

Enmei Dojo Testing Requirements

09/24/11

General Information

For any rank, it is the student's ability that is important. The rank you hold is just the symbol of this state, and like all symbols it can be used accurately or not. We do, however, attempt to keep rank and ability consistent.

A high moral and technical standard is expected of all our students, but especially of yudansha. The moral standard should be demonstrated both in the dojo and outside. There is no room in our organization for untrustworthy people. Moral standard is mostly shown in demeanor towards others. In particular, respect is expected to be shown towards the test board, other teachers, ukes, and other students (particularly beginners).

Outwards display of respect that is normal in an aikido dojo is expected, though excessive display is discouraged. What is important is that respect is demonstrated continually in interactions with others.

Students are expected to know all of the techniques specified for their specific test, as well as the requirements for any previous tests. In addition, particularly for higher ranks, students are often asked to demonstrate their favorite technique other than the required techniques. Better technique, both from uke and nage, is expected from higher ranks. Thus, if a candidate for shodan is asked to demonstrate a technique from the 6th kyu requirements, the level of performance should be much higher: smoother, crisper, and more effective. More understanding of the technique should be demonstrated at progressively higher rank, and there is less tolerance for mistakes or poor execution.

Testing includes skill and knowledge, as well as comportment and attitude. The first step in testing is for the student's teacher to identify that a student has met all requisite requirements, notably time in rank and hours on the mat. For lower ranks, any qualified teacher may test the student himself, though the student is encouraged to be familiar with the Titusville dojo also. For higher ranks, students will be tested by a board that typically includes the student's sensei, Dr Drysdale, and other high ranking aikidoka. Generally, the board will be limited to 3 or 4 people.

Students must have both time in rank and hours of practice that are required for the particular rank being tested for. It takes time to develop the attitude and maturity expected for the next rank. It takes hours of practice. How do you get good in aikido? Don't die, and don't quit. (Hooker Sensei).

Times required for tests are cumulative. The required time is additional time since the last test. Being early or late to test for the previous rank is not considered in determining eligibility. Times are minimal, so this is the *earliest* that students are likely to be tested, and both hour and time-in-rank requirements must be met. Students can ask about their hours, and should know about where they are, but should not pester their teacher about hours or testing.

Students are encouraged to participate in seminars, both internal to our style and external. Seminars are an opportunity to see how your technique compares to that of other students, and to see teachers you do not normally see. However, different teachers look for different things in their students, different teachers teach techniques differently, and you should in any case be polite. Different is not necessarily wrong, and no way of doing a technique will work well until you have practiced it enough to understand it. For testing, you may do techniques in a different way from the way we usually do it, but you must execute the technique at an appropriate level.

It is never too soon to start going to seminars. While this is encouraged from the start, it is not mandatory until shodan. It is vitally important that our teachers do not become isolated from the main stream of aikido. The best way to avoid this is to participate in external seminars and bring back new ideas. When you do go to seminars, it is important to represent our dojo and style well. Be respectful and follow the ways of that dojo while you are visiting. Most will expect more formality.

Testing is not a competitive venue. Uke is expected to be somewhat cooperative, especially in the lower ranks. If active resistance to a technique is desired, it will be specifically requested. Rather, uke should provide sufficient energy for the technique to look correct. Often this means that uke should push through with the attack, especially when nage is doing a technique slowly. Uke should neither be overly cooperative nor resist excessively for the rank, particularly with regard to size and strength of nage. For uke's safety, uke should neither get ahead of nage nor fall behind. Uke's performance as uke will be considered towards their next test. Ukemi is important, but is not usually specifically demonstrated in a test, unless there is reason to question ability. Rather, poor ukemi will be pointed out in class and may be a reason for you not being offered the opportunity to test as soon as other requirements are satisfied. Nage should take care of uke, and not abuse their uke, but ultimately it is uke's responsibility to take care of himself. Getting hurt is usually evidence of inadequate ukemi (including mat awareness), though sometimes it is just bad luck.

