

Australian Aikido Ki Society

NORTHSIDE AIKIDO



Taigi Arts
and
Grading Syllabus
Workbook

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GRADING

It is bad etiquette to tell your sensei you are ready to be graded. When sensei sees you are ready you will be asked to grade. Some people will refuse to be graded, saying that are not ready. If you have been asked to grade respect your sensei decision and graciously accept the invitation.

In our style of Aikido when students are asked to grade, they have already passed. During class the sensei observes each student performance and level of understanding. When sensei sees that a student has achieved what is required for their level, they will be asked to prepare for their grading. The student has already shown that they can perform what is required at their level comfortably.

So, if you have already passed, why grade?

A grading can last from 5 to 45 minutes depending on the level being graded, but it takes weeks to prepare. The preparation prior to the grading is more important than the grading itself. It is during this time of that extra training, more focus and understanding take place. Sensei watches closely how the student prepares, are they too relaxed about it, thinking no matter what happens they are going to pass? Luckily in most instances this is not the case. Doing a grading places a healthy stress on the student, because there is a feeling of wanting to do their best, not just for themselves, but also for their sensei and fellow students. This creates a wonderful feeling inside which lasts from the moment a student has been asked to grade right up until the grading is over.

What is seen at a grading is only the end result of the preparation, much like baking a cake, poor preparation, poor result. Even though the student knows they can do it, they now have to do it in front of all their fellow students and the sensei. This in itself has enough pressure on the student, let-alone worrying about passing or failing. Everything in aikido, including a grading should be positive. It is really only showing what you have learnt, just because you are nervous or having an off day should not mean you are a failure.

Will I remember everything I need to know? Will I get the order right? What if I make a mistake? These are some of the common questions that run through a student's mind prior to a grading. If during your grading you know you have made a mistake without being told, you have learnt more from that experience and rarely will ever forget it. If the fear of failing has been taken away, students apply themselves better.

At a grading you may see others grading at the same level. Avoid comparing one person's efforts to another. Some students have overcome great adversities, be it physical, mental or emotional to get to that level. The sensei has seen how each student has progressed and grades them at their level not other peoples expected level.

Gradings are the opportunity to show others what you have learnt. They are fun, and you will talk about them for many years to come, the mistakes and bumbles you made, what you learnt, how it has affected you and how it has improved who you are and what you do.

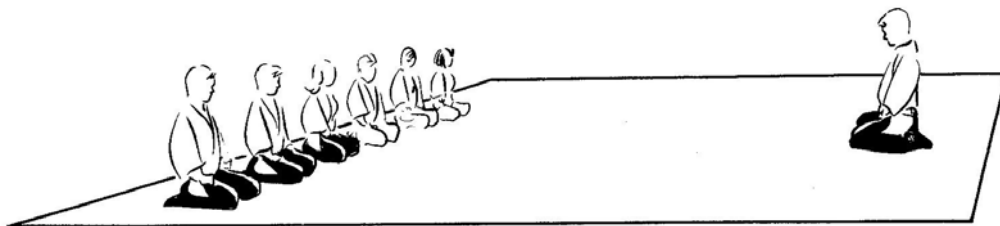
RESPONSIBILITIES.

With a new grade come new levels of responsibility. As you move through the ranks taking on more responsibility is expected from all students. It may be dojo duties, such as welcoming new students, sweeping the mat, preparing items for class, organizing the reading at the beginning of class (*shokushu*), ensuring shoes are placed properly either off the mat or outside the dojo or making sure dojo etiquette is adhered to. If you are not sure what to do, ask. But before you ask, look and see what the other senior students are doing? Are they leading by example? If not, you take the initiative. Don't ever be afraid to ask sensei about anything. Sensei is the most senior person in the dojo, who better to ask or learn from.

Many times you will not be asked to do anything but rather sensei will be watching to see who does what. You may see someone graded before you before their time, but it is what people do off the mat, which is just as, if not more important than what they do on the mat.

People can transform when on the mat, and get into the 'mode', and when off the mat they carry on like normal. The dojo is a place where we learn respect for ourselves and others. If you want to tell dirty jokes, smoke, drink or horse-play, do it outside away from the dojo and other students. If you see another student acting in such a manner, no matter what their rank, politely ask them to refrain or to continue their discussion elsewhere.

Have fun and look forward to all your gradings with great anticipation, as they are over with very quickly. Enjoy yourself and see you on the mat.



Evaluation Criteria for Taigi Competition

The following criteria were used during the Taigi competition held in Japan during the summer of 1996. The evaluations begin with each team having 10 points. The judge's evaluations would then take off points for criteria were not met.

The Taigi performances were rated on a scale of 10, but only 1.8 points were associated with the techniques. Most techniques have a score around .3 points.

Although each Taigi has specific criteria for the techniques for that Taigi, the following list contains general criteria that apply for all Taigi's. These remaining 8.2 points were used for evaluating the general appearance of the overall Taigi performance. Note the points given for each of these criterions. They demonstrate how much more important the overall performance is to the individual techniques. The following criteria lists describe how the Taigi's were to be performed.

