the arm using your hands, one hand under the wrist and the other hand on the elbow.
- 2A) Same as 1A), but hesitate.
- 3A) Try to bend the arm as in Test 1, but lead Ki in a circle. (One hand redirects the fingers.)
- 3B) Place the wrist of your partner on your shoulder and try to bend the arm with your arms.

3. Thrusting out one hand with its weight underside (*Hammi* position)

- Test: 1A) Push up under the elbow.
- 2A) Same as 1A), but hesitate.
- 3A) Push up at the wrist, hand, or fingers, with Ki.

4. Sitting *seiza* with mind and body unified

- Test: 1. (i) Push on the chest
- (ii) Push the wrist up toward the shoulder.
- (iii) Push up under the knee.
- (iv) Push on the back.
- (v) Push on the back of the head.
- (vi) Push up under the chin.
2. Push on the chest, then switch suddenly to (i)..(vi). Test a couple of times by changing the order of your test.
3. Same as Test 2, but with Ki.

5. Sitting down to *seiza* and standing up to *hammi* position with mind and body unified

- Test: A) Push on the chest just before your partner settles into *seiza*.
- B) Push on the back just before your partner settles into *hammi* position.

6. Breathing exercises with mind and body unified
Test: 1. Do not test while exhaling. Push on the chest just as your partner stops inhaling.
(A) Push on the back just as your partner stops exhaling.
(B) Push on the chest just as your partner stops inhaling.
(C) Same as Test A & B, but with Ki.
7. Sitting cross-legged (*agura*) with mind and body unified while being pushed from behind
Test: 1. Push straight into the shoulders with both hands.
2. Draw a "db" and up, then push forward just below shoulder blades.
3. Same as Test 2, but bigger figure and push up with Ki.
8. Sitting cross-legged (*agura*) with mind and body unified while being raised by one knee
Test: A) Push up under the knee.
9. Thrusting out one hand with mind and body unified, while being pushed by the wrist (*Hammi* position)
Test: A) Push the wrist towards the shoulder.
10. Bending over backward with mind and body unified
Test: A) Push down on the shoulder with both hands.
11. Stooping with mind and body unified ("tying shoes")
Test: A) From behind, push on the hips forward.
12. Unraisable body
Test: A) 1 person lift the body up under the armpits.
B) 2 people lifts the body up by the extended arms.
13. Leaning backward with mind and body unified

- Test: 1. Your partner leans against you in a back-to-back position. You move away suddenly.
2. Same as Test 1, but extend Ki from your back when beginning.
3. Same as Test 2, but with stronger Ki.
14. Leaning forward with mind and body unified
- Test: 1. Bend your body forward to make a bridge. Your partner leans forward, resting his weight on your back. Drop down suddenly.
2. Same as Test 1, but extend Ki from your back when beginning.
3. Same as Test 2, but with stronger Ki.
15. Leaning sideways with mind and body unified
- Test: 1. Your partner leans sideways on your shoulder with extended arm, and same side foot raised up and away. You move away suddenly.
2. Same as Test 1, but extend Ki from your shoulder when beginning.
3. Same as Test 2, but with stronger Ki.
16. Thrusting out one hand and raising one leg with mind and body unified
- Test: A) Push the wrist towards the shoulder.
17. Holding up both hands as if hanging from a bar
- Test: A) Push straight into the chest.
18. Walking forward while being held
- Test: 1. Hold your partner from behind around the chest. Your partner should walk forward.
2. Same as Test 1, but hold more strongly.
3. Same as Test 2, but hold with Ki.
19. Sitting cross-legged (*agura*) with mind and body unified
- Test: A) Push into the shoulders with both hands while your partner holds your arms from underneath with both hands.

4. System Of Basic Techniques Of Aikido

There are two basic groups of Aikido techniques, *Nage-waza* (throws) and *Katame-waza* (pins). The throws are performed to discard *Uke*. The pins are performed to control, and possibly, disarm *Uke*.

KOKYU-NAGE

NAGE-WAZA

KOTE-GAESHI

SHIHO-NAGE

WAZA

IKKYO

KATAME-WAZA

NIKYO

SANKYO

YONKYO

5. GOKYU [5] Aikido Techniques

This sub-section briefly outlines and explains the Aikido techniques required for passing the Gokyu (5th Kyu) test. This is usually the first test performed by adult students.

First, it is required that you pass the Shokyu test in Ki Development, explained in Section 7. Then, you need to perform *Hitori Waza*, explained in Section 5 under Aiki-Taiso.

In the following scenarios, you would be *nage* and the attacker would be *uke* (and male, for the sake of brevity). Furthermore, *uke* attacks with the right hand.

1. Katate-Kosa-Tori Kokyu-Nage Irimi Tobikomi

(right foot forward, *migi-hammi*)

- 1a) *Uke* grabs your right wrist, cross-hand in a demented "How-do-you-do?"
- 1b) You leave your hand in *uke's*, jump past him and turn around while pointing with the right index finger.
- 2a) When facing the back of *uke* and with your left/free hand resting on his neck, paint a LARGE circle with your right finger, while moving forward/turning right with *uke* on the outside of your turn.
- 2b) Point down, point up, (BIG circle, y'hear?)

- 3) Turn toward *uke* and point down past his outside ear. *Uke* falls down.
You should now be standing with your legs crossed, pointing at an *uke* lying down.

2. Katate-Kosa-Tori Kote-Gaeshi Irimi Tobikomi

(right foot forward, *migi-hammi*)

- 1a) *Uke* grabs your right wrist, cross-hand in a demented "How-do-you-do?"
- 1b) You leave your hand in *uke's*, jump past his and turn around while pointing with the right index finger.
- 2a) Approaching/standing side-by-side with *uke*, let your left/free hand slide down his right arm to the wrist.
- 2b) Turn your right hand, held by *uke*, palm up and away from him, thereby releasing it, and take a large step back with your right foot.
- 3a) With *uke's* right hand loosely in your left hand, take a large step back with your left foot, thereby facing him, and place your right hand on the outside of his hand.
- 3b) As you turn around 180 degrees, "fold" *uke's* hand in towards his elbow. *Uke* falls down.
- 4a) With *uke* down, put your right hand on his elbow; with your left hand, put his hand in his face.
- 4b) Walk around *uke's* head, causing him to turn over on his bellybutton.
- 5a) Put your left foot under *uke's* right shoulder, his right hand still in your left.
- 5b) Push down with your left hand, and push on his arm with your left knee across his head. *Uke* pats.

3. Katate-Tori Kokyu-Nage Irimi Tekubi-Tori

(left foot forward, *hidari-hammi*)

- 1a) *Uke* grabs your left wrist.
- 1b) You leave your hand in his, glide walk in with your left foot and place your bellybutton in your open left hand, while putting your right/free hand on top of *uke's* wrist.
- 2a) Lightly grab with your right hand while pulling your left hand out of *uke's* grip. Keep moving in and put your left hand on the back of his neck.
- 2b) When side-by-side, make a right turn while brushing down, then up in a BIG circle with your right hand.

- 3) Turn toward *uke* and point down past his outside ear. *Uke* falls down.

You should now be standing with your legs crossed, pointing at an *uke* lying down. (Where have we seen this before?)

4. Katate-Tori Kokyu-Nage Irimi Tenchi-Nage

(left foot forward, *hidari-hammi*)

- 1a) *Uke* grabs your left wrist.
- 1b) You point out to the side, back and down past *uke*, with unbendable arm, and step left/forward, as if trying to pick up your long lost silver dollar.
- 2a) Your right hand "scoops" up *uke's* One-Point as if it was a pie.
- 2b) Your right hand moves up and places that pie in his right ear (as if drawing a backwards question "?" mark) while stepping through his right arm with your right foot. *Uke* falls down.

5. Katate-Tori Kokyu-Nage Tenkan Ude-Oroshi

(left foot forward, *hidari-hammi*)

- 1a) *Uke* grabs your left wrist.
- 1b) You leave your hand in his, glide walk in with your left foot and place your bellybutton in your open left hand, then turn around on your left foot.
- 2) Now side-by-side, shoulder-to-shoulder, with *uke*, with both hands out as if holding a bowl of soup, walk forward in a right turn.
- 3) Put the soup down on the ground.
- 4) Raise both hands up, and move them to your left, into *uke's* face, and take a large step 45 degrees back/left while looking forward. *Uke* falls down.

6. Katate-Tori Shiho-Nage Irimi

(left foot forward, *hidari-hammi*)

- 1a) *Uke* grabs your left wrist.
- 1b) You leave your hand in his, but bend it slightly towards you, so that your right hand can easily grab *uke's* right wrist.
- 1c) Step in front of *uke* with your right foot keeping your hands in front of you.
- 1d) Step through with your left foot.

- 2) With your hands in front of your head, bend knees if you have to, turn to the right until you face *uke*, and let your hands drop straight down. *Uke* falls down.

Your legs should be crossed so that your left knee is in back of your right. Ki test, anyone?

7. Katate-Tori Shiho-Nage Tenkan

(left foot forward, *hidari-hammi*)

- 1a) *Uke* grabs your left wrist.
- 1b) You leave your hand in his, glide walk in with your left foot, place your bellybutton in your open left hand, and place your right hand on *uke's* wrist.
- 2a) Lift your hands in front of your face (what time is it?), and take a LARGE step back with your right foot, thus turning to the outside.
- 2b) Take an equally large step forward with your left foot - hands still in front of your face - until you face *uke's* right backside.
- 3) Drop your hands straight down. *Uke* falls down.

8. Kata-Tori Ikkyo Irimi

(left foot forward, *hidari-hammi*)

- 1) *Uke* grabs (at) your shoulder/lapel. Your brush down on his hand with your right hand and step back with your left foot.
- 2) *Uke's* right hand is now in your right hand, at waist level. With your index finger, paint a LARGE circle (rainbow) until your hand comes to your right knee. Place your left hand on *uke's* elbow, as he is now bent over in front of you.
- 3) Step in through *uke's* elbow with your left foot, then your right foot. *Uke* falls forward.
- 4a) Kneel down beside *uke*, with your left knee in his rib cage, and your right knee under his elbow, with his arm at least 90 degrees away from his body.
- 4b) Put the outside edge of your left hand just above his elbow and push down; fold his right hand over on top of his wrist with your right. *Uke* pats.

9. Kata-Tori Ikkyo Hantai Tenkan

(left foot forward, *hidari-hammi*)

- 1) *Uke* grabs (at) your shoulder/lapel. Your brush down on his hand with your right hand and step back with your left foot.

- 2a) *Uke's* right hand is now in your right hand, at waist level. With your index finger, paint a LARGE circle (rainbow) while you touch his elbow with the outside edge of your left hand and jump past him and make a turn to the right.
- 2b) *Uke* flies past you and lands on his bellybutton.
- 3a) Kneel down beside *uke*, with your left knee in his rib cage, and your right knee under his elbow, with his arm at least 90 degrees away from his body.
- 3b) Put the outside edge of your left hand just above his elbow and push down; fold his right hand over on top of his wrist with your right. *Uke* pats.

10. Zagi Kokyu-Dosa

(kneeling, *seiza*)

- 1a) You sit *seiza* in front of *uke*, who is also sitting *seiza*.
- 1b) You hold out both arms for *uke* to grab you by the wrists.
- 1c) You extend Ki through *uke* and "push" him over (not backwards), to your right side.
- 2) Your step after, on your knee, and hold down the mat by putting the edge of your right hand on his left wrist, and the edge of your left hand on the right side of his chest. *Uke* has now fallen, and he can't get up.



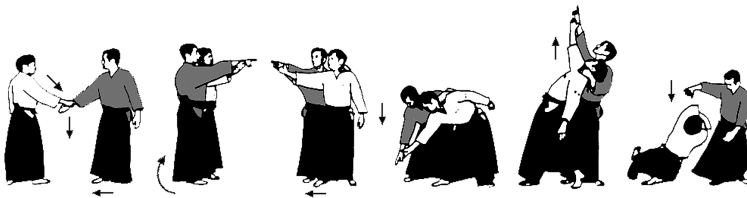
Kumi Waza (en français : par Jean-Rock Fortin)

Les techniques martiales d'Aïkido avec Ki se nomment « *Kumi waza* ». Un aide-mémoire visuel du curriculum de base des techniques à mains nues est présenté ici.

Les dessins suivants ont été inspirés notamment des nombreuses photographies contenues dans le livre « *Aikidô with Ki* ²³ » de *Sensei Maruyama Koretoshi*.

Les flèches indiquent les mouvements d'énergie (Ki) précédant les mouvements du corps. Les techniques de grands cercles présentées ici ont pour objectif de projeter ou de contrôler l'attaquant.

