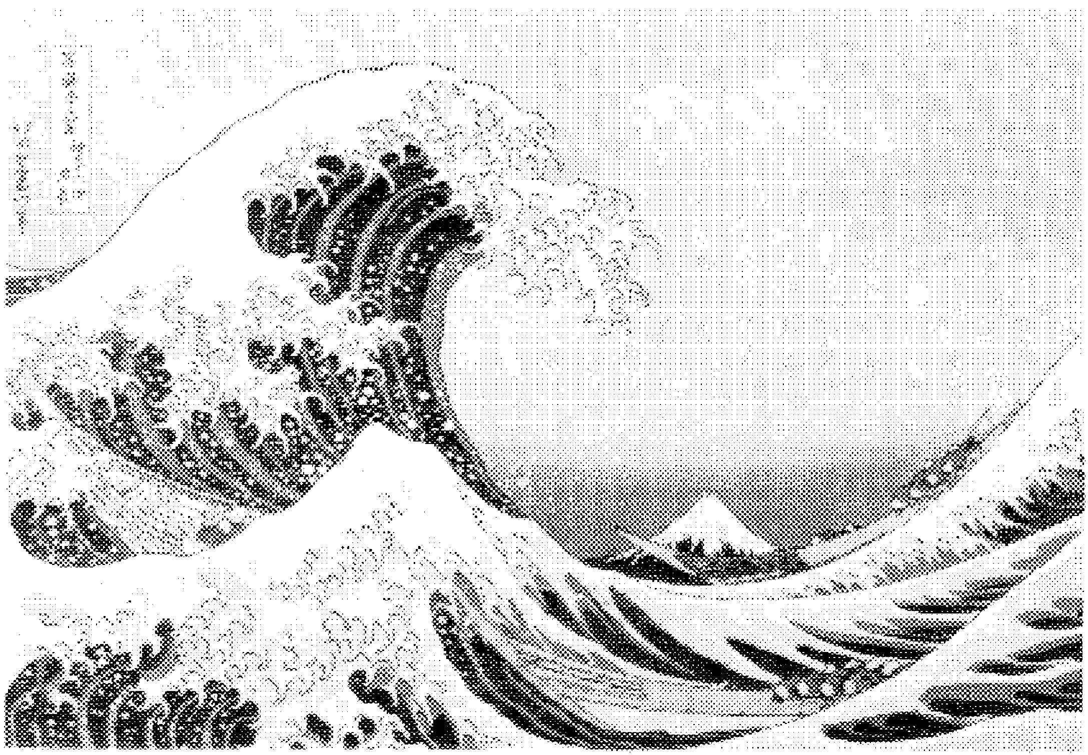
SECRETS OF AIKIDO

Volume One



A

NEW JERSEY KI SOCIETY

MANUAL

Acknowledgements and Legal Mumbo-Jumbo:

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.

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Finally, The Second Printing. Serial Number: 2-_______.

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1 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, *Kaitsu 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 & 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.

Classes for the N.J. Ki Society are (subject to change):

Monday:	Ki Development	19:00-20:00	Kiatsu	20:00-21:00	
Tuesday:	Ki Development	19:00-20:00	Aikido	20:00-21:00	(Basics)
Wednesday:	Ki Development	19:00-20:00	Aikido	20:00-21:00	(Advanced)
Thursday:	Ki Development	19:00-20:00	Aikido	20:00-21:00	(Basics)
Friday:	Ki Development	19:00-20:00	Aikido	20:00-21:00	(Basics)
Saturday:	Children	09:00-10:00	Ki Development	10:00-11:00	Aikido 11:00-12:00

1.4 NJKS Aikido Quiz

The answers to these questions can be found somewhere in this document.

1. Who was the founder of Aikido?
2. Who was his teacher and what style of martial arts did Aikido come from?
3. What other arts did O'Sensei study?
4. In which country was O'Sensei arrested and why?
5. Who named "Aikido?"
6. Who is the founder of Shinshin Toitsu Aikido and the Ki Society?
7. What is the main purpose of the Ki Society?
8. What is the Ki No Genri Jissen Kai?
9. To whom does the (Japanese) Ki Society report?
10. Who is the second President of Ki Society.
11. Who was the previous Chief Instructor of Ki Society in the United States?
12. Who is the present Chief Instructor of Ki Society in the United States?
13. Name a few of the founding instructors of Ki Society in Hawaii, the first Ki Society in the USA.
14. Name some of the Chief State and Federation Instructors of Ki Society in the United States.
15. Where is the Ki Society H.Q. located (town and province)?
16. What are the 4 Principles of Mind and Body Coordination?
17. What are the 5 Principles of Shin Shin Toitsu Aikido?
18. What is the New Jersey Beru Tori?

2 ABOUT PEACE, LOVE AND ETERNAL COSMIC WISDOM

We had to have an esoteric section too.

2.1 The Philosophy Of Master Uyeshiba

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

By Koichi Tohei:

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

By Koichi Tohei:

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

2.4 Five Basic Principles For Shin Shin Toitsu Aikido

By Koichi Tohei:

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

By Koichi Tohei:

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-HŌON (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.

[*Ed: What if he shoots for a woman?*]

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. Dream great dreams and make them come true. Do it now. You are unique. In 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. Never affirm self-limitations. What you believe yourself to be, you are. To accomplish great things, you must not only act, but also dream; not only plan, but also believe. If you have built castles in the air, your work need not be lost - put foundations under them. Yes you can. Believing is magic. You can always better your best. You don't know what you can do until you try. Nothing will come of nothing. If you don't go out on a limb, you're never going to get the fruit. There is no failure except in no longer trying. Hazy goals produce hazy results. Clearly define your goals. Write them down, make a plan for achieving them, set a deadline, visualize the results and go after them. Just don't look back unless you want to go that way. Defeat may test you; it need not stop you. If at first you don't succeed, try another way. For every obstacle there is a solution. Nothing in the world can take the place of persistence. The greatest mistake is giving up. Wishing will not bring success, but planning, persistence and a burning desire will. There is a gold mine within you from which you can extract all the necessary ingredients. Success is an attitude. Get yours right. It is astonishing how short a time it takes for very wonderful things to happen. Now, show us the colors of your rainbow.

2.10 Infamous NJKS Quotes

If you stay with us long enough, chances are that you will hear things like the following:

"uN-JucKuS, what kinda name is that? Are all you guys related?" - heard at camp.
"Sensei, if my arm doesn't bend, will it bend?" - heard in Ki class.
"This must be the dumbest &^%$# thing I've ever done in my life!" - heard at river misogi.
"Ummmm, baby dropping soup!" - heard around the miso(gi) soup pot after misogi.
"Wow, my knees bend when I walk!"
"Hey, it works!" "That's why we do it that way!"
"Hey, I know what to do with this!" - heard at South Street in Philadelphia.
"If you come back up I'll kill you!" - heard shortly after the previous quote.
"...or maybe two five-foot Rumanians!" - heard at the Riviera Go-Go Bar
"Pick me! Pick me! Just me and the pick-me-pony!"
"Bakery alert!" - often heard Saturday mornings.
"Good night guys, I'll pick up the rest of the beer in the morning!" - heard after Dave's SHODAN test.
"Hai, Sensei!" - Suzuki Sensei at summer camp-91.
"Spiatt! Biatt!" - Suzuki Sensei demonstrates bokken at summer camp-91.
"It's a draw, it's a draw ! " - Mike the Iron Cop vs. Sensei
"I didn't know it could go in that far!" - heard in Kiatsu class.

Heard at summer camp south of the Mason-Dixon line:
Southern Black Belt: "I'll go *real* slow for you..."
Northern White Belt: "You don't have to, I'm from New Jersey."
Southern Black Belt: "Oh!"
Southern White Belt to Northern White Belt: "You test too hard, I don't want to work with you!"

3 A DAY AT THE DOJO

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

3.1 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.

3.2 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.

3.3 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*.

3.4 Ki Sayings

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

3.5 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.

3.6 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, ad 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.

3.7 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.

3.8 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 breath, 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.

3.9 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."

3.10 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*.

3.11 Kiatsu

Kiatsu is the art of healing yourself and others by pressing with Ki. It may look like Shiatsu or Acupressure 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.

3.12 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.

3.13 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*.

3.14 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 shiiiiiiiiiip!*"

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*...)

3.15 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..."

3.16 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!*])

4 DOJO RULES

4.1 Dojo Kiku

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

4.1.1 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.

4.1.2 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*.

4.1.3 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 *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.

4.1.4 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.

4.1.5 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*.

4.1.6 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.

4.1.7 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.

4.1.8 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.

4.1.9 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.

4.1.10 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.

4.1.11 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.

4.1.12 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.)

4.1.13 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).
2. You should ask *Sensei* or *joshu* about the payment of a mat fee before entering the mat.
3. You should read and obey the local *dojo kiku* or follow the instructions by *Sensei* or *joshu* before entering the mat.
4. 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.
5. Remember that you are a guest and there to learn their way of doing things. If asked, you may instruct in your way.
6. 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*.
7. Remember to thank the *Sensei* or *joshu* for letting you practice there.

4.2 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. [*Ed: Never at NJKS!?!*]

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.

5 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."

5.1 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.

5.2 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, page 43.

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.

5.3 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, page 47 and 9, page 49. 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 Tento 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) Zenpo 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) Zenpo 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.)

5.4 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.)

5.5 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...

5.6 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.

6 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.

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.

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

6.2 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 Tento 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*.

6.3 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.

2. (A) Push on the back just as your partner stops exhaling.

(B) Push on the chest just as your partner stops inhaling.

