

# **SENDOKAN DOJO**

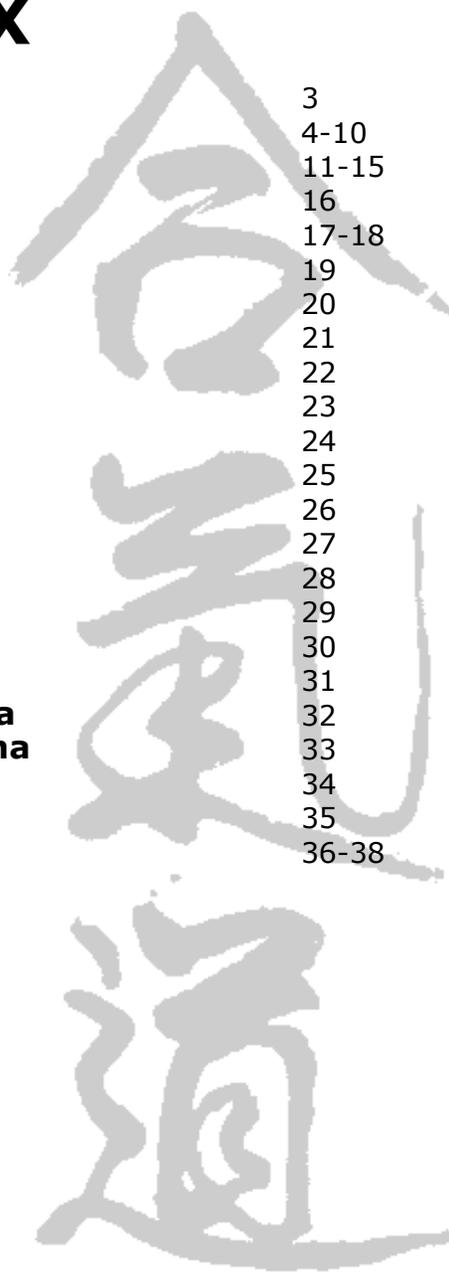
## **STUDENT MANUAL**



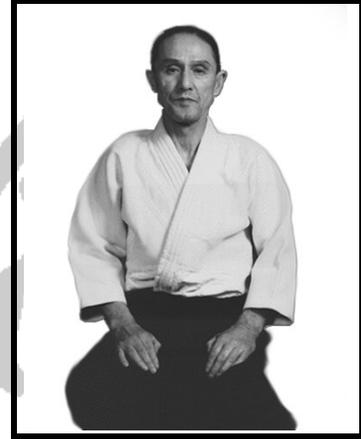
**2019 - 2021**

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**Soke Gozo  
Shioda  
Koncho Sensei  
1915-1994**



“These days, the differences of ideology, the confrontation of races and the conflict between nations leads to numerous problems from the destruction of the environment to economic frictions. All opposition or antagonism leads to greater conflict. A premise of Aikido is the avoidance of rivalry or any form of opposition. If the people of the world would make an effort to learn how to avoid dissension through the practice of Aikido, I am sure that mankind could realize genuine unification. Therefore, we as instructors must do our best to gain this ideal.”

- *Soke Gozo Shioda*



Symbol of the  
**Yoshinkan**  
**Aikido Federation**

## AN INTRODUCTION TO AIKIDO HISTORY

There is still insufficient data available concerning the full history of Aikido and its origins, and while more will, no doubt, be discovered, the following is a brief outline of what has been learned to date.

### **The Rise and Fall of the Imperial System (4th - 12th Century A.D.)**

Japanese history is the embodiment of Imperial history. Its story begins with the Yamato race which established itself in a small province in central Japan during the 4th Century. Over the course of the next three hundred years, the Yamato family gained control over the numerous warring tribes and clans in the surrounding provinces. It was through trade connections with Korea and China (under the Han Dynasty) that Japan gained the political and cultural foundation upon which Japanese culture was built. However,

as cultural contact with China was interrupted toward the end of the 9th century, Japanese civilization began to take on its own unique characteristics and form. Life in the capital was marked by great elegance and refinement. While the court gave itself up to the pursuits of the arts and social pleasures,



its authority over the martial clans in the provinces became increasingly uncertain. Effective control was passed into the hands of two rival families, the Minamoto and the Taira, who both traced their descent from previous emperors. The Minamoto finally prevailed, annihilating the Taira clan in 1185. The victory marks the end of the Imperial throne as the effective political power in Japan, and the beginning of seven centuries of feudal rule.

## The Feudal Age and the Samurai

At the onset of the feudal age, the Samurai were peasants/farmers with very little training who fought for their lords when the occasion arose. As conflicts between land-lords became more frequent it became necessary to train armed groups to protect their respective boundaries.

At this time, these armed groups were called samurai or bushi, but their status in society was not established until a military government was formed by the Minamoto family in 1192. This military government (the Shogunate) encouraged austerity and the pursuit of martial arts and related disciplines for the Samurai.



These studies were eventually codified and called Bushido — the Way of the Samurai.

### Early Development of the Martial Arts (Bugei): 1000 A.D.

As the feudal era advanced, the Samurai came to occupy the uppermost strata of Japanese society. Their principal duty was to learn and practice martial arts, the skills necessary to fulfill their allegiance to the feudal lord for whom they were expected to fight and die. There were numerous martial arts which the Bushi were required to learn; kenjutsu (sword techniques), bajutsu (horsemanship), kyujutsu (archery), and sojutsu (spear techniques) constituted the principal combat arts. Additionally, it was necessary that the Bushi learn a secondary system of unarmed combat techniques to support their armed fighting methods. These unarmed techniques were referred to as Kumiuchi and involved a form of grappling techniques which evolved from Sumo (combat wrestling). Throughout the feudal era, the distinction between armed and unarmed techniques became more pronounced.

## Development of Unarmed Techniques and Aikijujutsu

Varying battlefield situations and the technical requirements of feudal warfare led to the establishment of various ryu (systems and styles) which were controlled by, and passed down through, the large powerful families. One of these systems was aikijujutsu. It is not completely clear where Aiki techniques were developed, but it is said to have originated with Prince Teijun, the 6th son of the Emperor Seiwa (850 - 880), and was passed on



to succeeding generations of the Minamoto family. By the time the art reached Shinra Saburo Yoshimitsu, the younger brother of Yoshiie Minamoto, it seems that the foundations of modern Aikido had already been laid out. Yoshimitsu was a man of exceptional learning and skill, and it is said that he devised much of his technique by watching a spider skillfully trap a large insect in its fragile web. His house, Daito mansion, gave its name to his style of aikijujutsu called Daito Ryu Aikijujutsu. Yoshimitsu's second son lived in Takeda, in the province of Kai, and his family became known by the name Takeda. Subsequently, the techniques of Daito Ryu were passed on to successive generations as secret techniques of the Takeda house and were made

known only to family members and retainers. When Kunitsugu Takeda moved to Aizu in 1574, the techniques came to be known as Aizu-todome (secret techniques). During the 16th century, Japan was embroiled in civil wars. Each feudal lord (daimyo) struggled to maintain a powerful, independent position within the country. In order to do so, each daimyo had to create a stable, unified force of his own. This required a very strong bond between the lord and his bushi. Bushido, the code of the Samurai, encouraged the development of combat techniques, cultivated the qualities of justice, benevolence, politeness, honor, and above all inculcated the idea of supreme loyalty. It was during this period of independence and feudal isolation that combat forms developed into very numerous ryu.

## Aikijujutsu and Its Social Background

The next two and a half centuries (Tokugawa period) were relatively peaceful for Japan. The Samurai, as a class, saw little combat. Never the less, they continued to practice and refine the various martial arts of kenjutsu, iaijutsu, bajutsu, and forms of jujutsu. Ju is a Chinese word meaning pliable, harmonious, adaptable, or yielding; jutsu means technique. As a collective term applied to all fighting forms, the term "jujutsu" came into existence long after the forms it describes originated. Jujutsu's golden age extended from the late 17th century to the mid-19th century. As the martial arts (and all of Japanese culture) became strongly influenced by Buddhist concepts, the fighting arts were transformed from combat techniques (Bugei) into "ways" (Budo), inculcating self-discipline, self-perfection, and philosophy. The dimensions of the martial arts expanded beyond the simple objective of killing an enemy to include many aspects of everyday living. Particularly after the decline of the Samurai class, the martial "techniques"

became martial "ways" and great emphasis was placed upon the study of Budo as a means of generating the moral strength necessary to build a strong and vital society. At the time, Aikido was known by many names, and remained an exclusively Samurai practice handed down within the



Takeda family until Japan emerged from isolation in the Meiji period. The Meiji Revolution (1868) brought not only the return of Imperial supremacy, but also a westernized cultural, political and economic way of life to Japan. The Bushi, as a class, virtually disappeared under a new constitution that proclaimed all classes equal, but the essence of Bushido, cultivated for many centuries, continued to play an important part in the daily lives of the Japanese. Budo, being less combative and more concerned with spiritual discipline by which one elevates oneself mentally and physically, were more attractive to the common people and were readily taken up by all classes, and people of every social strata. Accordingly, kenjutsu became kendo, iaijutsu became iaido, jojutsu became jodo and jujutsu became judo.

### **O-Sensei Morihei Ueshiba: The Founder of Modern Aikido**

It is said that as a young boy, Morihei Ueshiba (b. 1883) had an unusual interest in the martial arts, philosophy and religion. The environment of his youth, being one of religious discipline and tradition, had an enormous effect on the course of his life.