1- Projection par le souffle vital sur agrippement d'un poignet du côté opposé (Katate Kosatori *Kokyunage*) :



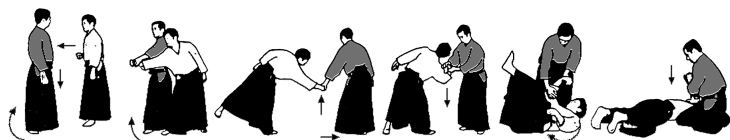
2- Projection par le souffle vital sur agrippement d'un poignet du même côté (Katatetori *Tenkan Kokyunage*) :



3- Contrôle par flexion du poignet, sur agrippement du col (Katatori Ikkyo (*Irimi & Tenkan*)) :



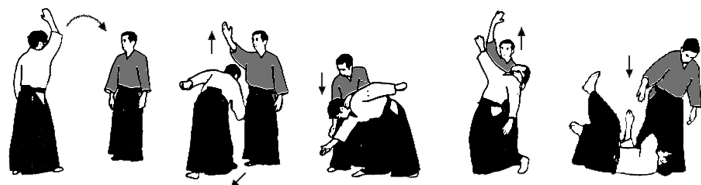
4- Projection par torsion du poignet vers l'extérieur sur coup de poing au plexus solaire (Munetsuki Kotegaeshi) :



5- Projection par retournement du bras en pivotant, sur attaque latérale au cou (Yokomenuchi Shionage (Irimi & Tenkan)) :



6- Projection par le souffle vital sur coup porté droit à la tête par le haut (Shomenuchi kokyunage) :



7- Contrôle par torsion du poignet vers l'intérieur, sur agrippement du col (Katatori Nikkyo (Irimi & Tenkan)) :



8- Contrôle et projection par torsion en vis du poignet, sur agrippement du col (*Katatori Sankyo (Irimi & Tenkan)*) :



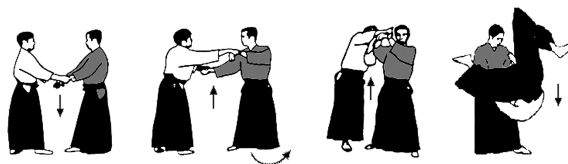
9- Contrôle par pression sur l'avant-bras, sur agrippement du col (*Katatori Yonkyo (Irimi & Tenkan)*) :



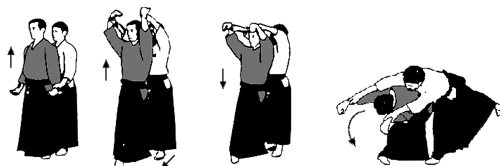
10- Projection par le souffle vital, vers l'avant, sur attaque latérale au cou (*Yokomenuchi Kokyunage (Zenponage)*) :



11- Projection par le souffle vital, vers l'avant, sur agrippement des deux poignets (*Ryotetori Kokyunage (Zenponage)*) :



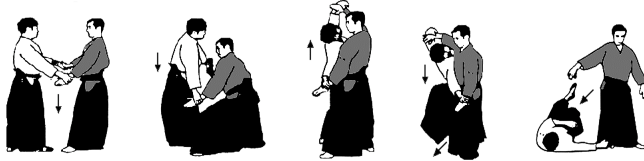
12- Projection par le souffle vital, vers l'avant, sur agrippement des deux poignets par-derrière. (*Ushirotekubitori Kokyunage (Zenponage)*) :



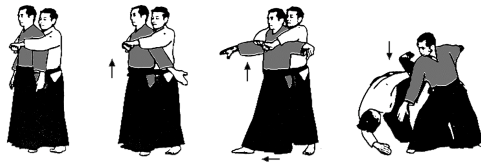
- 13- Contrôle et projection par torsion en vis du poignet, sur prise de strangulation et agrippement d'un poignet par-dérrière (Ushirotekubitori Kubijime (Sankyonage)) :



- 14- Projection dite du ciel et de la terre (contrôle dirigé à la fois vers le haut et vers le bas) sur prise des deux poignets (Ryotetori Tenchinage (Irimi)) :



- 15- Projection par le souffle vital sur prise à bras-le-corps par-dérrière (Ushirotori Kokyunage) :



- 16- Projection par le souffle vital, par rotation du bras, sur agrippement d'un poignet à deux mains (Katatetori Ryotemochi Kokyunage) :



- 17- Projection par le souffle vital sur coup porté à la tête par le haut au partenaire en position seiza (Zagi Handachi Shomenuchi Kokyunage) :



- 18- Projection par torsion du poignet vers l'extérieur sur coup de poing au plexus du partenaire en position seiza, retournement et contrôle (Zagi Handachi MunetsuKi Kotegaeshi) :



19- Projection par le souffle vital, vers le bas, sur coup latéral porté au cou du partenaire en position *seiza* (Zagi Handachi Yokomenuchi *Kokyunage*) :



20- Projection par le souffle vital, vers l'avant, sur coup de poing au plexus solaire (MunetsuKi *Kokyunage*) :



21- Projection par le souffle vital, en obstacle, sur coup de poing au plexus solaire (MunetsuKi *Kokyunage* (Sudori)) :



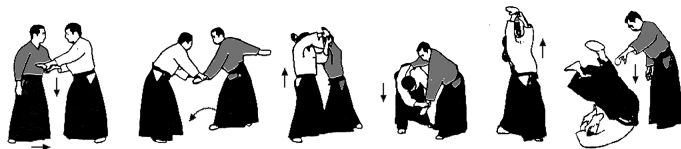
22- Projection par le souffle vital, en roulade avant, sur coup de poing au plexus solaire (MunetsuKi *Kokyunage* (Kaitenage)) :



23- Projection par torsion du poignet vers l'extérieur, sur agrippement d'un poignet à deux mains (Katatetori Ryotemochi Kotegaeshi) :



24- Projection par le souffle vital, en figure 8, sur agrippement d'un poignet à deux mains (Katatetori Ryotemochi Kokyunage (Hachi-No-Ji)) :



25- Projection par torsion du poignet vers l'extérieur, sur coup latéral porté au cou du partenaire (Yokomenuchi Kotegaeshi) :



26- Projection par le souffle vital, en figure 8, sur coup latéral porté au cou du partenaire (Yokomenuchi Kokyunage) :



27- Projection par torsion du poignet vers l'extérieur, sur coup porté à la tête par le haut (Shomenuchi Kotegaeshi) :



28- Contrôle par flexion du poignet sur coup porté à la tête par le haut (Shomenuchi Ikkyo (Irimi)) :



29- Projection par torsion du poignet vers l'extérieur sur prise des poignets par-derrière (Ushirotekubitori Kotegaeshi) :



30- Contrôle par flexion du poignet sur prise des poignets par-derrière (Ushirotekubitori Ikkyo) :



VI - TEST CRITERIA FOR SHINSHIN TOITSUDO (KI DEVELOPMENT)

This section lists the various Ki Development exercises required for passing the New Jersey Ki Society Ki tests. Note that these descriptions are not a substitute for a good teacher. They are only to help you memorize the names and procedures. Note also that the exercises and tests were described in Sections 5 and 6.

1. Testing Tips

Unless otherwise noted, there are three different tests for each exercise. They are: (1) Physical test, i.e., push, pull, lift, or whatever the test is, using physical force only. Make sure to test "straight", so that you do not push up or down. (2) Hesitate, i.e., move in to test, but wait a moment, then do the test same as (1). (3) Test with Ki, meaning first send the mind, then test with as little physical force as possible. As a general rule, the more advanced your partner is, the more advanced your test has to be.

2. SHOKYU

This test is required for the GOKYU rank Aikido test. You must be over 10 years old and have at least 24 hours of training.

Test

1. Standing
2. Unbendable arm
3. Thrusting out one hand with it's weight underside
4. Sitting Seiza
5. Sitting down and standing up
6. Breathing exercise

Ki Development Exercises

1. Koho-tento Undo (roll backward)
2. Tekubi-shindo Undo (shake hands vigorously)
3. Funa-kogi Undo (rowing exercise)
4. Shomen-uchi Ikkyo Undo (swing arms forward)

3. CHUKYU

This test is required for the GOKYU rank Aikido test. You must be over 13 years old and have at least 24 hours of training since obtaining SHOKYU rank.

Same as SHOKYU 1..6 plus:

Examinee must keep pace and proper rhythm with the examiner's count.

Test

7. Sitting cross-legged (agura)
 - a) while being pushed from behind,
 - b) while being raised by one knee.
8. Thrusting out one hand while being pushed by the wrist.
9. Bending backward.
10. Stooping (as if tying shoes).
11. Unraisable body.

Ki Development Exercises

Same as SHOKYU 1..4 plus:

5. Zengo Undo (pivot 180 degrees after Ikkyo Undo)
6. Happo Undo (move to the eight directions)
7. Tekubi-kosa-undo
 - a) Kaho (cross hands in front of One-Point),
 - b) Joho (cross hands in front of face).
8. Sayu Undo (swing arms left side and right side)

4. JOKYU

This test is required for the IKKYU rank Aikido test. You must be over 15 years old and have at least 48 hours of training since obtaining CHUKYU rank.

Test

Same as SHOKYU 1..6 plus:

Same as CHUKYU, but:

The examinee calls out the count. Examinee must keep pace and proper rhythm.

Same as CHUKYU 7..11 plus:

12. Leaning on a partner

- a) backward,
- b) forward.

13. Thrusting out one hand and raising one leg.

14. Holding up both hands.

15. Walking forward when being held.

16. Sitting cross-legged and holding up the arms of the examiner with both hands while being pushed by the shoulders.

Ki Development Exercises

Same as SHOKYU 1..4 plus:

Same as CHUKYU 5..8 plus:

9. Ude-furi Undo (swing arms but not shoulders)

10. Ude-furi Choyaku Undo (swing arms while turning)

11. Ushiro-tori Undo (brush snow off your back)

12. Tenkan Undo (turn and thrust out one hand)

13. Kokyu Dosa (push the examiner while sitting seiza)

5. SHODEN

This test is required for the SANDAN rank Aikido test. You must be over 18 years old and have at least 2 years of training since obtaining JOKYU rank. The test criteria is the same as that of the JOKYU test, but with stronger Ki and stricter standards.

6. CHUDEN

This test is required for the GODAN rank Aikido test. You must be over 30 years old and have special permission from the President. The test criteria is the same as that of the SHODEN test, but with even stricter standards.

VII - TEST CRITERIA FOR SHINSHIN TOITSU AIKIDO

This section contains lists of Ki and Aikido techniques and exercises required for passing the New Jersey Ki Society Aikido tests. Note that these descriptions are not a substitute for a good teacher. They are only to help you memorize the names and procedures. NOTE 1: belt colors are mentioned as reference only. NJKS only recognizes white and black belts. NOTE 2: the '(#1)' marks on the test refer back to the descriptions in Sections 5 and 6. NOTE 3: no-one has passed the tests at NJKS after putting in only the minimum hours.

Kumi Waza

GOKYU

5^e niveau

Katate Kosatori Kokyunage
Katatetori Tenkan Kokyunage
Jo 1

YONKYU

4^e niveau

Katatori Ikkyo (Irimi & Tenkan)
Munetsuki Kotegaeshi
Ushiro Ukemi Waza
Yokomenuchi Shihonage
Shomenuchi kokyunage:
Bokken 1

SANKYU

3^e niveau

Katatori Nikkyo (Irimi & Tenkan)
Katatori Sankyo (Irimi & Tenkan)
Katatori Yonkyo (Irimi & Tenkan)
Yokomenuchi Kokyunage (Zenponage)
Ryotetori Kokyunage (Zenponage)
Jo 2

Hitori Waza

Exercices de ki pour la santé
Udemawashi Waza
Udefuri Waza
Udefuri Choyaku Waza
Sayu Waza
Ushiro Ukemi Waza
Zenko Kaiten Waza

Ikkyo Waza
Zengo Waza
Happo Waza
Zenshin-Koshin Waza
Kokyu Dosa
1^{er} niveau de ki

Funakogi Waza
Nikkyo Waza
Kotegaeshi Waza
Sankyo Waza

NIKYU

2e niveau

Ushirotekubitori Kokyunage (Zenponage)
Ushirotekubitori Kubijime (Sankyonage)
Tenchinage (Irimi & Tenkan)
Ushirotori Kokyunage
Katatetori Ryotemochi Kokyunage (En-Undo)
Bokken 2

Kaho Tekubi Kosa Waza
Joho Tekubi Kosa Waza
Ushirotori Waza
Ushirotekubitori Zenshin Waza
Ushirotekubitori Koshin Waza
2^e niveau de ki

IKKYU

1er niveau

Zagi Handachi Shomenuchi Kokyunage
Zagi Handachi Munetsuki Kotegaeshi (Katameru)
Zagi Handachi Yokomenuchi Kokyunage (Zenponage)
Munetsuki Kokyunage (zenponage)
Munetsuki Kokyunage (Sudori)
Munetsuki Kokyunage (Kaitenage)
Katatetori Ryotemochi Kotegaeshi
Katatetori Ryotemochi Kokyunage (Hachi-No-Ji)
Yokomenuchi Kotegaeshi (En-Undo)
Yokomenuchi Kokyunage (Hachi-No-Ji)
Shomenuchi Kotegaeshi
Shomenuchi Ikkyo (Irimi & Tenkan):
Ushirotekubitori Kotegaeshi
Ushirotekubitori Ikkyo

SHODAN

1er dan

Tanto tori
Tanto tori Shomenuchi Kokyunage
Tanto tori Munetsuki Kotegaeshi
Tanto tori Yokomenuchi Shionage
Tanto tori Yokomenuchi Gokyo
Tanto tori Ushirotsuki Kotegaeshi
Yoningake (rondori 4 attaquants)

3^e niveau de ki

1. TAIGI (ARTS WITH KI)

Taigi (Arts With Ki) were formalized by Master Koichi Tohei in 1978. The main point of *Taigi* is to rhythmically perform arts with Ki such as *Shin-Shin Toitsu Aikido*, *Tanto* (knife), *Tachi* (sword) and *Jo* (stick) in the state of coordinating mind and body. In performing *Taigi*, the *Nage* and the *Uke* should smoothly move in harmony together.