3. Same as Test 2, 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.

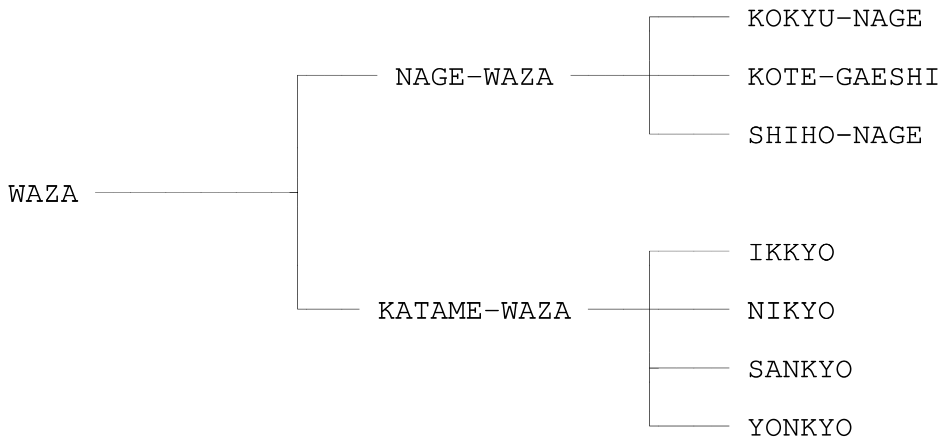
17. Holding up both hands as if hanging from a bar
    Test: A) Push straight into the chest.

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.

6.4 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*.



6.5 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 beck 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.

7 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.

7.1 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.

7.2 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.

<table>
<tr><th colspan="3">SHOKYU Test Requirements</th></tr>
<tr><th>Unification of Mind and Body</th><th>Test</th><th>Ki Development Exercises</th></tr>
<tr><td>1. Standing</td><td>1</td><td rowspan="11">See TOITSU TAISO exercises 1 through 12. (3 minute exercise)

NOTES:

Exercises must be performed correctly in the right sequence.

Examiner calls out the count.

If the examinee makes a mistake, the examiner will call out "stop" and perform a Ki test for that exercise.

The proper execution of "Relax/Oneness-Taiso" is now a requirement at NJKS. See "Secrets of Aikido, Volume Two" for details.</td></tr>
<tr><td>2. Unbendable arm</td><td>1</td></tr>
<tr><td>3. Thrusting out one hand with it's weight underside</td><td>1</td></tr>
<tr><td>4. Sitting Seiza</td><td>1</td></tr>
<tr><td>5. Sitting down and standing up</td><td>1</td></tr>
<tr><td>6. Breathing exercise</td><td>1</td></tr>
<tr><th>Ki Development Exercises</th><th>Test</th></tr>
<tr><td>1. Koho-tento Undo (roll backward)</td><td>1, 2</td></tr>
<tr><td>2. Tekubi-shindo Undo (shake hands vigorously)</td><td>1</td></tr>
<tr><td>3. Funa-kogi Undo (rowing exercise)</td><td>1</td></tr>
<tr><td>4. Shomen-uchi Ikkyo Undo (swing arms forward)</td><td>1</td></tr>
</table>

7.3 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.

<table>
<tr><th colspan="3">CHUKYU Test Requirements</th></tr>
<tr><th>Unification of Mind and Body</th><th>Test</th><th>Ki Development Exercises</th></tr>
<tr><td>Same as SHOKYU 1..6 plus:</td><td>1, 2</td><td rowspan="12">Same as SHOKYU, but:

Examinee must keep pace and proper rhythm with the examiner’s count.</td></tr>
<tr><td>7. Sitting cross-legged (agura)
a) while being pushed from behind,
b) while being raised by one knee.</td><td>1</td></tr>
<tr><td>8. Thrusting out one hand while being pushed by the wrist.</td><td>1</td></tr>
<tr><td>9. Bending backward.</td><td>1</td></tr>
<tr><td>10. Stooping (as if tying shoes).</td><td>1</td></tr>
<tr><td>11. Unraisable body.</td><td>1</td></tr>
<tr><th>Ki Development Exercises</th><th>Test</th></tr>
<tr><td>Same as SHOKYU 1..4 plus:</td><td>1, 2</td></tr>
<tr><td>5. Zengo Undo (pivot 180 degrees after Ikkyo Undo)</td><td>1</td></tr>
<tr><td>6. Happo Undo (move to the eight directions)</td><td>1</td></tr>
<tr><td>7. Tekubi-kosa-undo
a) Kaho (cross hands in front of One-Point),
b) Joho (cross hands in front of face).</td><td>
1
1</td></tr>
<tr><td>8. Sayu Undo (swing arms left side and right side)</td><td>1</td></tr>
</table>

7.4 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.

JOKYU Test Requirements		
Unification of Mind and Body	Test	Ki Development Exercises
Same as SHOKYU 1..6 plus:	1, 2, 3	Same as CHUKYU, but: The examinee calls out the count. Examinee must keep pace and proper rhythm.
Same as CHUKYU 7..11 plus:	1, 2	
12. Leaning on a partner a) backward, b) forward.	 1 1	
13. Thrusting out one hand and raising one leg.	1	
14. Holding up both hands.	1	
15. Walking forward when being held.	1	
16. Sitting cross-legged and holding up the arms of the examiner with both hands while being pushed by the shoulders.	1	
Ki Development Exercises	Test	
Same as SHOKYU 1..4 plus:	1, 2, 3	
Same as CHUKYU 5..8 plus:	1, 2	
9. Ude-furi Undo (swing arms but not shoulders)	1	
10. Ude-furi Choyaku Undo (swing arms while turning)	1	
11. Ushiro-tori Undo (brush snow off your back)	1	
12. Tenkan Undo (turn and thrust out one hand)	1	
13. Kokyu Dosa (push the examiner while sitting seiza)	1	

7.5 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.

7.6 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.

7.7 OKUDEN

This test is required for the ROKUDAN rank Aikido test. You must be over 35 years old, receive special training and attend training camps. You must also have special permission from the President.

7.8 POST-TEST REQUIREMENTS FOR NJKS

All Yudansha are required to buy good quality beer! Spilling good quality beer during Ki test is considered to be substance abuse.

8 TEST CRITERIA FOR SHINSHIN TOITSU AIKIDO (CHILDREN'S CLASS)

The children's class Aikido test criteria are listed with their Ki Development test criteria. 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.

8.1 JUKKYU/KYUKYU [10/9] A, B, C (3 Required techniques)

JUKKYU/KYUKYU Ki Test Requirements		
Unification of Mind and Body	Test	Ki Development Exercises
1. Unbendable arm (#2).	1	1. Ushiro Ukemi Waza (#19).
2. Standing with mind and body unified (#1).	1	2. Tekubi Furi Waza (#4).
3. Sitting Seiza with mind and body unified (#4).	1	
4. Sitting down and standing up with mind and... (#5).	1	

JUKKYU/KYUKYU Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage	Irimi Tobikomi
2. Mune-Tsuki	1. Kote-Gaeshi	Tenkan
3. Zagi	1. Kokyu-Dosa	
Additional requirements for White/Yellow belt:		

8.2 HACHIKYU/NANAKYU [8/7] A, B, C (5 Required techniques)

HACHIKYU/NANAKYU Ki Test Requirements		
Unification of Mind and Body	Test	Ki Development Exercises
1. Unbendable arm (#2).	1	Same as JUKKYU/KYUKYU, plus:
2. Standing with mind and body unified (#1).	1	1. Funakogi Waza (#5).
3. Sitting Seiza with mind and body unified (#4).	1	2. Ikkyo Waza (#6).
4. Sitting down and standing up with mind and... (#5).	1	3. Zengo Waza (#7).

HACHIKYU/NANAKYU Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage	Irimi Tobikomi
2. Katate-Tori	1. Ikkyo	Irimi
3. Shomen-Uchi	1. Kokyu-Nage	Irimi Tobikomi
4. Mune-Tsuki	1. Kote-Gaeshi	Tenkan
5. Zagi	1. Kokyu-Dosa	
Additional requirements for Orange belt:		

8.3 ROKKYU [6] - Children's Class (6 Required techniques)

ROKKYU Ki Test Requirements		
Unification of Mind and Body	Test	Ki Development Exercises
Same as HACHIKYU/NANAKYU plus:	1	Same as HACHIKYU/NANAKYU plus:
1. Thrusting out one hand with mind and body... (#9).	1	1. Happo Waza (#8).
2. Holding up both hands (#17).	1	2. Tekubi Kosa Waza (#9).
3. Bending backward (#10).	1	
4. Bending forward (as if tying shoes) (#11).	1	

ROKKYU Technique		
Attack:	Defense:	Form:
1. Katate-Tori	1. Shiho-Nage	Irimi
2. Ryote-Tori	1. Tenchi-Nage	Irimi
3. Shomen-Uchi	1. Kokyu-Nage	Irimi Tobikomi
4. Yokomen-Uchi	1. Shiho-Nage	Irimi
5. Mune-Tsuki	1. Kaiten-Nage	
6. Zagi	1. Kokyu-Dosa	
Additional requirements for Blue belt:		

9 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.

9.1 GOKYU [5] (10 Required techniques)

GOKYU Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage 2. Kote-Gaeshi	Irimi Tobikomi Irimi Tobikomi
2. Katate-Tori	1. Kokyu-Nage 2. 3. 4. Shiho-Nage 5.	Irimi Tekubi-Tori Irimi Tenchi-Nage Tenkan Ude-Oroshi Irimi Tenkan
3. Kata-Tori	1. Ikkyo 2.	Irimi Hantai Tenkan
4. Zagi	1. Kokyu-Dosa	

Additional requirements for Blue belt:
SHOKYU rank in Ki Development.
HITORI WAZA (See Aiki Taiso):
1. Ude-Mawashi Waza (swing arms like propellers in front) (Toitsu Taiso #10, #11, #12).
2. Udefuri Waza (swing arms from side to side) (#13).
3. Udefuri Choyaku Waza (swing arms while stepping forward and turning) (#14).
4. Sayu Waza (swing arms to side and bend knee) (#11).
5. Ushiro Ukemi Waza (roll backward and stand up) (#20).
6. Zenpo Kaiten Waza (roll forward and stand up) (#21).
At least 30 hours of training.

