

Exam Program 2nd DAN

Prerequisites:

- ✓ A minimum of 2 years practice 4 times per week since the last exam (1st DAN)
- ✓ Knowledge and techniques of all preceding examinations KYU and 1st DAN
- ✓ Consent of the dojo's technical director

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

Technical Program

Attack		Techniques	Explanatory comments, theoretical elements	
TACHIWAZA			"standing practice"	
Ushiro ryotetori	1	Ikkyo, nikyo, sankyo, yonkyo	1. <i>tenshin maeashi</i> <i>irimi: omote</i> 2. <i>tenshin maeashi</i> <i>irimi: ura</i>	<i>ikkyo, nikkyo:</i> <i>yoko ichimonji</i> <i>sankyo, yonkyo:</i> <i>tate ichimonji</i>
Shomenuchi	2	Seoiguruma and ipponseoi	irimi kaiten vs. irimi tenkan	
	3	Kurumagaeshi and aikiotoshi ¹		
	4	Koshiguruma and aikigoshi		
	5	Jiyuwaza		
	6	Ikkyo (omote)	<i>tori:</i> position always right or always left foot forward <i>uke:</i> attack free	<i>maeashi irimi irimi sabaki</i>
	7	Kotegaeshi and ikkyo		<i>ushiroashi irimi tenkan sabaki</i>
Shomenuchi kiawase	8	Jiyuwaza		
Katatetori aihanmi	9	Yonkyogoshi and aikigoshi	1. <i>tenkan tenshin sabaki</i> 2. <i>irimi tenkan tenshin sabaki</i>	2 forms of <i>yonkyogoshi</i> : 1. <i>uchi kaiten</i> 2. <i>Soto kaiten</i>
Katatetori gyakuhanmi	10	Koshinage Makiotoshi and aikigoshi	1. <i>irimi tenkan sabaki</i> 2. <i>tenshin tenkan sabaki</i>	
Katatetori aihanmi	11	Iriminage and shihonage	<i>ushiroashi irimi tenkan tenshin, jodan sabaki</i>	1. basic: presence In the face 2. variation: entry <i>ikkyo ura</i>
Katatetori gyakuhanmi	12	Iriminage and shihonage		1. basic: <i>tekubigaeshi</i> 2. variation: presence to the face
	13	Kokyunage	different forms 1. <i>kokyunage makiotoshi</i> 2. <i>nenten makiotoshi kokyunage</i> 3. <i>kaitei nage</i> 4. <i>genkei kokyunage</i> 5. <i>torifune kokyunage</i> 6. ...	
Katatetori aihanmi	14	Jiyuwaza		
Ryotetori	15	Iriminage and kotegaeshi	with different <i>tai-/te-sabaki</i>	
	16	Jiyuwaza		
Katate ryotetori	17	Jyujigarami	<i>nage and osae</i>	1. <i>kamihanen</i> 2. <i>shimohanen</i>
	18	Udekimenage, and then various Kokyunage	for the <i>kokyunage</i> : 1. <i>kokyunage makiotoshi</i> 2. <i>nenten makiotoshi kokyunage</i> 3. <i>genkei kokyunage</i> 4. <i>suicide technique</i> 5. <i>mae-,hiki-,kiri-,kaiten- otoshi (omote/ura)</i> 6. ...	

¹ In the original version of this technique Ikeda Sensei asked for *chinshin kurumagaeshi*, This technique has been excluded because the risk of an accident is too high, both for *uke* and *tori*.