The emphasis of performance of *Taigi* is to show the largeness of forms and the rhythmic flow of movement as well as the coordination of mind and body of both the *Nage* and the *Uke*.

There are two testing methods.

1. TOITSU-TAI

After *Nage* has performed a *Taigi*, he is tested in a manner similar to Ki testing. This test shows whether *Nage* can finish the *Taigi* with mind and body coordinated. *Uke* can also be tested in some forms.

2. Largeness, Rhythm, Time and Space

Nage performs a series of *Taigi* forms, doing each form right and left side within the time limit. *Uke* always starts his attacks with his right side. The timekeeper starts the clock at the moment *Nage* and *Uke* starts the bow facing each other in *seiza* about six feet apart (*Ma-ai*). The time period ends when *Nage* and *Uke* have returned to their starting positions and end their bow from *seiza*. The bows usually take 3 seconds each. The correct time for each series is the time given, plus or minus two seconds. *Nage* and *uke* start by standing up, facing each other at *ma-ai*; sit down together; perform *taigi* as already described; then stand up together.

The performance of a *Taigi* should show not only the largeness of the forms but also the rhythmic flow of movement. Each *Taigi* has its own tempo and rhythm. Starting slowly and ending quickly does not make good *Taigi*, even if it is done within the time limit. The *Taigi* should be performed in an even tempo without rushing or slowing down.

Throughout the *Taigi*, *Nage* should keep proper *Ma-ai* (distance) and know where he is. *Uke* should also be pinned or thrown along the line between the starting positions. *Uke* and *Nage* should also show that they are both in control during the *Taigi*.

NOTE: The techniques marked with a star "*" in this section are similar to those listed in Section 10. The techniques differ somewhat due to different test criteria, as mentioned above. Some techniques may therefore have different names. Techniques marked with two stars "**" are those that are similar to Aikido test techniques and are used in more than one *Taigi*.

Also note that these descriptions are not a substitute for a good teacher. They are only to help you memorize the names and procedures.

3. Taigi

Kitei Taigi - 110 seconds

1. Shomenuchi Kokyunage
 - * When ki moves, enter straight behind uke
 - * Raise both arms
 - * Bring arms straight down, lead straight up and down
2. Yokomenuchi Shihonage
 - * Step back in the direction of uke's ki
 - * Enter passing closely in front of uke
 - * Turn completely to the point where uke naturally falls
3. Munetsuki Koteoroshi (Katameru)
 - * Lead ki without blocking it
 - * Bring arm straight down, lead straight up and down
 - * Place free hand over elbow, roll uke over and pin
4. Katatedori Tenkan Ikkyo
 - * Extend ki from fingertips (curl fingers, not wrist)
 - * Take ikkyo at the lowest point in the arc
 - * Bring arm straight up and down, pin (place free hand lightly over elbow, other hand leads uke)
5. Katadori Nikyo (Irimi)
 - * Brush uke's hand down and take ma-ai without changing position of hand
 - * Using an up and down rhythm, lead uke's hand to shoulder, while raising free hand fully and sending ki to apply nikyo
 - * Leap behind uke leading tenkan and pin
6. Ushiro-tekubidori Sankyo (Katameru)
 - * Brush uke's hand down and take ma-ai without changing position of hand
 - * Take sankyo when the hands reach the top
 - * Bring uke's fingertips down, placing free hand on elbow, lead in the direction of ki and pin

Taigi #1 - Katatetori - 65 seconds

1. Kokyunage ("Onshi no gyoi" = "Holding the Emperor's Clothes")
 - * Extend ki from fingertips
 - * Bring arm down straight from the elbow

- * Bring arms up straight
 - * Drop arms down straight and seishi (pause calmly) in sayuwaza from
2. Kokyunage (Kirikaeshi)
 - * Change direction of ki at the moment uke's ki comes (up and down motion)
 - * Face in the direction of the lead
 - * After kirikaeshi, drop straight down to throw
 3. Kokyunage (Zenponage)
 - * Take a large hop forward (draw back foot to the front foot)
 - * Nage must face the direction of the throw
 4. Kokyunage (Kaitenage)
 - * Change direction of ki at the moment uke's ki comes (up and down motion)
 - * Place the free hand on uke's head as it goes down
 - * Do not step through
 5. Shihonage
 - * Extend ki from fingertips
 - * Take uke's hand without stopping his ki
 - * Turn completely to the point where uke naturally falls
 6. Ikkyo
 - * Extend ki from fingertips
 - * Take ikkyo at the lowest point in the arc
 - * Lead arm straight up and down (lead from the hand holding the wrist, hand on the elbow holds lightly)

Taigi #2 - Katatetori Ryotemochi - 71 seconds

1. Kokyunage (Tobikomi - leaping forward)
 - * Extend ki from fingertips
 - * Raise both arms
 - * Bring arms straight down, lead straight up and down
2. Kokyunage (En undo)
 - * Extend ki from fingertips
 - * Point fingertips in the direction of the lead
 - * Bring arms straight down, lead straight up and down
3. Kokyunage (Hachinoji - figure eight)
 - * After doing tenkan, seishi
 - * Leap in behind opponent completely, raise both arms

- * Bring arms straight down, lead straight up and down
- 4. Kokyunage (Zenponage)
 - * Extend ki from fingertips
 - * Bring arm straight up at the moment ki comes
 - * Drop arm straight down to throw
- 5. Nikyo
 - * Extend ki from fingertips
 - * Bring fingertips up completely and bring them straight down
 - * Leap behind uke, drop arms straight down, and pin
- 6. Koteoroshi
 - * Extend ki from fingertips
 - * Take hand at the lowest point in the arc
 - * When pinning, one hand must seishi (pause calmly)

Taigi #3 - Yokomenuchi - 49 seconds

1. Kokyunage (Sudori)
 - * Enter with shoulders parallel to uke's chest
2. Kokyunage (Bow)
 - * Bow straight down
3. Koyunage Irimi
 - * Enter straight forward and lead from shoulder
4. Shihonage
 - * Step back in the direction of uke's ki
 - * Enter passing closely in front of uke
 - * Turn completely to the point where uke naturally falls
5. Kokyunage (Sudorinage)
 - * Step back in the direction of ki
 - * Strike uke's chin with one hand
 - * Throw in the direction of ki
6. Kokyunage (Hachinoji - figure eight)
 - * Step back in the direction of ki, both arms open and comfortably stretched
 - * Leap straight behind uke with both arms up
 - * Bring arms straight down, lead straight up and down

Taigi #4 - Ryokatatori - 60 seconds

1. Kokyunage (bow)
 - * When uke's kii comes, bow without moving feet
 - * Bring head down completely
 - * Bring head up completely
2. Kokyunage (kirikaeshi - bow)
 - * Move from one point
 - * Bring head down completely
 - * Bring head up completely
3. Kokyunage (bow twice)
 - * Both arms naturally open when you are stepping back while extending ki forward
 - * Bow twice straight (Bring head completely down and up with a "1-2" rhythm)
 - * Bring head up completely
4. Sudori
 - * Line of vision must be straight forward
 - * Catch the moment of uke's ki movement, jump in towards uke's feet with the intention to scoop (opposite side of uke's front foot)
 - * Look towards uke while standing up at the end of throw
5. Nikyo
 - * Brush uke's hand down and take ma-ai without changing position of hand
 - * Using up and down rhythm, lead uke's hand to shoulder while raising free hand fully and sending ki to apply nikyo
 - * Leap behind uke, lead with tenkan and pin
6. Kokyunage (Zenponage)
 - * Step back straight
 - * Drop one of uke's arms with tegatana (edge of hand)
 - * Nage must face the direction of the throw

Taigi #5 - "Children's Arts" - 77 seconds

1. Shomenuchi Kokyunage
 - * When ki moves, enter straight behind opponent
 - * Raise both arms
 - * Bring arms straight down, lead straight up and down
2. Yokomenuchi Shihonage
 - * Step back in the direction of uke's ki

- * Enter passing closely in front of uke
 - * Turn completely to the point where uke naturally falls
3. Munetsuki Koteoroshi (Katameru)
 - * Lead uke's ki without blocking it
 - * Bring arms straight down, leading straight up and down
 - * Place free had over elbow, roll uke over and pin
 4. Katatori Ikkyo (Irimi)
 - * Brush uke's hand down and take ma-ai without changing position of hand
 - * Lead straight up and down before stepping in
 - * Pin must be done with both knees down, standing on toes
 5. Koyu Dosa
 - * Body enters straight in and elbow drops down
 - * Pin uke with ki, standing on toes

Taigi #6 - Ushirotekubidori - 71 seconds

1. Ushirodori Kokyunage (Zenponage)
 - * Both arms up the moment uke makes contact
 - * Look in the direction ki leads after throwing
2. Ushirotekubidori Kokyunage (Uragaeshi - inside out)
 - * Use vertical rhythm
 - * Raised hand pauses calmly
 - * Bring both arms back after throwing
3. Ushirotekubidori Kokyunage (Zenponage)
 - * Use vertical rhythm
 - * Reverse both hands when arms reach the top
 - * Go down from one point bowing head while throwing
4. Ushirotekubidori Koteoroshi (Hantai tenkan)
 - * Hantai tenkan - reverse tenkan the moment uke's ki comes
 - * Fully extend arm when turning
 - * Execute koteoroshi immediately
5. Ushirotekubidori Ikkyo
 - * Use vertical rhythm
 - * Place free hand lightly over the elbow
 - * Pin must be done with both hands down and sitting on toes

6. Ushirotekubidori Sankyonage
 - * Use vertical rhythm
 - * Take sankyo when the hands reach to top
 - * Bring fingertips of hand down, swing fully upwards
 - * Throw forward, keeping sankyo hold

Taigi #7 - Munetsuki Keri - 66 seconds

1. Kokyunage (Michibikigaeshi - lead back and return)
 - * When ki moves, fingertips point at uke's fist
 - * Turn palm down and point back, cut uke's neck with two fingers without touching
 - * Look straight forward with seishi after cut
2. Ikkyo (Hantai tenkan)
 - * Step back with hantai tenkan, hold uke's thrusting hand down with tegatana
 - * Hold uke's fist lightly and bring it back in the direction of uke's face, drop straight down, then step in forward
 - * Look straight forward with seishi after cut
3. Kokyunage (Zenponage)
 - * Skip back
 - * Use up and down motion to execute throw
 - * Face the direction of the throw and seishi
4. Kokyunage (Irimi) Keri - front kick
 - * Chop at uke's front kick with tegatana (tegatana must be parallel with mat)
 - * Strike uke's face with back of hand
 - * Moment of strike, draw the hand back to chest
5. Kokyunage (Ashidori) Keri - low roundhouse kick
 - * Maintain hanmi, bend wrist to keep little finger outside
 - * Catch uke's foot without changing the position of the hand
 - * Use one hand to throw
6. Koteoroshi (Nageppanashi - throw away)
 - * Lead uke's thrusting ki without blocking
 - * Face the direction of the throw
 - * Open the body by taking two sliding steps to make a large throw

Taigi #8 - Ryotedori - 50 seconds

1. Kokyunage (Tenchinage Irimi)
 - * Bring elbow straight down with leading hand (step in to side of uke's front leg)
 - * Bring leading hand straight up, other hand points down
 - * Drop down straight from fingertips to throw

2. Kokyunage (Tenchinage Tenkan)
 - * Bring elbow straight down with leading hand after tenkan (take one step back)
 - * Bring leading hand straight up, other hand points down
 - * Drop down straight from fingertips to throw

3. Kokyunage (Hakucho no Mizuumi - "Swan Lake")
 - * Bring uke up
 - * Drop arm like udemawashi
 - * When arms drop, go down from one point with head bent down
 - * Touch mat with back of hands

4. Kokyunage (Dojyo Sukui)
 - * Use hands with koteoroshi form
 - * Move elbow up and down, seishi with sayuwaza form to throw

5. Kokyunage (Zenponage)
 - * The moment uke comes to catch, lead uke up
 - * Take uke's hand with yonkyo
 - * Must face the direction of throw

6. Kokyunage (Kirikaeshi)
 - * Change direction of ki at the moment uke comes to catch
 - * Face the direction of the lead
 - * After kirikaeshi, drop straight down to throw

Taigi #9 - Shomenuchi - 67 seconds

1. Ikkyo (Irimi)
 - * Bring uke's tegatana in
 - * Slide straight up, then straight down
 - * Step in after arms are down
 - * Pin must be done with both knees down and sitting on toes