General Points

1. Fudo-shin (stability) balance
2. Modulation of rhythm
3. Fullness of Ki (largeness and beauty)
4. Arts in proper sequence
5. No omissions
6. No forgetting
7. Time limit (+ or - 2 seconds / no deduction)
8. Entering & exiting arena (*stepping on left foot first*) harmonise and in synch with partner
9. Unified bow (count of 3) 0.2
10. Gi kept orderly 0.2
11. No stumbling 0.2
12. No falling down by Nage 0.2
13. Stay in bounds 0.2
14. Maintaining Ma-ai 0.2
15. Use of allotted space 0.2
16. No dropping of weapons 0.2
17. Other mistakes 0.2

Total for General Points 8.2

Kitei Taigi (110s)

1. Shomen-uchi Kokyu-nage

- When Ki moves, enter straight behind opponent - *enter when Ki moves, don't look at the hand, see the whole.*
- Raise both arms equally in a *banzai* gesture - *don't go for the neck too soon.*
- Bring arms straight down, lead straight up & down - *throw with a vertical motion not a diagonal one, turn the wrist over at the top so fingers point between uke's eyes, bending knees on throw as one point drops down.*

2. Yokomen-uchi shiho-nage irimi

- Step back in the direction of Ki - *must be on line indicated by uke's fingertips, leading uke off balance with nage's Ki clearly directed toward uke's body.*
- Enter passing closely in front of opponent - *no gap between nage & uke, enter deeply enough to turn uke completely around to face same direction, don't let hand send it through.*
- Turn completely to the point where uke naturally falls - *one smooth motion, knees bent & nage's Ki must be directed to uke at end of throw.*

3. Muna-tsuki kote o'roshi katameru

- Lead Ki without blocking it - *lead from shoulder sliding thumb & little finger down the arm to catch the wrist, rear hand must sweep 360 degrees to clear away imaginary opponents to the rear in one smooth motion.*
- Bring arm straight down, lead straight up and down - *lead opponent's wrist vertical to the mat, so that the down up motion causes uke's feet to advance out from under his own arm, then complete the downward vertical motion.*
- Place free hand over elbow, roll opponent over and pin - *place arm lightly on elbow just walk from one point leaving arm in front of you, don't pull, pin arm against chest without a gap, pin so that uke cannot pull free, pin with toes standing, palms must be up.*

4. Katate-tori ikkyo tenkan katameru

- Bend fingers (not wrist) without pulling Ki - *like water in a hose, Ki flows along the bottom, do not bend wrist, when turning maintain the triangle of tankan.*
- Take *Ikkyo* at lowest point in the arc - *use momentum of the vertical motion, don't be too early or too late.*
- Lead arm straight up and down (lead from hand holding wrist, hand on elbow holds lightly) - *move whole body not just wrist, make complete circle so that uke's arm comes down to nage's thigh not out to side, on pin, stretch arms both ways like stretching cloth bending wrist & cutting Ki on upper arm.*

5. Kata-tori nikkyo irimi katameru

- Brush opponent's hand down & take *ma-ai* without changing position of hand - *sweep down first then step back, don't pull Ki when stepping back.*
- Using a vertical *irimi* rhythm, lead *uke's* hand to shoulder while raising free hand fully & sending Ki to apply *nikkyo* - *inside foot steps.*
- Leap behind opponent, leading *tenkan* & pin - *take your time, finish tenkan looking where you are going, with nage as center of movement.*

6. Ushiro tekubi-tori sankyo katameru

- Lower the leading hand when Ki comes - *let him grab the wrist & go around, don't step back, create vertical motion.*
- Take *Sankyo* when the hands reaches the top - *move both hands up together & down together.*
- Bring fingertips of hand down, placing hand on elbow & leading in the direction of Ki - *come straight down fully to break uke's balance, note that nage's thumb points in the direction of the lead or palm down, take elbow at the bottom almost as if doing it one-handed, eyes face forward in the same direction as opponent, don't let nage's inside hand interfere, finish with pin.*

Taigi 1 - Katate-tori (65 s)

- 1 Kokyu-nage tenkan
- 2 Kiri-kaeshi tenkan
- 3 Zenpo-nage tenkan
- 4 Kaiten nage tenkan
- 5 Shiho-nage tenkan
- 6 Ikkyo tenkan katameru

Taigi 2 – Katate-tori Ryo-te-mochi (71 s)

- 1 Kokyu-nage tenkan (jump in)
- 2 Kokyu-nage tenkan (circle)
- 3 Kokyu-nage tenkan (figure 8)
- 4 Zenpo-nage tenkan
- 5 Nikyo tenkan katameru
- 6 Kote-o'roshi tenkan katameru

Taigi 3 – Yokomen-uchi (49 s)

- 1 Sudori (slide in)
- 2 Sudori (bow)
- 3 Kokyu-nage irimi
- 4 Shiho-nage irimi
- 5 Kokyu-nage sudori nage
- 6 Kokyu-nage tenkan (figure 8)

Taigi 4 – Ryo-kata-tori (60 s)

- 1 Kokyu-nage tenkan (turn & bow)
- 2 Kokyu-nage tenkan kiri-kaeshi
- 3 Kokyu-nage tenkan (bow & bow)
- 4 Sudori
- 5 Nikyo tenkan katameru
- 6 Zenpo-nage

Taigi 5 - (77 s)

- 1 Shomen-uchi kokyu-nage
- 2 Yokomen-uchi shiho-nage irimi
- 3 Muna-tsuki kote-o'roshi katmeru
- 4 Kata-tori ikkyo irimi katameru
- 5 Kokyu dosa