9.2 YONKYU [4] (20 Required techniques)

YONKYU Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage 2. Kote-Gaeshi	Irimi Tobikomi Irimi Tobikomi
2. Katate-Tori	1. Kokyu-Nage 2. 3. 4. 5. 6. Shiho-Nage 7. 8. Ikkyo 9.	Irimi Tekubi-Tori Irimi Tekubi-Kosa-Tori Irimi Tenchi-Nage Irimi Ude-Oroshi Tenkan Ude-Oroshi Irimi Tenkan Irimi Hantai Tenkan
3. Kata-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Ikkyo 4.	Hantai Tenkan Hantai Tenkan Irimi Hantai Tenkan
4. Shomen-Uchi	1. Kokyu-Nage	Irimi Tobikomi
5. Yokomen-Uchi	1. Kokyu-Nage 2. Shiho-Nage 3.	Hantai Tenkan Irimi Hantai Tenkan
6. Zagi	1. Kokyu-Dosa	

Additional requirements for Purple belt:
TAIGI number 1. The *taigi's* are listed in Section 11.
TOITSU TAISO and RELAX TAISO same as in SHOKYU Ki test.
HITORI WAZA same as GOKYU plus (See Aiki Taiso):
7. Ikkyo Waza (move arms forward, up and down) (#6).
8. Zengo Waza (as Ikkyo Waza, but turn 180 degrees) (#7).
9. Happo Waza (as Ikkyo Waza, but move in eight directions) (#8).
10. Zenshin-Koshin Waza (step-hop-step backward and forward) (#15).
At least 30 hours of training since obtaining GOKYU rank.

9.3 SANKYU [3] (35 Required techniques)

SANKYU Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage 4. Ikkyo	Irimi Tobikomi Irimi Tobikomi Irimi Irimi
2. Katate-Tori	1. Kokyu-Nage 2. 3. 4. 5. 6. 7. Kote-Gaeshi 8. Shiho-Nage 9. 10. Ikkyo 11.	Irimi Tekubi-Tori Irimi Tekubi-Kosa-Tori Irimi Tenchi-Nage Irimi Ude-Oroshi Tenkan Ude-Oroshi Tenkan Tekubi-Tori Koshin Tekubi-Kosa-Tori Irimi Tenkan Irimi Hantai Tenkan
3. Katate-Tori-Ryote-Mochi	1. Kokyu-Nage 2. 3.	Irimi Tobikomi Irimi Ude-Oroshi Tenkan En-Undo
4. Kata-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage 4. Ikkyo 5. 6. Nikyo 7. Sankyo 8. Yonkyo	Hantai Tenkan Hantai Tenkan Irimi Irimi Hantai Tenkan Irimi Hantai Tenkan Irimi
5. Shomen-Uchi	1. Kokyu-Nage 2. Ikkyo	Irimi Tobikomi Irimi
6. Yokomen-Uchi	1. Kokyu-Nage 2. 3. Kote-Gaeshi 4. Shiho-Nage 5.	Hantai Tenkan Koshin En-undo Koshin En-undo Irimi Hantai Tenkan
7. Mune-Tsuki	1. Kote-Gaeshi	Tenkan
8. Zagi	1. Kokyu-Dosa	

Additional requirements for Purple belt:
CHUKYU rank in Ki Development.
Hitori Gake (1 man attack freestyle)

SANKYU Technique		
Attack:	Defense:	Form:
A(ny one or a)ll of TAIGI number 1 through 3. The *taigi's* are listed in Section 11.		
HITORI WAZA same as YONKYU plus (See Aiki Taiso):		
11. Funakogi Waza (rowing exercise) (#5).		
12. Nikyo Waza (stretch wrist down) (#1).		
13. Sankyo Waza (stretch wrist out) (#3).		
14. Kotegaeshi Waza (stretch wrist up) (#2).		
At least 30 hours of training since obtaining YONKYU rank.		

9.4 NIKYU [2] (45 Required techniques)

NIKYU Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage 4. Ikkyo	Irimi Tobikomi Irimi Tobikomi Irimi Irimi
2. Katate-Tori	1. Kokyu-Nage 2. 3. 4. 5. 6. 7. Kote-Gaeshi 8. Shiho-Nage 9. 10. Ikkyo 11.	Irimi Tekubi-Tori Irimi Tekubi-Kosa-Tori Irimi Tenchi-Nage Irimi Ude-Oroshi Tenkan Ude-Oroshi Tenkan Tekubi-Tori Koshin Tekubi-Kosa-Tori Irimi Tenkan Irimi Hantai Tenkan
3. Katate-Tori-Ryote-Mochi	1. Kokyu-Nage 2. 3. 4. 5. 6. Kote-Gaeshi 7. Shiho-Nage	Irimi Tobikomi Irimi Ude-Oroshi Tenkan En-Undo Tenkan Irimi Tobikomi Tenkan Ude-Oroshi Tenkan En-undo Irimi
4. Ryote-Tori	1. Kokyu-Nage 2.	Irimi Tekubi-Tori Irimi Tenchi-Nage

NIKYU Technique		
Attack:	Defense:	Form:
5. Kata-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage 4. Ikkyo 5. 6. Nikyo 7. Sankyo 8. Yonkyo	Hantai Tenkan Hantai Tenkan Irimi Irimi Hantai Tenkan Irimi Hantai Tenkan Irimi
6. Shomen-Uchi	1. Kokyu-Nage 2. Kote-Gaeshi 3. Ikkyo 4.	Irimi Tobikomi Irimi Tobikomi Irimi Irimi Tobikomi Tenkan
7. Yokomen-Uchi	1. Kokyu-Nage 2. 3. Kote-Gaeshi 4. Shiho-Nage 5.	Hantai Tenkan Koshin En-undo Koshin En-undo Irimi Hantai Tenkan
8. Mune-Tsuki	1. Kote-Gaeshi 2.	Tenkan Hantai Tenkan
9. Ushiro-Tekubi-Tori	1. Sankyo	Tekubi-Kosa-Tori
10. Zagi	1. Kokyu-Dosa	

Additional requirements for Brown belt:
A(ny one or a)ll of TAIGI number 1 through 7. The *taigi's* are listed in Section 11.
Futari Gake (2 man attack freestyle)
Perform TOITSU TAISO and RELAX TAISO with examiner counting (same as CHUKYU Ki test)
Perform MAKKU-HO and AIKI TAISO with examiner counting (same as all previously required Hitori Waza)
At least 40 hours of training since obtaining SANKYU rank.

9.5 IKKYU [1] (60 Required techniques)

IKKYU Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage 4. Ikkyo	Irimi Tobikomi Irimi Tobikomi Irimi Irimi
2. Katate-Tori	1. Kokyu-Nage 2. 3. 4. 5. 6. 7. 8. 9. Kote-Gaeshi 10. Shiho-Nage 11. 12. Ikkyo 13.	Irimi Tekubi-Tori Irimi Tekubi-Kosa-Tori Irimi Tenchi-Nage Irimi Ude-Oroshi Irimi Ude-Kiri-Oroshi Tenkan Ude-Oroshi Tenkan Tekubi-Tori Tenkan Tenchi-Nage Koshin Tekubi-Kosa-Tori Irimi Tenkan Irimi Hantai Tenkan
3. Katate-Tori-Ryote-Mochi	1. Kokyu-Nage 2. 3. 4. 5. 6. Kote-Gaeshi 7. Shiho-Nage 8. Ikkyo 9. Nikyo	Irimi Tobikomi Irimi Ude-Oroshi Tenkan En-Undo Tenkan Irimi Tobikomi Tenkan Ude-Oroshi Tenkan En-undo Irimi Tenkan Kirikaeshi Tenkan Kirikaeshi
4. Ryote-Tori	1. Kokyu-Nage 2. 3. 4. Shiho-Nage	Irimi Tekubi-Tori Irimi Tenchi-Nage Tenkan Tenchi-Nage Irimi
5. Kata-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage 4. Ikkyo 5. 6. Nikyo 7. Sankyo 8. Yonkyo	Hantai Tenkan Hantai Tenkan Irimi Irimi Hantai Tenkan Irimi Hantai Tenkan Irimi

IKKYU Technique		
Attack:	Defense:	Form:
6. Shomen-Uchi	1. Kokyu-Nage 2. Kote-Gaeshi 3. Ikkyo 4. 5. Sankyo	Irimi Tobikomi Irimi Tobikomi Irimi Irimi Tobikomi Tenkan Irimi Tobikomi Tenkan
7. Yokomen-Uchi	1. Kokyu-Nage 2. 3. Kote-Gaeshi 4. Shiho-Nage 5.	Hantai Tenkan Koshin En-undo Koshin En-undo Irimi Hantai Tenkan
8. Mune-Tsuki	1. Kote-Gaeshi 2. 3. Ikkyo 4.	Tenkan Hantai Tenkan Irimi Hantai Tenkan
9. Ushiro-Tekubi-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage 4. Ikkyo 5. 6. Sankyo	Uragaeshi En-undo Irimi Irimi Tenkan Tekubi-Kosa-Tori
10. Zagi	1. Kokyu-Dosa	

Additional requirements for Brown belt:
JOKYU rank in Ki Development.
A(ny one or a)ll of TAIGI number 1 through 10. The *taigi's* are listed in Section 11.
Sannin Gake (3 man attack freestyle)
Perform MAKKU-HO and AIKI TAISO with examinee counting.
At least 40 hours of training since obtaining NIKYU rank.