Ukemi is age dependent. We discourage older, stiffer, and less fit students from taking the more vigorous ukemi, both in class and in testing. Nevertheless, all students must develop good flowing ukemi, as this is critical, for example, to kaeshi waza.

A nage who injures an uke during the test is unlikely to pass a test. An exception may be made if, in the opinion of the test board, the bulk of responsibility for the injury was clearly uke's. If any intent to injure is even suspected, the nage will not pass the test. Aikido is about being able to handle a vigorous attack without injuring uke. Uke does lend you their body to demonstrate with, and should get it back in the same condition.

A student with a specific disability, such as bad knees, should not perform techniques that might aggravate their problem. It is the responsibility of such a student to be familiar with the standard testing requirements, to tell their sensei well before the test what problem they have, and discuss which techniques it is inadvisable for them to perform. The sensei must notify the test board in advance, when the test is requested. Alternative techniques will be identified, and the student will need adequate time to practice these

alternative techniques. Such constraints will not be counted against the student in any way, though effective techniques are still expected for those techniques that are on the test, including substitute techniques.

The commonest problem is likely to be with suwari waza. If there is a medical reason for somebody to not do suwari waza, they will not be expected to do it. However, they are expected to learn the skills normally taught by suwari waza in some other way. They are expected to take the initiative to discuss this with their sensei, and undertake additional training as necessary. In the case of suwari waza, a major lesson normally learned that way is to move the hips. Another lesson is to move the body rather than doing techniques only with the arms. These lessons can be learned standing, though more thought is likely to be needed. Hanmi handachi is specifically training for great differences in height. Somebody who can not do suwari waza will not be able to do hanmi handachi, and this is difficult to work around. Short students can generally find tall students to work with. Tall students with bad knees are at a definite disadvantage, though the taller they are the less often they will meet people who are taller than they are.

Students are expected to know what techniques are needed to pass their next test. It is their responsibility to know what they need to know, and to make sure they know it. If asked if you are ready to test, you should show confidence, but not false confidence: if you don't know part of the test, ask one of the teaching staff about it. Generally, we will make an effort to include it in a lesson. Please do not tell us you are ready if you are not. It is embarrassing to have to fail a student, or even to have to consider doing so.

Students should make an effort to learn the Japanese names, and which techniques are which. This is not too difficult even in the early ranks. It just takes a conscious effort (like much of aikido). However, ability to execute the technique far outweighs the ability to name it.

Greater ability and precision is expected from both nage and uke as students progress through the ranks. Techniques should look more polished, and the technical repertoire should be broader.

You will be notified when you are expected to test, though your schedule will be taken into account. It is the responsibility of the head of each dojo to determine who is qualified to test, and if they are ready. It will reflect poorly on the head of the dojo if somebody is put up for test who is not ready. Just because somebody has time in rank and wants to be tested does not mean they should test.

Each student is personally responsible for getting ready for the test. In particular, be sure to ask if you have questions. Both the sensei and advanced students will be glad to answer questions, and should make sure you are ready, but ultimately it is each student's personal responsibility, particularly at the higher ranks. Generally, the mat is available after class for additional practice. Do not test if injured in a way which would be exacerbated by testing. If you get injured after a test is scheduled but before the test, call the head of the testing board and make sure they know. The test may be rescheduled, or if the injury is not too severe, it may continue as scheduled. In the unusual event of getting injured during a test, the board will, if necessitated by the injury, stop the test. If

this occurs, expect to have to retake the entire test. You may be given the option to stop or continue. In this case, you are expected to make a sensible decision. It is better to retest than to permanently injure yourself. While the ability to work through pain is important, it does not have to be demonstrated often, and understanding sensible limits is also important.

The testee will be called out, and may be directed to ask an uke to join him. The testing board may call out a particular uke. Uke and nage should kneel in the middle of the mat, uke on the left, and bow to the shomen, bow to the board, and bow to each other. After the test, they should repeat this. At no time during the bowing should either of them turn his back on the shomen.