Until the war (Russo-Japan, 1904), he trained diligently under the instruction of several renowned martial art masters; but the war itself provided a real situation in which Ueshiba found the opportunity to develop himself both physically and mentally.



During this time, Sokaku Takeda, then head of the family, began to teach Aiki-jujutsu outside the Takeda household, travelling throughout Japan and finally settling in Hokkaido. Ueshiba studied Daito Ryu Aiki-jujutsu under Sensei Takeda until he had mastered it and had obtained a license to practice its techniques. In addition, he continued to investigate and practice other martial arts, particularly Ken-jutsu and So-jutsu.

Unfortunately, he was recalled home to his sick father; on the way, however, he met Oni Saburo Deguchi, leader of the Omoto religion. Ueshiba was very impressed by this man and subsequently became one of his disciples. Although this expanded his interest and involvement in religion, the martial arts were not neglected. In 1925, Ueshiba founded his style of Aiki-jujutsu, recognized for the spiritual and physical development.

During the next decade, Ueshiba's students (Tomiki, Mochizuki, Shioda and others) were active in building a foundation for present day Aikido. Ueshiba, however, was interested in seeking the true martial way (Budo spirit).

In his search he left the dojo to work at farming, and by practicing Aikido, he tried to unify his spiritual and physical being through a closeness with nature. After the war (1950), he returned to the Tokyo dojo with a mature, modified form which he then called Aikido.

Ueshiba continued to instruct at the dojo until his death in 1968. He received a government award as the designer of modern Aikido and for his contribution to its popularization. He remains an inspiration to many.

After the war Ueshiba's students began teaching Aikido in their own different ways, not necessarily to restricted groups of people but in the way they thought best to teach and spread Aikido throughout Japan and the world.

Kenji Tomiki (b. 1900) one of Ueshiba's first students, began Aikido in 1926 after being sent from Kodokan Judo to learn Aikido. During the late 1930's he adopted Aikido into an education course at Manchuria University, where he was a professor, and invited Ueshiba to instruct there. Tomiki worked very hard to make Aikido a government foundation, and since 1949, has been active in the sport-education field, concentrating on Aikido as a sport at Waseda University where he is a highly respected professor.

Minoru Mochizuki, also from Kodokan, became an Aikido student in 1931 and established his first dojo outside of Tokyo. In 1949 Mochizuki taught Aikido, Judo and Iaido (Katori shindo ryu) in Europe. He was the first Japanese to receive the French cultural prize for his contribution to French cultural development.

### **Soke Gozo Shioda**

One of Ueshiba's outstanding students had been Gozo Shioda (born September 9, 1915), who has contributed much to bring about the increased popularity that Aikido has enjoyed since WWII.

Shioda entered Ueshiba's dojo at the age of 18, and lived and practiced there for eight years. Because he stayed at the dojo longer than any other student, Shioda learned to sense the ways of his master's mind and spirit.

Shioda was sent to Formosa with the Japanese army during the war years and, like Ueshiba, was able to utilize this real combat situation to train himself mentally and physically. Shortly after his return to Japan at the end of the war, Shioda left the master's dojo. His principal concern was the promotion of Aikido, since Aikido had been restricted to special groups of people.

Further, in popularizing Aikido, Shioda was showing his gratitude for his master's kindness. During the next two decades many demonstrations were presented to police forces, army groups, dock workers, and others. Much of the support for these activities came from Japanese business.

The tremendous interest in Aikido since the war dates back to 1954 when, under the auspices of the Life Extension Society, an exhibition of 160 martial arts from all over Japan was held.



This was the first time that Aikido had been demonstrated to a large public audience, and Shioda's first place performance attracted a great deal of attention. Shioda sensei's style of Aikido is known as Yoshinkan, a name that he inherited from his father who owned a kendo and judo dojo by that name. Yo means cultivating; shin means spirit or mind; and kan means house; thus Yoshinkan is the house for the cultivation of mind and spirit.

Shioda sensei continued to awe and inspire onlookers and students alike until his death in July 1994. Shioda sensei was highly respected all over the world for his attitude toward the Budo disciplines and for his belief in Wa (harmony) as a way of life.

Special thanks to Sensei M. Karasawa for his efforts in compiling this section.



## **DOJO ETIQUETTE - REISHIKI**

Traditional Japanese wisdom is that the study of martial ways (Budo) begins and ends with etiquette. Simply stated, etiquette, in a dojo atmosphere, means that a person involved in the study of martial ways should always exhibit a high sense of self-control and seek to find new ways to increase that virtue.

It is no secret that the world today contains many people who treat others as objects. In contrast, the dojo is a place where everyone should appreciate others and develop inter-personal relationships necessary to further knowledge in the art. It is simply pleasant to study in an environment where people try hard to accommodate one another. Naturally, we are all human, and as such, inter-personal difficulties often surface. Thus, it is in the way we deal with these personality difficulties in the dojo that makes the difference. Unless common respect for fellow students becomes a part of dojo life, the dojo ceases to be different from the outside world. Few people would choose to spend hours of their lives in another heartless environment. So the dojo must be a different place— benevolence must replace anger. The dojo must be where kindness and understanding reign; It must be a refuge from the insensitivity of everyday life. The dojo must be a place of the way where values grow.

In many ways the dojo reflects the Spartan domain of the monk. There are few, if any, decorations adorning the walls. Cleanliness is more important than worldliness; quiet is more important than noise.

The dojo is a place where people are able to cast aside the mental entanglements of the world, and, for a few hours, train their bodies. In the dojo, training takes precedence over worrying; consideration takes precedence over rudeness. Over the years, many famous masters of martial arts said that if man could make the world his dojo, mankind would reap the benefits.

The cardinal rule of etiquette in the dojo is simple: consider others before you consider yourself. To do so it is necessary to understand that small things have great effect.

1. Always consider your personal hygiene and the state of your uniform before entering the dojo.
2. Leave your shoes neatly outside the mat area.
3. Never eat, drink or chew gum in the dojo.
4. Greet your fellow students with a smile upon meeting them. (The traditional greeting in an Aikido dojo is the Japanese word OUS, a generically respectful Japanese dojo term.)
5. Although dojos are not places of worship, they do, however, emanate from another culture and deserve the same respect they are given in their homeland. In deference to the people who founded the art, it is respectful to bow upon entering and leaving the dojo, thus, in a small way, thanking them for leaving you the knowledge of the art.
6. Always ask permission from the instructor either to enter or to leave the mat area while class is in session.
7. Make sure that any dojo fees are paid on time so that the people who take care of such matters can handle their voluntary duties in an orderly fashion. It is not their job to ask people to live up to their financial responsibilities.
8. Never hand money to the teacher without it being in an envelope or at least folded, or hidden in a sheet of paper. While student fees are necessary to run a successful dojo, most teachers would feel insulted if simply handed cash or a cheque. In truth, though martial art instructors accept money for their labours, they are also trying to escape the outside world while in the dojo.
9. Always keep fingernails and toenails trimmed and remove any jewelry that may injure yourself or others. (Medical bracelets are the exception.)
10. Never use the dojo as a changing room. While in the dojo, even during the hot summer months, make sure that you are fully clothed.
11. At the beginning and at the end of class, while sitting in seiza, make sure all sweat bands are removed and sleeves are rolled down. Remember, proper deportment equates to respect.
12. Make sure that a few minutes before class begins you line up in rank order; that is, the person to your right being of equal or higher rank and the person to your left of equal or lesser rank.

13. When the teacher enters the mat area he or she will face the front of the dojo waiting for the senior student to say "Shomen ni Rei" or "Shinza ni Rei". Upon hearing those words bow to the front as a sign of respect for the founders of Aikido who left you this art you now study. The instructor will then turn to face the class waiting for the words "Sensei ni Rei" which means bow to the teacher. This bowing to the teacher is not a sign of subservience but rather a gesture of respect for the effort he is about to put forward in teaching you the art of Aikido. If for any reason this gesture of respect runs counter to your religious or philosophic views, at the Sendokan, you have the right to refuse this gesture of respect.

14. When the instructor is teaching a technique or simply trying to make some kind of point about the art, it is polite to kneel and keep as silent as possible. You may well know the point the instructor is trying to make, but please consider that others may not be as advanced as you and may require this knowledge.

15. If for some reason you are working with more than one partner, sit properly in seiza until it is your turn to participate in learning the technique.

16. If tempers flare, as they sometimes do, let the instructor be the sole arbitrator.

17. Every instructor has responsibilities other than the dojo. If for any reason the instructor is not present during a class period, treat the senior student with the same respect you would give to the instructor.

18. At the end of the class, wait until the instructor leaves the mat and the senior student dismisses class before you leave the mat area. Then, it is common courtesy to seek out the people you have trained with during class and bow to them as a sign of appreciation for their help.

19. If unavoidably late for class, sit in seiza, by the side of the mat, until the instructor motions you on.

20. If your belt becomes untied, you may have the opportunity to sit in seiza, facing the rear of the dojo, and correct your uniform, or you may have to keep training and take no notice.