Taigi 6 - Ushiro waza (71 s)

- 1 Ushiro-tori kokyu-nage
- 2 Ushiro-tekubi-tori uragaeshi kokyu-nage
- 3 Ushiro-tekubi-tori zenpo-nage
- 4 Ushiro-tekubi-tori kote-o'roshi
- 5 Ushiro-tekubi-tori ikkyo katameru
- 6 Ushiro-tekubi-tori sankyo nage

Taigi 7 – Muna-tsuki & kick (66 s)

- 1 Muna-tsuki kokyu-nage (cut neck)
- 2 Muna-tsuki ikkyo hantai tenkan katameru
- 3 Muna-tsuki zenpo nage
- 4 Maekeri kokyu-nage (front kick)
- 5 Mawashi-keri kokyu-nage (roundhouse kick)
- 6 Muna-tsuki kote-o'roshi

Taigi 8 – Ryote-tori (50 s)

- 1 Tenchi-nage irimi
- 2 Tenchi-nage tenkan
- 3 Kokyu-nage yurei nage
- 4 Kokyu-nage sayu undo
- 5 Kokyu-nage zenpo-nage
- 6 Kokyu-nage kiri-kaeshi

Taigi 9 – Shomen-uchi (67 s)

- 1 Ikkyo irimi katameru
- 2 Ikkyo tenkan katameru
- 3 Kokyu-nage
- 4 Kote-o'roshi
- 5 Kokyu-nage kiri-kaeshi
- 6 Kokyu-nage zenpo nage

Taigi 10 – Kata-tori shomen-uchi (65 s)

- 1 Kokyu-nage irimi (no touch)
- 2 Kokyu-nage tenkan (circle)
- 3 Kokyu-nage tenkan (figure 8)
- 4 Nikyo tenkan katameru
- 5 Kokyu-nage sankyo
- 6 Kokyu-nage zenpo-nage

Taigi 11 - Katatetori (56 s)

- 1 Kokyu-nage irimi
- 2 Kokyu-nage irimi-tenkan
- 3 Kosadori kokyu-nage tenkan
- 4 Kosadori kokyu-nage maki-kaeshi
- 5 Kosadori kokyu-nage irimi maki-kaeshi nage
- 6 Kosadori kokyu-nage kiri-kaeshi

Taigi 12 – Katate-tori ryo-te-mochi (66 s)

- 1 Kokyu-nage irimi
- 2 Kokyu-nage tenkan
- 3 Kokyu-nage nikyo katameru
- 4 Kokyu-nage ikkyo irimi katameru
- 5 Kokyu-nage zenpo-nage
- 6 Kokyu-nage (throw ball)

Taigi 13 – Yokomen-uchi (61 s)

- 1 Kokyu-nage irimi
- 2 Kokyu-nage juji irimi nage
- 3 Kokyu-nage atemi
- 4 Shiho-nage irimi tobikomi
- 5 Kote-o'roshi (circle)
- 6 Kokyu-nage zenpo-nage kiri-kaeshi

Taigi 14 - Kata-tori (85 s)

- 1 Ikkyo tenkan katameru
- 2 Nikyo irimi katameru
- 3 Sankyo tenkan katameru
- 4 Yonkyo irimi katameru
- 5 Kokyu-nage ushiromuki
- 6 Kokyu-nage ushiromuki furikaette yokomenuchi

Taigi 15 - (89 s)

- 1 Shomen-uchi ikkyo irimi katameru
- 2 Yokomen-uchi kokyu-nage (figure 8)
- 3 Muna-tsuki zenpo-nage
- 4 Kata-tori nikyo irimi katameru
- 5 Ushiro-tori kokyu-nage zenpo-nage
- 6 Ushiro-tekubi-tori sankyo-nage

Taigi 16 - Zagi (60 s)

- 1 Shomen-uchi ikkyo irimi katameru
- 2 Shomen-uchi ikkyo tenkan katameru
- 3 Kata-tori shomen-uchi kokyu-nage
- 4 Shomen-uchi kokyu-nage
- 5 Muna-tsuki kote o'roshi katameru
- 6 Yokomen-uchi kokyu-nage

Taigi 17 - Zagi handachi (54 s)

- 1 Kata-te-tori kokyu-nage
- 2 Kata-te-tori kokyu-nage kiri-kaeshi
- 3 Shomen-uchi kokyu-nage
- 4 Ushiro-katadori kokyu-nage
- 5 Muna-tsuki kote o'roshi
- 6 Yokomen-uchi kokyu-nage

Taigi 18 - Ushiro waza (72 s)

- 1 Hagaijime kokyu-nage
- 2 Kata-tori kokyu-nage hikoki
- 3 Kata-tori kokyu-nage suikomi
- 4 Kata-tori kokyu-nage zenpo nage
- 5 Tekubi-tori kubishime uragaeshi kokyu-nage
- 6 Tekubi-tori kubishime zenpo-nage

Taigi 19 – Muna-tsuki (52 s)

- 1 Uchiwanage kubikiri
- 2 Zenpo nage kubiuchi
- 3 Uchiwanage inenuchi
- 4 Irimi sudori
- 5 Shomenuchi
- 6 Hantai tenkan kotegaeshi

Taigi 20 - Futari sannin waza (82 s)

