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

I. NAGE WAZA　投げ技
- **1. KOKYU-NAGE　呼吸投**
- **2. KOTE-KAESHI　小手返**
- **3. SHIHO-NAGE　四方投**

II. KATAME WAZA　固め技
- **1. IKKYO　一教**
- **2. NIKYO　二教**
- **3. SANKYO　三教**
- **4. YONKYO　四教**

3RD KYU　三級

PART ONE: AIKIDO　合氣道 (30 REQUIRED TECHNIQUES)

I. KATATE-KOSA-TORI　片手交叉取

KOKYU-NAGE　呼吸投	1. TOBIKOMI (G-A)
KOTE-KAESHI　小手返	1. TOBIKOMI
IKKYO　一教	1. MICHIBIKI IRIMI

II. KATATE-TORI　片手取

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. UDE-OROSHI IRIMI (G-B)
	6. UDE-OROSHI TENKAN (G-B)
SHIHO-NAGE　四方投	1. MICHIBIKI IRIMI
	2. TENKAN
IKKYO　一教	1. MICHIBIKI IRIMI
	2. HANTAI TENKAN

III. KATATE-TORI-RYOTE-MOCHI　片手取両手持

KOKYU-NAGE　呼吸投　1. UDE-MAWASHI (G-A) → up & down
2. UDE-OROSHI IRIMI (G-B)

IV. KATA-TORI　肩取

KOKYU-NAGE　呼吸投　1. HANTAI TENKAN (G-A) → c2h
KOTE-KAESHI　小手返　1. HANTAI TENKAN → c2h
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

V. SHOMEN-UCHI　正面打

KOKYU-NAGE　呼吸投　1. TOBIKOMI (G-A)
IKKYO　一教　1. IRIMI

VI. YOKOMEN-UCHI　横面打

KOKYU-NAGE　呼吸投　1. HANTAI TENKAN (G-A)

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

VII. MUNE-TSUKI　胸突

KOTE-KAESHI　小手返　1. TENKAN

VIII. SUWARI-WAZA　坐り技

KOKYU-DOSA　呼吸動作　1. OSHI (push)

PART TWO: BOKKENDO 木剣道

The following are the abbreviations you will find in each item of PART TWO BOKKENDO. Use this chart when you don't understand the meaning of each abbreviation.

ABBREVIATIONS		MEANING
a	ashi	A foot.
d	dashi	To step forward.
d-h	dashi-hiraki	To step one foot forward and then to change an angle, 30-45 degrees.
h	hanmi	A posture standing with one foot forward and the other one backward.
h	hidari	Left.
h	hiki	To step backward.
h	hiraki	To change an angle, usually about 30-45 degrees.
h-a	hidari-ashi	The left foot.
h-a d	hidari-ashi dashi	To step the left foot forward.
h-a d-h	hidari-ashi dashi-hiraki	To step the left foot forward and then to move the right one to change an angle, 30-45 degrees.
h-a h	hidari-ashi hiki	To step the left foot backward.
h-a h-h	hidari-ashi hiki-hiraki	To step the left foot backward and then to move the right one to change an angle, 30-45 degrees.
h-a h-t	hidari-ashi hiki-tsuke	To draw the left foot smoothly toward the right one as close as possible.
h-a h-y	hidari-ashi hidari-yoko	To move the left foot toward the left.

ABBREVIATIONS		MEANING
h-a m-y	hidari-ashi migi-yoko	To move the left foot toward the right.
hh	hidari-hanmi	A posture standing with the left foot forward.
h-h	hiki-hiraki	To step one foot backward and then to change an angle, 30-45 degrees.
h-t	hiki-tsuke	To draw one foot smoothly toward the other one as close as possible.
h-y	hidari-yoko	The left side.
m	migi	Right.
m-a	migi-ashi	The right foot.
m-a d	migi-ashi dashi	To step the right foot forward.
m-a d-h	migi-ashi dashi-hiraki	To step the right foot forward and then to move the left one to change an angle, 30-45 degrees.
m-a h	migi-ashi hiki	To step the right foot backward.
m-a h-h	migi-ashi hiki-hiraki	To step the right foot backward and then to move the left one to change an angle, 30-45 degrees.
m-a h-t	migi-ashi hiki-tsuke	To draw the right foot smoothly toward the left one as close as possible.
m-a h-y	migi-ashi hidari-yoko	To move the right foot toward the left.
m-a m-y	migi-ashi migi-yoko	To move the right foot toward the right.
mh	migi-hanmi	A posture standing with the right foot forward.
m-y	migi-yoko	The right side.
y	yoko	Side or sideward.