2. Ikkyo (Tenkan)
 - * Step straight behind uke when ki moves

- * Bring arms straight down and pin (lead from hand holding wrist, hand on elbow holds lightly)
3. Kokyunage Irimi
 - * When ki moves, enter straight behind uke
 - * Raise both arms
 - * Bring arms straight down, lead straight up and down
 4. Koteoroshi
 - * Do not block opponent's ki
 - * Take uke's tegatana from top lightly
 - * Bring arm straight down, lead straight up and down
 5. Kokyunage (Kirikaeshi)
 - * Bring front leg back
 - * Take uke's tegatana from above lightly
 - * Bring arm straight down, lead straight up and down
 6. Kokyunage (Zenponage)
 - * Skipping back
 - * Throw with up and down motion
 - * Face the direction of the throw

Taigi #10 - Katadori Shomenuchi - 65 seconds

1. Kokyunage Irimi
 - * The moment uke comes to catch shoulder, take a large step in with hamni posture
 - * Slide up uke's face with tegatana
 - * Erect posture at the end of the throw
2. Kokyunage En Undo
 - * Extend ki from fingertips
 - * Point fingertips in the direction of the lead and down
 - * One hand touches uke's neck
 - * Keep one point while throwing
3. Kokyunage (Hachinoji)
 - * Lead uke's hand down with front hand and take ma-ai
 - * Leap in straight behind uke
 - * Bring arm straight down, straight up and down
4. Nikyo
 - * Extend ki from the fingertips
 - * The hand taking nikyo and uke's hand should go down together
 - * Pin with both knees down, standing on toes
5. Sankyo (Urugaeshi)

- * Keep leading hand stretched, free hand catches uke's fingertips
 - * Enter fully with irimi
 - * Keep taken up slack in ki with sankyo to throw
6. Kokyunage (Zenponage)
- * The moment uke strikes, slide up to uke's face to draw uke's ki out
 - * Skip forward in the direction of ki and throw

Taigi #11 - Katatedori - 56 seconds

1. Kokyunage (Irimi)
 - * Little finger of nage's held wrist must point straight up
 - * Nage's body must enter straight ahead (Irimi)
 - * The throwing arm must pause calmly (Seishi) after throw
2. Kokyunage (Irimi)
 - * When the held arm is raised, the free arm takes hold
 - * Let go of uke's hand when the arm is dropped
 - * Bring arms straight down, up and down
3. Kosadori Kokyunage
 - * Do not pull ki
 - * Enter straight behind uke
 - * Raise both arms
 - * The throw is performed with a vertical rhythm
4. Kosadori Kokyunage (Makikaeshi)
 - * Bend the fingers in towards uke's wrist (towards the root of the thumb) and drop the hand straight down
 - * The throwing arm must pause calmly (Seishi) after throw
5. Kosadori Kokyunage (Makikaeshi Nage)
 - * Wrist moves with a vertical rhythm (don't stretch arm)
 - * The throwing arm must pause calmly (Seishi) after the throw
 - * The front foot takes a half-step forward
6. Kosadori Kokyunage (Kirikaeshi)
 - * Redirect uke's ki at moment it comes (using vertical rhythm)
 - * Face the direction of leading
 - * After reversing uke's direction, drop arm straight down

Taigi #12 - Katatedori Ryotemochi - 66 seconds

1. Kokyunage (Irimi)
 - * Drop elbow down in order to lead uke's ki
 - * Enter irimi from your fingertips
 - * After the throw, the hand stops as it is

2. Kokyunage (Tenkan)
 - * Turn completely (180 degrees) to face the same direction as uke without moving the shoulder, but turn the head
 - * After completing one turn, the back of the held had lightly brushes the mat in order to lead uke's ki
 - * Raise both arms and throw uke down with ki and stop

3. Nikyo
 - * Raise both arms together
 - * Take uke's hand at the lowest point
 - * Lead uke's wrist to the shoulder using a vertical rhythm, while raising free hand fully and sending ki to apply nikyo
 - * Lead behind uke, leading tenkan and pin

4. Ikkyo (Kirikaeshi)
 - * After completely reversing uke's direction, drop arm straight down
 - * Skip forward
 - * Pin must be done with both knees down, standing on toes

5. Kokyunage (Zenponage)
 - * Leading hand must move in the same direction in which uke moves
 - * Skip forward and complete throw with body movement

6. Kokyunage (Ball Nage)
 - * Relax completely when uke's ki comes
 - * Use balde of hand to make the throw
 - * After the throw, hand returns to natural position (do not strike a pose)

Taigi #13 - Yokomenuchi - 61 seconds

1. Kokyunage (Irimi)
 - * Enter immediately (on the "N" of "Now")
 - * Lead opponent's arm from the shoulder
 - * Erect posture at the end of the throw

2. Kokyunage (Jujinage)

- * Enter immediately (on the "N" of "Now")
 - * Enter straight in a hanmi posture
 - * Bring arms straight down, and straight up and down
3. Kokyunage (Atemi)
 - * Enter straight into uke's chest, one hand protects face
 - * Fist contacts uke's lower abdomen
 - * Thrust forward with a turning fist
 4. Shihonage (Irimi Tobikimi)
 - * Leap in front of uke until uke and nage change places completely
 - * Enter passing closely in front of uke
 - * Turn completely to the point where uke falls
 5. Koteoroshi (En undo)
 - * One hand protects face when nage enters
 - * Drop uke's wrist down as uke's wrist rolls in
 - * Lead arm straight up and down to throw
 6. Kokyunage (Kirikaeshi)
 - * Step back in the direction of uke's ki and seishi
 - * Swing back the uke's arm, enter close with hanmi to uke's armpit
 - * Skip forward to throw

Taigi #14 - Katadori - 85 seconds

1. Ikkyo (Tenkan)
 - * Brush uke's hand down and take ma-ai without changing the position of hand
 - * Lead arm straight up and down (elbow hand holds lightly)
 - * Enter straight down behind uke and pin
2. Nikyo (Irimi)
 - * Brush uke's hand down and take ma-ai without changing the position of hand
 - * Using a vertical rhythm, lead uke's hand to shoulder while raising the free hand fully and sending ki to apply nikyo
 - * Leap behind uke leading tenkan and pin
3. Sankyo (Tenkan)
 - * Brush uke's hand down and take ma-ai without changing the position of hand
 - * After taking sankyo, when lowering arm, the inside hand must be placed on elbow while leading arm down from fingertips
 - * Pin is made standing with the hand which applied sankyo

4. Yonkyo (Irimi)
 - * Brush uke's hand down and take ma-ai without changing the position of hand
 - * The forefinger of the hand applying yonkyo must be extended straight and applied perpendicularly
 - * Pin by applying yonkyo in the position where uke falls
5. Kokyunage (Ushiromuki)
 - * Turn on the spot where the shoulder is grabbed
 - * Both arms move down between legs
 - * At the end, arms come down calmly (without colliding)
6. Kokyunage (Ushiromaki Kirikaette Yokomenuchi)
 - * Lead uke's kii down
 - * When standing up, put one hand on uke's elbow
 - * Throw uke with yokomenuchi movement

Taigi #15 - "Middle School Students" - 89 seconds

1. Shomenuchi Ikkyo
 - * Bring uke's tegatana in
 - * Slide straight up, then straight down, step in after arms are down
 - * Pin must be done with both knees down and sitting on toes
2. Yokomenuchi Kokyunage (Hachinoji)
 - * Step back in the direction of ki, after catching uke's hand, both arms open and comfortably stretched
 - * Leap straight behind uke, both arms up
 - * Bring arms straight down, lead straight up and down
3. Munetsuki Kokyunage (Zenponage)
 - * Skip back
 - * Use up and down motion to execute throw
 - * Face the direction of the throw and seishi
4. Katatori Nikyo (Irimi)
 - * Brush uke's hand down, and take ma-ai without changing position of hand
 - * Using up and down rhythm, lead uke's hand to shoulder while raising free hand fully and sending ki to apply nikyo
 - * Lead behind uke leading tenkan and pin
5. Ushirodori Kokyunage (Zenponage)
 - * Both arms up the moment uke makes contact
 - * Look in the direction ki leads after throwing

6. Ushirotekubidori (Sankyonage)
 - * Use vertical rhythm
 - * Take sankyo when the hands reach the top
 - * Bring fingertips of hand down, swing fully upwards
 - * Throw forward keeping sankyo hold

Taigi #16 - Zagi - 60 seconds

1. Shomenuchi Ikkyo Irimi
 - * Bring uke's tegatana in
 - * Slide straight up and drop straight down
 - * Pin with shikko (knee walk)
2. Shomenuchi Tenkan
 - * Step straight behind uke when ki moves
 - * Bring arms straight down and hold (lead from hand holding wrist, hand on elbow holds lightly)
 - * Pin with shikko
3. Katatori Shomenuchi
 - * Enter stright, slide up and over uke's head with tegatana
 - * Thrust solar plexus with free hand in a fist
 - * Erect posture at the end of throw
4. Shomenuchi Kokyunage
 - * Both hands up
 - * Bring arms straight up until uke hits the mat
 - * Bring arms straight up and straight down
 - * Seishi when pinning
5. Munetsuki Koteoroshi (Katameru)
 - * Lead uke's thrusting ki without blocking
 - * Bring arm straight up and straight down
 - * Seishi when pinning
6. Yokomenuchi Kokyunage
 - * Step in forward with one knee
 - * Both arms up and throw
 - * Erect posture when finishing throw

Taigi #17 - Zagi Handachi - 54 seconds

1. Katatedori Kokyunage (Zenponage)
 - * Lead uke's hand down to knee when uke comes to grab
 - * Bring arm straight up and straight down
 - * Erect posture at the end of the throw

2. Katatedori Kokyunage (Kirikaeshi)
 - * Change the direction of ki at the moment uke's ki comes (down and up movement)
 - * Face the direction of the lead
 - * Erect posture at the end of the throw

3. Shomenuchi Kokyunage
 - * Both arms up
 - * Bring arms straight down until uke hits the mat
 - * Bring arms straight up and straight down
 - * Seishi when pinning

4. Ushirokatadori Kokyunage
 - * Lead uke's ki
 - * Bring arm straight down, straight up, and straight down

5. Munetsuki Koteoroshi
 - * Lead uke's thrusting ki without blocking
 - * Bring arm straight down, straight up, and straight down
 - * Seishi when pinning

6. Yokomenuchi kokyunage
 - * Bring one knee back
 - * Both arms up, then throw
 - * Erect posture at the end of the throw

Taigi #18 - Ushiro Waza - 72 seconds

1. Kokyunage (Hagaijime - holding elbows)
 - * Drop head and bend upper body forward
 - * Draw one arm free
 - * Jump in behind uke
 - * Move with vertical rhythm

2. Ushiro Katadori Kokyunage (Hikoki "Airplane" Nage)
 - * Extend both arms out to lead
 - * Turn suddenly

- * At the instant of turning, both arms come down together
3. Ushiro Katadori Kokyunage (Suikomi)
 - * Extend both arms out to lead
 - * Throw both hands between legs
 - * Stand up and throw uke by raising both hands up
 4. Ushiro Katadori Kokyunage (Zenponage)
 - * Extend both arms out to lead
 - * Move down from one point, lower head with fists on mat
 5. Katatedori Kubishime (Urugaeshi)
 - * Use a vertical rhythm to throw
 - * Place the other hand on the elbow to lead
 - * After throw, stay calm
 6. Ushiro Katatedori Kubishime (Zenponage)
 - * Direct the little finger side outside under uke's armpit
 - * Lead and throw with a vertical rhythm

Taigi #19 - Munetsuki - 52 seconds

1. Kokyunage (Uchiwanage)
 - * Lead ki from uke's shoulder
 - * Cut uke's neck without touching
 - * After throw, seishi looking straight forward
2. Kokyunage (Zenponage kubiuchi)
 - * The moment uke strikes, enter irimi to other side
 - * Strike back of neck with ki using blade of the hand, and face the direction of uke
 - * Draw back your hand
3. Kokyunage (Uchiwanage menuchi)
 - * Lead ki from uke's shoulder
 - * Hit uke's face with knuckle
 - * The moment of hit, draw back hand to chest
4. Kokyunage (Irimi sudori)
 - * Keep ki (face) forward until uke strikes
 - * Sense and enter at moment uke's ki moves
 - * Stand up after throw looking at uke

5. Kokyunage (Shomenuchi)
 - * Lead uke's ki upward by raising fingertips straight up
 - * The body itself does not move, hit uke's face
 - * Draw back hand above head
6. Kokyunage (Hantai tenkan)
 - * Do not hold uke's hand but touch lightly with tagatana while doing hantai tenkan
 - * Lead uke's hand, jump behind uke
 - * Throw by leading straight down

