

EUROPEAN AIKIDO FEDERATION

Technical Programme

The technical programme of harmonising the Dan grades there after has been adopted by the general assembly of the EAF at LAUSANNE in 2001.

All our thanks go to Tamura Sensei for permitting us this technical booklet based on the different works he has proposed during all these years he has been giving us the possibility to share his research along the way of **Aïkido**.

Thanks to Claude Pellerin for his work of synthesis and coherence about this technical booklet.

The Dan grade examinations

Project of a programme common to the member federations and associations of the EAF, support of an equivalency between these federations and associations.

I – THE LEVELS: MEANING AND LEVELS OF THE DAN GRADES: 1 À 8

Text by TAMURA Sensei

II –THE INDISPENSABLE BASICS TO REACH A DAN GRADE:

Text by TAMURA Sensei

III - SIGNIFICATION OF THE BASICS

Text by TAMURA Sensei

IV – CLASSIFICATION OF THE FORMS OF ATTACKS AND TECHNIQUES :

Text by TAMURA Sensei

V – TECHNIQUES FOR SHODAN – NIDAN – SANDAN –YONDAN :

Text by TAMURA Sensei

VI –THE PROCEDURE OF THE EXAMINATIONS :

- 1) attitude of the Jury and the candidates :
Text by TAMURA Sensei: "Etiquettes et transmission" p 94, 95, 96.
- 2) the etiquette
- 3) the contents – the interrogation
- 4) the evaluation
- 5) the results
- Extract of the book Etiquette et Transmission by TAMURA Sensei (p 94, 95, 96)

ANNEXES

"Typical" forms:

Annexe 4 - report of a Dan grade examination

Annexe 5 - Model of an evaluation table for the grades from Shodan to Yondan

I THE LEVELS: MEANING AND LEVEL OF THE DAN GRADES: FIRST TO EIGHTH DAN

Shodan:

SHO is the start, the beginning.

Now the body is ready to answer to instructions and to imitate the forms of individual techniques. You're beginning to get a vague idea of what Aikido means. Now you have to try hard - slowly if necessary - to exercise and demonstrate as exactly and precisely as possible.

Nidan:

To the work of Shodan you add speed and power and at the same time you start to show an increasing strength of the mind. For the student this expresses itself in a feeling of having made improvements. The jury has to acknowledge this progress noticing the lucidity of the forming and orientation of the work.

Sandan:

This is where the understanding of kokyu ryoku starts; that refers to the entrance into the spiritual dimension of Aikido. Technical finesse, exactness and efficacy begin to manifest themselves.

It becomes possible to transmit these qualities.

Yodan:

On this technically advanced level you begin to sense the principles behind the techniques. It becomes possible to guide the pupils on the way traced by the originator.

Godan:

The art takes the principles into account and the mind, beginning to leave the form behind is no longer a prisoner of the external aspects. New techniques present themselves in response to the situation.

Rokudan:

Technique is excellent, the movements are fluent and powerful. This has to be obvious to the observer. Without ambiguity strength and physical mobility as well as the purity of the mind are combined in the movement and are also expressed in daily life.

Nanadan:

Existence frees itself from all clouding and appears in its true nature, thereby showing its true self. Free from any ties, it is witness to the joy of life here and now.

Hachidan:

Beyond life and death the mind is clear and open, capable of combining opposites. Due to the absence he does not have to fight against them. Without fight, without enemy, he is the eternal victor.

He is free in his freedom, without any bonds. As O Sensei said: "When confronting the enemy it was enough to stand upright, without doing anything else." His view embraces and harmonizes the whole.

But nothing is ending here: Even the purest water can become muddy when it enters into a swamp and thus you must never forget the mind of the beginner who is taking his first step.

II Indispensable basics to reach a Dan Graduation:

- SHISEI (posture)
- KAMAE (guard)
- KIRYOKU (vital energy)
- SEISHIN JOTAI (mental state)
- METSUKU (look – physical and mental)
- MA AI (proper space and time)
- ARUKIKATA (walk)
- TAI SABAKI (to change/to find one's place)
- KOKYU (breath)
- KOKYU RYOKU (harmonization of physical strength and breathing rhythm)
- SOKUDO (rapidity)
- KO RYOKU (efficacy)
- REIGISAHO (etiquette)
- NICHIGO NO TAIDO (behaviour in every-day-life)
- KOKORO NO MOCHI KATA (control of the emotions, heart)

III – SIGNIFICATION OF THE BASICS

Shisei:

Shisei can be translated in English by: position, attitude, posture, pose. Sugata (shi) expresses the figure, the size. Ikioi (sei) expresses strength, vigor, vivacity. Shisei contains these two meanings.

But the meaning of shisei doesn't only describe an external attitude: a proper form, a proper style, a proper maintenance, but also an internal strength visible at the outside by its manifestation: for example apparent at a child through its vivacity, the vivacity of its eyes, of its movements....