One of the members of the board will call out the techniques. Please perform them in that order. Continue demonstrating a technique until another technique is called out, alternating right and left sides. The board may elect to change your uke or not. You should be reasonably fit and pace yourself. Having to stop to rest is not looked upon with favor. You should present yourself as eager, confident, and capable. Learn to hide any nervousness. Aikido is a martial art. You have to learn to handle stress.

After the test, the board may announce the result immediately, or later, perhaps at the end of the class. The board may elect to take some time to evaluate the test, but generally results will be announced within a few days at most. We try to make sure that people are ready before testing them. However, a poor performance on test day may mean you are asked to retake all or part of the test. We believe in testing people as soon as they are ready and meet the requirements, and significant weight is given to performance under pressure, so there is some risk of not passing. There is no shame in this. Rather, continuing in the face of difficulty shows determination and persistence. Dr. Drysdale has had to retake several tests in his career, including four shodan tests in aikido.

Children's test requirements are the same as for adults. However, to make it easier each rank will be tested twice, with half the requirements in the first test and all of them in the second. The requirements for the first half of tests are in bold on Pages 14 and 15.

Testing fees are \$40 for kyu tests and \$80 for dan tests, due in advance. All dues must be up to date before the test. Certificates will not be presented until all moneys are paid. We endeavor to get the certificates out promptly. However, they will not be mailed out except to the head of a dojo. You must be in class to get your certificate.

Test fees for children will be \$20 for each half of the test.

For students coming in from another style of aikido, the board may accept or reject any previous rank, taking into account the recommendation from the dojo cho. Documentation must be submitted for any rank claimed, including previous ranks. Photocopies for our records are preferred, though originals should be offered for inspection (and generally photocopies will be made). Normally, if the style is sufficiently similar, rank will be accepted. Familiarity with our syllabus is more important than any other consideration in accepting rank. We are concerned with making sure that students know what they are expected to know. This is not about passing judgment on other

styles. For students coming from another style and retaining rank, their first testing (for the next rank) is likely to be more comprehensive, covering some previous material, perhaps even techniques from all previous ranks.

Students coming in from another style of martial art, such as karate, should expect to have to start over with 6th kyu. Again, this is not to denigrate other arts. It is simply that other martial arts have different skills and techniques, and the test is for aikido, not general martial arts knowledge or ability to fight.

Kyu Test Requirements

As discussed below in greater detail, shodan is the level at which the student is expected to know all the basic techniques from all the basic attacks and to be able to demonstrate them with reasonable proficiency, as well as to take appropriate ukemi. Kyu tests progressively build up to this level. The techniques for shodan are parceled out among the various kyu ranks. First kyu is expected to know all the same material as for shodan, but not at the same level of proficiency. Starting from 6th kyu, the student is expected to demonstrate greater knowledge and proficiency at each subsequent rank.

Ukemi is considered a technique. Ukemi includes uke's attack, uke's responses during application of a technique, and the response to the final throw or pin. Thus, uke should develop competence in punching and kicking, in grasping so as to constrain the person being grabbed, in protecting him- or her-self from atemi and application of techniques to joints, as well as the final part of the ukemi (which is what is usually considered to be ukemi): the fall or pin. Demonstration of ukemi may be requested by the board, though generally competence may be assumed from the examiners having watched previous practice. If you are tested specifically on ukemi, it generally means something is lacking and you are being given a chance to show competence.

Uke should give nage something to work with, rather than stopping the attack and clamping down. Thus, from an initial tsuki, uke should move around to attack again. Realistically, who is going to attack once, then stop moving?

While nage is generally expected to take care of their uke, uke should not depend on nage's generosity and care. Rather, uke should flow through the technique protecting him- or her-self, while giving nage an opportunity to demonstrate technique. Ukemi includes tapping when a pin is applied, and should be early enough to not risk injury.

Techniques should be demonstrated left and right handed. If irimi and tenkan are not specified, nage should demonstrate both.

