SHIN-BUDO KAI　真武道会

CRITERIA FOR AIKIDO EXAMINATION　合氣道審査基準

JULY 1ST, 2005

BASIC ELEMENTS OF AIKIDO TECHNIQUES　合氣道技の基本要素

NAGE WAZA　投げ技	KATAME WAZA　固め技
1. KOKYU-NAGE　呼吸投 2. KOTE-KAESHI　小手返 3. SHIHO-NAGE　四方投	1. IKKYO　一教 2. NIKYO　二教 3. SANKYO　三教 4. YONKYO　四教

2ND KYU　二級

PART ONE: AIKIDO　合氣道 (50 REQUIRED TECHNIQUES)

I. KATATE-KOSA-TORI　片手交叉取 (5 TECHNIQUES)

KOKYU-NAGE　呼吸投	1. TOBIKOMI (G-A)
KOTE-KAESHI　小手返	1. TOBIKOMI
SHIHO-NAGE　四方投	1. MICHIBIKI → IRIMI
IKKYO　一教	1. MICHIBIKI → IRIMI
NIKYO　二教	1. TEBUKI-KIRI → YOKO HIRAKI

II. KATATE-TORI　片手取 (15 TECHNIQUES)

KOKYU-NAGE　呼吸投	1. TEKUBI-TORI → IRIMI (G-A) 2. TEKUBI-TORI → TENKAN (G-A) 3. TEKUBI-KOSA-TORI → IRIMI (G-A) 4. TENCHI-NAGE → IRIMI (G-B) 5. TENCHI-NAGE → TENKAN (G-B) 6. UDE-OROSHI → IRIMI (G-B) 7. UDE-OROSHI → TENKAN (G-B)

II. KATATE-TORI (continued)

KOTE-KAESHI 小手返 1. TEKUBI-KOSA-TORI → HIKI HIRAKI

SHIHO-NAGE 四方投 1. MICHIBIKI → IRIMI
2. TENKAN

IKKYO 一教 1. MICHIBIKI → IRIMI
2. HANTAI → TENKAN

NIKYO 二教 1.MICHIBIKI → IRIMI

SANKYO 三教 1.HANTAI → TENKAN

YONKYO 四教 1. MICHIBIKI → IRIMI

III. KATATE-TORI-RYOTE-MOCHI 片手取両手持 (7 TECHNIQUES)

KOKYU-NAGE 呼吸投 1. TOBIKOMI (G-A)
2. UDE-MAWASHI → TENKAN (up/down) (G-A)
3. HACHI-NO-JI (G-A)
4. UDE-OROSHI → IRIMI (G-B)
5. UDE-OROSHI → TENKAN (G-B)

KOTE-KAESHI 小手返 1. UDE-MAWASHI → TENKAN

SHIHO-NAGE 四方投 1. MICHIBIKI →IRIMI

IV. RYOTE-TORI 両手取 (3 TECHNIQUES)

KOKYU-NAGE 呼吸投 1. TEKUBI-TORI → IRIMI (G-A)
2. TENCHI-NAGE → IRIMI (G-B)
3. UDE-OROSHI → IRIMI (G-B)

V. KATA-TORI 肩取 (8 TECHNIQUES)

KOKYU-NAGE 呼吸投 1. HANTAI → TENKAN (G-A) → c2h

KOTE-KAESHI 小手返 1. HANTAI → TENKAN → c2h

V. KATA-TORI (continued)

SHIHO-NAGE 四方投 1. MICHIBIKI → IRIMI → c2h

IKKYO 一教 1. MICHIBIKI → IRIMI → c2h
2. HANTAI → TENKAN → c2h

NIKYO 二教 1. MICHIBIKI → IRIMI → c2h

SANKYO 三教 1. HANTAI → TENKAN → c2h

YONKYO 四教 1. MICHIBIKI → IRIMI → c2h

VI. SHOMEN-UCHI 正面打 (4 TECHNIQUES)

KOKYU-NAGE 呼吸投 1. TOBIKOMI (G-A)

KOTE-KAESHI 小手返 1. TOBIKOMI

IKKYO 一教 1. IRIMI
2. MICHIBIKI → TENKAN

VII. YOKOMEN-UCHI 横面打 (5 TECHNIQUES)

KOKYU-NAGE 呼吸投 1. HANTAI → TENKAN (G-A)
2. UDE-MAWASHI →HIKI-HIRAKI (G-A)

KOTE-KAESHI 小手返 1. UDE-MAWASHI → YOKO-HIRAKI

SHIHO-NAGE 四方投 1. MICHIBIKI → IRIMI
2. HANTAI → TENKAN

VIII. MUNE-TSUKI 胸突 (2 TECHNIQUES)

KOTE-KAESHI 小手返 1. TENKAN
2. HANTAI → TENKAN

IX. SUWARI-WAZA 坐り技 (1 TECHNIQUE)

KOKYU-DOSA 呼吸動作 1. OSHI (push)

PART TWO: BOKKENDO 木剣道

The following are the abbreviations you will find in the criteria of *shinsa* as mentioned below. Use this chart to look up the meaning of each abbreviation.