9.6 SHODAN [1] (100 Required techniques)

SHODAN Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage	Irimi Tobikomi
	2.	Irimi En-Undo
	3.	Irimi Makikaeshi
	4. Kote-Gaeshi	Irimi Tobikomi
	5.	Irimi En-undo
	6. Shiho-Nage	Irimi
	7. Ikkyo	Irimi
	8. Nikyo	Tekubi-Kiri-Oroshi
	9. Sankyo	Sudori-Tori
2. Katate-Tori	1. Kokyu-Nage	Irimi Tekubi-Tori
	2.	Irimi Tekubi-Kosa-Tori
	3.	Irimi Tenchi-Nage
	4.	Irimi Ude-Oroshi
	5.	Irimi Ude-Kiri-Oroshi
	6.	Irimi Tekubi-Kiri
	7.	Irimi Kaiten-Nage
	8.	Tenkan Ude-Oroshi
	9.	Tenkan Tekubi-Tori
	10.	Tenkan Ude-Kiri-Oroshi
	11.	Tenkan Tenchi-Nage
	12.	Tenkan Kaiten-Nage
	13.	Zenpo-Nage Zenshin
	14. Kote-Gaeshi	Irimi Tekubi-Kiri
	15.	Koshin Tekubi-Kosa-Tori
	16. Shiho-Nage	Irimi
	17.	Tenkan
	18. Ikkyo	Irimi
	19.	Hantai Tenkan
	20.	Tenkan En-undo
	21. Nikyo	Irimi
3. Katate-Tori-Ryote-Mochi	1. Kokyu-Nage	Irimi Tobikomi
	2.	Irimi Ude-Oroshi
	3.	Tenkan En-Undo
	4.	Tenkan Irimi Tobikomi
	5.	Tenkan Ude-Oroshi
	6. Kote-Gaeshi	Irimi Tobikomi
	7.	Tenkan En-undo
	8. Shiho-Nage	Irimi
	9. Ikkyo	Tenkan Kirikaeshi
	10. Nikyo	Tenkan Kirikaeshi

SHODAN Technique		
Attack:	Defense:	Form:
4. Ryote-Tori	1. Kokyu-Nage	Irimi Tekubi-Tori
	2.	Irimi Tenchi-Nage
	3.	Irimi Ude-Oroshi
	4.	Irimi Tekubi-Kiri
	5.	Tenkan Tenchi-Nage
	6. Kote-Gaeshi	Irimi Tekubi-Kiri
	7.	Koshin Tekubi-Kosa-Tori
	8. Shiho-Nage	Irimi
	9. Ikkyo	Irimi
5. Kata-Tori	1. Kokyu-Nage	Hantai Tenkan
	2.	Zenpo-Nage Kubi-Uchi
	3. Kote-Gaeshi	Hantai Tenkan
	4.	Koshin En-undo
	5. Shiho-Nage	Irimi
	6. Ikkyo	Irimi
	7.	Hantai Tenkan
	8. Nikyo	Irimi
	9.	Hantai Tenkan
	10. Sankyo	Irimi
	11.	Hantai Tenkan
	12. Yonkyo	Irimi
	13.	Hantai Tenkan
6. Shomen-Uchi	1. Kokyu-Nage	Irimi Tobikomi
	2.	Zenpo-Nage Koshin
	3. Kote-Gaeshi	Irimi Tobikomi
	4. Shiho-Nage	Irimi
	5. Ikkyo	Irimi
	6.	Irimi Tobikomi Tenkan
	7. Nikyo	Irimi Tobikomi Tenkan
	8. Sankyo	Irimi Tobikomi Tenkan
	9.	Zenpo-Nage Sudori-Tori
	10. Yonkyo	Irimi Tobikomi Tenkan
7. Yokomen-Uchi	1. Kokyu-Nage	Irimi Kubi-Uchi
	2.	Hantai Tenkan
	3.	Koshin En-undo
	4. Kote-Gaeshi	Hantai Tenkan
	5.	Koshin En-undo
	6. Shiho-Nage	Irimi
	7.	Hantai Tenkan
8. Mune-Tsuki	1. Kokyu-Nage	Hantai Tenkan
	2.	Zenpo-Nage Koshin
	3. Kote-Gaeshi	Tenkan
	4.	Hantai Tenkan
	5. Ikkyo	Irimi

SHODAN Technique		
Attack:	Defense:	Form:
9. Ushiro-Tekubi-Tori	1. Kokyu-Nage 2. 3. 4. Kote-Gaeshi 5. Shiho-Nage 6. Ikkyo 7. 8. Sankyo	Uragaeshi Michibiki-kaeshi Zenpo-nage Zenshin En-undo Irimi Irimi Tenkan Tekubi-kosa-tori
10. Zagi Shomen-Uchi	1. Kokyu-Nage 2. Ikkyo 3.	Irimi Tobikomi Irimi Irimi Tobikomi Tenkan
11. Zagi Handachi Katate-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Shiho-Nage	Irimi Ude-Kiri-Oroshi Koshin Tekubi-Kosa-Tori Irimi
12. Zagi	1. Kokyu-Dosa	
Additional requirements for beginning black belt:		
A(ny one or a)ll of TAIGI number 1 through 17. The *taigi's* are listed in Section 11.		
Tanto-Tori Mune-Tsuki Tanto-Tori Mune-Tsuki Tanto-Tori Shomen-Uchi Tanto-Tori Yokomen-Uchi Tanto-Tori Sekate-Mochi Yokomen-Uchi	1. Kote-Gaeshi 2. Ikkyo 3. Kote-Gaeshi 4. Shiho-Nage 5. Gokyo	Tenkan Irimi Irimi Tobikomi Irimi Tobikomi Irimi Tobikomi Tenkan
Taigi 25	Kengi 1	Happo-giri
Taigi 27	Jogi 1	22 Kata
Yonin Gake (4 man attack freestyle)		
Perform MAKKU-HO, TOITSU TAISO, RELAX TAISO and AIKI TAISO while leading class.		
At least 60 hours of training since obtaining IKKYU rank.		

9.7 NIDAN [2] (130 Required techniques)

NIDAN Technique		
Attack:	Defense:	Form:
1. Katate-Kosa-Tori	1. Kokyu-Nage	Irimi Tobikomi
	2.	Irimi En-Undo
	3.	Irimi Makikaeshi
	4.	Irimi Tekubi-Kiri
	5. Kote-Gaeshi	Irimi Tobikomi
	6.	Irimi En-undo
	7. Shiho-Nage	Irimi
	8. Ikkyo	Irimi
	9. Nikyo	Tekubi-Kiri-Oroshi
	10. Sankyo	Sudori-Tori
2. Katate-Tori	1. Kokyu-Nage	Irimi Tekubi-Tori
	2.	Irimi Tekubi-Kosa-Tori
	3.	Irimi Tenchi-Nage
	4.	Irimi Ude-Oroshi
	5.	Irimi Ude-Kiri-Oroshi
	6.	Irimi Tekubi-Kiri
	7.	Irimi Kaiten-Nage
	8.	Tenkan Ude-Oroshi
	9.	Tenkan Tekubi-Tori
	10.	Tenkan Ude-Kiri-Oroshi
	11.	Tenkan Tenchi-Nage
	12.	Tenkan Kaiten-Nage
	13.	Zenpo-Nage Zenshin
	14. Kote-Gaeshi	Irimi Tekubi-Kiri
	15.	Koshin Tekubi-Kosa-Tori
	16. Shiho-Nage	Irimi
	17.	Tenkan
	18. Ikkyo	Irimi
	19.	Hantai Tenkan
	20.	Tenkan En-undo
	21. Nikyo	Irimi
	22. Sankyo	Irimi Sudori-Tori

NIDAN Technique		
Attack:	Defense:	Form:
3. Katate-Tori-Ryote-Mochi	1. Kokyu-Nage	Irimi Tobikomi
	2.	Irimi Ude-Oroshi
	3.	Tenkan En-Undo
	4.	Tenkan Irimi Tobikomi
	5.	Tenkan Ude-Oroshi
	6.	Zenpo-Nage Zenshin
	7.	Zenpo-Nage Koshin
	8.	Zenpo-Nage Kirikaeshi
	9. Kote-Gaeshi	Irimi Tobikomi
	10.	Tenkan En-undo
	11. Shiho-Nage	Irimi
	12. Ikkyo	Tenkan Kirikaeshi
	13. Nikyo	Tenkan Kirikaeshi
4. Ryote-Tori	1. Kokyu-Nage	Irimi Tekubi-Tori
	2.	Irimi Tenchi-Nage
	3.	Irimi Ude-Oroshi
	4.	Irimi Tekubi-Kiri
	5.	Tenkan Tenchi-Nage
	6.	Zenpo-Nage Tekubi-Tori
	7.	Zenpo-Nage Koshin Ojigi
	8. Kote-Gaeshi	Irimi Tekubi-Kiri
	9.	Koshin Tekubi-Kosa-Tori
	10. Shiho-Nage	Irimi
	11. Ikkyo	Irimi
5. Kata-Tori	1. Kokyu-Nage	Hantai Tenkan
	2.	Zenpo-Nage Kubi-Uchi
	3. Kote-Gaeshi	Hantai Tenkan
	4.	Koshin En-undo
	5. Shiho-Nage	Irimi
	6. Ikkyo	Irimi
	7.	Hantai Tenkan
	8. Nikyo	Irimi
	9.	Hantai Tenkan
	10. Sankyo	Irimi
	11.	Hantai Tenkan
	12. Yonkyo	Irimi
	13.	Hantai Tenkan
6. Ryokata-Tori	1. Kokyu-Nage	Zenpo-Nage Sode-Tori
	2. Nikyo	Hantai Tenkan
7. Kata-Tori-Shomen-Uchi	1. Kokyu-Nage	Irimi Tobikomi
	2.	Tenkan En-undo
	3.	Tenkan Irimi Tobikomi
	4. Kote-Gaeshi	Tenkan En-undo

NIDAN Technique		
Attack:	Defense:	Form:
8. Shomen-Uchi	1. Kokyu-Nage 2. 3. Kote-Gaeshi 4. Shiho-Nage 5. Ikkyo 6. 7. Nikyo 8. Sankyo 9. 10. Yonkyo	Irimi Tobikomi Zenpo-Nage Koshin Irimi Tobikomi Irimi Irimi Irimi Tobikomi Tenkan Irimi Tobikomi Tenkan Irimi Tobikomi Tenkan Zenpo-Nage Sudori-Tori Irimi Tobikomi Tenkan
9. Yokomen-Uchi	1. Kokyu-Nage 2. 3. 4. 5. 6. Kote-Gaeshi 7. 8. Shiho-Nage 9. 10.	Irimi Kubi-Uchi Irimi Juji Hantai Tenkan Koshin En-undo Zenpo-Nage Kirikaeshi Hantai Tenkan Koshin En-undo Irimi Irimi Tobikomi Hantai Tenkan
10. Mune-Tsuki	1. Kokyu-Nage 2. 3. 4. Kote-Gaeshi 5. 6. Ikkyo 7.	Hantai Tenkan Zenpo-Nage Koshin Koshin Kaiten-Nage Tenkan Hantai Tenkan Irimi Hantai Tenkan
11. Ushiro-Tekubi-Tori	1. Kokyu-Nage 2. 3. 4. Kote-Gaeshi 5. Shiho-Nage 6. Ikkyo 7. 8. Sankyo	Uragaeshi Michibiki-Kaeshi Zenpo-Nage Zenshin En-undo Irimi Irimi Tenkan Tekubi-Kosa-Tori
12. Ushiro-Hiji-Tori	1. Kokyu-Nage 2. Kote-Gaeshi 3. Sankyo	Uragaeshi En-undo Tekubi-Kosa-Tori
13. Ushiro-Kata-Tori	1. Kokyu-Nage 2. 3. Kote-Gaeshi 4. Sankyo	Uragaeshi Michibiki-Kaeshi En-undo Tekubi-Kosa-Tori