- 1 Futari ryo-te-mochi kokyu-nage zenpo-nage
- 2 Futari ryo-te-mochi kokyu-nage senaka awase
- 3 Futari ryo-te-mochi kokyu-nage seiretsu
- 4 Futari ryo-te-mochi shiho-nage
- 5 Sannin ryo-te-mochi kokyu-nage seiretsu
- 6 Sanningake (or gonngake) randori

Taigi 21 - Tanto tori (131 s)

- 1 Shomen-uchi kote-o'roshi
- 2 Shomen-uchi kokyu-nage
- 3 Yokomen-uchi kokyu-nage gokyo katameru
- 4 Yokomen-uchi irimi sakate
- 5 Yokomen-uchi shiho-nage
- 6 Muna-tsuki kote-o'roshi
- 7 Muna-tsuki ikkyo hantai irimi katameru
- 8 Muna-tsuki kokyu-nage zenpo
- 9 Muna-tsuki hijiuchi menuchi
- 10 Muna-tsuki kaiten nage

Taigi 22 - Bokken tori (106 s)

- 1 Shomen-uchi irimi sudori kokyu-nage katameru
- 2 Shomen-uchi kote o'roshi (right)
- 3 Shomen-uchi irimi dori (left)
- 4 Yokomen-uchi kokyu-nage irimi
- 5 Yokomen-uchi shiho-nage (left)
- 6 Muna-tsuki kote o'roshi (right)
- 7 Muna-tsuki kokyu-nage zenpo
- 8 Muna-tsuki kokyu-nage irimi sudori
- 9 Douchi kokyu-nage katameru
- 10 Yoko-barai kokyu-nage katameru

Taigi 23 - Jo tori (124 s)

- 1 Shomen-uchi irimi sudori kokyu-nage katameru
- 2 Shomen-uchi kote o'roshi (right)
- 3 Shomen-uchi irimidori (left)
- 4 Yokomen-uchi shiho-nage (left)
- 5 Yokomen-uchi kokyu-nage zenpo
- 6 Muna-tsuki kokyu-nage tsuki-kaeshi
- 7 Muna-tsuki kokyu-nage zenpo
- 8 Muna-tsuki kokyu-nage kiri-kaeshi
- 9 Douchi kokyu-nage katameru
- 10 Yoko-barai kokyu-nage katameru

Taigi 24 - Jo nage (68 s)

- 1 Kokyu-nage
- 2 Kokyu-nage zenpo-nage
- 3 Sakate mochi kokyu-nage zenpo
- 4 Shiho-nage
- 5 Nikyo
- 6 Kote o'roshi
- 7 Kokyu-nage kiri-kaeshi
- 8 Kokyu-nage ashi sukui

Taigi 25 Bokken part 1 (27 s)

Taigi 26 Bokken part 2 (30 s)

Taigi 27 Jo part 1 (38 s)

Taigi 28 Jo part 2 (40 s)

Taigi 29 - Tachi uchi (80 s)

- 1 Kote-uchi
- 2 Migi douchi
- 3 Hidari douchi
- 4 Nodo tsuki
- 5 Shomen-uchi
- 6 Hidari yokomen - Migi yokomen

Taigi 30 - Shinken kokoro no ken

- 1 Shomen-uchi
- 2 Hidari ashi maeuchi ushiro uchi
- 3 Migi ashi maeuchi ushiro uchi
- 4 Hidari yokomen-uchi rensoku - Migi yokomen-uchi rensoku
- 5 Hidari kesa ashi barai
- 6 Migi kesa ashi barai

Taigi 1 - Kata-te-tori (65 s)

1 – Kokyu-nage tenkan

2 – Kiri-kaeshi tenkan

3 – Zempo-nage tenkan

4 – Kaiten-nage tenkan

5 – Shiho-nage tenkan

6 - Ikkyo tenkan katameru

Taigi 2 - Kata-te-tori Ryo-te-mochi (71 s)

1 – Kokyu-nage tenkan (jump in)

2 – Kokyu-nage tenkan (circle)

3 – Kokyu-nage tenkan (figure 8)

4 – Zempo-nage tenkan - *Similar movement to taigi # 1 – technique # 3*

5 - Nikyo tenkan katameru - *Flat spin*

6 - Kote o'roshi tenkan katameru

Taigi 3 - Yokomen-uchi (49 s)

1 - Sudori (slide in)

2 - Sudori (bow)

3 – Kokyu-nage irimi

4 – Shiho-nage irimi

5 – Kokyu-nage sudori nage

6 – Kokyu-nage tenkan (figure 8)

Taigi 4 - Ryo-kata-tori (60 s)

1 – Kokyu-nage tenkan (turn & bow)

2 – Kokyu-nage tenkan kiri-kaeshi

3 – Kokyu-nage tenkan (bow & bow)

4 - Sudori

5 - Nikyo tenkan katameru

6 – Zempo-nage

Taigi 5 (77 s)

1 – Shomen-uchi kokyu-nage

2 – Yokomen-uchi shiho-nage irimi

3 – Muna-tsuki kote o'roshi katmeru

4 – Kata-tori ikkyo irimi katameru

5 - Kokyu dosa

Taigi 6 - Ushiro waza (71 s)

1 – Ushiro-tori kokyu-nage

2 – Ushiro-tekubitori uragaeshi kokyu-nage

3 – Ushiro-te-kubi-tori zenpo-nage

4 – Ushiro-te-kubi-tori kote o'roshi

5 – Ushiro-te-kubi-tori ikkyo katameru

6 – Ushiro-te-kubi-tori sankyo-nage

Taigi 7 - Munetsuki & kick (66 s)