If we want to obtain this shisei, what do we need to do? First of all get order in your body, the vase of ki. To manage this, straighten the vertebral column and maintain it straight. When you have the feeling of pushing the sky with your head, the spine straightens naturally. Don't fill up your chest in the military position of „stand to attention“. The relaxed shoulders fall down with suppleness, the anus is closed and the lower back isn't arched, the ki is comfortably settled in the seika tanden, the whole body is calmly relaxed.

The grand enthusiast of the sword, Miyamoto Musashi, says talking about the martial shisei: „The face is calm, neither turned up nor down, nor to any side, the eyes closed lightly, no movements of the ocular globes are shown, the forehead is without any wrinkle, the eyebrows are lightly pulled up, the bridge of the nose is straight, without advancing the chin too much, the neck is also straight, the cervical vertebrae are full of power. Beneath the falling shoulders, the body is perfectly relaxed, the vertebral column is in place, the buttocks are flexed; the knees down to the toes rely strongly to the ground, the hips aren't turned in a spiral, the stomach is firmly round.“

In Aikido such a supple and balanced posture permitting to move freely like a regular tetraeder that, moving regularly, becomes a cone, is called sankakutai.

Kokyu:

Kokyu: Shisei is acquired. The attitude is proper. Next thing to work on is Kokyu.

Haku (ko) breathe out

Suu (kyu) breathe in

All living beings absorb oxygen, reject carbon dioxide. This action is called kokyu. The good kokyu is slow, deep, long, naturally done. It's thus an abdominal breathing.

When you start practising it's good to insist on breathing out and then let the breathing work.

Breathing is done through the nose. If the breathing rhythm is disturbed, use the mouth to restore.

Breath in with your mouth closed, the molars lightly tight, the tongue in contact with the palate.

Beginners can count in order to regulate breathing out and in. When breathing in, the anus is closed, imagine the air is going down beneath the navel.

In practising Budo it occurs that breathing in is fast, that you keep the air for a long time in the lungs or that you have to reject it fastly or on the contrary slowly.

During the exercise you have to pay much attention on the control of kokyu. Kokyu doesn't consist only of renewing the air in the lungs and rejecting the impurities. During the practise, it's necessary to feel once more filling up with pure ki. Thus the ki stored that way goes out powerfully when the necessity is coming up. This constant radiance of ki is the proper shisei.

So practise this profoundly in daily life while you're standing, walking, working, even while you're sleeping. When a case of emergency rises up, your kokyu will thus be the one of daily life. But to reach this state the daily practise is important.

Man certainly forgets that he is breathing, but he never ever forgets breathing. This same way, behind conscience, you have to penetrate in your body, to acquire a proper kokyu, a proper shisei. One has to practise continuously to reach this result.

If the body is this way filled up by a vigorous ki, the energy of ki will invade the body when you obtain unity with nature. It becomes possible now to make spout out of yourself an unimagined power. This strength of breathing (kokyu ryoku) emerging that way doesn't belong to you, it's the strength of the breathing of earth and sky.

Kamae:

Kamae: Concerning Budo, it's said often: "it's the kamae that is important." Kamae isn't proper to Budo, it belongs also to other arts: the flowers, calligraphy, the tea. In football, boxing, tennis, kamae is also important. In Japanese, kamae means: to prepare, to start the guard. The verb kamaeru is translated by fabricate, construct, prepare, await intensely, to be all attention. The Chinese ideograph of kamae is constructed by the key "bis", the following of the ideograph represents tongue and groove which remembers the indissociable assemblage of the framework. Thus kamae in Budo means to take the most profitable position relative to Aite. When your adversary has a weapon or both of you have got one, kamae is important in all circumstances.

You can't translate kamae simply by form. It isn't of use to remember that kamae contains both the powers of ki and the ability to perceive all details. In kendo the kamae of kendo, in judo, the kamae of judo, in tennis the kamae of tennis, in aikido we use hammi no kamae (the profile guard).

From a good natural standing position (shizentai), the legs spread shoulderwide, the left foot goes forward, the right turns naturally following this movement. We reach the leftside guard: hidari hammi. On the opposite, the rightside guard: migi hammi. When the two adversaries take the same guard, the left or right foot forward, we reach: ai hammi no kamae. When on the contrary the two adversaries take an opposite guard, one the left foot forward, the other the right or vice versa, we call it gyaku hammi no kamae. Now, if in hidari or migi hammi the left foot (or the right) advances one step like for irimi, and the other foot follows, the great toe aligns with the heel and the great toe of the left (or right) foot moved forward, we are in the position of guard called: hitoemi or ura sankaku.

With the sword we use migi hammi. With the jo or without weapon the basic, fundamental guard is the leftside guard hidari hammi.

Why is hitoemi the fundamental guard in Aikido? Because hitoemi permits to move easily, given whatever kind of attack, and from there to practice each technique and to assimilate it. Nevertheless you have to be able to leave behind kamae, the real kamae being the kamae without kamae: that means you are able to find the proper repost to what attack ever, wherever, whenever and from what position ever.

