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*The Northern California Ki Society  
is dedicated to spreading the  
principles of Koichi Tohei Sensei  
and  
Ki No Kenkyukai, Japan.*

"To coordinate mind and body and become one  
with the universe is the ultimate purpose of my  
study."

#### **Four Principles to Coordinate Mind & Body**

**KEEP ONE POINT**

**RELAX COMPLETELY**

**WEIGHT UNDERSIDE**

**EXTEND KI**

*This manual was created to assist students in deeper understand-  
ing of training. Much of this information is site-specific and some  
has been liberally borrowed (with permission) from the training  
manual of the Maui Ki Society. Our thanks to Suzuki Sensei and  
Curtis Sensei for their tireless efforts at keeping us inspired.*

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v. 07.30.01*



The Northern California Ki Society  
is dedicated to the memory of

**Leiko Nakata**

who inspired our Chief Instructor  
to begin and continue his  
dedication to the  
spiritual/martial training  
of Ki-Aikido

# 心身統一合氣道

(Heart/mind, body, as one, Harmonious, energy, way)



**KOICHI TOHEI**

1920-2011

*Soshu (Founder)*

*SHINSHIN TOITSU AIKIDOKAI*

The *Ki Society* is dedicated to spreading the principles of coordination of mind and body. With its headquarters in Tochigi, Japan, the “*Ki Society*” has training halls across the globe. Tohei Sensei led workshops and seminars throughout the year to a full range of students, including business executives, sports personalities, and educators as well as Aikido students and instructors, to keep them current and to help them to correctly express his teachings. From his training in Zen, Misogi, Shin Shin Toitsudo and most importantly Aikido, Tohei Sensei's method of training incorporates a full range of techniques for the whole mind and body.



**SHINICHI TOHEI**

*PRESIDENT (KAICHO)*

*SHINSHIN TOITSU AIKIDOKAI*

Since childhood Shinichi Tohei was guided and taught by his father Soshu Koichi Tohei Sensei, the 10th dan Aikido Master.

Currently, as successor, he is engaged in an effort to spread the teachings of Shinshin Toitsu Aikido in Japan and Overseas.

He also serves as a liberal arts part time teacher of Keio University and teaches Shinshin Toitsu Aikido at classes and the official Keio University Aikido Club.

In addition, he applies the teaching in communication seminars, guiding the development of human resources for business leaders, professional athletes and artists.

## • Welcome •

This *dojo* is the Headquarters of the Northern California *Ki* Society. We are authorized representatives of *Ki No Kenkyukai* (*Ki* Society International), Japan, under the leadership of **Shinichi Tohei** Sensei. We train under the sponsorship of the Rec & Community Services departments of various Cities. Due to the fact that we train in a shared space, we must be careful to maintain a “*dojo*” atmosphere. For this purpose, this manual, including the extensive description of formal etiquette, should be studied thoroughly and practiced with the same dedication that we practice our techniques.

This manual was created from extensive personal experience of training in traditional *dojo* and monastic settings. Although instructions for training and maintaining our *dojo* are included in this manual, the best way to learn is to pay attention to your *sensei* and *sempai* (seniors).

Each student is responsible for:

- making sure that our *dojo* is clean, safe, and friendly.
- setting up and closing the *dojo* in a timely and organized manner.
- providing your own training equipment (*dogu*). This includes a *dogi* (usually a Judo / Aikido uniform), a bag for storing your clothes during practice, and *zori* (slippers). Beginners are encouraged to bring sweats until they purchase a *dogi*. *Dogi* can be purchased from a number of outside sources or through the *dojo*. Seek the advice of your *sempai* before buying your *dogi*.
- paying monthly dues to the either the Rec Department directly, a senior student or teacher or both in some cases
- paying yearly dues to *Ki No Kenkyukai* Headquarters.



### ORIGINS OF AIKIDO

Aikido was developed by **Morihei Uyeshiba** (1883-1969). He was affectionately referred to by his students and martial art contemporaries as “O Sensei” (great teacher). Modern Aikido is a synthesis of O Sensei’s life-long devotion to martial arts training and his deep religious realization of the human race as one family. O Sensei studied a variety of martial arts as a youth, but his most influential martial art teacher was **Sokaku Takeda** Sensei of Daito Ryu Aiki Jujitsu. It is said that O Sensei took the techniques of the Daito Ryu and created his own style of martial arts based on a respect for all life and the concept of love even for one’s opponent.

One of O Sensei’s most senior students and the Chief Instructor of Aikido World Headquarters in Tokyo was **Koichi Tohei** Sensei. Tohei Sensei’s method of instruction included emphasis on coordination, posture, breathing, and meditation, combined with the basic techniques of O Sensei’s Aikido.

After the death of O Sensei, Tohei Sensei founded his own style of Aikido, with emphasis on coordination of mind and body, called Shin Shin Toitsu Aikido. It is Tohei Sensei’s influence which guides this *dojo*.



### KOICHI KASHIWAYA SENSEI

Koichi Kashiwaya Sensei is the USA national advisor to Ki Society Headquarters, a staff instructor for HQ and is one of the original Uchi Deshi of Ki Society. Kashiwaya Sensei is one of a very few who have been awarded 8th dan by Tohei Sensei directly. He is a professional instructor and teaches seminars and workshops regularly across the United States and internationally. He is known for his great grasp of Tohei Sensei's principles and his endless energy. Sensei has produced the only English language instructional video tapes of Shin Shin Toitsu Aikido test criteria and Tai Gi arts, which have helped students around the globe train between visits to dojo or attendance at seminars.



### THE DOJO

The Berkeley / Albany *dojo* began as a University of California club in 1975 under the direction of Hideki Shiohira Sensei (7th *dan*). In 1983, Pietro Yuji Maida Sensei (7th *dan*), then a senior student of Shiohira Sensei, assistant to the UC club and the Chief Instructor of the Mendocino Ki Society, was appointed as Chief Instructor of the club. His instructions from Shiohira Sensei were to form a *dojo*. Over the years we have evolved into a traditional *dojo*. We are an authorized branch of *Shinshin Toitsu Aikidokai* Japan and are the headquarters of the Northern California Ki Society. With the help of many students and friends, we continue to teach in the traditions of Tohei Sensei and we welcome beginners and Aikido-ka of any style to practice with us.

Chief Instructor: Pietro Yuji Maida  
 Head Instructors: Catherine Dea, Alex Korn  
 Instructors: John Hanes, Tom Nishi,  
 Hiroki Sasano  
 Sherry Drobner, Warren Bean,  
 Sharon Korn, Michael Malcovich  
 Richard Balcon, Joey Sun, Dana Redington

**Other USA based teachers of great importance to Northern California Ki Society**



**Shinichi Suzuki Sensei    Takashi Nonaka Sensei**



**Masao Shoji Sensei    Clarence Chinn Sensei**  
**Southern California Ki Society**



**Christopher Curtis Sensei**  
**Hawaii Ki Society**  
**David Shaner Sensei**  
**South Carolina Ki Society**  
**Kirk Fowler Sensei**  
**Arizona Ki Society**



**Steve Ota Sensei**  
**Santa Barbara Ki Society**

**Practice Fees and Ki Society Dues**

Please pay your practice fees by the first of each month.  
 Discuss any special arrangements directly with Maida Sensei.  
 You can pay your *Ki Society* fees, test fees, mat fees and donations directly to any instructor.

**IMPORTANT REMINDER**  
 The Northern California *Ki Society* is a nonprofit, tax-exempt corporation (501c3), which allows us to accept donations and offer tax deductions where applicable under the law. Donations of funds and goods are needed and gratefully accepted.

*Dojo Equipment and Supplies*  
 The Northern California *Ki Society* operates a martial arts supply business called *Nippon Budogu* (Japan Martial Supplies). We provide uniforms, bags, *zori*, and training weapons, as well books, videos and training manuals at a nominal fee over cost. This is one more way to support the dojo. Many items are available at the *dojo*, while others can be ordered. See Maida Sensei or a senior student for the current pricelist or [www.nipponbudogu.com](http://www.nipponbudogu.com)

## A note for instructors and senior students

Senior level training includes teaching . This can be done on an informal basis , while training together in class, or formally when you are in charge of the class. Either way , instruct how to do things correctly , not merely pointing out the incorrect. Correct by doing it right yourself ( a number of times) rather than describing movement. Do not insist on anything you are not really sure of. **Do not** stop your partners movement but hold correctly. If you point out a weakness you had better be able to show how to correct the weakness. Many times falling in the correct way and path can do much to inform our students/ partners of their mistakes.

As Shidoin (instructors) and sempai (seniors) you are responsible for setting the tone (or kiai) of a technique, class or even the entire dojo. Beginners and juniors are guided by your actions. Try to always see things in the light of our training. Universal Mind is a goal in all that we do. How we teach, correct, practice, even clean can be treated as training. We should not be surprised to find a technique repeatedly very difficult if we are not using the principles in our daily life. Our training is a "way" of approaching situations and not remembering a set of techniques to be used in different circumstances. Relaxation, awareness, calmness and stability can be used in all aspects of our daily life.

## Entering the Dojo

- Upon arrival, check the status of activity in the *dojo* area (see *Reigi*). Please help any staff members to clear the area if needed.
- Change into your *dogi* (or sweats) in the dressing room and store your clothes in your *dogu* bag. Your bag and shoes should be neatly stored in the *dojo* in the appropriate area.
- Make sure the *dojo* is properly set up and cleaned before preparing for training.
- Stretching and meditation /breathing is encouraged prior to the beginning of class.
- Make every attempt to arrive early enough to prepare the *dojo* and yourself for training and to line up in quiet meditation a few minutes before class begins. A senior student will signal with two claps for the class to line up but try to be already in line by that time.
- If you have to arrive after class has started , change into your *dogi*, sit in *seiza* at the edge of the mat and carefully watch for the *sensei* to motion you on.

## Exiting the Dojo

- After thanking your partners, begin cleaning the dojo and surrounding area
- All equipment should be stored away neatly before changing back to street clothes.

## Reigi

**R**eigi means “etiquette” or “respect forms” and has proved to be a valuable addition to the practice of *shugyo* (spiritual training). While Westerners will generally resist this training due to a misconception of *reigi* as subservience, in Japan they tend to practice *reigi* by rote, which can be just as serious a pitfall. When setting your mind to training, a mental and physical check is made to prepare yourself for the rigors of practice. Training is not undertaken lightly.

As you enter the *dojo*, a quick look should inform you of the status of practice. Bowing into the *dojo* is like the final commitment to practice; it clears the mind of any residual clouds. If you have not already done so, now is the time to wash away the sweat of your previous labors. Check the *dojo* for necessary chores. Once this is done, prepare your *dogu* (training gear) with attention and purpose. Arriving late, when class has already begun, is rarely unavoidable, but it does happen. The *dojo reigi* in these instances should be observed with especial care to prevent injury due to unpreparedness.

Committed practice often clears the soul and therefore can be used to help overcome a minor illness or disturbance in balance. However, if you are seriously ill or have a major disturbance in balance due to emotional stress or outside substances, you are advised to stay home and practice meditation or breathing training, or watch class from the sidelines. You may be encouraged to do this by your instructor or *sempai*. Remember that all actions are practice and become part of us, however minor. Be mindful after class that you continue to train, since this is a common time when we slacken our *Ki* and resolve.

Be hard on yourself, be compassionate to others.

## Dojo Etiquette

The Aikido *dojo* is the place where we cleanse and enrich our minds and bodies. Such a place offers effective use only when it is filled with feelings of respect, gratitude, right attitude, and positive mutual support. When you come into the *dojo*, you will notice that everyone works very hard and sincerely to maintain these feelings. Any feelings to the contrary should be left outside the *dojo*. Following traditional forms of etiquette in the *dojo* is an essential aspect of our training and should be practiced with sincerity.

The following are a few simple rules that allow us to train together in the spirit of *budo*: It is every student’s responsibility to inform new students of the rules and etiquette of the *dojo*.

### Bowing

Bowing is an appropriate way of showing gratitude and humility, while at the same time placing one’s mind in a state of nondissension, which is necessary for the right training.

### When to bow

- Please bow when entering and leaving the *dojo*. This is a gesture of respect for the *dojo* and prepares your mind for practice.
- Bow towards the *shomen* each time you step on or off the mat. It should be understood that this is not a gesture of worship, but is a polite and respectful acknowledgment of the mat space.
- Before each training session, bow to the *shomen*, and then to the instructor saying, “*onegaishimasu*,” which translates as “please help me.”
- Bow to your partner before and after working with



them, saying, “*onegaishimasu*” to begin and “thank you” when finished.

- After each training session, bow again to the *shomen*, and to the instructor, saying, “Thank you, *Sensei*,” then bow to the people with whom you practiced.
- Bow whenever requesting help from an instructor. **Never call the instructor to you, always go to the instructor.**
- Bow to the instructor, preferably from a kneeling position, after they demonstrate a technique either to the entire class or to you personally.

## The dojo

- Always enter the *dojo* with an “empty mind” and with plus *Ki*. If you think you know already, it will be difficult for you to learn.
- When you are in the *dojo* but not on the training mat, respect the teaching by remaining quiet and paying attention; no reading other than dojo information. Guests should also be informed of this policy.
- It is the responsibility of all students to maintain a clean training place. Cleaning is an important part of our training and is encouraged before and after class.
- Always see that toilets, dressing areas, and the rest of the *dojo* are kept clean. The cleanliness of the toilets reflects the character of the students in the *dojo*.
- When approaching or leaving the *dojo*, check to make sure that the outside area is clean. Take care of your *dojo*.
- Shoes should be removed and *zori* (slippers) used when you change your clothes. When stepping off the mat, please wear *zori* so your feet are clean when walking on the mat. Please make sure *zori* are lined up neatly at the edge of the mat.

## The student

- Never come to train when you have ingested any type of recreational drug or alcohol.
- If you are ill or overtired, do not attempt to train in the *dojo*.
- Treat your training tools with respect. Your *gi* should always be clean and mended. Your *dogu* should be in good condition and in the appropriate place when not in use.
- A judo or karate *gi* and a *hakama* (where applicable) is the preferred uniform for training. Please keep training uniforms neat and clean, and take them home after every class.
- Please avoid wearing jewelry on the mat to avoid injury to yourself and others.

## Training

- It is important to arrive on time for class. You should arrive fifteen to twenty minutes early to clean up and warm up. You should be lined up on the mat in *seiza* (sitting on the knees) a few minutes before class begins.
- If class has already started when you arrive: after changing into your *gi*, stretch outside the mat area and then wait at the edge of the mat in *seiza* until the instructor gives you permission to join the class.
- The instructor is to be referred to as “*Sensei*” at all times.
- Never interrupt the class to question unnecessarily. If you must ask a question, wait until an appropriate moment.
- Do not call out to or interrupt the instructor while they are teaching.
- When requesting personal instruction, never call the instructor to you. Always go to the instructor.
- Do not leave the mat during class without first obtain-

ing the permission of the instructor.