I. KEN KAMAE　剣構え　(Posture with a *Bokken*)

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
(A middle position with point aimed at the center of an opponent's face or his/her throat, standing with the right foot forward)

NO. 2 MIGI-GEDAN (mh)　右下段
(A lower position with point aimed at the height of an opponent's knee, standing with the right foot forward)

NO. 3 MIGI-JODAN (mh)　右上段
(An upper position with the *bokken* held above the head, standing with the right foot forward)

NO. 4 HIDARI-JODAN (hh)　左上段
(An upper position with the *bokken* held above the head, standing with the left foot forward)

NO. 5 MIGI-WAKIGAMAE (hh)　右脇構え
(A side position with the *bokken* held out and back at the right side, standing with the left foot forward)

NO. 6 MIGI-HASSO (hh)　右八双
(A half upper position with the *bokken* held vertically slightly above the right shoulder, standing with the left foot forward)

NO. 7 MIGI-RYOTE-AGE (mh)　右両手上げ
(A head-protecting position with the *bokken* held horizontally, standing with the right foot forward)

NO. 8 HIDARI-RYOTE-AGE (hh)　左両手上げ
(A head-protecting position with the *bokken* held horizontally, standing with the left foot forward)

II. <u>ASHI SABAKI　足捌き</u> (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
(To move 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
(To move 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)
(To move sideward by crossing both feet → the left side and then the right one)

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

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

NO. 1 ZENSHIN　前進
(To move 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
(To move 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)
(To move sideward with sliding footwork → the left side and then the right one)

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

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

NO. 1 ZENSHIN　前進
(To move 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　h-a h-t toward m-a (mh)
Count 4　m-a d and SHOMEN-UCHI (mh)

NO.2 KOTAI 後退
(To move 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 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
(To move forward and then change an angle like d-h → *dashi-hiraki*)

Count 1 m-a d-h and HIDARI-MEN-UCHI (mh)
Count 2 h-a d-h and MIGE-MEN-UCHI (hh)
Count 3 m-a d-h and MUNE-TSUKI (jun) (mh)

NO. 2 KOTAI 後退
(To move backward and then change an angle like h-h → *hiki-hiraki*)

Count 1 m-a h-h and HIRARI-JODAN (hh)
Count 2 h-a h-h and HIDARI-MEN-UCHI (mh)

Count 3 h-a h-h and MIGI-JODAN (mh)
Count 4 m-a h-h and MIGI-MEN-UCHI (hh)

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

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 two times or three times.

NO. 1 SHOMEN-UCHI 正面打
(To strike the front of the center of the opponent's head)

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

NO. 2 MIGI-MEN-UCHI 右面打
(To strike the upper right corner of the opponent's head)

MIGI-CHUDAN (mh), h-a d-h and MIGI-MEN-UCHI (hh)

NO. 3 HIDARI-MEN-UCHI 左面打
(To strike the upper left corner of the opponent's head)

MIGI-CHUDAN (mh), m-a d-h and HIDARI-MEN-UCHI (mh)

NO. 4 MIGI-KOTE-UCHI 右小手打
(To strike the opponent's right wrist)

MIGI-CHUDAN (mh), m-a d and MIGI-KOTE-UCHI (mh)

NO. 5 HIDARI-KOTE-UCHI 左小手打
(To strike the opponent's left wrist)

MIGI-CHUDAN (mh), m-a d-h and HIDARI-KOTE-UCHI (mh)

NO. 6 MIGI-DO-UCHI (1) 右胴打
(To strike the opponent's right torso)

MIGI-CHUDAN (mh), m-a d-h and MIGI-DO-UCHI (mh)

NO. 7 MIGI-DO-UCHI (2) 右胴打
(To strike the opponent's right torso)

MIGI-CHUDAN (mh), h-a d-h and MIGI-DO-UCHI (hh)