ABBREVIATIONS		MEANING
a	ashi	A foot.
d	dashi	A man takes one step forward.
d-h	dashi-hiraki	A man takes one step forward and then Turns his other foot to the direction of 30-45 degree.
h	1. hanmi	A man stands with one foot forward And then he takes his other foot backward.
	2. hidari	Left.
	3. hiki	A man takes one step backward.
	4. hiraki	A man takes one foot forward, backward Or sideways and then turns his other foot To the direction of some degree.
h-a	hidari-ashi	A left foot.
h-a d	hidari-ashi dashi	A man steps the left foot forward.
h-a d-h	hidari-ashi dashi-hiraki	A man steps the left foot forward and then Turns his other foot to the direction of 30-45degree.
h-a h	hidari-ashi hiki	A man steps the left foot backward.
h-a h-h	hidari-ashi hiki-hiraki	A man steps the left foot backward and then Turns his right foot to the direction of 30-45 degree.
h-a h-t	hidari-ashi hiki-tsuke	While the right foot remains still on the floor, A man draws the left foot close to that one.
h-a h-y	hidari-ashi hidari-yoko	A man moves the left foot toward the left.
h-a m-y	hidari-ashi migi-yoko	A man moves the left foot toward the right.

ABBREVIATIONS		MEANING
hh	hidari-hanmi	A man stands with the left foot forward.
h-h	hiki-hiraki	A man steps one foot backward and then Turns his other foot to the direction of 30-45 degree.
h-t	hiki-tsuke	While one foot remains still on the floor, A man draws his other foot close to that one.
h-y	hidari-yoko	The left side or move to the left.
m	migi	Right.
m-a	migi-ashi	A right foot.
m-a d	migi-ashi dashi	A man steps the right foot forward.
m-a d-h	migi-ashi dashi-hiraki	A man steps the right foot forward and then Turns his left foot to the direction of 30-45 degree.
m-a h	migi-ashi hiki	A man steps the right foot backward.
m-a h-h	migi-ashi hiki-hiraki	A man steps the right foot backward and Then turns his left foot to the direction of 30-45 degree.
m-a h-t	migi-ashi hiki-tsuke	While the left foot remains still on the floor, A man draws the right foot close to that one.
m-a h-y	migi-ashi hidari-yoko	A man moves the right foot toward the left.
m-a m-y	migi-ashi migi-yoko	A man moves the right foot toward the right.
mh	migi-hanmi	A man stands with the right foot forward.
m-y	migi-yoko	The right side or move to the right.
ROM	Read Only Memory (Material) → Omit the actual performance in *shinsa*.	
y	yoko	Side or move sideways.

I. <u>KEN KAMAE　剣構え</u> (Posture with a *Bokken*) → ROM

When an examinee performs each *ken kamae* as mentioned below, he/she should stay put in *migi-chudan* (mh). After that, an examinee should follow each suggestion by an examiner.

NO. 1 MIGI-CHUDAN (mh)　右中段
Standing with the right foot forward, an examinee stays put in a middle position with the point of the *bokken* aimed at the center of an opponent's face or throat.

NO. 2 MIGI-GEDAN (mh)　右下段
Standing with the right foot forward, an examinee stays put in a lower position with the point of the *bokken* aimed at the height of an opponent's knee.

NO. 3 MIGI-JODAN (mh)　右上段
Standing with the right foot forward, an examinee stays put in an upper position with the *bokken* held above the head.

NO. 4 HIDARI-JODAN (hh)　左上段
Standing with the left foot forward, an examinee stays put in an upper position with the *bokken* held above the head.

NO. 5 MIGI-WAKIGAMAE (hh)　右脇構え
Standing with the left foot forward, an examinee stays put in a side position with the *bokken* held out and back at the right side.

NO. 6 MIGI-HASSO (hh)　右八双
Standing with the left foot forward, an examinee stays put in a half upper position with the *bokken* held vertically slightly above the right shoulder.

NO. 7 MIGI-RYOTE-AGE (mh)　右両手上げ
Standing with the right foot forward, an examinee stays put in a head-protecting position with the *bokken* held horizontally.

NO. 8 HIDARI-RYOTE-AGE (hh)　左両手上げ
Standing with the left foot forward, an examinee stays put in a head-protecting position with the *bokken* held horizontally.

II. ASHI SABAKI　足捌き　(Footwork)

An examinee must memorize each *ashi sabaki* in that order because an examiner only reads out each name of the subjects. When an examinee performs each *ashi sabaki* as mentioned below, he/she should stay put in *migi-chudan* (mh). After that, an examinee should follow each suggestion by an examiner.

A. AYUMI ASHI　歩み足　(Walking footwork in style)

NO. 1 ZENSHIN　前進
An examinee moves forward with walking footwork.

Count 1　m-a d (mh)
Count 2　h-a d (hh)
Count 3　m-a d (mh)

NO. 2 KOTAI　後退
An examinee moves backward with walking footwork.

Count 1　h-a h (mh)
Count 2　m-a h (hh)
Count 3　h-a h (mh)

NO. 3 YOKO (HIDARI & MIGI)　横　(左と右)
An examinee moves sideways by crossing both feet. Move to the left side first and then move to the right.

Count 1　h-a h-y (mh)
Count 2　m-a h-y (mh) by crossing both feet
Count 3　h-a h-y (mh)
Count 4　m-a h-y (mh) by crossing both feet

Count 5　m-a m-y (mh)
Count 6　h-a m-y (mh) by crossing both feet
Count 7　m-a m-y (mh)
Count 8　h-a m-y (mh) by crossing both feet

II. ASHI SABAKI (continued)

B. OKURI ASHI　送り足　(Sliding footwork in style)

NO. 1 ZENSHIN　前進
An examinee moves forward with sliding footwork.

Count 1　m-a d & h-a h-t toward m-a (mh)
Count 2　m-a d & h-a h-t toward m-a (mh)
Count 3　m-a d & h-a h-t toward m-a (mh)

NO. 2 KOTAI　後退
An examinee moves backward with sliding footwork.