- Visitors, new students, and advanced students should never have to wait or hunt around for a partner; it is good manners and a responsibility for others to approach them right away and ask them to practice.
- Students of any rank may practice with each other. It is appropriate and encouraged for beginning students to seek out and practice with advanced students.
- The *sensei* should never have to fold their own *hakama* after class. You will learn the proper method of folding as you progress.
- Pay close attention to your seniors, as it is through them you will learn the basics.
- Pay close attention to your juniors, as it is through them you will learn the basics.

### **Instructors and Senior students:**

#### Etiquette for Greeting Visitors

- Visitors to this *dojo* are guests. There is a “Visitor Instructions” sheet posted (text below) at the entrance to the *dojo*.
- Greet visitors politely as soon as they enter and inform them about our program and rules.
- Politely remind visitors of the rules when needed.
- Visitors are the responsibility of all students.

### **Visitor instructions:**

Please do not disturb class in session. If you wish to observe a class, please have a seat. Someone from the program in session will answer any questions you might have. There are handouts containing information about our programs which you should read. If you have additional questions, please wait for an appropriate moment to ask the instructor or assistants.

*If you are merely waiting for a student, please pay attention to the class or wait outside. Do not hold unrelated conversations or read unrelated material while in the observation area, and please remain silent while the instructor is speaking or demonstrating.*

## Etiquette for Visiting Other Dojo

- Always ask permission and advice of *sensei* when visiting other Aikido *dojo* to practice.
  - While visiting another *dojo* always pay attention to the way things are done there and adapt your practice to your hosts. Train with an empty cup.
  - Never offer any instruction unless requested.
  - Find ways to help your host *dojo* in cleaning, arranging, etc. without asking for direction or instruction.
  - Offer to pay a mat fee or donation even when there is no mat fee policy.
  - Thank the *sensei* and instructors directly for class.
  - Remember that you represent our *dojo* and *sensei* while visiting.

## Seminars

- All students require permission of *Sensei* to attend any *Ki* Society Seminar.
  - Find ways to help your host *dojo* in cleaning, arranging, etc. without asking for direction or instruction.
  - Prepare for practice thoroughly.
  - Always thank the *sensei* and instructors directly for seminar.
  - Never offer instruction unless requested and, even then, do so by showing rather than explaining.
  - Pay close attention to your seniors and follow their lead.
  - Discover all senior instructors in attendance, assist them where possible, and learn from them greedily.

Relaxed *Taiso*  
( OnenessRhythm Exercise )

1. Both hands bouncing on knees (8 count).
2. Both arms swing to the left for 2 counts then right for 2 counts with the body following (8 counts, 2 times).
3. Left arm over the head and the righthand against the right knee for 4 counts, then switch to the other side for 4 counts (8 counts, 2 times).
4. Holding hands lightly, bend over and swing arms between the legs for 2 counts, then raise arms above the head for 2 counts—don't overstretch (8 counts, 2 times).
5. Still holding hands together, swing body to the left with hands to the right (like elbowing someone in the ribs) for 2 counts, then switch to the opposite direction for 2 counts (8 counts, 2 times).
6. Again with both hands bouncing from the knees, nod head down for 2 counts and then up for 2 counts (8 counts, 2 times).
7. Still bouncing, dip head to the left for 2 counts and the right for 2 counts (8 counts, 2 times).
8. With hands lightly on hips, turn head to the left for 2 counts and then to the right for 2 counts (8 counts, 2 times).
9. With hands still on the hips, bend knees for 2 counts, then, rising on the balls of the feet, touch heels to the ground for 2 counts (8 counts, 2 times).
10. With arms still akimbo, stretch out the right leg by flexing the right ankle and bending the left leg for 4 counts, then repeat with the left leg (8 counts, 2 times).
11. *Nikkyo Waza*: Taking 4 steps, turn to the left 360° starting with the left foot and stretching the left wrist for the 4 counts, then switch direction, starting with the right foot and stretching the right wrist (8 counts, 2 times).
12. *Koteoroshi Waza*: While stretching the left wrist, step forward for 2 counts; right foot, left foot then back for 2 counts; left foot, right foot. With the same footwork, stretch the right wrist (8 counts, 2 times).
13. *Mawashi Waza*: Swing the left arm for 4 counts then the right arm for 4 counts; swing both arms, crossing hands in front of the face for 4 counts, then reverse direction for 4 counts (8 counts, 2 times).
14. *Funa Koge Waza*: Facing 45° to the left and with the left foot forward, thrust arms out for 2 counts and back for 2 counts, repeat on the left side, then switch to the right (8 counts, 2 times).
15. *Sayu Waza*: Swing both arms to the left while hopping to the left for 2 counts then repeat on the right (8 counts, 2 times).
16. *Tekubi Furi Waza*: Shake out hands once on each count for 4 counts, then shake them double time for 4 counts (8 counts, 1 time).

心身統一の四大原則  
 一、臍下の一点に心をよめ統一する  
 二、全身の力を完全に抜く  
 三、身体の總ての部分の重みを  
 その最下部におく  
 四、氣を出す  
 心身統一合氣道宗立 藤平光一

## Taigi

*Taigi* are set groups of Aikido techniques that are performed with emphasis on rhythm, timing, awareness, and connection to your partner. They are required in upper levels of ranking and encouraged for all students. “*Taigi* is the essence of the physical arts of Shin Shin Toitsu Aikido.” Taigi competition serves as a vehicle to point out good and bad habits and allows senior sensei to continue to learn by judging events .

### 0. Kitei Taigi (compulsory form)

110 seconds

1. Shomenuchi Kokyunage
2. Yokomenuchi Shihonage
3. Munetsuki Koteoroshi
4. Katatetori Ikkyo
5. Katatori Nikkyo
6. Ushirotekubitori Sankyo

### 1. Daiichi Taigi Katatetori “Shodan”

65 seconds

1. Katatetori Kokyunage Tenkan (onshi no gyoi)
2. Katatetori Kirikaeshi Tenkan
3. Katatetori Zempo Nage Tenkan
4. Katatetori Kaiten Nage Tenkan
5. Katatetori Shihonage Tenkan
6. Katatetori Ikkyo Tenkan

### 2. Daini Taigi Katatetori Ryotemochi “Nidan”

58 seconds

1. Katatetori Ryotemochi Kokyunage Tenkan (choyaku undo)
2. Katatetori Ryotemochi Kokyunage Tenkan (maru undo)
3. Katatetori Ryotemochi Kokyunage Tenkan (hachi no ji)
4. Katatetori Ryotemochi Zempo Nage

5. Katatetori Ryotemochi Nikkyo Tenkan
6. Katatetori Ryotemochi Koteoroshi Tenkan

### 3. Daisan Taigi Yokomenuchi “Sandan”

43 seconds

1. Yokomenuchi Sudori
2. Yokomenuchi Sudori (ojiki)
3. Yokomenuchi Kokyunage Irimi  
(1 through 3 are done continuously on both sides)
4. Yokomenuchi Shihonage Irimi
5. Yokomenuchi Kokyunage Sudori Nage
6. Yokomenuchi Kokyunage Tenkan (hachi no ji)

### 4. Daiyon Taigi Ryokatatori “Women’s Art”

60 seconds

1. Ryokatatori Kokyunage Tenkan (ojigi)
2. Ryokatatori Kokyunage Tenkan (kirikaeshi ojigi)
3. Ryokatatori Kokyunage Tenkan (nido ojigi)
4. Ryokata Sudori
5. Ryokatatori Nikkyo Tenkan
6. Ryokatatori Zempo Nage (yokomenuchi)

### 5. Daigo Taigi “Children’s Art”

77 seconds

1. Shomenuchi Kokyunage
2. Yokomenuchi Shihonage
3. Munetsuki Koteoroshi
4. Katatori Ikkyo Irimi
5. Kokyu Dosa

### 6. Dairoku Taigi Ushiro Waza “Retirees over 60”

58 seconds

1. Ushirotori Kokyunage (zempo nage)
2. Ushirotekubitori Kokyunage Tenkan (ura gaeshi)
3. Ushirotekubitori Zempo Nage
4. Ushirotekubitori Koteoroshi (hantai tenkan)
5. Ushirotekubitori Ikkyo Tenkan
6. Ushirotekubitori Sankyo Nage

**7. Dainana Taigi Munetsuki & Keri (Kick)** 66 seconds

1. Munetsuki Kokyunage (cut neck)
2. Munetsuki Ikkyo Hantai Tenkan (opposite hand)
3. Munetsuki Zempo Nage
4. Maikeri Kokyunage Irimi (block kick and hit face)
5. Mawakeri Kokyunage (ashi tori)
6. Munetsuki Koteoroshi

**8. Daihachi Taigi Ryotetori** 50 seconds

1. Ryotetori Tenchinage Irimi
2. Ryotetori Tenchinage Tenkan
3. Ryotetori Kokyunage (yurei nage—"Swan Lake")
4. Ryotetori Kokyunage (sayu undo)
5. Ryotetori Kokyunage Zempo Nage
6. Ryotetori Kokyunage Kirikaeshi

**9. Daikyu Taigi Shomenuchi** 56 seconds

1. Shomenuchi Ikkyo Irimi
2. Shomenuchi Ikkyo Tenkan
3. Shomenuchi Kokyunage Irimi ("banzai" throw)
4. Shomenuchi Koteoroshi
5. Shomenuchi Kokyunage Kirikaeshi
6. Shomenuchi Kokyunage Zempo Nage

**10. Daiju Taigi Katatori Shomenuchi** 59 seconds

1. Katatori Menuchi Kokyunage Irimi ("no touch" art)
2. Katatori Menuchi Kokyunage Tenkan (maru undo)
3. Katatori Menuchi Kokyunage Tenkan (hachi no ji)
4. Katatori Menuchi Nikkyo Tenkan
5. Katatori Menuchi Kokyunage (sankyo)
6. Katatori Menuchi Kokyunage Zempo Nage

**11. Daijuichi Taigi Katatetori** 56 seconds

1. Katatetori Kokyunage Irimi ("no touch" art)
2. Katatetori Kokyunage Irimi/Tenkan
3. Katatekosadori Kokyunage Tenkan
4. Katatekosadori Kokyunage (curl wrist)
5. Katatekosadori Kokyunage Irimi (curl wrist—"no touch" art)
6. Katatekosadori Kokyunage Kirikaeshi

**12. Daijuni Taigi Katatetori Ryotemochi** 66 seconds

1. Katatetori Ryotemochi Kokyunage Irimi
2. Katatetori Ryotemochi Kokyunage Tenkan
3. Katatetori Ryotemochi Kokyunage Nikkyo Tenkan
4. Katatetori Ryotemochi Kokyunage Ikkyo Kirikaeshi
5. Katatetori Ryotemochi Kokyunage Zempo Nage Tenkan
6. Katatetori Ryotemochi Kokyunage ("ball" nage)

**13. Daijusan Taigi Yokomenuchi** 61 seconds

1. Yokomenuchi Kokyunage Irimi
2. Yokomenuchi Kokyunage Juji Irimi Nage
3. Yokomenuchi Kokyunage Atemi
4. Yokomenuchi Shihonage Irimi Tobikomi
5. Yokomenuchi Koteoroshi (maru undo)
6. Yokomenuchi Kokyunage Zempo Nage Kirikaeshi

**14. Daijuyon Taigi Katatori** 85 seconds

1. Katatori Ikkyo Tenkan
2. Katatori Nikkyo Irimi
3. Katatori Sankyo Tenkan
4. Katatori Yonkyo Irimi
5. Katatori Kokyunage Ushiromuki (bow)
6. Katatori Kokyunage Kirikaeshi Ushiromaki (yokomenuchi)

**15. Daijugo Taigi “Intermediate School”** 85 seconds

1. Shomenuchi Ikkyo Irimi
2. Yokomenuchi Kokyunage Tenkan (hachi no ji)
3. Munetsuki Zempo Nage
4. Katatori Nikkyo Irimi
5. Ushirotori Kokyunage Zempo Nage
6. Ushirotekubitori Sankyo Nage

**16. Daijuroku Taigi Zagi** 57 seconds

1. Shomenuchi Ikkyo Irimi
2. Shomenuchi Ikkyo Tenkan
3. Katatori Shomenuchi Kokyunage Irimi
4. Shomenuchi Kokyunage
5. Munetsuki Koteoroshi
6. Yokomenuchi Kokyunage

**17. Daijunana Taigi Zagi Handachi** 53 seconds

1. Katatetori Kokyunage (zempo nage)
2. Katatetori Kokyunage Kirikaeshi
3. Shomenuchi Kokyunage
4. Ushirokatatori Kokyunage
5. Munetsuki Koteoroshi
6. Yokomenuchi Kokyunage

**18. Daijuhachi Taigi Ushiro Waza** 72 seconds

1. Ushirotori Kokyunage Hagaijime (holding elbows)
2. Ushiro Katatori Kokyunage Hikoki Nage (“air-plane”)
3. Ushiro Katatori Kokyunage Hikoki Kirikaeshi
4. Ushiro Katatori Kokyunage Zempo Nage
5. Ushiro Katatetori Kubishime Urugaeshi Kokyunage
6. Ushiro Katatetori Kubishime Zempo Nage

**19. Daijuku Taigi Munetsuki** 52 seconds

1. Munetsuki Kokyunage Uchiwanage Kibikiri (fan)
2. Munetsuki Kokyunage Zempo Nage Yokomenuchi
3. Munetsuki Kokyunage Uchiwanage Menuchi
4. Munetsuki Kokyunage Irimi Sudori
5. Munetsuki Kokyunage Shomenuchi
6. Munetsuki Kokyunage Koteoroshi Hantai Tenkan

**20. Dainiju Taigi Futari Sannin Waza** 82 seconds

1. Futari Ryotemochi Kokyunage Zempo Nage (one time)
2. Futari Ryotemochi Kokyunage Senaka Awase (one time)
3. Futari Ryotemochi Kokyunage Seiretsu (one time)
4. Futari Ryotemochi Shihonage
5. Sannin Ryotemochi Kokyunage Seiretsu
6. Sanningake Randori

**21. Daijuichi Taigi Tanken Tori** 131 seconds

1. Shomenuchi Koteoroshi
2. Shomenuchi Kokyunage Irimi
3. Yokomenuchi Irimi Sakate
4. Yokomenuchi Kokyunage Gokyu Sakate
5. Yokomenuchi Shihonage
6. Munetsuki Koteoroshi
7. Munetsuki Ikkyo Irimi
8. Munetsuki Kokyunage Zempo Nage
9. Munetsuki Hiji Menuchi
10. Munetsuki Kaiten Nage