O sensei says: "Don't look into the eyes of Aite, the heart gets itself drawn in by the eyes of Aite, don't look at the sword of Aite, the spirit gets itself drawn in by the eyes of Aite, don't look at Aite, you will absorb Aite's Ki." The Bu of truth is the practice searching to absorb Aite in his totality. "I am simply standing upright."

I leave this to your reflexion. Find out the substantial meaning.

Ma-aï:

Ma-aï. In Budo they say that ma aï is important. It's the word that defines the spatial relation between Aite and yourself. The position from which it is easy to attack or to defend yourself. Thus the ma aï doesn't simply mean a notion of distance; you have to include the movement of the hearts in space. If I am afraid, space will seem to narrow, if I've got too much self-confidence, space will seem too large.

The ideogramme ma is constituted of the gate and the moon. It means the moon perceived through the interstices of the closed gate. We'll say: whatever closed the gate is, there is always an interstice to let the light of the moon shimmer in. That way, whatever perfect the guard might be, there is always an interstice to let go through the moonlight. Why this power in interstices? Simply because however minimal this gap might be, it holds the whole empty space.

You can find the tokonoma at the dining room's wall of honour in Japanese houses. In this empty room you can put a painting or flowers in a vase. The empty is giving life to the painting at the same time as to the flowers.

In painting or music all comes to live because of this empty space. It's the emptiness of the glass that permits you to fill it. It's the empty space in a room that permits people to live in. It's the emptiness of that space that is important. While we're wishing nothing, while we're thinking there is nothing, there is still something. One can say that the oriental civilization is the one to give importance to the vacuity.

The aï of ma aï is the same as in Aikido, meaning to make one, to get in order, to harmonize... Ma aï is thus, as you can deduce from what was written lately, the space that is born from the heart and the spirit at the same time, from yourself and the other, that embraces both of them in one constant evolution to the most advantageous position.

Until now, I explained shisei, kokyū, kamae, ma aï, the precious basics to cultivate, to repeat continuously, to drum in. These four terms don't exist only in Budo they have the same importance to all arts: Kado, the path of the flowers, Shodo, the path of calligraphy, painting, music, dancing and in the same way to the studies and the daily life. These are words you have to remember.

What I'm starting to explain now doesn't take part of the current Japanese vocabulary: irimi, taïsabaki, kokyū-ryoku....

Irimi:

The irimi used in Aikido, the law of irimi are the roots of Aikido: They report that O Sensei transposed to Aikido the irimi he had caught by the profound study of the art of the lance. The ideogramme iri of irimi expresses to pass the gate of the house, to invade or otherwise be invited. The ideogramme mi gives the idea of the child in the womb of its mother, in the sense of plenitude of chair, bones and blood. Thus mi means body, irimi to put your own body into the body of the adversary. Following the method of the lance, the term irimi is used to describe the action of penetrating victoriously until the inside of the guard of the adversary, having a longer weapon than yourself, when you yourself have a sword for example or an épée, or when you're disarmed.

When two powers are moving in the opposite direction, the power resulting is the addition of both these powers; irimi is the use of this resultant and the relation to your own position in the moment of crossing.

We call irimi issoku the entering with one step on the side of the opponent, being yourself in the position permitting irimi, in the profile guard, attacking the adversary and throwing him back the strength of his attack without using your own.

Mechanically explained, this is easy to understand, but in reality you must not forget that Aite is a living creature and not everything works like in theory, especially if he's better armed than you are.

If you want to enter into his guard or to break it with your bare hands or with a smaller weapon than the adversary's, you have to judge the *ma ai* exactly without being troubled by the changings of Aite's position. This is quite normal and shouldn't need to be explained. More important is to forget your body, to enter and penetrate imagining to be penetrated, to enter directly without any hesitation.

You force Aite with your mental power until he'll be compelled to attack – using, taking his attack you can enter!

Beyond all that was said, if you prove the feeling of enveloping your adversary, just being one with him, he will come by himself inside of you. This is the *irimi* of Aikido.

Tenkan:

Tenkan: *ten* means transpose, transfer, change, develop. The ideogramme *Ten* is constituted by two elements, one signifying the wheel, the other a circular movement. *Kan*: exchange.

Tenkan is used with the idea of changing direction, the guiding line, the state of mind.

I think in Aikido this word is used because we often turn around to effectuate a movement, and moving this way, we change direction and the movement seems to be round and provokes the image of the turning wheel.

Consider your case. By the fact of the rotation you have changed either the place or the orientation. All changing of state or position is *tenkan*. That's why *irimi* – *tenkan* are the two sides of one and the same thing.

Tai sabaki:

Tai sabaki: It might seem that in Europe *Tai sabaki* is translated generally by displacement. I don't think that this gives in an exact manner the sense of *Tai sabaki* the way we're using it in Aikido. I'll attempt to give you some elucidations.

The ideogramme *sabaki* is composed of two elements: the hand and the verb *separate* (that contains the idea of disarticulate with a knife). The verb *sabaku* is by extension used to describe as different an action as selling, distribute, settle a file or a matter. A homophone of *sabaki*, written in another ideogramme, is translated by cut to size clothings, judge. *Sabaku*: regulate a disorder, decide what is just or wrong, scatter goods, do what has to be done.