Count 1　h-a h & m-a h-t toward h-a (mh)
Count 2　h-a h & m-a h-t toward h-a (mh)
Count 3　h-a h & m-a h-t toward h-a (mh)

NO. 3 YOKO (HIDARI & MIGI)　横　(左と右)
An examinee moves sideways with sliding footwork. Move to the left side first and then move to the right.

Count 1　h-a h-y (mh)
Count 2　m-a h-y (mh) by doing sliding footwork
Count 3　h-a h-y (mh)
Count 4　m-a h-y (mh) by doing sliding footwork

Count 5　m-a m-y (mh)
Count 6　h-a m-y (mh) by doing sliding footwork
Count 7　m-a m-y (mh)
Count 8　h-a m-y (mh) by doing sliding footwork

II. ASHI SABAKI (continued)

C. TSUGI ASHI　継ぎ足　(Connecting footwork in style)

NO. 1 ZENSHIN　前進
An examinee moves forward with connecting footwork.

Count 1　h-a h-t toward m-a (mh)
Count 2　m-a d and SHOMEN-UCHI (mh)

Count 3　MIGI-CHUDAN (mh), h-a h-t toward m-a (mh)
Count 4　m-a d and SHOMEN-UCHI (mh)

NO.2 KOTAI　後退
An examinee moves backward with connecting footwork.

Count 1　m-a h-t toward h-a (mh)
Count 2　h-a h and SHOMEN-UCHI (mh)

Count 3　MIGI-CHUDAN (mh), m-a h-t toward h-a (mh)
Count 4　h-a h and SHOMEN-UCHI (mh)

D. HIRAKI ASHI　開き足　(Footwork for changing an angle)

NO. 1 ZENSHIN　前進
An examinee moves forward and then changes an angle like d-h (*dashi-hiraki*).

Count 1　MIGI-CHUDAN (mh), m-a d-h and HIDARI-MEN-UCHI (mh)
Count 2　MIGI-CHUDAN (mh), h-a d-h and MIGE-MEN-UCHI (hh)
Count 3　HIDARI-CHUDAN (*gyaku*) (hh), m-a d-h
　　And MUNE-TSUKI (*jun*) (mh)
　　Finally, stay put in MIGI-CHUDAN (mh)

NO. 2 KOTAI　後退
An examinee moves backward and then changes an angle like h-h (*hiki-hiraki*).

Count 1　MIGI-CHUDAN (mh), m-a h-h and HIRARI-JODAN (hh)
Count 2　h-a h-h and HIDARI-MEN-UCHI (mh)
Count 3　MIGI-CHUDAN (mh), h-a h-h and MIGI-JODAN (mh)
Count 4　m-a h-h and MIGI-MEN-UCHI (hh)
　　Finally, stay put in HIDARI-CHUDAN (*gyaku*) (hh)

III. KEN SABAKI　剣捌き　(Handling a *Bokken*) → ROM

When an examinee performs *ken sabaki* as mentioned below, he/she should stay put in *migi-chudan* (mh). After that, an examinee should follow each suggestion by an examiner such as "perform two times or three times."

NO. 1 SHOMEN-UCHI　正面打
An examinee strikes the front of the center of the opponent's head.

Count 1　MIGI-CHUDAN (mh), m-a d and SHOMEN-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

NO. 2 MIGI-MEN-UCHI　右面打
An examinee strikes the upper right corner of the opponent's head.

Count 1　MIGI-CHUDAN (mh), h-a d-h and MIGI-MEN-UCHI (hh)
Then stay put in HIDARI-CHUDAN (*gyaku*) (hh)

NO. 3 HIDARI-MEN-UCHI　左面打
An examinee strikes the upper left corner of the opponent's head.

Count 1　MIGI-CHUDAN (mh), m-a d-h and HIDARI-MEN-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

NO. 4 MIGI-KOTE-UCHI　右小手打
An examinee strikes the opponent's right wrist.

Count 1　MIGI-CHUDAN (mh), m-a d and MIGI-KOTE-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

NO. 5 HIDARI-KOTE-UCHI　左小手打
An examinee strikes the opponent's left wrist.

Count 1　MIGI-CHUDAN (mh), m-a d-h and HIDARI-KOTE-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

III. KEN SABAKI (continued)

NO. 6 MIGI-DO-UCHI (1) 右胴打
An examinee strikes the opponent's right torso.

Count 1 MIGI-CHUDAN (mh), m-a d-h and MIGI-DO-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

NO. 7 MIGI-DO-UCHI (2) 右胴打
An examinee strikes the opponent's right torso.

Count 1 MIGI-CHUDAN (mh), h-a d-h and MIGI-DO-UCHI (hh)
Then stay put in HIDARI-CHUDAN (*gyaku*) (hh)

NO. 8 HIDARI-DO-UCHI 左胴打
An examinee strikes the opponent's left torso.

Count 1 MIGI-CHUDAN (mh), m-a d-h and HIDARI-DO-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

NO. 9 MUNE-TSUKI 胸突
An examinee thrusts straight into the opponent's chest.

Count 1 MIGI-CHUDAN (mh), m-a d and MUNE-TSUKI (*jun*) (mh)
Then stay put in MIGI-CHUDAN (mh)

NO.10 MIGI-KESA-KIRI [GIRI] 右袈裟切
An examinee cuts the opponent aslant through the shoulder → from left to right.