Taigi #20 - Niningake, Sanningake, Randori - 52 seconds

1. Kokyunage Zenponage (Once)
 - * Lead in from elbows in direction of uke's grip
 - * Move forward from one point (don't think hands)
 - * After throw, seishi
2. Kokyunage Senaka-awase (Once)
 - * Lead in from elbows in direction of uke's grip
 - * Make en undo movement with elbows fully bent
 - * Make ukes line up and throw them
3. Kokyunage (Seiretsu)
 - * Enter from the hips
 - * Take a big step back to the same direction
 - * Make ukes line up and throw them
4. Shihonage
 - * Extend ki forward while moving back
 - * Lead as if holding a ball
 - * Swing both arms over the head
 - * Turn fully before dropping arms down
5. Kokyunage (Seiretsu)
 - * Lower head as you turn
 - * Throw with a vertical motion, standing in the same position
6. Randori
 - * Do not grab or be grabbed
 - * Keep one point
 - * Nage finishes with command of "Hai" and hold ukes back with ki

Taigi #21 - Tantodori - 131 seconds

1. Shomenuchi (Koteoroshi)
 - * Take uke's hand lightly from above, use up and down motion, execute koteoroshi
 - * Take tanto away at the moment of contact, complete follow-through with tanto behind body in a ready position
2. Shomenuchi (Kokyunage)
 - * When uke's ki moves, step straight behind uke, use up and down motion to throw
 - * Step around uke and complete a full turn
3. Sakatemochi Yokomenuchi Irimi (Gokyo)
 - * Enter at the "N" of "Now," lead from uke's shoulder
 - * Without moving position of uke's hand, enter behind; drop straight down and pin
4. Sakatemochi Kokyunage
 - * Enter at the "N" of "Now," lead from uke's shoulder
 - * Erect posture at the end of the throw
5. Yokomenuchi Shihonage
 - * Take tanto away with the hand closest to uke at the moment of the throw
6. Munetsuki Koteoroshi
 - * Lead uke's thrusting ki without blocking, using up and down motion, execute koteoroshi
 - * Take tanto away at the moment of contact, complete follow through with tanto behind body in a ready position
7. Munetsuki Ikkyo (Irimi)
 - * Hantai tenkan, hold uke's thrusting hand down, use up and down motion to throw
 - * After pinning uke, take tanto away and hold to the side
8. Munetsuki Kokyunage (Zenponage)
 - * Skip back, use up and down motion to throw
9. Munetsuki Kokyunage (Hijiuchi menuchi)
 - * Chop uke's thrusting ki down with tegatana
 - * Bring hand back to chest at the moment uke's face is struck with the back of the hand
10. Munetsuki Kokyunage (Kaitenage)
 - * Hold uke's thrust with both hands

- * Take tanto away, use tanto at the back of the next to keep uke's head down, then throw

Taigi #22 - Tachitori - 106 seconds

1. Shomenuchi Irimi Sudori Kokyunagee
 - * Enter straight and throw uke with up and down motion
 - * Keep bokken calm when immobilizing uke
2. Shomenuchi Koteoroshi (right side only)
 - * Hold uke's hand lightly and execute koteoroshi with up and down motion
 - * Take bokken away instantly and have a ready posture with the bokken pointed back
3. Shomenuchi Irimidore (left side only)
 - * Cut with tegatana from uke's face down to the space between uke's hands on the bokken
 - * After the throw, keep upper body erect
4. Yokomenuchi Irimi
 - * Enter straight in hanmi
 - * After the throw, keep upper body erect
5. Yokomenuchi Shihonage (left side only)
 - * Lead bokken down avoiding cutting legs
 - * Take bokken away instantly and have a ready posture with the bokken pointed back
6. Munetsuki Koteoroshi (right side only)
 - * Lead uke's thrusting ki without stopping it and throw with koteoroshi in an up and down motion
 - * Take bokken away instantly and have a ready posture with the bokken pointed back
7. Munetsuki Kokyunage (Zenponage)
 - * Throw with vertical movement, avoid being cut by bokken
8. Munetsuki Kokyunage (Irimi Sudori)
 - * Look straight forward
 - * Jump into uke's feet the moment ki comes
 - * After the throw, stand up looking at uke

9. Douchi Kokyunage
 - * Enter straight and throw with vertical rhythm
10. Yokobarai Kokyunage
 - * Enter at the moment the bokken points at nage

Taigi #23 - Jodori - 124 seconds

1. Shomenuchi Irimi Sudori Kokyunage
 - * Enter straight and throw uke with up and down motion
 - * Keep jo calm when immobilizing uke
2. Shomenuchi Koteoroshi (right side only)
 - * Hold uke's hand lightly and execute koteoroshi with up and down motion
 - * Take jo away instantly and have a ready posture with the jo pointed back
3. Shomenuchi Irimidore (left side only)
 - * Cut with tegatana from uke's face down to the space between uke's hands on the bokken
 - * After the throw, keep upper body erect
4. Yokomenuchi Shihonage (left side only)
 - * Lead jo down avoiding cutting legs
 - * Take away jo with left hand above the uke's hands and throw
5. Yokomenuchi Kokyunage (Zenponage)
 - * Catch the jo while you step back
 - * Throw uke by hitting his back in the direction of his ki
6. Munetsuki Kokyunage (Tsukikaeshi)
 - * Hold jo loosely so that the uke's tsuki remains straight
 - * The moment uke's tsuki stops, change the direction of jo upward and throw
7. Munetsuki Kokyunage (Zenponage)
 - * Lead jo upward without changing the direction of tsuki
 - * Take a step and throw
8. Munetsuki Kokyunage (Kirikaeshi)
 - * Hold jo and tenkan
 - * Execute kirikaeshi and throw uke by pointing jo toward uke's face
9. Douchi Kokyunage
 - * Enter straight and throw with and up and down rhythm

10. Yokobarai Kokyunage
* Enter at the moment the jo points at nage

Taigi #24 - Jonage - 68 seconds

1. Kokyunage
* Throw uke with vertical movement without disturbing uke's ki
* Seishi at the end of throw
2. Kokyunage (Zenponage)
* Lead jo upward without disturbing uke's ki
* Throw and seishi
3. Sakatemochi Kokyunage (Zenponage)
* Lead jo upward without disturbing uke's ki
* Throw and seishi
4. Shihonage
* Point jo straight up
* The moment jo points up, pass through and throw straight down, seishi
5. Nikyo
* Push jo forward the moment uke tries to hold it
* Move the end of jo straight down toward uke's face and seishi
6. Koteoroshi
* Turn jo in a small circle inside uke's hand
* Throw uke straight down and seishi
7. Kokyunage (Kirikaeshi)
* Lead uke forward
* The movement uke passes, execute kirikaeshi and point jo up
* Throw uke forward with a step and seishi
8. Kokyunage (Ashisukui)
* Lead uke's ki straight forward
* Move the end of jo in a big circle to the back of uke's knees
* Throw by swinging jo upward and seishi

Combined time for 25 & 26 is 44 seconds.

Taigi #25 - Kengi Dai Ichi - 27 seconds

1. Hold bokken horizontally with left hand, blade underside
2. Sit seiza, put bokken down and bow without putting left hand on knee
3. Hold bokken with seigan no kamae by moving left foot back
4. Left hand must hold the end of bokken
5. Count in Japanese in harmony with bokken movements
6. Tip of bokken should stay calm
7. Counts 1, 3, 5 & 7 should be done by swinging up from the tip of bokken and by swinging down from one point
8. Counts 2, 4, 6 & 8 should be done by thrusting with whole body without bending upper body
9. Bokken should be horizontal with tsuki
10. Counts 9 and 12 should be done by swinging down from above head and by using the weight of bokken
11. Turn one and half times
12. The arm and bokken should be horizontal when turning
13. After turning, swing up bokken and stay calm with left foot forward
14. Swing down bokken calmly while stepping back into seigan no kamae
15. Nage must finish exactly where they started
16. Hold bokken horizontally with left hand keeping the blade underside
17. Sit seiza, put bokken down at left side and bow without putting left hand on knee
18. Stand up, turn to the right and walk out

Taigi #26 - Kengi Daini - 29 seconds

1. Hold bokken horizontally with left hand, blade underside
2. Sit seiza, put bokken down and bow without putting left hand on knee
3. Hold bokken with seigan no kamae by moving left foot back
4. Left hand must hold the end of bokken
5. Count in Japanese in harmony with bokken movements
6. Tip of bokken should stay calm
7. First movement steps with right foot forward and cuts to the left
8. Counts 5 & 7 should be done swinging bokken down with one point
9. Counts 6 & 8 should be done with tsuki with the whole body without bending the upper body
10. The bokken should stay horizontal in tsuki
11. Counts 9 & 10 should be big and rhythmical
12. Turn with arm and bokken horizontal
13. After turning, stop with bokken up
14. Swing down bokken calmly while stepping back into seigan no kamae
15. Nage must finish exactly where they started
16. Hold bokken horizontally with left hand keeping the blade underside

17. Sit seiza, put bokken down at left side and bow without putting left hand on knee
18. Stand up, turn to the right and walk out

Combined time for 27 & 28 is 66 seconds.

Taigi #27 - Jogi Dai Ichi - 38 seconds

1. Hold jo in left armpit and keep it calm
2. Sit seiza, put jo down at left side and bow without putting hands on knees
3. Take sankaku no kamae (triangle kamae) by moving right foot back
4. Hold jo lightly
5. One hand should always hold one end of the jo
6. One hand should hold jo when changing holds
7. Count in Japanese according to jo movement
8. Move big, relaxed and with rhythm
9. After tsuki, keep upper body erect; there should be no space between right arm and armpit
10. After tsuki, draw right foot to the left foot
11. After tsuki, pull up the jo and above head and step back to the right
12. At count 9, pull right foot to the front left
13. On counts 13 & 17, strike tsuki back after hitting down
14. In the end, at 1 again, finish with seishi
15. Nage must finish exactly where they started
16. Sit seiza, put jo down at left side and bow without putting hands on knees
17. Keep jo in left armpit calmly
18. Stand up, turn to the right and walk out

Taigi #28 - Jogi Daini - 40 seconds

1. Hold jo in left armpit and keep it calm
2. Sit seiza, put jo down at left side and bow without putting hands on knees
3. Take sankaku no kamae (triangle kamae) by moving right foot back
4. Hold jo lightly
5. One hand should always hold one end of the jo
6. One hand should hold jo when changing holds
7. Count in Japanese according to jo movement
8. Move big, relaxed and with rhythm
9. After tsuki, keep upper body erect; there should be no space between right arm and armpit
10. From count 12 to 14, look in the direction of tsuki; jo should be horizontal
11. At count 16, keep arm and jo horizontal
12. After turning, swing jo above head
13. On count 17, sweep up jo from lower right to upper left

14. In the end, at 1 again, finish with seishi
15. Nage must finish exactly where they started
16. Sit seiza, put jo down at left side and bow without putting hands on knees
17. Keep jo in left armpit calmly
18. Stand up, turn to the right and walk out

1. GLOSSARY OF JAPANESE TERMS USED IN CLASSES

1. Alphabetical

A

abara-hone = the ribs.

ago = chin.

agura = sit with one's legs crossed.

ai = harmony; love.

ai-gamae = same as ai-hammi.

ai-hammi = nage and uke stand facing each other in the same hammi.

aikido = the way of harmonizing with ki (of the universe).

aikido menjo = aikido certificate.

ashi = foot; leg.

ashi-barai = sweep the leg.

ashi-kubi = ankle.

ashi-no-koh = the instep of a foot.

ashi-no-ura = the sole of a foot.

ashi-no-yubi = toe.

ashi-sabaki = footwork.

ashi-sukui = sweep the leg.

ashi-tori = grab foot.

ashi-uchi = strike the leg.

atama = head.

atemi = techniques of punching or striking used by nage; strike with the fist at a vital point.

ayumi-ashi = walking footwork.

B

ban'yu-aigo = love and protect all creation.

barai = sweep.

beru = beer.

bokken = wooden sword.

bokuto = wooden sword.

bugu = weapon.

buki = weapon.

C

chudan = sword position; sword thrust out to the middle level.

chuden = ki rank which is one rank higher than shoden.

chukyu = the ki rank which is one rank higher than shokyu.

D

dakkyu = dislocation.

dan = black belt ranks in aikido.

deguchi = exit.

deiretsu = line up.

den = ki ranks which are higher than kyu ranks.

deshi = student.

do = the trunk, waist.

do = way; path; a discipline; a practice striving for perfection.

do-uchi = strike the trunk.

dojo = the place where students practice together; school.

dojo kiku = rules and regulations of the dojo.

dotai = the trunk of the body.

E

en = a circle.

en-undo = a circular motion.

F

fudo-shin = the immovable mind; an unbending spirit; imperturbability.

fudo-tai = the immovable posture with mind and body coordinated.

funakogi undo = exercise in which you move your legs, lower body and arms as if rowing a boat.

futari taiso = certain movement exercises for two persons.

futari-gake = two man attack.

futatsu = 2 two.

G

gedan = sword position; sword lowered to the downward level.

gi = clothes; training clothes.

go = 5 five.

godan = 5th dan.

go ju = 50 fifty.

gokyo = one of the techniques of katame-waza; refer to katame-waza.

gokyu = 5th kyu.

gonin-gake = five man attack.

gorei = a word of command.

gyaku-gamae = same as gyaku-hammi.

gyaku-hammi = nage and uke stand facing each other in the opposite hammi.

gyoshu jikkun = ten precepts for spiritual training.