1 – Muna-tsuki kokyu-nage (cut neck)

2 – Muna-tsuki ikkyo hantai tenkan katameru

3 – Muna-tsuki zenpo-nage

4 - Maekeri kokyu-nage (front kick)

5 – Mawashi-keri kokyu-nage (roundhouse kick)

6 – Muna-tsuki kote o'roshi

Taigi 8 - Ryo-te-tori (50 s)

1 – Tenchi-nage irimi

2 – Tenchi-nage tenkan

3 – Kokyu-nage yurei-nage

4 – Kokyu-nage sayu undo

5 – Kokyu-nage zenpo-nage

6 - Kokyunage kiri-kaeshi

Taigi 9 - Shomen-uchi (67 s)

1 - Ikkyo irimi katameru

2 - Ikkyo tenkan katameru

3 - Kokyu-nage

4 - Kote o'roshi

5 - Kokyu-nage kiri-kaeshi

6 - Kokyu-nage zenpo-nage

Taigi 10 - Kata-tori shomen-uchi (65 s)

1 - Kokyu-nage irimi (no touch)

2 - Kokyu-nage tenkan (circle)

3 - Kokyu-nage tenkan (figure 8)

4 - Nikyo tenkan katameru

5 - Kokyu-nage sankyo

6 - Kokyu-nage zenpo-nage

Taigi 11 - Kata-te-tori (56 s)

1 – Kokyu-nage irimi

2 – Kokyu-nage irimi-tenkan

3 - Kosadori kokyu-nage tenkan

4 - Kosadori kokyu-nage maki-kaeshi

5 - Kosadori kokyu-nage irimi maki-kaeshi nage

6 - Kosadori kokyu-nage kiri-kaeshi

Taigi 12 - Kata-te-tori Ryo-te-mochi (66 s)

1 – Kokyu-nage irimi

2 – Kokyu-nage tenkan

3 – Kokyu-nage nikyo katameru

4 – Kokyu-nage ikkyo irimi katameru

5 – Kokyu-nage zenpo-nage

6 – Kokyu-nage (throw ball)

Taigi 13 - Yokomen-uchi (61 s)

1 – Kokyu-nage irimi

2 – Kokyu-nage juji irimi-nage

3 – Kokyu-nage atemi

4 – Shiho-nage irimi tobikomi

5 - Kote o'roshi (circle)

6 – Kokyu-nage zenpo-nage kiri-kaeshi

Taigi 14 - Kata-tori (85 s)

1 - Ikkyo tenkan katameru

2 - Nikyo irimi katameru

3 - Sankyo tenkan katameru

4 - Yonkyo irimi katameru

5 – Kokyu-nage ushiro-muki - *turn and bow* (*muki = vacuum*)

6 - Kokyunage ushiro-muki furikaette yokomen-uchi
Turn and bow, then turn and Yokomenuchi strike and push back

Taigi 15 (89 s)

1 – Shomen-uchi ikkyo irimi katameru

2 – Yokomen-uchi kokyu-nage (figure 8)

3 – Muna-tsuki zenpo-nage

4 – Kata-tori nikyo-irimi katameru

5 – Ushiro-tori kokyu-nage zenpo-nage

6 – Ushiro-te-kubi-tori sankyo-nage

Taigi 16 - Zagi (60 s) Zagi / both kneeling

1 – Shomen-uchi ikkyo irimi katameru

2 – Shomen-uchi ikkyo tenkan katameru

3 – Kata-tori shomen-uchi kokyu-nage

4 – Shomen-uchi kokyu-nage

5 – Muna-tsuki kote o'roshi katameru

6 – Yokomen-uchi kokyu-nage

Taigi 17 - Zagi handachi (54 s) One kneeling - One standing

1 – Kata-te-tori kokyu-nage *Ball throw (stay L & R)*

2 - Kata-te-tori kokyu-nage kiri-kaeshi *(stay L & move R)*

3 – Shomen-uchi kokyu-nage *(splat & move away)*

4 – Ushiro-kata-tori kokyu-nage *(Bow)*

5 – Muna-tsuki kote o'roshi - *punch to face (spin & pin)*

6 – Yokomen-uchi kokyu-nage - *up on 1 knee – cut & roll technique*

Taigi 18 - Ushiro waza (72 s)

1 – Hagai-jime kokyu-nage

2 – Kata-tori kokyu-nage hikoki

3 – Kata-tori kokyu-nage suikomi

4 – Kata-tori kokyu-nage zenpo-nage

5 – Tekubi-tori kubi-shime uragaeshi kokyu-nage

6 – Tekubi-tori kubi-shime zenpo-nage

Taigi 19 - Muna-tsuki (52 s) - No Touch Techniques

1 - Uchiwanage kubi-kiri

draw ukes Ki energy in, send it back and cut through uke
arm stays extended and you remain looking forward

2 – Zenpo-nage kubi-uchi

enter tenkan, cut to the neck & Ki push uke into a roll

3 – Uchi-wanage inen-uchi

as in # 1 this time draw back your hand so it finishes at your chest

4 - Irimi sudori

as ukes strikes enter and lower yourself so that your backside stops their leg movement from entering
completely making them trip over you. Ensure raised leg to side of uke.