Count 1 MIGI-CHUDAN (mh), h-a d-h and MIGI-KESA-KIRI [GIRI] (hh)
Then stay put in HIDARI-CHUDAN (*gyaku*) (hh)

NO.11 HIDARI-KESA-KIRI [GIRI] 左袈裟切
An examinee cuts the opponent aslant through the shoulder → from right to left.

Count 1 MIGI-CHUDAN (mh), m-a d-h and HIDARI-KESA-KIRI [GIRI] (mh)
Then stay put in MIGI-CHUDAN (mh)

IV. KEN HITORI KATA　剣独り型

(A Solo Performance of Arranged *Bokken* Forms)

An examinee must memorize each *ken hitori kata* in that order because an examiner only reads out each name of the subjects. When an examinee performs each *ken hitori kata* as mentioned below, he/she should do *rei* or bowing toward *shomen* or the front with the posture of *sage-to* or holding a *bokken* at his/her left side just before he/she performs each *ken hitori kata*. After that, an examinee should stay put in *migi-chuhan* (mh) before he/she executes the first action (count 1) of each *ken hitori kata*.

A. KEN TAISO　剣体操　(A Solo Performance of *Bokken* Exercises)

NO. 1 MEN-UCHI WAZA　面打技

An examinee performs several striking techniques.

Count 1　MIGI-CHUDAN (mh), m-a d and SHOMEN-UCHI (mh)

Count 2　MIGI-CHUDAN (mh), m-a h and HIDARI-JODAN (hh)
Then m-a d and SHOMEN-UCHI (mh)

Count 3　MIGI-CHUDAN (mh), m-a h and MIGI-WAKIGAMAE (hh)
Then m-a d and SHOMEN-UCHI (mh)

Count 4　MIGI-CHUDAN (mh), m-a h and MIGI-HASSO (hh)
Then m-a d and SHOMEN-UCHI (mh)

Count 5　MIGI-CHUDAN (mh) and MIGI-JODAN (mh)
Then h-a d-h and MIGI-MEN-UCHI (hh)

Count 6　HIDARI-CHUDAN (*gyaku*) (hh), m-a h and HIDARI-JODAN (hh)
Then m-a d-h and HIDARI-MEN-UCHI (mh)
Finally, stay put in MIGI-CHUDAN (mh)

IV. Ken Hitori Kata A. Ken Taiso (continued)

NO. 2 MEN-UCHI WAZA with AYUMI ASHI 歩み足で面打技
An examinee performs several striking techniques while walking forward.

Count 1 MIGI-CHUDAN (mh), m-a d and SHOMEN-UCHI (mh)
Count 2 MIGI-CHUDAN (mh), h-a d and SHOMEN-UCHI (hh)

Count 3 HIDARI-CHUDAN (hh), m-a d and SHOMEN-UCHI (mh)
Count 4 MIGI-CHUDAN (mh), h-a d and SHOMEN-UCHI (hh)
HIDARI-CHUDAN (hh) and *ushiro-muki* (→) (Turn on his/her heels)

Count 5 MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
Count 6 MIGI-CHUDAN (mh), h-a d and SHOMEN-UCHI (hh)

Count 7 HIDARI-CHUDAN (hh), m-a d and SHOMEN-UCHI (mh)
Count 8 MIGI-CHUDAN (mh), h-a d and SHOMEN-UCHI (hh)
HIDARI-CHUDAN (hh) and *ushiro-muki* (→)
Finally, stay put in MIGI-CHUDAN (mh)

NO.3 MEN-UCHI WAZA & TSUKI WAZA 面打技と突技
An examinee performs several techniques of striking and poking.

Count 1 MIGI-CHUDAN (mh), h-a h and HIDARI-JODAN (hh)
Then m-a d and SHOMEN-UCHI (mh)
Count 2 MIGI-CHUDAN (mh), m-a d and MUNE-TSUKI (*jun*) (mh)

Count 3 MIGI-CHUDAN (mh), h-a d and SHOMEN-UCHI (hh)
Count 4 HIDARI-CHUDAN (hh), h-a d and MUNE-TSUKI (*gyaku*) (hh)
HIDARI-CHUDAN (*gyaku*) (hh)
And *usiro-muki* (→) (turn on his/her heels)

Count 5 MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
Count 6 MIGI-CHUDAN (mh), h-a d-h and *mawashi* (rotate)
Then MUNE-TSUKI (*gyaku*) (hh)

Count 7 HIDARI-CHUDAN (*gyaku*) (hh), m-a d and SHOMEN-UCHI (mh)
Count 8 MIGI-CHUDAN (mh), h-a d-h and *mawashi*
Then MUNE-TSUKI (*gyaku*) (hh)
HIDARI-CHUDAN (*gyaku*) (hh) and *ushiro-muki* (→)
Finally, stay put in MIGI-CHUDAN (mh)

B. <u>HAPPO-KIRI [GIRI]　八方切り</u> (A Solo Performance of Arranged Forms of Cutting and Poking the Eight Directions → Perform two times.)

An examinee stands with the posture of *taito* (ready to perform) and then starts *batto* (pull up his/her *bokken*).