Tai: the body: therefore *tai sabaki* signifies that in the very moment that an object or a man tries to reach you or the enemy attacks you, it might occur that you move only a part of your body, judging from your relative position, and regain thus an advantageous position.

To reestablish the situation in your advantage means not only to save the equilibrium and to protect you... That means also to take an opportune position for attack.

So even Aite held 99% to profit, your *tai sabaki* has reversed the situation. This is what *tai sabaki* means.

Kokyu Ryoku:

Kokyu Ryoku: You can practice Aikido when you're able to lift up three ounces of bran. That means that Aikido isn't an art of bodily fighting based on the use of physical strength of muscles.

The work on the technique in Aikido is to use fully your mental energy and reasonably your physical strength. Therefore the expression cited above. If you use this method it'll be possible to develop superior strength than you've thought to possess. When we say that elderly persons, women and children can practice Aikido, it not only means that they can do that but also that they can apply this way to fight after good comprehension of it.

I've already touched upon kokyu: let's pass by the stage of physiological breathing to absorb by ourselves the energy of the universe. Let's go even further and melt to one sole body with the universe. The power that flows out of this is ours without being ours because in reality it's the energy of the universe that rises from our body. This power accumulated in the seika tanden in order to fill up every part of your body like water bubbling and never stopping, this power emanating of an always calm, serene, relaxed body and spirit that reacts every moment to the necessity and in the wanted direction, this power is called kokyu ryoku.

This power, a heavenly gift, won't be able to express itself when your neck, your shoulders, your arms are contracted uselessly nor when you imagine to be strong or on the contrary incapable, nor if you don't believe that this power could exist. All this litter, all these impurities are forming a barrier against the passage of ki. It's a little bit like a hose pinched, crushed by feet or else blocked by earth not letting flow out water when you've branched it to the tap wanting to water the garden.

O Sensei repeats often: "Aikido is a purification of body and soul, it means scraping of the body from the soul." It's quite evident that the soul will be glimmering, the blood circulation improved as well as the mind and body if you proceed to an internal and external scraping of.

Kokyu ryoku must give life within the aikidoka to a movement as simple as lifting the arm or moving forward the foot. An Aikido technique realized without kokyu ryoku isn't an Aikido technique, it's like champagne without sparkles, a faded beer.

Without passing by the techniques it is impossible to become imbued with kokyu ryoku. Beyond that the results will be different if you believe in it or not.

IV CLASSIFICATION OF THE FORMS OF ATTACK AND THE TECHNIQUES

Classification of techniques with regard to posture (Shisei):

- SUWARIWAZA:
Techniques, done from a sitting position (seiza)
- HANMIHANDACHIWAZA:
Techniques, done from a sitting position, with a standing attacker
- TACHIWAZA:
Techniques from a standing position

Classification of techniques:

- NAGEWAZA: Throwing techniques
- KATAMEWAZA: Immobilization techniques
- NAGEKATAMEWAZA: Throwing techniques with immobilization

Classification with regard to the strategic situation:

- Work without any adversary
- Work with an adversary
- Work with several adversaries
- Work with a weapon with an unarmed adversary
- Work with an armed adversary
- Work with weapons

KOGEKIHO (ways of attacking):

Each attack can be executed from the front, from the back or from any side

1. AIHANMI KATATEDORI
2. KATATE DORI (GYAKUHANMI KATATE DORI)
3. KATA DORI
4. SODE DORI
5. MUNA DORI
6. RYOTE DORI
7. RYOKATA DORI
8. RYOSODE DORI
9. SHOMEN UCHI
10. YOKOMEN UCHI
11. KATA DORI SHOMEN UCHI (KATA DORI MEN UCHI)
12. MUNA DORI SHOMEN UCHI
13. TSUKI
 1. SHOMEN TSUKI (CHUDAN TSUKI, SUIGETSU ATE)
 2. GANMEN TSUKI (JODAN TSUKI, GANMEN ATE)
14. KERI (MAE GERI)
15. MAE ERI DORI KUBISHIME
16. USHIRO ERI DORI
17. USHIRO RYOTEKUBI DORI (USHIRO RYOTE DORI)
18. USHIRO RYOSODE DORI
19. USHIRO RYOHJI DORI
20. USHIRO KATATEDORI KUBISHIME
21. USHIRO ERI DORI MEN UCHI
22. HAGAIJIME

JIYUGI:

one adversary

FUTARI GAKE (FUTARI DORI):

two adversaries

SANNINN GAKE (SANNINN DORI):

three adversaries

TANINZU GAKE:

several adversaries

BUKI (TANTO, JO TACHI):

attack with weapons

Nomenclatura of the techniques:

A. NAGE WAZA:

1. IRIMINAGE
2. SHIHONAGE
3. KAITENNAGE
 UCHI KAITENNAGE
 SOTO KAITENNAGE
4. TENCHINAGE
5. KOSHINAGE
6. USHIRO KIRIOTOSHI
7. UDEKIMENAGE (HIJIKIMENAGE)
8. AIKIOTOSHI
9. SUMIOTOSHI
10. KOKYUNAGE
11. AIKINAGE

B. KATAMEWAZA:

1. IKKYO (UDEOSAE, IKKAJO)
2. NIKKYO (KOTEMAWASHI, NIKAJO)
3. SANKYO (KOTEHINERI, SANKAJO)
4. YONKKYO (TEKUBIOSAE, YONKAJO)
5. GOKKYO (, GOKAJO)
6. UDEHISHIGI (HIJIKIME, HIJIGATAME, HIJIKIMEOSAE)
7. JUJIGARAMI

C. NAGEKATAMEWAZA:

1. KOTEGAESHI
2. IRIMINAGE, SHIHONAGE, KAITENNAGE, KOSHINAGE can also be finished with an immobilization.

8. Additional instructions:

- TORI and UKE have to work with each other and have to change roles during the examination.
- The examination has to last at least for 30 minutes.
- Age, sex, state of health, height, and possible handicaps have to be taken into consideration.
- Principally, all techniques have to be done in both the omote and ura form.

V TECHNIQUES FOR THE SHODAN - NIDAN - SANDAN - YONDAN

Techniques to reach SHODAN:

A. Suwariwaza

1. SHOMEN UCHI **IKKYO**
SHOMEN UCHI **NIKKYO**
SHOMEN UCHI **SANKYO**
SHOMEN UCHI **YONKYO**
SHOMEN UCHI **GOKYO**
SHOMEN UCHI **IRIMINAGE**
SHOMEN UCHI **KOTEGAESHI**
2. KATA DORI **IKKYO**
KATA DORI **NIKKYO**
KATA DORI **SANKYO**
KATA DORI **YONKYO**
KATA DORI **IRIMINAGE**
3. YOKOMEN UCHI **IKKYO**
YOKOMEN UCHI **NIKKYO**
YOKOMEN UCHI **SANKYO**
YOKOMEN UCHI **YONKYO**
YOKOMEN UCHI **GOKYO**
YOKOMEN UCHI **IRIMINAGE**
YOKOMEN UCHI **KOTEGAESHI**
4. RYOTE DORI **KOKYUHO**

B. HANMIHANDACHIWAZA:

1. KATATE DORI **IKKYO**
KATATE DORI **NIKKYO**
KATATE DORI **SANKYO**
KATATE DORI **YONKYO**
KATATE DORI **IRIMINAGE**
KATATE DORI **KOTEGAESHI**
KATATE DORI **SHIHONAGE**
KATATE DORI **KAITENNAGE**
KATATE DORI **SUMIOTOSHI**
2. RYOTE DORI **SHIHONAGE**
3. USHIRO RYOKATA DORI **IKKYO**
USHIRO RYOKATA DORI **NIKKYO**
USHIRO RYOKATA DORI **SANKYO**
USHIRO RYOKATA DORI **KOTEGAESHI**

C. TACHIWAZA:

1. AIHANMI KATATE DORI **IKKYO**
AIHANMI KATATE DORI **NIKKYO**
AIHANMI KATATE DORI **SANKYO**
AIHANMI KATATE DORI **YONKYO**
AIHANMI KATATE DORI **IRIMINAGE**
AIHANMI KATATE DORI **KOTEGAESHI**
AIHANMI KATATE DORI **SHIHONAGE**
AIHANMI KATATE DORI **UDEKIMENAGE**

2. KATATE DORI **IKKYO**
 KATATE DORI **NIKYO**
 KATATE DORI **SANKYO**
 KATATE DORI **YONKYO**
 KATATE DORI **IRIMINAGE**
 KATATE DORI **KOTEGAESHI**
 KATATE DORI **SHIHONAGE**
 KATATE DORI **KAITENAGE**
 KATATE DORI **SUMIOTOSHI**
3. KATA DORI **IKKYO**
 KATA DORI **NIKYO**
 KATA DORI **SANKYO**
 KATA DORI **YONKYO**
4. SODE DORI **IKKYO**
 SODE DORI **NIKYO**
 SODE DORI **SANKYO**
 SODE DORI **YONKYO**
5. MUNA DORI **IKKYO**
 MUNA DORI **NIKYO**
 MUNA DORI **SANKYO**
 MUNA DORI **YONKYO**
6. RYOTE DORI **IKKYO**
 RYOTE DORI **NIKYO**
 RYOTE DORI **SANKYO**
 RYOTE DORI **YONKYO**
 RYOTE DORI **IRIMINAGE**
 RYOTE DORI **KOTEGAESHI**
 RYOTE DORI **SHIHONAGE**
 RYOTE DORI **UDEKIMENAGE**
 RYOTE DORI **TENCHINAGE**
 RYOTE DORI **KOSHINAGE**
7. RYOKATA DORI **IKKYO**
 RYOKATA DORI **NIKYO**
 RYOKATA DORI **SANKYO**
 RYOKATA DORI **YONKYO**
 RYOKATA DORI **AIKIOTOSHI**
8. RYOSODE DORI **IKKYO**
 RYOSODE DORI **NIKYO**
 RYOSODE DORI **SANKYO**
 RYOSODE DORI **YONKYO**
 RYOSODE DORI **AIKIOTOSHI**
9. MOROTE DORI **IKKYO**
 MOROTE DORI **NIKYO**
 MOROTE DORI **SANKYO**
 MOROTE DORI **YONKYO**
 MOROTE DORI **IRIMINAGE**
 MOROTE DORI **KOTEGAESHI**
 MOROTE DORI **SHIHONAGE**
 MOROTE DORI **KOKYUHO**
 MOROTE DORI **KOKYUNAGE**
10. TSUKI **IRIMINAGE**
 TSUKI **KOTEGAESHI**
 TSUKI **SHIHONAGE**