5 – Shomen-uchi

Enter into technique on the same side as the strike. Irimi slide in and do a ‘no touch’ strike to the head

6 - Hantai tenkan kote o’roshi

enter tenkan – change hands into kotegaeshi and finish

Taigi 20 - Futari sannin waza (82 s)

1 - Futari ryo-te-mochi kokyu-nage zenpo-nage

The lead must be with the tips of the elbows back in towards the hips, not with the wrists. Relax and slowly start rotating the elbows to make technique work. As you lead down step forward and do projection.

2 - Futari ryo-te-mochi kokyu-nage senaka-awase

Same start as in #1 but this time step back and lead hands (down up – down up) get nikkyo on , on the way up and finish with a push forward (Use a Bounce !)

NB: Shorter version is bounce straight down and get nikkyo on the way up so ukes move into nikkyo.

3 - Futari ryo-te-mochi kokyu-nage seiretsu

Move in direction of person pulling the hardest (salute), go under the arm and draw the other person in using your hip movement or turn and draw their arms under into loop. Uncross your arms which will cross both their arms, do double nikkyo & push back (NB – Nikkyo in through the arms and not downward)

4 - Futari ryo-te-mochi shiho-nage

Leading both around in a circle, bring to your One Point and do a normal shihonage to the outside person, The one in the middle gets caught up.

5 - Sannin ryotemochi kokyunage seiretsu

This now has a 3rd person with a bearhug around the shoulders. Move to the weakest one (*as in # 3*) thread the needle & over the waterf. Bring your hands through rear ukes hole created by their arms and get nikkyo on 2 & the 3rd will also fall

6 - Sanningake (or goningake) randori

as No 5 ends the ukes get up and go straight into randori

1 – Shomen-uchi kote o'roshi

Enter in an ikkyo waza style to the side of the attack – take control with opposite hand at top as you do a tenkan, then drop down in a kotegashi grip, then drop uke as kotegashi is applied and remove tanto, then walk around uke and finish in a standing position. Finish is with tanto in opposite hand pointed away from uke.

2 – Shomen-uchi kokyu-nage

Banzai entry – same as usual only this time at the end after you have spun uke around, you remove tanto at the very end - Finish is with tanto in opposite hand pointed away from uke.

3 – Yokomen-uchi kokyu-nage gokyo katameru

Attack – ukes turns away then returns and stabs for the neck, with the tanto concealed behind forearm. Ikkyo entry, then bring opposite wrist across and underneath to form a cross. As uke is still pushing, you do tenkan behind uke and lead the hand & weapon “*straight down*” . The finish is a kneeling position with ukes arm straight out, roll the elbow toward yourself and raise the elbow so that the wrist is at 90 degrees and remove tanto.

4 – Yokomen-uchi irimi sakate (*sakate = reverse*)

As uke steps back to strike with tanto, you enter, leading down & up. Hand enters into the elbow of the arm with tanto. Then you move from your one point and the other hand sends Ki to their face. NB Do not try to push uke with your arm as this will have little effect. Move your whole body from one point to move their body. Your opposite hand sends Ki to the face but can also be use to guide along the opposite shoulder.

5 – Yokomen-uchi shiho-nage

Without a weapon you move in the direction of their Ki flow, other wise they can with draw the weapon and cut your hands. With a weapon enter into the attack, draw the weapon between you and uke and do shihonage. At the top remove tanto and drop uke straight down leading Ki down the line of his body.

6 – Muna-tsuki kote o'roshi - (*projection*)

Do a tenkan entry, take hand in kotegashi grip, leading uke forward, then turning to face uke, turn your body unified and send uke into a projection. Can also be done as a break-fall finish for more advanced.

7 – Muna-tsuki ikkyo hantai irimi katameru - (*hantai = opposite*)

Everything is the same as the usual muna-tsuki ikkyo irimi, but this time uke stands with feet in opposite direction (*like mirror image of nage*). Step back take wrist, lead ikkyo over the top, remembering to have other hand on elbow to protect yourself, do the jump & skip step and finish in a kneeling position.

8 – Muna-tsuki kokyu-nage zenpo

Turning on the balls of your feet turn to do a tenkan. Outer hand on top of ukes wrist, inner hand under the arm. Lead in a quick up down up motion, and “*DO NOT STEP THROUGH*” otherwise you will have your leg cut.

9 – Muna-tsuki hijiuchi menuchi - (*hijiuchi = arm cut*) - *no touch technique*

Turn your body, taking one step forward into the attack, then cut their ki by doing a short sharp strike down against the forearm. Send ki to their face, then with the back of knuckles push against the temple and turn your whole body unified. – (*this is too dangerous so we do it this way*). Same entry, but imaging putting a wall of ki in front of them, throw Ki back at their face and quickly retract your hand back toward your shoulder. – A good way to help move your partner is a Kiai shout. Uke and nage must be skilled as this could cause a lot of damage if practiced incorrectly.

10 – Muna-tsuki kaiten-nage

1. tenkan entry, take wrist over the top, drop down & turn uke around, taking tanto at top and then rolling.