Count 1 MIGI-CHUDAN (mh), m-a d and SHOMEN-UCHI (mh)
Count 2 MIGI-CHUDAN (mh), h-a d and MUNE-TSUKI (*gyaku*) (hh)
HIDARI-CHUDAN (*gyaku*) (hh)
And *ushiro-muki* (→) (turn on his/her heels)

Count 3 MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
Count 4 MIGI-CHUDAN (mh), m-a d and MUNE-TSUKI (*jun*) (mh)
MIGI-CHUDAN (mh) and *hidari-muki* (←) (turn to the left)

Count 5 HIDARI-JODAN (hh), h-a-d and SHOMEN-UCHI (hh)
Count 6 HIDARI-CHUDAN (hh), h-a d and MUNE-TSUKI (*gyaku*) (hh)
HIDARI-CHUDAN (*gyaku*) (hh) and *ushiro-muki* (→)

Count 7 MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
Count 8 MIGI-CHUDAN (mh), m-a d and MUNE-TSUKI (*jun*) (mh)
MIGI-CHUDAN (mh)
And *hidari-naname-muki* (←) (Change front half left)

Count 9 HIDARI-JODAN (hh), h-a d and SHOMEN-UCHI (hh)
HIDARI-CHUDAN (hh) and *ushiro-muki* (→)
Count 10 MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
MIGI-CHUDAN (mh) and *hidari-muki* (←)

Count 11 HIDARI-JODAN (hh), h-a d and SHOMEN-UCHI (hh)
HIDARI-CHUDAN (hh) and *ushiro-muki* (→)
Count 12 MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)

Count 13 MIGI-CHUDAN (mh), h-a h and m-a h-t
Then HIDARI-WAKIGAMAE (mh) with *migi-katate-tachi*
(Hold the *bokken* with the right hand only at his/her left side)
Start to turn clockwise (→)
Then KIRI-HARAI (swing the *bokken* horizontally) → 1 ½ turn
MIGI-WAKIGAMAE (hh) and HIDARI-JODAN (hh)
Finally, h-a h and MIGI-CHUDAN (mh) for *osame* (finish)

C. <u>KEN 13 KATA　13 の剣型</u>

(A Solo Performance of Arranged *Bokken* 13 Forms)

An examinee stands with the posture of *taito* (ready to perform) and then starts *batto* (pull up his/her *bokken*).

Count 1　MIGI-CHUDAN (mh), h-a y and *hidari-yori* (move to the left side)
Then *uke-hazushi* (turn aside a blow) (mh)
Count 2　MIGI-RYOTE-AGE (mh), h-a d-h and MIGI-KESA-KIRI [GIRI] (hh)
Count 3　HIDARI-CHUDAN (*gyaku*) (hh), m-a d-h
And HIDARI-MEN-UCHI (mh)
Count 4　MIGI-CHUDAN (mh), h-a d-h and MIGI-MEN-UCHI (hh)
HIDARI-CHUDAN (*gyaku*) (hh)
And *ushiro-muki* (→) (turn on his/her heels)

Count 5　MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
Count 6　MIGI-CHUDAN (mh), m-a d and MUNE-TSUKI (*jun*) (mh)
MIGI-CHUDAN (mh) and *ushiro-muki* (←)
Count 7　HIDARI-JODAN (hh), h-a d and SHOMEN-UCHI (hh)
Count 8　HIDARI-CHUDAN (hh), h-a d and MUNE-TSUKI (*gyaku*) (hh)

Count 9　HIDARI-CHUDAN (*gyaku*) (hh), m-a d-h
And HIDARI-MEN-UCHI (mh)
MIGI-CHUDAN (mh), h-a h-h and *ushiro-muki* (←)
Count 10　MIGI-CHUDAN (mh) and *tsuki-dashi* (thrust)
Then h-a d-h and MIGI-MEN-UCHI (hh)
HIDARI-CHUDAN (*gyaku*) (hh), m-a h-h and *ushiro-muki* (→)

Count 11　HIDARI-CHUDAN (*gyaku*) (hh), h-a d
And MUNE-TSUKI (*gyaku*) (hh)
Count 12　HIDARI-CHUDAN (*gyaku*) (hh), m-a d-h
And HIDARI-MEN-UCHI (mh)

Count 13　MIGI-CHUDAN (mh), h-a h and m-a h-t
Then HIDARI-WAKIGAMAE (mh) with *migi-katate-tachi*
(Hold the *bokken* with the right hand only at his/her left side)
Start to turn clockwise (→)
Then KIRI-HARAI (→) (swing the *bokken* horizontally) → one turn
MIGI-WAKIGAMAE (hh) and HIDARI-JODAN (hh)
Finally, h-a h and MIGI-CHUDAN (mh) for *osame* (finish)

PART THREE: JODO　杖道

When you don't understand the meaning of each abbreviation used in the criteria of *shinsa* as mentioned below, please look up the chart in PART TWO: BOKKENDO.

I. JO KAMAE　杖構え　(Posture with a *Jo*)

When an examinee performs each *jo kamae* as mentioned below, he/she should stay put in *ritsujo* (hh or mh) or *migi-chudan* (mh). After that, an examinee should follow each suggestion by an examiner.

NO. 1 RITSUJO (hh)　立杖　→ stay put in *ritsujo*
Standing with the left foot forward, an examinee stays put in a position with the *jo* held vertically with the left hand in front of the left foot.

NO. 2 CHOKU-TSUKI NO KAMAE (hh)　直突の構え　→ from *ritsujo*
Standing with the left foot forward, an examinee stays put in a middle position with the *jo* held horizontally with both hands of a normal thrusting style.

NO. 3 KAESHI-TSUKI NO KAMAE (hh)　返し突の構え　→ from *ritsujo*
Standing with the left foot forward, an examinee stays put in a middle position with the *jo* held horizontally with *gyakute* or *sakate* or holding style of a backhand grip.