Irimi means entering. Tenkan means turning. Omote means in front, but is often used synonymously with irimi in classifying aikido techniques. Sometimes "positive" is used similarly. Ura means behind and is often used synonymously with tenkan. "Negative" is sometimes used similarly. Some styles also use numbers, such as Number 1 being irimi and Number 2 being tenkan.

6th Kyu. 30 hours, 3 months

6th kyu is the first rank, and the test is pretty simple. It is intended to let the student get used to the approach we use for testing. Not a lot of formality is demanded, though the student should make an effort to look smart and perform techniques competently.

Children will normally perform ude kimi nage as an immobilization rather than as a throw, to protect uke's elbow.

Techniques from kosa dori (ai hanmi katate tori)	Ikkyo (irimi/omote)
	Kote gaeshi (tenkan/ura)
	Shiho nage (irimi)
	Ude kimi nage (irimi)
Weapons	Shiho giri (four directions cut)
Other	Backwards and forwards rolling ukemi
	Kokyū dosa (ryote tori tenchi nage suwari waza)

5th Kyu. 50 hours, 4 months

For 5th kyu, new techniques, a different grab, and a striking attack are added. The student should expect to be tested on at least one technique from 6th kyu also. Where irimi and tenkan are both asked for, it is important to show a clear difference.

Note that kumi tachi 2 has been substituted for kumi tachi 1, because it is simpler.

Techniques from katate tori (gyaku hanmi)	Ikkyo - irimi and tenkan (omote and ura)
	Kokyū nage, backwards and forwards
	Kote gaeshi tenkan
	Nikkyo - irimi and tenkan
	Shiho nage - irimi and tenkan
Techniques from mune tsuki	Kaiten nage - irimi and tenkan
	Kote gaeshi tenkan
Bokken	7 suburi
	Kumi tachi 2
Jo	Kumi jo 1

4th Kyu. 60 hours, 4 months

The student will be asked to demonstrate each of the new techniques, and to demonstrate techniques from the new attacks. The techniques demonstrated from the new attacks should at least include ikkyo and shiho nage. Other techniques should also be demonstrated, though the selection of these techniques is generally left to the student. The testing board may request any specific technique from the syllabus up to this point.

Koshi nage should involve taking uke's balance and tipping him over the hips, rather than use of strength.

New techniques – demonstrate from any attack	Sankyo, irimi nage, koshi nage
New attacks – demonstrate 5 techniques, including ikkyo and shiho nage from each of these, as well as other techniques. Techniques should include left and right, irimi and tenkan.	
- strikes	Shomen uchi, yokomen uchi
- grabs	Morote tori, ryote tori, kata tori
Jo	Suburi 1 - 10
Other	Kumi tachi 1
	Kumi jo 2
Ukemi	Flying breakfall from kote gaeshi (feet higher than arm)

3rd Kyu. 70 hours, 4 months

The student will be asked to demonstrate each of the new techniques, and to demonstrate techniques from the new attacks. Ikkyo and shiho nage should be demonstrated when appropriate.

The importance of suwari waza is to demonstrate movement from the hips.

New techniques	Gokyo (knife technique from yokomen uchi), yonkyo, ten chi nage
New attacks	5 techniques. Include ikkyo and shihonage.
- grabs (include ikkyo and shiho nage)	Ushiro attacks (wrist, elbow, or shoulder)
- strikes (e.g. shomen, yokomen, tsuki)	Tanto
New position: suwari waza	5 techniques. Include ikkyo and shihonage.
Ukemi	Over the top breakfall from shiho nage
Other	Kumi tachi 3
	Kumi jo 3

2nd Kyu. 80 hours, 6 months

The student will be asked to demonstrate each of the new techniques, and to demonstrate techniques from the new attacks, including ikkyo and shihonage.

The importance of hanmi handachi is to demonstrate how to deal with extreme differences in height.

Kicks should include front, side, round and back kicks, and should be controlled to avoid accidental injury. Uke should learn how to execute good controlled kicks and ukemi from kicks.