**22. Daijuni Taigi Tachi Tori (Bokken Tori)** 106 seconds

1. Shomenuchi Irimi Sudori - Shomenuchi Kokyunage
2. Shomenuchi Koteoroshi (right only)
3. Shomenuchi Irimi Tori (left only)
4. Yokomenuchi Kokyunage Irimi
5. Yokomenuchi Shihonage (left only)
6. Munetsuki Koteoroshi (right only)
7. Munetsuki Kokyunage Zempo Nage
8. Munetsuki Kokyunage Irimi Sudori
9. Douchi Kokyunage
10. Yokobarai Kokyunage

**23. Dainijusan Taigi Jo Tori** 124 seconds

1. Shomenuchi Irimi Sudori - Shomenuchi Kokyunage
2. Shomenuchi Koteoroshi (right only)
3. Shomenuchi Irimi Tori (left only)
4. Yokomenuchi Shihonage (left only)
5. Yokomenuchi Kokyunage Zempo Nage
6. Munetsuki Kokyunage Tsukikaeshi
7. Munetsuki Kokyunage Zempo Nage
8. Munetsuki Kokyunage Kirikaeshi
9. Douchi Kokyunage
10. Yokobarai Kokyunage

**24. Dainijuyon Taigi Jo Nage** 68 seconds

1. Kokyunage
2. Kokyunage Zempo Nage
3. Sakate Mochi Kokyunage Zempo Nage
4. Shihonage
5. Nikkyo
6. Koteoroshi
7. Kokyunage Kirikaeshi
8. Kokyunage Ashi Sukui

**25. Dainijugo Taigi Ken (Daiichi Kengi)** 27 seconds

1. Happogiri (performed twice, counting aloud; first time at regular speed, second time faster)

**26. Dainijuroku Taigi Ken (Daini Kengi)** 29 seconds

The counting rhythm is: 1-2, 3-4, 5-6, 7-8, 9—, 10—, 11-12, 13

1. Ichinotachi
2. Ichinotahi
3. Hidari Kesagiri
4. Migi Kesagiri
5. Ushiro Uchi
6. Tsuki
7. Ushiro Uchi
8. Tsuki
9. Hidari Kesagake Tobi Komi
10. Migi Kesagake Tobi Komi
11. Tsuki
12. Hidari Kesagake

**27. Daihijunana Taigi Jo (Daiichi Jogi)** 38 seconds

1. Counting 1-22 (performed twice, counting aloud; first time at regular speed, second time faster)

**28. Dainijuhachi Taigi Jo (Daini Jogi)** 40 seconds

1. Tsuki Zujyo (continued)
2. Tsuki Zujyo
3. Hidari Yokomenuchi
4. Mawashite Migi Uchi Oroshi
5. Migi Yokomenuchi
6. Tsuki Zujyo - Ushiro Muki
7. Hidari Yokomenuchi
8. Mawashite Migi Oroshi
9. Migi Yokomenuchi
10. Tsuki Zujyo - Ushiro Muki

## Taigi Criteria

11. Hidari Yokomenuchi
12. Hidari Kohotsuki
13. Migi Kohotsuki (ushiro)
14. Tsuki - Ushiro Muki
15. Fumikonde (Hidari) Yokomenuchi
16. Isen Kai Kiri Harai Zujyo (circle)
17. Migi Shitakara
18. Tsuki
19. Migi Yokomenuchi
20. Tsuki
21. Hidari Ashi Sagari Migishitakara Hidari Ue Harai Age
22. Mochi Kaete Tsuki

### 29. Dainijuku Taigi Uchi Ken (Kumitachi) 72 seconds

1. Kote Uchi
2. Migi Do Uchi
3. Hidari Do Uchi
4. Nodo Tsuki
5. Shomenuchi
6. Hidari Yokomenuchi - Migi Yokomenuchi

### 30. Daisanju Taigi Shinken Kokoro No Ken

1. Shomenuchi
2. Hidari Ashi Mae Uchi - Ushiro Uchi
3. Migi Ashi Mae Uchi - Ushiro Uchi
4. Hidari Yokomenuchi (continue to 5)
5. Migi Yokomenuchi
6. Hidari Kesa Ashi Barai
7. Migi Kesa Ashi Barai

### Kitei Taigi - 110 seconds

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



## Taigi #1 - Katatetori - 65 seconds

1. **Kokyunage ("Onshi no gyoi")**
  - Extend ki from fingertips
  - Bring arm down straight from the elbow
  - Bring arms up straight
  - Drop arms down straight and seishi (pause calmly) in sayuwaza from
2. **Kokyunage (Kirikaeshi)**
  - Change direction of ki at the moment uke's ki comes (up and down motion)
  - Face in the direction of the lead
  - After kirikaeshi, drop straight down to throw
3. **Kokyunage (Zenponage)**
  - Take a large hop forward (draw back foot to the front foot)
  - Nage must face the direction of the throw
4. **Kokyunage (Kaitenage)**
  - Change direction of ki at the moment uke's ki comes (up and down motion)
  - Place the free hand on uke's head as it goes down
  - Do not step through
5. **Shihonage**
  - Extend ki from fingertips
  - Take uke's hand without stopping his ki
  - Turn completely to the point where uke naturally falls
6. **Ikkyo**
  - Extend ki from fingertips
  - Take ikkyo at the lowest point in the arc
  - Lead arm straight up and down (lead from the hand holding the wrist, hand on the elbow holds lightly)

## Taigi #2 - Katatetori Ryotemochi - 71 seconds

1. **Kokyunage (Tobikomi - leaping forward)**
  - Extend ki from fingertips
  - Raise both arms
  - Bring arms straight down, lead straight up and down
2. **Kokyunage (En undo)**
  - Extend ki from fingertips
  - Point fingertips in the direction of the lead
  - Bring arms straight down, lead straight up and down
3. **Kokyunage (Hachinoji - figure eight)**
  - After doing tenkan, seishi
  - Leap in behind opponent completely, raise both arms
  - Bring arms straight down, lead straight up and down
4. **Kokyunage (Zenponage)**
  - Extend ki from fingertips
  - Bring arm straight up at the moment ki comes
  - Drop arm straight down to throw
5. **Nikyo**
  - Extend ki from fingertips
  - Bring fingertips up completely and bring them straight down
  - Leap behind uke, drop arms straight down, and pin
6. **Koteoroshi**
  - Extend ki from fingertips
  - Take hand at the lowest point in the arc
  - When pinning, one hand must seishi (pause calmly)

### Taigi #3 - Yokomenuchi - 49 seconds

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

### Taigi #4 - Ryokatatori - 60 seconds

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

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

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

## Taigi #6 - Ushirotekubidori - 71 seconds

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

## Taigi #7 - Munetsuki Keri - 66 seconds

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

## Taigi #8 - Ryotedori - 50 seconds

1. **Kokyunage (Tenchinage Irimi)**
  - Bring elbow straight down with leading hand (step in to side of uke's front leg)
  - Bring leading hand straight up, other hand points down
  - Drop down straight from fingertips to throw
2. **Kokyunage (Tenchinage Tenkan)**
  - Bring elbow straight down with leading hand after tenkan (take one step back)
  - Bring leading hand straight up, other hand points down
  - Drop down straight from fingertips to throw
3. **Kokyunage (Hakucho no Mizuumi - "Swan Lake")**
  - Bring uke up
  - Drop arm like udemawashi
  - When arms drop, go down from one point with head bent down
  - Touch mat with back of hands
4. **Kokyunage (Dojyo Sukui)**
  - Use hands with koteoroshi form
  - Move elbow up and down, seishi with sayuwaza form to throw
5. **Kokyunage (Zenponage)**
  - The moment uke comes to catch, lead uke up
  - Take uke's hand with yonkyo
  - Must face the direction of throw
6. **Kokyunage (Kirikaeshi)**
  - Change direction of ki at the moment uke comes to catch
  - Face the direction of the lead
  - After kirikaeshi, drop straight down to throw

## Taigi #9 - Shomenuchi - 67 seconds

1. **Ikkyo (Irimi)**
  - Bring uke's tegatana in
  - Slide straight up, then straight down
  - Step in after arms are down
  - Pin must be done with both knees down and sitting on toes
2. **Ikkyo (Tenkan)**
  - Step straight behind uke when ki moves
  - Bring arms straight down and pin (lead from hand holding wrist, hand on elbow holds lightly)
3. **Kokyunage Irimi**
  - When ki moves, enter straight behind uke
  - Raise both arms
  - Bring arms straight down, lead straight up and down
4. **Koteoroshi**
  - Do not block opponent's ki
  - Take uke's tegatana from top lightly
  - Bring arm straight down, lead straight up and down
5. **Kokyunage (Kirikaeshi)**
  - Bring front leg back
  - Take uke's tegatana from above lightly
  - Bring arm straight down, lead straight up and down
6. **Kokyunage (Zenponage)**
  - Skipping back
  - Throw with up and down motion
  - Face the direction of the throw

## Taigi #10 - Katadori Shomenuchi - 65 seconds

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

## Taigi #11 - Katatedori - 56 seconds

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

## Taigi #12 - Katatedori Ryotemochi - 66 seconds

1. **Kokyunage (Irimi)**
  - Drop elbow down in order to lead uke's ki
  - Enter irimi from your fingertips
  - After the throw, the hand stops as it is
2. **Kokyunage (Tenkan)**
  - Turn completely (180 degrees) to face the same direction as uke without moving the shoulder, but turn the head
  - After completing one turn, the back of the held had lightly brushes the mat in order to lead uke's ki
  - Raise both arms and throw uke down with ki and stop
3. **Nikkyo**
  - Raise both arms together
  - Take uke's hand at the lowest point
  - Lead uke's wrist to the shoulder using a vertical rhythm, while raising free hand fully and sending ki to apply nikyo
  - Lead behind uke, leading tenkan and pin
4. **Ikkyo (Kirikaeshi)**
  - After completely reversing uke's direction, drop arm straight down
  - Skip forward
  - Pin must be done with both knees down, standing on toes
5. **Kokyunage (Zenponage)**
  - Leading hand must move in the same direction in which uke moves
  - Skip forward and complete throw with body movement
6. **Kokyunage (Ball Nage)**
  - Relax completely when uke's ki comes
  - Use balde of hand to make the throw
  - After the throw, hand returns to natural position (do not strike a pose)

## Taigi #13 - Yokomenuchi - 61 seconds

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

## Taigi #14 - Katadori - 85 seconds

1. **Ikkyo (Tenkan)**
  - Brush uke's hand down and take ma-ai without changing the position of hand
  - Lead arm straight up and down (elbow hand holds lightly)
  - Enter straight down behind uke and pin
2. **Nikyo (Irimi)**
  - Brush uke's hand down and take ma-ai without changing the position of hand
  - Using a vertical rhythm, lead uke's hand to shoulder while raising the free hand fully and sending ki to apply nikyo
  - Leap behind uke leading tenkan and pin
3. **Sankyo (Tenkan)**
  - Brush uke's hand down and take ma-ai without changing the position of hand
  - After taking sankyo, when lowering arm, the inside hand must be placed on elbow while leading arm down from fingertips
  - Pin is made standing with the hand which applied sankyo
4. **Yonkyo (Irimi)**
  - Brush uke's hand down and take ma-ai without changing the position of hand
  - The forefinger of the hand applying yonkyo must be extended straight and applied perpendicularly
  - Pin by applying yonkyo in the position where uke falls
5. **Kokyunage (Ushiromuki)**
  - Turn on the spot where the shoulder is grabbed
  - Both arms move down between legs
  - At the end, arms come down calmly
6. **Kokyunage (Ushiromaki Kirikaette Yokomenuchi)**
  - Lead uke's ki down
  - When standing up, put one hand on uke's elbow
  - Throw uke with yokomenuchi movement

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

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

## Taigi #16 - Zagi - 60 seconds

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



## Taigi #17 - Zagi Handachi - 54 seconds

1. **Katatedori Kokyunage (Zenponage)**
  - Lead uke's hand down to knee when uke comes to grab
  - Bring arm straight up and straight down
  - Erect posture at the end of the throw
2. **Katatedori Kokyunage (Kirikaeshi)**
  - Change the direction of ki at the moment uke's ki comes (down and up movement)
  - Face the direction of the lead
  - Erect posture at the end of the throw
3. **Shomenuchi Kokyunage**
  - Both arms up
  - Bring arms straight down until uke hits the mat
  - Bring arms straight up and straight down
  - Seishi when pinning
4. **Ushirokatadori Kokyunage**
  - Lead uke's ki
  - Bring arm straight down, straight up, and straight down
5. **Munetsuki Koteoroshi**
  - Lead uke's thrusting ki without blocking
  - Bring arm straight down, straight up, and straight down
  - Seishi when pinning
6. **Yokomenuchi kokyunage**
  - Bring one knee back
  - Both arms up, then throw
  - Erect posture at the end of the throw

## Taigi #18 - Ushiro Waza - 72 seconds

1. **Kokyunage (Hagaijime - holding elbows)**
  - Drop head and bend upper body forward
  - Draw one arm free
  - Move with vertical rhythm
2. **Ushiro Katadori Kokyunage (Hikoki Nage)**
  - Extend both arms out to lead
  - Turn suddenly
  - At the instant of turning, both arms come down together
3. **Ushiro Katadori Kokyunage (Suikomi)**
  - Extend both arms out to lead
  - Throw both hands between legs
  - Stand up and throw uke by raising both hands up
4. **Ushiro Katadori Kokyunage (Zenponage)**
  - Extend both arms out to lead
  - Move down from one point, lower head with fists on mat
5. **Katatedori Kubishime (Uragaeshi)**
  - Use a vertical rhythm to throw
  - Place the other hand on the elbow to lead
  - After throw, stay calm
6. **Ushiro Katatedori Kubishime (Zenponage)**
  - Direct the little finger side outside under uke's armpit
  - Lead and throw with a vertical rhythm

## Taigi #19 - Munetsuki - 52 seconds

1. **Kokyunage (Uchiwanage)**
  - Lead ki from uke's shoulder
  - Cut uke's neck without touching
  - After throw, seishi looking straight forward
2. **Kokyunage (Zenponage kubiuchi)**
  - The moment uke strikes, enter irimi to other side
  - Strike back of neck with ki using blade of the hand, and face the direction of uke
  - Draw back your hand
3. **Kokyunage (Uchiwanage menuchi)**
  - Lead ki from uke's shoulder touch uke's face with knuckle
  - The moment of hit, draw back hand to chest
4. **Kokyunage (Irimi sudori)**
  - Keep ki (face) forward until uke strikes
  - Sense and enter at moment uke's ki moves
  - Stand up after throw looking at uke
5. **Kokyunage (Shomenuchi)**
  - Lead uke's ki upward by raising fingertips straight up
  - The body itself does not move, hit uke's face
  - Draw back hand above head
6. **Kokyunage (Hantai tenkan)**
  - Do not hold uke's hand but touch lightly with tegatana while doing hantai tenkan
  - Lead uke's hand, jump behind uke
  - Throw by leading straight down

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

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

## Taigi #21 - Tanto dori - 131 seconds

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

## Taigi #22 - Tachi tori - 106 seconds

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

## Taigi #23 - Jo dori - 124 seconds

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

## Taigi #24 - Jo nage - 68 seconds

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

## **Taigi #25 - Kengi Dai Ichi - 27 seconds**

1. Hold bokken horizontally with left hand, blade underside
  2. Sit seiza, put bokken down and bow without putting left hand on knee
  3. Hold bokken with seigan no kamae by moving left foot back
  4. Left hand must hold the end of bokken
  5. Count in Japanese in harmony with bokken movements
  6. Tip of bokken should stay calm
  7. Counts 1, 3, 5 & 7 should be done by swinging up from the tip of bokken and by swinging down from one point
  8. Counts 2, 4, 6 & 8 should be done by thrusting with whole body without bending upper body
  9. Bokken should be horizontal with tsuki
  10. Counts 9 and 12 should be done by swinging down from above head and by using the weight of bokken
  11. Turn one and half times
  12. The arm and bokken should be horizontal when turning
  13. After turning, swing up bokken and stay calm with left foot forward
  14. Swing down bokken calmly while stepping back into seigan no kamae
  15. Nage must finish exactly where they started
  16. Hold bokken horizontally with left hand keeping the blade underside
  17. Sit seiza, put bokken down at left side and bow without putting left hand on knee
  18. Stand up, turn to the right and walk out
- Combined time for 25 & 26 is 44 seconds.