11. SHOMEN UCHI **IKKYO**
SHOMEN UCHI **NIKYO**
SHOMEN UCHI **SANKYO** (SOTOKAITEN, UCHIKAITEN)
SHOMEN UCHI **YONKYO**
SHOMEN UCHI **IRIMINAGE**
SHOMEN UCHI **KOTEGAESHI**
SHOMEN UCHI **SHIHONAGE**
SHOMEN UCHI **KAITENAGE**
SHOMEN UCHI **JYUWAZA**

12. YOKOMEN UCHI **IKKYO**
YOKOMEN UCHI **NIKYO**
YOKOMEN UCHI **SANKYO**
YOKOMEN UCHI **YONKYO**
YOKOMEN UCHI **GOKYO**
YOKOMEN UCHI **IRIMINAGE**
YOKOMEN UCHI **KOTEGAESHI**
YOKOMEN UCHI **SHIHONAGE**
YOKOMEN UCHI **UDEHISHIGI**

13. KATA DORI SHOMEN UCHI **IKKYO**
KATA DORI SHOMEN UCHI **SHIHONAGE**
KATA DORI SHOMEN UCHI **UDEKIMENAGE**
KATA DORI SHOMEN UCHI **KOTEGAESHI**
KATA DORI SHOMEN UCHI **IRIMINAGE**

14. MAE GERI **IRIMINAGE**

D. USHIROWAZA

1. USHIRO RYOTEKUBI DORI **IKKYO**
USHIRO RYOTEKUBI DORI **NIKYO**
USHIRO RYOTEKUBI DORI **SANKYO**
USHIRO RYOTEKUBI DORI **YONKYO**
USHIRO RYOTEKUBI DORI **UDEHISHIGI**
USHIRO RYOTEKUBI DORI **IRIMINAGE**
USHIRO RYOTEKUBI DORI **KOTEGAESHI**
USHIRO RYOTEKUBI DORI **SHIHONAGE**
USHIRO RYOTEKUBI DORI **JUJIGARAMI**
USHIRO RYOTEKUBI DORI **KOSHINAGE**

2. USHIRO RYOKATA DORI **IKKYO**
USHIRO RYOKATA DORI **NIKYO**
USHIRO RYOKATA DORI **SANKYO**
USHIRO RYOKATA DORI **YONKYO**
USHIRO RYOKATA DORI **IRIMINAGE**
USHIRO RYOKATA DORI **AIKIOTOSHI**
USHIRO RYOKATA DORI **KOSHINAGE**

3. USHIRO ERI DORI **IKKYO**
USHIRO ERI DORI **NIKYO**
USHIRO ERI DORI **SANKYO**
USHIRO ERI DORI **YONKYO**

4. USHIRO ERI DORI MEN UCHI **IKKYO**
USHIRO ERI DORI MEN UCHI **NIKYO**
USHIRO ERI DORI MEN UCHI **SANKYO**
USHIRO ERI DORI MEN UCHI **YONKYO**
USHIRO ERI DORI MEN UCHI **IRIMINAGE**
USHIRO ERI DORI MEN UCHI **KOTEGAESHI**
USHIRO ERI DORI MEN UCHI **SHIHONAGE**

TECHNIQUES TO REACH NIDAN

(techniques to reach SHODAN and additional techniques):

A. SUWARIWAZA

1. RYOTE DORI **IKKYO**
RYOTE DORI **NIKYO**
RYOTE DORI **SANKYO**
RYOTE DORI **YONKYO**
RYOTE DORI **IRIMINAGE**
RYOTE DORI **KOTEGAESHI** (two ways)
RYOTE DORI **TENCHINAGE**
2. RYOKATA DORI **IKKYO**
RYOKATA DORI **NIKYO**
RYOKATA DORI **SANKYO**
RYOKATA DORI **YONKYO**

3. SHOMEN UCHI **GOKYO**

B. HANMIHANDACHIWAZA

1. KATATE DORI **JYUGI**
2. RYOTE DORI **KOKYUNAGE**
3. USHIRO RYOKATA DORI **KOKYUNAGE**
USHIRO RYOKATA DORI **SANKYO** (two ways)