Randori should demonstrate a wide variety of techniques from any attacks. Nage should demonstrate mat awareness and control of uke. Nage must keep moving forwards, keep turning, and use all of the mat without getting trapped in a corner. Uke should flow and demonstrate good ukemi, without either falling too readily or unwillingness to fall.

Techniques from bokken and jo attacks should demonstrate ability to compensate for different ma ai (fighting distance).

New techniques	Rokkyo (hiji shime – tanto)
New attacks	Kicks, jo, bokken
New position: hanmi handachi	5 techniques, including ikkyo and shihonage, from shomen uchi and katate tori.
Bokken	Kumi tachi 4
Jo	Suburi 11 – 20
	Kumi jo 4
Other	Randori with one person

1st Kyu. 90 hours, 6 months

Students are expected to have learned all the material for shodan, and should expect to have an extensive test at this time. This will be the opportunity for them to make sure they know all the material they need to know for shodan.

The techniques should all have been covered. The attacks have mostly been covered, except for kubi shime (chokes and strangles). Randori will be demonstrated with two attackers.

Basic techniques: ikkyo through gokyu, shiho nage, kote gaeshi, irimi nage, kaiten nage, ten chi nage, koshi nage, ude kimi nage, kokyu nage. These techniques should be known from all basic attacks, left and right, irimi and tenkan. Additional techniques such as juji nage and aiki otoshi may also be demonstrated.

Basic attacks: Empty handed - katate tori, ai and gyaku hanmi, kata tori, shomen uchi komi, yokomen uchi komi, mune tsuki, jodan tsuki, ushiro kubi shime, other ushiro attacks, and kicks. Weapons – bokken, jo, knife.

Techniques must include ikkyo, shiho nage, and, from standing attacks, koshi nage. Left and right and irimi (omote, positive) and tenkan (ura, negative) must be demonstrated.

Hanmi handachi	5 basic techniques
Katate tori – ai and gyaku hanmi	5 basic techniques
Strikes – shomen, yokomen, and tsuki, kicks	10 basic techniques
Suwari waza	5 basic techniques
Ushiro waza (including kubi shime)	5 basic techniques
Three attackers	Jiyu waza (freestyle) randori
Weapons	
Bokken	Five kumi tachi
	Tachi tori – taking the bokken when attacked – five techniques from shomen, yokomen, and tsuki.

Jo	Five kumi jo
	Being attacked with a jo and throwing uke, and holding the jo and throwing uke with it as he grabs it.
Tanto tori – shomen, yokomen, and tsuki	Five techniques

Dan Test Requirements

Dan tests are different from kyu tests both qualitatively and quantitatively. Yudansha are expected to have a wider repertoire than mudansha. They should know more techniques and execute them more smoothly and precisely. However, the main differences are qualitative. We look for different things in yudansha. This is why the syllabus remains much the same for shodan as for 1st kyu.

Shodan. 120 hours and 12 months after ikkyu

Shodan is the “first step” of a martial art. As a shodan, you are a serious student with a basic knowledge of the art. The focus is on correct, efficient use of your own body.

At shodan, the student should know all the basic techniques from all the basic attacks within this style, even if they are not explicitly called out in the test requirements. (There are about a dozen basic attacks, and a similar number of techniques.) Techniques should be performed correctly and with precision. The student is still in the mechanical realm, though he or she should be doing things very smoothly and without hesitation. These are basically the techniques performed for the ikkyu test. The only additional requirement is a jo kata (e.g. 13 point or 31 point).

A shodan should be ready to teach technically correct aikido to newer students. Often people are asked to teach even before shodan, but certainly by shodan aikidoka should be ready to teach the techniques they know. Teaching requires both technical knowledge and the ability to pass it on.

By shodan, students are expected to be attending seminars, both external to our style and internal. The internal ones are opportunities to see other teachers in our style and the external ones to see teachers in other styles. In both cases, students will also get the chance to practice with unfamiliar people. This is critical to development.