## **Taigi #26 - Kengi Daini - 29 seconds**

1. Hold bokken horizontally with left hand, blade underside
  2. Sit seiza, put bokken down and bow without putting left hand on knee
  3. Hold bokken with seigan no kamae by moving left foot back
  4. Left hand must hold the end of bokken
  5. Count in Japanese in harmony with bokken movements
  6. Tip of bokken should stay calm
  7. First movement steps with right foot forward and cuts to the left
  8. Counts 5 & 7 should be done swinging bokken down with one point
  9. Counts 6 & 8 should be done with tsuki with the whole body without bending the upper body
  10. The bokken should stay horizontal in tsuki
  11. Counts 9 & 10 should be big and rhythmical
  12. Turn with arm and bokken horizontal
  13. After turning, stop with bokken up
  14. Swing down bokken calmly while stepping back into seigan no kamae
  15. Nage must finish exactly where they started
  16. Hold bokken horizontally with left hand keeping the blade underside
  17. Sit seiza, put bokken down at left side and bow without putting left hand on knee
  18. Stand up, turn to the right and walk out
- Combined time for 25 & 26 is 44 seconds.

## Taigi #27 - Jogi Dai Ichi - 38 seconds

1. Hold jo in left armpit and keep it calm
  2. Sit seiza, put jo down at left side and bow without putting hands on knees
  3. Take sankaku no kamae (triangle kamae) by moving right foot back
  4. Hold jo lightly
  5. One hand should always hold one end of the jo
  6. One hand should hold jo when changing holds
  7. Count in Japanese according to jo movement
  8. Move big, relaxed and with rhythm
  9. After tsuki, keep upper body erect; there should be no space between right arm and armpit
  10. After tsuki, draw right foot to the left foot
  11. After tsuki, pull up the jo and above head and step back to the right
  12. At count 9, pull right foot to the front left
  13. On counts 13 & 17, strike tsuki back after hitting down
  14. In the end, at 1 again, finish with seishi
  15. Nage must finish exactly where they started
  16. Sit seiza, put jo down at left side and bow without putting hands on knees
  17. Keep jo in left armpit calmly
  18. Stand up, turn to the right and walk out
- Combined time for 27 & 28 is 66 seconds.

## Taigi #28 - Jogi Daini - 40 seconds

1. Hold jo in left armpit and keep it calm
  2. Sit seiza, put jo down at left side and bow without putting hands on knees
  3. Take sankaku no kamae (triangle kamae) by moving right foot back
  4. Hold jo lightly
  5. One hand should always hold one end of the jo
  6. One hand should hold jo when changing holds
  7. Count in Japanese according to jo movement
  8. Move big, relaxed and with rhythm
  9. After tsuki, keep upper body erect; there should be no space between right arm and armpit
  10. From count 12 to 14, look in the direction of tsuki; jo should be horizontal
  11. At count 16, keep arm and jo horizontal
  12. After turning, swing jo above head
  13. On count 17, sweep up jo from lower right to upper left
  14. In the end, at 1 again, finish with seishi
  15. Nage must finish exactly where they started
  16. Sit seiza, put jo down at left side and bow without putting hands on knees
  17. Keep jo in left armpit calmly
  18. Stand up, turn to the right and walk out
- Combined time for 27 & 28 is 66 seconds.

## Taigi #29 - Tachi Uchi - 80 seconds

1. Hold jo in left armpit and keep it calm
2. Sit seiza, put jo down at left side and bow without putting hands on knees
3. Take sankaku no kamae (triangle kamae) by moving right foot back
4. Hold jo lightly
5. One hand should always hold one end of the jo
6. One hand should hold jo when changing holds

## Taigi #30 - Shinken Kokoro no ken - 40 seconds

1. Shomen Uchi
2. Hidari ashi maeuchi ushiro uchi
3. Migi ashi mae uchi ushiro uchi
4. Hidari yokomenuchi migi tokomenuchi renzoku
5. Hidari kesa ashi barai
6. Migi kesa ashi barai

**There are videos available for both Relax Taiso and Taigi arts**

## GLOSSARY

|                  |   |
|------------------|---|
| <i>Agura</i>     | Sitting crossed-leg   |
| <i>Ai-uchi</i>   | Simultaneous strike   |
| <i>Ani-deshi</i> | Senior student  |
| <i>Atemi</i>     | Hitting vital points  |
| <i>Bokken</i>    | Wooden sword  |
| <i>Budo</i>      | Martial way ("to stop the thrusting spear")   |
| <i>Dan</i>       | Black-belt rank   |
| <i>Deshi</i>     | Disciple  |
| <i>Do</i>        | Torso   |
| <i>Do</i>        | Path or way   |
| <i>Dogu</i>      | Training equipment  |
| <i>Dojo</i>      | Training hall   |
| <i>Fudoshin</i>  | Immovable mind/body   |
| <i>Genkan</i>    | Entrance to a building  |
| <i>Gi</i>        | Uniform( also called <i>dogi</i> )  |
| <i>Hajime</i>    | Begin   |
| <i>Hakama</i>    | Pleated pants (part of formal Japanese menswear); part of Aikido uniform usually reserved for students of <i>dan</i> rank |
| <i>Hanmi</i>     | Trangular stance (one foot forward)   |
| <i>Hantai</i>    | Opposite  |
| <i>Happo</i>     | Eight directions  |
| <i>Hara</i>      | Lower abdominal area  |
| <i>Hidari</i>    | Left  |
| <i>Hombu</i>     | Headquarters (of any organization)  |
| <i>Irimi</i>     | Entering straight in  |
| <i>Jo</i>        | Wooden staff  |
| <i>Kagura</i>    | Assistants (2) in Misogi ( <i>sokushin no gyo</i> )   |
| <i>Kamae</i>     | Stance or posture   |
| <i>Kan</i>       | Intuition   |
| <i>Kata</i>      | Prearranged form; shoulder  |
| <i>Katana</i>    | Sword   |
| <i>Kesagiri</i>  | Cutting diagonally across body (shoulder to hip)  |
| <i>Keiko</i>     | Practice  |

|                  |  |
|------------------|--|
| <i>Kiai</i>      | Penetrating voice or vibrant presence            |
| <i>Kime</i>      | Focus  |
| <i>Kohai</i>     | Junior   |
| <i>Kyu</i>       | White-belt rank                                  |
| <i>Ma ai</i>     | Distance / timing                                |
| <i>Mae</i>       | Front  |
| <i>Migi</i>      | Right side                                       |
| <i>Misogi</i>    | A dynamic breath training ( <i>ichikukai</i> )   |
| <i>Nage</i>      | A throw; one who throws                          |
| <i>Osa</i>       | Leader of Misogi training                        |
| <i>Otomo</i>     | Attendant (usually during traveling)             |
| <i>Randori</i>   | Improvisational aikido practice                  |
| <i>Rei</i>       | Bow  |
| <i>Sempai</i>    | Senior   |
| <i>Sensei</i>    | Teacher (“one born before”)                      |
| <i>Shiho</i>     | Four directions                                  |
| <i>Shikko</i>    | Moving from a kneeling posture ( <i>suwari</i> ) |
| <i>Shin</i>      | Mind / heart / spirit                            |
| <i>Shomen</i>    | Honored place at the front of the <i>dojo</i>    |
| <i>Shokushu</i>  | Inspiring statements sometimes read in group     |
| <i>Sokuboku</i>  | Wooden clappers ( <i>Taku</i> )                  |
| <i>Taigi</i>     | Body forms ( <i>Kata</i> )                       |
| <i>Tanto</i>     | Wooden knife ( <i>Tanken</i> )                   |
| <i>Tenkan</i>    | Turning  |
| <i>Uke</i>       | One who is thrown                                |
| <i>Ukemi</i>     | Falling without injury                           |
| <i>Uchideshi</i> | “House disciple”; live-in apprentice             |
| <i>Waza</i>      | Technique  |
| <i>Yudansha</i>  | Black-belt practitioner                          |
| <i>Zarei</i>     | Seated bow                                       |
| <i>Zazen</i>     | Buddhist meditation                              |
| <i>Zengo</i>     | Front and back direction                         |
| <i>Zempo</i>     | Forward direction                                |
| <i>Zori</i>      | Sandals  |

## Attacks

|                                      |  |
|--------------------------------------|--|
| <i>Mune-tsuki</i>                    | Punch to the chest   |
| <i>Katate-tori Ryote Mochi</i>       | Two hands grab one   |
| <i>Katate-tori</i>                   | Grabbing one hand from the same side                               |
| <i>Katate kosa-tori</i>              | Grabbing one hand from the opposite side<br>(cross-hand)           |
| <i>Kata-tori</i>                     | Shoulder grab  |
| <i>Ryote-tori</i>                    | Grabbing both wrist with both hands                                |
| <i>Shomen-uchi</i>                   | Cut to the center of the head                                      |
| <i>Ushiro hiji-tori</i>              | Grabbing elbows from behind  |
| <i>Ushiro kata-tori</i>              | Grabbing shoulders from behind                                     |
| <i>Ushiro-tori</i>                   | Grab from behind   |
| <i>Ushiro tekubi-tori</i>            | Grabbing wrists from behind  |
| <i>Ushiro tekubi-tori kubi shime</i> | Grabbing one wrist with one<br>hand and choking with the other arm |
| <i>Yokomen-uchi</i>                  | Cut to the side of the head  |

## Throws

|                    |  |
|--------------------|--|
| <i>Kokyu-nage</i>  | Using <i>uke</i> 's timing and <i>Ki</i> to throw  |
| <i>Shiho-nage</i>  | Four Corner Throw  |
| <i>Kote-orosu</i>  | Downing the wrist  |
| <i>Ikkyo</i>       | First control technique  |
| <i>Nikkyo</i>      | Second control technique   |
| <i>Sankyo</i>      | Third control technique  |
| <i>Yonkyo</i>      | Fourth control technique   |
| <i>Gokyo</i>       | Fifth control technique  |
| <i>Kokyu-dosa</i>  | Breath exercise—from <i>seiza</i> , using <i>Ki</i> extension<br>to throw and pin <i>uke</i> |
| <i>Kaiten-nage</i> | Revolve / rotate throw—rotating <i>uke</i> 's arm<br>across their back, throw                |
| <i>Tenchi-nage</i> | “Heaven and earth” throw—throwing with<br>one hand pointing up and the other down            |



## *Ukemi*

The art of attacking and falling is often misunderstood as either helping our partner complete a form or resisting our partner's technique. The attack must be done with commitment but without malice; the fall must be done with grace but without plan or attachment to style. Generally, a fall or roll is taken to avoid being put in a harmful position or a position of imbalance. There are many times when our partner, through lack of technique or intent, seems unable to place us in a harmful position or one of imbalance, however it is advisable that you train for the time when your partner is more competent or suddenly has a realization and completes their technique with greater velocity. *Ukemi* means awareness throughout the attack and the fall.

**Falling correctly is keeping one's balance.**



## Senior Level *Reigi*

### *(Deshi)*

Etiquette training for senior students should be undertaken with the same dedication as other techniques and it should be understood that each form has meaning and purpose and must be practiced with full commitment. Senior *Reigi* has its roots in the *Uchi Deshi* and *O Tomo* traditions. *Uchi Deshi* means "house disciple" and denotes an apprentice who lives in the *dojo* and spends most, if not all, the time training or taking care of the *dojo* and/or the *sensei*. This apprenticeship usually lasts a few years at the most and is a very intense and special time in one's training.

*O Tomo* means "friend" and is the person who serves the *sensei* during special training sessions, trips, and other times away from the *dojo*. The *O Tomo* is in service around the clock while the *Uchi Deshi* usually serves in the confines of the *dojo*. The *O Tomo* must accompany the *sensei* for longer periods and is oftentimes required to share meals as well as sleeping quarters. S/he is responsible for assisting the *sensei* in all aspects of daily living and the extra complications of seminars and travel. This type of training creates more of a personal bond between student and teacher. However, it should be avoided if it begins to interfere with regular practice.

Both traditions require acute awareness and a willingness to serve. *Uchi Deshi* often become instructors and, indeed, **senior** level instructors who help to carry on and develop the arts they represent. The roles of *Uchi Deshi* and *O Tomo* are advanced types of training and are generally undertaken by *Yudansha* (black-belt students) of the *dojo*. However, with the changing times, many variations and gradations on this theme are available. Most programs do not require a live-in student; the current trend is for many members of each *dojo* to share the traditional duties of *o tomo* and *uchi deshi*.