Ushiro ryokatatori	19	Koshinage	<i>tate ichimonji</i> , presence in the face 1. <i>tenshin maeashi irimi</i> 2. <i>tenshi ushiroashi irimi</i>	
	20	Genkeikokyunage	1. <i>jodan kuzushi</i> 2. <i>chudan kuzushi</i>	
	21	Ikkyo, then jiyuwaza	for <i>ikkyo</i> 3 forms: 1. crawl in front, 2. as direct <i>genkeikokyunage</i> 3. <i>tate ichimonji: ikkyo ura</i> variation	
Ushiro ryotetori	22	Jiyuwaza		
Katatori menuchi	23	Ikkyo, kotegaeshi, Iriminage, shihonage	1. <i>uchi no te</i> 2. <i>kata no te</i>	
	24	Tenchinage and genkeikokyunage		
Chudantsuki	25	Iriminage and kubijime	<i>ushiroashi irimi tenkan sabaki</i> <i>iriminage: soto- and uchi sabaki</i> , <i>kubijime: soto sabaki</i>	
	26	Ikkyo - kotegaeshi	<i>renrakuhenka-waza</i> , via <i>ikkyo kuzushi</i> , then <i>ushiroashi irimi, irimi tenkan</i>	
	27	Tenchinage, genkeikokyunage	<i>taninzutori</i>	
Yokomenuchi	28	Shihonage and ikkyo	<i>chudan kuzushi</i> 1. <i>omote:tatakiotoshi ura, ushiroashi irimi tenkan</i> 2. <i>ura: tatakiotoshi omote maeashi irimi, irimi</i>	
	29	Iriminage and kotegaeshi	1. <i>maeashi irimi, uchi ukenagashi, jodan kuzushi</i> 2. <i>ainuke</i>	
	30	Jiyuwaza	Entries!	
	31	Ikkyo, nikyo, sankyo, yonkyo	1. <i>omote: tatakiotoshi ura, Ushiroashi irimi tenkan tenshin</i> 2. <i>ura: ukenagashi, maeashi irimi,</i>	
Tachi (bokken)	32	Tachitori	"Take the sword" for below, positions of the feet of uke-tori when the attack arrives: <i>ai hanmi</i>	
Shomen uchi / Chudan tsuki	a.	Ikkyo/gokyo	mae okuri ashi - ushiroashi irimi tenkan	
	b.	Hiji kime ura osae		
	c.	Shihonage	ashi ushiro tenkan	
	d.	Mae otoshi jodan/chudan		
	e.	Hiki otoshi	mae okuri ashi - mae ashi tenkan	
	f.	Gyaku kiri oroshi	mae okuri ashi - ushiroashi irimi	
	g.	Others		
	h.	Ikkyo/gokyo ura	ushiro okuri ashi - ushiroashi irimi tenkan	
	i.	Kotegaeshi	ushiroashi irimi tenkan	
	j.	Kubi jime		
	k.	Others		
Yokomen uchi	l.	Different techniques	<i>soto sabaki - ainuke</i> (h. -k.)	

Jiyuwaza

One must first strive to execute first the 6 basic techniques and then progress to techniques more developed and free. This will demonstrate a certain capacity to control the attacks received. If there are multiple *ukes*, never immobilise one to the floor. If there is a single *uke*, the examiner expects to see also fixed pins (*osae*). In addition, avoid moving backwards between the execution of the techniques, on the contrary, as far as may be possible, *tori* must go to meet the *uke(s)*.

Buki waza "weapons practice"	Katas²	Explanatory remarks, theoretical supplements
Kumi tachi		"Work with the <i>bokken</i> "
1	Ichi no tachi "father" & "son"	1 st <i>bokken kata</i>
2	Ni no tachi "father" & "son"	2 nd <i>bokken kata</i>
3	San no tachi "father" & "son"	3 rd <i>bokken kata</i>
4	Yon no tachi "father" & "son"	4 th <i>bokken kata</i>
5	Go no tachi "father" & "son"	5 th <i>bokken kata</i>
6	Ki musubi no tachi "father" & "son"	6 th <i>bokken kata</i>
Kumi jo		"Work with the <i>jo</i> "
7	The 4 <i>kata</i> of Ikeda Sensei	Alone and with 4 attackers
8	The 20 <i>Suburis</i>	Alone
9	Kata 38 omote	Alone and with partner
10	Kata 38 ura	Alone and with partner
Hojo		From the school Kashima Shinden Jikjishinkage
12	haru no tachi ³ "father" & "son"	"spring sword"
13	natsu no tachi "father" & "son"	"summer sword"
14	Aki no tachi "father" & "son"	"autumn sword"
15	Fuyu no tachi "father" & "son"	"winter sword"
16	Variation "father" & "son"	the 5 th <i>hojo kata</i>

Kata

The candidate must show that he/she has integrated the contained information in a more in-depth manner and demonstrate that the handling of the weapon has progressed. When executing a *kata* it is necessary to do so without hesitation. *Katas* which have been asked in previous exams are expected to demonstrate a development. Development is a continuous ongoing process.