C. TACHIWAZA

1. AIHANMI KATATE DORI **IRIMINAGE**
2. KATATE DORI **UDEHISHIGI**
KATATE DORI **IRIMINAGE**
3. MUNA DORI **SHIHONAGE**
4. RYOTE DORI **KOKYUNAGE**
5. MOROTE DORI **KOSHINAGE**
6. TSUKI **UDEHISHIGI**
TSUKI **GOKYO**
TSUKI **UCHIKAITENSANKYO**
TSUKI **SOTOKAITENSANKYO**
7. SHOMEN UCHI **SOTOKAITENSANKYO**
SHOMENUCHI **KOKYUNAGE**
8. YOKOMEN UCHI **KOKYUNAGE**
YOKOMEN UCHI **JYUGI**
9. KATA DORI MEN UCHI **SANKYO**
KATA DORI MEN UCHI **KOSHINAGE**

D. USHIROWAZA

1. USHIRO RYOTEKUBI DORI **KOKYUNAGE**
2. USHIRO RYOKATA DORI **KOKYUNAGE**

3. USHIRO KATATE DORI KUBISHIME **KOKYUNAGE**

E. FUTARIGAKE

1. FUTARIGAKE

2. FUTARI DORI RENZIKUWAZA

TECHNIQUES TO REACH SANDAN

(techniques up to NIDAN and additional techniques):

A. SUWARIWAZA

1. SHOMEN UCHI **JIYUGI**
SHOMEN UCHI **KOKYUNAGE**

2. YOKOMEN UCHI **JIYUGI**
YOKOMEN UCHI **KOKYUNAGE**

3. RYOKATA DORI **IRIMINAGE OYOGI**
RYOKATA DORI **KOKYUNAGE**

4. KATA DORI MEN UCHI **IKKYO**
KATA DORI MEN UCHI **NIKYO**
KATA DORI MEN UCHI **SANKYO**
KATA DORI MEN UCHI **YONKYO**
KATA DORI MEN UCHI **IRIMINAGE**
KATA DORI MEN UCHI **KOTEGAESHI**

5. TSUKI: SHOMEN TSUKI
GANMEN TSUKI

TSUKI **IKKYO**
TSUKI **UDEHISHIGI**

5. MAE ERI DORI KUBUSHIME **OYOGI**

B. HANMIHANDACHIWAZA

1. KATATE DORI **KOKYUNAGE**

2. RYOTE DORI **JIYUGI**

3. SHOMEN UCHI **IRIMINAGE**
SHOMEN UCHI **KOTEGAESHI**
SHOMEN UCHI **KOKYUNAGE**

4. YOKOMEN UCHI **KOKYUNAGE**
YOKOMEN UCHI **JIYUGI**

5. USHIRO RYOKATA DORI **JIYUGI**

C. TACHIWAZA

1. AIHANMI KATATE DORI **IKKYO** (two ways)

AIHANMI KATATE DORI **IRIMINAGE** (three ways)
AIHANMI KATATE DORI **KOSHINAGE**

2. KATATE DORI **IRIMINAGE** (three ways)

D. TACHI tai TACHI

E. TANINZUGAKE

SANNINGAKE
SANNIN DORI RENZOKUWAZA

TECHNIQUES TO REACH YODAN

(techniques up to SANDAN and additional techniques):

HENGAKE and OYOYOGI

VI- THE PROCEDURE OF THE EXAMINATION

1) The attitude of the jury and the candidates

Text by Tamura Sensei, „Etiquette et Transmission“, p. 94-96 (thereafter)

2) The etiquette

Is the same as for the normal practice in the Dojo, the teacher(s) take(s) the place of the jury.

After the bowing, place the weapons where they don't disturb the procedure but stay accessible easily.

3) the contents – the interrogation

You must refer to the AIKIKAI examinations the way Tamura Sensei's demanding them. The candidates pass the totality of the examination in a couple, in the first part effectuating the work of TORI and in the second part the work of UKE, or the contrary.

The examination lasts for twice a 15 minutes (on the average).

This choice isn't arbitrary, it puts the candidates in a particular situation they have to manage, which takes part of the examination.

The interrogation is based on the work of:

SUWARIWAZA

HANMIHANDACHIWAZA

TACHIWAZA: - attack from the front and from behind

- work with weapons: tanto, jo, ken

- attack of several adversaries

The forms of attack and the techniques are to be announced in a clear and firm voice, without hesitation, supporting the rhythm of the work of the candidates.

The succession of the techniques must be naturally in order to favour the practice: techniques of immobilization, of throwing finished in immobilization, throwing techniques.

4) the evaluation:

The respect of the etiquette, the presentation, the behaviour in being Uke and TORI are essential as well as the physical condition that must permit the candidate to effectuate the whole examination without difficulty.

The evaluation of the technical part, based on the execution of basic techniques, has to be centred on the acquisition of the fundamental basics the candidate expresses within his performance both as TORI and UKE.