21. Pay any testing fees prior to testing and monthly dues at the beginning of the month

22. Never call an instructor by his given name. Refer to the instructor a sensei or surname + sensei.

23. Never step over another person's — or your own — weapons.

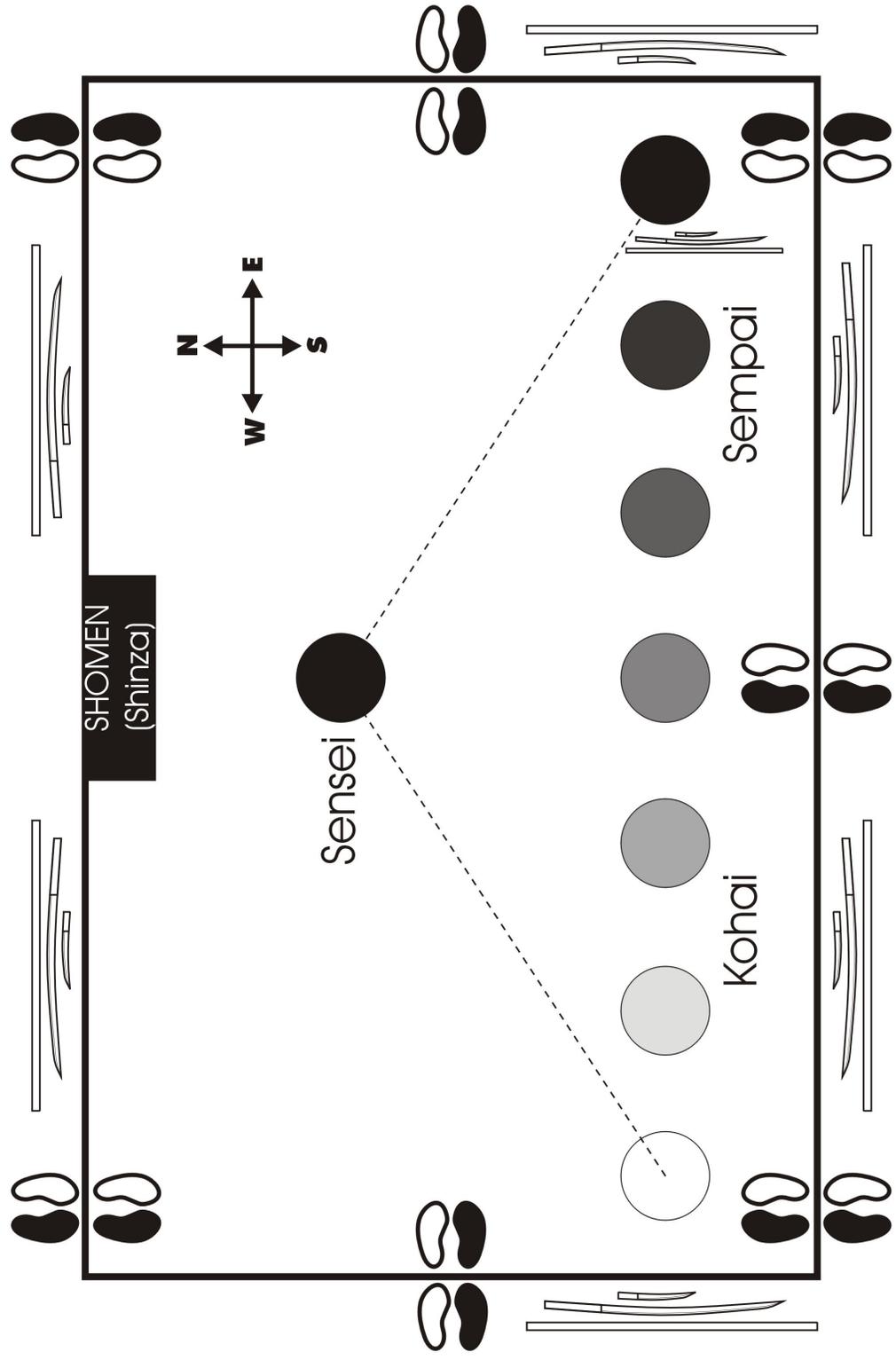
24. Remove all patches or crests from your uniform. If a uniform is screened (printed) it will be allowed only for a short period of time.

25. Ranks obtained in other martial arts, while respected, are non-transferable. For other styles of aikido, rank will be honored, but a sincere effort should be made to learn the Yoshinkan way.

**If these simple considerations are followed, you will grow not only in the martial arts, but also as a person. If not, the essence of the dojo as a place different from the outside world is lost.**



Correct Tatami Entering, Exiting, Student Seating and Placement Procedure



Shaded Foot Enters Mat  
 Outlined Foot Exits Mat



Sen

Mastery  
through com-  
mitment and  
hard training



do

The way or  
path which  
we will follow



kan

House or  
Place

The sendokan dojo is therefore; “the house of the path to mastery” (through commitment and hard training).

# Sendokan Dojo Kyu and Dan

## TESTING SCHEDULE

Students who wish to test for the next Kyu rank should fill out an **adult test application sheet** with test fees attached. Sensei has to sign the form in order for it to be approved. Students should test train for at least 1 week, depending on the level of rank. Students who are test training should approach sensei at an appropriate time before each class and say "SHINZA GEIKO ONEGAESHI-MAS" (may I test train please). One of the testing requirement is attending a particular number of seminars corresponding to the student's rank. The list below shows minimum number of seminars to be attended.

<b>Kyu</b>	<b>Belt</b>	<b>Fee</b>	<b>Minimum training times*</b>	<b>Minimum # of classes between tests</b>	<b>Minimum # of Seminars between test</b>
9th	White	\$30.00	4 weeks/ 1month before test	8 classes	1 per year
8th	Yellow	\$35.00	6 weeks/ 1 and half month after 9th kyu	16 classes	1 per year
7th	Yellow	\$40.00	8 weeks/ 2 months after 8th kyu test	24 classes	1 per year
6th	Orange	\$60.00	12 weeks/ 3 months after 7th kyu test	30 classes	1 per year
5th	Orange	\$70.00	16 weeks/ 4 months after 6th kyu test	40 classes	1 per year
4th	Green	\$80.00	20 weeks/ 5 months after 5th kyu test	50 classes	1 per year
3rd	Brown	\$90.00	26 weeks/ 6 months after 4th kyu test	60 classes	2 per year
2nd	Brown	\$100.00	26 weeks/ 6 months after 3rd kyu test	70 classes	2 per year
1st	Brown	\$110.00	26 weeks/ 6 months after 2nd kyu test	75 classes	2 per year
Shodan	Black	T.B.A.**	26 weeks/ 6 months after 1st kyu test	80 classes	3 before Shodan
Nidan	Black	T.B.A.**	1 year after Shodan test	100 classes	4 before Nidan
Sandan	Black	T.B.A.**	2 years after Nidan test	200 classes	6 before Sandan
Yondan	Black	T.B.A.**	3 years after Sandan test	300 classes	8 before Yondan
Godan	Black	T.B.A.**	4 years after Yondan test	400 classes	10 before Godan

\*\*\* Seminar attendance should be for all or almost all clinics in a seminar. Each seminar will be recorded in students personal folder. If for some reason there are no seminars within the time period between tests, students are to consult sensei.

\*\* Test fees are based on the Honbu dojo fee schedule—cost may change with \$ ~ yen fluctuations

\* "Minimum times" are just that—minimums—most students will take longer—testing is not automatic with the completion of minimum times— eligibility for tests will be discussed by the students and sensei.

# Sendokan Dojo Kyu and Dan

## INSTRUCTOR TESTING

**\*\*\* Students are required to consult senior instructors if they are interested in pursuing the instructor curriculum**

Students who are interested in becoming an instructor are to complete the criteria listed below in addition to regular testing requirements:

Kyu	Minimum # of classes as an assistant instructor	Minimum # of Seminars between test
4th	10 classes	2 per year
3rd	20 classes	3 per year
2nd	30 classes	3 per year
1st	40 classes	4 before Shodan
Shodan	52 classes	6 before Nidan
Nidan	52 classes as assistant instructor or 26 classes as instructor	8 before Sandan
Sandan	72 classes as assistant instructor or 36 classes as instructor	10 before Yondan
Yondan	Instructors should be committed to a regular teaching schedule at the Sendokan or affiliate dojo	12 before Yondan
Godan	Instructors should be committed to a regular teaching schedule at the Sendokan or affiliate dojo	14 before Godan

**\*\*\*Students accepted into the instructor program must complete the **1 year instructor training course** and the **3 session kenshu program****

**Sendokan Dojo**  
**Student Fees and tuition**

**Registration Fee**

**\$50.00**

**Monthly Tuition**

**\$120.00 + HST**

**Insurance 1 time / year \$25.00 (in Jan or upon registration)**

*In past a recommendation letter from a reputable person of high standing would be required for a new student to begin train at a dojo. |*

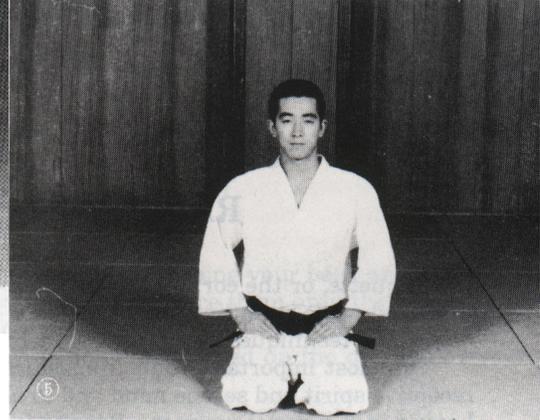
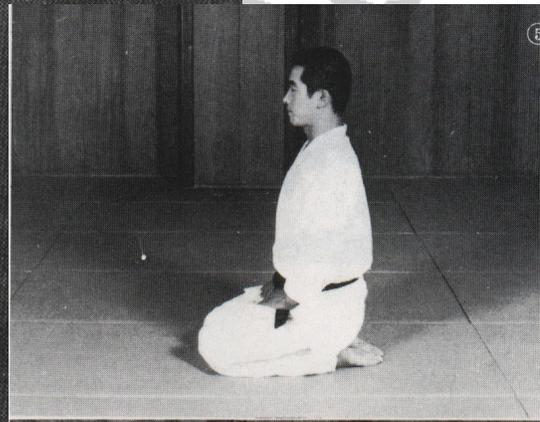
*Today the recommendation letter is not required by the dojo, however word of mouth and the recommendation of our dojo from you to a friend, family or coworkers is a very important part of your dojos strategy to bring the benefits of Yoshinkan aikido and the Sendokan Dojo to the whole community.*