NIDAN Technique		
Attack:	Defense:	Form:
14. Ushiro-Katate-Tori-Kubi-Shime	1. Kokyu-Nage 2. Sankyo 3.	Uragaeshi Tekubi-Kosa-Tori Zenpo-Nage
15. Ushiro-Tori	1. Kokyu-Nage	Zenpo-Nage
16. Zagi Shomen-Uchi	1. Kokyu-Nage 2. Ikkyo 3.	Irimi Tobikomi Irimi Irimi Tobikomi Tenkan
17. Zagi Handachi Katate-Tori	1. Kokyu-Nage 2. 3. 4. Kote-Gaeshi 5. Shiho-Nage	Irimi Ude-Kiri-Oroshi Irimi Tekubi-Tori Irimi Kaiten-Nage Koshin Tekubi-Kosa-Tori Irimi
18. Zagi	1. Kokyu-Dosa	

Additional requirements for black belt:		
A(ny one or a)ll of TAIGI number 1 through 20. The *taigi's* are listed in Section 11.		
Tanto-Tori Mune-Tsuki Tanto-Tori Mune-Tsuki Tanto-Tori Shomen-Uchi Tanto-Tori Yokomen-Uchi Tanto-Tori Sekate-Mochi Yokomen-Uchi	1. Kote-Gaeshi 2. Ikkyo 3. Kote-Gaeshi 4. Shiho-Nage 5. Gokyo	Tenkan Irimi Irimi Tobikomi Irimi Tobikomi Irimi Tobikomi Tenkan
Taigi 21	Tanto-Tori	
Taigi 22	Tachi Tori	
Taigi 23	Jo-Tori	
Taigi 24	Jo-Nage	
Taigi 25 Taigi 26	Kengi 1 Kengi 2	Happo-Giri Ken 13 Kata
Taigi 27 Taigi 28	Jogi 1 Jogi 2	Jo 22 Kata Jo 22 Kata
Taigi 29	Tachi Uchi	
Taigi 30	Shinken	
Gonin Gake (5 man attack freestyle)		
Lead class through MAKKU HO, TOITSU TAISO, RELAX TAISO and AIKI TAISO.		
Extensive teaching experience.		
At least 120 hours of training since obtaining SHODAN rank.		

9.8 SANDAN [3] (130+ Required techniques)

Same as NIDAN, plus SHODEN rank in Ki Development and at least 2 years training since obtaining NIDAN rank.

10 SHINSHIN TOITSU AIKIDO TECHNIQUE REQUIREMENTS CROSS REFERENCE CHART

NOTE: The column marked "TAIGI" refers to techniques present in a Taigi that are similar to the Aikido test techniques. The techniques differ somewhat due to different test criteria. Some TAIGI techniques may therefore have a different name. They are listed in a "taigi-number.technique-number" format. Also note that these descriptions are not a substitute for a good teacher. They are only to help you memorize the names and procedures.

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
Katate-Kosa-Tori	Kokyu-Nage	Irimi Tobikomi	*	*	*	*	*	*	*	11.3
		Irimi En-Undo						*	*	
		Irimi Makikaeshi						*	*	11.4
		Irimi Tekubi-Kiri							*	
	Kote-Gaeshi	Irimi Tobikomi	*	*	*	*	*	*	*	
		Irimi En-undo						*	*	
	Shiho-Nage	Irimi			*	*	*	*	*	
	Ikkyo	Irimi			*	*	*	*	*	
	Nikyo	Tekubi-Kiri-Oroshi						*	*	
	Sankyo	Sudori-Tori						*	*	

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
Katate-Tori	Kokyu-Nage	Irimi Tekubi-Tori	*	*	*	*	*	*	*	
		Irimi Tekubi-Kosa-Tori		*	*	*	*	*	*	11.2
		Irimi Tenchi-Nage	*	*	*	*	*	*	*	
		Irimi Ude-Oroshi		*	*	*	*	*	*	11.1
		Irimi Ude-Kiri-Oroshi					*	*	*	
		Irimi Tekubi-Kiri						*	*	
		Irimi Kaiten-Nage						*	*	
		Tenkan Ude-Oroshi	*	*	*	*	*	*	*	1.1
		Tenkan Tekubi-Tori			*	*	*	*	*	
		Tenkan Ude-Kiri-Oroshi						*	*	
		Tenkan Tenchi-Nage					*	*	*	
		Tenkan Kaiten-Nage						*	*	1.4
		Zenpo-Nage Zenshin						*	*	
	Kote-Gaeshi	Irimi Tekubi-Kiri						*	*	
		Koshin Tekubi-Kosa-Tori			*	*	*	*	*	
	Shiho-Nage	Irimi	*	*	*	*	*	*	*	
		Tenkan	*	*	*	*	*	*	*	1.5
	Ikkyo	Irimi		*	*	*	*	*	*	
		Hantai Tenkan		*	*	*	*	*	*	
		Tenkan En-undo						*	*	1.6
	Nikyo	Irimi						*	*	
	Sankyo	Irimi Sudori-Tori							*	

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
Katate-Tori-Ryote-Mochi	Kokyu-Nage	Irimi Tobikomi			*	*	*	*	*	2.1
		Irimi Ude-Oroshi			*	*	*	*	*	12.1
		Tenkan En-Undo			*	*	*	*	*	2.2
		Tenkan Irimi Tobikomi				*	*	*	*	2.3
		Tenkan Ude-Oroshi				*	*	*	*	12.2
		Zenpo-Nage Zenshin							*	
		Zenpo-Nage Koshin							*	
		Zenpo-Nage Kirikaeshi							*	
	Kote-Gaeshi	Irimi Tobikomi						*	*	
		Tenkan En-undo				*	*	*	*	2.5
	Shiho-Nage	Irimi				*	*	*	*	
	Ikkyo	Tenkan Kirikaeshi					*	*	*	12.4
	Nikyo	Tenkan Kirikaeshi					*	*	*	2.4
Ryote-Tori	Kokyu-Nage	Irimi Tekubi-Tori				*	*	*	*	
		Irimi Tenchi-Nage				*	*	*	*	8.1
		Irimi Ude-Oroshi						*	*	
		Irimi Tekubi-Kiri						*	*	
		Tenkan Tenchi-Nage					*	*	*	8.2
		Zenpo-Nage Tekubi-Tori							*	
		Zenpo-Nage Koshin Ojigi							*	
	Kote-Gaeshi	Irimi Tekubi-Kiri						*	*	
		Koshin Tekubi-Kosa-Tori						*	*	
	Shiho-Nage	Irimi					*	*	*	
	Ikkyo	Irimi						*	*	

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
Kata-Tori	Kokyu-Nage	Hantai Tenkan		*	*	*	*	*	*	
		Zenpo-Nage Kubi-Uchi						*	*	
	Kote-Gaeshi	Hantai Tenkan		*	*	*	*	*	*	
		Koshin En-undo						*	*	
	Shiho-Nage	Irimi			*	*	*	*	*	
	Ikkyo	Irimi	*	*	*	*	*	*	*	5.1
		Hantai Tenkan	*	*	*	*	*	*	*	14.1
	Nikyo	Irimi			*	*	*	*	*	14.2, 15.4
		Hantai Tenkan				*	*	*	*	
	Sankyo	Irimi						*	*	
		Hantai Tenkan			*	*	*	*	*	14.3
	Yonkyo	Irimi			*	*	*	*	*	14.4
		Hantai Tenkan						*	*	
Ryokata-Tori	Kokyu-Nage	Zenpo-Nage Sode-Tori							*	4.6
	Nikyo	Hantai Tenkan							*	4.5
Kata-Tori-Shomen-Uchi	Kokyu-Nage	Irimi Tobikomi							*	
		Tenkan En-undo							*	10.2
		Tenkan Irimi Tobikomi							*	10.3
	Kote-Gaeshi	Tenkan En-undo							*	
Shomen-Uchi	Kokyu-Nage	Irimi Tobikomi		*	*	*	*	*	*	5.1, 9.3
		Zenpo-Nage Koshin						*	*	9.6
	Kote-Gaeshi	Irimi Tobikomi				*	*	*	*	9.4
	Shiho-Nage	Irimi						*	*	
	Ikkyo	Irimi			*	*	*	*	*	9.1, 15.1
		Irimi Tobikomi Tenkan				*	*	*	*	9.2
	Nikyo	Irimi Tobikomi Tenkan						*	*	
	Sankyo	Irimi Tobikomi Tenkan					*	*	*	
		Zenpo-Nage Sudori-Tori						*	*	
	Yonkyo	Irimi Tobikomi Tenkan						*	*	

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
Yokomen-Uchi	Kokyu-Nage	Irimi Kubi-Uchi						*	*	13.1
		Irimi Juji							*	13.2
		Hantai Tenkan		*	*	*	*	*	*	3.6, 15.2
		Koshin En-undo			*	*	*	*	*	
		Zenpo-Nage Kirikaeshi							*	13.6
	Kote-Gaeshi	Hantai Tenkan						*	*	13.5
		Koshin En-undo			*	*	*	*	*	3.4, 5.2
	Shiho-Nage	Irimi		*	*	*	*	*	*	13.4
		Irimi Tobikomi							*	
		Hantai Tenkan		*	*	*	*	*	*	
Mune-Tsuki	Kokyu-Nage	Hantai Tenkan						*	*	5.3, 7.6,
		Zenpo-Nage Koshin						*	*	19.6
		Koshin Kaiten-Nage							*	7.3, 15.3
	Kote-Gaeshi	Tenkan			*	*	*	*	*	
		Hantai Tenkan				*	*	*	*	
	Ikkyo	Irimi					*	*	*	
		Hantai Tenkan					*	*	*	
										7.2
Ushiro-Tekubi-Tori	Kokyu-Nage	Uragaeshi					*	*	*	6.2
		Michibiki-Kaeshi						*	*	
		Zenpo-Nage Zenshin						*	*	6.3
	Kote-Gaeshi	En-undo					*	*	*	
	Shiho-Nage	Irimi					*	*	*	
	Ikkyo	Irimi					*	*	*	
		Tenkan					*	*	*	6.5
	Sankyo	Tekubi-Kosa-Tori				*	*	*	*	6.6, 15.6
Ushiro-Hiji-Tori	Kokyu-Nage	Uragaeshi							*	
	Kote-Gaeshi	En-undo							*	
	Sankyo	Tekubi-Kosa-Tori							*	