NO. 8 HIDARI-DO-UCHI 左胴打
(To strike the opponent's left torso)

MIGI-CHUDAN (mh), m-a d-h and HIDARI-DO-UCHI (mh)

NO. 9 MUNE-TSUKI 胸突
(To thrust straight into the opponent's chest)

MIGI-CHUDAN (mh), m-a d and MUNE-TSUKI (jun) (mh)

NO.10 MIGI-KESA-KIRI [GIRI]　右袈裟切
(To cut the opponent aslant through the shoulder → from left to right)

MIGI-CHUDAN (mh), h-a d-h and MIGI-KESA-KIRI [GIRI] (hh)

NO.11 HIDARI-KESA-KIRI [GIRI]　左袈裟切
(To cut the opponent aslant through the shoulder → from right to left)

MIGI-CHUDAN (mh), m-a d-h and HIDARI-KESA-KIRI [GIRI] (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 *Bokken* Exercises)

NO. 1 MEN-UCHI WAZA　面打技
(To strike the opponent's head)

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

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

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

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

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

Count 6　HIDARI-JODAN (hh), m-a d-h and HIDARI-MEN-UCHI (mh)
Then MIGI-CHUDAN (mh)

NO. 2 MEN-UCHI WAZA with AYUMI ASHI　歩み足で面打技
(To strike the opponent's head 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)
Then *ushiro-muki* (turn on your heels) and MIGI-JODAN (mh)

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)
Then *ushiro-muki* (turn on your heels) and MIGI-CHUDAN (mh)

NO.3 MEN-UCHI WAZA & TSUKI WAZA　面打技と突技
(To strike the opponent's head and then to poke his/her throat or chest)

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)
Then *usiro-muki* (turn on your heels) and MIGI-JODAN (mh)

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

Count 7 HIDARI-CHUDAN (hh), m-a d and SHOMEN-UCHI (mh)
Count 8 MIGI-CHUDAN (mh), h-a d-h, *mawashi* (turn or rotate) and
MUNE-TSUKI (gyaku) (hh)
Then *ushiro-muki* (turn on your heels) and MIGI-CHUDAN (mh)

B. <u>HAPPO-KIRI [GIRI]</u>　八方切　(A Performance of Cutting and Poking the Four Directions and then Cutting the Four Diagonal Directions → two times)

An examinee stands with the posture of *taito* (ready to perform), takes an action of *batto* (pull up his/her *bokken*), and then goes to Count 1.

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)
Then HIDARI-CHUDAN (hh) and *ushiro-muki* (turn on your 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)
Then MIGI-CHUDAN (mh) and *hidari-muki* (turn on your 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)
Then HIDARI-CHUDAN (hh) and *ushiro-muki* (turn on your heel)

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)
Then MIGI-CHUDAN (mh) and *hidari-naname-muki* (change front half left)

Count 9　HIDARI-JODAN (hh), h-a d and SHOMEN-UCHI (hh)
Then HIDARI-CHUDAN (hh) and *ushiro-muki* (turn on your heels)

Count 10　MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
Then MIGI-CHUDAN (mh) and *hidari-muki* (turn on your left)

Count 11　HIDARI-JODAN (hh), h-a d and SHOMEN-UCHI (hh)
Then HIDARI-CHUDAN (hh) and *ushiro-muki* (turn on your heels)

Count 12　MIGI-JODAN (mh), m-a d and SHOMEN-UCHI (mh)
Then MIGI-CHUDAN (mh) and go to Count 13.

Count 13　h-a h, m-a h-t and HIDARI-WAKIGAMAE (mh) with *migi-katate-tachi* (hold a *bokken* with the right hand only at your left side)
And *kiri-harai* (swing a *bokken* horizontally)→ 11/2 turn
Then MIGI-WAKIGAMAE (hh) and HIDARI-JODAN (hh)
Finally, h-a h and MIGI-CHUDAN (mh) for *osame* (finish)

CRITERIA FOR REQUIRED HOURS OF 3RD KYU EXAMINATION

GRADE	REQUIRED HOURS	TESTING FEE (INCLUDING A CERTIFICATE)
3RD KYU	OVER 40 HOURS AFTER EARNING 4TH KYU	$30.00

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