*The highest honour and greatest respect you can show your Sensei and to your dojo is to share the experience you are having with your friends,*

*family, coworkers and others in your community.*

# AIKIDO: THE SECRET

*All of Aikido is hidden within the movements of kamae — seiza —kamae. (kamae, left picture; seiza, right picture)*



# 9th—7th Kyu Kihon Dosa

*The way to powerful and effortless technique is through the repeated practice of correct kihon*



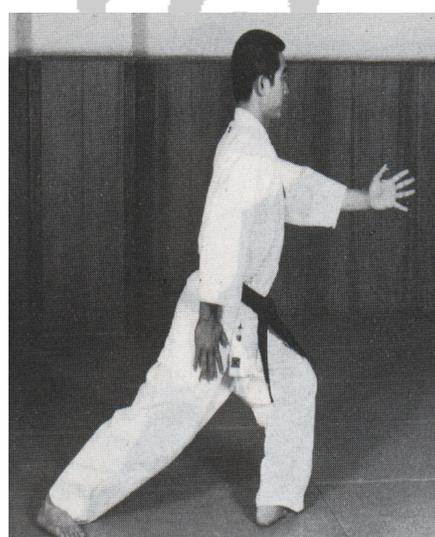
Tai no Henko ichi



Tai no Henko ni



Hiriki no Yosei ichi



Hiriki no Yosei ni

## Requirements for 9th Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic stance

### 3. Seiza Ho

Method of entering and exiting seiza

### 4. Rei Ho

Method of bowing - both standing and sitting

### 5. Tai no Henko Ichi

Cross step and body change #1

### 6. Tai no Henko Ni

Cross step and body change #2

### 7. Hiriki no Yosei Ichi

Elbow power #1

### 8. Hiriki no Yosei Ni

Elbow power #2

### 9. Koho Ukemi Ichi, Ni

Backward breakfall #1, 2

### 10. Yoko Ukemi

Side breakfall

### BUKI WAZA (Weapon Techniques)

### 11. Bokken - Tandoku - Seigan no Kata

Method of entering into middle level stance with bokken

### Test Question:

Q: What does "kamae" represent?



*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

## Requirements for 8th Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic

### 3. Tai no Henko Ichi

Cross-step and body change #1

### 4. Tai no Henko Ni

Cross-step and body change #2

### 5. Hiriki no Yosei Ichi

Elbow power #1

### 6. Hiriki no Yosei Ni

Elbow power #2

### 7. Shumatsu Dosa Ichi

Finishing (after class) exercise #1

### 8. Koho Kaiten Ukemi Ichi

Backward breakfall #1

### 9. Zempo Kaiten Ukemi Ichi, Ni

Forward breakfall #1, 2

### 10. Shiko Ho Ichi, Ni

Knee walking #1, 2

### 11. Katate Mochi, Shihonage Ichi

One wrist grasp all direction throw

### 12. Shomen Uchi, Ikkajo Osae Ichi

Front strike 1st control pin #1

### BUKI WAZA (Weapon Techniques)

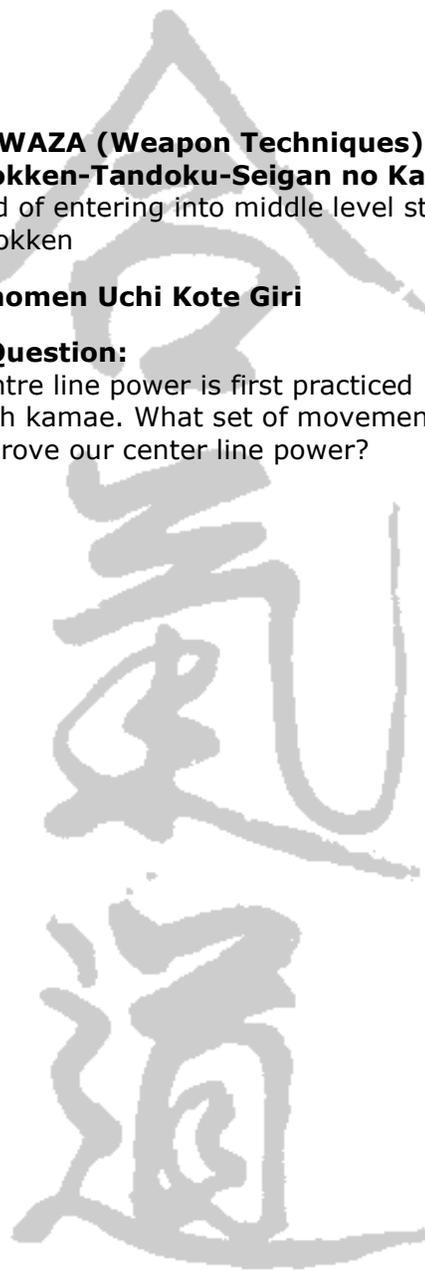
#### 13. Bokken-Tandoku-Seigan no Kata

Method of entering into middle level stance with bokken

#### 14. Shomen Uchi Kote Giri

#### Test Question:

**Q:** Centre line power is first practiced through kamae. What set of movements help us improve our center line power?



*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

## Requirements for 7th Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic stance

### 3. Tai no Henko Ichi

Cross-step and body change #1

### 4. Tai no Henko Ni

Cross-step and body change #2

### 5. Hiriki no Yosei Ichi

Elbow power #1

### 6. Hiriki no Yosei Ni

Elbow power #2

### 7. Shumatsu Dosa Ni

Finishing (after class) exercise #2

### 8. Koho Ukemi San

Backward breakfall #3

### 9. Koho Kaiten Ukemi Ni

Backward roll #2

### 10. Zempo Kaiten Ukemi San

Forward breakfall #3

### 11. Shomen Uchi, Ikkajo Osae Ni

Front strike 1st control pin #2

### 12. Katate Aya Mochi Nikkajo Osae Ichi

Cross wrist grasp, 2nd control pin, #1

### 13. Yokomen Uchi Sankkajo Osae Ichi

Front strike 3rd control pin #1

### 14. Shomen Uchi, Shomen Irimi Nage Ichi

Front strike front entering throw #1

### 15. Suwari Waza, Ryote Mochi, Kokyuho Ichi

Both seated, both wrist grasp breath method #1

### BUKI WAZA (Weapon Techniques)

### 16. Bokken - Tandoku - Seigan no Kata

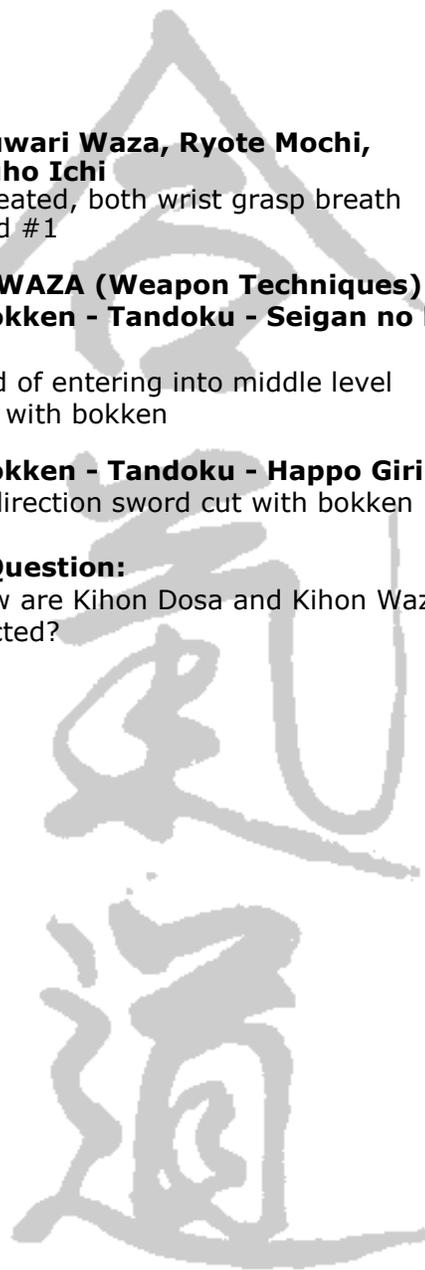
Method of entering into middle level stance with bokken

### 17. Bokken - Tandoku - Happo Giri

Eight direction sword cut with bokken

### Test Question:

Q: How are Kihon Dosa and Kihon Waza connected?