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
Ushiro-Kata-Tori	Kokyu-Nage	Uragaeshi							*	
		Michibiki-Kaeshi							*	
	Kote-Gaeshi	En-undo							*	
	Sankyo	Tekubi-Kosa-Tori							*	
Ushiro-Katate-Tori-Kubi-Shime	Kokyu-Nage	Uragaeshi							*	18.5
	Sankyo	Tekubi-Kosa-Tori							*	
		Zenpo-Nage							*	
Ushiro-Tori	Kokyu-Nage	Zenpo-Nage							*	6.1, 15.5
Zagi Shomen-Uchi	Kokyu-Nage	Irimi Tobikomi						*	*	16.3
	Ikkyo	Irimi						*	*	16.1
		Irimi Tobikomi Tenkan						*	*	16.2
Zagi Handachi Katate-Tori	Kokyu-Nage	Irimi Ude-Kiri-Oroshi						*	*	
		Irimi Tekubi-Tori							*	
		Irimi Kaiten-Nage							*	
	Kote-Gaeshi	Koshin Tekubi-Kosa-Tori						*	*	
	Shiho-Nage	Irimi						*	*	
Zagi	Kokyu-Dosa		*	*	*	*	*	*	*	5.5
Additional requirements:										
A(ny one or a)ll of TAIGI number 1 through #. The *taigi's* are listed in Section 11.				1	3	7	10	17	20	
Tanto-Tori Mune-Tsuki	Kote-Gaeshi	Tenkan						*	*	
Tanto-Tori Mune-Tsuki	Ikkyo	Irimi						*	*	
Tanto-Tori Shomen-Uchi	Kote-Gaeshi	Irimi Tobikomi						*	*	
Tanto-Tori Yokomen-Uchi	Shiho-Nage	Irimi Tobikomi						*	*	
Tanto-Tori Sekate-Mochi Yokomen-Uchi	Gokyu	Irimi Tobikomi Tenkan						*	*	
Tanto-Tori	Taigi								*	21

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
Tachi-Tori									*	22
Jo-Tori									*	23
Jo-Nage									*	24
Kengi	Happo-Giri Ken 13 Kata							*	* *	25 26
Jogi	Jo 22 Kata number 1 Jo 22 Kata number 2							*	* *	27 28
Tachi-Uchi									*	29
Shinken									*	30
Multiple attacks by					1	2	3	4	5	(wo)men
Ki Test			*		*		*			

Technique			K Y U					D A N		T A I G I
Attack:	Defense:	Form:	5	4	3	2	1	1	2	#.#
<u>HITORI WAZA (See Aiki Taiso):</u>										
Ude-Mawashi Waza (Toitsu Taiso #10, #11, #12)			*	*	*	*	*	*	*	
Nikyo Waza (#1)					*	*	*	*	*	
Kotegaeshi Waza (#2)					*	*	*	*	*	
Sankyo Waza (#3)					*	*	*	*	*	
Funakogi Waza (#5)					*	*	*	*	*	
Ikkyo Waza (#6)			*	*	*	*	*	*	*	
Zengo Waza (#7)				*	*	*	*	*	*	
Happo Waza (#8)				*	*	*	*	*	*	
Kaho Tekubi Kosa Waza (#9)					*	*	*	*	*	
Joho Tekubi Kosa Waza (#10)					*	*	*	*	*	
Sayu Waza (#11)			*	*	*	*	*	*	*	
Udefuri Waza (#13)			*	*	*	*	*	*	*	
Udefuri Choyaku Waza (#14)			*	*	*	*	*	*	*	
Zenshin-Koshin Waza (#15)				*	*	*	*	*	*	
Ushiro-Tori Waza (#16)						*	*	*	*	
Ushiro-Tekubi-Tori Zenshin Waza (#17)						*	*	*	*	
Ushiro-Tekubi-Tori Koshin Waza (#18)						*	*	*	*	
Zenpo Kaiten Waza (#21)			*	*	*	*	*	*	*	
Ushiro Ukemi Waza (#22)			*	*	*	*	*	*	*	

11 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.

11.1 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.

11.2 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 <u>and</u> 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.

11.3 Taigi

11.3.1 Taigi 1 - KATATE-TORI 58 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Katate-Tori	Kokyu-nage	Onshi-no-gyoi *	
2	Katate-Tori	Kokyu-nage	Kirikaeshi	
3	Katate-Tori	Kokyu-nage	Zenpo-nage (Zenshin)	Zenpo
4	Katate-Tori	Kokyu-nage	Kaiten-nage Tenkan *	Zenpo
5	Katate-Tori	Shiho-nage	Tenkan *	Zenpo
6	Katate-Tori	Ikkyo	Tenkan *	

11.3.2 Taigi 2 - KATATE-TORI-RYOTE-MOCHI 58 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Katate-Tori-Ryote-Mochi	Kokyu-nage	(Irimi) Tobikomi *	
2	Katate-Tori-Ryote-Mochi	Kokyu-nage	En-undo *	
3	Katate-Tori-Ryote-Mochi	Kokyu-nage	Hachi-no-ji *	
4	Katate-Tori-Ryote-Mochi	Kokyu-nage	Zenpo-nage (Koshin)	Zenpo
5	Katate-Tori-Ryote-Mochi	Nikyo	Kirikaeshi (Tenkan) *	
6	Katate-Tori-Ryote-Mochi	Kote-gaeshi	En-undo *	

11.3.3 Taigi 3 - YOKOMEN-UCHI 43 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Yokomen-uchi		Sudori	
2	Yokomen-uchi		Ojigi	Renzoku
3	Yokomen-uchi	Kokyu-nage	Irimi	
4	Yokomen-uchi	Shiho-nage	Irimi **	
5	Yokomen-uchi	Kokyu-nage	Sudori-nage	Zenpo
6	Yokomen-uchi	Kokyu-nage	Hachi-no-ji **	

11.3.4 Taigi 4 - RYOKATA-TORI 56 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Ryokata-Tori	Kokyu-nage	Ojigi	Zenpo
2	Ryokata-Tori	Kokyu-nage	Kirikaeshi Ojigi	Zenpo
3	Ryokata-Tori	Kokyu-nage	Nido Ojigi	Zenpo
4	Ryokata-Tori	Kokyu-nage	Sudori	Zenpo
5	Ryokata-Tori	Nikyo	Tenkan *	
6	Ryokata-Tori	Kokyu-nage	Zenpo-nage Koshin *	Zenpo

11.3.5 Taigi 5 - For Children 44 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Shomen-uchi	Kokyu-nage	(Irimi Tobikomi) **	
2	Yokomen-uchi	Shiho-nage	Irimi **	
3	Mune-tsuki	Kote-gaeshi	Tenkan *	
4	Kata-tori	Ikkyo	Irimi *	
5	Zagi	Kokyu-dosa	*	

11.3.6 Taigi 6 - USHIRO-WAZA 58 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Ushiro-tori	Kokyu-nage	Zenpo-nage (Zenshin) **	Zenpo
2	Ushiro-tekubi-tori	Kokyu-nage	Uragaeshi *	
3	Ushiro-tekubi-tori	Kokyu-nage	(Zenpo-nage Zenshin) *	Zenpo
4	Ushiro-tekubi-tori	Kote-gaeshi	Hantai Tenkan	
5	Ushiro-tekubi-tori	Ikkyo	Tenkan *	
6	Ushiro-tekubi-tori	Sankyo-nage	(Tekubi-tori Kosa-tori) **	Zenpo

11.3.7 Taigi 7 - MUNE-TSUKI, KERI — 54 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Mune-tsuki	Kokyu-nage	Michibiki-kaeshi	
2	Mune-tsuki	Ikkyo	Hantai Tenkan *	
3	Mune-tsuki	Kokyu-nage	Zenpo-nage (Koshin) **	Zenpo
4	Mae-keri	Kokyu-nage	Irimi	
5	Mawashi-keri	Kokyu-nage	Ashi-tori	Zenpo
6	Mune-tsuki	Kote-gaeshi	Nage-hanashi *	Zenpo

11.3.8 Taigi 8 - RYOTE-TORI — 50 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Ryote-Tori	Kokyu-nage	Tenchi-nage Irimi *	
2	Ryote-Tori	Kokyu-nage	Tenchi-nage Tenkan *	
3	Ryote-Tori	Kokyu-nage	Hakucho-no-mizuumi	Zenpo
4	Ryote-Tori	Kokyu-nage	Dojo-sukui	
5	Ryote-Tori	Kokyu-nage	Zenpo-nage (Koshin)	Zenpo
6	Ryote-Tori	Kokyu-nage	Kirikaeshi (Koshin)	Zenpo

11.3.9 Taigi 9 - SHOMEN-UCHI — 56 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Shomen-Uchi	Ikkyo	Irimi **	
2	Shomen-Uchi	Ikkyo	Tenkan *	
3	Shomen-Uchi	Kokyu-nage	Tobikomi **	
4	Shomen-Uchi	Kote-gaeshi	Tobikomi *	Zenpo
5	Shomen-Uchi	Kokyu-nage	Kirikaeshi (Koshin)	Zenpo
6	Shomen-Uchi	Kokyu-nage	Zenpo-nage (Koshin) *	Zenpo

11.3.10 Taigi 10 - KATA-TORI-SHOMEN-UCHI 59 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Kata-tori-shomen-uchi	Kokyu-nage	Irimi (Atemi)	
2	Kata-tori-shomen-uchi	Kokyu-nage	En-undo *	
3	Kata-tori-shomen-uchi	Kokyu-nage	Hachi-no-ji *	
4	Kata-tori-shomen-uchi	Nikyo	Tenkan	
5	Kata-tori-shomen-uchi	Sankyo	Uragaeshi	
6	Kata-tori-shomen-uchi	Kokyu-nage	Zenpo-nage (Zenshin)	Zenpo