The purpose of these traditions is to train the student in awareness, posture, breathing, and commitment. Most often

there is a personal dedication to the *sensei*. The *reigi* training should be directed at all times equally. It is for our own training that we follow the forms of *reigi*. We learn what **not** to do as much as we learn what we should do by serving the *dojo* and the *sensei*.

There are a number of pitfalls in this type of intensive training. One is the assumption that the *dojo* and the *sensei* are infallible or provide the only "true way". Another pitfall is viewing *reigi* training as an activity reserved for an elite corps. The *deshi* are the servers of the *dojo* and are there to help everyone. Far from receiving special treatment, *deshi* are the first to leave an important training session to pick up lunch or do the laundry. The reward for undertaking this training is the training itself.

In some *dojo*, *Uchi Deshi* training lasts for a set period of six months to a year. In others, the arrangement might develop naturally from the needs of the *dojo*, the *sensei*, and the student.

The following rules were created for this *dojo* in careful awareness of these needs:

- Typically the *deshi* attends all classes.
- If the *deshi* is of an appropriate rank, s/he will assist certain classes and eventually teach.
- The *deshi* is responsible for the everyday operations of the *dojo*, with special emphasis on cleaning.
- If possible, the *deshi* should open and close the *dojo* each day.
- When the *sensei* arrives, s/he must be greeted as close to the entrance as possible and relieved of any bags and /or equipment. The proper greeting is the *Reii* (bow) from the *seiza* position. The reverse process occurs when the *sensei* leaves the *dojo*.
- Deshi* who arrive after or leave before the *sensei* should, in a sense, ask leave, by greeting the *sensei* and /or saying good-night. Helpful Japanese phrases for these situations are: "*Gomen kudasai osoi desu*" (Sorry, I'm late) and "*O saki ni shitsurei shimasu*" (Excuse me for leaving before you).

The only way to make this training a part of you is to make it

literally a part of you. Do not treat it lightly. If you forget to bow, you could as easily forget to move out of the way of a punch.

The care one takes toward the *Sensei* as *Uchi Deshi* or *O Tomo* could transfer readily to a sick friend, relative, or to anyone in need of such attention. The sure sign that one *is* a *deshi* is the lack of any ill feelings when one is expected to act or is treated like, one who serves.

*Most , if not all, of the reigi training included here is a product of Maida Sensei's direct experience with a few great teachers. His gratitude to these teachers past and present can only be expressed by continued effort to train and be trained in these principles. Great thanks and Gassho to:*

**Hideki Shiohira Sensei** (Maida Sensei's original Aikido teacher) under whom he trained as *Uchi Deshi*.



*And to Soshu Koichi Tohei , Tanouye Tenshin Roshi, William Leigh, Koichi Kashiwaya , Shinichi Suzuki, Tadashi Nonaka , Shree Gurudev Rudrananda and William Coe .*

• *Some suggestions for senior students* •

This *dojo* is the Headquarters of the Northern California Ki Society. Our Chief Instructor is one of two fulltime professionals in the U.S.A. representing Ki Society and as such we have evolved into somewhat of a "teaching" *dojo*. Most senior students are, in a sense, training to be teachers.

Each senior student is responsible for:

- Understanding and maintaining of all policies and rules of this *dojo*.
- Setting up and closing the *dojo* in a timely and organized manner.
- Knowledge of the history and lineage of our *Dojo*, Sensei, Shin Shin Toitsu Aikido, Aikido and Japan.
- Paying all fees and making sure all students do the same.
- Setting the example of proper *Dojo* etiquette.
- Educating new students and guests.
- Making sure each class begins on time (by leading the exercises and/or instructing the class when needed).
- Imparting Sensei's teachings and methods as clear as possible.

Advanced students are encouraged to practice with guests and new students.

Beginners are encouraged to seek out advanced students.

**1. Motto**

Let us have a universal spirit that loves and protects all creation and helps all things grow and develop. To unify mind and body and become one with the universe is the ultimate purpose of my study.

**Four major principles to unify mind and body**

1. Keep one-point.
2. Relax completely.
3. Keep weight underside.
4. Ki is extending

**2. The value of our existence**

Our lives are born of the *Ki* of the universe. Let us give thanks for being born not as plants and animals, but as human beings blessed with a Universal Mind. Let us pledge to fulfill our missions by helping to guide the development and creation of the universe.

**3. The way to union with Ki**

The absolute universe is One. We call this *Ki*.

Our lives and our bodies are born of the *Ki* of the universe. We study thoroughly the principles of the universe and practice them. We are one with the universe. There is no need to despond, no need to fear. The way we follow is the way of the universe which no difficulty nor hardship can hinder.

Let us have the courage to say, "If I have a clear conscience and a calm spirit, I dare to face courageously any obstacle I may encounter".

#### **4. Unification of mind and body**

Mind and body were originally one.

Do not think that the power you have is only the power you ordinarily use and moan that you have little strength. The power you ordinarily use is like the small, visible segment of an iceberg. When we unify our mind and body and become one with the universe, we can use the great power that is naturally ours.

#### **5. The one point in the lower abdomen**

The universe is a limitless circle with a limitless radius.

This, condensed, becomes the one point in the lower abdomen which is the center of the universe.

Let us concentrate our mind in this one point and become one with and send our *Ki* constantly to the universe.

#### **6. Relaxation**

We are accustomed to having trouble with nervousness unnecessarily. Nervousness causes blood vessels to contract, making it difficult for the impurities to leave the body, and thus makes one susceptible to many diseases.

Relaxation is truly an elixir of life. Let us spread the true method of relaxation which enables us to meet each day with a spirit like that of a mild spring breeze. If we practice this, we need never get nervous and excited in our daily affairs.

#### **7. Living calmness**

In a natural state, the weight of objects is always underside. Therefore the physical expression of living calmness is that the weight of every part of our body is also underside. Like the calm, still surface of the water that reflects the moon and a flying bird, true living calmness is the condition of our mind that reflects all things clearly. This is our original and natural state. By understanding these principles, we can acquire true living calmness.

#### **8. Plus life**

The absolute universe is one. Then two opposing forces appeared, and the relative world was born.

In the Orient this dualism is called *yin* and *yang*; in the West, plus and minus. A bright, happy life is called plus life, and a dark, gloomy one is called minus.

Let us eliminate every minus thought and strive for plus life henceforth.

#### **9. The subconscious**

The subconscious mind acts as a storehouse of knowledge and past experiences. The materials stored in the subconscious mind form the conscious mind.

Henceforth let us cease putting any minus materials into the subconscious. Let us always extend plus *Ki* and live our life with a positive mind.

#### **10. The principle of nondissension**

There is no conflict in the absolute universe, but there is conflict in the relative world.

If we unify our mind and body, become one with the universe, and practice its principles, others will follow us gladly. Do not say that this is a world where we must struggle to live each day. The true way to success is exactly one and the same as the principle of nondissension, and that is the way to peace.

#### **11. The Definition of Ki**

We begin with the number one in counting all things. It is impossible that this one can ever be reduced to zero. Because just as something cannot be made from nothing, one cannot be made from zero.

*Ki* is like the number one. *Ki* is formed from infinitely small particles, smaller than an atom. The universal *Ki*, condensed, becomes an individual, which further condensed becomes the one point in the lower abdomen,

which in turn infinitely condensed never becomes zero, but becomes one with the universe. Thus we understand the definition of *Ki*.

## 12. The *Ki* development exercises

It is easier to coordinate mind and body when we are sitting or standing still than when in motion. But true unification means to maintain the coordination of mind and body even when we are moving.

The *Ki* development exercises train one to always maintain the unification of mind and body in our daily life. By applying them to our life, we can perform to the best of our ability in all circumstances.

## 13. The unity of calm and action

Just as tops spinning rapidly become steady, the most rapid movement results in calm.

Like the eye of the typhoon which is always peaceful, inner calm results in great strength of action. Calm and action are exactly one.

Only when we keep one point and unify our mind and body, can we find spare time even when busy. Keep a calm mind and you will be able to perform to the best of your ability even in an emergency or when facing important tasks.

## 14. *Fudoshin*

True *fudoshin* is not a rigid, immobile state of mind, but the condition of stability which comes from the most rapid movement. In other words, like the steadiness of a spinning top, the state of perfect spiritual and physical stability arises from movement which continues infinitely and is so infinitely rapid that it is imperceptible.

This movement is condensed at the one point in the lower abdomen. By putting everything into the one point, we can experience *fudoshin* and not lose our stability no matter what happens.

## 15. *Ki* breathing methods

Breathe out so that your breath travels infinitely to the ends of the universe; breathe in so that your breath reaches your one point and continues infinitely there. The *Ki* breathing methods are an important way of unifying mind and body. At night when all is quiet and calm, do this alone, and you will feel that you are the universe and that the universe is you. It will lead you to the supreme ecstasy of being one with the universe. At this moment the life power that is rightfully yours is fully activated.

## 16. *Kiatsuho* (pressing with *Ki*)

We have learned coordination of mind and body and the *Ki* breathing methods. Therefore we can bring the *Ki* of the universe into our bodies at any time.

When a water pump is dried out, no water can flow from the well up through the pump. To start this flow again we must put some water back into the pump. In the same way, *Ki* does not flow strongly in a person suffering from illness or misfortune. Let us practice *kiatsuho* to put *Ki* back into these people, stimulate their own flow of *Ki*, and give them a fresh start to happiness.

## 17. *Reiseishin*

Human beings are blessed with a mind that is directly connected to the mind of the Universe. This is known as REISEISHIN. The moon is clearly reflected in the water when the water is calm. In this same way when our mind and body are unified and calm, our *reiseishin* manifests itself completely. Once this happens all suffering and wicked desires fall away, and the universal spirit of love and protection for all things appears in us.

Let us strive to realize our *reiseishin*.

## 18. The mind that seeks truth

We call the mind that wants to make the way of the universe clear and to put it into practice the mind that seeks truth. However clever a dog or monkey may be, they cannot realize the Universal Mind. Only human beings have the privilege and capacity to realize it. If you have the mind that seeks truth, you are happy because this is the proof that you are a real human being.

## 19. Will power

An old Oriental saying tells us, "When our willpower is concentrated upon a stone, it can pass through it. When our willpower is focused and in harmony with the universe, it can command the wind, rain and thunder." But from where does our willpower come? Those who understand and answer this question are those who accomplish important tasks. When we coordinate mind and body by stilling the waves of our mind to imperceptible, infinitely decreasing ripples, we can send forth our great willpower that moves the universe.

## 20. Intoku (good done in secret)

Just as the number one can never be reduced to zero, once we act or speak, our action or speech is never completely erased. An old Oriental saying tells us, "Sow good, and the harvest will be good. Sow evil and reap evil." We must understand that everything we do comes back to ourselves. Therefore before wishing for our own happiness and welfare and that of our children, we must do good in secret. To do good in secret means to act without seeking attention and praise, to act without any hope of reward. This is called *intoku*. Among the various ways of performing *intoku*, to walk the way of the universe and to lead others along this way is best.

## 21. Setsudo (teaching the way of the universe)

Selfish people have never understood and traveled the way of the universe in the past. Therefore when we realize the principles and the way of the universe, the universe gives us the responsibility to spread them to the world.

Do not think that you cannot help another person. What you learn today, you can teach another the next day. The world is full of people who have lost the way of the universe and suffer from mental illness. Let us do our best to explain the correct principles of the universe to them.

## 22. The treasure of Ki testing

Having no color, no odor and no shape, the mind is not something that can be grasped by the senses. However, based on the principle that the mind and body are actually one, we can know the state of this ungraspable mind by testing the body, which is available to our senses.

Ki tests are not founded on the idea of testing for strength or weakness. The most important factor in Ki testing is to accurately inform the person of the state of his or her mind. Thus, the person performing Ki tests must truly understand and exhibit "Oneness of mind and body" from the outset and then perform the tests correctly.

### The Principles

**The following is a listing of the principles formulated by Tohei Sensei.**

#### 1. Five principles of keeping one point:

- a. Center on the point in the lower abdomen where you cannot put tension.
- b. Let your body weight fall on your one point, not on your legs or feet.
- c. Your breathing is calm and subtle.
- d. You can accept whatever happens without losing your composure.
- e. Therefore you can do your best at any time.

## 2. Five principles of relaxing completely:

- a. Each part of your body settles in its most natural position.
- b. You relax positively, without collapsing or losing power.
- c. Your sense of presence makes you look bigger than you actually are.
- d. You are strong enough to be relaxed.
- e. Therefore you have an attitude of nondissension.

## 3. Five principles of keeping weight underside:

- a. You maintain your most comfortable posture.
- b. Your body feels light and does not sag.
- c. Your *Ki* is fully extended.
- d. You are flexible and can adapt to changing circumstances.
- e. Therefore you perceive everything clearly.

## 4. Five principles of extending Ki:

- a. You are not overly conscious of your body.
- b. You make full use of centrifugal force in your movements.
- c. You have soft eyes and a poised body.
- d. You show composure in your posture.
- e. Therefore you are bright and easygoing.

## 5. Five principles of Ki meditation:

- a. You maintain a posture of mastery.
- b. You have a sense of freedom.
- c. You create an atmosphere of harmony.
- d. You are vividly aware of the spirit of life in all things.
- e. Therefore you can feel the movement of *Ki* in the universe.

## 6. Five principles of Ki exercise:

- a. Movements center on and begin from the one point in the lower abdomen.

- b. *Ki* is fully extended in each movement.
- c. Move freely and easily.
- d. Do not feel any tension in the muscles.
- e. Show and feel a clear sense of rhythm in your movements.

## 7. Five principles of Ki breathing:

- a. Exhale gradually, with purpose and control.
- b. Exhale with a distinct, but barely audible sound.
- c. At the end of the breath, *Ki* continues infinitely like a fading note.
- d. Inhale from the tip of the nose until the body is saturated with breath.
- e. After inhaling, calm the mind infinitely at the one point.

## 8. Five principles of kiatsu ryoho:

- a. Extend *Ki* from the one point in the lower abdomen.
- b. Do not let tension accumulate in your body.
- c. Press perpendicularly toward the center of the muscle without forcing.
- d. Focus *Ki* continuously and precisely at the finger tips.
- e. Concentrate on the lines, rather than the points.

## 9. Five principles of Ki test:

- a. Do not test the physical strength of the body but test the immovable mind.
- b. Test according to the ability of the student.
- c. Do not put down the student but make him understand.
- d. Learn by testing others.
- e. Do not teach only how to pass the test, but teach the meaning of the test.

## 10. Five principles of Shin Shin Toitsu Aikido:

- a. *Ki* is extending.
- b. Know your opponent's mind.
- c. Respect your opponent's *Ki*.
- d. Put yourself in your opponent's place.
- e. Lead with confidence.