*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

# 6th—4th Kyu

## Feeling The Technique

*One of the best ways to learn a technique is to "feel" it. Being a good uke enables aikidoka to train more intensely and allows the aikido student to feel techniques being applied by some of the top sensei in the world. If you want to catch the feeling of the technique you must be able to perform well as uke.*



Koho Ukemi



Zenpo Kaiten



Hyaku Ukemi



Koho Ukemi Kazushi

## Requirements for 6th Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic stance

### 3. Tai no Henko Ichi

Cross-step and body change #1

### 4. Tai no Henko Ni

Cross-step and body change #2

### 5. Hiriki no Yosei Ichi

Elbow power #1

### 6. Hiriki no Yosei Ni

Elbow power #2

### 7. Shumatsu Dosa Ichi

Finishing (after class) exercise # 1

### 8. Shumatsu Dosa Ni

Finishing (after class) exercise # 2

### 9. Zenpo Hyaku Ukemi (sode mochi)

Jumping forward breakfall (holding partners sleeve—optional)

### 10. Hanmi Handachi Katate Mochi

#### Shihonage Ichi

One seated, one standing all direction throw # 1

### 11. Suwari Shomen Uchi Nikkajo Osae Ichi

Both seated, front strike 2nd control # 1

### 12. Yokomen Uchi Sankkajo Osae Ni

Side strike 3rd control pin # 2

### 13. Suwari Shomen Uchi Sankajo Osae Ichi

Both seated, front strike 3rd control pin #1

### 14. Shomen Uchi, Yonkkajo Osae Ni

Front strike 4th control # 2

### 15. Katate Mochi, Sokumen Irimi Nage Ichi

One wrist grasp, side entering throw # 1

### 16. Shomen Uchi, Hiji Shime Ichi

Front strike elbow lock # 1

### BUKI WAZA (Weapon Techniques)

#### 17. Jo - Kumijo - Do Uchi

Together with staff 4 types of body strikes

#### 18. Jo - Kumijo - Ju no Kumij

(juppon) Together with staff, 10 basic movements

### Test Question:

**Q:** What does OSU directly translate to and what does it mean for us when we say it?

*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

## Requirements for 5th Kyu Sendokan Dojo

- 1. Migi Hanmi no Kamae**  
Right side basic stance
- 2. Hidari Hanmi no Kamae**  
Left side basic stance
- 3. Tai no Henko Ichi**  
Cross-step and body change #1
- 4. Tai no Henko Ni**  
Cross-step and body change #2
- 5. Hiriki no Yosei Ichi**  
Elbow power #1
- 6. Hiriki no Yosei Ni**  
Elbow power #2
- 7. Shumatsu Dosa Ichi**  
Finishing (after class) exercise # 1
- 8. Shumatsu Dosa Ni**  
Finishing (after class) exercise # 2
- 9. Zenpo Kaiten Ukemi Ichi, Ni, San**  
Forward breakfall # 1, 2, 3,
- 10. Suwari, Yokomen Uchi Ikkajo Osae Ni**  
Both seated side strike first control pin # 2
- 11. Katate Mochi, Nikkajo Osae Ichi**  
One wrist grasp 2nd control # 1
- 12. Kata Mochi Sokumen Irimi Nage Ni**  
Shoulder grasp, side step in throw # 2
- 13. Katate Mochi Hijishime Ni**  
One wrist grasp elbow lock # 2
- 14. Suwari Shomen Uchi Sankkajo Osae Ichi**  
Both seated, front strike 3rd control pin #1
- 15. Kata Mochi Yonkajo Osae Ichi**  
Shoulder grasp fourth control pin #1
- 16. Ryote Mochi Tenchinage Ichi**  
Both Wrists grasp, heaven and earth throw # 1
- 17. Shomen Uchi Kotegaeshi Ni**  
Front strike reverse hand pin # 2
- 18. Ushiro Ryote Mochi Ikkajo Osae Ni**  
Behind both wrists grasp 1st control pin #2
- 19. Ushiro Ryote Mochi Sankajo Osae Ichi**  
Behind both wrist grasp 3rd control pin #1
- BUKI WAZA (Weapon Techniques)**
- 20. Bokken - Kumi-tachi - Ju no Kumi-tachi (juppon)**  
Together with sword 10 basic movements
- 21. Bokken - Kumi-tachi - Hiza Giri Tsuki (2 types)**

### Test Question:

**Q:** Name two kihon dosa and the kihon waza they directly relate to.

*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

## Requirements for 4th Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic stance

### 3. Tai no Henko Ichi Sotai Dosa

Cross step and body change # 1 with partner

### 4. Tai no Henko Ni Sotai Dosa

Cross step and body change #2 with partner

### 5. Hiriki no Yosei Ichi Sotai Dosa

Elbow power # 1 with partner

### 6. Hiriki no Yosei Ni Sotai Dosa

Elbow power #2 with partner

### 7. Shumatsu Dosa Ichi Sotai Dosa

Finishing (after class) exercise # 1 with partner

### 8. Shumatsu Dosa Ni Sotai Dosa

Finishing (after class) exercise #2 with partner

### 9. Koho Ukemi San

Backward breakfall #3

### 10. Zenpo Hyaku Ukemi

Jumping forward breakfall

### 11. Yokomen Uchi Shihonage Ichi

Side Strike, all direction throw #1

### 12. Hanmi Handachi Ryote Mochi Shihonage

One seated one standing both wrist grasp all direction throw

### 13. Hiji Mochi Ikkajo Osae Ni

Elbow grasp, 1st control pin # 2

### 14. Yokomen Uchi Nikkajo Osae Ni

Side strike, 2nd control pin # 2

### 15. Ryote Mochi Tenchinage Ni

Both Wrists grasp, heaven and earth throw # 2

### 16. Suwari Shomen Uchi Sankajo Osae Ni

Both seated, front strike 3rd control pin # 2

### 17. Katate Mochi Yonkkajo Osae Ichi

One wrist grasp 4th control # 1

### 18. Ushiro Ryote Mochi Hijiate Kokyunage Ni

Behind both elbow grasp hitting elbow breath throw # 2

### 19. Ushiro Ryote Mochi Kotegaeshi Ichi

Behind both wrist grasp reverse hand pin # 1

### BUKI WAZA (Weapon Techniques)

#### 20. Bokken - Kumitachi - Ken Soho (nijuppon)

20 basic cuts with bokken

#### 21. Jo - Kumijo - Suri Tsuki

#### Test Question:

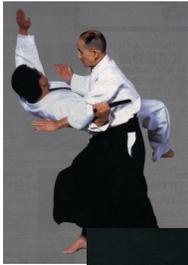
**Q:** What does "Kaiten shi nagara kimochi o mae" mean and why is this so important in Yoshinkan Aikido?

*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

# 3rd — 1st kyu

## Understanding The Essence

*In aikido, we must learn how to control our own bodies. Once we have mastered this, it is easy to control others. It is important to know all the basic techniques without thinking, but perhaps what is more important is to recognize and internalize the principles hidden within each technique; for here are the real secrets of aikido.*



STUDI

## Requirements for 3rd Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic stance

### 3. Kihon Dosa Renzoku

Continuous (united) basic movement

### 4. Zempo Kaiten Ukemi Ichi, Ni, San

Forward breakfall #1, 2, 3

### 5. Zempo Hyaku Ukemi

Jumping forward breakfall

### 6. Koho Hyaku Ukemi

Jumping backward breakfall

### 7. Ryote Mochi Shihonage Ni

Both wrists grasp all direction throw #2

### 8. Shomen Uchi Shihonage

Front Strike, all direction pin

### 9. Kata Mochi Ikkajo Osae Ichi

Shoulder grasp first control pin #1

### 10. Ushiro Eri Mochi Ikkajo Osae Ichi

Behind collar grasp first control pin #1

### 11. Hiji Mochi Nikkajo Osae Ichi

Elbow grasp second control pin #1

### 12. Katate Aya Mochi Nikkajo Osae Ni

Cross wrist grasp second control pin #2

### 13. Ushiro Ryokata Mochi Sankajo Osae Ichi

Behind both shoulder grasp 3rd control pin #1

### 14. Suwari Yokomen Uchi, Shomen Irimi Nage Ni

Both seated side strike, front entering throw #2

### 15. Yokomen Uchi Yonkajo Osae Ichi

Side strike fourth control pin #1

### 16. Shomen Tsuki Kote Gaeshi Ni

Body thrust reverse hand pin #2

### 17. Ushiro Ryote Mochi Sokumen Iriminage Ichi

Behind both wrist grasp side entering throw #1

### 18. Ushiro Ryote Mochi Hijishime Ni

Behind both wrist grasp elbow lock #2

### 19. Katate Mochi Jiyu Waza

One wrist grasp free style

### BUKI WAZA (Weapon Techniques)

### 20. Boken - Hiza Giri Kote Osae (2 types)

### 21. Tanto - Kumitanto - Tanto Soho

Together with partner, 13 Basic cuts with tanto

### 22. Jo Tandoku Kata Dai Ichi

Staff solo form #1

### Test Question:

Q: What does Shochu Ryokyu translate to?

