

Exam program 5th KYU

Prerequisites:

- ✓ *A minimum of 6 months practice twice a week since the last exam (6th KYU)*
- ✓ *Knowledge of the techniques and theory required for the 6th KYU exam*
- ✓ *Consent of the dojo's technical director*

The literal translation of some Japanese terms is placed between quotation marks "...".

Dojo behavior (continuation)	<p><i>Maintenance of the Dojo:</i> everybody must take part spontaneously in the maintenance of the Dojo and keep the mat, the toilets, the locker rooms and all the other rooms scrupulously clean. Sweeping after each training is mainly the job of the less advanced, though, anyone can do it and has to insure that this job will be done. The job of maintenance is not a thankless task, it has to be understood in the light of the following dictum: "clean your house means to purge yourself".</p> <p><i>Where you have to sit in the line when sitting in seiza:</i> Mainly, the less advanced (in grade) are sitting in the left part of the line and the most advanced in the right part of the line (facing the kamiza). One respects this rule in the beginning and at the end of each training, but don't forget that the most important is the respect of each other.</p>	
Notions to understand / know	Jodan	"upper level", from the shoulder to the head
	Chudan	"middle level", zone of the belly
	Gedan	"lower level", zone of the legs
	Kamiza	"seat of the gods", wall of honor, one bows in this direction, where also the portrait of the founder is suspended
	Kiai	"union of Ki", "exhalation of harmony", term used in budo for the strident cries with a powerful expiration
	Atemi	"Strike to the body"
	Jo	"wooden staff"
	Bokken	"wooden sword"
	Tanto	"wooden" knife
	Osae	"immobilization, pinning", mostly on the floor
	Ichi, ni, san, shi, go, roku, sichi, hachi, kyu, jyu	"1, 2, 3, 4, 5, 6, 7, 8, 9, 10"
Tai / Ashi Sabaki "moving of the body / the legs (feet)"	Mae ashi irimi	move forward with the front foot
	Ushiro ashi irimi	move forward with the back foot
	Mae ashi tenshin	Get out of the line diagonal with the rear foot, glide/move/bring along the front foot
	Ushiro ashi tenshin	Get out of the line diagonal backwards with the front foot, glide/move/bring along the rear foot.
	Hiki ashi	Step backwards (opposite to ushiro ashi irimi)
Ukemi "falls & rolls"	Yoko ukemi	on the back turn from side to side or from standing, fall on the side
	Yoko kaiten ukemi	"rolling sideways"
	Mae ukemi	"forwards roll"