Basic techniques: ikkyo through rokkyu, shiho nage, kote gaeshi, irimi nage, kaiten nage, ten chi nage, koshi nage, juji nage, ude kimi nage, sumi otoshi, kokyu nage. The student should demonstrate ikkyo and shihonage plus three other techniques. For standing attacks, one of the additional techniques should be koshi nage. If the student does not do koshi nage during the various attacks, he may be asked to demonstrate koshi nage separately.

Basic attacks: Empty handed - katate tori, ai and gyaku hanmi, kata tori, eri tori, shomen uchi komi, yokomen uchi komi, mune tsuki, jodan tsuki, ushiro kubi shime, other ushiro

techniques, kicks. Weapons – bokken, jo, knife.

Left and right and irimi (omote) and tenkan (ura) must be included. Nage should continue without repeating a technique until the testing board calls for another attack.

Hanmi handachi	Five techniques
Katate tori – ai and gyaku hanmi	Five techniques including ikkyo and shihonage
Strikes – shomen, yokomen, and tsuki	Five techniques including ikkyo and shihonage
Suwari waza	Five techniques including ikkyo and shihonage
Ushiro waza	Five techniques including ikkyo and shihonage
Bokken	Five kumi tachi
	Tachi tori
Jo	Being attacked, throwing uke, and holding the jo and throwing uke with it.
	Five kumi jo
	A jo kata
Tanto tori	Five techniques including gokyo and kote gaeshi
Three attackers	Jiyu waza (freestyle) randori
Seminars	At least one seminar since ikkyu.

Yudansha Testing

Beyond shodan, the aikidoka should be taking on greater responsibility, both for the dojo and for developing his own aikido. He should be looking at other styles, and seeing what they do differently and trying to understand why. He should be able to learn by watching (steal techniques) to a greater extent than before, no longer needing explicit instruction.

Uke should attack more seriously, though the intent is still to provide a demonstration of what nage can do rather than on competition.

Nidan. Two and a half years after shodan.

By nidan, the focus should shift towards doing things to uke, rather than doing things with one's own body. Not in the sense of forcing uke (in the pejorative, colloquial sense of force, rather than the physical sense of $f=ma$), but in the sense of being mentally ahead, and getting the better position ("taking the high ground").

Techniques should be smoother, more relaxed, and more powerful, but the student should be focusing more on the underlying principles. Students should not be confused if uke attacks differently from what they were expecting. Nage's repertoire should be expanding beyond the basics.

A particular focus should be on henka and kaeshi waza, to study the flow of energy between uke and nage. Reread the note about appropriate levels of resistance at the start of these requirements. Henka and kaeshi waza in particular should not depend on strength, so much as on outmaneuvering the partner.

Techniques from varied unarmed attacks. All common attacks should be demonstrated at least once.	All techniques should be demonstrated at least once, irimi or tenkan, left or right. Ikkyo, shiho nage, and koshi nage must be demonstrated. Irimi and tenkan, left and right must be demonstrated, though not necessarily for every single technique.
Weapons attacks. Ukes will attack individually with bokken, jo or tanto	Varied techniques should be demonstrated, with nage controlling uke and taking the weapon away.
Henka waza. Three techniques.	Nage will start with one technique and change to another, or back to the same technique (possibly in a different direction).
Kaeshi waza. Three techniques.	The testee will attack his partner, who will apply technique. The testee will reverse the technique and apply his own technique.
Weapons	One each of kumi jo, kumi tachi, and jo kata. The student must demonstrate understanding of ma ai and timing in pairs practices.
Four attackers	Jiyu waza (freestyle) randori
Seminars	At least one seminar per year, including both internal to our style and external over the two and a half years

For kaeshi and henka waza, nage should present a variety of techniques and attacks, **not** repeating the same sequence unless asked to do so by the examiners.