NO. 4 HIDARI-RYOTE-AGE (hh)　左両手上げ　→ from *ritsujo*
Standing with the left foot forward, an examinee stays put in a head-protecting position with the *jo* held horizontally.

NO. 5 HIDARI-GEDAN (hh)　左下段　→ from *ritsujo*
Standing with the left foot forward, an examinee stays put in a lower position with the point of the *jo* aimed at the height of an opponent's knee.

NO. 6 MIGI-GEDAN (mh)　右下段　→ from *ritsujo* (mh)
Standing with the right foot forward, an examinee stays put in a lower position with the point of the *jo* aimed at the height of an opponent's knee.

NO. 7 MIGI-CHUDAN (mh)　右中段　→ stay put in *migi-chudan*
Standing with the right foot forward, an examinee stays put in a middle position with the point of the *jo* aimed at the center of an opponent's face or his/her throat.

I. JO KAMAE (continued)

NO. 8 MIGI-JODAN (mh) 右上段 → from *migi-chudan*
Standing with the right foot forward, an examinee stays put in an upper position with the *jo* held above the head.

NO. 9 HIDARI-JODAN (hh) 左上段 → from *migi-chudan*
Standing with the left foot forward, an examinee stays put in an upper position with the *jo* held above the head.

NO. 10 MIGI-WAKIGAMAE (hh) 右脇構え → from *migi-chudan*
Standing with the left foot forward, an examinee stays put in a side position with the *jo* held out and back at the right side.

NO. 11 HIDARI-WAKIGAMAE (mh) 左脇構え → from *migi-chudan*
Standing with the right foot forward, an examinee stays put in a side position with the *jo* held out and back at the left side.

NO. 12 MIGI-HASSO (hh) 右八双 → from *migi-chudan*
Standing with the left foot forward, an examinee stays put in a half upper position with the *jo* held vertically slightly above the right shoulder.

NO. 13 MIGI-RYOTE-AGE (mh) 右両手上げ → from *migi-chudan*
Standing with the right foot forward, an examinee stays put in a head-protecting position with the *jo* held horizontally.

II. JO SABAKI　杖捌き　(Handling a *Jo*)

When an examinee performs each *jo sabaki* as mentioned below, he/she should stay put in *ritsujo* (hh or mh) or *migi-chudan* (mh). After that, an examinee should follow each suggestion by an examiner such as "perform two times or three times."

NO.1 SHOMEN-UCHI　正面打　→ from *migi-chudan*
An examinee strikes the front of the center of the opponent's head.

Count 1　MIGI-CHUDAN (mh), m-a d and SHOMEN-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

NO. 2 MIGI-MEN-UCHI　右面打　→ from *migi-chudan*
An examinee strikes the upper right corner of the opponent's head.

Count 1　MIGI-CHUDAN (mh), h-a d-h and MIGI-MEN-UCHI (hh)
Then stay put in HIDARI-CHUDAN (*gyaku*) (hh)

NO. 3 HIDARI-MEN-UCHI　左面打　→ from *migi-chudan*
An examinee strikes the upper left corner of the opponent's head.

Count 1　MIGI-CHUDAN (mh), m-a d-h and HIDARI-MEN-UCHI (mh)
Then stay put in MIGI-CHUDAN (mh)

NO. 4 MUNE-TSUKI (1)　胸突　→ from *ritsujo* (hh)
An examinee thrusts straight into the opponent's chest.

Count 1　RITSUJO (hh), CHOKU-TSUKI NO KAMAE (hh), h-a d
And MUNE-TSUKI (*jun*) (hh)
Then stay put in CHOKU-TSUKI NO KAMAE (hh)

NO. 5 MUNE-TSUKI (2)　胸突　→ from *ritsujo* (hh)
An examinee thrusts straight into the opponent's chest.

Count 1　RITSUJO (hh), KAESHI-TSUKI NO KAMAE (hh), h-a d
And MUNE-TSUKI (*gyaku*) (hh)
Then stay put in KAESHI-TSUKI NO KAMAE (hh)

II. JO SABAKI (continued)

NO. 6 ASHI-HARAI (1)　脚払い　→ from *ritsujo* (hh)
An examinee sweeps the opponent's leg.

Count 1　RITSUJO (hh), m-a h and *hiki-otoshi* (push the *jo* backward)
Then MIGI-WAKIGAMAE (*gyaku*) (hh), m-a d-h
And ASHI-HARAI (←) (mh)
Then stay put in MIGI-GEDAN (*gyaku*) (mh)

NO. 7 ASHI-HARAI (2)　脚払い　→ from *migi-chudan*
An examinee sweeps the opponent's leg.

Count 1　MIGI-CHUDAN (mh), h-a h and *hiki-otoshi*
Then HIDARI-WAKIGAMAE (*gyaku*) (mh), h-a d-h
And ASHI-HARAI (→) (hh)
Then stay put in HIDARI-GEDAN (*gyaku*) (hh)

NO. 8 USHIRO-TSUKI　後ろ突き　→ from *ritsujo*(hh)
An examinee turns on his/her heels and thrusts the *jo* against the opponent.

Count 1　RITSUJO (hh), h-a h and USHIRO-TSUKI (mh)
HIDARI-WAKIGAMAE (mh)
And *ushiro-muki* (←) (turn on his/her heels)
Then stay put in HIDARI-CHUDAN (*gyaku*) (hh)

NO. 9 USHIRO-UCHI　後ろ打ち　→ from *migi-chudan*
An examinee turns on his/her heels and strikes the opponent's head or face.