Technical program

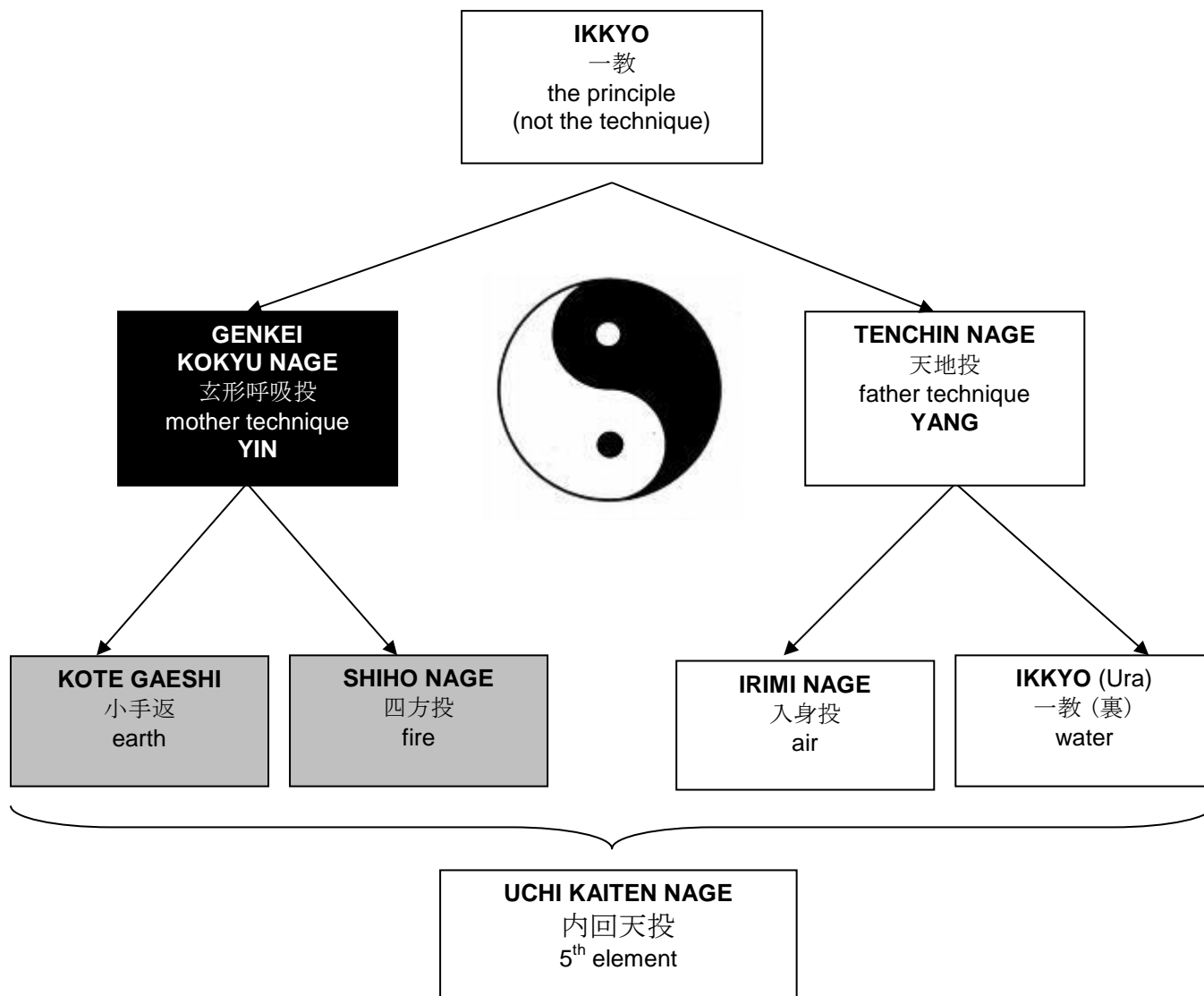
TACHI WASA		"standing practice"		
Attacks	Techniques	Explanations, theoretical complement		
Shomenuchi kiawase	1	Iriminage	entry (<i>ushiro ashi</i>) <i>irimi tenkan</i>	1. theory <i>iriminage</i> (basic) 2. theory <i>kotegaeshi</i> (variation)
	2	Kotegaeshi		1. theory <i>kotegaeshi</i> (basic) 2. theory <i>iriminage</i> (variation)
	3	Ikkyo omote	move zig zag, entry with <i>mae ashi irimi</i>	basic, <i>ikkyo osae</i> on the ground
	4	Ikkyo ura		basic, <i>ikkyo osae</i> on the ground
	5	Sumiotoshi	entry (<i>ushiro ashi</i>) <i>irimi tenkan</i>	basic
	6	Uchikaitennage		basic (<i>omote/ura</i>)
Katatetori aihanmi	7	Ikkyo omote		basic, entry with a small <i>tenkan tenshin</i> , move zig zag. <i>Ikkyo osae</i> on the ground
	8	Ikkyo ura	initial contact <i>jodan yang omote</i> ¹	basic, entry (<i>ushiro ashi</i>) <i>irimi tenkan kaiten</i> . <i>Ikkyo osae</i> on the ground
	9	Nikyo omote		basic, entry with a small <i>tenkan tenshin</i> , grab thumb on thumb, <i>nikyo omote osae</i> on the ground.
	10	Nikyo ura		basic, entry (<i>ushiro ashi</i>) <i>irimi tenkan kaiten</i> . <i>Nikyo ura osae</i> on the ground.
	11	Iriminage	initial contact <i>chudan yin omote</i>	1. theory <i>iriminage</i> (basic) 2. theory <i>kotegaeshi</i> (variation)
	12	Kotegaeshi		1. theory <i>kotegaeshi</i> (basic) 2. theory <i>iriminage</i> (variation)
Katatetori gyakuhanmi	13	Shihonage omote		1. direct version
	14	Shihonage ura	initial contact <i>chudan yang omote</i>	2. entry <i>irimi tenkan tenshin</i>
	15	Tenchinage		direct form
	16	Genkeikokyunage		direct form (<i>tenshin</i>)
	17	Uchikaitennage	1. direct entry: initial contact <i>chudan yang omote</i> , <i>atemi</i> to the face (<i>omote/ura</i>)	
	18	Sotokaitennage	2. entry <i>tenkan tenshin</i> : initial contact <i>jodan yang omote</i> <i>atemi</i> to the face (<i>omote/ura</i>)	
Ryotetori	19	Tenchinage		1. direct form(s) (1 st , 2 nd)
	20	Genkeikokyunage		2. form(s) entry <i>irimi tenkan</i> (3 rd , 4 th)
	21	Shihonage omote		1. direct form
	22	Shihonage ura		2. entry <i>irimi tenkan</i>
Chudantsuki	23	Ikkyo (gokyo)	<i>Uchisabaki</i> : "move to the inside"	
	24	Kotegaeshi	<i>Sotosabaki</i> : "move to the outside"	