11.3.11 Taigi 11 - KATATE-(KOSA)-TORI 53 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Katate-tori	Kokyu-nage	Irimi *	
2	Katate-tori	Kokyu-nage	Irimi Tekubi-kosa (Tenkan) *	
3	Katate-kosa-tori	Kokyu-nage	Michibiki En-undo *	
4	Katate-kosa-tori	Kokyu-nage	Makikaeshi *	
5	Katate-kosa-tori	Kokyu-nage	Makikaeshi-nage	
6	Katate-kosa-tori	Kokyu-nage	Kirikaeshi	Zenpo

11.3.12 Taigi 12 - KATATE-TORI-RYOTE-MOCHI 55 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Katate-tori-ryote-mochi	Kokyu-nage	Irimi *	
2	Katate-tori-ryote-mochi	Kokyu-nage	Tenkan *	
3	Katate-tori-ryote-mochi	Nikyo	Tenkan	
4	Katate-tori-ryote-mochi	Ikkyo	Kirikaeshi (Irimi) *	
5	Katate-tori-ryote-mochi	Kokyu-nage	Zenpo-nage (Zenshin)	Zenpo
6	Katate-tori-ryote-mochi	Kokyu-nage	Ball-nage	Zenpo

11.3.13 Taigi 13 - YOKOMEN-UCHI 54 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Yokomen-uchi	Kokyu-nage	Irimi	
2	Yokomen-uchi	Kokyu-nage	Juji Irimi *	
3	Yokomen-uchi	Kokyu-nage	Atemi	
4	Yokomen-uchi	Shiho-nage	Irimi Tobikomi *	
5	Yokomen-uchi	Kote-gaeshi	En-undo *	Zenpo
6	Yokomen-uchi	Kokyu-nage	Kirikaeshi *	Zenpo

11.3.14 Taigi 14 - KATA-TORI 74 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Kata-tori	Ikkyo	Tenkan *	
2	Kata-tori	Nikyo	Irimi **	
3	Kata-tori	Sankyo	Tenkan *	
4	Kata-tori	Yonkyu	Irimi *	
5	Kata-tori	Kokyu-nage	Ushiro-muki	
6	Kata-tori	Kokyu-nage	Ushiro-muki Kirikaeshi Yokomen-uchi	Zenpo

11.3.15 Taigi 15 - For Junior High School Students 85 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Shomen-uchi	Ikkyo	Irimi **	
2	Yokomen-uchi	Kokyu-nage	Hachi-no-ji **	
3	Mune-tsuki	Kokyu-nage	Zenpo-nage (Koshin) **	Zenpo
4	Kata-tori	Nikyo	Irimi **	
5	Ushiro-tori	Kokyu-nage	Zenpo-nage (Zenshin) **	Zenpo
6	Ushiro-tekubi-tori	Sankyo-nage	(Tekubi-tori Kosa-tori) **	Zenpo

11.3.16 Taigi 16 - ZAGI — 57 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Shomen-uchi	Ikkyo	Irimi *	
2	Shomen-uchi	Ikkyo	Tenkan *	
3	Kata-tori-shomen-uchi	Kokyu-nage	Irimi (Atemi)	
4	Shomen-uchi	Kokyu-nage	(Irimi Tobikomi) *	
5	Mune-tsuki	Kote-gaeshi	Katemeru	
6	Yokomen-uchi	Kokyu-nage	Kubi-Uchi	Zenpo

11.3.17 Taigi 17 - ZAGI-HANDACHI — 53 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Katate-tori	Kokyu-nage	Zenpo-nage	Zenpo
2	Katate-tori	Kokyu-nage	Kirikaeshi	Zenpo
3	Shomen-uchi	Kokyu-nage	(Irimi Tobikomi)	
4	Ushiro-kata-tori	Kokyu-nage	Ojigi	
5	Mune-tsuki	Kote-gaeshi	(Nage Hanshi)	(Zenpo)
6	Yokomen-uchi	Kokyu-nage	Kubi-uchi	Zenpo

11.3.18 Taigi 18 - USHIRO-WAZA — 64 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Ushiro-hagai-jimi	Kokyu-nage	Ude-nuki	
2	Ushiro-kata-tori	Kokyu-nage	Hikoki-nage	
3	Ushiro-kata-tori	Kokyu-nage	Suikomi	
4	Ushiro-kata-tori	Kokyu-nage	Zenpo-nage	Zenpo
5	Ushiro-kata-tori-kubi-shime	Kokyu-nage	Uragaeshi *	
6	Ushiro-kata-tori-kubi-shime	Kokyu-nage	Zenpo-nage	Zenpo

11.3.19 Taigi 19 - MUNE-TSUKI 45 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Mune-tsuki	Kokyu-nage	Uchiwa-nage Kubi-kiri	
2	Mune-tsuki	Kokyu-nage	Zenpo-nage Kubi-uchi	Zenpo
3	Mune-tsuki	Kokyu-nage	Uchiwa-nage Men-uchi	
4	Mune-tsuki	Kokyu-nage	Irimi Sudori	Zenpo
5	Mune-tsuki	Kokyu-nage	Shomen-uchi	
6	Mune-tsuki	Kokyu-nage	Hantai-tenkan *	Zenpo

11.3.20 Taigi 20 - FUTARE-GAKE, SANNIN-GAKE, RANDORI 80 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Futare-gake	Kokyu-nage	Zenpo-nage - Once!	Zenpo
2	Futare-gake	Kokyu-nage	Senaka-awase - Once!	
3	Futare-gake	Kokyu-nage	Seiretsu	
4	Futare-gake	Shiho-nage		
5	Sannin-gake	Kokyu-nage	Seiretsu	
6	Sannin-gake	Randori		

11.3.21 Taigi 21 - TANTO-TORI 120 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Shomen-uchi	Kote-gaeshi		Zenpo
2	Shomen-uchi	Kokyu-nage		
3	Sakate-mochi Yokomen-uchi	Gokyo		
4	Sakate-mochi Yokomen-uchi	Kokyu-nage		
5	Yokomen-uchi	Shiho-nage	Irimi Tobikomi	
6	Mune-tsuki	Kote-gaeshi		Zenpo
7	Mune-tsuki	Ikkyo	Irimi	
8	Mune-tsuki	Kokyu-nage	Zenpo-nage	Zenpo
9	Mune-tsuki	Kokyu-nage	Hiji-uchi-men-uchi	
10	Mune-tsuki	Kokyu-nage	Kaiten-nage	Zenpo

11.3.22 Taigi 22 - TACHI-TORI 110 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Shomen-uchi Shomen-uchi	 Kokyu-nage	Irimi Sudori	Renzoku
2	Shomen-uchi	Kote-gaeshi	(right side)	Zenpo
3	Shomen-uchi	Kokyu-nage	Irimi-tori (left side)	Zenpo
4	Yokomen-uchi	Kokyu-nage	Irimi	
5	Yokomen-uchi	Shiho-nage	Irimi (left side)	
6	Mune-tsuki	Kote-gaeshi	(right side)	Zenpo
7	Mune-tsuki	Kokyu-nage	Zenpo-nage	Zenpo
8	Mune-tsuki	Kokyu-nage	Sudori	Zenpo
9	Do-uchi	Kokyu-nage		
10	Yoko-barai	Kokyu-nage		

11.3.23 Taigi 23 - JO-TORI 125 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Shomen-uchi Shomen-uchi	Kokyu-nage	Irimi Sudori	Renzoku
2	Shomen-uchi	Kote-gaeshi	(right side)	Zenpo
3	Shomen-uchi	Kokyu-nage	Irimi-tori (left side)	Zenpo
4	Yokomen-uchi	Shiho-nage	Irimi (left side)	
5	Yokomen-uchi	Kokyu-nage	Zenpo-nage	Zenpo
6	Mune-tsuki	Kokyu-nage	Tsuki-kaeshi	Zenpo
7	Mune-tsuki	Kokyu-nage	Zenpo-nage	Zenpo
8	Mune-tsuki	Kokyu-nage	Kirikaeshi	Zenpo
9	Do-uchi	Kokyu-nage		
10	Yoko-barai	Kokyu-nage		

11.3.24 Taigi 24 - JO-NAGE 60 seconds

No.	Attack:	Defense:	Form:	Ukemi:
1	Jo-tori	Kokyu-nage		
2	Jo-tori	Kokyu-nage	Zenpo-nage	Zenpo
3	Jo-tori	Sakate-mochi	Zenpo-nage	Zenpo
4	Jo-tori	Shiho-nage	Irimi	
5	Jo-tori	Nikyo		
6	Jo-tori	Kote-gaeshi		Zenpo
7	Jo-tori	Kokyu-nage	Kirikaeshi	Zenpo
8	Jo-tori	Kokyu-nage	Ashi-sukui	

11.3.25 Taigi 25 - KENGI 1 (DAI ICHI) 37 seconds

Happo-giri (two times)

11.3.26 Taigi 26 - KENGI 2 (DAI NI) 30 seconds

1 to 13 (one time)

11.3.27 Taigi 27 - JOGI 1 (DAI ICHI) 38 seconds

22 Kata (one time)

11.3.28 Taigi 28 - JOGI 2 (DAI NI) 40 seconds

22 Kata (one time)

11.3.29 Taigi 29 - TACHI-UCHI 72 seconds

1 to 6 (one time)

11.3.30 Taigi 30 - SHINKEN (Including Kiai) 58 seconds

1 to 6

APPENDIX A GLOSSARY OF JAPANESE TERMS USED IN CLASSES

A.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 you 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 kateme-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.

L

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 kateme-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.

P

Q
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 kateme-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 jokyu.

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 your 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.

V

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 kateme-waza; refer to nage waza and katame waza.

X

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.

APPENDIX B 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.

B.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.

B.2 OTHERS

Haruka Nagai: "Makku-Ho Five Minutes Physical Fitness" Japan Publications.
Napoleon Hill: "Think And Grow Rich"
Terry Chitwood: "How to Defend Yourself Without Even Trying" Polestar Publications.
Adele Westbrook and Oscar Ratti: "Aikido and the Dynamic Sphere" Tuttle

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?

NOTE 3: Don't forget that we have a *Secrets of Aikido, Volume Two* in the wings. Quite indispensable, if we may have a humble opinion. Don't forget to acquire your own copy when it becomes available. Please see Section E.2, page 103, for an order form.