*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

## Requirements for 2nd Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic stance

### 3. Tai no Henko Ichi Sotai Dosa

Cross step and body change # 1 with partner

### 4. Tai no Henko Ni Sotai Dosa

Cross step and body change #2 with partner

### 5. Hiriki no Yosei Ichi Sotai Dosa

Elbow power #1 with partner

### 6. Hiriki no Yosei Ni Sotai Dosa

Elbow power #2 with partner

### 7. Shumatsu Dosa Ichi Sotai Dosa

Finishing (after class) exercise #1 with partner

### 8. Shumatsu Dosa Ni Sotai Dosa

Finishing (after class) exercise #2 with partner

### 9. Koho Ukemi Ichi, Ni, San

Backward breakfall #1, 2, 3

### 10. Zenpo Kaiten Ukemi Ichi, Ni, San

Forward breakfall #1, 2, 3

### 11. Zenpo Hyaku Ukemi

Jumping forward breakfall

### 12. Yokomen Uchi Shihonage Ni

Side strike, all direction throw #2

### 13. Suwari, Kata Mochi Ikkajo Osae Ni

Both seated shoulder grab first control pin #2

### 14. Ushiro Eri Mochi Ikkajo Osae Ni

Behind collar grasp first control pin #2

### 15. Kata Mochi Sankajo Osae Ni

Shoulder grab, 3rd control pin #2

### 16. Ryote Mochi Yonkajo Osae Ichi

Both hand grab, 4th control pin #1

### 17. Shomen Uchi, Shomen Irimi Nage Ni

Front strike front entering throw #2

### 18. Yokomen Uchi Hijiate Kokyunage Ni

Side strike hitting elbow breath throw #2

### 19. Suwari waza, Yokomen Uchi Kote-gaeshi Ichi

Both Seated side strike reverse hand pin #1

### 20. Suwari waza, Ryote Mochi, Kokyuhō San

Both seated both wrist grasp breath method #3

### 21. Shomen Uchi Jiyu Waza

Front strike free style

### BUKI WAZA (Weapon Techniques)

#### 22. Jo Tandoku Kata Dai Ni

Staff solo form #2

#### 23. Bokken - Kunitachi - Ki Misubi

#### Test Question:

Q: How has Yoshinkan Aikido training changed your life or what has it done for you?

*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

## Requirements for 1st Kyu Sendokan Dojo

### 1. Migi Hanmi no Kamae

Right side basic stance

### 2. Hidari Hanmi no Kamae

Left side basic stance

### 3. Kihon Dosa To Kanren Waza

Slow and fast basic movement with partner

### 4. Koho Ukemi Ichi, Ni, San

Backward breakfall #1, 2, 3

### 5. Koho Kaiten Ukemi Ichi, Ni

Backward rolls #'s 1 & 2

### 6. Zenpo Kaiten Ukemi Ichi, Ni, San

Forward breakfall #1, 2, 3

### 7. Zenpo Hyaku Ukemi

Jumping forward breakfall

### 8. Koho Hyaku Ukemi

Jumping backward breakfall

### 9. Ryote Mochi Shihonage Ichi

Both wrists grasp all direction throw #1

### 10. Hiji Mochi Ikkajo Osae Ichi

Elbow grasp first control pin #1

### 11. Ushiro Katate Eri Mochi Ikkajo Osae Ni

Behind collar grasp first control pin #2

### 12. Ushiro Ryokata Mochi Ikkajo Osae Ichi

Behind both shoulder grasp first control pin #1

### 13. Hiji Mochi Nikkajo Osae Ni

Elbow grasp 2nd control pin #2

### 14. Mune Mochi Nikkajo Osae Ichi

Chest grab, 2nd control pin #1

### 15. Suwari Shomen Uchi Sankajo Osae Ichi

Both seated, front strike 3rd control pin #1

### 16. Shomen Tsuki Shomen Iriminage Ichi

Front punch front entering throw #1

### 17. Shomen Uchi, Hiji Shime Ni

Front strike elbow lock #2

### 18. Shomen Tsuki Kote Gaeshi Ni

Body thrust reverse hand pin #2

### 19. Ushiro Ryote Mochi Hijishime Ichi

Behind both wrist grasp elbow lock #1

### 20. Yokomen Uchi Jiyu Waza

Side Strike free Style

### BUKI WAZA (Weapon Techniques)

#### 21. Tanto - Kumitanto - Tanto Soho

Together with partner, 13 cuts with knife

#### 22. Jo - Kumijo - Gyakuzuki Makeage (continuation)

### Test Question:

Q: Give a brief history of aikido.

*Students wishing to test must be able to perform the above movements before requesting permission to test. Students may be asked to demonstrate techniques from previous tests.*

# Dai Ichi, Dai Ni and Dai San Kihon Waza

## Dai Ichi Kihon Waza

Katate Mochi Shihonage (1)(2)  
Shomen Uchi Ikkajo Osae (1)(2)  
Katate Mochi Nikkajo Osae (1)(2)  
Yokomen Uchi Sankkajo Osae (1)(2)  
Shomen Uchi Yonkajo Osae (1)(2)  
Katate Mochi Sokumen Iriminage (1)(2)

## Dai Ni Kihon Waza

Hanmi Handachi Katate Mochi Shihonage (1)(2)  
Hanmi Handachi Ryote Mochi Shihonage  
Yokomen Uchi Shihonage (1)(2)  
Suwari Yokomen Uchi Ikkajo Osae (1)(2)  
Katate Mochi Ikkajo Osae (1)(2)  
Ushiro Ryote Mochi Ikkajo Osae (1)(2)  
Suwari Shomen Uchi Nikkajo Osae (1)(2)  
Kata Mochi Nikkajo Osae (1)(2)

## Dai San Kihon Waza

Shomen Uchi Shihonage  
Kata Mochi Ikkajo Osae (1)(2)  
Hiji Mochi Ikkajo Osae (1)(2)  
Ushiro Eri Mochi Ikkajo Osae (1)(2)  
Ushiro Ryo Kata Mochi Ikkajo Osae (1)(2)  
Hiji Mochi Nikkajo Osae (1)(2)  
Katate Aya Mochi Nikkajo Osae (1)(2)  
Katate Mochi Sankkajo Osae (1)(2)  
Kata Mochi Sankkajo Osae (1)(2)  
Ushiro Ryokata Mochi Sankajo Osae (1)(2)  
Ushiro Hiji Mochi Sankajo Osae (1)(2)  
Yokomen Uchi Yonkajo Osae (1)(2)  
Kata Mochi Yonkajo Osae (1)(2)

Shomen Uchi Shomen Iriminage (1)(2)  
Katate Mochi Hijishime (1)(2)  
Ryote Mochi Tenchinage (1)(2)  
Shomen Uchi Kotegaeshi (1)(2)  
Suwari Ryote Mochi Kokyuhō (1)(2)

Suwari Shomen Uchi Sankajo Osae (1)(2)  
Ushiro Ryote Mochi Sankajo Osae (1)(2)  
Katate Mochi Yonkajo Osae (1)(2)  
Kata Mochi Sokumen Iriminage (1)(2)  
Suwari Yokomen Uchi Shomen Iriminage (1)(2)  
Katate Mochi Hijiata Kokyunage (1)(2)  
Shomen Tsuki Kotegaeshi (1)(2)  
Suwari Yokomen Uchi Kotegaeshi (1)(2)

Shomen Uchi Hijishime (1)(2)  
Katate Mochi Hijishime (1)(2)  
Ushiro Ryote Mochi Hijishime (1)(2)  
Hiji Mochi Sokumen Iriminage (1)(2)  
Shomen Uchi Sokumen Iriminage (1)(2)  
Ushiro Ryote Mochi Sokumen Iriminage (1)(2)  
Katate Mochi Shomen Iriminage (1)(2)  
Ryote Mochi Shomen Iriminage (1)(2)  
Shomen Tsuki Shomen Iriminage (1)(2)  
Shomen Uchi Hijiata Kokyunage (1)(2)  
Yokomen Uchi Hijiata Kokyunage (1)(2)  
Ushiro Ryote Hijiata Kokyunage (1)(2)  
Ushiro Ryote Mochi Kotegaeshi (1)(2)

# Requirements for Shodan and Yudansha

The Sendokan Dojo follows the Honbu Dojo Shodan and Yudan test syllabus.

## SHODAN

1. Testing requirements for Shodan include all material from previous tests.
2. Jiyu Waza - Katate Mochi, Shomen Uchi, Ryote Mochi, Yokomen Uchi, Shomen Tsuki, Shomen & Yokomen.

## Testing Requirements for Instructors certificate

- Testing requirements for the instructors certificate are the same as the requirements for the Shodan test; however, the standards for the would-be instructor are higher. Performance should reflect the students' greater understanding and therefore ability to teach correct Yoshinkan Aikido to juniors and beginners.
- Students wishing to take the instructors test are required to show leadership in the dojo; assisting with children's classes, helping with administrative duties, going above and beyond the call of duty when the dojo is hosting seminars or running demonstrations, would be some examples of good leadership.
- The instructors test consists of a practical examination, including demonstrations of teaching techniques and self defense as well as a written test.
- Students are advised to think about the possibility of taking the instructors test when they enter the senior levels (3rd, 2nd & 1st kyu). Students taking the instructors test will be asked to teach at least one technique during their test.

The Shodan and the Shodan instructors test are taken separately.