H

ha = blade; edge.

hachi = 8 eight.

hachi ju = 80 eighty.

hachi-no-ji = figure eight.

hachidan = 8th dan.

hachikyu = 8th kyu.

hagai-jime = pinion nage's arms.

hai = yes!; now!.

hajime = start!.

hajime-masho = let's begin.

hajime-masu = let's begin.

hakama = black or blue divided skirt worn over the gi.

hammi = a posture in which one foot is advanced one step and the weight of the body is distributed equally on both feet.

hana = nose.

hanaji = nosebleed.

hantai = opposite.

hantai-tenkan = after stepping backward, nage steps forward with the same foot and turns.

happo = eight directions.

happo undo = exercise in which you swing your arms upward and downward at each count and move your body to eight directions.

happo-giri = cut eight directions with a sword.

hara = abdomen; spirit, courage, guts.

harai = sweep.

hasso = sword position; sword raised vertically near right shoulder.

heso = navel; the bellybutton.

hidari = left.

hidari-hammi = left hammi posture.

hiji = elbow.

hiji-tori = grab the elbow or elbows.

hiji-uchi-men-uchi = hit the elbow, then hit the face.

hiki-otoshi = pull down.

hitai = forehead.

hitori waza = single person technique.

hitotsu = 1 one.

hiza = knee.

ho = method.

hoko = direction.

hone = bone.

hyoshigi = wooden clappers.

I

ichi = 1 one.

ikkyo = one of the techniques of katame-waza; refer to katame-waza.

ikkyo undo = exercise in which you swing your arms upward at count of 1 and swings them downward at count of 2.

ikkyu = 1st kyu; the highest kyu rank.

intoku = good done without reward; a secret act of charity.

intoku-kaho = do good in secret.

ippan-geiko = general practice sessions in which everyone trains together.

iriguchi = entrance.

irimi = step forward.

irimi = step forward; after stepping backward nage steps forward in front of uke.

irimi ashi-uchi men-uchi = nage strikes uke's kicking leg and then strikes him in the face.

irimi atemi = step forward and punch uke's lower abdomen.

irimi en-undo = step forward and swing arm in a circular motion.

irimi juji = enter with cross block

irimi kaiten-nage = after stepping forward and passing under uke's arm, nage throws uke like rolling a ball.

irimi kiri-oroshi = lead uke's ki by swinging nage's arm downward while stepping forward.

irimi kubi-uchi = step outside foot forward, raise outside arm and cut down uke's body near his neck.

irimi shomen-uchi = when uke punches nage, nage slides forward on his front foot and strikes uke in the face.

irimi sudori = step in diagonally and bow completely; pass under uke's arm and turn when nage steps in. Alt: step in and bow completely into a kneeling position; nage passes in front of uke when uke strikes nage on the head.

irimi tekubi-kiri = step in and cut uke's wrist.

irimi tekubi-kosa-tori = nage steps in, crossing his arms midair to grab uke's wrist from above.

irimi tekubi-tori = step in and grab uke's wrist.

irimi tenchi-nage = step in, raising one hand as if pointing to the sky, the other hand reaching towards the earth.

irimi tobikomi = step behind uke and turn (kokyu-nage and kote-gaeshi), step in front of uke and turn (shiho-nage).

irimi tobikomi tenkan = enter and block, turn uke, and lead uke down while holding his wrist and using the other hand as a knife edge at his elbow.

irimi ude-kiri-oroshi = step in and cut uke's arm around his elbow.

irimi ude-oroshi = step in, swing one arm up and then downward towards uke's chest.

irimi undo = exercise in which you raise one arm and move your body straight forward.

irimi-tori = nage steps in grabs a sword by the hilt and throws uke forward taking the sword from him.

ishi = will.

ishiki = consciousness; awareness.

itsutsu = 5 five.

J

jigan-on'yo = have merciful eyes and genial face.

jo = stick, up.

jo-bukuro = stick sack in which tanto, bokken and jo are kept.

jodan = sword position; sword raised to the upper body.

joge = up(jo) and down (ge); upward and downward.

jogi = stick techniques; stick performance.

joho = upper.

jokoh = the associate lecturer which is one rank higher than joshu.

jokyu = the ki rank which is one rank higher than chukyu.

jo-nage = techniques in which nage throws uke by using the stick.

joshu = the assistant lecturer.

jo-tori = techniques in which uke attacks with the stick and nage takes the stick from uke and throws him.

ju = 10 ten.

judan = 10th dan; the highest black belt rank.

ju ichi = 11 eleven.

juji = cross.

juji irimi = nage steps forward with his outside leg, crossing his arms.

jukkyu = 10th kyu; the lowest kyu rank.

ju ni = 12 twelve.

K

ka = down, under

kaho = lower.

kai = society, as in "Ki No Kenkyukai" = Ki Society.

kaiten-nage = grab uke's wrist, push down his head and throw him forward like rolling a ball.

kakari-geiko = group practice sessions in which students are divided into several groups.

kakato = heel.

kake (gake) = attack.

kakudai-ho = expansion method.

kamae (gamae) = posture; make a pose.

kan'yu-taido = be forgiving and tolerant.

kansetsu = joint.

kansha-hoon = be grateful and repay one's kindness.

kao = face.

karada = body.

kata = form; pattern.

kata = shoulder.

kata-tori = grab one shoulder.

kata-tori-shomen-uchi = grab one shoulder, then strike nage in the head.

katachi = shape.

katame-waza = techniques which render uke immobile on the floor such as ikkyo, nikyo, sankyo, yonkyo and gokyo.

katana = sword.

katana-kake = a sword rack.

katate-kosa-tori = grab one hand like shaking hands; crossed-handed.

katate-tori = grab one hand at the same side.

kazu = number.

kega = injury; wound; hurt.

kei-kotsu = the neck bone.

keiko (geiko) = practice; training; practice sessions.

keiko-gi (gi) = training clothes.

ken = sword.

kengi = sword techniques; sword performance.

kenko = health.

kenko taiso = health exercise.

kenko-kotsu = a shoulder blade.

kenzai ishiki = the conscious mind.

keri (geri) = kick.

kesa-giri = cut down with a sword from the neck through the upper body diagonally.

kesa-giri ashi-barai = cut down with a sword from the neck through the upper body diagonally, then sweep the leg.

ketsueki = blood.

ki = the life energy force of the universe; the dynamism of mind and body coordination.

kiai = a yell with spirit; "E-YEA-E" in sound.

kiatsu = pressing with ki, a method to promote human health.

kiatsu-ho = pressing method with ki.

kihaku = spirit; vigor; strong drive.

kiku = rules and regulations in the training hall or dojo.

ki menjo = ki certificates.

kimochi = a feeling; a frame of mind.

kinniku = muscle.

kinniku-tsu = muscular pain.

ki no kenkyukai = ki society.

ki-no-kokyu-ho = ki breathing method.

ki-no-seiza-ho = ki meditation method.

ki-no-sho = ki calligraphy which is hung up at the shomen of the dojo.

ki-no-taiso = ki development exercises.

ki-no-tanto = wooden knife.

ki-no-toitsu-ho = ki unification method; teaching of four major rules of mind and body coordination.

ki-okuri undo = exercise for sending forth ki.

kirikaeshi = reverse with a sword.

kirikaeshi = reverse; reverse uke's direction to throw him.

kirikaeshi ojigi = reverse and bow.

kiri-oroshi = cut down; lead uke's ki like cutting down.

kiryoku = vitality; ki energy.

kissaki = the point of a sword.

koho = back; backward.

koho-tento undo = exercise for rolling backward from the posture of agura and coming back to the original posture; exercise for rolling backward from the posture of agura or tachi-sugata and standing up completely.

koho-ukemi = roll backward.

kohshi = the ki lecturer which is the highest rank of ki lecturers.

koishitsu = changing room.

kokonotsu = 9 nine.

kokoro = mind; heart; spirit; soul.

kokoro-gake = mental attitude.

kokoro-gamae = mental attitude.

kokyu = breath; breathing; timing.

kokyu dosa = ki exercise for two persons in which nage throws uke, both starting from seiza posture.

kokyu-ho = breathing method; breathing exercise.

kokyu-nage = one of techniques of nage-waza; a throw in which nage uses the timing of both his mind and body to throw uke.

kosa = cross.

koshi = area from the small of the back to the tailbone.

koshi-nage = a throw in which nage uses his hips to throw uke.

koshin = move backward.

koshin en-undo = step back, then lead uke in a circle in front of uke.

koshin kaiten nage = step back then perform rotary throw.

koshin tekubi-kosa-tori = step back and bring both palms up, take uke's base of thumb.

kossetsu = fracture of a bone; a broken bone.

kote = forearm.

kote-gaeshi = one of techniques of nage-waza; a throw in which nage bends uke's wrist downward to throw him.

kote-gaeshi undo = exercise in which you grab your wrist from underneath and bends it downward gently.

kote-uchi = strike the forearm with a sword.

ku = 9 nine.

kubi = neck.

kubi-shime = strangle the neck.

kubi-uchi = strike the neck.

kuchi = mouth.

ku ju = 90 nine.

kumi-tachi = sword performance by two persons; refer to tachi-uchi.

kumi waza = technique involving others.

kyu = 9 nine.

kyu = ki ranks such as shokyu, chukyu and jokyu.

kyu = aikido ranks before you are promoted to a black belt rank.

kyudan = 9th dan.

kyudo-shin = the mind that seeks after truth.

kyukei = take a short rest.

kyukyu = 9th kyu.

kyusho = a vital part; the vitals.

M

maai = proper distance between nage and uke.

mae = front; forward.

mae-geri = kick the front of nage.

makikaeshi = strum; move nage's hand like strumming a guitar.

makikaeshi-nage = larger strum movement than makikaeshi.

maru = a circle.

matte = wait!.

mawashi-geri = kick the side of nage; turning kick.

me = eye.

men = head; face.

men-uchi = strike the face.

menjo = certificate.

michi = way; path; a discipline; a practice striving for perfection.

michibiki = lead; guide.

michibiki-kaeshi = lead uke's ki around and reverse to throw him.

michibiki-kubi-uchi = lead uke's ki forward, then reverse to strike his neck.

migi = right.

migi-hammi = right hammi posture.

mimi = ear.

mind-sword = (use the mental image of a imaginary sword).

mine = the back of a sword.

misogi = purification.

mittsu = 3 three.

mochi = grab; hold.

momo = thigh.

mune = chest.

mune-tsuki = punch to the chest.

muttsu = 6 six.

N

nage = thrower; throw.

nage-waza = throwing techniques such as kokyu-nage, kote-gaeshi, shiho-nage, etc.

nana = 7 seven.

nanadan = 7th dan.

nana ju = 70 seventy.

nanakyu = 7th kyu.

naname = diagonal.

naname-mae = diagonally forward.

naname-ushiro = diagonally backward.

nanatsu = 7 seven.

nen = will.

nen-no-chikara = willpower; the concentrated mind.

nenriki = willpower.

nenza = sprain.

ni = 2 two.

nidan = 2nd dan.

nido = twice.

nido ojigi = bow twice.

ni ju = 20 twenty.

ni ju ichi = 21 twenty-one.

nikyo = one of the techniques of katame-waza; refer to katame-waza.

nikyo undo = exercise in which you grab your hand from the top and bend it inward gently.

nikyu = 2nd kyu.

nintai = perseverance; patience; endurance.

ni sen = 200 two hundred.

nodo = throat.

nodo-tsuki = poke the throat with a sword.

O

obi = belt.

ochitsuki = living calmness.

ojigi = bow.

okuden = the highest ki rank.

onegaishimasu = humble request, as in "please teach me."

oroshi = lead downward; nage cuts down uke's arm around the elbow to throw him forward.

osame = the conclusion of a sword or stick performance.

ototshi = lead or drop downward.

owari = finish!.

owari-masho = let's finish.

owari-masu = let's finish.