For kumi jo, kumi tachi, and jo kata, the student may use the same exercises as for previous tests or different ones. What is being graded is the way it is done, not whether the student knows the form. The student must demonstrate understanding of ma ai and timing in pairs practices. It is the validity (internal consistency) of the interaction that will be looked at, rather than whether the student merely knows the particular exercise. Depth of understanding is more important than breadth. Hence, only one of each is required. The student will demonstrate both sides of the pairs practice, and ma ai and timing are critical. Students should drive or be driven by the partner as is appropriate for the practice and role. The kata should look inevitable the way it is done. The board should be able to imagine the attackers.

Seminars should be documented with a written summary on each seminar identifying who taught, what they taught, and what ideas were presented that you found interesting. Explain why you found them interesting. (This may help to identify potential future directions for the style.)

Sandan. Four years after nidan.

Techniques should again be smoother and the repertoire broader.

Nage should be investigating sente: actively playing with timings from sen sen no sen to go no sen to manipulate uke into the hole that nage opens up for him. Not just using it, but playing with it to understand how to make uke take the timing nage wants.

Particular focii should be demonstrating technique with early and late timing, and changing the direction at will, with no risk to uke (showing full control of uke). Shomen uchi irimi nage is recommended for this demonstration, but the selection is at the discretion of the testee. Alternative techniques may be selected, so long as the changes in timing are clearly shown.

Not all good technicians can teach. Teaching involves having something to teach and having the skills to transmit the technique to somebody else. (Parenthetically, you also have to have somebody to teach, and this may involve running a dojo – getting somewhere to practice, getting students, and keeping students. Providing appropriate feedback to students is critical here – generally less is better.)

Sente	Demonstrate early and late timings, and describe how you should feel and why you would do one vs the other
Directions	Demonstrate taking uke in four different directions (e.g. four corners of the room) with, for example, shiho nage, kaiten nage, ikkyo or sankyo.
Teaching	Teach a technique, emphasizing critical points first for beginners and then, separately, for advanced students. Both nage's and uke's role should be addressed.
Weapons	Kumi jo, kumi tachi, jo kata. Demonstrate understanding of ma ai and timing, particularly showing the control of the exchange through position and timing for the pairs practices. Show some variations in the pairs practices.
Randori	Jiyu waza (freestyle) randori
Seminars	At least one seminar per year, including both internal and external (reports).

Yondan. Five years after sandan.

Techniques should again be smoother and the repertoire broader.

Nage should be beginning to see what uke is thinking, how he plans to attack, and influencing those thoughts, so that nage determines when and how uke attacks. There is a danger there, in making somebody on the street attack when they might not have attacked. The aikidoka should almost always be working to prevent an attack where this is feasible, but manipulating the timing and approach when it is not.

Suki is critical. A good suki will allow uke to attack in the desired way. When teaching, uke should be reading how nage presents himself, and taking the appropriate opening. This can let nage practice controlling suki. However, good suki are done subconsciously (like the rest of aikido) and are fleeting. A too obvious opening that lasts too long is probably not real, but rather an overly obvious attempt to control uke.

Various attacks and techniques	Demonstrate understanding of ma ai, timing, and suki through the basic techniques of the art. The techniques may include henka and kaeshi waza, and should include throwing uke in different directions as appropriate.
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Weapons	Kumi jo, kumi tachi, jo kata. Demonstrate understanding of ma ai and timing, particularly showing the control of the exchange through suki.
Randori	Jiyu waza (freestyle) randori
Seminars	At least one seminar per year, including ones both internal to our style and external (reports).

Godan. Seven years after yondan.

Techniques should again be smoother, more efficient, and the repertoire broader. Nage should be very comfortable, centered, and relaxed. Nage should have good posture: erect, centered, with good extension. These are all attributes that relate to great technique. It is not primarily that they look good.

Nage should be able to get into uke's mind and influence it to the point where that is more the technique than the physical movements. This should be visible by a reduced concern for technique, being almost casual, while still making techniques work well. Nage should be somewhat detached, paying attention to all things, while demonstrating excellent technique.

Nage should demonstrate the ability to use presence to slow or speed up an attack. This same skill is used during technique to make the technique work more efficiently and effectively. A slight change in distance or position is often sufficient to make a huge difference in how easily and effectively a technique controls uke.