Count 1　MIGI-CHUDAN (mh), h-a d or m-a h and USHIRO-UCHI (hh)
MIGI-WAKIGAMAE (hh) and *ushiro-muki* (→)
Then stay put in MIGI-GEDAN (*jun*) (mh)

NO. 10 USHIRO-HARAI　後ろ払い　→ from *migi-chudan*
An examinee turns on his/her heels and sweeps the *jo* horizontally.

Count 1　MIGI-CHUDAN (mh), h-d, m-a h-h and USHIRO-HARAI (→) (hh)
And *ushiro-muki* (→)
Then stay put in MIGI-WAKIGAMAE (hh)

III. JO HITORI KATA　杖独り型

(A Solo Performance of Arranged *Jo* Forms)

An examinee must memorize each *jo hitori kata* in that order because an examiner only reads out each name of the subjects. When an examinee performs each *jo hitori kata* as mentioned below, he/she should do *rei* or bowing toward *shomen* or the front with the posture of *sage-jo* or holding a jo at his/her left side just before he/she performs each *jo hitori kata*. After that, an examinee should stay put in *ritsujo* (hh) or *migi-chudan* (mh) before he/she executes the first action (count 1) of each *jo hitori kata.*

A. JO TAISO　杖体操　(A Solo Performance of *Jo* Exercises)

NO. 1 TSUKI WAZA　突き技

An examinee performs several poking techniques.

Count 1　RITSUJO (hh), h-a d and MUNE-TSUKI (*jun*) (hh)

Count 2　CHOKU-TSUKI NO KAMAE (hh), h-a d
And MUNE-TSUKI (*jun*)(hh)

Count 3　CHOKU-TSUKI NO KAMAE (hh), m-a h
And USHIRO-TSUKI (hh)

Count 4　MIGI-WAKIGAMAE (*gyaku*) (hh)
And *ushiro-muki* (→) (turn on his/her heels)
Then h-a d and MUNE-TSUKI (*jun*) (hh)

Count 5　CHOKU-TSUKI NO KAMAE (hh)
And *suri-age* (raise the *jo* vertically)
Then m-a d-h and MUNE-TSUKI (*gyaku*) (mh)

Count 6　MIGI-RYOTE-AGE (*gyaku*) (mh), h-a h
And *mawashi* (rotate) then *mochikae* (change his/her grip)
Finally, stay put in CHOKU-TSUKI NO KAMAE (mh)

III. JO HITORI KATA A. JO TAISO (continued)

NO. 2 MEN-UCHI WAZA　面打ち技

An examinee performs several striking techniques.

Count 1　MIGI-CHUDAN (mh), m-a d and SHOMEN-UCHI (mh)

Count 2　MIGI-CHUDAN (mh), m-a h and HIDARI-JODAN (hh)
Then m-a d-h and HIDARI-MEN-UCHI (mh)
Count 3　MIGI-CHUDAN (mh), h-a d-h and MIGI-MEN-UCHI (hh)

Count 4　HIDARI-CHUDAN (*gyaku*) (hh)
And *ushiro-muki* (→) (turn on his/her heels)
MIGI-JODAN (mh), m-a d-h and HIDARI-MEN-UCHI (mh)
Count 5　MIGI-CHUDAN (mh), h-a d-h and MIGI-MEN-UCHI (hh)

Count 6　HIDARI-CHUDAN (*gyaku*) (hh) and *ushiro-muki* (→)
MIGI-JODAN (mh), m-a d-h
And UCHI-OTOSHI (strike the opponent's weapon) (mh)

Count 7　MIGI-GEDAN (*jun*) (mh) and MIGI-RYOTE-AGE (mh)
Then h-a d-h and *mawashi* (rotate)
Then *mochikae* (change his/her grip) and MIGI-MEN-UCHI (hh)
Finally, stay put in HIDARI-CHUDAN (*jun*) (hh)

NO. 3 NAGASHI-USHIRO-MUKI WAZA　流し後ろ向き技

An examinee performs several techniques when he/she is attacked both in front and in the rear.

Count 1　MIGI-CHUDAN (mh), m-a h and HIDARI-JODAN (hh)
Then m-a d and SHOMEN-UCHI (mh)
Count 2　MIGI-CHUDAN (mh) and *ushiro-muki* (←) (turn on his/her heels)
Then *mochikae* (change his/her grip) and HIDARI-RYOTAGE (hh)
Then m-a d-h and *mawashi* (rotate)
Then *mochikae* and HIDARI-MEN-UCHI (mh)

Count 3　MIGI-CHUDAN (mh), h-a d-h and MIGI-MEN-UCHI (hh)
Count 4　HIDARI-CHUDAN (*gyaku*) (hh), m-a h-h and *ushiro-muki* (→)
Then *mochikae* and HIDARI-RYOTE-AGE (hh)
Then h-a d and MUNE-TSUKI (*jun*) (hh)
Finally, stay put in CHOKU-TSUKI NO KAMAE (hh)

B. <u>JO 31 KATA　31 の杖型</u> (A Sole Performance of Arranged *Jo* 31 Forms)

An examinee stands with the posture of *ritsujo* (hh).