APPENDIX C OTHER KI SOCIETY DOJO

This is a list of some of the various Ki Society dojo you can practice at. The list, again, is in no way conclusive, and was probably current at some point in time. There are a number of satellite dojo that may be more convenient for you. Get in touch with the closest dojo and ask.

C.1 JAPAN

Ki Society World HQ/Ki no Sato - Ki no Kenkyukai So-Honbu, 3515 O-aza Akabane, Ichikai-machi, Haga-gun, Tochigin-ken
Ki Society Tokyo HQ - Ki no Kenkyukai Tokyo Chiku Honbu, 101 Ushigome Heim, 2-30 Haramachi, Shinjuku-ku, Tokyo 162

C.2 USA

Seattle Ki Society, Koichi Kashiwaya. 6106 Roosevelt Way NE; Seattle, WA 98115; 206-527-2151

Honolulu Ki Society, Harry Eto. 2003 Nuuanu Ave., Honolulu, HI 96817; 808-521-3513
Honolulu Ki Society, Seiichi Tabata. 1511 Ipukula St., Honolulu, HI 96817; 808-373-1864

Big Island Aikido-Ki Club, Takashi Nonaka. Box 438; Papaikou, HI 96781
Big Island Aikido-Ki Society, Jitsuo Niwao. 199 Mohouli Street; Hilo, HI 96720

Kauai Ki Society, Tetsuji Masumura. 3225 Alohi Street; Lihue Kauai, HI 96766

Hanapepe Ki-Aikido, Richard Kuboyama. Box 506; Eleele, HI 96705; 808-335-5387

Maui Aikido Ki Society, Shinichi Suzuki. P.0. Box 1051; Wailuku, HI 96793
Maui Aikido Ki Society, Chris Curtis. 193 Pauwela Road; Haiku, HI 96708; 808-575-2366

Northwest Ki Federation, Calvin Tabata. P.O.Box 2143, Lake Oswego, OR 97035; 503-684-0185

Evergreen Ki-Aikido (Seattle Satellite), Bud Pomaika'i Cook. 7547 'B' Trails End Drive; Tumwater, WA 98501; 206-786-8409

Northern California Ki Federation, Hideki Shiohira. 2531 Titan Way; Castro Valley, CA 94546

Southern California Ki Society, Clarence Chinn. 19934 Redbeam Avenue; Torrance, CA 90503

Goleta California, Ken Ota. 255 Magnolia Avenue; Goleta, CA 93117;

Arizona Ki Society, Kirk Fowler. 7845 East Evans Road, Suite F; Scottsdale, AZ 85260;
P.0. Box 13285; Scottsdale, AZ 85267; 602-991-6467

Chicago Ki Society, Jonathan Ely. 7721 S. Luella; Chicago, IL 60649; 312-478-4464

Rocky Mountain Ki Society, Russell Jones. P.0. Box 11191; Denver, CO 80211

Kansas Ki Society, Andrew T. Tsubaki. 924 Holiday Drive; Lawrence, KS 66049; 913-842-3923. International Theatre Studies Center, University Of Kansas; Lawrence, KS 66045; 913-864-3534

St. Louis Ki Society, Mark Rubbert. 6006 Pershing Avenue; St. Louis, MO 63112; 314-726-5070

NY Ki Society Inc. (Shin Budo Kai), Shizuo Imaizumi. 416 West 14th St., 4th floor; New York, NY 10014; 212-691-1378

New Jersey Ki Society, Terry Pierce. 529 Howard Street; Riverton, NJ 08071; 609-829-7323

Philadelphia Ki Society, Howland W. Abramson. 314 South Fawn Street; Philadelphia, PA 19107; 215-732-8425

Maryland Ki Society, Daniel Frank. 19004 Rolling Acres Way; Olney, MD 20832; 301-774-3477

Virginia Ki Society, George Simcox. 5631 Cornish Way; Alexandria, VA 22310; 703-971-7928

South Carolina Ki Society, David E. Shaner. Dept. Of Philosophy, Furman University; Greenville, SC 29613; 803-294-3141

C.3 ELSEWHERE

Sociedade De Ki De Belo Horizonte, Lael Keen. Rva. Ituiutaba 143, 3º Andar Prado; Belo Horizonte, Minas Gerais; Brazil; 031-224-4969

European Ki Society HQ, Kenjiro Yoshigasaki. 19 Rue de la Cité, 1050 Bruxelles, Belgium

KI-Teamet AB/Kraftkällarn, Gunnar Norberg. Sysslomansgatan 18, S-112 41 Stockholm, Sweden; 08-652 32 82, 08-650 72 16 (1-46-8-652 3282 from USA)

Västerås Ki no Kenkyukai, P.O.Box 422, S-721 08 Västerås, Sweden

Örebro Ki nån Tingkyukai, Lars Persson. Almbyallén 34A, S-702 20 Örebro, Sweden; 019-32 09 36

NOTE: Will Reed's new book "Ki: A Road That Anyone Can Walk" contains an even bigger list of dojo's worldwide. Do yourself a favor and buy it! (Come to think of it, we happen to have them in stock...)

APPENDIX D CORRECTIONS TO THE JULY 28, 1992 ISSUE (FIRST PRINTING)

This section contains corrections of typos, errors and oversights found in this otherwise eminent publication. The original print is dated July 28, 1992, and was released at the National Ki Instructor's Conference in New Jersey, August 5-9, 1992. (Listing every change would have taken up 14 pages or so.)

Page: ii. Text was slightly modified.

Pages: various. English plural of Japanese words changed to singular, as Japanese reportedly does not distinguish between the two. Words thus changed: samurais, dojos, katas.

Pages: 7-10. Text was slightly modified.

Page: 11. Section "What Is The New Jersey Ki Society?" is slightly restructured.

Page: 12. **Was:** "What Is The New Jersey Beer Taigi?" **Is:** "What Is The New Jersey Beru Tori?"

Page: 13. Two commas were added.

Page: 16. Text was added.

Page: 17-20. Text was slightly modified.

Page: 21. Section "Kiatsu" was slightly re-phrased.

Page: 23. Text was added.

Page: 26. Section header 4.1.12 slightly modified.

Page: 30. Description of Ryo Ashi Kusshin Undo was changed.

Pages 31-33. Descriptions for Aiki Taiso Nikyu Waza, Kotegaeshi Waza, Sankyu Waza, Funakogi Waza, Ikkyu Waza, Zengo Waza, Ushiro-Tori Waza, Ushiro Tekubi-Tori Zenshin Waza, Ushiro Tekubi-Tori Koshin Waza were changed.

Page: 33. Text was added.

Page: 36. Tests procedures for Joho Tekubi Kosa Undo and Kokyu Dosa were added.

Pages: 39-41. Descriptions for Katate-Kosa-Tori Kokyu-Nage Irimi Tobikomi, Katate-Kosa-Tori Kote-Gaeshi Irimi Tobikomi, Kata-Tori Ikkyu Irimi and Zagi Kokyu Dosa were slightly enhanced.

Page: 43. Text was slightly modified. Shokyu test requirements slightly re-phrased. **Added:** The proper execution of "*Relax/Oneness-Taiso*" is now a requirement at NJKS. See "*Secrets of Aikido, Volume Two*" for details.

Page: 44. Chukyu test requirements slightly re-phrased. **Was:** You must be over 10 years old **Is:** You must be over 13 years old. **Was:** Stooping (tying shoes). **Is:** Stooping (as if tying shoes).

Page: 45. Jokyu test requirements slightly re-phrased. **Added:** 16. Sitting cross-legged and holding up the arms of the examiner with both hands while being pushed by the shoulders.

Page: 45-46. Descriptions of Shoden and Chuden were slightly re-phrased.

Page: 47. Text was slightly modified. **Added:** "A, B, C" to titles of Jukkyu through Nanakyu.

Pages: 47, 49. Text was slightly modified. **Added:** Note that the '(#1)' marks on the test refer back to the descriptions in Sections 5 and 6. **Added:** The '(#1)' marks.

Page: 50. Description of Yonkyu test slightly re-phrased.

Page: 52. Description of Sankyu test slightly re-phrased.

Page: 53. Description of Nikyu test slightly re-phrased.

Page: 55. Description of Ikkyu test slightly re-phrased.

Page: 58. Description of Shodan test slightly re-phrased.

Page: 62. Description of Nidan test slightly re-phrased, taigi sorted and the Tanto-Tori techniques added from the Shodan test.

Pages: 70-72. Cross reference table cleaned up, taigi sorted. Jo-Tori is taigi 23, not 25. Tanto-Tori techniques from the Shodan test added to Nidan requirements. "tori" capitalized. **Added:** '(#1)'.

Pages: 85-96. Glossary cleaned up. **Added:** beru = beer. kai = society. shin = mind; body. Translation of "toitsu" slightly changed.

Page: 97. Note 1 was changed, Notes 2 and 3 were added.

Page: 99-100. Addresses to other dojo corrected.

Page: 101-104. Added Corrections and Registrations.

APPENDIX E REGISTRATION AND ORDER FORM

E.1 REGISTRATION FORM

If you copy this page, fill out the blanks and send it in to us, chances are that we will send you a copy of the corrections appendix from time to time. You can also take advantage of the update offer on this page where you can order an updated copy of *Secrets of Aikido*.

Name:
Address:
Date of purchase:
Date of print:
Serial number, if any:

E.2 UPDATE AND ORDER FORM

☐ YES! Please rush me ____ copies of your fabulous training manual. I have heard so many rave reviews and I cannot live another moment without my personal copy.

☐ YES! YES! I am extremely pleased with my present copy, but to make it even better, please rush me your latest corrections. My original serial number is: __________

☐ YES! YES! YES! Please sign me up for ____ copies of your, no doubt equally fabulous, training manual *Secrets of Aikido, Volume Two*, also known as *S.O.B.* I can hardly stand the wait, but I understand that it's well worth it.

☐ YES! YES! YES! YES! Since it's free of charge, why don't you sign it too. Who knows, it might increase the value...

Name:
Address:
Date of purchase:
Date of print:
Serial number, if any:

That's All, Folks!

(Let's see if we have enough Ki for Volume Two)