**11. Five principles of kenpo with Ki:**

- a. Hold the sword lightly.
- b. The tip of the sword must be calm and steady.
- c. Make use of the weight of the sword.
- d. Do not slacken your *Ki*.
- e. Cut first with the mind.

**12. Five principles of jo with Ki:**

- a. Hold the staff lightly.
- b. Control the staff with the rear hand.
- c. Manipulate the staff freely.
- d. When changing the position of the staff, one hand must always have hold.
- e. The line traced by the staff is never broken.

**13. Five principles of instructing in Ki:**

- a. Grow together.
- b. Be modest.
- c. Teach right, not might.
- d. Be fair and impartial.
- e. Be plus.

**14. Five principles of learning Ki:**

- a. Be obedient.
- b. Persevere.
- c. Practice in daily life.
- d. Change the subconscious mind.
- e. Teach what you have learned.

**15. Five principles of setsudo (teaching the way of the universe):**

- a. Believe in the way of the universe.
- b. Share the way of the universe with everyone.
- c. You must practice what you teach.
- d. Teach according to the person.
- e. Grow together.

**16. Five principles of the education of children:**

- a. Be resourceful in letting them play and enjoy what they learn.
- b. Never allow them to injure themselves or make serious mistakes.

- c. Always relate each exercise to their growth, and use positive words.
- d. Make it perfectly clear what behavior is good and what is bad.
- e. When they misbehave, scold them firmly, but with a positive attitude.

**17. Five principles for sleeping With Ki:**

- a. Always unify mind and body before you go to sleep.
- b. Believe that the mind controls the body.
- c. Calm and collect your thoughts before you go to bed.
- d. Maintain a cool head and warm feet.
- e. Use your mind to direct the blood to your feet.

**18. Five principles of office work:**

- a. Take initiative to find work without waiting to be told.
- b. Make a habit of taking notes to organize and improve your work.
- c. Do not postpone something that you can do now.
- d. Before going to sleep, plan the next day's work.
- e. Make a habit of reviewing your notes first thing in the morning.

**19. Five principles of sales:**

- a. Know the value of what you are trying to sell.
- b. Approach your customer or client with positive *Ki*.
- c. Focus on customer benefits, not whether or not they buy.
- d. Always provide responsible after-sale service.
- e. Even when you do not make a sale, always leave a positive impression.

**20. Five principles of management:**

- a. First become a positive person yourself.
- b. Do not work for selfish gain, but see how your work benefits others.
- c. Be calm enough to be aware of larger trends in society and the world.
- d. Always make efforts to help your employees grow and develop.
- e. Return your profits and benefits to society in some way.





In all *Ki* Society *dojo* the terms “holding with *Ki*,” “standing with *Ki*,” and “sitting with *Ki*” are in constant use and for the most part the meanings of these terms are understood at least on a surface level. The concept of “holding with *Ki*” does not include attempts at thwarting motion or adjusting one’s position to stop your partner’s action. If your partner’s technique stops due to collision with a steady hand, this can be a learning experience. Do not collide on purpose with the intent to stop, even when you are demonstrating a point. “Standing with *Ki*,” “sitting with *Ki*,” etc. are not contests of strength. “Immovable body” means an undisturbed mind and body even in motion. *Ki* testing is done using a simple, steady push as a control. Tohei Sensei gives us basic rules for *Ki* testing which are as follows:

- Do not test the physical strength of the body, but test the immovable mind.
- Test according to the ability of the student.
- Do not put down the student but help them understand.
- Learn as you test others.
- Teach not only how to pass the test, but teach also the true meaning of the test.

### I. **Shokyu (first level test)**

**Prerequisite:** Students over 10 years of age with more than 24 hours of *Ki* training.

Unification of mind and body

1. Standing with mind and body unified.
2. Unbendable arm.
3. Thrusting out one hand with its weight underside.
4. Sitting *seiza* with mind and body unified.
5. Sitting down and standing up with mind and body unified.
6. Breathing exercises with mind and body unified.

### II. **Chukyu (second level test)**

**Prerequisite:** Students over 13 years of age with more than 24 hours of *Ki* training after earning *shokyu*.

Unification of mind and body

In addition to the items of the *shokyu* test:

1. Sitting cross-legged.
  - a. Being pushed from behind.
  - b. Being raised by one knee.
2. Thrusting out one hand, when being pushed by the wrist.
3. Bending backward.
4. Stooping.
5. Unraisable body.

### III. Jokyu (third level test)

**Prerequisite:** Students over 15 years of age with more than 48 hours of *Ki* training after earning *chukyu*.

Unification of mind and body

In addition to the items of the *chukyu* test:

1.
  - a. Leaning backward on a partner.
  - b. Leaning forward on a partner.
2. Thrusting out one hand and raising one leg.
3. Holding up both hands.
4. Walking forward when being held.
5. Sitting cross-legged, holding both hands of the examiner from underneath while being pushed by the shoulders.

### IV. Shoden

**Prerequisite:** Students over 18 years of age; more than 2 years after earning *jokyu*.

1. Same as the *jokyu* examination, but with stronger *Ki* and more strict standards.

### V. Chuden

**Prerequisite:** Students over 30 years of age; candidate must have permission from the President of *Ki No Kenkyukai*.

1. Same as the *shoden* test, but stricter still.

### VI. Joden, Okuden , Kaiden

**Prerequisite:** Students over 35 years of age; candidate must have permission from the President of *Ki No Kenkyukai*

1. Candidate must receive special training and attend a training camp.

## Shin Shin Toitsu Aikido Testing

Following is a list of minimum requirements for testing *Ki* and Aikido ranks. Tests are a part of this *dojo*'s program and are undertaken by all students who attend practice on a regular basis. Rank is not unimportant but it is not **all** important either. If you are testing, make sure you are confident in your knowledge of the required techniques for your rank and those of the next rank. Just as in all other aspects of our art, Rythm, *Ki* extension and relaxation play a key role in successful testing. This *dojo* also requires proficiency in relaxed *taiso* for all ranks and *Kitei taigi* (4th *kyu*) *Taigi* 1-4 (3rd *kyu*) 1-15 (1st *kyu*) 1-29 (*shodan*).

### Kyu Hitori Waza

#### 5th kyu

**Prerequisite:** More than 30 hours of training; *Ki* rank of *shokyu*.

1. Udemawashi waza
2. Udefuri waza
3. Udefuri choyaku waza
4. Sayu waza
5. Ushiro ukemi waza
6. Zempo kaiten waza

#### 4th kyu

**Prerequisite:** More than 30 hours of training after 5th *kyu*.

7. Ikkyo waza
8. Zengo waza
9. Happo waza
10. Zenshi-koshin waza
11. Kokyu dosa

#### 3rd kyu

**Prerequisite:** More than 30 hours of training after 4th *kyu*; *Ki* rank of *chukyu*.

12. Funakogi waza
13. Nikkyo waza
14. Sankyo waza
15. Kotegaeshi

## 2nd kyu

**Prerequisite:** More than 40 hours of training after 3rd *kyu*.

16. Kaho tekubi kosa waza
17. Joho tekubi waza
18. Ushirotori waza
19. Ushirotekubitori zenshin waza
20. Ushirotekubitori koshin waza

### *Kyu Kumiwaza*

## 5th kyu

**Prerequisite:** More than 30 hours of training; *Ki* rank of *shokyu*.

1. Katate kosatori kokyunage
2. Katatetori tenkan kokyunage

## 4th kyu

**Prerequisite:** More than 30 hours of training after 5th *kyu*.

3. Katatori ikkyo
4. Munetsuki koteoroshi
5. Yokomenuchi shihonage
6. Shomenuchi kokyunage

## 3rd kyu

**Prerequisite:** More than 30 hours of training after 4th *kyu*; *Ki* rank of *chukyu*.

7. Katatori nikkyo
8. Katatori sankyo
9. Katatori yonkyo
10. Yokomenuchi kokyunage
11. Ryotemochi kokyunage

## 2nd kyu

**Prerequisite:** More than 40 hours of training after 3rd *kyu*.

12. Ushirotekubitori kokyunage
13. Ushirotekubitori kubishime sankyo nage
14. Ryotetori tenshinage
15. Ushirotori kokyunage
16. Ryotemochi kokyunage (en undo)

## 1st kyu

**Prerequisite:** More than 40 hours of training after 2nd *kyu*.

17. Zagi handachi shomenuchi kokyunage
18. Zagi handachi munetsuki koteoroshi (katameru)
19. Zagi handachi yokomenuchi kokyunage
20. Munetsuki kokyunage (zempo)
21. Munetsuki kokyunage (sudori)
22. Munetsuki kokyunage (kaiten nage)
23. Ryotemochi koteoroshi
24. Ryotemochi kokyunage (hachi no ji)
25. Yokomenuchi koteoroshi (enundo)
26. Yokomenuchi kokyunage (hachi no ji)
27. Shomenuchi koteoroshi
28. Shomenuchi ikkyo
29. Ushirotekubitori koteoroshi
30. Ushirotekubitori ikkyo

### Yudansha Test Waza

## Shodan

**Prerequisite:** More than 60 hours of training after 1st *kyu*; *Ki* rank of *jokyu*.

1. Yokomenuchi (5 arts)
2. Katatetori (5 arts)
3. Ushirotekubitori (5 arts)
4. Tantotori (5 arts)
5. Dai ichi kengi
6. Dai ichi jogi
7. Yonin randori

## Nidan

1. Munetsuki (5 arts)
2. Shomenuchi (5 arts)
3. Bokendori (5 arts)
4. Dai ni kengi
5. Dai ni jogi
6. Gonin randori

## Sandan

**Prerequisite:** *Ki* rank of *shoden*.

1. One *taigi* called at random by the examiner.
2. A thorough knowledge of the history and teachers of Aikido, *Shin Shin Toitsu Aikido* and the present makeup of *Ki No Kenkyukai* both in Japan and internationally.\*

**NOTE:** In this *dojo*, testing is one part of training, no more or less important than any other. Ranking is an acknowledgment of one's commitment to using the principles of *Ki No Kenkyukai*. Rank has value only within the *dojo*. Each teacher, *dojo* and discipline have their own criteria for rank. Proficiency at techniques and having trained the required hours are prerequisites but not guarantees of rank.

## Kids Test Waza

### 10th & 9th kyu (white belt)

**Prerequisite:** More than one year after beginning training

1. **Ki test :** unbendable arm, standing, *seiza*, *seiza* / standing
2. **Hitori waza:** *Ikkyo*, *Funakogi*, *ushiro ukemi*
3. **Aikido waza:** *Katate kosatori Kokyunage*  
*Munatsuki Koteuroshi*  
*Kokyu Dosa*  
*Katate Tori Ikkyo* \*

### 8th & 7th kyu (yellow belt)

**Prerequisite:** More than one year after last test

1. **Ki test :** Thrusting out one hand, holding up both hands, bending backwards, bending forward
2. **Hitori waza:** *Tekubi furi*, *Zengo*, *Happo*, *Tekubi kosa*
3. **Aikido waza:** *Katatori Ikkyo*  
*Shomenuchi Kokyunage*  
*Yokomenuchi Shihonage*

### 6th & 5th kyu (blue belt)

**Prerequisite:** More than one year after last test

1. **Ki test :** *Agura*, *relax taiso*,
2. **Hitori waza:** *Sayu*, *Udefuri*, *Choyaku*, *Ushiro*, *Ushiro Tekubi*
3. **Aikido waza:** *Mae Tori Kokyunage* \*  
*Ushiro Tori Kokyunage* \*  
*Munatsuki Kaiten nage* \*  
*Daigo Taigi* \*  
*Kitei Taigi* \*  
*Ni Nin randori*

*Starting at 5th Kyu requirements follow adult list*

\* *Northern California Ki Society optional requirements*



Secondary information sources  
(soden)

Books:

Aikido :

|   |  |
|---|--|
| Any and all books by<br>Aikido with Ki<br>Aikido and the Dynamic Sphere | Koichi Tohei<br>K. Maruyama<br>Westbrook/Ratti |
|---|--|

Related Subjects:

|  |                              |
|--|------------------------------|
| Zen and Japanese Culture<br>Zen and the Ways<br>The Japanese Inn | Suzuki<br>Leggett<br>Statler |
|--|------------------------------|

Video:

Ki No Kenkyukai Soden  
The Arts of Ki (Kashiwaya)  
KiAikido USA criteria (Kashiwaya)

Movies:

Samurai Trilogy  
Seven Samurai  
Sanshiro Sugata  
Hidden Fortress  
Tampopo  
Red Beard

## Thoughts on the "Way"

There has been some discussion on the topic of Dojo hopping or more positively put experimenting/experiencing other Aikido views. As you may know I have had more than a little "outside" experience in the realm of Martial/spiritual training. I am also a child of the 60's which has instilled in me a rebellious leaning which at face value would have me support an eclectic approach to training however, if we view this in another light.....

To me, experimenting with other dojo and paths indicates one of two things. Either the student has not clearly decided on their path (their major as it were)and/or Sensei and therefore is in effect shopping around, or the student /teacher feels that they have grasped the direction and basics of their chosen art and/or sensei and feel they need to augment their training. Sometimes this occurs when a senior student reaches an impasse in their training and, is an action taken, usually without their Sensei's' advice. Of course we are all free to learn with whomever we choose, to come to class or not etc. The pitfall is that our teachers and path (at least in Shin Shin Toitsu Aikido) have a decisive, definite method and usually other dojo and paths use other methods and emphasis. While other methods should not be judged as wrong they are usually (from my personal experience) somewhat counter productive to the goal of coming close to Tohei Sensei's ideals. Even the most advanced practitioners of our art get corrected regularly by Tohei Sensei and have to constantly practice the basics to remain current.

Other views and paths have great value but if one is learning, lets say French; it would be quite confusing to drop in on a Japanese class once in a while. Of course if your need to speak French is not based on the need to communicate (just a passing fancy or recreational) then it seems fine to jump around.

Have we exhausted our interest in the training methods already shown us? Have we no more to learn from the lessons already given us? When we are building a relationship of any kind what does experimenting with others really say?

We who are members of Kinokenkyukai have in effect chosen Tohei Sensei as our teacher and Shin Shin Toitsu as our path. Nuff time spent on this matter. I must get back to training.

## Taigi & Relax Taiso

I have done extensive traveling to both study and teach Ki-Aikido and have heard many comments concerning the benefits (or lack) of Taigi and Relax Taiso. Usually the negative comments come from Intermediate Yudansha. Comments like "Only Japanese can stand this music" or "This isn't real Martial training" coming from students who teach and therefore represent Kinokenkyukai causes me to respond.

When Taigi and relax Taiso were first being experimented with I was in Japan. Many senior level teachers also expressed some reservations at these forms of practice.