The testee's mat presence and skill in dealing with uke without effort will be significant criteria. A high moral standard is expected of all our students, but especially of highly ranked yudansha.

It is vitally important that our highest ranking teachers do not become isolated from the main stream of aikido. The best way to avoid this is for them to participate in external seminars and bring back new ideas.

Various attacks and techniques	Demonstrate understanding of controlling uke through the basic techniques of the art. The techniques may include henka and kaeshi waza, and should include throwing uke in different directions as appropriate.
Weapons	Kumi jo, kumi tachi. Demonstrate control of the exchange through suki, including moving into variations of the basic practices, both planned and spontaneous.
Randori	Jiyu waza (freestyle) randori
Seminars	At least one seminar per year, including ones both internal to our style and external. (reports)

Summary of Test Requirements through Shodan

Requirements for the first half of children's tests are in bold.

6th Kyu. 30 hours, 3 months

Techniques from kosa dori (ai hanmi katate tori)	Ikkyo (irimi)
	Kote gaeshi (tenkan)
	Shiho nage (irimi)
	Ude kimi nage (irimi)
Weapons	Shiho giri (four directions cut)
Other	Backwards and forwards rolling ukemi
	Kokyu dosa (ryote tori tenchi nage suwari waza)

5th Kyu. 60 hours, 4 months

Techniques from katate tori (gyaku hanmi)	Ikkyo - irimi and tenkan (omote and ura)
	Kokyu nage, backwards and forwards
	Kote gaeshi tenkan
	Nikkyo - irimi and tenkan
	Shiho nage - irimi and tenkan
Techniques from mune tsuki	Kaiten nage - irimi and tenkan
	Kote gaeshi tenkan
Bokken	7 suburi
	Kumi tachi 2
Jo	Kumi jo 1

4th Kyu. 60 hours, 4 months

New techniques – demonstrate from any attack	Sankyo, irimi nage, koshi nage
New attacks – demonstrate ikkyo and shiho nage from each of these. Techniques should include left and right, irimi and tenkan.	
- strikes	Shomen uchi, yokomen uchi
- grabs	Morote tori, ryote tori, kata tori
Jo	Suburi 1 - 10
Other	Kumi tachi 1
	Kumi jo 2
Ukemi	Flying breakfall from kote gaeshi (feet higher than arm)

3rd Kyu. 70 hours, 4 months

New techniques	Gokyo (knife technique from yokomen uchi), yonkyo, ten chi nage
New attacks	
- grabs (include ikkyo and shiho nage)	Ushiro attacks (wrist, elbow, or shoulder)
- strikes (e.g. gokyo, kote gaeshi, sankyo)	Tanto
New position: suwari waza	5 techniques
Ukemi	Over the top breakfall from shiho nage
Other	Kumi tachi 3
	Kumi jo 3

2nd Kyu. 80 hours, 6 months

New techniques	Rokkyu (hiji shime - tanto)
New attacks	Kicks, jo , bokken
New position: hanmi handachi	5 techniques, shomen uchi and katate tori
Bokken	Kumi tachi 4
Jo	Suburi 11 – 20
	Kumi jo 4
Other	Randori with one person

1st Kyu. 90 hours, 6 months

Hanmi handachi	5 basic techniques
Katate tori – ai and gyaku hanmi	5 basic techniques
Strikes – shomen, yokomen, and tsuki, kicks	10 basic techniques
Suwari waza	5 basic techniques
Ushiro waza (including kubi shime)	5 basic techniques
Three attackers	Jiyu waza (freestyle) randori
Weapons	
Bokken	Five kumi tachi
	Tachi tori – taking the bokken when attacked – 5 techniques
Jo	Five kumi jo
	Being attacked with a jo and throwing uke, and holding the jo and throwing uke with it as he grabs it.
Tanto tori – shomen, yokomen, and tsuki	5 basic techniques

Shodan. 120 hours and 12 months after ikkyu

Test requirements as for ikkyu, plus a jo kata