Count 1　RITSUJO (hh) and KAESHI-TSUKI NO KAMAE (hh)
Then h-a h-h and MUNE-TSUKI (*gyaku*) (hh)

Count 2　KAESHI-TSUKI NO KAMAE (hh), h-a h-h
And *hiki-age* (pull up)

Count 3　HIDARI-RYOTE-AGE (*gyaku*) (hh), h-a d-h
And MUNE-TSUKI (*gyaku*) (hh)

Count 4　KAESHI-TSUKI NO KAMAE (hh), h-a h-h
And *hiki-age*

Count 5　HIDARI-RYOTE-AGE (*gyaku*) (hh), m-a d-h
And *mawashi* (rotate) then *mochikae* (change his/her grip)
And HIDARI-MEN-UCHI (mh)

Count 6　MIGI-CHUDAN (mh), h-a d-h
And MIGI-MEN-UCHI (hh)

Count 7　HIDARI-CHUDAN (*gyaku*) (hh)
And *ushiro-muki* (→) (turn on his/her heels)
MIGI-JODAN (mh), m-a d-h
And HIDARI-MEN-UCHI (mh)

Count 8　MIGI-CHUDAN (mh), h-a d-h
And MIGI-MEN-UCHI (hh)

Count 9　HIDARI-CHUDAN (*gyaku*) (hh) and *ushiro-muki* (→)
HIDARI-WAKIGAMAE (*gyaku*) (mh), m-a h-h
And USHIRO-HARAI (→) (hh)

Count 10　MIGI-WAKIGAMAE (hh), m-a d
And *sukui-age* (scoop)
Then HIDARI-KOTE-UCHI (mh)

III. JO HITORI KATA B. JO 31 KATA (continued)

Count 11 MIGI-RYOTE-AGE (mh), h-a d-h
And *maki-kaeshi* (role and reverse)
Then MIGI-MEN-UCHI (hh)

Count 12 HIDARI-CHUDAN (*gyaku*) (hh), m-a h and *mochikae*

Count 13 CHOKU-TSUKI NO KAMAE (hh), h-a d
And MUNE-TSUKI (*jun*) (hh)

Count 14 CHOKU-TSUKI NO KAMAE (hh), m-a h-h
And *hiki-age*

Count 15 HIDARI-RYOTE-AGE (hh), m-a d-h and *mawashi*
Then *mochikae* and HIDARI-MEN-UCHI (mh)

Count 16 MIGI-CHUDAN (mh), h-a h and USHIRO-TSUKI (mh)

Count 17 HIDARI-WAKIGAMAE (*gyaku*) (mh), h-a d
And ASHI-HARAI (→)

Count 18 HIDARI-GEDAN (hh), m-a h
And *mawashi* then *mochikae*

Count 19 CHOKU-TSUKI NO KAMAE (hh), h-a d
And ASHI-TSUKI (hh)

Count 20 HIDARI-GEDAN (*jun*) (hh), m-a m-y
And *hiki-age*
HIDARI-RYOTE-AGE (neutral stance), h-a h
And *mawashi* then *mochikae* and SHOMEN-UCHI (mh)

Count 21 MIGI-CHUDAN (mh), h-a h and USHIRO-TSUKI (mh)
Then *hidari-orishiki* (the left knee down)
With HIDARI-WAKIGAMAE (*gyaku*) (mh)

Count 22 HIDARI-WAKIGAMAE (*gyaku*) (mh), h-a d
And MUNE-TSUKI (*gyaku*) (hh)

III. JO HITORI KATA B. JO 31 KATA (continued)

Count 23 HIDARI-CHUDAN (*gyaku*) (hh), m-a h
And *mawashi* then *mochikae*

Count 24 CHOKU-TSUKI NO KAMAE (hh), h-a d
And MUNE-TSUKI (*jun*) (hh)

Count 25 CHOKU-TSUKI NO KAMAE (hh), h-a d
And MUNE-TSUKI (*jun*) (hh)

Count 26 CHOKU-TSUKI NO KAMAE (hh), m-a h
And USHIRO-TSUKI (hh)

Count 27 MIGI-WAKIGAMAE (*gyaku*) (hh), h-a h
And ASHI-HARAI (←)(mh)

Count 28 MIGI-GEDAN (mh), m-a d
And MUNE-TSUKI (*gyaku*) (mh)

Count 29 MIGI-CHUDAN (*gyaku*) (mh), h-a h
And *mawashi* then *mochikae*

Count 30 CHOKU-TSUKI NO KAMAE (mh), m-a d
And MUNE-TSUKI (*jun*) (mh)

Count 31 CHOKU-TSUKI NO KAMAE (mh), h-a d-h
And *maki-kaeshi* then MIGI-MEN-UCHI (hh)
HIDARI-CHUDAN (*gyaku*) (hh), h-a h
Finally, stand with *hidari-katate-jo* (Stand with the natural stance
By holding the *jo* with the left hand) for *osame* (finish)

CRITERIA FOR REQUIRED HOURS OF 2ND KYU EXAMINATION

GRADE	REQUIRED HOURS	TESTING FEE (INCLUDING A CERTIFICATE)
2ND KYU	OVER 40 HOURS AFTER EARNING 3RD KYU	$40.00

NOTES:

When you prepare to take your *shinsa* or examination, please pay attention to the following items.

1. Understand each technique in criteria for *shinsa* clearly.
2. Practice each technique in criteria for *shinsa* repeatedly.
3. Follow the advanced students' technical advice.
4. Test yourself through demonstrating each technique in criteria for *shinsa* before taking your actual *shinsa*.
5. Perform each technique in criteria for *shinsa* with confidence after an examiner calls the name of each technique or subject.

MEMORANDUM

NAME:

KYU RANKS:	EARNED ON:	DAN RANKS:	EARNED ON:
5TH KYU		SHODAN	
4TH KYU		NIDAN	
3RD KYU		SANDAN	
2ND KYU		YONDAN	
IKKYU		GODAN	