R

rei = bow.

reisei-shin = the divine mind; the mind with spirituality.

renzoku = continuation.

ritsu-rei = make a bow from the standing posture.

roku = 6 six.

rokudan = 6th dan.

rokkyu = 6th kyu.

roku ju = 60 sixty.

ryokata-tori = grab both shoulders.

ryote-mochi = grab with two hands.

ryote-tori = grab both hands.

ryu = school, style of teaching, as in "daitso-ryu aiki-jutsu"

S

sabaki = handling; manipulation, movement.

sageo = a sword-knot located on the scabbard.

sakate-mochi = in tanto-tori, uke grabs a knife in opposite holding method and pokes nage's neck; in jo-nage, nage grabs a stick in opposite holding method.

sake = rice wine; salmon.

san = 3 three.

sandan = 3rd dan.

san ju = 30 thirty.

sankaku = a triangle.

sankaku-no-kamae = triangle posture; a posture of hammi; a posture from which the thrusting by the sword is done.

sankyo = one of the techniques of katame-waza; refer to katame-waza.

sankyo undo = exercise in which you grab your hand from upper side and thrust it outward gently.

sankyu = 3rd kyu.

sannin-gake = three man attack.

saya = sheath; scabbard.

sayu = left (sa) and right (yu or u).

sayu undo = exercise in which you swing your arms to your left side at count of 1 and bend your left knee at the count of 2, then swing your arms to your right side at the count of 3 and bend your right knee at the count of 4.

seika-no-itten = one point in the lower abdomen.

seiki-hatsuratsu = be positive and vigorous.

seiretsu = line up!.

seishin = spirit.

seiza = kneeling posture.

seiza-ho = meditation method; same as ki-no-seiza-ho.

sen = 100 one hundred.

senaka = back.

senaka-awase = back to back.

sensei = instructor; teacher.

senzai ishiki = the subconscious mind; subconsciousness.

setsudo = teaching the way of the universe.

shichi = 7 seven.

shichidan = 7th dan.

shichikyu = 7th kyu.

shido-in = assistant instructor.

shido shikaku = teaching qualification.

shihan = an instructor with 7th degree black belt rank or higher.

shiho = four directions.

shiho-nage = one of techniques of nage-waza; a throw in which nage swings uke's arm upward, turns completely and throws him downward.

shikaku = a square.

shikko = knee walking.

shime (jime) = tighten; choke.

shin = mind; body.

shinken = real sword.

shinogi = the ridges on the sides of a sword blade.

shinryo-meisatsu = think deep and judge well.

shinsa = examination.

shinshin = mind and body.

shinshin toitsu = coordination of mind and body.

shinshin toitsu aikido = aikido with mind and body coordinated.

shinshin toitsudo = the way of coordinating mind and body.

shiri = hips.

shisei = posture; position.

shishi-futo = persevere diligently.

shita = down; downward.

shizen-tai = standing posture with legs shoulder width.

shodan = beginning (1st degree) black belt rank (1st dan).

shoden = ki rank which is one rank higher than jokyū.

shokushu = a booklet of Ki Sayings which is read by students before a class starts.

shokyu = the lowest ki rank.

shomen = front; the wall where the ki calligraphy (ki-no-sho) is hung.

shomen-uchi = strike the face; strike nage on the top of head or forehead; refer to irimi shomen-uchi.

shomen-uchi-ikkyo undo = same as ikkyo undo; refer to ikkyo undo.

shoshinsha-geiko = beginners practice sessions.

shoto = a shorter sword.

shugyo = training; spiritual training.

sonomama = stay there!.

soremade = that's it!.

suburi = repeat the same swinging method with a sword.

sudori = pass through; refer to irimi sudori; move under.

sudori-nage = throw forward after passing under uke's arm; see also kaiten-nage.

sudori-tori = enter under uke's arm pit, turning outside until you face uke, twisting his wrist, as in sankyu

sugata = figure; form; posture.

suikomi = drain; nage suddenly bows so uke's ki flows downward.

suikomi-ude-oroshi = after nage bows leading uke's ki downward, nage raises his arms and swings them downward to throw.

suji = muscle; tendon; sinew.

suji-chigai = cramp.

sune = shin.

suri-ashi = sliding walk; shuffling walk.

suwaru = sitting down.

suwari-waza = techniques done while kneeling.

suwatte = sit down!.

suzu = misogi bell

T

tachi = sword.

tachi-sugata = standing posture.

tachi-tori = nage takes the sword from uke and throws him.

tachi-uchi = two persons hold swords and perform some pattern of sword movement with each other.

tai-bugu-geiko = practice sessions in which weapons such as tanto, bokken and jo are used by uke.

tai-buki-geiko = same as tai-bugu-geiko.

tai-sabaki = body movement of a turning or pivoting nature.

taigi = arts with ki in the state of coordinating mind and body.

taiso = exercise.

taizen-fudo = be calm and composed.

tanden = the abdomen.

tanto = knife.

tanto-tori = nage takes the knife from uke and throws him.

tatami = tatami mat; straw matting.

tatsu = stand up.

tatte = stand up!.

te = hand.

te-no-hira = wrist.

te-no-koh = the back of a hand.

te-sabaki = handwork.

tearai = toilet.

tekubi = wrist.

tekubi-kiri = cut wrist.

tekubi-kiri-oroshi = take uke's wrist and cut down.

tekubi-kosa = cross wrist.

tekubi kosa tori = take uke's wrist cross hand.

tekubi-kosa undo = exercise in which you cross your wrists around the one point in the lower abdomen; exercise in which you cross your wrists in front of your face (**joho**)

tekubi-tori = grab the wrist or wrists.

tenchi-nage = when nage throws uke, one hand points up and the other stretches down towards the ground.

tenkan = turn; step backward.

tenkan en-undo = after turning or stepping backward, nage swings his arm in a circular motion and steps backward.

tenkan irimi tobikomi = outside turn, then reverse and enter and lead uke down.

tenkan kaiten-nage = after turning or stepping backward, nage throws uke like rolling a ball.

tenkan kirikaeshi = after turning or stepping backward, nage reverses uke's direction to throw him.

tenkan tekubi-tori = after turning, nage grabs uke's wrist.

tenkan tenchi-nage = after turning or stepping backward, nage throws uke, one hand points up and the other stretches down towards the ground.

tenkan ude-kiri-oroshi = outside turn, then reverse and cut uke's arm down at the elbow.

tenkan ude-oroshi = after turning, nage swings his arm upward and then downward to uke's chest.

tenkan undo = exercise in which you thrust out one hand, turn your body, step behind and close your feet.

tobikomi = step forward and turn.

toitsu = coordination; unification.

toitsu-do = the way of coordination.

toitsu-ho = concentration method.

toitsu-tai = the posture with mind and body coordinated.

tokanoma = altar.

tomare = stop!.

tori = grab; hold; uke grabs nage.

tou = 10 ten.

tsuba = the guard of a sword.

tsuchi-fumazu = the arch of the foot; the plantar arch.

tsugi = next!.

tsugi-ashi = after one foot advances, the other foot is closed immediately, then do the same footwork again.

tsuka = the hilt of a sword.

tsuki = poke (with a knife, sword or stick) punch; uke punches nage.

tsuki-kaeshi = uke pokes nage with jo and nage throws him by reversing his direction.

tsuma-saki = the tip of a toe.

tsume = nail.

tsuzukete = continue!.

U

uchi = strike; uke strikes nage.

uchimi = bruise.

uchiwa = a paper fan.

uchiwa-nage = lead uke's ki like fanning.

uchiwa-nage kubi-uchi = lead uke's ki like fanning, then reverse to strike his neck.

uchiwa-nage men-uchi = lead uke's ki like fanning, then reverse to strike his face.

uchu-rei = the universal spirit.

uchu-reisei = have universal spirit.

ude = arm.

ude-furi undo = exercise in which you swing your arms from side to side.

ude-furi-choyaku undo = exercise in which you swing your arms while turning.

ude-kiri = cut arm.

ude-kiri-oroshi = cut arm around elbow.

ude-mawashi undo = exercise in which you swing one arm or both arms, emphasizing a down stroke and a circular motion.

ude-nuki = slide arm out like pulling a nail.

ude-oroshi = nage's arms drop downward to uke's chest.

ue = up; upward.

ugokuna = don't move!.

uke = a person who is thrown by nage.

ukemi = safe ways of falling down.

undo = exercise; motion.

uragaeshi = inside-out; reverse.

ushiro = back; backward; behind.

ushiro-hagai-jime = pinion nage's arms from behind.

ushiro-jiji-tori = grab the elbows from behind.

ushiro-kata-tori = grab both shoulders from behind.

ushiro-katate-tori-kubi-shime = grab one hand and strangle the neck from behind.

ushiro-muki = look backward.

ushiro-muki kirikaeshi-kubi-uchi = after looking backward, nage reverses and strikes uke on the neck.

ushiro-muki suikomi ude-oroshi = after looking backward, nage suddenly bows leading uke's ki downward, then stands up and swings both arms downward towards his chest.

ushiro-tekubi-tori = grab the wrists from behind.

ushiro-tekubi-tori-koshin undo = exercise in which you raise your arms and step backward at the count of 1, then bow and lower both arms completely at the count of 2.

ushiro-tekubi-tori-zenshin undo = exercise in which you raise your arms and step forward at the count of 1, then bow and lower both arms at the count of 2.

ushiro-tori = hold the upper chest with both arms from behind.

ushiro-tori undo = exercise in which you spread both arms to your sides at the count of 1, then make a slope with both arms at the count of 2.

ushiro-tsuki = uke thrusts at nage with tanto from behind.

ushiro-uchi = after looking backward, strike immediately with a sword or stick.

ushiro-waza = every technique in which uke attacks nage from behind.

W

waki = side.

waki-gamae = sword position; sword lowered to the side and backward.

waki-no-shita = armpit.

waki-zashi = a short sword.

waza = techniques such as nage-waza and katame-waza; refer to nage waza and katame waza.

Y

yame = stop!.

yasumi-masho = let's take a short rest.

yasumi-masu = let's take a short rest.

yattsu = 8 eight.

yoko = side; sideways.

yoko-barai = swing a sword or stick horizontally back and forth.

yokomen-uchi = strike nage on the side of the neck.

yon = 4 four.

yondan = 4th dan.

yonin-gake = four man attack.

yon ju = 40 forty.

yonkyo = one of techniques of katame-waza; refer to katame-waza; involves pressing on the radial nerve either on the lower arm or the lower leg.

yonkyu = 4th kyu.

yottsu = 4 four.

yubi = finger; toe.

yudansha = holder of a black belt rank.

yudansha-geiko = black belt rank holders' practice sessions.

Z

za-rei = make a bow from the sitting posture.

zagi = every technique in which both nage and uke start in seiza.

zagi-handachi = every technique in which uke attacks nage who is kneeling.

zagi-handachi-katate-tori = standing uke grabs one hand of kneeling nage.

zagi-handachi-mune-tsuki = standing uke punches at the chest of kneeling nage.

zagi-handachi-shomen-uchi = standing uke strikes the top of head or forehead of kneeling nage.

zagi-mune-tsuki = from the seiza posture, uke punches nage's chest.

zagi-shomen-uchi = from seiza posture, uke strikes nage on the top of head or forehead.

zanshin = remaining mind; use your full mind every moment.

zengo = front (zen) and back (go); forward and backward.

zengo undo = exercise in which you swing your arms upward and downward at the counts of 1 and 2, then pivot 180 degrees and swing both arms upward and downward at the counts of 3 and 4.

zenpo = forward.

zenpo-kaiten undo = exercise for taking a forward roll repeatedly.

zenpo-nage = a forward throwing in which uke is thrown forward by nage as if a ball were rolling.

zenpo-nage ashi-tori = nage grabs uke's foot with both hands and throws him forward.

zenpo-nage irimi sudori = nage steps diagonally in front of uke and bows completely while uke is taking a forward roll.

zenpo-nage kirikaeshi = nage reverses uke's direction to throw him forward.

zenpo-nage kirikaeshi ojigi = nage reverses uke's direction and bows to throw uke forward.

zenpo-nage koshin = nage throws uke forward while stepping backward in a step-hop-step fashion.

zenpo-nage koshin ojigi = nage steps backward and bows to throw uke forward.

zenpo-nage kubi-uchi = nage strikes uke on the neck to throw him forward.

zenpo-nage nido ojigi = nage steps backward, bows, leads uke behind nage, then bows again to throw him forward.

zenpo-nage ojigi = nage moves his upper body leading uke's ki and bows to throw him forward.

zenpo-nage sudori-tori = throw uke forward by holding his arm underneath and taking it down using both arms.

zenpo-nage tekubi-tori = nage grabs uke's wrist to throw him forward.

zenpo-nage ude-kiri = nage moves toward the throw while cutting at the elbow.

zenpo-nage zenshin = nage steps forward while turning, then throws uke forward.

zenpo-ukemi = roll forward; forward fall.

zenshin = move forward.

zenshin-koshin undo = exercise in which you move backward (koshin) like step, hop and step at the count of 1, then move forward (zenshin) in the same way at the count of 2.

A.2 Numbers

kazu = number.

ichi; hitotsu = 1 one.

ni; futatsu = 2 two.
san; mittsu = 3 three.
shi; yon; yottsu = 4 four.
go; itsutsu = 5 five.
roku; muttsu = 6 six.
shichi; nana; nanatsu = 7 seven.
hachi; yattsu = 8 eight.
kyu; ku; kokonotsu = 9 nine.
ju; tou = 10 ten.
ju ichi = 11 eleven.
ju ni = 12 twelve.
ni ju = 20 twenty.
ni ju ichi = 21 twenty-one.
san ju = 30 thirty.
yon ju = 40 forty.
go ju = 50 fifty.
roku ju = 60 sixty.
nana ju = 70 seventy.
hachi ju = 80 eighty.
ku ju = 90 ninety.
sen = 100 one hundred.
ni sen = 200 two hundred.