¹ See definitions of hand positions at point of contact on the last page of this exam.

Theoretical knowledge

Connection of the four principal techniques with GENKEI KOKYU NAGE and TENCHIN NAGE

玄形呼吸投と天地投の四大技法との関係



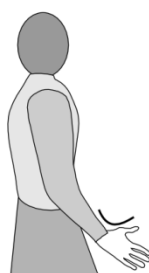
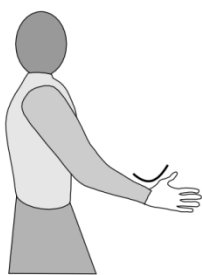
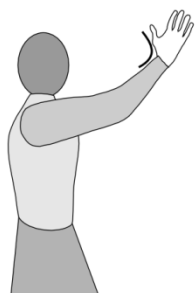
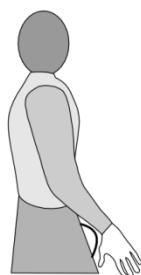
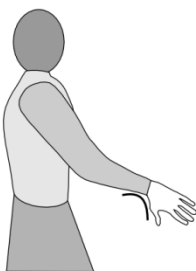
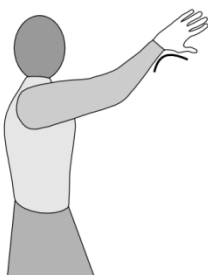
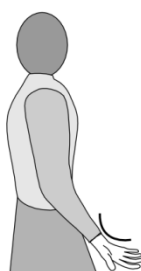
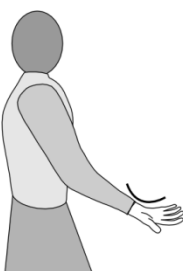
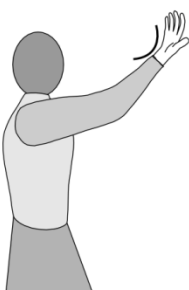
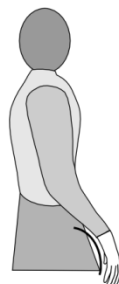
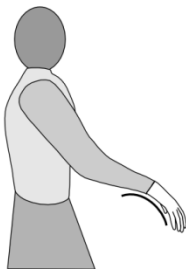
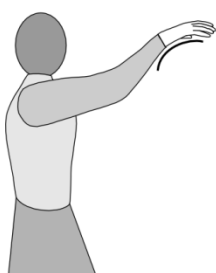
Two expressions are born from the neutral principle of *ikkyo*, yin and yang. One is called the mother technique *genkei kokyu nage*, female expression yin; and the other, the father technique *tenchin nage*, male expression yang. There are four children, two daughters (yin techniques) and two sons (yang techniques). Each of them express one of the four elements of nature. The two daughters are *kote gaeshi* and *shiho nage*; the two sons are *irimi nage* and *ikkyo*. One can synthesize the whole family in *uchi kaiten nage*. This technique expresses all of the four elements, one after the other and contains, in equal parts, the attitudes yin and yang.

Hands positions for initial contact

jodan

chudan

gedan

**yang omote****yang ura****yin omote****yin ura**

yang omote hand positions like during breathing form *yo no te kokyū*. Technique *tenchinage* manifests out of *yang omote* hand positions, the exercise *ikkō undo* as well.

yang ura hand positions are 180° rotated with respect to *yang omote*.

yin omote hand positions like during breathing form *in no te kokyū*. Technique *genkei kokyū nage* manifests out of *yin omote* hand positions, the exercise *tai no henko* transforms a *yin ura* to a *yin omote* hand position.

yin ura hand positions are 180° rotated with respect to *yin omote*.