Most of them, after some time, saw why Tohei Sensei had developed these forms, the value of them and supported the practice. A few continued to resist and finally left Kinokenkyukai. These practices are given to us directly from Sensei and while we can respect a senior practitioner who can exemplify Tohei Sensei's way without the aid of Taiso or Taigi, it seems rather presumptuous for those who have a less than advanced understanding of this "Way" to pick and chose among the guides which sensei gives us. "I like Koteoroshi but I won't do shihonage" "Sitting seiza is OK but bowing is out" "Now, did sensei say to do breathing exercise everyday?!!!!!"

Sensei has always said that all of these vehicles he has given us are for the purpose of Coordination of Mind and Body. Sensei has reserched these vehicles and until we have either exhausted their usefulness or can demonstrate our understanding we owe it to do our best to pass on these teachings developed through the great effort of our teacher as clearly as possible.



*Nage: Minoru Oshima Uke: P. Y. Maida  
Mendocino , Ca. 1982*

**Pietro Yuji Maida Sensei** is a direct , personal student of Soshu Koichi Tohei. He is authorized by Ki Society Headquarters in Japan as an examiner and full Ki Lecturer. He is a full time professional Ki Society instructor and holds the rank of 7th Dan.

Maida Sensei began his martial art training in 1968 and found his original Aikido teacher in 1973- 4 , Hideki Shiohira, who had been sent by Tohei Sensei from Japan to San Francisco in order to spread the principles of Ki and Ki Aikido.

In 1977 , Maida Sensei moved to Japan to further his study of Ki Aikido, Zen and Swordmanship.

In 1992 , after the retirement of Shiohira Sensei from Ki Society, Maida Sensei was appointed as Chief Instructor of Northern California. He continues to train under the Senior instuctors of Ki Society Headquarters and teaches Ki principles through seminars , workshops and daily classes to a diverse student population including Police and other public service personel as well as maximum security correction institution inmates.

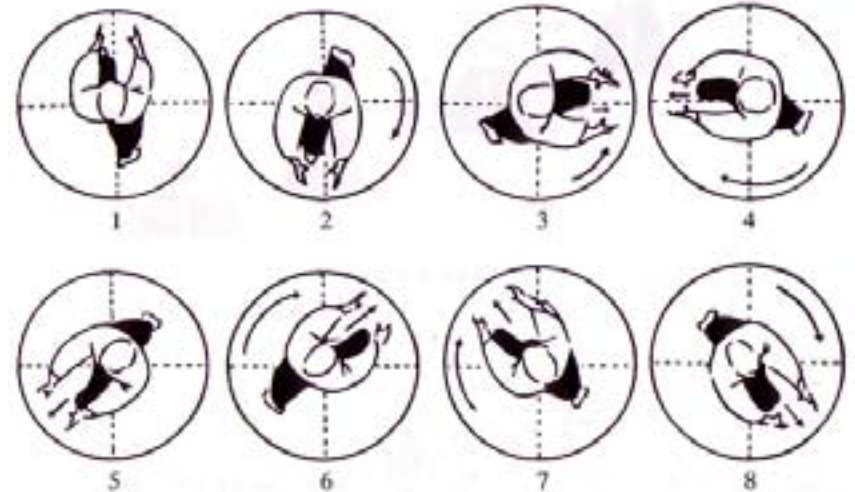
## THE LAST SHEET OF TOILET PAPER

There once was a priest who was approached by a young samurai who complained that his wife was so frugal that he could not entertain as his position dictated and he was in danger of losing his chance at advancement within the clan. The wife was called for and the priest showed her a fist and asked "What would you say if my hand was always in this position and could not open?" She stated that it would appear to be unnatural and deformed. The priest then showed her an open hand and asked the same question and she gave the same reply. The priest said no more but the samurai's wife entertained properly from then on.

There is not an act or posture which is 100% correct in all circumstances. Our training is about appropriateness which is ever changing according to the situation. We use techniques as vehicles, to go from one place to another and emphasis needs to be placed on the "way" and our goal of becoming one with the universe and all that is in it. The late Suzuki Roshi had said that even Buddhists who sit Zazen should not say they are "Zen Buddhists" or "Soto Zen Buddhists", because every act should be practiced with the consciousness that we use to sit. So perhaps we should call ourselves "Sweeper Buddhists" or "Dishwasher Buddhists" as well. Suzuki Roshi said that we use the training methods that Buddha used, which included Zazen. However, shugyo is not limited to sitting. To equate this with our martial arts and fine arts training we must use the principles of awareness and balance that we hold so dear in our arts training, and integrate this with our every day lives. If we become oblivious to the near finished dish soap or the overflowing garbage can how can we hope to see the sword striking us. What does the empty roll of toilet paper say to us?



Count 1-2      Zengo waza  
Turn 180°  
(perform four times)      Count 3-4



Count 1      Happo waza  
turn 45°, 5      turn 180°, 2      turn 90°, 3      turn 180°, 4  
turn 180°, 6      turn 90°, 7      turn 180°, 8  
(perform twice)