## YUDAN

1. Testing requirements for Nidan include all material from previous tests.
2. Jiyu Waza - Katate Mochi, Shomen Uchi, Ryote Mochi, Yokomen Uchi, Shomen Tsuki, Shomen & Yokomen, Ushiro Ryote Mochi, Ushiro Ryo Hiji Mochi, Ushiro Ryo Kata Mochi.
3. Futari Dori Jiyu Waza (for Nidan) Sannin Dori Jiyu Waza for Sandan

# Shodan Test Syllabus

- |  |                       |
|--|-----------------------|
| 1. Migi Hanmi Kamae                        | 8. Shitei Waza        |
| 2. Hidari Hanmi Kamae                      | 9. Shitei Waza        |
| 3. Hiriki no Yosei (1)                     | 10. Shitei Waza       |
| 4. Hiriki no Yosei (2)                     | 11. Shitei Waza       |
| 5. Hanmi Handachi Ryote Mochi Shihonage    | 12. Shumatsu Dosa (1) |
| 6. Ushiro Katate Eri Mochi Ikkajo Osae (2) | 13. Shumatsu Dosa (2) |
| 7. Shomen Tsuki Shomen Irimi Nage (1)      | 14. Shitei Jiyu Waza  |
- 

Katate Mochi Shihonage (1) (2)	*Shomen Uchi Yonkajo Osae (1) (2)
Ryote Mochi Shihonage (1) (2)	*Yokomen Uchi Yonkajo Osae (1) (2)
Yokomen Uchi Shihonage (1) (2)	*Katate Mochi Yonkajo Osae (1) (2)
Hanmi Handachi Katate Mochi Shihonage (1) (2)	*Katate Mochi Sokumen Irimi Nage (1) (2)
*Shomen Uchi Ikkajo Osae (1) (2)	*Kata Mochi Sokumen Irimi Nage (1) (2)
*Yokomen Uchi Ikkajo Osae (1) (2)	*Shomen Uchi Shomen Irimi Nage (1) (2)
*Katate Mochi Ikkajo Osae (1) (2)	*Yokomen Uchi Shomen Irimi Nage (1) (2)
*Kata Mochi Ikkajo Osae (1) (2)	*Shomen Uchi Hijishime (1) (2)
Ushiro Ryote Mochi Ikkajo Osae (1) (2)	*Yokomen Uchi Hijishime (1) (2)
Ushiro Katate Eri Mochi Ikkajo Osae (1)	*Mune Mochi Hijishime (1) (2)
*Katate Mochi Nikajo Osae (1) (2)	*Kata Mochi Hijishime (1) (2)
*Kata Mochi Nikajo Osae (1) (2)	*Katate Mochi Hijiate Kokyu Nage (1) (2)
*Shomen Uchi Nikajo Osae (1) (2)	*Shomen Uchi Hijiate Kokyu Nage (1) (2)
*Yokomen Uchi Nikajo Osae (1) (2)	*Shomen Uchi Kotegaeshi (1) (2)
*Shomen Uchi Sankajo Osae (1) (2)	*Yokomen Uchi Kotegaeshi (1) (2)
*Yokomen Uchi Sankajo Osae (1) (2)	*Shomen Tsuki Kotegaeshi (1) (2)
*Kata Mochi Sankajo Osae (1) (2)	*Ryote Mochi Tenchi Nage (1) (2)
Ushiro Ryote Mochi Sankajo Osae (1) (2)	Suwari Waza Ryoute Mochi Kokyu Ho (1) (2) (3)
Ushiro Katate Eri Mochi Sankajo Osae (1) (2)	

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(\* Indicates the technique includes suwari waza)

# Yudan Test Syllabus

- Tai no Henko (1) (Right side only)
- 2. Suwari Waza Ryote Mochi Kokyu Ho (3)
- 3. Ushiro Eri Mochi Ikkajo Osae (1)
- 4. Shitei Waza
- 5. Shitei Waza
- 6. Shitei Waza
- 7. Shitei Waza
- 8. Shumatsu Dosa (1) (Both sides)
- 9. Shumatsu Dosa (2) (Both sides)
- 10. Shitei Jiyu Waza
- 11. Shitei Jiyu Waza
- 12. Tasu Dori Jiyu Waza
- \* Nidan - Tanto and Shomen Uchi
- \* Sandan and up - Ken, Tanto and Shomen Uchi

## **Shitei Waza**

- Katate Mochi Shihonage (1)(2)
- Ryote Mochi Shihonage (1)(2)
- Yokomen Uchi Shihonage (1)(2)
- Shomen Uchi Shihonage
- Hanmi Handachi Katate Mochi Shihonage (1)(2)
- Hanmi Handachi Ryote Mochi Shihonage
- \*Shomen Uchi Ikkajo Osae (1)(2)
- \*Yokomen Uchi Ikkajo Osae (1)(2)
- \*Katate Mochi Ikkajo Osae (1)(2)
- \*Hiji Mochi Ikkajo Osae (1)(2)
- \*Mune Mochi Ikkajo Osae (1)(2)
- \*Kata Mochi Ikkajo Osae (1)(2)
- Ushiro Ryote Mochi Ikkajo Osae (1)(2)
- Ushiro Katate Eri Mochi Ikkajo Osae (1)(2)
- Ushiro Ryohiji Mochi Ikkajo Osae (1)(2)
- Ushiro Ryokata Mochi Ikkajo Osae (1)(2)
- Ushiro Eri Mochi Ikkajo Osae (1)(2)
- \*Katate Mochi Nikajo Osae (1)(2)
- \*Katate Aya Mochi Nikajo Osae (1)(2)
- \*Hiji Mochi Nikajo Osae (1)(2)
- \*Kata Mochi Nikajo Osae (1)(2)
- \*Mune Mochi Nikajo Osae (1)(2)
- \*Shomen Uchi Nikajo Osae (1)(2)
- \*Yokomen Uchi Nikajo Osae (1)(2)
- \*Shomen Uchi Sankajo Osae (1)(2)
- \*Yokomen Uchi Sankajo Osae (1)(2)
- \*Katate Mochi Sankajo Osae (1)(2)
- \*Ryote Mochi Sankajo Osae (1)(2)
- \*Hiji Mochi Sankajo Osae (1)(2)
- \*Kata Mochi Sankajo Osae (1)(2)
- Ushiro Ryote Mochi Sankajo Osae (1)(2)
- Ushiro Katate Eri Mochi Sankajo Osae (1)(2)
- Ushiro Ryohiji Mochi Sankajo Osae (1)(2)
- Ushiro Ryokata Mochi Sankajo Osae (1)(2)
- \*Shomen Uchi Yonkajo Osae (1)(2)
- \*Yokomen Uchi Yonkajo Osae (1)(2)
- \*Katate Mochi Yonkajo Osae (1)(2)
- \*Ryote Mochi Yonkajo Osae (1)(2)

## **Shitei Jiyu Waza**

- Shomen Uchi
- Shomen Tsuki
- Shomen Yokomen Uchi
- Ushiro Ryohiji Mochi
- Ushiro Ryokata Mochi
- Ushiro Ryote Mochi
- Yokomen Uchi
- Kata Mochi
- Katate Mochi
- Ryote Mochi
- Tanto Dori
- Ken Dori
- \*Hiji Mochi Yonkajo Osae (1) (2)
- \*Kata Mochi Yonkajo Osae (1) (2)
- \*Katate Mochi Sokumen Irimi Nage (1) (2)
- \*Kata Mochi Sokumen Irimi Nage (1) (2)
- \*Shomen Uchi Sokumen Irimi Nage (1) (2)
- \*Yokomen Uchi Sokumen Irimi Nage (1) (2)
- Ushiro Ryote Mochi Sokumen Irimi Nage (1) (2)
- Ushiro Ryohiji Mochi Sokumen Irimi Nage (1) (2)
- Ushiro Ryokata Mochi Sokumen Irimi Nage (1)(2)
- \*Shomen Uchi Shomen Irimi Nage (1)(2)
- \*Yokomen Uchi Shomen Irimi Nage (1)(2)
- \*Katate Mochi Shomen Irimi Nage (1)(2)
- \*Ryote Mochi Shomen Irimi Nage (1)(2)
- \*Shomen Uchi Hijishime (1)(2)
- \*Yokomen Uchi Hijishime (1)(2)
- \*Katate Mochi Hijishime (1)(2)
- \*Mune Mochi Hijishime (1)(2)
- \*Kata Mochi Hijishime (1)(2)
- Ushiro Ryote Mochi Hijishime (1)(2)
- \*Shomen Uchi Hijiate Kokyu Nage (1)(2)
- \*Yokomen Uchi Hijiate Kokyu Nage (1)(2)
- \*Shomen Tsuki Hijiate Kokyu Nage (1)(2)
- \*Katate Mochi Hijiate Kokyu Nage (1)(2)
- \*Ryote Mochi Hijiate Kokyu Nage (1)(2)
- Ushiro Ryote Mochi Hijiate Kokyu Nage (1)(2)
- \*Shomen Uchi Kotegaeshi (1)(2)
- \*Yokomen Uchi Kotegaeshi (1)(2)
- \*Shomen Tsuki Kotegaeshi (1)(2)
- \*Katate Mochi Kotegaeshi (1)(2)
- \*Ryote Mochi Kotegaeshi (1)(2)
- Ushiro Ryote Mochi Kotegaeshi (1)(2)
- \*Ryote Mochi Tenchi Nage (1)(2)
- Shomen Uchi Kokyu Nage
- Yokomen Uchi Kokyu Nage
- Katate Mochi Kokyu Nage
- Ryote Mochi Kokyu Nage
- Shomen Tsuki Kokyu Nage
- Suwari Waza Ryote Mochi Kokyu Ho (1)(2)(3)(4)(5)

# GLOSSARY OF TERMS

## DOJO TERMINOLOGY

Ichi: 1  
Ni: 2  
San: 3  
Shi: 4  
Go: 5  
Roko: 6  
Shichi: 7  
Hachi: 8  
Kyu: 9  
Ju: 10  
Hyaku: 100  
Sen: 1000

Ai: Harmony  
Aiki Nage: Special kind of breath throw  
Anza: Sitting Cross-legged  
Arigato Gozai Mashita: Thank you very much  
Ashi Kiriage: Cut the foot up  
Atemi: Hit  
Ateminashi: No hit  
Awaseru: Harmonize  
Aya: Cross

Bango Hajime: Begin counting  
Bokken: Wooden sword  
Bokken Motoe: Put away bokken  
Bokken Yoi: Get your bokken ready  
Bukiwaza: Weapons techniques

Chikara o nuku: Relax  
Choyaku Undo: Jumping in place  
Chudan: Middle level  
Chushin: Centre

Dai: Number  
Do: Way or Path; Body  
Do Giri: Body Cut  
Dojo: Place of the way  
Dosa: Movement