A.3 Ranks

jukkyu = 10th kyu; the lowest kyu rank.

kyukyu = 9th kyu.

hachikyu = 8th kyu.

nanakyu = 7th kyu.

rokkyu = 6th kyu.

gokyu = 5th kyu.

yonkyu = 4th kyu.

sankyu = 3rd kyu.

nikyu = 2nd kyu.

ikkyu = 1st kyu; the highest kyu rank.

dan = black belt ranks in aikido.

shodan = beginning (1st degree) black belt rank (1st dan).

nidan = 2nd dan.

sandan = 3rd dan.

yondan = 4th dan.

godan = 5th dan.

rokudan = 6th dan.

nanadan = 7th dan.

hachidan = 8th dan.

kyudan = 9th dan.

judan = 10th dan; the highest black belt rank.

shokyu = the lowest ki rank.

chukyu = the ki rank which is one rank higher than shokyu.

jokyu = the ki rank which is one rank higher than chukyu.

shoden = ki rank which is one rank higher than jokyu.

chuden = ki rank which is one rank higher than shoden.

okuden = the highest ki rank.

Glossaire (en français : par Jean-Rock Fortin)

Aï : (Jap.) Amour, harmonie.

Aïkido : (Jap.) La Voie de l'union avec le *Ki* ou Voie de l'harmonie universelle. Art martial fondé au Japon par Morihei Ueshiba (*O' Sensei*) vers 1931.

Aïkidoïste : Nom du pratiquant de l'*Aikido* (Syn.: *Aikidoka*).

Bokken : (ou *Boken*): (Jap.) Sabre de bois simulant la masse et la portée d'un *katana*.

Bodhidharma : (Sanskrit) Moine bouddhiste de l'Inde (460-534), patriarche du *Zen*, qui a contribué grandement au développement des arts martiaux d'Extrême Orient lors de son séjour au temple chinois Shoalin (Syn.: *Daruma* en japonais).

Bodhisattva : (Sanskrit) Incarnation du Bouddha. Divinité qui renonce pour un temps au *Nirvana*, la libération du cycle des naissances et renaissances, afin de soulager la souffrance humaine dans le monde. Être d'illumination qui désire voir se réaliser l'illumination en chaque être, sensible et insensible.

Bouddha : (Sanskrit) Éveillé, illuminé. Celui qui s'éveille à la connaissance parfaite de la Vérité. Il désigne également Gautama Shâkyamuni, le Bouddha historique.

Budo : « Voie martiale » dont l'objectif est de contribuer au développement spirituel de ceux qui la pratiquent par l'entraînement au combat, avec ou sans armes. Les idéogrammes du mot *Budo* sont synonymes de paix et de spiritualité.

Bushibo : (Jap.) Voie du guerrier. Code d'éthique du guerrier japonais (*samourai*).

Chi-gong : (chin.) Exercices énergétiques, entraînement de l'énergie interne ou vitale (Syn.: Jap. *Kiko*).

Do : (Jap.) Voie spirituelle de développement qui différencie l'art martial du sport et du côté technique.

Dojo : (Jap.) «Lieu de l'éveil». Lieu dédié où sont pratiqués les arts martiaux.

Gi : (Jap.) Vêtement japonais utilisé par de nombreux pratiquants d'arts martiaux.

Hakama : (Jap.) Jupe-pantalon (sur-vêtement) provenant de la tradition des *samourais* et qui se porte par-dessus un *Gi*.

Hara : (Jap.) Centre situé dans le bas-ventre (Syn.: Chin. *Tan-tien*).

Hitori-Waza : (Jap.) Exercice dynamique de développement de la coordination du corps et de l'esprit en *Aikido* Shin-Shin Toitsu.

Irimi : (Jap.) Déplacement dans la même direction que la ligne d'attaque.

Jo : (Jap.) Bâton de marche en bois d'une longueur d'environ 127 cm.

Judo : (Jap.) Voie de la souplesse. Art martial fondé par Kano Jigoro en 1882 à Tokyo alors qu'il n'était âgé que de 22 ans. Le Judo est devenu au même titre que le marathon un sport de compétition olympique en 1972.

Karaté (*Karate-Do*) : (Jap.) Voie de la main vide originaire de Chine et d'Okinawa. Art martial amené d'Okinawa au Japon par Gichin Funakoshi vers 1920.

Katana : (Jap.) Sabre japonais des *Samourais* à lame de plus de 65 cm et légèrement incurvée.

Kendo : (Jap.) « Voie du sabre ». Escrime japonaise.

Ki : (Jap.) Substance de l'Univers, énergie vitale, volonté radiante (Syn. : *Chi* ou *Qi* en Chinois; *Khi* en Vietnamien; *Prana* en Sanskrit; *Ruach* en hébreux; *Psyche* ou *Pneuma* en Grec).

Kiai : (Jap.) « Rencontre de l'esprit ». Cri émis à partir du bas-ventre et précédé d'un mouvement de *Ki* pour s'aider au combat, pour aider les autres de diverses façons et lors de pratiques ésotériques.

Kiatsu-ho : (Jap.) Médecine douce japonaise canalisant le *Ki* universel pour soigner.

Koan : (Jap.) Énoncé de vérités paradoxales que l'intellect ne peut saisir forçant ainsi la pensée au silence menant au « *Satori* ».

Kokyū-nage : (Jap.) Projection par le souffle vital ou l'énergie et n'impliquant pas de pression ou de contrainte sur les articulations. La chute est guidée par l'extériorisation du potentiel de *Ki*. Parfois, la technique en *kokyūnage* n'implique aucun contact physique.

Kumi-Waza : (Jap.) Technique martiale pour projeter ou contrôler un attaquant en *Aikido*.

Kung-fu : (Chin.) Art martial chinois (Syn. *Wushu* ou *Gong-fu*). « Adeptes ou hommes qui ont atteint la perfection ».

Kyudo : Voie du tir à l'arc japonais selon les grands principes du *Zen* et de la religion « *Shinto* » de l'ancien Japon.

Ma-ai : (Jap.) Distance adéquate entre deux adversaires en combat.

Mushin : (Jap.) Aussi *Muso*, « l'esprit libre », « l'esprit pur », « l'esprit originel », désigne une pensée sans attache, libre de l'ego et de ses affirmations.

Nage : (Jap.) Projection. Personne appliquant une technique de défense.

Onegai-shimasu : (Jap.) « Puis-je ». Formule de politesse et de respect invitant une autre personne à procéder à un entraînement avec soi.

Randori : (Jap.) Attaques réelles de *Nage* par une ou plusieurs autres personnes (*Uke*) en même temps.

Samourai : (Jap.) Caste de guerriers de l'époque féodale japonaise.

Satori : (Jap.) « Cœur et soi ». Éveil ou illumination. Voir sa propre nature et faire l'expérience de l'unicité réalisée avec toutes choses; être libéré de l'illusion d'un soi séparé.

Seiza : (Jap.) Position assise par terre sur les genoux.

Sensei : (Jap.) « Celui qui est né avant ». Instructeur, professeur (Syn. : *Sifu* en chinois).

Shodan : (Jap.) Ceinture noire de premier niveau.

Shokyu : (Jap.) Premier niveau de compréhension de la coordination du corps et de l'esprit et du *Ki*.

Tenkan : (Jap.) Déplacement circulaire dans une autre direction que l'angle d'attaque.

Uke : (Jap.) Personne exécutant une attaque ou subissant une projection.

Zazen : (Jap.) Position assise par terre, jambes croisées devant soi (en tailleur).

Zen : (Jap.) École bouddhique de recherche de la vérité intérieure par la méditation et le recueillement en dehors des inutiles rituels religieux (Syn. : Chinois *Ch'an* ou *Tchan*, « il a d'abord donné » ; Sanskrit *Dhyâna*, « méditation » ; Coréen *Son* ; Vietnamien *Thien*). La doctrine s'appuie sur la pratique de la méditation (en position *zazen*) et des *koans*, pour l'accès à la connaissance intuitive (*Satori*) et la révélation de sa vraie nature (*kensho*).

1. BIBLIOGRAPHY

You may want to look for some of these books. The list is in no way complete. Remember: only an ignorant person knows everything, because the more you learn the more you realize how little you actually do know.

1. KI SOCIETY

Some of these books can be bought at your Ki Society dojo at a nominal service charge.

Koichi Tohei: "Aikido Arts Of Self Defense," "What Is Aikido?," "Aikido In Daily Life," "This Is Aikido," "The Book Of Ki," "Ki In Daily Life," and "Kiatsu." Japan Publications, Inc.

Koretoshi Maruyama: "Aikido With Ki" Japan Publications, Inc.

Will Reed: "Ki: A Practical Guide for Westerners," "Ki: A Road That Anyone Can Walk." Japan Publications, Inc.

2. OTHERS

Haruka Nagai: "Makku-Ho Five Minutes Physical Fitness" Japan Publications.

Napoleon Hill: "Think And Grow Rich"

Jean-Rock Fortin: "La Voie de l'Harmonie avec le Ki"

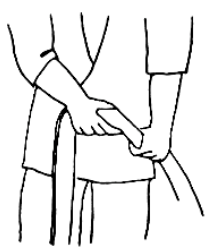
Terry Chitwood: "How to Defend Yourself Without Even Trying" Polestar Publications.

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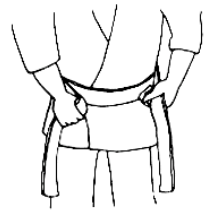
NOTE 1: Virginia Ki Society has a manual with an excellent bibliography list that we have not had the energy to steal (yet). Why don't you buy a copy from them?

NOTE 2: Philadelphia Ki Society now also has a nice manual. Why don't you buy a copy from them also?

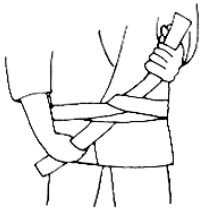
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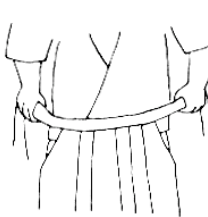


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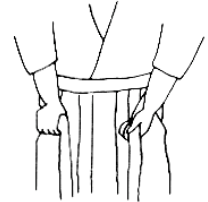


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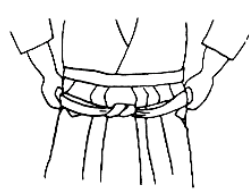
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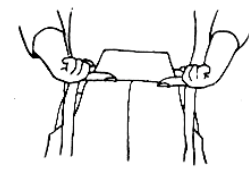
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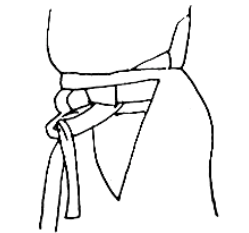
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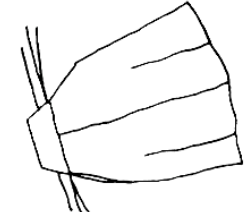


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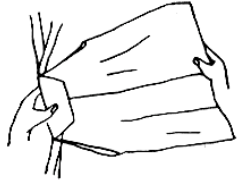


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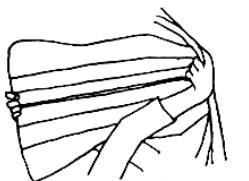
3- Plier le HAKAMA



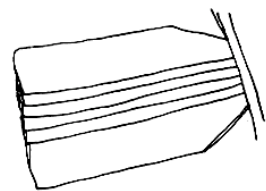
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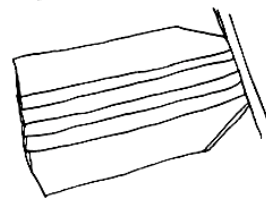
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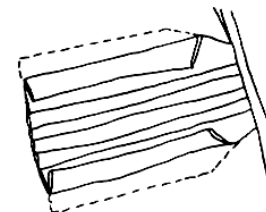
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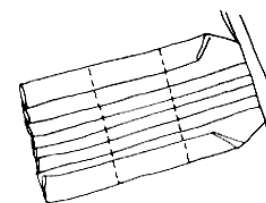
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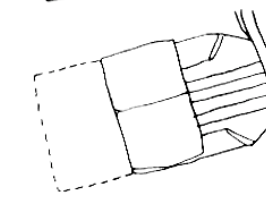
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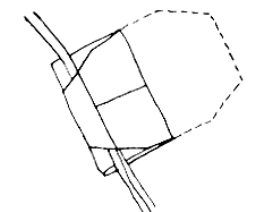
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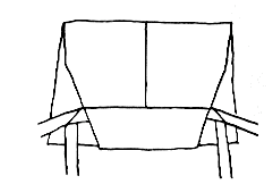
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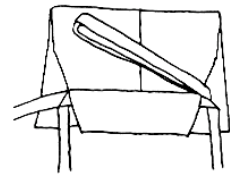
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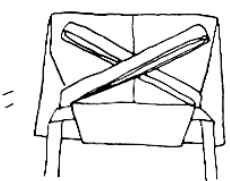
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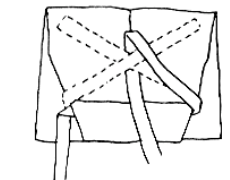
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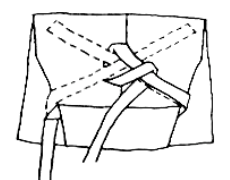
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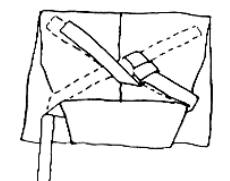
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4



5



6



7