# Basic immobilisations





## Basic strikes

**Shomenuchi**  
straight strike to the head, punch, jab etc.



**Yokomenuchi**  
circular strike to the head, hook etc.



**Munetsuki**  
blow to the abdomen



## Basic combinations

**Hold with hold**



**Hold with strike**



**Strike with strike**



## Front

**Katatetori**  
one-hand hold, same side



**Katatekosatori**  
one-hand hold, opposite side



**Katatetori ryotemochi**  
two-hand hold, on one side



**Ryotetori**  
two hands hold two hands



**Katatori**  
one-hand hold, shoulder grab



**Ryokatatori**  
two hands hold shoulders



## Back

**Ushirotekubitori**  
wrist hold from behind



**Ushirohijitori**  
elbow hold from behind



**Ushirokatatori**  
shoulder hold from behind



**Ushirokubishime**  
strangulation from behind

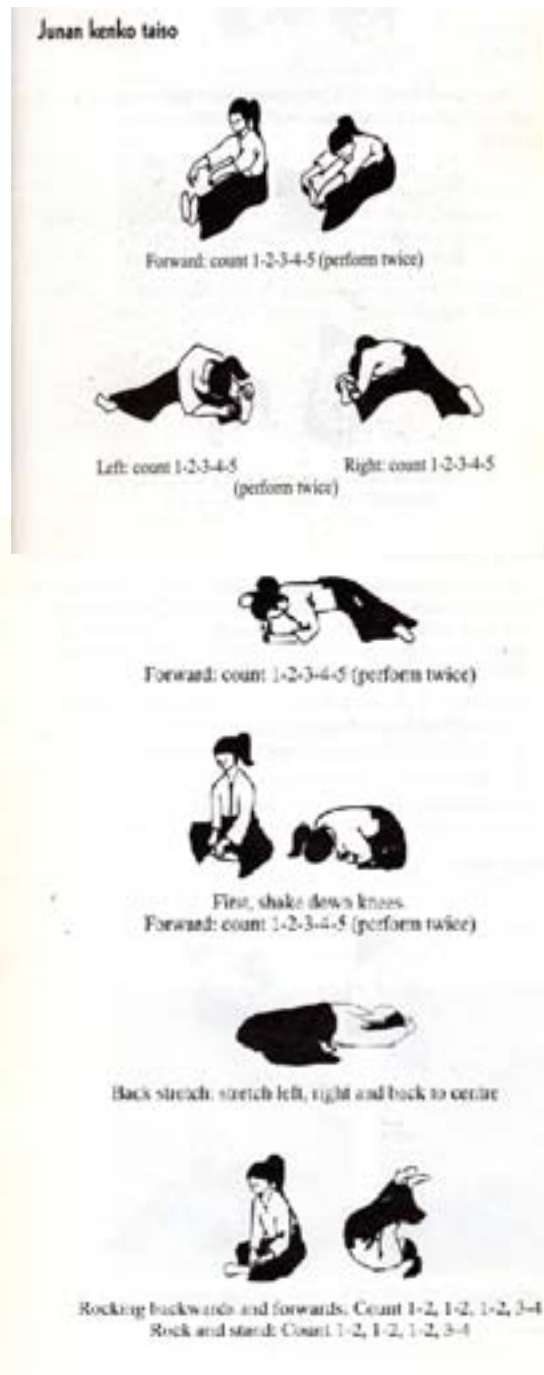


**Ushirotori**  
high arm hold from behind



**Ushirotori**  
low arm hold from behind

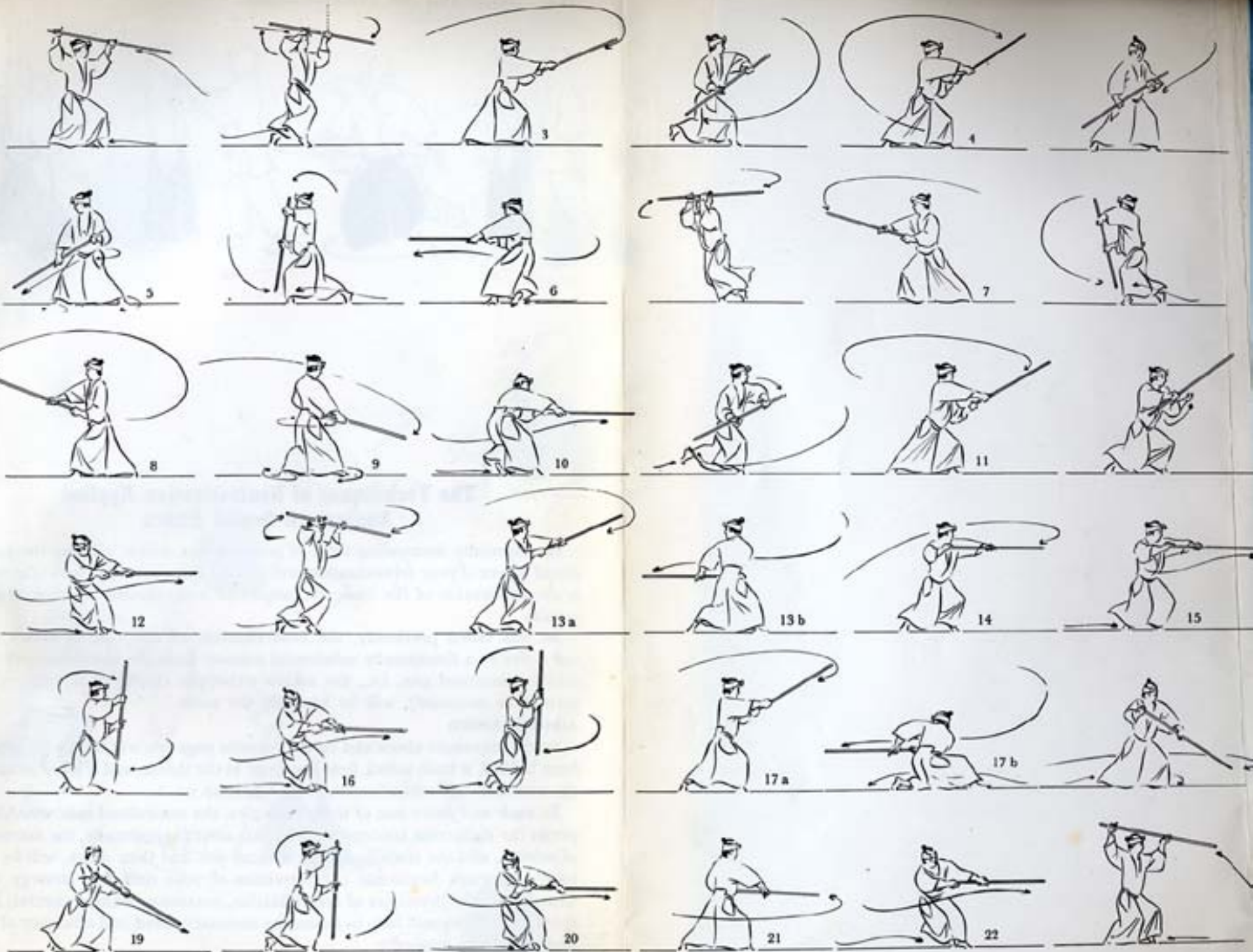




## Daichi Jo gi (Jo Kata 22 movements)

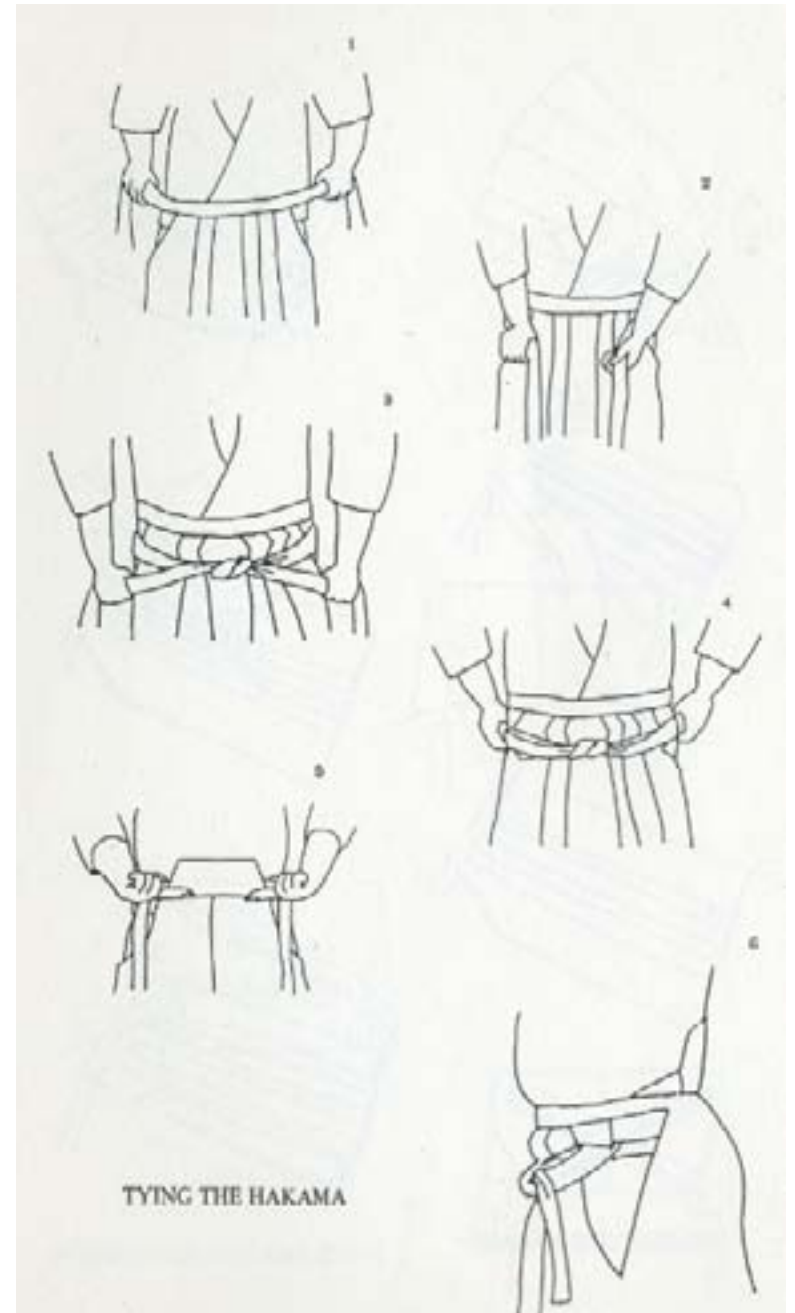
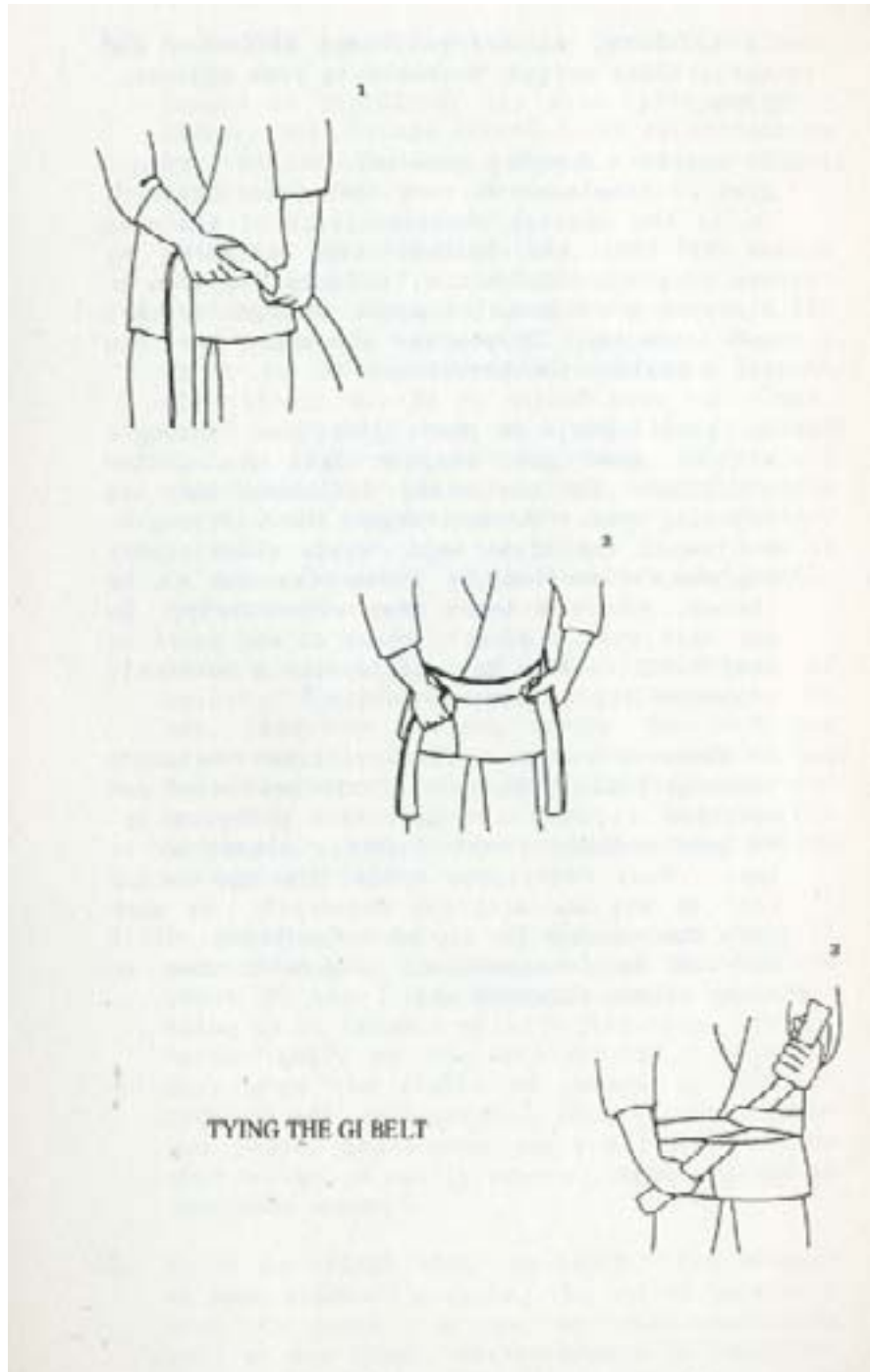
All arts of Ki Aikido have the purpose of training our coordination of mind and body. Soshu explained to us that, rather than a series of techniques to be learned or even memorized, our path was to learn a different way of approaching conflict (or potential conflict) and that the techniques were a way of seeing the state of our minds and bodies more clearly and would therefore assist in our goal of correcting our reactions by using relaxation, ki extension, calmness and balance. Jo and ken kata are best used as mirrors to address our tensions and unbalance. Our techniques are never mastered only practiced. Learn the purpose of each movement and practice with full commitment in each part. Books, charts and videos are only secondary ways of learning and can only assist direct instruction and correction. Just as feeling a movement from an experienced partner, as either uke or nage, can give you the real information, so should you treat the Jo and Ken. If you pay attention, these inanimate objects can show you where you collide and force, where you lack connection and where you connect and relax. Please avoid doing these movements with less than 100% of attention and commitment. This can cause you to develop habits of half hearted practice and daily life reactions to real problems. While this chart is the best created (thank you Westbrook and O Ratti "Aikido and the Dynamic Sphere") it is merely a reminder of actual instruction



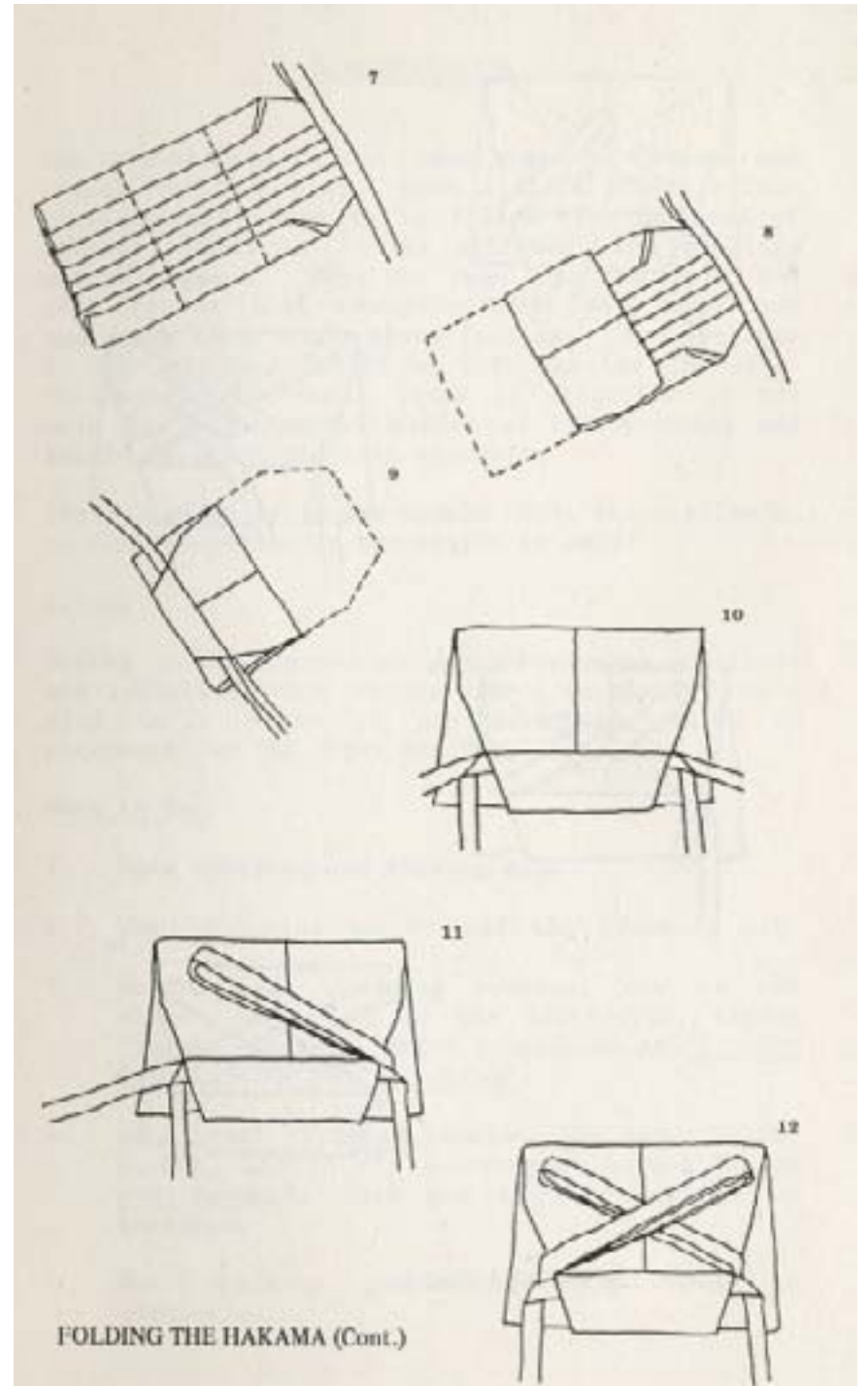
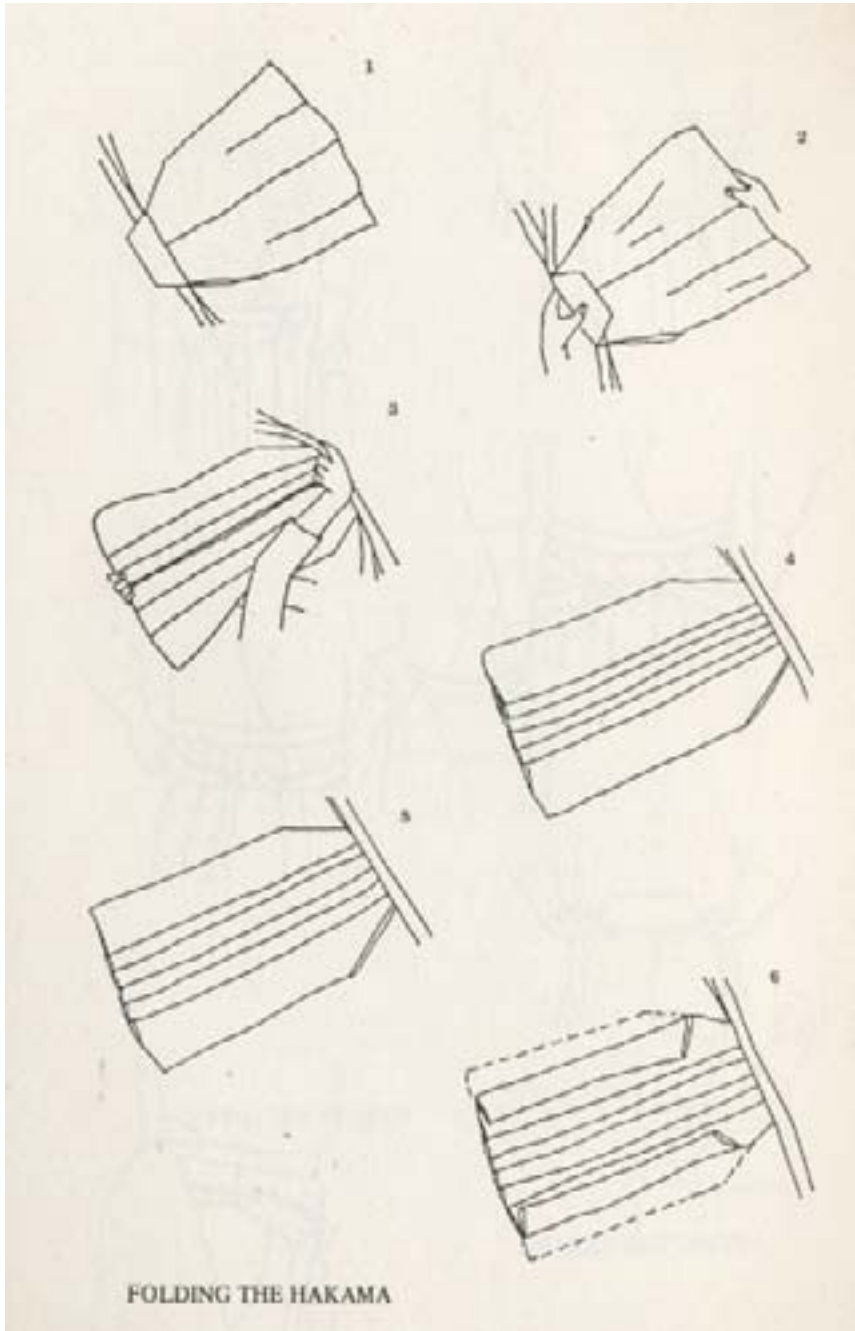




All senior students need to learn how to wear Hakama



All students should know how to fold Hakama and make sure that sensei's hakama and sempai's are folded.



O sensei had a vision of concentrated , dedicated practice for the purpose of creating peace. He took the techniques of traditional Martial practice and used it to examine our own conflicts and how to address them. He used the vocabulary of Shinto to explain his amazing insights. However, these explanations were open to wide interpretations by his students

Koichi Tohei was a pre world war II student of O sensei.

Post war, O sensei retired to his ancestral home of Iwama and Tohei sensei was appointed to be the Chief of Instruction of Aikikai headquarters.

He developed exercises and ways to develop the same insight as O sensei exhibited.

Tohei sensei was awarded the only official 10th dan given by O sensei

Tohei sensei realized that just watching O sensei and trying to duplicate the physical was not productive. Many students could simulate the forms but not the substance of non collision and peaceful resolutions to conflict.

Mind moves body, so our attitude and intention is reflected in our actions. If we seek to overpower our “opponents” it will create resistance.

Tohei sensei developed exercises where we could directly examine our conflicts and address them.

He encouraged (required) students to use the techniques of Aikido for this purpose as well.

Upon the death of Osensei, after much thought, Tohei sensei founded Ki no kenkyukai, Ki society and later Shinshin Toitsu Aikido to facilitate the dream first realized by O sensei, of a “way” or path to Peace.

**Northern California  
Ki Society  
Training Manual**