2. do tenkan entry taking the wrist at the bottom, drop down, turn uke & take tanto at top & then roll.
BEST ONE

3. Do it in a straight line with out turning uke around – Good for basic practice to get used to doing the kiten-nage motion **NB:** *Remember when dropping uke to use one point and use udemawashi waza, ukes head should be down and wrist up. It is important to have a good control of wrist so even if they try to get up they bring themselves into their own pain*

Taigi 22 - Bokken tori (106 s)

1 – Shomen-uchi irimi sudori kokyu-nage katameru

2 – Shomen-uchi kote o'roshi (right)

3 – Shomen-uchi irimi dori (left)

4 – Yokomen-uchi kokyu-nage irimi

5 – Yokomen-uchi shiho-nage (left)

6 – Muna-tsuki kote o'roshi (right)

7 – Muna-tsuki kokyu-nage zenpo

8 – Muna-tsuki kokyu-nage irimi sudori

9 - Douchi kokyu-nage katameru

10 – Yoko-barai kokyu-nage katameru

Taigi 23 Jo tori (124 s)

1 – Shomen-uchi irimi sudori kokyu-nage katameru

2 – Shomen-uchi kote o'roshi (right)

-

3 – Shomen-uchi irimi-dori (left)

4 – Yokomen-uchi shiho-nage (left)

5 – Yokomen-uchi kokyu-nage zenpo-nage

6 - Muna-tsuki kokyunage tsukikaeshi

7 - Muna-tsuki kokyunage zenpo

8 – Muna-tsuki kokyunage kirikaeshi

9 - Douchi kokyunage katameru

10 - Yokobarai kokyunage katameru

Taigi 24 - Jo nage (68 s)

1 - Kokyunage

2 - Kokyunage zenpo nage

3 - Sakate mochi kokyunage zenpo

4 - Shihonage

5 - Nikyo

6 - Koto o'roshi

7 - Kokyunage kirikaeshi

8 - Kokyunage ashi sukui

Taigi 25 Bokken part 1 (27 s)

Taigi 26 Bokken part 2 (30 s)

Taigi 27 Jo part 1 (38 s)

Taigi 28 Jo part 2 (40 s)

Taigi 29 - Tachi uchi (80 s)

1 – Kote-uchi

2 - Migi douchi

3 - Hidari douchi

4 - Nodo tsuki

5 – Shomen-uchi

6 - Hidari yokomen - Migi yokomen

Taigi 30 - Shinken kokoro no ken

1 - Shomen-uchi

2 - Hidari ashi maeuchi ushiro uchi

3 - Migi ashi maeuchi ushiro uchi

4 - Hidari yokomen-uchi rensoku - Migi yokomen-uchi rensoku

5 - Hidari kesa ashi barai

6 - Migi kesa ashi barai

KI EXAMINATIONS

SHOKYU	Test Level	JOKYU	Test Level
Standing	1 st	Standing	3 rd
Unbendable arm	1 st	Unbendable arm	3 rd
Thrusting out arm with weight underside	1 st	Thrusting out arm with weight underside	3 rd
Sitting seiza	1 st	Sitting seiza	3 rd
Sitting seiza & standing	1 st	Sitting seiza & standing	3 rd
Breathing exercises	1 st	Breathing exercises	3 rd
		Sitting cross-legged	2 nd
		a) while being pushed from behind	
		b) while being raised by one knee	
		Thrusting out wrist	2 nd
		Bending backwards	2 nd
		Stooping	2 nd
		Unraisable body	2 nd
		Leaning backwards on a partner	1 st
		Leaning forward on a partner	1 st
		Thrusting out hand & raising leg	1 st
		Swinging up both arms	1 st
		Walking forward while being held	1 st
		Sitting cross-legged & holding examiner's arms from underneath	1 st
CHUKYU			
Standing	2 nd		
Unbendable arm	2 nd		
Sitting seiza	2 nd		
Sitting seiza & standing	2 nd		
Breathing Exercises	2 nd		
Sitting cross-legged	1 st		
a) while being pushed from behind			
b) while being raised by on knee			
Thrusting out wrist	1 st		
Bending backwards	1 st		
Stooping	1 st		
Unraisable body	1 st		

5TH KYU - YELLOW BELT - Shokyu Ki Exam must be passed

Hitori waza

- 1 Udema-washi waza
- 2 Udefuri waza
- 3 Udefuri Choyaku waza
- 4 Sayu waza
- 5 Ushiro ukemi waza
- 6 Zenpo kaiten waza

Kumi waza

- 1 Kata-te-kosa-tori kokyu-nage
- 2 Kata-te-tori kokyu-nage tenkan

Waza and techniques must show a basic understanding of mind and body unification.

4TH KYU - ORANGE BELT

Hitori waza 7 Ikkyo waza

8 Zengo waza

9 Happo waza

10 Zenshin koshin waza

11 Kokyu dosa

Kumi waza

3 Kata-te-tori ikkyo (irimi & tankan)

4 Muna-tsuki koto o'roshi

5 Yokomen-uchi shiho-nage

6. Shomen-uchi kokyu-nage

Waza and techniques must show a better understanding of 'relaxed movement'.

3RD KYU - GREEN BELT - Chukyu Ki Exam must be passed

- Hitori Waza**
- 12 Funakogi waza
 - 13 Nikyo waza
 - 14 Koteo'roshi waza
 - 15 Sankyo waza

Kumi Waza

- 7 Katatori nikkyo (irimi & tenkan)
- 8 Katatori sankyo (irimi & tenkan)
- 9 Katatori yonko (irimi & tenkan)
- 10 Yokomenuchi kokyunage (zenpo nage)
- 11 Ryotetori kokyunage (zenpo nage)

'waza and techniques must show a better understanding of one point and ki extension'.