Embu: Demonstration  
Eri: Collar

Fukkin: Sit-ups  
Fukuso o Totonoe (naoshite): Fix your uniform  
Fumikomi: Cross step

Gaeshi: Reversal or change (direction)  
Gaiwan Yoke: Outside forearm block  
Gambatte: Give everything you have  
Ganmen Zuki: Face Thrust  
Geidan: Lower level  
Gorei: Command

Gyaku Hanmi: Mirrored stance  
Gyaku Mawashi: Circles in opposite direction  
Gyakute Mochi: Reverse grasp

Haba: Spacing  
Hajime: Begin  
Hajime Kara: From the Beginning  
Hakama: Divided Skirt  
Hanmi Handachi: Shite seated, Uke standing  
Hantai: opposite  
Happo Giri: Eight direction cut with sword  
Hashirikomi: Running steps  
Hasshu Giri: Eight different cuts with sword  
Hasso: Sword held vertically at shoulder  
Hayai: Quickly  
Hidari: Left  
Hiji: Elbow  
Hijiate Kokyu Nage: Touching elbow throw  
Hiji Giri: Elbow cut  
Hijishime: Elbow lock  
Hiji Osae: Elbow control  
Hikiashi: Step back  
Hikiotoshi Nage: Pulling down throw  
Hiki Tsukeru: Pull up  
Hiraku: Spread / Move to side  
Hiriki no Yosei Ichi: Elbow power #1  
Hiriki no Yosei Ni: Elbow power #2  
Hitoemi: Side Facing  
Hyaku Ukemi: Jumping forward breakfall  
Hiza: Knee  
Hiza Giri: Knee cut  
Hojodosa: Supplementary movement  
Hyaku Hachi Ju do Kaiten: 180-degree pivot

Ichi ni Tsuite: Everyone to their place  
Ika: Less than  
Ikkajo: First control group  
Ikkyu Yoke: First kyu evasion  
Irimi: To enter  
Irimi Zuki: Step in thrust

Jiku: Pivot  
Jiyu ni Keiko suru: Train by yourself  
Jo: Wooden staff  
Jodan: Upper level  
Jujikumi: Crossing (overlap)  
Juji Nage: Arm cross throw (Kanji for 10)  
Juji Yoke: Arm cross block  
Junbi Undo: Warm up exercise  
Jun Mochi: Straight grasp (natural grasp)  
Jushin: Weight  
Jushin no ido: Weight change (shifting)

# GLOSSARY OF TERMS

## DOJO TERMINOLOGY

Kagami: Window	Migi Hanmi: Right stance
Kaiten: Pivot (Rotate)	Miru: Look!
Kaiten Nage: Rotary throw	Mo Ichi Do: Once more
Kaiten Yoke: Pivoting escape	Mochi: Grasp
Kakari Geiko: Group training	Motto: More
Kakuji Hajime: Begin doing yourselves	Motto Mageru: Bend more
Kamae: Basic stance	Mukai Atte: Face each other
Katahizatsuki: One knee down	
Katakotai: Put on shoulder	Nage: Throw
Kataoshi: Shoulder push	Naname: Diagonally
Katate Aya Mochi: Cross wrist grasp	Nashi: Not included
Katate Aya Jun Mochi: Cross wrist straight grasp	Nido: Two times
Katate Mochi: One wrist grasp	Nido Mawashi: Pivot two times
Kazuri: Broken or sliding	Nido Zuki: Two thrusts
Keiko Shuryo: Class dismissed	Nikajo: Second control group
Ken: Sword	Nikyu Yoke: Second kyu evasion (pivot)
Ken Chaku Shugori: Squeezing sword when cutting	Nishu Hanpuku: Two kinds - repeat
Kenshu: Intensive training	Nobasu: Stretch / straighten
Kenshusei: Student involved in intensive training	
Kesa Giri (Naname Giri): Diagonal cut	Onaji: Same
Ki: Spirit; energy	Onajiku: Do other side
Kiai: Spirit shout	Osae: Control
Kihon: Basic	Osoi: Late
Kihon Dosa: Basic movement	Otagaini Rei: Bow to each other
Kihon Waza: Basic technique	Oyo: Advance
Kiri Kiashi: Block side with bokken	
Kirioroshi: Cut down	Rei: Bow
Kiritsu: Stand up!	Renshu: Practice
Kiriwake: Hands guiding; one palm up, other down	Renzoku: Continuation
Kokoro Gamae: Mental preparation	Riai: Logical structure
Koho Kaiten: Backward roll	Ryo: Both
Koho Ukemi: Backward break-fall	Ryo Hiji Mochi: Both elbow grasp
Kotai: Change	Ryo Hiza Tsuki: Both knees down
Kote (Tekubi): Wrist	Ryote Hiraki: Both arms open
Kubiate: Hit the neck	Ryote Mochi: Both wrist grasp
Kumitachi: Together with bokken	
Kurikaesu: Repeat	Saisho Kara: From the beginning
Kuzusu: Break the balance	Sabaki: Body movement
Kuzushi: Advanced; an advanced movement	Sankajo: Third control group
	Sankaku: Triangle
Ma-ai: Appropriate distance	Sankaku Yoke: Triangle block
Mado (Gawa): Window (side)	Sankaku Uchi Yoke: Inside triangle block
Makio Otoshi: Pushing sword away circularly	Sankaku Soto Yoke: Outside triangle block
Me o Okeru: Open your eyes	Seiretsu: Line up!
Me o Tsuburu: Close your eyes	Seiza: Kneel
Memoku: Close your eyes; empty your mind	Seiza Chumoku: Kneel and pay attention
Metsuke: Place to look towards	Sekkin: Advance
Migi: Right	Sempai: Senior
	Senaka: Back
	Senaka Giri: Back cut
	Senaka O Nobasu: Straighten your back
	Sensei: Instructor

# GLOSSARY OF TERMS

## DOJO TERMINOLOGY

Sensei Ni Rei: Bow to instructor!	Tekubi Mochi: Wrist grasp
Seoi: Over the shoulder	Tenchi Nage: Heaven and Earth throw
Seoshi Undo: Back to back exercise	Tenkai: Pivot
Shido Ho: Teaching method	Tenkan: Body change
Shiho Nage: All direction throw	Tenkan Nage: Body change throw
Shiho Sabaki: All direction movement	Tenoko Mochi: Grab backside of hand
Shikkari: Firmly	Tenoshita Kuguri: Duck under arm
Shin Ko Kyo: Breath exercise	Tenouchi Kirage: Cut up inside wrist
Shinkon: Meditation exercise	Tobikoshi: Jump over hips
Shisei O Tadashite: Stand up straight	Tor Fune Undo: Rowing exercise
Shite: Protagonist	Toshu Waza: Empty hand techniques
Shite Uke Kotai: Change roles	Tsugiashi: Shuffle
Shitoemi: Hide behind blade	Tsugiashi Taihenko: Shuffle in body change
Shitsumon: Question	Tsuki (Zuki): Thrust
Shomen: Front	Tsuyoi (Tsuyoku): Strong (Strongly)
Shomen Ni Rei: Bow to the front	
Shomen Tsuki: Front thrust	Uchi: Strike
Shomen Uchi: Front strike	Udegarami: Arm lock
Shuchu: Concentration	Ude Osae: Arm control
Shumatsu Dosa Ichi: Finishing movement #1	Ude Tate: Push-ups
Shumatsu Dosa Ni: Finishing movement #2	Ue: High
Sode Mochi Hyaku Ukemi: Sleeve grasp breakfall	Uke: Receiver of technique
Sokumen Irimi Nage: Side step-in throw	Uke Nagashi: Pivot block letting uke flow
Sonomama De: Without change	Uketome: Block / straight stop
Sotai Dosa: Movement with partner	Ukemi: Breakfalls
Suigetsu Zuki: Body thrust	Ukemi Uchite Renshu: Mat hitting exercise
Suriage: From under	Ugokuna: Don't move
Suriashi: Sliding step	Undo: Exercise
Suwari Komi: Suddenly dropping to kneeling	Usagitobi: Bunny-hops
Suwari Waza: Kneeling techniques	Ushiro: Back
Syugo: Everyone together in a group	Ushiro Nage: Back throw
	Ushiro Waza: Behind techniques
Tachi: Sword	
Tai No Henko: Body Change	Waza: Techniques
Tai No Henko Ichi: Cross step-in body change #1	
Tai No Henko Ni: Cross step-in body change #2	Yame: Stop
Taihiraku: Body open	Yarinaosu: Do it again correctly
Tai Sabaki: Body movement	Yoke: Protection (block/evasion)
Tandoku: Solo	Yoi: Prepare
Tandoku Dosa: Solo movement	Yoko: Side
Tanto: Knife	Yokomen Uchi: Side Strike
Tatsu: Stand up	Yonkajo: Fourth control group
Tegatana: Hand sword	Yubi: Finger
Tegatana Ate: Chop to face	
Tegatana Kirioshi: Chop with cut down	Zanshin: Alert and ready manner kept on finish
Tegatana Kubiata: Chop neck	Zen In: Everyone
Tegatana Michibiki: Lead / guide with hand	Zenkei: Lean forward
Tegatana Sabaki: Knife hand control	Zenpo (Zempo) Kaiten Ukemi: Forward roll
Tegatana Yoke: Knife hand block	Zenpo Kaiten Ukemi: Forward roll
Te Kiriwake: Hands move in opposite directions	Zujo Mawashi: Turn above the head
Tekubi Mawashi: Wrist circles	Zuki (Tsuki): Thrust