The level of the assimilation of these basics must correspond to the level of the presented examination.

5) the results:

The exchange of their estimation has to guide the members of the jury to an unanimous decision for each candidate.

In case of disagreement it'll be goodwill regarding the candidates, the choice of the jury will be dictated from in order to encourage him/her in his/her progression: to accept one candidate or refuse another because he/she could reach a higher level.

After the announcement of the results, the members of the jury address the candidates, admitted or refused, to make commentaries useful for their development, always in a most respectful manner.

Extract of the book „Etiquette et Transmission“ by Tamura Sensei

The jury

Being the one responsible, the jury bears the whole responsibility of its decisions. Therefore they have to take impartial and just decisions in order not to lay open to attack from criticism.

The examiner has to take the imaginary place of the candidate and judge according to that idea.

The examiner has to be able to judge with magnanimity and such a task can only be given to a man/woman capable to render an integer judgement, that means that he/she mustn't only be gifted but also of great experience.

Attitude during the Dan grade examination (for the candidate)

It is obvious that the right attitude for the Dan grade examination has to be taught first by the instructors. The only reason for existence of Kuy or Dan examinations in Aikido is to enable yourself to measure your technical progress as well as the state of mind acquired in an art where competition doesn't exist. Thus it is important to be capable to manifest entirely the results of your daily practice, in the sense of unity of ki, heart, body and technique. During the examination the techniques line up fastly, precisely and powerfully: the power must be expressed without interruption, in resistance as well as in endurance. The calm and boldness of the heart must animate a technical execution of a meticulous precision. Without anxiety, without hesitation, without morgue each gesture has to be done with the whole investment of the body and mind. It's usefull with that perspective to orientate the daily practice to this total investment which permits you during the examination, without any changes refering to ordinary exercices, to be relaxed and released and to keep ample gestures without being distracted by whatever may occur. You must keep your liberty.

I heard say that in the moment of the proclamation of the results there were some candidates who felt being hurted. It's a matter of inconvenient and inconceivable conduct it would be better to pass over in silence!

If you've been able to express the results of your daily practice in a full and entire way, you'll have to think yourself happy even if you've failed. If you have passed the examination successfully and if you haven't fulfilled the conditions – on this you're finally the only judge – don't be proud of that!

To fail and to reject the responsibility on the jury's side puts you on the lowest level. Don't hope for understanding a day whatever it might be in Aikido, if you persist in this way!

To think that the jury is partial is simply to prove that your heart is partial. You must rather thank the jury for indicating the bad aspects of your tenure and technique than to hold that against it thinking this jury doesn't understand anything in Aikido. And for the extraordinary case that the jury really didn't understand anything..... should this change your work one jot? And even if you didn't understand the very moment the intentions of the jury, there will come a time when you'll understand that you've had to work more and that your technique and mind have progressed the more due to this failure. You'll be certainly able to thank that jury for permitting you to progress without pride and autosatisfaction. I think that's the state of mind which manifests the „wa“, the harmony and peace, O Sensei used to talk of. Peace doesn't only live inside you, it only can exist in the same time inside and around you. Aikido is a sword that cuts both ways: when you've cut the adversary in two halves, you must know that you've cut yourself. If you let live the adversary you'll have safed yourself. That means that you mustn't install the duality adversary/yourself. Given the case of a completely and absolutely impartial and unjust jury: even such a jury - fallen under the charm - won't find anything to criticise about a good examination: it's in this state of mind you should present the examination. If you've failed for all that, don't feel depressed. Profit from that to improve your

weaknesses. Just be straight on and dignified without blaming it on whomever and it's possible that the jury who made you fail will be ashamed of. If you receive a grade you don't deserve, you'll must know that this signifies to you that any possibility of development will be closed henceforth. On the contrary, if a grade has been refused to you that means a demand to you to work more profoundly because you're capable of.

Attitude of the candidate having passed the Dan grade

Everybody is happy to pass a Dan grade examination. But it's on no account a reason to go out the dojo without greeting or to embrace for congratulation on the tatami – behaviour we shouldn't encourage. Passing a grade or winning a competition are two things of very different nature. First thing to do should be to thank the jury, your teacher and your sempai, and only thereafter you should share your joy with your friends. In the first time of my sojourn in France, usually the aikidoka who passed their examination offered a little feast in a bar to their teachers and friends and we didn't hesitate to open a bottle of champagne. Even when I was uchi-deshi people of traditional education offered to the master, the sempai and friends a meal to thank them. Certainly this may be a little bit difficult to support the costs of for young people, but aren't there the means at least to offer for example an aperitif to emphasize the occasion? And if this is also too much asked for it should be possible for everyone to say thank you at least. It's for sure that having passed a grade is due to the work, efforts and personal dispositions but don't forget altogether the help you've got from your teachers and sempai and the encouragement of your comrades. You have to educate the pupils in this sense. It's useful to listen to the remarks concerning your own attitude at the moment of the examination and to ask for the opinion of your teacher and the advanced to base your further work upon this.