Genki waza "techniques for health"	Forms⁴	Explanatory remarks, theoretical supplements
Kokyu ho	Breaths	"Breathing forms"
1	Mizu no kokyu	"Breathing of the water"
2	Tsu no kokyu	"Breath of the earth"
3	La Kaze - no kokyu	"Breath of the wind"
4	Hi no kokyu	"Breathing the fire"
5	Kokyu soren i. Jiritsu shinkei wo kappatsu ni suru kokyu ii. Zenshin no shinkei wo kappatsu ni suru kokyu iii. Ibuki iv. Hai no. hataraki wo yoku suru kokyu 1 v. Hai no. hataraki wo yoku suru kokyu 2 vi. Rokkotsukin kyoka suru kokyu vii. Mune wo hirogeru viii. Ketsuekijunkan wo kappatsu suru kokyu	i. Stimulation of the autonomic nervous system ii. Stimulation of the nervous system throughout the body iii. Vital force iv. Stimulation of the respiratory system 1 v. Stimulation of the respiratory system 2 vi. Strengthening of respiratory intercostal muscles vii. Opening of the chest viii. Breathing for the stimulation of the blood system ix. Purification of the lungs (good to evacuate)

² The exact detailed descriptions of the katas required in the exam are described in the book "Aikido Sanshinkai: Buki Waza, the practice of weapons in Aikido". This book can be obtained directly from *Dojo de Neuchâtel - Espace Culturel* or ordered over the internet.

³ This kata is the subject of an article in the SSKL N°7 in which it is detailed step by step. This article can be downloaded free of charge on the site www.dojo-ne.ch in section San Shin Kai Letter.

⁴ All the health exercises are described in details in the book "Regenerative Gymnastics Genkikai". This book can be obtained directly from *Dojo de Neuchâtel - Espace Culturel* or ordered over the internet.

	ix. Kyome x. Kiai	diseases) x. Shout, stimulation of the vital force
Genkikai	Recumbent Gymnastics	"Health system"
7	Yodo ho 動法	"Method to nurture, develop and refine movement"
8	Mo kan undo 毛管運動	"Exercise for the capillary"
9	Gassho gasseki undo 合掌合蹠運動	"Exercise of the joined palms of the hands and soles of feet"
10	Kingyo undo 金魚運動	"Fish exercise (goldfish)"
	Sitting Gymnastics	
11	Open and closed positions of the 4 elements	Water: <i>anza</i> and <i>kaiza</i> Earth: <i>seiza</i> and <i>wariza</i> Air: <i>taiza</i> and <i>choza</i> Fire: <i>kahuza</i> and <i>gakuza</i>

The meaning of 2nd dan

Progressing from the 1st dan, the candidate must be able to demonstrate speed, controlled power, greater mental determination and a greater internalisation of martial reflexes. One experiences this as a feeling of having progressed. Taking into consideration his/her capabilities, the candidate should demonstrate a certain endurance and a physical, mental and emotional strength. The preparation for 2nd dan requires many months. It is necessary that the candidates prepare themselves physically (swimming, jogging, walking, cycling, etc.), mentally (memorising the program, understanding of the systematic) and emotionally.

A lack of preparation often leads to the loss of the basics (technically, emotionally and physically) and the risk of an accident increases. This is important throughout the exam and is evaluated in terms of the possibilities of the candidate. Indeed, the preparation insures that the candidate reaches his/her maximum potential during the examination. The act of comparing oneself with other aikidokas or one aikidoka with another is futile. If one is sincere and wishes to make real progress it is recommended to employ the philosophy of *kaizen* (改善) meaning "change for better". Practically one can ask the following questions: -what did I learn today? -what can I improve?

In comparison to the 1st dan exam, the examiner must see a progress in noting that there was a physical and psychological preparation. In addition, the candidate must demonstrate:

- A clarity in the execution of techniques,
- A better overall stability (anchor, low center),
- Good posture (axis sky-earth of the vertebral column) *shizentai*,
- A good control of the stress generated by the *uke(s)*,
- A good management of the distance *ma-ai*,
- A good fluidity (*ki nagare*) and continuity in the execution of movements,
- A capacity to retain his/her potential, availability, mobility, ability to react and vigilance (*zanshin*),
- A capacity to sustain attention and sufficient concentration in relation to the uke,
- On integrity: respect and preservation of oneself and his/her *uke*.
 - ✓ As *tori*, not to be hurt and not injure *uke*. Having a right attitude (*shisei*), a controlling of his/her physical power, a pace suitable to the circumstances between the movements and to the execution of the movement.
 - ✓ As *uke*, to engage in attacks without being suicidal; give clear attack to *tori* and accept what the situation evolves without anticipating negatively; having a creative attitude, by attacking, creating a situation that requires reaction and obeying then to the "dynamic logic", by remaining present, active, vigilant and adaptable throughout the technique; fall without injury.
- There should be no hesitation to the execution of the techniques.
- By maintaining his/her balance, *tori* must put *uke* in a situation of imbalance.
- Protect his/her center line (see 2nd kyu) always, as *tori* or as *uke*.

As the practitioner progresses, all these physical actions will later evolve into psychological and mental states of being (tranquillity, serenity, responsiveness, etc.).