2ND KYU - BLUE BELT - Must attend 2 classes per week regularly

- Hitori Waza**
- 16 Kaho tekubi kosa waza
 - 17 Joho tekubi kosa waza
 - 18 Ushirotori waza
 - 19 Ushirotekubitori zenshin waza
 - 20 Ushirotekubitori koshin waza

Kumi Waza

- 12 Ushirotekubitori kokyunage (zenpo nage)
- 13 Ushirotekubitori kubijime (sankyo nage)
- 14 Tenchi nage (irimi & tenkan)
- 15 Ushirotori kokyu-nage
- 16 Katatetori ryotemochi kokyu-nage (en-undo)

‘Waza and techniques must demonstrate ki extention in all the movements.’

1ST KYU - BROWN BELT - Must attend 2 classes per week regularly

Kumi Waza

- 17 Zagi handachi shomen-uchi kokyu-nage
- 18 Zagi-handachi munatsuki koto o'roshi (katameru)
- 19 Zagi handachi yokomen-uchi kokyu-nage (zenponage)
- 20 Munatsuki kokyu-nage (zenpo-nage)
- 21 Munatsuki kokyu-nage (sudori)
- 22 Munatsuki kokyu-nage (kaiten-nage)
- 23 Katatetori ryotemochi koto o'roshi
- 24 Katatetori ryotemochi kokyu-nage
- 25 Yokomen-uchi koto o'roshi (en-undo)
- 26 Yokomen-uchi kokyu-nage (hachi-no-ji)
- 27 Shomen-uchi koto o'roshi
- 28 Shomen-uchi ikkyo (irimi & tenkan)
- 29 Ushirotekubitori koto o'roshi
- 30 Ushirotekubitori ikkyo

Techniques must show full ki extention, one point, fullness of movement and relaxation.

Aikido Essay

An Aikido essay is a requirement for all those grading Shodan, Nidan or Sandan. The essay should explain what impact Aikido training has had on your life and what you envisage you will do with it in the future. All essays submitted are held in confidence, between Sensei and student.

The essay provides the opportunity to reflect on where you have been and where you are going in the art of Aikido. It is a point of reference to which you can refer in future years in order to reflect on your progress - to discover your own journey.

Over the years, many different styles of essays have been submitted. Every single one is unique and special in its own way. Many are creative and ingenious. They are an opportunity to 'put it on paper' just like when you 'put it on the mat'. Some essays have been in the form of a painting, a letter to a friend, a script for a play, a children's story, a leaflet for introducing the art to beginners and so on. Some are typed, some use graphics or photos, some are even written on rice paper. Use your imagination, but most important, write from your heart.

All essays must be handed at least one week prior to your grading.



AIKIDO DAN GRADES

SHODAN (Black Belt) approximately 100 classes from 1st kyu

Each randori lasts one minute and nage must demonstrate at least 5 arts. There are two ukes for all randori except for tanto, bokkan & Jo tori. In tanto, bokkan & Jo tori there is one uke only & uke must attack shomen-uchi, yokomen-uchi and muna-tsuki.

Jokyu ki exam must be passed prior to examination - Aikido essay

5 arts

1 Yokomen-uchi

2 Kata-te-tori

3 Ushiro-te-kubi-tori

4 Tanto tori

5 Taigi 25 - Bokken Part 1

6 Taigi 27 - Jo Part 1

Yonningake – 4 man attack

NIDAN – (2 years) **Aikido essay**

Each randori lasts one minute and nage must demonstrate at least 5 arts. There are two ukes for all randori except for tanto, bokkan & Jo tori. In tanto, bokkan & Jo tori there is one uke only & uke must attack shomen-uchi, yokomen-uchi and muna-tsuki.

- Shodan*
- 1 *Yokomen-uchi*
 - 2 *Kata-te-tori*
 - 3 *Ushiro-te-kubi-tori*
 - 4 *Tanto tori*
 - 5 *Taigi 25 - Bokken Part 1*
 - 6 *Taigi 27 - Jo Part 1*

In addition to the items from Shodan

5 arts

7 Muna-tsuki

8 Shomen-uchi

9 Bokken dori

10 Taigi 25 - Bokken Part 2

11 Taigi 27 - Jo Part 2

Gonningake - 5 man attack includes Taigi 20

SANDAN – (3 years plus) Aikido essay

Each randori lasts one minute and nage must demonstrate at least 5 arts. There are two ukes for all randori except for tanto, bokkan & Jo tori. In tanto, bokkan & Jo tori there is one uke only & uke must attack shomen-uchi, yokomen-uchi and muna-tsuki.

Shodan	1	Yokomen-uchi
	2	Kata-te-tori
	3	Ushiro-te-kubi-tori
	4	Tanto tori
	5	Taigi 25 - Bokken Part 1
	6	Taigi 27 - Jo Part 1

Nidan	7	Muna-tsuki
	8	Shomen-uchi
	9	Bokken dori
	10	Taigi 25 - Bokken Part 2
	11	Taigi 27 - Jo Part 2

Gonningake - 5 man attack includes Taigi No 20

In addition to the above items, the examinee must do one taiga, which will be requested by the examiner from the required taiga list.